

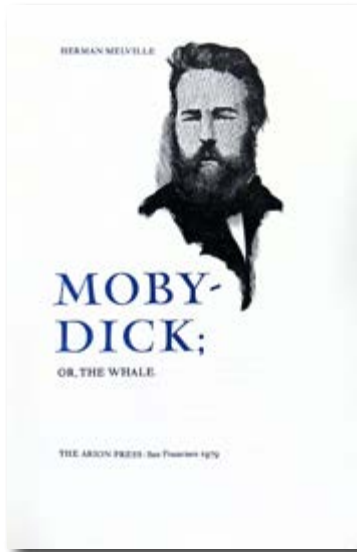


Kelmescott Bookshop

Rare Books & Book Arts

CATALOG 21 Artists' Books & Private Press, Literature,
Books on Books, History, and More!

PRIVATE PRESS & ARTISTS' BOOKS



Rare Special Deluxe Edition Bound in White Leather

1. [ARION PRESS]
 Melville, Herman; Barry Moser, illustrator
MOBY DICK

San Francisco: Arion Press, 1979. One of 265 copies of which 250 copies were for sale. However, this spectacular copy is one of only five specially bound by the press in luxurious white leather. The owner of the press, Andrew Hoyem kept one copy and this copy was owned by a private collector. The whereabouts of the other three copies are unknown, and this special edition has never appeared on the market or at auction. This book has been described by William Everson as "a feat of craftsmanship unexcelled in modern printing," and named by the Grolier Club as one of the 100 most beautiful books of the twentieth century.



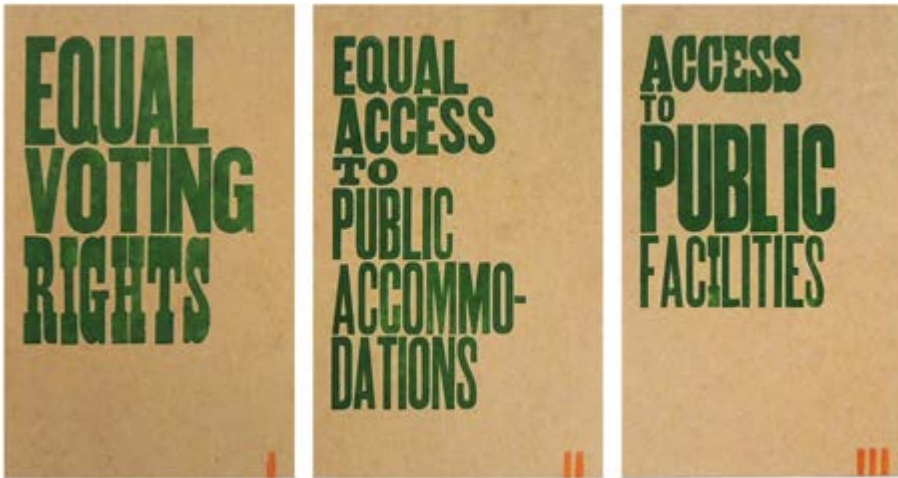
According to the 24 page prospectus for the book, this was the sixth publication issued by the press, which is described by them as "one of the most elaborate printing ventures ever to be undertaken by an American press, and nothing will be spared in the effort to make it the finest of books." There is a several page description of the making of this magnificent edition. They write: "Despite many editions -perhaps because of its length - it has not been accorded the full typographical treatment that a classic of its stature deserves"in the early days of [the press] they considered the possibility of their printing a handset folio Moby Dick. It took ten years from the early discussions for the press to secure the capital for this long-planned venture. They go on to explain in detail the type and paper selection, followed by a section on the illustrations by the renowned artist Barry Moser of the Pennyroyal Press. It was decided from the inception of the project that there would be no dramatic or interpretive illustrated scenes that would imposed on the reader's imagination. Instead, the text would be interspersed with informative depictions of subjects mentioned by Melville.



It took 14 months to print this folio copy of Moby Dick. Bound in full white leather with the illustrated image of a whale debossed on the front cover and titling to the spine. With beautiful blue endpapers. The text was set by hand in Goudy Modern, with initial letters printed in blue at the start of each of the 135 chapters in Leviathan Capitals, a special alphabet designed for the purpose by calligraphers Charles Bigelow & Kris Holmes. Printed on Barcham Green's handmade paper, which is watermarked with the outline of a whale. Very light occasional foxing to fore-edges, not affecting the text pages. Housed in a custom box covered with gray cloth bearing a title label printed on the same white leather used on the special binding. Accompanied by the prospectus. In fine condition. Measures 10 x 15 x 3 inches. 577 pages. **\$50,000**

ABSTRACT ORANGE

Lauren Emeritz is a book artist, letterpress printer and graphic artist who founded and runs Abstract Orange. 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. Her work can be found in many institutional and private collections.

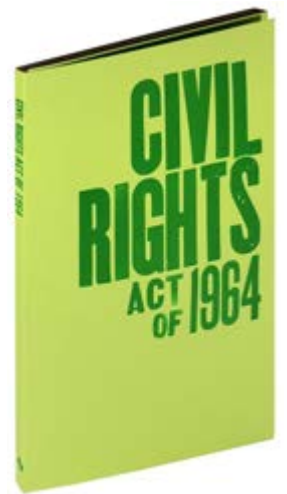


Civil Rights

2. [ABSTRACT ORANGE]
Emeritz, Lauren, book artist
CIVIL RIGHTS ACT OF 1964

Washington DC: Abstract Orange, 2024. Number 4 of 20 copies signed and numbered by the book artist. This is another powerful work by Lauren in which she addresses social and political issues and events. It is based

on the United States Civil Rights Act of 1964. The book has a series of 10 sheets of brown cardboard paper, each with text from provisions of the Act printed in green from hand-carved wood letters of the alphabet. The texts include "equal access to public accommodations," "access to public education," "expand civil rights commission," "equal employment opportunities," and more. The ten sheets are housed in a bright green paper folder with the title printed in darker green on the cover and a Velcro closure. In fine condition. Size: 7 x 11 inches. **\$1,200**



Effects of Water on Nature & Humans

3. [ABSTRACT ORANGE]
Emeritz, Lauren, book artist
WATER

Washington DC: Abstract Orange, 2024. Number 12 of 20 copies signed and numbered by the book artist. In this quietly forceful new work designed and printed on handmade paper, Lauren explores both the positive and negative effects of water on nature and on humans. A few words of text printed in blue on the rectos describes the movement of water "water flows...joining rivers...traveling to the ocean... freezing into ice...melting back into the sea... forming clouds...drifting...raining down....shaping the land...shaping the people." This benign text is juxtaposed with ominous words printed in orange on the versos describing the negative

impact of water through such words like runoff, pollution, tsunami, oil spill, mudslide, and acid rain. Printed on beautiful blue or yellow papers using handsome type created by the artist. Bound in blue book boards with the title printed in orange on the front cover and spine, and the title again printed in blue on the rear cover, with the statement "papermaking is the process of beating fiber into pulp & forming the pulp into sheets, the process uses lots of water." In fine condition. Measures 7 x 10.75 inches. Unpaginated [40 pages] **\$1,500**



Russian - Ukranian War

4. Akhmadeeva, Ioulia

WITNESSES AND TESTIMONIES

City of Morelia, Michoacan, Mexico: Ioulia Akhmadeeva, 2024. Number 3 of 5 copies. A powerful new work by Russian-born artist, Ioulia Akhmadeeva, about the atrocities occurring in the ongoing war in Ukraine. Ioulia Akhmadeeva (1971 -) was born in Russia but has resided in Mexico for nearly 30 years. She is professor of Fine Arts at the Michoacan State University San Nicolás de Tolentino in Mexico. She has both Ukrainian and Russian heritage and in this work makes visual comparisons between the current war and prior wars in the region with inclusions of personal relics, photographs, and familial memories. Each book / box contains a different object and photograph. This copy includes a personal object - a pin of VLKSM (Komsomol - a communist youth organization) and a personal photograph of the artist from when she lived in Russia, studied art at the Art College in her hometown of Krasnodar, and was a member of this organization (1986 - 1990), just before the USSR dissolved and with it the Komsomol organization.



She writes: "In the dark corner of history, between 1941 and 1945 (Great Patriotic War in the USSR) and now since 2022, Ukraine and Russia are involved in a brutal war that leaves indelible scars on their land and lives of those who inhabit them. The harsh reality of the conflict is intertwined in the book with the family stories that lie behind each photographic image - testimony from one's own family album, old photographs or current images on the Internet. It is also a journey to the heart of everyday life, intertwining personal experiences with the collective history of my native country, which no longer exists. In *Witnesses and Testimonies* the images of the war before and now coexist with my family photographs, and the treasured objects stand as silent witnesses of an era. These objects, more than simple artifacts, are fragments of identity and have their own history, a narrative that speaks both about society and the people who owned them. Each one becomes a portal-connector with the past. These objects, carefully preserved over time, are more than mere witnesses; they are silent narrators of everyday life that persists even in the midst of any war. Wars not only destroy lives, but also the memories. The pages of photographic albums and everyday objects become collateral victims of conflicts that irreversibly alter the previous life. I try to reflect on what remains after us: the sewing thimble, a knitted collar, a fork, an empty matchbox or a wad of bills that witnessed another era. Both photographs and objects are keepers of stories, bearers of identities and silent witnesses of time lost but not forgotten" (artist statement).

Bound in brown cloth with Japanese stab binding and paper title label to front board. With a series of photogravures printed on Kozo paper with rubber stamp texts. The book, the pin, an original photograph of the artist, and an envelope containing five inkjet print cards of the author's drawings of sentimental objects with information about the book in Spanish and English are all housed in a custom box. The box is covered in matching brown cloth with a paper title label to front panel. In fine condition. Unpaginated [20 pages]. **\$2,500**



ISLAM ALY

Islam Aly is an Egyptian-born book artist and teacher. His books explore the possibilities of historical bindings in contemporary book art practice. They have appeared in international exhibitions in the United States and abroad, and in private and public collections. In his 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."

Repatriation of Colonized Artifacts

5. Aly, Islam

KINSHIP

Cairo, Egypt: Islam Aly, 2024.

Limited to 40 copies. *Kinship*

is an artist's book that delves

into the relationship between

colonial and colonized artifacts,

exploring their cultural and historical context. The project

underscores the significance of repatriation as a crucial measure

for safeguarding cultural heritage. The project unfolds with

various components, housed within a large box reminiscent of

museum displays, featuring three distinct compartments. *Kinship*

aims to engage viewers in a reflective exploration of the intricate

interplay between artifacts, their historical context, and the

ethical considerations surrounding repatriation. The project seeks

to foster a deeper understanding of the cultural and historical

implications inherent in such endeavors.

The initial section consists of a series of nested boxes, reminiscent of ancient Egyptian sarcophagi, culminating in a golden-covered box containing an ebony-covered book featuring quotes from "The Tale of the Eloquent Peasant," a work dating back to the Middle Kingdom (2040-1750 BCE). This narrative depicts a peasant's plea to the Chief Steward of the crown after being robbed, addressing themes of social and divine justice. Accompanying the tale are ten

hieroglyphic symbols representing, renewal, protection, prosperity, eternity, infinity stability, power protection, eternal life, wisdom, regeneration, and transition. The second part of the project presents slides featuring quotes expressing individuals' and institutions' reactions to the return of artifacts, emphasizing the importance of repatriation. On the back, a colonial map of Africa, one of the most looted continents, is displayed. In the third compartment, ten distinct hieroglyphic symbols are intricately cut into wood, creating negative spaces reminiscent of amulets found in ancient Egyptian tombs. Here, the absence of these amulets is portrayed rather than their presence, weaving a symbolic narrative within the artistic composition.

The box is cloth covered with a plexiglass top revealing items from the contents. The book is coptic bound with ebony covers. The interior is laser-cut Canson paper. Additional materials include linen thread, book board, museum board, laser etched plexiglass Japanese metallic gold paper, and laser cut different kinds of wood. In fine condition.

Box Size: 11.5 x 11.5 x 4 inches. Book size: 7.5 x 2 x 2. **\$2,000**



6. Aly, Islam

UNLEASH



Cedar Falls IA: Islam Aly, 2017. Number 29 of 30 copies, signed and numbered by the artist. *Unleash* is bound in a late Coptic style with laser engraved wooden boards and leather wrapping bands capped with engraved wooden pieces in the shapes of an angel and human head. The interior pages are laser cut with words about being confined, imprisoned, and restrained. All of the words fill the reader with a negative connotation suggestive of oppression, despite the lack of context. Then an angel appears. With each turn of the page, the angel makes a path through the words and breaks them apart until it is able to

free itself from the book. The resulting negative space left behind forms the shape of a human face. A powerful statement about how restraint and confinement can be broken apart to restore humanity - or perhaps to force the reader to think compassionately of people who are currently held as prisoners (both literally and through societal, political, or religious decrees). Size: 3 x 6 x 2 inches. **\$850**



7. Aly, Islam

#1 PERSPECTIVES. JUNCTION SERIES



Cairo, Egypt: Islam Aly, 2024. Number 4 of 30 variant copies - each with slightly different covers and illustrations. This is Book 1 " in the 'Junctions Series', which draws inspiration from the intricate beauty of Coptic book covers, known for their ornate designs and rich symbolism. Each book in this series serves as a connection between the past and present, blending traditional craftsmanship with contemporary aesthetics. In this first book, *Perspectives*, readers are invited to explore a visual journey through the cover pattern developing inside the book. Inspired by the intricacies of Coptic book covers, *Perspectives* is weaving together elements of art, culture, and history to create a unique visual experience" (Islam Aly).

Coptic bound in hand-carved white camel bone with intricately carved spaces and cuts that reveal the patterns inside the book. Illustrated with laser-cut designs on blue and cream handmade paper, with each section designed to resemble the patterns, appearance, and texture of the old Coptic covers. Leather strap wraps around book to hold closed. Unpaginated. In fine condition. Size: 3 x 3 x 1 inches. **\$700**



8. Aly, Islam

#1 FAUNA FABLES. TAPESTRY FOLIO SERIES



Cairo, Egypt: Islam Aly, 2024. Number 5 of 60 variant copies - each with slightly different covers and illustrations. Book #1 of the "'Tapestry Folios Series', which celebrates the exquisite craftsmanship of Coptic tapestries, renowned for their vibrant colors and intricate designs. Traditionally, these textiles were adorned with motifs, showcasing mythological creatures, human figures, animals, botanical elements, and geometric patterns. Additionally, Christian symbols such as saints, scenes from the Old and New Testaments, crosses, and oriental symbols were commonly depicted. Each book in this series focuses on a unique selection of motifs, inviting readers to explore the beauty of Coptic tapestry art. *Fauna Fables*, celebrates the enchanting world of animals through

a tapestry of fables and folklore. From majestic lions to graceful birds, these books invite readers to a journey through the fauna-inspired sections." (Islam Aly).

This particular book features laser-cut avian imagery and patterns designed to replicate the intricate patterns, appearance, and texture found in traditional Coptic tapestries. Coptic bound in hand-carved white camel bone with intricately carved spaces and cuts that reveal the patterns inside the book. The pages are blue and green handmade paper. Two blue leather straps wrap around book to hold closed. Unpaginated. In fine condition. Size: 3 x 3 x 1 inches. **\$600**



9. Aly, Islam
ILLUMINATIONS IV

Cairo, Egypt: Islam Aly, 2021. Number 16 of 30 variant copies. "Illuminations IV takes viewers on a journey through the intricate patterns and designs found in illuminated manuscripts. The book features a floral design in which the patterns increase and decrease in size from each side of the book, offering a new perspective and visual experience with every turn of the page and creating a sense of movement that echoes the delicate beauty of the floral patterns themselves. This layout makes sense of direction and depth, drawing the viewer in and inviting them to explore the intricate details of the patterns" (Islam Aly).

Coptic bound in laser engraved wooden boards featuring a botanic design and title to boards. The interior is illustrated with laser-cut botanical designs on hand made brown and cream papers. Yellow leather strap wraps around book to hold closed. In fine condition. Unpaginated. Size: 3 x 4 x 1.5 inches. **\$700**



10. Allix, Susan, book artist

CROCODILE: TWO ACCOUNTS WITH FIGURES OF THAT CURIOUS ANIMAL DRAWN AND ENGRAVED FROM NATURE

[London]: Susan Allix, 2021. Number 10 of 14 copies signed and numbered by the book artist on the colophon. Susan Allix is a widely known and celebrated book artist. From her website: "Susan Allix uses the book as a creative medium. Limited editions from her private press are made with original prints, letterpress printing and hand binding to achieve a harmonious artwork. The complexity of her handmade books offers an unending variety of possibilities in interpretation and structure, along with a wide choice of texts, materials and media which are reflected in the published works."



Allix wrote about the genesis of this interesting work in her May 2021 online newsletter: "The book began with Mr. Crow. An experienced leather man,

he would often stop for a cup of tea if he was bringing me a binding skin....One day he appeared unexpectedly at the window, waving an old supermarket bag which he left without speaking and disappeared. I emptied the bag and out came a shower of dirt with a heap of shiny black crocodile skins of all shapes and sizes, leftovers from the cutting of designer bags and shoes. The pieces were beautiful and fascinating...With this armor it is not surprising crocodiles have survived so long." She also notes that her other inspiration was *The History and Description of the Crocodile*, written by Amable Michel in 1799. She writes: "This curious account was put



this **GRAND, FIERCE** and **TERRIFIC**
animal,
 though it has four feet seems to be rejected by most naturalists from the quadruped race and placed at the head of a distinct class under the general appellation of the Lizard kind.

together by an artist who owned a stuffed crocodile in his home in Piccadilly that was available for the public to view."

This beautifully made book is bound in mottled black and blue-green quarter goatskin with hand-decorated white J. Green paper boards. Overlaid with black crocodile skin. With silver-dusted handmade Japanese endpapers. Handset and letterpress printed in Gill and Gill Shadow type on Zerkall papers white and tinted in green and also Tosa Shi molded green, reminiscent of alligator skin, and handmade Japanese paper. There are eight prints, five of which are in Allix's signature carborundum style. The prints are done with etching, linocut, and archival inkjet with tissue guards. Housed in a green cloth clamshell case with a goatskin and crocodile clasp. In fine condition. Measures 6.75 x 9 inches. Unpaginated [25 pages]. **\$975**

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.

11. Austin, Alice, book artist

TO THE GARDEN

Philadelphia: Alice Austin, 2019. Number 5 of 15 copies, signed by the artist. A short history of one city block in Philadelphia - 1000 Block of Washington Avenue - which began as Mr. Parker's botanic garden in 1820, then became Machpelah Cemetery in 1830, then a factory (which burnt down in 1993), and finally, in 1995, the Bel Arbor Community Garden. The text is poetically written by the artist and illustrated with a colorful array of linoleum prints of plants from the garden. This is an accordion book bound in light green Twinrocker handmade paper with title to cover and linocut illustration wrapping around the binding. The text is hand set



in Cheltenham type and is printed on Somerset paper. Also included is a pamphlet with a linocut illustration of a maiden hair fern and computer printed text describing the history of the garden in more depth, including the artist's personal involvement starting in 1995. Both items are housed in a grey archival box with paper title label to spine panel. In fine condition. Book: [12 pages], 9 x 9.75 x 1 inches. Pamphlet: [8 pages], 5.5 x 4.25 inches. **\$1200**



Birth & Motherhood

12. Austin, Alice, book artist

BLOOM

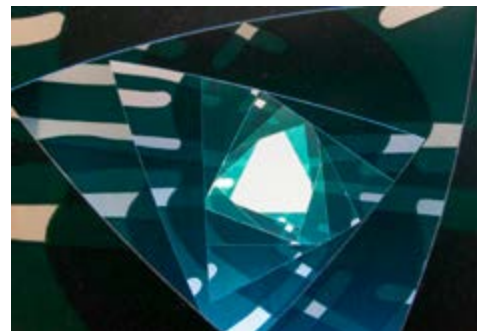
Philadelphia: Alice Austin, 2006. Number 12 of 15 copies, signed by the artist. A pop-up book reflecting on thoughts of motherhood and giving birth to new life. This accordion book is bound in orange paste paper covered boards with red cloth spine and paper title label to spine. The interior is letterpress printed on Rives BFK paper, which has been painted orange and red, with a central floral pop-up suggestive of a vulva. Housed in a grey archival box with paper title label to spine panel. In fine condition. Size: 8 x 7 inches. Unpaginated. [6 pages] **\$400**



13. Austin, Alice, book artist

OPTIQUE

Philadelphia: Alice Austin, 2016. Number 8 of 16 copies, signed by the artist. A tunnel book inspired by the wild, west coast of County Mayo, Ireland, echoing the unique coastal geometry of angular cliffs, blowholes, seaweed and plants. This double-sided tunnel book also evokes a telescope, becoming an optical device. Looking through the opening, the eye sharpens its focus on



an object at the other end. Housed in a blue paste paper covered box, printed with a linoleum cut image of seaweed. The interior contains a Celtic spiral design, which is viewed through the hole in the book. In fine condition. Size: 8 x 8 x 2 inches. **\$800**



Irish Bogs - A Tunnel Book

14. Austin, Alice, book artist

BLANKET BOG

Philadelphia: Alice Austin, 2023. Number 6 of 25 copies signed and numbered by the book artist. This is a colorful five panel tunnel book that evokes a drive taken by the book artist through the blanket bog along the west coast of Ireland in County Mayo. From the colophon: A herd of sheep stops the car and the viewer contemplates the hillside, with piles of peat, cut and stacked to dry. Printed from hand-cut linoleum prints, the side panels take the viewer along the road from farmland into the bog. The last panel is a five-color reduction linoleum print of the

landscape. The back of the tunnel book has a poem written by Austin about the blanket bog. The book is accompanied by a small pamphlet in an envelope with the colophon that describes the area in Mayo County with bogs, the importance of peat to the economy, and how the bogs are currently protected. The tunnel book is housed in a gray paper clamshell box with a title label on one side. In fine condition. Size: 4 x 6 inches. **\$700**

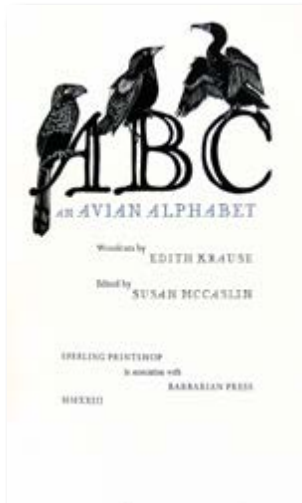




15. Austin, Alice, book artist

TIDES

Philadelphia: Alice Austin, 2007. Number 15 of 20 copies, signed by the artist. A poignant visual and poetic book on memories, loss, and processing grief. This is a pocket-sized Japanese stab bound book with blue paper covers featuring a print of a silver key to the front. The interior includes letterpress poetry printed over linocut images. A wallet style case houses the book. The case is hardbound, covered in dark blue Twinrocker handmade paper, and is illustrated with linocuts on the attached folded paste paper lining. The title and a linocut illustration in silver decorate the cover. In addition to linocuts, the interior features letterpress printed poetic verse. Much of the imagery in both the book and case depicts natural keepsakes such as bones, shells, cicada husks, and feathers. The book and case are enclosed in a hand-knit linen thread bag, evocative of a shroud. Housed in a light grey archival box with title label to spine. In fine condition. Size: 6 x 4 x 1/2 inches. **\$600**



16. [BARBARIAN PRESS]

McCaslin, Susan, editor; Edith Krause, woodcuts and introduction

AN AVIAN ALPHABET

Mission, Canada: Barbarian Press and Sperling Printshop, 2023. One of 110 copies, each accompanied by a handsome original woodcut of a raven, signed and numbered by Edith Krause. Book artist and proprietor of the Barbarian Press, Crispin Elsted, writes about the book: "Early in 2023 we were approached by woodcut artist Edith Krause and poet Susan McCaslin with a ready-made book project in hand for which they needed a printer. It had been many years since we had printed a book for another publisher and it was a practice we had not planned to renew – especially since we had a considerable list of our own

book projects in various stages of planning or production. However, we were struck at once by Edith's delightful woodcuts of birds, and it seemed to us that the project deserved to be encouraged. Crispin consulted on the design of the book and Jan and Apollonia [Elsted] devised the imposition of the pages and subsequent details of placement and colour. Jan and Apollonia, Edith and Susan sorted out the logistics of acquiring materials and established the nature of the collaboration, and work began."

This charming book is a flock of poems on birds by 15 Canadian poets. Some are by contemporary Canadian poets, some of them well established such as Lorna Crozier, Susan McCaslin, Harold Rhenish, and Bill Richardson, and others who are younger emerging poets. The result is a rich cross-section ranging from the lyrical to the satirical, the humorous to the elegiac. Edith Krause provides an introduction to the project itself; ornithologist Rob Butler, a thoughtful ecological preface; and wildlife biologist Phil Henderson, a short reflection on the relationship between the poems and the birds in the book. Edith's 26 woodcuts of birds, each representing a letter of the alphabet, provided the core of the project. In addition she created four further woodcuts to accompany the three prefatory essays and an extra poem, and provided a title page block, a selection of woodcut feathers for the endpapers, and a press device. The poems and other texts were handset by Apollonia in Joanna roman and italic type and printed on Hannemühle paper, while the lion's share of the presswork, comprising all the poems and the prose elements, was done solely by Apollonia. We decided that we would make a departure with the blue paper binding of *An Avian Alphabet*, and imposed the texts and images so that the pages could be French-folded (i.e. with the fold at the fore-edge), then stabbed (that is, drilled) and laced into the covers with waxed coloured linen cord in an exposed sewing, and housed in a beige cloth covered slipcase with title label to spine. In fine condition. Size: 6 7/8 x 10 inches. Unpaginated [About 70 pages] **\$525**



Reaction to Violence in the Middle East

17. Beck, Anne, book artist

VOID

Garberville, CA: 2003 - 2024. A beautiful unique book from artist Anne Beck. Beck is an interdisciplinary artist working collaboratively and independently in a wide variety of media from paper, print and book making to painting & 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 & complex circumstance. Anne is a core

member of The Printmakers Left, an international collective working together for over 20 years now on artist books, printed matter & installations. She is also half of the collaborative team behind The Rhinoceros Project exploring the communal & revolutionary power of sewing circles and hand paper making.



The artist describes the making of this book, aptly titled *Void*: “*Void* ventures into the dream realm of a mind trying to make sense of life’s fragility and the difficulty of embodiment as a human being in this shocking world. It begins with Jorge Luis Borges’ magician in *The Circular Ruins* who dreams into existence a man only to discover that he himself is dreamt; and morphs into symbolic effigies of anonymous casualties as Shock and Awe unfolds above Baghdad on March 19, 2003. The figures in turn are that of the artist and other bodies and minds plagued by psychosomatic manifestations of innocuously mis-named anxiety and stress disorders. Along the way, these floating forms invite the reader to follow them through fields of partial topographies and fragmented

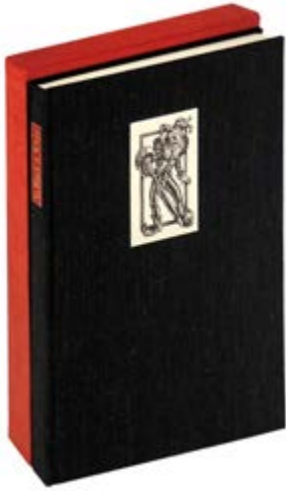
vessels; neurons, axons, and dendrites; Usnea and other anastomoses; constellations of ants unfolding the path of Fibonacci’s spiral; and Galen’s anatomical vision of animal, vital and natural spirits. Primarily made in New York between 2000-2003, it is deeply informed by the artist’s response to her near proximity to the events on September 11, 2001 and frustration with the ensuing foreign policy that led to the invasion of Iraq.”

It is casebound with an open spine, hand-sewn by the artist. It is covered with handmade book cloth, a mulberry paper backed linen with cyanotype and pisolithus ink staining in shades of blue and cream, with an image of a human figure on the front cover. The pages were created using watercolor, gouache, cyanotype and toner prints, color pencil and graphite. Images of human figures appear on some of the pages. There is a typewritten title page on rag and mulberry papers. In fine condition. Measures 8.5 x 10.25 inches closed. Unpaginated [about 26 pages]. **\$1,400**



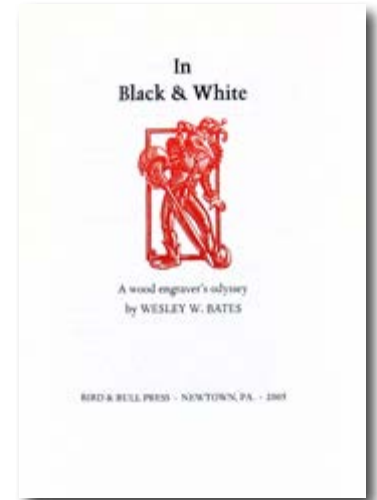
BIRD & BULL PRESS

The Bird & Bull Press was one of America's oldest private presses, started in 1958 by Henry Morris – who describes a private press as “someone who prints books or ephemera related to his personal interests...” By starting the press Morris was hoping to “make use of the product of a new hobby – hand paper-making.” Many of the books published by Bird & Bull dealt with book related subjects, such as paper-making, printing, illustration, book binding, and typography. Henry Morris and his press thus played an important role in the study, preservation, and dissemination of printing history. In 2013, Morris announced that he was ending his press's 55 years of activity due to advanced age and difficulty finding exciting projects.



18. [BIRD & BULL PRESS]
Bates, Wesley W., author and illustrator
IN BLACK & WHITE: A WOOD ENGRAVER'S ODYSSEY

Newtown, PA: Bird & Bull Press, 2005. Number 55 of 140 copies. This is an interesting book by Wesley W. Bates in which he writes about his life (born in 1952) and reminisces about how he came to be a wood engraver. He is now regarded as one of the most illustrious wood engravers in North America. His earliest inspirations were the engravings of the famed Fritz Eichenberg. That discovery was a turning point in his life and he knew then that he wanted to engrave on wood. Bound by Campbell-Logan Bindery in black cloth with a red title label to spine and copy of one of his illustrations on a slip affixed to the front cover. Composed in Dante types and printed



on Zerkall Mouldmade Paper. With his black and white illustrations appearing throughout the book along with a foldout of one color engraving he did for *Handmade Paper in Japan*. Housed in a red cloth covered slipcase. In fine condition. Measures 7.5 x 10.25 inches. 74 pages. **\$200**

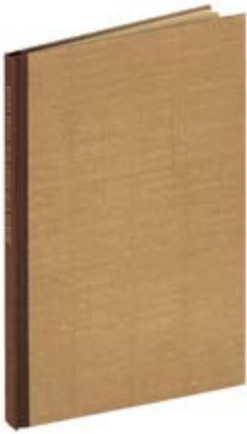


19. [BIRD & BULL PRESS]
Berger, Sidney E.; Thomas Keith Tinsdale and Harriett Ramsey Tindale
THE HANDMADE PAPERS OF JAPAN

Newtown, PA: Bird & Bull Press, 2001. Number 57 of 170 copies, signed on the title page by Sidney Berger with four volumes bound as one. This magnificent book reprints the original text of the 1952 book by Tindale, and includes a biography of Tindale and account of the genesis and production of the book by scholar Sidney Berger. In his introduction to this book from his press Morris writes: “From the day I discovered Tindale's book in 1967 I have always felt it was probably the finest work on Japanese papermaking that has, or ever will be published....Tindale stands alone and deserves his special place in the world of paper scholarship. The new material in the present volume, which has been painstakingly researched and edited by Sid Berger, provides a vast amount of information about [Tindale], of whom until now we knew very little. The same can be said regarding the details of the production

of the work, and all of this makes us appreciate Tindale's great book even more.” Following the text of Tindale's book as Volume II, the press compiled as Volume III a beautiful contemporary collection of samples of Japanese papers provided by the Japanese Handmade Paper Association along with two samples of Chinese papers and a section of Japanese papers labeled Volume IV: The Watermark Collection. Bound by the Campbell-Logan Bindery in black cloth with a quarter bound in morocco orange with a black title label. Gilt ornament of Japanese writing to front cover. Printed on Zerkall Mouldmade Paper at the Bird & Bull Press with Dante types. Prospectus inserted. Housed in an orange cloth covered clamshell box with black title label to spine. Very slight sunning to front cover of the clamshell. Book is otherwise in fine condition. Measures 9 x 12 inches. 197 pages plus several extra-illustrated half-titles printed on an assortment of Japanese papers. **\$2,600**





20. [BIRD & BULL PRESS]
Franklin, Colin, introduction; Michael Hornby, foreword
DOVES PRESS: THE START OF A WORRY

University Park, TX: Bridwell Library, Southern Methodist University, 1983. One of 275 copies (250 for sale) printed for the Bridwell Library by the famed Bird & Bull Press. An inscription in ink on the colophon states that this copy is "one of two printer's copies in a trial binding that was not used for the edition." This interesting book explores the famous feud between T.J. Cobden-Sanderson and Emery Walker over the ownership of the type of the renowned Doves Press. It offers a new perspective through the discovery by Michael Hornby, son of C.H. St John Hornby, of previously unknown correspondence between Cobden-Sanderson and St John Hornby, Sidney Cockerell, and Walker. The letters, mostly dated from 1906 to 1908, shed new light upon the controversy and provide fresh insight into the intensity of Cobden-Sanderson's preoccupation with the type.

The unsigned inscription on the colophon was possibly written by Henry Morris, founder of the Bird & Bull Press. Morris founded his press in 1958 and continued to print their highly regarded letterpress books until his retirement in 2014. From Princeton University "...Morris's publishing program has been a boon to the historian of the book. He is correct when he writes, 'It pleases me to know that without the Bird & Bull, many books on worthwhile, albeit esoteric subjects would probably never have been published.' And all these works have been printed by letterpress from metal type on either Henry's own handmade or on imported mould-made papers." The inscription is written to Abe Lerner and Kit Currie "on the occasion of their visit here on Oct. 8/1983." Abe Lerner and his wife, Kit Currie, were both important figures in the world of books in the twentieth century. Abe Lerner (1908-2002) was a highly respected and talented typographer/book designer with links to the likes of the great Bruce Rogers. With a career that landed him as the Director of Design and Production at Macmillan, President of the Typophiles, and lecturer at the Grolier Club in New York, Abe Lerner was certainly one of the finest typographic designers of the 20th century. Kit Currie began her career in the antiquarian book trade as the personal assistant for London bookdealer Bertram Rota. She moved to California in 1964 and began working at Dawson's Book Shop in Los Angeles, where she stayed for almost 14 years. She moved to New York City in 1977 with her husband. Unable to find work initially, Currie ventured to start her own bookselling business, and issued her first and only catalog in the winter of 1977-1978. Soon afterward she was offered a position with H. P. Kraus.

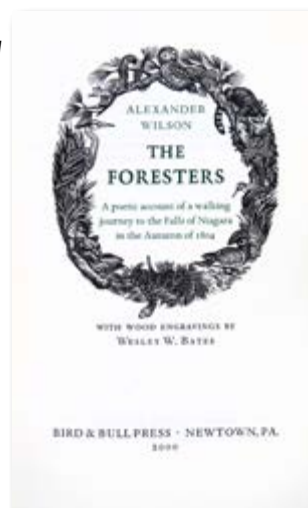
Bound in brown paper covered boards with brown cloth spine. Title debossed in blind to front cover. Minimal wear to corners. Text pages are clean and bright. Printed in Centaur types on Bugra Bütten paper. Folded prospectus is inserted. In fine condition. 31 pages. **\$325**



21. [BIRD & BULL PRESS]
Wilson, Alexander; Wesley W. Bates, wood engravings
THE FORESTERS, A POETIC ACCOUNT OF A WALKING JOURNEY TO THE FALLS OF NIAGARA IN THE AUTUMN OF 1804

Newtown, PA: Bird & Bull Press, 2000. Number 108 of 150 copies. This lovely book of verse recounts Alexander Wilson's 1804 "pedestrian journey" with two companions to Niagara Falls that year. Wilson (1766-1813) was a poet, weaver, and reformer, born in Scotland and died in Philadelphia. According to this book's foreword, his

reputation rests almost entirely upon his monumental *American Ornithology*, a nine-volume work illustrated with his own drawings. The thirteen beautiful black and white illustrations were the work of Wesley Bates, a Canadian, considered one of the top wood engravers of North America. Bound by the Campbell-Logan Bindery in green silk cloth with a brown leather backstrip with a green title label, and with a facsimile of Wilson's signature in gilt on the front cover. Printed with Dante types on Arches Mouldmade Paper. Housed in a green cloth slipcase. Accompanied by the prospectus and an inserted slip offering *The Foresters* illustrations as prints suitable for framing. In fine condition. Measures 6 x 9.5 inches. vii-x, 112 pages. **\$290**





22. [BIRD & BULL PRESS]
Taylor, W. Thomas; Henry Morris

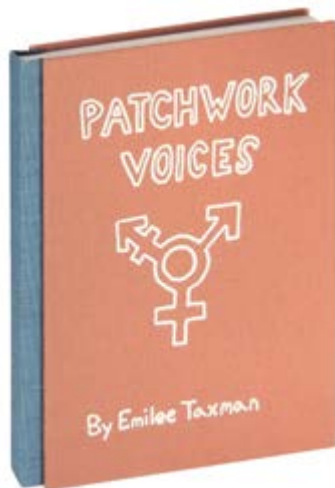
TWENTY-ONE YEARS OF BIRD & BULL. A BIBLIOGRAPHY, 1958 – 1979

Newtown, PA: Bird & Bull Press, 1980. Number 16 of 350 copies. The handsome bibliography of this esteemed press lists all books issued by the press from its inception in 1958 through those printed in 1980. The press continued to publish books until its founder, Henry Morris, closed the press in 2013. The bibliography is divided into two sections: those done under Morris's own imprint, and those done for other publishers. In his introduction, Taylor states that the technical descriptions of the books are fairly extensive but avoid a slavish view of completeness. The books issued with the press imprint include commentaries from Morris. In addition to these two sections, the book includes a section of selected ephemera, and one with citations to articles by or about Morris. This copy does not include the separate folder of press ephemera or the prospectus.

