



**RBMS 2017**  
Iowa City, June 20-23

# **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



**A Rare Nick Bantock Miniature  
Timothy Ely's Copy, Inscribed To Him**

1. [Miniature] Bantock, Nick. *History of imaginary spinning tops*. Dallas: Somesuch Press, 1994. Signed Limited Edition. Tan goatskin embossed with the Bantock title page illustration. From an edition of 300 signed and inscribed by Nick Bantock and signed by Carol Kent. This, an out of series copy, is additionally inscribed by Kent, "Especially made for Tim Ely." This copy housed in a custom handmade box with lid adorned with the illustration of the Spirit Wheel top. A lovely limited edition miniature. \$800.

The colophon reads:

The text and illustrations for this book are by Nick Bantock. Hand printed and bound in goatskin by Carol Kent. Text type from from M&H Type. Windsor initials courtesy of David Edwards. Color xerography by Susannah Kent at BookLab. Made in Austin, Texas. Autumnal Equinox 1994

*History of imaginary spinning tops* is a group of 8 short stories by Nick Bantock. Each story is about a top and its creator, accompanied by a color illustration of the top. This limited edition printing is either a first edition or was printed more or less simultaneously in a rather obscure book: *Howe Sounds: Fact, Fiction & Fantasy, From The Writers Of Bowen Island* (Littlemore, Richard ed. The Bowen Island Arts Council, Bowen Island, British Columbia, Canada, 1994). Bantock's contribution, with the same title, is 14 pages long with some black and white illustrations. Bantock also illustrated the book's cover.

The same text was reprinted as part of the chapter "The Levant Room" in Bantock's 1999 book *Museum at Purgatory*.

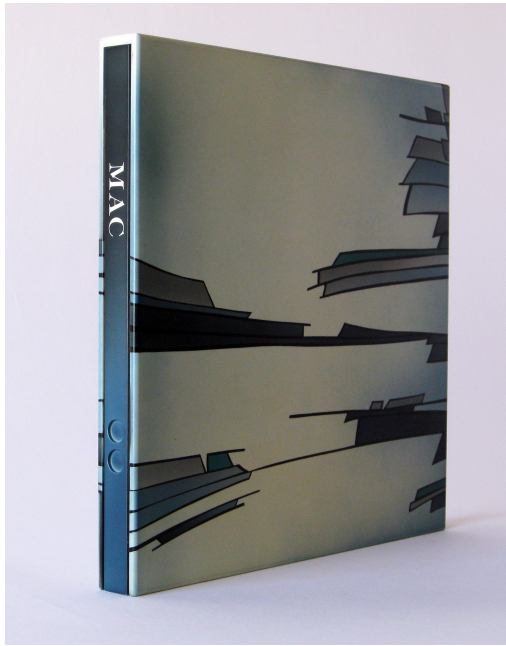
Bradbury, R.C. *20th cent. U.S. miniature books*, p. 282, no. 32.

40pp. 1 black and white and 8 color illustrations. 6.2cm x 7.3cm.



## Original Art by Sonya Sheats

2. Beckett, Samuel. *MAC*. Paris: Kickshaw, 1987. In original wraps. One of 40 copies. \$4500.



Beckett wrote *Mercier et Camier* in French in 1946, but refused to publish it until 1970. It wasn't until 1974 that an edition in English was published. While translating the novel from French to English, Beckett made substantial deletions and changes. This small edition consists of the passages Beckett eliminated from *Mercier and Camier* when he translated it from the original French to into English.

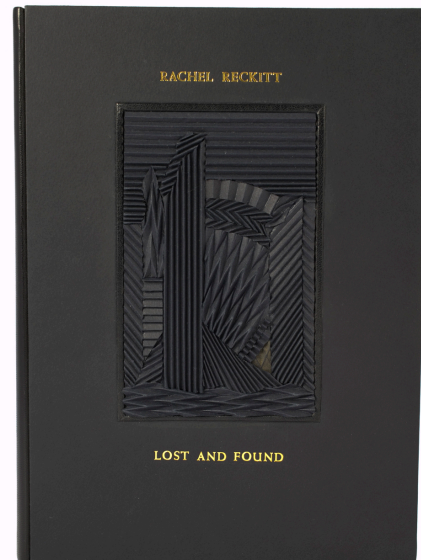
Slipcase with closure made in polycarbonate, lined in velour, and airbrushed with automotive paint. 20cm x 19.5 cm.

## Bound by Celine Lombardi

3. Bishop, Hal. *Lost and Found*. Risbury, Herefordshire: Whittington Press, 2010. First Edition. Copy 108 of 225. Illustrated by Rachel Reckitt. \$3000.

Hal Bishop tells a riveting tale of the rediscovery of much of Reckitt's work. *Lost and Found* covers not only the handful of proofs and 14 blocks, owned by a collector, from Reckitt's 1950 commission of 16 illustrations for *The Mill on the Floss*, which publisher Paul Elek was unable to bring to fruition. The story becomes truly exciting when a failed burglary of Reckitt's niece's house brought to light many more of Reckitt's woodblocks. *Lost and Found* features not only Reckitt's early work, and *The Mill on the Floss*, but also Reckitt's images of London during and post-World War II on the verso of many of *The Mill on the Floss* blocks. Her two largest engravings of London were 8 x 10 inches, but cut into 3 pieces. Two of the pieces were re-used for *The Mill on the Floss*, while a 1.5" section was discarded.

The somber tone and the 'wood block' inset panel made from pleated paper (a technique learned from paper engineer Matthew Shlian) echo Reckitt's hidden engravings of wartime London, especially one of the two largest and most significant depictions of the bomb-



ravaged city: *City Ruins* (ca. 1942). Lombardi's addition of gold accents celebrates the rediscovery of her Reckitt's work.

