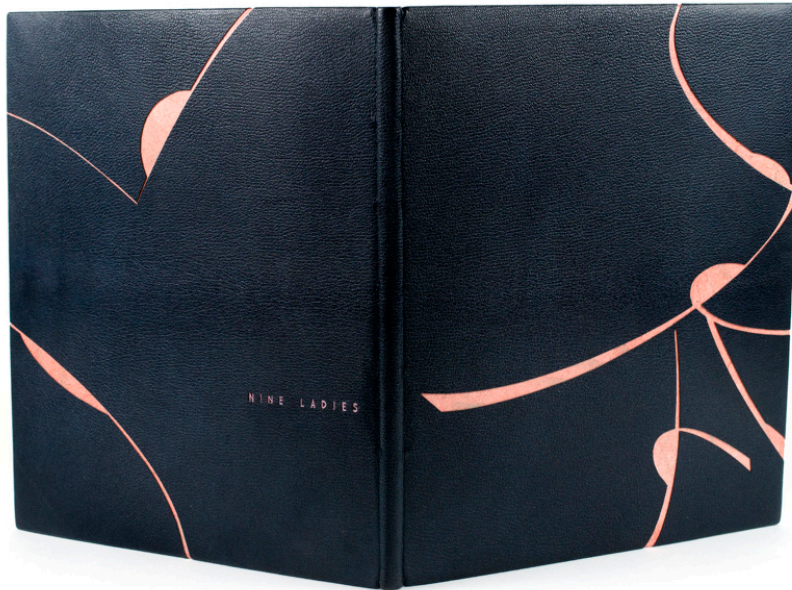




New York Antiquarian Book Fair

March 8-11, 2018



**Stay tuned for more information on the books listed at the end
which will arrive just in time for the fair!**

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All items 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.

New Arrivals



Free Range Chickens, Russian Constructivist Style

1. [Dettmer,] Otto. *We Will Rule the World*. Bath: OttoGraphic, 2018. Signed Limited First Edition. [237] \$500.

Copy 8 of 25 signed, numbered copies. 15 pages of original art and text by Otto, stencil painted by hand in watercolor (pochoir technique).

Artist's statement:

My screen printing workshop lies next to a free range chicken farm and I often watch the birds and their behaviour. They frequently fly over the fence, and one day a chicken entered the workshop. After meeting the bird face to face I decided to make a book about chicken, as they are not usually given due recognition.

The wrap-around sleeve and [front] endpaper is screen printed, otherwise the book is 'printed' by applying washes or watercolour through hand-cut stencils. This technique was used by Russian designers during the 1920s as a cheap and quick way to print posters. Those were distributed across Russia and displayed in shop windows to instruct the population. The most well known artist using this medium was Vladimir Mayakovsky, who worked for the Russian State Telegraph Agency as a painter and poet.

Personally I like the aesthetic of this technique, with its visible brush strokes and occasional bleeding of ink. It is more direct than screen printing and you can see traces of the process. Stencilling combines the two disciplines of painting and printing. For me printmaking is both art and reproduction, and with stencilling both are in perfect balance. I find it exciting to work with stencils, as I am in constant dialogue with shapes that are in turn positive and negative, open and closed, full and empty.



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Making designs for stencils requires a particular approach, not just to make the stencils work physically, but also for the designs to look interesting. The simplicity of the method often tempts me to underestimate the difficulties of composition. There is a constant challenge to keep the balance between line and shape and maintain harmony of white and solid areas. So the designs went through many changes before making it to final art, resulting in multiple patches on the stencils.

I found that stencil prints correspond to the appearances of chicken in the field. At first their colouring appears the same, but after closer observation the distribution of brown and white is different from one bird to the next. I have enhanced those differences by leaving some of the shapes half open, allowing for feathery brushstrokes to become part of the design.

The image on the wrap-around sleeve is a representation of the actual stencil used for the front cover.

White paper-covered case binding decorated with stencil-painted text and images in black and red. Four folios center-stitched as a single signature with the final leaf serving as the rear pastedown. Illustrations and text stencil painted on 310gsm white Somerset tub sized satin. Front pastedown is screen printed on 160gsm Heritage Antique incorporating the screen-printed colophon which is signed and number in pencil by the artist. Complete with screen printed wrap-around sleeve, with artist's statement on front flap, also on 160gsm Heritage Antique. 27.5cm x 38cm.





New Unique Book and Binding by Timothy Ely

2. Ely, Timothy C. **5**. Colfax, WA: Timothy C. Ely, 2017. Unique. [242] \$20,000.

8 spreads of original art by Ely using watercolor, dyes, gum arabic, and other pigments.

Artist's statement:

I am fond of the simple numbers and the shapes they generate. Within them are properties and unless they are known, they appear to be secret. The secrets are known but at various historical nodes something like the pentagon was regarded as suspicious and its properties were guarded. Much could be said of this.

Five containers were selected with five rather random splashes of clear water and a mordant and five bottles of dry dye stuff. To each of these was added an unmeasured amount of dye. The dyes were used to gesturally prepare folios for geometrical and diagrammatic work.

When all was dry, the sheets were divided into 5 units vertically and these divisions were scored or penciled in. With various devices like pentagonal forms and numerical templates such as used by sign painters, the book called **5** began to get some life.

Conceptual pieces like this book often ferment for long periods between other projects. As this one was maturing in both mind and in procedure, I happened on an idea for a wooden board binding and a method of clasping that I liked the smell of.

Normally experimental books are tested against reality with smaller less ambitious models. However, **DRAWINGS AND DIGRESSIONS** [exhibition at the Schack Art Center, January 11-February 8, 2018] was to open in less than two months and I decided to raise the sails and experiment on this larger book.

Wooden board bindings have an elegance and the old medieval models lacked for a contemporary wood shop and in that was my technical advantage. The boards for this book are segmented, that is, pieced like a quilt. This allowed for all sorts of design directions as well as having small mobile parts that could be worked in ways that a solid wood board with all its inherent problems are avoided.



