



# **Boston Book Fair**

November 10-12, 2017



## **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

## Featured Books



### **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.

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.

The Bridwell Library exhibition catalog explains: "50 x 25" is not only an exhibition but also a "world premiere," of the most recent work of contemporary bookbinders in America. Arising from an invitation to twenty-five artists to create two distinct bindings of a Rarach Press imprint, the exhibition presents unique and important design bindings which make use of a wide variety of media and techniques.

From the Colophon:

*County Survey* has been a collaborative effort among a number of long-term residents of Kalamazoo County. ... Typography and letterpress work by Amy Bollinger; completed at The Private Press and Typefoundry of Paul Hayden Duensing, Vicksburg, Michigan. ... The artist and publisher is Ladislav R. Hanka. ... The paper is Daniel Smith Archival Print paper.

### **Binder's statement:**

I chose to focus upon the need humans seem to have for controlling the land. The book caused me to give much thought to that struggle. The land, subtle but all pervasive and yielding only with reluctance, is the molded form of the leather. The tooled grid arbitrarily bisecting the land is man's work. The airbrushed paper gives some idea as to the personality of the land and its variations. The binding is made from two skins as the book is so large. The texture of the book is made from a pressing die of aluminum foil that was wrinkled to resemble a river on a piece of binders' board. It was backfilled with gesso to harden it up and the rest of the board was textured with just plain gesso.



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After the leather was put on, it was allowed to set up for about 30 minutes, and then the binders' board die was placed on top and the whole thing sent through an etching press.

Double board structure similar to a split board binding; concertina sewing. Full green textured Hewitt 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.



## **A Sumptuous, 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,



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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.

Carolee Campbell writes in her introduction to the book:

This volume gathers together the voices of five poetic masters, each distinct one from the other, yet all identical in their unerring ability to read the warms and the cools of the human heart. While they make their home in California, they are poets of the world. Each has charted a disparate course, mapping the terrain through which they travel their separate landscapes with a streamlined diction.

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.

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.

## **Binder's statement:**

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.

She succeeds spectacularly.

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, Luigi Castiglioni, Hélène Jolis, Sün Evrard, and Sol Rèbora. Curry now teaches at AAB and is also an assistant to Don Glaister.

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.



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## A New Book by Master Printer Rob Swainston

Swainston, Rob. *Mission Drift*. Long Island City, NY: Rob Swainston, 2017. Signed Limited Edition. [224]  
\$1500.

One of a variable edition of 3. Signed and numbered by the artist. 16 pages, not bound. Woodblock, monotype, and digital print on paper. Printed glassine belly band, handwritten colophon on the back. 21" x 23".

*Mission Drift* comes out of a mixed large-scale multi-block woodblock and monotype project of the same name. These prints flip back and forth between analogue and digital workspaces and marks. Drawings and carvings are scanned, manipulated on digital platforms, and cut on a CNC router. The blocks are hand-printed with a mix of roller and monotype gestures. In book form, the blank side of the prints are digital reproductions in positive and negative.

### A Post-Digital Printmaker's Story:

The Ikea Computer Numeric Controller Cookie Cutter (ICNCCC) bored with its task of simulating design, has broken the cookie jar in search of a tasty byte. Printmakers— guilty of unleashing the autonomous image into the world—are sentenced to seduce the machine. Artists know there is more to romance than just reproductions. The marauding cyborg needs to be drawn back into the kitchen to pick up crumbs, orgasm in indexical marks, and join us in the collective therapy of adult coloring books.

Currently an Assistant Professor of Art + Design in Printmaking at SUNY Purchase College, Rob Swainston received an MA from Hampshire College and an MFA from Columbia University. His numerous fellowships, residencies, and awards include: Skowhegan School of Painting and Sculpture; the



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Marie Walsh Sharpe Studio Program; the Provincetown Fine Arts Work Center; the Bronx Museum AIM program; the Robert Blackburn Printshop Fellowship; and the Frans Masereel Centrum; among others. Swainston has had solo shows with Marginal Utility; University Galleries Illinois State; Neuwirk Kunsthalle Konstanz; College of Saint Rose; David Krut Projects; BravinLee Programs; and Vox Populi. Group shows include: Bronx Museum; IPCNY; Socrates Sculpture Park; Arlington Arts Center; Provincetown Art Association and Museum; Smack Mellon; NADA Hudson/Canada Gallery; Canada Gallery; Queens Museum; and the Frederic Snitzer Gallery among others. Swainston is a cofounder and master printer of **Prints of Darkness**, a collaborative printmaking studio in Long Island City, Queens, NY.



## Unique Binding by Celine Lombardi

Taylor, Mike. *Osceola, Godspeed*. [Brooklyn, NY]: Mike Taylor, 2017. Signed Limited Edition. Signed Artist's Proof with original, unique frontispiece by Mike Taylor, hand drawn using both his right and left hands. [222] \$4000.

From a total edition of 25 (misnumbered as 26). 7 hardcover copies (numbered 1-6, plus one AP case bound by Taylor); another AP, this copy, in a unique binding by Celine Lombardi. Each of these copies has a unique drawing on the frontispiece and is signed and numbered (or noted AP) by Taylor; the remaining 17 softcover copies are signed and numbered by Taylor. This is the only copy of *Osceola, Godspeed* in a unique art binding by Celine Lombardi.

*Osceola, Godspeed* is a departure for Mike Taylor, best known for his paintings, screen prints, graphic novel-style artist's books, zines, and tattoo art. The book is a short story both written and screen-printed by the artist, accompanied by 12 full page illustrations, each a 3-5 color screen print also by Taylor. Written and printed in Brooklyn, Taylor considers this his final New York book, though he collated, bound, and issued the edition after his move back to his native Florida in the summer of 2017.

The illustrations are based on Taylor's recently completed series of paintings inspired by the pilgrims in Chaucer's poem *The Canterbury Tales*. Also a pilgrimage tale, *Osceola, Godspeed* is a modern-day trail of tears, a dark comedy in which the pilgrims are participants in a reality TV show. Set in a dystopian near-future era of peak resources for some, but rapidly dwindling options for others, nothing is as it seems. Some of the characters in the story are have-nots in a televised race for survival, the goal ostensibly a tract of farmable land in the nation's interior. Other participants have alternate agendas. Taylor's screen print



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illustrations incorporate traditional hobo symbols used to convey useful information to fellow travelers. The symbol on the title page of *Osceola, Godspeed* indicates “Authorities are Alert: Be Careful.”

## **Binder's statement:**

The design attempts to capture the playful nature of the original screen prints, borrowing shapes found in the prints and using patterns of tooling in response to the patterns of the screen print. The slipcase has a window representing the TV screen through which we watch the pilgrimage.

Sewn-boards binding with turquoise found leather spine, yellow leather endbands, and tooled leather onlays over white paper-covered boards. Purple paper-covered, yellow leather-edged slipcase, with turquoise leather-edged window emulating a TV screen displaying front board design. Bound by Celine Lombardi in 2017. Book: 24.2cm x 24.2cm. Slipcase: 25cm x 25.5cm

## **Mark Cockram Bindings**



### **Bound by Mark Cockram**

Burgess, Anthony. *A Clockwork Orange*. London: Heineman, 1970. Second printing. With bookplate signed by Burgess tipped in. [6] \$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 Mark Cockram

Lazell, Barry. *Punk! An A-Z*. London: Bounty Books, 2005. [164]

\$5000.

### Binder's statement:

Punk coloured my teenage years with echoes still being felt to this day. I wanted the binding to capture the vibrancy and anarchistic nature of the Punk landscape.

Forward by John Cale (b. 1942), a co-founder with Lou Reed of *The Velvet Underground*. He was a major figure in the proto-punk and punk scenes both in the United States and in Britain as a musician, producer, and talent-spotter.

*Punk! An A-Z* is “An encyclopedia of the bands, venues and trends that revolutionized rock music and street style. Each entry lists recommended recordings available on CD, and special spreads focus on the top names of the punk genre.

Bradel binding. Leather and mixed media. Hand sewn endbands. Full edge decoration. Leather jointed endpapers. Mixed media doublures and hand-printed, double-sided endpapers. Housed in a two-tray drop back box. Bound by Mark Cockram in 2016. 35.5 x 26 cm.