Simplified binding with black goatskin spine, black linen and metallic gold hand-sewn endbands, black paper-covered boards lettered in gold, and a black leather-edged central panel of pleated paper with gold highlights. Black and gold decorated endpapers made by the artist. Housed in an decorated black custom drop back box by the artist. Bound by Celine Lombardi in 2013. 27cm x 20cm.

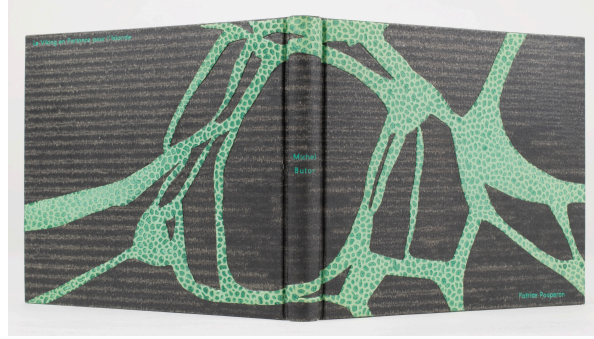


### **Bound by Mark Cockram**

4. Burgess, Anthony. *A Clockwork Orange*. London: Heineman, 1970. Second printing. With bookplate signed by Burgess tipped in. \$4800.

Cockram's binding reflects the dystopia of violence, coercion, coincidence, and comeuppance in Burgess' classic novel.

Disappearing Bradel binding with hand dyed fair goat spine. Endbands hand sewn in English silk with full edge decoration. Hand printed and colored end papers and doublures with hand dyed leather joints. Semi double boards with hand dyed fair goat to all edges of the inner boards. Mixed media boards lined with 100% kozo (mulberry) paper and covered in up to five layers of collage, including hand-printed original artwork, with leading edges of leather under the collage. Blind tooled with the binders' mark on the front board. Housed in a two tray drop back box. Bound by Mark Cockram in 2014. 13.5cm x 20.2cm.



### Bound by Christine Giard, Incorporating Found Leather

5. 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. \$2000.

Published in an edition of 33 copies with original art by Patrice Pouperon, numbered and signed by both the author and illustrator as follows: 8 copies with a collage and a lavis, numbered I to VIII; 25 copies with a lavis, numbered IX to XXXIII.

Giard's treatment of the onlay is particularly evocative of the skin of the serpent in Butor's poem. Pouperon 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, Bertrand Dorny, Thierry Lambert, Joël Leick, and Jean-Pierre Thomas. He often issues his work first as a limited editions artists' book. Patrice Pouperon (1939-2010) collaborated with authors to create and publish beautiful artists' books. Butor is one of many authors with whom he collaborated frequently.

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. 13.5cm x 11.5 cm.



### Unique Book by Mark Cockram

6. Cockram, Mark. *Paranoid Diva*. London: Mark Cockram, 2017. Unique. Four full spreads of original art printed, painted, and collaged by Mark Cockram on purple Canson paper. \$2800.



**Artists's statement:**

*Diva* is a series of four spreads created from gestures in paint, collage and print, each forming a partial narrative.

Black cloth case binding with decorated paper label, drum leaf structure. Housed in a custom dropback box by the artist. 19.3cm x 27.7cm.



**Bound by Christine Giard**

7. Cuenot, Claire. *Tension d'ebene*. Illustrated by Claire Cuenot. [N.p.]: Edition Claire Cuenot, 2002. Copy 1/1. Unique artists' book signed by the artist. \$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 12.4cm.

**Bound by Christine Giard**

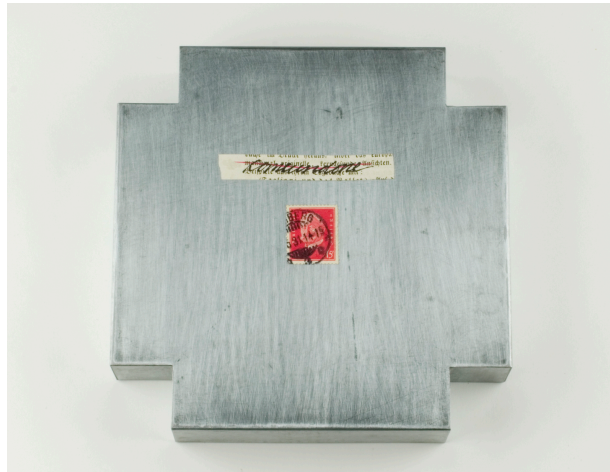
8. Delluegue, Jean. *Mort du Papier*. Woodcut by Pierre Gaudin. Paris: Pierre Gaudin, 1966. Unknown limitation. \$1200.



This slim volume is the text of a speech Delluegue delivered at the July 1966 prize-giving ceremony at the Lycée Technique et Moderne à Isle-sur-Sougue. In it he continually refers to recently published works of fiction by Eero Tolvanen and René Zuber in which an unstoppable bacterium destroys all paper, including paper currency, causing the collapse of civilization.

The accompanying woodcut by Pierre Gaudin, printed in flaming red, and the charred aspect of Christine's binding underscore Delluegue's point by using vivid imagery of the destruction of paper.

Bradel binding. Burned paper, painted and applied over Japanese paper. Titled in pyrography. Clamshell box. Bound by Christine Giard in 2007. 11.7cm x 20.3 cm.



### “Everything At Once”

9. Drescher, Henrik. *Comeundone*; WITH: Prospectus WITH: Extra page initialed by the printer. New York: Pooté Press, 1989. First Edition. Printed by master printer Ruth Lingen. Her copy, specially selected by her for the particularly high quality of printing, execution of board decoration, and binding. Copy 13/100. Her contemporary initialed note to "save" laid in. \$1,600.