Bound by Gray Parrot in covers with a repeated design of images of a bird or a bull, with a yellow spine with gilt titling. The spine has some sunning, and there is very light wear to the corners of the front cover. Printed on handmade Roma V.E. paper with the text composed in Van Dijck types by Mackenzie-Harris. Includes a detailed index compiled by Howell J. Heaney. In near fine condition. Measures 6.75 x 9.75 inches. v-vii, 13 - 108 pages. **\$150**

BLUE ROSE PRESS

Emilee Taxman (b. 1997) is an artist and printmaker best known for their interactive letterpress printed books and broadsides. Their work explores major life changes that influence identity and ideas of the future, primarily through the lenses of mental illness and transgender experiences. Taxman has worked at Distinctive Bookbinding, Center for Book Arts, and San Francisco Center for the Book, and received the Hamilton Wayzgoose Academic Merit Scholarship in 2022. Their books are in library special collections across the country, including in Yale University's Robert B. Haas Family Arts Library and the University of Iowa's main library. They recently completed their first solo exhibition, "Bound," exploring combinations of book art and installation.

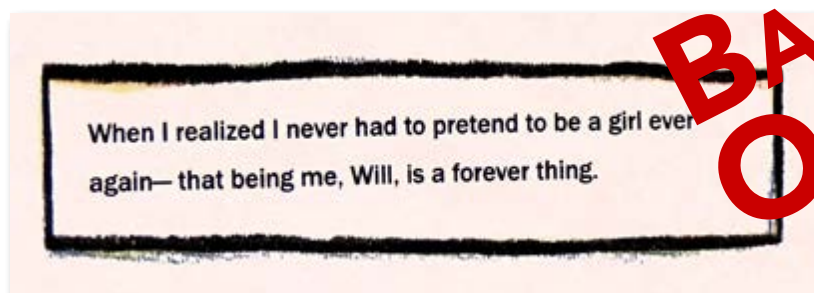


Interviews with 18 Transgender People

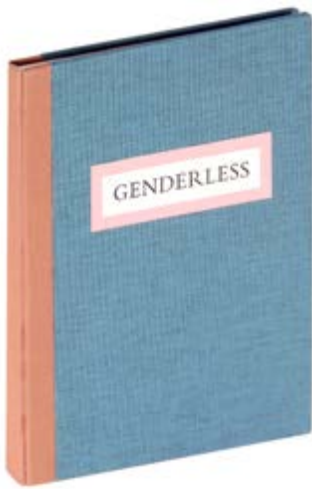
23. [BLUE ROSE PRESS]
Taxman, Emilee
PATCHWORK VOICES

Madison, WI: Blue Rose Press, 2023. A small open edition. The book includes interviews with 18 transgender people, recording their answers to the question: What was a defining moment of your transition? Each

interviewee is also documented with a print of an original portrait of them drawn in ink and colored pencil by the book artist. Bound in pink cloth boards with blue spine and white silkscreened title and gender symbol to front board. In a drumleaf binding and printed digitally with elements in color. In fine condition. Unpaginated. [38 pages.] **\$200**



BACK ORDER



Gender & Transition - A Personal Story

24. [BLUE ROSE PRESS]
Taxman, Emilee
GENDERLESS

Madison, WI: Blue Rose Press, 2023. Small (about 7 1/2" x 10") unnumbered edition. A documentation of the artist's personal journey with gender and transition. According to the artist: "My art is an exploration of emotion: my own, those of the people I am close to, and those of the communities I belong to. I use my books and prints to illuminate frequently underrepresented subjects. I explore the subtleties of how people think, feel, remember, or identify, drawing on major life changes that influence identity and ideas of the future. In navigating these subjects, I engage in a deeper form of self-expression. I represent my thoughts, my fears, the emotions that keep me up at night."

Bound in blue cloth covered boards over pink cloth covered spine with paper jacket title label to front board. Letterpress printed in Bodoni MT on Mohawk Superfine paper at UW Madison with screenprinted decorative papers. In fine condition. 9 pages. **\$250**

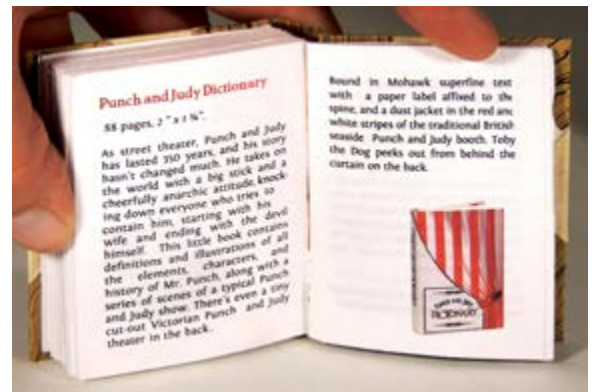
BACK ORDER



Bo Press Miniature Books Bibliography

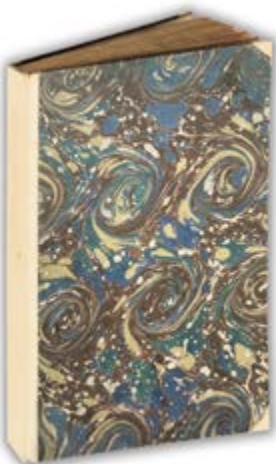
25. [BO PRESS MINIATURE BOOKS]
Pat Sweet and Tom Knechtel
HISTORY OF THE BO PRESS. 2 VOLUMES

Riverside, CA: Bo Press Miniature Books, 2021. Number 21 of 30 variant copies. Each copy is in a different box, bound in papers to match the box. Pat Sweet describes herself as creating illuminated miniature books of curiosity, humor, and delight. She creates both miniature (under 3 inches) and macro-miniature (under 1 inch) books. This book is from a limited edition, which is signed by the artist. According



to the book artist: "Bo Press Miniature Books began in 2007 with a little book called *Celestial Variations*. Since then, another one hundred and forty-seven (one hundred and forty-eight now) books have emerged with subjects as diverse as maps of real and imaginary places, poetry, architecture, history, flea circuses, and books themselves.

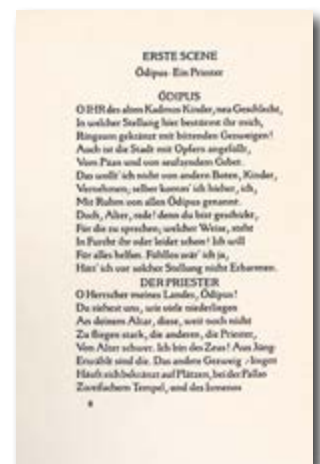
The History of Bo Press is a collection of every book I've ever written, illustrated, designed, and published (that I can remember) since then. This is a fairly easygoing bibliography, and a few lacunae are to be expected from someone like me who hates to keep records. The book listings include title, author, illustrator, pages." Both volumes are bound in tan marbled paper with paper title labels to spines and front boards. Housed in a slipcase covered in marbled paper and off-white handmade paper with a metal chain lining the seams of where the papers meet. In fine condition. Each volume is 170 pages. Size: Books: 2 3/4 x 2 1/8 inches; Case: 3 x 2 1/4 x 1 5/8 inches. **\$300**



German Edition of Oedipus Rex

26. [BREMER PRESSE]
Sophokles; Freidrich Hölderlin, translator; Erich Petzet, editor
ÖDIPUS DER TYRANN

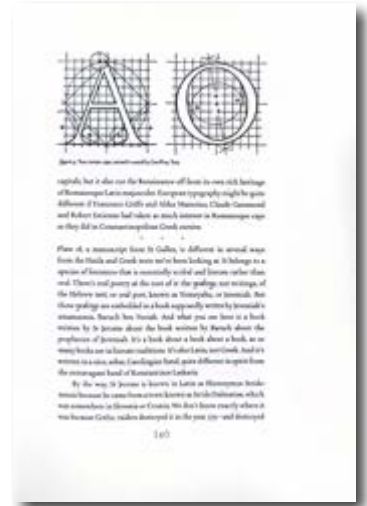
Tölz, Germany: Bremer Presse, 1919. Number 167 of 270 copies. A handsome translation of *Oedipus Rex*, finely printed at the renowned Bremer Presse. Bound in marbled blue and brown paper covered boards with vellum spine and tips. Signed "Bremer bindery." Gilt titling on spine. Spine is soiled and light wear to edges of covers. Text pages are clean and bright. Very good condition. Measures 7 x 10.5 inches. 94 pages. **\$550**





27. Bringhurst, Robert
THIS WISP OF A THING CALLED CIVILIZATION

New York: Russell Maret, 2023. Number 25 of 110 copies signed by Bringhurst, who gave this 2022 CODEX lecture in Berkeley in April, 2022. This stirring and enlightening lecture “was a wide-ranging meditation on the relationships between language and the forms we give it; the oral, scribal, and typographic structures with which we clothe literature; and how these forms and structures simultaneously preserve, alter and, occasionally, degrade our understanding of what they convey... Bringhurst evokes the metaphor of civilization as a shared endeavor, one that is contingent on collaboration and synthesis for its success. [from the prospectus]



This beautifully produced book was designed by Russell Maret, and printed and bound by him and Sarah Moody. The book is set in Gremolata, Cancellaresca Milanese, Sans Pisolino, and Iohann Titling types, all of which were designed by Maret. Bound in decorative yellow and brown paper covers that were engraved and cast by Ed Rayher at Swamp Press. With a brown cloth spine and paper title label to cover. The text paper was handmade at the Velké Losiny papermill in the Czech Republic. The book is profusely illustrated, with photographic illustrations printed by Puritan Capital on Mohawk Paper. The prospectus is laid in. In fine condition. Measures 8.125 x 11.375 inches. 54 pages. **\$400**



28. [CALIBAN PRESS]
McMurray, Mark book artist and printer; Roy Caldwell, translator; Jef Aerosol, Guy Berard, Melissa Schulenberg, illustrators.

LEÇONS DE LIVRE POUR CALYBAN, OR PROSPER'S PARISIAN PRINTING PARADE

Canton, NY: Caliban Press, 2008-2009. Number 29 of about 114 copies. According to Mark McMurray, this delightful book was published in conjunction with Cat's Head Press of Quebec. It is a book of bon mots, bagatelles, and tableaux de l'imprimerie as told to an American. It is also a sometime type specimen and leaf book. It is an inventive and fascinating book comprised of fourteen leçons, (lessons), in English and French concerning the Arts of the Book and various other old and new topics. In an announcement for the book, it states that the lessons and topics are collected from found and fabricated texts by the two main semi-fictional characters, Cal & Prosper, exiles on a visit to Paris to learn the art of printing. *Leçons* recalls printers past and present who have produced books in Paris and McMurray has created his own look at printing history in Paris.

Bound in flexible quarter dark vellum with grey-brown paper boards, with white spine label to front cover. Printed in several colours on cylinder and hand presses from foundry, monotype, photopolymer and wood types set by hand, machine composition, and computer. The primary type is Garamond, with additional faces that include Fournier, Caslon, and Nicholas Cochin. An international range of papers are used, including Rives and Arches, as well as a vintage Barcham Green handmade from St-Armand Papeterie from Montreal, Kochi from Japan, and handmade lokta from Nepal. There are striking images and tipped in pieces that include an original pochoir of Samuel Beckett by Jef Aerosol, an original relief print by Melissa Schulenberg, a stencil by Guy Berard, and various found images and stencils. Issued with a separate sheet of “Leçons Notes” which explain some of the images and text. From Melissa Schulenberg’s portrait of Nancy Cunard (original relief print) to figures from the 1493 “Liber chronicarum” to woodcuts to found images, this tour of Paris delights. There is one of McMurray’s signature volvelles and there is a small “gold” man (cut-out paper doll) in the Trezieme Leçon, “Who’s that?” - It is collaged on a page of Arab text opposite a map of the Quartier Latin with text in French and English guessing at his identity. Housed in a gray paper board slipcase. In fine condition. Measures 8.25 x 12 inches. [48] pages. **\$530**





Aging and Dwindling Occupied Space Colombian Book Artist

29. [CANTO PRESS]
Ceballos, Maria Carolina, book artist
ESPACIO [SPACE]

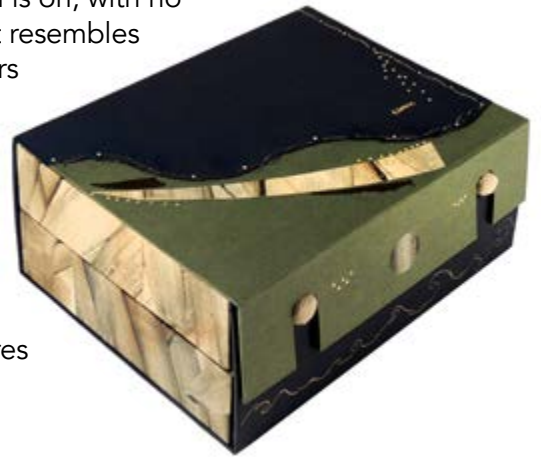
Bogotá, Colombia: Canto Press, 2022. Number 8 of 10 copies. This inventive and stunning production is described by the book artist, Maria Carolina, as a box containing emotions, memories, and thoughts about her grandparents in their old age. Maria is a young Colombian book artist with an interdisciplinary focus. She has exhibited her work in various cities in Colombia, the United States and Japan. She received an MFA in Book Arts at the University of Iowa where she worked as a book conservation technician and digital book design instructor. In her recent artistic practice, she has been exploring traditional book related crafts and applying them to a body of work with creative multilingual writing.

She writes that this book is about space and how it contracts with age, so the form and interactions play with space and formats as the poem is read (from press website). She states further (translated from Spanish): "This book is a container of text, heart, memories and a lot of time. It is a temple, a bed, a hug and a goodbye. My grandpa had so much space.

The huge house that he designed with all the space he wanted." But as her grandparents aged they occupied smaller and smaller space until they were limited to their bed by the time of their deaths. Maria dedicates her book: "To my grandparents who rest in heaven and to my mother who accompanied them until the end."

Maria created a box structure comprising two stacked sections. The top section is divided into three compartments, each with words from a poem in Spanish that Maria wrote about her grandfather printed on white papers at the bottom of each compartment. There are also two small drawers with additional text. The bottom section has eight compartments each with continued text from her poem that poignantly describes how, at the end, her grandparents lay in their bed with their eyes closed although the television is on, with no desire to eat. The box sections are covered in brown and green paper that resembles wood. The top section has green paper accents and green covered drawers with gilt covered drawer pulls. The bottom box has a stiff white paper cover over the box's compartments. The box structure combining the top and bottom boxes has a green paper cover, with a blue leather section covering part of it with the title and a decorative design in gilt. The spine and bottom of the box structure are also covered in blue leather.

The box structure closes like a clamshell case that is anchored closed by the gilt drawer pulls. A beautiful production in fine condition. Measures 7.25 x 9.5 x 4 inches. **\$975**

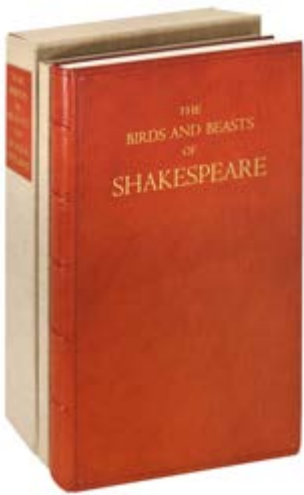


Edgar Allan Poe Inspired Print

30. [CHELONIIDAE PRESS]
Robinson, Alan James (Edgar Allan Poe).

IF THERE WERE NO BOOKS ... THERE WOULD BE NO BLACK CAT! PRINT

Easthampton, MA: Cheloniidae Press, 2018. 5 of 100 copies. Signed and numbered by the artist. This was one of the Cheloniidae Press's first new works in twenty years. It is a letterpress printed broadside featuring an image of a cat and the quote "If there were no books ... there would be no Black Cat!" This broadside references Edgar Allan Poe's classic short story "The Black Cat." Printed by Master Printer Art Larson from a relief etching by Alan James Robinson on archival Cranes Lettra paper. Fine. Size: 11 x 14 inches. **\$95**



Deluxe Edition

31. [CHELONIIDAE PRESS]
Shakespeare, William; Alan James Robinson, design and illustrations; text by Arthur F. Kinney

THE BIRDS AND BEASTS OF SHAKESPEARE

[Easthampton, MA]: Cheloniidae Press, 1990. Number 21 of 100 (xxi/c) copies in the deluxe edition, signed and numbered by illustrator and book designer Alan James Robinson. There were also 26 copies bound in quarter leather. This magnificent book was undertaken by the press as a celebration of its tenth anniversary. It is one of the great achievements of Robinson's Cheloniidae Press, one of the most respected American private presses. Founded in 1979, the press went through several incarnations during its existence. The constant throughout was the artistry of Alan James Robinson, who became famed for his superlative wood engravings and etchings of animals, birds, the sea, and more. The original text for this edition was written by Arthur F. Kinney, who was then the Thomas W. Copland Professor of Literary History at the University of Massachusetts and an extensive publisher and lecturer on Shakespeare.

From the prospectus: this book "focuses on popular bird and animal lore and the way Shakespeare turns it into lines of haunting and indelible beauty by describing the familiar and unfamiliar ideas about [many creatures] and by showing how Shakespeare used these [ideas] to shape character and plot in his plays....Shakespeare's imaginative use of observed detail and magical fantasies is matched by the intricate and mysterious wood engravings of Robinson."



Beautifully bound by noted binders Claudia Cohen and Sarah Creighton in full rust morocco with the title stamped in gilt on the front panel within a blind rule at the outer edge of the covers, raised bands, and leather hinges. Illustrated with 54 wood engravings depicting the birds and beasts found in Shakespeare's plays and poems, plus two portraits of the Bard: one etching and one wood engraving. The book is accompanied by an additional suite of 56 signed and numbered prints from the illustrations. There is also an original watercolor of a Barnacle goose

that is not known or called for in the prospectus. They are housed in a linen covered portfolio. The prospectus is also included. There are beautiful hand marbled endpapers by Faith Robinson. The book was printed on special Cheloniidae Rag paper carrying the press watermark that is the exact size of the First Folio of 1623. The type is Centaur and Arrighi set by M&H Type in San Francisco with additional hand composition by Arthur Larson. The book was letterpress printed by master printer Harold Patrick McGrath. Housed in a custom clamshell box in near fine condition covered with beige linen with a brown leather spine label. The book is in fine condition. Book is 10.5 x 16 inches. Box is 11 x 17 inches. iv + 87 single fold pages. **\$5,800**



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].

Playful Statement on Forgery - with Shakespearean Quotes

32. Coron, Béatrice, book artist; William Shakespeare
PERSPECTIVES



New York: Béatrice Coron, 2006. One of 8 copies. Made from lasercut metal featuring city views with accompanying magnetic text pieces that can re-arranged by the viewer. Created as a reaction to students being accused of forgery, the artist has incorporated 48 Shakespearean quotes to illustrate that nearly everything written has been written before. Rather than choosing well known quotes, she has selected common phrases such as "I know you did" from *Love's Labour's Lost*, Act 2, Scene 1; "The cat is gray" from *King Lear*, Act 3, Scene 6; "Let me read" from *Coriolanus*, Act 3, Scene 1; "But What's the matter?" from *Cymbeline*, Act 1, Scene 1; and

"Let her come in" from *Hamlet*, Act 4, Scene 5. The quotes have been selected from over twenty of Shakespeare's plays. This sculptural book fits together with removable metal wires to form a three-sided pyramid shaped house. A light (not included) can be put inside to help showcase the silhouetted window scenes. Housed in a large yellow and black box covered with canvas and hand painted. As the metal pieces are so heavy, the box has become worn and the edges are beginning to split in a few places. In near fine condition. Size: 16 x 20 inches (closed). Weight: 16 pounds. **\$2,500**



33. Coron, Béatrice, book artist; James Noël, poet
TROUBADOURS DE L'UNIVERS POÈME: JAMES NOËL

New York: Béatrice Coron, 2015. Number 3 of 3 copies. A lovely poem in French about black holes, white holes, music, and the troubadours of the universe. The author, James Noël (1978 -) is a Haitian poet, writer, and actor who writes in both French and Creole. He has received numerous awards for his work. His poem is illustrated with papercuts made on black Arches paper, mounted on white accordion folded Arches with hand-made paper inserts. Holes punched through the empty spaces in some of the letterforms resemble constellations when viewed from the verso. Housed in a folding paper case covered in black paper with silver stars. In fine condition. 30 x 5 inches (open); case: 4.25 x 5.25 inches. [8 pages] **\$520**

34. Coron, Béatrice, book artist

DAPHNIS & CHLOE: ETERNAL RETURN

New York: Béatrice Coron, 2014. Number 4 of 4 copies. An accordion book hand cut on Tyvek and mounted on translucent white paper, which tells the story of Daphnis and Chloe, two children of noble birth that are abandoned by their parents, fall in love, are separated, and survive many hardships before being reunited for a happy ending of love and marriage. The story begins in Winter and ends in Spring. It can be displayed in a circular fashion so that the story and seasons repeat.



Housed in a fuchsia cloth covered folding case with a paper square label mounted to the interior. A transcript of the text, which is handwritten along the bottom edges of the pages of the book, is printed along the four sides of the square label. Handcut on Tyvek. In fine condition. Size: 55 x 5.5 inches. [8 pages.] **\$850**

Scrolling Visual Crankie Show - Featuring Animals & Monsters

35. Coron, Béatrice, book artist

LA FAUNE NORGE

New York: Béatrice Coron, 2018. Number 1 of 3 copies. A scroll book of animals with hidden monsters. A poem in French about animals eating other animals is mounted on the inner flaps. The interior includes a small battery powered blue LED light. The scroll is handcut on Tyvek. It is in the box on wooden dowels, but can be removed and laid flat. The front panels of the box are held closed with a magnet, and there is a paper title label to top of box. A playful, inventive, and interactive book art object.

Wildlife by Norge

And you swarming, what are you eating?

- I eat the hairy one that digests the pulpy one that gnaws at the creeper.

And you crawling, what are you eating?

- I devour the trotter, which slurps the winged one, which bites the floater.

And you floating, what are you eating?

- I swallow the vulva sucking the pot-bellied one chewing the hopping.

And you hopper, what are you eating?

- I catch the chirp that swallows the variegated who slaughters the galloping.

Is it good, dear eaters, is the taste of blood good?

- Sweet, sweet! You'll never know

how sweet it is, herbivore.

In fine condition. Box size: 12 x 15 x 3 inches. Length of scroll: about 4 inches.

\$1,500



36. Coron, Béatrice, book artist; Theophile Gautier, poet; Mick Stern, translation
L'HORLOGE [THE CLOCK]

New York: Béatrice Coron, 2001. Number 18 of 20 copies. A metaphorical poem about a clock in a French church tower that tolls each hour, with the Latin inscription: "Each hour injures, and the last one kills!" This square shaped book is folded in such a way that each time you unfold it, another segment of poem is revealed along with more of the clock. Time appears to pass as you unfurl the book and read the ominous poem. Illustrations of soldiers marching, running, and finally dying wrap around the edges of the clock. Pochoir (stenciled) illustration on hand made paper. The poem is in French with an accompanying English translation printed on matching hand-made paper. Housed in a black cloth covered clamshell box with a working battery powered clock that has been hand painted by the artist to resemble the clock described in the poem. It adheres to the inside of the case with magnets. The poet, Pierre Jones Theophile Gautier (1811 - 1872), was a French poet, dramatist, novelist, and critic. Mick Stern, the translator, is an artist and writer living in New York City. Cut from a single piece of Tyvek, the profusion of individual stories makes a coherent whole world. In fine condition. Book size: 4.25 x 4.25 inches. Box Size: 4.5 x 4.5 x 2 inches. **\$680**



37. Coron, Béatrice, book artist
PROMENADE

New York: Béatrice Coron, 2015. Number 3 of 4 copies. Accordion bound in tan cloth covered boards with papercut illustration to front cover. A graphic papercut portrayal of an action sequence of a person moving. An exploration of positive and negative space with positive space represented on one side and negative on the verso. The illustrations are handcut on black Tyvek and mounted onto heavy white handmade paper. There is no text aside from the penciled title, edition, date, and artist's signature. In fine condition. Size: 4 x 8 inches. [48 pages.] **\$800**

38. Lisle, Leconte de; Béatrice Coron, book artist
LES ELEPHANTS - POÈME

New York: Béatrice Coron, 2004. One of 12 copies. "Les Elephants" is an evocative poem written in 1900 and published in the poetry collection, *Poèmes Barbares*. Charles-Marie-René Leconte de Lisle (1818 - 1894), known as Leconte de

Lisle, was a poet, leader of the Parnassian school of French poetry, who from 1865 to 1895 was acknowledged as the foremost French poet apart from the aging Victor Hugo. Leconte de Lisle's theories, reacting against Romanticism and stressing the need for impersonality and discipline in poetry, were expressed with deliberate provocativeness and exaggeration. His epic poetry is often overweighted by erudition and ornamentation, but his shorter poems convey a compelling and individual vision, and "Qaïn" (1869; "Cain") is one of the most impressive short epics of the 19th century [Encyclopaedia Britannica].

The well known book artist Béatrice Coron has created an inventive structure to convey the lyrics of this poem, which notes and celebrates the passage of a solemn, massive herd of elephants that moves slowly across the red sands. The text of the poem is written across a series of 12 illustrated stenciled boards that convey the images of the elephants as they move across the sand, with the poem printed on silk and the red sand simulated on the back of each board. The boards are accompanied by a paper page with the text of the poem in French. The boards and printed poem are housed in a box with covers of simulated leather that resemble an elephant's skin. In fine condition. Measures 2 x 11 inches. With 12 stenciled boards. **\$740**



Rising Sea Levels

39. Covell, Anne

SEA CHANGE WITH CATASTROPHE MAP BUILDING SET

San Diego: Anne Covell, 2023. Number 2 of 25 Variable Copies. Includes Number 2 of 15 of the Catastrophe Map Building Set. "Sea Change is a letterpress printed artist book and companion print series that uses catastrophe modeling to map the projected impact of sea level rise on the Florida Peninsula if action is not taken to combat climate change. In this book, state and regional maps of the Florida Peninsula repeat page by page with hand-cut paper corrections that reflect projections for coastal impacts for up to ten feet in sea level rise. The corresponding text on the verso of each repeating image of the Florida Peninsula rises on the page in tandem with index tabs that visually mark predictions in two foot increments. Each map correction is letterpress printed, hand-cut, and pasted on the page directly over the previous correction. As projections increase, the layers of corrections overlap and fill the page, physically marking an evolving landscape with permanent adhesion.

The system of mapping used in this book was inspired by research and study of the print holdings of the Sanborn Fire Insurance Maps of Florida in the Map & Imagery Library [at the University of Florida], most notably Miami, vol. 1, 1921 containing a record of 28 paper corrections dating from 1928 - 1950. Originally created to allow fire insurance companies to assess risk and liability to urbanized areas within the United States, these maps were published in volumes that were bound and corrected by "pasters" who were employed to cut and glue over outdated maps until a new volume was produced.

Sea Change is bound using Benjamin Elbel's Onion Skin Binding technique. The spine of each page is glued and layered to the previous page and trimmed on a guillotine so that the cross-section cut resembles an onion, or in this case, a topographical map or the ripples of moving water. The book is housed in a partial slipcase with a printed image of the present day Florida Peninsula on front. When the book is removed from the slipcase, a remnant image of the Florida Peninsula as it would appear under ten feet of sea level rise is revealed.

The companion print series to the artist book, titled, "Sea Change: Catastrophe Map Building Set" presents an alternate way of experiencing the project. In this set, three letterpress printed base maps are included with un-cut maps for each layer of corrections. Instructions are included for how to cut and paste each layer by hand with the idea in mind that physically doing the labor to correct the maps with each new prediction will foster a deeper understanding of what is at stake in Florida if action is not taken to combat climate change. However, sea level rise projections can also be viewed without cutting and pasting for those who wish to keep the set intact. Each base map can simply be placed on a light box and the layers added one at a time to reveal the changes. The source material for the map images in this book were drawn from worst case scenario predictions from the NOAA Sea Level Rise Viewer (<https://coast.noaa.gov/slr/>). The text is written from research collated from several key sources including most notably the Fourth National Climate Assessment (<https://nca2018.globalchange.gov/>) and the IPCC Special Report on Global Warming (<https://www.ipcc.ch/sr15/>)" (artist's statement).



Sea Change was letterpress printed from photopolymer plates by Boxcar Press on an SP-15 Vandercook Proof Press on Somerset Velvet and Masa papers. The map layers were cut by hand and attached with wheat paste in the Sanborn "pasters" tradition. The book is housed in a grey archival case, and the maps are housed in a paper folder within a protective plastic pocket. In fine condition. Book Size: 9.5 x 12.5 inches. Map Size: 9.5 x 12.5 inches. **\$2,000**

DOUBLE DUTCH DESIGN

Merike van Zanten is an accomplished book artist. She focused on book arts, letterpress design and printing in the United States beginning in 2003, but re-established her studio in The Netherlands around 2020. Merike is a book artist who uses eco printing techniques. Eco printing is a process whereby only natural materials are used such as leaves and flowers that transfer their pigments onto a substrate when subjected to heat and pressure. The process produces exceptionally beautiful designs and colors. She has participated in numerous exhibitions, residencies, and workshops during her career. Her work can be found in a number of libraries, including the Bainbridge Island Museum of Art, The Walker Library of the History of Human Imagination, Boston Atheneum, Stanford University, Baylor University and the University of Miami.



Eco Prints

40. [DOUBLE DUTCH DESIGN]

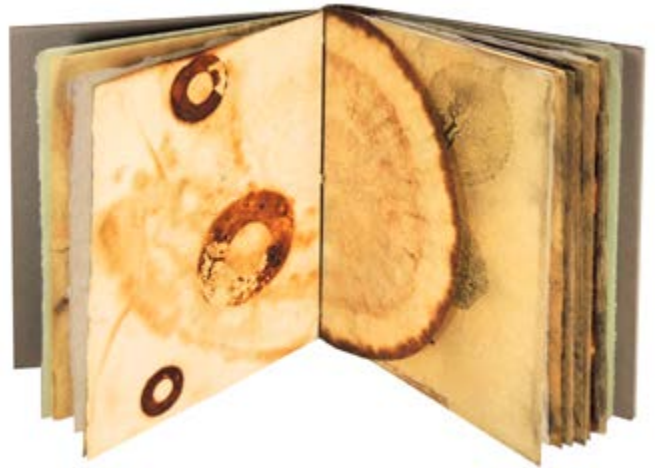
Moore, Thomas, poet; Merike van Zanten, book artist

I HAVE A GARDEN

The Netherlands: Double Dutch Design, 2021. This is a unique artist's book from the highly regarded book artist, Merike van Zanten. This work, which she describes as an eco printed book displays the beauty of this technique, which creates various designs without the use of paints and ink. The text of this book is taken from a poem titled "A Garden Song" by the Irish born poet Thomas Moore: "I

have a garden of my own, Shining with flowers of every hue; I love it dearly while alone, But I shall love it more with you."

Bound in book boards with an eco printed leather cover with green, brown, and cream eco designs of leaves and flowers. The eco printed pages are printed on tissue papers and parchment paper. The artist also incorporated handmade abaca paper with embedded leaves and coffee filters. Handwritten text and colophon. An exquisite book in fine condition. Measures 7.5 x 6 inches. Unpaginated [38 pages] **\$1,350**



Eco Prints

41. [DOUBLE DUTCH DESIGN]

Frost, Robert, poet; Merike van Zanten, book artist

FLOWER GATHERING

The Netherlands: Double Dutch Design, 2021. This is an exquisite unique artist's book from the highly regarded book artist, Merike van Zanten. This work, which she describes as an eco printed book displays the beauty of this technique, which creates various designs without the use of paints and ink. The title and text are taken from a poignant poem by Robert Frost. Bound in book

boards with leather eco printed covers of leaves and flowers in greens, blue, and cream. The eco printed pages are printed on Arches Aquarelle paper with parchment paper transfers.

The artist also incorporated handcast abaca with embedded flowers, string and leaves. Handwritten text and colophon. A lovely book in fine condition. Measures 6 x 7.75 inches. Unpaginated. [28 pages] **\$1,350**





42. [DOUBLE DUTCH DESIGN]

Merike van Zanten

WANDERLUST: A ROAD TRIP FROM THE NETHERLANDS TO SENEGAL

The Netherlands: Double Dutch Design, 2022. This is a unique artist's book from the highly regarded book artist, Merike van Zanten. This recent book she describes as an eco printed road trip from The Netherlands to Senegal. She writes of this beautiful work: "In 2015 I took part in an overland trip from The Netherlands to Gambia. Our team consisted of two 4WD vehicles with a crew of two each. In 25 days we drove 5,158 miles through eight countries on two continents. We traversed mountains, deserts and coastal areas while driving on roads, dirt tracks and vast sandy expanses. I collected plant material where possible and made botanical prints on paper. Combined with photographs from the trip and quotes about wandering and traveling it became *Wanderlust*."

The book was created as an accordion fold structure with a detachable spine and thus can be viewed as a codex or by opening the spine and extending the pages. The book is bound in dark green cloth with a striking front cover with a botanically printed first cover of white cowhide. The cover has the title, subtitle and press name printed in brown. The many pages of eco prints were scanned and printed on an Epson Stylus Pro 3800. The several photographs from the trip were edited in Photoshop. Housed in a brown slipcase. In fine condition. The book measures 5.25 x 6.75 inches when closed, and 6.75 x 17' when opened. Unpaginated [124 pages]. **\$1,750**



EDITIONS VERDIGRIS

From the Press's website describing this creative and important private press: "With their well-equipped workshop in the south of France enabling them to be completely independent, Judith Rothchild and Mark Lintott imagine and produce artist's books from start to finish. Concerned by the rhythm between text and image, the visual and literary relationship between the blocks of print, the mezzotints and the white page, the artist's book becomes a spatial adventure. The book as art, a singular typographical, visual, boxed object. At the helm of this creative process, Mark Lintott, is passionate about letterpress on antique presses, paper and serigraphy. Each project taken on by Verdigris is a new technical and visual challenge. The ideas often start with Judith's mezzotints or with a text of a contemporary author they wish to work with : Marie Rouanet, Claude Ber, Ruth Fainlight, James Sacré, Frédéric Jacques Temple... or a classical author they feel a connection to: Charles Baudelaire, Pablo Neruda, Paul Valéry. The first surprise, the wide variety of formats (nothing is forbidden, everything is possible), the mezzotints by Judith, the centre of this sensual ritual and not simple illustration, the precision letterpress of Mark and finally the boxed object. The book is finely finished, reflecting the love of work perfectly done. The chosen texts are in French, English, bilingual, and recently in Portuguese, always printed with the desire to communicate and for the artists to reinvent themselves."