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Same with the clasps. I have not solved the problem and may never, with parts going missing over time. What I have solved is the hinge. The clasps on this book are very simple and are potentially loaded with new directions. These are beginnings but I find inspiration in them as an old friend and maker of jewelry signed off on them as a really good idea.

I am fond of this book and pleased with what it will offer up as the contemporary wooden board and clasp notion, echoing a medieval wave at history can generate as a new direction.

-Timothy Ely, 2018

Drum leaf binding. Wooden boards with resins, wax and pigments, brass and steel clasp system, cloth spine. Created and bound by Timothy Ely in 2017. 27.5cm x 31cm.



Beautiful Wells College Press Edition of the Anti-War Poem *The Firing Squad*

3. Gil, Ildefonso-Manuel. ***Los Fusilamientos/The Firing Squad*** WITH: ***Prospectus***. Aurora, NY: Wells College Press, 2014. Signed Limited Edition. [245] \$1000.

Copy 12 of only 20 for sale (from a total edition of 30). Text in Spanish and English. Translated by Miguel and Nancy Gil. Illustrated by William Roberts. Each copy includes an original drawing by William Roberts created as a study to the final lithographs. Includes prospectus.

Noted Spanish poet Ildefonso-Manuel Gil (1912-2003) wrote this powerful anti-war poem, first published in 1946, based on Goya's painting: *El 3 de mayo de 1808 en Madrid: los fusilamientos en la montaña del Príncipe Pío* (*The Firing Squad of May 3, 1808*). The project was started in 2001 and completed in Fall of 2014, 200 years after Goya completed his famous painting. This monumental portfolio includes a suite of lithographs by



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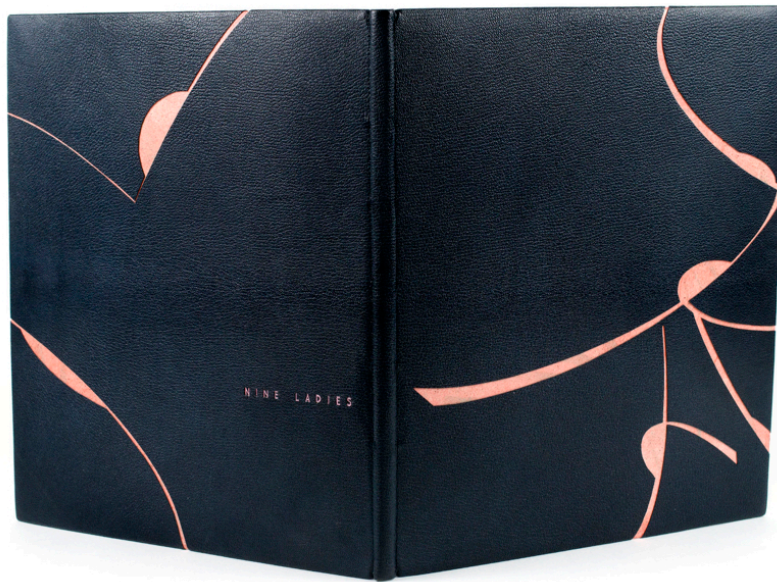


Wells' Professor Emeritus William Roberts featuring portraits of both the poet and Goya, as well as Roberts' reactions to Goya's painting.

The project was initiated by Terrence Chouinard while director of the Wells Book Arts Center between 2001–2005. Four lithographs drawn by Roberts, were printed by Gregory Page in 2011 at Olive Branch Press in Ithaca, New York. The author signed the then-printed colophon page in 2003 before final production details were completed.

Binding and production assistance by Katie Baldwin, Ilana Houseknecht, Roberto Silva, Jenna Rodriguez, and Richard Kegler.

10 loose pages (pencil sketch housed in a folder; letterpress title page; introduction by Gil in both Spanish and English; Gil's poem in Spanish; Gil's poem in English; four lithographs by Roberts; letterpress colophon) and prospectus housed in a deep red silk cloth covered clamshell box with letterpress label mounted on the front. 38cm x 51cm.



Unique Binding by Coleen Curry

4. Loeber, Nancy. *Nine Ladies*. New York: Nancy Loeber, 2014. Signed Limited First Edition. [236]
\$6500.

Copy 8 of 20. Nine portraits of women by Nancy Loeber printed in 2 to 10 color reduction woodcuts.

Nancy Loeber is a printmaker and bookbinder living in Brooklyn, NY. She has taught at the Center for Book Arts, Pratt Institute, Fashion Institute of Technology, Women's Studio Workshop, and the Center for Contemporary Printmaking. Loeber also works closely with the renowned printer Russell Maret.

Loeber's chosen printing process for *Nine Ladies*, the reduction woodcut, is a particularly daring one, requiring plenty of advance planning and nerves of steel. A reduction print is a multicolor print in which the separate colors are printed from the same block at different stages. Usually, the lightest color of the



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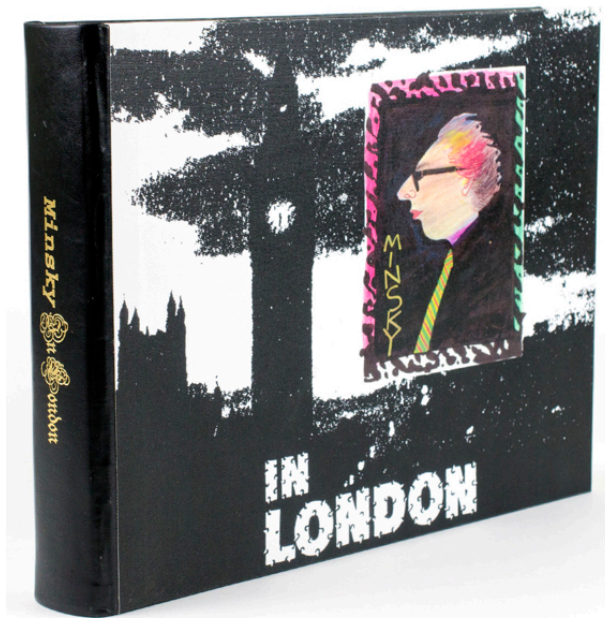


design is printed first, then the block is "reduced" by carving the areas which the artist wants to print the second color from, and so forth. After the first color is printed, the matrix for it is destroyed in the creation of the printing matrix for the second color. Once begun, there is no going back. With the addition of each color, the woodcut becomes increasingly complex. Loeber's *Nine Ladies* is elegantly masterful. Curry's binding is equally so.

