

# American Artists & Books 1926 – 2007



**Ursus Rare Books  
Catalogue 303**



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Cover Images (clockwise from left):  
No. 73, Weber  
No. 38, Motherwell  
No. 68, Various  
No. 10, Brown



1. **Ansel ADAMS.** *Taos Pueblo.* By Mary Austin. 20, [14] pp. With 12 black-and-white photographs by Ansel Adams. Folio, 429 x 318 mm, bound in original quarter tan morocco over orange buckram (Hazel Dreis). San Francisco: Grabhorn Press, 1930.

\$ 85,000.00

First Edition, a "legendary rarity." This astonishingly poignant Ansel Adams masterpiece was limited to just 108 copies printed by the Grabhorn Press for Ansel Adams. All the photographs were printed by Adams himself on rag paper specially sensitized with emulsion by William Dassonville; the resulting 1296 sheets were bound directly into the 108 copies by Hazel Dreis. The

orange and black "Navaho" typography by the Grabhorn Press is appropriately monumental; so large was the page size that only one page could be printed at a time.

"It was at Taos and Santa Fe that Ansel Adams first saw the Southwest. The time was the spring of 1927... His visit resulted in a Grabhorn Press book now of legendary rarity. It includes Ansel Adams' photographs and Mary Austin's essay on Taos Pueblo. Genius has never been more happily wed. Nowhere else did she write prose of such precise and poetical authority... Their Taos Pueblo is a true and beautiful book by two consummate artists" (Ansel Adams: Photographs of the Southwest, 1970, p. xxv). Some darkening of spine, else a fine copy, signed by Ansel Adams and Mary Austin on the statement of limitation.



*Bibliography of the Grabhorn Press 1915-1940*, no. 137. Roth, *The Book of 101 Books* 58.

2. **Leonard BASKIN.** *Florilegium.* Text by Anthony Hecht. Illustrated with 16 original coloured woodcuts by Leonard Baskin. Folio, bound by Claudia Cohen in half leather, spine with floral gold-stamped motif on pastepaper, laid in decorative pastepaper clamshell box. Leeds: The Gehenna Press, 1998.

\$ 7500.00

(continued)



Limited Edition of 50 copies signed by Baskin and Hecht on the colophon. Each of the coloured woodcuts is signed and numbered by the artist. Hecht has provided 15 new poems to "confront" and "consort" with Baskin's miscellany of flowers. The original prints by Baskin merge an exactness of their natural-history past with the creative vision and expert printing of the artist. A beautiful work. As new.

3. **Leonard BASKIN.** *Gypsy and Other Poems.* By James Baldwin. 24, [2] pp. Illustrated with six portraits of Baldwin by Baskin. 4to., bound in half black morocco, black decorated paper over boards, laid in red silk clamshell box. Leeds: The Gehenna Press, 1989.

\$ 3000.00

One of 325 copies of this collection of Baldwin's poetry, including "Gypsy," "Song For The Shepard Boy" and "Ballad." The copperplate etchings by Baskin are printed on different papers which are tipped-in. The colophon is signed by the artist, as are each of the six portraits. As new.



*The Gehenna Press. The Work of Fifty Years No. 51*

4. **Leonard BASKIN.** *Oresteia.* By Aeschylus. Translated by Ted Hughes. Three volumes. [6], 102; [6], 68; [6], 61, [3] pp. Illustrated with 47 full-page woodcuts by Baskin. Folio, bound by Claudia Cohen in half black morocco, red decorated paper over boards, red leather title labels on spines, laid into grey cloth box with black leather title labels on red paper. Northampton: The Gehenna Press, 2001.

\$ 18,000.00



Limited to 60 copies. This monumental work is the final work of the sculptor, painter and illustrator Leonard Baskin, completed within days of his death in June 2000. The 47 woodcuts are powerful evocations of Baskin's unique vision of the human psychological predicament. One can imagine few better texts for Baskin to illustrate than the tragedies of Aeschylus.



This work also represents the final collaboration between two life-long friends, Leonard Baskin and the Poet Laureate of England, Ted Hughes. Hughes supplied a new free verse translation of Aeschylus' *Agamemnon*, *Choepori* and *The Eumenides*, the three plays comprising the *Oresteia*. The book was conceived, laid-out and illustrated by Baskin. The volumes were set in Bruce Rogers' Centaur and Arrighi types and printed on Italian handmade paper by Arthur Larsen and Dan Keleher in Hadley, Massachusetts. The colophon is signed by Baskin's widow Lisa Unger Baskin and by Ted Hughes' widow Carol Hughes. As new.



5. **Leonard BASKIN.** *The Seven Deadly Sins.* By Anthony Hecht. Illustrated with 7 wood engravings. Northampton, MA: The Gehenna Press, 1958.

\$ 675.00

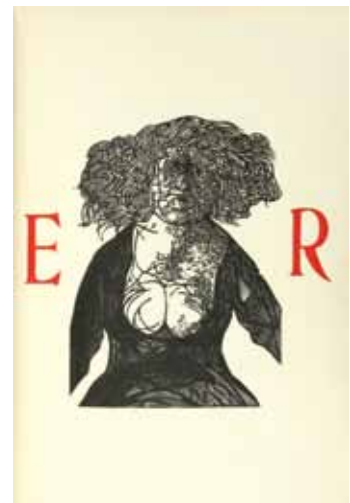
This charming little early Gehenna book was the result of Baskin's friendship with the poet Anthony Hecht, and his immersion in the study and collecting of emblem books. One of the second printing of 300 copies. Signed by Baskin and Hecht.

Johnson, *Artists' Books in the Modern Era 1870-2000*, No. 140. *The Gehenna Press: The Work of Fifty Years* No. 15.

6. **Leonard BASKIN.** *The Tunning of Elynour Rummynge.* By John Skelton. Illustrated with 13 wood engravings by Leonard Baskin. 4to., bound in original drab blue boards with paper title label on upper cover, slightly bumped. Worcester: The Gehenna Press, 1953.

\$ 3500.00

A fine copy of the fifth publication, and the first substantial book, printed at the Gehenna Press. As with all the early Gehenna books, this is extremely scarce and much sought-after. In it Baskin demonstrates his masterly understanding of book design. In Baskin's words "the book was important for its modest mingling of engraving and type, pointing towards further and greater consorting in later books." With a signed note from the Baskins laid in.



*The Gehenna Press: The Work of Fifty Years*, No. 5.

7. **John T. BIGGERS.** *Our Grandmothers.* By Maya Angelou. Illustrated with five original full-page lithographs by John T. Biggers. Large folio, 56 x 44cm, burgundy cloth, stamped in black in folding cloth clamshell box. New York: The Limited Editions Club, 1994.

\$ 3500.00

A superb celebration of Afro-American art and literature combining one of Maya Angelou's poems about her grandmother with the powerful lithographs of John Biggers, one of the most successful Afro-American artists of his time. One of 400 copies on hand-made paper signed by Maya Angelou and John Biggers.



8. **James BROWN.** *I Am For That.* By Max Blagg. Three paper folders wrapped in Bedouin silk. San Francisco: Hine Editions, 1994.

\$ 6000.00

Divided into three sections, this unorthodox book consists of original drawings, engraving, collage and a hand written poem. Using paper handmade by students in Morocco as well as paper from the renowned Dieu Donne, the sections are loosely inserted into a beautiful Bedouin silk wrapper. The overall feel of this book is completely unique. Signed on the colophon by Blagg and Brown. One of 17 copies.



9. **James BROWN.** *Salt Notes.* Fully illustrated book printed from 8 copper etching plates and 14 lithograph stones with 3 pages hand-drawn by the artist]. [50]pp. Folio, bound in three-quarter leather in the original linen covered slipcase. San Francisco: Limestone Press, 1990.

\$ 10,000.00

The plates for this book were drawn by the artist at Limestone Press in November and December of 1989. Additionally each book contains 3 pages hand-drawn by the artist. In addition, the large format of this book gives it a commanding visual presence. Signed and numbered by Brown. One of 50 copies.





