50th Anniversary
California International Book Fair

February 10-12, 2017

Abby Schoolman Books
We are pleased to debut a unique trans-Atlantic collaboration between artists Marshall Weber (USA) and Mark Cockram (UK), showcase Timothy C. Ely's one-of-a-kind books, and display a selection of our stunning contemporary art bindings by Malina Belcheva, Mark Cockram, Coleen Curry, Gabrielle Fox, Christine Giard, Celine Lombardi, and Sonya Sheats.

Unique Artists' Book and Binding
Inspired by Dylan Thomas' "In My Craft or Sullen Art"


The most recent in Marshall Weber's 12 volume "Liberty Series," *Nor for the Towering Dead/Sullen Art* is an extraordinary and stunning collaboration between Weber (American) and London-based British artist and bookbinder Mark Cockram.

...*Towerin g Dead/Sullen Art*, says Weber, "is a homage to Dylan Thomas, inspired by his poem "In My Craft or Sullen Art"", and to the notion that in the 21st century we need a paradigm shift that lets us leave the ethical immaturity of our species behind, there are no chains that bind us to the ignorance and pain of the past but the ones we ourselves forge - time to melt those chains with the uncovered sunbeams emanating from Liberty/Athena/Isis's crown." Various incarnations of the aforementioned goddesses both haunt and bless the pages of this lyrical palimpsest and are woven into rubbed quotes from Camus, Virginia Woolf (from the Library Way plaques in NYC), indigenous New York history, and
Cockram's enigmatic texts. The result is an epic visual and poetic 'concrete' that aesthetically and physically forms bridges between past and future, London and Manhattan, the mundane and the sacred. Thus the book evidences the process of its collaborative creation and illuminates the ethical concerns of its creators.

Weber and Cockram have never met in person or spoken to each other on the phone. They "met" solely via seeing and handling the other's art in person. Each felt a sense of aesthetic kinship and comprehension. There was a brief email exchange. Weber proposed a 50-50 collaboration and Cockram accepted the challenge. In August 2016, a substantial but obviously incomplete work, a carefully collated narrative grouping of Weber's art in book format, arrived at Cockram's studio. Cockram was to complete the book: to contribute his own art to the intentional internal blank pages, to work into and add to Weber's art, and to bind the completed book in any way he wanted. The result is a remarkably fluid, cohesive, deliciously tactile and beautiful book.

Weber, upon sending his art to Cockram said, "It is rare when artists from across the world share the same palette and can work collaboratively without meeting or sharing a physical space...To share enough intuitive resonance with Mark to be collaborating in this 'blind' satellite method is very inspiring!"

Cockram, an artist who is best known for his highly accomplished and creative art bookbindings, relished the opportunity to collaborate on the content of the book: "Usually my input to a book is limited to the binding, the end papers, and the edges of the text block, with my response being drawn from the text block. With ...Towering Dead/Sullen Art, I was able to add to the text block. My involvement being multiplied, I felt liberated and was able to pursue a series of very deliberate design and realisation objectives. The final binding evokes the texture of the urban environment. Undulating surfaces and lettering appearing to have been pressed into wet cement all add to the drama of the complete book."

"Liberty Series" is a project of 12 unique books anchored by images of the Statue of Liberty and excerpted texts concerning New York City. Other books in the series (there is only one copy of each book) are at the following institutions: Stanford University (Thorn), Library of Congress (Black Lives Matter, Coronation, and Flow), Wesleyan University (Goddamn Europeans), Grinnell College (Echo), and the La Jolla Athenaeum (Tacit Knowledge).

Flat back case binding in full cotton/linen traditional buckram (believed to be from the 1950's), concave spine with simple Manhattaning to the tail. Boards and spine achieved using an air dried modeler's clay with pressed in hand letters, type, printing plates and other objects; colors created using acrylcs, pastels, and pigments. Binding finished with varnish. End papers worked directly with heelball wax sticks, collage, reverse transfer prints and acrylic paints. Text block primarily wax rubbings, Sumi ink mono-prints from wax plates made by rubbings, both from bronze historical markers in London and New York City, man-hole covers and other surfaces in Arches Rives BFK paper and ink jet prints on Moab paper with various other inks, paints and collage media. Bound by Mark Cockram in 2017. 49 x 30 x 2.5 cm.