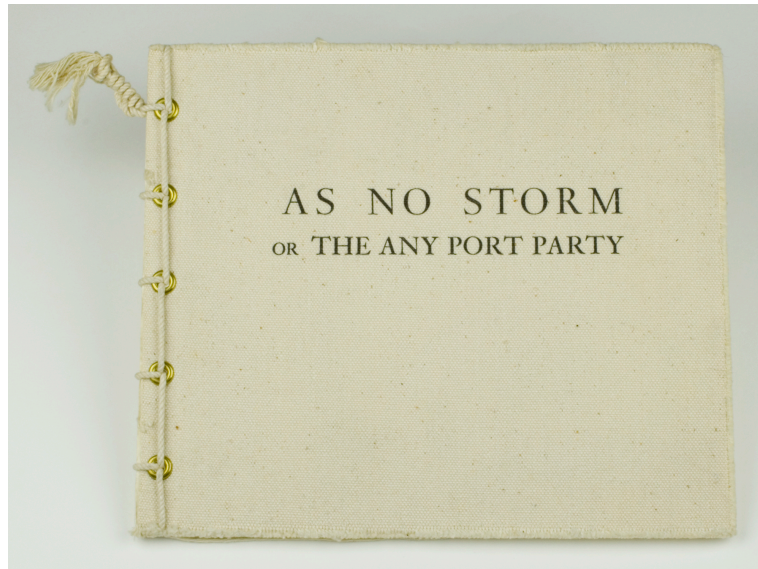
Illustrator Henrik Drescher has described his work as a “junkyard of the imagination,” and *Comeundone* is part junkyard, part artist’s sketchbook, with free-associative phrases and wordplay accompanying hallucinogenic line drawings, photographic montages, and color stenciling. The book’s fanciful, Borges-like subtitle — “*Being a complete and Reliable Descriptive Collection of the Perilous Explorations and also Important Discoveries made in the wildest Territories upon the Face of the Earth, encountering Savage Men, Ferocious beast, poisonous reptiles etc. etc. Et al. Covering period of Twelve Months 1988-1989*” — appears to be a misnomer until one begins to explore the phantasmagoric images that repeat and morph in *Comeundone*.

Drescher notes that “since an early age I’ve been an image scavenger, my mind has always been alert to image debris, keeping ideas and images in books, which then spill into my painting and illustration. In my image making I try to register the idea of ‘everything at once,’ a sort of Sears & Roebuck mail-order catalog filled with an inventory of all that has ever existed in the course of organic history and human memory... scars, tattoos, cracks, memories, impressions, flashbacks, and forgotten instructions.” These elements appear in abundance in *Comeundone*, the title itself perhaps a description of the artist, perhaps an instruction to the reader. Of note are the book’s depictions of the seven deadly sins, repeated exhortations to pray, and the cruciform shape of the book, all providing a subtextual religious commentary drawn from Drescher’s fecund imagination.

“The pulp painted and shaped pages Ruth Lingen produced for *Comeundone* are an unexpected and energetic presentation of Henrik Drescher’s doodle-like line work” (exhibition catalogue, “Artists’ Books: Highlights from the Kohler Art Library,” University of Wisconsin-Madison, November 15, 2001 – March 15, 2002). In addition to publishing to book under her Pooté Press imprint, Lingen, herself a book artist, made the paper, letterpress-printed the pages, executed the stenciling, and bound the book.

*Prints & Books: Artists Collaborations with Printmaker Ruth Lingen*, p.48-49.

Of 100 copies, two were deliberately destroyed as substandard. Printed on die-cut, handmade pulp paper, sewn on red tapes; bound in hand-painted boards; original steel box. The custom cruciform steel box tends to oxidize to green; the lid of this copy has been freshly polished at the printer's studio and placed in a custom enclosure. 48 pp. 15.25cm x 15.25cm x 2.55cm.



**"It Remains One of the Best Produced of My Works"**

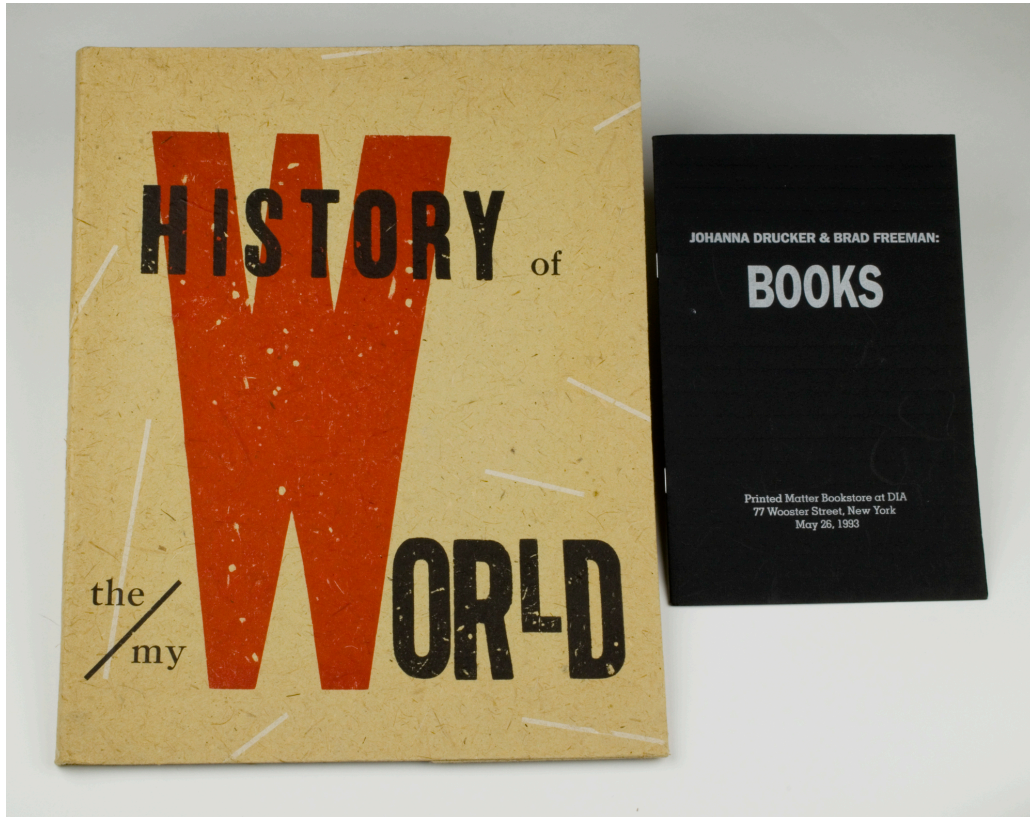
10. Drucker, Johanna. *As No Storm or The Any Port Party*. [Berkeley, CA]: Rebis Press, 1975. First Edition. From the collection of master printer Ruth Lingen. An exceptionally bright, clean copy; outermost strand of canvas along the lower edge of the rear cover working loose. Near fine. \$2000.