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

Traditional French laced-in binding structure with signatures mounted on stubs (montage sur onglets). Hand embroidered double core end bands in blue and salmon Italian silk. Collaged paper boards and doublures covered in incised navy goatskin. Navy doublures and salmon colored flyleaves in manipulated suede. Incisions in the navy goatskin pre-cut before covering the boards and doublures. Title on rear board, lettering hand-tooled in blind and colored with acrylic paint. Bound by Coleen Curry in 2017. 28.5cm x 33.4cm.

Exhibited in "Histoires de femmes" at Bibliotheca Wittrockiana (Brussels), September-November, 2017.



**Long Mislaid AP Copy of *Minsky in London* (1980),
Rediscovered by Minsky in 2016**

5. [Minsky, Richard] Moore, Pamela, ed. *Minsky in London*. New York and London: Richard Minsky, 1980. Signed Limited Edition. [244] \$6000.



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Copy AP3 from a total edition of 30 copies numbered 1-25 and AP1-AP5. One of 3 AP copies misplaced by Minsky c. 1983-4 and rediscovered in 2016.

Edited by Pamela Moore, with 90 photographs by Richard Minsky, *Minsky in London* documents Minsky's experiences as a US/UK Bicentennial Fellow (1978-1979), in his own words, those of the editor, and observations of 15 people he encountered. The book is remarkably frank and frequently hilarious. Vignettes include the story, with photo documentation, of the massive fire at Editions Alecto that destroyed Tom Phillips' work on Dante's *Inferno*, Minsky's encounters with the Heralds of the College of Arms, and British artists, the punk music scene, and especially British bookbinders.

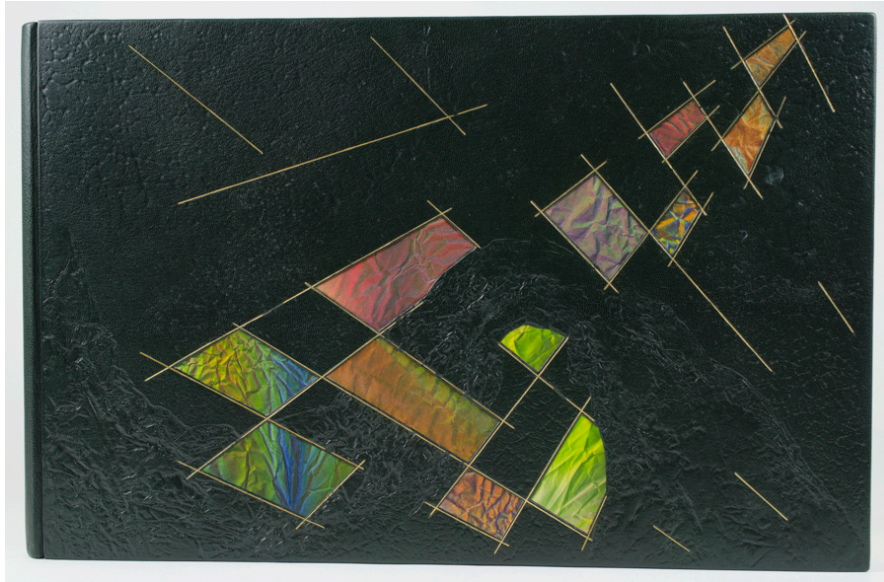
Minsky says, "The edition was all sewn in 1980 and sold out fairly quickly. I lost the final 3 AP copies, likely when I put everything in a storage warehouse in 1983 ... or when I took over 15 Bleecker St. from CBA [The Center for Book Arts, founded by Minsky in 1974] and moved my studio there in 1984. They turned up here [Minsky's current residence since 2002] in mid-2016, all sewn (primary sewing on N-guards, secondary sewing on linen tapes) but without covers. They were in the bottom of a large carton that was marked to be something else, which was on top of these. I hadn't dug through that carton in decades. I had three back covers still from 1980 and made new front covers of the same design (1st edition, 2nd state), but couldn't find the records (a 45 rpm record is in an envelope in the back cover). Then I found the records, but no record labels, and couldn't find the stamping die for the labels. Yale has the original art for the labels (by Pat Gorman) and scanned it for me, and I had new copper engravings made for stamping." (email from Minsky to Abby Schoolman, February 20, 2018)

Minsky meticulously documented the differences between the 1980 bindings and record labels and those he created in 2016 in order to complete these 3 long lost copies of *Minsky in London* in a Facebook album (September 2016). For example, "In 1980 the cover was screen printed in black on bookcloth, with a color Xerox heat transfer for the Gerald Mynott portrait of Minsky. The new front cover [as in this copy] is made from a scan of the original screenprint and a scan of the portrait combined in Photoshop and printed in archival pigment inkjet (Epson R1900 with UltraChrome II inks) on BF Inkjet Media TruPalette PC12.1 canvas." Unlike the foil-stamped 1980 copies, the spine title of this copy, a new design, is stamped in 23ct gold.

Due to the variations above, this copy of *Minsky in London* is a first edition, second state.

See: Minsky, Richard. *My Life in Book Art*. Braziller: New York, 2011. pp. 46-53.

