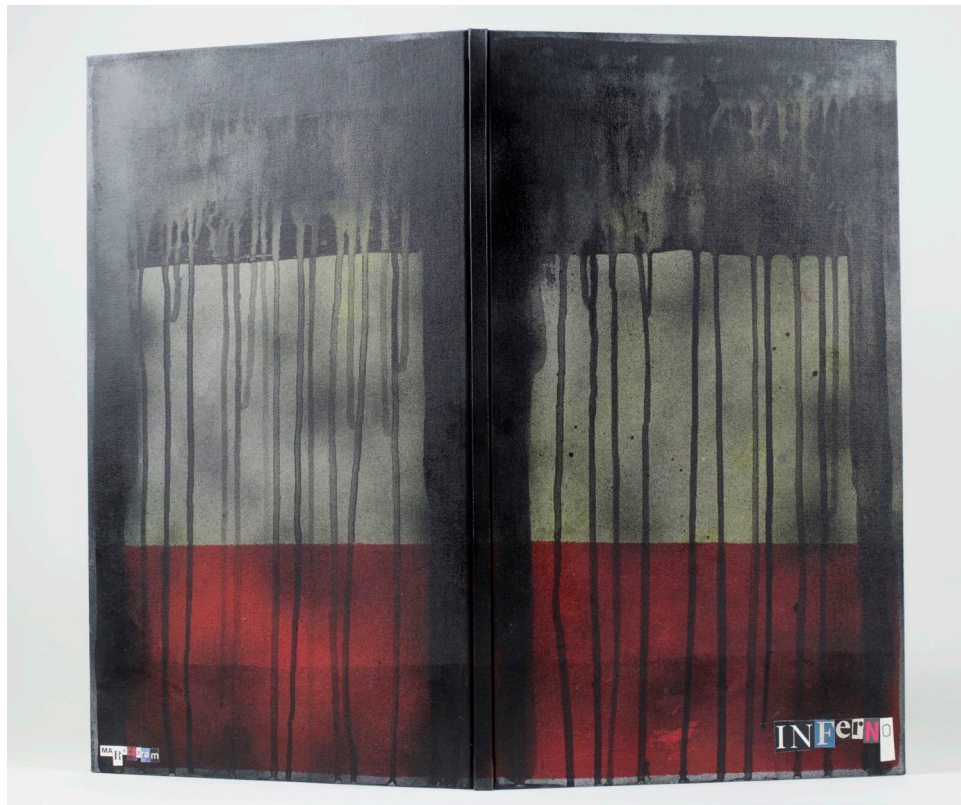




# 51<sup>st</sup> California International Antiquarian Book Fair

February 9-11, 2018



## Abby Schoolman Books

332 E84th Street • New York, New York • 10028

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

## Featured Books



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

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

#### Artist's statement:

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

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

Exhibited at the Center for Book Arts (NY): "Mark Cockram: Beyond the Rules," October 6-December 16, 2017.



# Abby Schoolman Books

332 E84th Street • New York, New York



## Unique Artist's Book and Binding

Ely, Timothy C. *Phial*. Colfax, WA: Timothy C. Ely, 2015 [-2016]. Unique manuscript and binding signed by the artist. [152] \$17,000.

### Artist's statement:

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

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

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

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





# Abby Schoolman Books

332 E84th Street • New York, New York



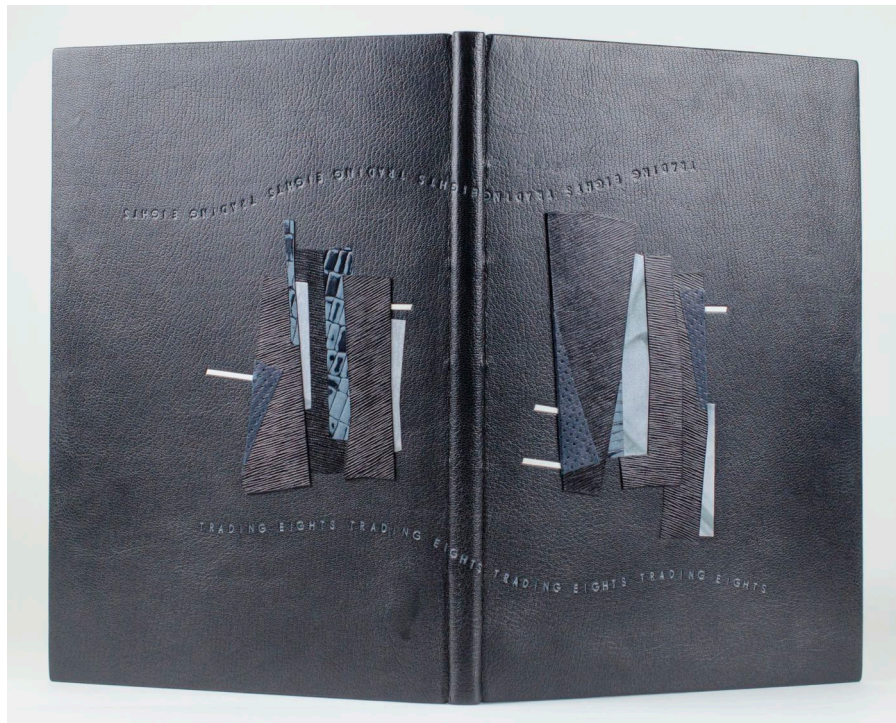
carved into and worked with additional information until it all reads.

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.

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.



## Bound by Coleen Curry

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



# Abby Schoolman Books

332 E84th Street • New York, New York



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

From the publishers:

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

Translucent interleaves with beautifully evocative smoke images by David Pascoe (Nawakum Press) were designed and printed at Black Cat Studio on an Epson P-7000. Pascoe's image of a trumpet hidden in smoke on the translucent leaf before the colophon is particularly lovely. Ted Gioia, in his introductory essay "The Faces of Jazz" confesses, "I never really understood jazz until I saw it in the flesh." He tells of his literally life-changing first trip to the jazz club the Lighthouse while still in his teens. Quoting extensively from Jack Kerouac's *The Subterraneans*, and drawing deeply on his own experiences of live jazz performance, he underscores the importance of the smoky jazz club, rather than the concert hall, radio, or recordings. Jazz performance is personal, intimate: "You can follow the changes in the riffs on their faces ... Look into their faces. Peer into their eyes, their souls." Jim Todd clearly feels the same way about about the faces of the great live jazz performers. Dana Gioia's poem "Meet Me at the Lighthouse," a mere 5 stanzas, is powerfully evocative.

