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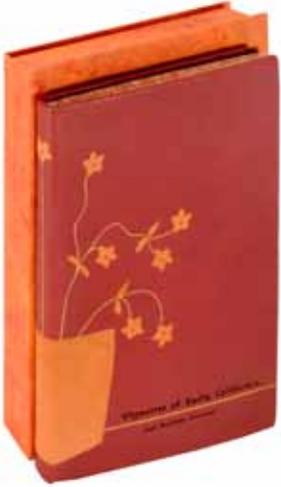
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## PRIVATE PRESS & ARTISTS' BOOKS



1. *Alvarado, Juan Bautista; Constance K. Wozny, bookbinder; John H.R. Polt, translator; W. Michael Mathes, introduction and notes*

**VIGNETTES OF EARLY CALIFORNIA: CHILDHOOD REMINISCENCES OF JUAN BAUTISTA ALVARADO**

San Francisco: The Book Club of California, 1982. One of 650 copies but also a unique copy with a commissioned custom binding by Constance K. Wozny, a well-known Kentucky hand bookbinder. Signed and dated (2011) by her on colophon. Laid in is a hand written note in pencil: "Of all the bindings I did - this is one of my favorites thank you Connie." This beautiful binding is in full-grain Indian red goat leather, with title stamped in black on front cover, and a wraparound flowerpot design composed of decorative onlays in orange, yellow, and ochre calf. The leather covers wrap around and serve as the front and rear pastedowns. Red paper free front and rear endpapers. The top edges are speckled red and brown. Housed in an orange custom clamshell box designed by the binder with title and author blind stamped on spine. Book and box in fine condition. Juan Bautista Alvarado (1809 - 1882), a Californio, led a coup to seize Monterey and declared himself

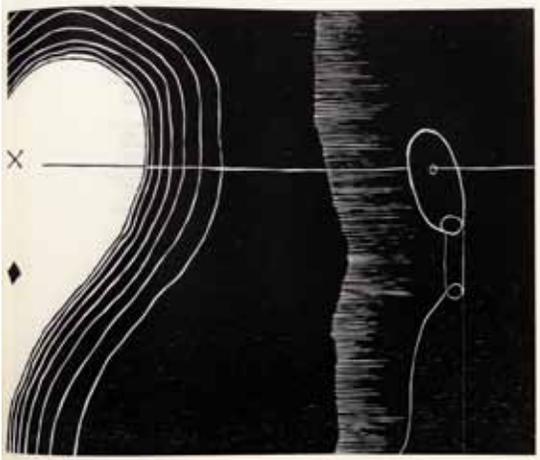
governor. He declared independence for California, but ultimately was persuaded to rejoin Mexico and served as Governor of Las Californias from 1837 - 1842. This book includes a biographical introduction to Alvarado's life, a translation of his autobiography, and his account of events in California prior to Don Luis Antonio Arguello's governorship. 38 pages plus three page bibliography. **\$675**

2. [ARION PRESS]

*Toomer, Jean; Leon Litwick, afterword  
Illustrated by Martin Puryear*

**CANE**

San Francisco: Arion Press, 2000. Number 343 of 400 copies. Signed by the artist. From the acclaimed Arion Press: "Cane is regarded as the highest literary achievement of the Harlem Renaissance and a masterpiece of African-American writing. To call it a novel is misleading, for the book is made up of many parts, by turn fiction, poetry, drama, set in rural Georgia, urban Washington, D.C., and elsewhere. To say it was first published in 1923 is misleading, too, for parts were published earlier in magazines. While it may seem at first a collection of writings, it is a highly experimental novel, novel in concept and form, and is a unified artistic whole. Cane was praised when issued but sold few copies. Toomer isolated himself after the book was published, and it was not rediscovered until the 1960s with the rise of academic interest in black history and culture. Jean Toomer (1897-1967) wrote several autobiographies, other fiction, drama, poetry, and essays, but published only one other book, *Essentials*, a collection of aphorisms, in 1931. Leon Litwick is an eminent historian of the black experience in America. In his essay on *Cane*, Litwick shows how the book addresses the racial situation in the early twentieth century. 'In coming to grips with the present, Jean Toomer insisted on confronting the past and exploring the heritage of slavery to its very roots, in ways that would avoid both condescension and romanticization.' ... Martin Puryear is a leading American sculptor. He read *Cane* for the first time when he was teaching at Fisk University in Nashville, Tennessee, and living in the South for the first time. The book has been important to him ever since. His woodcuts for *Cane* are on two scales. The seven larger images are abstract portraits of women characters in the book; the three smaller blocks are reinterpretations of the enigmatic arcs that Toomer placed on pages dividing sections in the first edition."