Pierre Albert-Birot (1876-1967) was a French poet, sculptor, painter, typographer, and playwright. He was deeply involved in the avant-garde world, founding a magazine called SIC which stands for Sons Idées Couleurs (Sounds Ideas Colors). In it he published the work of many Futurist, Dadaist, and Surrealist writers.

Michel Mousseau is a French artist who works in many media, including etching. This is one of many artists’ books in which he has participated since 1984.


Patrick Vernet (d. 2013) was an accomplished engraver and Director of the School of Visual Arts Denain. Alin Anseeuw (b. 1974) is a poet, artist, and publisher and printer of Éditions Ecbolade. *Entre deux cahiers* is the 122nd book published by Éditions Ecbolade.

Original Art by Sonya Sheats


Beckett wrote Mercier et Camier in French in 1946, but refused to publish it until 1970. It wasn't until 1974 that an edition in English was published. While translating the novel from French to English, Beckett made substantial deletions and changes. This small edition consists of the passages Beckett eliminated from Mercier and Camier when he translated it from the original French to into English.

Slipcase with closure made in polycarbonate, lined in velour, and airbrushed with automotive paint. 20 x 19.5 cm
Extra-illustrated and Bound by Timothy Ely, the Original Illustrator


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

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

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

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

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

www.abbyschoolman.com
Bound by Celine Lombardi


Hal Bishop tells a riveting tale of the rediscovery of much of Reckitt's work. *Lost and Found* covers not only the handful of proofs and 14 blocks, owned by a collector, from Reckitt’s 1950 commission of 16 illustrations for *The Mill on the Floss*, which publisher Paul Elek was unable to bring to fruition. The story becomes truly exciting when a failed burglary of Reckitt's niece's house brought to light many more of Reckitt's woodblocks. *Lost and Found* features not only Reckitt's early work, and *The Mill on the Floss*, but also Reckitt’s images of London during and post-World War II on the verso of many of *The Mill on the Floss* blocks. Her two largest engravings of London were 8 x 10 inches, but cut into 5 pieces. Two of the pieces were re-used for *The Mill on the Floss*, while a 1.5” section was discarded.

The somber tone and the ‘wood block’ inset panel made from pleated paper (a technique learned from paper engineer Matthew Shlian) echo Reckitt’s hidden engravings of wartime London, especially one of the two largest and most significant depictions of the bomb-ravaged city: City Ruins (ca. 1942). Lombardi’s addition of gold accents celebrates the rediscovery of her Reckitt’s work.

Simplified binding with black goatskin spine, black linen and metallic gold hand-sewn endbands, black paper-covered boards lettered in gold, and a black leather-edged central panel of pleated paper with gold highlights. Black and gold decorated endpapers made by the artist. Housed in an decorated black custom drop back box by the artist. Bound by Celine Lombardi in 2013. 27 x 20 cm.

The design concept is drawn from the contrast of the black ink to the white paper and the tiny details found in the illustrations. The endpapers, doublures, edge decoration, and second parchment boards are worked by rolling ink out, the resulting instinctive markings echo the actions of the printer creating depth and contrast to other stylized aspects of the book.

Bradel binding covered in black and alum tawed goatskin and parchment. Multiple inlays. Black line and point work. Decorated top edge. Applied and sewn endbands with 'Manhattaning' to tailband. Hand worked black endpapers, pieced leather joints with matching edge to edge doublures. Housed in a custom two tray drop back box by the binder. Bound by Mark Cockram in 2014. 40 x 28 cm.

Published in an edition of 33 copies with original art by Patrice Pouperon, numbered and signed by both the author and illustrator as follows:
- 8 copies with a collage and a lavis, numbered I to VIII
- 25 copies with a lavis, numbered IX to XXXIII

Giard's treatment of the onlay is particularly evocative of the skin of the serpent in Butor's poem. Pouperon is particularly known for his woven and painted collages, one of which is present in this volume.