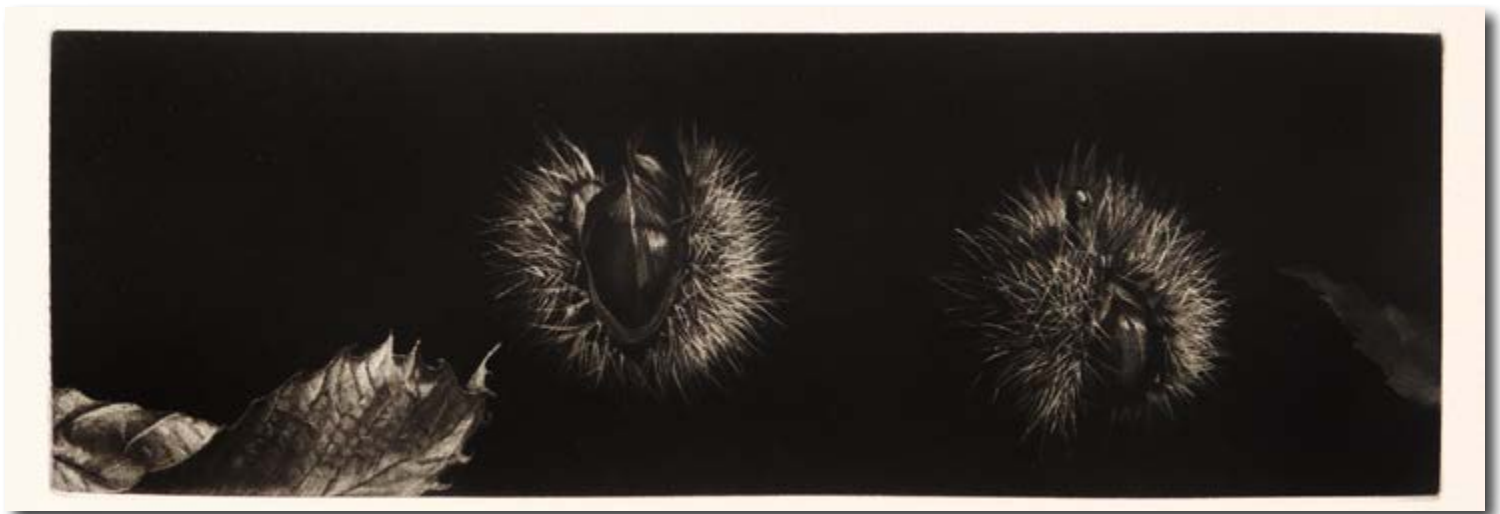


43. [ÉDITIONS VERDIGRIS]

Neruda, Pablo, poet; Judith Rothchild, mezzotints; Margaret Sayers Peden, English translation

ODE TO A CHESTNUT ON THE GROUND

Octon, France: Editions Verdigris, 2013. Number 15 of 50 copies, signed and numbered by artist Judith Rothchild and Mark Lintott, the printer and typographer. Pablo Neruda (1904 – 1973) was a Chilean poet-diplomat and politician who won the 1971 Nobel Prize in Literature. Neruda became known as a poet when he was 13 years old and wrote in a variety of styles, including surrealist poems, historical epics, political manifestos, a prose autobiography, and passionate love poems [Wikipedia]. This poem, "Ode to a Chestnut on the Ground," examines both the insignificance and treasure held

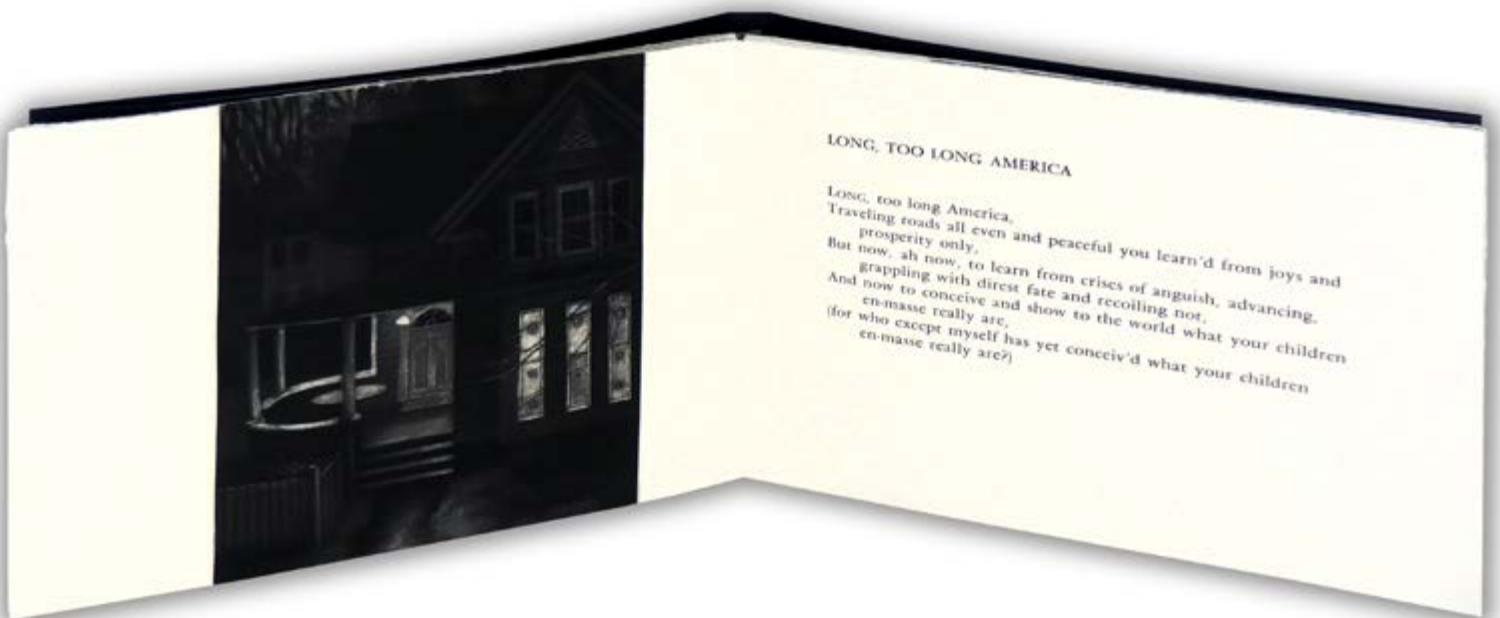


within self discovery and new beginnings in adolescence through the use of figurative language and diction involving a chestnut in nature. The speaker addresses their admiration to a "fallen chestnut" throughout the poem (as implied through the term ode in the title)" [Bartleby Research]. Published in the form of a leporello. Bound in patterned brown cloth with screen prints of leaves made by Rothchild. Housed in a clamshell box covered with the same leaf pattern. There are three original mezzotints and embossments by Rothchild printed on Hahnemülhe paper. Letterpress printed in Univers type by Lintott who also made the slipcase. Oblong measuring 4.75 x 12.5 inches. In fine condition. Unpaginated [about 11 pages] **\$1,100**



44. [ÉDITIONS VERDIGRIS]
Whitman, Walt; Judith Rothchild, mezzotints
POEMS FOR DEMOCRACY

Octon, France: Editions Verdigris, 2017. Number 21 of 30 copies signed by the renowned mezzotint artist, Judith Rothchild, and the typographer and printer Mark Lintott. The book quotes poetry from Walt Whitman to address the state of democracy in the United States when the 45th president took office. The three poems are "To the States," "Long Too Long America" and "For You O Democracy." With two stunning mezzotint illustrations by Rothchild printed on Hahnemühle paper. The book is bound in dark blue paper as a leporello, with the title debossed on the cover.. The handset Vemdôme type used was letterpress printed on a Vandercook No. 4 by Lintott, who also made the slipcases covered with blue and gray patterned paper screened by the artist. In fine condition. Measures 7.5 x 10 inches. Unpaginated. **\$800**



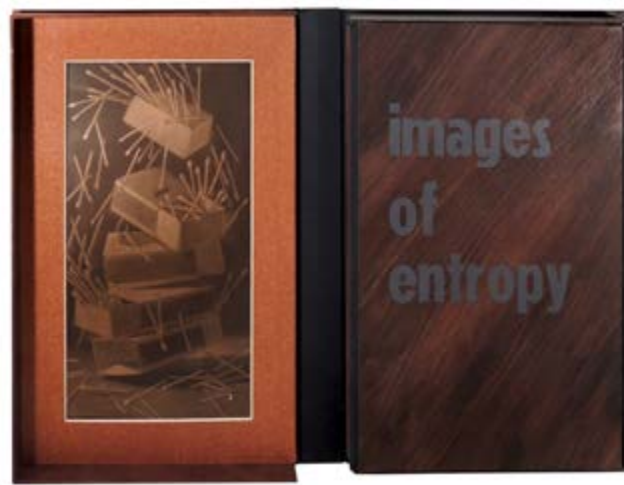
Deluxe Edition with Original Copperplate

45. [ÉDITIONS VERDIGRIS]

Vas Dias, Robert, poet; Judith Rothchild, mezzotints; Mark Lintott, typographer and printer

IMAGES OF ENTROPY

Octon, France: Éditions Verdigris, 2023. Number four of four deluxe copies presented in a clamshell box and accompanied by one of the original copper plates used to create the mezzotint illustrations. There were also 23 copies of the standard edition that are housed in a slipcase. Judith Rothchild's exquisite mezzotints were inspired by the images of disorder and decline evoked in this powerful poem by Robert



Vas Dias. Fittingly, the verso of the free front endpaper has the famous line from W.B. Yeats: "Things fall apart; the centre cannot hold.", Vas Dias is an Anglo-American poet born in London in 1931. He is the author of seventeen poetry collections in the USA and UK, has edited or co-edited four literary journals – two in the USA and two in the UK – and is the editor-publisher of "Permanent Press," which he founded in Michigan in 1972. Signed and numbered by artist Judith Rothchild and also signed by poet Vas Dias.

This book is structured as a hard-cover leporello, a style of parallel folding with the folds alternating between front and back; it is a concertina fold. that can also be opened as a codex. The binding has brown paste paper covers with the title printed in gray on the front cover and black titling to orange spine. The text is letterpress printed on Hahnemühle paper in Garamond 16 pt. type by Mark Lintott. Printed both in black and in debossed text. The four mezzotints are protected by loose tissue guards. Housed in a clamshell box covered with the same paper as the book on its front cover and with a similar design on the back cover. The original copper plate is framed on the inside front cover of the box. In fine condition. Measures 8.5 x 14 inches.

Unpaginated [about eight pages]. **\$2,200**

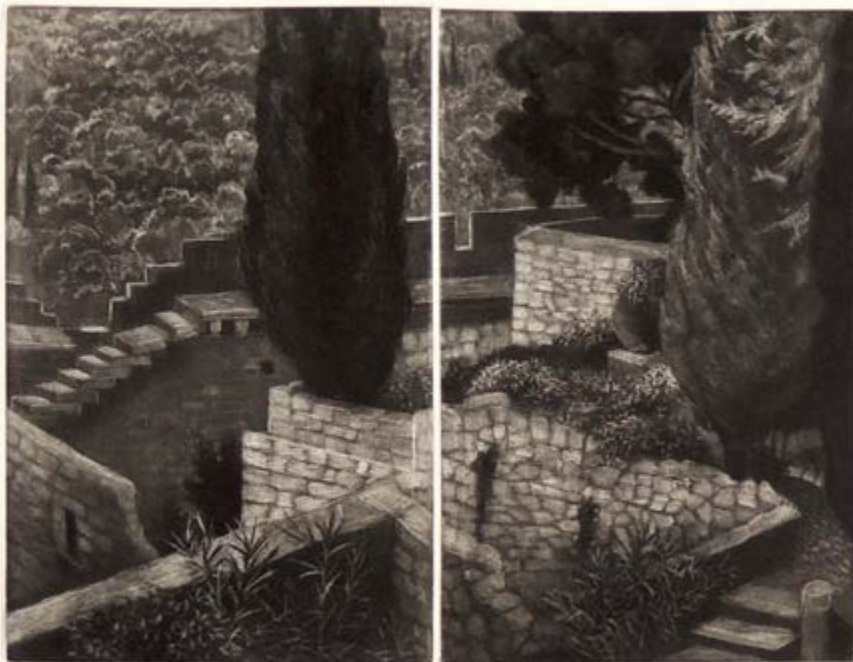


46. [ÉDITIONS VERDIGRIS]

Sybil (pseudonym of Elsa Koberlé), poet; Judith Rothchild, mezzotints; Mark Lintott, typographer and printer

JE FEUILLETTE LES ESTAMPES

Octon, France: Editions Verdigris, 2022. Number 8 of 25 standard copies. There were also 5 deluxe copies and one copy reserved for the Bibliothèque Nationale de France. Signed and numbered by artist Judith Rothchild and Mark Lintott, the printer and typographer. This exquisite book contains three poems in French by Elsa Koberlé, using the pseudonym of Sybil. The poems were written in her youth in Alsace before she settled at the Abbaye Saint André at Villeneuve les Avignon. She was a French poet, born in Strasbourg (Alsace) in 1881. She died in 1950. She discovered l'Abbaye Saint



André in 1915 and lived there from 1916 until her death. The abbaye was renowned for its beautiful and romantic Italian style gardens . A copy of her bookplate is affixed to the front pastedown of the book. The poems are accompanied by four lovely mezzotints by master engraver Rothchild, done from drawings that she sketched at the abbey. The book's structure is a leporello - a style of parallel folding with the folds alternating between front and back; It is a concertina fold. that can also be opened as a codex. The linocuts on the cover were printed by the artist. The letterpress text was set in Garamond 16pt and printed by Mark Lintott. He also created the slipcase. Housed in a green paper covered slipcase decorated with linocut designs similar to that used on the book's green cover. Titling in black on front cover and spine. In fine condition. Measures 7 x 9.5 inches. Unpaginated [About 8 pages]. **\$1,000**



Eroticized Classics

47. [First Bite Press]
Dolin, Stephanie K., book artist; Miranda Culp and Jef Delman, authors; Laurelin Gilmore, illustrator

THE CANON OF APHRODISIA FOUR VOLUMES

Portola Valley, CA: First Bite Press, 2023. Number 9 of 25 deluxe copies of this four-volume collection. There were also 100 copies printed for the standard edition. First Bite Press was founded by Stephanie K. Dolin to produce fine press books with original erotic and romantic writing. Dolin writes on her press website: "First Bite Press publishes limited edition books in a genre of fiction that is currently not being produced by fine press printers. Romance novels, including those with "steamy" scenes, are the highest grossing genre in fiction. Beautiful, high-quality, hand made books to showcase the author's stories are rare. As a result, what we often lack in fine press books is the fun and exciting exploration of the human condition and imagination through intimate experiences. It seems a natural fit for the tactile experience of reading a handmade book. After a successful career in the legal technology field, Dolin

turned her attention to learning the skills necessary to publish, design, and produce limited edition books. With her work at First Bite Press, she wants to create beautiful books where all of the components of a book from the content to the sewing of the bindings, coalesces into a pleasurable, thoughtful experience for the reader."

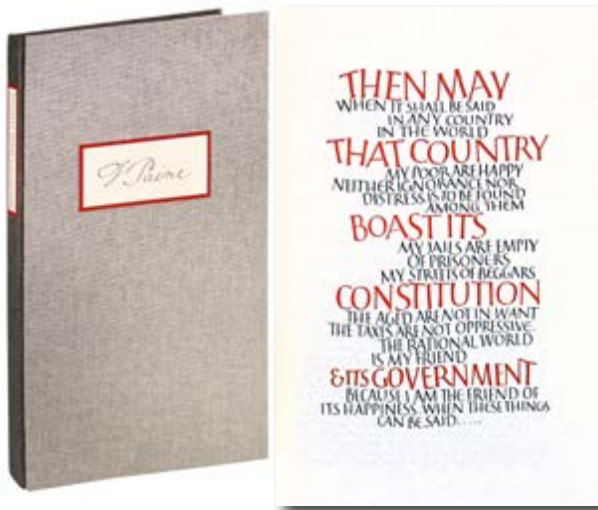
Each of the four volumes in this beautiful and intriguing set has a different title and three stories taken from classic fairy tales and literature. In their introduction the authors write: "Unlike much erotic or fan fiction that concludes with happily ever after, in these stories we let classic horror, fantasy, noir, fable, tragedy, sci-fi, fairy tales...maintain their organic integrity."

Thus the stories include their versions of *The Time Machine*, *Dr. Jekyll and Mr. Hyde*, *Frankenstein*, *Wendy and Peter Pan*, *Cinderella*, *Tom Sawyer*, and *Pygmalion* among others. Volume I is titled "The Dark Deed;" Volume II is titled "Manners & Merrymaking;" Volume III is "The Upper Hand;" Volume IV is "The Mortal Transcends."

This deluxe set includes the four volumes each with a hand painted frontispiece, different colored leather spine, leather headbands, and decorative stamping and titling on their brown covers. The collection is housed in an elegant green cloth covered telescoping box with an acrylic window to show the spines.

Details include hand marbled papers and a portfolio of five hand printed erotic illustrations that is not included in the standard edition. Printed on Rives Lightweight paper using Perpetua and Joanna Typefaces. In fine condition. Volumes measure 3.5 x 6.25 inches. Volumes I-III each have 77 pages; Volume IV has 91 pages. **\$2,100**





The Fight for Democracy

48. [FOOLSCAP PRESS]

Paine, Thomas; Thomas Ingmire, calligrapher

THOMAS PAINE: IN HIS OWN WORDS

Santa Cruz, CA: Foolscap Press, 2024. Number 50 of 90 copies, signed and numbered by the calligrapher. There were also 15 copies done for the participants in making the book. It is a handsome and timely book from the Foolscap Press of Peggy Gotthold and Lawrence G. Van Velzer. They write in the prospectus: "In The Documents and the many writings of Thomas Paine (1737-1809), one can hear the arguments laid out for an egalitarian and just society that influenced the birth of the United States, English law, and the French Revolution. His words continue to inspire those who search, even now, for a just government and a more civilized

society...Most important for our times is that Thomas Paine reminds us that the fight for democracy, once achieved, is never incontrovertibly won, and how fitting is his belief that to take away voting is to reduce a man to slavery."

This letterpress printed book includes five multicolored full-pages of calligraphy and one single color page by award winning calligrapher, Thomas Ingmire. He was elected to the Society of Scribes and Illuminators in London, the first American to be elected to this status. For this book Ingmire extracted quotes from Paine's wise writings to bring the words alive on the page. Bound in gray textured cloth with a red bordered label with a facsimile of Paine's signature and red bordered title label to spine. The binding is sewn onto carbon fiber rods, which allows the book to lay flat when opened. The handmade paper used for the binding is from Cave Paper and the text paper is Hahnemühle paper. Set in Caslon type, the typeface used in the first printing of the Declaration of Independence as well as a favorite house face in Benjamin Franklin's print shop. Accompanied by the prospectus. In fine condition. Measures 10 x 15.25 inches. 68 pages. **\$950**

GAZELLE AND GOAT PRESS

Rhiannon Alpers is a well-known and highly regarded book artist, papermaker, and letterpress printer. She has exhibited internationally, and her editioned and one-of-a-kind artist books are produced under the Gazelle and Goat Press imprint. Rhiannon has taught academic courses at San Francisco Art Institute, California College of the Arts (San Francisco), University of San Francisco, and Columbia College Chicago. She has also taught workshops for adult centers such as San Francisco Center for the Book, Penland School of Crafts, Guild of Bookworks, Book Arts LA, Focus on Book Arts, San Diego Book Arts, Center for Book and Paper in Chicago, and at her own studio in Denver. In 2015 and 2017 she received the Minnesota Center for the Book Arts Jurors' Recognition of Merit for her editioned artist books.

Endangered & Threatened Insects

49. [GAZELLE AND GOAT]

Alpers, Rhiannon, book artist and printer; Holly Downing, mezzotints; Jane Hirshfield, poems

VANISHING

San Francisco: Gazelle and Goat Press, 2021. One of 20 copies signed by the artists. The poetry and imagery in *Vanishing* revolve around insects currently considered threatened or endangered. They are part of the quote-unquote insect apocalypse. Threats to their survival include habitat loss and fragmentation, invasion of non-native species, pesticide application, and global warming.

The insects included are: Monarch Butterfly, Red-Winged Grasshopper, Delta Green Ground Beetle, Rusty Patched Bumblebee, Stag Beetle, Bay Checkerspot Butterfly, Hawaiian Green Sphinx Moth, American Burying Beetle, Smith's Blue Butterfly, Southern Damselfly, and Valley Elderberry Longhorn Beetle.



A collaborative project in which Holly Downing made and hand-colored the mezzotint engravings, and Rhiannon designed, letterpress printed, and bound the edition. An accordion structure housed in a grey cloth covered box with dark grey title to front board, museum glass panel, and magnetic closure. The book is printed on Rives BFK, Arjowiggins Kea Colour Vellum Sombre Grey, and a handmade cotton rag paper created by Rhiannon Alpers.

This book won the third place award at Pulp: Book & Paper Arts at the Sebastopol Center for the Arts exhibition in Spring of 2024. In fine condition. Unpaginated [with 26 pages]. Book Size: 7.25 x 7.25 inches (closed); 140 inches open. **\$2,000**



Women's History
Naturalist Jeanne Baret

50. [GAZELLE AND GOAT PRESS]
Ridley, Glynis, essays; Rhiannon Alpers. book artist and introduction
FINDING HER PLACE. JEANNE BARET: THE WOMAN BEHIND THE NATURALIST

San Francisco: Gazelle and Goat, 2018. Number 38 of 40 copies. Signed and numbered by Rhiannon Alpers, the book artist. This beautifully designed and executed book is emblematic of Rhiannon's artistic interests and aesthetics. She writes of her book, which was inspired by author Glynis Ridley: "When Jeanne Baret stepped on-board the Etoile ship in 1766, she didn't set out to be the first woman to circumnavigate the globe. Alongside her colleague, accomplice and lover, Philibert Commerson, she took on many roles during the expedition as a botanist, herb woman, nurse, and cataloger of the more than 630 specimens they brought aboard. This limited edition

artists' book traces the expedition of the first woman to circumnavigate the globe, through the lens of the botanical discoveries she made along the ship's journey. Jeanne Baret was not able to document the expedition herself, due to the forbidden nature of her passage on this journey, but her legacy has inspired many and spurred the creation of this book."

The book has a removable magnetic spine binding that opens completely back-to-back, with a digitally produced specimen chart hidden within. Hahnemühle Bugra Fawn folio maps are letterpress printed from polymer plates, adapted from French expedition maps from the published logs "Voyage Autour du Monde par la Frégate du rio la Boudeuse et la Fluté L'Etoile." Crane's Lettra Ecrú 90lb specimen folios are letterpress printed from linoleum blocks and polymer plates. Plant outlines are laser cut and secured with Japanese tissue. Laser cut specimens were adapted from the original plant specimens collected by Commerson and Baret on the expedition, archived in the Museum of Natural History in Paris. Interleaved vellum sheets with macro photography by the artist are laser printed on Neenah UV Ultra II. Spine bound with Gmund Bier Paper. Accompanied by the prospectus. In fine condition. Measures 8.25 x 9.5 inches. Unpaginated. **\$1,500**





51. [GAZELLE AND GOAT]
Alpers, Rhiannon, book artist
WHISPERING STONES

Denver: Gazelle and Goat Press, 2022. Number 15 of 20 copies signed by the book artist. This is a stunning production and also a mystical book of poetry from the book artist, written in collaboration with Julia Alpers. She describes the book in its prospectus: "*Whispering Stones* explores the concepts of heartache, loss, betrayal and the passage of time through hardship. Using two stones to represent two sisters, one as the moon and the other a large boulder on earth. The siblings each experience life changing grief, erosion and endings in different ways. The poem unfolds as they whisper their stories and woes across the night sky of distant places. The shared conversations are offered as gifts in the deep of the night."

This intricate book was created using a combination of letterpress polymer plates and mono-printed forms. It uses hand paper-cutting in a double-layer carousel-style false accordion binding. The papers used in the book are handmade Khadi Natural Cotton. The artist used Thai kozo natural paper for the back layer, and handmade denim and cotton paper that she made to create the carousel style binding. The dark blue covers are made of Ultra Suede panels with a natural mica stone inlay. The dark blue clamshell box is made with two styles of indigo-dyed Cave Paper, one that includes dispersed mica flecks. The book is accompanied by a copy of the prospectus and a typed sheet titled "Care for your Artist Book." It provides instruction for caring for the Ultra Suede covers and the Cave Paper box. In fine condition. Measures 5 x 9 x 1 inches closed, and 5 x 9 x 36 inches open. Unpaginated [with 7 spreads]. **\$750**



Women's History - Early Women Naturalists

52. [GAZELLE AND GOAT]
Alpers, Rhiannon, book artist
LICHEN: RAMBLES IN THE COLORADO FRONT RANGE

Denver: Gazelle and Goat Press, 2024. Number 17 of 20 copies signed by the book artist. An exploration of "the minuscule and often overlooked world of moss and lichen." The book artist writes: "This project began with my own fascination with the textures, colors, and dynamic forms of these tiny species, and to delve into the microscopic wonders that typically escape casual observation. Through extensive field exploration and herbarium research, I became captivated by the seemingly simple exteriors of lichens and mosses, which fiercely guard their vascular intricacies and the minute details that differentiate each species."

Alpers continues: "The book is structured around three species: two lichens and a moss, each presented as a chapter. Each species's chapter is documented through a series of nine pages featuring various perspectives and research methods. These pages include topographical maps, handmade paper, textural monoprints of scientific names, watercolor swatches, paper collage elements, and narratives about my journeys and research along the way. Each chapter begins with visual and tactile representations of the species and the specific environment within the Colorado Front Range where it can be found. Documenting these findings in a creative and meaningful way became both a narrative challenge and a discovery process for me. Utilizing letterpress, papermaking, and watercolor as my visual tools, I aimed to represent my findings in an engaging and scientifically accurate manner. The scientific names of the species are integrated into the story, highlighting their physical characteristics as well as their botanical significance."

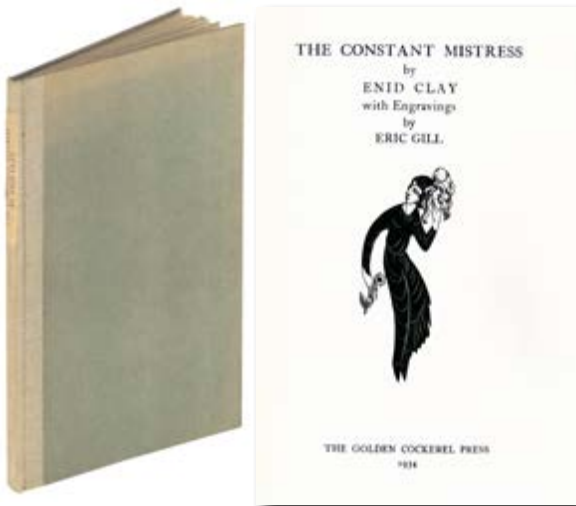
In a box that includes small samples of lichen and moss preserved in glass vials and a magnification loupe for the viewer. The accompanying smaller book, titled *Ladies of Lichenology*, chronicles four early women bryologists and their stories. The four women featured are Mary Farnham Miller, Elizabeth Gertrude Knight Britton, Matilda Knowles,



and Elizabeth C. Wright. The front side of the swing-panel accordion gives a brief poetic biography, and the back panels are layered letterpress imagery of the species about which the women researched and published work.

Alpers continues: "This project has deepened my understanding of lichens' interconnectedness to their surroundings, particularly within the Colorado Front Range landscape. It has revealed the complex ways in which these lichens interact chemically, biologically, and environmentally with their hosts. As an artist's book, the medium allows for multidimensional stories to take shape and be accessible to the viewer in both a sequential and spatial form. The process of going through this book should be a journey for the reader, engaging with the story visually, tactically, and creatively, interpreting the intertwining of my artistic explorations and the scientific discoveries of female naturalists. It is through the unfolding, unearthing, and untangling that we all come to discovery, which challenges and propels me to create these types of books." (artist's statement).

Bound in green cloth boards with five inlays to front board. Created using a combination of wood type, polymer plates, monoprinting, hand coloring, and laser cutting. Includes multiple handmade paper inclusions. Housed in a deluxe multi-level clamshell box that includes the additional book: *Fieldwork Ladies of Lichenology* (12 pages) along with a 10x magnification loop and 5 vials containing lichen / moss specimens. To ensure conservation, the tubes containing the specimens were collected and preserved according to current herbarium standards. In fine condition. Size: 6 x 10 inches. Unpaginated [with 76 pages]. **\$2,500**



53. [GOLDEN COCKEREL PRESS]
Clay, Enid, poet; Eric Gill, illustrator
THE CONSTANT MISTRESS

London: Golden Cockerel Press, 1934. Number 64 of 300 copies, signed by both Enid Clay and Eric Gill. This book was published to be uniform with Clay's *Sonnets and Verses*, published by the press in 1925. From Roderick Cave's *A History of The Golden Cockerel Press*: "Were it not for his sister Enid Clay, Eric Gill might not ever have been tempted to work with Robert Gibbings, who had purchased the press in 1924. Gibbings had approached Gill in late 1924 with an offer of work as an artist for his newly procured Golden Cockerel Press, but Gill refused on the ground that the press was not Catholic. Their acquaintance might have ended there, but as it happened Gill's sister was in want of a publisher for

her first book. Gibbings volunteered to take her on, and Gill was induced to be her illustrator. Following Gill's temporary refusal, Enid Clay's *Sonnets and Verses* (1925) became the first Golden Cockerel publication he was to illustrate. It was the beginning of a prolific seven-year partnership."

This second book of Enid Clay's poetry is elegantly printed in Caslon O.F. type on Batchelor handmade paper with a hammer and anvil watermark. There are six wood engravings by Gill including the title page. Bound in green paper boards with a cream linen spine and paper spine label. Boards are faded along edges, as is frequently the case. Interior pages are clean and bright, with evidence of a bookseller ticket having been removed from the rear pastedown. The top edge is trimmed with the other edges untrimmed. A nice copy in very good condition. See *Eric Gill: A Bibliography* 293. Measures 6 x 8.5 inches. 44 pages. **\$400**

Miniature Alphabet Book

54. Goozairow, Emil

BRANCH RIOT

Moscow: Emil Goozairow, 2023. Emil Goozairow is a Russian artist who paints and draws, produces movies, and creates exceptional miniature 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, 3-D printing, or polymeric clay. He creates books that he describes as "pop up," "kinetic," "cousel," "liporello" or "3D origami." He also writes fairy tales, stories and mystery scenes.

This inventive miniature book is an impressive sculptural accordion book featuring an elaborate 3-D model of a cone shaped tower on the front cover. Each page features

an elaborate letter form depicting the 33 calligraphic characters from the Russian alphabet, which are not necessarily recognizable as so many "branches" and lines are twined around it. The design of both 3-D printed sculptural covers match the aesthetic of the interior. Brown braided cord wraps around tower to hold it closed. Sitting alone, this magical object looks more like a mysterious alien artifact or a steampunk object than a book. There is also a mysterious - something - that rattles inside the structure. Another delightful creation by Russian book artist, Emil. Note: to open book, first slide cord off of feet on base. To close, first loop cord around top cone, then hook it over the feet on the base. In fine condition. Size: 3.75 x 2 x 2 inches. **\$325**



Interwoven Stories & Naturalist Observations from Icelandic and American Book Artists

55. Greenwood, Anne and Arnbrudur Osp Karlsdóttir, book artists

FLETTUR/LICHEN

Portland, OR: Anne Greenwood, 2023. Number 5 of 22 copies signed by the book artists. This intriguing work is a joint project with Arnþrúður Ösp Karlsdóttir from Reykjavik, Iceland and Anne Greenwood Rioseco, from Portland, Oregon. Both artists exhibited at a 2023 event in Iceland, "Threads/Praedir." The exhibition showcased artists' books and textile pieces by Icelandic artists and visiting artists who were inspired by the country's landscapes, people, language and textile traditions. The works in this exhibition were connected through stitching, weaving, knotting, tying, binding, pattern and story line. The artists found parallel lives in each other, unintentionally approaching art and life in similar fashions across oceans and between generations.

The two artists consequently came together in a conversation around language and the word Fléttur, which in Icelandic means to braid, to stitch or lichen. Many conversations later: Fléttubönd - interwoven poetry technique, Fléttusaumur - a traditional braided embroidery stitch or pattern, and Fléttuskríkja - Northern Parula Setophaga americana; a wood warbler that migrates between Iceland and North America, wove their way into the pages of this complex and interesting book. It contains original screen printed images made by Greenwood, hand-drawn images by Karlsdóttir, digital printing, hand-sewing, laser cutting, natural dyes and has a crown binding structure. The binding is in shades of blue with a black and blue design across the top of the covers. In fine condition.

Measures 5.5 x 4 x .5 inches. Unpaginated. **\$650**



Lichens, Ecological Communities, & Natural Materials during the Pandemic

56. Greenwood, Anne NOWHERE

Portland, OR: Anne Greenwood, 2023. Number 2 of 4 copies signed and numbered in stitching by the book artist. Well-known horticulturist and artist Anne Greenwood Rioseco created *Nowhere* to convey her sense of wonder at the complexity, interdependence, and beauty of constantly transforming ecosystems, both tiny and vast. This complex book chronicles the physiological characteristics of lichens channeling between the personal, the scientific, the

philosophical, and the poetic, and Anne employs a layered visual narrative that conceptually mirrors these collective relations. The title "Nowhere" reflects the power of solitude the artist found in the natural world, while in Iceland making the weavings, and the overwhelming shared cultural experience of uncertainty, isolation, loneliness, anxiety and helplessness, felt within the recent Covid epidemic, and the subject of this books: lichen. While lichens are not widely recognized, they are almost ubiquitous in natural environments - everywhere and nowhere.

The collaborations and ideas in the book unfold in its materials and construction; for example all the threads are dyed with plant or insect extracts and are then woven into the fabric. Anne cut up hand-woven Jacquard fabric for the base fabric of imagery in the book, and the fabric was then layered with appliquéd wool felt collage illustrations. She added hand-embroidered cosmological symbols to convey further information about the period of time in which the book was made. Each image thus consists of collaged layers: digital weave structures; photographs of fungus; hand-drawn text; wool felt pieces; and patterns of migrating Arctic Terns. It incorporates digital Jacquard weaving, hand-embroidery, appliqué, natural dyes, wool, silk & cotton fibers. The black linen accordion binding was fabricated by Portland Garment Factory.

This stunning work was included in an exciting exhibition in Iceland, "Threads I Præðir Intertwined" held in 2023. About the exhibition: "Books and textiles are the two forms of artistic expression that have the longest history and tradition in Iceland, but it is rare that books and textiles are intertwined. This exhibition

showcases artists' books and textile pieces by Icelandic artists and visiting artists who have been inspired by the country's landscapes, people, language, and textile traditions. The works in this exhibition are connected through stitching, weaving, knotting, tying, binding, pattern and storyline. The artists have found parallel lives

in each other, unintentionally approaching art and life in similar fashions across oceans and between generations."

The book has an accordion structure and can be opened up to 223.5 inches. Held in a yellow cloth bag with the title embroidered on the front side. This is a beautiful creation by an exceptional artist. In fine condition. Measures 10 x 11 x 3.5 inches closed. **\$5,200**





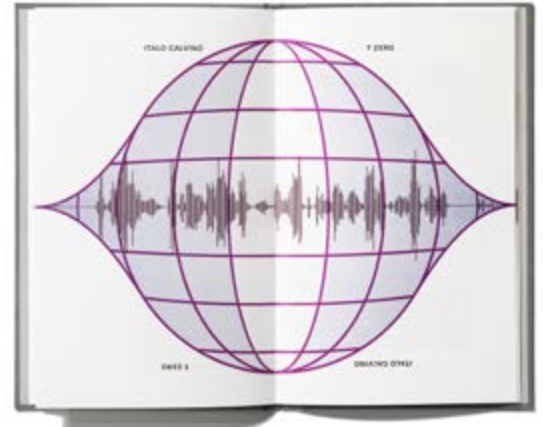
Language and Time

57. Hulsey, Sarah, book artist; Jorge Luis Borges; Italo Calvino; Alan Lightman

ALLOCHRONOLOGIES THREE VOLUMES

Somerville, MA: Sarah Hulsey, 2024. Letter D of fifteen deluxe copies lettered A to O. There were a total of 75 copies of this book, with this deluxe version, 50 three-volume sets numbered 1-50, and ten individual volumes numbered i-x. Sarah is a renowned book artist whose complex and inventive works are widely recognized in the book arts world and are extensively collected by university and other institutional libraries. From her website: "Sarah Hulsey is a visual artist whose work draws upon on her background in linguistics, which she studied under Noam Chomsky at MIT. She was first attracted to the field because of the surprising, apparently contradictory fact that language is incredibly complex and yet universal throughout humankind. Though languages appear to vary greatly, they have deep commonalities, and this underlying "universal grammar" represents a rich, subconscious knowledge that we all possess, with little awareness of its inner workings."

An introduction to a talk that Sarah gave at the 2024 Codex Symposium describes this book as follows: "Allochronologies explores alternate notions of time, all conceivable according to the laws of science, that do not adhere to our ordinary experience. Hulsey takes some of the more surprising ideas of modern physics (multiple universes, a universe that oscillates, reversal of time's arrow) and translates them into a multi-volume artist book. Each volume takes one kind of chronology and using fragments of fiction by some of the great 20th century writers, creates a book that physically embodies that conception of time." The third volume in *Allochronologies* explores a text by Alan Lightman in which time moves backward. Hulsey writes in that volume, "I printed the short story "2 June 1905" from *Einstein's Dreams* four separate times. The final version is the way Lightman wrote it; the third is the story with all of the sentences reversed; the second is the story with all of the words reversed; and the first is the story with all of the sounds reversed. So "5091 Noodj 2" = "2 June 1905"; "Zmeerd Z'nystsnie" = "Einstein's Dreams" and so on. The reason I wanted to reverse the sounds (and then figure out how in the world to spell them using English orthography) rather than reversing only the letters is that I have a background as a linguist. I am interested in different units of language--sentences, words, syllables, sounds, and the ways in which they are grouped in language. Reversing the sounds means that one has to practically say the words aloud in order to try to work them out backwards, which draws attention to this level of the linguistic faculty."



The texts of all three volumes were printed letterpress from Univers type on Mohawk Superfine paper. The images were printed from polymer plates. This deluxe edition's three volumes have quarter yellow leather bindings and printed gray paper covers with abstract designs and the volume number on the cover. The volumes are housed in a handsome slipcase covered with gray cloth with a yellow cloth horizontal line and a yellow leather spine with the title. The contents of each volume is as follows. Volume One: "April March," the central story in this volume is excerpted from *A Survey of the Works of Herbert Quain* by Jorge Luis Borges, originally published in 1941. Translated from the Spanish by Andrew Hurley and appearing in *Collected Fictions* published by Penguin Books in 1998. This volume has pages 9-44, including several pages of symbolic representation. Volume Two:



The story in this volume is excerpted from *t zero* by Italo Calvino, originally published as *Ti con zero* in 1967. Translated from the Italian by William Weaver as *The Complete Cosmicomics* and published by Houghton Mifflin Harcourt in 2014. The image running throughout is a wave form of the soundtrack of Carl Sagan discussing an oscillating model of the universe on the PBS series "Cosmos." The text is printed both at the top and bottom of the pages, with the bottom text appearing to be upside down. Volume Three: '2 June 1905' is excerpted from *Einstein's Dreams* by Alan Lightman by Pantheon Books, 1993. Numbered pages 9-18. A beautiful set in fine condition. Measures 10 x 6.75 x 1.75 inches. Unpaginated. [17 pages] **\$3,600**

THOMAS INGMIRE

Renowned calligrapher Thomas Ingmire began making artists' books in 2002. In addition to his unique pieces, he has embarked on a number of collaborative projects, including a series of books with Manuel Neri. He worked as an illuminator on the famous St. John's Bible and has created original books in collaboration with poets from the UK, Singaporean, the Republic of the Philippines, and the United States. He teaches calligraphy workshops across the world and his books are held in collections internationally including the National Museum of Art (DC), Stanford University (CA), the Victoria and Albert Museum (London), and the Academy of Fine Arts (Berlin).



