



**Bibliography Week**  
**ABAA Booksellers' Showcase**  
January 25, 2018



**Abby Schoolman Books**

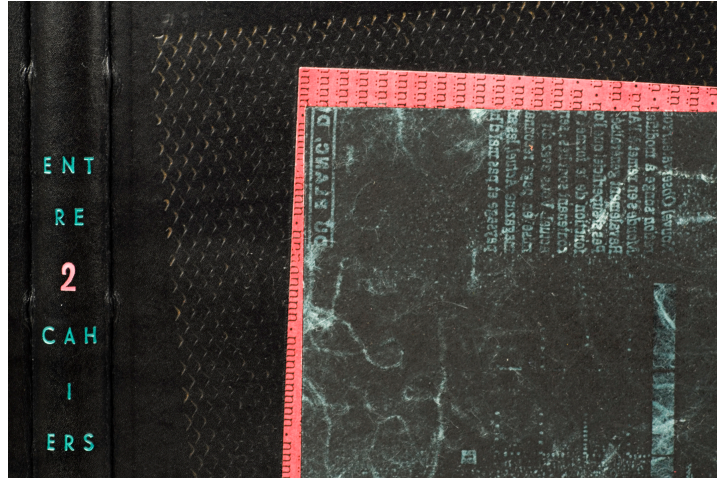
332 E84th Street • New York, New York • 10028

All books are in fine condition unless otherwise stated.  
Prices are in effect as of the first date shown above but are subject to change without notice.  
All titles are subject to prior sale



# Abby Schoolman Books

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## Bound by Christine Giard

Anseeuw, Alin. *Entre deux cahiers*. [Noeux-les-Mines]: Echolade, 2003. Signed Limited Edition. Copy 19/22. Signed by Alin Anseeuw and Patrick Vernet. [26] \$8000.

Patrick Vernet (d. 2013) was an accomplished engraver and Director of the School of Visual Arts Denain. Alin Anseeuw (b 1974) is a poet, artist, and publisher and printer of Éditions Echolade. *Entre deux cahiers* is the 122nd book published by Éditions Echolade.

Black calf with onlays of Japanese paper (painted, dyed, and printed by the artist). Pink “kromekote” inlay decorated by the artist using a typewriter. Blind stamped with wire screen. Japanese paper endpapers with onlays of Japanese paper (painted, dyed, and printed by the artist). Leather hinges. Titled in pink and green foil. Leather-edged slipcase. Bound by Christine Giard. 24.8 x 30.7 cm.



## Exhibition Binding by Peter Geraty

Armstrong, James and Ben Mitchell. *County Survey*. Kalamazoo, Mich.: Rarach Press, 1989. Signed Limited Edition. [225] \$8000.

One of 38 copies. Poems and essays by James Armstrong and Ben Mitchell, 16 etchings by Ladislav R. Hanka, typography by Amy Bollinger. This copy beautifully bound by Peter Geraty.



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One of two copies bound by Geraty for an exhibition celebrating Ladislav Hanka's imprint Rarach Press: *50 x 25: An Exhibit of 50 Rarach Press Books Bound by 25 American Design Binders* (Elizabeth Perkins Prothro Galleries, Bridwell Library, Southern Methodist University, Dallas, TX. Oct. 11 1993 – Jan. 22, 1994). The exhibition also traveled to Houston Baptist College and University of California at Los Angeles.

Double board structure similar to a split board binding; concertina sewing. Full green textured Hewit Chieftain goatskin; textured and airbrushed Japanese paper inlays; gold tooling; multi-colored hand-sewn silk endbands. Gray Burga endpapers. Housed in a custom linen-covered dropback box by the binder. Bound by Peter Geraty in 1993. 51.5cm x 33cm.



## **Extra-illustrated and Bound by Timothy Ely, the Original Illustrator**

[Ely, Timothy C.] Berrigan, Daniel. *Lost & Found*. n.p. [Montclair, NJ]: Caliban Press, 1989. Signed Limited First Edition. [167] \$9800.

This is an out-of-series copy (not numbered) signed by both Berrigan and Ely at the time of publication. It has been in Ely's possession, in unbound sheets, ever since.

*Lost & Found* was originally issued by Caliban Press in 125 numbered copies with 3 full page and two smaller illustrations by Ely, printed and hand-colored by Mark McMurray, and bound by McMurray with silk-backed boards illustrated on the upper board with the Ely frontispiece print.

In the summer of 2015, after a conversation about altered books, Ely had the idea of “altering” a copy of *Lost & Found*. Thus, twenty-seven years after the initial printing, Ely completed a unique, lavishly illustrated copy of the book, significantly altered from the original publication. Unlike the case with many “altered books,” these illustrations are not a violation of the artist's original intent. Rather, this copy, both book and binding, is an elaboration of Ely's work as the original artist.

As is typical in his life full of strange coincidences, Ely finished binding this very special copy of *Lost & Found* the day before Berrigan died (d. April 30, 2016).