Of this early book, Drucker noted that “the nautical motif in images and binding combine with the stippled ink drawings to produce an effect that suggests a children's book, at first glance. The text is dense, rhymed, complex, almost unreadable in any straightforward sense. Thick with double entendres, allusions, puns, it is the story of a failed New Year's party I attended with my parents in what must have been the winter 1974-75. [Publisher] Betsy Davids had applied for and received funds from the NEA for a series of book projects, and she had invited me to be one of the artists... It remains one of the best produced of my works, particularly in that early period, thanks to Betsy's expertise, patience, and experience. The book is somewhat baffling, impenetrable, an opaque textual object. The writing is shifted into a more fantastic register by the images than it might have been on its own, but unrelieved, the text would have been unreadable. Still, it was quite typical of the writing I did at the time, heavily knotted and turned inward on itself, but tightly structured, highly rhythmical, intricate... The title translates as ‘A Snow Storm,’ followed by a twist on ‘Any Port in a Storm,’ combined with the word ‘Party,’ indicating the event on which the text was based.”

Drucker's full-page, pen-and-ink stippled illustrations were etched onto zinc plates for printing. Drucker has stated that the book, with its canvas cover, was meant to look “as if it was made from pieces of a sailboat.”

Letterpress printed on dampened Rives paper. Flexible canvas covers grommeted, laced with rope, and tied in a sailor's knot. One of 326 copies, 26 of which are signed and lettered. 30 pp; 25cm x 21.5cm.





### “A Set of Possible Verbal-Visual Paths”

11. Drucker, Johanna. *History of the/my Wor(l)d* [Cambridge, MA]: Druckwerk, 1990. WITH: *Johanna Drucker and Brad Freeman: Books* (New York: Interplanetary Productions, 1993). First Edition. One of 70 copies signed and numbered by Drucker. This copy from the collection of master printer Ruth Lingen. \$1250.

Drucker is known both as an academic and as the author of a prodigious number of artists' books, many of them exploring, as does *History of the/my Wor(l)d*, typography as both word play and as a means of altering the meaning of a text.

“I came across the image of a drum majorette in Harvard University’s collection of paper cuts. My mother, who had died suddenly several years earlier, had been a majorette, and the poignancy of recognition prompted me to produce a work in her memory. It is not maudlin but wry, edgy, and celebratory in the critical vein that had been her manner. This book is a feminist rewriting of the history of the world and also a critique of feminist orthodoxies about language and patriarchy. I didn’t experience language as exclusively patriarchal because it was so bound up in my connection to my mother. In the book, the large black text tells world history, and the smaller red text that breaks through the black recalls my experience of learning language with my mother” (*The Book as Art: Artists’ Books from the National Museum of Women in the Arts*, p.73).

"Drucker's autobiography becomes a kind of hypertext, a set of possible verbal-visual paths that suggest further possibilities in the writing of her story" (Marjorie Perloff, *Harvard Library Bulletin*).

“A striking alternative to the familiar telling of historical events, Drucker's account of mythic and major events in the course of western civilization marches roughshod over received traditions. The combination of typographic innovation, visual puns and linguistic play are unique elements of her style. A richly



suggestive work interweaving official history and individual memory” (*When will the book be done* 38).

This book was reissued in an edition of 1000 copies by Granary Books in 1995.

Letterpress printed in red and black in Caslon on Warren's Lustro dull. Bound in printed handmade paper wraps. Edition of 70; this copy number 30, numbered and signed by Drucker. 26cm x 33cm.

**Johanna Drucker and Brad Freeman: Books** is a catalog of a "book launching" for *Otherspace*, a collaborative artists' book by Johanna Drucker and Brad Freeman, held May 26, 1993 at Printed Matter Bookstore at DIA, NY, NY. It includes a bibliography and price list of books for both authors, including Drucker's *History of the/my Wor(l)d*. 14.2cm x 21.8cm.



**Unique Binding by Timothy Ely of His Limited Edition Book  
*Approach to the Site***

12. Ely, Timothy C. *Approach to the Site*. Brooklyn: Waterstreet Press, 1986. Signed Limited First Edition. Copy 42 of 49. Ten folios, offset printed on Arches cover buff. This copy in a unique binding by the author/illustrator Timothy C. Ely. \$4000.

**Artist's statement:**

*Approach to the Site* is a reflection on my ideas of libraries and how those ideas both inspired and directed some of my work at that time.

In the early 80's, when this book was produced, a core idea for me rippled out from the image of Library

as Island. I had visited national libraries in England, Italy and France and, of course, the Library of Congress and the New York Public library. I always look in on any library I pass for they seem to me to be like ponds of influence and all you have to do is throw in a stone. I am one of those stones. In addition to the visits, absorbing architecture and the direct influence and inspiration of physical books, I read a book on the history of the early Christian Church called *The Lives Of The Desert Fathers*. I became intrigued with the idea of an archetypal library as a radiant island or colony of thinkers and seekers. North Africa seems to be a string of beads, a constellation of sorts, each bead or star a monastery, many with a library. For some forgotten reason I set the archetype in central Turkey. The library was not Atlantis-like or special beyond just being an amazing repository of world knowledge, perhaps concealed or requiring clearance like the Vatican Library and its veiled basement.