Banned Books

58. Ingmire, Thomas
BANNED

San Francisco: Thomas Ingmire, n.d. This is a provocative and timely unique work by Thomas Ingmire that he calls a calligraphic book sculpture that incorporates phrases by authors of banned books. The book's cover is made of paper pulp molded around a structure of wooden sticks. It is painted with blue swaths of color with a bold red "X" on its cover. The text has been written on multiple thin strips of calfskin parchment that are laced into the interior of the structure. The title and the book's author are included with each calligraphically written phrase. The work measures 12 x 18 inches closed, and 12 x 30 inches when opened. This is a striking and inventive work from Ingmire and is in fine condition. **\$3,200**



59. Ingmire, Thomas, calligrapher and book artist; Frederico García Lorca, poet; Jerome Rothenberg, translator
SUITES SONG

2010. This is an exquisite and unique visual verbal book by the acclaimed calligrapher and book artist Thomas Ingmire. It is signed and dated by him. On his website Ingmire writes that "this book was inspired by my work with Manuel Neri and the poetry of Lorca. Most of the work that I had done with the collaboration had involved, for lack of better words, Lorca's more despairing poetry. I wanted to do something fairly straightforward with a few of his lighter, more playful poems. I chose three poems and balanced them against simple watercolor figure drawings. With the drawings I wanted to capture the directness and simplicity of form seen in Manuel Neri's drawings on which they are based."

In the colophon to this stunning work, Ingmire writes that "the inspiration for this book springs from an artists' book collaboration featuring original drawings by Manuel Neri and my calligraphic interpretation of poetry by Frederico García Lorca. This "Lorca/Neri" project, spanning the years 2007-2010 gave me a unique appreciation of the visual and emotional links between the creations of these two artists."

Bound in multicolored paper covers. The illustrations and calligraphic text were done in watercolors, goache, sumi, gold leaf, and gold powder. The book is held in an paper folder in shades of blue contrasted with orange. A blue paper band with the title in orange encircles the folder. In fine condition. Measures 7.75 x 10 inches. Unpaginated [28 pages]. **\$3,400**



60. Ingmire, Thomas, calligrapher and book artist; Robert Sheppard, poet
SYNOVIAL THINGS: FOR STEVE COLEMAN

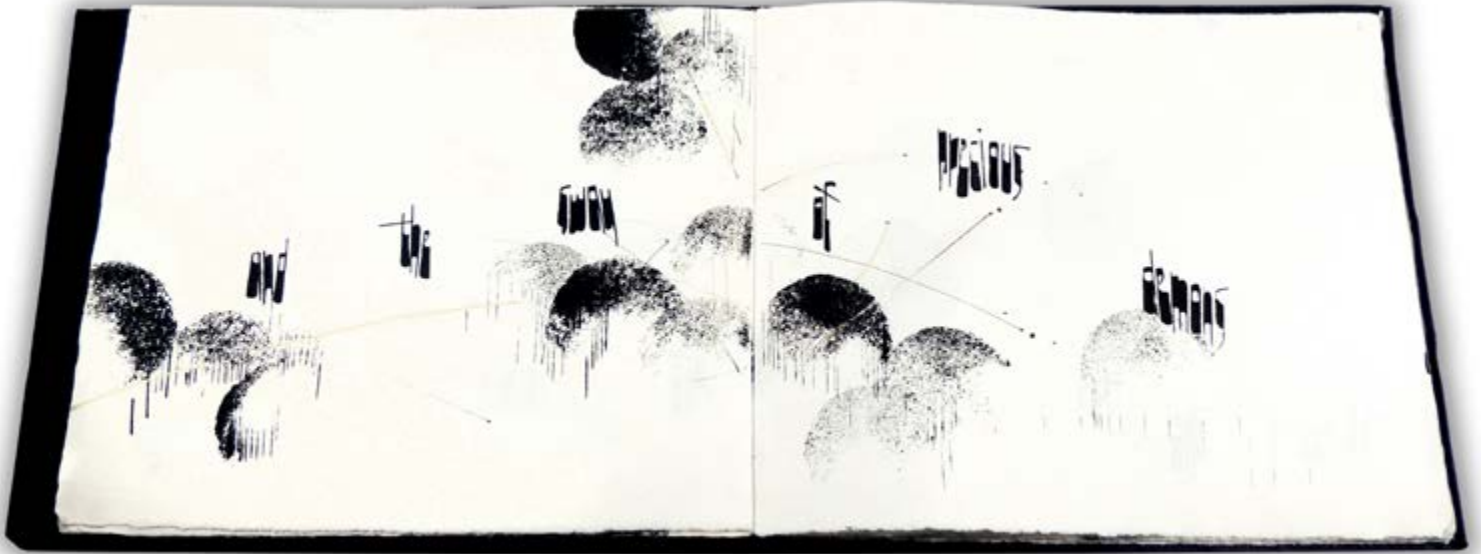
San Francisco: Thomas Ingmire, 2017. A magnificent unique work by the renowned calligrapher Thomas Ingmire, signed and dated by him. In the colophon he describes this book as a variation of his first visual interpretation of the poem "Synovial Joints." "This variation. "Synovial Things," was Sheppard's working title for that poem. The poem is from of a series where Robert is writing-through some of English poet John Milton's sonnets. This one references Milton's Sonnet 13 to Henry Lawes, the court composer. Robert's poem is dedicated to musician Steve Coleman and his album "Synovial Joints." The book's images and lettering are Ingmire's spontaneous mark making responses to Coleman's music. Sheppard writes that the poem consists of some of Milton's words, some of Coleman's, and "maybe a few of mine." Phrases from the poem, particularly "happiest lines heard from the foreground...served as inspiration for the letterform and page designs." *Synovial Things* was part of an exhibition at the San Francisco Public

Library in 2018-2019 titled "Visual Poetry: A Lyrical Twist." The exhibition involved collaborations with eleven poets and explored the relationship between calligraphy, poetry and music. As part of the process, each poet linked their poems to a selection of music.

Born in 1955, the poet Robert Sheppard is at the forefront of the movement sometimes called "linguistically innovative poetry." Sheppard's magnum opus is his long-running work "Twentieth Century Blues". This was composed over many years, and published piece-meal before Salt Publishing brought out the complete work in 2008. "Hymns to the God in which My Typewriter Believes", published in 2006, illustrates Sheppard's view of poetry as one art among many, as it alludes to and builds on other art forms. It is dedicated to Steve Coleman and his album "Synovial Joints." Coleman (born in 1956) is a noted American saxophonist and composer. In 2014, he was named a MacArthur Fellow.

This beautiful work is bound in bright turquoise stiff paper covers with multi-colored strips and circles of paper used to create a design. Ingmire's calligraphic images and text are done in exuberant and artful colors and designs for which he used watercolor, Japanese sumi, and gold leaf. In fine condition. Measures 11 x 15 inches. Unpaginated [24 pages]. **\$5,500**





61. *Ingmire, Thomas, calligrapher and artist; Geraldine Monk, poet*
CEDAR TREES ON A HILL AT DUSK

San Francisco: Thomas Ingmire, 2016. A beautiful and evocative unique book by the acclaimed calligrapher and book artist Thomas Ingmire. It is signed and dated by him. For this book, Ingmire collaborated with Geraldine Monk. Monk (born 1952) is a prolific and well-established British poet. Since the late 1970s, she has published many collections of poetry and has recorded her poetry in collaboration with musicians. From the start, and throughout her career, the importance of performance, and the sound of the spoken word has been a major part of Monk's poetry. She chose the poem "Colours" specifically for Ingmire's project. Ingmire then asked her, if possible to connect her poem to a piece of music. She chose Henry Purcell's "Winter Song" as performed by Nanette Scriba. She wrote the poem while living on the north coast of England. In it she recalls the starkness and beauty of the silhouettes of cedar trees on the hills. Ingmire's images and calligraphy draw inspiration from this setting and the somber beauty of the music and words of the poem. The images were created in black gouache and Japanese sumi with gold leaf on off-white fine paper. In a black paper folder binding with a gilt and black design on the cover. In fine condition. Measures 8 x 9.5 inches. Unpaginated [28 pages]. **\$3,400**



62. *Ingmire, Thomas, calligrapher and artist; Angeline Yap, poet*
COLOURS. A VISUAL/VERBAL BOOK

San Francisco: Thomas Ingmire, 2014. A stunning unique book by the acclaimed calligrapher and book artist Thomas Ingmire. It is signed and dated by him. For this book, Ingmire collaborated with Angeline Yap, a Singaporean writer of poetry since the early 1970s. She chose the poem "Colours" specifically for this project. The result is this exuberantly hand drawn and lettered book using the leporello structure, with 8 pages of water color, gouache, and gold leaf. Bound with paper covered boards in shades of blue. It is housed in a stiff paper portfolio having an abstract water color painting. In fine condition. Measures 7 x 8.5 inches. **\$2,200**

INTIMA PRESS

Mindy Belloff of Intima Press creates fine press book editions in the heart of New York City. As the only private press in Manhattan, the 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. With the greatest care and attention to detail, the letterpress work is meticulously printed one at a time to create beautiful impressions. Mindy's custom designs are a union of art historical traditions with modern technology and sensibilities. Mindy 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 over 60 permanent collections including the Library of Congress, the Victoria & Albert Museum, and the National Museum of Women in the Arts. A book artist with a background as a mixed-media installation artist, painter and photographer, Mindy has exhibited at multiple venues nationally and internationally.



Violence Towards Women - Current Events & Statistics Juxtaposed with Shakespeare's Othello

63. [INTIMA PRESS]

Shakespeare, William; Mindy Belloff, book artist

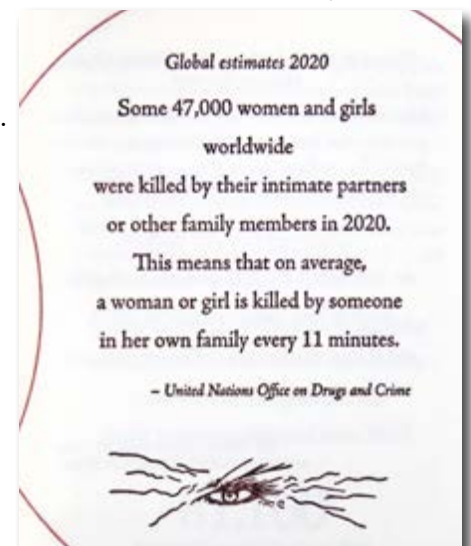
THE TRAGEDY OF OTHELLO / THE TRAGEDY OF DESDEMONA

New York: Intima Press, 2023. One of 26 standard copies lettered A -Z. This is copy I, signed and lettered by the book artist. There are also 10 copies with deluxe bindings. This powerful and timely new work from Mindy Belloff's Intima Press was four years in the making. It is a double-bound miniature pairing of Shakespeare's classic, *The Tragedy of Othello*, with *The Tragedy of Desdemona*, which has commentary and statistics compiled by Belloff. This approach magnifies the plight of abused women and also engages in dialogue with the text of *Othello* as cultural critique. The *Desdemona* tragedy highlights issues of patriarchy and gender bias throughout the centuries and gives voice

to women who have been silenced. The book artist explores how Othello's intense jealousy and eventual murder of Desdemona parallels a modern Othello - the sports personality O.J. Simpson, who was accused of the double murders of his ex-wife Nicole Brown and her friend Ron Goldman in 1994. Both are tragic stories of jealous rage, domestic violence, male dominance, and femicide. In *Desdemona*, closing arguments from the legal case and diary entries of the victim are revisited, along with excerpts from Ovid, Dostoevsky and Alice Walker, current news headlines, global statistics on femicide, the 1993 case of Lorena Bobbitt, and more.

The use of a dos à dos binding pairs *Othello* on one side with *Desdemona* on the other, sharing the same spine - that parallels Iago's description of marital conjoining as "the beast with two backs," with the two texts and various voices that are conjoined in dialogue, inseparable. This layered narrative continues with a cinematic video card that functions as a time capsule, with an opening montage of images from film and theater productions of *Othello*, news headlines of sensational stories from the mid-1990s, women's marches from the #MeToo movement, and Supreme Court ruling reversals among other stories. The video is 8:44 minutes.

The book is letterpress printed from photopolymer plates in two different shades of browns and reds, with the design of an "O" repeated on each page. The text of *Othello* is typeset in Adobe Luminari on Mohawk Superfine paper. *Desdemona* is typeset in Adobe Jenson Pro and printed on Johannot Arches papers. The binding is letterpress printed on paper covers commissioned from Saint-Armand Papeterie in Montreal with Suminagashi marbled edges. The engrossing film on the video card is 2 x 4 inches with volume and play/pause buttons with USB port. An accompanying letterpress printed accordion fold booklet lists the video credits. It is housed in one of two pull-out drawers in the custom box, with the second drawer holding a USB port. The beautiful custom box is covered in fine red cloth with a paper title label on top. A magnificent achievement in fine condition. Book measures 3 5/8 x 2 3/4 x 1 3/4 inches. The box measures 6.5 x 4 x 2.75 inches. *Othello* has 192 pages; *Desdemona* has 150 pages. **\$2,250**





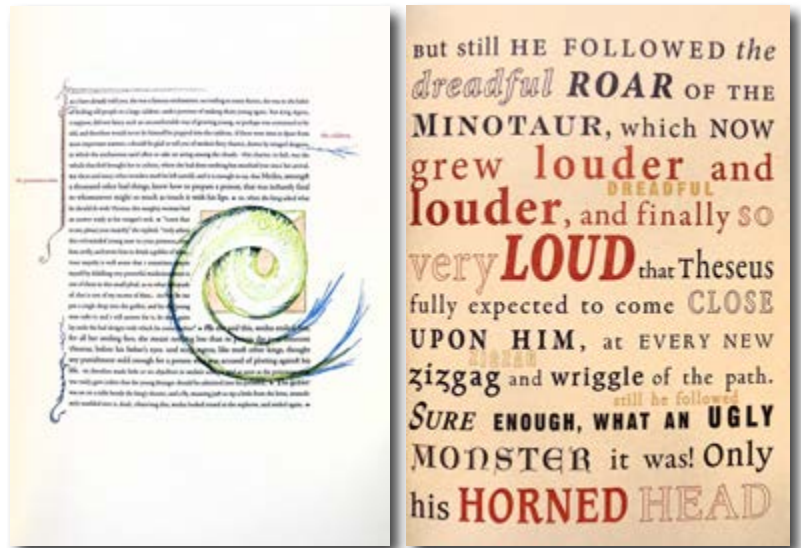
Hawthorne's "The Minotaur"

64. [INTIMA PRESS]
Belloff, Mindy, book artist
A GOLDEN THREAD

New York: Intima Press, 2018. Number 16 of 32 copies signed by the book artist. There were also 8 additional copies in deluxe design bindings. This stunning production by Mindy is taken from "The Minotaur," a short story by Nathaniel Hawthorne from his *Tanglewood Tales*. Additional text includes quotes by Carl Jung. Her book received a Fine Press Book Association Collector's Prize during New York's Rare Book Week, and was considered among the Best in Show at the March 2020 Manhattan Fine Press Book Fair, It was described in the *Parenthesis* journal as "a genuine

masterpiece of art and design, an exuberant mix of color, texture, style, and format," and concluded, "The book is a stunning achievement by one of our most gifted artists, mature and at the peak of her powers."

Composed of 100 original drawings, each page is meticulously designed and letterpress printed in multiple press runs with an elegant color palette. With inspiration from historic illuminated manuscripts, the pages in the first and third sections are adorned with hand drawn initial caps, ornate borders, and lively calligrams. A selection of the illustrations are hand painted with watercolor and gouache. Elegantly typeset in Adobe Garamond with additional type faces, the text comes alive, as it gradually becomes larger and more animated with each page, as Theseus bravely wends his way through the dreaded labyrinth to confront the bull-headed monster and the dynamic typographic designs of the middle section of the book become more frenzied. The pages are printed on lush cotton rag papers from the St. Armand Papeterie, with deckled fore edges. There are gilt edges on head and tail in 23-karat gold, with the cover design and label in gold foil on blue calf skin leather, gilded by Peter Geraty, MA. Bound by Celine Lombardi, NY. Housed in a gold cloth clamshell box with gold foil stamped leather label, In fine condition. Measures 11 x 14.75 inches. 92 pages [28 blank] **\$6,500**



Covid-19 Pandemic

65. [INTIMA PRESS]
Belloff, Mindy, book artist
PANDEMIC

New York: Intima Press, 2022. Number 6 of 10 copies signed and numbered by the noted book artist. Mindy Belloff writes of her book: "This book developed through the first six months of the coronavirus pandemic, beginning in March of 2020. The diary-like writings helped me to process the overwhelming information in the news media about the global spread and daily death tolls from Covid-19....As of the final printing and even with the vaccine rolled out, there are over 1 million deaths in the U.S. and over 6 million deaths recorded world-wide."

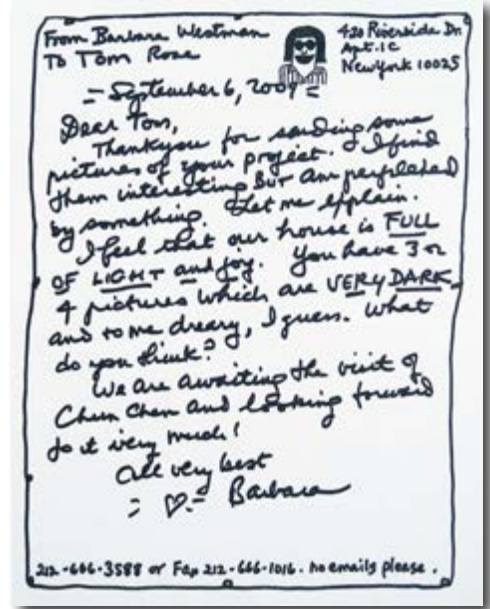
The book was created using materials found around Mindy's studio. The text was handset in Bodoni and printed on a variety of thick cotton rag papers in white, tan, and greys, including Somerset and Arches. She ran the press without ink, printing in blind emboss. Hand written text on the bottom of the pages was printed from photopolymer plates with grey ink to mimic the original pencil writing, and images of coronavirus molecules were letterpress printed with metallic gold ink. The book is Coptic bound in cream cloth with a letterpress printed design and printed title label. In fine condition. Measures 5.75 x 7 inches. Unpaginated [about 32 pages]. **\$775**

Homage to Artist, Barbara Westman and Art Critic, Arthur Danto



66. [INDULGENCE PRESS]
 Rose, Thomas; Wilber H. "Chip" Schilling
ARTHUR & BARBARA

Minneapolis: Indulgence Press, 2011. One of 20 copies. *Arthur & Barbara* is a portrait of art critic/philosopher Arthur Danto and artist Barbara Westman as seen reflected in the space of their New York City apartment on Riverside Drive. This book embodies their life and work in symbolic forms of thoughtful play. *Arthur & Barbara* is a collection of letters, simple objects, images and "games" referring to both Duchamp's *Boîte-en-valise* and to Fluxus Collections.



The handcrafted wooden box contains laser-etched glass with a view of the plan of the apartment. Beneath the glass, separated spaces hold a DVD with images of Arthur, Barbara and their apartment, a hand-bound codex filled with photographic illustrations and brief text, a glass block laser-etched with an illustration by Barbara Westman, two chairs, handmade dice, and a spinner. A drawer holds a folio of letters written by Sean Scully, Shirin Neshat and Barbara Westman, and an introduction by David Carrier. A fascinating way of documenting the lives and personalities of this interesting couple. In fine condition. Size: 13 x 12 x 7 inches. **\$1,000**



67. [JANUS PRESS]
 Burke, Clifford; Ruth Fine, drawings; Claire van Vliet, book & structure
BONE SONGS

Newark, VT: The Janus Press, 1992. Number 8 of 150 copies. Signed by the author, artist, and binder. Inscribed by Ruth Fine to Nina (Matheson), a bibliophile, ex-rare book dealer, and the director emerita of the Johns Hopkins Welch Medical Library, on the occasion of her 60th birthday. Born in 1933, Claire Van Vliet is one of the most acclaimed book artists practicing today. For over 60 years Van Vliet and her Janus Press have produced

wonderful works of art in book form. Van Vliet started Janus Press, located in Vermont, in 1955. The press emphasizes the age-old tradition of bookmaking, yet it also experiments with innovative book formats and structures. In addition to the more than 90 artist's books that Van Vliet has published, she has also created hundreds of drawings, prints, pulp paintings, and broadsides. She has been a recipient of many awards and honors, including a MacArthur Foundation Fellowship in 1989.





According to *The Janus Press - Fifty Years* (2006), This was Claire Van Vliet's first book publication after her receipt of the MacArthur. She says that the non-adhesive book structure used for this publication "just fell into place, came out of the blue, fully formed, in Abiquiu" (page 29). The poems featured in this book and the drawings that inspired them were also created in New Mexico, not far from where Claire was visiting in Abiquiu. The book was later completed at Claire's home in Vermont.

Bound in an interesting binding structure of 40 French-folded sheets held together with woven strips of vellum. Illustrated with line drawings of skulls by Ruth Fine, printed from polymer relief plates. The book is housed in two non-adhesive fitted slipcases of drum vellum and Barcham Green Renaissance IV paper. Clean and bright in fine condition. Unpaginated. [40 pages.] Size: 8 x 10 inches. **\$500**

Haunted Spaces
Inspired by "The Yellow Wallpaper" and The Haunting of Hill House

68. Josephson, Becca; Shirley Jackson and Charlotte Perkins Gilman
BECAUSE / IN SPITE

Oakland, CA: Becca Josephson, 2021. Number 3 of 15 copies. "Grown out of an exploration into narratives and experiences of haunted spaces, mainly *The Haunting of Hill House* by Shirley Jackson and "The Yellow Wallpaper" by Charlotte Perkins Gilman, *because/in spite* approaches adaptation in the context of fear. The safety of the house shaped cover opens to reveal the chaotic and uncertain path of lines on the internal book. The lines gain order as the accordion stretches. The characters move with the endless cycle of pages, from deterioration to control, from because to in spite" (artist's statement).



SOLD
 Bound in two olive cloth covered boards with paper title label to front board. The boards wrap around the textblock and fasten magnetically. The interior is a long accordion printed on both sides with a maze of lines (or cracks) on a textured background reminiscent of chipping paint in an old house. As the readers unfurl the accordion and follows the maze of text, they venture further into this haunted space along with the characters. Letterpress, monoprint, and digitally printed on Mohawk Superfine paper in Optima type. Housed in a lime green cloth slipcase with torn blue paper shapes affixed to the covers. Book and case are purposefully distressed with rubbing and small scuffs to cloth. Printed at Mills College in Oakland, CA. In fine condition. Box size: about 9.5 x 8 inches. **\$750**

69. Keats, John; J.R. Wilcock, translator
JOHN KEATS ODES/ODAS

Buenos Aires: La Cabelle Ra., 1958. The textblock was letterpress printed by Armando Tocarello in 1958 in the home of D. Franciso A. Colombo in Buenos Aires, Argentina. There were 52 copies of this printed, of which copies 1-20 were printed on Fabriano Magnani paper, and copies 21-52 on Ingres paper. This is copy number five. Design and engravings by Raúl Veroni who signed the first engraving in pencil. In loose signatures in a white paper binding with title in black on front cover. 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. Very good condition. Measures 10 x 13 inches. Unpaginated [12 pages.] **\$400**



A Mediation on Mankind's Creations and Atrocities

70. Koch, Peter

SPECULUM MUNDI. UR-TEXT VOLUME II

Berkeley, Peter Koch Printers, 2022. Number 20 of 50 copies numbered 1-50 and bound at the Koch studio by Jonathan Gerken in wrappers simulating a second waste-sheet from *Atalanta Fugiens* and printed on Magnolis Renaissance paper. Signed and numbered by Peter Koch. There were five copies lettered i - v bound in a full leather and board de-constructed [cutaway] binding by Jeffrey Altepeter, with some pages containing original sources. There were another five copies lettered vi - x bound in a hand-colored simulated waste-sheet from *Atalanta Fugiens* that include an extra signature with supplementary ur-prints and images bound in.



This work is an astonishingly complex and compelling production from Editions Koch. Its inception was in 1994 along with Ur-text volumes one and three. Peter writes: "Those volumes were completed and published in 1994, but this volume was an entirely different matter. While also begun in 1994, it was abandoned in favor of *Speculum Mundi* in 2017. All three volumes are composed from poems, personal writings, and speculations accompanied by quotes, appropriated texts, and images. All have been transformed to suit the concept of a twenty-first century *Liber Chronicarum* (*Nuremberg Chronicles*) spanning the totality, from Genesis to the Apocalypse. The majority of my personal observations were written and annotated as I composed each bi-folium, revising and editing at each stage along the way right up to and including the final press run. The texts include the entire Book of Genesis (Jerome's Latin translation), select fragments from Ecclesiastes, The Apocalypse of St. John, William Temple Horniday's *The Extermination of the American Bison* (Washington D.C. 1889) and *The Effects of Nuclear Weapons* (Washington, D.C., 1957) together with additional marginalia, commentary, and the entire text of my long poem "Magnus Annus," first published by *The Aldebaran Review* (1968), and "L'Alchimie du Verbe" published as *Bone Black & Vermillion* by The Real Lead Saloon (2021.)

The biblical texts (especially Genesis) are what I have posited as the core-texts of our perception, the lenses through which we interpret our culture and our nature. The sub-text (appropriated from *The Effects of Nuclear Weapons*) is, in its altered format, not so much a lens through which we perceive as the swamp in which we are mired—an ever-present, existential, war-riven, and increasingly poisoned world. The images were collected from divers sources, including: Schedel's *Liber Chronicarum; I Modi* by Pietro Aretino (Venice, 1527); Heinrich Khunrath's *Amphitheatrum Sapientiae Aeternae* (Hamburg, 1595); *Uranometria* by Johann Bayer (Augsberg, 1603); Robert Fludd's *Utriusque Cosmi ... metaphysica, physica atque technica Historia, &c.* (Oppenheim and Frankfurt, 1617–24); with additional images from the United States Department of Defense, Library of Congress, Montana Historical Society Photographic Archives, my personal collection, etc. All are reconfigured, altered, and collaged to varying degrees to suit my project of a re-envisioned creation story and atrocity exhibition of some of mankind's more questionable accomplishments."

Housed in a gray cloth covered slipcase. Accompanied by a 10 page illustrated announcement for the book. This remarkable work is in fine condition. Measures 11.5 x 17.5 inches. 128 pages. **\$3500**



LISA KOKIN

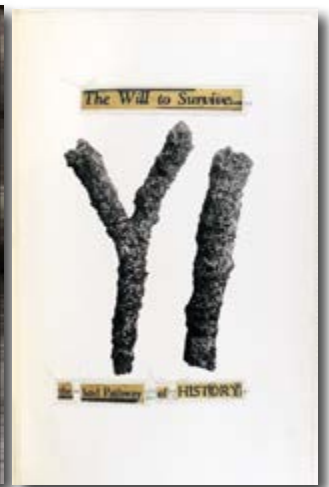
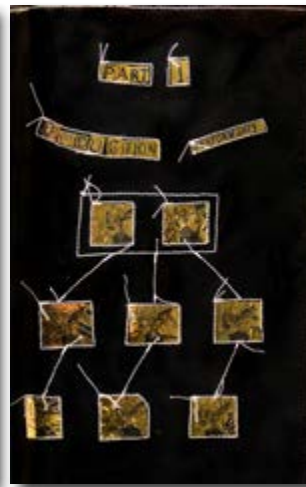
Lisa is a noted book artist who also creates art with sewing and alterations, as well as with button work and assemblage. She also is known for acting as a mentor and coach to people in the arts. Since 2010 she has worked one-on-one with dozens of artists both locally and through Zoom. Her program is an outgrowth of many years of experience mentoring graduate students in colleges and universities. Her artists' books can be found in a number of public collections.

71. Kokin, Lisa, book artist

POETICAL MINUTES

El Sobrante, CA: Lisa Kokin, 1999. This is a unique altered book by Lisa Kokin, and signed by her. With this work, Kokin has altered a somewhat mysterious Russian book. Although the endpapers have small illustrations of traffic signs, the text is a scientific study of various creatures such as mites, small marine animals, and worms. There are line drawings throughout of the many creatures and their anatomy. Kokin has used stitching and gold foil scraps with text from doctoral dissertations to create designs in thread on many of the pages, and to put together words cut from the dissertations to create enigmatic text, e.g. "Simple Social Skills and a History of Interpersonal Guilt," or "The Relationship between gender traits

and egalitarian attitudes is a crystal encyclopedia of Behavioral wildfires." She has also added four black paper pages with gilt designs. Bound in stiff paper boards with the Russian title in black and her title in gilt. Binding is bumped and rubbed. An interesting structure and a nice demonstration of the art of altering books. Very good condition. Measures 10 x 7 x 1 inches. Unpaginated. **\$4,800**



Phrenology

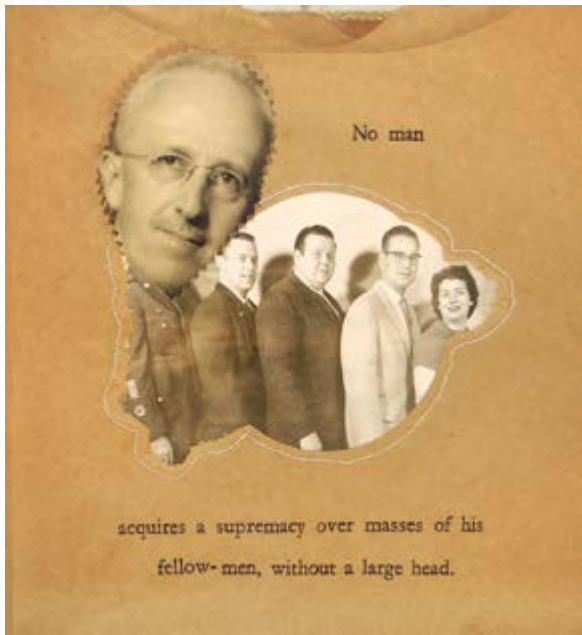
72. Kokin, Lisa, book artist

HEAD

El Sobrante, CA: Lisa Kokin, 1997. This is a unique book by Lisa Kokin, and signed by her. This production from Lisa is witty and quite inventive. She has taken the contents of an album for LP records and converted the pages into an amusing meditation on the effects of head size on success, personality, and more. According to Kokin: "The text comes from a phrenology book from the 1930s which I excerpted and rearranged, using as much humor as possible. The absurdity of the pseudo-science of phrenology is quite humorous, although I was always aware of the fact that phrenology was used by the Nazis to justify their genocidal ideology."



personality, and more. According to Kokin: "The text comes from a phrenology book from the 1930s which I excerpted and rearranged, using as much humor as possible. The absurdity of the pseudo-science of phrenology is quite humorous, although I was always aware of the fact that phrenology was used by the Nazis to justify their genocidal ideology."



The album is bound in faux-leather tan boards with a brown spine. The title is on the front cover, created with wooden Scrabble pieces to spell it. The interior circular holes where the album's title label would appear now have photographs or humorous images and structures with hand stitching circling the openings. There is text throughout opening on the sizes of men's brains and their impact on success, character, or fame. There are eleven LP pages with text and images on both sides. Save for light bumping to the spine, the book is in fine condition. Measures 10 x 12 inches. **\$4,000**



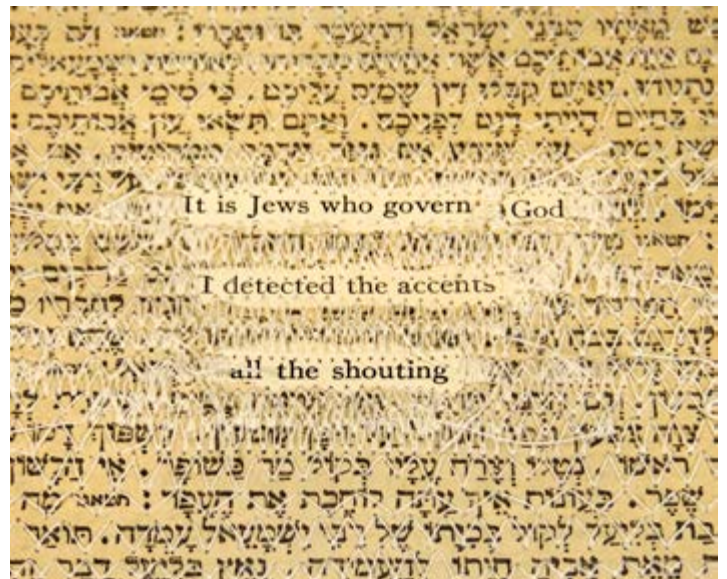
Poetry Created from Words Extracted from Hitler's Mein Kampf - Sewn onto a Hebrew Prayer Book

73. Kokin, Lisa, book artist
SELECTIONS FROM MEIN KAMPF

El Sobrante, CA: Lisa Kokin, 1999. This is a unique altered book by Lisa Kokin, and signed by her. The book she chose to alter for this work was actually fragments from a Hebrew prayer book for the dead that she found in a disintegrated state at a secondhand shop. The text is from the English edition of *Mein Kampf* that Kokin has used in the creation of four books. She said that she found the book at a flea market, and it stayed in her studio for many years until she could bring herself to approach it. So the words are Hitler's words in translation. She has rearranged them to create found poetry. In doing so she has created a powerful and evocative piece of book art.

Excerpt from the poem:

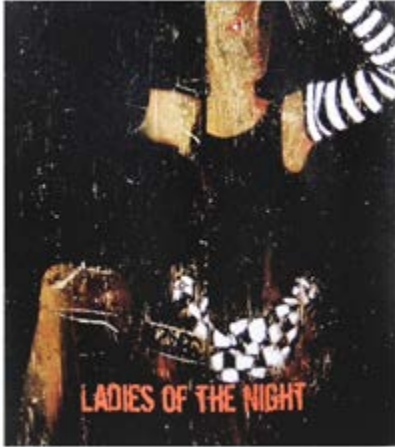
"The words bleed their last drop of blood
a welter of words
beneath whose burning wisdom
God lies beaten to a pulp
God does not make pacts with anyone
My mother. to be sure, knows that
I drank my bottle of milk with ten million dead underfoot
Terrible, terrible!
and clouds of gas In millions of minds
I felt very badly
but truth was never the premise for my existence
are these people human
I simply killed them quickly and thoroughly
with great satisfaction
And that is what matters."



The book opens as if a notebook or steno pad, with the boards bound at the top with twine. The boards are chipped, stained and soiled. The title is stamped in gilt on the front cover. Kokin used her sewing artistry to create designs made by her stitches on the pages, with strands of the thread used overlapping the page edges. The English words taken from the *Mein Kampf* translation are stitched onto pages of the prayer book. In fine condition. Measures 2.5 x 5.25 x 1.25 inches. **\$4,500**

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."



Treatment of Prostitutes in the U.S.

74. Krause, Dorothy Simpson

LADIES OF THE NIGHT

Ft. Lauderdale, FL: Viewpoint Editions, 2017. Number 10 of 10 copies. Signed and numbered by the book artist. This is a powerful book about prostitution, with striking altered photographs of twin performance artists, Abigail and Emily Taylor, depicting ladies of the night. Their color photographs appear on the front pages of this accordion structure book. They are printed in glossy inks against a black glossy background. The text on the back of *Ladies* has a long list of facts about prostitution, which can be divided into three categories: street, brothel, or escort prostitution. The text goes on to provide disturbing facts about the treatment of prostitutes working in the US, such as statistics about how often they

are physically assaulted, raped, arrested, and murdered. According to this book "prostitution in the US is estimated to generate \$14 billion a year, more than drugs and guns combined." The book was printed at Roland DGA, with the text pages done on their VersaUV LEC-330 and the aluminum box in which the book is housed done on their LEF-300, a flatbed printer with white and gloss inks. The box's cover has one of the glossy images from the book on its top cover. In fine condition. Size: 57 inches when open and 9.5 x 11.5 when closed. The aluminum box measures 10 x 12 x .5 inches. [12 pages] **\$750**



Temptation of Eve

75. Krause, Dorothy Simpson, book artist

THE SUBTLE SERPENT

Fort Lauderdale FL: Dorothy Simpson Krause, 2018. A unique book signed by the book artist. This intriguing book from Krause was inspired by the biblical verse from Genesis about the serpent, "more subtle than any beast of the field" that convinced the woman Eve

to eat of the forbidden fruit in the garden of Eden, thus causing her expulsion with Adam from Eden. The 24 stanzas from Genesis describing this event are included in this small book, interspersed with garden images and painted or collaged pages. The book has a Coptic binding with mica covers. It is housed in a black cloth covered clamshell box with an unusual large snake rattle affixed to the front cover. In fine condition. Measures 3 x 2½ x ½ inches. Unpaginated [126 pages]. **\$900**





Mother / Child Suicide Bombers

76. Krause, Dorothy Simpson, words, images, and construction; Jan Doucette, Mary Taylor, & Richard Krause, photographers

VENGEANCE IS MINE

Ft. Lauderdale: ViewPoint Editions, 2003. Variant edition of 20 copies. Signed by the book artist. Part of the series "body and soul," which began with photographs of twin performance artists, Emily and Abigail Taylor. The text, "conceived in deception, precious cargo, stalked by hate, sacrificed to a vengeful god," refers to mothers whose children are sacrificed. In particular the artist is referencing Iraqi mother and child suicide bombers - a practice that seems to still continue.

Accordion bound in a lead cover with Art Noveau style metal lily decoration affixed to the front and satin ribbon closure. The lead cover symbolizes danger while also being aesthetically pleasing and the lily represents life. Printed on Epson black fine art paper with FF Beowolf Erick van Blokland, Just van Rossum typeface. In fine condition. Measures 4.5 x 4.5 inches closed and 4.5 x 45 inches open. Unpaginated [10 pages]. **\$800**



Tragic Game of War

77. Krause, Dorothy Simpson

WARZONE

Ft. Lauderdale: Viewpoint Editions, 2017. One of ten copies. With this book, Krause makes a strong statement about the folly and tragedy of warfare. "WarZone: a traveling board game with no winner" is designed to be played anywhere other than in your own country. Instructions, game board, spinner board and game pieces are housed in a clear plastic suitcase. In the top of the suitcase, an image of the first atomic bomb blast is overlaid with a definition of war as "armed conflict, prosecuted with military forces aiming to enforce the political will of the victor upon the defeated." It also contains information about human aggression from prehistory to the present and questions whether war is noble or morally problematic and destructive of lives and property.