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## Beautiful Shaped Boards Binding by Mark Cockram

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

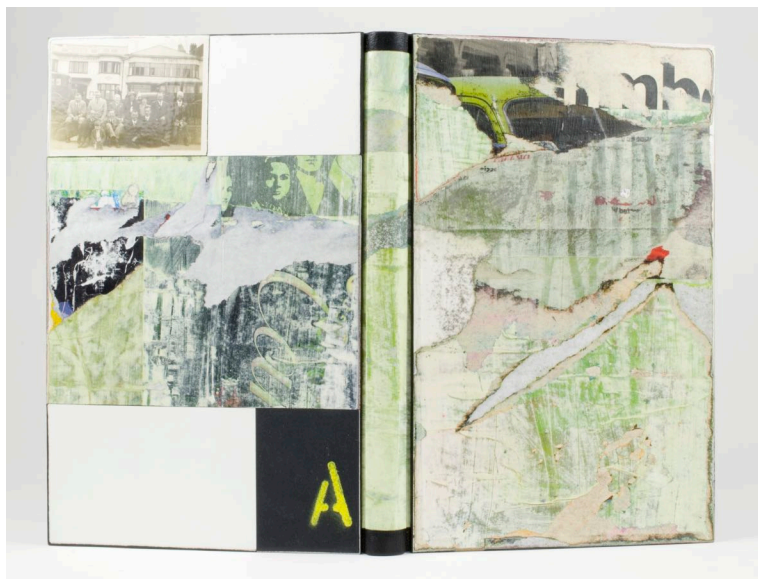
\$2200.

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.



**One of Three Copies Similarly Bound by Mark Cockram,  
Only This Copy for Sale**

Tessimond, A.S.J. *An Advertiser's Alphabet*. Illustrated by Ceri Richards. Introduction by Mel Gooding. Quenington (England): Reading Room Press, 2014. Limited Edition. One of 125 copies. [145] \$4800.

Cockram has created three art bindings, simultaneously, on three copies of the same book. The materials and techniques used are identical, but the bindings are not (see Mark Cockram's blog post about the finished bindings). Two of the binding are presentation copies: one for art critic Mel Gooding, author of the introduction and son-in-law of Ceri Richards; another copy is for the publisher. **Only this copy is for sale.**

Cockram's design inspiration is the wall or billboard that begins its life blank, but becomes layered with advertisements in a repeating cycle: paste up, tear down; paste up, tear down. The surface of Cockram's binding looks and feels like a much-used billboard. The "A" replaces the letter missing from the book.

From the publisher's description:

Lying in Tessimond's archive, not much more than a cardboard-box, has been a stapled booklet signed by both Tessimond and Richards on the first page and dated 1930. Tessimond appears to have entered alphabetically, words relating to his trade as an advertising copywriter such as 'Brand Name', 'Habit', and 'Psychology'. Richards has painted 25 (there is no 'A') delightful gouache vignettes while Tessimond has added his own interpretation of the art and guile of the advertising business.

Bradel structure, hand-sewn headbands, black goat skin head and tail, multi-colored leather mosaic edges, mixed media spine and boards. Housed in a custom clamshell box. Bound by Mark Cockram in 2015. 25cm x 17cm.



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## Mark Cockram Unique Books



### Roger McGough/Mark Cockram Collaboration

[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. [196] \$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: 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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## Unique Book by Mark Cockram

Cockram, Mark. *Paranoid Diva*. London: Mark Cockram, 2017. Unique. [203]

\$2800.

Four full spreads of original art printed, painted, and collaged by Mark Cockram on purple Canson paper.

### Artist'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.



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

Cockram, Mark. *Plan B*. London: Mark Cockram, 2017. Unique. [216]

\$4,000

Four full spreads of original art and binding by Mark Cockram. White Canford medium press paper (approx 160gsm); spray paint through a hand cut stencil, collage, more spray paint, finished with hand painting, collage, and collaged text.

### Artist's statement:

*Plan B* makes comment on a dystopian society (perhaps now and perhaps ours) the nightmare of the victim.

Drum leaf binding. Light yellow book cloth, decorated w/spray paint through hand cut stencil, collage, more spray paint and collaged titling. 19cm x 27cm.



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

Cockram, Mark. *Surviving Material*. London: Mark Cockram, 2017. Unique. [215]

\$4000.

Four full spreads of original art and binding by Mark Cockram. White Bockingford medium press paper (approx 160gsm). Spray paint through stencil, collage, silkscreen, more spray paint, and finished with hand painting.

### Artist's statement:

*Surviving Material* explores the rhythm of narrative combined with a series of images.

Drum leaf binding. Light yellow book cloth, decorated with spray paint through stencil, collage, silkscreen, more spray paint, and finished with hand painting. 19cm x 27cm.

## Mark Cockram Blank Books

### Mojo Books

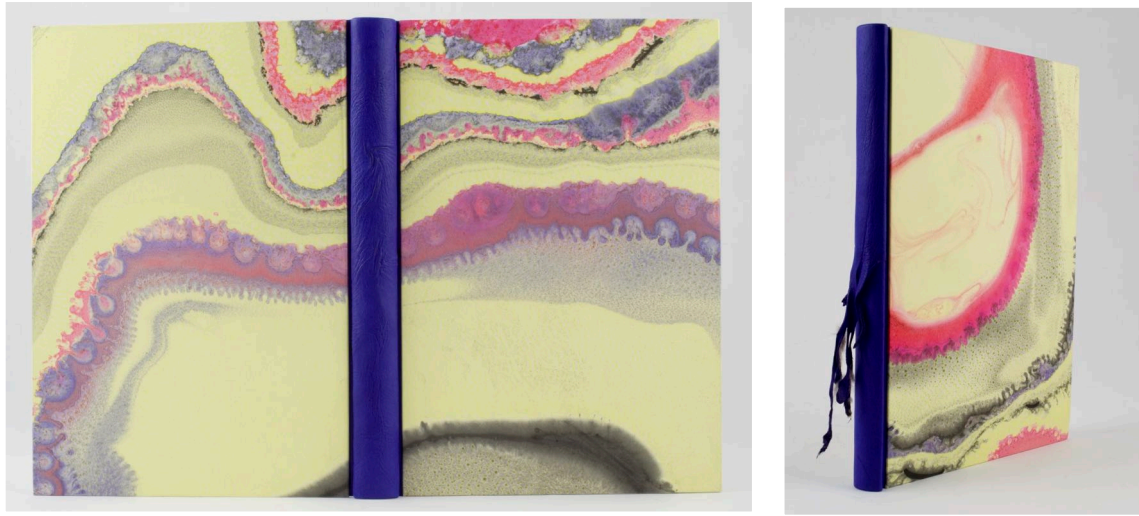
Both bound by Mark Cockram in May 2015 at the Olympia Book Fair in London.

Boards covered in Cockram's handmade "flotage" paper. The amazingly buttery purple leather spine, with dangling strips of fragments of pelt, is an exotic skin: *Trichosurus vulpecula* (common brushtail possum) from New Zealand. In Māori it is called paihamu. Don't panic! It is definitely NOT an endangered species. This blank book is meant to be used. Do not be afraid to do so.



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*Mojo Book 1*. [London]: [2015]. Unique. Quarto. 20cm x 28cm. Binder's mark, MARKCOCKRAM, in blind on lower right of the rear pastedown. [104] \$250.

*Mojo Book 2*. [London]: [2015]. Unique. Quarto. 20cm x 28cm. Binder's mark, MARKCOCKRAM, in blind on lower right of the rear pastedown. [105] \$250.

## Rubbish Books

Each *Rubbish Book* is individually hand made using traditional bookbinding skills. Up cycled corrugated boxes, posters, and discarded ephemera are used in both the manufacturing and covering processes. The sections are hand folded from '4 Seasons' recycled paper and left un-trimmed, evoking a bygone age in hand bookbinding. Like its owner, each Rubbish Book is unique.



*[Genuine]*. [London]: [2014]. Unique. Octavo. 16.5cm x 25cm. [193] \$150.

*[This Way Up]*. [London]: [2014]. Unique. Octavo. 16.5cm x 25cm. [194] \$150.

*[Try Our]*. [London]: [2014]. Unique. Octavo. 16.5cm x 25cm. [192] \$150.

*[Fragile]*. [London]: [2014]. Unique. Octavo. 16.5cm x 25cm. [191] \$150.



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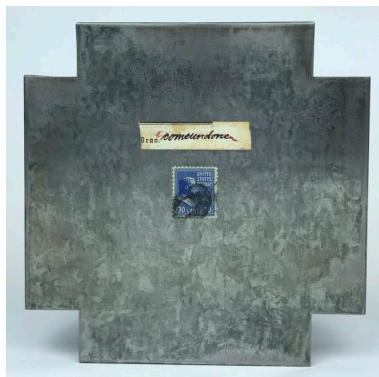
## Master Printer Ruth Lingen



### Ruth Lingen Exhibition Catalog with Hand-Printed Dust Jacket

Donald Sheehan Gallery. *Ruth Lingen: Prints and Books*. Walla Walla, WA: Donald Sheehan Gallery, Whitman College, 2005. First Edition. Oversized paperback. [212] \$100.

From the collection of Ruth Lingen. Catalog from her 2005 solo exhibition in original dust-jacket hand-printed by Lingen. Dust-jacket suitable for framing. Signed by Lingen on the title page. 18cm x 26.8cm.



### Ruth Lingen's Last Copy Available for Sale

Drescher, Henrik. *Comeundone*; WITH: *Prospectus* WITH: *Extra page initialed by the printer*. New York: Pooté Press, 1989. First Edition. [220] \$1850.