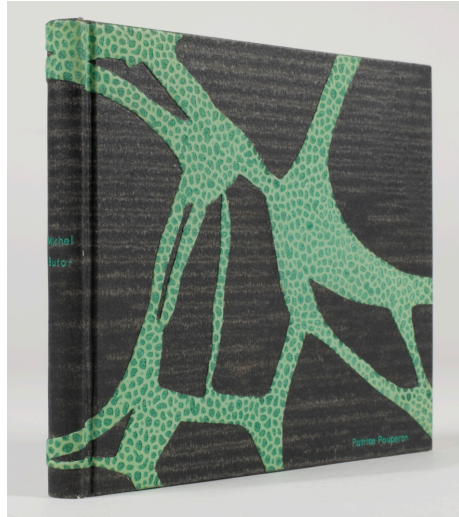


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Planetary Collage Standard binding structure, leather under wood boards, rivets, pigments, resin, gold, and wax. Spanish handmade paper with relief block illustrations (as issued) with extensive over painting and embellishment. One extra, unique fold-out drawing in the rear. Endpapers are Ely standard graph paper he printed in 1987. Housed in a felt-lined, handmade paste paper and custom cloth covered dropback box by the artist. Bound by Timothy Ely in 2016. 16 x 22cm.



## Bound by Christine Giard

Butor, Michel. *Le Viking en partance pour l'islande*. Vinon-sur-Verdon: La Garonne, 1984. Signed Limited Edition. Copy number VI/VIII with an original painted collage and an original lavis by Patrice Pouperon, signed on the colophon by both Butor and Pouperon. [148] \$2000.

Giard's treatment of the onlay is particularly evocative of the skin of the serpent in Butor's poem. Patrice Pouperon (1939-2010) is particularly known for his woven and painted collages, one of which is present in this volume.

Michel Butor (b. 1926) is a French experimental author and literary critic. He has collaborated extensively with artists, especially Patrice Pouperon, Julian Baltazar, and Bertrand Dorny. He often issues his work first as a limited editions artists' book.

Full Arches paper painted in subtle stripes of light and dark grey by the binder, with a single onlay of thinly pared green pre-textured cow hide, beveled and blind-tooled, across both boards and spine. Rolled white box calf head and tail bands. Bound by Christine Giard in 2005. 13.5 x 11.5 cm



## Unique Artist's Book and Binding by Mark Cockram

Cockram, Mark. *Inferno*. London: Mark Cockram, 2017. Unique. Nine full spreads of original art by Mark Cockram. [217] \$6800.

### Artist's statement:

*Inferno* is inspired by the first part of the 14th century epic poem of Dante Alighieri, *The Divine Comedy*, which takes us through the nine rings or circles of hell. The binding depicts the entrance to the first ring ... Limbo. As we turn the pages we descend to the second ring and so on. The crimes and vices of those whose souls remain trapped suffer torment by degrees.

Full hand-colored cloth, internal laminated board flat back binding. The text block is constructed using a Drum Leaf technique. All edges hand colored. Mixed media with collage and stencil work. Housed in a custom dropback box by the artist. 24.9 x 42.7 x 1.1cm.



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## Bound by Christine Giard

Cuenot, Claire. *Tension d'ebene*. n.p.: Claire Ceunot, 2002. Unique. Signed by the artist/poet. Copy 1/1. [20] \$6500.

Claire Cuenot is a French artist and poet who has created several unique artists' books in addition to her paintings, drawings, and sculpture. Human figures in shades of brown are a recurring motif in her work.

Full cream box calf with blind tooling and straw marquetry inlays. Titled in black foil. Quarter leather clamshell box. Bound by Christine Giard in 2006. 14cm x 12.4 cm.



## 13 Tattoos with Artist's Proof and Prospectus

Dennerline, Thorsten. *13 Tattoos*; WITH Artist's proof signed by the artist WITH Prospectus initialed by the artist. Bennington, VT: The Bird Press, 2011. Signed Limited First Edition. [229] \$2400.



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Copy 14/25 signed and numbered by the artist, accompanied by an artist's proof of Tattoo #6, signed and noted "AP" in pencil on the verso by the artist, and a copy of the prospectus initialed by the artist. 16 unnumbered leaves (including title page and two blanks).

Subtitled "Tattoo proposals," Dennerline describes *13 Tattoos* as a document exploring the many-faceted subject of tattoos, in which tattoos are considered more broadly than as pictures or elements of style. Tattoos could comprise anything from scars, animated drawings, body parts, or even a metaphysical connection between body and soul. A second layer of red printed information serves as a kind of note taking or commentary over the black and white woodblock imagery.

The International Print Center (NY) particularly highlighted Dennerline's "gothic woodblock and letterpress images" in *13 Tattoos* in their press release announcing the *New Prints 2012/Winter* exhibition featuring the work of only 45 artists selected from a submission pool of over 2,300.