The Spinner Board, printed onto stiff board and contour cut to fit into in the bottom of the suitcase, allows you to choose the country in which to play and gives information on ongoing conflicts around the world. The countries shown on the map in black and around the outer edge of the circle have ongoing military conflicts that result in more than 1,000 violent deaths per year, including both military and civilians. Other conflicts are shown in red on the map. You can turn the spinner to select a country in which to participate or choose from the list of additional war zones. The Rules of Engagement state that you can place your soldier on any square of the game board and move randomly any number of spaces in any direction. You need not take turns and can remove the soldiers of any other player at will, unless you are removed first. If you are on a square with information and instructions, do as you are told. The Game Board resembles a checkerboard with squares which give instructions such as "no weapons found: look again", "tour of duty extended: start over," and "peace negotiations begun: pray for success." The red and black checker-like pieces are "us" and "them." The game never ends, but may move to a different place of engagement. There are no winners, only losers. The WarZone game boards and suitcase were printed at Roland DGA on the LEF-300. a flatbed printer with white and gloss inks. Housed in a plastic suitcase measuring: 10 3/8 x 12 7/8 x 1 1/2 inches. In fine condition. **\$600**

Ode to Florida

78. Krause, Dorothy Simpson and Stephanie Wolff, book artists

FL

Boca Raton, FL: Dorothy Simpson Krause, 2015. Number 3 of 10 variant copies signed by the book artists. Stephanie Wolff was the Salzburg Artist in Residence at the Jaffe Center for Book Arts when she and Dorothy Krause, the first Resident, decided to collaborate on this ode to Florida. They used an assortment of vintage documents, maps, photographs and botanicals that were inkjet transferred onto the pages, creating the variability of this edition. They used wood type, a wood engraving and pressure plate printing on the Center's Vandercook 4 proof press, with ink and blind embossing, and with a polymer plate map of the area. *FL* has a flutter binding adhered at the fore-edge. The flutter book is a codex that can act a bit like an accordion since the text block can be gently pulled out from the spine to show multiple pages at one time. Because of this binding structure, the book lends itself to being displayed as a sculptural object. The book is a soft cover, with plant inclusion end papers and a yellow wrapper of handmade paper. In fine condition. Measures 7 x 3.5 inches, Unpaginated [10 pages]. **\$800**



Homage to Egypt

79. Krause, Dorothy Simpson, book artist

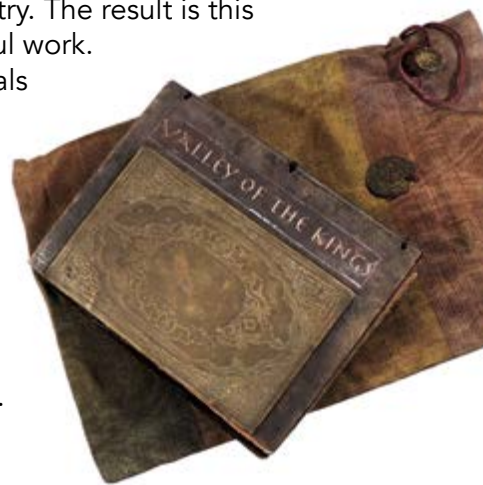
VALLEY OF THE KINGS

Cairo, Egypt: Dorothy Simpson Krause, 2010. A unique book signed by the book artist. Krause has created several books over the years that were inspired by her extensive travels, including a trip to Egypt. That visit inspired her to create this intricate artist's book that pays homage to the culture and history of that country. The result is this interesting and delightful work.

Krause gathered materials while traveling that were collaged or



affixed into a book of painted pages using noted binder Daniel Kelm's wire binding structure. The colorful pages contain many illustrations of the pharaohs and their wives, including Nefertiti, the ancient temples and pyramids, and more. There are Egyptian postage stamps and small round stones scattered through the pages. The intricate brass plate on the cover and the woven bag with a metal medallion attached that houses the book were also found objects. In fine condition Measures 7.5 x 5.25 x 1.25 inches. Unpaginated [84 pages]. **\$1,200**



Homage to Holland and Belgium

80. Krause, Dorothy Simpson

LOW COUNTRIES

Holland and Belgium: Dorothy Simpson Krause, 2009. Krause has created several books over the years that were inspired by her extensive travels. For this stunning unique work, she used a purchased black and red leather journal that is engraved with the book's title. It was collaged with dozens of images and ephemera that she found while traveling. Many of the images are from the celebrated art created by great artists from the two countries,

including Rembrandt, Vermeer, and Rubens. In fine condition.

Measures 7 x 5 inches. Unpaginated [86 pages]. **\$1,200**





81. Krause, Dorothy Simpson, Bonny Pierce Lhotka, Karin Schminke, book artists; Carol Pulin and Harald Johnson, essays

DIGITAL ATELIER

Dorothy Simpson Krause, 2009. This is number 66 of a limited edition of 100 copies. It is signed by each of the book artists. This beautiful book is accompanied by three signed editioned print portfolios, one for each artist. The three artists met at a workshop in 1994. From that meeting they worked together as Digital Atelier, combining traditional studio and media techniques with digital imaging. In addition to their studio work, the artists' Digital Atelier also existed as a traveling educational forum to illustrate and evangelize the potential of digital tools. The artists of Digital Atelier took the concept of showcasing their work to a new level. In addition to a standard version of a hardcover coffee table

book of their fine art, Digital Atelier, they used a variety of cutting edge digital printing technologies to create a special collector's boxed set that accommodates a piece of original art by each artist and includes essays by Carol Pulin, Director of the American Print Alliance and Editor of *Contemporary Impressions*, and Harald Johnson, author of *Mastering Digital Printing*. The book was printed on an HP Indigo press, and case bound with Sierra black book cloth. The title is foil stamped on the front cover and spine. The book and print portfolios are housed in an archival black anodized aluminum Pina Zangaro box with engraved title. In fine condition. Measures 11 x 14 inches. 74 pages. **\$600**



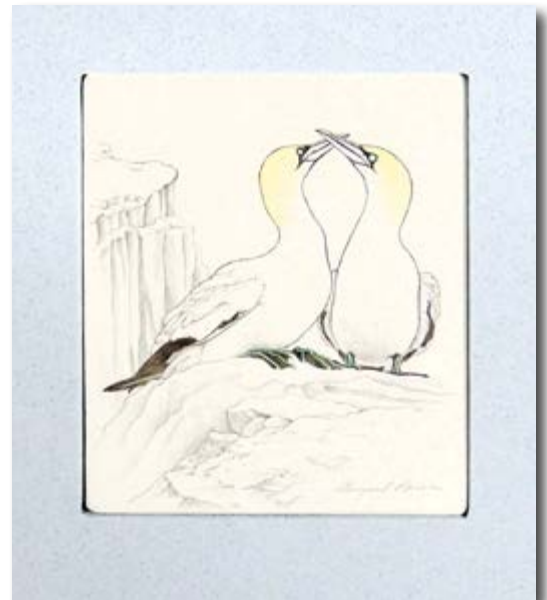
82. [THE LONE OAK PRESS]

Rorer, Abigail, book artist and wood engraver; Marnie Parsons and Bill Montevecchi, texts
AN IDEA OF GEOMETRY: CELEBRATING THE GANNETS OF CAPE ST. MARY'S

Petersham, MA 2017. Number xvii of xx copies of the deluxe edition, signed and numbered by the book artist. There were also two hundred copies in the regular edition. Abigail Rorer attended the Rhode Island School of Design concentrating on etching and lithography. After graduation she taught art in several schools for a few years until leaving to concentrate on pen and ink book illustrations and etchings. She had always been drawn to woodcuts and wood engraving through the work of the German Expressionists and Leonard Baskin. Although she had only done a few woodcuts in high school and none in college, she had a desire to learn wood engraving and was fortunate to have met the noted wood engraver Barry Moser through a mutual gallery.

He very graciously explained how one wood engraves and the tools needed to make a print. She purchased the necessary materials and had at it. Learning the art of wood engraving is basically a case of practice, practice, practice and looking at the work of other engravers. In 1989 Abigail established The Lone Oak Press in Petersham, Massachusetts. The press publishes limited edition, letterpress printed books and broadsides illustrated with her relief engravings and etchings. All of the images are printed by Abigail from the original blocks and plates with many of the images being multi-block color engravings incorporating reduction printing and frequently having some hand coloring.

[From the press website: "The idea for this book was conceived after a visit to Newfoundland and the famous gannet rookery at Cape St. Mary's by wood engraver Abigail Rorer, proprietor of The Lone Oak Press. Abigail





was taken by the beauty of the birds, so magnificent in their white plumage with black detailing, their fierce eyes and lethal bill and decided to illustrate and publish a small book honoring these incredible seabirds." The result is this beautiful book with Abigail's exquisite illustrations of these amazing birds. This deluxe edition has a special binding of the book with a white leather spine and a white leather circle with a bird image on the blue paper cover. The engravings and text are printed on Zerkall Book paper using Van Dijk and Goudy Open types. The engravings are multi-block with some hand-coloring. Amy Borezo of Shelter Bookworks designed the binding and bound the books. Housed in a blue cloth clamshell case with title label to spine, along with an extra suite of signed prints, and an original silverpoint drawing of gannets encased in a special folder. Each silverpoint drawing is different. In fine condition. Book measures 5.25 x 7 inches. Unpaginated [about 18 pages] **\$700**

U.F.O. Encounter

83. [LUMINICE PRESS]

Williams, Thomas Parker and Mary Agnes Williams, book artists

VANTAGE POINT

Philadelphia: Luminice Press, 2024. Number 3 of 10 copies, this being one of five in the deluxe case, signed and numbered by the book artists. 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 draw on a range of conceptual sources in creating their books, including mathematics, music, literature, theology, philosophy, astronomy, natural sciences, and Eastern thought. Books by Williams or the

Luminice Press may be found in numerous public collections around the country.

This fascinating book was created as a response to a mysterious event witnessed by the book artists on May 16, 2020. While sitting on their patio in the evening, they were surprised by something in the sky they could not identify. It moved extremely quickly from point to point, changing direction twice. There was no sound, acceleration or de-acceleration and it disappeared after four seconds. In an effort to understand this unusual object, Thomas compiled data from various sources and used AutoCAD to draw a master 3D model of the area. This enabled him to establish sight lines, the object's trajectory and to propose two possible flight paths.

The book is round and 9.375 inches in diameter and opens to 72 inches when unfolded. There are eight pages on Stonehenge print paper illustrating various commonplace night-sky activities the book artists have seen from their patio many times over the years involving lightning bugs, birds, hummingbirds, planes, the rising moon, etc. It is accompanied by a digitally printed insert of four panels that illustrate the calculations of the path and trajectory of the mysterious object. The original text is hand set in Janson, Janson Italic, and Goudy Italic and letterpress printed. The

illustrations are oil-based pochoir, using 50 colors and 50 stencils.

In a black acrylic case with a trajectory design on the top.

The book comes with an insert with instructions on how to open and close the book due to its intricate radial hinge structure.

Housed in a black cloth covered clamshell box with a white title label to side. In fine condition. Box measures

11.25 x 11.75 inches. **\$2,250**

Private Press & Artists' Books 49



EMILY MARTIN

Emily Martin earned an MA degree in painting, from the University of Iowa in 1979 and made her first artist's books at that time. She 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 makes limited edition artists books first as the Naughty Dog Press, now using 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 of the The Hague, The Victoria and Albert Museum, The Museum of Contemporary Art of Chicago, the Tate Britain, the Library of Congress and others.

Oscar Wilde

84. Martin, Emily, book artist; Oscar Wilde

OSCAR WILDE: IN EARNEST AND OUT

Iowa City: Emily Martin, 2020. Number 14 of 25 copies signed and numbered by the book artist. In this inventive work, Emily Martin uses the words of Oscar Wilde to make some observations that are still true today.

Oscar Wilde (1854-1900) was one of the most successful playwrights of late Victorian London, and one of the greatest celebrities of his day. A close observer of society, Oscar carefully honed his epigrams in conversation before putting them in the mouths of the various characters in his plays. While making his audience laugh, he brought them face to face with his very astute observations on human behavior. Shortly after *The Importance of Being Earnest* opened, a scandal and subsequent trial resulted in Oscar being arrested, put on trial, and convicted of "committing acts of gross indecency with other male

persons". Sentenced to two years of hard labor in prison, Oscar emerged in broken health, impoverished and cut off from his family. He exiled himself to France and died three years later in Paris. His plays have never gone out of print and are regularly staged in theatrical productions and films. Oscar Wilde's pointed observations are as apt now as when he first put pen to paper.

This work comprises a set of five volvelles portraying five faces of characters from Oscar Wilde's play *The Importance of Being Earnest*. The characters portrayed are Miss Prism, Lady Bracknell, Jack, Gwendolyn, and Algernon. The characters appear as large faces that are in fact volvelles with inner wheels that turn to allow the reading of lines from the play and other of Wilde's writings. The volvelles were hand assembled and are held in place by cotton thread, paper circles, and PVA glue. It is letterpress printed using polymer plates from Boxcar Press on four different shades of BFK paper. Each volvelle is housed in a white paper folder with the name of the character on its front. The set along with with an introductory loose page with several line citations is enclosed in a red cloth covered clamshell box with a paper title label on the spine. In fine condition. Measures 9.25 x 13 inches. **\$950**



Tunnel Book Addressing Dementia

85. Martin, Emily, book artist

OUT THERE IN HERE

Iowa City: Emily Martin and the Naughty Dog Press, 2012. Number 20 of 25 copies signed and numbered by the book artist. Martin writes that this is a double tunnel book presenting her idea of her mother's reality and imagined situation. "My mother had frontal lobe dementia." In the colophon, written in 2012, she notes that she "had been trying to work out a vague idea of inside and outside. When I started thinking about who might be inside and then outside and why it began to coalesce. Many mock-ups were made before this book began to take form. The text also went through a number of revisions. This is not the first book I have done involving my mother, it will probably not be the last. My mother has always been one of my biggest supporters and I thank her."



The two tunnel structures are completely separate and open to different depths to reflect her mother's imagined freedom and diminished reality. The format used is a double tunnel book of Martin's own devising. The text lines were laser printed onto Mohawk Superfine 100 lb. Text paper. The color images in the left-hand tunnel were also laser printed and then toned using paste paints and her fingers. The black and white images in the right-hand tunnel were made with an ink transfer monoprinting technique. The colophon is printed on a separate sheet of paper inside the clamshell box. The book's hard covers are covered with bright yellow Duotone book cloth, with a paper title label affixed to the front cover. The book is housed in a clamshell box covered with red Japanese book cloth with a paper title label to spine. In fine condition. Measures 10.75 x 10.75 inches. **\$800**



Awkward Shakespeare Moments: Sexism, Anti-Semitism, Gender, Etc.

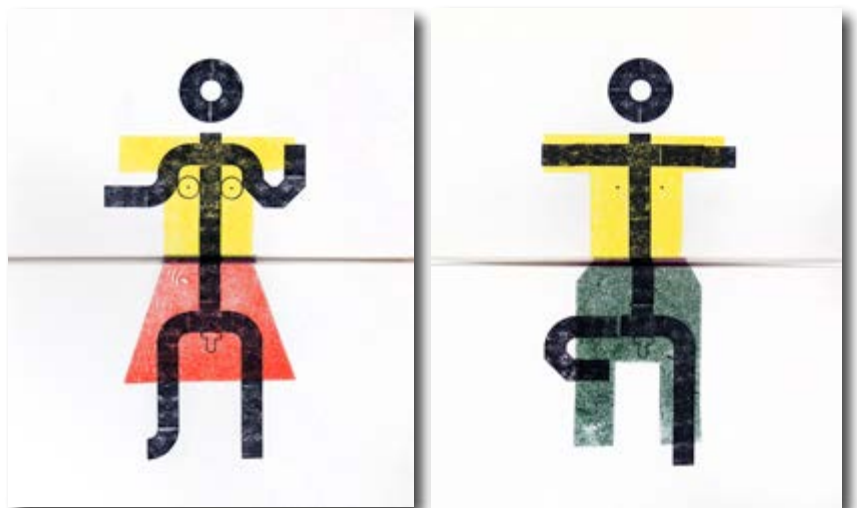
86. Martin, Emily, book artist; William Shakespeare
FUNNY PECULIAR FUNNY HA HA



Iowa City: Emily Martin, 2017. Number 8 of 25 copies signed and numbered by Emily Martin. This is an inventive and thoughtful yet playful book from Martin. From the book artist: "This book is the result of my extended study of Shakespeare's comedies. I find the comedies individually to be enjoyable but there is a sameness to many of the plots that allows me to mix them up in my head. So much mistaken identity, gender confusion and various other contrivances while romping their way to a fifth act wedding or two. Even more problematic are the decidedly unfunny themes that are common in many of these same comedies such as hypocrisy, sexual harassment, intolerance, sexism, misogyny, and anti-Semitism. I struggled for a long time to integrate all these ideas. I finally realized that what I needed to do was to address each aspect separately, thus a dos a dos book. Each side has its own focus and treatment. The characters are the same in both books. They

are printed using the P22 Blox which are a set of modular shapes that can be interchanged to change the body's posture and gestures. The P22 Blox allows the presentation of the characters to be interchangeable as well. "

Funny Peculiar is a drum leaf book and presents selected lines from five plays delivered by characters on a stage set. *Funny Ha Ha* is a slice book allowing the viewer to mix and match the costumes and gender of the characters in a variety of postures. *Funny Peculiar* is letterpress printed on an SP15 Vandercook proof press using hand-set type and P22 Blox combined with rubbings, ink washes, and collagraphs to make the images. Printed on Domestic Etch paper with gray Pescia end sheets. *Funny Ha Ha* is printed letterpress on an SP15 Vandercook proof press using hand-set type combined with relief printing using P22 Blox, collagraphs, and polymer plates from Boxcar Press to make the images. Printed on white Pescia paper with gray Pescia end sheets. Bound in a modified dos a dos binding to hold the sewn text block slice book on one side and the drum leaf text block on the other side. The hard covers are covered with Arrestox book cloth and three vivid colored cotton papers color-matched and custom made by Katie MacGregor. Funded in part by a grant from the College Book Art Association. Housed in a clamshell box covered in Japanese linen cloth. The box has light bumping to corners and tiny loss of fabric along top edge. In near fine condition. Measures 12 x 10 x 1 inches. Box is 13 x 11 inches. **\$2,200**





Civil War Nursing Experiences of Walt Whitman & Louisa May Alcott

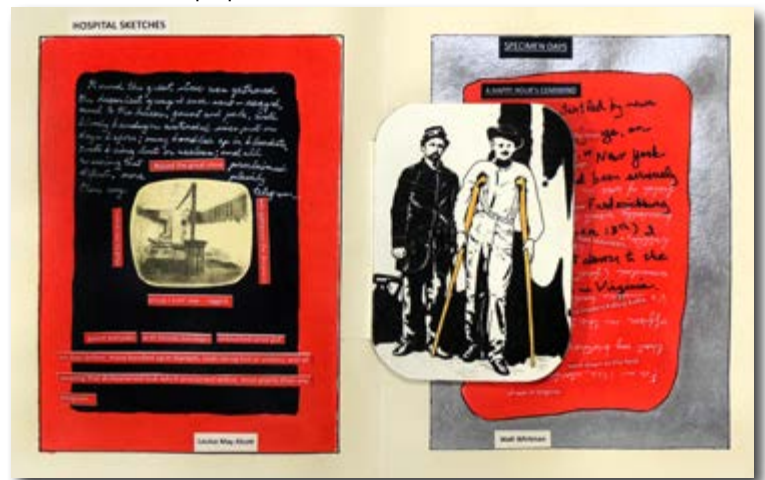
87. McCallion, Barry, book artist; Alcott, Louisa May; Walt Whitman

ESSENTIAL WORKERS: ALCOTT AND WHITMAN

East Hampton, NY: Barry McCallion, 2024. Signed by the artist. A powerful unique work that is the second of three variants of the book's theme of Walt Whitman's and Louisa May Alcott's experiences during the Civil War. McCallion writes of this work: "They didn't meet in Washington, but if they had they would likely have talked of Emerson. In 1855 Emerson had written to the poet, 'I greet you at the beginning of a great career,' and, not one to let a compliment cool down, Whitman printed Emerson's greeting in gold on the cover of the second edition of *Leaves of Grass*. Louisa May Alcott, too, was at the beginning of her career. Long before *Little Women* brought her lasting fame, she came to the attention of the public with *Hospital Sketches*, her record of service as a nurse to Civil War wounded. *Hospital Sketches*, Whitman's *Specimen Days*, and his poem 'The Wound Dresser,' are the text sources for this book."

This imaginative and inventive production is a book of constructions and collages, with the writers' words and pictures rooted in scenes of Civil War hospitals. The collages were composed using areas of acrylic paint, strips of red St. Armand paper, lines of printed text, India ink drawings on tracing paper, and color washes. McCallion writes:

"By printing the text and photos as both positive and negative images I was able, when I chose, to bend realism toward the hallucinatory." Richard de Bas cream wove paper was used for the book, and occasional additions of hinged paper inserts vary the rhythm of the pages. *Essential Workers*, in its presentation box, is 14 inches tall x 11 1/4 inches wide x 2 inches thick. The book's 31 loose pages are held in a red St. Armand paper folder; the presentation box is covered in a silky white fabric with a white, Rives BFK paper interior. The artist painted a Red Cross emblem (adopted in 1864) on the cover inset. In fine condition. **\$4,500**



Covid-19

88. [MIDNIGHT MOON PRESS]

Burrell, Ginger, book artist

THE END OF THE HANDSHAKE

Morgan Hill, CA: Midnight Moon Press, 2020-2023. Number 6 of 23 copies signed by the book artist. This is another timely artist's book from Ginger Burrell. Ginger's primary medium is artists' books. Her work includes photography, monotype and composite imagery and explores a range of topics from the personal, to the political, to the universal. She has exhibited nationally and internationally and her books are held in many private and public collections. She says about this book:

"The Covid-19 pandemic made us re-think so many of our behaviors: grocery shopping, in-person offices, public transit. But most of all, the pandemic changed the way we greet and comfort one another. Handshakes became nods, or salutes, hugs became crossed arms over our chests or hands matched - touching through glass. Kisses were often mask-to-mask or not at all. Even with the Covid-19 pandemic officially 'over,' most of us still ask before greeting in any manner that involves close proximity. Gone are the days when we automatically extend a hand to shake or open our arms to hug. Will this be generational? Is it a fundamental change to our social construct? *The End of the Handshake* documents the many different kinds of greetings we've tried and adapted to replace traditional ways of touching, of affection, and of social bonding."

The book demonstrates the various ways people greeted each other during the pandemic through a series of 10 photographs of two people in masks. This is an accordion structure bound in black cloth covered boards. A round white label on the cover has the title and an image of a handshake. Archival inkjet printing on Epson Premium Presentation using Birch Std. font. The original photographs were taken by the artist. The book is presented in a re-sealable Biohazard bag. In fine condition. Measures 4.5 x 6.25 inches. Unpaginated [15 pages] **\$300**



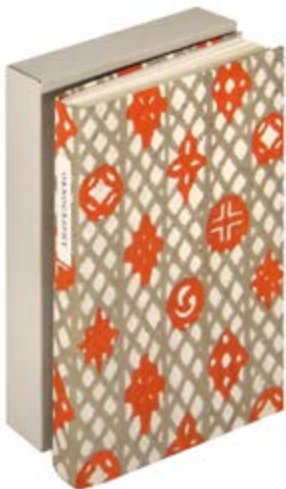
Subjugation of Women

89. [MOB OF TWO]
Sara Press and Tiana Krähn
AN ARRANGEMENT

Sebastopol and Penngrove, CA: MOB of Two, 2024. Number 12 of 20 copies. Trollop, slut, floozy, strumpet. The book artists' write: "These epithets describe a woman who trades on her charms. Missus, girlfriend, beloved, betrothed. These might also describe a woman who trades on her charms. Many sexual relationships have a transactional element, regardless of whether true feeling is present. Financial support is just

one of the needs that can be met in such an exchange. Where does one draw the line between what is criminal and what is celebrated? Why does a contract for permanency elevate the arrangement? This book presents a series of portraits on increasingly shabby walls. Reduction prints, sequence and carefully chosen titles point out language's power to confer respectability. Once named, a relationship takes its position on the spectrum of morality. We reject the stigma placed on women outside of marriage who choose to use their own bodies as currency. We acknowledge the many different circumstances in which one might encounter or offer Love for Sale."

Bound in burgundy cloth with velvet floral pattern and black suede spine. Printed with letterpress, monotype, and linoleum reduction prints. Includes inserted giclee prints of eleven original paintings. In fine condition. Size: 5.5 x 9.5 inches. **\$1,800**



90. Moody, Sarah, book artist
ORNOGRAPHY

New York: Studio of Russell Maret, 2023. Number 28 of 100 possible copies, signed and numbered by the book artist. Sarah Moody has worked as an apprentice in the studio of Russell Maret since 2020. Although she has been the primary printer on several of Russell's most recent publications, this is the first where Sarah has taken the lead in producing a book in his studio. With *Ornography*, Sarah has designed, set, printed, and bound a book and has made all of the primary design decisions.

The result is this charming and beautifully produced small work. In an accompanying prospectus, Russell writes that although he had accumulated a diverse collection of printer's ornaments and flowers, he had never used most of them. However, when he read the lines from a sonnet by Wilder

Bentley: "Art's perverts and subverters are a blight on all the arts, like printers that hoard flowers yet never use them," it inspired him to have Sarah use his ornaments, dingbats, and fleurons to create this little book.

Bound in antique Japanese katazome paper with an orange and gray design. Printed on 145gm wove paper from the now-defunct Zerkall papermill in Garamond type. The striking ornaments are sharply printed in black. Housed in an archival gray paper slipcase. In fine condition. Measures 3.75 x 5.25 inches. Unpaginated [56 pages]. **\$250**



SUZANNE MOORE

Suzanne Moore is a painter, printmaker and lettering artist, whose eclectic interests meld in the diversity of her artists' books. She weaves word and painted image with form, content and structure into spaces that invite the reader to engage, examine and inquire. Her books blend abstract and representational imagery, rich color and surface treatments with textual content and contemporary lettering to create work that obscures the line between word and image, legibility and abstraction. Suzanne's work is exhibited widely, and her books have been acquired for private and public collections in the U.S. and Europe. Among them are the Pierpont Morgan Library, The Library of Congress and the rare book collections of Smith College, Wellesley College, Harvard University, Princeton, Yale, Columbia University, and the University of Washington. She speaks about her work and teaches in the US and abroad on contemporary manuscript book design, conceptual ideas in book design, and on the painting and collage techniques. She is one of three Americans on the team who created contemporary interpretive illuminations (2001-11) for the St. John's Bible, the Wales-based project led by Donald Jackson. Commissioned by the Abbey at St. John's University in Collegeville, Minnesota, this is the first hand written and illuminated Bible created in 500 years.

Exploration of the Letter "Q" - through history to modern politics

91. Moore, Suzanne and Friends

RESCUING Q. QUANDARIES AND QUERIES

Tucson, AZ: Suzanne Moore, 2024. Variant edition of 26 copies, numbered A to Z, of which this is Letter B. In preparation for creating this book, questions were composed by the artist and offered by friends and family. The questions were of existence, passion and playful curiosity. Answers were supplied by Suzanne, her friends, relatives, and even Kermit the Frog. According to the artist: "This exploration in text and imagery presents some of the endless possibilities of how Q variations - and accompanying questions - are distinct - colorful, or "black and white," playful or more controlled, tiny or expansive - varying widely - as do human personalities and varying viewpoints.



I began this edition in 2001, imagining it as a way to explore printmaking techniques as I considered the possibilities designing this singular letter - Q. I made a series of manuscripts (2008, ongoing), using excerpts of Rilke's *Letters to a Young Poet*. Rilke's words of advice and cautions, among them: to be attentive to nature, and to 'live the questions,' reflect the potential of opening mind and soul to 'live everything now,' and to the power of inquiry.



The hijacking of the letter Q for the darkest social and political purposes made me reconsider my work to explore this quirky and curious 17th letter of the alphabet, building on the manuscripts that led to this edition. As the effects of Q-anon shake the American psyche, politics and society and it seemed like NOW was the time to make these books, with the text now composed of all manner of questions, by me, and contributed by colleagues, friends and family.

Rescuing Q is part of my focus on reclaiming Q for all the best purposes - to extol Q, as a key to Latin-rooted words of inquiry and the search, inspiring sincere questions with an open mind, and exploring myriad answers, and providing an antidote to the How does sincere questioning inspire and generate deeper conversation, and how do we initiate conversations from common ground, to enquire



more deeply, consider new options, and invent new commonly beneficial solutions?"

Designed and created by Suzanne Moore with her original paintings, prints, collage, deep-etch embossing, gilding, and hand coloring in pencil and gouache. Letterpress printed with polymer plates created from



Above: Original art unique to this copy

drawings by Moore and solar plates by Sandy Tilcock at Lone Goose Press, with collaborative typography (including the questions) letterpress printed by Jessica Spring at the Springtide Press. Bound in black Cave Paper by Don Glaister. Each book includes a unique monoprint or painting in a paper folder that matches the binding of the book. Housed in a black cloth covered box with paper title label to spine. In fine condition. **\$3,800**

Climate Crisis - film included

92. [MOVING PARTS PRESS]

Rice, Felicia, book artist and printer; Theresa Whitehill, poet; Inge Bruggeman, preface to *The Heavy Lifting Companion*

HEAVY LIFTING

Mendocino CA: Moving Parts Press, 2022. Number 37 of 60 copies, signed by the book artist, the poet, and the binder, Craig Jensen. There were 48 copies of the standard edition and 12 copies of the deluxe edition. The books are accompanied by a digitally produced book *The Heavy Lifting Companion*, and the film "On Heavy Lifting", all housed in a clamshell book box. Every book in the two editions is accompanied by the film, "On Heavy Lifting" on an SD card, but the deluxe edition also includes a second clamshell box that holds a laser cut printing plate and a digital viewer loaded with the film and eight other shorts.



This magnificent bookwork from

Felicia Rice and Theresa Whitehill is a complex production that conveys the important messages that the artist and poet created from their collaboration. From the press website: "*Heavy Lifting* is a fierce work that names the darkness in the belief that the first stage of recovery from grief is acknowledgment, and that the precursor to action can be anger. It is a response to a call sounded by artist/educator Paul Soulellis in 2021: 'Publishing has always been political, but



has it ever felt as urgent as it does right now in the global distress and intersecting crises of the past year? There's a desperate need for new language to express publishing's renewed urgency and importance. ...let's turn away from old, legacy publishing models towards something new: an ethics, craft, and politics of urgent making."

The genesis for this project sadly was a devastating megafire in August 2020 that destroyed almost one thousand structures in Santa Cruz, where Rice had lived and worked for fifty years. The fire took her home, her letterpress shop and an entire inventory of artists' books. She and her husband were able to relocate to her family home in Mendocino to try to start over. She fought back by starting work on a new book project that addressed the personal crisis of losing her home and shop to fire, but also what she termed the collective crises experienced during this time - Covid, climate change, racial injustice, the threat of totalitarianism, and immigration among them. Her collaboration with her friend and colleague Whitehill began after the poet sent her a poem that Rice knew she could use as the driving force for the new book. Whitehill subsequently composed fourteen deeply emotional poems for their now joint project. Ultimately this project grew into much more than an edition of sixty artist's books. Rice and Whitehill developed a commercially printed companion book, an experimental video, and a listening tour throughout northern California. (Rice and Whitehill were interviewed and wrote in detail about their collaboration and its broad influence and effects in the *Mendocino Real Estate Magazine* issued in January 2023. It is available on the website: <https://realestatemendocino.com>).

This is an accordion-fold book and clamshell book box covered in Brillianta book cloth by Craig Jensen of BookLab II. Typeset in Stempel Garamond and Faster One types and printed from laser cut and photopolymer plates on Arches Watercolor paper. Images were created by Rice and printed from laser cut wood plates made by Rice and photopolymer plates made by The Artichoke Press. In fine condition. The book is comprised of two nested accordion-fold panels: Panel 1 "Birds": 10 x 14.5 x 80 inches and Panel 2 "Crises": 10 x 12.5 x 100 inches; Book: 10 x 14.5 x .75 inches; Clamshell Case: 11 x 15.625 x 1.625 inches. **\$2,700**



93. Orozco, Olga, poet; Catalina Chervin, artist; Melanie Nicholson, translator; Patricio Gatti, printer; Mariana Pariani, graphic designer
SOL NEGRO | BLACK SUN: CATALINA CHERVIN

Buenos Aires: LIBRO UNICO, 2022. Number 10 of 10 copies, numbered and signed by the artist. From the prologue about this work: "Orozco's verses force us to acknowledge the stubbornness that stirs us to create ambiguities in our many facades, eager to hide what has torn us apart or to show off what makes us proud. To our delight, Catalina Chervin and Melanie Nicholson have added several elements to Orozco's original potion: the former with her drawings and the latter with her translation. Together, they show us that those moments of darkness, such as an eclipse or black sun, confinement or the pandemic, push us to reckon with the true skin we live in, the one we tirelessly and unyieldingly use in the construction of our countless identities."



The prologue is on handmade paper made by Vicky and Pablo Sigwald at Molino del Manzano's Mill and illustrated with two giclée reproductions of the drawings using archival-quality pigment inks. Letterpress printed at Imprenta Ideal by Patricio Gatti. Most of the copies in this series have been hand bound in unique bindings by Sol Rébora; however, this copy is unbound and is issued in sheets. The leaves are in the original handmade paper wrapper with a blind stamped circle design to front panel. Text in Spanish and English. Housed in a brown paper case with paper label to spine panel. In fine condition. Size: 8.5 x 12 inches. Unpaginated. [24 pages.] **\$550**

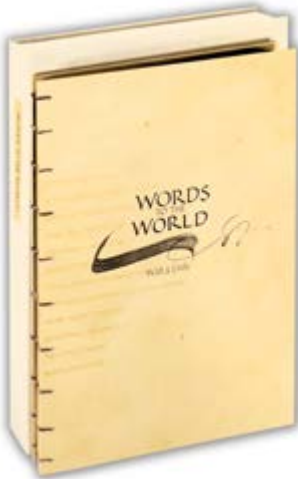
JAN OWEN

On her website Jan states: "I was born in New York City, grew up in Hastings-on-Hudson, New York and loved to draw and read as a child. Now I live in Belfast on the coast of Maine with long winters to write and beautiful summers. I walk to the beach to watch the sunrise and the tide come in. My day begins with brushstrokes to music, on to lettering and then to the words. My first books were long, hanging accordion fold books, large pieces that could be seen all at once and then folded away. I played string bass with a symphony orchestra for many years and the music always kept moving forward. I wanted my art to be still and include brush strokes and layers of words all visible at once. Amanda Degener of Cave Paper gave me a large, already bound book of her walnut paper which forced me to think about progression and it became *Requiem*. Now I like planning the pacing and arrangement of pages, words and images."

Tribute to Walt Whitman and Emily Dickinson

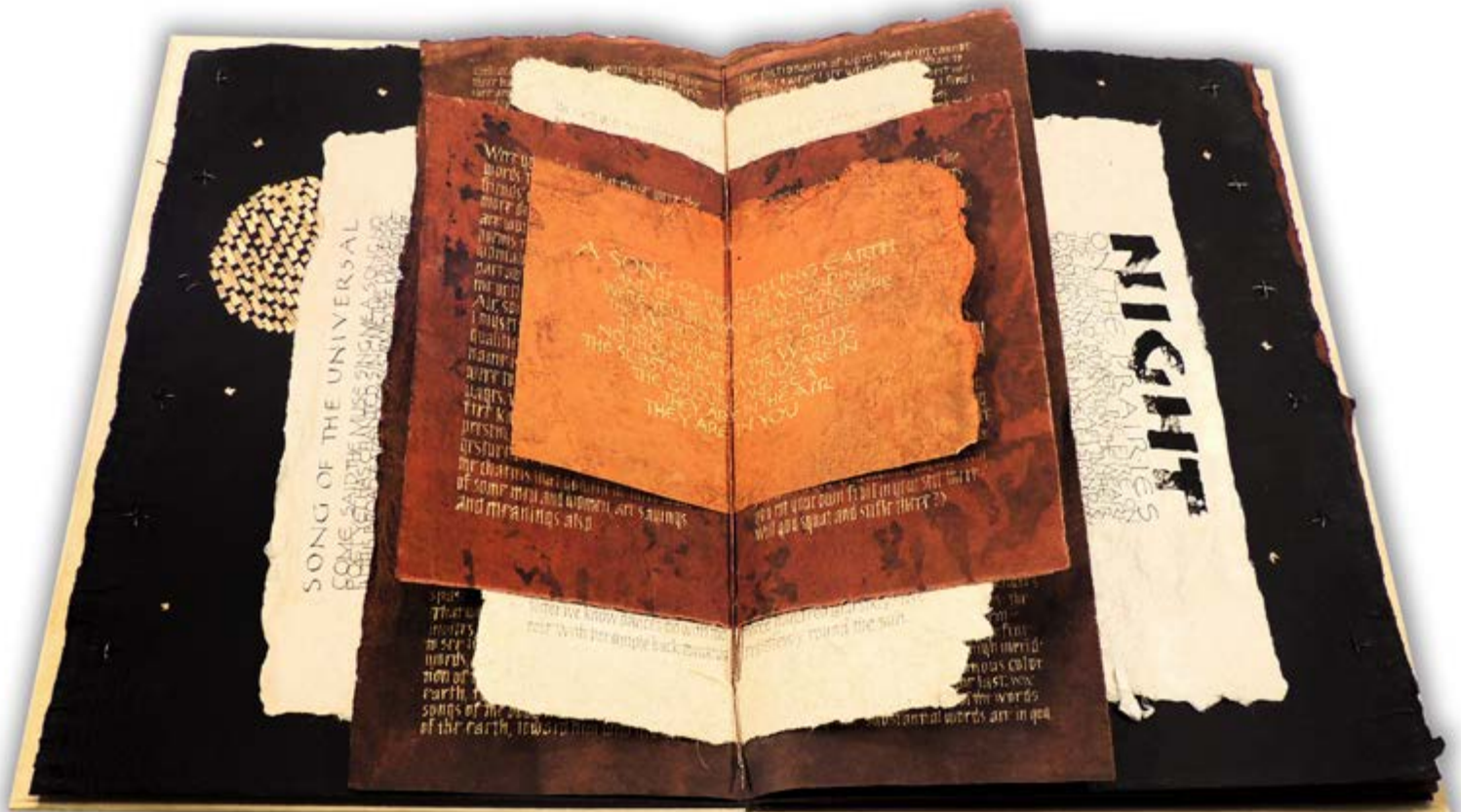
94. Owen, Jan

WORDS TO THE WORLD WALT & EMILY



Belfast, ME: Jan Owen Art, 2024. A splendid unique book by the celebrated calligrapher, Jan Owen and signed by her. About this marvelous work Jan writes "I was inspired that both Walt Whitman and Emily Dickinson lived during the Civil War in a divided US like now, and still wrote about nature and the universe." The complex and beautiful production that resulted is a masterly tribute to two of America's most important poets. Their words are interwoven through out, sometimes as an entire poem, and at other times a few lines or stanzas. They are written in Jan's exquisite calligraphy on paper of various sizes and colors, with calligraphic designs and small gilt metal bolt ornaments. Jan has also inserted several small translucent papers with charming personal notes to one or both poets. In her first note she says "Dear Walt and Emily,

I love your words but I've kept you in separate pockets - big full-voiced Walt in one and quiet yet vast Emily in another. I take you out depending on my day." In another she asks Walt "of what would you sing today?" And to Emily: "Your poems - mostly short - are not simple."