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

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

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

Traditional French laced-in binding structure with signatures mounted on charcoal grey paper stubs (montage sur onglets). Full black Hewit Chieftain goatskin. Both boards inlaid with Hewit black straight grain goat, embossed and top-pared navy blue calf, and perforated dark blue sheepskin; white box calf and silver-grey paper onlays. The paper is the same printed translucent paper used for the book's interleaves.



# Abby Schoolman Books

332 E84th Street • New York, New York



Edge-to-edge doublures in black Hewit Chieftain goatskin with onlays of embossed and top-pared navy blue calf and perforated dark blue sheep over silver-grey paper. Endpapers are the blue-black and grey paste paper designed by Lisa Van Pelt for the publishers' binding. Black and white silk hand-sewn endbands. Title tooled in matte grey foil. Bound by Coleen Curry in 2016. 16.3 cm x 38 cm x 1.8 cm.

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

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

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



## With Text from Mary Shelley's *Frankenstein*

Holland, Kyle. *Birds of Prey*; WITH: *Bereft* (print), 2014. Philadelphia: Kyle Holland, 2015. Signed Limited Edition. [228] \$2200.

Copy 4 of 6 (out of a total edition of 8 including one AP and one handling copy). 50 pages handmade paper by the artist. *Bereft* is copy 2 of 5 AP prints. Handmade paper, printing, and binding all by the artist, Kyle Holland. Text excerpted from Mary Shelley's *Frankenstein*.

### Artist's statement:

Both the history of my relationship with my father and my experience growing up in the South have led me to believe that I must possess a certain set of qualities to be considered a man in the context of masculine subculture. It seems that a man should be risk-taking and effortlessly exhibit strength, pride, confidence, and superiority.



# Abby Schoolman Books

332 E84th Street • New York, New York



I believe that embodying these characteristics is a requisite for living among other men without judgment. However, both my behavior and physical appearance prevent me from blending in among the conventional man. I feel that I am looked upon with disdain by other men who disallow my individuality while simultaneously rejecting my efforts to fit in, rendering my attempts at "manliness" as socially forbidden.

*Birds of Prey* captures this feeling by depicting a journey through my psychological landscape. The feeling of being looked down on by other men is embodied by the vultures that loom and overshadow a deer which appears vulnerable and skinless. The imagery in the book is accompanied by text that was excerpted from Mary Shelley's *Frankenstein* due to the resemblance between Victor Frankenstein's relationship with his creation and my relationship with my father. In *Birds of Prey*, Victor Frankenstein is the omniscient voice of the vultures and Frankenstein's monster gives voice to the deer.

Drum leaf binding. Full Harmatan tan leather, suede spine, blind-tooled antler motif on upper board. Housed in a wood veneer slipcase laser-printed with images of vultures. Inkjet printing, screen-printing, and letterpress printing from photopolymer and pressure plates on paper handmade by the artist from cotton linters and camouflage fabric. The text was handset and printed from 14 pt. Fabritius lead type. Binding and slipcase both by the artist. Book: 18.5cm x 26.4cm. Print: Inkjet printed on handmade paper with pulp painting made by the artist. 20.3cm x 25.4cm.

Kyle Holland was born and raised in Memphis, TN where he earned his BFA in printmaking from Memphis College of Art in 2012. His work has been exhibited internationally, including recent shows at the Morgan Conservatory; Minnesota Center for Book Arts; the Center for Book Arts; and the King St. Stephen Museum in Hungary. His work is in the collections of the Robert C. Williams Paper Museum, the Nevada Museum of Art, Virginia Commonwealth University, and Yale University among others. Holland currently lives and works in Philadelphia, PA where he continues his artistic practice and is an MFA candidate in Book Arts and Printmaking at The University of the Arts.



*Bereft* print AP 2/5, 8" x 10"





# Abby Schoolman Books

332 E84th Street • New York, New York



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

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

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

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

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

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

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



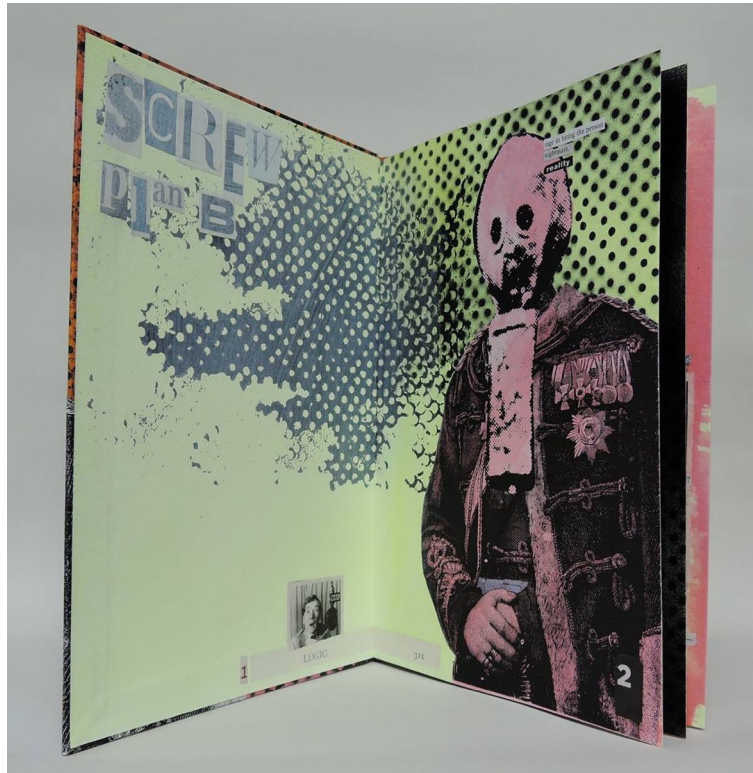


## Bound by Mark Cockram

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.