Thorsten Dennerline produces paintings, drawings, and artists' books. The main focus of all the work originates from an interest in poetry and the relationship between text and image. He received a BFA from the University of Massachusetts in 1994 and an MFA from Syracuse University in 1997. He has exhibited his work across the U.S., Denmark, and Valparaiso, Chile. His prints and books can be found in collections throughout the USA and Europe including The Saint Louis Art Museum, Kunstindustri Museet in Copenhagen Denmark, Smith College, Yale University Library, University of Vermont, the Library of Congress, Stanford University, and UCLA. Most recently he has had solo exhibitions at Galleri Tom Christoffersen in Copenhagen and group exhibitions at IPCNY in New York City and Dishman Art Museum in Beaumont, Texas. He is currently on the faculty at Bennington College.

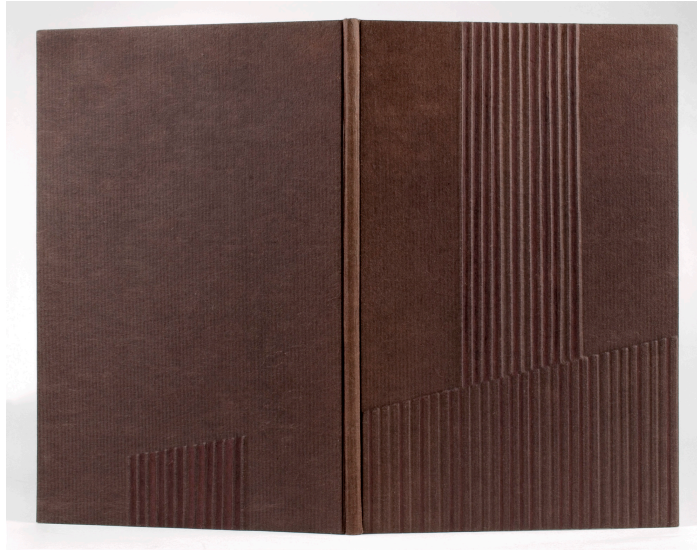
Woodblock prints and photopolymer letterpress details printed on handmade Richard de Bas paper. Side-sewn stab binding, soft covers and spine are Japanese cloth backed with black paper. Book housed in a four-flap enclosure made from a heavy-weight Hahnemuhle handmade paper. Bright red cloth front cover and white paper enclosure are silkscreened in black with a design derived from the imagery in Tattoo #12. All carving, printing, and binding by Thorsten Dennerline. Letterpress printed at Wild Carrot Press (Hadley, MA). Enclosure: 39cm x 13.2cm. Book: 38.8cm x 12.9cm. Print: 38.1cm x 12.5cm.





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## Bound by Christine Giard

Dhainaut, Pierre. *Neuf poèmes inachevés*. Saint-Laurent-du-Pont: Le verbe et l'empreinte, 1983. Signed Limited First Edition. Copy 46 of 100 copies with one full spread engraving by Pessin, numbered and signed by Pessin on the engraving and on the colophon. [155] \$4500.

Pierre Dhainaut (b. 1935) was initially greatly influenced by surrealist poets. Over time his poetry became more influenced by his interest in religion and spirituality, especially Zen Buddhism. Many of his poems express a serene connection with nature. Marc Pessin (b. 1933) is an engraver and publisher. *Le Verbe et l'Empreinte* is his imprint. He often collaborates with poets to create beautiful books such as this. One of his specialties is illustration in relief, a form of embossing.

Traditional French binding with laced in boards, maroon Japanese paper over a relief design of baguettes of rolled paper and shaped binder's board, endpapers the same as covering paper, rolled silk headbands. Bound by Christine Giard in 2005. 17 x 25 cm.



## Unique Artist's Book and Binding

Ely, Timothy C. *Phial*. Colfax, WA: Timothy C. Ely, 2015 [-2016]. Unique. [152]

\$17,000.





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25 spreads of original art and unique binding by Tim Ely. Signed by the artist.

## **Artist's statement:**

*Phial* is an excursion into the transformation of surface and thought. it is an alembic, an alchemical vessel which is used for distillation. in Cockerell's famous book, *Bookbinding and the Care of Books* (p. 37, 1901 first edition) there is a diagram of page imposition, something a binder must deal with when receiving a book in sheets. Flat sheets, upon which several book pages are printed together, are folded down in a prescribed way that turns it into a section of pages in proper order. All sections are then sewn together to form a book.

I found this diagram in the 1980s, and it seemed to possess an odd dimensional structure, for when the sheets are laid out flat, page one naturally is not next to page two, but if the whole sheet is folded down correctly, the proper order of pagination is intact. order created out of a swirl. I found this idea to be compelling visually. I could compose a large formatted drawing, a plan view of an alchemical motif or a diagram for transmission. When the sheet was cut down and folded, the dimensional shift would occur. To me this formatting device was an alembic. This alembic would take diagrams that were first composed with a certain order or discipline on the full size sheet, and shift them to another plane, or intersect that plane from an unplanned angle when folded down into folios. I use this method often to defeat the idea of "knowing too much," and to introduce an element of chaos into the process.