Michel Butor (b. 1926) is a French experimental author and literary critic. He has collaborated extensively with artists, especially Patrice Pouperon, Julian Baltazar, Bertrand Dorny, Thierry Lambert, Joël Leick, and Jean-Pierre Thomas. He often issues his work first as a limited editions artists' book.

Patrice Pouperon (1939-2010) collaborated with authors to create and publish beautiful artists' books. Butor is one of many authors with whom he collaborated frequently.

Full Arches paper painted in subtle stripes of light and dark grey by the binder, with a single onlay of thinly pared green pre-textured cow hide, beveled and blind-tooled, across both boards and spine. Rolled white box calf head and tail bands. Bound by Christine Giard in 2005. 13.5 x 11.5 cm

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

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

Bound by Christine Giard


This slim volume is the text of a speech Delluegue delivered at the July 1966 prize-giving ceremony at the Lycée Technique et Moderne à Isle-sur-Sougue. In it he continually refers to recently published works of fiction by Eero Tolvanen and René Zuber in which an unstoppable bacterium destroys all paper, including paper currency, causing the collapse of civilization.

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

Bound by Christine Giard


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

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

The three illustrations literally reflect the title of the book, looking like paths of snow.

Full white box calf over a relief design of baguettes of rolled paper and shaped binder’s board. Titled in white foil. Full Tyvek clamshell box. Bound in by Christine Giard 1986. 17 x 25.6 cm.

Bound by Christine Giard


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


*Bones of the Book* is the second in a three-book series that differs significantly from Ely’s other art. These books are both biographical and autobiographical. Each honors the important influence of family members in Ely’s life, and combines it with an aspect of bookbinding—the format Ely has chosen to house his artwork throughout his career. In each case, there is also a third narrative that plays a significant role in Ely’s identity as an individual and as an artist.

The series began with *Binding the Book: The Flight Into Egypt* in 1985. *Egypt* is about Ely’s grandfather, the journal he left behind about his mysterious trip to Egypt between the wars, bookbinding, and the geography of Egypt. For much more information about *Binding the Book: The Flight Into Egypt*, see *The Flight into Egypt: Binding the Book* (Chronicle Books, 1995).

In *Bones of the Book*, the visual narrative combines Ely’s origins (Snohomish, WA, his parents, and their hardware store), and the close relationship between book structure and human anatomy. The third book has yet to be made. Ely plans for it to be about his Uncle Jack and his work as a combat photographer in the Pacific during WWII. In addition to the three-fold, co-mingled story line in *Bones*, as in all of Ely’s art, there are layers of references drawn from alchemy, mathematics, mythology, geography, and geology.

Planetary Collage Standard binding with hand-sewn hand-dyed Irish linen end- bands and half loose guards. Elaborately blind-tooled brown goat skin spine; resin and pigment encrusted boards. Decorated endpapers by the artist. Manuscript and letterpress title page signed and dated by the artist. 24 double-page spreads. 34 leaves total. Drawn and painted throughout by Timothy Ely in ink, dry pigment, watercolor, and graphite. The boards incorporate six works of art on paper; resin, rivets, paint, ink, and wax; gilt, colored foil, and blind tooling. Housed in a custom drop back box by the artist. 44.5 x 30 x 3.5 cm
A Steampunk Revelation


*Mechanism* is a manuscript book depicting a comic book-like mechanical world in outer space, with space stations and rockets incorporated into the right-hand illustration of each spread. The left-hand illustrations resemble schematics of machine details, heavily annotated in Ely’s cribiform writing, frequently in the apparent form of mathematical formulae. The recurring image throughout the book is the gear, sometimes alone, sometimes meshed with others. Ely refers to leaf 4, which depicts (among other things) an astronaut-like figure, as a “self-portrait.” The book ends (leaf 14) with an echo of the same images as leaf 4. Ely’s binding, incorporating gears and rivets, is a tactile steampunk revelation.

In many ways, *Mechanism*, as is often the case with Ely’s books, resembles the style and sensibility of some of Leonardo da Vinci’s manuscripts: precise mechanical drawings of imaginary machines far ahead of his time. At the same time, Ely invokes and evokes a dream state in *Mechanism*, inviting the viewer to share the unique universe of his mind.