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

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

\$4000.

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. 19.2cm x 28cm.



## 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. 19.4cm x 27cm.





# Abby Schoolman Books

332 E84th Street • New York, New York



## "Lusco-Fusco"

Cordeiro, Ana Paula. *Lightweight*. New York: Ana Paula Cordeiro, 2015. Signed Limited First Edition. [230]  
\$2600.

Copy 6 of 21 numbered copies and 1 AP. 46 unnumbered hand-sculpted leaves bound in a sculpted purple limp parchment binding. Letterpress printed from hand-set type, wood-cuts, and photopolymer-plates in approximately 50 colors, with tipped-in resin-coated photographs. Only 6 copies and the AP have been bound thus far.

### Artist's statement:

A constant among the many variables I encountered in the study of book structures was the association between historical ownership and lavish decorations: how the use of expensive metals and precious stones safeguarded the bindings through their travels across space/time. Limp-vellum books, which were exquisitely engineered but quintessentially utilitarian, are a good example of how unadorned works were left to their own devices. Enamored with its flexibility, strength and grace, I set out to derive from its potential a sculptural element that would stand as its wealth and guardian. Titled *Lightweight*, this book is sculpted page by page, one page thickness at a time, to embody with exactitude an angled beam. It speaks of ways to cope with a world in which the elements of balance that matters most are intangible: situations with as much surface tension as a soap bubble; the variations of mindsets throughout the seasonal fluctuations of sun exposure; the percentage of madness within genius and vice-versa.

Laced-in limp purple parchment sculpted binding. 3-part construction. White, black, and purple lacing. This copy with variant hand-sewn endbands (lavender with a burgundy stripe, rather than orange). Letterpress-printed paper title label laced to front "board." Tipped-in resin-coated photographs, letterpress



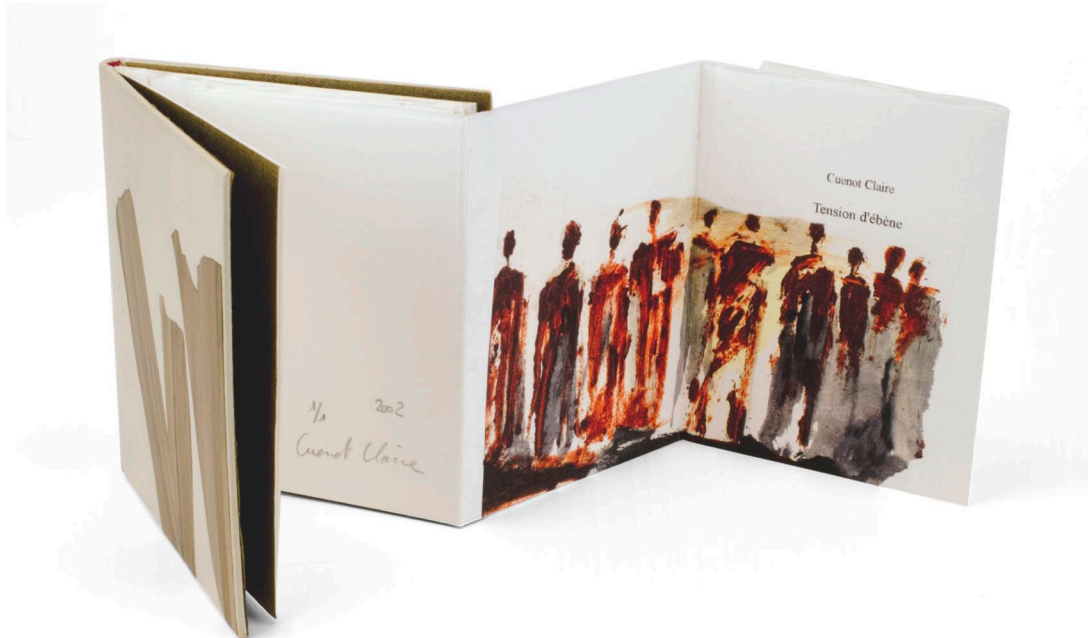
# Abby Schoolman Books

332 E84th Street • New York, New York



printed from hand-set type, wood-cuts, and photopolymer-plates. All art, printing, photography, and binding by the artist. Custom box by the artist. 21cm x 20cm.

Ana Paula Cordeiro makes books by hand, photographs with film, prints from lead type, and writes either sparingly or profusely on unbound folios, which she then proceeds to bind into volumes. Originally from Brazil, she lives in Manhattan and does all her work at The Center for Book Arts communal shop. Her artist books are collected privately and institutionally.

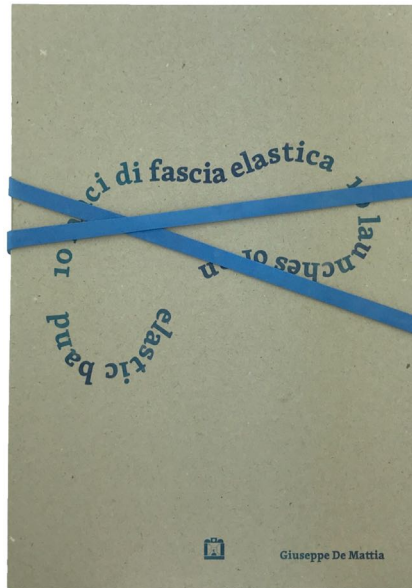


## Bound by Christine Giard

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

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

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



## ***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.

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.