I began a small series of now lost sketches mostly done in the American Museum of Natural History in New York. These would guide my ideas as I drew each mylar color separation by hand. A few images used 4 colors, some two, and many were monochromatic reflecting a set of subjects I would have liked to have found in this secret library.

The edition took decades to complete as I am a reluctant edition binder. With my work on unique manuscript books and other projects there has always been something more compelling to do. I tended to bind a few copies of *Approach to the Site* at a time or when a client showed some interest. - Timothy C. Ely, February 2017

As is usual with editioned books, copies of *Approach to the Site* were not completed and numbered sequentially. Given Ely's edition binding habits and preference for creating unique art bindings, far fewer than the stated edition of 49 copies were issued or actually exist.

Conventional sewing. Boards covered in remaindered leaves and fragments from the printing (partially revealed) and then given a 'crusticular' treatment using various sands and aggregate compounds from many high desert landscapes. Housed in a custom clamshell box by the artist. Bound by Timothy Ely in 1998. 27.5cm x 37cm.



### A Steampunk Revelation

13. Ely, Timothy C. *Mechanism*. Colfax (WA), 2012-2013. Unique manuscript and binding signed by the artist. \$20,000.

*Mechanism* is a manuscript book depicting a comic book-like mechanical world in outer space, with space stations and rockets incorporated into the right-hand illustration of each spread. The left-hand illustrations resemble schematics of machine details, heavily annotated in Ely's cribriform writing, frequently in the apparent form of mathematical formulae. The recurring image throughout the book is the gear, sometimes alone, sometimes meshed with others. Ely refers to leaf 4, which depicts (among other things) an astronaut-like figure, as a "self-portrait." The book ends (leaf 14) with an echo of the same images as leaf 4. Ely's binding, incorporating gears and rivets, is a tactile steampunk revelation.

In many ways, *Mechanism*, as is often the case with Ely's books, resembles the style and sensibility of some of Leonardo da Vinci's manuscripts: precise mechanical drawings of imaginary machines far ahead of his time. At the same time, Ely invokes and evokes a dream state in *Mechanism*, inviting the viewer to share the unique universe of his mind.

Planetary Collage Standard Drum Leaf binding. Decorated endpapers by the artist. Manuscript frontispiece, manuscript and letterpress title page signed and dated by the artist. Seven double-page manuscript illustrations; 8 leaves total. Drawn and painted throughout by Timothy Ely in ink, dry pigment, watercolor, and graphite. Binding incorporates hand-painted reliefs of gears, rivets, shells, and sand. Housed in a custom drop back box by the artist. 22.5cm x 30cm.





### Unique Artist's Book and Binding

14. Ely, Timothy C. *Phial*. Colfax, WA: Timothy C. Ely, 2015 [-2016]. Unique manuscript and binding signed by the artist. \$17,000.

#### 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: 19cm x 15cm.

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: 30cm x 22cm.



### **Unique Timothy Ely Collaboration**

15. Ely, Timothy C. et al. *TOR*. Colfax, WA, 2014. Unique artists' book and binding signed by Ely. \$14,000.

Unique printed, engraved, and manuscript artists' book: a collaboration among artist/bookbinder Timothy C. Ely, engraver Oscar Gillespie, and designer/printer Robert Rowe.

#### **Artist's statement:**

Following a fine weekend workshop in October 2013 in Peoria, Illinois at Bradley University, *TOR* began to take shape.

On my first day there, I was introduced all around and, in the process, met Oscar Gillespie. For a few minutes, I observed him working on an extremely impressive engraving. I am usually cautious about

quickly forming alliances, but Oscar's manner and this superb and deeply evocative work blew my hesitation away. The encouragement to meet Oscar came from Robert Rowe, my host for the weekend, who also supported my blurt. I quickly suggested that we undertake some sort of collaborative effort.

As I don't print text, nor could I envision a page opposite text, I made some loose suggestions to Robert that he print this. He is an excellent printer and designer, as well as a fellow sensitive. And so it began, this project, to fold inward and seem to vibrate as a collision of ideas. I had no idea what would happen.

During the course of the workshop, Oscar showed up with a portfolio of proofs and other bits. These would form the impulse for the leaves.

On an early flight home I began to think of what could happen. How could this book reflect Oscar's engravings, my drawings, hold to the sense of mystery, yet also support elegant letterpress printing, and the inward and perceptive myth structure I felt was projected from the engravings?

So it rolled. I suggested the title of the book as *TOR*, an acronym for our three names. It is also short and both graphically and symbolically potent. Robert printed a series of beautiful grids, enciphered, and Oscar provided me with lambskin on which he had printed one of his astonishing engravings. I now had some components from which to riff. The venerable traditions of engraving and printing would be supported or cancelled by the odd frequencies of my drawings.

In the late fall, I had a space between projects and began to assemble and draw. I constructed size/scale cutting templates based on Robert's pages, and went through Oscar's engravings with a template and view-finder so I could look for fragments with sufficient 'wholeness' to read relevant to him but could also be scaled to fit with my drawings. Also, I was given free rein to work onto or into his work, which was risky.

I cut things up. It is something I love to do: to piece together formal fragments into a larger whole for a page. My technique referred to as a drum leaf binding allows for small pieces to be assembled into larger pieces. My etching press is small so this method affords me a way of printing large books from smaller, more manageable bits. Over the course of several weeks, I drew and fused engravings and text to drawings until I had sufficient expressive bulk—enough to evoke book-ness.