Alchemy is a *secret* art, and I have always liked the persistent idea that the work is occluded. Personal transformation is secret, and even our attempts to reveal what goes on within the self are often, or always, beyond words. Alchemy may have been a discipline that was erroneously thought to be teachable. it seems not to be. in any event, the pertinent ideas for me are to convert something like mud from a specific location into a functional surface, or a metaphor, or into a material with which to make a mark.

As with alchemy, I seek ways to get materials to transform or for surfaces to respond to my drawing methods. Acting upon pigments with water or heat or grinding can change its character. I size the paper with glues or glaze a mix of marble or plaster into areas that seem too restrained. These surfaces can be delicately carved into and worked with additional information until it all reads.

The boards of *Phial* are also special. I used Sitka spruce, which is an ideal wood for guitar tops. Though the natural wood is beautiful, I wanted a depth and character change as well as some unity with the spine. I used enamel on the wood, scraped, sanded, waxed, scraped again for days until a surface was achieved that could take gold tooling, stamping, and other treatments. Once I was satisfied that the wood would not curl divergently from the form, it was drawn over with a cribriform layer in gold and given a final wax job. A bit of hot rod red pulls it together. al wax job. A bit of hot rod red pulls it together.

Timothy C. Ely / Colfax, WA / 2016

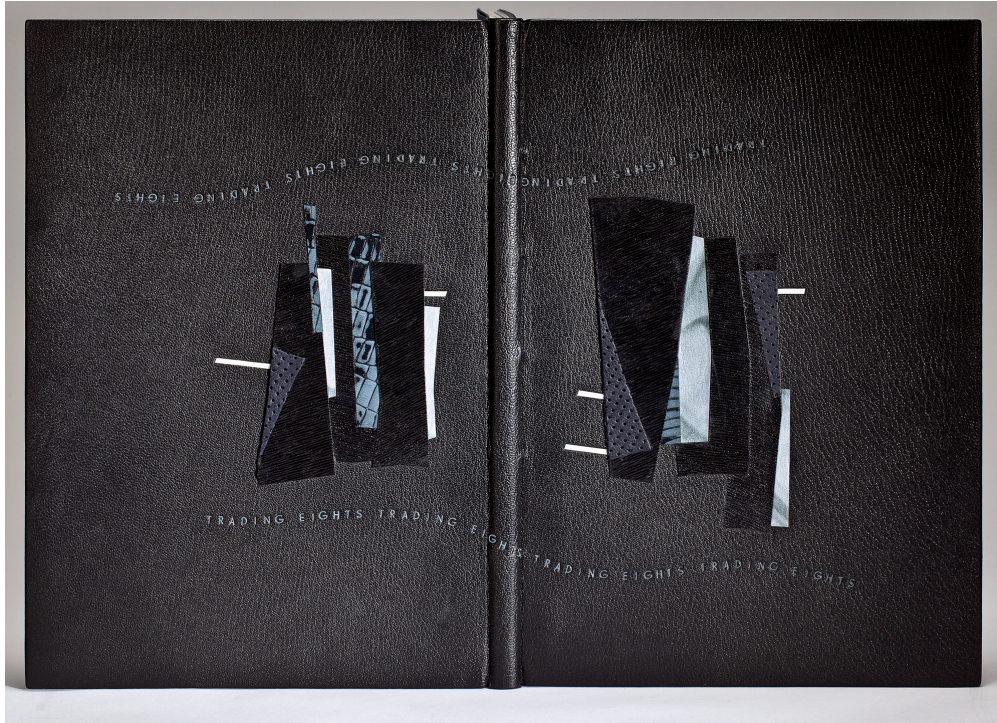
Planetary Collage Standard binding, conventional sewing on small cords, black leather spine, Sitka spruce wood for cover boards, painted, scraped and waxed. Gold foil tooling, largely cribriform writing, and stamping on the boards. Edges treated with a spectral range of dry pigments and wax, hand-sewn endbands matching the top and bottom edge decoration. 25 full spreads, including the painted and illustrated endpapers. Book: 15cm x 19cm.

Custom drop back box, interior with large cement-like border around the book. Box covered with a stone-like textile, an embossed paper with an ink painting adorns the upper tray. Box: 22cm x 30cm.



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## Bound by Coleen Curry

Gioia, Ted and Dana Gioia. *Trading Eights, The Faces of Jazz*. Santa Rosa, CA: Mixolydian Editions and Nawakum Press, 2016. Signed Limited First Edition. [226] \$8500.

This is copy AP/1 (the only AP) from a published edition of 40 numbered copies made available for sale and 15 copies lettered A-O reserved for the participants. Signed by the essayist Ted Gioia, poet Dana Gioia, and woodcut artist James G. Todd, Jr. 64 pages.

