

# Priscilla Juvelis – Rare Books

## Special List of Publications of The Perishable Press Limited



### Library of Congress Cataloging in Publication Data

Hamady, Walter.  
Two Decades of Hamady & The Perishable Press Limited.

Includes index.

1. Hamady, Walter—Exhibitions. 2. Perishable Press—Exhibitions.  
3. Book design—Exhibitions. 4. Little presses—Wisconsin—Exhibitions.  
5. Wisconsin—Imprints—Exhibitions. I. University of Missouri—St. Louis.  
Gallery 210. II. Title. III. Title.  
Two Decades of Hamady & The Perishable Press Limited.  
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### Alternative Cataloging in Publication Data

Two Decades of Hamady & The Perishable Press Limited.  
Mt. Horeb, Wisconsin: The Perishable Press Limited, 1984.

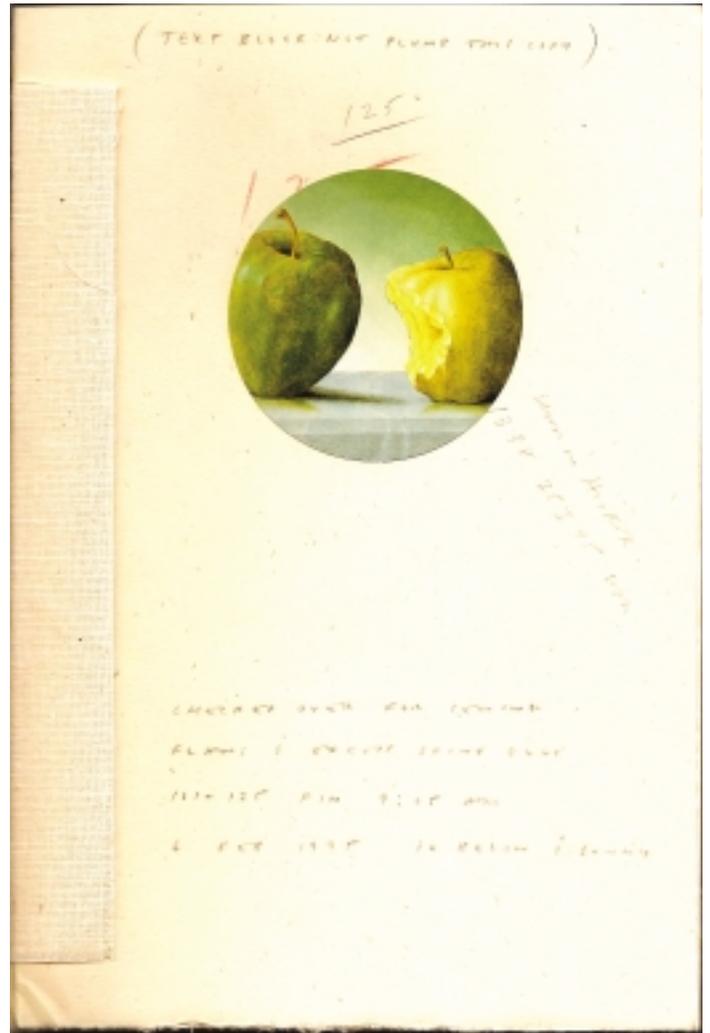
"An anecdotally annotated check list with articles by & about the press  
for an exhibition at Gallery 210/University of Missouri/St. Louis  
October 3 through November 4, 1984 Entitled: Hamady's Perishable Press:  
A Twentieth Anniversary Sampling Of Hand Crafted Books."

1. Hamady, Walter—Bibliography. 2. Perishable Press—Bibliography.  
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Exhibitions—Catalogs. I. Gallery 210, St. Louis, Missouri. Title:  
Hamady and The Perishable Press Limited. III. Title: Hamady's Perishable  
Press: a twentieth anniversary sampling of hand crafted books.

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Item #62

*For many years now, Walter Hamady and his Perishable Press have set the “gold standard” for excellence in book arts. As author, printer, binder, paper maker, publisher, and book designer, he has created a body of work that demands serious attention from anyone interested in the book as art. For those of us who spend at least a part of most workdays looking at books, he is far more than a base or touchstone, and his books are more than “set-pieces.” With each new publication (for over 41 years – an astonishing time period), Walter Hamady demonstrates what is meant by the term artistic “avant-garde.” His art, in contrast to much of conceptual art, does not destroy or ridicule what precedes; rather it simply surpasses. One has only to look at his tour-de-force series of GABBERJABBS to be pushed, pulled or cajoled into new ways of reading and seeing type, objects, conceptualizing text, and responding to beauty. While a major current of twentieth century art is the fascination and subsequent use of words and letters in combination with images, few integrated the concepts expressed by the words into the visual component. Walter Hamady’s books do just this, and they have changed book arts completely. JOHN’S APPLES, a deceptively simple masterpiece in tan boards (1995 collaboration with artist John Wilde) is such a book. Using the familiar fruit as metaphor, the book expands and reshapes our definition of variety, as well as our standards for taste and beauty, which are changed by reading / viewing this book.*

*Some years ago, the book artist, teacher, and calligrapher, Suzanne Moore was in my shop looking at some of my newer inventory. She said nothing after looking at five or six titles, and then exclaimed, “So-o-o many people owe so much to Walter.” Her immediate response to these new works drew me up sharply; I looked with a more critical eye at my books and realized she was quite right (as she usually is). Walter Hamady’s influence on contemporary book arts is profound – not only because he both educated and taught so many of today’s printers and book makers or because his books are tangible templates. Rather, it is because he has extended himself into his work and done it with unsurpassed elegance, attention to detail, and generosity of spirit. We are brought along with him on his exhilarating journey, and there isn’t much more one can ask from an artist.*

*Priscilla Juvelis*

*What is offered here is a selection of books from The Perishable Press, many long out of print, that the author / printer / publisher is de-accessioning. While the bibliography of The Perishable Press is contained in two publications, TWO DECADES OF HAMADY & THE PERISHABLE PRESS LIMITED (1984) and JXTAMORPHING SPACE (2005) I have noted each item's listing simply as PP #.*

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1. **Perishable Press. Hamady, Walter and Aris Koutroulis. *Six Poems & Pictures (Six & Six). A Collaboration of Six Poems by Walter S. Hamady and Six Pictures by Aris G. Koutroulis. Bloomfield Hills, MI: The Perishable Press, 1965 and 1966. \$8,500***

Copy no. 14 of the 4th book of the press, one of only 30 copies, signed on the colophon and hand-numbered in pencil by Aris Koutroulis and Walter Hamady, all copies on paper that was hand made by Walter Hamady (his first hand-made papers). This, the fourth book of Walter Hamady's Perishable Press, published in a quite limited edition, rarely, if ever, appears on the secondary market. Other than a copy belonging to the set of early Perishable Press titles belonging to Hamady's mother (which have been privately sold), we know of no other copy offered within the past 10 years. Page size: 9 x 7-<sup>1</sup>/<sub>8</sub> inches all on five different colors of paper made by hand especially for this book. Bound: handmade paper over boards with vellum spine by Peter Franck, housed in custom-made black cloth clamshell box. Apart from a tiny bit of discoloration to edges of some pages, a fine copy. The Perishable Press bibliography states that the only type used was for title page and colophon; the rest of the text was handwritten. Both Caslon Old-Style & handwriting were done on French transfer paper, and the whole was printed by hand on a scraper-bar lithography press, at the Cranbrook Academy of Art. The book shows a strong page design with a successful resolution of the tension between the more informal hand-written script and the almost abstract, tactile images. This is a strong book - a harbinger of the great things to come - and represents several "firsts" for Walter Hamady: first collaboration with Aris Koutroulis, the use of a hand lithograph press and the use of lithography for text as well as images. PP #4. (9992)

2. **Perishable Press. Hamady, Walter. *Plumfoot Poems. Mt. Horeb, WI: The Perishable Press, 1967. \$950***

One of 200 copies on Medway handmade paper from J. Barcham Green. Page size: 7-<sup>3</sup>/<sub>4</sub> x 6 inches; 52 page surfaces. Bound by Elizabeth Kner: tan cloth over boards, with blind-stamped purple calf spine; tiny dot of rubbing to lower front corner of spine (about <sup>1</sup>/<sub>8</sub> inch) else fine. Handset in Palatino & Michaelangelo and printed in black, brown, red and purple Lewis Roberts inks. Illustrated with a line-cut of a self -portrait photograph by the author. The author / printer notes in the bibliography, "This is the first book that was seriously "perfected" and the first one that forced the importance & beauty of the paper's translucence into my consciousness. This book is one of my favorites." PP #12. (9996)

3. **Perishable Press. Cunningham, J.V. *Aliquid Salis or if you prefer English, Some Salt. Mt. Horeb, WI: The Perishable Press, 1967. \$500***

One of 200 copies, all on Crown & Sceptre handmade J. Barcham Green paper. Page size: 8 x 5-<sup>1</sup>/<sub>2</sub> inches; 40pp. Bound by the printer: green Fabriano Cover, title (SOME SALT) printed in darker blue on front, small white spot on rear cover, touch of fading to spine edge, small (<sup>3</sup>/<sub>4</sub> x <sup>1</sup>/<sub>2</sub> inch) white smudge on back cover at fore edge, generally very good. Printed in handset Palatino from Stempel in black, browns, green, and red inks. The printer / publisher writes in the bibliography, "This book is one of my favorites for the three reasons earlier stated and maybe the fourth. This paper is no longer made in this way much to my distress for it has a lovely feel to it and a loveliness of surface the way it catches light and, ink." Hamady goes on to add that he discovered Cunningham's verse while a student at Cranbrook. PP #13. (10007)

4. **Perishable Press. Creeley, Robert. *Divisions & Other Early Poems. Mt. Horeb, WI: The Perishable Press, 1968. \$450***

One of 115 copies, 100 of which are for sale, all on Shadwell handmade paper. Bound by the printer: pamphlet style in brown Fabriano Cover paper with author and title printed in black (a really beautiful design and execution), near fine. Handset in Palatino and Michaelangelo from Stempel and printed in black, red, and yellow inks. The printer / publisher notes in the bibliography, "These were poems that somehow got left out of THE CHARM [previous Perishable Press title] so this book was printed in the same format, four up. Like so many of these early books, this one is not 'centered' that is, there are more empty pages at the back than at the front, a dumb thing to do. Also, there is still no concern for adjusting the swollen foredge." PP #15. (10001)

5. **Perishable Press. Stafford, William. *Eleven Untitled Poems. Mt. Horeb, WI: The Perishable Press, 1968. \$1,250***

One of 250 copies, hand-numbered, all on Medway and Shadwell papers. Page size: 8 x 6 inches; 32pp. 26 of which are printed. Bound by Walter Hamady in Fabriano Cover wrapper with a silk-screened diagram of some structural geology with the title printed in red letterpress all by the printer, spine a bit sunned and end leaves with a trace of foxing. Handset and printed letterpress in Palatino. PP #16. (10059)

6. **Perishable Press. Wakoski, Diane. *Thanking My Mother for Piano Lessons. Illustrated by an anonymous diagram of the mechanics of the piano, key and wire, etc. Mt. Horeb, WI: The Perishable Press, 1969. \$1,200***

One of 250 copies, 190 of which are for sale, all on Shadwell paper specifically made for this book. Page size: 5-<sup>1</sup>/<sub>2</sub> x 7-<sup>3</sup>/<sub>4</sub> inches; 16pp; 12 printed. Bound by the printer: chestnut colored Fabriano cover wrappers with dust jacket in same paper blind printed "TMMFPL: DW". Handset and printed letterpress in Sapir (title page) designed by Hermann Zapf for Stempel in 1953 and Palatino (text). The paper was couched on the "magic felt" which was gratis from a paper mill here in Wisconsin. The printer states in the bibliography that, "It was loaded with pigment from its last job, so each pressing produced a different color in the sheet, beginning with a hot pink & lighter to an orange & on to Ivory & finally off-white with light tangerine deckles!" PP #24. (10002)

7. **Perishable Press. Blackburn, Paul. *The Assassination of President McKinley. Illustrated by Warrington Colescott. Mt. Horeb, WI: The Perishable Press, 1970. \$2,500***

One of 125 copies, all hors commerce, "going to friends" according to bibliography, all on Shadwell paper made "using the author's & printer's old shirts." Page size: 8-<sup>1</sup>/<sub>4</sub> x 6 inches; 12pp. 4 of which printed. Bound by the printer: sewn into blue Fabriano Cover wrappers, spine a bit sunned. The original drawing by Colescott is printed by Walter Hamady as the frontispiece and is signed by Warrington Colescott in pencil. The paper is full of color - threads in red, blue, brown, and gray and is quite beautiful. Handset and printed letterpress in Palatino by Walter Hamady. PP #31. (10060)

8. **Perishable Press. Waldrop, Keith. *Songs from The Decline of the West. Illustrated by Warrington Colescott. Mt. Horeb, WI: The Perishable Press, 1970. \$625***

One of 120 copies, all on Shadwell paper "of high jute content" according to the bibliography. Page size: 11-<sup>3</sup>/<sub>8</sub> x 7-<sup>3</sup>/<sub>4</sub> inches; 36pp; 17 of which are printed. Bound by Elizabeth Kner: case binding in brown cloth over boards with wide leather spine stamped in blind with title and author, gray morocco spine sunned with fading extending to front and back panels. Handset in Palatino and display in Smaragd and printed in black, red, yellow, cream & beige with the printer states in the bibliography is overinked! The drawing by Warrington Colescott is printed by Walter Hamady as the frontispiece. PP #34. (10037)

9. **Perishable Press. Gardons, S. S. [Snodgrass, W. D.].** *Remains. Collage by Walter Hamady.* Mt. Horeb, WI: **The Perishable Press, 1970.** **\$750**

Copy no. 100, one of 200 copies, all on blue-grey Shadwell. Page size: 8-½ x 5-¾ inches; 36pp. 21 of which are printed. Bound by Douglas Cockerell & Son: grey-brown marbled paper over boards, blue blind-stamped leather spine, spine a bit sunned. Handset in Palatino and printed in red, blue, black, cream, greys & white and printed letterpress by Walter Hamady who notes that the title page collage with was printed dry on this rough paper. Hamady notes in the bibliography that George Mackley was “incredulous over the sharpness of image/impression.” PP #36. (10014)