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. Her last copy available for sale. Copy 16/100. Includes her contemporary waxed paper wrapping marked "16" and "save" in her hand.

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





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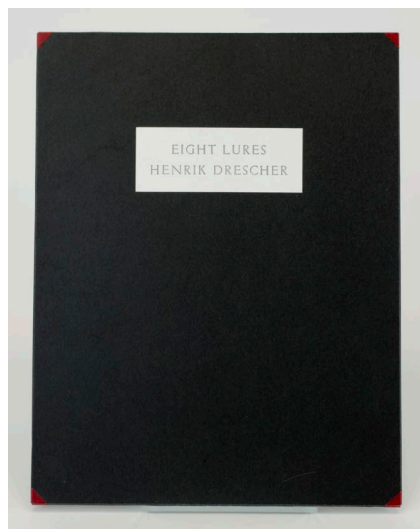
hallucinogenic line drawings, photographic montages, and color stenciling. The book's fanciful, Borges-like subtitle — “Being a complete and Reliable Descriptive Collection of the Perilous Explorations and also Important Discoveries made in the wildest Territories upon the Face of the Earth, encountering 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 box of this copy has been freshly polished at the printer’s studio. 48 pp. 15.25cm x 15.25cm x 2.55cm.



## From the Collection of the Printer

Drescher, Henrik. *Eight Lures*. New York: Ruth Lingen and Katherine Kuehn, 1992. First Edition. Near fine. Original enclosure. [211] \$750.



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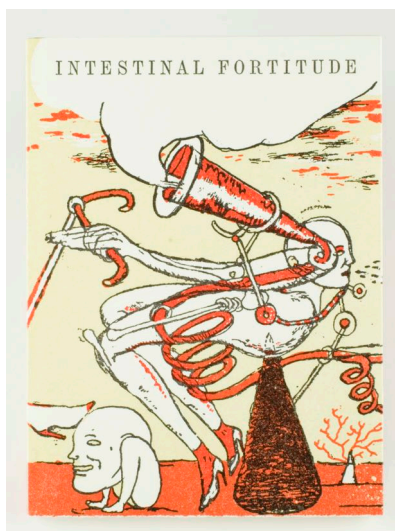
Eight black-and-white copper plate prints in a stiff, black paper chemise with red leather corners and black and white paper letterpress label on the front. Edition of 40. This is master printer Ruth Lingen's copy, marked "AP" (artist's proof) in pencil on the colophon and initialed, dated, and noted "AP" by Drescher on each print. Colophon printed on the recto of the chemise.

Drawn by Drescher directly onto copper plates and printed in relief, Drescher's dark, swirling imaginary fishing lures are suggestive of human reproductive organs and other biological elements. Drescher, a noted illustrator, has said 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." Each print has a one-word title: "Manipulator," "Soother," "Thruster," "Breather," "Invertebrator," "Influxer," "Dissappointer," and "Transformer."

Drescher and Lingen collaborated in 1989-90 on Drescher's *Comeundone*, which Lingen printed, made the pulp paper for, and hand-bound. Lingen is noted for her attention to fine detail, leading her to collaborate frequently on artist's books; both Lingen and Kuehn have had longstanding relationships with Granary Books as printers and designers.

This is an extremely scarce portfolio volume due to its limitation size, found only in the library collections of Yale University, the University of Arizona, and the University of Wisconsin (both Lingen and Kuehn are graduates of their MFA program in graphic arts).

Without gold highlighting on the prints or the gold-printed letterpress cover label, found only in numbered copies. Seven of the eight prints have a tiny nick at the bottom edge of the sheet. Original enclosure fine. 20cm x 25.7cm.



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

Rosen, Jonathon. *Intestinal Fortitude: Depictions of Anatomical Blasphemy*. New York: Pooté Press, 1990. Signed Limited First Edition. [209] \$300.

Printed by master printer Ruth Lingen, her copy (195/300) with contemporary white paper wrapping pencil-marked with copy number and original price.



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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 Dendrill, with Stonehenge Cover. The typefaces are Torino and Bodoni. 40p. 12cm x 16cm.



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

Fagin, Larry. *Dig & Delve*; WITH: *Prospectus*. New York: Granary Books, 1999. Signed Limited First Edition. [207] \$1500.

Printed by master printer Ruth Lingen. Her copy, number 55/67. Signed on the colophon by the author and illustrator.

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.



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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*. Sewn boards binding by Judith Ivry with hand-printed cloth over boards. 18 pp. 26.4cm x 22cm.



## “A Coherent and Shifting Visual Milieu”

Friedman, Ed. *Away*; WITH: *Prospectus*. New York: Granary Books, 2000. Signed Limited First Edition. [208] \$2000.

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.

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.



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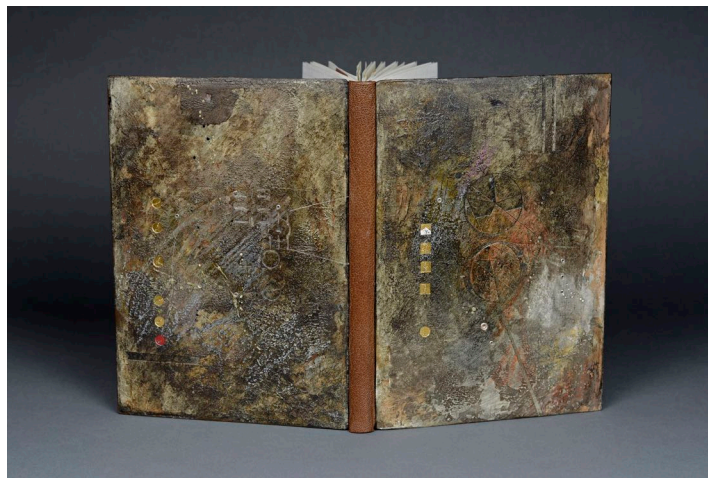
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*When will the book be done*, pp.84-85

Book designed and letterpress printed, including the cloth covers, by Ruth Lingen; sewn boards binding 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.

## Timothy Ely Books



### 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.

In 1989, Mark McMurray wrote to Berrigan, who he knew slightly and admired greatly, asking the priest if he had any manuscripts that he might like to have published by McMurray's Caliban Press. As McMurray recalled recently, Berrigan was very kind, invited him to meet in the city, and gave him a handful of manuscripts to read. *Lost & Found* was the story that really resonated. McMurray showed it to Ely, with whom he was studying bookbinding. Ely, whose art frequently incorporates maps of non-physical locations, was intrigued by the story and agreed to illustrate it for the Caliban Press limited edition.

*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.



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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).

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.



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

Ely, Timothy C. *Approach to the Site*. Brooklyn: Waterstreet Press, 1986. Signed Limited First Edition. [198]  
\$4000.

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.

### **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



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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.



## Unique Manuscript Book and Binding

Ely, Timothy C. *Isometria*. Colfax, WA: 2005. Unique. [33]

\$7000.

Manuscript book and binding signed by the artist. One double-page manuscript illustration. 5 leaves total.



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## Artist's statement:

Some months ago, several books on drawing projection systems came into my collection. Just as with my bookbinding collection, each book contributes some glimmer of insight or a method of describing an object or idea in the 4-D space in which we exist. This is why I collect.

I have posed a problem to drafters, engineers and artists on/off for over 15 years- the problem being how to describe lines on a warped surface, a sphere to be specific. No answers were forth coming. Finally, in one of the books, was the answer I sought.

*Isometria* begins to describe the solution. The paper of the book, in places barely apprehensible, locates an isometric expression. Over this, "a warped surface" is delineated and abstraction of an idea is newly formatted.

*Isometria* is part of the TXC\* system of experimental tomes. It is made up of essentially one elaborate drawing, housed between carefully articulated endpapers which most aptly demonstrate my theory of dust and its application.

The book paper is deep treated with scoring and gelatine chemical preparation before being surfaced with the formal drafting materials of my craft.

\*"TXC" refers to any experiment either in structure or system and usually lies outside the conventions in which I work. These books are usually made to test fly a solution to a vexing problem.

Arc-spine drum-leaf mixed media binding with fully articulated joints and hematite/graphite endpapers. Manuscript frontispiece, manuscript and letterpress title page signed by the artist. Housed in a custom clamshell box by the artist. 21cm x 32cm.



## Unique Artist's Book and Binding

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

\$17,000.

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





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## 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. A 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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## An Archeological Adventure

Ely, Timothy C. *Tethys*. Colfax (WA), 2014. Unique. Signed by the artist and binder. [142] \$15,000.

*Tethys* is a unique manuscript book and binding described by Ely thus:

Each folio is built around a floor plan of a classic – but secret – building. The plan provides the format for the page. As I worked, once the plan was lightly delineated, additional enigmatic diagrams were layered together.

