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William Morris, Literature, History, Plus More!



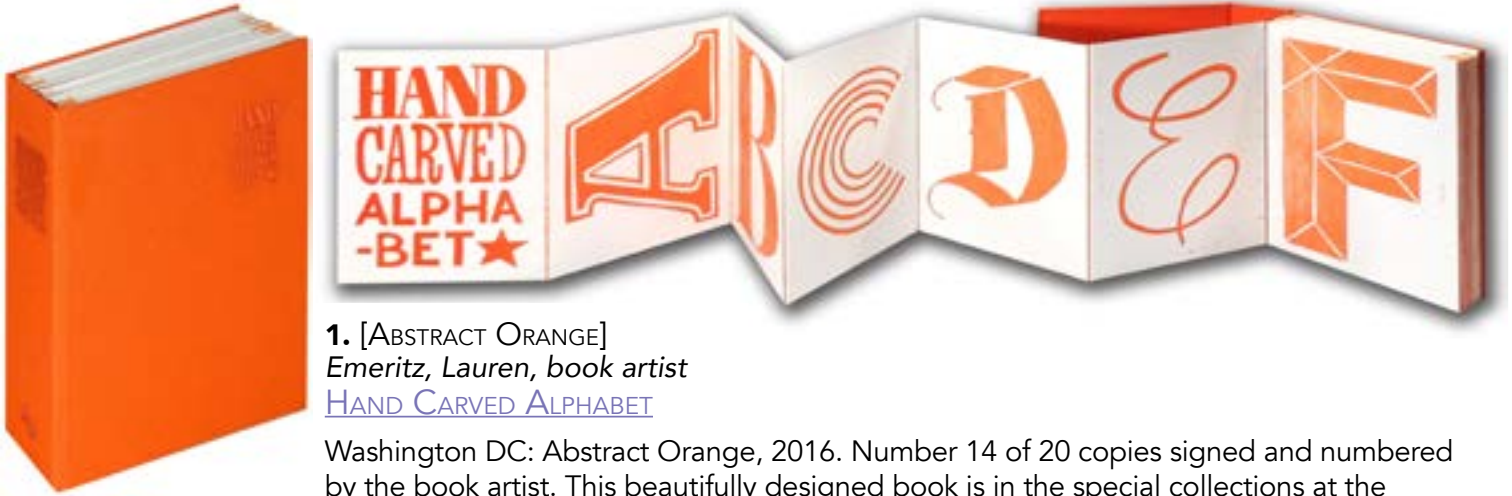
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PRIVATE PRESS & ARTISTS' BOOKS

ABSTRACT ORANGE

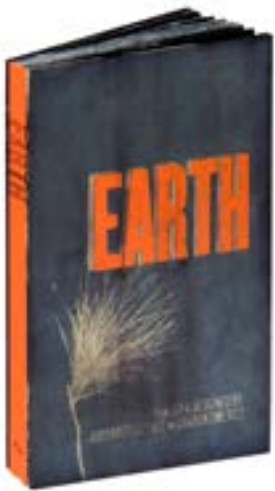
Lauren Emeritz is a book artist, letterpress printer and graphic artist who founded and runs the Abstract Orange Press. She creates prints and books by hand using a Vandercook press and wood type, including type she designs and carves herself. Lauren holds a BFA in Graphic Design from the University of Delaware. She is the President and Creative Director of Abstract Orange, a graphic design firm in Washington, DC, and a letterpress associate at Pyramid Atlantic Art Center in Hyattsville, Maryland.



1. [ABSTRACT ORANGE]
Emeritz, Lauren, book artist
[HAND CARVED ALPHABET](#)

Washington DC: Abstract Orange, 2016. Number 14 of 20 copies signed and numbered by the book artist. This beautifully designed book is in the special collections at the Library of Congress. It is one of a series of books that Lauren has done using her handmade type to explore letters, numbers, and shapes. In this accordion style book she has printed her hand carved letters of the alphabet in a bold orange. There is one letter to a page. They have been carved out of linoblock, pine, basswood, and plywood. Printed on Lettra 220 paper and bound in orange Mulberry paper with debossed titles in gilded orange on front cover and spine. In fine condition. Measures 5.25 x 7 inches. **\$500**

Environmental Call to Action



2. [ABSTRACT ORANGE]
Emeritz, Lauren, book artist
[EARTH](#)

Washington DC: Abstract Orange, 2023. Number 4 of 20 copies in a variable edition. Signed by the book artist. This latest work by Lauren Emeritz expresses a powerful message from the planet Earth to the humans who inhabit it. The foreboding message warns humans that their carelessness and disregard for the impact of their actions that have created extreme urgency around climate change and its profound destruction may ultimately render them extinct. "Your inability to protect your habitat (me) will make you a blip that destroys itself" [from the text].

The artist used cyanotypes to create images and letterpress printed the text on blue BFK Rives paper with end sheets of handmade paper from the Morgan Conservatory. "Cyanotype is a 170 year old photographic printing process that produces prints in a distinctive blue. The word cyan comes from the Greek, meaning dark blue substance" [description from the Phillips Collection]. She created the beautiful cyanotype images using natural elements, plastic, and UV light. The text is printed in large bold bright orange type, with the title in orange on the front cover and an orange spine label with black title. The beautiful paper with torn edges and exposed black book board covers create an elegant but raw feeling. The book structure is a drum leaf binding that opens flat and allows the images to fill the full-page spreads. In fine condition. Measures 6.75 x 11 inches. Unpaginated [20 pages] **\$1,200**





3. [ABSTRACT ORANGE]

Dickinson, Emily, Lauren Emeritz, book artist

[HOPE](#)

Washington DC: Abstract Orange, 2021. Number 9 of 10 copies of this inventive work by Lauren Emeritz in honor of Emily Dickinson. The artist's statement: "This book was based on the poetry of Emily Dickinson and released on her birthday, December 10th. The book started as visual interpretation of the words 'Hope is the thing with feathers that perches in the soul' with a thing of feathers perched in a box." The construction mimics that of a case-bound book, with a spine and fore-edge but it is actually a box. The box is made of basswood and the spine is white birch wood veneer. A gentle wire clasp holds the book shut,

but not locked shut. "Inside the box is 'the thing with feathers.' The 'thing' is not a bird with a beak and feet, but a grouping of brightly colored orange feathers. They do not represent a specific bird, but rather a fictional idea of a thing with feathers. The feathers are made from cut paper that is scored to look like feathers and held together by a simple wire. The cover is a bright, glowing yellow with the orange title letterpress printed, and a wooden "inlay" with the author's name. This represents that while the poem is by her and she was the inspiration for the piece, the piece is not just about her, but the idea of hope" [artist's statement]. In fine condition. Measures 5.25 x 7.25 x 1 inches. **\$450**

Covid-19 Quarantine

4. [ABSTRACT ORANGE]

Emeritz, Lauren, book artist

[PRINTING IN THE TIME OF COVID-19. MARCH - MAY 2020](#)

Washington DC: Abstract Orange, 2020. Just before the pandemic lock-down started in March 2020, Lauren Emeritz participated a letterpress workshop with Amos Paul Kennedy. Inspired to print, but not able to use the press in the studio due to the pandemic, Emeritz began printing in a makeshift print studio in her home. Using wood type, a Vandercook 99, and hand-inking, she printed on chipboard, an inexpensive and accessible substrate. The prints include words and phrases from during that time early in the pandemic (March to May 2020).

This collection of 36 prints is housed in an orange folding case with velcro closure and title on the spine and front panels. Size: 8.5 x 5.5 inches. Fine. **\$1,200**



IOULIA AKHMADEEVA

Ioulia Akhmadeeva is a Russian born book artist who has resided and worked in Mexico for nearly thirty years. In some of her work, she uses tortillas to symbolize that she has fully embraced the Mexican culture as part of her self-identity. Akhmadeeva is currently a full professor of the book arts at the university in Morelia, Michoacán State. She has participated in many international exhibitions and won awards and grants for her work. Her work is held in many international collections including Stanford and Yale. 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."



5. Akhmadeeva, Ioulia, book artist

My Women

Morelia, Michoacán, Mexico: ALTERnativa Ediciones, 2019. One of 5 copies. According to the artist, this book "presents my reflection and the relationship between the women of my family. On the one hand we are paper boats in the sea of liquid time and on the other side it is a narrative map of some kind of genealogical tree." This is an elephant folio that is accordion bound in red cloth boards with gilt title to front board. The interior includes a detailed copperplate etching with portraits of the artist and the women in her family on paper boats sailing across the sea. The verso is a silkscreen showing a descriptive family tree including the artist, her three daughters, her mother, twin sister, aunts, grandmother, etc. This collage-style illustration includes places, descriptive words, dates, photographs, and shows her family's immigration from Russia to Mexico. Text in Spanish with some English. Printed on Guarro Super Alfa 100% cotton paper. Housed in a matching red cloth covered clamshell box. Bumping to bottom corner of the box. Fine in Near Fine Box. Size: about 24 x 10 inches. **\$2,800**



6. Akhmadeeva, Ioulia, book artist; Raul Eduardo Gonzalez, poet

SEA

Morelia, Mexico: Ioulia Akhmadeeva and ALTERnativa Ediciones, 2019. Number 8 of 17 copies, of which three were special copies with sand and shells from each visited place. Signed by the artist. Includes poetic moments and painterly landscapes from Crimea in Ukraine, Baja in California, Oaxaca and Guerrero in Mexico. Pages of poetry about the sea are printed on translucent paper that has been cut in various shapes to mirror designs within facing paintings. Many pages have elaborate cut-outs of clouds and starfish to create windows. Stab bound in blue yotsume toji silk over white patterned paper covered boards with black title to the front cover. This book was printed using letterpress, silkscreen, and laser printing. Clean and bright. Fine. Unpaginated [48 pages] **\$300**

Covid-19 Quarantine - Embroidered Tapestry

7. Akhmadeeva, Ioulia and Diane Jaime, book artists

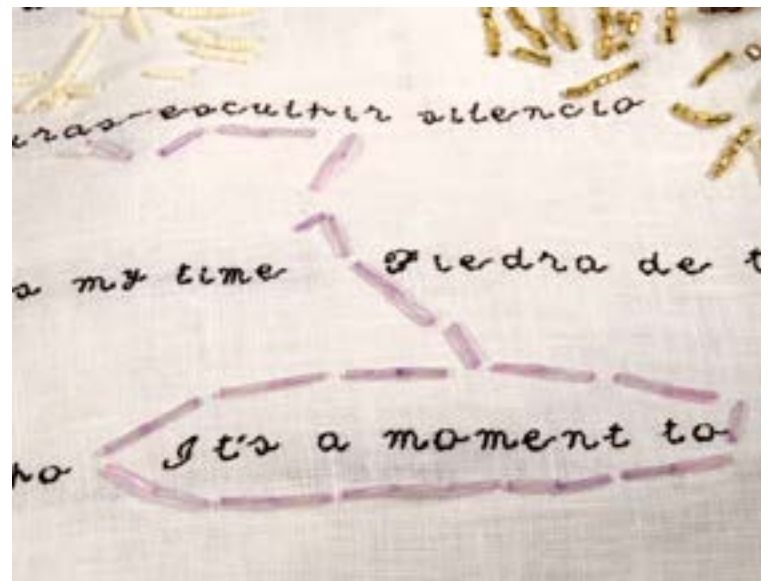
248 HOURS OF TANGIBLE POETRY

Morelia, Mexico, 2020. This is a unique book art object created as a physical representation of the passage of time as experienced during the Covid-19 quarantine, expressed beautifully and painstakingly with elaborate beadwork and poetic embroidery. It is a five-foot square of white linen embroidered with thread (with the collaboration of Diane Jaime) and glass beads by the artist in the images of nature's element. The artist's personal poems, haiku-like, are in English and Spanish. They were composed and embroidered in the Mexican countryside in a house nestled in a copse of pine trees during the quarantine. The verses repeat many times and read like a meditation. The English language portion of the verses is below:



The threads of the rain in tangible writings
Time in rocks
Your name written in time
Intimacy of tangible writings embrace me
Frozen time in moments of happiness
The All in Pine Branch
It's a moment to collect stones of silence
The wind takes my time
Time of recollect the stones
The wind takes my time
Sea of hugs in difficult times
An animal walks among the branches, silence...

This exquisite textile piece is meant to be hung and displayed. It has a narrow fabric slot along the top edge for a dowel to be inserted for hanging. Folded and housed in a clamshell box covered in green Japan jacquard silk with a brass title label to front board. In fine condition. Size: about 58 x 58 inches unfolded. Box size: 15.5 x 15.5 inches. **\$5,000**



Rising Sea Levels



8. Aly, Islam, book artist

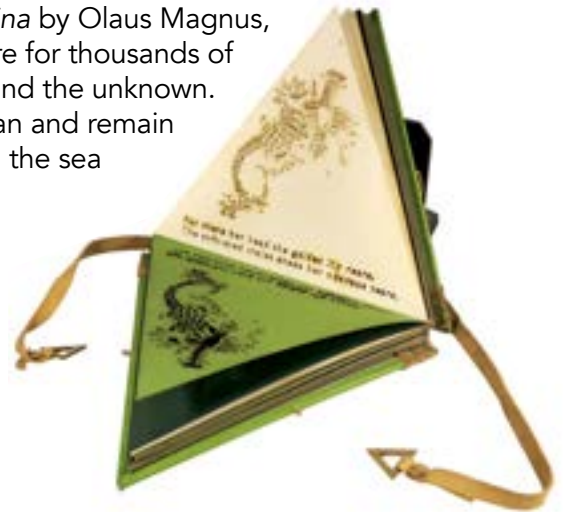
DELTA

Cairo: Islam Aly, 2023. Number 3 of 50 copies signed, numbered, and dated by Islam Aly, the artist. Aly is an Egyptian book artist who currently teaches at Helwan University's College of Art Education near Cairo. He studied book arts and art education at the University of Iowa earning a Ph.D there. 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 are in private and public collections including the New York Public Library, the Metropolitan Museum of Art, the National Library of Chile, Yale University, and Bibliotheca Alexandrina. 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."

The artist describes his book as being about rising sea levels in Egypt: "The book *Delta* uses the symbol Δ which represents a change or difference in quantity between two values in mathematics and science. The term Delta also refers to Lower Egypt, where the Nile River delta is located. This delta is one of the world's largest, stretching from Alexandria to Port Said. However, rising sea levels put much of the northern delta, including the historic port city of Alexandria, at risk of being submerged in the Mediterranean. *Delta* highlights the global crisis of rising sea levels and its impact on deltas worldwide. It contains a descriptive poem for the Nile Delta by Nicholas Michell and features images of sea monsters from *The Carta Marina* by Olaus Magnus, initially published in 1539. Sea monsters have been a part of human folklore for thousands of years and are often depicted in artwork and stories as symbols of danger and the unknown. These images serve as a reminder of the risks and uncertainties of the ocean and remain a symbol of the unknown. The contrast between the descriptive poem and the sea monsters underscores the gravity of the topic and its importance."

This is a Coptic bound triangular shaped book with boards covered in full green leather and gilt title stamped to the front board. Leather straps ending in brass triangles wrap around the book to hold it closed. Text and images are laser-cut on Fabriano paper. The book is housed in a blue cloth covered box with etched transparent plexiglass side panels and a drawer-like structure that pulls open. The front panel features an old map of the Nile Delta, and the back shows an old map of Alexandria port. Size: Box is 9 x 9 x 2.5 inches; the book has 8-inch sides. **\$1,800**



9. Amelung, Peter; Ruth Schwab-Rosenthal, translator; Bernard M. Rosenthal, introduction

JOHANN ZAINER THE ELDER & YOUNGER

Los Angeles: Kenneth Karmiole, Bookseller, Inc., 1985. One of 150 copies. This is a handsome leaf book that documents the life and achievements of 15th century printer Johann Zainer and his press. The original leaf contained in the book was printed at Zainer's press sometime between 1478-1481. It is from Hugo Ripelin's *Compendium Theologiae Veritatis*. There are also three reproductions of pages from other books from Zainer's press. Bound in blue cloth with cream title label on spine. The text was printed on Mohawk Superfine paper in Aldine Bembo types by Patrick Reagh, Printers. In fine condition. Measures 8.75 x 11 inches. 22 pages. **\$250**



Deluxe Edition of "The Thing"

10. [ANGEL BOMB PRESS]

Campbell, John W., Jr.; Todd Thyberg, illustrations
[WHO GOES THERE?](#)

Minneapolis: Angel Bomb Press, 2022. Deluxe Edition. Number 31 of 50 copies, signed by the artist. This story was originally published in *Astounding Science-Fiction* in August 1938 under the pseudonym Don A. Stuart. It was later adapted into multiple film versions, the most recent being "The Thing" in 2011. This horrific tale of alien encounters and Antarctic exploration is presented here in a fine letterpress edition with nineteen striking color illustrations by Todd Thyberg. It is in a special



binding of quarter tan goatskin over blue Japanese cloth covered boards. It is housed in blue cloth covered tryptich folding case with an interior folder holding a suite of five letterpress illustrations, each signed and dated by the artist. The case is made to look like a government file with maps lining the interior and a hand cast, hand painted resin medallion by the artist stating "Secondary Polar Expedition: Antarctica" to the front panel. The interior maps have been hand-altered with pencil notes of expedition locations. The book, maps, and illustrations were letterpress printed with Ehrhardt Monotype and Habero Contrast types on Classic Crest Bare White eggshell paper. Polymer plates by the Boxcar Press. Binding by the Campbell Logan Bindery. 60 pages. Fine. **\$750**



11. [ASHENDENE PRESS]

Verino, Ugolino; Walter W. Seton, introduction

[VITA DI SANTA CHIARA VERGINE COMPOSTA PER UGOLINO VERINO CITTADINO FLORENTINO. REPRINTED FROM THE ORIGINAL MANUSCRIPT](#)

Chelsea: Ashendene Press, 1921. One of 236 copies on paper. There were 10 copies on vellum. This exquisite small volume from the Ashendene Press reprints the text of the original manuscript of the Life of St. Clare, written by Verino in the late 15th century and purchased by St John Hornby, founder of the Ashendene Press in 1918. The Florentine humanist and poet Ugolino Verino was commissioned by the sisters of the Convento di Santa Chiara

Novella in Florence to write this Life of St. Clare in Italian. Although a biography of St. Clare of Assisi (1194–1253) had been available in Latin since the thirteenth century, this Italian version allowed members of the Order to read in the vernacular about their founder's saintly poverty.

Charles Harry St John Hornby writes in his Ashendene bibliography: "The original manuscript of this Life of Saint Clare, which is here printed for the first time, was purchased by me at the sale of Lord Vernon's library at Sotheby's in 1918. It was written at Florence on 39 leaves of vellum in a beautiful late XVth Century hand. At the sale the MS. attracted the attention of the distinguished Franciscan scholar Walter Seton, of University College, London, who asked permission to study it, as it was apparently a hitherto unknown version of the Life of St. Clare. The results of his study are summarized in the Introduction and Notes which are printed before and after the text of the MS. in this volume." Seton's Introduction tells the history of the manuscript in Hornby's collection and also documents the life of St. Clare and the influence of Saint Francis of Assisi on her religious conversion and lifelong vow of poverty. Facsimiles of the beautiful first four pages of the original manuscript are inserted after the introduction.

Bound in limp vellum with gilt titling to spine and original green silk ties. Vellum has somewhat darkened but is otherwise fine. Printed in Subiaco type on hand-made paper. The rubricated portions of the manuscript are printed in red and the initials are printed in blue. Clean and bright interior with the slight darkening to page edges. Small quarto measuring 6 x 8 inches. Housed in a custom green cloth slipcase. In near fine condition. i-xvi, 96 pages. **\$1,500**



12. [ASHENDENE PRESS]

THE WISDOM OF JESUS, THE SON OF SIRACH, COMMONLY CALLED ECCLESIASTICUS

Chelsea: Ashendene Press, 1932. One of 328 copies on paper. There were also 25 copies printed on vellum. This magnificent book was one of the last issued by the Ashendene Press. The Ashendene Press was founded by St John Hornby (1867–1946). It operated from 1895 to 1915 in Chelsea, London and was revived in 1920 after the war. The press closed in 1935. Its peers included the Kelmscott Press and the Doves Press. Hornby became friends with William Morris and Emery Walker, who helped inspire his work. These three presses were part of a “revival of fine printing” that focused on treating bookmaking as fine art. Ashendene books were carefully printed with large margins, and despite

their lack of extravagant decoration, they were considered spectacular works of art. [Wikipedia] In the bibliography of the Press, its founder, St John Hornby stated “in my humble judgment it is one of the most satisfactory of the books of the Press.” In his history of the Ashendene Press, Colin Franklin writes on page 187: “qualities which separately had triumphed in many Ashendene volumes were assembled as before the final curtain of an opera. Short chapters and sections showed the poetic setting of Subiaco which best suited that type....Red headings and shoulder notes, frequent and varied intervals assist the reading of a miraculous text.”

Bound in bright orange vellum with four silk ties and gilt titling to spine. Slightest wear to corners with original white vellum showing, otherwise fine. Printed on Batchelor paper in red and black with beautiful hand drawn initials in green and blue done by Graily Hewitt and his assistants Ida D. Henstock and Helen E. Hinkley. The colophon credits them along with H. Gage-Cole, the pressman, and the compositor A.J. Fisk. Top edge is trimmed with the other edges untrimmed. Missing the original slipcase but nicely housed in a custom brown cloth covered box with gilt title to spine. A wonderful copy in near fine to fine condition. Measures 7.5 x 11.5 inches. 182 pages. **\$5,200**

Alice Austin

Alice Austin is a printmaker, book artist and painter living and working in Philadelphia. She has been on the faculty at the University of the Arts, teaching book structures, and has also taught workshops at the Center for Book Arts in New York, Ballinglen Foundation in Ireland, The Scuola Internazionale di Grafica in Venice, and other institutions. She earned a BFA from the Philadelphia College of Art and has been an active member of the Guild of Book Workers since 1998. She worked as a rare book and paper conservator for over 20 years at the Library Company of Philadelphia. Alice has been awarded several artist residencies in Europe, and her work is widely held in private, public and special collections worldwide.



13. Austin, Alice TO THE OCEAN

Philadelphia: Alice Austin, 2018. Number 7 of 15 copies. This is one of a special edition with a unique hand-made wooden box. This work was produced in 3 different versions: the deluxe edition (1-6) is now sold out; the special edition (7-11) is issued in unique wooden boxes with physical specimens; and the regular edition (12-15) is the book only. In this elaborate work comprised of a hand-printed book, a collection of specimens, and hand-made box, Austin memorializes her walks along the shores of the ocean through poetry and linocuts. Her verse describes creatures encountered and beaches traversed. The

supporting linocut illustrations depict an array of shells, a horseshoe crab, and more. Physical specimens of most of the items illustrated are included in the accompanying box.



The accordion book is bound in Twin Rocker hand-made gray paper wrappers with black title and blue linocut scallop shells to the front panel. It is letterpress printed in Cheltenham Italic type on Somerset paper. Housed in a custom made unique cherry wood box with legs, with a vintage type drawer incorporated. The box was hand-made by Wilfredo Rodriquez of Philadelphia. It contains multiple compartments within, which hold treasures from the ocean including: a dog whelk, slipper snail, beach glass, periwinkle (Maine); moon snail, scallop, horseshoe crab tail (New

Jersey); fishing float fragment, limpet (Ireland); an origami boat and a booklet listing the contents - both created by the artist. In fine condition. Book size: 8.5 x 9.5 x 1 inches. Box size: 12.5 x 12.75 x 3.5 inches. **\$1,700**

Rising Water Levels of Venice

14. Austin, Alice

GRAND CANAL

Philadelphia: Alice Austin, 2019. Number 15 of 20 copies. This tunnel book on the Grand Canal draws attention to the negative effects of tourism on Venice's rising water levels and ecosystem. Created from a series of linocuts, each page has been hand-cut and assembled into the tunnel book structure, giving the viewer a periscope-like view of the famed Grand Canal. The artist describes the scene as follows: "a chaotic mix of local fauna, gondolas, traghetto and bridges vying for space on the waterway, contrasting with the ominous visage of a cruise ship lurking on the horizon. The outsized scale of the ship emphasizes the threat these monsters impose on the delicate environment of this unique place - flooding the streets with mass tourism, and literally flooding the small canals with their enormous wakes.



The cover panel is in the shape of an eye, reflecting upon the voyeuristic nature of tourism. The first panel shows an egret patiently hunting for fish amidst the chaotic scene. A quatrefoil-laced building facade typical of Venice provides the background. The second panel has a winged cherub and a traghetto (ferry) making its regular crossing of the Grand Canal, as the figures in the gondola stand in the customary Venetian way for the short trip, ready to bound off the second the boat docks. The third panel features the famed Rialto bridge, with a rower guiding a sandolo, the type of small rowboat used by the locals. The fourth panel shows the characteristic vase-shaped chimneys of Venice. The fifth panel is an enormous cruise ship ominously looming over the buildings and canal, impossible to miss. The sixth panel is the back side of the tunnel book with The Lion's Mouth, or bocce dei Leone - depicting letter boxes found that were placed in prominent locations, where citizens could slip a note betraying the names of enemies of the Republic. The side panels show rowers in racing gondolas training for the Regatta Storica." The book is printed on Mohawk heavyweight paper and housed in a marbled paper covered clamshell box with magnet closure and paper title label to spine panel. The paper was marbled by the artist. In fine condition. Size: 6 x 11 x 1.5 inches closed, 13 inches open. Box size: 6.5 x 11.5 x 2 inches. **\$800**



Birdwatching & Habitat Loss

15. Austin, Alice

NESTING

Philadelphia: Alice Austin, 2022. Number 5 of 15 copies, of which 10 copies were deluxe and 5 copies were standard. Signed and numbered by the artist. This deluxe edition is bound in tan goat parchment by Pergamena with yellow caterpillar stitched details. The standard edition was bound in handmade paper wrappers. A delightful collection of linoleum prints of birds and nests, ending with a poem remarking on habitat loss and the joys of birdwatching: "Due to habitat loss, there are 25 percent fewer birds since 1970. Still, birds are nesting, calling to each other, and a glimpse, through binoculars is wondrous, fleeting." Prints and handset

type are printed on Rives BFK heavyweight paper. Housed in an archival gray corrugated clamshell box with paper label to spine. In fine condition. Book Size: 8.25 x 7.75 x .75 inches. Box size: 8.5 x 8 x 1 inches. **\$1,200**



16. Bagby, Monalisa, book artist

GILGAMESH

Richmond, VA: Monalisa Bagby, 2022. Number 2 of 4 copies signed and inscribed by the book artist. The half-mythical king Gilgamesh features in several Sumerian poems but is best known from "The Epic of Gilgamesh." Historical evidence for Gilgamesh's existence is found in inscriptions crediting him with the building of the great walls of Uruk (modern-day Warka, Iraq). The quest for the meaning of life, explored by writers and philosophers from antiquity up to the present day, is first fully explored in the Gilgamesh epic as the hero-king leaves the comfort of his city following the death of his best friend, Enkidu, to find the mystical figure Utnapishtim and eternal life. Gilgamesh's fear of death is actually a fear of meaninglessness, and although he fails to win immortality, the quest itself gives his life meaning. The epic has served as the model

for any similar tale that has been written since.

Bagby was inspired by "The Epic of Gilgamesh," the oldest piece of epic world literature, but in this inventive and creative version she tells the ancient story with modern twists. She writes at the end of her book that after visiting the epic tale she rewrote and adapted the story to fit her voice. Despite the modern references she made every effort to remain true to its spirit. She describes some her modern references: "for instance, the gods drink coffee, the Bull-of-Heaven is referenced as a vehicle and the celebration of Enkidu and Gilgamesh is described as a State Fair. The artwork also provides modern allusions. In the first pages Gilgamesh appears as a hulking predatory bird peering down at his people. Its purple color represents his





Gilgamesh. The entire book is screen-printed. Watercolor, collage, gold leaf, hand written sections and pencil drawings help carry the story. Bagby chose a simple, muted design for the book cover as a reference to the earnestness of Gilgamesh's journey for meaning and it contrasts the colorful rendering of the story. Bound in a Coptic binding in dark blue cloth with title in red on the cover. Printed in various fonts on Rives paper. In fine condition. Measures 8 x 8 inches. 23 pages plus colophon and final notes. **\$1,200**

royal stature. Later in the story, the goddess Ishtar is shown wearing tights with her hair braided. Gilgamesh's grief and internal turmoil-his unraveling-is represented by a male figure with a floating head of confusion. It is not a full-bodied existence anymore. Even one of his sandals is missing."