Three piece binding, decorated cloth covered boards, black leather spine, machine made black and white endbands, title stamped in 23ct gold. Each page is printed on one side only and laminated to the next page, creating a single leaf with a bookcloth hinge. Signatures sewn on stubs (N-guards) with linen thread, secondary sewing with linen thread on linen tapes. Letterpress from Monotype and handset type on Mohawk Superfine, with dry mounted photographic prints. 45 rpm record in pocket mounted on rear pastedown. Book designed by Minsky and printed with Dikko Faust at the Center for Book Arts. Of the 90 photographs, some of the large color photos were printed by Minsky at London College of Printing, some of the black and white photos were printed by him in New York, others were printed at various commercial facilities. Cover and endpaper design by Pat Gorman, cover illustration by Gerald Mynott. Rear endpaper photo by Pat Gorman. Rear endpaper lyrics by Kathy Fire. *Libido* performed by Kathy Fire and Reverse. *Ode to a Dead Sheep* by Tommy Weitzel. Complete with erratum slip. 64 pages. Bound by Richard Minsky in 2016. Housed in a custom clamshell box by the artist. 36cm x 28cm



Exhibition Binding by Peter Geraty

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

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

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

From the Bridwell Library Exhibition catalog:

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

From the Colophon:

"*County Survey* has been a collaborative effort among a number of long-term residents of Kalamazoo County. ... Typography and letterpress work by Amy Bollinger; completed at The Private Press and Typefoundry of Paul Hayden Duensing, Vicksburg, Michigan. ... The artist and publisher is Ladislav R. Hanka. ... The paper is Daniel Smith Archival Print paper. The edition is 38 ..."

Binder's statement:

I chose to focus upon the need humans seem to have for controlling the land. The book caused me to give much thought to that struggle. The land, subtle but all pervasive and yielding only with reluctance, is the



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molded form of the leather. The tooled grid arbitrarily bisecting the land is man's work. The airbrushed paper gives some idea as to the personality of the land and its variations.

The binding is made from two skins as the book is so large. The texture of the book is made from a pressing die of aluminum foil that was wrinkled to resemble a river on a piece of binders' board. It was backfilled with gesso to harden it up and the rest of the board was textured with just plain gesso. After the leather was put on, it was allowed to set up for about 30 minutes, and then the binders' board die was placed on top and the whole thing sent through an etching press.

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



Unique Artist's Book and Binding by Mark Cockram

7. Cockram, Mark. *Inferno*. London: 2017. Unique. [217] \$6800.

Nine full spreads of original art and binding by Mark Cockram. Mixed media including collage and stencil.

Artist's statement:

Inferno is inspired by the first part of the 14th century epic poem of Dante Alighieri, *The Divine Comedy*. The poem takes us through the nine rings or circles of hell. The binding depicts the entrance to the first



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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.

Internal laminated board flat back drum-leaf binding, Full hand-colored cloth with collage. All edges hand colored. Housed in a custom dropback box by the artist. 25cm x 43cm x 1cm

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



Unique Artist's Book and Binding by Mark Cockram

8. 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. Housed in a custom dropback box by the artist. 19.2cm x 28cm.

Exhibited at the Art Workers' Guild (London) Members' Exhibition, Summer 2017.



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"Lusco-Fusco"

9. Cordeiro, Ana Paula. *Lightweight*. New York: Ana Paula Cordeiro, 2015. Signed Limited First Edition. [239] \$2600.

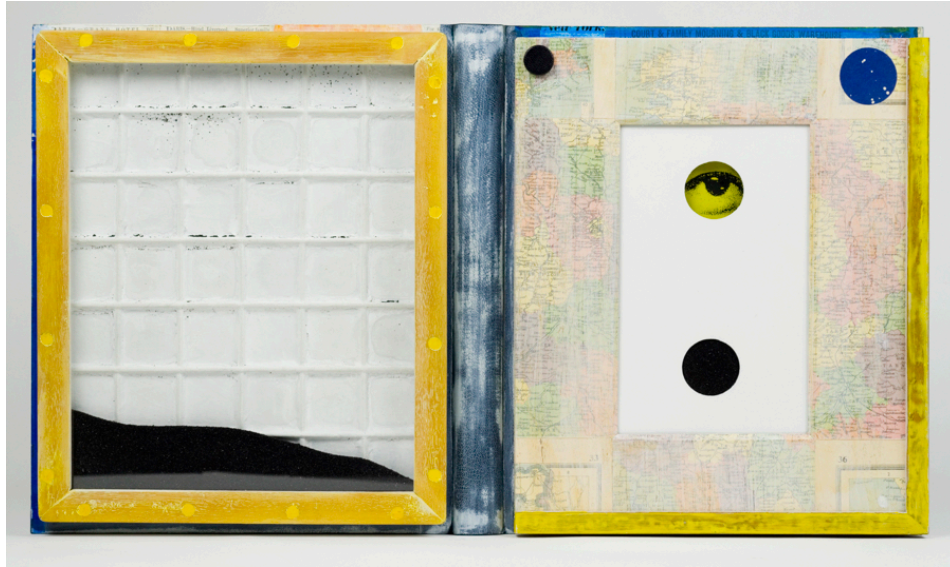
Copy 7 of 21 numbered copies and 1 AP. 46 unnumbered hand-sculpted leaves bound in a sculpted purple limp parchment binding. Letterpress printed from hand-set type, wood-cuts, and photopolymer-plates in approximately 50 colors, with tipped-in resin-coated photographs. Only 7 copies and the AP have been 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 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 Mark Cockram

10. Cornell, Joseph. *Joseph Cornell: Shadowplay Eterniday*. London: Thames & Hudson, 2012. Later printing. [8] \$15,000.

Shadowplay, Eterniday is an artistic breakthrough for Cockram. In his deeply visceral response to the work of Joseph Cornell, Mark has created a sculptural and kinetic binding that is fully functional as a book in codex form. Until now, there has been a divide between Cockram's book art, which is sculptural and sometimes kinetic, and his fine art bindings. This work is a delightful collision of his two principal modes of artistic expression. The result is staggering. It is as if a dam has burst. *Shadowplay, Eterniday* bubbles with joy.

Cockram's blog entries about *Shadowplay, Eterniday* are a fascinating insight into his process of creating this major work.