10. **John CAGE and Lois LONG.** *Mud Book. How to Make Mud Pies and Cakes.* Illustrated with 25 silk-screens, of which 2 are double-page. Small 8vo., original illustrated wrappers, in a new cloth folding box. New York: Callaway Editions, 1983.

\$ 1500.00

One of 500 copies, signed by Cage and Long. A delightful jeu d'esprit, brilliantly printed to make the illustrations appear to be originals. Long, a textile designer, and the celebrated modern composer John Cage have been frequent collaborators. A fine copy.

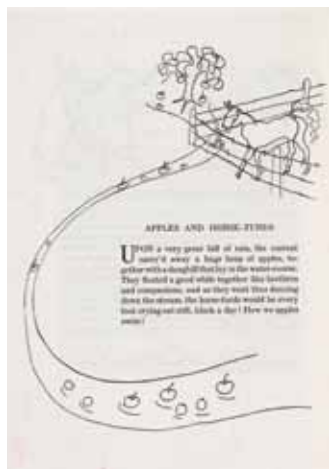
11. **Alexander CALDER.** *A Bestiary.* Compiled by Richard Wilbur. [8], 74, [4] pp. Illustrated with 56 original line drawings by Alexander Calder. Small folio, bound in publisher's cloth in a cloth folding box. New York: Printed at the Spiral Press for Pantheon Books, 1955.



\$ 1850.00

Illustrated with 56 of Calder's animated line drawings, *A Bestiary* is a light-hearted compendium of animal tales and fables selected by Richard Wilbur from literary sources reaching across the timeline of Western literature. This is one of 750 copies printed on hand-made Curtis rag paper, signed by both Calder and Wilbur on the colophon, and containing an envelope to the art dealer Alex Vomel strikingly written in Calder's hand.

12. **Alexander CALDER.** *Fables of Aesop According to Sir Roger L'Estrange.* [6], 124, [10] pp. Illustrated with 52 line-block reproductions after pen-and-ink drawings by Calder. 4to., 250 x 187 mm, bound in publisher's paper with coloured silk threads over boards, in the original dust-jacket and the original cardboard slipcase with printed label. Paris: Harrison of Paris, 1931.



\$ 17,500.00

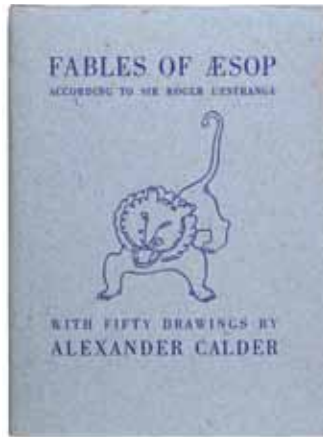
A fine copy of the deluxe issue of Calder's most charming book. This copy contains **an original signed Calder pen and ink drawing** of the hunter with spear, dead boar and horse **plus an original pen and ink drawing on the verso of a boar's head that was unused in the book.**

(continued)



Calder's drawings for Aesop are creative and unprecedented; they mirror Calder's innovative wire sculptures of the same period. His Aesop's *Fables* ranks as a major work in the hierarchy of modern book illustration.

The deluxe issue is especially sought after, being exquisitely printed on handmade paper incorporating coloured silk-threads. One of 50 copies on Spanish Guarro rag paper with an original drawing. Complete copies of the book retaining the drawing are scarce as a substantial number of the drawings have been separated from the book and have entered the art trade as separate signed drawings. Some light wear to the slipcase, else a very fine copy.



13. **Alexander CALDER.** *Fables of Aesop according to Sir Roger L'Estrange.* [6], 124, [10] pp. Illustrated with 50 reproductions of drawings printed in black. 4to., bound in paper over boards, in the original cardboard slipcase in a matching modern half morocco folding box. Paris: Harrison of Paris, 1931.

\$ 2500.00

Calder's most charming book, and one of the classics of twentieth-century book-illustration. The imaginative design and use of handmade paper combine to create a small masterpiece. One of 595 copies on Auvergne handmade paper.

*The Artist and the Book* 47.



14. **Alexander CALDER.** *Three Young Rats.* Illustrated with reproductions of eighty-five drawings by Calder. 4to., recent half morocco. New York: Curt Valentin, 1944.

\$ 1250.00

One of an edition 700 copies on handmade paper. This copy unnumbered. A fine copy of one of Calder's most charming books. **A hand-written postcard from Calder to his dealer Alex Voemel is tipped in on the front end-paper.**

*The American Livre de Peintre* 9.





15. **Vija CELMINS, et al.** *The Magic Magic Book. An Inquiry into the Venerable History and Operation of the Oldest Trick Conjuring Volumes, Designated "Blow Books."* Two volumes. By Ricky Jay. Illustrated by Vija Celmins, Jane Hammond, Glenn Ligon, Justin Ladda, Philip Taaffe, and William Wegman. 4to., bound in stamped and lettered thick paper wrappers, laid into silk covered box. New York: The Whitney Museum of American Art, 1994.

\$ 3500.00

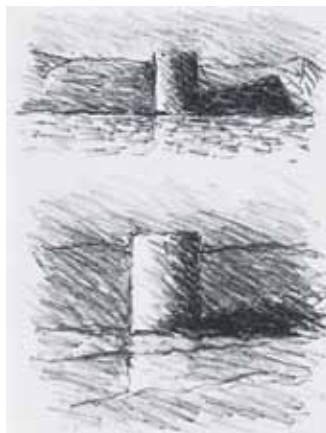
Limited Edition of 300 copies signed by all the artists and initialed by Ricky Jay. The set comprises one volume of text by Jay on the history of and various permutation on magic or "Blow" books. The other volume is a fascinating compilation of numerous flip or Blow images that can only be seen or worked with deft finger control while whiffling through the book.



16. **Bruce CONNER.** *The Adventures of a Novel in Four Chapters.* By Michael McClure. 4to, paper boards with cloth spine with an ink drawing by Conner tipped-in. San Francisco: Hine Editions, 1991.

\$ 5000.00

Bruce Conner's relief prints illustrate Beat poet Michael McClure's text. Printed in letterpress and accompanied with an original ink drawing by Conner tipped-in at the colophon. Signed by Conner and McClure. One of an edition of 100 copies.



17. **Gordon COOK.** *Point Richmond, San Francisco Bay.* 8vo, bound in silk and stamped in gold. [44] pp., 29 lithographs. San Francisco: Limestone Press, 1983.

\$ 2000.00

A lithographed book, drawn by Gordon Cook, of aspects of the gas storage tanks at Point Richmond on the northern edge of the main body of San Francisco Bay. Signed by Cook. One of an edition of 100 copies.

18. **Joseph CORNELL.** *Maria, The Bel Canto Pet, and Joseph Cornell: The Pasadena Art Museum.* 1954, 1955, 1966 .

\$ 20,000.00



A trio of rare Cornell material with original collages by the artist.

*Maria* (1954) and *The Bel Canto Pet* (1955) were privately printed by Cornell and given away to his friends as presents. Considered by many to be editioned works of Cornell. Both of these pamphlets were inspired by opera singers - *Maria* (Maria Malibran-Garcia, a nineteenth-century opera singer) and *The Bel Canto Pet* (Julia Grisi, also a nineteenth-century opera singer), according to Susan Davidson.

This copy of *The Bel Canto Pet* includes a collaged image of a bird inside the rear cover and an additional collage on the facing rear page. A signed strip of vellum has been bound in by Cornell as well. *Maria* includes a collaged image from a postcard inside the rear cover. Also included is a handwritten note by Cornell on a card printed "Bonne année" with a postage stamp from the Netherlands collaged to the front. The note is written in French by Cornell in ink and signed "Joseph C."



The Pasadena catalogue is a limited edition of the museum catalogue. It includes a special accordion folded image bound inside the front cover. A vellum strip has been bound into the center of the book that partially covers the title page. His signature overlays the title page and other end is visible on page 15 and has a feather attached to it.