*Tethys* is a perfect example of Ely's love of architecture and his skill as a draftsman. In addition to floor plans, each spread in *Tethys* is annotated in Ely's cribriform writing. Some drawings appear to be site plans for his imaginary city. Other drawings may be directions to the city, using hints of celestial and topographic maps, both frequent tropes in Ely's work. Close examination of the book reveals delicate scoring and blind stamping, adding an extra layer of explication or mystery, depending on your point of view.

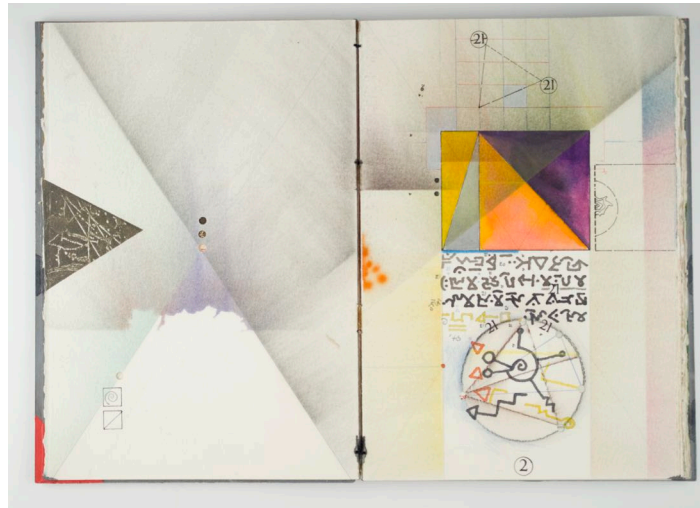
The title Ely gives a book often provides a partial key to its meaning. *Tethys* is more obscure than usual. In Classical mythology, Tethys is a minor goddess associated with the sea, but is also mentioned as causing the constellations to remain above the horizon. Combine this with one of the very few confirmed images of Tethys, from 4th century Antioch, depicting the goddess rising from the sea with a gold ship's rudder against her shoulder, and one might conclude that Tethys is associated with celestial navigation at sea. Perhaps Tethys is our guide to the site of Ely's buildings.

Planetary Collage Standard Drum Leaf binding with elaborately tooled contrasting spine and painted batik cotton-covered boards. Decorated endpapers by the artist. Manuscript frontispiece, manuscript and letterpress title page signed and dated by the artist. Six double-page manuscript illustrations; 7 leaves total. Drawn and painted throughout in ink, dry pigments, watercolor, and graphite. Housed in a custom drop back box by the artist. 22.8cm x 28.5cm.



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## An Early Timothy Ely Unique Book

Ely, Timothy C. *Vhor-text*. New York: 1991. Unique. [146]

\$12,500.

Manuscript and binding signed by the artist. 15 double-page spreads and two single-page drawings (including the title page) on thick hand-made paper, 18 leaves total.



*Vhor-text* is a fairly early work of Ely's, rare to find available for sale. The title might as well be "vortex." At the time of creation, Ely's personal life was in turmoil. He was disoriented, emotionally and physically, but his move to New York from Oregon had opened a new world of materials, techniques, and influences. It was a period of experimentation and misery. Ely was submerged in a soup of apathy, inspiration, and ambivalence. *Vhor-text* shows it all.

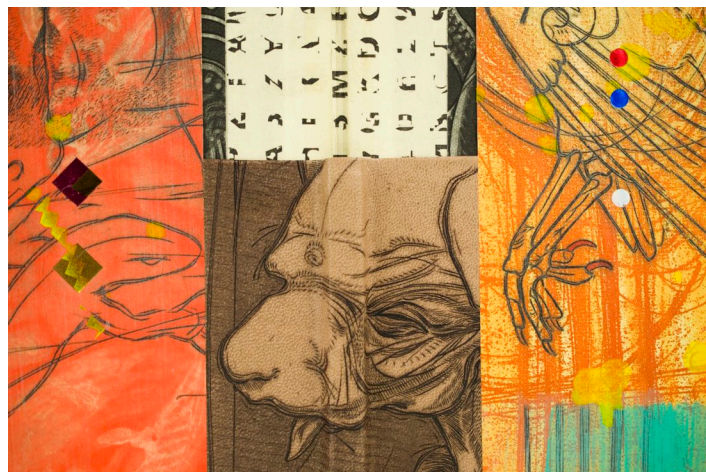
While small in scale, *Vhor-text* is jam packed. It bounces from chaos to precision and back to chaos. Ely manages to evoke both in each drawing and the work as a whole.

Bound in largely brown hand-colored leather with a double board, hollow spine structure. Exposed leather sewing supports. Mixed media relief boards including Florida sand; acrylic paints and glazes; and gold, copper, red, and blue highlights. Decorated endpapers by the artist. Manuscript, letterpress, and transfer monotype title page signed and dated by the artist. Each original drawing executed in a mixture of pen and ink, graphite, watercolor, dry pigments, hand punches, transfer monotype, and paper transfer prints by Timothy Ely. Housed in a custom clamshell box by the artist. 14 cm x 20.7cm.



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## Unique Timothy Ely Collaboration

Ely, Timothy C. et al. *TOR*. Colfax, WA, 2014. Unique. Signed by Ely. [35]

\$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. Five double-page spreads; 6 leaves total.

### 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.



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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. Signed on the title page by Timothy Ely. Housed in a matching drop back box by Timothy Ely. 23cm x 30cm.

## Timothy Ely Works on Paper

### Unique Works



Ely, Timothy C. *Impossible Landscape 3*. 2014. Unique. Dry pigments, watercolors. Image: w18" x h12"  
Framed: approximately w21" x h15.5". [111] \$3000.

Ely, Timothy C. *Impossible Landscape 5*. 2014. Unique. Dry pigments, watercolors. Image: w18" x h12"  
Framed: approximately w21" x h15.5". [188] \$3000.

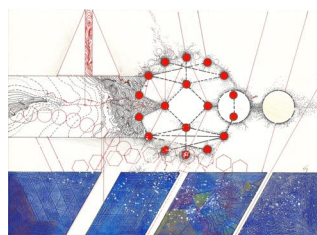
Ely, Timothy C. *Impossible Landscape 6*. 2014. Unique. Dry pigments, watercolors. Image: w18" x h12".  
Framed: approximately w21" x h15.5". [112] \$3000.



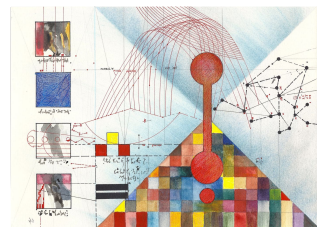
Ely, Timothy C. *Impossible Landscape 7*. 2014. Unique. Dry pigments, watercolors. Image: w18" x h12". Framed: approximately w21" x h15.5". [189] \$3000.

Ely, Timothy C. *Impossible Landscape 11*. 2014. Unique. Dry pigments, watercolors. Image: w18" x h12". Framed: approximately w21" x h15.5". [113] \$3000.

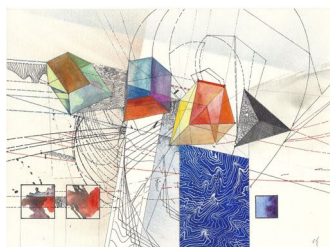
Ely, Timothy C. *Impossible Landscape 17*. 2014. Unique. Dry pigments, watercolors. Image: w18" x h12". Framed: approximately w21" x h15.5". [116] \$3000.



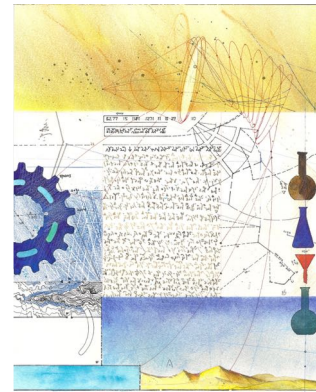
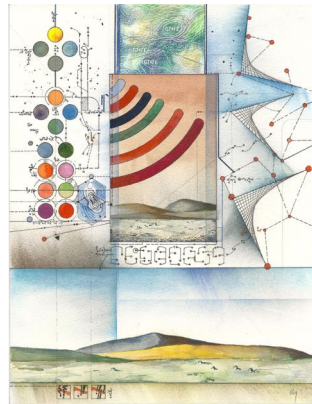
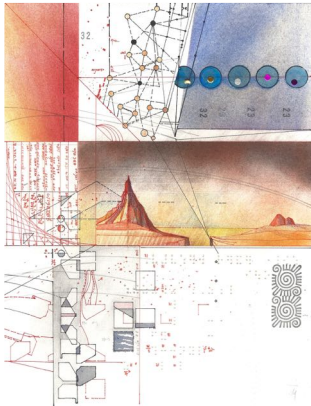
Ely, Timothy C. *Untitled*. 1996&2015. Unique. Mixed media. Image: 27.5cm x 19.5cm. Framed: 36cm x 29.5cm. [117] \$1300.



Ely, Timothy C. *Untitled*. 1996&2015. Unique. Mixed media. Image: 27cm x 19.5cm. Framed: 35.5cm x 29.5cm. [118] \$1300.