Secondary sewn with full linen board attachment, rounded and backed to a 3/4 hollow, leather to spine and tail of boards, leather joints, hand-printed and dyed endpapers, English silk hand-sewn endbands with skirting. Full edge decoration. Materials include: hand-dyed and colored goatskin, mixed-media collage, acrylic paint, sand, glass, wood, and metal. Housed in a two-tray drop back box. Bound by Mark Cockram in 2014. 24.2 x 28.5 x 6 cm.

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



Bound by Christine Giard

11. Delluegue, Jean. *Mort du Papier*. Paris: Pierre Gaudin, 1966. First Edition. Woodcut by Pierre Gaudin. Unknown limitation. [22] \$1200.

This slim volume is the text of a speech Delluegue delivered at the July 1966 commencement and prize-giving ceremony at the Lycée Technique et Moderne à Isle-sur-Sougue. In it he continually refers to recently published works of fiction by Eero Tolvanen and René Zuber in which an unstoppable bacterium destroys all paper, including paper currency, causing the collapse of civilization. No doubt, many of these graduates assisted in the rescue of the millions of books and works of art damaged in the catastrophic flood of the Arno in November of the same year.

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

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

Bound by Christine Giard

12. Dhainault, Pierre. *Neuf poèmes inachevés*. Saint-Laurent-du-Pont: Le verbe et l'empreinte, 1983. Signed Limited First Edition. [155] \$4500.

Copy 46 of 100 copies with one full spread engraving by Pessin, numbered and signed by Pessin on the engraving and on the colophon.

Pierre Dhainault (b. 1935) was initially greatly influenced by surrealist poets. Over time his poetry became more influenced by his interest in religion and spirituality, especially Zen Buddhism. Many of his poems express a serene connection with nature.

Marc Pessin (b. 1933) is an engraver and publisher. Le Verbe et l'Empreinte is his imprint. He often collaborates with poets to create beautiful books such as this. One of his specialties is illustration in relief, a form of embossing.



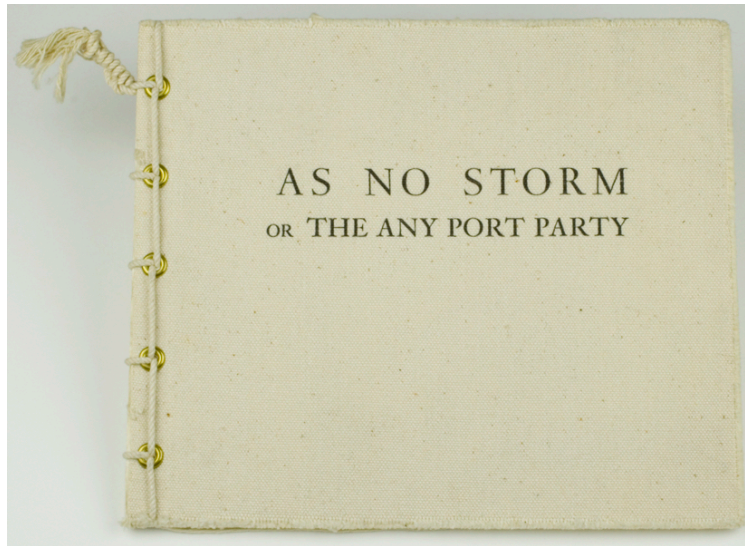


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Traditional French binding with laced in boards, maroon Japanese paper over a relief design of baguettes of rolled paper and shaped binder's board, endpapers the same as covering paper, rolled silk headbands. Bound in 2005 by Christine Giard. 17cm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



"It remains one of the best produced of my works"

13. Drucker, Johanna. *As No Storm or The Any Port Party*. [Berkeley, CA]: Rebis Press, 1975. First Edition. [205] \$2000.

An exceptionally bright, clean copy. From the collection of master printer Ruth Lingen.

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 14 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 and laced with rope. One of 326 copies, 26 of which are signed and lettered. 30 pp; 25cm x 21.5cm. Outermost strand of canvas along the lower edge of the rear cover working loose. Near fine.



Unique Artist's Book and Binding

14. Ely, Timothy C. *Phial*. Colfax, WA: Timothy C. Ely, 2015 [-2016]. Unique. [152] \$17,000.

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

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



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with glues or glaze a mix of marble or plaster into areas that seem too restrained. These surfaces can be delicately carved into and worked with additional information until it all reads.

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

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.



An Unusual Ely Collaboration

15. Ely, Timothy C., Robert Rowe, and Oscar Gillespie. *TOR*. Colfax, WA: 2014. Unique. Signed by Ely. [35] \$14,000.

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



Abby Schoolman Books

332 E84th Street • New York, New York



Artist's statement:

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

On my first day there, I was introduced all around and, in the process, met Oscar Gillespie. For a few minutes, I observed him working on an extremely impressive engraving. I am usually cautious about quickly forming alliances, but Oscar's manner and this superb and deeply evocative work blew my hesitation away. The encouragement to meet Oscar came from Robert Rowe, my host for the weekend, who also supported my blurt. I quickly suggested that we undertake some sort of collaborative effort.

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

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

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

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

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

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

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



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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. Five double-page spreads; 6 leaves total. Signed on the title page by Timothy Ely. Housed in a matching drop back box by Timothy Ely. 23cm x 30cm.



“Avoid the grand piano. Beware of pattern books.”

16. Fagin, Larry. *Dig & Delve*; WITH: *Prospectus*. New York: Granary Books, 1999. First Edition. [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, 82-83.

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



“A coherent and shifting visual milieu”

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

Printed by master printer Ruth Lingen. Her copy, letter "D," from a total edition of 52. Signed on the colophon by the author and illustrator.

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

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

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



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With Text from Mary Shelley's *Frankenstein*

18. 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.

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.

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.



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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.