Planetary Collage Standard Drum Leaf binding. Decorated endpapers by the artist. Manuscript frontispiece, manuscript and letterpress title page signed and dated by the artist. Seven double-page manuscript illustrations; 8 leaves total. Drawn and painted throughout by Timothy Ely in ink, dry pigment, watercolor, and graphite. Binding incorporates hand-painted reliefs of gears, rivets, shells, and sand. Housed in a custom drop back box by the artist. 30 x 22.5 cm.
The Alchemy of Page Imposition


**Artist’s statement:**

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

I found this diagram in the 1980s, and it seemed to possess an odd dimensional structure, for when the sheets are laid out flat, page one naturally is not next to page two, but if the whole sheet is folded down correctly, the proper order of pagination is intact. Order created out of a swirl. I found this idea to be compelling visually. I could compose a large formatted drawing, a plan view of an alchemical motif or a diagram for transmission. When the sheet was cut down and folded, the dimensional shift would occur. To me this formatting device was an alembic. This alembic would take diagrams that were first composed with a certain order or discipline on the full size sheet, and shift them to another plane, or intersect that plane from an unplanned angle when folded down into folios. I use this method often to defeat the idea of “knowing too much,” and to introduce an element of chaos into the process. Timothy C. Ely / Colfax, WA / 2016

Planetary Collage Standard binding, conventional sewing on small cords, black leather spine, Sitka spruce wood for cover boards, painted, scraped and waxed. Gold foil tooling, largely cribiform writing, and stamping on the boards. Edges treated with a spectral range of dry pigments and wax, hand-sewn endbands matching the top and bottom edge decoration. 25 full spreads, including the painted and illustrated endpapers. Book: 19cm x 15cm.

Custom drop back box, interior with large cement-like border around the book. Box covered with a stone-like textile, an embossed paper with an ink painting adorns the upper tray. Box: 30 x 22 cm.
A Rare Ely Miniature


**Artist's statement:**

The first road is an esoteric term for what we see in our conventional existence. Second road is a name for things like the astral plane, second sight or that kind of vision you have when you glance to one side and catch the ineffable. I like the term for its graft onto ideas of intuition over analysis. It’s your senses painting the big picture before the left brain unravels and undermines it, or takes it apart so you can see what makes up the big picture. There are people that claim to be able to travel the second road. I think my weird dreams are sometimes the same journey.

Timothy C. Ely / Colfax, WA / 2016

Planetary Collage Standard Drum Leaf binding, elaborately tooled full leather boards and spine. Edge decoration. 11 full spreads, including the illustrated endpapers. Book: 9 x 8.5 cm.

Custom, nearly cubical drop back box built by the artist. Box: 12 x 11 x 11 cm.
An Archeological Adventure

17. Ely, Timothy C. *Tethys*. Colfax (WA), 2014. Unique manuscript and binding signed by the artist. $15,000.

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

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

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

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

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

18. Ely, Timothy C. Transmission. Colfax (WA), 2012. Unique manuscript and binding signed by the artist. $20,000.

Transmission is a book about conveying information. While Ely’s explanation of Transmission (below) focuses on topographical maps as a means to communicate information about earth-bound geographical features, spread 2 (just after the title) give us a clear indication that Ely, as always, has more on his mind. We could be looking at waves of sound, light, or water. The right side of the spread depicts a more familiar trope in Ely’s work, the golden ratio expressed as a Fibonacci spiral. Throughout the manuscript, we are treated to realistic, mystical, and mysterious forms of communication. They could be interpreted variously as color charts, topographical or celestial maps, measurements of sound waves or seismic waves, and possibly a map to the center of the earth, all annotated in Ely’s cribiform text and numbers.

What might be called the central spread of the book is a complex drawing in shades and textures of black, white, and red. At first glance, the image on the left gives the impression of an electrical circuit. Closer examination of the spread as a whole is dizzying. It seems to depict a dense galaxy of stars overlaid by a close-up of a star chart of a specific constellation. Topographical maps of different densities, cribiform writing in several sizes, and squares within squares combine with the stars to evoke a sense of deeply alien space and time.