## ***13 Tattoos with Artist's Proof and Prospectus***

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

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

Subtitled "Tattoo proposals," Dennerline describes *13 Tattoos* as a document exploring the many-faceted subject of tattoos, in which tattoos are considered more broadly than as pictures or elements of style. Tattoos could comprise anything from scars, animated drawings, body parts, or even a metaphysical connection



# Abby Schoolman Books

332 E84th Street • New York, New York

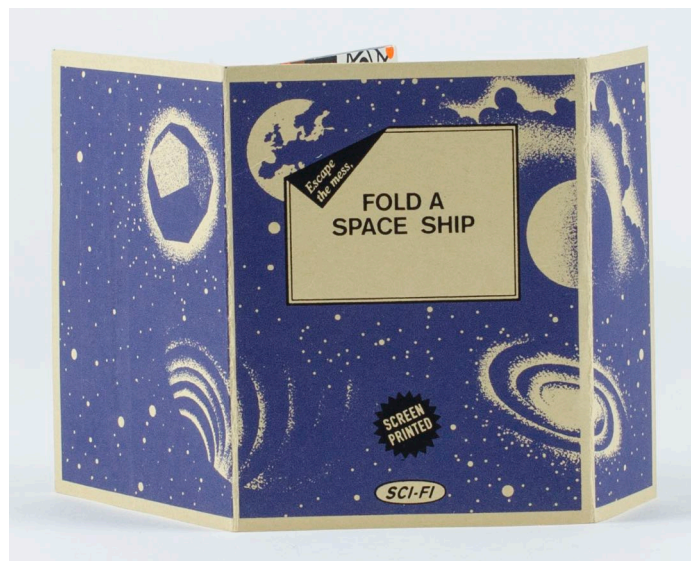


between body and soul. A second layer of red printed information serves as a kind of note taking or commentary over the black and white woodblock imagery.

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

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

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



## Rare Test Edition

Dettmer, Otto. *Fold a Space Ship* [test edition]. Bath: OttoGraphics, March 2017. Signed Limited First Edition. [233] \$75.

Copy 25/30. Signed, numbered, and dated "10-3-17" in pencil by the artist.



# Abby Schoolman Books

332 E84th Street • New York, New York

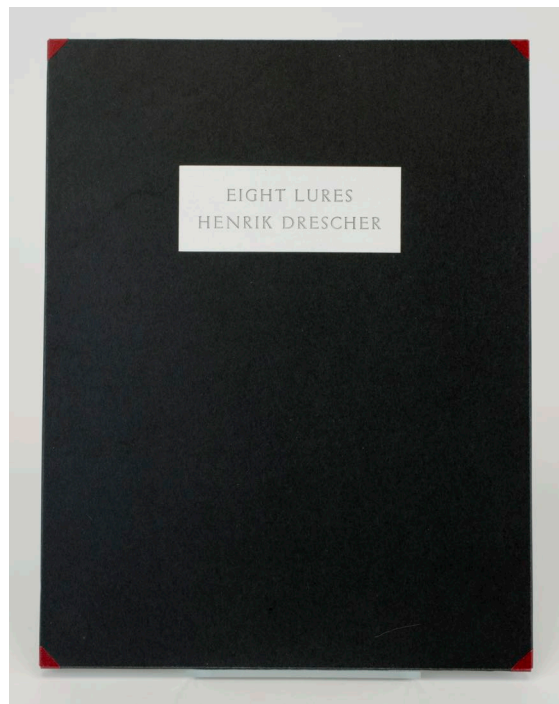


"The first inspiration for this book came from noticing tulip leaves and the way they fold in on themselves. From that I experimented with unusual folding patterns with a sheet of paper... It makes for some interesting shapes that help with narrative and design." (*Book Arts Newsletter*, no. 111).

## Artist's statement:

As a book artist I have been experimenting with innovative foldings and bindings for twenty years. The folding structure for the *Folding space ship* is my invention, and I call it the 'Cross-cut fold'. A sheet of paper is cut and folded diagonally, so that it fits into a small rectangular format but breaks out when unfolded and gains five times its cover size. *Cross-cut fold* is registered with the Intellectual Property Office. The narrative corresponds to the concept, which is about folding the space-time continuum in a space ship, in order to get away from current world problems. It is fully illustrated over five pages with accompanying text, screen-printed and hand-bound, all done at my workshop in Bath, UK. The first signed edition [titled *Fold a Space Ship*] of 30 was made in March 2017, and was tested in Leipzig and Bristol. In response to the test I made some modifications and the commercial ISBN edition [titled *Folding Space Ship*] is now available.

Screen-printed in blue, black, and orange on 100gsm paper. Wraps printed in blue and black on 300gsm card. Screen-printed, bound, and signed by the artist. 9.5cm x 12.4cm.



## 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.

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,





# Abby Schoolman Books

332 E84th Street • New York, New York



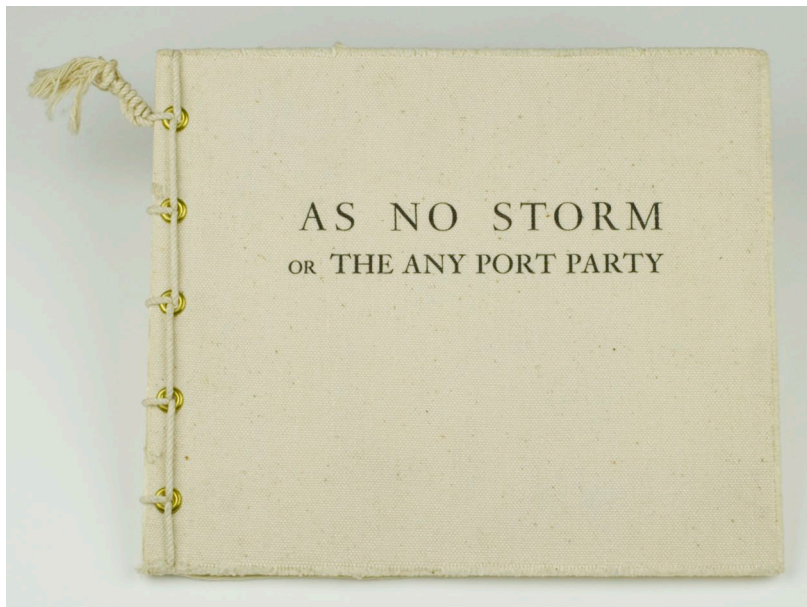
marked “AP” (artist’s proof) in pencil on the colophon and initialed, dated, and noted “AP” by Drescher on each print. Colophon printed on the recto of the chemise.