Ely, Timothy C. *Untitled*. N.d. Unique. Mixed media. Image: 27cm x 20cm. Framed: 35.5cm x 29.5cm. [124] \$1600.



Ely, Timothy C. *Untitled*. N.d. Unique. Mixed media. Image: 22cm x 28cm. Framed: 29cm x 36.5cm. [122] \$1400.

Ely, Timothy C. *Untitled*. N.d. Unique. Mixed media. Image: 22cm x 28cm. Framed: 29cm x 36.5cm. [127] \$1600.

Ely, Timothy C. *Untitled*. N.d. Unique. Mixed media. Image: 22cm x 28cm. Framed: 29cm x 37cm. [131] \$1600.

## Signed Limited Hand-Finished Prints

Created for the Northwest Museum of Arts & Culture in conjunction with the exhibition "Timothy C. Ely: Line of Sight," December 4, 2010 - April 16, 2011.



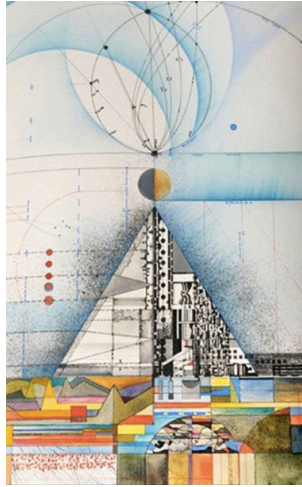
Ely, Timothy C. *Index*. 2010. Copy 10/50. 9" x 12" image on 11" x 14" sheet. [136] \$500.

Hand-finished reproduction of a detail from the one-of-a-kind book *Index*, 2009, housed in the collection of the Lilly Library, Indiana University, Bloomington. High resolution digital print in Epson UltraChrom archival inks on acid free, 100% cotton rag paper.

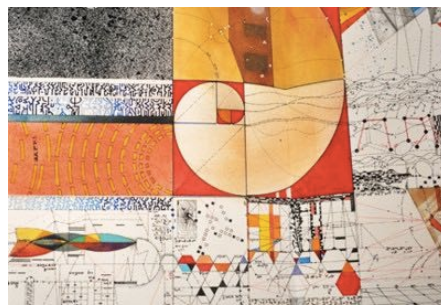


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Ely, Timothy C. *The Well*, pyramid detail. 2010. [135] Copy 16/50. 8.5" x 12" image on 11" x 14" she \$500.



Ely, Timothy C. *The Well*, spiral detail. 2010. [133] Copy 14/50. 13" x 8.5" image on 14" x 11" sheet. \$500.

Hand-finished reproduction of a detail from the one-of-a-kind book *The Well*, 2010, housed in a private collection. High resolution digital print in Epson UltraChrom archival inks on acid free, 100% cotton rag paper.



**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.





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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 Ecbolade. *Entre deux cahiers* is the 122nd book published by Éditions Ecbolade.

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.



## Original Slipcase Art by Sonya Sheats

Beckett, Samuel. *MAC*. Paris: ickshaw, 1987. In original wraps. One of 40 copies. [4] \$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.



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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 marquetrie inlays. Titled in black foil. Quarter leather clamshell box. Bound by Christine Giard in 2006. 14cm x 12.4 cm.



## 10 Launches of an Elastic Band

De Mattia, Giuseppe. *10 lanci di fascia elastica/10 launches of an elastic band*. Mantua: Corraini Edizioni, 2017. Signed Limited First Edition. [223] \$95.



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Copy 166/200, signed and numbered by the artist. 16 unbound leaves between two sheets of cardboard held together with a blue elastic band, the subject of the illustrations and commentary by the artist.

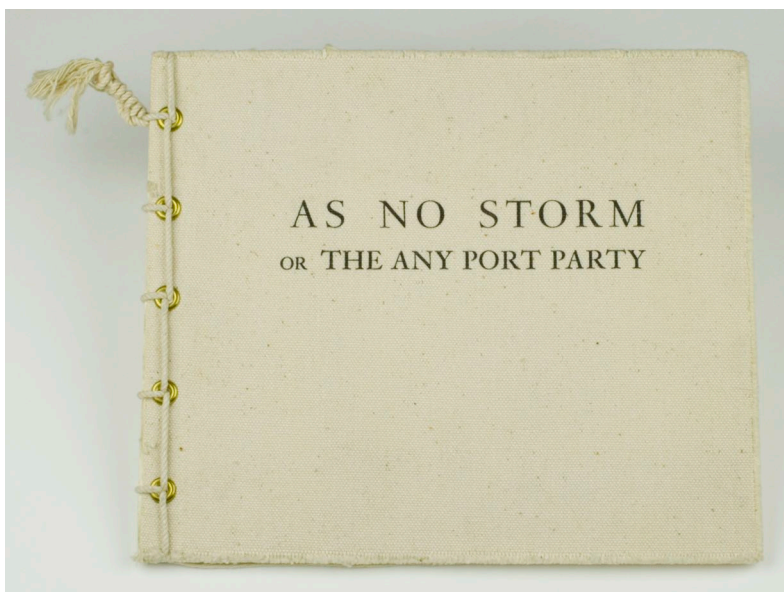
This artist's book, published for the exhibition "Carte di balistica elastica" at the Corraini Gallery Mantua, comprises ten loose prints of drawings by Giuseppe De Mattia. The illustrations are of the random shapes De Mattia generated literally with 10 launches of the blue elastic band. The text on the verso of each print is the artist's sometimes hilarious interpretation of each shape, in both Italian and English. Also included are texts by art critics Claudio Musso and Vasco Forconi.

The first leaf of the book states:

The removal of the elastic band - a by nature fleeting element - does not jeopardize the authenticity of this copy, rather it will help to distinguish one copy from the others over time.

Giuseppe De Mattia (Bari, 1980) studied cinema and urban planning. For several years his research has been centered on observation, the study and recovery of objects destined to be discarded; he recuperates, transforms and then photographs, films, or draws his finds, giving them a new life and purpose. He strives to salvage and take care of what has been created by the passing of time in the form of scraps and waste, making the flea market a fitting birth-place for his research. Most recently his work has found its final form through the use of photography, video, audio and drawing. He is co-founder of the audio-visual duo 'Fake Samoa' alongside Nico Pasquini and has published books with Skinnerboox and Danilo Montanari Editore, as well as Corraini Edizioni. De Mattia lives and works in Bologna.

Two sheets of cardboard serving as front and rear boards; front board printed in blue, rear board numbered in pencil. Thick blue elastic band. Text in Italian and English. 17cm x 24cm.



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

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. [205] \$2000.



# Abby Schoolman Books

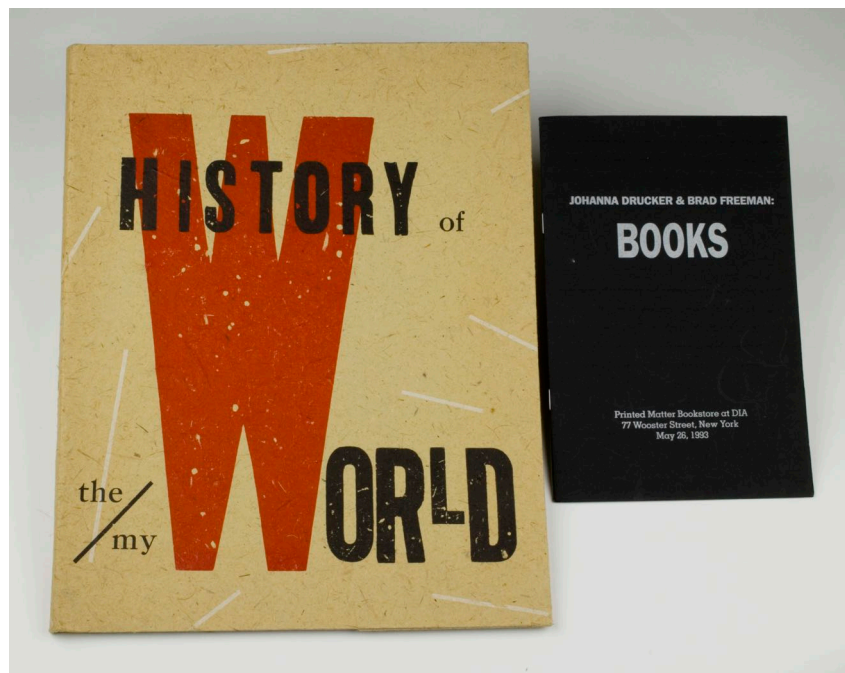
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Of this early book, Drucker noted that “the nautical motif in images and binding combine with the stippled ink drawings to produce an effect that suggests a children's book, at first glance. The text is dense, rhymed, complex, almost unreadable in 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.



## From the Collection of Master Printer Ruth Lingen

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. [204] \$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.



# Abby Schoolman Books

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“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).