That task completed, I fabricated a simple endpaper and surfaced the paper with washes of color using acrylic resin, paste and egg white (dried and reconstituted). The book was carefully drummed together after making sure everything was secure, for there is no going back. Boards were attached and the book trimmed. It sat idle and under pressure until, once again, I returned to the parts of Oscar's prints and my drawings and prints and again began to assemble and collage. Robert's fine prints on Japanese paper formed a "non-objective" title block and two pieces of the printed lamb skin were used to cover the spine in my typical breakaway structure. Location templates were made to give me measurements for the paper strips for the cover and a similar technique was used to cover the box.

Timothy C. Ely | October 2014 | Colfax, WA

Planetary Collage Standard Drum Leaf binding. Bifurcated calf skin spine printed with a Gillespie engraving. Boards covered in the same materials as the book, with additional pigmented foil application. Five double-page spreads; 6 leaves total. Signed on the title page by Timothy Ely. Housed in a matching drop back box by Timothy Ely. 23cm x 30cm.



**“Avoid the Grand Piano. Beware of Pattern Books.”**

16. Fagin, Larry. *Dig & Delve*; WITH: Prospectus. New York: Granary Books, 1999. First Edition. Printed by master printer Ruth Lingen. Her copy, number 55/67. Signed on the colophon by the author and illustrator. Fine. \$1500.

Described by its publisher as “a postmodern illustrated book... a perfect passport to the new millenium,” *Dig & Delve* is a collaboration between American poet Larry Fagin (text) and English writer and artist Trevor Winkfield (images and designs).

Peter Schjeldahl notes that Fagin “explores the possibilities of poetry as an activity, like the theater or a sport, where each act is a unique performance demanding nerve and guile. The poems that result are as lean and snappy as terriers, and just as much fun.” Fagin’s surreal, Rimbaud-like prose poem is delightfully and joyously augmented by Winkfield’s clean, spare artwork, with the finished product mimicking a bright children’s board book.

The book was typeset largely by Ruth Lingen with assistance from Barbara Henry; it was letterpress printed, including the cloth cover, by Lingen. This volume is notable for its superior printing, including the crispness and purity of the book’s vibrant colors.

*When will the book be done*, pp.82-83.

Of an edition of 67 copies signed by both author and artist, 50 were for sale and 17 were *hors commerce*. Bound *dos rapporté* by Judith Ivry with hand-printed cloth over boards. 18 pp. 26.4cm x 22cm.





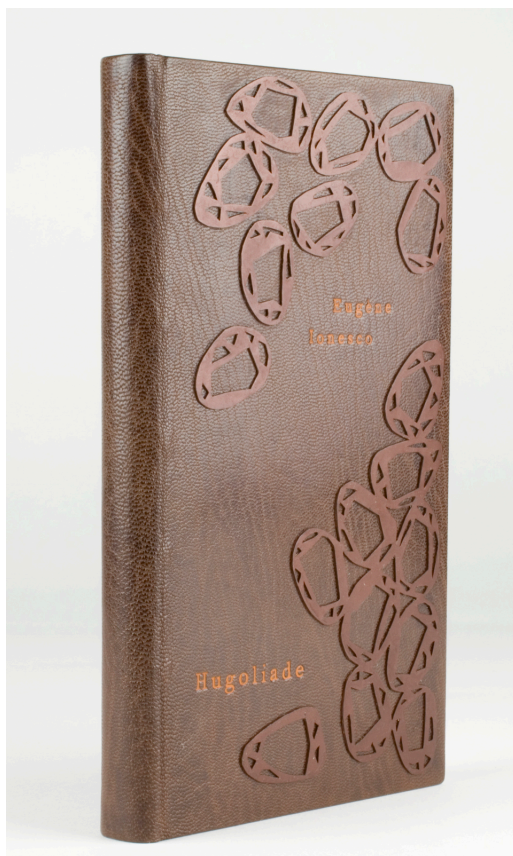
### “A Coherent and Shifting Visual Milieu”

17. Friedman, Ed. *Away*; WITH: Prospectus. New York: Granary Books, 2000. First Edition. Printed by master printer Ruth Lingen. Her copy, letter "D," from a total edition of 52. Signed on the colophon by the author and illustrator. Fine. \$2000.

Of his collaboration with Robert Kushner, poet and playwright Ed Friedman said, “Bob read *Away* a lot. Fairly early on, he decided that it didn't make sense to illustrate the text. He kept telling me that he liked how 'slippery' the writing was. I think what he meant was that individual pieces have the feeling of narrative—a center or location with points of interest—but the specifics shift around and fly off in many different directions. Illustration, even if possible, would tend to lock down meanings that were better left transient. What Bob has done is create a number of images which correspond to some of *Away*'s recurring imagery. Stars, water, foliage, etc. are printed around and beneath the text in varying combinations and in different colors. With the writing, the printed images create a coherent and shifting visual milieu.” Kushner is a painter noted for founding the “Pattern and Decoration” movement; for the prose poems in *Away*, he contributed delicate line drawings and textured washes of color, beautifully rendered by master printer Ruth Lingen.

*When will the book be done*, pp.84-85

Book designed and letterpress printed, including the cloth covers, by Ruth Lingen; cloth over boards bound *dos rapporté* by Judith Ivry. Edition of 50 copies signed by Friedman and Kushner, of which 17 were *hors commerce* and 35 were for sale. 53p. 25.2cm x 29.6cm.



### **Bound by Christine Giard**

18. Ionesco, Eugène. *Hugoliade*. [Paris]: Gallimard, 1982. First edition in French. One of 24 copies on velin d'arches. This is copy 2. Fine. \$2000.

Original title in Romanian: *Viață grotescă și tragică a lui Victor Hugo*.

Full brown goatskin, goatskin hinges, Japanese paper endpapers, rolled silk headbands, top edge gilt, bronze found leather onlays, light brown matte hand lettering on front board, original wraps bound in. Bound by Christine Giard in 2008. 12cm x 21cm.