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,” “Soothe,” “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.



## **"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

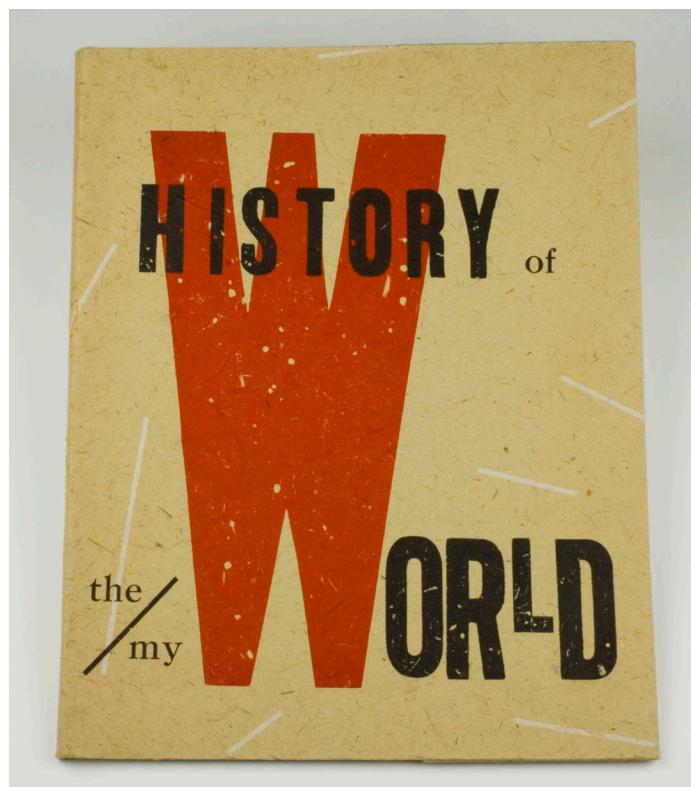
332 E84th Street • New York, New York



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. [204] \$1250.



# Abby Schoolman Books

332 E84th Street • New York, New York



One of 70 copies signed and numbered by Drucker.

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

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

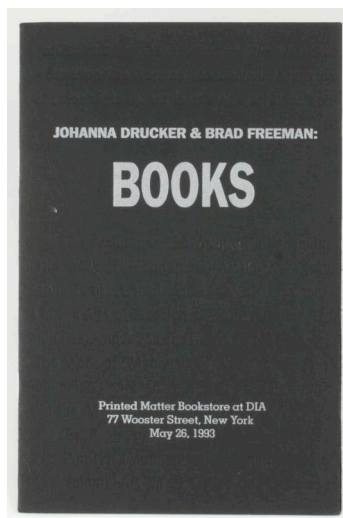
"Drucker's autobiography becomes a kind of hypertext, a set of possible verbal-visual paths that suggest further possibilities in the writing of her story" (Marjorie Perloff, *Harvard Library Bulletin*).

“A striking alternative to the familiar telling of historical events, Drucker's account of mythic and major events in the course of western civilization marches roughshod over received traditions. The combination of typographic innovation, visual puns and linguistic play are unique elements of her style. A richly suggestive work interweaving official history and individual memory” (*When will the book be done* 38).

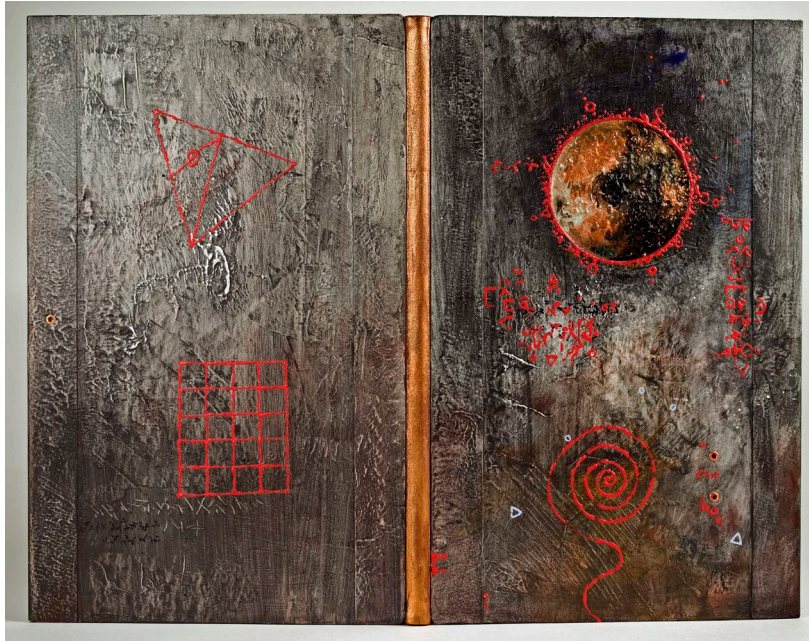
This book was reissued in an edition of 1000 copies by Granary Books in 1995.

Letterpress printed in red and black in Caslon on Warren's 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.







## 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.

### 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.



# Abby Schoolman Books

332 E84th Street • New York, New York



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 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.



# Abby Schoolman Books

332 E84th Street • New York, New York



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

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

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

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

In the late fall, I had a space between projects and began to assemble and draw. I constructed size/scale cutting templates based on Robert's pages, and went through Oscar's engravings with a template and viewfinder 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, the opening revealing printing by Robert Rowe. 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.