*Ashton, A Joseph Cornell Album. Joseph Cornell/Marcell Duchamp...in resonance.*

19. **Jim DINE.** *Glyptotek.* Illustrated with 40 intaglio prints from copper plates by Jim Dine, plus a title-page print. Elephant folio, 682 x 530 mm, bound in original publisher's cloth, in original slipcase. New York and London: Pace Editions and Waddington Graphics, 1988.

\$ 8250.00



One of 90 copies, signed by Jim Dine. The intaglio plates are Dine's interpretations of the classical sculpture in the Glyptotek (i.e. "Sculpture Museum") in Munich, and represent some of Dine's most skillful graphic work in intaglio. "These are not academic studies of stone sculptures. Rather than recording them as ancient carvings, through his graphic transformation Dine willed them back to their original state of living beings... The urgency of the line, the exaggerated tonal variations, the large scale, and the obvious link to the great monuments in Western art history result in an expressive power that hits the viewer with full force" (Feinberg, *Dine*, p. 87).

Printed on Zirkall Litho paper, with letterpress by Alan Kitching, of Omnific (London). The plates were editioned by Kurt Zein (Vienna) and the binding and slipcase were executed by Pella Erskine-Tulloch and Jane Rollo, Bookworks (London). Preface by the artist with a poem by him (after Sappho). In mint condition.



20. **Eric FISCHL.** *Annie, Gwen, Lilly, Pam and Tulip.* By Jamaica Kincaid. Unpaginated. Illustrated with 9 original lithographs by Fischl. Folio, bound in black cloth with embossed Fischl vignette on cover, in slipcase. New York: Whitney Museum of Art, 1986.

\$ 3500.00

One of 145 copies signed by both the author and the artist. A perfect copy of the most sought-after of the Whitney publications. Fischl's striking images and vibrant colors certainly do ample justice to Kincaid's story.

*The American Livre de Peintre* 16.

21. **Sam FRANCIS.** *Boundayr.* By Kathleen Fraser and Sam Francis. Illustrated with 6 original aquatints by Sam Francis. Folio, bound in publisher's wrappers, loose sheets as issued in the original cloth slipcase. Santa Monica, CA: The Lapis Press, 1988.

\$ 12,500.00

(continued)

A brilliant collaboration of Sam Francis (1923-1994), the great American abstract Expressionist painter and the author and poet Kathleen Fraser. One of 35 copies signed by Sam Francis and Kathleen Fraser.

*The American Livre de Peintre* 17



22. **Antonio FRASCONI.** *Twelve Fables of Aesop, Newly Narrated by Glenway Wescott.* 17 pp. Includes 19 linoleum cuts by Frasconi. 4to., original linen-backed boards and slipcase with linoleum cut. New York: The Museum of Modern Art, 1954.

\$ 750.00

One of the most delightful illustrated books to have been printed in America. Monroe Wheeler conceived the project and Glenway Wescott produced the text, which Frasconi illustrated. The whole was put into the hands of the printer Joseph Blumenthal with exceptional results. One of 975 copies signed by Frasconi, Wescott, and Blumenthal.



*The Artist and the Book* 111.

23. **Terry HAASS.** *Germinal.* By Michel Ferrand. With 6 etchings printed in color by Haass. 8vo., bound in the original brown paper boards. New York: George Wittenborn, [1958].

\$ 750.00

The exquisite jewel-like etchings illustrating the poetry of Ferrand were etched and printed by Haass, who studied with Hayter. Small in scale, the color etched plates show a notable refinement of technique. Edition limited to 75 copies, all printed on Arches. Signed by the artist on the colophon. With some insignificant spotting.







24. **AI HIRSCHFELD.** *Harlem As Seen By Hirschfeld.* 24 mounted original lithographs in full or partial color by Hirschfeld. Large folio, bound in original illustrated cloth, in a new cloth folding case. New York: The Hyperion Press, 1941.

\$ 5750.00

An unusually fine copy of this celebrated portrait of Harlem in the thirties by the artist who became a legend for his portrayal of Broadway. Hirschfeld was best known for the caricatures that appeared in the drama pages of *The New York Times*, but his work also appeared in books and other publications and is in the collections of many museums, including the Metropolitan Museum of Art, the Museum of Modern Art and the Whitney Museum of American Art in Manhattan. One of an edition of 1000 copies.



25. **Robert INDIANA.** *"The American Dream."* With poetry by Robert Creeley. Text by Susan Ryan and Michael McKenzie. With six signed, removable serigraphs "tipped-in" and 24 additional serigraphs bound in the text. Large folio, bound in full black Brama leather, artist's name printed in red on front cover and spine. California: Marco Fine Art Atelier (MFA Atelier), 1998.

\$ 12,500.00

One of 395 copies. "The American Dream" includes reproductions of six of Indiana's most famous images printed at the MFA Atelier and signed by the artist: *The American Dream/ Love/ The Metamorphosis of Norma Jean Mortenson/ Highball on the Redball Manifest/ One Indiana Square/ Picasso*. All six of these removable prints are signed and numbered by Indiana.



This is Creeley and Indiana's second and most ambitious collaboration, the first being the book and portfolio entitled *Numbers*. A beautifully executed book which took over two years to make, *The American Dream* is a striking monument to the achievements of one of America's greatest Pop Artists. Signed by the publisher on the colophon. With a "Certificate of Authenticity" signed by Indiana.



26. **Jasper JOHNS.** *Fizzles.* By Samuel Beckett. Illustrated with 33 etchings by Johns, printed by Crommelynck in Paris. Small folio, original wrappers with the publisher's cloth box, which is lined with two original lithographs by Johns. [London: Petersburg Press], 1976. \$ 35,000.00



This is probably the most talked-about illustrated book of recent times and the only book to have a major travelling retrospective devoted solely to it: *Foirades/ Fizzles, Echo and Allusion in the Art of Jasper Johns*, organized by the Wight Art Gallery of UCLA. Johns' place as a major American painter is firmly established. "No other artist has so deeply penetrated the languages and processes of printmaking...and more than any other single work, *Fizzles* represents Johns' command of complex print techniques and his ability to exploit their many subtle effects." The two colored etchings and the rest that are in black and white possess such a subtle range of shading that the entire book seems mysteriously colorful. One of an edition of 250 copies signed by Beckett and Johns.

*From Manet to Hockney 156. Foirades /Fizzles 10. Jasper Johns: Prints American Livre de Peintre 23.*





27. **Jasper JOHNS.** *Poems.* By Wallace Stevens. Selected with an introduction by Helen Vendler. 280 pp. Illustrated with an original signed frontispiece etching by Jasper Johns. 4to., 300 x 210 mm, bound in blue goatskin spine and fore-edges with blue and white boards. San Francisco: Arion Press, 1985.

\$ 6500.00

Limited Edition of 326 copies printed letterpress by Andrew Hoyem at the Arion Press in Bembo type on English mould-made paper. The Jasper Johns etching was printed at ULAE, Inc. The text comprises a selection of 122 of Stevens' best and most representative poems. This book has been in great demand largely for the frontispiece etching, and due to the fact that Johns signed the etching itself instead of the colophon, if there are one hundred copies of this book with the etching still intact, it would be a miracle. Fine copy.

Rosenthal, *Jasper Johns Work Since 1974*, p. 89. Arion Press Checklist 17.



28. **Jasper JOHNS.** *Screenprints.* With an essay by Richard S. Field. 4to., original silk-screen wrappers, preserved in a colorful half-morocco folding box. New York: Brooke Alexander, Inc., 1977.

\$ 3500.00

Exhibition catalog from a show at the Brooke Alexander gallery which ran from November 15th, 1977 through January 7th, 1978. The screenprint which Johns produced to illustrate the cover of the catalogue is one of his best known images. Despite the large edition of 3000 copies, complete copies are now scarce as many have had the wrappers removed for framing. With very small professional repairs to the margin of the covers not affecting the silk-screen, still a fine copy.

29. **Mel KENDRICK.** *Kora in Hell.* By William Carlos Williams. Illustrated with 21 prints by Kendrick. 4to., bound in publisher's morocco-backed carved wooden boards. San Francisco: The Arion Press, 1998.