Each signature of the book includes quotes and parts of or complete poems to support the story. The famed "Flood Story" is handwritten in brown ink. Screen-printed at the bottom of the page are remembrances from individuals of their experience of the news of the 9/11 attack on the World Trade Center. Their stories are run together to create stream-of-consciousness collective memories. The stories are printed in small typeface and in brown ink to suggest earth/ground/soil. To represent the impermanence of life the artwork is drawn in pencil. At the end of the story, the last paragraph is hand written in a field of blue representing peace and calm for



17. [BARBARIAN PRESS]

Bringhurst, Robert, poet; Richard Wagener, illustrations

TEN POEMS WITH ONE TITLE

Mission, B.C.: Barbarian Press, 2022. One of 125 copies, this being one of the 55 standard copies. This is the 51st book issued by the very fine Barbarian Press that Crispin and Jan Elsted founded in 1977. The book beautifully exemplifies their philosophy in the creation of books and the fine craftsmanship they bring to each. They write about this book on their website: "Robert Bringhurst is widely known as a typographer and designer of books. *The Elements of Typographic Style*, originally published in 1992, has become a bible to most serious typographers, printers and designers. It has appeared in five subsequent revised editions and has been translated into more

than a dozen languages. He has also published several collections of essays and talks (or 'pieces of thinking', as he calls them) on language, cultural history, poetry, the relations between humanity and the natural world, and many other subjects, all of which are profoundly interesting and endlessly stimulating. He has translated some epic poems from the Haida, and the complete writings of Parmenides from classical Greek. But first, and continuing throughout all his other work, he is one of Canada's leading poets.... In *Ten Poems with One Title*, noted artist Richard Wagener's passionate, forceful two-colour abstract engravings, reminiscent of the work of such Abstract Expressionists as Robert Motherwell and Franz Kline, meld with Bringhurst's contemplative, elegant poems, each at once counterpointing and reflecting the character of the other. The relationship is profound and moving."

Bound in gray and black paper covers with a black linen spine. The text was hand-set in Walbaum on Zerkall Smooth White Wove paper by Apollonia Elsted after designs by Crispin in consultation with Jan. The engravings by Richard Wagener were printed at his studio in California and sent to the press in sheets. The book was bound by Alanna Simensen at The Mad Hatter Bookbinding Company. Housed in a black paper covered slipcase. In fine condition. Measures 7.75 x 10.75 inches. Unpaginated. [About 40 pages] **\$500**



Unique Hand Painted Manuscript

18. Beck, Anne

STATE

Brooklyn, NY: Anne Beck, 2000. Anne Beck is an interdisciplinary artist working collaboratively and independently in a wide variety of media from paper, print and book making to painting and textiles to social practice. Through her work, Anne explores the roles of amateur naturalist and lay surveyor of the current landscape – collecting specimens and recording data, cataloguing that which seems useful, and investigating further that which seems impermeable. This is all in the context

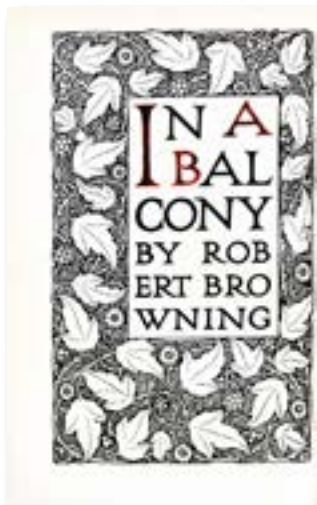


of envisioning a sustainable path forward for herself and the planet, which is often a playful exercise in the face of absurd and complex circumstance. Anne lives and works in Northern California. She is also a core member of The Printmakers Left, an international collective working together for over 20 years now on artist books, printed matter and installations. She is also half of the collaborative team behind The Rhinoceros Project exploring the communal and revolutionary power of sewing circles and hand papermaking.

This provocative work is a unique manuscript. It begins with whimsical pictures and apocalyptic visions of a high-tech synthetic mechanized culture and evolves into a loose social history and critique. The pages were originally painted in a studio in Williamsburg, Brooklyn as individual paintings but then coalesced into this evocative book. The images are varied in design and image, and sometimes mysterious as there is no text. They were hand painted and drawn with casein, acrylic, gouache, watercolor, ink, graphite, and collaged intaglio on heavy watercolor paper. The endpapers are hand-made cotton rag paper. The book is hand sewn and casebound in found gray suede



printed with a black outlined map of the American West. In fine condition. Measures 12.375 x 8.75 inches closed. 56 pages. **\$5,900**



19. [BLUE SKY PRESS]

Browning, Robert; Laura McAdoo Triggs, introduction; F.W. Goudy and W.A. Dwiggins, designs

IN A BALCONY

[Chicago]: Langworthy & Stevens / Blue Sky Press, 1902. Number 67 of 400 copies on paper. This one act play was written by Browning in 1853, and was the last play he authored. The Blue Sky Press was founded in 1899 by Thomas Wood Stevens and Alden Charles Noble. During its eight years in existence they produced multiple books, literary magazines, and stationery. In dark blue cloth over gray paper covered boards with gilt title to front board and tan paper label to spine. Rubbing and wear to edges of boards, spine ends, and corners. Blue endpapers with elaborate decoration. Lovely two-page title spread with blackberry vine

border and some red hand lettering. The design was clearly influenced by William Morris. Text is printed in black and red ink. Bookplate of Lucy White Williams to front pastedown. There is a long poetic inscription in pen to front free endpaper, dated 1902. Pages are unopened and clean with deckled edges. In very good condition. 65 pages. **\$150**

THE BREMER PRESSE

The renowned Bremer Presse of Germany published books from 1911 to 1939, interrupted only by World War I. It was founded by Willy Wiegand, and like England's Doves Press, rejected ornament except for splendid initials drawn by Anna Simons, and relied upon carefully chosen types and painstaking presswork to produce its limited edition hand printed books. Stylistically influenced by the Doves Press, the press was a strong influence on German book art. In his book *The Private Press*, librarian and scholar Roderick Cave wrote that the influence of the Bremer Presse on German printing was probably greater and longer lasting than that of any of the other fine presses in Germany (see page 145).



20. [BREMER PRESSE] Emerson, Ralph Waldo NATURE

Munich: Bremer Presse, 1929. Number 177 of 250 copies printed in Germany at the Bremer Presse for Random House. An additional 280 copies were printed for Bremer Presse subscribers. This handsome book provides an excellent example of the fine printing done at the Bremer Presse. Ralph Waldo Emerson's essay "Nature" was written in 1836. In the essay Emerson put forth the foundation of transcendentalism, a belief system that espouses a nontraditional appreciation of nature. Transcendentalism suggests that the divine, or God, suffuses nature, and that reality can be understood by studying nature. Bound in gray,

white, and red marbled paper covered boards with cream vellum spine titled in gilt. Minor browning to spine and minor wear to edges, corners, and joints. Top edge gilt, with deckled fore-edge and bottom edge. Letterpress printed on Zanders handmade paper in black and red, with red title and initials designed by Anna Simons. Clean and bright overall with inscription from previous owner in pen to front free endpaper dated 1929. In near fine condition. 86 pages. **\$250**



21. [BREMER PRESSE] Luther, Martin, translator

BIBLIA, DAS IST: DIE GENTZE HEILIGE SCHRIFT-DEUSCH. D. MARTIN LUTHER FIVE VOLUMES

Munich: Bremer Presse, 1926-1929. 365 copies. This is a magnificent production from the famed Bremer Presse of Germany - probably their masterpiece. The colophon states that this edition was printed to commemorate the 400 year anniversary of the publication of Martin Luther's German Bible. The text was based on the editions published in 1545 and 1546. The Bible (German: Lutherbibel) was the first German language Bible translation from Latin sources. The New Testament was first published in September 1522, and the complete Bible, containing the Old and New Testaments

with Apocrypha, in 1534. Luther continued to make improvements to the text until 1545. The five volumes are: Die Bucher Mose; Teil des Alten Testaments; Teil des Alten Testaments; Die Propheten; Das Neue Testament. Each volume has a different copy number. They are bound uniformly in blue paper boards with linen spines with the title written in calligraphy. The volumes are housed in gray paper board slipcases. In near fine condition in very good slipcases. Measures 10 x 14 inches. Unpaginated [each volume about 250-300 pages]. **\$4,500**





22. [CALIBAN PRESS AND FLOATING WORLD PRESS]

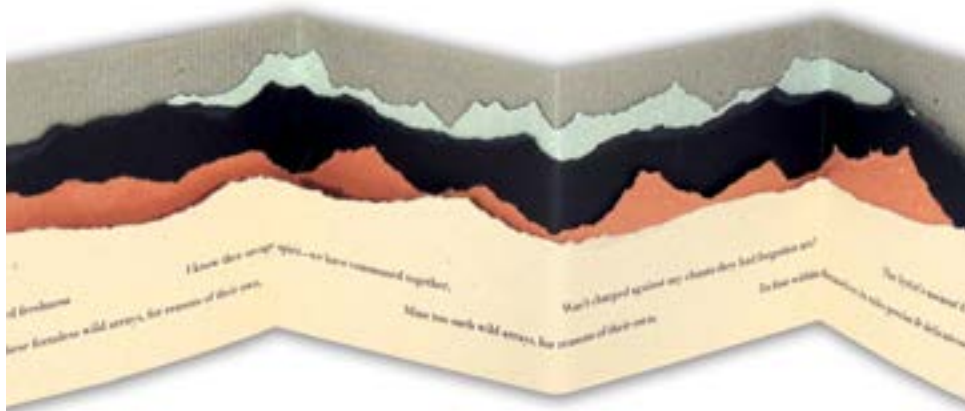
Whitman, Walt

SPIRIT THAT FORM'D THIS SCENE

Ogdensburg, NY: Caliban Press and Floating World Press, 2010 and 2022. One of 40 copies. This poem by Whitman was inspired by the landscape of Colorado, which he visited in 1879. He described his train journey: "I am on the great Plains of Colorado....We ride and ride all day & it is nothing but plains - but I enjoy it all very much indeed....I have seen mountains just before sunset...I shall never forget it." He stayed in Denver for about four days, making side trips to various sites including the Platt River Canyon, after which he composed "Spirit." He was awestruck by the red Colorado sandstone that led him to compare his own poetry to the poetry of the landscape around him. The poem first appeared in the 1881 (7th) edition of *Leaves of Grass* [From the prospectus].

Printed in 2010 from 18-point Bodoni bold foundry type on machine made sage gray papers folded accordion style. Landscape images are made with torn paper strips in cream, red, blue, and black to form images of the topography of mountain ranges,

with the poem's text printed below. The papers are from La Papeterie St-Armand, Montreal. Bound in 2022 in orange paper covers with marbled paper ornament affixed to the cover. Housed in a gray slipcase with multi-color dots and title label to cover. In fine condition. Measures 5.5 x 6.25 inches, unfolds to 48 inches. Unpaginated. [About 6 pages] **\$225**



23. [CALIBAN PRESS]

Dickens, Charles

A GHOST STORY OF CHRISTMAS: BEING A CHRISTMAS CAROL

Ogdensburg, NY: Caliban Press, 2017. Number 69 of 104 copies signed and numbered by the highly regarded book artist and printer Mark McMurray. This is a beautifully produced contemporary edition of *A Christmas Carol* that captures the power of this timeless story through the inventive use of text, images, paper, type, and binding. McMurray writes in the prospectus: "We know the story, we know the characters, but the language of the text offers new rewards with each reading. This edition of Dickens's classic returns to the dark, sleep-deprived angst of the original complete text." The prospectus states that the text in this edition comes from the 1843 edition with minor corrections.

Printed on a variety of handmade and mould-made papers

including Zerkal Ingres and papers from La Papeterie St-Armand, Montreal. The text is printed entirely from metal and wood types, including monotype Bell plus many from the 19th century. There are wonderful images of the ghosts that visit Scrooge on that fateful night, and many ornaments and designs throughout. They are done in various media including pochoir, collage, wood engraving, and relief blocks. Bound in black ribbed flexible covers with a red morocco leather spine with title in gilt on spine and inside a cutout on the front cover. Housed in a stiff black paper slipcase with a subtle chain design. Prospectus and errata slip inserted. In fine condition. 7.5 x 10.5 inches. 107 pages. **\$700**



Covid-19 Inspired Parody



24. [CHESHIRE CAT PRESS]
Tannenbaum, Alison; Catherine Richards, introduction; illustrations, design, & printing by George A. Walker & Andy Malcolm

THE HUNTING OF THE SNARK: A DECIMATION, IN NINE ZOONOSSES

Toronto: Cheshire Cat Press, 2023. Number 20 of 42 copies. Signed by Tannenbaum, Richards, Malcolm, and Walker. A parody of Lewis Carroll's *Hunting of the Snark*, written during the Covid-19 quarantine, that involves an expedition to cure infectious diseases by procuring a tissue sample from the elusive Snark, which is said to have immunity to all germs. Unfortunately, all but one of the crew members takes ill and dies from one of the diseases they set out to

cure. The book includes the Snark Map and a table of diseased crew members. The author of the introduction, who discusses infectious diseases during Carroll's lifetime, is Catherine Anne Richards. She is a retired English pediatric surgeon with a passion for Carrollina. The author of this parody, Alison Crane Tannenbaum, is a neurobiologist who has spent most of her career in biomedical research at the National Institute of Health.



Bound in red cloth boards with leatherette title label to front cover and gilt title to spine. Printed in New Caledonia type on Velin BFK Rives paper by George Walker and Andy Malcolm. With wood engravings by Walker, made from end grain maple wood. The engravings of each crew member are underprinted with engravings based on photographs of viruses, which were provided by the author. Housed in slipcase covered in the same cloth as the book with gilt titling to cover and spine. In fine condition. Quarto. 54 pages. **\$550**

25. [CHESHIRE CAT PRESS]
Carroll, Lewis; Joseph Brabant, preface; Alberto Manguel, introduction; Andy Malcolm, foreword; illustrations by George A. Walker

ALICE'S ADVENTURES IN WONDERLAND

Toronto: Cheshire Cat Press, [2023]. Signed in pencil on title page by George Walker with a Cheshire Cat hand drawn illustration. "The Cheshire Cat Press has finally made this unique artwork, with Carroll's original text, available once again - this time with extra illustrations not present in the previous editions. Walker's engravings are playful, surreal and downright provocative as ever, offering a new and darkly energetic interpretation of this time-honored, masterpiece" (jacket). This new edition is a redesigned version of the Porcupine Press edition printed in the late 1980s. Bound in red cloth boards with gilt title to spine. Red ribbon bookmark bound in. In yellow dust jacket with red title to spine and front panels. Includes about 100 woodcuts by George Walker. In fine condition. 140 pages. **\$175**



26. [CHISWICK PRESS]
LA CHANCUN DE WILLAME

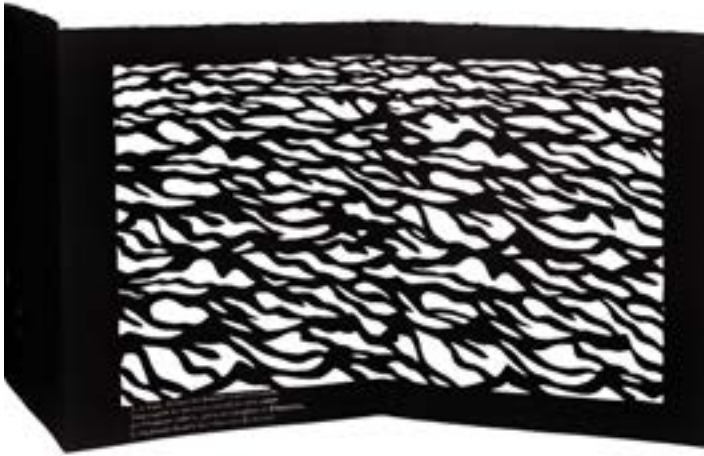
[London]: Chiswick Press, 1903. One of 200 copies. From the colophon: "The unknown 'Chanson de Geste' here transcribed belongs to the cycle of William Of Orange. There has been no attempt to edit the text, or even to correct not a few very obvious minor errors. The two reproductions are of the same size as the original manuscript."

The "Chanson de Guillaume," also called "Chançon de Willame" (English: "Song of William"), is a chanson de geste from the first half of the twelfth-century (c.1140), although the first half of the poem may date from as early as the eleventh century. The work is generally considered to have two distinct halves: the first tells of Guillaume of Orange, his nephew Vivien and the latter's young brother Gui and their various battles with Saracens at L'Archamp; in the second half of the poem Guillaume is aided by Rainouard, a giant. [Wikipedia]

Bound in blue paper boards with cream linen spine with paper title label. Boards have fading along with light wear and bumping. The spine is faded with some light stains and wear along edges. Label is chipped and wrinkled. Offsetting to front and rear free endpapers. Some splitting to a few gutters not affecting the tightness of the text block. Most of the pages are unopened. A nice copy in about very good condition. Octavo. Not continuously paginated. **\$500**

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].



27. Coron, Béatrice, book artist; Charles Baudelaire, poet OBSESSION

New York: Béatrice Coron, 2023. Artist's Proof of 3 copies. A papercut book on black Arches paper featuring the poem "Obsession" by Baudelaire. Coron's papercut illustrations echo the lines from Baudelaire's poem, depicting a shadowy forest, the sea, the night sky filled with constellations, and a web of eyes (with the pupils hand drawn in white chalk). The poem is printed in metallic silver and gold in French. The two panels featuring a night forest are backed with a translucent handmade paper. This eight panel accordion-fold book is housed in a black paper wrapper with metallic title to

the front panel and a cord closure. The wrapper is handmade paper with mica inclusions. This AP has a different paper wrapper than the rest of the edition and the text is printed in different color. In fine condition. Size: 7 x 44 inches open; 7 x 6 inches closed. **\$1,200**



28. Coron, Béatrice, book artist; Mike Stern, poet ANGELPHOBIA

New York: Béatrice Coron, 2023. Number 3 of 3 copies. A comical poem about angels with a papercut illustration on black Tyvek by Coron. Stern's poem reads: "Whenever I think of angels, I get really angry. I want to rip their halos off, kick them, bite them, punch their pretty little faces and pull the feathers out of their little wings, one by one. Angels don't have to go to work, pay the bills, or fill out forms, and wait for their names to be called. They never feel too hot or too cold, Don't sweat, itch, fart, go bald or get old. It pisses me off! I would be an angel too, if I had no problems." Appropriately, Coron's illustration depicts angels playing music on clouds in the sky while humans toil beneath them on earth. The artist comments:

"I read Mick Stern's

poem and had this image of a cloudy sky and a dreary hard day, while the angels had a party up in the sky. It made me smile and I had to cut it! I made the cover with eggshells as I was wondering if angels have wings, should have they shells too?" The book is housed in a folder with cloth spine and boards decorated with mounted bits of broken eggshells that have been sanded flat by artist, creating an interesting pattern of spots. Printed title label to front board of folder and first page of booklet. A playful piece, typical of Coron's whimsical style. Size: 7 x 12 inches open. Case: 7 x 6.5 inches. **\$620**



29. Coron, Béatrice, book artist; Louise de Vilморin, poet

A.B.I. POÈME: L'ALPHABET DES AVEUX

(THE ALPHABET OF CONFESSIONS)

New York: Béatrice Coron, 2001. Number 2 of 5 copies. A beautiful work by noted artist Béatrice Coron in which she has created a book with the text of a brief poem by author and poet Louise de Vilморin written phonetically in French using the letters of the alphabet. The pages of the book are painted in blues to show the sea and the sky, with the letters of the poem written across them. The front cover is a papercut showing the outlines of a village against the sky. Inserted is a papercut that represents the windows of an abbey. The full French text of the poem is printed on a colophon label affixed to the back cover of the book. The book is housed in a folder covered in dark blue cloth with the title A.B.I. on the front cover. In fine condition. Measures 7 x 10 inches. Unpaginated [9 pages]. **\$620**



30. Coron, Béatrice, book artist

PALIMPSEST

New York: Béatrice Coron, 2021. One of 2 copies. In this intriguing work, book artist Béatrice Coron has created a book with pages that capture the mystery of the palimpsest. A palimpsest can be defined either as a manuscript or piece of writing material on which the original writing has been effaced to make room for later writing but of which traces remain; or as something reused or altered but still bearing visible traces of its earlier form.



For this work Coron has affixed several tiny pieces of paper with handwritten French words to the pages, floating seemingly at random. There are also several pages where some of the paper has been cut out as if words have been erased, but then has handwritten text appearing over the cut-outs, leaving the viewer perhaps to wonder what has disappeared. Coron is perhaps best known for her paper-cutting skills and the artistry that she brings to the books and installations she creates. Of these, most are what she calls narrative allegories in silhouette. This new book also draws on her paper-cutting art but in a manner much different from her narrative silhouettes. Hand-cut with handwritten text. The book opens as a codex but has an accordion structure. In gray cloth covered boards. In fine condition. Size: 8 x 5.5 x .75 inches. **\$1,200**

Handmade Paper with Sardines!

31. Coron, Béatrice, book artist; Georges Fourest, poet

SARDINES A L'HUILE

New York: Béatrice Coron, 2001. One of 12 copies. In this lovely book Béatrice Coron illustrates and decorates this poignant poem, "Sardines a l'huile" (Sardines in Oil) by Georges Fourest. Fourest (1864-1945) was a well-known French writer and poet. His poem describes the sad fate of sardines in their oil filled tins and imagines them freed after death to ascend to a paradise for fish where they may swim and pray for us. Coron combines her papercutting artistry with handmade papers for this book. One sheet of paper includes dried bits of sardines! In a cloth covered binding with a cut-out to front cover to display the title. The rear pastedown has a holographic color diorama of fish swimming in the sea. A silver string with a tiny metal fish attaches the text pages to the binding. Ink jet printed. In fine condition. Measures 5 x 6 inches. **\$700**





32. Coron, Béatrice, book artist; Joachim du Bellay, poem

LES ANTIQUITES

New York: Béatrice Coron, 2002. Number 3 of 3 copies. The skilled paper cutting in this book by well known artist Béatrice Coron is here inspired by a poem by Joachim du Bellay. du Bellay (1522-1560) was a French poet, critic, and a founder of the Pléiade. He notably wrote the manifesto of the group: "Défense et illustration de la langue française," which aimed at promoting French as an artistic language, equal to Greek and Latin. In the poem printed here, he writes of the glory that once was Rome, but which as happens in the world, falls and what remains are its monuments and the Tiber River that continues to flow to the sea. Hand-cut on one sheet of white Arches paper. Housed in a clamshell box painted gray and gold on its cover with a cut out design that reveals the poems title. In fine condition. Size: 5.75 x 6.25 x .75 inches when closed. **\$650**



Design for Art Installation in Dallas - for Texas Blues Musicians

33. Coron, Béatrice, book artist; music by Shelley Van Gage and Gloria "Guns" Cortez

BLUE & BRUISED

New York: Béatrice Coron, 2016. Number 3 of 5 copies. In this fun production, book artist Béatrice Coron collaborated with musicians Van Gage and Cortez to create both a book and a CD of their music! In addition to her paper cutting of musicians playing instruments, singing, and dancing, Coron also wrote the song's lyrics, which are handwritten on one side of the black Arches paper silhouettes. This book was based on Coron's design for a public art installation in Kiest Park, Dallas, to honor the Texas blues musicians, the Vaughan brothers. Unfortunately, the installation was never built; however, elements from the design are incorporated into this book including silhouettes of Texan blues musicians. The paper silhouettes and the CD are housed in a black folder with a blue title label to spine and front cover. In fine condition. Folder is 6.5 x 6.5 inches. The paper-cut measures 6 x 24 inches when opened. **\$800**





34. [CRESSET PRESS]

THE APOCRYPHA ACCORDING TO THE AUTHORIZED VERSION

London: The Cresset Press, 1929. Number 347 of 450 copies printed on mould-made paper. An additional 30 copies numbered I-XXX were printed on handmade paper. This sumptuous edition of the biblical apocrypha as they appeared in the King James Bible has fourteen wood engraved illustrations, one for each book, each commissioned by a noted contemporary artist of the time. They are Blair Hughes Stanton, Gertrude Hermes, Leon Underwood, Stephen Gooden, Rene Ben Sussan, M.E. Groom, Eric Jones, Wladislaw Skoczylas, Hester Sainbury, Frank Medworth, Eric Ravilious, John Nash, and D. Galanis.

The Cresset Press was a publishing company in London, England, active as an independent press from 1927 for 40 years, and initially specializing in expensively illustrated limited editions of classical works, like Milton's *Paradise Lost* but later going on to produce well-designed trade editions of literary and political works [Wikipedia]. Bound in full cream vellum over thick boards with a leather title label to spine. Spine label is rubbed and slightly nicked. The binding is tight and unbowed. The text pages are bright and fresh. The superb full-page wood engravings are sharp and vivid impressions. The book was beautifully printed at the Curwen Press. Housed in a black slipcase. In fine condition in near fine slipcase. Measures 8.5 x 13 inches. 406 pages. **\$950**



CROOKED LETTER PRESS

The Crooked Letter Press is the imprint of book artist and graphic designer, Ellen Knudson. Ellen is currently an Associate in Book Arts at The University of Florida. She holds an MFA in Book Arts from The University of Alabama. Ellen has been a book artist for 17 years and a professional graphic designer for 20+ years. She has taught letterpress printing and Book Arts at The University of Florida, The University of Alabama, and graphic design at Mississippi State University and Wayne State University. Her work is in the collections of San Francisco Museum of Modern Art, Yale University, The Library of Congress, and many other national and international collections.

Design of Artists' Books



35. [CROOKED LETTER PRESS]

Knudson, Ellen, book artist

INGRESS / EGRESS

Gainesville, FL: Crooked Letter Press, 2015. Number 39 of 50 copies signed and numbered by the book artist. According to the artist: "*Ingress / Egress* is an artist's book that contemplates the design of artists' books. The intent of the piece is to encourage ideation on the theme 'books are ...' [It is composed of] six French-fold booklets that use geometry, visual design, text, and imagery to investigate topics such as 'Books Are Architecture' and 'Books Are

Collections.'" They are all letterpress printed on Japanese mulberry paper from photopolymer plates by the Boxcar Press in Humanist, Spectrum, and Spindle (a typeface created by Ellen Knudson). The unbound pages are housed in a clamshell box covered in blue cloth with a diamond shaped paper title label to the front board. This book was selected as one of the five finalists for the 2017 Minnesota Center for Book Arts Biennial Prize.

Size: 6 x 9 inches. Unpaginated. **\$400**



Pop-Ups & Movable



36. [CROOKED LETTER PRESS]
Knudson, Ellen, book artist and author
[RULE OF THUMB](#)

Gainesville, FL: Crooked Letter Press, 2020. Number 14 of 40 copies signed and numbered by the book artist. From the artist's website and colophon: "*Rule of Thumb* is a movable book about the historical human obsession with ourselves and with approval from others. In the last 10 years, we have become obsessed with living online instead of actual living. We seem to only care about how many 'thumbs up,' likes, or hearts we can accumulate on social media platforms. We



practice a psychological social separation. We live virtual lives. Now, with the proliferation of the Covid-19 virus, we are living with the physical reality of 'social-distancing'. How will we make it back? Can we make it back? I hope we will realize how much we don't want to live without one another." *Rule of Thumb* considers the ways in which humans have used their thumbs to, at best, twist reality, and at worst, ruin ourselves.