10. **Perishable Press. Waldrup, Rosmarie.** *Spring Is a Season and Nothing Else.* Mt. Horeb, WI: **The Perishable Press, 1970.** **\$150**

Copy no. 25 of 111 copies, all on spring green Shadwell paper. Page size: 11-¼ x 6-½ inches; 20pp; 15 of which are printed. Bound by Walter Hamady: pamphlet binding in spring green Fabriano Cover, wrappers a little rubbed, near fine. Handset in Palatino and printed letterpress in red, blues, greys and blind. PP #40. (10019)

11. **Perishable Press. Kherdian, David.** *Homage to Adana. Drawing by Robert Totten.* Mt. Horeb, WI: **The Perishable Press, 1970.** **\$525**

One of 120 copies all on grey Shadwell paper. Page size: 8-½ x 5-¾ inches; 50pp; 39 of which are printed. Bound by Elizabeth Kner: blue cloth over boards, red leather tips, title stamped in gold gilt on spine. Illustrated with a title page drawing by Robert Totten (still life of fruit with knife). Handset in Palatino and printed letterpress in red, navy, greys, black, orange and white. PP #42. (9994)

### **Binder's Copy - Inscribed by Author**

12. **Perishable Press. Hamady, Walter.** *These Chairs. Drawing by Jack Beal.* Mt. Horeb, WI: **The Perishable Press, 1971.** **\$3,250**

One of 98 copies, all on grey Shadwell, this copy inscribed by the author, Walter Hamady, on the Dedication Page in pencil, to the binder, Elizabeth Kner, “and for Elizabeth Kner, / who has continued to / show what good binding / is all about and to whom / we continue to be grateful / with love, / walter / in the bindary [sic] on the first / day of summer 1971.” Page size: 10-½ x 7-¼ inches; 44pp; 23 of which are printed. Bound by Elizabeth Kner in marbled paper by Norma Rubovits over boards, green cloth spine and tips, author and title stamped in gold gilt on spine, housed in specially-made matching cloth and paper clamshell box. The title page drawing is by Jack Beal. Handset in Sabon Antiqua and printed letterpress in blue, black, off-white, red and yellow by the author. The text is his homage to his Lebanese grandfather - prose poem reminiscences of childhood. PP #44. (10018)

13. **Perishable Press. Rail, De Wayne.** *Going Home Again. Illustrated by John Wilde.* Mt. Horeb, WI: **The Perishable Press, 1971.** **\$500**

One of 125 copies, all on natural white “quite cockled” Shadwell. Page size: 10-½ x 7 inches; 44pp; 30 of which printed. Unbound: loose signatures (6), front blank with a bit foxed. The edition binding was grey boards - which, according to the bibliography, was not entirely successful in the printer / publisher’s mind. Handset in Open Kapitalen designed by Jan van Krimpen for Enschede in 1929 and title page display, and Palatino and letterpress printed in greys, orange, black and off-white. The title page illustration is from John Wilde’s sketch book - a wonderful landscape. PP #46. (10045)

14. **Perishable Press. Merwin, W. S.** *Chinese Figures (Second Series).* Mt. Horeb, WI: **The Perishable Press, 1971.** **\$500**

One of 120 copies all on pale Shadwell with “thread activity”. Page size: 10-½ x 4-½ inches; 16pp; 11 of which printed. Bound by Walter Hamady: pamphlet style in a fern-leaf & vervain blossom Shadwell. Handset in Palatino and printed in letterpress in pale orange, blue, grey, and black. PP #49. (10015)

15. **Perishable Press. Economou, George.** *Poems for Self Therapy. Illustrated by John Wilde.* Mt. Horeb, WI: **The Perishable Press, 1972.** **\$500**

One of 112 copies signed by the author, George Economou, all on blue and black variegated Shadwell. Page size: 7 x 7 inches; 20pp; 13 of which are printed. Bound by the printer: sewn binding in grey Shadwell wrapper, grey Shadwell jacket printed with illustration by John Wilde, edges sunned about ½ inch all way round edges of book, else fine. Title page illustration as well as wrapper illustration are taken from Wilde’s sketchbooks of c. 1944-1945. Handset in Palatino with the title page display in Augustea filettata designed by A. Butti and A. Novarese for Nebiolo in 1951. PP #51. (10035)

16. **Perishable Press. Hamady, Walter.** *In Sight of Blue Mounds.* Mt. Horeb, WI: **The Perishable Press, 1972.** **\$1,750**

One of 120 copies, all on 25 different Shadwell papers. Page size: 6-¼ x 8 inches; 25pp. printed on one side only. Bound: loose in Shadwell lined sleeve of Swedish brown marbled paper over boards with title stamped in gold gilt on spine, brown slipcase by Moroquain. Handset in Sabon-Antiqua and printed letterpress in red, black, browns, blues & green. Hamady notes in the bibliography, “The 4 front pages are in a seasonal progression indicated by color: red for the heat of the summer; brown for the death in autumn; blue for the cold skies & nights of winter; & green is for the refusal of the earth to die, for the life force of spring. (In hindsight, this is a variation / extension of EPHEMERAL GENESIS & PARADISE, 1965.)” N.B. This was the second book of the press, PP #2. This is PP #52. (9995)

17. **Perishable Press. Bernard, Kenneth.** *Two Stories. Illustrated by Ellen Lanyon.* Mt. Horeb, WI: **The Perishable Press, 1973.** **\$250**

One of 150 copies all on Hosho paper, signed by the author, Kenneth Bernard. Page size: 9-¾ x 6-¼ inches; 32pp; 21 of which are printed. Bound by Moroquain: Hosho covered thin boards with blind-stamped rendering of Ellen Lanyon’s wonderful frontispiece, fine. Machine, then hand re-set in Centaur designed by Bruce Rogers designed for Monotype in 1914 printed in red and black on Hosho. An elegant book! PP #56. (10016)

### **The First Gabberjabb – Dedicatee’s Copy**

18. **Perishable Press. Hamady, Walter.** *Interminable Gabberjabbs (Number One).* Mt. Horeb, WI: **The Perishable Press, 1973.** **\$6,500**

Dedicatee’s Copy, stamped “Ivan 3” from an issue of 120 copies, all printed on (according to the bibliography) “a variety of Shadwell scraps in progressively different sizes.” The Colophon Page has the number - 3 - and the Dedicatee’s name “chopped” - Ivan - with Ivan Staley’s ear-tattooing outfit. In addition, Walter Hamady has hand-written, “This is one of three copies given to Ivan and Oral Staley who helped get it going. It was his dismantled and washed @ the conversation lab by Jim Dast. Received today 15 VI 1999 by the printer Walter H.” Hamady dedicated this book to his neighbor, Ivan Staley, who showed him how to use an ear-tattooing device for cows. In return, Hamady showed Staley how to make paper. Page size: 11 x 6-½ inches down to 5-<sup>15</sup>/<sub>16</sub> x 4 inches (with several in-between sizes) 26pp, 23 of which are printed. Bound: blue Fabriano

Cover wrappers, U.S. Geologic Survey maps of Wisconsin, housed in custom-made cloth clamshell box, fine. PP #61. (10006)

**19. Perishable Press. Russell, Norman. *Open the Flower*. Mt. Horeb, WI: The Perishable Press, 1974. \$250**

One of 125 copies all on several colors of Hamady's own Shadwell papers which have been trimmed successively shorter as they progress toward the center of the pamphlet so when open the reader is treated to stripes of alternating value at the bottom of the book. Page size: 7-½ x 6-¼ inches; 20pp; 13 of which are printed. Bound by the printer: hand sewn into a collaged cover, fine. Handset in Palatino which is letterpress printed in black, red, browns, greens, blue and maroon. PP #64. (10049)

**20. Perishable Press. Wakoski, Diane. *The Wandering Tattler. Illustrations by Ellen Lanyon*. Mt. Horeb, WI: The Perishable Press, 1974. \$575**

Copy no. 6 of 130 copies, all on various colors of Shadwell paper, this copy signed by the author, Diane Wakoski, on the half title. Page size: 13-¼ x 7-¼ inches; 36pp; 28 of which are printed. Bound by Moroquin: black cloth over boards with blue morocco spine stamped in gold gilt with author and title, endpapers with prints after Lanyon's fantasy of a camel being ridden by an eagle and carrying other birds and a snake, fine in publisher's slipcase. Handset in Palatino and letterpress printed in green, pastel orange, red, brown, black, yellow, blue, maroon, pink and white. There are eleven illustrations by the talented Ellen Lanyon. The prints of birds surround and/or announce the poems about birds. PP #67. (10020)

**21. Perishable Press. Oppenheimer, Joel. *Acts*. Mt. Horeb, WI: The Perishable Press, 1976. \$175**

Copy no. 22, one of 112 copies all on vintage Shadwell paper, this unique copy inscribed to Laura Hamady by Joel Oppenheimer on the colophon with the note, This copy is for Laura who helped / Joel Oppenheimer" in green and purple inks, below the author's signature is a small self-portrait caricature. Page size: 7 x 5-¼ inches; 20pp. 8 of which are printed. Bound by the printer / publisher, Walter Hamady: drab Shadwell sewn wrappers with blind-stamped dust jacket in same paper, fine. The title page display is a mix of Smaragd, Sabon, and Open Kapitalen and the text is set in Palatino and printed in black, brown, grays & blind. PP #73. (10030)

**22. Perishable Press. Hall, Donald. *Kicking the Leaves*. Mt. Horeb, WI: The Perishable Press, 1976. \$575**

First Edition, one of 125 press-numbered copies, all on Frankfurt Cream paper. This copy signed by the author Donald Hall, the 14th Poet Laureate of the Library of Congress. This is the first edition, preceding the expanded trade publication issued by Harper & Row in 1978. Page size: 6 x 7 inches. 24pp; 17 of which are printed. Bound by Walter Hamady: pamphlet style in blind-printed Canson MI-Teintes wrappers. Handset in Sabon-Antiqua and printed letterpress in black and reds. PP #74. (9993)

**23. Perishable Press. Petrakis, Harry Mark. *Chapter Seven from The Hour of the Bell, a novel concerning the Greek War of Independence. Illustrated by Warrington Colescott*. Mt. Horeb, WI: The Perishable Press, 1976. \$475**

Copy no. 14, one of 150 copies, all on Frankfurt and Frankfurt Cream paper, signed by the author. Page size: 9-¾ x 7-¼ inches; 44pp; 22 of which are printed. Bound by Bill Anthony: hand marbled paper by Norma Rubovits over boards, black blind-stamped oasis spine. Re-set monotype Jan Van Krimpen Spectrum (1955). Title page illustration by Warrington Colescott which the printer calls his "best to date." PP #75. (10012)

**Miniature for the Printer's Daughter**

**24. Perishable Press. Hamady, Walter. *Wow's First Book*. Mt. Horeb, WI: The Perishable Press, 1977. \$3,000**

One of 60 copies (although the colophon over-optimistically calls for 365) all on Frankfurt Cream paper; this copy from the printer / author's own collection with his own hand-written 3 x 5 card noting title, publisher, date, and insurance value of \$3,000 for exhibition purposes, together with display card from exhibition. Page size: 2 x 1-¾ inches; 20pp; 8 of which are printed. Bound by the printer: pamphlet-sewn in Swedish marbled paper wrappers. Handset in Sabon-Antiqua for the text and Initiales Typogravure from Deberny & Peignot for the title page display and printed letterpress in black, sienna, blue and purple. The bibliography notes that, "This is the smallest book from the press, just the right size for the hands of a two-year-old little girl." With printer's devices of butterflies and beehives and short, cheery verse, this is a most lovely book. PP #78. (10057)

**25. Perishable Press. Sorrentino, Gilbert. *Sulpicia Elegidia / Elegiacs of Sulpicia*. Mt. Horeb, WI: The Perishable Press, 1977. \$100**

One of 137 copies all on Perugia paper. Page size: 5 x 6-¾ inches; 24pp; 17 of which are printed. Bound by the printer: brown wrappers printed in red with black rule. Hand set in Augustea filetta and Sabon-Antiqua and printed letterpress in maroon, black, red, beige, and grey in a bi-lingual (Latin and English). PP #79. (10031)

**26. Perishable Press. Olson, Toby. *Doctor Miriam*. Mt. Horeb, WI: The Perishable Press, 1977. \$675**

One of 144 copies, signed by the author, Toby Olson, all on Perugia paper. Page size: 9-¾ x 6-¾ inches; 40pp; 25 of which are printed. Bound by the printer: hand sewn in two signatures in folded blind-printed Roma with Roma wrapper. PP #80. (9998)

**27. Perishable Press. Augustine, Jane. *Lit by the Earth's Dark Blood*. Mt. Horeb, WI: The Perishable Press, 1977. \$200**

Copy no. CXLVI of 150 copies, all on Bodleian Cream paper. Page size: 8-¼ x 5-¼ inches. 24pp; 16 of which are printed. Bound by the printer in pamphlet-sewn into a four-times folded piece of "dark-blood Roma with a device on the front cover by the printer." PP #81. (10025)

**28. Perishable Press. Heller, Michael. *Figures of Speaking. Illustration by John Digby*. Mt. Horeb, WI: The Perishable Press, 1977. \$125**

One of 150 copies, all on handmade Eltham from Barcham Green. Page size: 9-½ x 7 inches; 20pp; 10 of which are printed. Bound by the printers and pamphlet-sewn into Shadwell wrappers and zig-zag. Handset in Sabon and printed letterpress in brown, blue, grey, and red. PP #82. (10026)

**29. Perishable Press. Derleth, August. *Last Light. Foreword by Mark Lefebvre. Illustrated by Frank Utpatel*. Mt. Horeb, WI: The Perishable Press, 1978. \$350**

One of 150 copies, all on variegated Shadwell. Page size: 9-¾ x 7 inches; 28pp; 20 of which are printed. Bound by Bill Anthony: paste paper over thin boards, vellum hidden tips, spine gold-stamped. Handset title page in Cristal by Remy Peignot for Deberny & Peignot; text is handset in Sabon and printed in browns, blues, black, greys, greens and reds. The three wood engravings were printed from zinc plates made from the only extant proofs. PP #86. (10054)