From the publishers:

Paying homage to a quintessential American style of music, known for its spontaneity and improvisation, this edition blends evocative jazzmen portraiture with new and highly personal characterizations of the music. Jazz is embodied music. Here you will find portraits of eight iconic jazz figures, engraved by James G. Todd Jr., an innovator in the field of wood engraving. He created [the woodcuts] over a twenty-year span from 1973–1994. In his teens, and later in college in the 1950s, he and his brother became jazz enthusiasts while visiting local night spots like The Ozark Club in Great Falls, Montana where they were raised. Accompanying these penetrating engravings are words from jazz pianist and writer Ted Gioia, author of *The History of Jazz*, and poetry from his brother Dana Gioia, poet and former Chairman for the National Endowment for the Arts. Wood engraver Richard Wagener has printed each portrait from [Todd's] original blocks on his Vandercook Universal I. The typefaces are Ehrhardt and Janson, cast in lead by Patrick Reagh. Titling is Modern #20 and Grotesque #9. The text is printed by Richard Wagener and Patrick Reagh. The papers are both blue and white Zerkall.

Translucent interleaves with beautifully evocative smoke images by David Pascoe (Nawakum Press) were designed and printed at Black Cat Studio on an Epson P-7000. Pascoe's image of a trumpet hidden in smoke on the translucent leaf before the colophon is particularly lovely.



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Ted Gioia, in his introductory essay "The Faces of Jazz" confesses, "I never really understood jazz until I saw it in the flesh." He tells of his literally life-changing first trip to the jazz club the Lighthouse while still in his teens. Quoting extensively from Jack Kerouac's *The Subterraneans*, and drawing deeply on his own experiences of live jazz performance, he underscores the importance of the smoky jazz club, rather than the concert hall, radio, or recordings. Jazz performance is personal, intimate: "You can follow the changes in the riffs on their faces ... Look into their faces. Peer into their eyes, their souls." Jim Todd clearly feels the same way about about the faces of the great live jazz performers. Dana Gioia's poem "Meet Me at the Lighthouse," a mere 5 stanzas, is powerfully evocative.

While this edition sold out almost immediately, all Nawakum Press inventory was lost to the Sonoma County firestorm on October 9, 2017.

Curry's subtly sumptuous, perfectly executed binding evokes the sensibility of this powerful book without being imitative in any way. Just as Ted Gioia and Jack Kerouac assert, that jazz performance is best experienced in an intimate setting, Curry's nuanced riff on color and texture is best appreciated up close. As beautiful as this binding is in photographs, in person it is truly extraordinary.

Coleen Curry is an award-winning binder, exhibits internationally, and her work is held in many private collections and in institutions such as The Boston Athenaeum. Curry bound her first book in 2003 at the American Academy of Bookbinding in Colorado and graduated in 2009 with a diploma in Fine Binding. Continually seeking to hone her craft, Curry has studied with a still growing international roster of fine binders, including Monique Lallier, Dominic Riley, H el ene Jolis, and S un Evrard. Curry now teaches at AAB and is also an assistant to Don Glaister.

Curry says:

I am fascinated with contrast of texture, form and movement, incorporating asymmetry and Earth elements. By utilizing a combination of traditional materials, found objects, and modified decorative techniques, my aim is to craft bindings that provide a visual, sensual, and tactile experience.

Traditional French laced-in binding structure with signatures mounted on charcoal grey paper stubs (montage sur onglets). Full black Hewit Chieftain goatskin. Both boards inlaid with Hewit black straight grain goat, embossed and top-pared navy blue calf, and perforated dark blue sheepskin; white box calf and silver-grey paper onlays. The paper is the same printed translucent paper used for the book's interleaves. Edge-to-edge doublures in black Hewit Chieftain goatskin with onlays of embossed and top-pared navy blue calf and perforated dark blue sheep over silver-grey paper. Endpapers are the blue-black and grey paste paper designed by Lisa Van Pelt for the publishers' binding. Black and white silk hand-sewn endbands. Title tooled in matte grey foil. Bound by Coleen Curry in 2016. 16.3 cm x 38 cm x 1.8 cm.

*Parenthesis* 31, 2016. pp. 51-52 (Book Review).

*Heroic Works, Designer Bookbinders International Competition*. Oxford: Bodleian Library, 2017. Bindings on Tour, p. 24.

*The New Bookbinder, Journal of Designer Bookbinders*, vol. 37, 2017, p.78-79.

Binding photos by Jay Daniel, Black Cat Studio.



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## Unique Book by Celine Lombardi

Lombardi, Celine. *Murmurations*. New York: Celine Lombardi, July 2012. Unique. [227] \$3200.

6 spreads of hand-painted and hand-lettered Kozo paper pages embedded with metal street sweeper bristles.

### Artist's statement:

The book is constructed with kozo paper painted with ink washes and laminated over metal rods which are actually the metal bristles from street sweepers that often break off and lie discarded along the curbsides. Once you start seeing them you can't stop. The poem is hand lettered. I later used the same text in my edition of *Murmurations* (limited edition of 20 copies that I printed and bound at The Center for Book Arts in 2012 when I was a Scholar in Residence).

The poem is the story of a new romance conducted on the streets and in the open spaces of the city. The street sweeper bristles were collected and presented as gifts. The text is arranged in the form of flocks of birds in the sky, the kind of patterns that starlings make in the evening sky called murmurations. A fitting form for the first flutters of a romance, in particular one with many moments of gathering intensity and then dispersion. Murmurations can also refer to the quiet declarations of love both spoken and unspoken in the uncertain beginnings of a romance. The poem is intentionally a challenge to read. Visually I wanted it to resemble actual murmurations, and emotionally I wanted to pull the reader in close, into an uncertain intimate space, while they experience the tale.