Planetary Collage Standard Drum Leaf binding with bifurcated leather spine. Decorated endpapers by the artist. Manuscript frontispiece, manuscript and letterpress title page signed and dated by the artist. Six double-page spreads; 7 leaves total. Drawn, painted, and tooled throughout by Timothy Ely in watercolor, graphite, inks, and dry pigments on Arches paper. Paper- and textile-covered boards treated with resins, graphite, meteorite dust, and carbon-iron pigments with gold, bronze, and anodized red foil stamping, along with rivets and punch tooling. Edges treated with dry pigments, graphite, and wax. Housed in a custom drop back box by the artist. 31.3 x 24.5 cm.
An Early Timothy Ely Unique Book


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

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

Bound in largely brown hand-colored leather with a double board, hollow spine structure. Exposed leather sewing supports. Mixed media relief boards including Florida sand; acrylic paints and glazes; and gold, copper, red, and blue highlights. Decorated endpapers by the artist. Manuscript, letterpress, and transfer monotype title page signed and dated by the artist. 15 double-page spreads and two single-page drawings (including the title page) on thick hand-made paper, 18 leaves total. Each original drawing executed in a mixture of pen and ink, graphite, watercolour, dry pigments, hand punches, transfer monotype, and paper transfer prints by Timothy Ely. Housed in a custom clamshell box by the artist. 20.7 x 14 cm.
Unique Timothy Ely Collaboration


The collaboration began in October 2013 when Ely was teaching a workshop at Bradley University in Peoria, Illinois. The book designer and printer Robert Rowe was Ely's host for the weekend. As such, he introduced Ely to many members of the faculty, including the engraver Oscar Gillespie. At that time, Gillespie was deeply engaged in work on a complex engraving. Ely rarely collaborates with other artists, certainly not with those he has just met, yet he was captivated and inspired by what he was seeing. He immediately suggested that the three artists collaborate on a book.

Ely says, "On an early flight home I began to think of what could happen. How could this book reflect Oscar's engravings, my drawings, hold to the sense of mystery, yet also support elegant letterpress printing, and the inward and perceptive myth structure I felt was projected from the engravings? So it rolled. I suggested the title of the book as *TOR*, an acronym for our three names. It is also short and both graphically and symbolically potent. Robert printed a series of beautiful grids, enciphered, and Oscar provided me with lambskin on which he had printed one of his astonishing engravings. I now had some components from which to riff. The venerable traditions of engraving and printing would be supported or cancelled by the odd frequencies of my drawings."


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

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

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


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

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

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

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


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

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

From the publisher:
An encyclopedia of the bands, venues and trends that revolutionized rock music and street style. Each entry lists recommended recordings available on CD, and special spreads focus on the top names of the punk genre.

Bound by Christine Giard


Printed in a limited edition of 1000 with five lettered copies on Vergé de Barcelone, copies 1-40 on Vergé pur de fils d’Arches (as is this copy), and 955 on Vergé teinté.

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

Giard’s binding references paintings hung on a wall.


Inscribed by Henri Michaux to Marcel Thébaut
Bound by Christine Giard


*Passages* is a book of aphorisms and reflections by the painter, poet, and writer Henri Michaux (1899-1984). The inscribee, Marcel Thébaut, is likely the literary critic, playwright, and translator whose publisher was also Gallimard.

Giard has planed the leather to such subtle variations of depth as to be almost invisible to the eye. The resulting texture, however, can be felt. This binding is deliciously sensuous in the hand.

_bound by christine giard_


This slim volume comprises six poems and one illustration inspired by the work of Giorgio Morandi (1890-1964), an Italian painter and printmaker who is widely considered to be a forerunner of Minimalism. His influence is reflected in art, literature, and film, including Federico Fellini’s *La Dolce Vita*, which features Morandi’s paintings, as does *La notte* by Michelangelo Antonioni. In 2009, President Obama selected two Morandi paintings for the White House collection.