**30. Perishable Press. Giles, Laurence T. *Goat Cottage Dream Poems. Illustrated by Warrington Colescott*. Mt. Horeb, WI: The Perishable Press, 1978. \$325**

One of 119 copies all on Maidstone, Twinrocker and Shadwell papers. Page size: 5-½ x 7-½ inches; 24pp; 18 of which printed. Bound by the printer: sewn pamphlet in blind-printed putty-colored Shadwell wrappers. Handset in Sabon and printed letterpress in black, greys and blind. PP #87. (10050)

31. **Perishable Press. Stafford, William.** *Tuft by Puff. Illustrated by Elizabeth Coberly [Benforado]. Mt. Horeb, WI: The Perishable Press, 1978.* **\$750**

Copy no. 232, one of 240 copies, all on variegated Shadwell paper. Page size: 8-½ x 5-½ inches; 28pp; 21 of which printed. Bound by Bill Anthony: blue cloth over thin boards with the author's signature blind-stamped into the front cover. Six delightful illustrations are printed on the beautiful, thick Shadwell paper (love the elephants with trunks holding flowers) which "utilized two old, well-worn terry bathrobes of author and printer/papermaker." The text is printed in Sabon-Antiqua in blue, black, brown, and green. The bibliography notes the book's "title page served as a birth announcement for the Hamady Twins, Samantha & Micah." PP #88. (10011)

32. **Perishable Press. Rodney, Janet and Nathaniel Tarn.** *The Forest in part, from a much larger work entitled Alashka. Four Collage Illustrations by John Digby. Mt. Horeb, WI: The Perishable Press, 1978.* **\$975**

One of 190 copies, all on Roma Fabriano handmade paper in alternating shades of Tiziano and Del Sarto. Page size: 9-¾ x 6-¾ inches; 24pp; 17 of which printed. Bound by the printer in tan Roma, sewn pamphlet, with same paper wrapper on which title printed in green. Handset in Sabon and printed letterpress in green, red, black, blue, brown and grey. The colophon tells us that these pieces are based on Northwest Pacific Coast cultures. The bibliography tells us that this is one of the printer's favorites "because of the wonderful surreal collage work and the harmonics of the ink & paper." The four collages by John Digby are of birds - in flight, over water, still and are extraordinary on the thick paper. PP #89. (10055)

33. **Perishable Press. Rothenberg, Jerome. B.R.M.TZ.V.H. Mt. Horeb, WI: The Perishable Press, 1979.** **\$125**

One of 225 copies, signed by the author, Jerome Rothenberg, all on Umbria paper. Page size: 8-¼ x 5 inches; 10pp; 7 of which printed. Bound by the printer: pamphlet sewn in a single four-folded sheet of Raffaello Roma, title printed off-white on the front cover. PP #90. (10024)

### ABCedary from Walter Hamady

34. **Perishable Press. Hamady, Walter.** *The Quartz Crystal History of Perry Township Since the Earliest Creation of Life. Illustrated with various tour-guide symbols, etc. by the printer. Mt. Horeb, WI: The Perishable Press, 1979.* **\$2,500**

One of 225 copies all on "DAMPENED [bold caps as in PP bibliography] Shadwell, the first time!" Page size: 3-¾ x 2-½ inches; 36pp; 28 of which printed. Bound by the printer, the three signatures hand sewn on tapes and bound in the "Hamady Glorified Paperback" binding using endpapers by Laura Evans Hamady and leaf and flower-embedded grey Shadwell covers with device [double crown within dotted v rule) printed on the front and title on the spine. The display is Initiales Typogravure and the text is 6 pt. Sabon & Symbols printed in a warm black. The bibliography tells us that "This small book originated when Laura and her pals would make paper with gusto, enthusiasm & frequency...When I see this book, I think of Laura making the sheets ... The size of the book is based on that mould size folded twice. The text as 'written in the stick' so to speak, for Laura, who at the time of completion was bored by it!" The journal "Fine Print" published a review by Monica Strauss of this small wonder in 1981 that captures not only the elegance of the text but the complex interweaving of craft, artistry, text and humor that is so prevalent in Walter Hamady's work. She notes that the text, "is so crisply printed...that reading presents no problem." Ostensibly written for children, it is for all of us, showing the wonders of the world all within the boundaries of the six-mile township in which the author / printer / artist lives. "A" is for "A preface" ... "Q" is for "Quintessence of a Paul Cezanne" ... "Z" is for "Zebras zip..." PP #91. (10039)

35. **Perishable Press. Hamady, Walter.** *Seeds & Chairs. Illustrated by Jack Beal. Mt. Horeb, WI: The Perishable Press, 1979.* **\$1,200**

One of 200 copies all on a variety of handmade papers including Roma, Eltham, Canterbury, Hayle & Tovil, with 2 copies of original prospectus. Page size: 7 x 5 inches; 50; 42 of which are printed. Bound by the printer: sewn on tapes, green paper wrapper with same green paper jacket printed with title on spine, chair on cover, and flap with text by the author / printer. Set in Spectrum designed by Jan Van Krimpen for Enschede in a "special home-mix of black". Jack Beal's illustrations are strong and earthy, reflecting the poetry that was created from 1964 and 1972. In a Monica Strauss review in "Fine Print" she notes that this new sequence of the assembled poems "is clearly intended to suggest the evolution of a life." as, of course, do Jack Beal's seeds. PP #92. (10032)

36. **Perishable Press. Blackburn, Paul.** *The Selection of Heaven. Illustrated by Walter Hamady. Mt. Horeb, WI: The Perishable Press, 1980.* **\$725**

One of 170 copies all on Hamady's own hand made Shadwell, with original announcement of book. Page size: 11-¼ x 7-¾ inches; 32pp; 24 of which are printed. Bound by the printer using "Hamady Glorified Paperback" technique, cover in drab Shadwell with matching blind-stamped jacket featuring an almost hieroglyphic design, author and title printed on spine in green; variant as bibliography calls for spine to be blind printed as well as back cover. Handset Sabon is letterpress printed in grey, green, brown and blind. Blackburn's verse, gathered for the first time to be printed here, is well served by Hamady's stunning double-page spread collage that is the title page. A skull stares out at the viewer / reader and we are introduced to Blackburn's verse. The poems are placed on the page with irregularity - it is as "shaped" as poetry gets. PP #95. (10061)

37. **Perishable Press. Olson, Toby.** *Bird Songs. Illustrated by John Digby. Mt. Horeb, WI: The Perishable Press, 1980.* **\$1,200**

One of 140 copies, all on Ragston, a machine-made paper, this copy with original prospectus. Page size: 10 x 6-½ inches; 36pp; 23 of which are printed. Bound by the printer, hand sewn on tapes on brown Canson wrapper with a folded and printed matching jacket. Handset in Sabon and printed letterpress in blue, black, brown-black and red. Illustrated with 10 Digby bird collages printed in greyed blue with the text in dark brown and titles in black. Digby's extraordinary bird collages feature an entire landscape (or landscapes) shaped to form a bird, sometimes in flight, sometimes perched, always strong and compelling. PP #96. (10036)

38. **Perishable Press. Hilberry, Conrad.** *Housemarks. Illustrated by Walter Hamady. Mt. Horeb, WI: The Perishable Press, 1980.* **\$500**

One of 200 copies, all on Canterbury paper (seconds) from Barcham Green. Page size: 5 x 4 inches; 44pp; 32 of which are printed. Bound by the printer in grey Shadwell wrappers sewn on tapes and matching grey jacket printed with author and title in darker grey on spine. The spine is printed in Jessen, designed by Rudolph Koch in 1930 for Klingspor & cast by Paul Hayden Duensing. The title page calligraphy and all the titles were done by Michael Hughey. The text is handset in Spectrum and printed letterpress in blue, black, grey, some copies pink, and greyed chocolate. The 14 poems are prefaced by 14 drawings by Walter Hamady, each drawing reflecting the title of the poem. The bibliography tells us that the symbols came to the poet while at MacDowell Colony in the form of THE BOOK OF SIGNS by Rudolph Koch. The text verbally interprets these archaic signs, while Hamady does it visually. The harmony of the book is somehow soothing and challenging. PP #97. (10056)

39. **Perishable Press. Brown, Arthur R.** *Song of the Sly Mongoose. Illustrated by Janet Morgan. Mt. Horeb, WI: The Perishable Press, 1981.* **\$250**

One of 200 copies all on Shadwell paper in shades of blue, grey, off-white

and tans, each trimmed successively shorter at the bottom so to reveal the strata of contrast at the center of each of the three signatures. Page size: 8-¼ x 5-½ inches; 36pp; 20 of which are printed. Bound by the printer, sewn in brown and blue Shadwell with matching jacket made for the edition, "using among other things, cattails from a nearby marsh. The front cover has a small drawing at the top of spine printed in a darker brown and the legend, "Paid/ +41081 / 79352" perforation stamped on front panel of wrapper and jacket. This copy a variant from that described in the bibliography. PP #98. (10043)

**40. Perishable Press. Wakoski, Diane. *Making a Sacher Torte. Illustrated by Ellen Lanyon. Mt. Horeb, WI: The Perishable Press, 1981. \$625***

One of 225 copies all on eight different colors of Shadwell paper made to compliment the text. The bibliography adds, "(For instance 'Ode to a Lebanese Crock of Olives' & 'Pamela's Green Tomato Pie' obviously needed to be green.)" This copy with a copy of the original announcement of the book on purple Shadwell. Page size: 11-¼ x 7-½ inches; 40 page surfaces, 33 of which are printed. Bound by Bill Anthony in his own paste paper over boards with hidden oasis tips to match the blind-stamped spine. PP #101. (10046)

**41. Perishable Press. Hamady, Walter. *Papermaking By Hand. A Book of Suspicions. Minor Confluence Perry Township, Wisconsin: The Perishable Press, 1982. \$2,500***

Copy no. 200 of 200 copies, together with a copy of the original Prospectus, all on a variety of contemporary hand made papers: 13 various Shadwells; Roma & Perusia from Miliani in Fabriano; Canterbury from Barcham Green in Maidstone, Kent (all three retain their watermarks); Barlow from HMP in Woodstock, Connecticut; Bananasal from Carriage House in Brookline, Massachusetts; Yale (in wove and laid surfaces) from Twinrocker in Brookston, Indiana. Bound by Bill Anthony & Associates: tan Irish linen over boards, housed in custom-made black cloth clamshell box with leather label printed in gold gilt on spine, fine. Page size: 11 x 7-½ inches; 56 pages surfaces in 7 signatures, 26 pages of text. Illustrated with 3 illustrations from Diderot and 12 linoleum cuts by Jim Lee especially for this text. There are 2 title pages - one by Walter Hamady and one penned by Hermann Zapf who also designed the typeface, Palatino, used for this text. The type was hand set and printed by Walter Hamady, 50 of the pages printed in 88 press runs, in 5 basic colors (blacks, reds, blues, browns and grays) on 19 different colors of paper. Certainly, this is a key book on papermaking, and one of the most beautiful books from Walter Hamady. PP #102. (10023)

**42. Perishable Press. Oppenheimer, Joel. *Del Quien Lo Tomo: A Suite. Illustrated by Walter Hamady. Mt. Horeb, WI: The Perishable Press, 1986. \$375***

One of 228 copies, all on 9 shades of Shadwell paper, this copy with original press announcement. Page size: 8 x 5-½ inches; 44pp; 13 of which are printed. Bound by the printer in buff colored Shadwell wrappers with matching jacket which has an ear-tattoo of the author's first name upside down and backwards across the upper spine, with a Coptic Stitch "learned with Bill Anthony." Handset in Sabon and printed letterpress in black, red, green and blue. the collage illustration by Walter Hamady is a "lady-out-of-the-map" rising die-cut from a grommetted card pocket with a red halo. PP #103. (10048)

**43. Perishable Press. Economou, George. *Philodemos. Mt. Horeb, WI: The Perishable Press, 1983. \$200***

One of 143 copies all on Roma, Perusia, Sakamoto, Kumoi and Shadwell papers. Page size: 8 x 5-¼ inches; 48pp; 15 of which are printed. Bound by Mary Laird and Katherine Kuehn in hand-sewn Coptic stitch in blue wrappers with matching jacket, spine a trifle sunned. Handset by Mary Laird in Spectrum and Open Kapitalen (Greek & Roman) for title page display and text in Spectrum printed letterpress in warm black, grey and

maroon. The ancient poet's extant works are newly translated here by contemporary poet, George Economou. PP #105. (10038)

**44. Perishable Press. Blackburn, Paul. *Omitted Journals. Mt. Horeb, WI: The Perishable Press, 1983. \$250***

One of 190 copies all on six different Shadwell papers, this copy with original announcement of book. Page size: 13 x 7-¾ inches; 32pp; 15 of which are printed. Bound by Katherine Kuehn: semi-limp binding of blind-printed brown cloth over extremely thin boards. Handset in Meridien designed by A. Frutiger for Deberny & Peignot in 1957. The text is letterpress printed in black and grey Shadwell cut short to stagger the bottom edge to the center of each of the three signatures. The bibliography notes, "this book is important because these are the Journal Pieces that were not included in the Black Sparrow edition of THE JOURNALS. These pieces were the formative beginnings, lovely love poems full of energy and Paul Blackburn." The printer also notes that the edition was printed with dampened paper except for the title page and last two pages of text as "the kerning on the lowercase f was not cast strong enough and kept breaking". PP #106. (10022)

**45. Perishable Press. Hamady, Walter. *Two Decades of Hamady & The Perishable Press Limited. Mt. Horeb, Wisconsin: The Perishable Press, 1984. \$100***

First and only printing, a bibliography of The Perishable Press, 1964-1983. Large 4to; white printed wrappers with image of Hamady on front cover above publication data for Library of Congress cataloguing, fine. (9612)

**46. Perishable Press. Oppenheimer, Joel. *Notes Toward the Definition of David. Illustrated by Pati Scobey. Mt. Horeb, WI: The Perishable Press, 1984. \$750***