\$ 750.00

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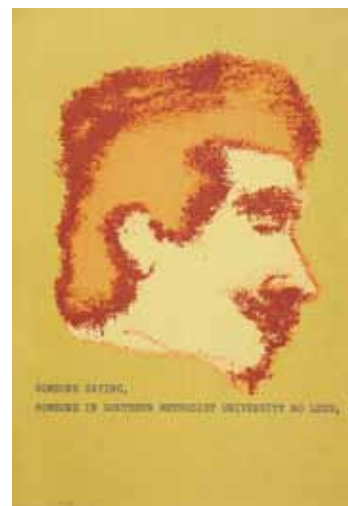
A typical product of the Arion Press combining a well-known text with handsome design by Andy Hoyem and a series of striking illustrations after woodblocks by Mel Kendrick, an American artist who is best known for his innovative work in sculpture. This is one of 26 *hors de commerce* copies issued in addition to the edition of 300. It is signed by the artist.



30. **Ronald Brooks KITAJ.** *A Day Book* by Robert Creeley. With 13 original prints of which 4 are etchings with silkscreen. Folio for the text and elephant folio for the plates. Loose in the original cloth boxes. Berlin: Graphis, 1972.

\$ 8750.00

A special copy of this important work by this artist. The portfolio was designed by Kitaj with typography by Gordon House in consultation with Robert Creeley. Each of the 43 pages is in a different typeface and they are printed on different colored papers. Books played a very important part in Kitaj's life. He collaborated with numerous poets over the years, but this is certainly his magnum opus as a book illustrator. This is one of 70 HC copies signed by Creeley, and **Kitaj who has also signed all the plates**, which is not called for. Very rare to have survived intact.



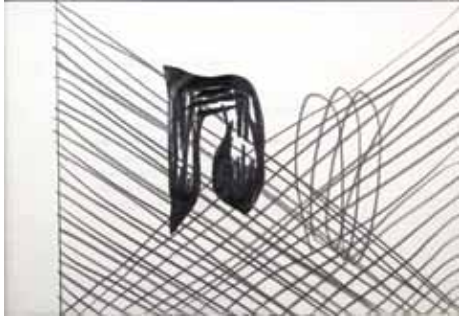
31. **Barbara KRUGER.** *My Pretty Pony.* By Stephen King. Illustrated with 9 color lithographs and 14 screenprints by Barbara Kruger. Large folio, bound in crushed aluminium over morocco spine, with a clock set into the front cover, in a cloth folding box. New York, Library Fellows of the Whitney Museum of American Art, 1988.

\$ 6000.00

A mint copy of one of the most elaborate books produced under the auspices of the Whitney. These publications were not generally available for sale, having been published for the Fellows, and are quite hard to obtain. One of an edition of 250 copies signed by Kruger and King.







32. **Jonathan LASKER.** *Not a First.* By John Ashbery. Illustrated with three original drawings by Jonathan Lasker. Oblong folio in original boards and slipcase by C. Zwang. New York: Kaldewey, 1987.

\$ 10,000.00

A rare early work combining the talents of the artist Jonathan Lasker who contributed **three original drawings** to each of the 45 copies, and the bookmaker Gunnar Kaldewey. The paper for this edition was made at the Kaldewey mill, especially for this edition. The entire book evokes a sense of grayness, from the binding, to the drawings and lastly in the imagery produced by the poem itself. The stark imagery of Ashbery's poem is perfectly complimented by Lasker's original harsh black, white and gray drawings. One of 45 copies, signed on the colophon by Ashbery and Lasker.



33. **Sol LEWITT.** *Squarings.* With poems by Seamus Heaney. Square 4to., original publisher's cloth in matching cloth slipcase. San Francisco: The Arion Press, 2003.

\$ 950.00

One of 400 copies signed by Heaney and Lewitt. Forty-eight poems by the Nobel Laureate, Seamus Heaney, inspire the forty-eight drawings (in relief print) by Sol LeWitt in this handsome Arion press production. Each six inch square drawing begins with a grid and are then added to in various 'Lewittian' ways - with straight lines and with not straight lines as well as "scribbles." As new.



34. **Jacques LIPCHITZ.** *12 Dessins pour Prométhée.* 12 pochoir plates and an original etching by Lipchitz. Folio, loose as issued in the publisher's blue boards. Paris: Jeanne Bucher, 1940.

\$ 2500.00

A fine copy of this scarce portfolio which contains 12 superb pochoir plates executed by Beaufume and an original etching by Lipchitz, stamp-signed on his behalf by the publisher.

(continued)

The portfolio documents the commission Lipchitz received from the French government in 1936 to create a sculpture for the 1937 Exposition Internationale in Paris. The sculpture was destroyed after the exhibition. This is one of fifty copies with the etching of a total edition of 500 copies.



35. **Rolbert MAPPLETHORPE.** *A Season in Hell.* By Arthur Rimbaud. Translated by Paul Schmidt. Illustrated with seven original photogravures by Mapplethorpe. 4to., bound in full red morocco, black lettered cover and spine in black cloth slipcase. New York: The Limited Edition's Club, 1986.  
\$ 2500.00

First Edition thus, limited to 1000 copies, signed by Mapplethorpe and the translator Schmidt. The original Rimbaud text is printed with the Schmidt English translation on the facing page. Of the arresting photographs used to illustrate the book, several of the images rank among the Mapplethorpe's most famous. The book was beautifully printed by the Wild Carrot Press in Perpetua type on special mould made letterpress paper. The photogravures were printed on handmade etching paper by Jon Goodman.

36. **Joan MITCHELL.** *Smoke.* Poems by Charles Hine. Illustrated with 16 sugarlift and spitbite aquatints by Joan Mitchell. Folio, loose, as issued, laid-in to a cloth folding box. San Francisco: Limestone Press, 1988.



\$ 12,000.00

Comprised of 16 diptych etchings by Mitchell and accompanied by poems of Charles Hine, this book is the result of a wonderful collaboration between the artist, poet and publisher. Mitchell, a celebrated American abstract expressionist, created the etchings using sugarlift and spitbite aquatint technique. Signed on the colophon by Mitchell and Hine. One of 80 copies.

37. **Robert MOTHERWELL.** *El Negro.* By Rafael Alberti. Illustrated with 19 original lithographs by Robert Motherwell, of which 13 are folding to form double- or triple-page spreads. Large square folio, bound in original linen folding case, which serves as a drop-back box so that the leaves may be detached for exhibition purposes. Preserved in a second beige linen folding box. New York: Tyler Graphics, 1983.

\$ 25,000.00

One of 51 copies, signed by the artist. *El Negro* is a magnificent book composed of nineteen original Motherwell lithographs, whose rich black gestural illustrations on soft handmade paper are powerful and arresting. Alberti's evocative poem, one of several texts by this acclaimed Spanish poet that inspired Motherwell illustrations, is an homage to the art of painting, to the colour "black," and to Motherwell's use of it; the



poem was written in honor of the Robert Motherwell retrospective exhibition at Barcelona, in 1980. Motherwell began creating images to illustrate the poem, in collaboration with the publisher, Kenneth Tyler, in 1981. His lithographs visualize Alberti's rhymic lyrics, which are printed in the original Spanish and with an English translation by Vincente Leo Canal. The result is an extremely successful marriage of illustration and text.

38. **Leroy NEIMAN.** *Casey at the Bat.* Unpaginated, with illustrations throughout. Folio, bound in unbleached cowhide in a blue linen with white leather trim slipcase. Verona: Stamperia Valdonega, 2000.

\$ 3000.00

An illustrated book with 26 drawings illuminating the poem by Ernest Lawrence Thayer. Signed on the colophon page by the artist, the book is accompanied by an etching (460 x 375 mm), "Home Run Blast" on Somerset Textured White paper also signed by the artist. The book is printed on mould-made Magnani paper. The deluxe edition (numbered 1-175) is bound in unbleached cowhide from the Tennessee Tanning Company, the same leather used to cover major league baseballs. Published by Deuce II Editions Inc., New York. As new.