Emmanuel Muheim (1923-2002) was a French poet and writer. *Seul le blanc* is his second book. From 1970 to 1988 he was the director of the cultural center at Abbey Senanque, Gordes, Vaucluse, an interdisciplinary retreat and meeting place for historians, poets, religious scholars, artists, and sociologists.

Emile-Bernard Souchière and Anik Venay founded Atelier des Grames in 1969. *Seul le blanc* is number six (although this volume says it is number 5) in a series of 11 titles published as “Collection les Florêts.”


Full gray and beige box calf with blind tooled onlays in white, gray, pale gray, and beige. Triple handsewn silk headbands. Edge-to-edge doublures and flyleaves in box calf. All edges gilt. Housed in a custom leather-edged slipcase. Bound by Christine Giard. 11 x 13.5 cm.
Inscribed by the Author
With an Original Watercolor by Colette Deblé


Bernard Noël (b. 1930) is a poet, essayist, art critic, and novelist. He also writes under the pen name of Urban Orlhac. He has created several artists’ books under the Unes imprint.

Colette Deblé (b.1944) is a painter who works in Paris. She has collaborated on several artists’ books.


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

From the publisher:

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

Crenellated binding. PVC spine pieces, polycarbonate boards. Signatures sewn with clear monofilament. The boards and spine are colored with layers of airbrushed auto body paint, sanded smooth and glossy. The binding design was created by Jacob Ciocci, a member of the trio known as Paperrad, and Sonya Sheats. Bound by Sonya Sheats in 2005. 22.5 x 28 cm.
Another Copy of *BJ and da Dogs*  
Bound by Sonya Sheats in Charles Jourdan Shoe Leather

$2500.

Traditional French binding with laced in boards covered in embossed leather with red endpapers. Titled in multicolored foil. Bound by Sonya Sheats in 2005. 22.5 x 28 cm.

Bound by Christine Giard

$3500.

Poems of Yves Peyrè (b. 1952), the French writer, librarian, and expert on art bookbinding. He is the co-author, with H. George Fletcher, of *Art Deco Bookbindings: The Work of Pierre Legrain and Rose Adler* (Princeton University Press, 2004). His introductory essay begins:

“A bookbinding is an ambiguous thing. It is physically attached to the book and thus relates to its meaning and typography: but it is also an image. Even more radically, is it a structure that rapidly becomes an object in its own right.”

Bound by Christine Giard


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

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

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


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

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

Bound in the multiple single section or pamphlet structure with multi-colored silk threaded through a single piece of goatskin and chiyogami decorative paper covered boards. Gold tooling on goatskin spine and "straps." The box is covered in goatskin and the same chiyogami patterend paper, each adorned with a different custom button by Dennis Meade, a Lexington (KY) jeweler. Printed and bound by Gabrielle Fox. Book: 7 x 5.8 cm.
A lovely edition of a collection of traditional English and Scottish ballads, illustrated by Jane Lydbury, featuring the tragic nautical ballad "Sir Patrick Spens." This ballad is frequently anthologized as an outstanding example of the form. "Sir Patrick Spens" was first published in 1765, but it is believed to be based on an actual event that occurred around 1290. The King of Scotland dispatched the best sailor in the realm, Sir Patrick, to bring home a young Norwegian princess, despite the well-known, deadly hazards of mid-winter journeys across the North Sea. Versions of the ballad differ: some have the ship go down before reaching Norway, some on the way home. Either way, there are no survivors.

Cockram's binding echoes the shapes and colors of Sir Patrick's ship. While they look and feel like suede, the sail-shaped boards are actually covered in layers of hand-colored paper, gently sanded to create gradations of color and the appearance of wear on the sails. The multi-colored, gilded leather pieces on the extended boards resemble the glorious heraldic flags and gilding that would surely adorn a ship on a royal mission. The hand-painted endpapers evoke the huge, crashing waves of the North Sea in mid-winter.

Contents: Sir Patrick Spens; The Battle of Otterbourne; The Demon Lover; Waly, Waly. Glossary.