Bound in full tan linen over limp boards with brown ties. The text type is Times New Roman composed by Monotype and printed on Biblio mouldmade paper from Germany. The display type is Lucian Bold, composed by hand. The prints are on handmade Kitakata paper from Japan. Oblong measuring 11 1/2 by 13 7/8 inches. Includes prospectus and box in which it was mailed. In fine condition. **\$2,500**



3. [BARBARIAN PRESS]  
*Crispin, Elsted and Jan*

**URSUS TYPOGRAPHICUS: A CHRONOLOGY OF BEARS**

Mission, B.C.: Barbarian Press, 2017. Number 89 of 100 copies for sale. Signed by the book artists. This delightful book celebrates the wonderful Barbarian Press's 40th anniversary and is the 47th book to be issued by the press. The Crispins thought that the occasion seemed to require some formal observance. Crispin writes: "Some of the more frequent questions asked us concern bears: Why do we have a bear as a press device? Do we really have bears around the pressroom? Is the bear a symbol of something? Is the bear really Crispin? – and so on ... [This] book opens with a preface about bears, our relationship with them, and theirs with the press. The body of the book prints all nineteen devices to date in chronological order, each

image accompanied by a list of the titles in which the device has been used, and a note about the engraver and our work together ... The book thus includes a total of twenty devices and eight printer's marks by fourteen artists and engravers: Louis Turpin, Edwina Ellis, Colin See-Paynton, John DePol, Barry Moser, Wesley Bates, Ted Staunton, Simon Brett, Gerard Brender à Brandis, Abigail Rorer, Peter Lazarov, Andy English, Nancy Ruth Jackson, and John Lawrence."

*Ursus Typographicus* is designed in a small landscape format, bound in decorated boards, with a charming frontispiece by Andy English featuring three cartouches showing the exterior of the press building and two interiors with two bears hard at work. The text is set in Van Dijk roman and italic with Castellar drop caps, printed in black and blue on Zerkall Book White mouldmade paper. The engravings are all printed from the wood, except for the first device by Louis Turpin, which is printed from a photo-engraved magnesium block. The book is quarter bound in grey morocco with paper over boards printed with a pattern adapted from a binding brass engraved by Alex McGuckin as a gift to the press, and is contained in a blue silk-covered slipcase. In fine condition. **\$600**

4. *Beyerle, Tulga; Vitus H. Weh, et. al.*

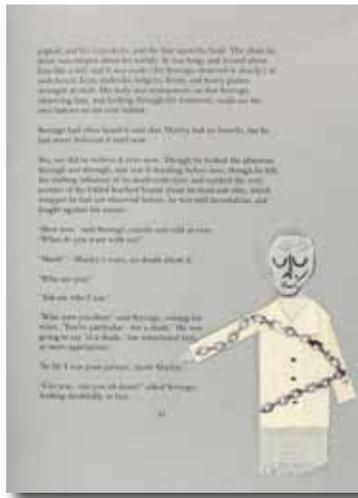
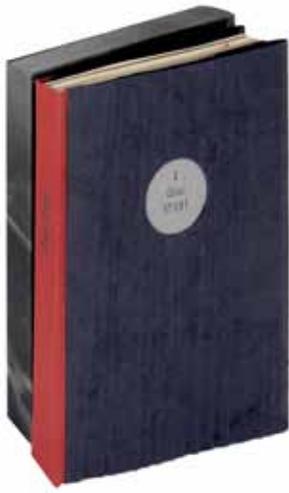
**THINK TANK AND GLOBAL TOOLS: DESIGN IM ZEITALTER DER INTENSIVSTATION**