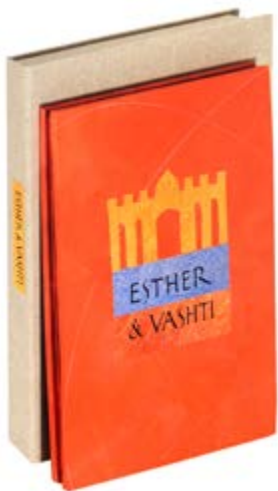


The book is bound in cream colored paper boards with the title in black, and light orange titles of several poems are listed along the left edge of the front cover. In a Coptic binding sewn with brown thread. The pages are in three signatures with inserts and wraps in each. The text is hand lettered in ink and acrylic on handmade papers by Cave Paper, Hark Handmade Paper, FairChild Paper, and others from unknown sources. Painted and woven Tyvek. The book is accompanied by two printed copies of the text, one on a cream paper cover. All are housed in a white cloth covered box with a yellow title label affixed to both the front cover and spine. With four black thread ties. In very fine condition. Measures 11 x 14.5 inches. Box is 12 x 15.25 inches. Unpaginated. **\$4,750**



Women from the Hebrew Bible

95. Owen, Jan, book artist and calligrapher
ESTHER & VASHTI



Belfast, ME: Jan Owen Art, 2022. A charming unique book by the celebrated calligrapher, Jan Owen. Jan writes of this book: “*Esther & Vashti* was made for a book arts exhibit about women in the Hebrew Bible at the Maine Jewish Museum in Portland. I was given a children’s version of the Purim story and then read the Bible story. It made me think of my Sunday school days being told modified Bible stories and the joy in coloring Joseph’s coat of many colors. I made bright patterned paste papers to collage and hand lettered the text. While Esther is the Purim star, Vashti was powerful in saying ‘No!’ to the king so I gave them equal space. The back has collaged weapons for the adult version.” Esther and Vashti emerge as clear foils to each other in the Purim story. Vashti is headstrong and assertive, which she is heavily punished for, while Esther is docile and submissive — the perfect queen. She dutifully obeys the commands of Mordecai and Ahasuerus, the two men in her life, until their conflicting expectations are at odds with each other and the jeopardy of her freedom demands action. However, Esther acts with care in her own measured way, saving the Jewish people while remaining in good graces with the king [from the “Harvard Crimson” March, 2023].

This is an accordion fold book with red paper covered binders board covers, with a multi-colored title label. Jan’s exuberant collaged figures illustrate the hand-written text. Acrylic, sumi and walnut inks on paper were used. Housed in a light gray drop spine clamshell box. In fine condition. Measures 7.5 x 10.5 inches closed, 10.5 x 42.25 inches open. Unpaginated [4 pages]. **\$1,500**





96. Owen, Jan
ILLUMINATED NIGHT

Belfast, ME: Jan Owen Art, 2023. A splendid unique book by the celebrated calligrapher, Jan Owen and signed by her. This impressive work by Jan is both mysterious and meditative. She writes about it: "*Illuminated Night* began with dark indigo handmade paper. The paper has a depth and mystery to it and made me think of quiet darkness like a library at night and being surrounded by voices from silent books. We cannot see the words but know they are there in a book that is waiting to be opened. It is a different feeling than looking at my closed computer with more information stored inside. A book is tactile like the indigo paper and the words handwritten. I made *Illuminated Night* to be viewed as one open spread with layers of paper and translucent polyester, words hidden and revealed along with the glow of binary code like our illuminated screens. Paper, color and words transformed into a night library." She offers quotes from Frost, Rumi, Rilke,

Whitman, and Forster among others that evoke the meaning of darkness and the experience of reading.

The book's beautiful papers are in various shades of blue. Jan's exquisite calligraphy is written in gilt and black inks, and the pages are also decorated with gilt ornaments. Hand lettered in ink and acrylic on 6 sheets of Hark! handmade paper, indigo dyed paper and Hollytex polyester. Linen thread was used to sew the book. The book is covered a blue and white tissue paper. It is housed in a cream cloth covered portfolio case. The work is accompanied by two sheets of paper with the texts of the quotes. In fine condition. Measures 19 x 21.5 inches when open. **\$4,500**



97. Owen, Jan, poem, book artist and calligrapher; Christopher Marlowe, Sir Walter Raleigh
MY LOVE

Belfast, ME: Jan Owen, 2024. A lovely unique work from renowned calligrapher Jan Owen that celebrates love and connection. Signed and dated by her. Jan writes about this book: "*My Love* features Marlowe's, "The Passionate Shepherd to His Love," Raleigh's later response, "The Nymph's Reply," and I wrote an updated, "Hey" about modern love, social media and new customs. This was fun to make. The papers were made by Kate FairChild. She and I took paper making classes at Haystack on Deer Isle, Maine. Working on the back deck of the graphics studio, her bright, funky papers sometimes got sprinkled with spruce needles and raindrops. She gave me her paper when she moved and for years I had no idea what to do with it. Now I love the challenge of the wrinkles and especially her colors.

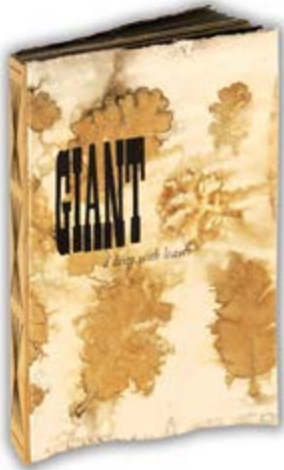
This beautifully crafted book with the three poems about love by Christopher Marlowe, Sir Walter Raleigh, and by Jan Owen herself. The stanzas of the poems were each hand written in Jan's elegant calligraphy along with small illustrations on the FairChild handmade paper in various colors as described by Jan above. Created using gouache and acrylic. The pages are in a coptic binding using colorful linen thread, with vivid decorated boards and title on front cover. A separate pamphlet also in handmade paper covers has the texts of the three poems. There is a separate printing of the poems without covers. All three are housed in a clamshell case covered in cream cloth with a multicolored title label to front cover and to the spine and thin tie of woven string. In fine condition. Measures 8.5 x 5.5 x .75 inches. Unpaginated [48 pages]. **\$1,800**



PIE IN THE SKY PRESS

Rebecca Chamlee is a book artist, printer, writer, and bookbinder who has published innovatively designed, letterpress printed, limited-edition fine press, and artist's books under the imprint of Pie In The Sky Press since 1986. Her work is in prominent special and private collections throughout the U.S. and has been exhibited widely. As a self-taught naturalist and citizen scientist, Rebecca's artist's books examine the intersection of her artistic and scientific interests by collecting and cataloging the natural world. Rebecca retired in 2023 as an associate professor at Otis College of Art and Design where she taught bookbinding, letterpress printing, and artist's book classes and headed the Book Arts minor program for over 20 years [from the artist's website].

Homage to an Oak Tree



98. [PIE IN THE SKY PRESS]
Chamlee, Rebecca, book artist and author
GIANT: A DEITY WITH LEAVES

Simi Valley, CA: Pie in the Sky Press, 2019. Number 34 of 50 copies signed and numbered by the book artist. This work is a beautiful and moving tribute to a massive oak tree that Chamlee loved and admired. She describes it: "A towering native oak has stood in a nearby wildland park for over 400 years. This is the story of how the ancient tree became a cherished presence in the life of the artist; a source of wonder, mystery and connection to the natural world." In her text she writes: "The natural landscape of California was once alive with native oaks....Most impressive of all is the massive Valley oak - reaching heights of more than 100 feet with trunks measuring over seven feet in diameter. Mature specimens have been known to live over 600 years." She visited her special Valley oak for more than twenty years, observing its seasonal changes and growth.

This exquisitely conceived book in homage to this oak is adorned throughout with print and photographic images of leaves, silhouettes of trees, and beautifully printed text. The letterpress printing was done on the Vandercook Universal III power press using Centaur and Arrighi type, cast by M & H Type Foundry and Swamp Press, wood French Clarendon and photo polymer plates on Zerkall Book Wove, handmade Kitakata and Korean Hanji papers. The botanical pages are contact prints on Strathmore Aquarius II watercolor paper. The longstitch binding, sewn with hand-dyed Kinglet Cottage linen thread through a white oak spine, has a cover of contact printed and dyed handmade Indigo watercolor paper with images of leaves. Housed in a protective blue stiff paper box with title label on cover. In fine condition. Measures 7.75 x 11.25 x .75 inches. Unpaginated [64 pages]. **\$850**



99. [PIE IN THE SKY PRESS]
Chamlee, Rebecca, book artist and author
WHERE STUCCO MEETS CHAPARRAL

Simi Valley, CA: Pie in the Sky Press, 2014. Number 15 of 25 copies of the regular edition, signed and numbered by the book artist. There was also a special edition numbered 26-60 and a deluxe edition lettered A-J. She wrote at the time of this book's creation: "Like the self-taught naturalists of the Victorian era, my recent work examines the intersection of my artistic and scientific interests by collecting and cataloging the natural world. I am inspired to record, interpret and celebrate nature. My new letterpress printed artist book project records and observes the natural world around me. *Where Stucco meets Chaparral* examines the native flora found on the trails though the sandstone formations, chaparral



and oak woodlands that surround my home in an arid inland valley in Southern California and my personal connection to the landscape. *Where Stucco meets Chaparral* examines seven indigenous plants through botanical data, personal knowledge, natural history and observations acquired during the many years of daily walking meditation on my cherished trails. Detailed images of the plant specimens printed in multiple colors in tight registration through their seasonal life cycles accompany more impressionist representations of the environmental context where they prevail.”

Where Stucco meets Chaparral is entirely letterpress printed using handset metal and wood type, hand cut Gomuban relief plates and photopolymer plates. The type is handset California Old Style cast by M&H Typefounders and Gothic XX Condensed wood type. This regular edition is printed on Somerset Book Wove cotton mouldmade paper and is in a French simplified binding with printed abaca-covered boards. The green covers have darker green and brown tree and plant abstract designs. The spine is brown cloth. There is no titling to the covers or spine. Housed in a protective stiff blue paper clamshell box with white title label to front cover. In fine condition. Measures 6 x 9 x 1 inches. Unpaginated [104 pages]. **\$600**



Covid - Isolation and Avian Visitors

100. [PIE IN THE SKY PRESS]

Chamlee, Rebecca, book artist

DREAMS OF FLIGHT, THE NESTING SEASON

Simi Valley, CA: Pie in the Sky Press, 2022. Number 16 of 30 copies, signed and numbered by the book artist. Chamlee writes about her book: “During the long months of isolation in 2020 and 2021, I began documenting the many birds that came to my backyard feeders and noted their unique behaviors. With a telephoto lens, I was able to record detailed and intimate images of my avian visitors. As often happens, the passion I felt for the birds grew into the idea for an artist’s book. *Dreams of Flight, The Nesting Season* is an interconnected story of three different species of birds that nested in my suburban yard during the spring nesting seasons of 2020–21. The book was created entirely at home. Printed in the colors of the birds on the Vandercook

Universal III power press in the living room studio using Deepdene and 20th Century type with assorted wood type from the Pie in the Sky Press collection. The original images were captured through the window over the press with a Nikkor 200-500mm f5.6 lens mounted on a Nikon D850 camera and printed with photo polymer plates made by Boxcar Press.”

The blue binding with an abstract gilt image of a bird’s wing is a flutter book structure, a type of accordion where the fore-edges of the pages are pasted together but the spine is not. A tan cloth magnetic spine supports the backbone of the book and can be removed for reading and display. Printed on cotton cloud paper that was handmade to order by Tom Balbo. The endsheets are Hahnemühle Bugra. The text paper is Wa-Mix Kozo and Clairefontaine Simili Japon with sewn-in wings of cloud paper and colored Bugra to match the birds. The book is housed in a blue bookcloth-covered clamshell box and includes a suite of three prints printed in four colors on 320gsm Izumi paper, enclosed in a handmade St. Armand Papeterie blue paper folder. The box is housed in a protective blue stiff paper clamshell box with a slightly smudged title label on the cover. In fine condition. Measures 6 x 10 x .75 inches. Box measures 8.75 x 10.75 x 1.5 inches. Unpaginated [24 pages]. **\$1,250**



Fairy Tale - Told Through Tunnel Books Includes digital animations and player

101. Petit, Marianne R.

PRINCE LINDWORM

New York: Marianne R. Petit, 2024. One of 10 copies. A set of 28 tunnel books following the Danish Folk Tale, Prince Lindworm, with corresponding text printed on the backs of each book. In the tale of Prince Lindworm a queen births twins - one in the form of a lindworm and the other as a perfect human boy. Prince Lindworm demands to be wed, but all of the maidens presented to him are horrified by his appearance, so he devours them. Finally, a shepherd's daughter tricks him into shedding his skin repeatedly until at last his human form is revealed.

In addition to the 28 tunnel books, this magical collection includes a video player with a pre-loaded 14-minute digital animation featuring the sound and music of Michael Lawson. Digital archival prints on Moab Bright White Paper. Each tunnel book is 6 x 7.675 x 1 inches (when open). All 28 books as well as the video player and a charger are housed inside a box. In fine condition.

Marianne R. Petit is an artist and educator whose work explores fairy tales, the body, graphic and narrative medicine, as well as collective storytelling practices through mechanical books that combine animation and paper craft. Her interests are in combining technology, traditional book arts, and sequential storytelling to create new forms of narrative for the 21st century. Her movable books can be found in many museum, library, and university collections including the San Francisco Museum of Modern Art, the British Library, Children's Literature library of the Staatsbibliothek zu Berlin, Boston Public Library, Cooper-Hewitt Museum, and Harvard Medical School, as well as many private collections. **\$2,000**



Experiencing Last Times

102. Plimpton, Sarah, book artist

LAST TIMES

New York: Sarah Plimpton, 2022. Number 5 of 8 copies signed and numbered by the book artist. Sarah Plimpton was born in New York City and divides her time between New York and France. She works in several media; oil painting, printmaking, and artists' books; and she is also a poet. Her books are in such collections as The Museum of Fine Arts, Boston, The New York Public Library, The Morgan Library, and the Metropolitan Museum of Art.

This elegant book offers the text of a lovely short poem written by Plimpton. It is an evocative work that captures the essence of experiencing last times. The work comprises five signatures that are housed in a light gray paper folder with the title and author printed in gilt on its cover. The folder is in turn housed in a green cloth

clamshell box with the title and author printed in gilt on black spine. The book was set in Sabon type and printed on Somerset paper. The book was written and illustrated by Plimpton in 2022 and proofed at the Manhattan Graphics Center (this is the last book to be produced by her at this graphics center). The black and white aquatints were printed by Peter Pettengill at Wingate Studio in Hinsdale, New Hampshire. The text was printed by Brad Ewing at The Grenfell Press, New York. The books were bound by noted bookbinder Claudia Cohen of Seattle. The book is accompanied by a small sheet of paper printed with the poem's text. In fine condition. Measures 9 x 12 inches. Unpaginated. **\$950**



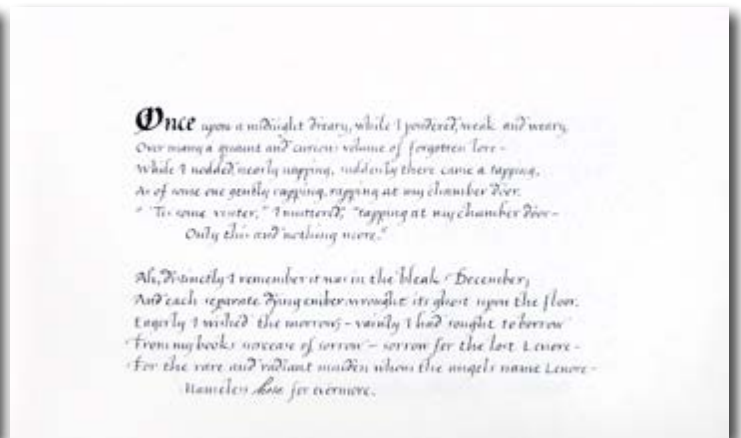


103. Poe, Edgar Allan; Maryanne Grebenstein, book artist and calligrapher

THE RAVEN

Marblehead, MA: Maryanne Grebenstein, 2023. Number 3 of 20 copies signed and dated by the book artist. Maryanne Grebenstein is a professional calligrapher and owner of The Abbey Studio in Marblehead, MA. She studied under Sheila Waters, Jeanyee Wong, Robert Boyajian and other notable calligraphers. She teaches workshops in calligraphy, manuscript gilding, and layout in her Marblehead studio/shop. She is a former teacher at North Bennet Street School, and a former Adjunct Professor at Massachusetts College of Art.

This beautiful work is an exact facsimile of a unique manuscript that was designed, lettered, and illustrated by Grebenstein in 2022, that is now part of the book collection of the Philadelphia Free Library. This oblong shaped book is bound in half black leather with red and black marbled paper covers. The lettering style is an Italic variation, with a Gothic initial capital to begin the text. The original manuscript was done with Soennecken broad-edged nibs, and the ink was Higgins Eternal, with an image of a raven drawn by Grebenstein. This facsimile is printed on Strathmore eggshell natural white paper. In fine condition. Measures 8 x 11.5 inches. Unpaginated [9 pages] **\$1,800**



Bison Extermination in Pennsylvania

**104. [ROCINANTE PRESS]
Wilson, Michelle, book artist**

BISON TIME

Oakland, CA: Rocinante Press, 2022. Number 8 of 10 copies signed and numbered by the book artist. Michelle Wilson is an interdisciplinary thinker, whose work involves papermaking, printmaking, book arts, installation, and social practice. Her practice includes frequent collaborations with other artists; in particular her ongoing collaboration with Anne Beck as the Rhinoceros Project. In her artist's statement she writes: "My work takes the form of paper, installations, sculptures, prints, artist books, collages, and social practice interventions, all based



on handmade paper I make myself. This paper is typically from plants I grow myself, or invasive plants I harvest, for which my studio practice becomes a means of clearing habitat space for native ecology. Paper is traditionally considered a substrate; however, in my work the very fibers of its making transcend this to become signifier, content, documentation of history and place, and embodiments of site-specificity. My work addresses a changing world, and the complexities of meaning, sentiment, and consequences therein."

Bison Time is a musing on the history of buffalo (bison) in Pennsylvania and their extermination there. The book reflects on material metaphors and how what is lost is remembered. This work was made entirely by

hand in the unseeded occupied Ohlone territory of Huichin, now known as Oakland, California. The papers in this book are handmade in the Western tradition from a mixture of cotton and abaca with watermarks cut by hand. Papers were printed with hand carved linoleum blocks and photopolymer plates. To create this inventive and impassioned book, Wilson used watermarks to illustrate each of the figures that accompany the text that document the history and extinction of bison in Pennsylvania. The work comprises eight loose pages, each with a framed watermark with an image of a bison. The pages are housed in a clamshell box. The clamshell box is covered in handmade paper dyed with walnuts by the artist to resemble buffalo hide. A white paper illustration of the head of a bison is affixed to the front cover. In fine condition. Measures 10 x 13 inches. **\$1,000**

Railroad Photography in Mexico

105. Rose, Thomas; Steven Albahari

COAL, SMOKE & STEAM: TED ROSE MEXICO 1960/1961

Minneapolis: Thomas Rose Studio, 2023. Number 12 of 20 copies signed and numbered by Thomas Rose. Also signed by Steven Albahari, artist and photographer who wrote the text with Thomas and a poem for Ted Rose that is a preface to the text. This is a stunning book that Thomas Rose has created as homage to the spectacular railroad photography done by his brother Ted in the early 1960s. Thomas writes in his author's notes: "Because the railroad images were the oeuvre and focus in much of Ted's work, his works appeal to that genre. Ted's interests as I mention in this book have more to do with the transition of technology and the post war industrial landscape. The historical aspect of the book is with the photographs from 1960-61 and the sell-off these [iconic] steam engines to Mexico."



In an author's note on a separate sheet of paper that accompanies the book, Thomas writes: "[the book] considers a series of 21 photographs shot by the visual artist Ted Rose (1940-2002) between 1960 and 1961 in Central Mexico as he sought out the last working steam locomotives - many sold to Mexico when U.S. companies transitioned to diesel.....As I structured the form of the book around the sublime in Rose's night photographs I chose to highlight those with the greatest density of black, with emphasis on the blur of smoke and steam."

Thomas continues: The basic framework [of this production] is the clamshell box, and inside its front cover is an image of coal. The book is housed in the box that accompanies the unbound photographic images. This is the book of text that includes Thomas's foreword essay on Ted's life, a poem by Steven Albahari, a preface to the photographs with text from Ted's daughter Molly and a piece by Curtis L Carter that considers Ted's photography, acknowledgements, an epilogue, the colophon, and an index of the images. The 21 images are under the book; these are numbered but unbound. The numbering of the images is related to Ted's age (21) at the time when the images were taken on one of his many sojourns to Mexico and into Guatemala; under the photographs is the image of steam. In fine condition. The book is 14.5 x 16.5 x 1.75, inches. It opens horizontally. The cover is black Japanese rayon / cotton, with Japanese black silk inside. The book weighs approx. 11 pounds. **\$3,000**



SALT POINT PRESS

Salt Point Press is the imprint of Gail Wight. Her handmade books focus on the resilient yet precarious flora and fauna that live at the edge of the Pacific Ocean in the southern territories of the Pacific Northwest. Wight explores hybrid practices combining new mediums and technologies with the traditional craft of bookbinding. Wight works in experimental media focusing on issues of biology, the history of scientific theory and technology. She is a Professor Emerita at Stanford University, where she served as Director of Experimental Media Arts and Graduate Studies in Art Practice.



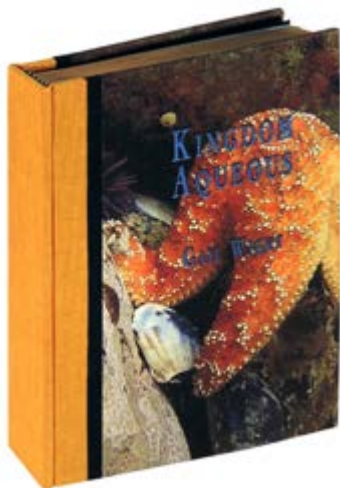
106. [SALT POINT PRESS]
Wight, Gail, book artist; Melanie
L.J. Stiassny, introduction to
copepods

COPEPODILIA COLLECTANEA

Jenner, CA: Salt Point Press,
2022. Number 6 of 20 copies
signed and numbered by the
artist. *Copepodilia Collectanea*
presents an imaginary menagerie
of copepods – minuscule aquatic
crustaceans – created using
seaweed pressings. High resolution
pigment prints of the pressings



retain the textures and dimensionality of the original pressings. Each box contains a unique piece of seaweed from the Pacific coastline in northern California. The text by Melanie Stiassny, ichthyologist at the American Museum of Natural History, introduces the fundamentals of copepod life. The book is structured as an accordion and in a paper wrapper with multi-colored images of plants, with white title and artist name to front cover. It is housed in a sectioned clamshell box. The clamshell box is constructed of archival book board covered with pigment prints of plants on Moenkopi kozo, with a cream colored linen backstrip. The archival pigment prints are on Canson Infinity Aquarelle, and the letterpress pages at the beginning and end of the book are printed on Rives BFK with mulberry hinges. When opened, the entire book stretches to nearly 33 inches. In fine condition. The box measures 8 x 8 x 3 inches. Unpaginated [80 pages]. **\$1,800**



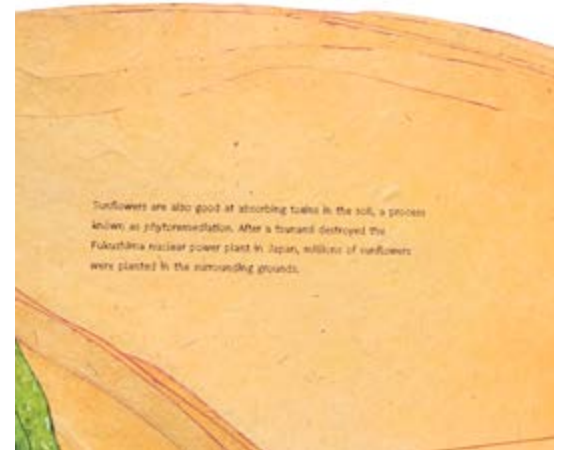
107. [SALT POINT PRESS]
Wight, Gail, book artist
KINGDOM AQUEOUS

Jenner, CA: Salt Point
Press, 2024. Number 5
of 24 copies signed and
numbered by the artist.
This striking book is
comprised of photographs
of wildlife in the tide pools
at Salt Point State Park in
northern California, taken



over a period of twelve years, *Kingdom Aqueous* is an ode to the brilliant and resilient creatures who live in this wild interstitial zone at the brink of the sixth mass extinction.

Printed full bleed, these images disclose the intense vibrancy and otherworldly architecture of life beneath these cold and stormy northern waters. The photographs have enlarged images that become abstractions. Its structure is in fact based on Kikuji Kawata's book *Chizu* (1965) with its rhythmic gatefolds and immersive photographic abstraction. *Kingdom Aqueous* is constructed of twelve doubled folios, each a gatefold. The full-bleed archival pigment prints are on Hiromi asuka papers. The book has handsewn headbands and gilding to the page edges. It is concertina bound in hardcover with vibrant images of starfish on the covers, with an orange cloth spine. Title and artist name on front cover in blue. A four page concertina fold is a separate 4-page pull-out that contains the colophon. In fine condition. Measures 5.25 x 7.5 x 1 inches. Unpaginated [104 pages]. **\$750**



Environmental Impact of Sunflowers

108. [SALT POINT PRESS]
Wight, Gail
HELIANTHUS

Jenner, CA: Salt Point Press, 2023. One of 12 copies, signed by the artist. A stunning movable book created from full color enlarged scans of each petal, sepal, and a single floret of a sunflower. The verso of each petal contains text on the evolution, physical attributes, and human engagements of the sunflower, culminating in a metaphorical anecdote related to climate change that is digitally printed on the verso of each petal. It is filled with interesting facts about the sunflower including: "Sunflowers are also good at absorbing toxins in the soil, a process known as phytoremediation. After a tsunami destroyed the Fukushima nuclear power plant in Japan, millions of sunflowers were planted in the surrounding grounds." Archival digital prints on BFK Rives backed with Lokta papers. 69 pages including 34 petals and 34 sepals relating to the Fibonacci sequence with one representative disc floret. The book is bound with a Chicago screw bolt and is housed in a tan cloth covered box lined along interior with digital prints of bark-paper. Leather and gilt title label to top lid of box. In fine condition. Size: 54 x 20 x 6 cm, closed; 106 cm diameter, open; 56 x 21 x 7 cm, box. **\$1,800**



109. *Satin, Claire Jeanine, book artist*
CORDONENS \$\$\$ BOOK

Dania Beach, FL: Claire Jeanine Satin, 2020. A unique artist's book from Claire Jeanine Satin, a well known book artist, sculptor and designer of public art installations. Satin'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 (CA), MOMA, and The Victoria and Albert Museum. 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.

This is one of a series of unique works by Satin. Each book is created with Cordenons paper, a fine paper that has been manufactured in Italy since 1630. This book uses a cream stock with various sized papers with images of past presidents and treasury officials as well as facsimiles of the five-dollar bill, green and gold ornaments, crystals, beads and monofilament to create precise and inventive designs on the cover and each page. A green label is attached to a dangling monofilament with the artist's name, book title, and date. In a silver cloth bag. In fine condition. Measures 7 x 5 inches. Unpaginated [10 pages]. **\$500**



CAROLYN SHATTUCK

Carolyn Shattuck is a noted printmaker, using monotype, dry point, painting, stencils and mixed media. In addition to her printmaking skills, Shattuck is architectural in the way she executes the intricate constructions for her artist's books, which highlight her interest in social and environmental causes. Her books have been collected by a number of special collections libraries at universities throughout the country.

Magic Star Book Structure

110. Shattuck, Carolyn, book artist

ABORIGINAL AUSTRALIAN ART

Rutland, VT: Carolyn Shattuck, 2016. Number 3 of 10 copies, signed by the book artist. This is a stunning work from well-known artist Carolyn Shattuck that uses the inventive magic star structure and includes origami figures resting on brightly patterned Art Nouveau style papers. This book explores the the experiences of Australia's indigenous people through images of their art and designs. The artist writes on inserts on the book's front and rear covers that the era called "The Great Australian Silence" was when indigenous people were absent from the national discourse...yet stress and anxiety remain today for the aboriginal people. She continues, "saying ancestral aboriginal people who have experienced the land have passed on through generations, traditions such as song, dance, painting and carving. From this history, the aboriginal people developed their responsibility as stewards of the land. They are a national culture." The book's pages show colorful images of aboriginal designs. The book's structure allow it to be viewed either as a codex or as a star structure by furling open the pages. Printed on black Hemptone and Red River paper with the design images affixed to each two page spread. In fine condition. Measures 5.25 x 5.25 inches. Unpaginated. **\$500**



Endangered African Lions and Painted Dogs

111. Shattuck, Carolyn, book artist

TROPHIED

Rutland, VT: Shattuck Studio, 2023. Number 6 of nine copies signed by the book artist. This is another inventive work from well-known artist Carolyn Shattuck that displays her skill in using various book structures to convey meaning and context in the books she creates.

Carolyn is passionate about revealing the fate of endangered wild animals that are sought and killed for the use of their bodies for medicinal purposes, for their body parts, or for hunting trophies. This artist's book calls attention to the peril of African lions and painted dogs. It joins her previously created books about imperiled elephants, rhinos, and pangolins. She writes in the book: "Lions are rapidly losing ground. Highly valued, they are often poached for their body parts which are then used in traditional medicinal remedies or their heads are mounted by trophy hunters as status symbols." She continues: "*Trophied* emphasizes the need to respond to this downward spiraling truth about the animals on our earth who are vulnerable."



This book utilizes an adapted accordion book structure to create a green environment where two brown adult lions and two cubs pop up when the book is opened. There is also an arbor where two painted dogs are standing. The book is bound in a green, felt-like paper with a paper title label to the front cover.

The covers are perched above the contents by four paper-covered blocks. The inside of the front cover has a paper page affixed that describes the predicament of African lions. The inside of the rear cover has a white paper volvelle affixed on a sheet of black and white paper. There is also a small page with information about the perils of painted dogs. The book is constructed with various papers including Lama Li, Epson, Mixed Media, and Hahnemühle Velour. The book is housed in a black paper covered slipcase with a yellow title label. In fine condition. The book measures 13 x 5 x 3.5 inches when closed. **\$900**

Vanity License Plates

112. Shattuck, Carolyn, book artist

DBL TRBL

Rutland, VT: Carolyn Shattuck, n.d.

The inspiration for this inventive book came from a bar in Key West where the walls were lined with license plates from all over the U.S. The combinations of symbols, letters, and numbers presented a word puzzle communicating in a unique language. This book is an open edition that is a "magic star" construction that allows the work to be opened to reveal the interior pages. In stiff black paper covers with title label and image of a Tennessee license plate with the letters DBL TRBL. Affixed to each folded page is an image of a different state license plate, all with vanity words instead of numbers. Printed on Red River paper and Hemptone from Paperworks. In fine condition. Measures 4 x 4 x 2 inches. **\$300**



Cyanotype Illustrations

113. Schiffman, Ellen, book artist

ENDLESS SONG

Weston, CT: Ellen Schiffman, 2024. A unique artist's book. Ellen Schiffman is an established and prolific multi-media visual artist who has created art for over 25 years. According to her artist's statement: "My inspiration is drawn from across cultures and time, with imagery from the man-made world as well as nature. Moments of vulnerability and transition interest me. My process is instinctual and serendipitous. I welcome chance surprises that arise from my dialog with materials. I work in silence, as a meditation, giving voice to the art through the use of repetitive elements, patterning and the purity of white. The pieces, organic and imperfect, speak of forces beyond our control such as the power of nature and the passage of time. There is perfection in the imperfection as wrought by these forces. Poised at a crossroad, the pieces are precarious yet powerful and strong. They are a metaphor for our

tenuous times – where the uncertainty of our world threatens destruction, while simultaneously offering the hope of change, resilience and survival."

This unique artist's book features ten of Ellen's beautiful cyanotype illustrations. She describes this printing technique as taking a camera-less photograph that is created by coating paper or fabric with a chemical emulsion, placing an object on the surface when the emulsion dries, and then placing it directly in the sun for a short time to develop. The final photo emerges as a rich Prussian blue imprint of the original image. By adding water and other substances to the paper before it is exposed, a wide range of dramatic color and fluid movement takes place throughout the development process. This unfolding is a serendipitous display which mimics the organic transitions in nature creates lovely images. Bound in a dark blue cloth folder style binding with titling to front cover and interior of the folder. Cover and the folder's interior sides have lovely and colorful designs. The interior cover also has a quote about nature by John Muir. There is also a brown paper cover to the concertina with the cyanotypes with a label describing the cyanotype technique.

The book is housed in a bright yellow custom box with the title and artist on a label affixed to the cover, along with another brightly decorative image affixed. A very handsome production in fine condition. Book measures 8.5 x 11 inches. Box is 9 x 12 inches. Unpaginated.

\$1,200



MARINA SORIA

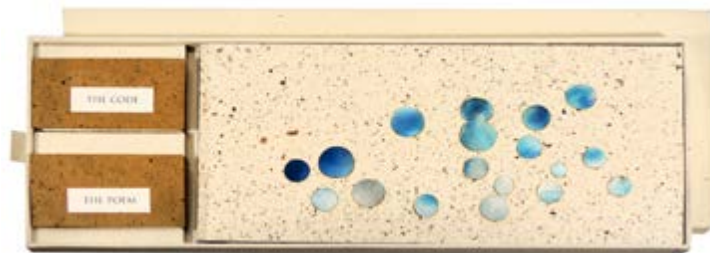
Born in Buenos Aires, Argentina, Marina Soria is a seasoned artist and educator with degrees in Fine Arts and Graphic Design. Not content to just immerse herself in learning calligraphy at international conferences and through courses with renowned calligraphers, she studied Eastern principles of beauty 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.

Inspired by Monet's Giverny

114. Soria, Marina

THE POND / EL ESTANQUE

Argentina: Marina Soria, 2022 - 2023. Number 4 of 20 variant copies. Part of a series inspired by Monet's gardens in Giverny. Each book represents a different season in the year and a different time of day, much like Monet's famous paintings of his gardens. This book is part of "Spring." Silkscreen printing of poetry on Canson and Fabriano green colored papers featuring a poem in Spanish by the artist written using an experimental alphabet. Handcolored with soft pastels and embellished with penciled script, which flows between the lily pads. Created from two folded papers that can be opened and rotated to create a pop-up pond scene with lily pads. Housed in a small box covered in green colored Ingres paper with paper title label to lid, created by Diego Ismael. English translation by the author is printed on a paper enclosure within the box. In fine condition. **\$425**



Chavin Culture of the Andes. To accompany her calligraphic poem, she has included a code book as well as the full text of the poem (in English and Spanish) in the Roman alphabet. As one reads Soria's original calligraphic text, they may feel like an anthropologist deciphering a new language; although, once the reader's eyes become accustomed the alphabet used, the poem can be read with ease.

An accordion book bound in speckled cream handmade paper covered boards with laser cut blue circles pasted down to the front board. This book features a digital printing of an original hand calligraphed poem in Spanish about a flowing river. Two miniature books are included: "The Code" and "The Poem." Both are accordion books bound in brown paper covered boards. "The Code" is hand lettered in colored pencil with each letter of the calligraphic alphabet featured in *We Rivers*.