Celine Lombardi is a bookbinder in New York City. She is a graduate of the North Bennet Street School in Boston, and was the 2012 Van Leir/Stein Family Scholar at the Center for Book Arts in New York, where she currently teaches.

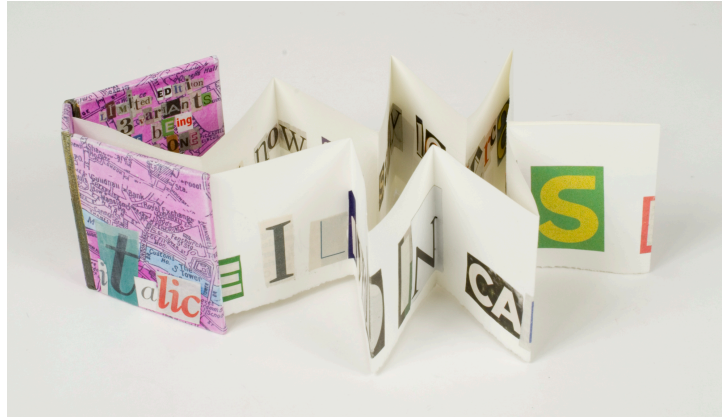


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The structure is similar to a drum-leaf binding, except each leaf is constructed by fully gluing two pages together, rather than just the inner and outer edges, in order to fully secure the metal bristles in place. The soft cover is a single sheet made of layers of torn paper glued together and wrapped around the whole book. Housed in an elegant dropback box by the artist. 25.5cm x 25.5cm.



## Roger McGough/Mark Cockram Collaboration

[Miniature] McGough, Roger. *italic*. London: Mark Cockram, 2017. Signed Limited Edition. [196] \$2000.

Copy 1 of a proposed variant edition of 3. Each copy will use the same text, but each will comprise unique art by Mark Cockram in a unique art binding by Cockram. Signed by both the author and artist/bookbinder.

The text is a famous short poem by Roger McGough, the British poet, performer, children's book author, and playwright known for balancing his incisiveness with accessibility and lack of pretension. McGough came to prominence in Britain in 1967 upon the publication of *The Mersey Sound*, an anthology of the works of three Liverpool poets. His writing ranges from the humorous dialogue (uncredited) in The Beatles' movie *Yellow Submarine* to translations of plays by the French playwright Molière. In *italic*, McGough uses nonstandard orthography and plays on words to indicate the complex layers of meaning and his natural sense of humor in a seemingly simple poem. Cockram uses collage to similar effect, layering letters in different typefaces, evoking images that hint at the multiple meanings and word play of McGough's text.

Full leather binding with mixed media on-lays. Accordion fold structure with collage. Housed in a custom drop back box by the artist. Created and bound by Mark Cockram in 2017. Closed: 6 x 5.5cm. Open: 65cm.

*italic*

ONCE I LIVED IN CAPITALS,  
MY LIFE INTENSELY PHALLIC,  
but now I'm sadly lowercase,  
with the occasional *italic*.



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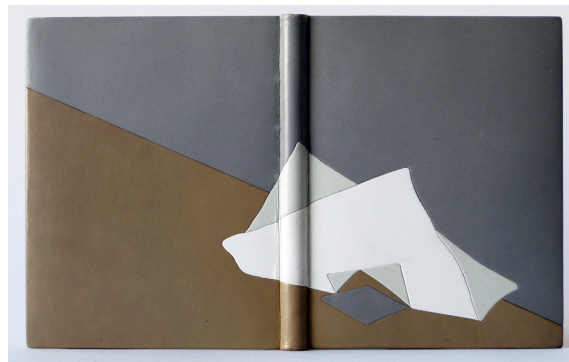
## Inscribed by Henri Michaux to Marcel Thiébaud Bound by Christine Giard

Michaux, Henri. *Passages*. Paris: Gallimard, 1950. Limited Edition. Copy 3180/3269. One of 150 copies hors commerce. Inscribed by Michaux to Marcel Thiébaud. [23] \$4000.

*Passages* is a book of aphorisms and reflections by the painter, poet, and writer Henri Michaux (1899-1984). The inscribtee, Marcel Thiébaud, is likely the literary critic, playwright, and translator whose publisher was also Gallimard.

Giard has planed the leather to such subtle variations of depth as to be almost invisible to the eye. The resulting texture, however, can be felt. This binding is deliciously sensuous in the hand.

Blue box calf, planed. Titled in blue foil. Japanese paper endpapers, leather hinges. Leather-edged slipcase. Bound by Christine Giard in 2009. 13.5 x 17 cm.



## Bound by Christine Giard

Muheim, Emmanuel. *Seul le blanc*. Illustrated by Emile-Bernard Souchière. Gigondas [France]: Atelier des Grames, 1983. First edition. Copy 25/130. [11] \$5000.