The serious questions addressed in this book are approached through a seemingly whimsical description and movable depiction of various expressions with the word thumb - the pricking of my thumb, rule of thumb, sticks out like a sore thumb, under my thumb and more. These are accompanied by information about the phrase's origin and a few relevant quotations. Printed on and constructed from Colorplan paper (350gsm, Natural). Letterpress printed from linoleum blocks and photopolymer plates. The orange and red binding has a green concertina spine made from Tyvek hand-tinted with acrylic inks. It is housed in a red case with thumb images and with soft flaps (made using directions by Peter D. Verheyen). The spine of the case and the book cover are foil stamped in matte black foil. In fine condition. Measures 6.5 x 11 inches. Case measures 7 x 11.5 inches. Unpaginated. **\$950**

Imaginary Book of Cells

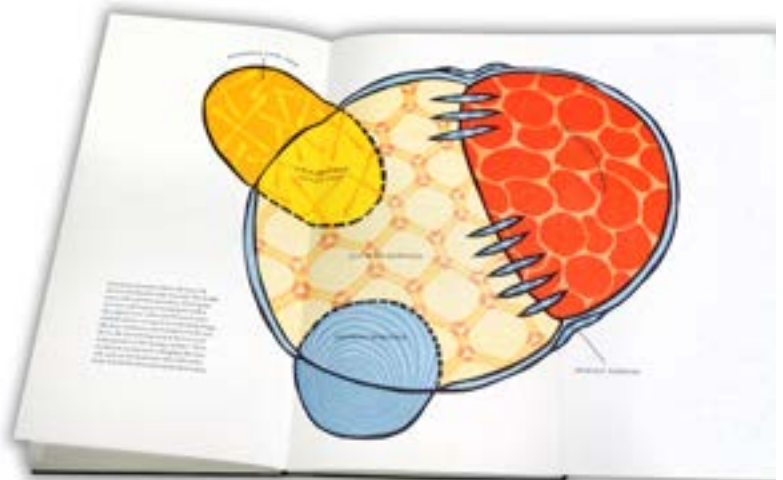


37. [CROOKED LETTER PRESS]
Knudson, Ellen, book artist
[MADE UP](#)

Gainesville, FL: Crooked Letter Press, 2014-2015. Number 35 of 50 copies signed and numbered by the book artist. Ellen Knudson describes her perceptive and imaginative book as composed of mysterious structures, imagined genomes, and fictitious chemistry - that are "ALL TRUE." She explains that *Made Up* is a non-scientific science book about the imaginary cellular composition of the human body. The artist, who wrote, designed, and letterpress printed this work has identified both positive and negative human attributes such as anger, curiosity, fear, joy, knowledge, and trust among others. She has then created colorful replicas of the cells that host these attributes to show their composition and their effects on the host body. There is also an often witty description of each

type of cell, its qualities, and its effect on other cells.

Bound in brown paper covered boards with a cell-like design and a tan linen spine. Titling in gilt to spine. Bright yellow endpapers. The book is printed on Mohawk Superfine 100# text weight paper. The typefaces used are Spectrum and Franklin Gothic Condensed printed from photopolymer plates. The cell images are multi-block and reduction linoleum prints. The structure is a drum-leaf binding. It is housed in a brown cloth clamshell box with an opening cut into the front cover that reveals part of a cell's image. In fine condition. Measures 6 x 12 inches. Unpaginated. **\$800**



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.

Reproductive Rights

38. Cummins, Maureen

FOETUS ENVY

Kingston, NY: Maureen Cummins, 2023. One of 30 copies. *Foetus Envy* is a grim and satirical look at the present state of reproductive rights in this country. Conceived of and produced by Cummins, with typographical assistance from Kathleen McMillan, the book imagines an alarming new mental illness, "Foetus Envy," which turns otherwise cheerful, angelic, and biologically fit wives into "Resistant Mothers," women who do not wish to procreate and stubbornly refuse to accept the naturally superior powers, privileges, and legal protections of their unborn offspring.

Cummins references language from Aeschylus to fugitive slave laws to faux scientific texts to locate our present moment within a long history of reproductive control and coercion. The book is written in the style of eugenics texts published

in the early-to-mid twentieth century by the now-infamous Eugenics Publishing Company. Cummins's primary inspiration, from which she based her images, is the 1919 text, *Sane Sex Life and Sane Sex Living*, which reads more like a sex manual for men than the guide for married couples that it purports to be. In the quotes below from *Sane Sex Life*, so eerily like phrases heard on the Fox News channel, it's not difficult to see the relationship between the eugenics movement of a century ago and the contemporary Christian right:

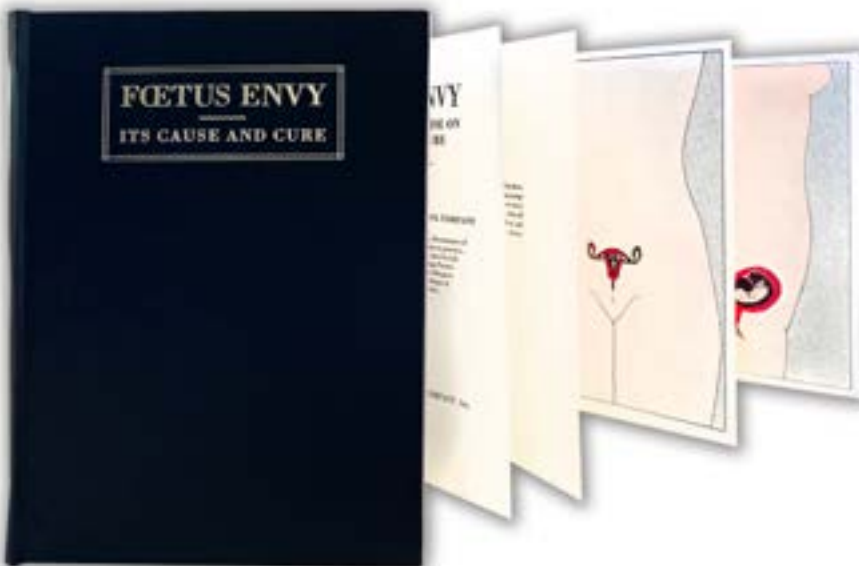
No two normal men can make a home! No two normal women can make a home! It takes a man and a woman to make a home! It takes father, mother and children to make the most perfect home. Make up your minds to have a most perfect home and do your utmost to reach that goal!

....all sane and intelligent men and women agree that anything even approaching infanticide is nothing short of a crime, and that abortion, except for the purpose of saving the life of the mother, is practically murder.

In her re-created eugenics text, Cummins mimics the badgering, preachy style of *Sane Sex Living*, while making liberal use of "alternative facts" and sanctimonious, moralizing language. Similarly, the artist plays with her imagery: the Caduceus logo on the title page is made up of entwining sperm, not snakes; the pattern on the

slipcase, which appears to depict sun rays, is, on closer inspection, a swarm of sperm rushing to impregnate an ovum. While these surface elements of *Foetus Envy* are playful enough, the mood of the book grows increasingly grave, culminating in one final, terrifying image, of a woman entrapped within a womb, the ultimate example of a Ro(l)le Reversal.

Foetus Envy was set in Bodoni Roman and printed letterpress onto Surface Gampi paper. Over one hundred silkscreen runs were required to print the accompanying images. Bound in faux leather with a gold-stamped title. The book is housed in a handsome cloth-covered slipcase. Size: 9.5 x 7 x 1 inches. 35 pages. Fine. **\$2,400**



Violence Against Women / Lobotomies

39. Cummins, Maureen

THE/RAPIST

Maureen Cummins, 2016. Number 34 of 40 copies. Signed the artist. In this powerful work, noted book artist Maureen Cummins investigates the dark side of the history of psychosurgery, as exemplified by the career of Doctor Walter Freeman (1895-1972), a professor of neurology who became known as the father of lobotomy by single-handedly popularizing the pre-frontal lobotomy in America. Although he had no formal training in either surgery or psychology, Freeman modified the traditional procedure for lobotomies by driving ice picks through his patients' eye sockets rather than drilling into the skull to sever nerve connections in the prefrontal cortex to treat mental illness. Despite his championing of his procedure he admitted that lobotomies often created childlike behavior or a vegetative state in patients. Hundreds of patients died. The controversial procedure also raised numerous questions about patients' rights, the abuse of institutional power, and the disproportionate targeting of women. Of the more than 3000 patients that Freeman operated on, two-thirds were women.

Cummins uses physical rape as an analogy for neurological penetration, a form of sexualized violence that was perpetuated for decades in the name of medical progress. She visualizes this by a series of laser cut holes that bore through each page, becoming smaller page by page.

The holes penetrate reproduced images of lobotomy patients' heads and on the last page the title "The Rapist" becomes "Therapist?" The images of women are from 'before-and-after' photos used in Freeman's textbook, which are re-contextualized, with lines of typography serving as blindfolds, reclaiming for these women a measure of dignity, humanity, and anonymity. The pages of the book are laser-cut aluminum with silkscreen-printed text and imagery.

The covers are also laser-cut aluminum with a large hole that reveals the subsequent holes and "The" and "rapist" on either side of the cover's hole. The pages are attached to the cover by two ring binders. Housed in an

aluminum box with a metal title label affixed to the top. In fine condition. 16 pages. 12 x 9 inches. **\$3,300**

ERAGNY PRESS

Founded in 1894 by Lucien Pissarro and his wife, Esther, the Eragny Press became well known for its distinctive designs, woodcuts, and printing. The press originally printed books using Charles Ricketts's Vale Press typeface; however, in 1904, after the closing of the Vale Press, Lucien began publishing his own books and printing them with a typeface of his design called Brook Type.



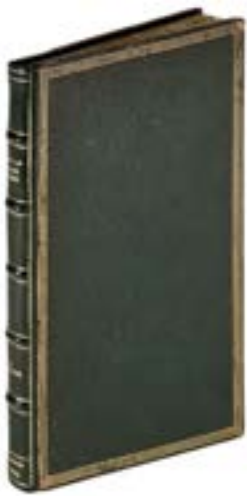
40. [ERAGNY PRESS]

Villon, François

LES BALLADES DE MAISTRE VILLON

London: Eragny Press for Halcon and Ricketts, 1900. One of 226 copies of which 200 were for sale. This is one of 175 paper copies. This title beautifully exemplifies the style and distinctive qualities of the Eragny Press. It is printed on handmade papers with the Vale watermark using the Vale Press typeface. Printed in red and black with striking decorated initials. The frontispiece has a woodcut portrait of Villon done by Lucien Pissarro with an ornate border of leaves designed by Lucien and engraved by his wife Esther. Bound in floral patterned paper covered boards, with a gray paper spine with gilt titling. The spine has faded with some loss of cloth to head and tail, and it has been repaired along its right edge. The corners

are bumped and there are light marks on the covers. Slight offsetting to pastedowns and the rear free endpapers. The text pages are generally in very good condition, with a bit of light spotting to the title page. Gift inscription in ink dated 1916. Very good condition. Measures 5.25 x 7.25 inches. 88 pages plus 3 page list of titles. **\$800**



41. [ERAGNY PRESS]
Binyon, Laurence
DREAM COME TRUE

Hammersmith: Eragny Press, 1905. One of 175 paper copies. There were also 10 vellum copies. This beautiful copy is bound in full dark green morocco boards with gilt title to spine and gilt rulings to covers. It has been expertly restored with a modern spine and five raised bands. The beautiful leather covers have Art Nouveau style inner dentelles

featuring a pink inlaid floral motif. The binding is signed by H.S. Chatfield. An article in the *New York Times* of February 12, 1915 describes Chatfield's work to be "charming and discreet, his inlays almost persuade the most conservative, the best of his linear decoration is firm and true in execution and well-balanced in design." There is minor wear to the edges and corners of the boards. The interior is clean and bright with the original pink and green floral patterned color wrappers bound in. The frontispiece, printed in olive green, was designed and cut by Laurence Binyon. The decorations and initials were designed by Lucien Pissarro and engraved by Esther Pissarro. Pencil ownership signature of Hilda Beecher Stowe of New York. Near fine condition. 28 pages plus colophon. **\$1,200**



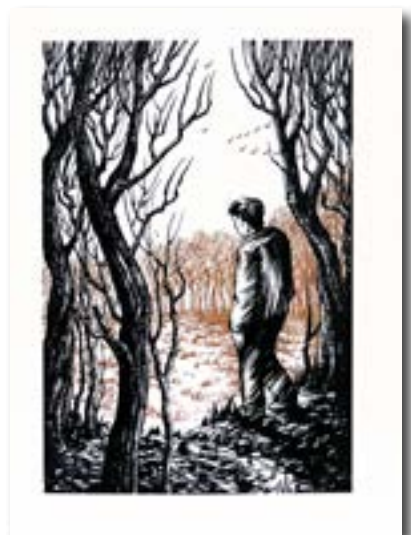
42. [FOOLSCAP PRESS]
Makine, Andreï; Geoffrey Stachan, translator;
Vladimir Zimakov, illustrator
BRIEF LOVES THAT LIVE FOREVER

Santa Cruz: Foolscap Press, 2022. Number 38 of 90 numbered copies for sale, signed by the author, translator, and illustrator. "A novel in eight chapters, each of which are distinct episodes in the life of the narrator. The chapters show us moments of supreme lucidity where the narrator is consciously alive to the beauty of the world and the possibility of love in its many aspects. The setting is the Brezhnev era in the Soviet Union where as the narrator states, love is in essence subversive. The essence of this novel is how to move beyond recrimination of the past or even

the promise of the future and to be consciously alive to the beauty around us, and to that possibility of love. Andreï Makine is an elegant stylist who allows us to witness these clear moments throughout this moving and thoughtful novel" (Foolscap Press).

The author, Andreï Makine, was born in Siberia in 1957, but has lived in France since 1987 where he was granted political asylum. He writes in French but has worked closely with Geoffrey Stachan to translate all of his novels into English. Both the author and translator have won major awards for their work. The illustrator, Vladimir Zimakov, is an art professor and director of the art gallery at Lasell University in Massachusetts. He has illustrated numerous books, specializing in limited editions.

Bound in gray cloth with red leather spine titled in gray. Includes eight full-page color illustrations and eight vignettes. Designed, printed, and bound by Peggy Gotthold and Lawrence Van Velzer. Letterpress printed on Rives paper in Van Dijk type. Housed in a red cloth box with gilt and leather title label to spine. In fine condition. 103 pages. **\$1,500**





43. [GOLDEN COCKEREL PRESS]
THE GOLDEN COCKEREL PRESS. SPRING 1930

Waltham St. Lawrence: Golden Cockerel Press, 1930. This scarce eight page publication from the press includes specimen pages from: *The Four Gospels* (with an engraving by Eric Gill and displaying for the first time their new 18 point type); *Paradise Lost* (with an engraving never used, by Robert Gibbings who is announced as the illustrator, though he only engraved the title page); and *Canterbury Tales* (engraved by Gill). There are also announcements for *My One Hundredth Tale* (published as *The Hundredth Story*); *Maya*; *A Journey from the World to the Next*; and *Lucina sine Concubitu*. With three engravings specially cut by Eric Ravillious. Printed on Kelmscott white laid hand-made paper with a watermark designed by Gill with white wove hand-made paper covers. Creasing and light browning to covers; Interior pages have light creasing to right margins otherwise fine. Loosely inserted are an announcement for an exhibition of art by

Robert Gibbings, and one sheet folded in two describing *The Four Gospels* and stating that the book will be ready in November. Publication measures 9.25 x 12.75 inches. [Cock-a-Hoop, pages 71-72]. **\$300**



Politics & Culture in Mexico
Collaboration - Students in US & MX and MX artisans
In English, Spanish, & P'urhepecha

44. González, Raul Eduardo, et. al.

CHAMUCO. EL DIABLO ANDA SUELTO / CHAMUCO. THE DEVIL IS AROUND

Mexico: Michoacán University of Saint Nicholas of Hidalgo, 2020. Second edition. Number 20 of 20 deluxe copies, issued in a special box with additional items including a ceramic mask of a stag and booklet "Antología del Proyecto" about the participants and the production of this elaborate collaboration. The text of *Chamuco* is printed in English, Spanish, and P'urhepecha. It includes 10 linocuts and 10 poems printed in three languages. Portrayals of the devil range from members of ICE to sex workers to millionaires. This project happened in two stages as part of a university

collective project between young artists, poets, and craftspeople at the Universidad Michoacana de San Nicolás in Mexico and students at Stanford University in the USA over several years. This book was produced during the second stage and showcases poetry and linocuts only from participants in Mexico. "The characters from the book *Chamuco*, visually inspired by the polychromatic pottery of the artisans of the Ocumicho community in Michoacán, México, were engraved by 10 artists from the Michoacán University of Saint Nicholas of Hidalgo; these are accompanied in this book by the verses expressly written for this project by six poets from the same university" (page 3).

This ambitious and impressive project was coordinated by master print-maker and art professor, Ioulia Akhmadeeva. *Chamuco* is bound in black cloth covered boards with a silkscreened illustration and paper title label to front cover. It is letterpress printed with linocut illustrations on De Ponte Tamayo 300 gm paper. In this deluxe edition, *Chamuco* is accompanied with a small red paperback booklet titled: "Chamuco. El Diablo anda suelto ... Antología del Proyecto" that is limited to 500 unnumbered copies. It includes biographies of each participant, color photographs of ceramic depictions of the devil that inspired the students to create their art and poetry for this book, reproductions of the poems in all three languages, and more. The text in this booklet is in English and Spanish, with exception of the poems, which are reproduced in P'urhepecha as well. In fine condition. *Chamuco* is 24 pages; Size: about 10 x 9 inches; booklet: 129 pages; Size: about 7 x 6 inches. Ceramic sculpture size: about 4 x 4 x 3 inches. **\$2,500**



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

45. Goozairow, Emil

AGATHON'S BOOK OF DREAMS: ALPHABET WITH DRAWINGS AND INITIALS



Moscow: Emil Goozairow, 2022. Number 8 of 8 copies (in this binding), signed and numbered. This is a playful miniature alphabet book with a tower structure with something embedded in both covers, causing it to rattle when read. There are delightful illustrations with alliterative phrases (many comical) for each letter such as: Angel's Acorns for A, Creeping Cats for C, Delightful Desire for D, and Ugly Unicorn for U. The book has a special folding design that seems to unravel as you open each page. It must be turned and flipped as you read in order to see all of the letters in order. This sculptural book is 3-D printed in the shape of a tower. It has been hand painted in metallic gold and bronze. The book is held closed with braided brown cord straps that affix to a ball near the base of the tower. In fine condition. A triangular book measuring: 4.5 inches tall x 2.5 x 2.5 inches. **\$325**



Miniature Book

46. Goozairow, Emil, book artist; William Shakespeare

ENCRYPTED HAMLET'S SOLILOQUY ACT III. SCENE I

Moscow: Emil Goozairow, n.d. (2016). A small open edition. Hamlet's "Soliloquy" is a wonderful example of Emil's miniature books. When each page is turned the revealed pages pop open with Emil's beautiful illustrations and the soliloquy's "encrypted" text that is done in shades of brown. The covers are dark brown velvet with a 3D printed title label in a relief star shape on the front cover. The spine is covered in blue and black striped fabric. There are attached brown braided cord straps with a metal clasp to close the book. A delightful and imaginative interpretation of this famous soliloquy. In fine condition. Measures about 2.25 x 3 inches. **\$275**



Miniature Book

47. Goozairow, Emil

SECRET LEXICON

Moscow: Emil Goozairow, 2022. Number 1 of 6 copies (in this binding), signed and numbered by the artist. A fascinating offering from book artist Emil Goozairow. In this complex little book the artist has drawn and illustrated the letters of the English alphabet from A to Z. Each letter was originally done in watercolor and ink. There are puzzles and drawings, and illustrations for each letter of the alphabet associated with a theme of the ABCs. The book has a special hexagonal folding design that Goozairow calls a "Bee Book." The binding is 3-D printed in the shape of a tower. It has been hand painted in red, green, and gold. The book is held closed with red braided cord strap. In fine condition.



Measures about 2 inches across and stands about 4 inches tall. **\$325**



Miniature Book



48. Goozairow, Emil, book artist; Edgar Allan Poe

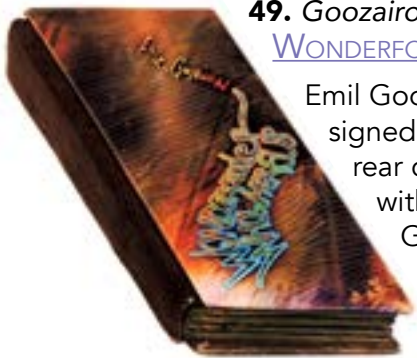
THE RAVEN

Moscow: Emil Goozairow, 2021. Number 7 of 10 copies, signed and numbered by the artist. The text block is dated 2016; however, this binding is 1 of 10 copies created in 2021. This is a striking new book by Emil, with a new visual interpretation by him of Poe's famous poem, "The Raven." The book is a do-si-do



with the text in English on one side and a Russian translation by Konstantin Balmont from 1894 on the other. Each side has a pop-up of a raven with the title and author written on its body and wings. Bound in green felt with an inset hand-painted 3-D print on each cover of the title and author. In fine condition. Size 2.75 x 2.75 inches. **\$275**

Miniature Book



49. Goozairow, Emil, book artist WONDERFOOLER WHOWHEREUS

Emil Goozairow, 2022. Number 4 of 5 copies, signed and numbered by the artist on the rear cover. An inventive pop-up book with a rhyming poem (in English) by Goozairow illustrated with full color pop-ups on each page. The poem begins: "Wonderfooler Whowhereus, He's not moose, but not a goose. He's not stupid, he's not smart, but he has a tender heart. No



one knows where he lives, not on the roof and under the eaves. Not in the forest, not in the flop, not at the bottom, not at the top." Not quite a miniature, but a small book - in a diamond or parallelogram shape. Bound in illustrated paper covered boards with brown velvet spine and color title to front cover. In fine condition. [10 pages] Size: About 4.25 x 2.75. **\$250**

Miniature Book

50. Goozairow, Emil, book artist; Alexander Pushkin; John Farndon, translator; Eldar Goozairow, cover design

THE PROPHET

Moscow: Emile Goozairow, 2020. This small open 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. This three dimensional binding in the shape of a chevron is embellished with faces and patterns on both sides. It is painted in gilt, black, and red. Something inside mysteriously rattles. A stunning book in fine condition. Size: 3 x 1.5 x 1.5 inches. **\$225**





51. [GRABHORN PRESS]

Shakespeare, William; Mary Grabhorn, illustrator

THE FIRST PART OF HENRY THE FOURTH

San Francisco: The Grabhorn Press, 1961. One of 180 copies. Bound in tan cloth backed red illustrated paper covered boards with cream paper title label, titled in gilt to spine. The cover illustration reproduces a textile pattern. Letterpress printed in double columns on handmade Millbourn paper from England. Color woodblocks by Mary Grabhorn. Clean overall with occasional small spots of foxing. Very good condition. Thin Folio. 46 pages. **\$200**

GREGYNOG PRESS

Founded in 1922 by sisters Margaret and Gwendoline Davies, Gregynog was one of the most important private presses of the pre-WWII era. It published 42 books during its 18-year history. It was re-established in 1978 under its Welsh name, Gwasg Gregynog.



52. [GWASG GREGYNOG]

Griffith, Llewelyn Wyn; Kyffin Williams, designer and illustrator

PRYDERI

Newtown, Wales: Gwasg Gregynog, 1998. Number 277 of 350 copies signed by the illustrator. Pryderi was the only character to appear in the tales known as *The Four Branches of the Mabinogi*, the chief glory of Welsh medieval prose literature. Pryderi provided the theme taken by Llewelyn Wyn Griffith in a series of radio talks in 1943. In 1962, *The Adventures of Pryderi* by Griffith was published by the University of Wales Press. Kyffin Williams, one of the foremost Welsh artists of the 20th century, produced a set of illustrations to accompany the text but they were presented to Gwasg Gregynog and published here for the first time. Kyffin Williams designed this

book as well as creating the eight striking linocut illustrations. Bound at Gregynog in beige linen cloth with a gray linocut affixed to the front cover and black titling to spine. Printed in Monotype Baskerville type on Velin Arches pure cotton mould-made paper. In fine condition. Measures 8.25 x 13.25 inches. 38 [+1] pages. **\$450**

53. [GWASG GREGYNOG PRESS]

Morgan, Derec LLOYD, editor and preface;

Charles, the Prince of Wales, foreword

KYFFIN: A CELEBRATION

Wales: Gwasg Gregynog, 2007. Number 193 of 300 copies. This book collects twelve writings commissioned to celebrate the life and work of the artist Sir Kyffin Williams, R.A. Among the contributors are Nigel Williams, Jan Morris, Anthony Jones, and the Marquess of Anglesey. Illustrated with a selection of the artist's linocuts, some previously unpublished. The endpaper design is from Sir Kyffin's original drawing for the covers of the special binding of *Two Old Men*. Printed in Monotype Bembo type on Zerkall mould-made paper. Bound in black quarter leather with blue cloth covers, blocked in black on the front cover and titled in gold on the spine. Presented in a blue linen slipcase. In fine condition. 84 pages. **\$500**



ROMANO HÄNNI

Swiss book artist and typographer Romano Hänni has been experimenting with unusual compositions of letter forms and symbols since the early 1980s. His intricate designs can seem somewhat whimsical but often are serious reactions to society, politics, and traumatic events. Creating things manually with the participation of all of the senses is very important to him. A master of visual poetry, he enjoys teaching to pass on his knowledge and skills.



54. Hänni, Romano
[THE ARCHETYPES OF MANKIND IN
 ELEMENTARY TYPOGRAPHY IN TWELVE
 TYPOGRAPHIC IMAGES /
 DIE URFORMEN DER MENSCHHEIT IN
 DER ELEMENTAREN TYPOGRAPHIE IN
 ZWÖLF TYPOGRAPHISCHEN BILDERN](#)

Basel: Romano Hänni, 2022. Number 20 of 44 copies. According to the artist: "This book was born out of a decade long intention to experiment with color, the basic forms of elemental typography, and printing with a

manual proof press. The decisive impetus for this was the Vifa color mixing book of the former Vindonissa ink factory from 1956." Each page of the 12 abstract geometric formations has a dominant color and is composed of the basic forms of elemental typography: point, circle, quarter circle, semicircle, line, square, rectangle, and triangle. Hänni begins the book with detailed "rules of the game" explaining the imagery and underlying gridwork for each image. He concludes with an essay explaining the connection between the geometry of the typographical forms to the archetypes of mankind: The effects of the geometrical forms "touch depths of the psyche that cannot be reached with spoken words or printed characters ... They lead to the primordial basis of all things, to the root of our being, to the primordial light, to the eternal, and to the divine. Their use in everyday life disregards and destroys their spiritual and healing effect. In the alphabet these primordial images remain preserved. But in order to understand the characters, knowledge of their meaning is required, as the archetypes inherent in them remain hidden."

Accordion bound with white hard covers. Hand set and letterpress printed in twelve colors on a manual cylinder proofing press. The interior was printed using about 150 forms and 220 printing passes. In a white illustrated dust jacket with sample designs of all twelve colors used in their purest form. Includes a side-stapled full color supplement with photographs of the artist's layout sketches, drawers of type, and steps of the printing process. Both are housed in a slipcase with a white paper title label to spine panel. Produced over a period of two years during the pandemic. In fine condition. [20 pages plus 12 page supplement] Size: 22.1 x 27.5 cm. **\$1,500**



55. Hänni, Romano
[WORTE MACHEN DAS UNENDLICHE ENDLICH IV. WORDS MAKE THE INFINITE FINITE IV](#)

Basel: Romano Hänni, 2022. Limited to 44 numbered copies. This inventive book - new in this series - was hand composed and hand printed in 20 colors. It is an accordion structure with a stiff paper illustrated wrapper which, when removed, allows the twelve pages of the contents to be unfolded into one continuous strip. With a paper band closure for the folded book. Includes a four-page supplement featuring the title of the work and the colophon in both English and German. Each copy has a different cover design variation. A small book measuring 3.25 inches wide by 5 inches tall. In fine condition. [10 pages plus jacket] Unpaginated. **\$125**

Feminist Discourse

56. [INTIMA PRESS]

Belloff, Mindy, book artist

HESTER. EMMA. SONIA. JONI. ANNIE. TRACY

A POST-MODERN FEMINIST DISCOURSE

New York: Intima Press, 2021. Number 8 of 26 copies from the standard edition signed and numbered by the book artist. There were also 6 deluxe copies. Artist and master printer, Mindy Belloff, specializes in fine book editions and custom letterpress. She has been creating art for over 35 years and printing letterpress since 1996. Her books are in numerous permanent collections. Her press is committed to traditions of high art and the by-hand craft of letterpress printing, fine



artist's books, unique bindings, poetic broadside editions, and elegant designs and typography. Belloff's custom designs are a union of historical art traditions with modern technology and sensibilities.

This splendid production from Mindy's Intima Press is a feminist reading of three literary classics: Nathaniel Hawthorne's *The Scarlet Letter*, Gustave Flaubert's *Madam Bovary*, and Fyodor Dostoevsky's *Crime and Punishment*. The artist writes: "The volume gives voice to the main female characters, Hester Prynne, Emma Bovary, and Sonia Marmeladov, and presents multiple voices in dialogue. The subtitle, Joni. Annie. Tracy. highlights contemporary singer-songwriters Joni Mitchell, Annie Lennox, and Tracy Chapman along with other favored musical artists including Janis Joplin, Etta James, Leon Russell, Paul Simon, Mary J. Blige, Laurie Anderson, and others, whose poetic lyrics provide commentary in the margins. Texts of philosophers, writers, and poets such as Simone de Beauvoir, Virginia Woolf, Karen Horney, Jean-Paul Sartre, Julia Kristeva, Rainer Maria Rilke, William Blake, and Arthur Rimbaud, are incorporated into brilliant typographical designs, deconstructing the original narratives. A selection of text is in Latin, French, and Russian." Mindy writes on her website that the book has additional references to contemporary issues including Covid-19 and Black Lives Matter protests. She further states: "The three sections are abridged and combined into one volume, reframed to create a critical dialog in the 21st-century. The resulting layered narrative recontextualizes the stories, bringing additional voices to the fore."