"The Poem" includes a digital printing of the original Spanish with English translation. A laid in colophon describes the books and includes the text of the poem in both Spanish and English. All are housed in a cream cloth covered drawer, which inserts into a cream paper covered slipcase. Size: 28 x 75.5 cm open; 13 x 28.5 cm, closed. In fine condition. **\$700**



Inspired by the Chavin Culture

115. Soria, Marina

WE RIVERS | NOSOTROS RÍOS

Argentina: Marina Soria, 2022 - 2023. 1 of 4 copies, signed by the artist. A lovely calligraphic work featuring an original poem by Argentinian book artist, Marina Soria. In this new work she has created a stylized alphabet inspired by the

THE ALLEN PRESS

The Allen Press was founded in 1939 by the husband and wife team, Lewis and Dorothy Allen and was based in the San Francisco Bay area. By 1980 they had completed 46 fine letterpress books and they continued printing until 1992. The Allens were particularly fascinated by books produced by Aldus Manutius, William Morris, John Henry Nash, and the Grabhorns (to name a few). These noted presses served as an inspiration for Lewis and Dorothy's work as full-time hand-press printers. The Allen Press performed all facets of bookmaking: selection of text, typography, choice of materials and colors, hand-set types hand-printed on handmade paper, illumination, occasionally illustrations, binding, and marketing.



116. [THE ALLEN PRESS]

Aeschylus; Mark Livingston, introduction; E.D.A. Moreshead, translator

THE ORESTEIAN TRILOGY. TWO VOLUMES

Greenbrae, CA: The Allen Press, 1982-1983. One of 140 copies. Volume I is the text for *Agamemnon*. Volume II comprises *The Libation Bearers* and *The Furies* (The Choephoroi and The Eumenides). This handsome set exemplifies the fine work offered by the press. In the prospectus for *The Oresteian Trilogy*, they write they were told that their two volumes were the only deluxe edition in English, and that they believed it to be one of their most significant productions. Both volumes are bound in a flame colored fabric imported from Paris, with the titling in black to the

covers and spines. Set in Unciala and Solemnis types and printed on all-rag paper handmade in France especially for the press at the Richard de Bas mill. The text is in black-brown ink, with flame color ink for display lines, and 23 carat gold illumination on the title pages. Housed in a brown cloth covered slipcase. Accompanied by their prospectuses. In fine condition. Measures 7 x 10 inches. Unpaginated [each volume is 148 pages.] **\$1,000**

117. [THE ALLEN PRESS]

Burton, Sir Richard Francis, English translation; Dr. Francis Carmody, introduction; Michèle Forgeois, pen and ink drawings

PERSIAN STORIES FROM THE ARABIAN NIGHTS THREE VOLUMES

Greenbrae CA: The Allen Press, 1980. One of 140 copies. This is a particularly lovely book. In the prospectus it is described as the most colorful and elegant edition that the press has produced. It continues: "these Persian stories give a fantastic picture of a society outside Christian and western tradition. The Moslem [sic] does not regard his tale completed when the hero marries the heroine; he ushers you with a flourish into the bridal chamber and narrates with gusto everything he sees and hears. This is especially true of this unexpurgated translation by Sir Richard F. Burton."

The green bindings for the three volumes are in the tradition of the French édition deluxe.

The sheets are in sections and sections gathered in three folders of green all-rag Canson & Montgolfier cover paper from France. Printed on hand-made all rag paper made exclusively for The Allen Press.

The text typeface is Arrighi, based on a Renaissance cursive, selected to harmonize with the Persian calligraphy. The printing uses Persian colors of gold, deep blue, orange and green. The text of two columns to a page is in blue, with the columns divided by Arabic script in green from the Koran. The titles of the stories are printed in orange. There are seven full-column blue pen and ink drawings in Islamic style done by noted artist Michèle Forgeois. There are also twelve Persian calligraphic symbols and figures stamped in 23 carat gold leaf. Housed in a clamshell box covered with a silk-like blue fabric imported from France. Accompanied by two copies of the prospectus. This is a lavish production from this influential press. In fine condition save for light dampstains to bottom of the covers of the clamshell box. Measures 9 x 13 inches. Unpaginated. **\$600**





118. [THE HEAVY DUTY PRESS]

Jones, Augustine Maxwell; Michael D. Koppa, book artist

UNDERSTANDING THIS BOOK: OR ZEN AND THE ART OF METAL TYPE MAINTENANCE

Liberty Township, WI: The Heavy Duty Press, 2023. One of 18 copies initialed by the book artist on the colophon. The book artist, Michael Koppa, writes on his website: "When all my drawers of Franklin Gothic type needed to be cleaned, the mundane but necessary shop maintenance task turned into a book about the process. The final product of this very spontaneous and time-crunched project is a bold book conveying the frantic experience of creating it, while celebrating Franklin Gothic in a typographically jazzy manner. The result is a 20-page book featuring every last sort from nine California job cases of genuine ATF Franklin Gothic typefaces—maybe not older than the hills, but definitely older than me—

in varying stages of wear, arranged according to a variety of strategies only likely to occur when composing individual metal types by hand." All sorts of antique Franklin Gothic type were used, printed in four colors with Spiffy the Vandercook on Hahnemühle Biblio, Ingres, and Bugra (jacket) paper. Bound by hand with a simple pamphlet stitch into a Hahnemühle Photo Rag cover, giclée printed with photographs documenting the process, tucked into a rigid black Bugra jacket with black paper dust jacket. An interesting production that is ideal for a typography collection. In fine condition. 9 x 11 inches. Unpaginated. [20 pages] **\$525**



Working Illustrations of Rikki-Tikki-Tavi by Chuck Jones Includes Flash Drive with Original Cartoon

119. [THE PROTOTYPE PRESS]

Kipling, Rudyard; Chuck Jones, illustrator; Mark Sarigianis, book artist and printer

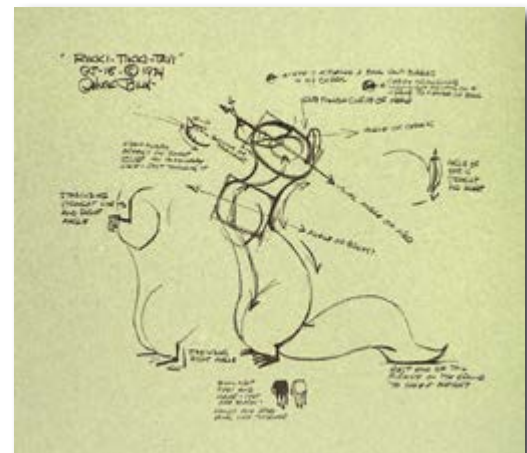
RIKKI-TIKKI-TAVI

"Tranquility," Southern MD: The Prototype Press, 2023. One of 28 copies. This is a handsome and inventive edition of Kipling's famous short story from *The Jungle Book* about a mongoose, Rikki-Tikki, who bravely battles two large cobras that threaten the family who adopted him. After a devastating flood separates Rikki-Tikki from his parents, a family finds the mongoose and nurses him back to health.

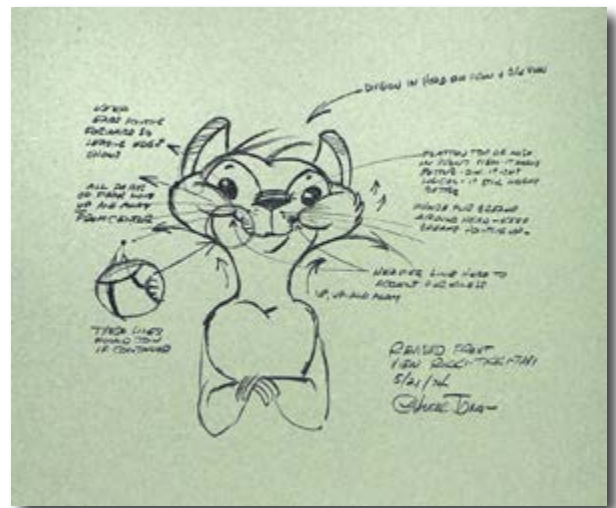
The Prototype Press is operated by Mark Sarigianis and is based in Southern Maryland. It was originally founded by David Johnston in 2011 as Sharp Teeth Press in San Francisco. Mark and David rebranded it as The Prototype

Press in 2014 in Oakland shortly before David tragically passed away in 2015. By producing fine press books, the press aims at fulfilling its primary mission of preserving the traditions of typesetting, letterpress printing and hand bookbinding.

Mark Sarigianis writes: My first introduction to Kipling's "Rikki-tikki-tavi" was through the Chuck Jones's animated film. Although it was made before my time, a home-recorded VHS from a network rerun was in my childhood home. Even at an early age, I knew there was something serious and cared for in the art direction and style, especially when compared to the standard Saturday morning cartoons of the day. When my oldest child fell in love with the cartoon last year, printing an edition of the original story seemed like an easy choice for the press. It was not until reaching



out to the Chuck Jones estate that the project took on an unusual direction for a fine press edition. The estate did a fantastic job archiving early sketches that Chuck made for the movie, and as I looked through them, I was drawn to a series focused specifically on the evolution of the titular character and his movements. This is the series that made it into the book, printed from photopolymer plates made from high resolution scans of the sketches. The artwork focuses on "Rikki-tikki-tavi, while the book's design elements are meant to evoke the stories king cobra villains, Nag and Nagaina.



He continues to write about Chuck Jones: "In a career spanning over 70 years, American animator-director Charles Martin Jones (1912-2002), more famously known as Chuck Jones, forged a legacy during the Golden Age of Animation, creating some of the most acclaimed and brilliantly designed cartoons and films during his lifetime. He made more than 300 animated films, winning three Oscars as director and in 1996 an honorary Oscar for Lifetime Achievement. Jones's animation mastery was unparalleled. His character creations, such as Bugs Bunny, Daffy Duck, Road Runner and Wile E. Coyote, have possibly inspired more laughter across the globe over six generations than any other film maker."

The typeface used for the text is handset Italian Old Style, designed by Frederic Goudy. The gold-foiled typeface in various sizes is Libra, designed by Sjoerd Henrik de Roos, which was chosen to reference the use of an Uncial typeface in the movie. The pages were printed damp on custom handmade cotton paper from The Saint-Armand paper mill with a cobra watermark (which is a bit difficult to see). It is half-bound in black goat leather with green paper covers. A copy of the 1975 animated film is included on a USB drive and the book is housed in a green cloth slipcase. Accompanied by the prospectus. In fine condition. It measures 11x15 inches. 25 pages + colophon. **\$1,500**

120. [THE RHINOCEROS PROJECT]
Beck, Anne and Michelle Wilson, book artists
ONWARD; FROM THE GUJRATI UNICORNIS, TO THE NÜRNBERG WORKSHOPS TO MEXIHCO TENOCHTITLAN TWO VOLUMES

The Rhinoceros Project, 2019. Number 16 of 45 copies signed and numbered by the book artists. Anne Beck and Michelle Wilson are two noted book artists who have collaborated for several years through The Rhinoceros Project. They describe the Project as "largely a search for renewed values systems based in belonging and interconnectedness - through craft, art & colonial histories and socially engaged practice. *Onward* maps the trajectories of colonial characters integral to our research - Vasco da Gama, [Albert Durer's] 1515 Rhinoceros, Hernan Cortez, Junipero Serra - and visits with some of the plants and one insect who were instigators and witnesses to these travels."



The book is comprised of two small yet intricate volumes - one with a pamphlet stitch with a fold out center, and one with a Turkish map fold out array. One book has painted multi-colored stripes. The other is covered in black and white paper with the white dots resembling stars. They are held in a hand-sewn fabric enclosure with string ties with blue cloth covers and a multi-colored inner lining depicting plants. The books are letterpress, digital, and woodblock printed on handmade abaca paper and Neenah Environment Almond. There is embroidery on hand-dyed and found fabrics, hand-dyed thread and hand-painted natural inks. Type was set in Cochin and Charlemagne standard. In fine condition. Measures 6 x 7 inches. Unpaginated. **\$400**





121. [THE WHITTINGTON PRESS]
Craig, Ellen Gordon; Edward Craig, editor and introduction; John Craig, illustrator
EDWARD GORDON CRAIG: THE LAST EIGHT YEARS 1958 - 1966

Andoversford, England: The Whittington Press, 1983. There were 345 copies printed, 90 of which were not for sale. This is one of 65 copies printed for Edward Craig (1905 - 1998), the son of Edward Gordon Craig, and is signed by him. Edward Craig, known as Teddy, also inscribed the book on the free front endpaper, "For Jake [last name unclear] with love. Teddy." Edward Gordon Craig (1872 - 1966) was a noted English modernist theatre practitioner; he worked as an actor, director and scenic designer, as well as developing an influential body of theoretical writings. Craig was the illegitimate son of famed actress Ellen Terry and architect Edward Godwin. In 1948 when he was 76, he moved to the South of France, where he spent the rest of his life. In 1958 his daughter Ellen (1904 - 1975), known as Nelly, went to take care of him. She wrote several letters to her brother Edward in England.

The selection of letters in this volume give a clear, moving, and at times funny account of Craig's last years, and how towards the end he battled with old age. The book ends with an "appendix" that Nelly wrote after her father's death, when she herself was bedridden. It is an alphabetical list with comments of people, places, events, and objects that played an important part in Craig's life.

Bound in Whittington blue and cream paper with brownish-gray cloth spine. Paper title label on spine. Printed on Zerkall Silurian paper in Monotype Caslon type. With a frontispiece reproduction of a portrait of Nelly Craig as a child, two engravings by John Craig, and two by Edward Gordon Craig. A pocket on the rear pastedown holds a publication announcement by the Whittington Press, a photo assumedly of Nelly in her later years, and a facsimile of two pages from one of Nelly's letters. A handsome copy of this first-hand account of Craig's final years in fine condition. Measures 6.5 x 10 inches. 49 pages. **\$360**



122. [THE WHITTINGTON PRESS]
Butcher, David, commentary
PAGES FROM PRESSES VOLUME II: GOLDEN COCKEREL, GREGYNOG, SHAKESPEARE HEAD, CURWEN, NONESUCH, HASLEWOOD BOOKS AND CRESSET

Lower Marston Farm, Risbury, Herefordshire: The Whittington Press, 2022. Number 59 of 95 copies of this beautifully printed book. There are 180 copies in this edition: 45 copies numbered I-XLV, 40 copies numbered i-xl; and 95 copies numbered 1-95. Each version has a different binding and a different number of original leaves. This version has 14 original paper leaves. From the press prospectus: "Never before have original leaves from such high points been gathered together in a single volume, and it is unlikely they

will ever be again. They will be accompanied by David's informative and authoritative commentary, much praised in the first volume published in 2006. The book makes an ideal companion to the first volume, and together they cover perhaps the epitome of fifty years of the British private press movement from Kelmscott on. This is a unique opportunity to acquire original leaves from a selection of the books of the major British fine presses that flourished after the First World War. The book gives collectors the feel of the actual pages from these presses in a way no reproduction can achieve, demonstrating clearly the quality of work of each. The leaves are tipped onto guards so that each side is readily accessible and can be turned naturally."

In addition to the individual leaves, there is a large fold-out page opposite the title page with the pressmarks of the various presses printed on Batchelor's Crown and Sceptre paper. Bound in half green buckram with light green paper covers with the blind stamped Whittington watermark on the front cover, and with gilt titling to spine. Set in Neil Winter in 14D Walbaum type and printed at Whittington on Losin hand-made paper. Bound by the Fine Book Bindery, Finedon. Housed in a green buckram and cream paper covered slipcase. In fine condition. Measures 11.5 x 15.5 inches. 138 pages including Chronology and Further Reading. **\$1,200**

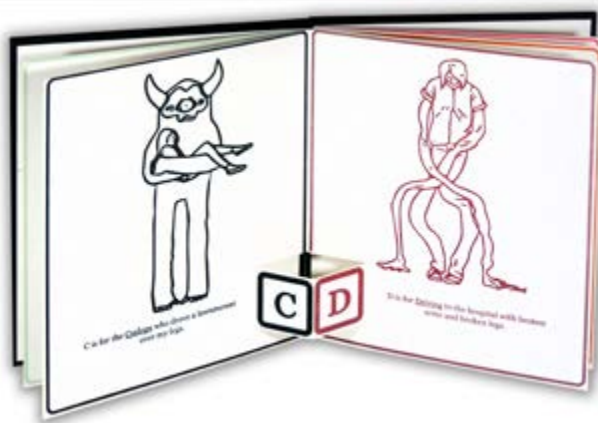
Humorous Nightmare Themed ABC Pop-Up

123. [TROCTOPUS]

Kray, Emiland, book artist

N IS FOR NIGHTMARE. THREE VOLUMES

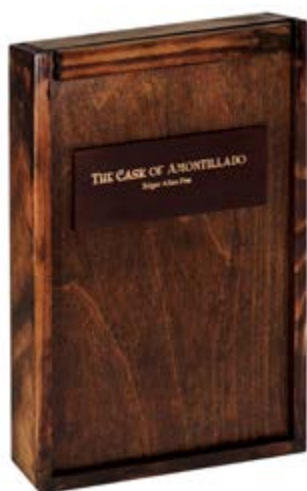
Troctopus, 2023. Artist's Statement: "My artwork poses questions about the mechanics of how we remember – the complexity that exists within those entangled systems. I visually introduce instances of slippage in our recollection of the past and the decay of memory towards nostalgia. Through my work, I gather and sift through intangible archives: dreams, nightmares, and memories themselves to find how these essences make statements about the importance of memory but also the futility and temperance of life. I use the



systems of remembering hidden within the body to make statements about identity, fear, and longing but also to search for the morphology of nostalgia. With a combination of watercolor, ink, game design, and book arts I create tension between the real and the surreal and uncanny ... My work seeks to make visible our growing pains and to reject comfort in the notion of a perfect genesis."

According to the artist: "N is for Nightmare is a project that has evolved out of the act of archiving, organizing, and exploring my nightmares since 2016. The monsters in my dreams have been represented, not as characters of terror, but as friends, comrades, and lovers. Through that act of compassionate representation, this series catalogues my attempts to come to peace with these monsters of my own creation and can be conceptualized also as an act of self love."

A set of three volumes bound in blue, red, and green cloth with embossed letter "N" and volume numbers to each front board. This at times comical yet nightmarish alphabet book features pop-up letters, illustrations, and 26 nightmares. "A is for the albino alligator that chased me into an egg shaped sleeping chamber ... I is for salt and pepper flavored ice cream ... Z is for the Zombies that tried to eat me and then sign me up for Chase banking." Letterpress printed from polymer plates in an array of colors. Housed in a yellow cloth covered slipcase. Light wear to bottom edge of slipcase, which is about 8.25 x 8.5 inches. In fine condition. **\$800**



124. [GEORGE WALKER]

Poe, Edgar Allan; George Walker printer and book artist;

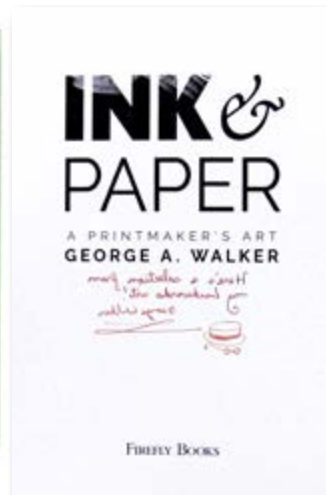
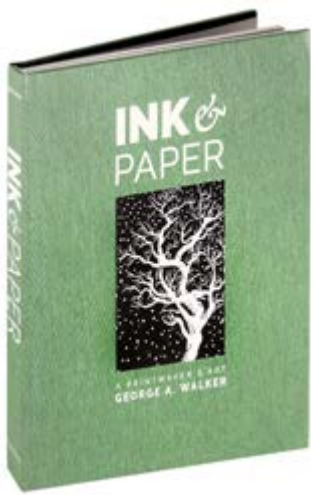
Dr. Eva Seidner, foreword and afterword

THE CASK OF AMONTILLADO

Toronto: George Walker, 2024. One of 25 copies signed by the printer George Walker and Eva Seidner, the author of the foreword and afterword. This is handsome and exciting production of Poe's classic story. "The Cask of Amontillado" is a chilling story that follows the narrator, Montresor, as he seeks revenge on his acquaintance, Fortunato by luring him into the catacombs. The masterful storytelling by Poe explores themes of betrayal, revenge, and darkness that lie within the human psyche. The story first appeared in the November 1846 issue of *Godey's Lady's Book*. The text in this edition follow exactly that of the original printing. Hand bound with brown wood covers sewn with wine colored linen

thread. it is a unique non-adhesive stitch that incorporates a wood spine into the structure. The text and the engravings are printed on 100% archival paper. Six of the engravings are printed on unpaginated sheets of Moriki Kozo paper. The endpapers are done with hand marbled paper donated by the Porcupine's Quill. The book is housed in a wooden box reminiscent of those used to present fine wines, with the wood evoking the casks where the wine is aged. All the wood for this project was hand stained and sealed. Accompanied by a prospectus with descriptions and images of the process of the book's production and of some of the engravings. In fine condition. Size 6 x 9 inches. 39 pages. **\$750**





125. Walker, George
INK AND PAPER. A PRINTMAKER'S ART

Toronto: Firefly Books, 2023. Signed in brown ink to title page with a small illustration and an inscription in mirror image by George. A wonderful tribute to the art of George Walker. "Ink and paper are my muses. Using hand press printing and printers' ink to create original prints has absorbed me for at least the last 47 years. I love the qualities of all papers, especially the luxury of fine rag papers and washi papers. Their tactile and soft surfaces beg to receive ink and I am always too happy to oblige them," George Walker (from rear cover). Bound in green cloth boards with white title to spine and front board. Black and white illustration of a tree pasted down to front cover.

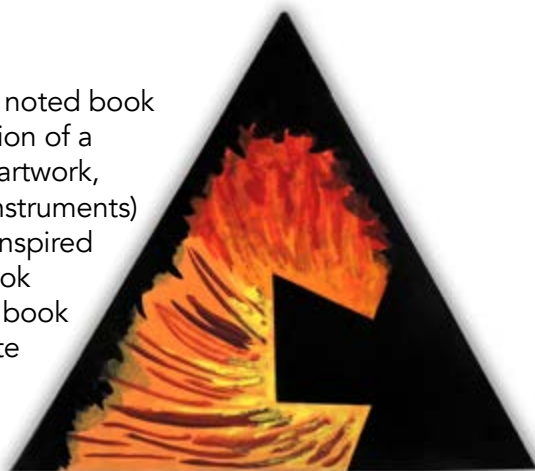
Includes an introduction, a section with full page black and white reproductions of George's prints, a section on his books, broadsides, and etchings with full color photographic illustrations, an afterword, comments by the artist, and a bibliography. Clean and bright. 213 pages. **\$95**

THOMAS PARKER WILLIAMS

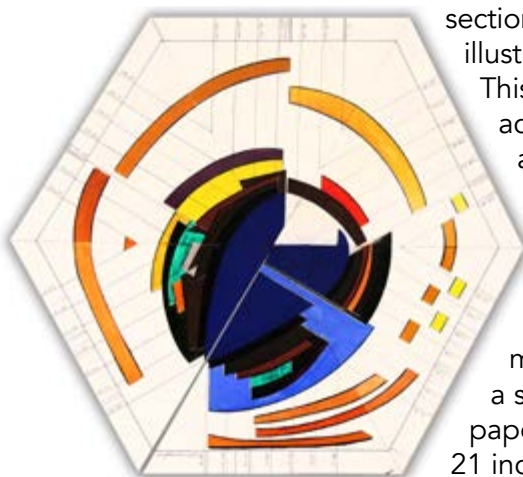
Thomas Parker Williams began creating artists' books in 1998 while also painting. As of 2009 he has limited his art practice exclusively to artists' books. He often creates videos and composes music to accompany his books that may be found on his website (www.thomasparkerwilliams.com). Books by Williams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

126. Williams, Thomas Parker, book artist
BEATS AND SOLOS 12/2023

Philadelphia: Thomas Parker Williams, 2023. A unique artist's book by this noted book artist and composer. This complex and inventive work is a visual transcription of a composition composed and recorded by Williams in December 2023. All artwork, music composition, drum programming, recording and performance (all instruments) are by Williams. It features music created like a DJ performance with jazz inspired solos on saxophones and an electronic wind instrument (a video of the book with music performance is available on the artist's website). The triangular book opens to a double-sided hexagram. The first side of the work is an accurate visual transcription through time of the composition, assigning colors and shapes to the various instruments. Colors were assigned as follows: Dark blue, browns, orange and grays - drums and rhythm instruments; Green, lighter blue, red, violet and yellows - keyboard instruments; Ocher and yellow - electronic wind instrument; Gold and copper - saxophones.



The drawing is divided into 41 sections arranged in a clockwise rotation. Each division is 21.6 seconds long and illustrated the time period of eighteen 6/8 measures at 150 beats per minute. This is the rhythmic base for the entire composition, and the shapes mark the accurate time and duration of instruments in the work. The second side is an abstract representation of possible moods suggested by the music as it progresses through the five sections.



The book is comprised of six double sided triangular panels hinged to open to a hexagon. The first side is done in Acrylic ink, markers, and colored pencil. The second side is done in dry pigments in alkyd medium and acrylic inks. Printed on Strathmore 400 series acrylic paper. In a slipcase painted in the same colors as the book and protected by a black paper folder. In fine condition. Measures 10 x 12 x .25 inches closed and 21 x 21 inches open. **\$1,800**

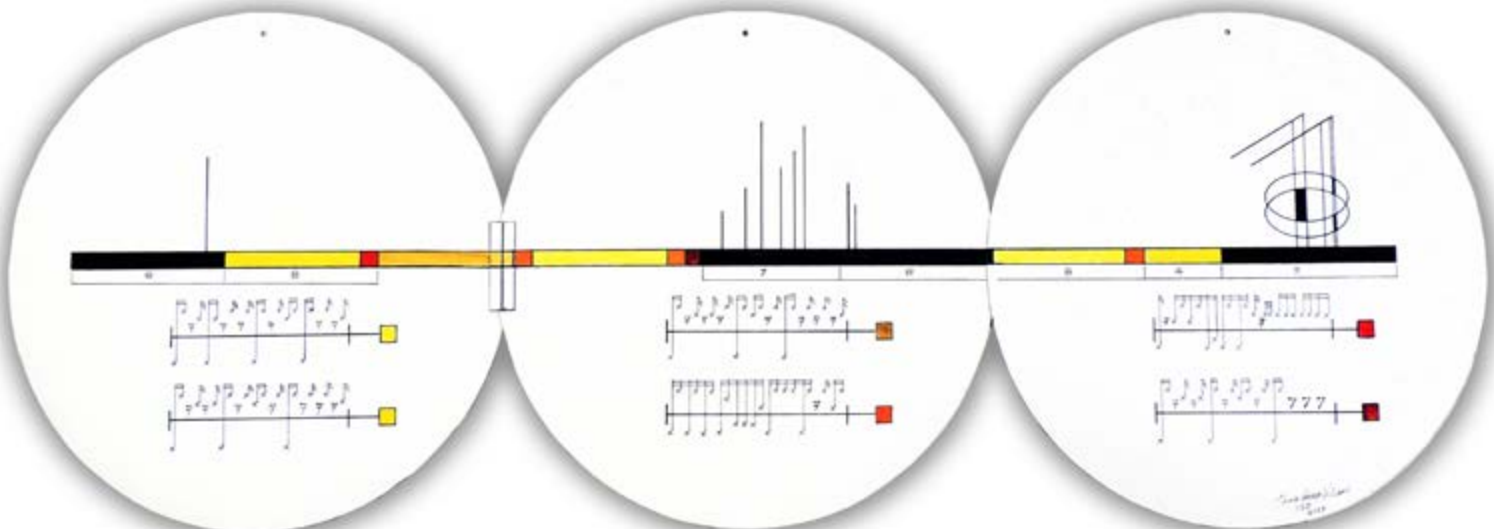
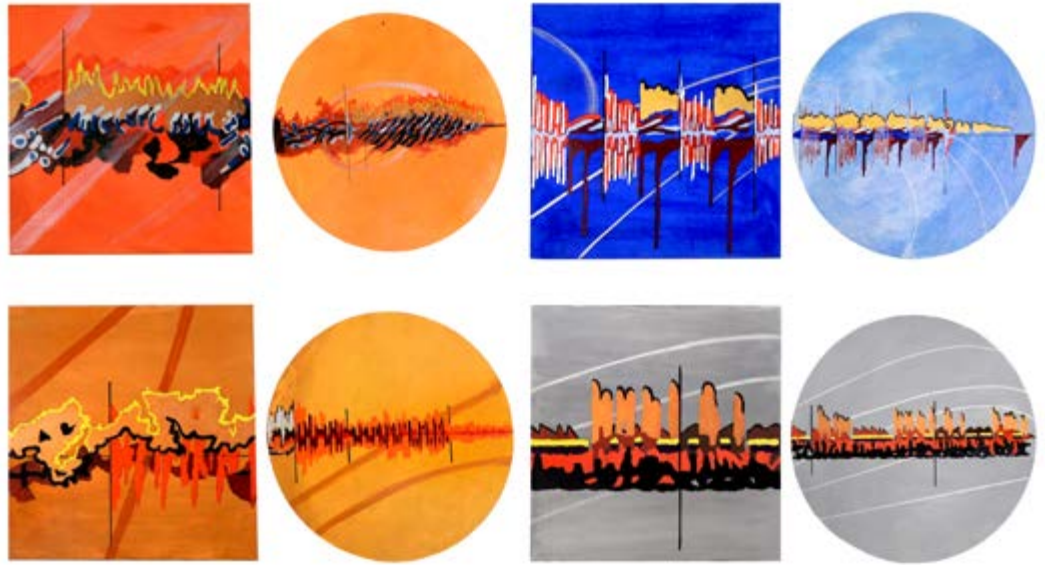
127. Williams, Thomas Parker,
book artist and composer

PRIME NUMBER METERS
FOUR SECTIONS

Philadelphia: Thomas Parker Williams, 2023. A unique four-section artist's book by this noted book artist and composer. This work is part of Williams's WORDLESS series - Painted and Drawn Narratives that are unique books with many different structures that contain a wordless narrative executed in multiple media. Transcriptions is a subset of the Wordless - Painted and Drawn Narratives series. *Prime*

Number Meters is part of the Transcriptions series. All artwork, music composition, recording and performance (all instruments) are by Williams. The musical compositions are available through his website (thomasparkerwilliams.com). This fascinating and complex work is based on experimental original music compositions using four prime numbers, 3, 5, 7 and 11, as the upper number of the time signature of an eight-beat measure. These time signatures, 3/8, 5/8, 7/8 and 11/8, result in music with a very different feeling than the 4/4 rhythm commonly used. All rhythms in *Prime Number Meters* are programmed to run at a tempo of 200 beats per minute.

The visual works of three panels for each section are literal transcriptions of the music. The color panels on the front of each set convey the mood created by the music, and are accurate in horizontal distance to the tempo. The reverse side of the panels illustrates the programmed rhythm sections in music notation. The covers, resembling LP covers, illustrate an enlarged section of the color panels. Each of the time signatures is shown in a separate section of drawings and panels, each housed in a black paper folder, with the title of that section's time signature on a paper label on the front flap of its folder. The work comprises 4 sets of drawings and covers consisting of a cover 12 x 12 x.25 inches and three hinged panels each 11.75 inches diameter. Each set of panels open to 35 inches. The paper used for this production is Strathmore 400 series acrylic sheets. Williams used dry pigments in alkyd medium, acrylic inks, enamel and pigment markers to create the color panels and the rhythm sections in music notation. The bindings are a disappearing hinge structure. In fine condition. **\$1,750 for each section or \$6,000 for all four sections.**



BOOKS ABOUT BOOKS, PAPERMAKING, AND PRINTING



128. COLLECTION DE SPÉCIMENS DE CARACTÈRES 1517 - 2004

Librairie Paul James / Editions des Cendres, 2006. Limited to 1000 copies. In FRENCH with foreword in English and French. "The type specimens described in the present catalogue offer a repertory of typographic richness that has yet to be explored." Includes 277 specimens with large pictorial samples and descriptions. Bound in light grey paper covered boards with blind stamped title to spine and front board. Clean, bright interior filled with color photographic illustrations. In illustrated dust jacket with red and cream title to spine and front panels. Fine condition in fine dust jacket. 393 pages. Size: Folio. **\$275**

Frasconi, Antonio; Robert D. Graff, introduction, Margaret K. McElderry, essay
THE BOOKS OF ANTONIO FRASCONI. A SELECTION 1945 – 1995

New York: The Grolier Club, 1996. One of 1000 copies of which 100 include an original numbered woodcut by Antonio Frasconi and are specially bound. This is number 40 of 100 with an original hand numbered woodcut tipped in. Printed to accompany an exhibition at the Grolier Club held May 21 through July 31, 1996 by the Stinehour Press in Vermont. Designed by Jerry Kelly. Features a selection of 68 items with color photographs and brief descriptions, as well as an introduction, essay, and brief chronology. Antoni Frasconi (1919 - 2013) was a Uruguayan-American artist best known for his woodcuts. A quarto bound in tan cloth boards with dark brown title to spine and paper title label to front board. Clean and bright. Housed in a light brown paper covered slipcase with minor sunning to spine and edge of slipcase. Unpaginated. **\$250**



DARD HUNTER

Dard Hunter (1883-1966) is considered by many to be the father of hand papermaking in the United States. Hunter travelled extensively around the world, learning about papermaking and collecting artifacts related to the topic. He wrote several books on hand papermaking traditions, and also studied other paper-like materials such as papyrus and amatl.



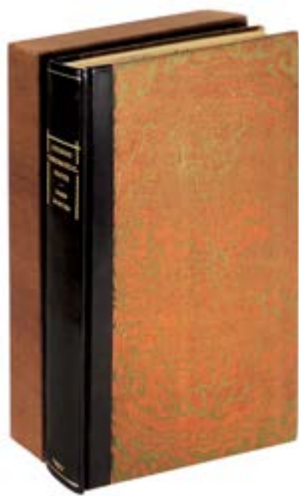
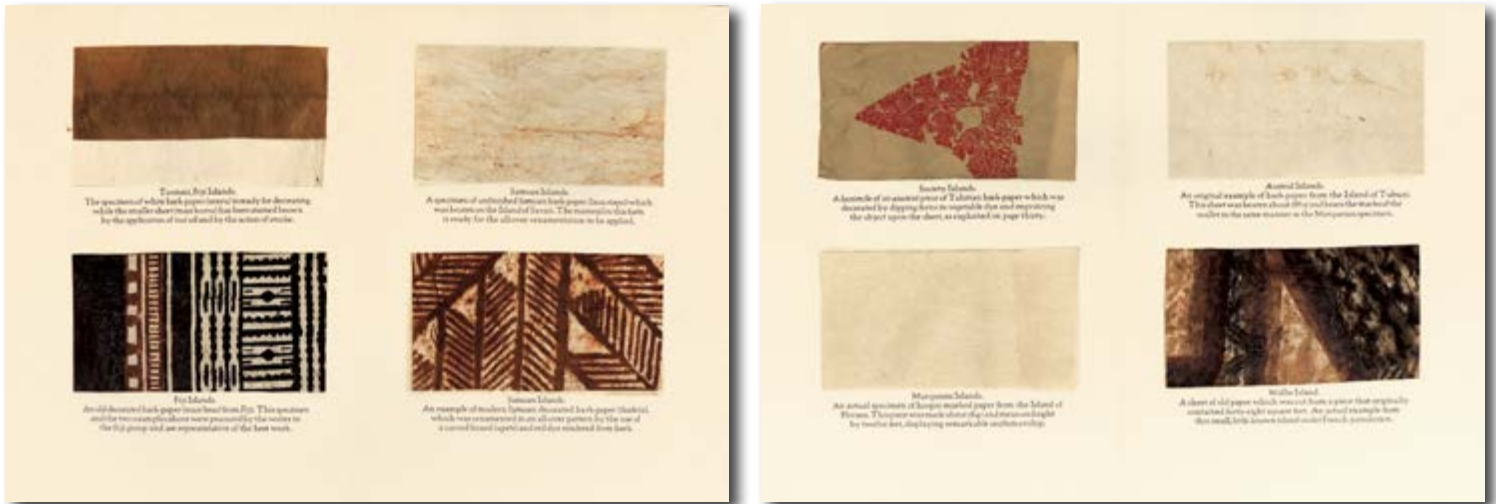
129. Hunter, Dard

PRIMITIVE PAPERMAKING: AN ACCOUNT OF A MEXICAN SOJOURN AND OF A VOYAGE TO THE PACIFIC ISLANDS IN SEARCH OF INFORMATION, IMPLEMENTS, AND SPECIMENS RELATING TO THE MAKING & DECORATING OF BARK-PAPER

Chillicothe, OH: Mountain House Press, 1927. Number 175 of 200 copies signed and numbered by Dard Hunter. He states on the limitation page that owing to the methods used in producing this book the edition is necessarily limited. This is a scarce groundbreaking early work by Hunter. *Primitive Papermaking* was Dard Hunter's first book on international, non-Western papermaking. Most of this volume concerns the production of tapa [bark cloth] in the Pacific and in Southeast Asia. Hunter made the case that although usually termed 'bark-cloth' by Westerners, this material, made by beating the fibers of the inner barks of trees, is actually paper. The first explorers to encounter this material termed it "cloth" primarily because of its uses, not because of its construction.

Hunter spent years acquiring the samples of tapa, many of which were quite old. Hunter noted the affinity of "silverfish" for tapa. Thus, older pieces do not survive well in their tropical places of origin. The craft had already disappeared in places Hunter visited in the first quarter of the 20th century, although he was able to obtain historical samples [from University of Utah exhibition on paper through the centuries].