One of 210 copies all on Bodleian (seconds) paper from Barcham Green, signed by the author, Joel Oppenheimer. Page size: 10 x 7 inches; 24pp; 12 of which are printed. Bound by the printer in cover Shadwell Onion-skin, the two signatures sewn, tiny red lion printed on front cover. Handset in Sabon Antiqua from Stempel and printed letterpress in black, grey and maroon. The very strong woodcut of David and Batshebe was carved by Pati Scobey into a walnut plank. The printer notes that, "This is one of my favorites because of the text working so well with the illustration, paper, and binding. The poem and story have to do with seeing through layers, the paper in its translucency helps to do that and the guard of the binding comes to signal a tempo change between the poetry and the prose. PP #107. (9999)

**Inscribed by the Printer to His Mother**

**47. Perishable Press. Wilde, John. *44 WILDE 1944. Foreword by Lincoln Kirstein. Mt. Horeb, WI: The Perishable Press, 1985. \$500***

Copy #108 of 200 copies on Mohawk Vellum Cream, all signed by the artist. This copy is also signed by the printer / publisher, Walter Hamady, on the colophon with his hand-written notation that this copy belonged to his mother, Ruth Evans Brinker. In addition, a copy of the French-fold original Prospectus is laid in. Page size: 10 x 7-¼ inches; 52pp; 47 pages of which are printed. Bound by Bonnie Stahlecker on hand-sewn thin ribbons tucked into the blank Shadwell, Shadwell tan wrappers with deckle edges printed in a deeper tan. The text is handset Sabon printed letterpress in black, grey and pastels. The 44 images are taken from a 276-page sketchbook, kept mostly during 1944, by John Wilde. The printer / publisher tells us that "to retain a better sense of the original drawings, fourteen are achieved offset in three colors & nine runs, the rest letterpress from eleven-point metal plates." This is a special copy of a beautiful and important book from The Perishable Press. PP# 108. (10028)

48. **Perishable Press. Hilberry, Conrad.** *Jacob's Dancing Tune.* Illustrated by Stephanie Newman. **Mt. Horeb, WI: The Perishable Press, 1986.** **\$150**

One of 125 copies all on handmade Sandwich and Shadwell. Page size: 8-1/4 x 5 inches; 30pp; 11 of which are printed. Bound by the printer in a mottled Shadwell with a debossed design on front cover, the drawing a floating centerfold attached by catamaran guards. Machine-then-reset Goody Modern printed in burnt umber with accented red rule and blue penned embellishment. PP #109. (9997)

### Signed by the Authors

49. **Perishable Press. Ferlinghetti, Lawrence. Kenneth Bernard, Allen Ginsberg, Toby Olson, Jerome Rothenberger, Joel Oppenheimer.** *Since man began to eat himself. Six authors, six etchings and one drawing in seven plates by Warrington Colescott.* **Mt. Horeb, WI: The Perishable Press, 1986.** **\$1,750**

One of 113 copies, each work signed by its author and the Colophon signed by Walter Hamady, illustrated by Warrington Colescott who has also signed the edition, on Sandwich paper made by Bill Anthony who has also bound the book and signed the edition. Page size: 11 x 7-3/4 inches, 58pp; 38 of which are printed. Bound by Bill Anthony: 3/4 black cloth and gray paper with the title stamped in blind on the spine. Illustrated with six etched illuminations and one composite drawing by Warrington Colescott and signed by the artist on the half title. Includes: "Home, Home, Home" by Lawrence Ferlinghetti; "Sherry Fine: Conceptualist" by Kenneth Bernard; "Birdbrain" by Allen Ginsberg; "The Woman Who Escaped from Shame" by Toby Olson; "War" by Jerome Rothenberger; and "Topic Sentence" by Joel Oppenheimer. The dictionary defines this book as a literary work in which stupidities, follies, vices abuses, etc., are held up to ridicule and contempt - delivered here by nine experts. A fully amplified description of the making of this book can be found in the July 1988 Fine Print as part of their ongoing series "Designing Literature" - the article "Printing and the DP of the U" written by the printer. PP #110. (10051)

50. **Perishable Press. Hamady, Walter.** *Eyes Touch & Change.* Illustrated with Printer's Devices. **Mt. Horeb, WI: The Perishable Press, 1986.** **\$850**

Inscribed by Walter Hamady to paper marbled, Norma Rubovits (whose papers were used in several editions from The Perishable Press) and her husband Frank, in pencil on the rear blank, ex-libris of Norma Rubovits, one of 172 copies all on various Shadwell papers. Page size: 8-1/4 x 5-1/2 inches; 28pp; 11 of which are printed. Bound by Barbara Tetenbaum, hand sewn to the guard folds of the cover which is a tan Shadwell debossed design on upper front cover. Handset in Enschede Spectrum and a variety of signs and symbols and printed letterpress in ten colors with embellishment using ponce-wheel and rubber stamps on/into the "capricious" Shadwell papers. A vintage Hamady production with a fine association! PP #111. (10047)

51. **Perishable Press. Ondaatje, Michael.** *Two Poems.* [Mt. Horeb, WI]: **The Perishable Press, 1986.** **\$200**

First Edition, one of 275 copies, broadside folded in thirds, all on Tergiverse Shadwell gray-green paper, all signed in pencil by the author, Michael Ondaatje, on the verso of the last fold. Five copies reserved for Woodland Pattern. Printed in black, blue and brown as triple-fold broadside with title on first fold, "All along the Mazinaw" on second fold, and "Birch Bark" on third fold. Page size: 22 x 9-1/4 inches folded to 5-1/2 x 9-1/4 inches. Printed letterpress in Vintage Sabon by Walter Hamady, fine. (9835)

52. **Perishable Press. Glassgold, Peter.** *HWAET!* Illustrated by Lester Dore. **Mt. Horeb, WI: The Perishable Press, 1987.** **\$950**

One of 172 copies all on Shadwell paper. Page size: 10 x 5-3/8 inches; 46pp; 27 of which are printed. Bound by Marta Gomez in Shadwell cover with exposed sewing and red flyleaves, title debossed on front cover. Handset in Gill Sans with the special Anglo Saxon characters manufactured by Paul Hayden Duensing and printed letterpress in black and red. Illustrated by Lester Dore with one line drawing and one wood engraving printed directly from the block. The text consists of poems by four post-modernist writers back-translated into the Old English of Beowulf times. The texts are printed on fold-out pages revealing the poem, the notes, the back-translation all side by side. PP #112. (10053)

53. **Perishable Press. Hamady, Walter.** *Gabberjabb 6. Neopostmodrinism or Dieser Rasen Ist Kein Hundeklo or Gabberjabb Number 6, illustrated by Walter Hamady.* **Mount Horeb, WI: The Perishable Press, 1988.** **\$3,250**

Copy #6, one of 100 copies. Page size: 7-1/6 x 9-7/16 inches; 118 page surfaces all printed, perforated, drawn, cut, die-cut, rubberstamped, collaged, torn, and bitten by the author. Printed using eighteen typefaces in eighty-eight colors on variegated Shadwell papers handmade in the barn. Bound: sewn by Marta Gomez into six signatures on six cords and forwarded by Kent Kasuboske into former Tax-Roll-Records Marbled Covers retrieved from the Wisconsin Historical Society. The bibliography notes that, "All printed, perforated, drawn, cut, die-cut, rubber-stamped, collaged, taped, debossed, grommited, ponce-wheeled, signed, notarized, numbered, notched, torn, and bitten by the author."

The Gabberjabb is particularly fine examples of the art of Walter Hamady - and they are the most elusive of his books. GABBERJABB 6 is long out of print. The author / artist has created a book that refers back to his first, THE DISILLUSIONED SOLIPSIST - as well as the previous five GABBERJABBs. The reader is obliged to read and re-read letters jammed together, set on different angles, interspersed with images (or are they?) as Hamady plays with texts, bookmaking and the book form itself. PP #113. (10093)

54. **Perishable Press. McGarrell, Ann.** *Flora: Poems: Being A Recollection of four Friends' Excursion from Umbria through various French and Italian Places with digressive Reflections upon Matters of Gourmandise, Botany, beloved Works of Art & Amorous Play; and dedicated to the sacred memory of K.O. and Fang. Drawings by Jack Beal.* **Mt. Horeb, WI: The Perishable Press, 1990.** **\$1,750**

One of 125 copies all signed by the author and artist on the half-title, on several papers: Shadwell; "18th century" Twinrocker; Japanese Tan, Sakamoto; Kumoi; and Kurotani. Page size: 10-1/16 x 12-3/4 inches (26.3cm x 33.3cm). Bound by Kent Kasuboske (who also formed the Shadwell paper): concertina style paperweight 4mm aircraft plywood boards with transparent vellum spine and exposed cords, housed in dark green clamshell box with blind-embossed floral image on front. Hamady's colophon starts, "Life is what happens when you have other plans" and goes on to say that this is the 114th book of the press. In a review of this book for Bookways (July 1992), Kay Amert does the book justice by calling attention to Hamady's masterful page design. The poems are surrounded by, enfolded in, or reflected through the outlines of flowers; there is a spaciousness that is never dull but compels the reader/viewer to continue turning pages. Hamady, who believes the book is a multiple and sequential picture plane, makes believers of readers with this book. There isn't much color, but the texture and earth tones of the paper and the inks combine so beautifully to give one a feel of the earth's richness that any more would be redundant. A masterful creation, redolent of the pleasures of life. PP #114. (9084)

55. **Perishable Press. Hamady, Walter.** *Of Boulders and Bolides.* Illustrated by Micah Hamady. Gregg Shorthand by Anna Krohn

**Hamady. Mt. Horeb, WI: The Perishable Press, 1991. \$975**

One of 125 copies, this copy signed and dated by the author / printer on the rear flap on a hip tag affixed to the flap, the edition all on various Shadwells. Page size: 8 x 5-½ inches; 40; 31 of which are printed. Bound by the printer in grey-blue Shadwell with decorated heart printed in white on front cover with two red position marks. Handset in Palatino roman and printed letterpress in four different colors. In addition, the book has three maze-drawings (by the author's son) in the shape of a heart and the profile of the author and his wife, to whom these poems are address. The bibliography notes, "There are numerous fleuronic adventures throughout, accomplished in forty-five press runs." The shorthand is by the author's wife. Further assistance in the productions of this book was furnished by Kent Kasuboske. PP #115. (10000)

**56. Perishable Press. Olson, Toby. *The Pool*. Mt. Horeb, WI: The Perishable Press, 1991. \$850**

One of 107 copies, signed by the author and individually collaged on the front cover by the printer / publisher / artist on hand-made Shadwell papers and printed with hand set / reset Gill Sans type in green, black, red, brown, blue changing to burnt sienna. Each of the 107 original cover collages is unique, an original piece of art by Walter Hamady. There are fourteen hand applications of notches, pencil, ponce-wheel etc. Bound: the three signatures are sewn to a folded guard which backfolds over a hollow spine supporting a horizontal bi-paper cover. Illustrated with one embellished lithograph and two collage drawings by Lane Hall. This is a chapter from the author's novel DORIT IN LESBOS. PP# 116. (9082)

**57. Perishable Press. Hamady, Walter. 1985, *The Twelve Months. Twelve Paintings by John Wilde*. Mt. Horeb, WI: The Perishable Press, 1992. \$2,000**

One of 130 copies on a variety of papers. Page size: 11-¼ x 8 inches; 104pp; 94 of which are printed or "activated." Binding designed by Gary Frost in a unique "Squareless-Sewn Boards" format and accomplished at BookLab, Austin TX. Printed on a six-color Heidelberg Press, the author / printer notes in the bibliography that "It may be the first time a private press has used a six-color Heidelberg for an edition of 130 copies." Numerous sans-serif typefaces were used, set by Lester Dore who did the keylining "in close order with Bob Deering who then acted as interface with the cheerful and highly skilled crew at Litho Productions." Mr. Hamady says of this title, "The text, though quite Neo-Dada to a normal reader, set off the 'untamed imagination' of the painter, John Wilde." He notes the book is "an aleatory extension of Book Number 113... Gabberjabb Number 6... streamofconsciousness narrative based on the random rubberstamping across the top of the January pages in the 1985 Journal kept by the 'eccentric author' Walter Hamady." The late, noted American artist, John Wilde collaborated with his University of Wisconsin colleague, Walter Hamady, on a number of books for The Perishable Press. Hamady's art, seen in conjunction with Wilde's, represents a significant part of 20th century American aesthetics. Certainly both were influenced by the European movements of Dadaism and Surrealism, but one has only to look at this book to see the American re-invention of these movements. PP #117. (10021)

**58. [Perishable Press] Olson, Toby. *Reading*. [Madison, WI]: Friends of Typography, 1992. \$375**

Signed Limited Edition, one of 150 copies, 97 of which were designated for sale as a benefit project, all on Nideggen, Frankfurt cream, and Tobi papers, each signed by the author, Toby Olson, on last page. Page size: 7 x 5 inches; 19pp. Bound: concertina style in original gray wrappers of hand-made paper from the 1313 mill with original three-panel collage of stamp fragments in glassine envelope fragments that have been perforated and otherwise manipulated, fragments of maps, blind stamps, inlays of various papers and gray rules, notched cutout with underlay of colored map fragment visible beneath the translucent ivory paper, fine. Designed and printed letterpress under the direction of Walter Hamady with nine of his students over two semesters +. Hamady tells the reader / viewer in his

Introduction that READING "is a celebration of reading and transpositions there caused...the recurring discussions (about making this book) seemed to conclude deja vu that the text itself should answer and guide all questions in the quest for appropriateness."