The edition includes an Introduction, "No Text Stands Alone," written by Saul Ostrow, art critic and curator. There is an extensive appendix with over 50 bibliographic listings to materials referenced in creating this work, over 50 lyric references used in the book, and an index of over 40 artworks reproduced in the book that were created by Mindy the artist at various times over her career.

Bound in white letterpress printed covers, with an aqua blue Sokoto leather spine millimeter binding. The text is digitally typeset in Adobe Jenson Pro with additional fonts (Lydian Cursive MT, Fine Gothic Medium, Luminari, Berliner, Berliner Fraktur, Garamond Premier Pro, and Goudy Text MT). The text of the novels was digitally printed with archival pigmented inks. Most of the commentaries and calligrams were printed letterpress. There were over 180 letterpress print runs. Printed on Crane's Lettra archival cotton rag text weight papers. Housed in a red cloth custom box with a unique middle opening showing the title that was sewn and bound by Celine Lombardi.



The palette is limited, and the commentaries and page designs thoughtfully composed with reverence to the history of the book. In fine condition. 300 pages. **\$7,500**

DOROTHY SIMPSON KRAUSE

Dorothy Krause is a painter, collage artist and printmaker who incorporates digital mixed media into her art. Her work is exhibited regularly in galleries and museums and featured in numerous current periodicals and books. In her artist's statement she says: "My work includes large scale mixed media pieces, artist books and book-like objects that bridge between these two forms. It embeds archetypal symbols and fragments of image and text in multiple layers of texture and meaning. It combines the humblest of materials, plaster, tar, wax and pigment, with the latest in technology to evoke the past and herald the future. My art-making is an integrated mode of inquiry that links concept and media in an ongoing dialogue – a visible means of exploring meaning."

Coptic Oriental Orthodox Christians of Egypt

57. Krause, Dorothy Simpson

COPTS

Sewanee, TN: Dorothy Simpson Krause, 2011. A unique artist's book from noted book artist Dorothy Simpson Krause and signed by her. Copts are a Christian population indigenous to North Africa that has primarily inhabited the area of modern Egypt and Sudan since antiquity. Most ethnic Copts are Coptic Oriental Orthodox Christians. They are the largest Christian denomination in Egypt and the Middle East, as well as in Sudan and Libya. They had the oldest and largest Christian communities in the Middle East. From the 4th to the 6th century Copts

were the majority religion in Roman Egypt. According to ancient tradition, Christianity was introduced to the Egyptians by Saint Mark in Alexandria around 42 AD. Today they make up somewhere between 5 and 20 percent of the population of Islamic Egypt where they face marginalization, discrimination and persecution.

This Coptic bound book uses well-known book artist Daniel Essig's binding variant with wood covers. The front covers have cutout openings protected by acrylic that display small scarab artifacts. The paper and mica pages are collaged with found materials and alcohol gel transfers that incorporate distressed images of saints and other ephemera. The book is housed in a vintage metal box decorated with mica and a metal scarab on the front cover and a black elaborate cross on the back of the cover. This is a fascinating production in fine condition. The book measures 5 x 3.5 x 2 inches. The metal box measures 6 x 4.5 x 3 inches. Unpaginated [208 pages] **\$1,400**



58. Krause, Dorothy Simpson

EARLY EXPLORATIONS

Cairo, Egypt: Dorothy Simpson Krause, 2010. A unique book from noted book artist Dorothy Simpson Krause and signed by her. Dorothy's books are often inspired by her travels, such as this one paying homage to Egypt. Vintage photographs of Egypt are collaged on pages that have been aged with tea, coffee, and walnut ink. They are sewn into a paper cover with embossed hieroglyphic-like symbols, using book artist and binder

Cherryl Moote's embellished two-sewn-as-one

binding with three beads along the spine. This intriguing work is housed in a wooden box with a cut out opening on the top of its lid to show the book's decorative symbols. In fine condition. The book measures 5.5 x 5.5 inches. Box measures 7 x 8.5 inches. Unpaginated [24 pages] **\$450**



Environmental Call to Action

59. Krause, Dorothy, book artist

LOSING GROUND

Marshfield Hills, MA: Viewpoint Editions, 2008. Number 1 of 6 copies in the deluxe edition signed and numbered by the book artist. There were also 100 regular copies. In its content, *Losing Ground* is an eloquent plea for awareness of our role as stewards of the environment. Using images from her prior work spanning more than a decade and text from the Intergovernmental



Panel on Climate Change, it combines traditional processes and print-on-demand technology to share its important message. Perhaps even more notable is a page with text from the Bible book of Malachi: "Behold the day cometh that shall burn as an oven." To create the book, the many images Krause chose from her work were collaged in Adobe Photoshop into 12 x 12 inch double page spreads. The images themselves are for the most part in the hot shades of orange and seem to visualize the earth as if it were in the midst of some ghastly chemical fire. An image on one page is of a clock superimposed on the head of a piece of classical statuary, dotted line through the blank eyes, with a backdrop of an aerial map of arid agricultural fields that makes the message clear without a word.

This deluxe edition was bound by Harcourt Bindery in aubergine Nigerian goatskin with an embossed 8 x 8 inch copper title plate inset into a debossed area on the cover. The inset was manipulated by the artist with acid washing. The title is blind-stamped in the center of the copper plate. The text pages were printed on an HP Indigo 5500 press and were then manipulated by Krause with graphite, metallic pigments, and gold and silver leaf. The paper used was Mohawk Options 65 cover made from 100% post consumer content with renewable wind power. The font used for the text was appropriately named "Dirty Ego." Housed in a custom rust colored clamshell box. In fine condition. Measures 12 x 12.25 inches. Unpaginated [40 pages] **\$2,500**



Bermuda Slave Trade

60. Krause, Dorothy Simpson

SLAVE TRADE

Bermuda: Dorothy Simpson Krause, 2011. Many of Krause's books, like this unique one, have been inspired by her travels. This wordless book contrasts the colorful and picturesque aspects of Bermuda with its darker history of slavery. Although Bermuda was a slave society, slavery was not essential to the agriculture economy, and Bermuda did not actively import slaves, instead relying on those black and Indian adults captured by privateers, then sold as slaves in Bermuda. The majority of slaves worked as house servants or domestics. Slavery ended in Bermuda in 1834. However, Bermuda is still a

challenging reminder of how the past influences the present. Krause has collaged her book using images of charming buildings and a charming map with dark pages that include an image of a document "returning" slaves after their emancipation. The book has aluminum covers that use a wire binding technique called wire edge binding that was originated by book artist Daniel Kelm. In fine condition. Measures 8.5 x 5.5 inches. Unpaginated [34 pages] **\$900**





61. Krause, Dorothy Simpson, book artist

SISI: EMPRESS OF AUSTRIA

Vienna: Dorothy Simpson Krause, 2018. Number 4 of four copies signed by the book artist. In this poignant book, Krause recounts the mostly sorrowful life of the beautiful Elisabeth, Empress of Austria, nicknamed Sisi. At the age of 15, Sisi was married to her cousin the Hapsburg Emperor Franz Joseph. Stifled by the protocol of the court, she wrote in her diary, "I have awakened in a dungeon, with chains on my hands." An especially beautiful, unhappy woman and a restless, obsessive traveler, she carried a hypodermic for cocaine, threatened suicide and, at the age of 61, and was stabbed by an anarchist in Geneva in 1898 and died. The book presents the sad details of her tragic life, with the text in a handwritten font printed in black on orange paper.

With six color images of Sisi taken from photographs and paintings. It has a drum leaf binding with the cover of black watered silk over board. Housed in a black paper covered box with a title label on the cover and the title in orange on the spine. In fine condition. Measures 7.25 x 5.25 x .25 inches. Unpaginated [10 pages] **\$950**



Native Americans

62. Krause, Dorothy Simpson book artist

APACHE

Fort Lauderdale: Dorothy Krause, 2018. A unique work signed by the book artist. Begun on a trip to Arizona, this compelling small book explores our appalling treatment of Native Americans. In the colophon Krause writes: "Historically, much of Texas, Arizona, New Mexico and Oklahoma belonged to the semi-nomadic Apache tribes. In 1848 the United States moved into the Southwest and

sought to subjugate the Apaches, who defended their homelands. The gold rush and the completion of the transcontinental railroad led to increasing numbers of white settlers coveting Apache land. The Apaches were finally defeated

in 1886 when 5,000 US troops forced Geronimo and a group of 30 to 50 men, women and children to surrender. Some Apaches became prisoners of war, while others were forced onto reservations. The population of Apaches has been drastically reduced, their lifestyle lost and their languages, culture, religion, and ceremonies have fallen into decline. The demise of the Apache led to the prosperity of the white settlers who gained the land, natural resources and wealth of the Southwest United States. Our treatment of Native Americans is a shameful part of our past and present."

This pocket accordion book was created using a structure developed by Hedi Kyle and Ulla Warchol. The title is printed on a paper tag that has a muted multi-colored painted design. Vintage photos of Apache Indians from the Heard Museum in Phoenix are collaged onto small eco-printed tags that are placed into the pocket accordion, with their knotted strings hanging out of the top of the book. The book is housed in a well-worn brown leather pouch with a long attached strap. In fine condition. Measures 5.5 x 3.75 x 1.75 inches closed and 5.5 x 28 inches open with 10 inserts printed back and front. Unpaginated. **\$2,100**



Missing Children Worldwide



63. Krause, Dorothy, book artist

MISSING

Fort Lauderdale: Dorothy Krause, 2016. A unique artist's book on the distressing facts about the world-wide tragedy of missing children. From the text of *Missing* "It is estimated that at least 8 million children worldwide go missing each year including 800,000 in the U.S. A multilingual database that features photographs and information about missing children from around the world was established in 1998 by



the International Centre for Missing and Exploited Children (ICMEC). In most African, Asian and Latin American countries, there are no specific laws regarding missing children, no established protocol for reporting, and no central missing child registries."

Bound by Krause with post bound boards, as if a photograph album, covered in moss green silk with an image of a young girl in skeletal outline collaged over a text fragment that is mounted under distressed glass, with an etched copper plate affixed to the glass, and within a lead-wrapped wood frame. Printed on tan laid paper. Each of the 13 pages has an original 1.25 inch etched copper square with a shadowy child's image. The images are somber in feel and add to the gravitas of this tragedy. The colophon page has an original 3-inch square copper plate of grasses that is mounted above the artist's signature. The text is digitally printed on Graphix Matte Film. This book has 14 pages including the one page of text and measures 8.75 x 9.5 inches. A haunting production in fine condition. **\$1,500**



64. Krause, Dorothy Simpson

MOROCCO

Morocco: Dorothy Simpson Krause, 2019. This is one of several unique books created by Krause from her travels. It is a travel journal begun in Morocco that uses found objects, textural rubbings, patterning and collage, enhanced with oil pastels, paint and markers. The pages are an ochre color that evokes the colors and feeling of this North African country. The board covers are suffused with orange, brown, and yellow pigments. A decorated silver metal mirror is affixed to the cover. In fine condition. Measures 4 x 6 inches. Unpaginated [32 pages] **\$750**



65. Krause, Dorothy Simpson

LITTLE RED: A CAUTIONARY TALE FOR GIRLS OF ALL AGES

Ft. Lauderdale, FL: Dorothy Krause, 2007. Number 14 of 26 copies. Numbered and signed by the book artist. This book was inspired by a Little Red Riding Hood doll that the artist had as a child. "When Little Red is turned upside down, the wolf, in grandmother's clothing, is revealed under her skirts. A long lost music box, embedded in her back, played 'Who's Afraid of the Big Bad Wolf.'" Includes text from the poem "Silver and Gold" by Ellen Steiber (1994). The featured wood engraving is by Gustav Doré (1869). Fine in red cloth boards with black title and illustration printed on front cover. The book is accordion bound and printed in black and red. Unpaginated [6 pages] **\$450**



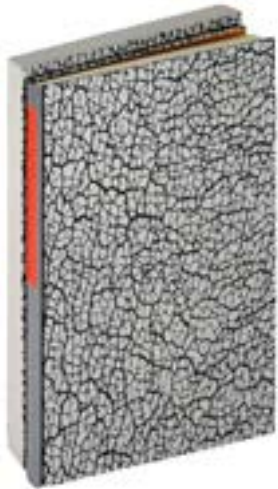
66. Krause, Dorothy Simpson, book artist
[CHANNELING ATHENA](#)

Athens: Dorothy Simpson Krause, 2021. A unique book with original watercolors. In 2019, when Krause was in Athens, she began a book with watercolors of the landscape and collaged images of Athena. Returning home, she decided to explore her relation to the archetype and wrote a narrative, contrasting her comments with excerpts from Jean Shinoda Bolen's *Goddesses in Everywoman*. Because she felt it presumptuous to compare herself to



Athena, she printed narrative from Bolen's book on 4 vellum sheets and "hid" them by inserting them between the drum-leaf pages. *Channeling Athena* has 10 watercolor and collaged pages, and the 4 vellum inserts in a drum-leaf binding with a cover of vintage white leather over board. Affixed to the cover is a cream-colored plaster medallion with a raised profile of a Greek head and the letters AOE ("Of the Athenians"). A lovely and imaginative book in fine condition. Measures 7.5 x 6" inches. Unpaginated. **\$1,800**

Rhino Extinction



67. [Lone Oak Press]
 Rorer, Abigail, book artist; Don McKay, poem
[EXTINCT. THE WESTERN BLACK RHINOCEROS](#)

Petersham, MA: Lone Oak Press, 2022. Number 10 of 56 standard signed and numbered copies. Master wood engraver Abigail Rorer is considered one of the finest engravers working today. She founded her Lone Oak Press in 1989 and has published many beautiful works that often focus on nature - animals, flowers, trees, and water. Abigail has also provided lovely illustrations for other private and commercial presses. Her fine press books have been in numerous exhibitions in the U.S., U.K., and Ireland. They can be found in many public and private collections.



Abigail writes in her prospectus about this important new work, saying that it is the first book in the "Extinct Pentalogy" series. Originally she had planned one larger volume covering five diverse animals, four that are extinct and one that came perilously close. But she decided that each animal deserves its own tribute. The western black rhinoceros was declared extinct in 2011 and all remaining rhinoceroses are endangered. She writes on her website: "Extinction as a theme has been a focus of The Lone Oak Press for a few years now, beginning with the publication of our book *Extinction* in 2015. We are living in the age of the Sixth Extinction, the Anthropocene: the Human Epoch. Human activity has made such an impact on our planet that climate patterns are changing, glaciers are melting, the ozone layer is thinning, and species are becoming extinct at an alarming rate. For such a magnificent and noble animal as the rhinoceros to be on the verge of total extinction is tragic and unacceptable. The rhinoceros has lived and flourished on this earth for tens of thousands of years. Within only a relatively short period of time, the last two hundred years or so, with the advent of guns, the Industrial Revolution, exploding populations, and other factors, we have decimated the rhino population and brought it to the brink of total extinction. This book is a way to honor a subspecies of the black rhinoceros that disappeared in 2011 and to highlight the plight of all species of rhinoceros."

Bound in a gray and black paper created from a hand-draw closeup image of rhinoceros skin over boards with a gray leather spine and red title label. The rear board includes a bullet-sized hole in the board with red leather showing underneath - a visceral reminder of the contents of the book. The text was set in Dante and Othello type. The text and engravings were printed on Zerkell paper. Many of the engravings are multi-block color with some hand-coloring. Amy Borezo of Shelter Bookwords bound the books. Includes prospectus. Housed in a slipcase covered in matching gray paper with a rhino skin print. In fine condition. Measures 7 x 9 inches. 52 pages. **\$1,200**

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 Thomas Parker Williams or the Luminice Press may be found in over 75 public collections around the country.

Loss of Protections in US

68. [LUMINICE PRESS]
Williams, Thomas Parker and
Mary Agnes Williams
AMERICAN RIVER

Philadelphia: Luminice Press,
2022. Number 2 of 12 copies.
In this powerful new book from
the Luminice Press, Thomas and
Mary Agnes Williams present
a scathing indictment of the
erosion of democracy in the
United States. The preface states:



"In America, we are losing our
freedoms, one by one.

Clean Air – the freedom to breathe air not polluted with toxins

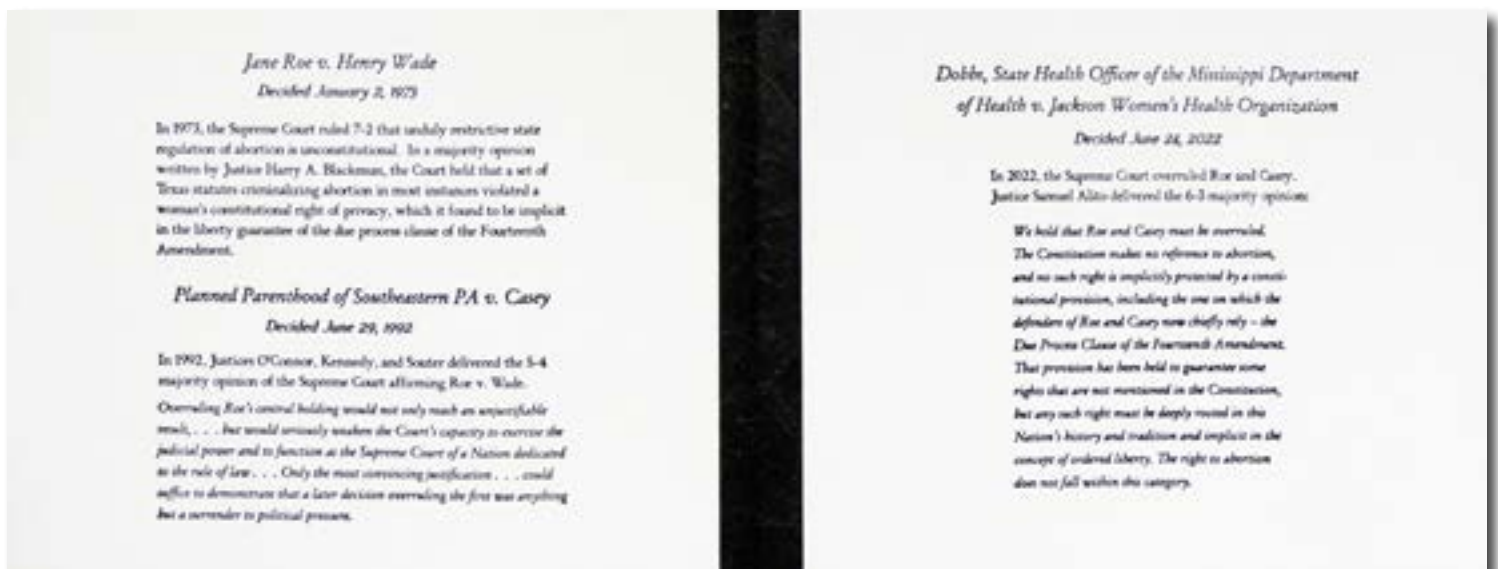
Safety – the freedom to live without fear of deadly guns

Women's Autonomy – the freedom to control their own bodies

Voting – the freedom to participate in our democracy

We are losing America."

The book's text juxtaposes the intent of four congressional acts that guaranteed American protections - clean air, gun control, reproductive rights, and voting rights - with text from the recent Supreme Court opinions that overturned or restricted these protections. The accordion structure of the book offers the text on one side of the pages with the other side offering six panels with striking abstract color illustrations of disappearing water representing democracy's erosion. Bound in a blue and black paper covered boards with a black Washi linen spine. The text is letterpress printed from polymer plates. The six illustrations are original images hand printed on folded panels with 41 pochoir mylar stencils. In fine condition. The book measures 7.25 x 9.25 inches. The illustrated panels are 7 x 17.75 inches unfolded and open to 106.5 inches. **\$1,500**





Movable / Fold-out Spider

69. [LUMINICE PRESS]

Williams, Thomas Parker and Mary Agnes Williams, book artists

SPIDER AND THE STARS

Philadelphia: Luminice Press, 2023. Number 2 of 14 copies signed by the book artists. This charming and informative book, *Spider and the Stars*, combines an original illustrated story for young readers with factual information about spiders and the curious way they travel long distances. Called ballooning, this form of spider travel appears to be flying, but in fact spiders take advantage of the Earth's electric field to become airborne. This particular spider became so airborne that she soared past the earth and planets to weave her webs among the stars!

For this delightful collaboration, both artists developed the concept and design and did the printing. Thomas did the illustrations, the movable pop-up and the binding. Mary Agnes wrote the original story and handset the text. The round black cover has a smaller cut out circle. It is laser cut wood with oil-based pochoir printed paper. The outer circle depicts the starry skies, while the spider and her web are visible in the smaller circle. When the cover is opened the spider and her web are fully visible. On the first page is a large brown, cream, and orange spider with moveable head and legs that pop open. There are 16 pages that tell the spider's story with colorful images of her and her adventurous travel to outer space. They are done in oil-based pochoir over linocut flood coats, with hand painted accents. The text is handset in Janson and Janson Italic on Arches book paper and letterpress printed. Housed in an acrylic case with a brown title inset. In fine condition. The book measures 7.5 x 8 inches closed. The pop-up spider opens to 19 x 24 inches. **\$2,500**



Pandemic Inspired Hamlet with Paper Puppets

70. Martin, Emily, book artist; William Shakespeare

MADNESS: READING HAMLET IN THE TIME OF COVID-19 AND OTHER PLAGUES

Iowa City: Emily Martin, 2022. Number 21 of 25 copies signed and numbered by the book artist. Emily Martin says of this personal and inventive book: "*Madness* was created during the pandemic and went through many forms before it became what you see here. Its appearance and content are very much shaped by my time in isolation. Initially, I copied out the play *Hamlet* by hand starting in March 2020 because I was too anxious to sit and read. I also was making paper puppets for companionship. The project kept changing as events swirled around me. I struggled to make sense of the project in a world gone crazy. The text is a crazy quilt arrangement of lines from *Hamlet* and my writing on repeating themes of fear, disease, Black Lives Matter, Asian hate crimes, the insurrection, so much death and isolation." She further comments in her colophon:

"*Madness* went through many forms before it became what you see here. It has taken

me much longer to figure out than any book I have ever made before. The combination of subject matter that was centuries old with happenings in the minute complicated my thinking beyond measure."

About the artist: Emily Martin earned an MFA degree in painting, from the University of Iowa in 1979 and made her first artist's books at that time. Martin joined the faculty of the University of Iowa Center for the Book in 1998 where she teaches artists' books, paper engineering, and traditional bookbinding classes. Martin made limited edition artists books first as the Naughty Dog Press, but now uses her name only. She has produced over fifty artist's books,



often using movable and/or sculptural paper engineering techniques. Martin's books are included in public and private collections throughout the world, including the Metropolitan Museum of Art; the Meermanno Museum, The Hague; The Victoria and Albert Museum; The Museum of Contemporary Art of Chicago; the Tate Britain; the Library of Congress and among many others.

Madness was printed letterpress with polymer plates from Boxcar Press on Arches Text wove paper. The background pattern of the pages is made up of her renderings of tears, drops of blood, Covid-19 particles and bullet holes. The paper puppet inclusions were printed on University of Iowa Center for the Book Chancery paper and are costumed in papers of wheat straw, sisal, daylily fibers, and abaca paste papers made by Andrea Peterson. The puppets are attached to their pages but are engineered to be able to be lifted away from them and gently move. The book was constructed as an accordion and the pages can be extended and displayed. The non-adhesive brown covers are flax and abaca papers made by Mary Hark for the outside and flax papers from the University of Iowa Center for the Book for the inside. White title label is affixed to the front cover and to the spine of its box. Housed in a black cloth covered clamshell box. A fascinating and timely book in fine condition. Measures 8 x 11 inches. Unpaginated. **\$1,500**



BARRY MCCALLION

Barry McCallion has had a lengthy career in the book arts following his graduation from Columbia and early move to the west coast for a period of time. His work can be found in many institutional and private collections. His career has been documented in a fine article by Mark Segal in the *East Hampton Star* in 2013: "A Springs Artist's Creative Odyssey." In the article, Segal writes extensively about Mr. McCallion's "astonishingly beautiful and utterly unique books," saying "they use an impressive range of materials and techniques. ... It's difficult to do justice to the variety and complexity of the books in words or in photographs. They are ideally experienced by hefting and opening the boxes and exploring the contents in what becomes a very personal exploration of an artwork."

71. Barry McCallion, book artist; William Butler Yeats

BYZANTIUM

East Hampton, NY: Barry McCallion, 2020. This is a striking unique work by noted book artist Barry McCallion. Signed and dated by him on the colophon. In this complex artist's book, McCallion explores and illustrates this famous poem by William Butler Yeats. "Byzantium" is Irish poet Yeats's meditation on the relationship between mortality and immortality, the physical world and the spiritual world, and humanity and art. The artist writes in his colophon: "Opposites fascinated Yeats - all things antithetical: material, immaterial, changing and changeless, profane and sacred. "Byzantium" offers the reader Yeats's vision of the complex workings of the flesh and the spirit. In the poem, the great cathedral gong presides, tolling midnight over two worlds: the disdained world of everyday, messy with 'complexities of mire or blood,' and the gold-glittering city of Byzantium, where souls come to be purged."



Each page of the book has a line of the poem. McCallion says that in an attempt to better integrate words and pictures, he cut the words apart and arranged them irregularly on the page. The book is made on Richard de Bas cream wove paper. Brushed India ink colors provide a platform for the work's various drawings, collages, and acrylic paintings. Page edges are untrimmed. The book was bound by Joelle Webber of Mermaid Bindery in dark red cloth with a black image of a dolphin affixed to the cover. Housed in a beige cloth covered clamshell box with a large title label to spine. In fine condition. Book measures 6.75 x 10.25 inches; Box measures 7.5 x 11 inches. **\$4,000**



72. McCallion, Barry, book artist

REJOICE IN THE LAMB

East Hampton, NY: Barry McCallion, 2022. Signed and dated by the book artist on the colophon. This is a stunning new unique work by noted book artist Barry McCallion. In this intriguing book, the artist was inspired by a complex and mysterious religious poem by Christopher Smart (1722-1771) titled "Jubililate Agno, Rejoice in the Lamb." It was several hundred lines long, written while Smart was confined at London's St. Luke's Hospital for Lunatics. The poem was not actually discovered and published until 1939. In 1943, the English composer Benjamin Britten selected a number of the poem's lines and composed his oratorio, "Rejoice in the Lamb," dedicating it to the pastor and choir of St. Matthew's church in Northampton on the occasion of the church's

50th anniversary. Mr. McCallion writes that the lines Britten selected range from exultant to desperately poignant.

He then describes his book. "I composed my treatment of *Rejoice in the Lamb* on successive shades of Rives BFK paper, with the forty pages of Britten's score laid in. I introduced the composer's text groups with a hinged 'gate' of 300 lb. watercolor paper. Colored India inks describe various background shapes, while cutout animals, rubber stamps, flower figures and musical instruments animate the pages. Both the illustrations and white text type on black match Britten's score." The text groups are in loose signatures that are held in a stiff paper folder. The folder is in turn held in a bright yellow heavy paper folder with a black spine and with a decorative black and red circle on the cover with illustrations of a lamb, mouse, and cat within the circle. The colophon was printed separately and is inserted in the rear of the yellow folder. This imaginative production is housed in a custom white cloth covered clamshell box with a yellow outlined figure of a cat on the cover and title label to spine. In fine condition. Book measures 7.25 x 11 inches. Clamshell box measures 8 x 11.75 inches. **\$4,200**

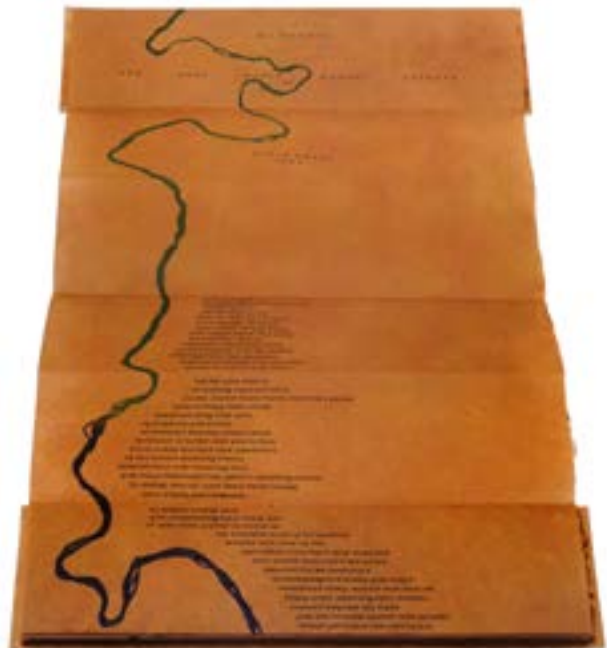


73. [NINJA PRESS]

Merwin, W.S., poet; Carolee Campbell, designer, printer, and book artist

THE REAL WORLD OF MANUEL CORDOVA

Sherman Oaks, CA: Ninja Press, 1995. Number 129 of 160 numbered copies, with 18 produced hors de commerce. Signed by the poet on the limitation page. Carolee Campbell's Ninja Press began in 1984. Since that time, she has produced about 30 books of poetry and many broadsides that are renowned for their fine craftsmanship and distinctive artistry. She is recognized as one of the most important contemporary book artists practicing today. In book artist Russell Maret's magnificent bibliography of the press, *Dispatches From the Lizard Brain*, he documents the life and work of Campbell. The foreword and afterword of the bibliography 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."