Wien: k/haus, 2001. An Austrian artists' book packaged with an engineer's compass and a four-lens action camera, all housed in a custom fitted green Tupperware box. This two-book set appears to have been issued to document an exhibition of designs done by students at the University of Applied Arts, Vienna and the Royal College of Art, London. The "exhibit is made up of work-in-progress responses to some of the major issues raised around contemporary theory dealing with globalization and new technologies. Each has interpreted this project according to their own understanding of the imperatives of design in contemporary culture and, in this way, the project aims to open up an increasing vital debate around the nature and role of practice in the twenty-first century" (Vorwort / Foreword). The books



include *Global Tools*, bound with white cloth spine and white paper covered boards titled in black on front and *Think Tank*, which is side-stapled in black paper wrappers with white title to front. Both books include photographic illustrations of the design projects with descriptions of the pieces (some in German and some in English).

Sample project proposals include the Phrenology Hat, which changes shape according to your mood; the Audio Tooth Implant, which acts as an "electronic third ear"; Step N' Charge, which is a mat that can generate and store energy by being stepped on; and much more. Finger smudges to covers and minor rubbing, else clean and bright. 35 mm film for the action camera is not included; however, there are manufacturer's directions in English for both the engineer's compass and camera. There is also a card for the Tupperware container laid in with text in German. Most text in *Global Tools* is in German with some in English. The text in *Think Tank* is mostly in English with some German. The green Tupperware lunchbox has been custom fitted with yellow foam to house its objects. Empty plastic label on front of box and light wear / soiling. *Think Tank* is 61 pages; *Global Tools* is 197 pages. Size of box: about 11 x 9 x 3 inches. **\$450**

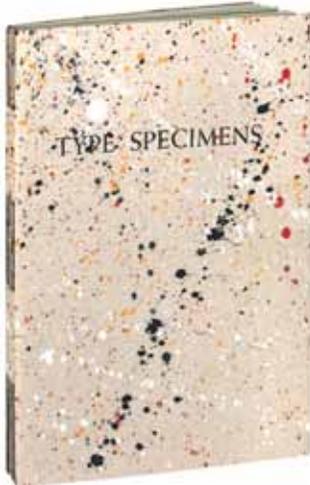


5. [CALIBAN PRESS]  
*Dickens, Charles*

*A GHOST STORY OF CHRISTMAS: BEING A CHRISTMAS CAROL*

Ogdensburg, NY: Caliban Press, 2017. Number 28 of 104 copies signed and numbered by the highly regarded book artist and printer Mark McMurray. This is a beautifully produced new edition of *A Christmas Carol* that captures the power of this timeless story through the inventive use of text, images, paper, type, and binding. McMurray writes in the prospectus: "We know the story, we know the characters, but the language of the text offers new rewards with each reading. This edition of Dickens' classic returns to the dark, sleep-deprived angst of the original

complete text." The prospectus states that the text in this edition comes from the 1843 edition with minor corrections. Printed on a variety of handmade and mould-made papers including Zerkall Ingres and papers from La Papeterie-St. Armand. The text is printed entirely from metal and wood types, including monotype Bell plus many from the 19th century. There are wonderful images of the ghosts that visit Scrooge on that fateful night, with many other ornaments and designs throughout. They are done in various media including pochoir, collage, wood engraving, and relief blocks. Bound in black ribbed flexible covers with a red morocco leather spine with title in gilt on spine and inside a cutout on the front cover. Housed in a stiff black paper slipcase with a subtle chain design. Prospectus and errata slip inserted. In fine condition. 7.5 x 10.5 inches. 107 pages. **\$700**