The poet, novelist and essayist Toby Olson (1937-) has published over twenty-two books of poetry as well as works of fiction including the PEN/Faulkner Award-winning SEAVIEW (1982). His work is defies easy categories, yet it is accessible making it a perfect fit with Walter Hamady. Olson's essay on reading - where it will take you - provides the perfect vehicle for a text-driven Hamady book. (9834)

**59. Perishable Press. Major, Clarence. *Parking Lots*. Illustrated by Laura Dronzek. Mt. Horeb, WI: The Perishable Press, 1992. \$850**

One of 130 copies all on various Shadwell and Japanese papers, this a unique copy with the printer's note added to the title page in red Prismacolor pencil, "set and editioned 16 VII 92 / dig??? & airhammer? / humid & overcast" and again on last page, "Editioned 12 VII, rain." Page size: 9-¼ x 5-½ inches; 28pp; 21 of which are printed. Bound by the printer: combination accordion double pamphlet style with actual USGS quadrangles over .4mm aircraft plywood boards, blue Shadwell spine, "manufactured" parking ticket (bearing the number 118 for this copy in the run of 130). Handset in Sabon Antiqua and printed letterpress in several colors. The bibliography notes, "The text is a single narrative poem and that begins in Philadelphia and travels to San Diego. It is insightfully American." The "whirling" figures that are Laura Dronzek's line drawings are particularly effective. PP #118. (10052)

**60. Perishable Press. Williams, Jonathan. *No-No Nse-Nse*. Illustrated by Henrik Drescher. Mt. Horeb, WI: The Perishable Press, 1993. \$500**

Out-of-series "Trial Copy" so noted in pencil on colophon page by Walter Hamady, from an issue of 150 copies all on Sekishu paper, this copy with the original Prospectus, also on Sekishu paper. Page size: 6-¼ x 5 inches; 48pp; 33 of which are printed. Bound by the printer in tan Shadwell wrappers and endsheets using Coptic stitch. Handset in Spectrum and printed letterpress. The bibliography describes this book as, "Reasonably naughty / irreverent Limericks, Meta-fours and Clerihews taking aim at writers, artists and musicians with saucy cheek. Seventeen illustrations by Henrik Drescher are appropriate extensions of the fairly outrageous text." PP #119. (10033)

**61. Perishable Press. Oppenheimer, Joel. *New Hampshire Journal*. Afterword by Theresa Maier. Mt. Horeb, WI: The Perishable Press, 1994. \$650**

One of 125 copies, all on Sakamoto and Kurotano paper, this copy with the original Prospectus laid in. Page size: 9 x 5-½ inches, 56pp; 42 of which are printed. Bound by Larry Yerkes: hand-sewn to alum-tawed pigskint hongs laced into heavy flax paper made at University of Iowa Oakdale Lab; uncut and untrimmed, the four signatures folded, leaving the head uncut so the reader will have to 'open the bolt' to gain full access. Handset in Palatino with woodcut illustrations by Margaret Sunday printed letterpress in gray. The last 22 poems, according to Hamady, "celebrate life collective to us all, ranging from earthquakes to bird feeding." PP #120. (10009)

**62. Perishable Press. Lindbergh, Reeve. *John's Apples. Thirteen Paintings by John Wilde. Twelve Poems by Reeve Lindbergh*. [Mt. Horeb, WI: The Perishable Press, 1995]. \$1,500**

One of 125 numbered copies, on 10 different papers, this one of the printer's own copies with his penciled and red grease pencil notations, (Text block not plumb this copy) / 125 / sewn on Hickok... / checked over for sewing / flaws & except spine glue / 105-125 fin.../6 Feb 1985 10 below & sunny." Page size: 9-7/8 x 6-¾ inches, 102pp; 78 of which printed. Bound by the printer: drab paper over boards with rondel cut-out

on upper panel showing color image of two Golden Delicious apples (one bitten on), linen spine, new. Printed on a Heidelberg CPC and an old Vandercook, the 14pt Stempel Syntax was set by hand. Perishable Press's announcement of this book tells us that this is "Ostensibly, a children's book concerning apples via the paintings and poems. More apparently there is a[n]...agenda concerning 'admission of structure' which is an attempt to show how books grow from idea to artifact. Right off, the unfinished-looking front cover is Not glued down and two of the seven signatures are left uncut and untrimmed, replete with colorbars, etc.!" "An absolute pedagogical necessity for the children of all well-to-do graphic designers." The poems are charming, the images beautiful, but the book's structure is the real star, with pages reproduced in parts and/or in reverse in the back on various papers, some pages French fold, etc. My favorite page: blank except for the words "Eventually we have to choose." A lovely and intriguing book. PP #121. (5769)

**63. Perishable Press. Hamady, Walter & Friends. *Travelling Gabberjabb No. 7*. Mt. Horeb, WI: The Perishable Press, 1991-1996. \$3,250**

One of 125 copies on various papers (hand, mould and machine-made) numbered at least 19 times and signed at least 10, employing an "unthinkable number" of typefaces, ink colors, and press runs. With "Front Matter": "1. Just about all books start out from an idea. 2. Everything in the world is waiting to become a book. 3. Before ideas can be read they need to become words...". Page size: 10-1/4 x 7-1/4 inches (164cm x 184cm), 154 pages. Bound by the printer/publisher: old paper maps over boards (no two alike), variegated cloth spine, new. Pages are printed, collaged, rubber stamped, drilled, notched, pigment patterned, (ticket) punched, grommets, scribed, ear tattooed, drawn, camouflaged or time clocked. The critic, Mary Lydon tells us that this No. 7 GABBERJABB also involves, "...iconoclasm/craft, art/daily life and sophistication grounded in physiology and earthiness...a reflective vehicle in its ability to break and intersect narrative lines, play with syntax, integrate found materials, convey enigma, paradox and information all at once." Walter Hamady, noted artist, printer and publisher, has been making books since 1964; the current list totals over 128. In a 1991 article for "Visible Language" by Mary Lydon, "The Book as the Trojan Horse of Art Walter Hamady, The Perishable Press Limited", the author elucidates Hamady's theory that "literacy blinds us...to the 'bookform' itself..." In order to become a purveyor of information "the picture plane" disappears from view in favor of its sole "content." Hamady is quoted, "[T]he book is perhaps the most personal form an artist can deal with. It encompasses a multiple and sequential picture plane, it is tactile, and to be understood it must be handled by the viewer, who then becomes a participant...The book as a structure is the Trojan horse of art - it is not feared by average people." The Gabberjabb's are particularly fine examples of Hamady's theory. The reader is obliged to read and re-read letters jammed together, set on different angles, interspersed with images (or are they?) as Hamady plays with texts, bookmaking and the book form itself. Now sold out, this GABBERJABB is from one of this country's most important artists — at the top of his game. PP #122. (9083)

**64. Perishable Press. Byrd, Bobby. *Art in America. Illustrated by David McLimans*. Mt. Horeb, WI: The Perishable Press, 1997-1998. \$950**

First Edition thus, one of 117 copies all on hand trimmed Hahnemuhle Biblio and Gutenberg paper, each signed by the author. Page size: 10-1/4 x 7 inches. Bound by the printer: tan wrappers, tan Shadwell paper "made out in the barn". Handset and printed in Gill Sans and Syntax type by Walter Hamady. A note tells the reader that the poem, "Art in America" first appeared in a different version, as a chapbook by Dennis Barone of Tamarisk Press. We've not seen that edition; but this one will do nicely. It's handsome and great to hold and read; the dual papers add texture to the life of ART IN AMERICA. PP #123. (10017)

**65. Perishable Press. Wilde, John. *WHMSHW (What His Mother's Son Hath Wrought)*. Mt. Horeb, WI: The Perishable Press, 1988-9. \$500**

One of 50 case-bound copies from an edition of 1000, (although printed colophon calls for 150 case-bound copies) all on Karma Natural and Warren Lustro papers.. Page size: 10 x 7-1/4 inches; 64pp; 52 of which are printed. Bound by Kent Kasuboske in tan linen for spine and foreedge with illustrated boards, Smythe-sewn. Printed offset in a mix of electronic and foundry Palatino. Produced at the same time as GABBERJABB NUMBER 6, this title contains reproductions of twenty-four paintings by John Wilde juxtaposed with a number of various dusultory writings. Wilde's haunting art is shown to great advantage. He was a master of color and that fact jumps from the pages of this book. PP #124. (10029)

**66. Perishable Press. Wiley, Richard. *Whitman Sampler. One Chapter from Commodore Perry's Minstrel Show. Woodcut illustrations by Jim Lee*. Mt. Horeb, WI: The Perishable Press, 1999. \$1,250**

One of 121 copies, all on various Japanese papers, this signed and numbered in pencil by the printer / publisher with the notation, "Spine piece awkwardly cut." and signed in pencil by the author, Richard Wiley. Page size: 9-3/4 x 6-7/8 x 1/4 inches; 32pp; 21 of which printed. Bound by the printer in "an adaptation of Gary Frost's sewn boards structure in a variety of Japanese papers over boards (including ream wrappers, reversed Serizawa calendar pages) over boards, some bearing metaphorical labels, spine tan cloth. Set in Monotype Gill Sans reset for effacement with some Gil Shadow, titling for display, printed letterpress. Illustrated with four five-color woodcuts in the spirit of Japanese prints of the same time period (Perry) by Jim Lee. PP #125. (10010)

**67. Perishable Press. Bernard, Kenneth. *Nullity. Illustrated by Walter Hamady*. Mount Horeb, WI: The Perishable Press, 2000. \$800**

First Edition, one of 100 copies on various papers, signed by the artist / printer / publisher, Walter Hamady on the penultimate page. Page size: 10- 3/4 x 7-1/4 inches. Bound: marbled paper over limp boards, green linen spine. Hand set in X Speidotype Bold No. 517J and printed on a Vandercook press by Walter Hamady. There is a real typewriter key shaft attached in the binding of the book (the letter "V") that almost appears as a bookmark. Bernard's text on the untimely discarding of typewriters - or is it people our society prematurely abandons - admirably published. Selected as one of "Fifty Books of the Year" 2000 AIGA (American Institute of Graphic Art, New York City). PP #126. (9085)

**68. Perishable Press. Hamady, Walter. *A Hamady Wilde Sampler/Salutations 1995*. Mt. Horeb, WI: The Perishable Press, 2001. \$1,500**

One of 95 signed, numbered copies, printed with hand set/reset Gill Sans type on various hand/mould made papers with a variety of hand-mixed colors. Page size: 11 x 7-7/16 inches; 124 page surfaces, 103 printed, plus tip-ins. Bound by Walter Hamady: hand-sewn in an "almost-not" binding fitted with a heavy wrapper printed with a much enlarged wiggly postal cancellation mark. Here is the long awaited ninth (9th) collaboration intermediated via a Neo-Dadaist and a Magic Realist. It appears to be a desultory chronicle with marginalia and excerpts lifted from a correspondence begun back in 1971. As a bibliographic document, it itemizes 1,159 letters to bring the reader through A.D. 2000, with heavier focus on the year 1995 for the amorphous reason of sequelization. The papers were varied to give strong page character. Includes affixations, scribbings, embossments and rubber stampings. Gill Sans is the typeface set in a variety of compositional theories with self-conscious comment by the typographer, designer and archivist. There are quite a few colors mixed ad hoc for the manual one-owner Vandercook proof press. Also there are quite a few hand-mades and mould-mades to give each page strong character. In addition, there are tip-ins, affixations, embossments and scribbings seem

ingly caused by the untreated drinking water here in the country. The edition is 95 for obvious reasons, signed and numbered in an almost not binding. Ten gatherings hand-sewn on the big W.O. Hickok ledger frame and fitted with a folded wrapper printed with an enlarged, wiggly postal cancellation mark. Selected as one of "Fifty Books of the Year" 1996 AIGA (American Institute of Graphic Art, New York City). PP #127. (9086)

**69. Perishable Press. Olson, Toby. *Depression Dog. Illustrated by Jim Lee, Henrik Drescher, Peter Sis, David McLimans. Mount Horeb, WI: The Perishable Press, 2003. \$1,100***

One of 107 copies, all on five different mould made papers. Page size: 10-½ x 7-¼ inches, 44pp. Bound by Walter Hamady and Scott Kellar: tan cloth with darker tan printed design. This is the 128th volume from The Perishable Press and the 11th collaboration of the author and printer. Taken from an as yet unpublished novel by Toby Olson, this text will appear as Chapters Four and Ten. The story's narrator is the "depression dog" of the title and the images certainly have elements of the narrator as well as the bleak American rural landscape of the Great Depression. The printer tells us that "the author's 'segmented looping' shown in his book, *READING*, became the aegis-engine and raison d'être of this one." The ten images were hand-printed from unmounted eleven-point dies. The printer used five typefaces hand-set in five sizes and imprinted on/into five differing mouldmade papers, four German, one French, in several colors. A haunting book, beautifully made, and a joy to read and savor. Selected as one of "Fifty Books of the Year" 2003 AIGA (American Institute of Graphic Art, New York City). PP #128. (9955)

**70. Perishable Press. Auster, Paul. *Reflections on a Cardboard Box. Illustrations by Henrik Drescher. [Mt. Horeb, WI: The Perishable Press, Ltd., 2004]. \$725***

One of 100 copies, 50 of which are for sale, all on hand-made Twinrocker and St. Armand papers, designed and printed by Walter Hamady and signed by the author, Paul Auster. The text is in Gill Sans Bold from Michael Bixler's Monotype machine and hand-set by Hamady to "manage minutiae." The images were printed from polymer plates from Boxcar Press. Page size: 10 x 7 inches; 28pp. Bound: Sugikawa paper over boards and brown silk printed in black on spine, hand sewn, with round label printed letterpress on front cover reading, "Auster-Drescher Container Corp Hay Hollow, Wisconsin / Box Certificate... etc. darker brown endpapers. The text is Paul Auster's essay on poverty in the United States, focusing on those in New York. He writes, "A man does not live in a cardboard box because he wants to... You live in a cardboard box because you can't afford to live anywhere else." Drescher's images are in blue, red, black and brown on the "cardboard" colored paper and are interspersed with the text and one another making disturbing but fascinating reading / viewing. Selected as one of "Fifty Books of the Year" 2004 AIGA (American Institute of Graphic Art, New York City). PP #129. (9553)

**71. Perishable Press. Hamady, Walter. *Jxtamorphing Space. Works by Walter Samuel Haatoum Hamady Being a Series of Autodidactic Tutorials Arranging Certain Things in a Certain Space with a Certain Aesthetic End in Mind as in a Timeline of Sorts Incorporating Books, Collage and Assemblage on Display at the James Watrous Gallery of the Wisconsin Academy 7 October Through November 20 2005. Madison, WI: Wisconsin Academy of Sciences, Arts and Letters, 2005. \$125***