# Abby Schoolman Books

332 E84th Street • New York, New York



## “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.

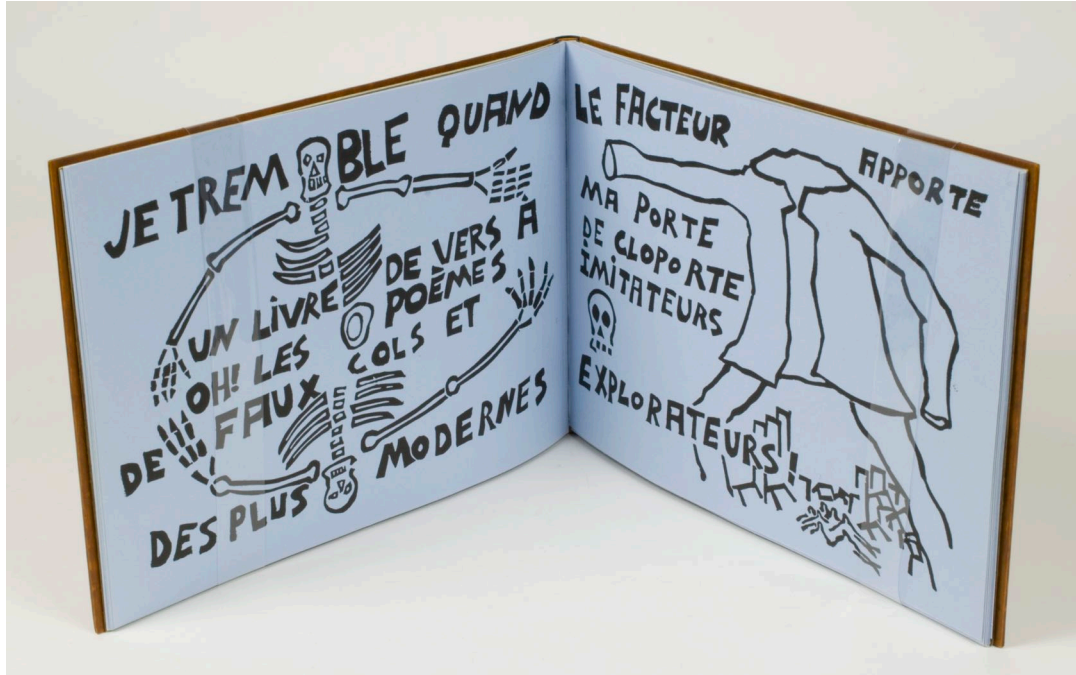
Described by its publisher as “a postmodern illustrated book... a perfect passport to the new millenium,” *Dig & Delve* is a collaboration between American poet Larry Fagin (text) and English writer and artist Trevor Winkfield (images and designs).

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.

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.

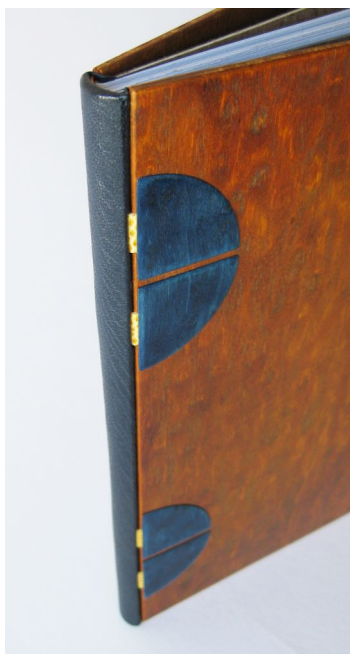
*When will the book be done.* pp. 82-83.

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 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 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.

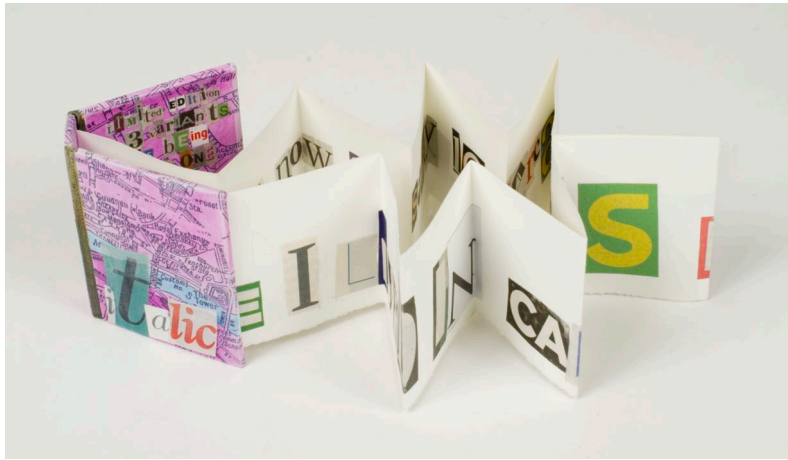
Bradel binding. Leather and mixed media. Hand sewn endbands. Full edge decoration. Leather jointed endpapers. Mixed media doublures and hand-printed, double-sided endpapers. Housed in a two-tray drop back box. Bound by Mark Cockram in 2016. 26cm x 35.5cm.





# Abby Schoolman Books

332 E84th Street • New York, New York



## Roger McGough/Mark Cockram Collaboration

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

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

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

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

*italic*

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



# Abby Schoolman Books

332 E84th Street • New York, New York



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

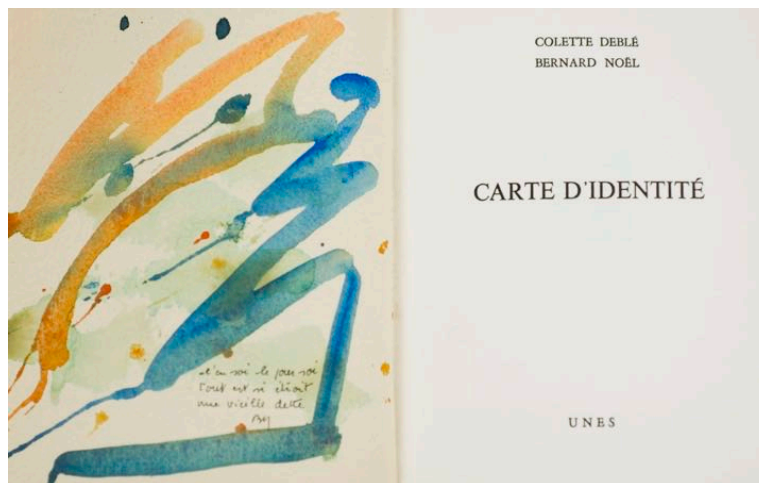
Noël, Bernard. *Carte d'identité*. [Le Muv]: Unes, 1986. Signed Limited First Edition. [24] \$5500.