Manuel Cordova is perhaps one of the best known productions to be issued by the press. The poem was written by the esteemed American poet W.S. Merwin. From the prospectus: "This special edition [of the book] may be unfolded and read in hand, stanza by stanza, or opened entirely, thus revealing all forty-three, fourteen-line stanzas. Fully extended, the book is fifteen feet long. The five-color image of a river undulates alongside the poem that is printed in black, while the [type] setting of the poem itself mirrors the serpentine meanders of the river." Campbell wrote in her chapbook, *Chasing the Ideal Book*: "...this book comes closest to my never-ending chase for The Ideal Book." The book can be found in many institutional collections including the Getty Center, the New York Public Library, Houghton Library at Harvard University, Yale, University of Illinois, Brown, the British Library, and at Trinity College in Dublin.

Designed, printed, and bound by Carolee Campbell. The type is Samson uncial. Printed on handmade papers of persimmon-washed kakishibu for the text and raw flax paper for the enclosure. The enclosure is fastened with alum-tawed goat skin and bone. The map of the world printed on the liner of the enclosure is from the original, the first to show the world's currents, drawn in 1665 by Athanasius Kircher. The map is hand-tinted in five colors echoing the colors of the river. Housed in a plexiglass slipcase. In fine condition. **\$2,500**



74. [THE OLD SCHOOL PRESS]

Boullousa, Carmen, poetry; Philip Hughes with Amy Petra Woodward, images; Psyche Hughes, translator and introduction

ALCHEMY OF THE PLANETS

ALQUIMIA DE LOS PLANETAS

Seaton, UK: Old School Press, 2018. Number 22 of 60 copies. Numbered and signed by the poet, artists, translator, and printer. This collaboration between Mexican poet, Carmen Boullousa and English artist, Philip Hughes was inspired by space travel. According to the introduction, both the poet and artist decided to create this book after viewing new images of the planets and moons taken during recent space



missions. The first step in this collaboration was Hughes's paintings, which are colorful abstractions of photographic planetary landscapes. Boullousa's poetry draws on Hughes's imagery and also on her research into celestial bodies in mythology, ancient rituals attached to their worship, and perfumes used during these rites. She cites Hesiod's *Theogony* and *Orphic Hymns* as being influential. This is the third book that Boullousa, Hughes, and translator, Psyche Hughes have collaborated on. This work is comprised of an introductory booklet and twelve folders containing poetry and artwork, each devoted to planets or moons including: Mercury, Venus, Mars, Ceres, Jupiter, Europa, Saturn, Enceladus, Rhea, Uranus, Neptune, and Pluto. All text is letterpress printed in English and in Spanish. The contents include 32 artworks by Phillip Hughes, printed digitally from paintings, pastels, and digital collages, 13 poems, an introduction, and a list of included celestial bodies with details about relevant space missions. The poetry was hand-set in Hunt Roman type on Somerset Velvet Radiant White and the images were printed on Somerset Velvet Enhanced and mounted on Velin Arches Noir. Housed in an aluminum box with magnetic closure, which was produced by Graphic Metal Company, Ltd. with a blue silk-screened design to the front panel.

Phillip Hughes (1936 -) is a self-taught English artist who often paints unusual landscapes from remote areas and archaeological sites; however, this is his first series of works dealing with extra-terrestrial topography. For this book, he was heavily influenced by photography from the New Horizons mission (2015) which provided close-up images of Pluto as well as images from the Mars Reconnaissance Orbiter (2016), the Cassini-Huygens mission to Saturn (2016), the probe Dawn to the dwarf planet Ceres (2016), images from the Hubble Space Telescope, and more. His work is held in international collections including The British Museum, the Victoria and Albert Museum, and the Library of Congress. Mexican poet, novelist, and playwright, Carmen Boullousa (1954 -), often addresses issues of feminism and gender roles in her work. When researching celestial bodies for this project, she was pleased to learn about Tapputi, a Babylonian woman who is considered to be the first female chemist and perfumer recorded in history. It is perhaps due to her that Boullousa chose to include references to perfume within her poetry. Fine. Folder Size: 12.5 x 14 inches. Box Size: 14.75 x 16.5 x 3.75 inches. **\$3,000**



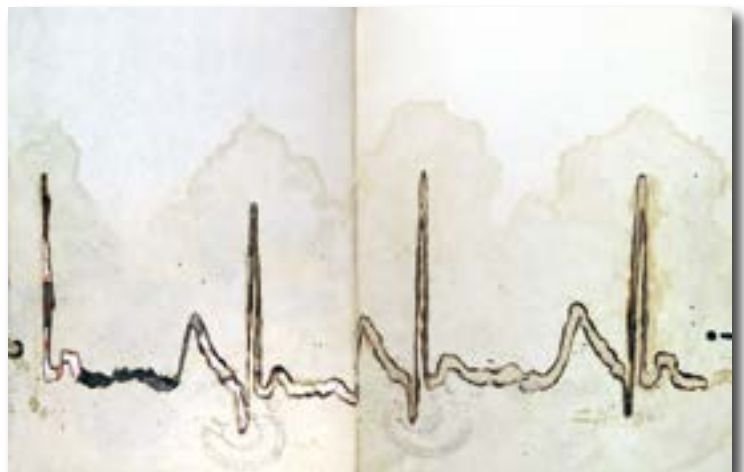


75. [THE PRINTMAKERS LEFT]
Dean Dass, Anne Beck, et. al.
THE CIRCULAR RUINS

Charlottesville, VA. The Printmakers Left, 2002. The Printmakers Left is an artists' collective, an organization, and as such it can act and be received. But that collective is composed of individual artists, each with a singular voice and the ability to make course-altering decisions. Therein lies the tension that binds The Printmakers Left together and makes The Printmakers Left what it is. Which is to say that one aim of this collective and its participants is to promote a process of engagement with a complex world [their website].



This was an edition of 25, with 23 bound and distributed to the participating artists. Only two were available for sale. This work is based on Jorge Luis Borges's story of the same title. The short story deals with themes that recur in Borges's work: idealism, the manifestation of thoughts in the "real world", meaningful dreams, and immortality. This volume celebrates a category of books created by William Blake in the 1790s - the printed manuscript, using a technique he invented utilizing relief etching. There were 25 participants involved in the making of this fascinating book. The book displays varied images and designs to convey the themes they inspired in the artists from Borges's story. For 18 months they mailed sets of folios to each other. Almost anything was possible if it could be produced 30 times. All texts in the edition were typed on a manual typewriter and include previously unpublished poems by Lisa Russ Spaar. This is a handsewn printed manuscript using multiple print media, clays, and pigments. It is casebound in a binding of pink cotton cloth with two small decorated paper shapes affixed to the front cover. In fine condition. Measures 10.38 x 9 inches. 206 pages. **\$7,900**





76. Poe, Edgar Allan; Raoul Veroni, lithography and printing; Miguel Alfredo Olivera, translator

ANNABEL LEE

Buenos Aires: Raoul Veroni, 1976. Number 36 of 36 copies, printed on Japan paper (4 copies), Arches (7 copies), Ingres (8 copies) and Extra Strong (17 copies). This copy is one of the 7 or Extra Strong. Printed in English and Spanish. The book includes a prologue in Spanish and English about Poe, two illustrations, the poem in English - which is a



lithographic facsimile of the original manuscript in Poe's handwriting, and a Spanish translation in letterpress with lithographed initials and decorations. Bound in stiff white paper wrappers with black title and red author name to front panel. In the original glassine. A few small spots of foxing to glassine, rear wrapper, and interior, else clean. Printed in black, blue, green, and red. A lovely piece of presswork from Buenos Aires. [28 pages] **\$750**

THE PROTOTYPE PRESS

The Prototype Press is the evolution of Sharp Teeth Press and is operated by Mark Sarigianis in Southern Maryland. Originally founded by David Johnston as Sharp Teeth Press in 2011, the press lives on under the direction of Mark Sarigianis after David tragically passed away in October 2015. The Press is a print shop and publishing house dedicated to producing limited edition books made completely in-house, from casting type and letterpress printing to hand binding.



77. [THE PROTOTYPE PRESS]

Lombard, Kirk; Leighton Kelly, illustrator; CF Hibbens, foreword; John Paczkowski, introduction

ME, MYSELF, AND THE MONKEYFACE EEL

Oakland, CA: The Prototype Press, 2015. Number 23 of 75 copies signed by the author and artist. The author, Kirk Lombard, is self-described as a small fish enthusiast, writer, tour guide, teacher, musician, actor, inveterate blogger, raconteur, commercial fisherman, puppet master, tenor, baseball historian, and...champion eel fisherman. He is the author of *The Sea Forager's Guide to the Northern California Coast*. His former blog was called The Monkeyface News.



This was the first publication issued by The Prototype Press. From the press website: "From the dank holes and fetid shores of Kirk Lombard's mind comes a deeply strange book, part memoir, part how-to, and part poetry, all teaching of his dealings with learning how to catch -- and use to its full potential -- the storied Monkeyface Eel from in and around the shores of the San Francisco Bay. The author describes how to fish for the monkeyface eel, how to tan an eel skin, and offers recipes for cooking eel."

The book is printed in three colors on Somerset Book Paper from Monotype Hess Old Style and hand-set Libra types. The title page and Parts I & II are foil-stamped; the illustrations are printed relief from linoleum carvings done by Leighton Kelly. The cover is orange cow leather and green handmade paper from Twinrocker. Title in gilt to spine. The paper bears the watermark of Shotwell, as well a fishing hook, added specially for the project. There is a separate booklet of appendices of poems by Lombard. It was printed on paper handmade by the publisher's with the help of Shotwell Paper Mill in San Francisco. The book and appendices booklet are in a red sleeve printed in black with "The First Edition of Notorious Eelman Kirk Lombard's Me, Myself, and the Monkeyface Eel." In fine condition. Measures 6.5 x 9 inches. 52 pages including text, foreword, introduction, and afterword. **\$500**



78. [THE PROTOTYPE PRESS]

Fisher, M.F.K.; Martin Mazorra, illustrator; Mark Sarigianis, printer

CONSIDER THE OYSTER

"Tranquility," Southern MD: Prototype Press, 2021. Number 13 of 50 copies. A finely printed edition of M.F.K. Fisher's culinary classic about oysters, originally printed in 1941. The head of The Prototype Press, Mark Sarigianis, first encountered Fisher's book at the Mills College Library in CA and was entranced. He says: "Even though it was written in 1941, I was immediately struck by the passionate 'foodie' sensibilities with which she waxed poetic about oysters. In fact, she made any modern writer of the subject seem incredibly boring. A serendipitous connection led me to be able to ask M.F.K. Fisher's daughter, Kennedy Golden, directly for her permission to print the work." Sarigianis hired Martin Mazorra, a Brooklyn based artist with work in collections around the U.S., to create engaging anthropomorphic linocuts

to illustrate the text. His playful illustrations pair nicely with Fisher's often humorous observations, such as this one: "An oyster will taste like what the taster expects, which of course depends on the taster. Myself, since I was seventeen I have expected all oysters to be delicious, and with very few exceptions they have been. In the same way, some people wait, if they manage to swallow these shellfish at all, to gag more or less violently. And they gag" (page 28). In addition to recipes accompanied by witty observations and commentary, Fisher includes chapters on the life of an oyster, people who have died from eating them, flavors of oysters depending on region, the making of pearls, personal oyster anecdotes, possible aphrodisiac qualities of an oyster, appropriate drinks to accompany a meal of oysters, and more.

Bound by the press in quarter white goatskin with handmade gray paper covered boards and silver title to spine. Printed in Monotype Goudy Light with Windsor Elongated typeface for the blue headlines on custom paper from the Saint-Armand paper mill in Montreal. The paper used for the binding and box were also produced by the Saint-Armand paper mill. Housed in a box covered in handmade white paper with a detachable magnetic lid. Issued with a custom oyster shucking knife, stamped with the title of the book and author, which can be used to assist with opening the lid of the box housing the book. In fine condition. **\$1,500**



79. [THE PROTOTYPE PRESS]

Bukowski, Charles; Sean Starwars, woodcuts

HAM ON RYE

Oakland, CA: Prototype Press, 2017. Number 21 of 52 copies. A finely printed edition of Bukowski's semi-autobiographical work about coming of age in Los Angeles during the Great Depression. Huge fans of Bukowski's work, printers David Johnston and Mark Sarigianis, aspired to print this modern classic in their early days of working together at the Arion Press. Years later, after forming The Prototype Press in 2014, they began the process of acquiring the printing rights, and Johnston digitally keyboarded the novel in preparation to begin typesetting. Unfortunately, he tragically died within a week of completing it. Over the next few years his partner Sarigianis completed the

book, which necessitated a two-part casting of type and printing - with the first half of type melted down in order to cast the second.

Illustrated by Sean StarWars, a woodcut artist living in Laurel, Mississippi with his wife and five children. He is also a proud member of the Outlaw Printmakers. Following is a note about this project from the artist: "Nobody really gets a Charles Bukowski quote right, so I'm just gonna paraphrase him: 'You're only a writer when you're writing'. I have taken that to heart as an artist, specifically as a printmaker.



'You're only an artist when you're making art, not when you're talking about it...' With that in mind I have spent the last 25 years with my nose to the grindstone blasting out print after print after print. Being invited to illustrate *Ham on Rye* has been one of the most personally gratifying projects I have ever worked on. It has also been one of the most challenging. This project has forced me to do a number of things I don't do well or easily, such as working small and working detailed. But there's one other thing I learned from my years of devouring Bukowski and that's to trust your gut, and I think I've gotten pretty good at doing that. I hope you see my woodcuts as inspirations by Bukowski and not simply illustrations of his words."

Bound in handmade black paper from the St. Armand Papeterie in Montreal over white pigskin with black title to spine. Light rubbing to boards, else fine. Letterpress printed in Goudy Powell with heads in Headline Bold. The chapter numbers and title page are printed with Condensed Gothic Bold wood type. Printed on custom handmade paper from St. Armand with the watermarks of "CB" (the author's initials) and "HC" (the author's alter ego, Henry Chinaski). The illustrations are printed from the original hand carved wood blocks over tinted blocks of cyan, magenta, and yellow. The type was cast and the book was printed and bound by The Prototype Press. Housed in a black paper covered slipcase titled in gilt to spine panel. In fine condition. 364 pages. **\$3,500**



SOL RÉBORA

Rébora is a designer bookbinder who has worked in Buenos Aires since 1999. She is a well-recognized practitioner, receiving awards both in Argentina and abroad. Her work encompasses innovative and experimental work in designer binding and contemporary conservation methods. She studied with Deborah Evetts, Monique Lallier, Pascale Therond, Edwin Heim, Helene Jolis, Sün Evrard and Kathy Abbott, among other teachers. She currently works and teaches courses out of her studio in addition to giving lectures and workshops in person and online at schools including the SF Center for the Book and Iowa University Center for the Book, American Academy of Bookbinding and Penland School of Crafts. She has participated in group exhibitions such as Epémère, Tomorrow's Past and Les Pages Bien Gardees. Sol's work may be found in many private collections and institutional collections in the USA, Mexico and UK.



80. Keats, John; Juan Rodolfo Wilcock, Spanish translation; Sol Rébora, binder

[JOHN KEATS \(1795 – 1821\)](#)

Armando Tocarello, Buenos Aires, Argentina, 1958. In a unique design binding by Sol Rébora created in 2022. The text block was letterpress printed by Armando Tocarello in 1958 in the home of D. Francisco A. Colombo in Buenos Aires. It is limited to 75 copies of which this is 1 of 10 copies on Japon paper. Design and engravings by Raúl Veroni. The original paper wrappers are bound in. Includes the poem "Lines Supposed to Have Been Addressed to Fanny Browne / Líneas que se supone fueron dedicadas a Fanny Browne" in English with a facing Spanish translation. Bound in light pink and purple limp leather design binding featuring the initials of John Keats. The leather has been finely embossed with a pebbled pattern especially created by the binder. This single signature binding features an exposed sewing structure along the spine. Housed in a protective metallic pink stiff wrapper. In fine condition. 12 pages. **\$1,200**



Browne" in English with a facing Spanish translation. Bound in light pink and purple limp leather design binding featuring the initials of John Keats. The leather has been finely embossed with a pebbled pattern especially created by the binder. This single signature binding features an exposed sewing structure along the spine. Housed in a protective metallic pink stiff wrapper. In fine condition. 12 pages. **\$1,200**



81. Poe, Edgar Allan; *Sol Rébora*, binder

[E.A. POE: DOS POEMAS /
TWO POEMS](#)

Buenos Aires, Argentina: Francisco A. Colombo, 1952. In a unique design binding by Sol Rébora. Number 36 of 87 copies on Fabriano paper. Includes Poe's "Valley of Unrest" and "Fairy Land" in both English and Spanish on facing pages. With an engraved frontispiece by Raúl Veroni, with his signature

in pencil. Bound in reddish-brown textured paper covered boards with pink leather spine embossed with a texture to match the paper boards. Titled in gilt in English to front board and in Spanish to rear board. Occasional spots of foxing to the interior. Initials printed in olive green and orange. Housed in a metallic pink flexible paper enclosure with paper title label to spine. Includes laid in prospectus. A lovely printing of these lesser-known poems in a special binding. Near fine condition. Unpaginated. [20 pages] **\$800**



82. Gruss, Luis;

Sol Rébora, binder; Viky Sigwald, paper; Rubén Fontana, typography; Lucrecia Orloff, illustrator; Mariana Pariani and Patricio Gatti, design and printing
[FINLANDESES](#)

Buenos Aires, Argentina: Imprenta Ideal, 2008. This is a beautiful book in a unique designer binding by Sol Rébora. It is a letterpress printed collaboration on handmade paper and is limited to 25 copies. It features a frontispiece woodcut illustration by Lucrecia Orloff. Printed on handmade paper by Viky Sigwald in type designed by Rubén Fontana. The book design and printing were done by Mariana Pariani and Patricio Gatti. The Spanish text is poetry by Luis Gruss (1953

- 2021), an award-winning Argentinian poet, journalist, author, and professor. Gruss contributed to most of the media publications in Argentina, from *Clarín*, *La Nación* and *Página* to the *Latido* magazines. He published the books *Malos Poetas* (1998) and *La Carne* (2004), among others. In 2003 he received the Argentores special prize for his dramatic work *Oscura Clarice*.

The book's stunning designer binding was done by Sol Rébora. Bound in full dark gray leather covered boards printed with an embossed pattern. Both boards are decorated with relief inlays of white Japanese paper. The title is hand stamped in gray to the front board. With hand sewn white end bands and Japanese endpapers. The interior is clean and bright overall with a few scattered spots of foxing. The construction of the text block uses a reversible stub structure, which allows for easy access to the sewing threads, making any future repairs for a conservator simple. Housed in a custom-made clamshell box with white leather spine printed in matching embossed pattern over gray paper covered boards. The title and author's name are hand stamped in black to spine. The book is hand-paginated in pencil on bottom corners. [48 pages] **\$2,800**





83. Hikmet, Nazim; Sol Rébora, binder; Randy Blasing and Mutlu Konuk, translators; Harry Reese and Sandra Liddell Reese, design, art, and production

[ON LIVING](#)

New York: Turkey Press, 2016. The text is one of 100 copies, issued in a variable edition, of which 30 were offered for sale. The copies not offered for sale were offered as gifts of the press in celebration of the 70th birthday of Harry Reese and the 42nd anniversary of Turkey Press. Reprinted with permission of the translators and Persea Books. Includes the original red pastepaper wrappers bound in as well as two colorful decorative papers. Nâzim Hikmet (1902 - 1963) was a Turkish-Polish poet, playwright, novelist, screenwriter, director, and novelist who spent much of his adult life in prison or exile due to his political beliefs. This is a poignant poem about living fully without dwelling too much on the reality of death, written in a conversational tone.

This book is in a unique designer binding. It is bound in a flexible gray leather binding "Link-in-1" structure with gold hand-made paper linked in. This particular design structure was created by the binder, Sol Rébora. The leather is printed with an embossed pattern, which was designed by the binder. The title and author's name are hand stamped in black and red on the boards. The name of the binder is stamped in black to the inside of the front cover. Gray suede endpapers as well as several fine textured papers. Housed in a stiff silver paper enclosure with a textured gray leather spine titled in red. In fine condition. Unpaginated. [12 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.

Text Puzzle



84. Satin, Claire Jeanine
[WHIM: EXTREMES](#)

Dania Beach, FL: Claire Jeanine Satin, 2022. This is one of a series of unique works by Satin, each signed by her. The aesthetic overall images of these pages are tranquil, soft, and pretty - but when the segmented alphabet letters are correctly joined, they spell bitter words. Those words are lightly penciled in on the bottom of each page. This work plays with the extremes of hidden

negative sentiments juxtaposed with crystals and uplifting pastel colors. Satin hides her "bitter" words by cutting each letter in half and rotating the segments. According to the artist:

"The idea behind (this book) is extremes: reflections / range of human feelings / emotions; opposing political positions; philosophical disparities; gentle and hard/bitter ... The aesthetic images are calm and soothing, [but] the segmented alphabet letters/text when joined, reveal opposite meanings." Created from acid free white card stock paper and bound with clear filaments and beads, this book includes segmented letters, various papers, crystals, and beads. In fine condition. Measures 5.5 x 8.5 inches. Unpaginated [12 pages] **\$500**





85. Satin, Claire Jeanine
WHIM BOOK VII (METAL CIRCLES)

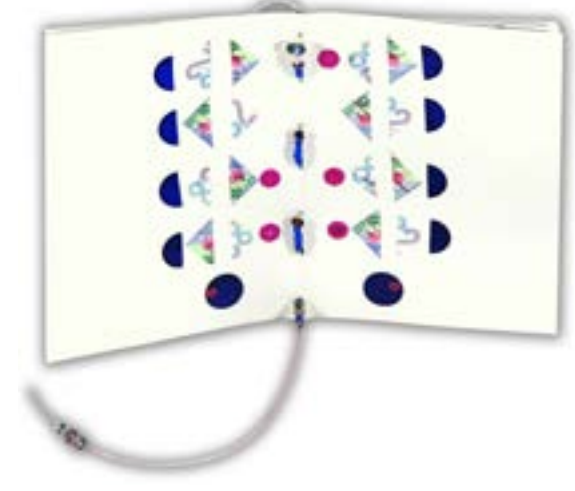
Dania Beach, FL: Claire Jeanine Satin, 2022. A unique artist's book from Claire Jeanine Satin. This is one of a series of unique works by Satin, each signed by her. Created from acid free white card stock paper and bound with clear filaments and beads, this book includes segmented letters, metal elements, various papers, and beads. The segmented letters all form words when they are joined by the reader. It takes a bit of agile brain power to work them out. Claire states that she "plays and experiments with

letters as abstract forms and sets them into unique aesthetic configurations." In fine condition. Measures 5 x 7 inches. Unpaginated [12 pages] **\$600**



86. Satin, Claire Jeanine
DECORATED CORDENONS PAPER BOOK

Dania Beach, FL: Claire Jeanine Satin, 2020. A unique artist's book from Claire Jeanine Satin. This is one of a series of lovely unique works by Satin, each signed by her. Each book is created with fine acid-free paper. This book uses various metallic papers, postage stamps, small blue and purple plastic shapes, sequins, crystals, and monofilament to create precise and inventive designs on the cover and each page. In a white gauze bag. In fine condition. Measures 5 x 7 inches. Unpaginated [8 pages] **\$400**



Environmental Protection



87. [SCANTRON PRESS]
Jacobs, Diane, book artist
OWED TO THE MOUNTAIN

Portland OR: Scantron Press, 2021. Number 15 of 32 copies signed by the artist. There were also 8 copies of a sculptural three-dimension mountain edition with the fine printed book beneath the mountain, and 250 digital copies. Diane Jacobs was born in Southern California. At age 12, she and her family traveled to Japan, planting the seed for a lifelong interest in cross-cultural understanding. As an undergraduate at the University of California, Santa Cruz, she discovered her deep connection to forests, feminist thinking, and social justice—her work continues to be informed by the cross-pollination of

these elements. She received her MFA in printmaking from San Francisco State University in 1996. After finishing her degree she received a number of awards and residencies. Since moving to Portland, OR in 2002, Jacobs has received numerous awards, grants, and residencies. Her prints, sculptural work, and artist's books are in the Portland Art Museum, the Getty Research Institute Library, SFMOMA, the De Young Fine Arts Museum, the New York Public Library, the Library of Congress, Savannah College of Art and Design, University of Alberta, University of Chicago, University of Miami, Yale, Stanford, and Reed College among others.

Jacobs writes: "Owed to The Mountain cultivates a powerful story that inspires knowing a place deeply, sharing Indigenous wisdom, and building a community that turns its love for a mountain into action. Mt. Hood has the 6th largest carbon stores of all National Forests in the country! By galvanizing a movement that advocates for the US



Forest Service management plan to be updated, Mt. Hood can be celebrated and treated as a living ecosystem and increase its climate resilience. Through this project's research, interviews, and by spending time on the mountain, I understand how important it is that we protect clean drinking water, promote wildlife habitat restoration, support forest maturation, and prioritize the vision and cultural traditions of Native communities, including the practice of controlled burns. We owe it to the Mountain."

She continues: "Etchings of animal ink drawings in various colorful ecosystems and habitats appear among the text, documenting the changing seasons. The stories weave multiple Native voices that underscore the value of friendship, reciprocity, interdependence, and cooperation." Materials and printmaking techniques for this fine press edition include: solar etching plates developed from the artist's Sumi ink animal drawings. End sheets

were made by ecoprinting plants found on Mt. Hood. The animal etchings, the centerfold monoprint, and the green/blue silkscreen printed book cloth were printed at Atelier Meridian. Backgrounds were created by pressure printing and reduction woodcuts; the stories were handset in Weiss type and letterpress printed at the artist's studio. Book pages are Zerkall paper, endpapers are Rives lightweight, and the beaver and river otter etchings were printed on mulberry paper and adhered to the inside covers [from the colophon]. The book is enclosed in a green paper portfolio with a light green title label to the cover. A stunning achievement in fine condition. Measures 13.5 x 13 x .25 inches closed. Unpaginated [36 pages] **\$3,000**



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."

88. Schwartzott, Carol, book artist

CHEIROMANCY: THE LANGUAGE OF THE HAND (PALMISTRY)

Freeville, NY: Carol Schwartzott, 2019. Number 3 of 10 copies. Signed by the artist. Bound in an accordion structure with hand colored, collaged elements including palmistry diagrams on each page. Includes two pages of text, nine illustrations, and colophon. Housed in an altered Altoid box that has been collaged with a map of Europe and other papers on both interior and exterior. The box is titled in gold on the front panel. The book and box both come in a handmade navy blue felt carrying case with pink ribbon pull ties. Size: book is 3.5 x 2 inches; box is 3.75 x 2.25 inches. Unpaginated. [18 pages] **\$200**



89. Schwartzott, Carol, book artist

DANCE

Freeville, NY: Carol Schwartzott, 2019. Number 4 of 10 copies. Signed by the artist. Bound in an accordion structure with hand colored, collaged elements including decorative papers and images of dancers on each page. Includes ten illustrations of dancers, a page of text, and colophon. Housed in an altered Altoid box that has been collaged with decorative papers on both interior and exterior. The box is titled in black on the front panel. The book and box both come in a handmade orange felt carrying case with pink ribbon pull ties. Fine. Size: book is 3.5 x 2 inches; box is 3.75 x 2.25 inches. Unpaginated. [13 pages] **\$200**





90. Schwartzott, Carol, book artist and author
[A BRIEF HISTORY OF THE QUILT](#)

Freeville, NY: Carol Schwartzott, 2022. This deluxe work is number 4 of 5 copies signed and numbered by the book artist. This marvelous production is an entirely new version of a book about quilts that Carol first produced in 1994. She says that this time she wanted to create a work using her original thought of each illustration being a handmade quilt. She writes: "I selected some interesting colors and began to cut and sew...learning very quickly how hard it is to sew tiny...Each part of the story needed variations on quilt design...patchwork, appliqué, crazy quilt, etc. Needless to say, I made a lot of quilts, choosing only the best eleven for the final illustrations. They are accompanied by descriptions of the quilting techniques on the facing page and protected by tissue papers. The book itself proved a challenge. Because the quilts were dimensional, I needed pages that would allow for that depth but also be part of the overall design. I decided to work with a

binding style that I had used many years ago in a series of books on color." She used 2 ply archival cotton mat board, with cut windows to place the quilts. These panels were attached to the printed pages to form the spine and binding, with Japanese accordion folded paper as an interior hinge system. The text is printed with pigmented inks on Mohawk Vellum. The book block itself is hinged onto green cloth-covered boards, with printed color endpapers.