Hunter traveled to the South Seas, including Tahiti, the Cook Islands, Fiji, Samoa, Tonga, and Hawaii, in addition to Mexico and parts of South America. He collected bark and bark paper specimens everywhere he traveled, and carefully studied and documented the techniques and methods used by the papermakers in each location. Printed with Hunter's own hand-cut and hand-cast type, with the statement in the preface: "The punches, matrices, moulds, and tools which were employed in the making of this type are now in the Smithsonian Institution and after the cessation of my publishing the type itself will be destroyed." The book has photographs, illustrations of tools and techniques, facsimiles where original specimens were not available, two bark specimens and 31 bark paper specimens. Occasional light offsetting from specimens and very light browning to some page edges. With untrimmed loose bifold sheets as issued, and housed in the original paper portfolio with cloth spine and corners, printed paper cover label, and three sets of ribbon ties. Light bumping to corners. With 47 numbered pages and 56 unnumbered pages with the specimens. In very good plus to near fine condition. Folio volume measuring 12 x 17 inches. **\$5,000**



130. Hunter, Dard

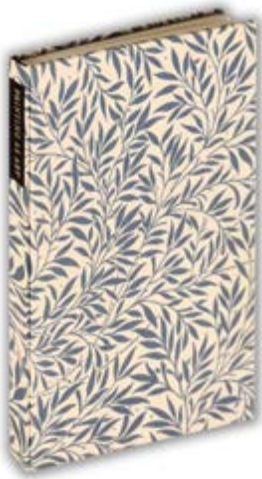
CHINESE CEREMONIAL PAPER. A MONOGRAPH RELATING TO THE FABRICATION OF PAPER AND TIN FOIL AND THE USE OF PAPER IN CHINESE RITES AND RELIGIOUS CEREMONIES

[Chillicothe, OH]: The Mountain House Press, 1937. Number 122 of 125 copies signed and numbered by the author. From the colophon: "The book was printed at the Mountain House Press on paper made by hand in the Orient. The specimens included with each book were gathered by the compiler during journeys in China, as well as in Indochina, Java, Sumatra, Siam, Malay Peninsula, and other Asiatic countries where the Chinese have emigrated and where their ancient customs have been retained. Due to the hand methods used in the making of this volume and to the limited number of original specimens available, only 125 copies have been printed..." With 16 illustrations and 50 samples of ceremonial paper and items made from paper, including trays for sacrificial burning, ceremonial paper money, envelopes, etc. There are eight photogravures of the papermaking process and two folding illustrations, plus two folding

pages that protect larger sheets of paper. This is one of Hunter's more elaborate publications. It is also noteworthy that most of the focus is on the uses of paper in ritual, the cultural meanings of paper, if you will, not simply the mechanics of papermaking, as some of his other books are." [From a contemporary review]

Bound in quarter black leather with russet colored cloth covers with an elegant design in gold. Gilt titling to spine. Very light wear to covers. Interior pages are beautiful, and the specimens and samples are in fine condition save for a few pieces with some offsetting, which is usually seen in copies of this book. Housed in a brown paper covered slipcase with some fading and wear. A very desirable copy of one of Dard Hunter's most important works in about fine condition. Quarto. 84 pages plus the unnumbered pages with specimens. **\$4,800**





131. [Press of Appletree Alley]
Stratton, Mary Chenoweth, editor; Linda Holmes, illustrator;
Charles Mann, introduction

PRINTING AS ART: WILLIAM MORRIS & HIS CIRCLE OF INFLUENCE

Pennsylvania: The Press of Appletree Alley, 1994. Number 33 of 150 copies. This is a delightful book that draws together letters and writings of Morris, Elizabeth Yeats, and George Bernard Shaw, taken from a collection at the Ellen Clarke Bertrand Library at Bucknell University. In his introduction, Dr. Charles W. Mann describes the letters of Morris, Elizabeth, and W.B. Yeats as the "active, engaged thoughts and hopes of some of the most gifted literary bookmakers of their time." The letters offer new insights into the relationship of W.B. Yeats to his sister Elizabeth's Cuala Press, and the role of T.J. Cobden-Sanderson in the binding of Kelmscott Press books.

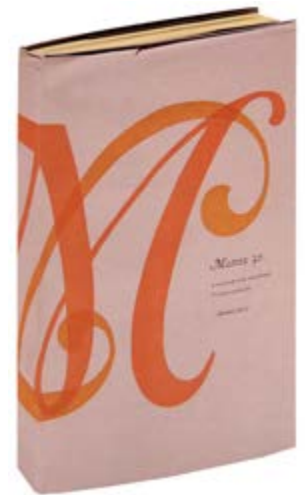


Morris's close friend, Shaw, is represented by his wonderful essay "The Author's View: A Criticism of Modern Book Printing." Linda Holmes provided 10 charming wood engravings. Printed in Van Dijck and Caslon types on Rives Heavyweight paper. Bound in Morris's Liberty blue and white willow pattern cloth, with a black leather spine label. In about fine condition. Measures 6.5 x 9.5 inches. 44 +1 pages. **\$320**

132. Randle, John and Rosalind, editors

MATRIX 30: A REVIEW FOR PRINTERS & BIBLIOPHILES

Lower Marston Farm, Heresfordshire: The Whittington Press, 2011. One of 725 copies. Another interesting and informative edition of one of the most esteemed of book-related publications. Sadly, in 2020, after 36 years, the Randles published their last issue of this essential publication for book artists and bibliophiles. The contents of this edition include articles on diverse topics by Russell Maret, James Fergusson, Gaylord Schanilec, Sean Hawkins, Willem Keizer, and Paul Nash. There are also book reviews by Simon Lawrence and John Randle. There are numerous bound and tipped in examples of types and papers, prints, and other illustrations. Printed in a variety of types on Somerville Laid and Zerkall mould-made papers. Bound in mauve stiff paper cover with orange Matrix logo across front and back and title on front. In fine condition save for a slight crease along top edge of cover. 109 pages. **\$225**



133. Suarez, Michael, editor; H.R. Wouldhuysen, editor

THE OXFORD COMPANION TO THE BOOK TWO VOLUMES

Oxford: Oxford University Press, 2010. *The Oxford Companion to the Book* is a unique work of reference, covering the book, broadly conceived, throughout the world from ancient to modern times. It includes traditional subjects such as bibliography, paleography, the history of printing, editorial theory and practice, textual criticism, book collecting, and libraries, but it also engages with newer disciplines such as the history of the book and the electronic book. It pays particular attention to how different societies shape books and how books shape societies. This two-volume work is organized into two parts. Part I is a substantial series of introductory essays - over forty essays that offer generic histories of the subject as well as surveys of the history of the book around the world, including the Muslim world, Asia, Latin America, and Sub-Saharan Africa. Part II of the work comprises an A-Z section of over 5,000 entries on every aspect of this exceptionally rich and diverse

subject, ranging from brief definitions and biographical entries to more extensive treatments. Both parts of the text are richly illustrated with reproductions, diagrams, maps, and examples of various typographical features. *The Companion* is the only reference book of its kind in the field, and has been written by 400 of the world's best scholars in bibliography and book history [Oxford University Press].

Bound in red cloth with red leather spine with gilt titling. Interior pages are clean and bright. Housed in a red and white paper cover slipcase. With title label to front cover and second label on back stating the work is a history of the book through the ages. Rear label has an unobtrusive scratch. In fine condition. Measures 8.25 x 11 inches. Continuously paginated: 1327 pages. **\$250**

Arthur Gaskin Illustrations

134. [EASTON PRESS]

Andersen, Hans Christian; Arthur Gaskin, illustrator

**STORIES AND FAIRY TALES BY HANS CHRISTIAN ANDERSEN
TWO VOLUMES**

Norwalk, CT: Easton Press, 2012. Number 11 of 400 sets of this lovely deluxe limited edition from the Easton Press. It is a re-creation of the limited edition first published in 1893 by George Allen, London. The tales were translated by H. Oskar Sommer, and it included 100 black and white illustrations by Arthur Gaskin. Arthur Joseph Gaskin RBSA (1862 – 1928) was a preeminent English illustrator, painter, teacher and designer of jewelry and enamelwork.



Gaskin and his wife Georgie Gaskin were members of the Birmingham Group of Artist-Craftsmen, which sought to apply the principles of the Arts and Crafts movement across the decorative arts. Like many of the group, Gaskin studied at the Birmingham School of Art under Edward R. Taylor and later taught there [Wikipedia]. The original book as well as this facsimile includes over 100 of Andersen's writings including such famous stories as "The Ugly Duckling," "The Emperor's New Suit," "The Little Match Girl," and "The Little Mermaid." Gaskin's charming illustrations complement the tales.

Bound by Kingsport Book of Tennessee in cream cowhide leather imported from Italy, with beautiful gilt titling and illustration to front covers and gilt titling to spine. All edges gilt. Printed on Mohawk Via Laid paper especially milled for this edition by Mohawk Fine Papers. Housed in a custom slipcase by Dominion Carton of Virginia. Accompanied by a certificate from the press attesting to the limitation, and is in its original packing box. In fine condition. Measures 8 x 10 inches. Volume I: 398 pages; Volume II: 429 pages. **\$725**



Arthur Rackham Illustrations

135. [EASTON PRESS]

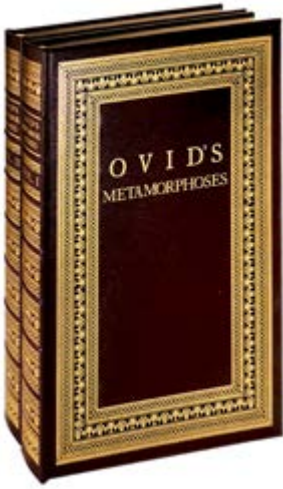
[Grimm, Jacob and Wilhelm]; Arthur Rackham, illustrator

THE FAIRY TALES OF BROTHERS GRIMM

Norwalk, CT: Easton Press, 2014. Number 84 of 800 copies. This deluxe limited edition from the Easton Press is a facsimile of *The Fairy Tales of Brothers Grimm* published in London by Constable & Company in 1909. The Constable edition included 50 tales from the brothers, some still well known today like "Rapunzel" and "Hansel & Gretel." Others are not at all well known today. The tales are accompanied by 40 color and 29 black and white illustrations by the incomparable Arthur Rackham. The color illustrations are protected by tissue guards.



Bound in white leather imported from Italy. The front cover and spine have gilt titling plus a gilt outline of an illustration. All edges gilt. Text and plates are on Neenah Classic Crest paper, and were printed by lithography done by Falcon Press. Custom binding by Kingsport Book of Tennessee. Not accompanied by the usual certificate of authenticity. Housed in a slipcase in cream cloth with the same gilt titling and illustration as on the book's cover. In fine condition. Measures 9.25 x 11.75 inches. 325 pages. **\$495**



136. [EASTON PRESS]

Ovid

IVID'S METAMORPHOSES TWO VOLUMES

Norwalk, CT: Easton Press, 2011. Number 25 of 400 sets of this deluxe limited edition. "The Metamorphoses" is a Latin narrative poem from 8 CE by the Roman poet Ovid. It is considered his magnum opus. The poem chronicles the history of the world from its creation to the deification of Julius Caesar in a mythological-historical framework comprising over 250 myths, 15 books, and 11,995 lines. "The Metamorphoses" is one of the most influential works in Western culture. It has inspired such authors as Dante Alighieri, Giovanni Boccaccio, Geoffrey Chaucer, and William Shakespeare.

This is a magnificently produced facsimile of the edition as first published in Amsterdam by Wetsteins and Smith in 1732. The text was printed in Latin and English, with historical explications of the fables, written in French by the Abbot Banier. It was extensively illustrated, with classic engravings and the illustrations are here produced by lithography by Falcon Press. Bound in brown cowhide leather from Italy, with gilt titling and ornaments in a custom binding by BindTech of Nashville. All edges gilt. Printed on Mohawk Feltmark archival quality paper especially milled for this edition by Mohawk Fine Papers of New York. Accompanied by a certificate of authenticity and housed in the original packing box from the press. In fine condition. Folio volumes measuring 11.5 x 18 inches. Volume I: 1-248 pages; Volume II: 249-524 pages. **\$1,500**

SOLD

Arthur Rackham Illustrations

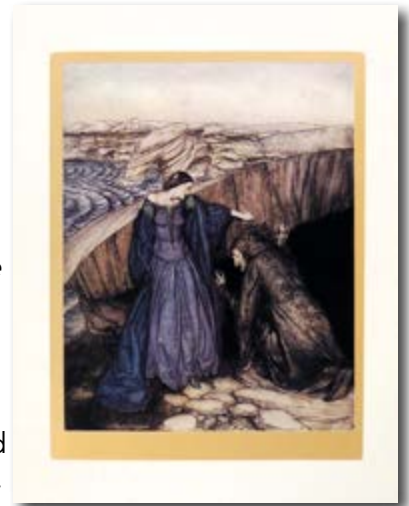


137. [EASTON PRESS]

Pollard, Alfred W., adapter; Arthur Rackham, illustrator

THE ROMANCE OF KING ARTHUR AND HIS KNIGHTS OF THE ROUND TABLE

Norwalk, CT: Easton Press, 2011. Number 181 of 400 copies. This is the deluxe limited edition of *The Romance of King Arthur* and is a facsimile of the beautiful edition published by MacMillan and Co. in London in 1917. MacMillan's edition was abridged from Malory's *Morte D'Arthur* by Alfred Pollard. Bound in white leather with gilt titling and ornament on front cover and spine. Printed on archival quality paper especially milled for this edition.



All edges gilt. With 16 exquisite color illustrations by Rackham, each protected by a loose tissue guard. There are also 7 black and white illustrations. As with all of Easton Press deluxe editions, this comes with a certificate of authenticity. Housed in a beige cloth slipcase with the same titling and ornament as the book's front cover. In fine condition. Measures 9 x 11 x 2 inches. 509 pages. **\$500**

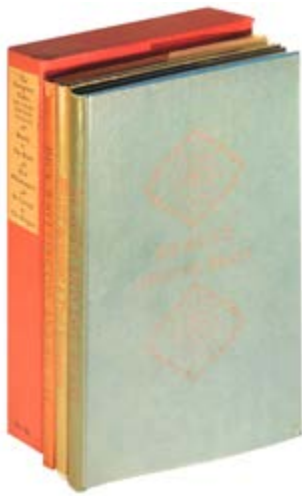
138. *Father Tuck*

RAMBLES AND GAMBOLS



Father Tuck and Sons, Co. Ltd. New York, London, and Paris: Raphael Tuck and Sons, Co. Ltd, circa 1899. Part of Father Tuck's "Happy Hour" Series. No. 1749. An uncommon and lovely shape book featuring rhyming verses about kittens, puppies, lambs, squirrels, and more. Raphael Tuck (1821 - 1900), his wife, and later his sons printed greeting cards and published novelty children's books including a series of movable books in the mid to late 1800s. He was the official publisher for Queen Victoria. The family company continued to operate successfully until the factory was bombed during WWII.

Side-stapled binding in stiff paper wrappers with red title and kittens to front wrap. Splits along both ends of spine, but binding remains secure. Crease to top front corners and a few chips to edges of wrappers. Minor soiling to rear wrapper, old price sticker, and partially erased pencil inscription. The interior has a tape repair on first two pages. Short closed tears to edges of a few pages. Minor soiling and finger smudges throughout. One spread is a bit rubbed, but text is still legible. Four interior pages and the front wrapper feature chromolithograph illustrations. In very good condition. Size: 14.5 x 7.5 inches. Unpaginated. [16 pages.] **\$250**



139. *Hersholt, Jean, General Editor; translated from the French by P.H. Muir and illustrated by Edy Legrand; "Saint George" is retold by William H.G. Kingston and illustrated by Edward Shenton; "Beauty and the Beast" is translated from the French by P.H. Muir and illustrated by Edy Legrand*
EVERGREEN SERIES TALES; OR TALES FOR THE AGELESS. DICK WHITTINGTON AND HIS CAT; SAINT GEORGE & THE DRAGON; BEAUTY AND THE BEAST THREE VOLUMES.

New York: The Limited Editions Club, 1949. This handsome and rather uncommon set of fairy tales was published as a limited edition of 2500 copies. However, these three volumes are identified by a blind stamp on the colophon stating that they are "One of 15 copies for presentation out of series." Each of the volumes has the initials JH as the

copy number, and the bookplate of Jean Hersholt is present in each volume. "Dick Whittington" is also signed by Hersholt and its illustrator Robert Lawson. Hersholt, perhaps best known for his role as Shirley Temple's grandfather in *Heidi* (1937), appeared in over one hundred films, directed several films, won a Golden Globe Award, and was nominated for an Academy Award. He was also an eminent collector of books by Hans Christian Andersen and translated many of Andersen's fairy tales into English.

Each volume is hardbound in cloth with a decorative ornament and title on the cover and title to spine. "Beauty" is bound in blue, "Dick Whittington" in orange, and "Saint George" in pale blue-gray. The volumes are in near fine condition save for a very light musty smell and a small stain to the margin along last page of text in "Beauty." They have the original glassine jackets with minor chipping and wrinkling. The books are housed in a red paper covered slipcase. The slipcase is a bit rubbed, and has a faded half-inch streak along the front edge. Jackets and slipcase are in very good condition. Books measure 8 x 12 inches. "Beauty," 45 pages; "Dick Whittington," 37 pages; "Saint George," 76 pages. **\$275**



140. *Humphrey, Maud, illustrator; Helen Gray Cone, poet*
TINY TODDLERS

New York: Frederick A. Stokes Company, 1890. A quite scarce Victorian children's book illustrated by Maud Humphrey and with verse by Helen Gray Cone. Maud Humphrey (1868 – 1940) was a commercial illustrator, watercolorist, and suffragette from the United States. She was the mother of the actor Humphrey Bogart and frequently used her young son as a model. She won a Louis Prang and Company competition for Christmas card design and then began working for the New York publisher Frederick A. Stokes as an illustrator. From the 1890s through the 1920s, her work included

child portraits, "illustrating calendars, greeting cards, postcards, fashion magazines, and more than 20 story books." Her artwork featuring children garnered the moniker the "Humphrey Baby." [Wikipedia] Helen Gray Cone (1859 – 1934) was a poet and professor of English literature. She spent her entire career at Hunter College in New York City.



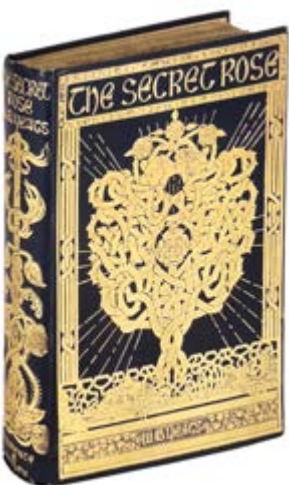
This delightful book features six charming chromolithograph illustrations of the tiny toddlers along with seven pages of line drawings to accompany the poems. Printed on recto only. Some light offsetting of chromolithographs to the blank pages and title page. Bound in color pictorial boards with a red cloth spine. Some light bumping and rubbing to corners and of boards and spine edges. Offsetting to front pastedown and free endpaper from a piece of paper. Very good plus condition and probably never touched by a child. Measures 11 x 14 inches. **\$1,000**



141. [SHIRLEY TEMPLE SCRAPBOOK]

Portland, ME (?): n.p., [1938] This is an astonishing and unique item created by a young girl who obviously idolized famed child star Shirley Temple. This is an opportunity to acquire an unusual and highly collectible homage to the most popular movie star of the 1930s. The creator of this scrapbook, Lillian Lesperance, later Lesperance-Lysengen, modified a huge catalog of wallpaper samples to affix and display her collection of illustrations of Shirley, from infancy to 1938, when she was ten years old. Lillian hand-lettered the cover of the catalog, "1938 Shirley Temple Scrap Book." (The only information available about Lillian was a mention of her in his obituary as the wife of Allen Tilford Lysengen, who married Lillian in 1947 and who died in 1992.)

There are probably one thousand individual images of Shirley. They appear to have been primarily taken from newspapers and magazines and are both in color and black and white, with the majority in black and white. The items range from small head shots framing the other pictures on a page to some that almost fill a page. Rather amazingly, there appear to be very few duplicates of the photos included. A few photographs are amateurishly hand-colored. At the end of the scrapbook, after a few blank pages, the compiler of the scrapbook created several pages with pictures of Shirley as a teenager, at her first marriage to John Agar at the age of seventeen, and an article about Shirley's appointment as the US Ambassador to Ghana in 1974. Laid in the pages is a doll's blue polka dot cape and hat set, and two programs from the Ritz Theatre in Lewiston with the schedule of films being shown from March 17-April 27. Each showing was a double feature, and many included Mickey Mouse, Our Gang, or other short features. The backs of the programs have a full color photo of Shirley with her facsimile signature and dated 1938. This fascinating and enormous scrapbook is generally in very good condition. The catalog covers are soiled, chipped, and worn. The scrapbook pages, probably almost 100, are all in very good condition. Measures 14 x 18 x 2 inches. Heavy item requiring extra postage. **\$600**



142. Yeats, William Butler; Illustrated by John Butler Yeats THE SECRET ROSE

London: Lawrence & Bullen, 1897. First Edition. William Butler Yeats (1865-1939), the famous Irish poet, was one of the most important figures in twentieth century literature and was a key figure in Ireland's nationalist movement. This collection of short stories blends Irish with Rosicrucian themes and characters.

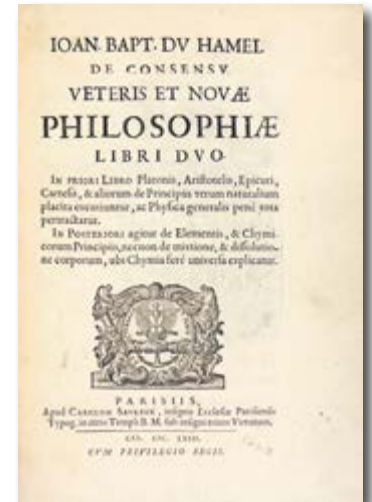
Bound in the original blue cloth with the famous cover design done for Yeats by Althea Gyles stamped in gilt on covers and spine. Gyles met Yeats in 1891. She and Yeats later became interested in the Hermetic Order of the Golden Dawn, the cabalistic iconography of which influenced her design of the cover of Yeats's book *The Secret Rose* in 1897. At its center is a four-petaled rose joined to a cross. The boughs of the tree resemble a serpent; among them, just above the rose, are the kissing faces of a man and a woman. With six black and white illustrations by J. B. Yeats. The binding is bright and beautiful. Unfortunately, there is mild dampstaining and rippling to the preliminary pages and frontispiece illustration. The text pages are clean with browning to the fore-edges. There is offsetting to the front and rear free endpapers. Still a lovely copy of this landmark of book cover design with stories by the incomparable poet Yeats. Measures 5.25 x 7.75 inches. 265 pages. **\$600**

HISTORY & MISCELLANY

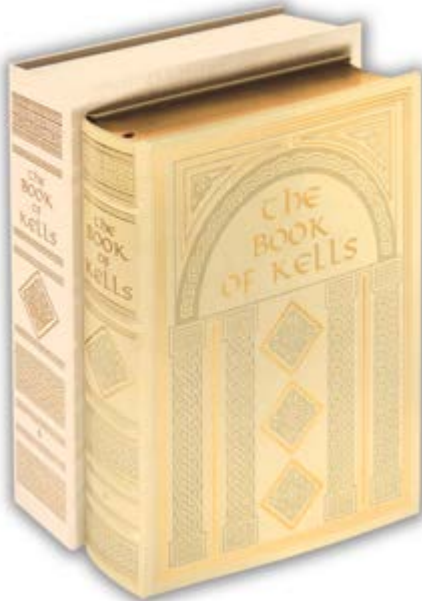


143. Du Hamel, Jean-Baptiste *DE CONSENSU VETERIS ET NOVAE PHILOSOPHIAE*

Paris: Carolum Savreux, 1663. Jean-Baptiste Du Hamel, Duhamel or du Hamel (1624 – 1706) was a French cleric and natural philosopher of the late seventeenth century, and the first secretary of the Académie Royale des Sciences. As its first secretary, he influenced the initial work of the Académie, but his legacy and influence on the Académie and the growth of science in France is mixed. It is Du Hamel's scholarly work, both in his analysis of the competing philosophies of the ancient and new science, as well as his role in disseminating the values and beliefs of the Académie to students and scholars that prove to be the most influential on the history of the science in France. Among his several books is this treatise in Latin on natural philosophy that compares Greek and scholastic theories with those of Descartes.



A scarce work that is quite uncommon in commerce or at auction. Bound in brown leather with five raised bands to spine with gilt titling and ornaments to the compartments. Leather is soiled and faded, with bumping to corners, a crack to front joint, and chipping to spine. Some offsetting to pastedowns and free endpapers. Bookplate from Liechtenstein. Text pages have browning and occasional spots but still quite legible. With a green ribbon bookmark that opens to an illustration that accompanies a section on the development of the Cartesian system. A nice copy of this classic of natural philosophy in about very good condition. Measures 7.25 x 9.25 inches. 280 pages. **\$1,800**

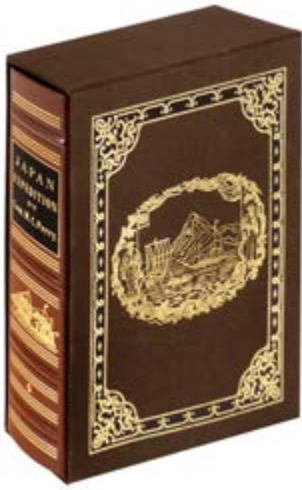


144. [EASTON PRESS] *THE BOOK OF KELLS*

Norwalk, CT: Easton Press, 2014. Number 245 of 1000 copies. This is a particularly sumptuous production from the Easton Press, issued as a deluxe limited edition. The book is accompanied by a four page insert that describes the origin of this remarkable manuscript in the late 700's to early 800's AD and being created by Scottish monks on the island of Iona. It was moved to Kells, Ireland later in the century and has been protected by Trinity College in Dublin since about 1673. The insert continues by describing the artistry of the *Book of Kells* and the effort and devotion shown by the monks in its creation, stating that each page is a magnificent work of art in its own right.

This edition reproducing each of the Book's 680 pages was created using printing plates from high-resolution digital imagery from Hammes Keller's Visipix in Switzerland. The book is bound in cream leather imported from Italy, with cover designs made with hand-milled stamping and debossing dies by Lotus Creations. All edges gilt. Printed on Mohawk Via Felt paper especially milled for this edition by Mohawk Fine Papers. Housed in a custom clamshell box with a cream cloth binding that repeats the book's cover design. In fine condition. Measures 9.5 x 13 x 2.25 inches. Unpaginated [680 pages] **\$1,600**



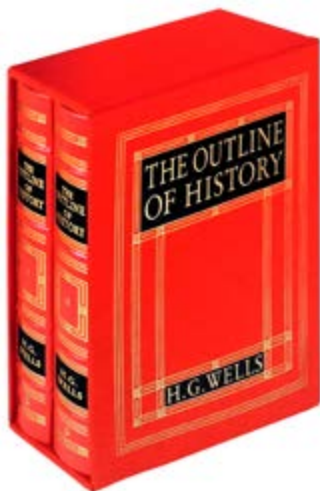
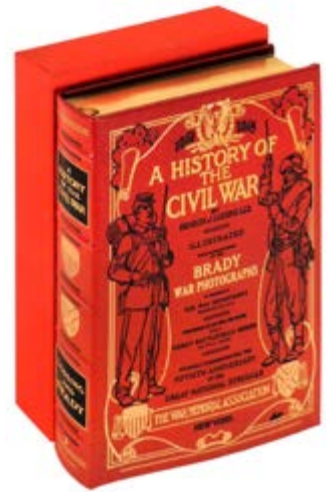


145. [EASTON PRESS]
Hawks, Francis L. under the command of Commodore Matthew C. Perry
NARRATIVE OF THE EXPEDITION OF AN AMERICAN SQUADRON TO THE CHINA SEAS AND JAPAN

Norwalk, CT: Easton Press, 2013. Number 189 of 400 copies. This handsome deluxe limited edition from the Easton Press is a facsimile of the original edition first published by order of Congress in 1856, with all of the original illustrations. The Perry Expedition led directly to the establishment of diplomatic relations between Japan and the western Great Powers, and eventually to the collapse of the ruling Tokugawa shogunate and the restoration of the Emperor [Wikipedia]. In a custom binding of brown cowhide leather imported from Italy. The covers have a decorative black and gilt border with a gilt illustration of ships at harbor on front. All edges gilt. Printed on Mohawk Superfine text and illustration paper. Housed in a custom slipcase of brown cloth with repeat of the design of the book's cover. Accompanied by certificate of limitation. In original shipping box. In fine condition. Measures 8.75 x 11.5 inches. 537 pages including index. **\$600**

146. [EASTON PRESS]
Lossing, Benson J.
A HISTORY OF THE CIVIL WAR

Norwalk, CT: Easton Press, 2012. Number 343 of 1865 copies. This handsome edition is a reprint of the 1912 edition published by the War Memorial Association on the fiftieth Anniversary of "the great national struggle." It offers a chronological summary and record of every engagement between the troops, showing the total losses and casualties together with maps of the localities. It is illustrated with facsimile photographic reproductions of the official war photographs take at the time by Mathew B. Brady, with color plates by Ogden, Thulstrup, Davidson and others. Bound in red cowhide leather from Italy, with multicolor decoration and custom binding by Kingsport Book. All edges gilt. The text, photographs, and color plates are printed on Utopia Matt by Appleton Papers, with section covers on blue Wausau Exact Vellum Bristol. Housed in a custom slipcase of red cloth with repeat of book's cover design. Accompanied with a certificate of limitation and in the original packing box. In fine condition. Measures 8.75 x 12 inches. 512 pages. **\$450**



147. [EASTON PRESS]
Wells, H.G.
THE OUTLINE OF HISTORY; BEING A PLAIN HISTORY OF LIFE AND MANKIND. TWO VOLUMES

Norwalk, CT: Easton Press, 2012. Number 324 of 400 copies. This deluxe limited edition from the Easton Press is a facsimile recreation of the original edition of this work first published in 24 fortnightly serial parts in 1919 to 1920 by George Newnes Limited. It was published as a single volume in 1920. It reproduces every monochrome and full-color illustrations and period advertisements from the original series. In this history Wells chronicled the history of the world from the origin of the Earth to the First World War. It was enormously popular and sold more than two million copies, was translated into many languages, and had a considerable impact on the teaching of history in institutions of higher education [Wikipedia]. Although best known today for his utopian works and science fiction, Herbert George Wells (1866-1946) was prolific in many genres, writing more than fifty novels

and dozens of short stories. His non-fiction output included works of social commentary, politics, history, popular science, satire, biography, and autobiography.

Bound in red cowhide leather imported from Italy by BindTech of Nashville, who also did the custom red cloth slipcase. With black titling to cover and spine with gilt designs and rulings. All edges gilt. Marbled endpapers. Printed on archival quality text and illustration paper especially milled for this edition by Appleton Coated Papers of Wisconsin. Lithography by Falcon Press of Nashville. Accompanied by a certificate of authenticity. Housed in the custom slipcase. In fine condition. With original packing box from Easton Press. Measures 8.5 x 11 inches. Volume I: 1-384 pages; Volume II: 385-780 pages. **\$600**





148. Opitz, Heinrich (Opitius)

NOVUM LEXICON HEBRAEO-CHALDAEO BIBLICUM, COMPLECTENS I. RADICES EASQUE SAEPÈ DEPERDITAS EX CHALD. ... II. FORMAS OMNES & REGULARES & IRREGULARES ULTRA 40000. IN S. CODICE VET. TEST. OCCURRENTES, ATQUE HÏC ORDINE ALPHABETICÖ UNÀ CUM EARUM ENUCLEATIONE GRAMMATICA AD QVAEVIS PRAECEPTA FACILÈ APPLICABILI, RITÈ DISPOSITAS. ET SIC AD MODUM TÀM LAXICI BUXTORFIANI HEBRAI, QUÀM SCHREVELIANI GRAECI. ADORNATUM IN USUM CUPIUNT

Leipzig (Lipsiae): Gottfried Liebezeit, 1692. This is an important early Hebrew-Chaldee-Latin biblical lexicon. Its author, Heinrich Opitz (1642 - 1712), was the son of a silk merchant and was appointed to the court orchestra of Duke Friedrich Wilhelm II at the age of thirteen because of his early interest in singing and music. In 1662, Opitz began studying at the University of Wittenberg, later the University of Jena, where he received a master's degree in 1665. He next stayed in Leipzig and Hamburg and

studied oriental languages. In 1667 Opitz traveled to Kiel. There he became a private lecturer. Another three years later he was granted a tour of the Netherlands and England in the course of studying oriental languages. In London he visited the royal library; at the same time he became friends with another orientalist, Edmund Castle. In 1675 he received a professorship for the Greek language in Kiel, three years later he became professor of oriental languages and in 1689 both professor and doctor of theology. In 1704 Opitz became senior consistorial councilor. Particularly noteworthy among his writings are his "Novum lexicon Hebraeo-Chaldaeo-biblicum", Lips. 1692, 3rd edition 1714, and his "Biblia Hebraica", Jena 1709, 2nd edition 1712. He worked on this work with great care for 30 years. He corrected each printed sheet himself six times. Both of these works continued to be used for many decades [Wikipedia].



Bound in contemporary vellum with titling to spine. Vellum is soiled, bumped and abraded. The front cover is slightly bowed. Joints are tender and the hinges are cracked, although the text block is still tight and firm. Front pastedown is cracked, revealing board underneath. Frontispiece engraving of author. Text pages are browned but still quite legible. Tiny ink annotations in the margins of many pages. Page edges are brownish red with a somewhat decorative design hand done in dark brown. There are also some handwritten notes in Hebrew and Latin to rear free endpapers. Apparently ex-library with tiny blank sticker to spine, acquisition number handwritten on front pastedown, and mostly illegible stamp to front free endpaper. A page typed in English with title, date and "on vellum" on later piece of paper is inserted opposite the front pastedown. It erroneously states that the book was printed in Hamburg. A nice copy in about very good condition despite flaws. Measures 6.5 x 8 inches. (12) +1095 pages. **\$300**

Uncommon Early Travel Guide to the U.S.A. with Map



149. Tanner, H.S.

THE AMERICAN TRAVELER; OR GUIDE THROUGH THE UNITED STATES

Philadelphia: Published by the author, 1836. Scarce second edition of this important compilation of facts and figures "useful to the American traveler," e.g. population figures, distances between major cities via stagecoach, canal or steamboat, and principal objects of curiosity in or around larger towns, and much more. With brief notices of the several states, cities, and principal towns, canals and railroads. Henry Schenck Tanner (1786–1858), cartographer and statistical geographer, was born in New York City, the son of John Tanner, a ship master, and Ann Schenck. His father died when he was six, and the family was then headed by his older brother Benjamin Tanner, who had been trained and had begun a career as an engraver. In 1800 Benjamin moved to Philadelphia, Pennsylvania, then the preeminent center of publishing and graphic arts, where Henry later apprenticed with him. Benjamin built up an active and varied engraving business.

Bound in original brown cloth covers with paper title label to front. Covers are soiled, rubbed, and bumped. Title label is chipped and stained. Spine is rebacked with later brown cloth. There is a large hand colored folding map in the rear of the book of the eastern United States, stretching west of the Mississippi to include parts of Arkansas and Missouri. The map identifies capitals, important towns, villages, public houses, turnpike and common roads, and railroads. There are 18 insets surrounding the map, showing city plans, the surroundings of various cities, and a map of the Hudson River. The map has scattered stains and closed tears along some of the folds. This small traveler's guide features four double-page plans of the major American cities: Baltimore, Boston, New York, and Philadelphia. There are also seven small plates, including two of Niagara Falls and one of West Point. Two ownership signatures in ink on front free endpaper. The pages are generally clean with some spotting, primarily in the margins. Very good condition. Measures 3 x 6 inches. 144 pages. Howes bibliography T-24. **\$900**

Hans Richter's Film 8 x 8 - Original Photographs from On Set

150. [Philippe Halsman, photographer; Hans Richter, filmmaker]

TWO ORIGINAL BLACK AND WHITE PHOTOGRAPHS FROM THE MAKING OF HANS RICHTER'S FILM "8 x 8"

Two striking original photographs taken during the filming of Hans Richter's *8 x 8* in 1957. One of the two photographs is signed in red ink by Philippe Halsman, the photographer of both. A note on the back of the signed photo notes that Halsman signed this picture and that the film's cinematographer Arnold Eagle is visible in the background. The photos are mounted on discolored pieces of cardboard. In his original script for the film's prologue, Richter wrote: "...my film *8 x 8* is a bizarre comedy-drama, signs and sounds not only out of this world probably not even in the next. *8 x 8* mixes equal parts of Freud and Lewis Carroll, with Venice, Venus, and Old Vienna, Cocteau and Bullfights, surrealism, magic, dreams, girls and practically anything else that may currently be in your minds." Hans Richter] undertook [*8 x 8*] at the suggestion of Marcel Duchamp, a chess enthusiast, after *The Minotaur*, a planned sequel to the 'Narcissus' episode of *Dreams That Money Can Buy*, failed to secure funding, although *8 x 8* engaged similar concerns... 'Chess is so universal,' wrote Richter to Jean Cocteau about this new project, 'that practically every human situation has its corresponding move among the countless possibilities of chess...' The filmmaker further recognized a kinship between the work, which took its title from the layout of a chessboard, and Lewis Carroll's *Through the Looking Glass*. Some of the artists who appeared in this film included Max Ernst, Fernand Léger, Marcel Duchamp, Man Ray and Alexander Calder. The photographs are accompanied by a reprint of an article that was written by Lewis Carroll collectors, August and Clare Imholtz, for the Fall 2019 issue of "Knight Letter" about the film and its participants, along with a discussion of each of the photos. The photos are in very good condition. They measure 10.5 x 13.5 inches. **\$3,000**



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OUR STAFF:

Fran Durako - owner

Susannah Horrom - manager & graphic designer

Steve Durako - assistant manager

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