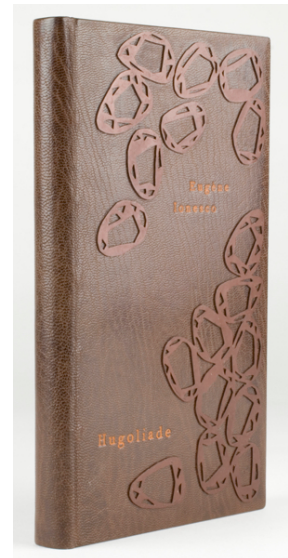
Print: Inkjet printed on handmade paper with pulp painting made by the artist. 20.3cm x 25.4cm.

Bound by Christine Giard

- 19. Ionesco, Eugène. *Hugoliade*. [Paris]: Gallimard, 1982. First edition in French. [153] \$2000.

One of 24 copies on velin d'arches. This is copy 2. Original title in Romanian: *Viață grotescă și tragică a lui Victor Hugo*.

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



Bound by Mark Cockram

- 20. Lazell, Barry. *Punk! An A-Z*. London: Bounty Books, 2005. Reprint. [164] \$5000.



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Artist'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. -Mark Cockram, London, 2016

Forward by John Cale (b. 1942), a co-founder with Lou Reed of *The Velvet Underground*. Cale 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.

From the publisher:

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 custom dropback box. Bound by Mark Cockram in 2016. 26cm x 35.5cm.



Unique Roger McGough Collaboration with Mark Cockram

21. [Miniatures] 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. **Currently, no other copies exist.** 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. The result is deceptive. On the surface, the art and design seem simple, but the more you look, the more you see.



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Full leather binding with mixed media onlays. Accordion fold structure with alphabetical character collage. Housed in a custom drop back box by the artist. Created and bound by Mark Cockram in 2017. Closed: 5.5cm x 6.2cm. Open: 65cm long.

Printed and Bound by Gabrielle Fox, Her Personal Copy of a Limited Edition of 3

22. [Miniatures] Sanfield, Steve, Leslie Shane and Gray Zeitz. *Haiku and other poems*. Cincinnati: Fox Park Press, 2010. Limited Edition. [177] \$2200.

Edition total of 45 including 3 deluxe variant bindings by Gabrielle Fox. Signed by Fox, both the printer and binder of the book, and Dennis Meade, the jeweler.



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 patterednd 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.

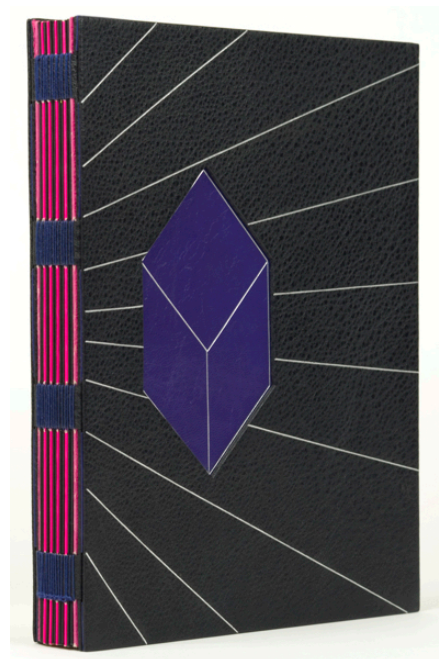
Bound by Sonya Sheats

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

PaperRad was an artists' collective based in Boston and Providence. The members of the collective were Jacob Ciocci, Jessica Ciocci, and Ben Jones. Their multimedia projects used "lo-fi" visual aesthetics, bold fluorescent colors, and images from popular culture. *BJ and da Dogs* is their first book.

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—





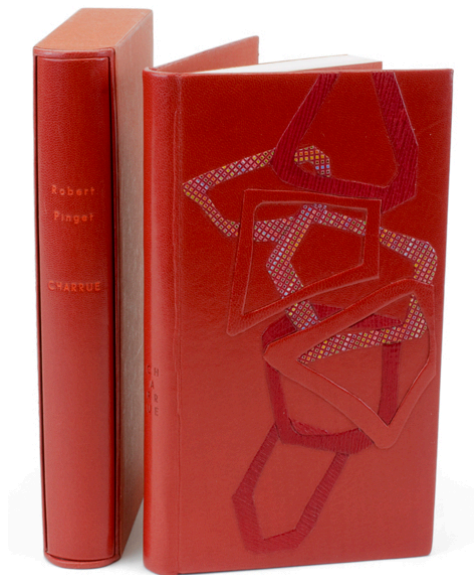
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with two graphic novellas (Spaceballz and Alfie) by Jones. The work of the group, which has a rabid underground following, synthesizes popular material from television, comics, video games, and advertising, and explodes with color, feeling, and good 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. Each signature has been tipped with black and fluorescent pink paper and is sewn onto black buffalo bands with purple linen thread. Covers are made with three boards, one covered in purple leather and two covered black buffalo. These boards are laminated together and hold the sewing bands in place. Tooling is done in silver foil. The paste downs and flyleaves are pink suede with iridescent film visible in subtle cut out circles. Bound by Sonya Sheats in 2005. 22cm x 28 cm.



Bound by Christine Giard

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

Copy 27 of 60 on vélin Arches.

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

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



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Bound by Sonya Sheats

25. Rabelais, Francois. *Gargantua*. Paris: Gibert Jeune Librairie d'Amateurs, 1938. Second Edition. [28]
\$3800.

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

Bradel binding sewn onto parchment bands with exposed yellow linen thread. Parchment hollow spine in sections adhered separately from the steel boards. Boards covered in a Xeroxed image and then covered with light parchment. Red Nepalese paper endpapers. Bound by Sonya Sheats in 2014. 19.4cm x 26.5cm.

Signed Limited Edition

26. 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. At the age of 17 she moved to San Francisco, attended the Art Institute, and played in her first band as a drummer. She also lived in Brooklyn, and participated in the thriving zine, comics, and music scenes in both cities. 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 the Arts, San Francisco; New Image Arts, Los Angeles; Oakland Museum of Art; and The Luggage Store Gallery, San Francisco, and other galleries. 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 Edition with Original Frontispiece Illustration,
Accompanied by a Suite of Four Original Preparatory Sketches**

27. 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.