Special Issue of Exhibition catalogue containing bibliography of The Perishable Press, one of 150 copies signed, enhanced, and altered by the author / subject / printer, Walter Hamady. Taking up where *TWO DECADES OF HAMADY & THE PERISHABLE PRESS LIMITED* left off (book #106 1983), this starts with book #107, 1984. Page size: 10-¼ x 7 inches; 18pp; one of which is a triple gatefold. Bound: original wrappers printed in color, both front and back wrappers are gatefolds with

the bibliography of The Perishable Press on the interior pages of each of the gatefolds. The entire catalogue was printed in color by Park Printing House and designed by Patrick JB Flynn and Walter Hamady. The essay on Walter Hamady's work is by Roy Behrens, Professor of Art at the University of Northern Iowa, where he teaches graphic design, illustration and design history. There is a "Colophonic Afterword" by Walter Hamady and "A Note from the Curator" by Martha Glowacki. The works of The Perishable Press are included in this exhibition, but perhaps more intriguingly, collages and sculptures in the form of "boxes." (9638)

**72. [Perishable Press. Hamady, Walter]. *Wisconsin Academy Review containing "A Walter Hamady Primer: One of America's Greatest Bookmakers Holds Retrospective in James Watrous Gallery" by Robert Cozzolino. Madison, WI: Wisconsin Academy of Sciences, Arts and Letters, Vol. 51, No. 4 Fall 2005. \$35***

Journal in paper wrappers; 64pp; 8-½ x 11 inches. Pages 27-36 contain article on Walter Hamady and the current exhibition at the Wisconsin Academy's James Watrous Gallery of works by Hamady including books from his Perishable Press, sculpture and collage. Robert Cozzolino is assistant curator at The Pennsylvania Academy of the Fine Arts. Illustrated with numerous illustrations printed in color. (9623)

**73. Perishable Press. Hamady, Walter. *Hunkering, the Last Gabberjabb Number Eight and IX/XVIths or Aleatory Annexations... Mt. Horeb, WI: The Perishable Press, 2006. \$3,250***

One of 108 copies on various papers (hand, mould, machine-made and even crush or mull) numbered (nine times) and signed by the author / publisher / designer / printer, Walter Hamady as well as "augmenters" eight times. Page size: 10-½ x 7 inches; 160pp. Bound: brown cloth over boards with rondel / cameo in dark blue in middle of binding with silhouette of Hamady within triple-ruled frame containing author's name and The Perishable Press Ltd., marbled endpapers, new. An extraordinary book, the sub-title "Aleatory Annexations" more than a clue to its nature (aleatory as pertaining to the chance writing of the surrealists) The front "blank" is a base map (different in each copy) from the U.S. Geological Survey Sheets with a poem by Ruth Evans (Hamady's grandmother) printed on the verso with blind stamp copyright notice centered at bottom of page; title (eight titles listed as follows) on p. [iv] reading "HUNKERING" in red followed by "Largely by Walter Samuel Haatoum Hamady / augmented by Henrik Drescher. Patrick Flynn. David McLimans. Peter Sis and William Stafford. The Last Gabberjabb number eight and IX/XVIths or Aleatory Annexations or Odd Bondings or Fortuitous Encounters with Incompatible Realities or Love, Anguish, Wonder: an Engagement or a Partial Timeline of Sorts or Bait and Switch or Finally, A Pedagogical Remembrance." The drawing on title page number one is a pointillist ink drawing by Peter Sis. Another title page (double page spread) featuring a print in teal blue above a figure/ground drawing printed in brown on the verso with the text printed in brown on tan paper on the recto above the other half of the image printed in teal on celadon paper, image by David McLimans. (Actually, the image is repeated on pp. x-xi in the reverse coloring juxtaposition.) The header reads, "Hunkering The Last Gabbrejabb No 8 9/16 / Being the Fade-out Volume of an (Unforeseen) Series." Below a red rule at the bottom of the page is text reading, "Begun in 19-Seventy - 3 by WSHH & (TH) PRSHBLPRSS LMTD As An Expendation of Energy for the Sake of Expending (It) Copyright on 436 by PS.3558A42." There are words picked from the poem, "The Asshole & the Earthworm," in this drawing which was to illustrate the entire poem (but ran out of room) and is noted as partial homage to Charles Darwin owing "to his book concerning earthworms which, it is said, has never been superseded." P. 13 is labeled, "Things in the Front Matter of Books According to the 288" and includes, printed in 8pt. along the fore-edge, below a curved red scribed rule: "usually the reader is not shown any of the arcane/inside aspects of the bookmaker's craft for self-effacemental reasons. This is an exception to point out the

subduing of fore-edge swell.” There are two curved rules top and bottom of “Major Rivers of the World” center spread, as well as a red scribed line. There is a third title page in shorthand by Anna Hamady calligraphed by Linda Hancock and it faces the eight titles calli/drawn by Henrik Drescher who also did the copyright symbol printed under the shorthand. And this is only the first signature!

There were numerous press-runs - at least 284 - to make this book, as well as applications of the following procedures: collage (six times), perforation, rubberstamping (18 times), drilling, notching, ticket punching, numbering (nine times), signing, grommeting, scribing (40 times), ear-tattooing, ponce-wheeling, time-clocking 12 times), dog-earing, embossing, shorthand, corner-rounding. There are elliptical trims and three stubs.

The reader / viewer will understand something new each time this book is opened. It is astonishing. There is a paragraph about text and printing and letters and space that is dazzlingly simple and simply dazzling. The last image consists of the same two three-page fold out panorama collages (6 pages total) by Hamady that appeared in JUXTAMORPHING SPACE, exhibition catalogue and bibliography. The last signature includes all the footnotes from all the previous Gabberjabbs and these footnotes are hand-set in six point - Clarendon for five of the six pages and the sixth in Sabon. Four pages were printed from Polymer plates with scale changes and the two pages in the center spread were printed directly from the hand-set type. The book is a very wonderful cap to a legendary series. (9822)

## Collection of The Perishable Press Ephemera Belonging to Printer’s Mother

**74. Perishable Press. Hamady, Walter. Collection of Ephemera, Broad-sides, Announcements, Checklists and Pronouncements of the Perishable Press, Ltd. belonging to the Author / Artist’s Mother. Mount Horeb, WI: The Perishable Press, 1964-1988. 122 Items. \$35,000**

From the collection of the Author / Printer / Artist’s Mother, Ruth Evans Brinker with a hand-written letter dated 11 December 1970 from Walter Hamady transmitting a tan linen portfolio with The Perishable Press logo printed by Hamady in black and red on the front panel. The portfolio, containing 67 items of printed material from his Perishable Press, was a Christmas present. Also included in Dr. Brinker’s set of printed material from The Perishable Press are Printed Advertisements for Specific Titles totaling 38 items, plus 17 Literary Broad-sides, for a total of 122 pieces. All are in fine condition and housed in custom-made black cloth clamshell box (24 x 17 x 3 inches) with a gold-stamped black morocco label on spine. The 122 items included are detailed by Walter Hamady as follows:

*Ephemera, Broad-sides, Announcements, Checklists and Pronouncements of the Prshbl Prss Lmted (Mom’s Set)*

- 1) An “Un” card pasted up by WSHH as an art student at Pratt Institute, editioned commercially, 1959-60, 8-1/2 x 3-1/2 folded, 8-1/2 x 6-7/8 unfolded
- 2) Broadside, “Why Don’t You Work Smarter...” Walter Hamady c. 1964-65, 11 x 8-1/2, type set & lock up by WSHH, printed in a commercial shop in Detroit
- 3) From a letter dated October thirty-first from Susan Hamady, 1966, 9-1/4 x 8-1/8 “A few copies” on Shadwell (one of two known)
- 4) Small poster, One Man Exhibition of Collage/Drawings by Walter Hamady (Lebanese Girl Scout Merit Badge Designs) Madison Art Center, 1968, 12-1/2 x 9-3/8, Illustration by WSHH, Crown & Septre paper
- 5) Booklet “Th Prshbl Prss Lmted Books” 1968, 8-1/2 x 6, Medway sewn into Silkscreened Fabriano, 8 pages
- 6) Bulletin 7, A Checklist 1970, 15-3/8 x 11, 100 copies/Shadwell
- 7) Broadside, Poster for exhibition of books, Broad-sides & Ephemera, Madison Art Center, October 1971, 15 x 11, Shadwell
- 8) Announcement, “Because Most of Our Publications Are...” 1978, 8 x 4-1/2
- 9) Announcement “Coming Events” 1971, 10-7/8 x 5-3/4, Illustration by John Wilde, Shadwell
- 10) 1971, Announcement 1971, 8-1/2 x 5-1/8, Shadwell
- 11) Broadside Checklist 1972, 18-1/2 x 12, Shadwell
- 12) Broadside Checklist 1973, 19-7/8 x 13, edition size unknown on Basingwerk

- 13) Announcement “19 Saint Patrick’s Day 73”, 1973, 19 x 6 Japanese handmade
- 14) Announcement “List of Stuff Getting Offered as Schmaltzy Gift Possibilities” 1973, 11-3/4 x 8-1/2, Japanese handmade.
- 15) Announcement, 19 June 1974, 15 x 6-1/2, 2-sided, illustrated with two engraved blocks by Reynolds Stone
- 16) Announcement, Soliciting Rags for Papermaking, c. 1973-74, 13-7/8 x 8, proof on tracing paper, 6 copies known.
- 17) Announcement, Birth of Laura Evans Hamady Printer’s Devil 1975, 10-1/2 x 7-1/4, Illustrated by Jack Beal
- 18) Announcement “Abracadabra” birthday surprise in shape of pyramid by Walter Hamady 1976, 11-3/4 x 8-3/8, 2 states, handmade Japanese paper from Aiko’s
- 19) Announcement “Abracadabra” modified to fit specimen book published by W. Thomas Taylor 1976, printed along with “Seventy Seven & Thirteen,” “Elegant,” small calling card and “Wowa’s First Book,” then cut apart. The original sheet of Frankfurt Cream was 19-1/2 x 14-1/2  
Specimen page, 13-5/8 x 9-1/2  
Seventy Seven & Thirteen, 13-5/8 x 4-7/8  
Elegant, 4-3/4 x 5-3/4  
Calling card, 1-5/8 x 2-1/4  
Wowa’s First Book, 2 x 1-9/16 Bound in French marbled paper, catalog #78 (copy enclosed) including letter of transmittal to printer’s mother, 5 March 1977
- 20) Keepsake, 20 March 1976, to honor Harry and Diana Petrakis 1976, 8-1/2 x 7-1/2, 3 colors on Frankfurt Cream
- 21) Announcement “Stick that Fatt Finger in Your Ugly Nostril...” 1977, 9-1/4 x 6, J.B. Green handmade
- 22) Large gang-printed Announcement for the “Story of Jane & Joan” by John Wilde, 1977, 17-1/2 x 13-3/4 on large J.B. Green handmade with special abrash (abnormalities a.k.a. cool character) admired by the printer WSHH. Announcements “1964-1977 and “Extrinsic Offerings” flank the Jane & Joan.
- 23) “Prognostifications” folded broadside, c. 1978, 18-3/8 x 6
- 24) Announcement “Unidentical Twins Are Born” Birth announcement for Samantha & Micah Hamady, 1978, 17-1/2 x 9-1/2, unfolded
- 25) IBID, uncut, two-on sheet, 1978, 17-1/2 x 14-1/2
- 26) Folded Broadside “That’s Just What I Had in Mind!” 1980, 17-7/8 x 6-5/8, Precursor to the Quotables Series done as fundraiser for Children’s Community School, Mt Horeb WI
- 27) Folded Announcement “Our Usual Terms...” 1980, 10 x 5-3/8, J. B. Green handmade
- 28) Announcement “Eleanor Moty, Romnes Fellow 1980” 11-1/2 x 8-1/2, one of three known copies/Shadwell
- 29) Thank You to Paul Duensing 1980, 10-1/2 x 7-1/4 (for teaching WSHH to cast type) hand-set in 24 pt Ashley Crawford cast by WSHH in the barn. This connects to “Sequoyah Syllabary” project printed on laid letterhead paper, 2 versions, one w/false teeth also cast in the barn
- 30) 19 Valentine 87, Happy Birthday Frank Rubovits 1987, 10-7/8 x 6, a printer’s fleuron fantasy hand-set by WSHH combining border material, astrological signs, dingbats, etc. Edition HC/on sandwich wove handmade from J. B. Green
- 31) Printed Page to honor the 70th birthday of Hermann Zapf 1987, 11-3/4 x 7-3/4, Palatino on Shadwell. A leaf contributed to Homage à Hermann Zapf, 8 November 1988, edition 50. 35 printers contributed.
- 32) Wedding Announcement, Walter & Anna Hamady 1989, 10-1/2 x 7, HC/ Japanese handmade from Aiko’s, two versions
- 33) Remembering Esther Runser, 13 June 1914-1 June 1990, 8 x 5-3/8, 45 copies numbered & signed by the printer.
- 34) “10 20 30” folded celebration of thirty years of the Prshbl Press 1994, 11 x 7-1/4 open, 3-1/4 x 7-1/4 folded. Two inserts: 1 on Shadwell, 1 a Rolodex card
- 35) “Walter Samuel Haatoum Hamady 13th September 1940-27 May 1996” folded retirement announcement 10-3/8 x 7-1/4, HC/Japanese handmade from Aiko’s
- 36) “A Card of Umbrage” 2003, 3-1/2 x 5-1/2, U.S.P.O. postcard to protest unauthorized Grolier Club Exhibition
- 37) “Perish That Thought” folded announcement to celebrate the 40th year of the Prshbl Press 2004, 10-7/8 x 6-7/8, 3-3/4 x 6-7/8
- 38) Four Calling Cards a) Walter S. Hamady Creative Photography c. 1962 b) “Calling Card” 1977 on Shadwell  
c) Walter Samuel Haatoum Hamady Proprietor using mathematical symbols on Shadwell c. (?)  
d) Current card designed by Planet Propaganda c. 2003
- 39) Announcement “What’s It Going To Take To Remove Our Name From Your Mailing List?” c. 2004, 10-1/2 x 5-7/8
- 40) “Please Please Please Don’t Smoke...” No date, 4 x 5-1/2, one on Frankfurt