39. **Isamu NOGUCHI.** *Secret Haiku.* By Charles Henri Ford. With 6 illustrations by Isamu Noguchi. 8vo., bound in original publisher's cloth. New York: Red Ozier Press, 1982.

\$ 1500.00

A fine of this scarce and little-known book illustrated by one of the most celebrated sculptors of the twentieth century in collaboration with one of the most prominent

American exponents of Surrealism. One of an edition of 155 copies signed by Noguchi and Ford.



40. **Claes OLDENBURG.** *Claes Oldenburg. Drawings and Prints.* By Gene Baro. 274 pp., including introduction, numerous colour plates with facing commentary & catalogue raisonne. Folio, cloth and cardboard slipcase, as issued. London/ New York, Chelsea House, 1969.

\$ 1500.00

A fine copy of one of the nice books on the artist, which includes the catalogue raisonne of the major drawings 1958-1968 and the prints 1960-1967. This is one of the edition de tete of 126 copies with an original signed colour lithograph by Claes Oldenburg.



41. **Georgia O'KEEFFE.** *Georgia O'Keeffe.* Text by the artist. Illustrated with 108 reproductions. Large folio, bound in original cloth and dust-wrapper, preserved in a new half morocco folding box. New York: Viking, 1976.

\$ 2500.00

A special copy of the scarce original edition of this beautifully printed book, with a short letter in O'Keeffe's elegant handwriting laid in at the front.

Freitag 7111.



42. **Ellen PHELAN.** *A Clown, Some Colors, A Doll, Her Stories, A Song, A Moonlit Cove.* By Ann Lauterbach. Illustrated with 13 photogravures by Ellen Phelan of which 3 are hand coloured. 4to, in a cloth portfolio and cloth folding box. New York: The Library Fellows of the Whitney Museum, n.d.

\$ 750.00

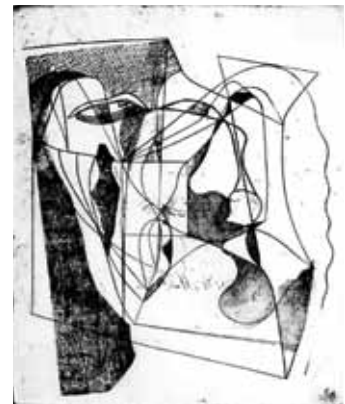
Phelan is probably best known for her paintings depicting dolls, which feature heavily in this imaginatively made book. One of an edition of 120 copies, signed by the poet and the artist. An extremely effective collaboration between artist, author and designer.



43. **Kurt ROESCH.** *The Sonnets to Orpheus.* By Rainer Maria Rilke. Illustrated with 9 engravings and ground etchings by Kurt Roesch. Folio, bound in original cloth and dustwrapper in a cloth folding box. New York: Wittenborn & Co., 1944.

\$ 3500.00

A fine copy of one of the first American *livres de peintres*: the etchings were printed by Kurt Roesch himself. The images are distinctly surrealistic; the overall effect is elegant, and somewhat austere. Edition limited to just 45 copies, of which only 35 were for sale, with all the prints signed by the artist, who also signed the colophon.



44. **Susan ROTHENBERG.** *Parts.* By Robert Creeley. Illustrated with 9 mezzotints and a drypoint by Susan Rothenberg. Folio, bound in original full vellum by Claudia Cohen. San Francisco: Limestone Press, 1993.

\$ 9000.00

An immaculate copy of this important contemporary artist's book combining Rothenberg's luminous mezzotints with Creeley's spare poems. This is one of the many books which have been produced as a result of Creeley's lifelong commitment to collaborating with artists to create books, which has the poetry being inspired by the art, in a reversal of the standard process. One of an edition of 40 copies signed by Rothenberg and Creeley.



45. **Edward RUSCHA.** *Edward Ruscha, Set of Artist Books.* *Twentysix Gasoline Stations, Various Small Fires and Milk, Some Los Angeles Apartments, Every Building on the Sunset Strip, Thirtyfour Parking Lots in Los Angeles, Royal Road Test, Nine Swimming Pools and Broken Glass, Crackers, Babycakes with Weights, Real Estate Opportunities, A Few Palm Trees, Dutch Details, Records, Colored People, Hard Light.* With six Supplementary volumes - *BILLY, Edward Ruscha: Prints and Publications, Books by Edward Ruscha (Heavy Industry sales pamphlet), Works of EDWARD RUSCHA (SFMOMA, special edition), ME and THE.* 22 volumes - 16 artist books. Mostly 8vo., though sizes vary, bound in original publisher's bindings. Preserved in two archival boxes. V.P.: 1963-2002.

\$ 125,000.00

A rare and highly sought-after set of artists books by Edward Ruscha. The set contains 16 of his artists books and 6 important supplementary works. **All of the books are first editions and many are either signed or inscribed by Ruscha.**

Ruscha's books mark a significant change in bookmaking by artists, the premise of which is not to enhance or respond to a text - they are art unto themselves. They are antithetical to the history of *livre d'artistes* - the books do not contain fine prints (etchings, lithographs, etc) but are simply printed by the more common offset process. Ruscha's use of banal subject matter further accentuates his departure from the realm of historical book-making processes.

Made mostly in small editions, these captivating books have received a great deal of critical acclaim, especially in recent years as his prominence as a major contemporary artist has increased. Overall condition is fine.

A complete list is available upon request.



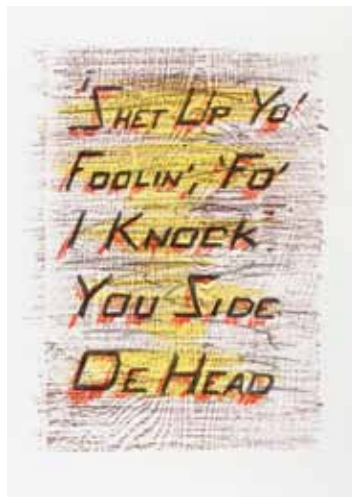
Castleman, *A Century of Artists Books* 167. Engberg & Phillpot, *Edward Ruscha Editions 1959-1999*. Roth, *The Book of 101 Books*, 182-185. Roth, *The Open Book* p. 198. Parr & Badger, *The Photobook: A History II*, 140-143. Johnson, *Artists' Books in the Modern Era 1870-2000*, No. 157.



46. **Edward RUSCHA.** *ME and THE.* 8vo., cloth covered boards preserved in a new cloth box. Tampa: Graphic Studio, 2002.

\$ 4000.00

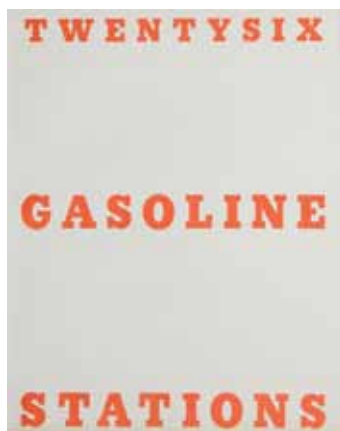
A double fore-edge book with printing that appears when the gilt edge is fanned one way or another. A twenty-first century take on a traditional 18th Century technique. Edition of 230, signed and numbered by the artist.



47. **Edward RUSCHA.** *Sayings from Mark Twain's Pudd'nhead Wilson.* By Mark Twain. Illustrated with 10 colour lithographs. Folio, bound in linen cover boards, stained with the letter "S" by Ruscha with bleach, bound in three-quarter leather. Paris & San Francisco: Greve/Hine printed by Limestone Press, 1995.

\$ 10,000.00

Ruscha has created a book of ten prints based on selected phrases from Mark Twain's "Pudd'nhead Wilson." Each image consists of a wood grain printed in color, a field of bright color, and the dialogue hand-written in what the artist calls his "Boy Scout utility sans serif." Ruscha's choice of provocative text challenges established issues of identity and mistaken identity. They also resonate to larger social and racial issues existing in America today. Signed by Ruscha. One of an edition of 50 copies.