6. [CALIBAN PRESS]  
*McMurray, Mark, writer and book artist*

*TYPE SPECIMENS OF CALIBAN PRESS: ON THE OCCASION OF ITS SIXTH ANNIVERSARY*

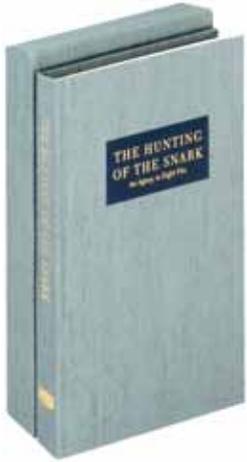
Montclair, NJ: Caliban Press, 1991. Number 65 of 100 copies numbered and signed by the book artist. This early book from Mark McMurray's distinguished Caliban Press celebrates its achievements thus far, offers McMurray's philosophy of book design and content, and serves as a reference catalog for the press. To these ends, he has written and printed this handsome type specimen book from the many types he has purchased or received by donation. There are sections on text faces such as Garamond, Caslon, Palatino, and Weiss; cursives; display initials such as Erasmus and Caxton; sans serif; and wood type. They are followed by a bibliography of the sources used to research the description and history of each of the types and sample pages from previous Caliban Press publications. There are displays of versions of a type in various point sizes, often accompanied by texts from literary sources. These are printed on different colors and

types of paper. The book was hand-set and printed on a Vandercook proofpress and bound by McMurray in stiff white paper covers with a stiff paper dust jacket in a colorful splatter design. The papers used are Curtis Rag, Mohawk Letterpress and Tyvek machine makes; Nideggen mouldmade; and Bhutan Resho, Iyo Glazed, Barcham Green, and Fabriano Roma handmades. A beautiful production in fine condition. Measures 9 x 12.5 inches. 52 pages plus six sample pages from the press. **\$900**



## THE CHESHIRE CAT PRESS

The Cheshire Cat Press was formed by Toronto book designer and printer George Walker in 1981. The press began when he and two colleagues produced new editions of *Alice's Adventures in Wonderland* and *Through the Looking Glass*. Since then they have worked with other ardent lovers of Lewis Carroll to produce handsome books by and about him.



### *Political Satire with Trump Illustrations*

7. [CHESHIRE CAT PRESS]

*Carroll, Lewis; Mark Burstein, introduction  
Illustrations and endnote by George A. Walker*

#### THE HUNTING OF THE SNARK: AN AGONY IN EIGHT FITS

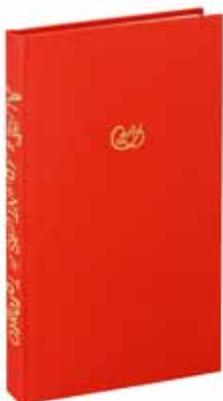
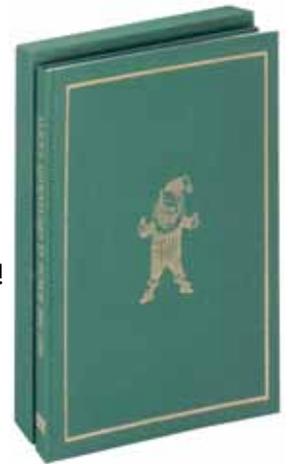
Toronto: Cheshire Cat Press, 2019. Number 5 of 42 copies. Signed by Walker, Burstein, and printer Andy Malcolm. Quarto. This is the latest version of *The Hunting of the Snark* to be published by the Cheshire Cat Press. Carroll's famous nonsense poem has been subject to numerous interpretations over time. In this truly snarky edition, Walker has chosen President Donald Trump and his White House cabinet and advisors for his 21st century lineup of the characters. He writes: "...I think they match

up nicely to to the crew of the ship. When you read the poem and think of Trump's cabinet, it's hard not to see the parallels. The political arena in the USA could be described as nonsense, which is exactly the type of poem [this] is. The plot follows a crew of ten unqualified professionals trying to hunt the Snark with a blank map." Thus such familiar names as Scaramucci, Sessions, Priebus, Pence, Mnuchin, Bannon, Sanders and Trump himself appear in parts that reflect their real-life attributes and roles. Bound in grey textured cloth with leather title label to front cover and gilt title to spine. Printed in New Caledonia type on Velin BFK Rives paper. With thirteen engravings by Walker and "The Snark Map" in a sleeve affixed to front pastedown. Housed in slipcase covered in same cloth as book with gilt titling to cover and spine. In fine condition. 71 pages. **\$550**