*Cream, one on Japanese handmade from Aiko's*  
 41) "Report) The Perishable Press Limited" No date, 3-1/2 x 5-1/2, U.S.P.O. card  
 42) Printed invoices for the following books:  
 a) *The Forest, Rodney/Tarn, Illustration by John Digby, 1978*  
 b) *The Selection of Heaven by Paul Blackburn, 1980*  
 c) *Bait as in Baiethoven 1983, Illustration by Stephanie Newman*  
 d) *Two Poems by Michael Ondaatje; Eyes Touch & Change by Walter Hamady, 1987. All are on executive letterhead 10-1/2 x 7-1/4*  
 43) 6 Historical Letterheads  
 44) (Advert eye sment) proof for ad in *Fine Print Magazine, 1988, Vol 14 No. 3*  
 TOTAL: 67 items plus letter of transmittal of portfolio 11 December 70;  
 3 unbound folios from books; 2 sheets Shadwell formed on J.B. Green sample watermark mould

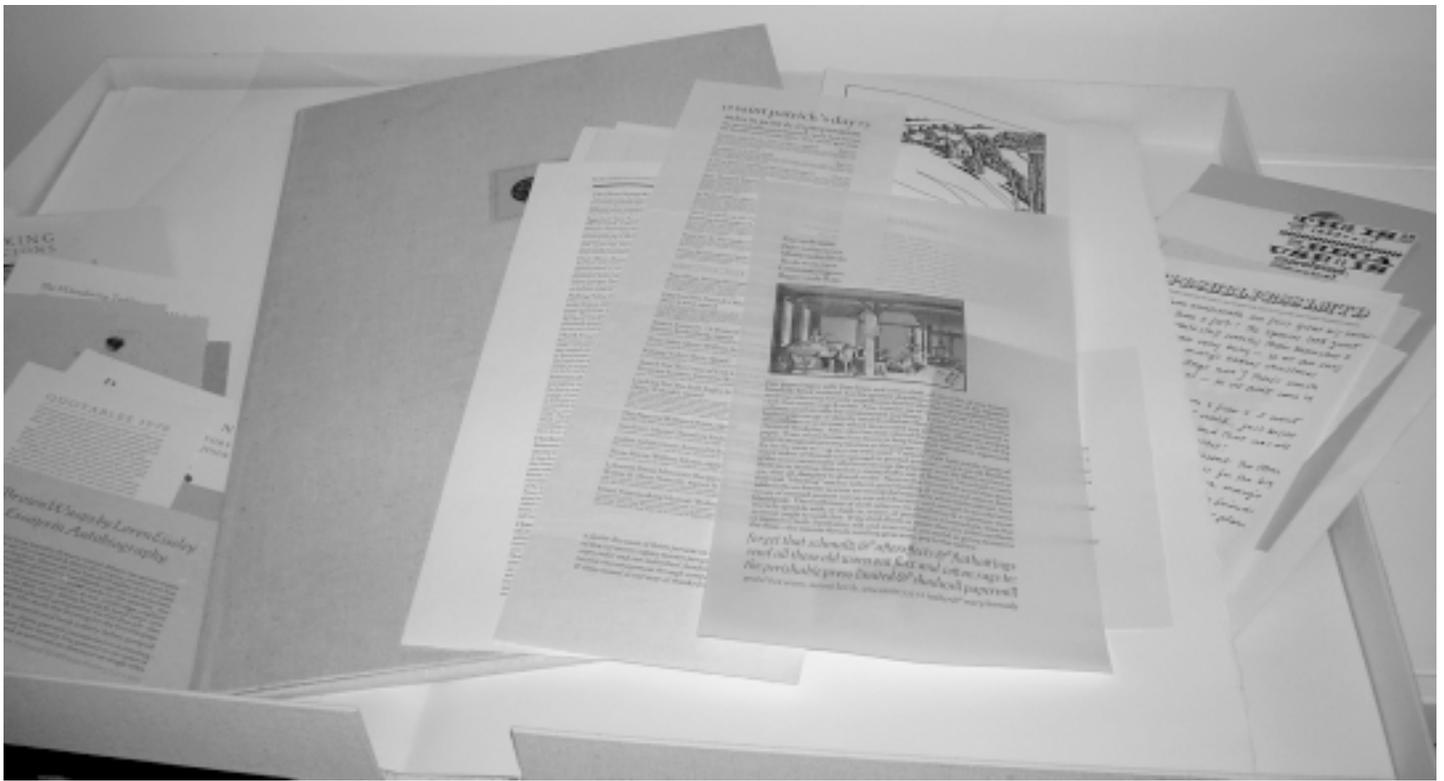
*Printed Advertisements for Specific Titles of the Prshbl Prss Lmtd (Mom's Set)*

- 1) *The Brown Wasps 1969 256 (AIGA)*
- 2) *Pulsars 1974 150*
- 3) *The Wandering Tattler 1974 130*
- 4) *Thumbnailing The Hilex/Gabberjabb No 3 1974 125*
- 5) *Chapter Seven from The Hour Of The Bell 1976 150*
- 6) *Triumph Of The Will 1976 150*
- 7) *The Story Of Jane & Joan (large uncut) 1977 25*
- 8) *The Quartz Crystal History Of Perry Township 1979 225*
- 9) *Seeds & Chars 1979 200*
- 10) *Quotables From 1978 1979 150*
- 11) *Why Did You Didn't? 1980 275*
- 12) *Birdsongs 1980 140*
- 13) *Housemarks (2 versions) 1980 200 (AIGA)*
- 14) *Song Of The Sly Mongoose 1981 200*
- 15) *Squatting Flies 1981 200*
- 16) *For The Hundredth Time Gabberjabb No. Five 1981 200 (AIGA)*
- 17) *Making A Sacher Torte 1981 225 (AIGA)*
- 18) *Hand Papermaking Papermaking By Hand 1982 200*
- 19) *Del Quien Lo Tomo :: A Suite 1982 228*
- 20) *Since Man Began To Eat Himself 1986 120*
- 21) *Eyes Touch & Change 1986 172*
- 22) *Neopostmodrism or Dieser Rasen ist kein Hundeklo or Gabberjabb Number 6 (2 versions) 1988-89 125*
- 23) *Flora (folded & unfolded) 1990 125*
- 24) *1985, The Twelve Months (2 versions) 1992 130 (AIGA)*
- 25) *No-No Nse-Nse (2 versions) 1993 150*
- 26) *New Hampshire Journal 1994 125*
- 27) *John's Apples 1995 125*

- 28) *Travelling/Gabberjabb No. 7 (folded & unfolded) 1991-96 125*
  - 29) *Art in America 1997-98 117*
  - 30) *Whitman Sampler 1999 121 (AIGA)*
  - 31) *Depression Dog (2 versions) 2003 109 (AIGA)*
  - 32) *Hunkering the last Gabberjabb 2006 108*
- TOTAL: 38 items

*List of Literary Broad-sides-(Mom's Set)*

- 1) *Cold House by Toby Olson 1970, 10-3/8 x 5-1/2, 80 copies, HC/Shadwell*
  - 2) *A Fragment of a Never Ending Story by Walter Hamady 1970, 16-5/8 x 7, illustrated by Jack Beal, HC/Shadwell*
  - 3) *Another Fragment of a Never Ending Story: Valentine's Day Cleveland by Walter Hamady 1971, 10-1/4 x 14, 78 copies/Shadwell*
  - 4) *Shooting Pigeons by Toby Olson 1971, 20 x 12, illustrated by Warrington Colescott, 50 copies/Shadwell*
  - 5) *There is Such a Place by Walter Hamady for Ed Gulesserian 1971, HC/Shadwell*
  - 6) *His Hands Talk in a Praising Voice by Robert Vas Dias 1972, 17 x 6-1/2, 59 copies/Shadwell*
  - 7) *The Pigeons by William Heyen 1973, 13 x 5-1/4, signed by author, 158 copies/Shadwell*
  - 8) *Gardiner, Maine by Theodore Enslin 1973, 13-1/2 x 5, 168 copies/Shadwell*
  - 9) *Cold Rain by Walter Hamady 1976, 11-3/4 x 18, illustrated by Jack Beal, 44 copies/J. B. Green handmade*
  - 10) *The Asparagus Seed Packet Grace by Walter Hamady 1976, 7-1/2 x 5, HC/Frankfurt Cream*
  - 11) *29 February 1972 by Walter Hamady 1976, 12-1/2 x 20-3/8, illustrated by Sondra Freckleton, 50 copies/ Hayle*
  - 12) *11 June 1972 by Walter Hamady 1978, 6-1/2 x 7-3/4, illustrated by Ellen Lanyon, HC/J. B. Green handmade*
  - 13) *6 October 1973 by Walter Hamady 1978, 8-3/4 x 11-3/4, illustrated by Warrington Colescott, 45 copies on J. B. Green handmade*
  - 14) *The Asshole & the Earthworm by Walter Hamady 1985, 8-1/4 x 5-1/2 folded, 8-1/4 X 22-1/2 open, illustrated by Walter Askins, 113 copies/Shadwell*
  - 15) *Two Poems by Michael Ondaatje 1986, 9-3/8 x 5-1/2 folded, 9-3/8 x 21-3/4 open, signed by author, 275 copies/Shadwell (printed for Woodland Pattern) (printed invoice laid in)*
  - 16) *Six Poems by J. D. Whitney 1987, 10 x 5-1/4 folded, 10 x 15-5/8 open, signed by author, illustrated by John Wilde, 200 copies/Shadwell (printed for Woodland Pattern)*
  - 17) *Seapiece by Arthur Rimbaud 1989, 8-1/4 x 5-1/2 folded, 8-1/4 x 21-3/4 open, one of 13 folded pieces printed for "Poetry Through Typography" by Hermann Zapf, NYC 1993*
- Total: 17 items (10076)



75. **Perishable Press. Olson, Toby.** *Complete Set of Eleven Titles Representing Collaboration of Toby Olson & Walter Hamady's Perishable Press.* Mt. Horeb, WI: **The Perishable Press, 1969-2003.** **\$9,500**

The complete set of Olson/Hamady collaborations consists of the following titles: MAPS, 1969. 1 of 132 copies on white Shadwell, each signed by author, this copy with ex-libris of marbled paper-maker and Perishable Press collaborator, Norma Rubovits and signed by Walter Hamady. Page size: 11 x 7 inches; 36pp. Bound by Douglas Cockerell & Son, marbled paper of thin boards with gold-stamped oasis spine, slight foxing to tops of pages, else near fine. Illustrated with anonymous diagrams of the world and solar system c. 18th century. PP #27.

WORMS INTO NAILS, 1969. 1 of 200 copies, all on Fabriano, this copy signed by the author, with the ex-libris of paper maker and Perishable Press collaborator, Norma Rubovits, and signed by Walter Hamady. Page size: 9-1/2 x 6-1/2 inches; 44pp. Bound by Moroquain in NY in blue cloth over thin boards with front board gold stamped with Jack Beal's drawing of worms literally turning into nails, fine. Illustrated by Jack Beal. PP #28.

THE BRAND A Five Part Poem, 1969. One of 140 copies all on Shadwell, this copy with ex-libris of Norma Rubovits and signed by Walter Hamady. Page size: 7-1/2 x 6 inches; 20pp. Bound by the printer in hand-sewn Fabriano Cover wrappers, fine. Illustrated by an anonymous astrological forecast in Greek. PP #28.

FISHING, 1974. One of 50 copies all Shadwell, this copy signed by Walter Hamady. Page size: 14-1/2 x 11 inches, opening to 32-3/4 x 11 inches; 16pp. Bound in six vertical scraps of variegated Shadwell randomly zigzagged together with the text block and sewed to one end of the blank side. Ex-libris of Norma Rubovits, fine. Illustrated by William Weege (Da Barba).

THREE & ONE, 1976. One of 145 copies, on Frankfurt & Frankfurt Cream, this copy signed by Walter Hamady. Page size: 5-1/4 x 4 inches, 20 pp. Bound: marbled paper wrappers, fine. Illustrated by Mary Laird. PP #68.

DOCTOR MIRIAM, 1977. One of 144 copies on Perusia, this copy signed by Walter Hamady. Page size: 9-3/4 x 6-3/4 inches; 40pp. Bound in blind-stamped Roma paper, ex-libris of Norma Rubovits, fine. Illustrated by Sondra Freckelton & Jack Beal. PP #80.

BIRDSONGS, 1980. One of 140 copies on machine-made Ragston, this copy signed by Walter Hamady with ex-libris of Norma Rubovits laid in. Page size: 10 x 6-1/2 inches; 36 pp. Bound: loose in blue wrappers printed black with bird collage. Illustrated by John Digby with 10 of his superb bird collages which are among the artist's finest. PP #96.

SINCE MAN BEGAN TO EAT HIMSELF, 1986. One of 120 copies signed by Walter Hamady, Warrington Colescott, Lawrence Ferlinghetti, Kenneth Bernard, Allen Ginsberg, Toby Olson, Jerome Rothenberg, Joel Oppenheimer, and Bill Anthony, all on Sandwich Wove from Barcham Green in blacks, brown, greens, blues, grays and reds. Page size: 11 x 7-1/4 inches; 58pp. Bound by Bill Anthony: gray and black, fine. Winner of AIGA 50 Best. Illustrated by Warrington Colescott with six etchings on seven plates. PP #110.

THE POOL, 1991. One of 107 copies, signed by the author and the printer, on Shadwell papers in green, black, red, brown blue changed to burnt sienna. Page size 10-1/4 x 7 inches; 44pp. Bound by Walter Hamady with unique collage on front paper wrapper, fine. Illustrated with one embellished lithograph and two collage drawings by Lane Hall. There are 14 hand applications of notches, pencil, pounce-wheel, etc. PP #116.

READING, 1992. One of 150 copies, signed by the author and the printer, all on nideggen, frankfurt cream, and tobi papers. Page size: 7 x 5 inches; 19pp. Bound: paper boards with collage on front cover, fine. Illustrated with three-panel collage, created as part of seminar University of Wisconsin.