She continues: "next came the cabinet....I wanted it to be a sort of 'a visual library of quilting materials'. I had this concept early on, so I started collecting materials that I might use. I had lots of old threads, fabrics, ribbons, beads, and I knew where and how to sort out items...old thimbles, scissors, interesting needle cases...I even made tiny pincushions." The various items are charmingly assembled on shelves and in compartments visible through the clear glass on the cabinet's top. "Little by little the actual cabinet took shape. I had collected old frames for years...luckily I found 5 that were just the right size...The glass cabinet is built into the picture frame, a shadow box of sorts...this is then hinged to the bottom, which forms the cradle that houses the book. The final curiosity cabinet [is a box that] presents itself either on a wall, or shelf, or lying on a surface....once opened it reveals the book." The green box is secured with a metal clasp. The book with a multicolored title label rests inside and there is a ribbon pull to lift it out. A beautiful and creative production in fine condition. Measures 8 x 10 x approximately 2 inches. Unpaginated. **\$2,500**

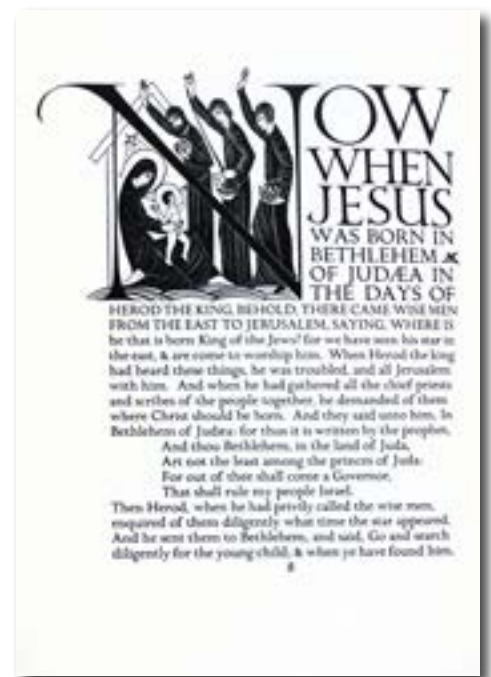


91. [SEPTEMBER PRESS]
Gill, Eric, illustrator
[THE FOUR GOSPELS OF THE LORD JESUS CHRIST](#)
[ACCORDING TO THE AUTHORIZED VERSION OF KING](#)
[JAMES I WITH DECORATIONS BY ERIC GILL PRINTED](#)
[AND PUBLISHED AT THE GOLDEN COCKEREL PRESS](#)

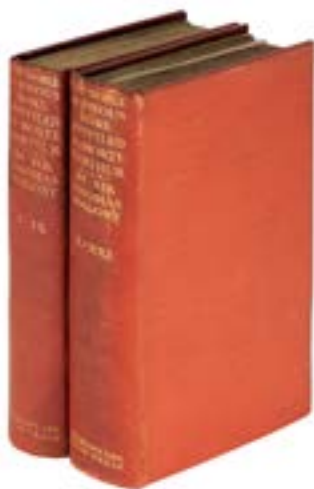
Wellingborough: Charles Skelton at the September Press, 1988. One of 600 copies. This is one of 480 unnumbered copies case bound in buckram by The Fine Bindery Limited. This is a nicely produced facsimile of *The Four Gospels* from the Golden Cockerel Press, with illustrations by Eric Gill. The publisher writes in his note at the end of the volume:

"This book is a reproduction version of *The Four*

Gospels published in 1931. I call it a reproduction version rather than a facsimile because that is what it is, a copy produced by photo-lithography with no attempt to simulate the paper or binding of the original. From the outset, the spirit of the book was what I was aiming at. The original is a



marvelous book...and rightly regarded as one of the glories of modern book-making....If a reproduction could demonstrate something of the excitement, simplicity and ingenuity of the original, I would be well pleased." Appearing after the reproduction proper is a six-page account of the making of the original, accompanied by four photographic illustrations. This is followed by a brief article on Gill, written in 1953 for *The Book Collector* by Robert Gibbings, who purchased the Golden Cockerel Press in 1924. Bound in the original black buckram with a tan leather spine label with gilt title. The text pages are bright and immaculate. Housed in the publisher's natural linen slipcase. In fine condition. Measures 9.25 x 13.25 inches. 269 pages + xiv. **\$600**

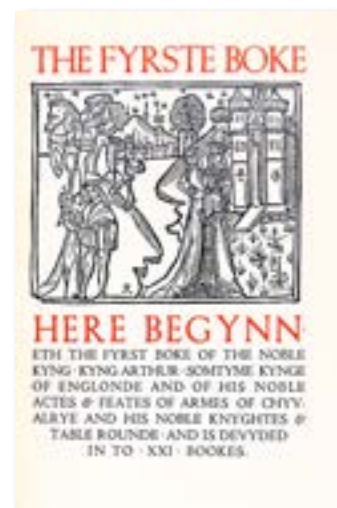


92. [SHAKESPEARE HEAD PRESS]

Malory, Sir Thomas

THE NOBLE & JOYOUS BOKE ENTITLED LE MORTE D'ARTHUR TWO VOLUMES

Oxford: Shakespeare Head Press, 1933. Number 59 of 370 copies of which 350 were for sale. A splendid edition of Thomas Malory's 15th century retelling of the famous legends of King Arthur and Queen Guinevere, the knights of the Round Table and their quest for the mystical Holy Grail. Malory worked from a late-14th-century French poem, adding some material from other sources, to produce his English prose translation. In 21 books, the stories cover the founding of Arthur's kingdom and the institution of the Round Table; the various adventures of individual knights; the quest for the Holy Grail; the death of Arthur and the fall of his kingdom. This edition is reprinted for the first time from the only surviving copy of Wynkyn de Worde printing of 1498, now housed at the John Rylands Library in Manchester.



Bound in full red morocco with gilt titling to spines and top edges gilt. Minor darkening to spines, rubbing along spine edges, and tips lightly bumped. Front hinges cracked but text block firm. Marbled endpapers with light fraying along fore-edges. Text pages are clean and bright with slight browning to some along fore-edges. With copies of the 22 woodcut illustrations found in the original. A beautiful set in very good to near fine condition. Small quartos. Volume I: 316 pages; Volume II: 73 pages plus colophon. **\$1,600**

CAROLYN 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."

Endangered Monarch Butterflies



93. Shattuck, Carolyn, book artist; Emily Dickinson, poet

WINGS

Rutland, VT: Carolyn Shattuck, [2021]. Number 2 of 5 copies, signed and numbered by the book artist. Shattuck is interested in endangered species and bringing their plight to the forefront. This vibrant production addresses the endangerment of the Monarch butterfly. She writes in this work: "The migrating monarch was added to the 'red list' of threatened species and categorized as endangered... Scientists blame the population decline on habitat loss, climate change, and pesticide and herbicide use." The colorful butterfly images she has created of the Monarch are accompanied by a poem by Emily Dickinson

titled "The Butterfly's Day." The book is bound in black paper covers with colorful scribbles as a design. It is structured as a carousel by which the covers can be placed back to back and the book is then self-standing. The butterflies pop up as the book is opened and the pages turned. The four Monarchs are constructed with black Lama Li paper and transparent film. They appear to rest on pink flowers. With blue ribbon ties. The book is housed in a black slipcase with a white title label on the front. In fine condition. Measures 7.5 x 6 x 1.5 inches. **\$400**



94. Shattuck, Carolyn

[RESILIENCE 2](#)

Rutland, VT: Carolyn Shattuck, 2015. One of five copies signed by the book artist. In 2015 Carolyn Shattuck published her prize-winning book titled *Resilience*. It began a series of four works all titled *Resilience*, with varied imagery used in the editions. She described them as "a result of many hurdles that were put in my path. I had a choice to examine new ways of dealing with adversity. Besides meditation and talk therapy, I sought out exercise, yoga and art-making." The book was an accordion structure, with

"explosion" popups of hidden pockets. The explosion pop-ups held phrases or significant words by people who have dedicated their lives to health.

This work, *Resilience 2*, was also created "to express the many forms of research and assistance sought by the artist to address the many hurdles that were put in my path ... This book represents my journey." Like the previous book, this beautiful work is also a complex accordion structure with "explosion" popups that open like pockets. The phrases included in the pockets contain quotes about life from such figures as Margaret Mead, Buddha, Pema Chodron, Josei Toda, the Dalai Lama, and Nicholas Kristof. At the end of the work is a statement that captures its ultimate message: "Life can only be found in the present moment. The past is gone, and the future is not yet here, and if we do not go back to ourselves in the present moment, we cannot be in touch with life."

Made with Black Canson Mi-teintes, Ingres, Hanhemule Bugra pastel, Lami Li and Washi Japanese papers. A white gel pen was used to create designs on the outer and inner pages. Housed in a black slipcase made from Lama Li paper with a black and gold paper sleeve with title. In fine condition. Measures 7.5 x 11 x 1.25 inches. Unpaginated. **\$1,800**

MARINA SORIA

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.



95. Soria, Marina;
Bernardo Canal Feijóo, poet
[LOOM](#)

Buenos Aires: Marina Soria, 2015. An accordion book from calligrapher and book artist Marina Soria. It

contains the text from a poem by Argentine writer Bernardo Canal Feijóo. The text is handwritten with walnut ink onto pages with enlarged digitally printed calligraphy, which was reproduced from a painting by the artist. Bound in deep purple Ingres paper covered boards with ribbon closure. The digitally reproduced text in the background is in Spanish. The text is repeated in a different, smaller hand running through the middle of the pages: "La mano que conjura entre los cuatro palos del telar el jardín del alma sabe de la magia de la creación divina." This is the English translation: "The hand that conjures the garden of the soul between the four sticks of the loom, knows about the magic of divine creation." Held in a white cloth pouch with maroon ribbon ties. In fine condition. Size: 19.5 x 10.5 cm closed; 19.5 x 98 cm open. **\$240**



96. Soria, Marina; Ruth Corcuera, text

TEXTILE WOMB / ÚTERO TEXTIL

Buenos Aires: Marina Soria, 2021. A unique artists' book with text in English by Ruth Corcuera from the book *Telaras, Memoria del Monte Quichua*. The text describes the importance of textiles in the Andean region and describes how they were used "to protect, to give warmth, and to sustain life" - much like a mother's womb. Corcuera's text goes on to say that "In time, textile art will be the means to tell us through colours and designs that the world can be read through symbols, as in a written text ... Textiles [were] a major art with many roles, among them to express that where words did not suffice."

Marina Soria's calligraphic interpretation is in a style that resembles the flowing of thread arranged in rows of color like in a woven textile. In some places the words are clearly legible, but in others they are purposefully distorted to create an impression of thread, texture, and weaving. When viewed fully open, each letter appears like a stitch to create the illusion of a sewn tapestry. This homage to Andean textiles, which were traditionally conceived of and created by women, depicts the shape of a womb in negative space with words stretched along the edges.

The text reads:

"Thousands of years ago, when only the voice recorded small and big events of everyday life, women would cover their newborn child in a wrap. In this we see a space created between the mother's womb and the world outside.

We believe textiles were born from such gestures, within the realm of feelings and from a women's view: to protect, to give warmth and to sustain life.

In time, textile art will be the means to tell us through colors and designs that the world can be read through symbols, (signs) as in a written text.

In the great American cultures these symbols were a kind of lingua franca and textiles a major art with many roles, among them to express that where words did not suffice."

Bound in brick red cloth by the artist with an inlay of antique textile. Includes an attachment of fleece, beads, and found objects. The calligraphy is done in gouache on Rives BFK, 100% cotton paper. This piece can be unfolded and read as a codex or displayed in full on a wall using the cloth tabs bound into an edge of the front cover and accompanying wooden dowel. In fine condition. Size: 110 x 22 cm open; 22 x 25 cm closed. **\$5,500**





97. Soria, Marina; Ruth Corcuera, text
[ESPACIO INTERMEDIO / INTERMEDIATE SPACE](#)

Buenos Aires: Marina Soria, 2022. Two unique artists' books with text in Spanish. The text that inspired this piece was written by the famous Argentine historian, Ruth Corcuera, in her book, *Teleros, Memoria del monte Quichua*, Ediciones Arte Etnico Argentino. An English translation of the text that inspired this piece can be found with item #96. Soria's calligraphy includes pieces of text by Ruth Corcuera in the original Spanish.

The calligraphy and design in these books plays with the concept of positive and negative space. Gouache on Ingres color papers, sewn by machine, with metal rings, wooden dowels, and two accompanying bundles of multi-colored wool that can be attached one of the rings or the wooden dowel. Both books are bound in black linen by the artist with inlaid paper featuring a calligraphic coyote. In fine condition. [6 pages] Size: 123 x 30 cm open; 20.5 x 30 cm closed. **\$4,000**



98. Soria, Marina
[LITTLE SEWING BOX WITH MONOGRAMS](#)

Buenos Aires: Marina Soria, 2016. Unique. An engaging and personal work by world renowned calligrapher and book artist Marina Soria. It is a light blue wooden box with a glass window that opens to reveal calligraphic text and monograms done in watercolor and gouache on Strathmore paper. It is decorated with compartments containing old sewing threads and nibs. There is also a found object - a delicately embroidered white handkerchief. The artists writes: "The monograms are made from the initials of my daughters and my husband's names. My daughters: MFJ: Mora Fernández Jurado / CFJ:



Catalina Fernández Jurado / MFJ: Marina Fernández Jurado. GFJ: Gustavo Fernández Jurado. My monogram is at the back of the box: MS The text is a quote my granny used to say to me when I was a child. The original text is in Spanish "Cosiendo y descosiendo la niña va aprendiendo" Translation: "stitching and unstitching the little girl keeps on learning." In fine condition. Measures 32.5 x 12 x 3 cm. **\$950**



99. Soria, Marina;
Ruth Corcuera, text
[DIGNOS SIGNOS /](#)
[HONORABLE SIGNS](#)

Buenos Aires: Marina Soria,
 2022. A unique artists' book.

Signed and dated by the artist. The text is in Spanish and has been hand illuminated by Marina Soria over a silkscreen print of Soria's original calligraphy, printed by Professor Enrique Cambón. The text that inspired this piece was written by the famous Argentine historian, Ruth Corcuera, in her book, *Telaras, Memoria del monte Quichua*, Ediciones Arte Etnico Argentino. An English translation of the text that inspired this piece can be found with item #96. Soria's calligraphy includes pieces of text by Ruth Corcuera in the original Spanish.

Bound in grey linen with embroidery and tassels by the artist. Created using gouache on Arches Text Wove, 100% cotton paper. This piece can be unfolded and read as a codex or displayed on a wall using the two fabric tabs bound into the top panel of the front cover. In fine condition. Size: 130 x 51.5 cm open; 16.5 x 51.5 cm closed. **\$5,500**



100. Soria, Marina, artist and poet
[SHADOW OF A CHERRY TREE I](#)

Buenos Aires: Marina Soria, 2014. This is one of two versions made of this book, each unique. The text is a poem written by Ms. Soria about two women - one living in the East and the other in the West - both sharing the same dream and experience. It reads in part: "Her mind was empty, her senses awoken, her breath rhythmic. She lay on her back on the green carpet. Light slightly filtered through the cherry tree leaves." The work is a beautiful accordion book created with watercolor and pastels on Magniani Bianca and Canson papers using a

Japanese brush to represent the dream of the lady in the East and pen nibs for the lady in the West. This lovely calligraphic text is bound in purple and green batik cloth (done by the artist) with a light green ribbon and a title tag that wraps around the book. Housed in a purple paper portfolio that is held closed by a purple and green batik ribbon with a tiny metal elephant button. In fine condition. Size: 31 x 9.5 cm closed; 31 x 93 cm open. **\$760**





101. Soria, Marina; Ruth Corcuera, text

VOCES / VOICES

Buenos Aires: Marina Soria, 2022. A unique artists' book with calligraphy inspired by cattle brands from Buenos Aires. Signed and dated by the artist. The text is in Spanish and has been hand illuminated by Marina Soria over a silkscreen print of Soria's original calligraphy, printed by Professor Enrique Cambón. The text that inspired this piece was written by the famous Argentine historian, Ruth Corcuera, in her book, *Telera, Memoria del monte Quichua*, Ediciones Arte Etnico Argentino. An English translation of the text that inspired this piece can be found with item #96. Soria's calligraphy includes pieces of text by Ruth Corcuera in the original Spanish.

Created using gouache on CM Fabriano 100% cotton paper. Accordion bound by Diego Ismael in tan linen covered boards with metal rings and removable wooden dowel. Calligraphy title label to front board. This piece can be unfolded and read as a codex or displayed on a wall using the accompanying dowel. A fabric charm with metal pieces can also be hung from the dowel. In fine condition. Size: 114 x 57 cm open; 19.5 x 57 cm closed. **\$4,000**



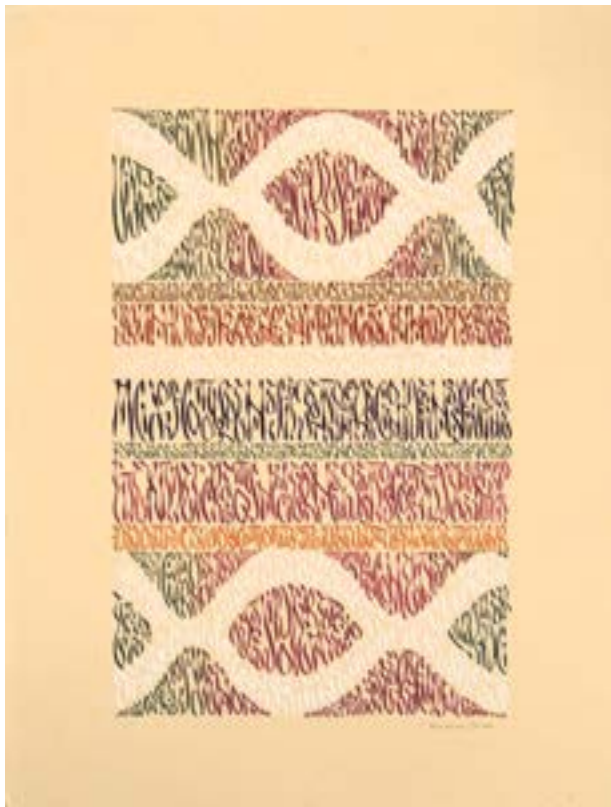
102. Soria, Marina

FUDE. LIBRO # III (BLUE)

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 celebrate 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 ..."

It 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 blue colored paper envelope with title label on front. Accompanied by a card with a description of the book and the full text of the poem in English translation, signed by the artist. Fine condition. Measures 38 x 32 x 24 cm. **\$400**



103. Soria, Marina; Ruth Corcuera, text
[GESTOS / GESTURES 1](#)

Buenos Aires: Marina Soria, 2022. A calligraphic work on paper. The text that inspired this piece was written by the famous Argentine historian, Ruth Corcuera, in her book, *Teleros, Memoria del monte Quichua*. Ediciones Arte Etnico Argentino. In Spanish.

Gouache on cream colored handmade paper from Papeterie Saint-Armand. In 2022 this piece was featured in an exhibition at the Embassy of Argentina in DC and was sewn to a hanging textile, leaving several tiny needle holes to each corner of this piece. In fine condition. Size: 37.5 x 28.5 cm. **\$550**

SPELL & BIND PRESS

Tiana Krähn is an accomplished book artist who makes small edition, hand-bound, letterpress printed poetry and story books under the name Spell & Bind Press. She writes about her work: "For me, hand setting type is a meditation. There is intention behind each letter, each word, each sentence. I believe that words, like spells cast into the world, should be carefully chosen. As I work I have pause to examine my motives. Poems and stories open portals in and out of other realms. Printing on a letterpress machine is such a physical process, and as the weight of the words sink deep within the page, I am always struck by the permanence of this action, and the beauty of marks that make meaning out of chaos and ink. The binding of books is yet another ritual I relish. It is work full of metaphor where each stitch is a scaffold in the building of a physical home to our thoughts and feelings, resulting in an intimate object to be kept close or to be shared. That is the magic of it all. "



104. [SPELL & BIND PRESS]
 Krähn, Tiana, book artist
[BUSH TEA](#)

Penngrove, CA: Spell & Bind Press, 2023. Number 1 of 8 copies. *Bush Tea* is an collection of vignettes, the memories of one man's childhood in rural Jamaica in the late 40s. As he grapples with the onset of Alzheimers the simplicity of those early years are salve to his soul. Once bemused by the many jars of unlabeled herbs in my father's kitchen cupboard in London, I



learned from him what he learned from his grandmother, that Bush Tea was the answer to all life's problems. It is a hot drink made from the healing herbs and edible plants one might find growing in the yard or along the roadside. Bound in red cloth with a black spine in a variation of a drum leaf binding, with a cream title label on the front cover. Black endpapers with images of plants. The book is letterpress printed on tea dyed Fabriano paper, with hand colored original illustrations that depict some of the traditional plants that might be used for tea in the Caribbean. In fine condition. Measures 5 x 6.5 inches. Unpaginated [about 15 pages] **\$700**



105. [SPELL & BIND PRESS]

Krähn, Tiana, book artist

Matriarch

Penngrove, CA: Spell & Bind Press, 2022. Number 3 of 15 copies. *Matriarch* commemorates two great women who held positions of power within the complicated systems that both honored and enslaved them in their particular roles. One of the two women is Queen Elizabeth II. The other is the book artist's great-grandmother, Alice Watson Ford. They were mothers, grandmothers and great grandmothers with an immeasurable influence. One a monarch, the other a Jamaican woman,



and dedicated queen to her small community, the two women were similarly employed. This book references complex feelings and experiences due to Jamaica once being a colony of Great Britain, an influence which remains ever present. Krähn writes that when creating this book about holding her great grandmother in reverence, Queen Elizabeth died. She decided it made sense to hold them up together, to explore their roles and to commemorate them with a carefully considered comparison of two women in positions of power, beloved, and not forgotten.

This handsome work is a triptych bound by Mark Summers of Namnavoe Book Binders in hand dyed dark brown Fair Goat Skiver and tooled with 23 carat gold leaf. The title and floral ornament on the cover and the spine has the initial M and press name all in gold leaf. The covers open to reveal interior frames that hold original intaglio prints depicting images of the two queens. The center between the two frames has a pocket in which sits a sewn single signature booklet that has been letterpress printed on white vintage WH Hodgkinson paper. With a burlap sleeve holding the book closed with an image of the British flag. Accompanied by a single sheet with the book artist's background on creating this book. In fine condition. Measures 5 x 6 inches. Unpaginated. **\$1,500**



106. [VALE PRESS]

Shelley, Percy Bysshe

THE POEMS OF PERCY BYSSHE SHELLEY THREE VOLUMES

London: Vale Press, 1901-1902. One of 310 copies, of which 187 copies were for sale in England and 100 in America. A beautiful production from the important Vale Press of Charles Ricketts. Volumes I and II were published in 1901, followed by Volume III in 1902. Bound in the original beige cloth boards with gilt titles to spines. Browning and discoloration to spines, minor fraying to head of spines, and minor foxing and soiling to covers. Printed on laid paper with elaborate title pages and decorative initials, all of which were designed by Ricketts. Most pages remain unopened. Very light browning to endpapers and page



edges; otherwise, the interiors remain very clean and bright. Very good condition.

Measures 5.75 x 9 inches. Each volume has approximately 200 pages. **\$400**

GEORGE A. WALKER

George A. Walker is a Canadian artist 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 produced wordless novels using wood engraving techniques.



Sound & Its Relation to Existence Includes CD

107. Walker, George A. and Nicolas Stirling ACROPHONY: SYMBOL AND SOUND

Toronto: George A. Walker, 1991. Number 27 of 50 copies. (The included CD was produced in a limitation of 300 copies.) An interesting artist's book that combines a finely printed limited edition book with a musical CD created by the book artist specifically for this project. According to George Walker: "Using a unique invented musical hieroglyphic language derived from ancient symbols; *Acrophony* is a work concerned with pictograms, language, colour, and notation. It

consists of a boxed [and bound] set of sheets letterpress printed with symbols interpreted musically on a compact disc. The CD itself is original music composed by George Walker and Nicolas Stirling and relates directly to the Acrophonal scores included in the book." The music was composed and recorded over five weeks during the summer of 1991 at the Strange Nursery Studio in Toronto. It features piano, strings, percussion, leaves, vocals, trumpets, flugelhorn, guitar, and more. In addition to cryptic pictograms and symbols (that have a key to aid in interpretation), the text of the book discusses the sound as it relates to existence, biology, nature, and the heavens. The music is composed based around glyphs of the seven planets, with textual references to Pythagoras of Samos (560 - 480 BC) and his 'doctrine of the ethos.' A fascinating exploration of sound.

The book features a piano hinge binding with five wooden dowels along the spine. The cover features a linocut print by Walker and the title of the book. It is printed in Baskerville and Bodoni Book typefaces by hand on a Vandercook SP15 proof press on handmade paper produced at St. Armand in Montreal. The book includes linocut and woodcut illustrations by Walker with the assistance of Stirling. The book and CD are housed in a gray paper covered box with red and black title and illustration to spine and front panels. The interior of the box has a vacuum formed sculptural plastic insert that holds the CD in place. In fine condition. [16 pages] **\$1,000**





Deluxe Edition with Signed Letter

108. Walker, George A.; Cari Beauchamp, introduction; Tom Smart, afterword

MARY PICKFORD: THE QUEEN OF THE SILENT FILM ERA

Toronto: George A. Walker, 2020. Number 23 of 35 copies signed and numbered by the book artist. An additional 10 hors commerce copies were made and lettered A–J. In this handsome pictorial biography, noted wood engraver George A. Walker celebrates the life of Mary Pickford (1892–1979), a silent film star whose groundbreaking contributions to the motion picture industry earned her the title “Queen of the Movies.” Toronto-born Gladys Louise Smith, who would later come to be known as Mary Pickford, first burst onto the silent-film scene at the tender age of 17. But Pickford was more than just “the girl with the curls.” In addition to her acting career—a brilliant success that spanned 52 features—Pickford also helped establish the Academy of Motion Picture Arts and Sciences as well as United Artists studio. In this edition Walker tells the story of Pickford’s life in a sequential narrative not unlike the silent films of old, complete with inter-titles. The 87 black-and-white wood engravings recall the monochromatic media of Pickford’s films, and echo the experience of interpreting stories visually. The number 87 was Pickford’s age when she died and the number 35 (copies of the limited edition) refers to the 35mm film on which silent movies were shot. The engravings are hand printed on 250 gsm Revere Felt mouldmade paper created at the 600 year old Cartiere Magnani mill in Italy.

This deluxe book is beautifully bound in blue Asahi silk cloth and is housed in a protective clamshell box with a drawer that contains authentic ephemera from Pickford’s career. The ephemera included with this copy include a typed letter signed by Pickford written in 1935 to Mr. Carl Gray thanking him for a letter about her article, “Why Die?” featured in *Liberty* magazine; two United Artists publicity postcards; a film cell from an early 20th century Charlie Chaplin film (this type of film is flammable; however, a single cell should not pose a problem for most collections); a postcard of the Pickford residence sent by a woman who took a Hollywood field trip; an 8-page “Echos Programme” (No. 68) featuring Pickford; an original Canadian stamp featuring an image of Pickford by George Walker - mounted on a signed print; a small vintage color illustration of Pickford; and a reproduction of a bi-fold publicity release for her performance in *Dorothy Vernon of Haddon Hall*. The book features hand marbled end leaves and beveled cover boards with a wood engraving print sunk into the cover. In fine condition. Book size: 6.25 X 7.5 X 1.75 inches. Unpaginated (160 pages printed recto). **\$3,000**



Sarah Horowitz, founder of the press Wiesedruck, has been awarded multiple grants and has held residencies at several arts centers including ArtBellwald in Switzerland. She taught printmaking at Portland State University for over ten years and was a member of Atelier Mars printmaking workshop during her time in Portland. Her press is named for the Wiese stream that runs through her grandparents' backyard near Basel, Switzerland. Much of her work is printed on a Charles Brand Press once owned by Leonard Baskin. Her work is held in private and institutional collections across the U.S.