48. **Edward RUSCHA.** *Twenty-six Gasoline Stations.* Unpaginated artist's book. Illustrated with 26 black and white photographic plates. 8vo., bound in original publisher's wrappers. Los Angeles: National Excelsior Publications. 1963.

\$ 17,500.00

First Edition. Copy # 293 of edition of 400. Photographs of gas stations taken while travelling from Los Angeles to Oklahoma City, Ruscha's hometown (mysteriously, the final photograph is of a gas station in Groom, Texas). His first in a series of artist books and considered by many his most important. A fine copy in original glassine wrapper.



49. **Robert RYMAN.** *Nohow On.* By Samuel Beckett. [4], 128, [2] pp. Illustrated with six original aquatint etchings by Robert Ryman. Tall 8vo., bound by Garthegaat Bindery in full black Nigerian Oasis goatskin. Laid into felt-lined cloth box. New York: The Limited Editions Club, 1989.

\$ 4500.00

Limited Edition of 550 copies signed by both Beckett and Ryman. The aquatint etchings by Ryman typify his obsession with light and spatial relationships; and their grainy, milky white surfaces are a perfect visualization of Beckett's illusionistic and paradoxical short stories: *Company*, *Ill Seen Ill Said* and *Worstward Ho*, unified into the trilogy under the title *Nohow On*. As new. Publisher's prospectus laid-in.



50. **David SALLE.** *Light Sleeper.* By Paul Schrader. Illustrated with 12 lithographs by David Salle. Folio, bound in linen with an inset photograph in original linen folding box. San Francisco & New York: Hine Editions & Edition Julie Sylvester, 1992.

\$ 5000.00

Screenplay illustrated as a *livre d'artiste* - perhaps a first. Salle has created 12 lithographs, printed at Limestone Press in San Francisco, to illustrate Paul Schrader's screenplay *Light Sleeper*. Salle's lithographs draw from and echo the langure of the nocturnal landscape somewhat reminiscent of Schrader's earlier screenplay, *Taxi Driver*. Signed and numbered by Schrader and Salle. One of an edition of 100 copies.

51. **Matthew SATZ.** *How to Shoot at One Who Outdrew You, Work 1997-2005.* By John McWhinnie. East Hampton: Glenn Horowitz, 2005.

\$ 3500.00

Limited edition of 35 copies.





52. **Sean SCULLY.** *Heart of Darkness*. By Joseph Conrad. [6], 121, [3] pp. Illustrated with eight full-page etchings by Sean Scully. 4to., bound in original full black niger morocco, preserved in a suede-lined black cloth box. New York: The Limited Editions Club, 1992.

\$ 4500.00

Edition limited to 300 copies. One of the most successful of the publications issued by the Limited Editions Club. Scully's emotional etchings provide the perfect accompaniment to Conrad's classic tale "as they plumb the very heart of darkness." The illustrations were printed on an all-cotton stock made by Cartiere Enrico Magnani, in Pescia, Italy. The text was printed on an off-white Lana Royale stock, made in France. The typographer was Dan Carr. The book was hand-bound in full Nigerian goatskin with the spine stamped in 22-karat gold. In every way an outstanding production. Signed by Scully on the statement of limitation. As new.



### BOUND BY PAUL BONET

53. **Ben SHAHN.** *The Alphabet of Creation: An Ancient Legend from the Zohar*. Illustrated by Ben Shahn. 4to., **bound in a full calf binding and chemise and slipcase by Paul Bonet**, with the original cloth bound in. New York: Printed at the Spiral Press for Pantheon, 1954.

\$ 15,000.00

A superb example of twentieth-century bookbinding from the greatest French practitioner of the art. Laid in are three autograph letters from Paul Bonet to the person who commissioned the binding, and a typed letter, signed from Ben Shahn concerning the book itself.

One of 50 copies containing an original signed drawing by Shahn, of a total edition of 550 copies, with the colophon also signed by Shahn. The fragile calf chemise and slipcase are a little rubbed, the book itself is in pristine condition.





54. **Ben SHAHN.** *Ecclesiastes, or, The Preacher.* [44] pp. Illustrated with original coloured lithographs by Ben Shahn. Folio, bound in original publisher's full green crushed morocco, in matching slipcase. Paris: The Trianon Press, 1968.

\$ 1500.00

One of 200 copies containing **an original signed lithograph by Ben Shahn.** The text was reproduced from Shahn's calligraphic manuscript using a combination of lithography, collotype and stencil. A splendid publication, now very scarce.



55. **Ben SHAHN.** *Hallelujah.* Introduction by Bernarda Bryson Shahn. With 4 colour lithographs by Ben Shahn illustrating the 150th Psalm. Oblong folio, 415 x 440 mm, bound in original cloth, gilt, in a matching folding case. New York: Kennedy Graphics, [1970].

\$ 795.00

One of 240 numbered copies. Signed by Shahn in the final lithographic stone at end under the Hebrew letters for the word "Hallelujah." Shahn's drawings for *Hallelujah* were completed just before his death, and represent his last

completed work. They were originally intended to be a large scale mural for a Jewish community center in Rockville, Maryland.

Based on the last majestic Psalm of the Old Testament, Shahn's "*Hallelujah Suite*" celebrates the music, musicians and musical instruments that stand out in the Psalm. Calligraphic Hebrew text is interworked into the Shahn lithograph images, which were skillfully printed by Mourlot Graphics Ltd. in yellow and black. The book remains a fitting culmination to Shahn's lifetime friendship with Mourlot, who also supplied an introductory letter. The text was printed by the Spiral Press. Fine copy.

Prescott, *The Complete Graphic Works of Ben Shahn* 202-215.

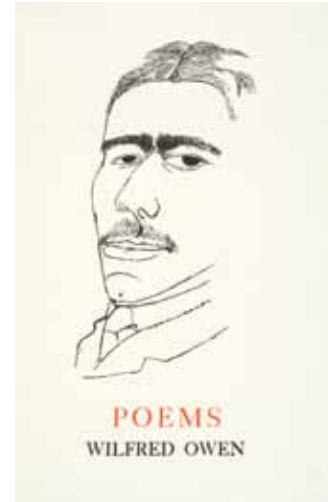
56. **Ben SHAHN.** *Thirteen Poems by Wilfred Owen.* Illustrated with 15 reproductions of drawings and one wood-engraved portrait by Ben Shahn. Folio, bound in original half-morocco and slightly worn cardboard slipcase. Northampton: The Gehenna Press, 1956.

\$ 875.00

"One of the more ambitious books that this very talented artist has illustrated" (Garvey), and a very early work from Leonard Baskin's Gehenna Press. Baskin contributed the frontispiece which he engraved after Shahn's drawing.

This is the first edition of Owen's poems in America, which are justly considered to be the most exquisite, the most musical, and perhaps the most bleak war poetry ever written. One of 400 copies in the original binding and slipcase, which is not always the case.

*The Artist and the Book* 284. Franklin, Gehenna Press 8.



57. **Kiki SMITH.** *Sampler.* By Emily Dickinson. 220 pp. 8vo., 280 x 175 mm, bound in publisher's red-brown goatskin spine, tan cloth sides, with the front cover embroidered in red thread for title and author and artist names in a slipcase. San Francisco: Arion Press, 2007.

\$ 1200.00

This exquisite limited edition presents a selection of two hundred poems by Emily Dickinson, one of America's greatest poets, with prints by the acclaimed contemporary artist Kiki Smith. The edition is printed by letterpress on hand-made paper, produced by the acclaimed Arion Press which "produces some of the most beautiful limited-edition, handprinted books in the world," according to the *New York Times*. The title of this book was chosen to signal that this is a sampling of the poetry of Emily Dickinson, and it refers to embroidered samplers from the eighteenth and nineteenth centuries that inspired the imagery of Kiki Smith.