This slim volume comprises six poems and one illustration inspired by the work of Giorgio Morandi (1890-1964), an Italian painter and printmaker who is widely considered to be a forerunner of Minimalism. His



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influence is reflected in art, literature, and film, including Federico Fellini's *La Dolce Vita*, which features Morandi's paintings, as does *La notte* by Michelangelo Antonioni. In 2009, President Obama selected two Morandi paintings for the White House collection.

Emmanuel Muheim (1923-2002) was a French poet and writer. *Seul le blanc* is his second book. From 1970 to 1988 he was the director of the cultural center at Abbey Senanque, Gordes, Vaucluse, an interdisciplinary retreat and meeting place for historians, poets, religious scholars, artists, and sociologists. Emile-Bernard Souchière and Anik Venay founded Atelier des Grames in 1969. *Seul le blanc* is number six (although this volume says it is number 5) in a series of 11 titles published as "Collection les Florêts."

See: Abramowicz, Janet. *Giorgio Morandi: The Art of Silence*. New Haven, [Conn.]: Yale University Press, 2004; [Morandi, Giorgio]. *Morandi*. New York: Rizzoli, 1988.

Full gray and beige box calf with blind tooled onlays in white, gray, pale gray, and beige. Edge-to-edge doublures and flyleaves in box calf. All edges gilt. Housed in a custom leather-edged slipcase. Bound by Christine Giard. 11 cm x 13.5 cm.



## Bound by Christine Giard

Peyré, Yves. *L'ombre d'un cri*. Pontet: Gilles Couttet, 1990. Signed limited first edition. Copy 42/49. Signed by Yves Peyré. [18] \$3500.

Poems of Yves Peyré (b. 1952), the French writer, librarian, and expert on art bookbinding. He is the co-author, with H. George Fletcher, of *Art Deco Bookbindings: The Work of Pierre Legrain and Rose Adler* (Princeton University Press, 2004).

His introductory essay begins:

"A bookbinding is an ambiguous thing. It is physically attached to the book and thus relates to its meaning and typography: but it is also an image. Even more radically, is it a structure that rapidly becomes an object in its own right."



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Flexible tan box calf, Alcontara Suèdine endpapers. Box calf onlays in medium brown, dark brown, rust, and red. Japanese paper covered clamshell box with leather spine label. Bound by Christine Giard. 19cm x 26cm.

## Bound by Christine Giard



Pinget, Robert. *Charrue*. Paris: Éditions de Minuit, 1985. First Edition. [34]  
\$3000.

Copy 27 of 60 on vélin Arches.

*Charrue (Plow)* is the second of two works by the fictional Monsieur Songe, the title character of the 1982 novel by Robert Pinget (1919-1997), an avant-garde playwright and novelist. *Charrue* is presented as a book by Monsieur Songe, most likely a stand-in for Pinget himself. The text relates to the difficulties of writing, especially as aging affects the memory.

Full red box calf with onlays of box calf, pre-textured and colored fashion leather, and long-grain goatskin. Japanese paper endpapers and leather hinges. Custom chemise and slipcase. Bound by Christine Giard. 11cm x 19 cm.



## Bound by Sonya Sheats

Rabelais, Francois. *Gargantua*. Paris: Gibert Jeune Librairie d'Amateurs, 1938. Second Edition. Illustrated by [Albert] Dubout. \$3800.

Copy 1325/3000. With 74 wonderful, and sometimes provocative, full color illustrations by Dubout.





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Bradel binding sewn onto parchment bands with exposed yellow linen thread. Parchment hollow spine in sections adhered separately from the steel boards. Boards covered in a Xeroxed image and then covered with light parchment. Red Nepalese paper endpapers. Bound by Sonya Sheats in 2014. 19.4cm x 26.4cm.



## Beautiful Shaped Boards Binding by Mark Cockram

*Sir Patrick Spens*. London: Folio Society, 1994. [166]

\$2200.

A lovely edition of a collection of traditional English and Scottish ballads, illustrated by Jane Lydbury, featuring the tragic nautical ballad "Sir Patrick Spens." This ballad is frequently anthologized as an outstanding example of the form. "Sir Patrick Spens" was first published in 1765, but it is believed to be based on an actual event that occurred around 1290. The King of Scotland dispatched the best sailor in the realm, Sir Patrick, to bring home a young Norwegian princess, despite the well-known, deadly hazards of mid-winter journeys across the North Sea. Versions of the ballad differ: some have the ship go down before reaching Norway, some on the way home. Either way, there are no survivors.

Cockram's binding echoes the shapes and colors of Sir Patrick's ship. While they look and feel like suede, the sail-shaped boards are actually covered in layers of hand-colored paper, gently sanded to create gradations of color and the appearance of wear on the sails. The multi-colored, gilded leather pieces on the extended boards resemble the glorious heraldic flags and gilding that would surely adorn a ship on a royal mission. The hand-painted endpapers evoke the huge, crashing waves of the North Sea in mid-winter.