Genocide
Poetry in English & Hebrew



109. [WIESEDRUCK]

Horowitz, Sarah, etching and design; Dan Pagis, poem; Carl Adamshick, translator
[FOOTPRINTS](#)

Peshastin, Washington: Wiesedruck, 2016. Number 26 of 36 copies. Signed and numbered by the artist. In this book of poignant poetry, "the narrator struggles with existence, voice, and memory after the trauma of genocide. Souls and words cannot burn but they can be forgotten in the smoke, fog and hail of the Holocaust" (artist statement). Horowitz was inspired to create this book by her friend and poet Carl Adamshick's translation of the original poem by the late Israeli poet Dan Pagis, which was published in his book *Transformations*. Permission to use the original text came from the estate of the author and from ACUM in Israel. Horowitz's stark etchings of thousands of tiny tick marks and swirling lines, seemingly representative of thousands of lost souls, effectively create a melancholy atmosphere for this mournful poem. An excerpt from the English translation of Pagis's poem:

"From the sky to the sky of skies, from the sky of skies to fog.
Yannai

Despite myself
I continue in this cloud: hurried, gray,
trying to forget. In the distance the distance is retreating.

The knocking teeth
of hail:
seeds, refugees shoved quickly
into their deaths..."

Bound in white textured paper wrappers with exposed sewing on spine and gray title to front cover. The text was printed in Arno and Harel types on Zerkall paper by Art Larson of Horton Tank Graphics. Thirteen etchings were drawn, etched, and printed in graphite ink by Sarah Horowitz. A translucent sheet of abaca paper covers the book. Housed in a gray cloth covered box with paper title label to spine. Binding and box are by Julia Weese-Young. In Hebrew and English. In fine condition. Size: 12.5 x 9.5 inches. **\$2,800**





110. [WIESEDUCK]
Horowitz, Sarah, etching and design
BABA YAGA

Peshastin, Washington: Wiesedruck, 2022. Number 22 of 40 copies. This artist's book is of the story 'Baba Yaga', the Slavic folkloric witch who lives in a house on chicken legs and flies around in a mortar driven by a pestle. The book artist Sarah Horowitz states: "I am melding the imaginary world of one of my favorite childhood stories with my botanical occupation. Plants weave through the etchings, guiding the story

with their meanings - invasive, prickly and toxic plants begin the story with discord."

This retelling was based on the folktale originally recorded by Aleksandr Afanas'ev and translated by W.R.S. Ralston. Bound in blue illustrated paper covered boards over yellow leather spine titled in black. It is illustrated by Horowitz with hand colored etchings. The text is set in Maiola, inspired by early Czech typography and designed by Veronika Burian of TypeTogether. Graphic designer Joshua Berger (Plazm) contributed to and edited the typography and layout. Arthur Larson of Horton Tank Graphics printed the text on Zerkall paper with polymer plates made by Boxcar Press. The book was bound and boxed by Carolina Veenstra with assistance by David Myhre and Sarah Horowitz. Size: 11.375 x 8 inches. Fine. **\$3,200**

Wildflowers of Central Washington State



111. [WIESEDUCK]
Horowitz, Sarah, etching and design; Tim McNutty, essay
WILDFLOWERS

Peshastin, Washington: Wiesedruck, 2016. Number 37 of 40 copies. Signed and numbered by the artist. This book includes a collection of plants native to Chelan County in central Washington State, documented by Horowitz during daily walks in the region. The artist sought guidance in choosing flowers iconic to this region from local botanists and naturalists of the Washington Native Plant Society. A sample of flowers chosen include: Mule's ears, Glacier lily, Oregon anemone, Cat's ear lily, and Henderson's shooting star. McNutty's essay: "Gestures of Stone and Water: A Natural History of the Wenatchee Watershed" was composed for the Wenatchee River Watershed Art project in 2002, and is reprinted here with permission.

Following is an excerpt from McNutty's essay: "The craggy, windswept summit of Mount Stuart in Washington's central Cascades feels like the top of the world. Granite walls plunge into glaciers and snowfields, and surrounding peaks fall away in a dizzying whirl. When the wind eases, the rush of meltwater streams thunders softly in canyons far below. For the Wenatchee watershed—nearly a million acres of converging ridges and flashing river canyons—9,415-foot Mount Stuart is the top of the world. From there, nearly fifty miles north to Chiwawa Mountain and half that distance southeast to Mission Ridge, a spectacular jumble of snowy peaks and ridges spills east in a grand gesture from Cascade crest to sagebrush steppe."

In green pastepaper covered boards with green leather spine titled in gilt, featuring a gilt wildflower to cover. Includes 23 plates drawn, etched, printed, and hand-colored by the artist. The text was letterpress printed by Art Larson onto hand-made paper by Katie MacGregor. Bound by Claudia Cohen. Housed in a tan cloth covered box with dark green leather title label to spine panel and green paste-paper covered edges. Unpaginated. Box size: about 9 x 12 inches. **\$3,200**



THOMAS PARKER WILLIAMS

Williams began creating artists' books in 1998 while also painting. As of 2009 he has limited his art practice exclusively to artists' books. He often creates videos and composes music to accompany his books that may be found on his website (www.thomasparkerwilliams.com). Books by Williams or the Luminice Press imprint under which he and his wife Mary Agnes Williams issue books, may be found in over 70 public collections around the country including the Watson Library at the Metropolitan Museum of Art.



America's Past & Present: Racial Tensions & Insurrection

112. Williams, Thomas Parker, book artist

[DESCENDANTS](#)

Philadelphia: Thomas Parker Williams, 2023.



This is a unique book signed by the artist in which he addresses the continuing issues in the United States surrounding race, terrorism, and insurrection. As he writes on his website: "From the antebellum South through the Klan, Jim Crow, police terrorism and violent insurrection, the hatred continues. *Descendants* is an artist book about America's past and present." In this powerful, wordless work, Tom traces this history with a series of acrylic ink and wash original drawings done in shades of brown, cream and white. There are six double sided panels on Strathmore acrylic paper, with each panel's drawing presenting an image representing a period of our sad history of race relations from the antebellum South and slavery, through the Civil War, the rise and terrorist activities of the Ku Klux Klan, and modern protests."

This is an accordion bound book that measures 9 x 12 inches closed and opens to 72 inches. The dark orange cover is made with dry pigments in polyurethane and acrylic ink. The drawing with the United States and confederate flags is from a photograph by the artist. On his website, www.thomasparkerwilliams.com, there is a video of the book accompanied by the original music written by Tom for the book. The book is housed in a white wood and thin plywood case with a pinhole photograph by Mary Agnes Williams of an antebellum building. The case measures 13.5 x 10 x 1.25 inches. It in turn is housed in a white stiff paper folder. In fine condition. **\$4,500**





What Has Been Lost in America

113. Williams, Thomas Parker, artist

PARADISE LOST

Philadelphia: Thomas Parker Williams, 2019. A unique artist's book from noted book artist Thomas Parker Williams signed and dated by him. *Paradise Lost* is a compelling wordless narrative accompanied by original music that explores variations of loss in America, over time and in the present. Williams describes the meaning of his book in a

passionate statement: "Starting with the forests where native peoples lived before Columbus, the book follows slavery as Africans are captured and forced to work on plantations owned by wealthy white men. Although many landowners lost their way of life after the Civil War, the anonymous power figures did not die, and continue to crush black, brown and white workers and families who are expendable. Finally, as we confront the reality of climate change, even the Earth itself is expendable. In the past four years America has further revealed its dark side. Blatant racism against black, brown and Asian citizens has become almost normal. However most of the perpetrators of these acts fail to realize that they are just pawns of the real power figures who care nothing for them and will throw them away when they are no longer needed....If America, or for that matter the rest of the world, ever wants to find 'paradise' again, we must realize that resources will have to be shared and all people will have to be respected. Otherwise, our lives will be enmeshed in constant conflict that will benefit no one except the anonymous power figures."

The book is held in a custom hinged wood container with the title on a copper plate affixed to the cover. There are 20 original black and white ink drawings that trace the history of the enslavement and misery imposed on indigenous and black peoples since their paradise was discovered centuries ago. There are mysterious figures on several of the drawings that represent the anonymous power figures.

The drawings are done on 20 sheets of Twinrocker Da Vici Heavy Text handmade paper. The book is accordion bound, with each sheet measuring 7 x 14.75 inches that extends to 295 inches when the sheets are unfurled. There are two discs in envelopes affixed to a black paper cover: a DVD of the book's video and music made by the artist to accompany the book, as well as a CD of the music only. This original music was composed, performed and recorded by the artist. Housed in a custom clamshell gray cloth box. In fine condition. Measures 8.25 x 15.5 x 2 inches. **\$9,500**



ROBERT WU

Robert Wu is a noted bookbinder, paper marbler and stationer. He trained at the American Academy of Bookbinding (AAB) in Colorado with Monique Lallier and at the Canadian Bookbinders and Book Artists Guild (CBBAG) in Toronto. He was the recipient of the first ever Tini Miura scholarship for the study of fine binding at the AAB and later studied privately with master binder Miura in California. His work has been included in numerous exhibitions and can be found in several notable collections including Harvard University. He has also become well-known for his mastery of marbling paper. Marbling is an ancient art of floating colors onto a bath of liquid gelatin and using combs and rakes to manipulate the colors into patterns. His unique designs are each done by hand.



114. Wu, Robert, artist; Henry Wadsworth Longfellow, poet ON KINDNESS

Toronto: Studio Robert Wu, 2021. A unique pop-up book by Robert Wu. As a stationer and paper artist, Robert creates intricate pop-up structures inspired by his love of Victorian art, decoration, and sentiment. This charming work was created as an ornately decorated box that is affixed to a stand of a floral stiff paper, with a gilt die-cut ornamental center. The box has a lid with lovely diecut flowers, a butterfly and a paper ribbon handle with which to open the box. An attached tag handwritten by Robert has the title and author. When the lid is lifted, the sides of the box open up to reveal a confection of small color paper flowers with gilt and glass bead

centers. Sitting atop the middle flower is a small brown origami snail. The box's four sides comprise two connected panels - the inner panels are decorated with Robert's marbled papers and various die-cut leaves, a bee, and a butterfly. The outer panels have the handwritten text of Longfellow's sweet poem. In fine condition. Box measures 3.5 inches square. The floral stand is 5 inches square. **\$375**



115. Wu, Robert VICTORIAN EPHEMERA ALBUM

Toronto: Studio Robert Wu, 2021. A unique artist's book by Robert Wu, the talented Canadian bookbinder, paper marbler, and stationer. This frothy confection is a testament to Robert's love of Victorian art, decoration, and sentiment. It is signed and dated by him. He has created by hand an album of ephemera using 60 authentic samples of Victorian calling cards, autograph verses, postcards, and photographs from his personal collection. The antique postcards were purchased by Robert at the famed Marché aux Puces in Paris. He has incorporated die cut ornaments of flowers, butterflies and birds, along with decorated papers, ink stamps, postage stamps, and paper cutouts. The album has a section for each category of

samples with Robert's calligraphic titles for each section. He also wrote copies of some Victorian verse by hand. The album's covers give a preview of its contents, with decorated papers, an ornate Victorian fan, flowers, and birds. A braided white ribbon decorates the spine and its ends serve as ribbons to tie around the book. The album resides in plain white box with "Victorian Scrap Album" written on a brown label to the cover. A delightful creation in fine condition. Measures 5.5 x 7 inches.

Unpaginated [about 40 pages] **\$875**



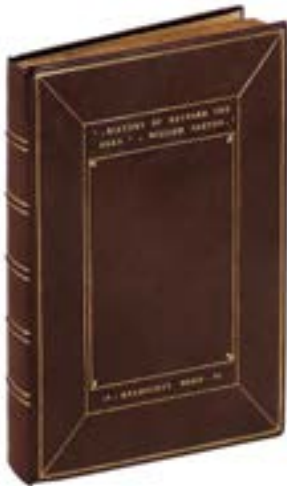
WILLIAM MORRIS & THE PRE-RAPHAELITES



116. [CHISWICK PRESS]
Morris, William

THE ROOTS OF THE MOUNTAINS; WHEREIN IS TOLD SOMEWHAT OF THE LIVES OF THE MEN OF BURGDAL, THEIR FRIENDS, THEIR NEIGHBOURS, THEIR FOEMEN AND THEIR FELLOWS IN ARMS

London: Longmans, Green and Co., 1901. One of 300 copies. A fantasy romance by Morris with supernatural elements. Bound in original light blue paper covered boards. White paper title label on slightly sunned spine. Binding is tight. Bumping to spine ends and bottom corner of front board. Light browning to boards and offsetting to endpapers - both due to the binding glue. Printed at the Chiswick Press using Morris's Golden type on Kelmscott paper. Spare spine label tipped in at front endpaper. Clean and bright overall. Very good condition. Unopened pages. 284 pages. **\$600**



117. [KELMSCOTT PRESS]
Caxton, William; H. Halliday Sparling, editor
THE HISTORY OF REYNARD THE FOXE

Hammersmith: Kelmscott Press, 1892. One of 300 copies of which 275 were to be sold by bookseller Bernard Quaritch. "This translation of Caxton's is one of the very best of his works as to style; and being translated from a kindred tongue is delightful as mere language. In its rude joviality, and simple and direct delineation of character, it is a thoroughly good representative of the famous ancient Beast Epic" -- William Morris, in a note for a catalogue issued by Bernard Quaritch (Peterson bibliography A10). The Caxton text was taken from his 1481 translation from the Dutch.

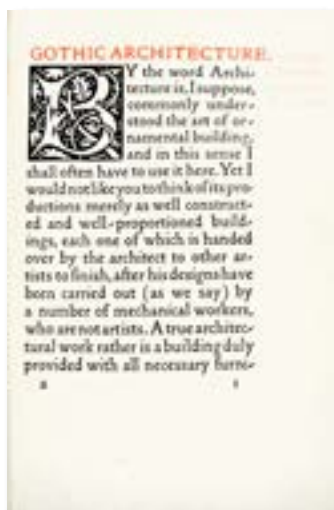
Beautifully bound in a later full dark brown morocco binding with raised bands, gilt rules, gilt frames, and lettering on front board. Interior is very clean with beautiful large, ornate woodcut title and exquisite

woodcut ornamental borders and initials throughout. Printed in red and black on Flower paper, with the text in Troy type and the glossary in Chaucer type. This is the first Kelmscott title to have trimmed edges at Morris's request. Edges are very lightly darkened. Faint ownership signature on a free front endpaper. A superb Kelmscott Press edition in about fine condition. Small quarto. 163 pages. **\$8,000**



118. [KELMSCOTT PRESS]
Burne-Jones, illustrator
FRONTISPIECE WOODCUT FROM LOVE IS ENOUGH

[Hammersmith]: [Kelmscott Press], [1897] This is an uncommon proof page for the beautiful frontispiece woodcut illustration for *Love is Enough, or The Freeing of Pharamond: A Morality*, drawn by the artist Edward Burne-Jones and engraved by W.H. Hooper. *Love is Enough* was the final publication of the Kelmscott Press, published one year after the death of founder William Morris. The proof is mounted on board and measures 28.5 x 20.6 cm (11.25 x 8 inches). There are some hints of rubbing and soiling but is otherwise in near fine condition. **\$685**



119. [KELMSCOTT PRESS]

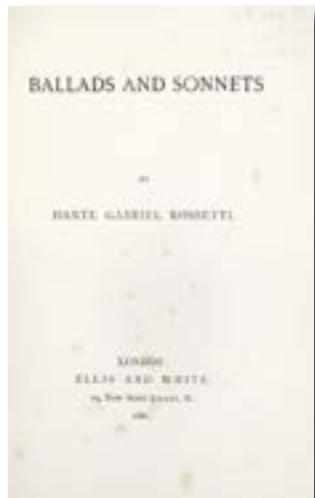
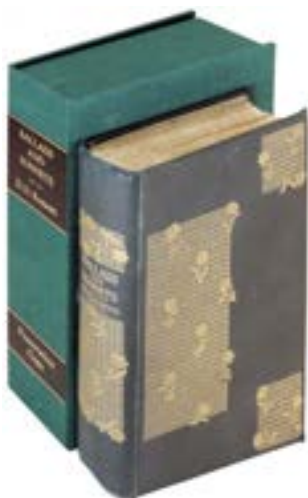
Morris, William

GOthic ARCHITECTURE

Hammersmith: Kelmscott Press, 1893. One of 1500 copies. This copy is in an exquisite binding from master Chicago binder Alfred J. Cox (1835-1909). Cox founded a bindery in Chicago in the 1860s that became the largest commercial bindery west of the Mississippi River. Cox was also a serious book collector who bound many books in his personal collection in sumptuous designer bindings. His philosophy was that "books of the imagination demand rich morocco, fanciful ornaments, and gilding." This binding exemplifies his philosophy. It is in brown morocco with a beautiful gilt flower design on the front and rear covers, with gilt ruling around the edges. The spine has five raised bands with title, author, and ornaments in the compartments. The dentelles also have a lovely gilt floral design. With marbled endpapers.



The book's colophon states that *Gothic Architecture*, first given as a lecture for the Arts & Crafts Exhibition Society in the year 1889, was printed by the Kelmscott Press during the Society's exhibition in 1893. It is printed in Golden type on Flower paper, and was the first book printed in 16mo. by the press. According to William Peterson's *A Bibliography of the Kelmscott Press* (p. 48-51), "there were three impressions of the book, presumably of 500 copies each." There were two misspellings in the first impression. "Van Eyck" was misspelled "Van Eyk" (p. 45, l.1.), and "guilds was spelled "gilds" (p. 41, l. 16). This copy has the correct spellings of these two words and is from the second or third impression. There are four and six line initials and red shoulder notes throughout. Light paper aging along fore-edge otherwise near fine. **\$2,100**



Inscribed from Rossetti to His Patron, Frederick Leyland

120. Rossetti, Dante Gabriel

BALLADS AND SONNETS

London: Ellis and White, 1881. First Edition. AN EXCEPTIONAL ASSOCIATION COPY. Inscribed by Dante Gabriel Rossetti: "To Frederick Leyland from his friend D.G. Rossetti 1881." Rossetti died the following year. Leyland was Rossetti's most important late patron. Frederick Leyland (1832-1892) was a Liverpool shipping magnate and major art collector. He had a collection of paintings by the Pre-Raphaelites and from artists of the Aesthetic Movement, as well as an important collection of Italian Renaissance paintings. His collection included Rossetti's "The Blessed Damozel," "Monna Rosa Proserpine", and "Lady

Lillith." Rossetti also painted portraits of Leyland and his wife. Other well-known works commissioned by Leyland were "The Beguiling of Merlin" by Edward Burne-Jones, and Whistler's Peacock Room, which was installed in his London house (The Peacock Room may now be seen at the Freer Gallery of Art).

Bound in original green cloth with gilt flower and lattice design by Rossetti on covers and spine. There is spotting to the preliminary leaves and at the end of the book, including on the inscription page, but this does not obscure the inscription. Closed half-inch margin tear to page 327. A very nice copy in very good plus condition. Housed in a modern green cloth clamshell box. 335 pages plus one page ad. **\$3,700**



BOOKS ABOUT BOOKS, PAPERMAKING, AND PRINTING



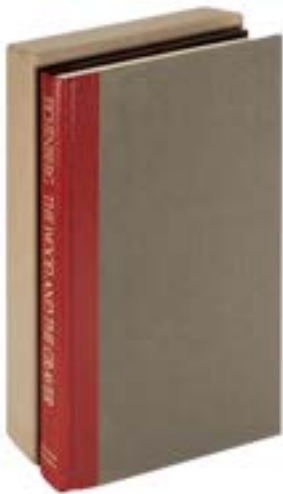
121. [Bell, Thomas]

THE THOMAS BELL LIBRARY. THE CATALOGUE OF 15,000 VOLUMES OF SCARCE & CURIOUS PRINTED BOOKS, AND UNIQUE MANUSCRIPTS, COMPRISED IN THE UNRIVALLED LIBRARY COLLECTED BY THE LATE THOMAS BELL, ESQ. F.S.A. BETWEEN THE YEARS 1797-1860

Newcastle, England: J.G. Foster, 1860. Scarce. Thomas Bell (1785-1860) was a prominent land valuer and surveyor who also served as a commissioner and arbitrator for lands in districts of northern England. He is best remembered, however, as an extraordinary book collector, "bringing together one of the largest and most valuable collections of books, papers, and engravings ever formed in the North of England particularly in matters of local interest" (from obituary reprinted in catalogue). The auction sale lasted fifteen days. On the front free endpaper, there is an interesting later

handwritten transcript of notes originally written by John Gray Bell, son of Thomas, about his father's library. He described a good-sized library that was shelved round with filled bookcases buried by other bookcases, also filled and then buried as well. The door of the room would only open slightly ajar and one had to sidle in one at a time along a narrow round pathway. A woman wearing a crinoline could not enter at all.

The catalog was published in paper wrappers. This copy has been rebound with covers in blue cloth with a black and gilt spine label. Original wrappers bound in. Some bumping and fading. Browning to wrapper cover and browning to to untrimmed edges and to some page margins, not affecting text. Very good condition. 276 pages. **\$250**



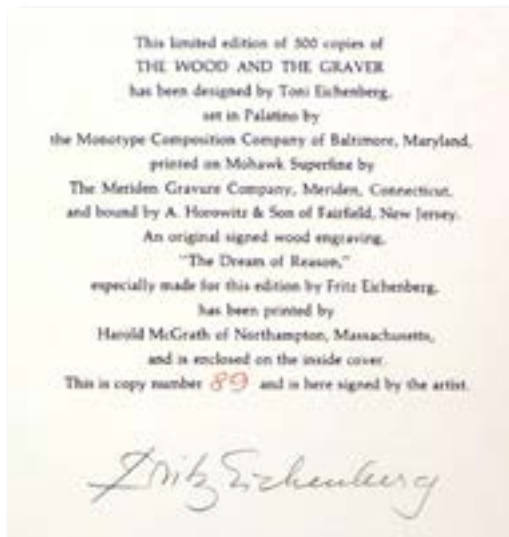
122. Eichenberg, Fritz; Alan Fern, introduction

THE WOOD AND THE GRAVER.
THE WORK OF FRITZ EICHENBERG

Barre, MA: The Imprint Society, 1977. Limited Edition, Number 89 of 500 copies. Signed by Eichenberg. "Every print of Eichenberg's delivers its meaning instantly, and with great impact, at a first glance - at least on a very basic level. But in each there is a reserve of hidden meaning, complex detail, combined with powerful composition and a remarkable use of the technique of printmaking, that combine to ensure that beyond the immediate response the attentive viewer will be rewarded by longer acquaintance with these prints" [introduction]. This is not a catalog raisonné; however, it does include a checklist of all of his

prints in books, portfolios, or separate. The pieces chosen for this work focus on his favorite medium, the woodblock and include the artist's favorite pieces. Included is an original signed engraving by Eichenberg contained in rear pocket. Near fine in red leatherette over gray cloth covered boards with bright gilt title on spine. Bump to foot of spine. Interior is brilliant and clean. Filled with beautiful engravings by Eichenberg. In gray paper covered slipcase with some light sunning to edges and spine panels. Bump to edge of case. The case does not have a title label. A beautiful book.

119 pages. **\$400**





123. Goudy, Frederic W.

TYPOLOGIA: STUDIES IN TYPE DESIGN & TYPE MAKING WITH COMMENTS ON THE INVENTION OF TYPOGRAPHY THE FIRST TYPES LEGIBILITY AND FINE PRINTING

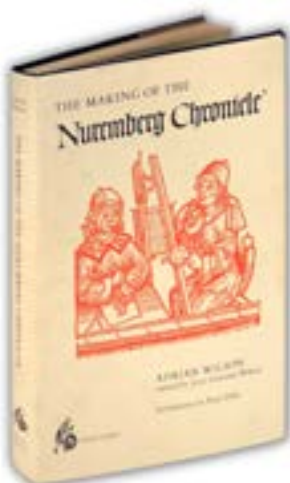
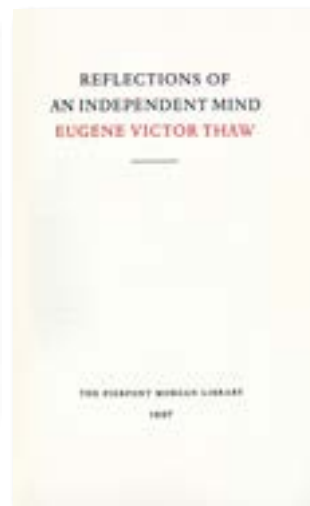
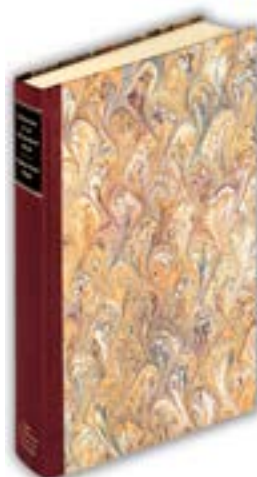
Berkeley and Los Angeles: University of California Press, 1940. Number 256 of 300 copies signed and numbered by the author. Frederic W. Goudy, (1865 - 1947), was a renowned American printer and typographer who designed more than 100 typefaces that are outstanding for their strength and beauty. In his preface Goudy writes: "*Typologia* presents more or less graphically my work in type design and describes my own methods of type production. Of course it does more than that; for who, once having begun a book, can resist its own invitations - to quote, to comment, to ponder and amplify." Fittingly, Goudy designed a new type for the exclusive use of the University - University of California Old Style - first used in this book.