DEPRESSION DOG, 2003. One of 109 copies, signed by the printer. Page size: 10-1/2 x 7-1/2 inches; 48pp. Bound by Scott Kellar in printed cloth over museum board, fine. Illustrated by Jim Lee, Henrik Drescher, Peter Sis & David McLimans (in order of appearance); 10

images by 4 illustrators printed in different sizes, some repeated from 11-point dies made in Wisconsin. Winner of AIGA 50 Best with that emblem on front blank. PP #128. (9907)

### **Complete set of Quotable Series Done to Benefit Children's Community School in Mt. Horeb, WI**

76. **Perishable Press. Hamady, Laura Evans, Frank Rubovits.** *Epiphany 1978 & Happy Birthday. TOGETHER WITH: Doggerel Exchange. TOGETHER WITH: Quotables from 1978. TOGETHER WITH: Why Did You Didn't. TOGETHER WITH: Squatting Flies. TOGETHER WITH: Bait as in Baithoven. Six volumes.* Mt. Horeb, WI: **The Perishable Press, 1978, 1980, 1981, 1983.** **\$1,500**

In 1978, Walter Hamady began to publish a series of books that were sold to benefit the Children's Community School in Mt. Horeb. He uses as texts his and other people's children's uninhibited, free-ranging conversational bits enlisting the assistance of various adults. These six books are long out of print and have not been offered before as a group.

EPIPHANY... is one of 80 copies all on various handmade papers, 6-1/2 x 5-1/2 inches, 16pp; 9 printed, bound by the printer in brown Roma wrappers, set in Sabon and Initiales Typogravure and printed in red, green, purple, black, grey and maroon, with drawings by the printer's daughter, Laura. PP #84.

DOGGEREL EXCHANGE by Frank Rubovits is one of 125 copies on various handmade papers including the printer's own Shadwell, 8 x 5-1/2 inches, 24pp; 11 printed, bound by the printer in grey Shadwell, title printed on front cover, set in Palatino and Initiales Typogravure and printed in grey, black, orange and purple, illustrated by Laura Hamady as birthday surprise for their friend, Dr. Frank Rubovits. PP #85.

QUOTABLES/1978 is one of 225 copies, all on handmade paper, 4-1/2 x 5-1/4 inches; 12pp; 6 printed, bound by the printer in brown wrappers printed with devices, set in Palatino and printed in blue, brown and black letterpress with rubberstamping, text comprises quotes from the printer's four-year-old daughter as well as birthday wishes to her and the father / printer's observations. PP #93.

WHY DID YOU DIDN'T is one of 275 copies, all on various shades of Roma, 5-1/4 x 6-3/4 inches; 12pp; 9 printed, bound by the printer in light brown wrappers, printed in Sabon in black, red, brown and blue, text illustrated by Ellen Lanyon with quotables from the printer's daughter and her friends. PP #94.

SQUATTING FLIES... is one of 225 copies, on various Shadwells, 7 x 6-1/2 inches; 20pp; 14 printed, bound the printer in grey Shadwell wrappers, cover & title page calligraphy by Michael Hughey, set in Sabon and Weiss Initials Series III designed by Emil Rudolf Weiss and printed in black, blue and grey. PP #99.

BAIT AS IN BAITHOVEN is one of 150 copies, all on variegated Shadwell, 5 x 7-1/4 inches; 48pp; 36 printed; bound by Katherine Kuehn and Jim Dast in medium grey printed Shadwell, set in Sabon and Initiales Typogravure, illustrated by Stephanie Newman. PP #104. (10034)

### **Perishable Press AIGA Winners**

77. **Perishable Press. Hamady, Walter.** *Thirteen Titles from the Perishable Press Selected by the American Institute of Graphic Arts as "One of 50 Best Books of the Year"* Mt. Horeb, WI: **The Perishable Press, 1967-2006.** **\$20,000**

Walter Hamady's Perishable Press has been selected for awards and juried exhibitions since its beginning. Among the recognitions is that of the American Institute of Graphic Arts in their yearly selection of the 50 best designed books. The Perishable Press has been awarded this designation 13 times, starting in 1967 and most recently in 2006. We offer a complete set of these 13 books, each with the gold AIGA seal "50 Best Books" affixed to the inside back cover by Walter Hamady and signed by him below the seal.

1. SPIDER POEMS, 1969, written by Walter Hall, page size: 9-1/2 x

6-½ inches; 44pp; 18 printed; text paginated, handset Palatino and Michaelangelo printed in red, brown and black on Nedeggen mould-made paper in an edition of 250. This out-of-series copy inscribed to Elizabeth Kner by Hamady on the front free endpaper and signed by the author, Walter Hall, on the dedication page. Elizabeth Kner, to whom this book is inscribed, was the edition binder. Hamady says of this book, "This sequence of poems about a short-order book are delightful, I've liked them from the start when we were undergraduates together in Keith Waldrop's 'Creative Writing' class at Wayne State."

2. THE BROWN WASPS, 1969, by Loren Eiseley, illustrated by Jack Beal, page size: 8-½ x 5-½ inches; 60pp, 42 printed, text paginated, handset Palatino from Stempel in black, browns, red and purples, on Charter Oak and 56 on two colors of Shadwell, beige and gray, in an edition of 200. Bound by Douglas Cockerell & Son using three different marbled papers, this copy on Charter Oak. Diane Wakoski's copy with "Wakoski" penciled on inside cover, with letter from Wakoski to Hamady returning book.

3. GUILLEM DE POITOU HIS ELEVEN EXTANT POEMS, 1976, translated by Paul Blackburn, foreword by George Economou, illustrated by Roland Ginzel. Copy # 72. Page size: 10-¾ x 7-½ inches; 48pp, 26 printed; text paginated with a book of notes in a flap pocket inside the back cover (4-¾ x 4 inches, 16pp, 8 printed, handset in Sabon Antiqua and printed in red, black, chocolate, blue and mauve in an edition of 165 on white Shadwell and smooth and rough Frankfurt Cream. This copy additionally inscribed to long-time friend and press collaborator, Jack Beal, and his wife Sondra, by Walter Hamady.

4. HOUSEMARKS, 1980, written by Conrad Hilberry, illustrated by Walter Hamady. Page size: 5 x 4 inches; 44pp, 32 printed, title page calligraphy and all titles by Michael Hughey; handset in real Spectrum and printed on/into Canterbury seconds from Barcham Green in blue, black, gray, pink, and grayed chocolate, one of 200 copies bound in gray Shadwell paper. Hamady states, "The illustrations are interpretations of the various symbols about which the poems were written."

5. FOR THE HUNDRETH TIME GABBERJABB NUMBER FIVE, 1981, written and illustrated by Walter Hamady. Page size: 7 x 5-½ inches; 38pp, 21 printed, handset in Gill Sans and Bifur printed in black, blue, brown, pink, white, blind, and transparent inks on ten different Shadwell scraps, in an edition of 200, each binding with different collages of labels, airplane decals, snapshots, tickets, etc.. This copy, #14, inscribed by Hamady, "For Ruth the tooth (author's mother) w/love WSH 81."

6. MAKING A SACHER TORTE, 1981, Written by Diane Wakoski, illustrated by Ellen Lanyon, #152 of 225. Page size: 11-¼ x 7-¼ inches; 40pp; 33 printed, handset Sabon, printed in blues, black, greens, red, browns, yellow, grays and maroon on/into eight different colors of Shadwell papers made to compliment the text; bound by Bill Anthony in his paste paper over boards with hidden oasis tips to match blind-stamped spine.

7. 1985, THE TWELVE MONTHS, 1992, written by Walter Hamady and John Wilde, with twelve paintings by John Wilde. Page size: 11-¼ x 8 inches, 104pp; 94 printed or activated. Hamady notes "This book is an aleatory extension of Book Number 113: Dieser Rasen Ist Kein Hundeklo, Gabberjabb Number Six. Gabberjabb Six came out of a streamofconsciousness narrative based on the random rubberstamping across the top of the January pages in the 1985 Journal kept by the 'Eccentric author' Walter Hamady." On the colophon, Hamady has written in pencil, "This is one of 15 advance copies / Walter Hamady / 30 IV 92."

8. WHITMAN SAMPLER, 1999, by Richard Wiley, illustrated with four woodcuts by Jim Lee, page size: 9-¾ x 6-7/8 x ¼ inches; 32pp; 21 printed, with four five-color woodcuts in the spirit of Japanese prints of the time period, handset in Monotype Gill Sans reset for effacement with some Gill Shadow Titling for display, printed on the non-electric, one-owner Vandercook SP-15 in the parlour on/into the last of Kurotani takogami supplied by Aiko's in Chicago. Copy #110 of 121 (colophon states 125 in error). Bound by Hamady in an adaptation of Gary Frost's

sewn boards structure. Signed by the author, Richard Wiley, and Walter Hamady.

9. NULLITY, 2000, by Kenneth Bernard, illustrated by diagrams and admission of structure. Page size: 11 x 7-¼ inches; 52pp; 40 printed, the fourth collaboration of Hamady and Bernard, in an edition of 100, this #98. Handset in Speidotype Bold and eleven point unmounted dies, on Evergreen Script, Gutenberg and Biblio; bound marbled paper and exposed structure with actual typewriter key and shaft ("H") by Hamady. Hamady says of this title, "Of course there are a number of liberties taken with the form that will appeal to the experienced bibliomaniac."

10. A HAMADY WILDE SAMPLER / SALUTATIONS 1995, 2001, written by Walter Hamady, illustrated by John Wilde. Page size: 11 x 7-7/16 x 5/8 inches; 124pp; 103 printed, limited to 95 copies, printed in Gill Sans in several colors on various papers, ten gatherings hand-sewn on W.O. Hickok ledger frame and fitted with a folded wrapper printed with an enlarged, wiggly postal cancellation mark. This copy designated "Review" and inscribed by Hamady to Norma Rubovits, marble and paste paper maker and long-time collaborator with The Perishable Press, and has small slip noted "review" in her hand.

11. DEPRESSION DOG, 2003, by Toby Olson, illustrated by Jim Lee, Henrik Drescher, Peter Sis and David McLimans (in order of appearance). Page size: 10-½ x 7-½ x 3/8 inches; 48pp; 31 printed, #82 of 109 copies, with 10 images by four illustrators printed in different sizes from eleven point dies, type hand set in five faces and printed on/into five different mould-made papers, bound by Scott Kellar in printed cloth over thin museum board.

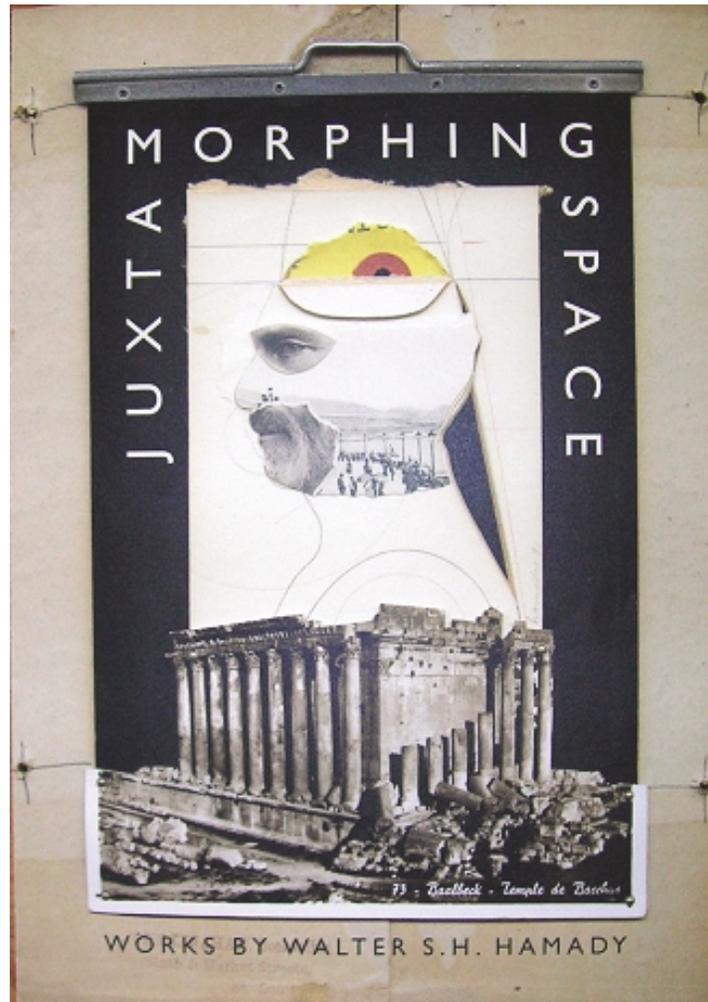
12. REFLECTIONS ON A CARDBOARD BOX, 2004, by Paul Auster, illustrated by Henrik Drescher. Page size: 9-¾ x 7 x ¼ inches; 32pp; 30 printed, on custom-made papers from Twinrocker and St. Armand to evoke a corrugated cardboard box, bound by the printer with cloth spine and Sugikawa over thin boards with box certificate on cover reading "Auster-Drescher Container Corp, Hay Hollow, Wisconsin. Hamady writes of this book, Gill Sans Bold seemed appropriate to the toughness of topic and was reset with paper and copper thins to ease the reader's eye, the opposite effect of Drescher's imagery. Printed in reds, blues, browns, greens, and grays with title-page calligraphed by the illustrator.

13. HUNKERING, THE LAST GABBERJABB NUMBER EIGHT AND IX/XVITHS OR ALEATORY ANNEXATIONS by Walter Hamady, one of 108 copies on various papers, and signed by Hamady. In addition, this copy is inscribed by Hamady with notation about selection for AIGA 50 Best Books of the Year (2006). Page size: 10-1/8 x 7 inches; bound in brown cloth, with art by Henrik Drescher, Patrick Flynn, David McLimans, Peter Sis and with/for John Wilde. The last in an extraordinary series of books by Walter Hamady. (9893)

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**Terms of Sale:** All items are subject prior sale. Payment should accompany order unless credit has been established. Mastercard and Visa accepted. ME residents please add 5% sales tax. Institutions may receive deferred billing. Posting is additional: \$10.00 for the first item and \$5.00 for each additional item. All items are guaranteed as described and may be returned for any reason, with notice, within seven days of receipt, providing they are in the same condition as when shipped. Please call in advance of a return.

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*Special Note:*

## **The Archive of The Perishable Press Limited**

*In addition to this list, we will be offering for sale the Archive of The Perishable Press Limited, which includes Mr. Hamady's private JOURNALS, handwritten (accompanied by typescripts) from 1970 to the present. These are UNPUBLISHED. In addition to the correspondence, books, and original art, there is a set of the printed ephemera of the Press, including printed advertisements, broadsides, announcements, literary broadsides. In addition, papermaking equipment and binding equipment will be included. For complete details of this extraordinary offering, please contact us.*

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