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From a total edition of 25 (misnumbered as 26). 7 hardcover copies (6 numbered copies plus one AP 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.

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 23cm x 28cm.



Bound by Mark Cockram

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



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One of 125 copies. Cockram has created three fine art bindings, simultaneously, on three copies of the same book. The materials and techniques used are identical, but the bindings are not (see Mark Cockram's blog post about the finished bindings). Two of the binding are presentation copies: one for art critic Mel Gooding, author of the introduction and son-in-law of Ceri Richards; another copy is for the publisher. **Only this copy is for sale.**

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

From the publisher:

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.



Bound by Sonya Sheats

29. Tranströmer, Tomas. *Madrigal*. Vernon: n.p., 2010. Signed Limited Edition. [15] \$5500.

Translated from Swedish by Robin Fulton. Original linocuts by Birgit Alm-Pons. Copy 13/50 signed by both author and illustrator.

Since 2006, 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, Sheats' 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

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

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.

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.

The 3 colophons read as follows:

Il a été imprimé 60 exemplaires de cet ouvrage sur papier velin pur chiffon Rives Numérotés de 1 à 60
Et 10 exemplaires sur le même papier numérotés de I à X pour les auteurs

En outre, il a été imprimé 30 exemplaires de chaque sujet en marge d'estampe sur papier fait à la main au Moulin de l'Odal à Lille
12/30

Ce recueil, enrichi d'un frontispice de Marjolaine Vernet a été achevé d'imprimer le 9 octobre 1986 par Patrick Vernet dans son atelier d'artistes
exemplaire no VII/X

"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. 16.5 cm x 23.5 cm. Near fine.



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Coming Soon!



Kraken Attack! Unique Book Art

31. Busquets, Carla. *The Kraken*. Barcelona: Carla Busquets, 2018. Unique. [240] \$500.

8 original drawings in black ink on four folios mounted on five wooden dowels. Signed by the artist on the back of the last leaf: Carla Busquets, Barcelona, 2018. www.lafrive.com, 1/1 unique copy.

Artist's statement:

I mostly work with paper. I love the versatility of the material, how easy it is to manipulate and also the skill required to turn it into delicate work. Its duality, the fragility and strength of it and the fact that it can be found in many ordinary objects, to be recycled and repurposed. I use drawing and paper to explore the boundaries of book structures and create a story, a tale. Imagining a picture that goes beyond the illustration, with mobile and tridimensional parts as in pop-up books, gives me new possibilities to transport the spectator to a more surrounding, almost touchable scene. I also like to reference bookbinding tradition, using paste or marbled papers that I make according to what I want to say. I take inspiration from the natural world, usually focusing on the individuals, animals, and plants, be it from an environmental point of view or to create a visual experience playing with colour and shape.

Carla Busquets (b. 1988) was born and raised in Barcelona. After earning a BA in Art Conservation, followed by a year studying bookbinding (both in Barcelona), she moved to London to complete an MA in paper and book conservation at Camberwell College of Art (2011-13). After three years working as a paper and book conservator in different countries, she realized how much she missed making art and transmitting the magic of it to people. In late 2017, she set up her own studio and shop in Barcelona under the name of La Frivé, where she can now freely combine conservation work with bookbinding, art projects, and workshops for adults and children.

Piano hinge structure after Hedi Kyle. Four folios of 160gsm fine grain Canson drawing paper mounted on five hand cut 5mm diameter bamboo dowels. Drawn with Mitsubishi Uni Pin black fine line, water and fade proof pigment ink in various thicknesses: 0.05, 0.1, 0.2, and 0.5. Ship's flag and some paper hinges reinforced with 10gsm Japanese tissue and methyl cellulose. 17cm x 12.5cm x 3cm.



Cordeiro's First Artist's Book

32. Cordeiro, Ana Paula. *Caxixis-New York: ruas Comuns Common streets*. Bahia, Brazil: Ana Paula Cordeiro, 2003. Unique. [246] \$4000.

Cordeiro's first artist book, made in 2003 for her 2004 solo photography show of the same name at Galeria Pierre Verger in her home state of Bahia, Brazil, contrasting street fairs in Brazil with those in New York City. 24.5cm x 32cm.

Colophon:

The photographic images in *Caxixis-New York* were transferred to handmade Mulberry paper through acrylic medium emulsion from photocopier laser ink. The title and the title page were Times New Roman 24pt and Futura 24pt dry transferable characters. The quotes, the opening texts and the colophon are photocopies Garamond 12pt, 14pt and 16pt. The background on the Mulberry paper was pasted with methylcellulose, acrylic ink and metallic powdered pigments. 04 monochromatic images were silkscreened on Mulberry paper; 01 was photocopied on tracing paper. The interleaving sheets, the text pages and the B&W images are waxed tracing paper. The matting faces are pasted cotton cheesecloth.

The covers are cedar wood boards joined by a caterpillar stitch and exposed raised supports, all handbound by Ana Paula Cordeiro.

The Portuguese version of the opening text is by Ana Paula Cordeiro; the English version [h]as Chris Booth as co-author and proofreader

All images are by Ana Paula Cordeiro and were photographed between 2000-2003 in New York City and Feira dos Caxixis - Nazare das Farinhas (Brazil).

This is a unique book.

[signed by] Ana Cordeiro



Unique Book and Binding by Timothy Ely

33. Ely, Timothy C. *Obelisk Stare*. Colfax, WA: Timothy C. Ely, 2016. Unique. 42 spreads of original art plus title page and elaborately decorated endpapers by Timothy Ely, exquisitely hand bound by him. [243] \$80,000.

Artist's statement:

I lived in London and New York for a time. Both cities have an Aegyptian Obelisk purloined from the mother country. A story for another time.