The artist has made prints for every page of the poetry, as well as the half-title page and a portrait of Emily Dickinson on the frontispiece, 206 images in all. These are original prints, for which the artist has scratched lines in the emulsion of photographic negatives with an etching needle and other sharp-pointed tools, thus allowing light to pass through them in the making of photopolymer plates. The edition is limited to 400 numbered copies for sale, signed by the artist.





58. **Susan SONTAG, John CAGE, Merce CUNNINGHAM and Jasper JOHNS.** *Dancers on a Plane. Cage. Cunningham. Johns.* With texts by Richard Francis, David Sylvester, David Vaughan, Anne Seymour and Mark Rosenthal. 165 pp. Profusely illustrated. Small folio, bound in publisher's gray cloth with matching cloth slipcase. London: Anthony d'Offay Gallery, 1989.

\$ 2750.00

A special copy of this important book which was published to accompany an exhibition devoted to the work of three major figures in the art world of the second half of the twentieth century who are also close friends, John Cage, Merce Cunningham and Jasper Johns. This copy is not only **signed by John Cage, Merce Cunningham, Jasper Johns, as called for, but also by Susan Sontag.** One of an edition of 200 copies.



59. **Edward STEICHEN.** *The First Picture Book. Everyday Things for Babies.* By Mary Steichen Calderone. With and afterward by John Updike. 8vo., original morocco backed cloth and slipcase. New York: Library Fellows of the Whitney Museum of Art, [1991].

\$ 875.00

One of 250 copies signed by Updike & Calderone. A handsome reworking of a book originally published in 1930. The book was the brainchild of Mary Calderone, Steichen's daughter, and she got her father to provide the illustrations. With an original photogravure by Steichen bound in, and the same image as separate print in folder. Spine faded, otherwise fine.



60. **Saul STEINBERG.** *Dal Vero.* By John Hollander. With an etching and 16 reproductions by Saul Steinberg. 8vo., vellum-backed linen over boards, in a cloth folding box. New York: The Whitney Museum of Art, 1983.

\$ 1500.00



Limited to 140 copies printed by Gabriel Rummonds in Van Dijk type on Mohawk superfine paper. The illustrations are in the classic Steinberg mold. The colophon is signed by the author and the etched frontispiece is signed and numbered by Steinberg. An immaculate copy.

61. **Donald SULTAN.** *Bar Mitzvah.* With 20 silkscreen plates, of which four are signed and loose, by Donald Sultan. Oblong folio, bound in original brown full morocco. El Segundo: MFA Contemporary Atelier, 1999.

\$ 5000.00

A magnificent collaboration between the playwright David Mamet and the artist Donald Sultan. This is one of 395 numbered copies signed by Mamet and Sultan, who also signed the four loose plates. Illustrated by Donald Sultan.



62. **Donald SULTAN.** *"Visual Poetics: The Art of Donald Sultan."* With Poetry by Robert Creeley. Foreword and Text by Michael McKenzie. Illustrated with 6 signed, removable screen-prints "tipped-in" and 24 additional unsigned hand-screened prints bound in the text. Large folio, bound in full black Brama leather, facsimile of the artist's signature printed in red on front cover and spine. California: Marco Fine Art Atelier, 1998.

\$ 10,000.00



One of 395 copies. Sultan's third artist book, "Visual Poetics" is comprised of six sections: "Landscape," "Flowers," "Still Life," "Animal," "Vases" and "Geometrics." Each section contains five to six prints of relevant subject-matter, many of which are among Sultan's most memorable images (a listing is available upon request). Each print was masterfully printed at the Marco Fine Art Atelier on coventry rag paper after original works by Sultan. All six of the removable prints were numbered and signed by Sultan. A remarkably executed and visually stunning book highlighting one of America's most important painter/printmakers. Signed by the publisher on the colophon. With a "Certificate of Authenticity" signed by Sultan.



63. **Wayne THIEBAUD.** *Invisible Cities*. Text by Italo Calvino. Translated from the Italian with a new introduction by William Weaver. 164 pp. Illustrated with twelve drawings of sites and artifacts by Thiebaud. Folio, 14 x 12 inches, bound by Paul Sheet in an anodized aluminum ring binding with U-posts, allowing the leaves to be turned over in sequence. San Francisco: Arion Press, 1999.

\$ 3500.00

Limited Edition of 400 copies numbered and signed by the artist. Italo Calvino, regarded by many as the greatest master of Italian fiction in this century, first published this work in 1972 as *Le città Invisibili*. A tale mixing fantasy, reality, and philosophy, it recounts a long conversation between a young Marco Polo and an aging Kublai Khan.

The artist Wayne Thiebaud contributed twelve drawings, with the idea that the images of cities and objects remain invisible until the reader takes action. To realize this concept, Andrew Hoyem designed the book with the drawings printed on clear plastic in different colors of inks, each matching the color of the following sheet. The images are revealed only when the transparent sheet is turned back onto the preceding page, a white sheet with printed text. As new.



64. **Richard TUTTLE.** *The Altos*. By Barbara Guest. Illustrated with 11 softground etchings with hand-coloring by Richard Tuttle. Folio, bound loose as issued in publisher's cloth box. San Francisco: The Limestone Press, 1991.

\$ 10,000.00

An immaculate copy of what is possibly Tuttle's most monumental book. Tuttle created 11 softground etchings for this book each of which have been hand colored by the artist. One of an edition of 120 copies, of which 40 were not for sale. Signed by both Richard Tuttle and Barbara Guest.

Richard Tuttle, *Field of Stars* p.134

65. **Richard TUTTLE.** *Early Auden*. By W.H. Auden. Illustrated title-page and 10 accordion-folded panels of translucent paper wrapped around white bristol paper containing colour aquatints by Richard Tuttle. Folio, bound in vellum-covered boards in paper slipcase. San Francisco: Hine Editions, 1991.

\$ 10,000.00

A mint copy of what is possibly Tuttle's most beautiful book, which perhaps explains why it was chosen to be the cover illustration for the American Livre de Peintre exhibition at the Grolier Club. The Auden poems are set in panels which float on the aquatints. The book functions normally or can be opened up like a screen. One of an edition of 80 copies, signed by Richard Tuttle.



*The American Livre de Peintre* No. 52. Richard Tuttle, *Field of Stars* p. 134.

66. **Richard TUTTLE.** *One Voice in Four Parts.* With text by Anne Waldman. 8 Sheets of 3 different silk papers accordion folded, mounted so as to form an expandable lantern, printed with letterpress and silkscreen images. Oblong folio, laid into a board chemise and slipcase. Poestenkill: Gunnar Kaldewey, 1999.

\$ 2800.00



An immaculate copy of this typically flamboyant Kaldewey production, which takes advantage of Tuttle's highly imaginative sense of the book. One of 55 copies, signed by Tuttle, Waldman, Kaldewey and Chen Shi-zheng, whose performance is recorded in the images.

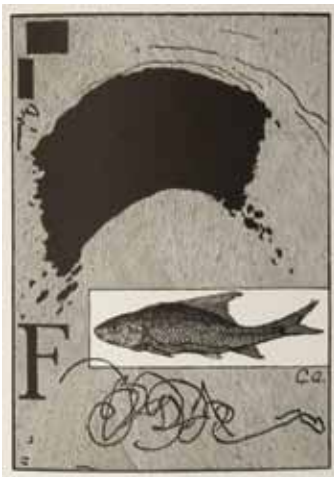
67. **VARIOUS ARTISTS --- POP ART.** *1 ¢ Life.* By Walasse Ting. 176 pp. Illustrated with 68 coloured lithographs. Folio, 420 x 290 mm, loose as issued in original coloured boards and illustrated dust jacket. Preserved in white cloth chemise and green cloth folding box. [Bern: E.W. Kornfeld, 1964].

\$ 50,000.00

(continued)



The deluxe edition, limited to 20 copies, this being one of the special copies with all the lithographs either signed or stamped by the artists. An extraordinary work containing poetry by Walasse Ting and illustrations by twenty-eight well-known Pop artists including: Pierre Alechinsky, Karel Appel, Alan Davie, Jim Dine, Sam Francis, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, Riopelle, and Andy Warhol. The quintessential Pop Art book. Complete copies of the edition with all the prints signed are virtually unobtainable.