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.

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.

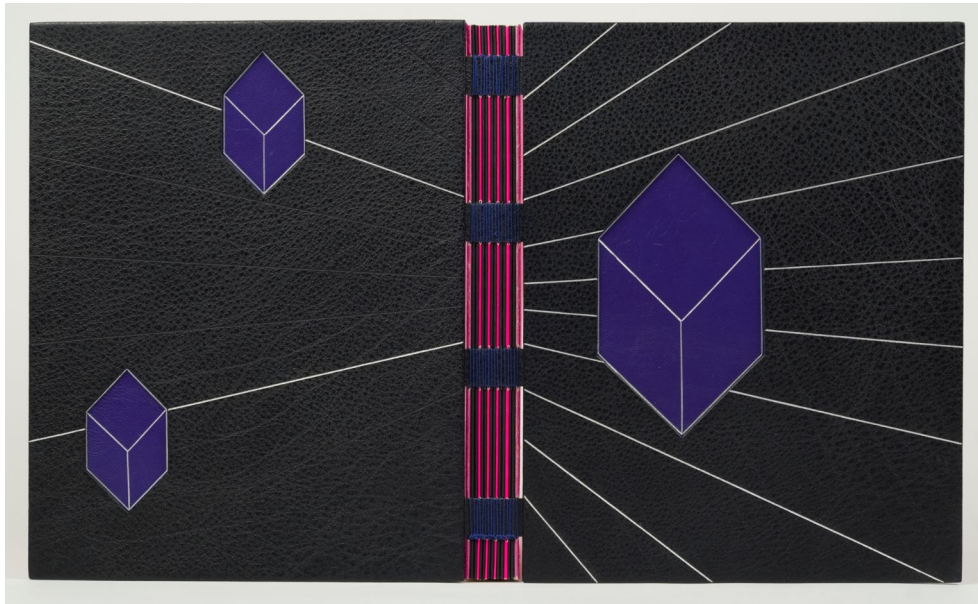
Full aubergine box calf. Boards covered in dyed "kromekote" paper and onlaid with quadrilaterals of olive Japanese tissue and silver Buddhist "ghost money." Tooling in red foil. Bound by Christine Giard. Housed in a custom clamshell box. 13.5cm x 15 cm.





# Abby Schoolman Books

332 E84th Street • New York, New York



## Bound by Sonya Sheats

PaperRad. *Bj and Da Dogs*. New York: Picturebox, 2005. First Edition. [14]

\$4000.

One of only 500 copies printed.

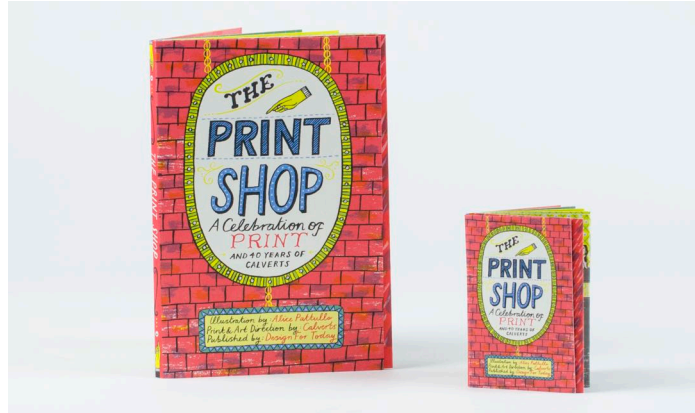
PaperRad was an artist collective based in Boston. The members of the collective were Jacob Ciocci, Jessica Ciocci, and Ben Jones. Their multimedia projects use “lo-fi” visual aesthetics, bold fluorescent colors, and images from popular culture.

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.

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 pastedowns and flyleaves with iridescent film visible in subtle cut out circles. Bound by Sonya Sheats in 2005. 22cm x 28 cm.





## With a Miniature of *The Print Shop*

Pattullo, Alice. *The Print Shop* WITH *The Print Shop* [miniature]. London: Design for Today, January 2018. Signed Limited First Edition. [234] \$75.

Copy 75/100 signed by the illustrator and accompanied by a miniature version of the book.

From the publisher:

Published in partnership with Calvert's Print to celebrate their 40th Anniversary, this is a stunning concertina of 14 double sided panels that illustrate the passage of a book from design to the finished product. Every panel shows off a different printing technique, with some panels die-cut, others embossed or blocked, with tipped in examples of risograph printing, Pantone colour chips. This is not only a beautiful concertina, is it a highly practical introduction to the world of printing and what is available at Calvert's Print Works in Bethnal Green.

10cm x 15cm. Miniature: 5cm x 7.4cm





# Abby Schoolman Books

332 E84th Street • New York, New York



## 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.



# Abby Schoolman Books

332 E84th Street • New York, New York



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

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

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

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

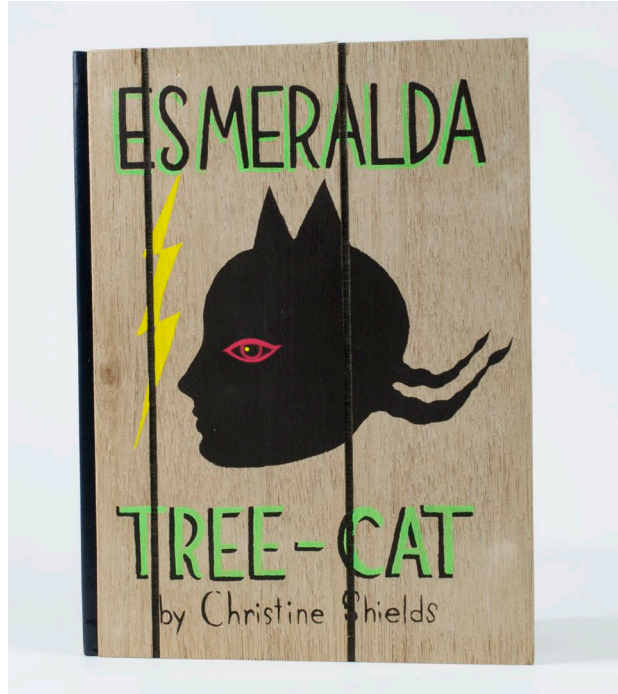
Bound in the multiple single section or pamphlet structure with multi-colored silk threaded through a single piece of goatskin and chiyogami decorative paper covered boards. Gold tooling on goatskin spine and "straps." The box is covered in goatskin and the same chiyogami patterned paper, each adorned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