Bound in parchment paper boards with leather spine with raised bands. Gilt title to spine and front cover. Parchment covered boards are soiled and stained. Front cover slightly bowed. Leather spine is rubbed but still attractive. Marbled endpapers. Some spotting to free endpapers but interior pages are clean and bright with light browning to edges. Housed in a brown cloth covered slipcase. Very good condition. Measures 7.25 x 10.75 inches. 170 pages. **\$175**

124. Thaw, Eugene Victor

REFLECTIONS OF AN INDEPENDENT MIND

New York: Pierpont Morgan Library, 1997. One of 500 copies. Eugene Victor Thaw (1927 - 2018) was an American art dealer who owned a gallery in Manhattan. He and his wife donated over 1,000 works of art to the Pierpont Morgan Library and Fenimore Art Museum. This book collects articles he wrote on auction houses, museums, and collecting; book reviews; essays on artists; and more. All were previously published in various periodicals including the *New York Times Book Review*, *ARTNews*, *Heritage*, *The Times*, *The Spectator*, his own published books, and more. Maroon cloth over marbled paper covered boards with black and gilt title to spine. Pristine. Tipped in photographic frontispiece. Letterpress printed from Dante type on Simpson Teton paper by the Stinehour Press. Designed by Jerry Kelly. Bound by Acme Bookbinding. 229 pages. **\$250**



125. Wilson, Arian; Joyce Lancaster Wilson; Peter Zahn, introduction

THE MAKING OF THE NUREMBERG CHRONICLE

Amsterdam: Nico Israel, 1978. Second printing. "This is the first work in English on the entire production of an early illustrated printed book, from concept through distribution ... The text of this study of the *Chronicle's* production combines scholarship with wit. Among the reproductions are pages from the contracts, the beautiful preliminary drawings, many layouts and corresponding printed pages, cityscapes and maps. Striking visual evidence is shown in the illustrations of the involvement of Albrecht Dürer, who was an apprentice in the Wolgemut art workshop during its production of the *Chronicle* woodcuts. Extensive information, which has not before appeared in English, about Anton Koberger, the printer and Dürer's godfather, is included. For the first time are pages and broadsides reproduced

which [its author Hartmann] Schedel added to his personal copy of the first edition" (jacket). Gray cloth boards with white title to spine and white illustration to front board. Clean and bright with many illustrations. In cream dust jacket with black title to spine and front panels. Minor wear to edges of jacket, else fine. Folio. 255 pages. **\$200**



EARLY PRINTING



126. BIBLIA SACRA VULGATAE EDITIONIS, SIXTI V PONTIFICIS MAXIMI JUSSU RECOGNITA ATQUE EDITA, VERSICULIS DISTINCTA

Bambergae: Sumptibus Wolfgangi Mauritii Endteri, bibliop., 1693. Printed by Wolfgang Mauritius Endter (? - 1723), a German printer and publisher residing in Nuremberg. Bound in contemporary tan pigskin with black title to spine, five raised bands, and blind stamped decoration to boards. Evidence of sticker removed from foot of spine. Lacks clasps, with wood from board partially exposed where clasps have been removed. Minor rubbing and wear to spine and boards. Expertly restored with Japanese paper added to both joints and colored to match binding. Japanese paper is



also inserted along both hinges over a small edge of the original endpapers. Boards are solidly attached. Bookplate of F. Patritii Fischer to front pastedown and bookplate of Bibliothecam Conventus to verso of title page. Previous owner markings to half title page: "From Elijah Humphreys to the Rev William Croswell, May 19, 1835" and to top of title page "Carolus Gulielmus Bradley." Full page engraved title page illustrated by Corneli Nicola Schurtz with dampstaining to margins. Headpieces and illustrated initials. The title page is printed in red and black. Text printed in two columns. Short closed tears to edges of several pages including the margin of the half title page. Minor soiling, mostly to margins and occasional spots of foxing. In very good condition. Latin. 509 pages / 522 pages including index. **\$400**



127. Livy (Titus Livius)

ROMISCHE HISTORIEN [ROMAN HISTORY]

Mainz: Johann Schoeffer [Johannes Schöffer], 1532. Five leaves from the third German edition of Livy's *Romische Historien*. The printer, Johann Schoeffer, was the son of early German printer Peter Schoeffer and the grandson of Johann Fust, who was a financial backer of Johannes Gutenberg for the 42-line bible project. These handsome leaves are in German and printed in Gothic typeface. Each leaf has a large and finely executed woodcut to illustrate scenes of action and drama from Livy's famous history. There are four line decorated initials marking a new paragraph or section. The leaves are generally in very good condition. The pages have browning along the margins and some spotting. One leaf has a small tear on its upper margin. There is light chipping along the page edges where they were removed from the book in which they were bound. The pages are numbered XCIX, CXLIX, CLXIII, CCCLII, and CCCLXVI. **\$450**



128. VELLUM LEAF FROM FRENCH BOOK OF HOURS

n.p.: n.p., ca. 1530 This is an exquisite small leaf taken from a French Book of Hours from the early 16th century. Books of Hours were personal prayer books and were not only works of art, but cultural documents of their time. They were made of the finest materials, by the best artisans, for the small portion of the population that could both appreciate and afford them. The book's Latin text is printed in black, with horizontal gold ink ornaments at the end of each sentence. The text has a gold ink border with an ornamental bow at its bottom. The border and ornaments are highlighted with a thin line in red ink. There are fourteen initials in gold and black. Thirteen are two-line initials and one is of three lines. This leaf is for pages 161-162 of the book. It measures 2.5 x 4.25 inches. In fine condition with the outline of the initials from one page visible on the other page. **\$600**



129. *Berchorius, Petrus* LIBER BIBLIAE MORALIS

Ulm: Johann Zainer, 1474. Two handsome and well-preserved incunable leaves from a bible printed in Latin at the press of Johann Zainer. Zainer was the second printer in Ulm, and is documented there with a first printed book in 1473, the *Pestordnung* by the Ulm city doctor Heinrich Steinhöwel. He further developed book decoration and published the first German translation of a work by Giovanni Boccaccio. He received his training as a printer in Strasbourg. After an initially successful career, Zainer's business declined after a few years; he was expelled from the city in 1493, probably because of debts, but returned later and resumed printing, albeit only a few books, until 1515 and was mentioned for the last time in 1523 [German Wikipedia].

The leaves are printed in double columns, with 50 lines in a gothic type. There are four red and black three-line initials, one initial in gray and black, and red underlining to mark new paragraphs. The paper is toned and has some darker staining, primarily in the margins but affecting some of text block. Light creasing along margins and pinpricks and slight chipping where leaves were removed from their book. A nice example of early German printing in very good condition. Measures 11 x 16 inches. **\$300**



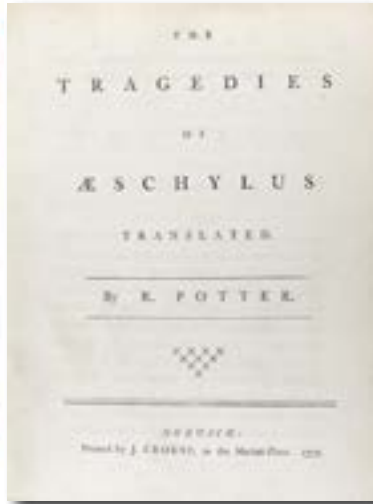
130. *[Plutarch]*

PLUTARCHI CHAERONENSIS PHILOSOPHORUM & HISTORICORUM
PRINCIPIS VARIA SCRIPTA, QUE MORALIA UULGO DICUNTUR, UERE AUTEM
BIBLIOTPHECA & PENUS OMNIS DOCTRINAE APPELLARI POSSUNT

Basileae [Basel], 1574. A compilation in Greek of the writings of Plutarch, including his *Moralia* but various other philosophical and historical writings as well. The Greek text is preceded by a several page letter of dedication in Latin, along with a frontispiece portrait of the Roman general Scipio. Bound in dark brown leather with gilt rulings to covers and gilt decorations to the spine compartments along with a spine label "Plutarchi Opera." Binding is chipped, bumped and worn with weakened joints. There was an attempt to reinforce or repair the joints with newer leather but it was not done well. The hinges are cracked but the text block is holding

firm. Marbled endpapers, with front free endpaper detached. Text pages are browned and have occasional spots throughout. A few words and lines have been underlined. Pages 413-414 have a square brown spot possibly an offset from a piece of paper. Despite condition, this is an interesting work first published almost 450 years ago. Measures 8 x 12 inches. 679 pages plus index in both Greek and Latin. **\$500**

LITERATURE, POETRY, & DRAMA



131. [Aeschylus] Potter, R. [Robert] THE TRAGEDIES OF AESCHYLUS (TRANSLATED)

Norwich: J. Crouse, 1777. First Edition in English. Greek playwright Aeschylus (525/524 - 456/455 BCE) is considered to be the father of tragedy. Only seven of his plays have survived and this volume collects all of them: *Prometheus Chain'd*, *The Suppliants*, *The Seven Chiefs Against Thebes*, *Agamemnon*, *The Choephora*, *The Furies*, and *The Persians*. Bound in full tan leather boards with maroon and gilt title label to spine. Raised bands and gilt devices to spines. Marbled endpapers and speckled edges. Cracks to leather along both joints; although binding remains tight. Wear to corners and edges of boards, bumps to bottom edges of both boards, rubbing and minor discoloration to boards.

Bookplate of Henry Drury Esq. to front free endpaper. Bumping to top corners of pages, creasing to several page corners, light dampstaining to bottom edges of a few pages, and occasional smudge marks and spots of soiling. Still clean and bright overall. Includes half title page, title, 28 page preface, names of subscribers, 519 pages. **\$400**



132. Cambridge, Robert Owen; J. Wall and L.P. Boitard, illustrators THE SCRIBLERIAD: AN HEROIC POEM. IN SIX BOOKS

London: Printed for R. Dodsley in Pall-Mall and sold by M. Cooper, 1751. First edition of this mock-heroic satirical poem filled with literary jokes and social criticisms. The hero is Martinus Scriblerus, a persona created by Alexander Pope, John Arbuthnot, and Jonathan Swift, used to publish satirical writings. In modern full leather binding by S. Russell Hawe of Lorton, VA from the late 1980s. This collection of six books includes a frontispiece illustration of a satyr (representing Comic Poetry) who has overthrown the Sphinx (representing False Science). Each of the six books also includes a frontispiece, making a total of seven full page engravings. Red and gilt title label to spine with raised bands and faded gilt decoration to compartments. Engraved title page. Minor foxing to interior, but clean overall. Separate pagination: xvi, 31, 31, 31, 32, 32, 27, [8 page index]. **\$325**

133. Humphrey, Miss L.B.

SWEET GIRL GOLDIE: A WONDER STORY OF BUTTERFLY TIME

New York: Spinney and Perkins, 1884. A charming Victorian "shape book" for children that has chromolithographic paper covers die-cut into the shape of a butterfly's wing. Its creator was Elizabeth Bullock Humphrey (1841–1889), an American illustrator active in the 19th century. Humphrey and other women who studied at Cooper Union are considered some of the first women to receive recognition as illustrators in the United States. After graduating, Humphrey illustrated for various magazines and books and designed greeting cards, gift books, and other paper goods for publishers L. Prang and Company and Lee and Shepard [Wikipedia].

The text recounts the adventures of Girl Goldie amid the butterflies and flowers in the garden. Every other page of text has a color chromolithograph of the little girl and the butterflies. There are 12 chromolithographs.

Covers are lightly nicked along the edges. Pages have a bit of soiling and occasional brown spots, particularly on the last text page. Creasing to a small round end to the text pages. Bound with brown and cream silk yarn ties. Very good condition. Measures about 7 x 9.5 inches. Unpaginated [20 pages] **\$400**





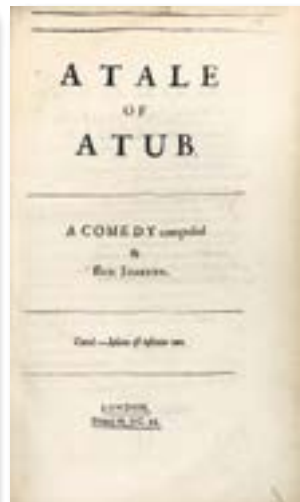
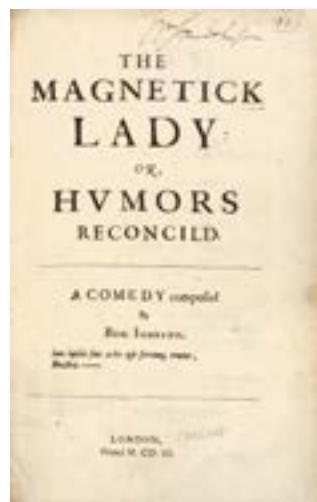
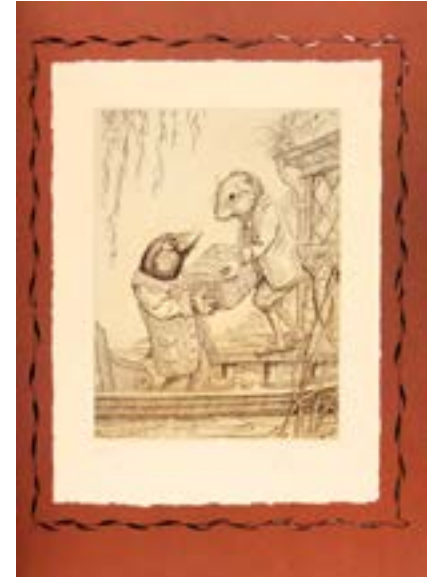
Limited & Signed by Charles van Sandwyk

134. Grahame, Kenneth; Charles van Sandwyk, illustrator THE WIND IN THE WILLOWS (CENTENARY EDITION)

London: Folio Society, 2008. Number 725 of 1,000 copies, signed and numbered by the illustrator on a tipped-in etching. This is a beautiful edition of this classic book. "A golden-age illustrator for our times, Charles van Sandwyk is an award-winning author, artist, and illustrator. In the tradition of Beatrix Potter and Arthur Rackham, he has the rare ability to endow animals with human characteristics. As a

teenager, he taught himself the crafts of intaglio printing and calligraphy. His first self-published book, created when he was just 20, won a national award. Since then, his work has been archived by the National Library of Canada and is held in private collections across the world" (prospectus).

Hand-bound in quarter vellum over illustrated paper covered boards with gilt title to spine and vellum tips. Includes 16 full color plates, tipped in by hand, with gold edges and gold borders as well as 40 pen-and-ink drawings including chapter head and tailpieces. Illustrated endpapers and top edge gilt. Housed in a green cloth covered clamshell box with gilt title to spine panel. Bump to top front corner of box. Includes prospectus. In fine condition. Book size: 13 x 9.75 inches. **\$2,000**



First Edition of Jonson Folio

135. Johnson, Ben [Jonson] THE MAGNETICK LADY OR, HUMORS RECONCILD. A COMEDY; A TALE OF A TUB; THE SAD SHEPHERD: OR A TALE OF ROBIN-HOOD

London: [Richard Meighan], 1640. First edition, from the second Jonson folio of his collected works, published posthumously. English playwright and poet Ben Johnson (Jonson -1572 - 1634) is best known for his satirical plays and is thought of as the most important

playwright after Shakespeare during the time of King James I. This book has three comedies bound together: *The Magnetick Lady or Humors Reconcild*, *A Tale of a Tub*, *The Sad Shepherd or A Tale of Robin-Hood*. Each work has a separate title page; however, the pagination is continuous.

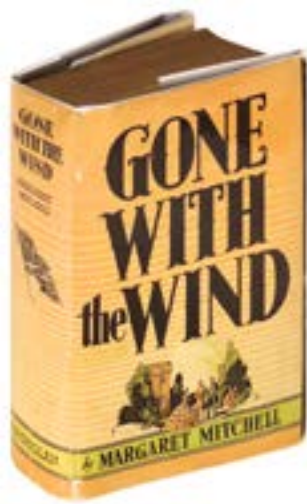
Bound in later three quarter tan leather over marbled paper covered boards with dark brown leather and gilt title label to spine. The label reads: "Ben Johnson Plays 1640 - 1." This book has been professionally restored with a modern leather spine and modern endpapers. The boards and title label are original to the 19th century binding. Heavy rubbing to boards and wear to edges and corners. Even toning to pages, dampstaining to top gutter, top margin, and some text of most pages (very light on early pages and darker on later pages), and occasional spots of foxing. Penned ownership signature to first title page, dated 1883. Multiple misprints including year on first title page and several page numbers, as is common with books from this period. Very good condition. 55 pages. **\$1,000**



136. Mitchell, Margaret

GONE WITH THE WIND

New York: Macmillan Company, 1936. First Edition, First State with "published May 1936" on the copyright page. A lovely copy of this classic work in the original dust jacket. "The stirring drama of the Civil War and Reconstruction is brought vividly to life in this really magnificent novel" (jacket). Bound in gray cloth boards with dark blue title to spine and front board. Gentle bumping and light rubbing to corners. A few short closed tears to the book cloth along the spine ends. Offsetting to endpapers and light, even browning to interior. Small spot of soiling to top margin of first few pages and occasional finger smudges to margins, else clean and bright. In the illustrated first edition,



first issue dust jacket with dark brown title to spine and front panels. The price of \$3.00 is printed on the bottom corner of the front flap, and the rear panel list of Macmillan Spring Novels features *Gone with the Wind* in the second column in the second position underneath *South Riding*. There are a few chips to the edges of the jacket, creases, wear, and several long closed tears along the edges of both panels and across the spine. The jacket is protected from further damage with a removable mylar cover, but has not been taped or repaired in any way. Very Good in Very Good Dust Jacket. 1037 pages.

\$4,800



137. Philipps, Janetta

POEMS

Oxford: Collingwoond and Co., 1811. Quite scarce. No copies in commerce, no auction records save for mention of the book having appeared in long-ago auction house catalogs, including the catalog for the H. Buxton Forman auction at Anderson Galleries in 1920. OCLC lists thirteen libraries owning a copy, of which ten are in the U.S. and three internationally.

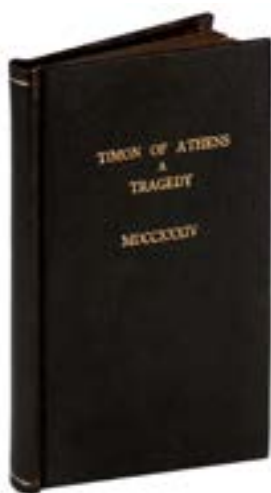
Little is known about the author and poet, Janetta Philipps other than that she authored this book of poetry, and that it is possible that she was the anonymous author of the novel *Delaval*, published in 1802. In one her poems in this book on page 31, she notes that her poem "Stanzas" was "inserted in the novel of *Delaval*. However, there is intriguing other information about her in a few sources. In

a biography of Percy Bysshe Shelley by James Bieri he writes that the poet was casting about for young female poets to support and help publish, and wrote to Philipps offering to help her publish her work after being shown some of her verses. He had a brief exchange of letters with her. It is not clear what finally transpired, but it is believed by some that Shelley did help her financially. He is listed as a subscriber to her book.

The English novelist, John Cordy Jeaffreson, wrote with more certainty about Shelley's financial backing in chapter IV of his book, *Real Shelley*. "To believe all that is told to his honour in Shelley's Early Life is to believe that Shelley made himself responsible for the costs and charges of publishing the little volume of verse, which

gave Miss Janetta Phillips her modest place in literary annals. That Miss Janetta was writing poetry whilst Shelley kept terms at Oxford, that she rose to a high place in his poetical regard in the spring of 1811, and that...he was at much pains to get subscribers for her book of poems, are matters of historic certainty. The long list of subscribers to *Poems* by Janetta Phillips, affords conclusive evidence that, whilst regarding her poetical ability with approval, Shelley bestirred himself in Oxford, London, and Sussex, to further Miss Janetta's literary venture. Subscribing himself for six copies of the work. It was, doubtless, at Shelley's solicitation that his Oxford bookseller consented to subscribe for Miss Janetta's little volume. It is probable that the young lady had other friends besides Shelley in the University, where she found no less than eighty subscribers for her *Poems* (there are actually a few hundred names in the subscriber list). Still, it may be safely assumed, she was considerably indebted to Shelley's influence in the colleges for the sympathy and money of so many gownsmen. That Shelley admired Miss Janetta's poetry, and pushed the fortunes of her book to the utmost of his ability, is certain."

Bound in black grained cloth with an elaborate gilt design and rulings on both covers. and gilt design and titling to spine. Covers are rubbed and bumped. There is much wear along the joints, and the the front cover has been expertly reattached. It is worn at the top and bottom with fading to gilt. Rear hinge is tender. Gilt dentelles and marbled endpapers with light staining along the edges of the dentelles. Interior pages have browning, mainly along the margins, and intermittant spotting. This copy bears the bookplate of Francis John Stainforth (1797-1866). Stainforth was an Anglican clergyman who was the owner the largest private library of Anglophone women writers, with more than 7000 editions and 2800 writers. Despite flaws this is a desirable copy of a very uncommon book with an interesting history associated with a major English poet. Measures 4.75 x 7.25 inches. 68 pages plus 10 page list of subscribers. **\$900**



138. Shakespeare, William

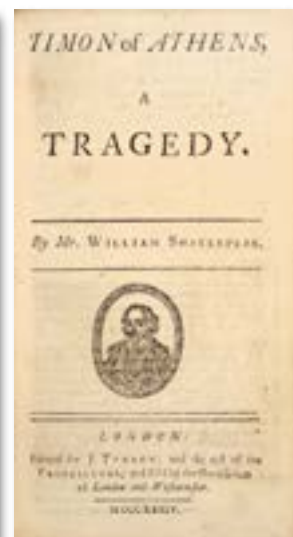
TIMON OF ATHENS, A TRAGEDY

London: Jacob Tonson, 1734. Jacob Tonson (1656? - 1736) was one of the most influential publishers in England and the premier publisher of his age. In 1709, he famously purchased the "copyright" to Shakespeare. Tonson and his family over the next fifty years went on to publish some of the most significant editions of the collected works of Shakespeare, edited by the likes of Nicholas Rowe, Alexander Pope and Samuel Johnson. This volume of *Timon of Athens* is one of the many plays that Tonson published in 1734. The several titles issued that year were the first of Shakespeare's plays to be published individually rather than in the folios or Tonson's multi-volume sets of Shakespeare.

Tonson entered into a feud in 1734 with another bookseller over the rights to sell copies of Shakespeare's plays. Due to the Copyright Act of 1709, any "rights" that the firm previously held expired in 1731. Regardless of the law, the Tonsons continued to hold claim to the rights and they actively intimidated their competitors from trying their publishing luck with the

Bard. When in 1734 a small-time London bookseller named Robert Walker began to produce inexpensive editions of the individual plays, Tonson threatened Walker with litigation to cease production. Undeterred by Tonson's threats, and eventual bribery, Walker called his bluff and continued to sell the plays, offering volume title pages for the plays to be bound in seven volumes, if desired. Realizing that he did not have any lawful recourse, Tonson counter-produced his own editions of the individual plays, to eventually be bound in eight volumes, publishing more copies, at a lower cost than Walker's. While trying to out-sell each other, the two booksellers took to issuing "advertisements" with their publications, in an attempt to defame the other [Folger Shakespeare Library]. This copy of *Timon* has one of these advertisements, printed on the verso of the title page under the list of characters.

Bound in modern black pebbled cloth with title and year published in gilt to front cover. Slight rubbing and bumping. Marbled red endpapers. The text pages are browned and have occasional spots but are still quite nice and readable. With a frontispiece illustration by Paul Fourdrinier, the 18th century engraver. Very good condition. Measures 4 x 6.5 inches. 72 pages. **\$500**





First Account by a Colonist

139. [Beverley, Robert]

THE HISTORY AND PRESENT STATE OF VIRGINIA, IN FOUR PARTS

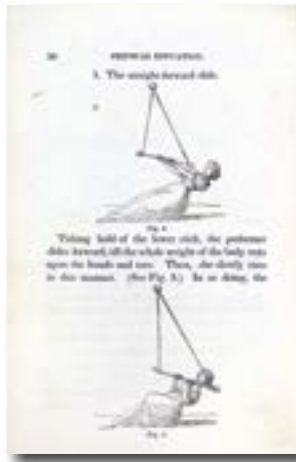
London: R. Parker, 1705. First edition of this important history of Virginia, the first to be written by a native of North America. In his bibliography *U.S.IANA*. Howes writes: "After John Smith, the first account of this colony, the first one penned by a native and the best contemporary record of its aboriginal tribes and of the life of its early settlers" [Howes B410]. From *Encyclopedia Virginia*: "Robert Beverley was a member of

the House of Burgesses (1699–1706) and clerk of that body, and served as chief clerk of the governor's Council. He is best known, however, as author of *The History and Present State of Virginia, In Four Parts* (1705), the first published history of a British colony by a native of North America. In 1703 he sailed to England to appeal a suit he lost before the General Court, and there he penned this history, a collection of personal history, official accounts, and material borrowed from others. Beverley self-consciously identified himself as a Virginian and used the books to settle political scores. No prior author identified himself so clearly as a Virginian. "I am an Indian, and don't pretend to be exact in my language," Beverley wrote in the preface. "But I hope the Plainness of my Dress, will give him [the reader] the kinder Impressions of my Honesty, which is what I pretend to."

When it first appeared in London, the book was three hundred pages of text, accompanied by fourteen engravings, and divided into four sections titled as Books: "The History of the First Settlement of Virginia," "The Natural Productions and Conveniences of the Country," "The Native Indians," and "The Present State of the Country." It is an unmatched source for the Virginia of its time—an amalgam of personal observations and stories heard, material borrowed from published and unpublished accounts, and official reports. He also included significant portions from the unpublished writings of several other Virginians. The early section of the history relied heavily on Captain John Smith's writings, but the later sections on politics, Native Americans, and the flora, fauna, and agricultural products of the colony used several sources. "

Bound in contemporary brown leather with gilt rulings to covers and gilt titling to spine. Covers are rubbed and bumped with light wear around edges. Slight loss to head of spine. Front cover is partly detached but still holding and the text block is tight save for the free endpapers, which are browned and partially torn, Rear hinge is cracked and there is offsetting to both pastedowns. Interior pages are clean and bright. With fourteen plates, a frontispiece, and a fold-out list providing statistics from 1703 for the counties of the Virginia colony. Engravings were done by the French engraver Simon Gribelin. A very good copy of this valuable early account of the colony of Virginia. Measures 7.25 x 4.34 inches. Book One:[12] 104 pages; Book Two: 40 pages; Book Three: 64 pages plus Table of Contents: 19 pages with errata list on the verso of the last page; Book Four: 83 pages. **\$10,000**





140. A COURSE IN CALISTHENICS FOR YOUNG LADIES, IN SCHOOLS AND FAMILIES. WITH SOME REMARKS ON PHYSICAL EDUCATION

Hartford: H. and F.J. Huntington, 1831 A scarce early - perhaps the earliest - instructional book for women on why calisthenics are essential both for maintaining good health and the improvement of their minds. The book is written as a series of letters from a mother, identified as "M" who begins with letters about the importance of physical education for children. She then proceeds to offer instructions and exercises for women to do themselves and to train their daughters. There are sixty-two charming illustrations that show women how they should perform their calisthenics.

Ex-library with library stamp for a New Hampshire doctor's office debossed on title page. Below the stamp "Bring it back" is written in blue pencil. Bound in brown cloth with no titling to cover or spine. Boards are worn with sun fading to cloth along edges. The front joint is slightly cracked. A few minor stained spots on front and rear covers. Rounded corners. Cracked hinges. Front and rear endpapers are toned, foxed. Offsetting to title page and free front endpaper as well as to the rear free endpapers. Text pages are lightly aged. Small closed tears to fore-edge margins of pages 49-54 not affecting the text. Occasional pencil underlining. A nice copy in quite good condition of this delightful manual. Measures 4.25 x 6.75 inches. 87 pages. **\$975**



141. Stanley, Henry M.

THROUGH THE DARK CONTINENT: OR THE SOURCES OF THE NILE AROUND THE GREAT LAKES OF EQUATORIAL AFRICA AND DOWN THE LIVINGSTONE RIVER TO THE ATLANTIC OCEAN
TWO VOLUMES

New York: Harper & Brothers, 1878. First edition of this stirring and extensive account of Henry Stanley's first trans-Africa expedition in 1874-1877 while searching for the sources of the Nile and the Congo Rivers. He succeeded in identifying the source of the Congo River but did not locate the source of the Nile River. Stanley (1841 – 1904) was a Welsh-American explorer, journalist, soldier, colonial administrator, author and politician who was famous for his exploration of Central Africa and his search for missionary and explorer David Livingstone. Besides

his discovery of Livingstone, he is mainly known for his search for the sources of the Nile and Congo rivers, the work he undertook as an agent of King Leopold II of the Belgians, which enabled the occupation of the Congo Basin region. More than a century after his death, Stanley's legacy remains the subject of enduring controversy. Although he personally had high regard for many of the native African people who accompanied him on his expeditions, the exaggerated accounts of corporal punishment and brutality in his books fostered a public reputation as a hard-driving, cruel leader. Nevertheless, he is recognized for his important contributions to Western knowledge of the geography of Central Africa and for his resolute opposition to the slave trade in East Africa. [Wikipedia]

The two volumes are bound in dark green cloth with striking pictorial covers in black, green, orange and gilt showing Stanley in his boat navigating a river. Gilt titling to spines and front covers. Cloth is worn along cover edges and spine with slight tear to bottom of the joint on Volume One and a small split along the top of the front cover on Volume Two. Bumping to corners. Interior hinges are cracked but text blocks remain tight and firm. Dark brown endpapers. Text pages show light aging but are otherwise clean and bright. There is a small tear to the bottom of a page of the table of contents in Volume Two. Gift inscription on free endpaper in Volume One dated 1878. Volume Two has additional interesting information in an appendix, including a comparative table of African languages; altitudes of important positions; a list of deaths occurring during the expedition; a list of survivors; and a table showing the "wanderings" in Africa. The volumes include 150 illustrations and ten maps. The full-page illustrations are protected by tissue guards. Two of the ten maps are large folding maps held inside sleeves on the rear pastedowns. The map in Volume One is present but in pieces and is partially missing. The map in Volume two has tears along some of the folds and some creasing. Still a desirable copy of this exploration classic in very good condition. Octavo. Volume One: xiv, 522 pages; Volume Two: ix, 566 pages including index. **\$400**

HOW TO ORDER:

Each item can be ordered at any time through our secure website at: kelmscottbookshop.com. Alternatively, orders can be placed by phone or e-mail. Many items have additional images on our website. All items are subject to prior sale.

SHIPPING:

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\$20 - USPS priority mail*

\$22 - Fedex Ground*

International billed at cost

* Additional charge for oversized or multiple items



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We accept Visa, MasterCard, American Express, Discover, domestic personal checks, and PayPal. Maryland residents must add 6% sales tax.

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All items in this catalog are guaranteed as described and may be returned for any reason provided the buyer contacts us within 10 days of the receipt of the item.

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