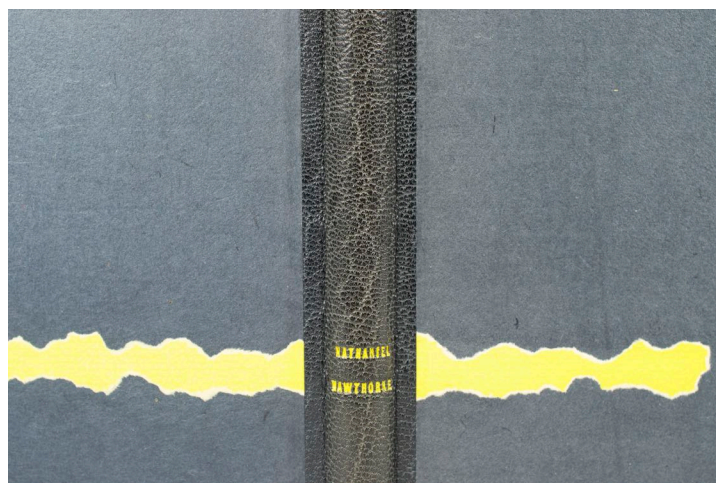
"Drucker's autobiography becomes a kind of hypertext, a set of possible verbal-visual paths that suggest further possibilities in the writing of her story" (Marjorie Perloff, *Harvard Library Bulletin*).

“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 Lustrò 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.



## Bound by Christine Giard

Hawthorne, Nathaniel. *Nathaniel Hawthorne: Idées et germes de nouvelles traduits et préfacés par Valéry Larbaud*. Montpellier: Fata Morgana, 1979. Limited Edition. [168] \$2,500.

Edition of 700. Copy 38/50. Text in French and English. 6 copies hors commerce, 50 copies hand-numbered 1-50 on vergé d'Arches (this copy #38), and 644 on vergé teinté.



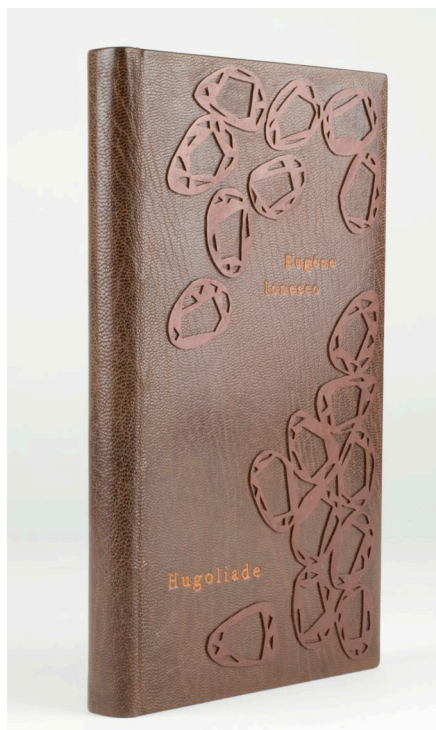
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Nathaniel Hawthorne (1804-1864) kept diaries throughout his life, within which he noted ideas for stories and novels. This text comprises forty-five extracts selected by Valery Larbaud from various editions of *Passages from the American Note-Books of Nathaniel Hawthorne* (first published by Ticknor & Fields in 1868). *The American Note-Books* date from 1835-1853, closely corresponding to the dates between which he emerged from his 12-year seclusion at his mother's house in Salem, Massachusetts and his departure for Liverpool, England where he served as the American consul. It was during this 18-year period that Hawthorne wrote and published his greatest works, including the stories included in *Moses from an Old Manse*, and his novels *The Scarlet Letter*, *the House of Seven Gables*, and *The Blithedale Romance*.

Full black goat, hand-sewn triple headbands in black, white, and yellow silk. Top edge gilt. Each board covered in a panel of black Japanese paper and onlaid with a design of torn yellow paper. Black leather hinged doublures and flyleaves in yellow paper with torn black paper design. Bound by Christine Giard in 1985. 22.5 x 14.5cm.

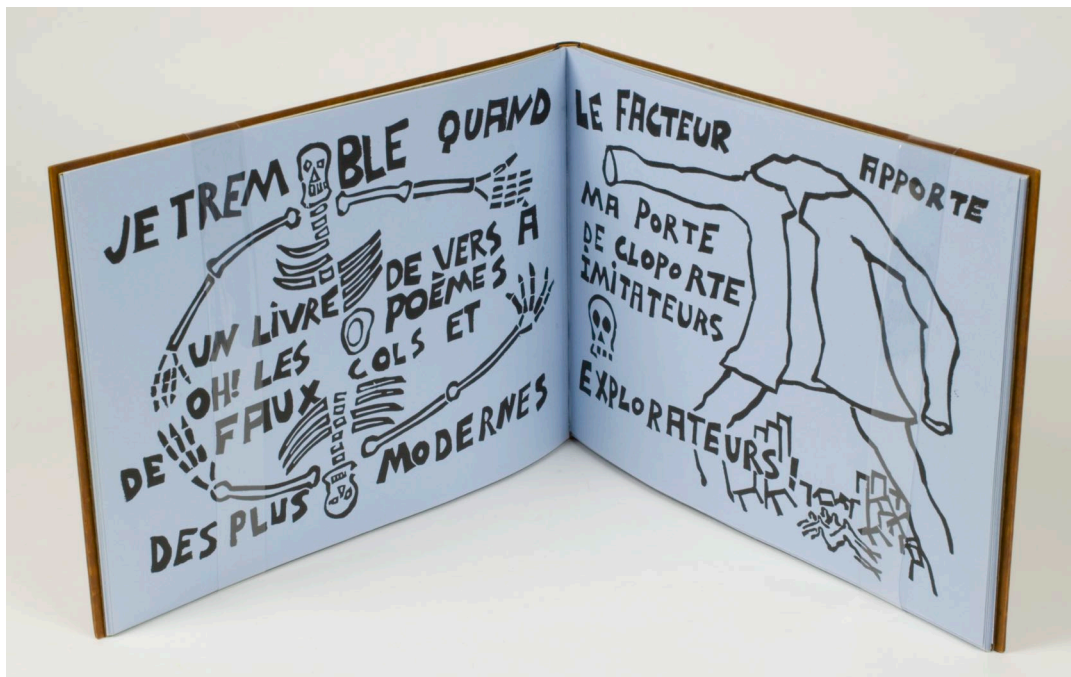


## Bound by Christine Giard

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

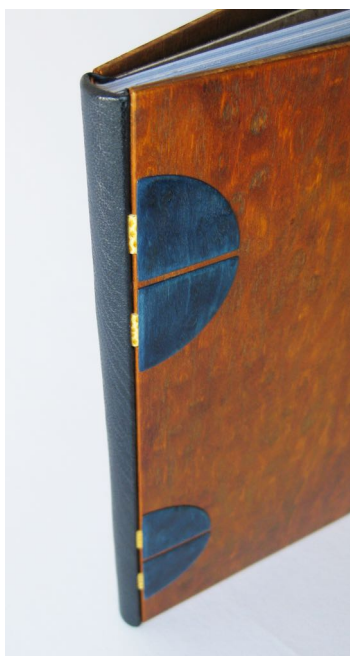
Original title in Romanian: *Viață grotescă și tragică a lui Victor Hugo*.

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.



**A Previously Unpublished Poem by Max Jacob  
Bound by Sonya Sheats**

Jacob, Max. *Bien Aimé Raymond*. Illustrated by JM Queneau. [Vézelay]: Éditions de la Goulotte, 2002. Signed limited first edition. Copy 52/75. WITH: Original lithograph invitation to the launch party 26 September 2002. [9] \$3500.

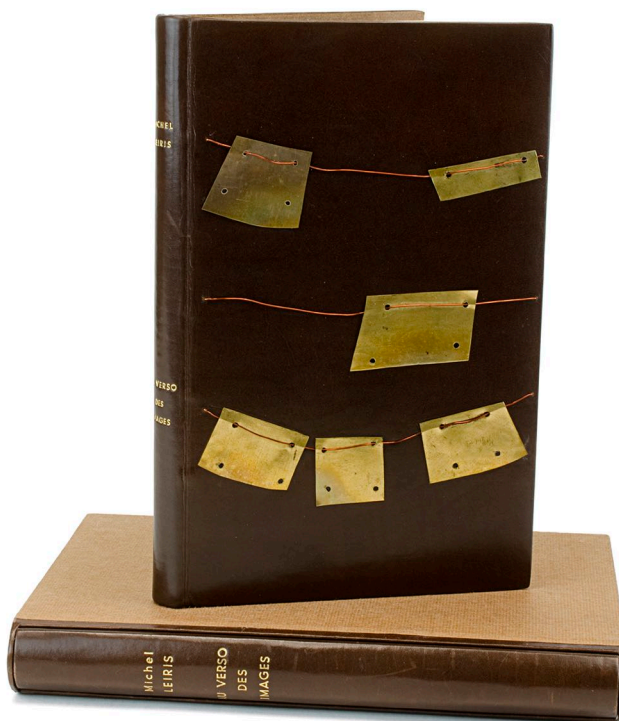


*Bien Aimé Raymond* is a previously unpublished poem by Max Jacob (1876-1944), the French novelist, poet, and painter, contained in a letter to Raymond Queneau.