# Abby Schoolman Books

332 E84th Street • New York, New York



## Signed Limited Edition

Shields, Christine. *Esmeralda Tree-Cat/The Lonely Bear*. Brooklyn: Booklyn, 2008. Signed Limited Edition. Copy 43/50. Stories and illustrations by Christine Shields. [231] \$800

From the publisher:

*Esmeralda Tree-Cat/The Lonely Bear* is a tête-bêche (head-to-toe) style book containing two stories - one reading from head to foot and the other from foot to head - in a single bound volume. The stories are both physically and thematically interwoven: the "right side up" text consistently appears on the right side with the "upside down" text on the left; and when read together, the stories weave a unified tale of isolation, transcendence, supernatural powers, and love. Human and ursine characters are loners with turbulent lives until a seemingly serendipitous encounter sparks lifelong friendship.

Second edition of 50 copies issued for sale and 8 AP copies. Incandescently silk-screened in five colors by Brooklyn-based Kayrock Press. Meticulously hand-painted with acrylic and gouache by Eliana Perez and Sara Parkel. The original first edition of 6 with 2 AP's was published in 2006 by the artist.

Christine Shields is an artist and musician from Northern California. She grew up in various locations, most of them rural, from the Central Coast to the Sierra foothills. A solitary life in nature, along with the influence of a vast range of types of people including hippies, cowboys, bohemians, and punks shaped her early life. At the age of 17 she moved to San Francisco, attended the Art Institute, and played in her first band as a drummer. Her creative life, built around necessity and imagination has taken many forms including painting, comics, music, and illustration. She also lived in Brooklyn, and participated in the thriving zine, comics, and music scenes in both cities. For a short time, she published her own comic, BLUE HOLE, and received the Xeric Grant for comics in 1996. Her paintings have been shown at: Yerba Buena Center for



# Abby Schoolman Books

332 E84th Street • New York, New York



the Arts, San Francisco; Build Gallery, San Francisco; The Front Room Gallery, Brooklyn; Track 16 Gallery, Santa Monica; New Image Arts, Los Angeles; Oakland Museum of Art; and The Luggage Store Gallery, San Francisco. She currently resides in California.

Lap-case binding with navy bonded leather spine and wood panel boards hand silk-screened by Candice Sering. Binding by Sara Parkel and Eliana Perez. Sewing and letterpress printing by Sara Parkel. Pre-press and pre-press coordination by Amy Mees. Color separation by Panayiotis Terzis. Housed in a faux-fur pouch with glo-cord and toggle closure. 23.5cm x 31.2cm.



**Signed Limited First Edition with Unique Frontispiece Drawing,  
Accompanied by a Suite of Four Original Preparatory Sketches**

Taylor, Mike. *Osceola, Godspeed* WITH: *Four original sketches for illustrations in the book.* [Brooklyn, NY]: Mike Taylor, 2017. Signed Limited First Edition. [235] \$2800.

Copy 21/26, bound by the artist, with original, unique, signed frontispiece drawing by Mike Taylor, hand drawn using both his right and left hands. This copy accompanied by 4 original drawings made in preparation for the silk-screen illustrations in the book, each signed by the artist.

From a total edition of 25 (misnumbered as 26). 7 hardcover copies (6 numbered copies plus one AP, each case bound by Taylor, and one additional AP in a unique art binding by Celine Lombardi). Each of these 8 copies has a unique drawing on the frontispiece and is signed and numbered (or noted AP) by Taylor. The remaining 17 copies in the edition are signed, numbered, and bound in wraps by the artist.

*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.



# Abby Schoolman Books

332 E84th Street • New York, New York



The illustrations are based on Taylor's recently completed series of paintings inspired by the pilgrims in Chaucer's poem *The Canterbury Tales*. This association is alluded to in the imagery on the endpapers. 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 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."

Taylor says the drawings "... were attempts at rendering larger paintings in a smaller format, as well as lots of textural experimentation and working out who would be who in the story. They each have ink, colored pencil, pencil, gouache, and pen. Two of them have the hobo symbols I ended up using in the book, along with penciled in meanings for myself. I have to say, I really like them as drawings- the prints turned out so different, but they bear a lot of structural similarity."

Case binding. Black book cloth silk-screened in gold ink by the artist. Bound by Mike Taylor in 2017. Book: 25cm x 25cm.

Drawings on Bristol board in ink, colored pencil, pencil, gouache, and pen. Each drawing approximately 23cm x 28cm.



**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





# Abby Schoolman Books

332 E84th Street • New York, New York



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. 17cm x 25cm.



## Nobel Museum Award-Winning Binding by Sonya Sheats

Tranströmer, Tomas. *Madrigal*. Translated from Swedish by Robin Fulton. Original linocuts by Birgit Alms-Pons. Illustrated by Birgit Alms-Pons. Vernon (France), 2010. [15] \$5500.



# Abby Schoolman Books

332 E84th Street • New York, New York



Copy 13/50 signed by both author and illustrator.

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'œil 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



# Abby Schoolman Books

332 E84th Street • New York, New York



## 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. [30] \$4200.

Copy 23/47 signed by the illustrator.

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.