Each site is special to me. One on the Thames and the other with a view of the Metro Museum and both sites afforded me hours of meditation and thinking and drawing. I was gripped by the notion of these needles to the sky as attractors for immigrants, those specialists in risk taking and especially the ones that brought some special element to the American mix. The London group; some obvious people like Marx, but the American exiles like Ernst and Einstein provided me with a place to start thinking about the geography and orthography of exile and the loop into ideas such things generate. Scraps and drawings from notes over a few decades finally gelled in *Obelisk Stare*. The drawings pay homage to the needles, they with worn language scarring their surfaces. The rains and winds of London and New York erode the carved sounds that were never anticipated in the Old Kingdom. Let us also never forget the Bauhaus exiles as well for they were my teachers. The needles, the obelisks are the navigation points.

Obelisk Stare is a look into the mathematical projections so valued by art and science; grid the space, create an illusion of depth, establish a horizon and if all is well a civilization is erected. Without the movement of the gifted, the immigrant or the exile, this would be nearly impossible. Greece and Rome



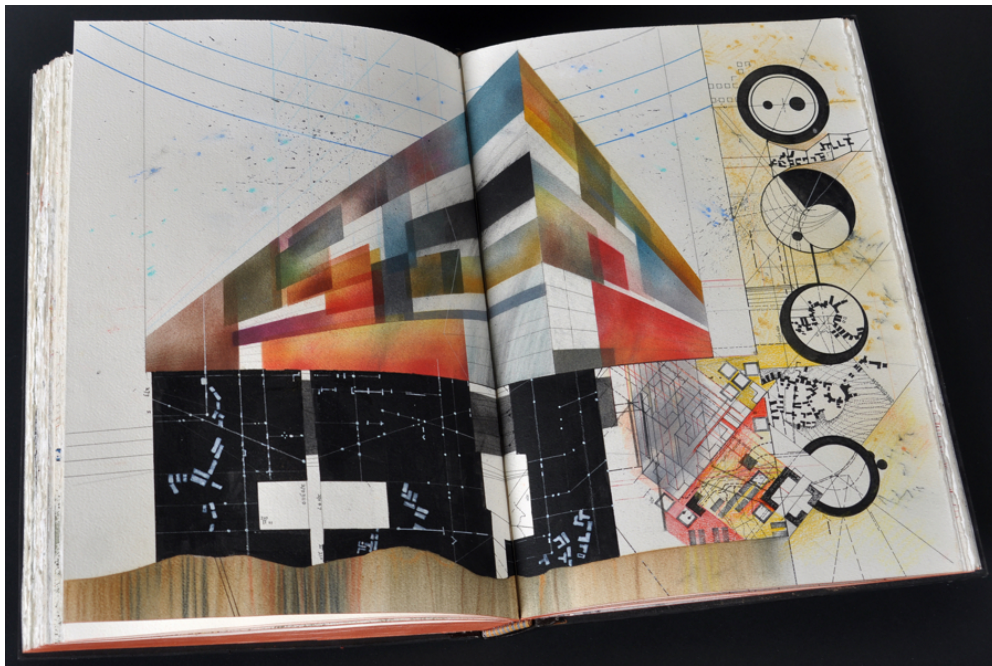
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were created by vastly divergent populations and by imported ideas. I don't know what effect the needles of Cleopatra have had on the consensus minds of Londoners or New Yorkers but I know the effect on me. As metaphoric needles, they inject me with a vortex of sensation, attract like a magnet the oddest contrasts of possibility and yet, in the end something occurs for me and there is a syrupy ink at the bottom of the flask. This ink became this book.

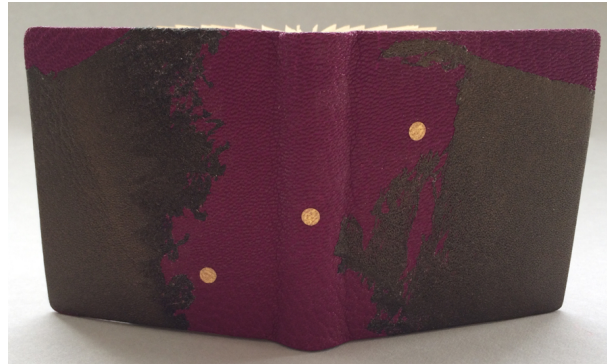
Sewn binding. Blind-tooled brown leather spine with elaborately textured and colored boards incorporating sand from various significant geographic locations, paints, dyes, waxes, rivets and bas relief sculptural elements, hand tooled in several colors and in blind. Hand-sewn linen endbands in blue and orange. Top and bottom edges colored. Housed in a decorated custom clamshell box by the artist. 28cm x 36cm.





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Unique Custom Miniature Binding by Gabrielle Fox

34. [Miniatures]. *Ann Muir, Master Marbler*. Piccolo Press & Gabrielle Fox, 2017. Signed Limited Edition. [232] \$3200.

Copy 11 from an edition of 25 numbered copies, with numbers 1-6 issued in deluxe bindings and numbers 7-25 in a standard binding, plus 7 AP copies not for sale. This copy (#11) was never issued in the standard binding. It is in a unique custom binding by Gabrielle Fox executed for Abby Schoolman Books.

From the publishers:

This book was conceived and published by Neale M. Albert, designed and printed at The Tideline Press by Leonard Seastone, and bound by Gabrielle Fox. The type is handset Elizabeth and Weiss Initials I printed on dampened, vintage Barcham Green, handmade, Windsor paper.

Ann Muir, Master Marbler is a delightful collection of essays with nineteen samples of Muir's marbling. Leonard Seastone has designed this little nearly square miniature book with text and many of the samples spanning the open two page spread.

The structure is Gabrielle Fox's Flowing Binding in purple goatskin with recessed onlays of metallic leather, and dots which are surface gilded goatskin. Gold tooled calfskin headbands, gilded edges, endpapers Barcham Green handmade Windsor paper with extra samples of Ann Muir's marbling on the pastedowns and flyleaves; signed in lower center of back board. Housed in a chirimen-gami-e paper covered drop spine box with a purple goatskin gold stamped label lined in the same paper as the text of the book and felt. 7.4cm x 7cm x 1.5cm.