### **Roger McGough/Mark Cockram Collaboration**

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

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: 5.5cm x 6.2cm. Open: 65cm.

#### *italic*

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



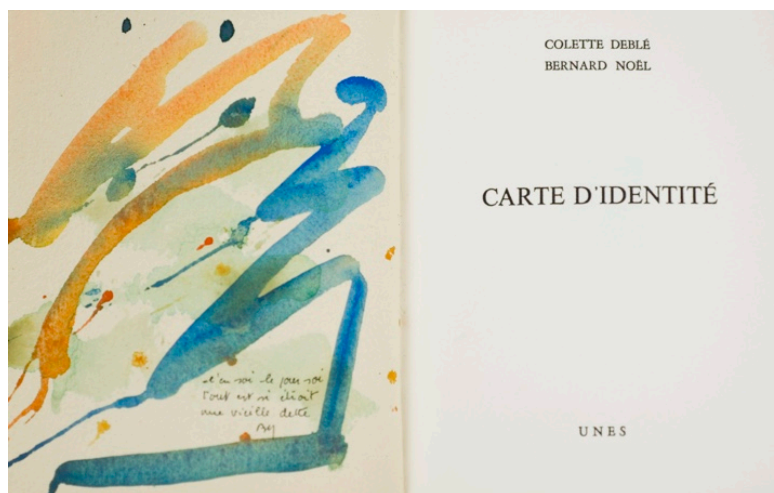
**Inscribed by the Author  
With an Original Watercolor by Colette Deblé**

21. Noël, Bernard. *Carte d'identité*. [Le Muy]: Unes, 1986. Signed Limited First Edition. Illustrated by Colette Deblé. Copy IV/XXI. One of 21 copies with an original painting, signed by the illustrator and inscribed by the author, from a total edition of 123. \$5500.

Bernard Noël (b. 1930) is a poet, essayist, art critic, and novelist. He also writes under the pen name of Urban Orhac. He has created several artists' books under the Unes imprint.

Colette Deblé (b. 1944) is a painter who works in Paris. She has collaborated on several artists' books.

Full aubergine box calf. Boards covered in dyed "kromekote" paper and onlaid with quadrilaterals of olive Japanese tissue and silver Buddhist "ghost money." Tooling in red foil. Bound by Christine Giard. Housed in a custom clamshell box. 13.5cm x 15cm.





**"This Series of Anatomical Studies is Part Bosch, Part Bionic Man"**

22. Rosen, Jonathon. *Intestinal Fortitude: Depictions of Anatomical Blasphemy*. New York: Pooté Press, 1990. First Edition. Printed by master printer Ruth Lingen, her copy (195/300). \$300.

Jonathon Rosen is a prophet of the ever encroaching bio-technocracy, and this visionary collection of drawings document his own take on often terrifying collisions of humans and technology. These drawings are like Albrecht Durer for the 21st century. – Dan Nadel, *Art Out of Time*

Doc Beezler, mentioned on the colophon, is the pseudonym of Jonathon Rosen, who acted as Lingen's printer's devil during the production of this book.

*Prints & Books: Artists Collaborations with Printmaker Ruth Lingen*, p.48-49.

Nancy Princenthal. "Artist's book beat," *Print collector's newsletter*, vol. 22, no. 3, July-Aug. 1991, p. 103.

Jonathon Rosen is a painter, illustrator, animator, and faculty member of the MFA Visual Narrative and Illustration/Cartooning departments at the School of Visual Arts in New York.

Letterpress printed by Ruth Lingen in an edition of 300 from magnesium line cuts on Crane's Parchment text and Dendril, with Stonehenge Cover. The typefaces are Torino and Bodoni. 40p. 12cm x 16cm.





**Woe! Woe! Woe!**

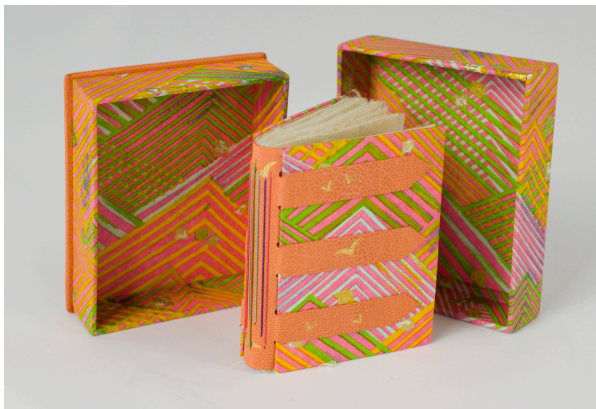
23. Sandlin, David. *Train of Heartache*. [New York]: [David Sandlin], [2008]. Signed Limited First Edition. Copy 25/50. Signed and numbered by the artist. Two tiny brown marks on lower board. Near fine. \$300.

Originally from Belfast, Northern Ireland, Sandlin's family immigrated to the United States in 1972. Sandlin earned a B.A. in Fine Arts at the University of Alabama, Birmingham, in 1979 and moved to the Lower East Side of New York City where he continues to work. He has been painting, printmaking, and creating installations professionally since 1980. He teaches at the School of Visual Arts in New York and was a 2014 recipient of a Guggenheim Foundation Fellowship.

Accordion fold color silkscreen, blue cloth binding silkscreened with silver trains. 13.5cm x 16.5cm closed. 80cm x 16.5cm open.

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

24. Sanfield, Steve, Leslie Shane and Gray Zeitz. *Haiku and other poems*. Cincinnati: Fox Park Press, 2010. Limited Edition. Edition total of 45 including 3 deluxe variant bindings by Gabrielle Fox. \$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*.



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 pattered 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.



### **Beautiful Shaped Boards Binding by Mark Cockram**

25. *Sir Patrick Spens*. London: Folio Society, 1994.