Jacob was close friends with many avant-garde writers and artists including Pablo Picasso, Guillaume Apollinaire, Jean Cocteau, and Amadeo Modigliani.

Queneau joined the Gallimard publishing house in 1938. His son, Jean-Marie, is the creator of this book. He runs and is one of two illustrators for Éditions de la Goulotte. All books published by Éditions de la Goulotte are lithographs, both text and illustration, and are printed by hand in runs of 100 copies or fewer. Éditions de la Goulotte mostly publish poetry by contemporary writers and previously unpublished works by 20th century poets.

Dorfner binding sewn onto four light yellow watersnake bands, blue goatskin spine, bird's eye maple boards with dyed maple onlays, bird's eye maple doublures, Silsuede flyleaves, and Nepalese paper blanks. Bound by Sonya Sheats in 2007. 28.5cm x 20.5 cm.



## Bound by Christine Giard

Leiris, Michel. *Au verso des images*. [Fontfroide-le-Haut]: Éditions Fata Morgana, 1980. First edition. Copy 12/40. [10] \$4800.

Printed in a limited edition of 1000 with five lettered copies on Vergé de Barcelone, copies 1-40 on Vergé pur de fils d'Arches, and 955 on Vergé teinté.

Michel Leiris (1901-1990) was a French surrealist writer, ethnographer, poet, and art critic who refused the French Grand Prix for literature in 1980, the same year this book was published. *Au verso des images* is a work of art criticism comprising five essays, each on one artist: Bacon, Giacometti, Lascaux, Picasso, and Masson.

Giard's binding references paintings hung on a wall.

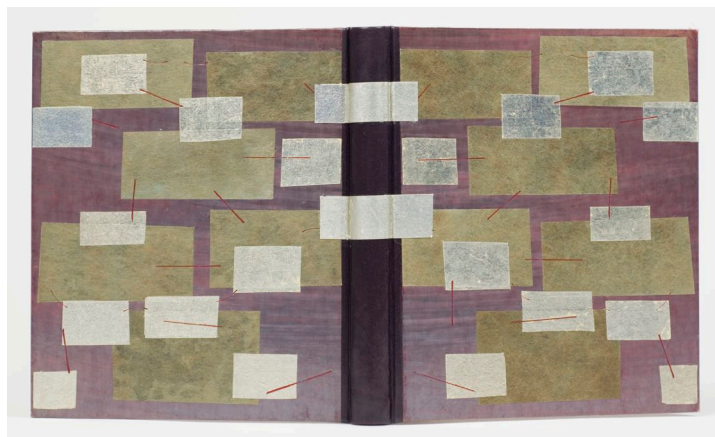
Full brown box calf with thin oxidized brass quadrilaterals suspended on copper wire. Housed in a custom chemise and leather-edged slipcase. Bound by Christine Giard in 2003. 14.75cm x 22.5 cm





# Abby Schoolman Books

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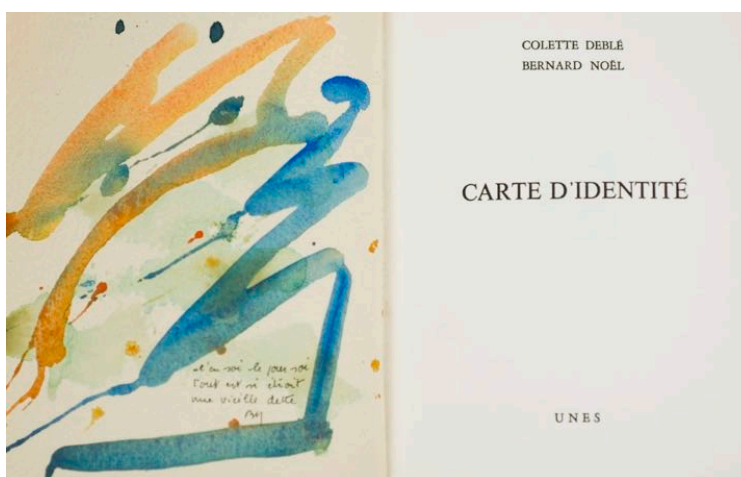
## **Inscribed by the Author With an Original Watercolor by Colette Deblé**

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. [24] \$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 15 cm.





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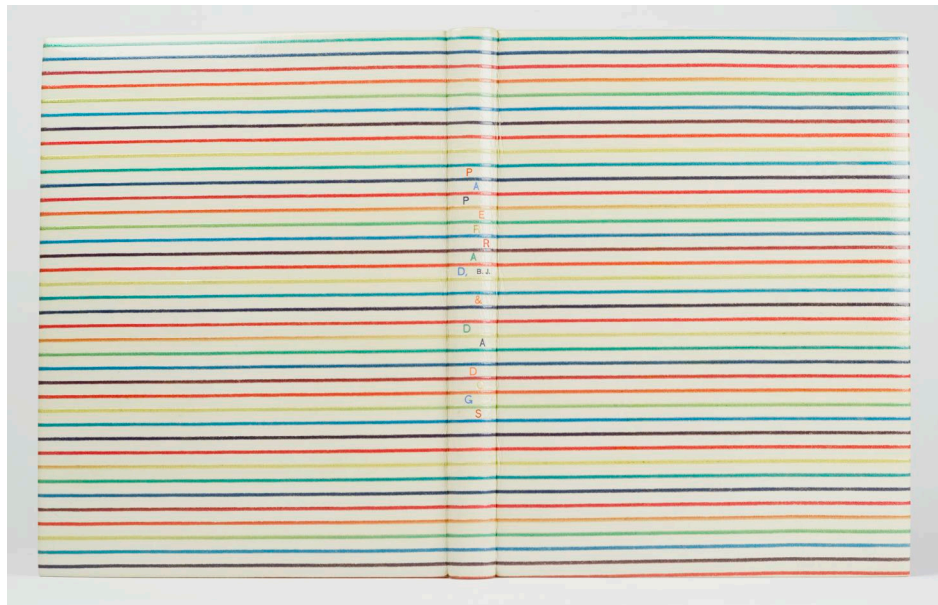


PaperRad was an artist collective based in Boston. The members of the collective were Jacob Ciocci, Jessica Ciocci, and Ben Jones. Their multimedia projects use “lo-fi” visual aesthetics, bold fluorescent colors, and images from popular culture.

## From the publisher:

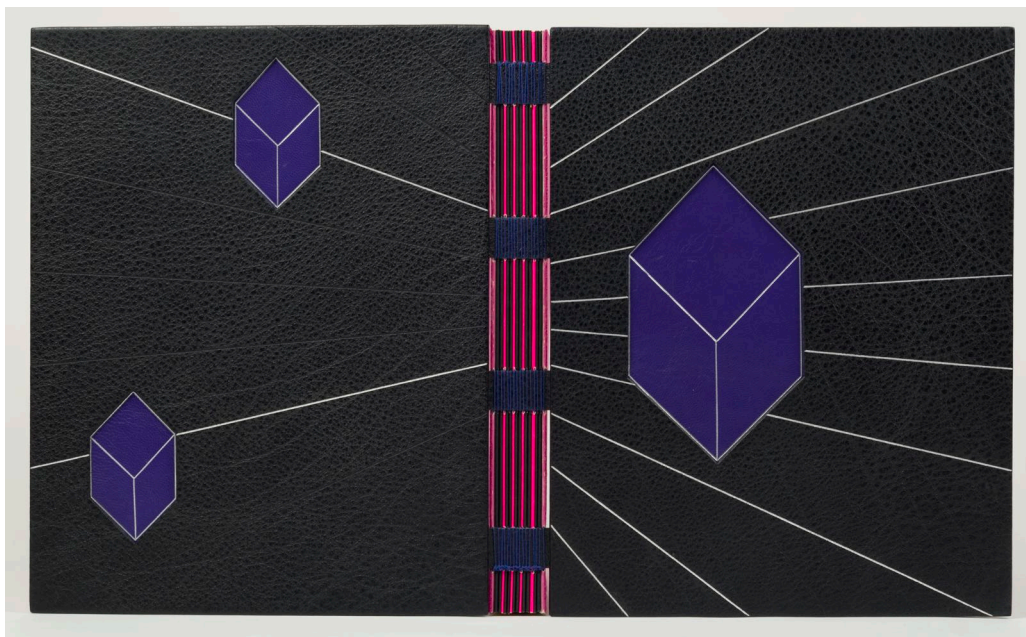
Half artist’s book, half graphic novel, this volume combines photographs, drawings, prints, and junk by the art collective Paper Rad—Jessica Ciocci, her brother Jacob, and their friend Ben Jones—with two graphic novellas (*Spaceballz* and *Alfe*) by Jones. The work of the group, which has a rabid underground following, synthesizes popular material from television, comics, video games, and advertising, and explodes with color, feeling, and good humor. This book, the first to be created and designed by Paper Rad, is sure to be a collector’s item, as it explores the world of one of the most vibrant and original collectives making artwork today.