Contents: *Sir Patrick Spens*; *The Battle of Otterbourne*; *The Demon Lover*; *Waly, Waly*. Glossary.

Fixed back board binding. Full blue goatskin, shaped boards covered in a mosaic of blue goatskin pieces worked in multi-colored leather onlays, surface gilding, tooling, and hand-colored and sanded paper; leather hinges and headbands; endpapers hand colored by the artist; all edges blue; top and fore-edges with gilding and tooling. Text block: 8cm x 11cm. Binding: 15cm x 14.5cm.



# Abby Schoolman Books

332 E84th Street • New York, New York



**Printed and Bound by Gabrielle Fox  
Copy #3 of Three Deluxe Bindings  
This Her Personal Copy**

[Miniature] Sanfield, Steve, et al. *Haiku and other poems*. Cincinnati: Fox Park Press, 2010. Limited Edition. Edition total of 45 including 3 deluxe variant bindings by Gabrielle Fox. [177] \$2200.

Designed and printed by Gabrielle Fox using heated foil on handmade, translucent, long fiber taniai kozo (mulberry) paper. Fox has taken advantage of the long fibers by teasing them out on the bottom edge. Originally printed for students to bind in a miniature bookbinding class taught by Fox in San Francisco. This visible sewing structure is described in some detail in Project 8 of Fox's *The Essential Guide to Making Handmade Books* and recently demonstrated by her at the 2017 Guild of Book Workers Standards of Excellence Seminars in Tacoma, WA.

This is Fox's personal copy with Kentucky agate and a pink topaz set in gold. Copies #1 and #2 are in private collections.

Bound in the multiple single section or pamphlet structure with multi-colored silk threaded through a single piece of goatskin and chiyogami decorative paper covered boards. Gold tooling on goatskin spine and "straps." The box is covered in goatskin and the same chiyogami patterned paper, each adorned with a different custom button by Dennis Meade, a Lexington (KY) jeweler. Printed and bound by Gabrielle Fox. Book: 5.8cm x 7cm.



# Abby Schoolman Books

332 E84th Street • New York, New York



## **A Unique Binding by California Binder Coleen Curry**

Stroud, Joseph, et al. *Poetry at the Edge: Five Contemporary California Poets*. San Francisco: Book Club of California, 2014. Signed Limited Edition. [221] \$3800.

A beautifully printed collection of works by five major California poets: Joseph Stroud, Kay Ryan, Gary Young, Martha Ronk, and Michael Hannon. Signed by all five poets. 300 numbered copies were printed and bound. A certain number of copies were issued in unbound sheets, which were lettered, not numbered. This copy, letter 'C,' is in a gorgeous, unique, Tudor-style binding by Coleen Curry.

*Poetry at the Edge: Five Contemporary California Poets* is the Book Club of California's 233rd publication, printed in the Centennial year of their printing program. It was designed and edited by Carolee Campbell, the proprietor of Ninja Press, founded in 1984. Her highly-coveted fine press books include *The Book of Silences* by Robert Bringhurst, 2000; *The Persephones* by Nathaniel Tarn, 2009; and *Lives of the Artists* by W.S. Merwin, 2013.

Each copy of *Poetry at the Edge* contains two photographs by Campbell, also an accomplished photographer.

The book was letterpress printed by Norman Clayton at Classic Letterpress in Ojai, California. The typeface is Walbaum. The text was printed onto Zerkall Frankfurt paper with Zerkall Nideggen for the endpapers. The photographs were digitally printed at Classic Letterpress using Epson UltraChrome K3 inks. 140 of the numbered copies, designated for the Book Club of California's Standing Order members, include a laid in signed broadside of a poem by former United States Poet Laureate and MacArthur Fellow Kay Ryan. The broadside was also designed by Carolee Campbell and letterpress printed by Norman Clayton.

Coleen Curry's design for *Poetry at the Edge* was largely inspired by three features of the book: the flow and colors in the second photograph by Carolee Campbell, the many references throughout the book to shimmering light and water, and, especially, a single verse in Kay Ryan's poem 'Tune:'

Imagine a sea of ultramarine suspending a million jellyfish as soft as moons. Imagine the interlocking unisistent tunes of drifting things.



# Abby Schoolman Books

332 E84th Street • New York, New York



Curry, like these poets, lives at the edge. A resident of Muir Beach, CA, her studio overlooks the Pacific Ocean, with ever-changing views of the rocky, sandy shore, the sea, and wildlife. An avid swimmer, trail runner, and rock climber, Curry draws from a vast collection of sight, sound, and texture experiences for artistic inspiration.

She succeeds spectacularly.

Traditional laced-in full leather Tudor-style binding in goatskin and water buffalo in hues of grey. Silver goatskin onlays intertwined with sanded, polished, carbon tooled grey goatskin. Polished, foil-decorated Lotka paper edge-to-edge doublures and blue-grey suede fly-leaves. Title in silver foil topped with carbon. Pages 11-22 bound out of order within the quire. Bound by Coleen Curry in 2017. Housed in a custom clamshell box by the binder. 15cm x 27cm x 1cm.