68. **Richard WAGENER.** *Zebra Noise with a Flatted Seventh.* 124 pp. Illustrated with 26 wood-engravings. 4to., bound in quarter red leather with Fabriano Roma handmade paper over boards, in red silk-covered slipcase. Berkeley: Peter Koch, Printer, 1998.

\$ 2750.00

Limited to 70 copies signed and numbered by Wagener. This exquisite piece of printing is basically an alphabet book cum bestiary. There are twenty-six short fictional prose pieces that accompany the twenty-six wood engravings in a "biological alphabet" theme. The subjects range from Armadillo (*Tolypeutes tricinctus*) to Jumping Mouse (*Zapus hudsonius*). There are an additional twelve engravings used as initial letters. Printed letterpress in Monotype Ehrhardt type on smooth finish handmade paper from the Zerkal Mill. As new.



69. **Kara WALKER.** *Five Poems.* By Toni Morrison. Illustrated with 5 silhouettes by Kara Walker. Folio, bound in publisher's linen-backed decorated boards and matching slipcase. Las Vegas: Rainmaker Editions, 2002.

\$ 750.00

A superb contemporary *livre de peintre* marrying poems by one of the foremost African-American women writers, the Nobel prize winning Toni Morrison, with illustrations by one of the leading African-American women artists, Kara Walker, who is best known for her room-size tableaux of black cut-paper silhouettes that examine America's racial and gender tensions. One of an edition of 399 copies, with the colophon signed by Kara Walker, Toni Morrison and Peter Koch. As new.



70. **Andy WARHOL.** *A Gold Book.* [40] pp. Illustrated with 14 plates printed on gold paper including cover illustration and 6 on white paper, of which 5 are with hand-colouring. With original coloured interleaving tissues. Folio, 370 x 290 mm, bound in original gold paper boards with past-down illustrations. Preserved in a cloth protective box. [New York: 1957].

\$ 35,000.00

First Edition. Limited to 100 copies signed by Warhol. Each copy with slight variations of colouring on the white paper prints. Our plate of the bird (F & S IV.121) not only has the red bird, but a large number of the leaves coloured in blue. These designs are representative of Warhol's pre-Pop style; many of them are delicate almost lyrical depictions.

Influenced by the gold lacquer work that Warhol saw in Bangkok and his fascination with images of wealth and the symbolism of gold, Warhol selected a shimmering gold paper for this book. It is illustrated with blotted-line drawings of friends, flowers, shoes and other subjects including a portrait of James Dean. Slightest wear to backstrip and very minor wear to binding extremities. Ownership presentation on front flyleaf dated 1964 Overall, a fine copy of a book usually found in lamentable condition.

Feldman & Schellman, *Andy Warhol Prints* V-106-124.





71. **Andy WARHOL.** [*Bomb Hanoi*]. *Some/Thing* #3 (i.e. Vol. 2, No. 1). 8vo., original perforated wrappers. Laid into a bright yellow cloth box. New York, 1966.

\$ 1500.00

Rare example of Warhol's famously ironic comment on the Vietnam War: an entire magazine cover of 12 perforated stamps, bearing the words "BOMB HANOI" within yellow "happy-face" circles.

"In 1966, that 'honorary member' of the new sensibility, Andy Warhol - whose multiple-image Pop paintings often resemble stamp sheets - created a non-denominational sheet of stamps as the cover of the literary magazine

*Some/Thing* #3. On each stamp the legend "BOMB HANOI" floats in the middle of a yellow orb. In exact terms Warhol's was not a postage stamp, but a "campaign" stamp, the kind that political or other special interest groups publish to affix to letters (e.g. Easter Seals). As I recall, Warhol has also done a painting of a sheet of S&H Green Stamps" (Peter Frank, "Postal Modernism: Artists' Stamps and Stamp Images").



72. **Max WEBER.** *Primitives, Poems and Woodcuts*. [36 pp. Illustrated with 11 woodcuts by Weber. 8vo., bound in publisher's original decorated boards, in original cardboard slipcase. New York: The Spiral Press, 1926.

\$ 3500.00

A wonderful association copy of this landmark American book, inscribed by the printer, Joseph Blumenthal, to the noted collector, Leonard Schlosser. "This little-known book is one of the very few American *livres de peintres* published as early as the 1920's" (Garvey). The present copy is totally free from the foxing that mars most copies. Although the spine is restored, it is still a desirable copy of this most important

American cubist book, extremely difficult to find in good condition. Although long considered to be woodcuts, these illustrations are in fact relief prints from copper-plates taken from the original blocks, which were not strong enough to print from.

Only 350 copies of this book (the first of many from the Spiral Press) were printed. An amazingly fresh copy of a book which almost always comes with foxing and damage to the fragile binding.

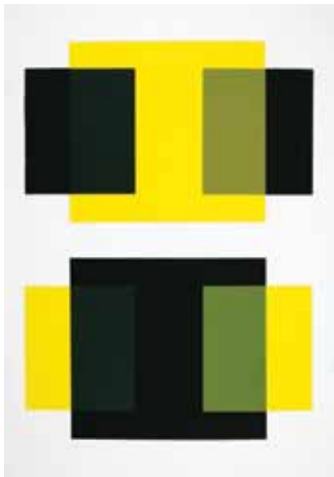
*American Livre de Peintre* 61. *The Artist and the Book* 321.

# COM ED I AN

73. **Christopher WOOL.** *Black Book.* Large folio, boards. New York/Cologne: Thea Westreich/ Gisella Capitain, 1989.  
\$ 4500.00

One of an edition of 350 copies signed by Christopher Wool. Stenciled text works, printed in black, fill the pages of this book. At once viscerally beautiful, yet intelligent, Wool manages to capture the viewer and give pause for thought.

## addendum



74. **Josef ALBERS.** *Interaction of Color.* Folder and pamphlet. 80, 48 pp. With eighty colour screenprint plates. Folio, loose as issued in the original cloth folders and cloth box in a new slipcase. With a folio volume, 346 x 263 mm, bound in full cloth. New Haven: Yale University Press, 1963.

\$ 7500.00

A fine copy of this major twentieth-century American illustrated book. The text and eighty silk-screened plates form a summation of Albers' teachings in colour relatedness. He demonstrates the facets of colour changes, illusions, and influences produced by the multiple "interactions of color." An indispensable document of modern American art, issued in an unspecified limited edition. In fine condition.



75. **Mel BOCHNER.** *On Certainty.* By Ludwig Wittgenstein. [72] ff. Square folio, 368 x 324 mm, bound in dark blue cloth over boards with inset light blue cloth titling panels on the covers and spine, in slipcase. San Francisco: Arion Press, 1991.

\$ 1750.00

A bilingual edition of the last work of Ludwig Wittgenstein, one of the most important philosophers of the twentieth century, accompanied by a series of Mel Bochner's minimalist "Wittgenstein drawings," a striking synthesis of art and mathematics perfectly suited to Wittgenstein's text. One of an edition of 300 copies.



76. **Joseph GOLDYNE.** *The Invisible Collection.* By Stefan Zweig. Illustrated with an original etching by Joseph Goldyne. 8vo., bound in original morocco-backed boards. New York: Ursus Books, 2007.

\$ 375.00

A handsome new edition of this classic fable about collecting. Joseph Goldyne, the distinguished California artist who is himself a renowned collector, has thoughtfully produced an illustration which successfully solves the problem of how to illustrate a book, which on first reading would seem to defy the concept of illustration. One of an edition of only 50 copies elegantly printed by Peter Koch in San Francisco, and containing a signed etching by Joseph Goldyne. The colophon is signed by both Peter Koch and Joseph Goldyne. As new.



77. **Martin PURYEAR.** *Cane.* By Jean Toomer. With seven woodcuts by Martin Puryear, and an afterword by Leon LF. Litwack. Oblong folio, original cloth. San Francisco: The Arion Press, 2000.

\$ 1750.00

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