## Two Unique Bindings by Sonya Sheats



PaperRad. *Bj and Da Dogs*. New York: Picturebox, 2005. First Edition. One of only 500 copies printed.  
[13] \$2500.

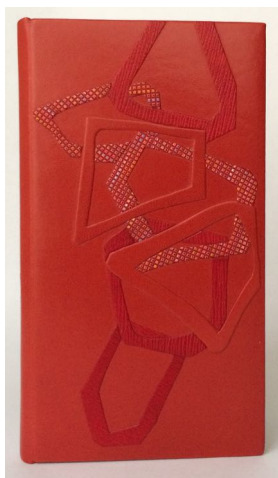
Traditional French laced in binding covered in pre-embossed Charles Jourdain shoe leather; red Nepalese endpapers. Hand-titled in multicolored foils. Bound by Sonya Sheats in 2005. 22.5cm x 28 cm.



### Bound by Sonya Sheats

PaperRad. *Bj and Da Dogs*. New York: Picturebox, 2005. First Edition. One of only 500 copies printed. [14] \$4000.

Open-joint binding. Signatures tipped with black or fluorescent pink paper and sewn onto black buffalo bands with purple linen thread. Covers are made with three boards: one covered in purple Charles Jourdain shoe leather and two in black buffalo. These boards are laminated together and hold the sewing bands in place. Tooling in silver foil and blind. Pink suede paste downs and flyleaves with iridescent film visible in subtle cut out circles. Bound by Sonya Sheats in 2005. 22cm x 28 cm.



### Bound by Christine Giard

Pinget, Robert. *Charrue*. Paris: Éditions de Minuit, 1985. First Edition. Copy 27 of 60 on vélin Arches. [34] \$3000.



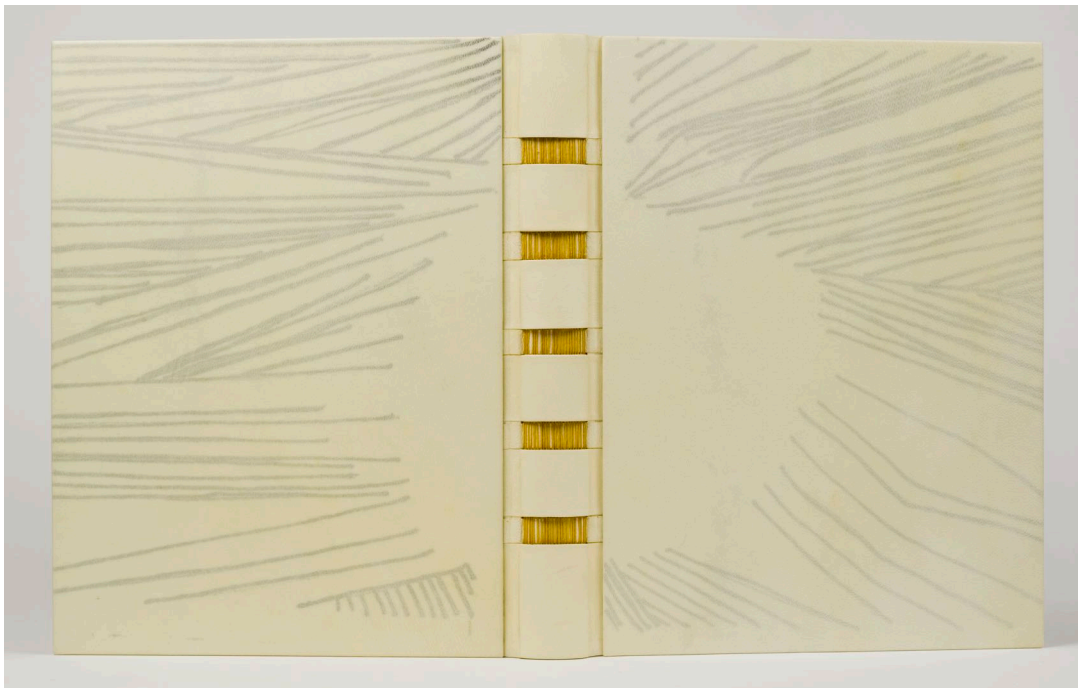
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*Charrue (Plow)* is the second of two works by the fictional Monsieur Songe, the title character of the 1982 novel by Robert Pinget (1919-1997), an avant-garde playwright and novelist. *Charrue* is presented as a book by Monsieur Songe, most likely 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. Copy 1325/3000. \$3800.

With 74 wonderful, and sometimes provocative, full color illustrations by Dubout.

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.



# Abby Schoolman Books

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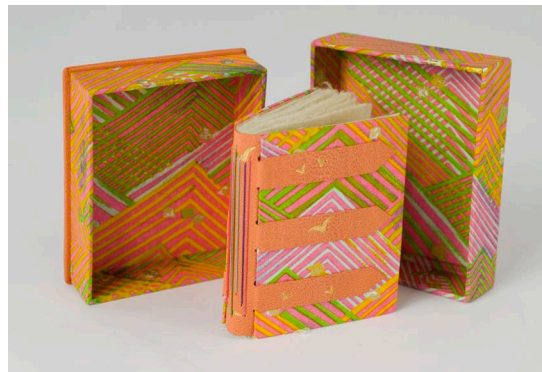


## Woe! Woe! Woe!

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

[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.



# Abby Schoolman Books

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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 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.



## **Nobel Museum Award-Winning Binding by Sonya Sheats**

Tranströmer, Tomas. *Madrigal*. Translated from Swedish by Robin Fulton. Original linocuts by Birgit Alm-Pons. Illustrated by Birgit Alms-Pons. Vernon (France), 2010. Copy 13/50 signed by both author and illustrator. [15] \$5500.



# Abby Schoolman Books

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Since 2005, the Nobel Museum and the Swedish Bookbinders Guild have collaborated to present a bookbinding exhibition at the Nobel Museum in honor of the recipient of the Nobel Prize for Literature. When Thomas Tranströmer was the recipient of the award in 2011, the exhibition was opened to bookbinders worldwide. Among the 78 bindings accepted for the exhibit, Sonya's binding was one of only 10 awarded an honorable mention.

Quarter leather spine in calf, wooden boards in birch veneer with zebrawood inlays and acrylic paint, zebrawood doublures, Silsuede flyleaves. Housed in a custom slipcase covered in birch veneer stamped with a black point at the tail. Bound by Sonya Sheats in 2012. 17.5cm x 23cm.



## Bound by Christine Giard

Vernet, Pierre. *L'oeil et la bouche*. [Valenciennes]: Edition Patrick Vernet, 1986. Signed limited first edition. Near fine. [16] \$7500.

A beautiful cookbook, fully lithographed and illustrated with engravings by Patrick Vernet (d. 2013), an accomplished engraver and Director of the School of Visual Arts Denain, with frontispiece illustration by Vernet's daughter Marjolaine.

Thirteen folios with 3 colophons. This copy is numbered 12/30 in pencil on the second colophon and VII/X in pencil on the third, which is signed by both Patrick Vernet and Pierre Vernet.

"À creneaux" style binding. Polycarbonate boards with PVC spine, sewn with monofilament, and airbrushed with automotive paint. Polycarbonate box airbrushed with automotive paint with title engraved on PVC closure. Bound by Christine Giard in 2001. 16.5cm x 23.5cm



## **Bound by Malina Belcheva**

Vigneault, Gilles. *La couleur du vent*. Montreal: Éditions d'atelier de reliure Cécile Côté, 2011. Signed Limited Edition. Copy 50 of 75. Signed by Gilles Vigneault and Natassja Imiolek. [3] \$3200.

*La couleur du vent* is a collection of poems by Gilles Vigneault, illustrated and designed by Nastassja Imiolek under the artistic direction of Cécile Côté. It was the set book for an international exhibition of bookbinding arranged by ARA-Canada in partnership with the École Estienne (Paris). The invitation to participate was extended to all alumni of the École Estienne and members of ARA-Canada.

Gilles Vigneault is a Canadian singer-songwriter, poet, and ardent Quebec nationalist.

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

The motifs on the front and back covers are Baroque, inspired by Gothic tales and the poetry of Gilles Vigneault. The coloration of the leather is inspired by the intensity of light and darkness in Turner's paintings.

Laced-in binding. Doublures and flyleaves of deep blue watered silk in. Leather headbands. Engraved moiré design on high-density black boards covered with undyed goatskin. Full decoration on front and back covers painted with a solution of copper, brass, and aluminum metallic powders. Bound by Malina Belcheva in 2013. 17.5cm x 25 cm.





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## Bound by Christine Giard

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. [30] \$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.