Fixed back board binding. Full blue goatskin, shaped boards covered in a mosaic of blue goatskin pieces worked in multi-colored leather onlays, surface gilding, tooling, and hand-colored and sanded paper; leather hinges and headbands; endpapers hand colored by the artist; all edges blue; top and fore-edges with gilding and tooling. Housed in a custom drop-back box. Bound by Mark Cockram. Text block: 8 x 11 cm. Binding: 15 x 14.5 cm
One of Three Copies Similarly Bound by Mark Cockram, Only This Copy for Sale


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

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

From the publisher’s description:

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

Bradel structure, hand-sewn headbands, black goat skin head and tail, multi-colored leather mosaic edges, mixed media spine and boards. Housed in a custom clamshell box. Bound by Mark Cockram in 2015. 25 x 17 cm.
Tournier's *Vendredi ou la vie Sauvage* (published in English as *Friday and Robinson*) is a riff on Daniel Defoe's novel *Robinson Crusoe*. Since its publication in 1719, there have been many, many novels inspired by Defoe's castaway-on-a-deserted-island theme.

Originally published in 1967 under the title *Vendredi ou les Limbes du Pacifique* (published in English as *Friday*), the book won the *Grand Prix du roman de l'Académie française*. Tournier then rewrote the book, published in 1971 under the title *Vendredi ou la vie Sauvage*, to appeal to a younger audience. This edition was specially printed by Jean-François Manier for the 13th Biennale Mondiales de la Reliure d'Art (World Biennial of Art Bookbinding). Of the 300 entries submitted to the competition from all over the world. Only 23 bindings were awarded prizes.

Within this international competition is the school group category: students and alumni of the same bookbinding school. For the first time ever, students and alumni of the American Academy of Bookbinding submitted bindings as a group. Five of the six AAB submissions were among the 23 award-winning bindings, securing AAB second prize in the school group category. Curry's was one of the award winning bindings.

Curry's gorgeous, tactile binding reflects both the green of the ocean that surrounds the island and the cave that plays such a large role in the novel.

**Dos Rapporté** binding covered in ocean green quartzite stone veneer. Cave paper spine piece with bronze sheepskin onlays across spine and boards. Title in bronze foil. Goat suede split fly leaves. Housed in a quartzite stone 'All-in-One' box lined with split calf suede. Bound by Coleen Curry in 2015. 28.5 x 19.7 cm.
Nobel Museum Award-Winning Binding by Sonya Sheats


Since 2006, the Nobel Museum and the Swedish Bookbinders Guild have collaborated to present a bookbinding exhibition at the Nobel Museum in honor of the recipient of the Nobel Prize for Literature. When Thomas Tranströmer was the recipient of the award in 2011, the exhibition was opened to bookbinders worldwide. Among the 78 bindings accepted for the exhibit, Sheats' binding was one of only 10 awarded an honorable mention.

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


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

The 3 colophons read as follows:

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

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

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

"À creneaux" style binding. Polycarbonate boards with PVC spine, sewn with monofilament, and airbrushed with automotive paint. Polycarbonate box airbrushed with automotive paint with title engraved on PVC closure. Bound by Christine Giard in 2001. 16.5 x 23.5 cm.
La couleur du vent is a collection of poems by Gilles Vigneault, illustrated and designed by Natassja Imiolek under the artistic direction of Cécile Côté. It was the set book for an international exhibition of bookbinding arranged by ARA-Canada in partnership with the École Estienne (Paris). The invitation to participate was extended to all alumni of the École Estienne and members of ARA-Canada.

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

Artist's statement:

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

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


Nathalie Grall (b.1961) is a French engraver who is known for the energetic, painterly gestures of her engravings. In her work she explores the edges of the abstract and the figurative. She has been exhibited in museums and galleries around the world. The most recent exhibit of her work was at Musée Goya in 2014-2015.

Giard has used found leather not intended for bookbinding, pared it thin enough to use as a binding material, and planed it lightly with a subtle design that, combined with the texture of the leather, beautifully echoes Grall's engravings. Giard's understated lettering floats along with design.

Full pre-textured blue cowhide with lightly planed design, lettered in pale blue foil. Japanese paper endpapers. Bound by Christine Giard in 2011. 18 x 13 cm.