\$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.



**Unique Artists' Book and Binding  
Inspired by Dylan Thomas' "In My Craft or Sullen Art"**

26. Weber, Marshall and Mark Cockram. *Nor for the Towering Dead/Sullen Art*. Brooklyn and London, 2017. Unique. \$14,000.

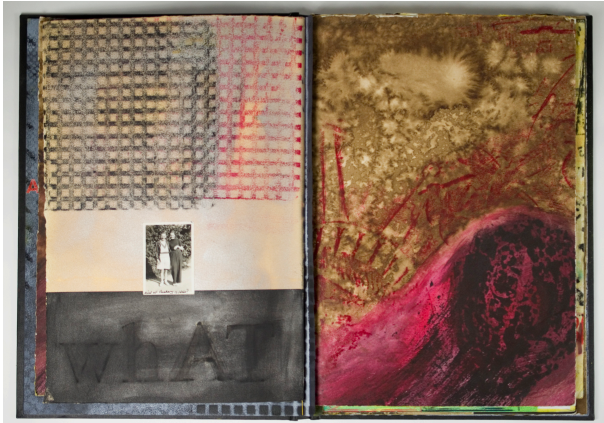
The most recent in Marshall Weber's 12 volume "Liberty Series," *Nor for the Towering Dead/Sullen Art* is an extraordinary and stunning collaboration between Weber (American) and London-based British artist and bookbinder Mark Cockram.

...*Towering Dead/Sullen Art*, says Weber, "is a homage to Dylan Thomas, inspired by his poem "In My Craft or Sullen Art", and to the notion that in the 21st century we need a paradigm shift that lets us leave the ethical immaturity of our species behind, there are no chains that bind us to the ignorance and pain of the past but the ones we ourselves forge - time to melt those chains with the uncovered sunbeams emanating from Liberty/Athena/Isis's crown." Various incarnations of the aforementioned goddesses both haunt and bless the pages of this lyrical palimpsest and are woven into rubbed quotes from Camus, Virginia Woolf (from the Library Way plaques in NYC), indigenous New York history, and Cockram's enigmatic texts. The result is an epic visual and poetic 'concrete' that aesthetically and physically forms bridges between past and future,



London and Manhattan, the mundane and the sacred. Thus the book evidences the process of its collaborative creation and illuminates the ethical concerns of its creators.

Weber and Cockram have never met in person or spoken to each other on the phone. They "met" solely via seeing and handling the other's art in person. Each felt a sense of aesthetic kinship and comprehension. There was a brief email exchange. Weber proposed a 50-50 collaboration and Cockram accepted the challenge. In August 2016, a substantial but obviously incomplete work, a carefully collated narrative grouping of Weber's art in book format, arrived at Cockram's studio. Cockram was to complete the book: to contribute his own art to the intentional internal blank pages, to work into and add to Weber's art, and to bind the completed book in any way he wanted. The result is a remarkably fluid, cohesive, deliciously tactile and beautiful book.



Weber, upon sending his art to Cockram said, "It is rare when artists from across the world share the same palette and can work collaboratively without meeting or sharing a physical space...To share enough intuitive resonance with Mark to be collaborating in this 'blind' satellite method is very inspiring!"

Cockram, an artist who is best known for his highly accomplished and creative art bookbindings, relished the opportunity to collaborate on the content of the book: "Usually my input to a book is limited to the binding, the end papers, and the

edges of the text block, with my response being drawn from the text block. With *...Towering Dead/Sullen Art*, I was able to add to the text block. My involvement being multiplied, I felt liberated and was able to pursue a series of very deliberate design and realisation objectives. The final binding evokes the texture of the urban environment. Undulating surfaces and lettering appearing to have been pressed into wet cement all add to the drama of the complete book."

"Liberty Series" is a project of 12 unique books anchored by images of the Statue of Liberty and excerpted texts concerning New York City. Other books in the series (there is only one copy of each book) are at the following institutions: Stanford University (*Thorn*), Library of Congress (*Black Lives Matter*, *Coronation*, and *Flow*), Wesleyan University (*Goddamn Europeans*), Grinnell College (*Echo*), and the La Jolla Athenaeum (*Tacit Knowledge*).

Flat back case binding in full cotton/linen traditional buckram (believed to be from the 1950's), concave spine with simple Manhattaning to the tail. Boards and spine achieved using an air dried modeler's clay with pressed in hand letters, type, printing plates and other objects; colors created using acrylics, pastels, and pigments. Binding finished with varnish. End papers worked directly with heelball wax sticks, collage, reverse transfer prints and acrylic paints. Text block primarily wax rubbings, Sumi ink mono-prints from wax plates made by rubbings, both from bronze historical markers in London and New York City, man-hole covers and other surfaces in Arches Rives BFK paper and ink jet prints on Moab paper with various other inks, paints and collage media. Bound by Mark Cockram in 2017. 30cm x 49cm x 2.5 cm.





### Bound by Christine Giard

27. Yeats, W.B. Lake *Isle of Innisfree*. [Clery-Saint-Andre]: Edition du Palimpseste, 1987. Signed Limited Edition. Six etchings by Nathalie Grall. Copy 23/47 signed by the illustrator. \$4200.

Nathalie Grall (b.1961) is a French engraver who is known for the energetic, painterly gestures of her engravings. In her work she explores the edges of the abstract and the figurative. She has been exhibited in museums and galleries around the world. The most recent exhibit of her work was at Musée Goya in 2014-2015.

Giard has used found leather not intended for bookbinding, pared it thin enough to use as a binding material, and planed it lightly with a subtle design that, combined with the texture of the leather, beautifully echoes Grall's engravings. Giard's understated lettering floats along with design.

Full pre-textured blue cowhide with lightly planed design, lettered in pale blue foil. Japanese paper endpapers. Bound by Christine Giard in 2011. 18cm x 13cm.