8. [CHESHIRE CAT PRESS]

*Walker, George and Andy Malcolm, designers and printers; Edward Wakeling, introduction*  
ALICE'S ADVENTURES IN PUNCH 1864-1950

Toronto: Cheshire Cat Press, 2017. Number 19 of 42 copies. Signed by the printers and the author of the introduction, Edward Wakeling, who is an internationally known authority on Carroll. From the prospectus: "Here finally is a book collecting all the Alice associated images into one volume. In this book is the work of the other *Punch* illustrators who were influenced by John Tenniel's pictures for Lewis Carroll's *Alice*. Oh yes we include Tenniel too! Through the many decades that *Punch* existed (1841-2002), references to the *Alice* books have been a common feature. Now you can have them all in one volume. The images are printed by hand directly from polymer plates made by Boxcar Press, except "Alice Reigns Supreme" (page 27), which is printed photo-mechanically. The plates were created from high resolution scans made directly from the original *Punch* publications." Bound in green cloth with gilt title to spine and gilt ruling and *Punch* figure to front cover. Housed in a green cloth slipcase. In fine condition. 10 x 13 inches. 57 pages. **\$650**



9. [CHESHIRE CAT PRESS]

*Walker, George, engraver; Bill Poole, printer; Joseph Brambant, introduction*  
ALICE'S ADVENTURES IN TORONTO

Toronto: Cheshire Cat Press, 1991. Number 96 of 177 copies. George Walker's wood engravings for the *Alice* books were so admired that the Press decided to publish a book that would be devoted entirely to his engravings. This is that book, which is divided into three parts. In the first part the 96 illustrations featured in *Wonderland* are reproduced by chapter in the story's order. The second part, "Alice's Misadventures," has engravings that were not used in 1988 along with the reasons why. The last part reproduces some of Walker's preliminary sketches for *Wonderland*. Bound in red cloth with gilt titling to spine. Red and gold marbled endpapers. In fine condition. **\$175**

## LUCY CHILDS

Lucy's exquisite embroidered books are inspired by her "exploration of the history, craft, and culture of early American and British sewing samplers, made mostly by young girls to learn the practical craft of sewing but also to learn letters and spelling. Many old and antique samplers included text or images in memory of family members who had died." Lucy's beautiful and painstakingly created books are a fitting tribute to and continuation of the craft she honors. Her unique books can be found in many artists' books collections.

### 10. Childs, Lucy; Mary Elizabeth Frye

#### DO NOT STAND AT MY GRAVE AND WEEP

Martinez: CA: Lucy Childs, 2019. According to the artist: "The books in this In Memoriam series are meant to be carried with you, to look at and remember someone (or a pet) who has died ... The poem's poignant but celebratory flavor is reflected in the colors and letterforms used to sew the words. Creating these books comes from exploring the history, craft, and culture of early American and British sewing samplers, made mostly by young girls to learn the practical craft of sewing but also to learn letters and spelling. Many old and antique samplers included text or images in memory of family members who had died."

This book features the poem "Do Not Stand at My Grave and Weep" by Mary Elizabeth Frye (1905 - 2004). It was written in 1932 when she lived in Baltimore to console a friend who was a Holocaust survivor and was unable to return to Germany to attend her mother's funeral. Handsewn with various threads on linen with wool folding cover. Accordion structure, which opens to 18 inches. Housed in a cloth covered clamshell box. Fine. **\$2,200**



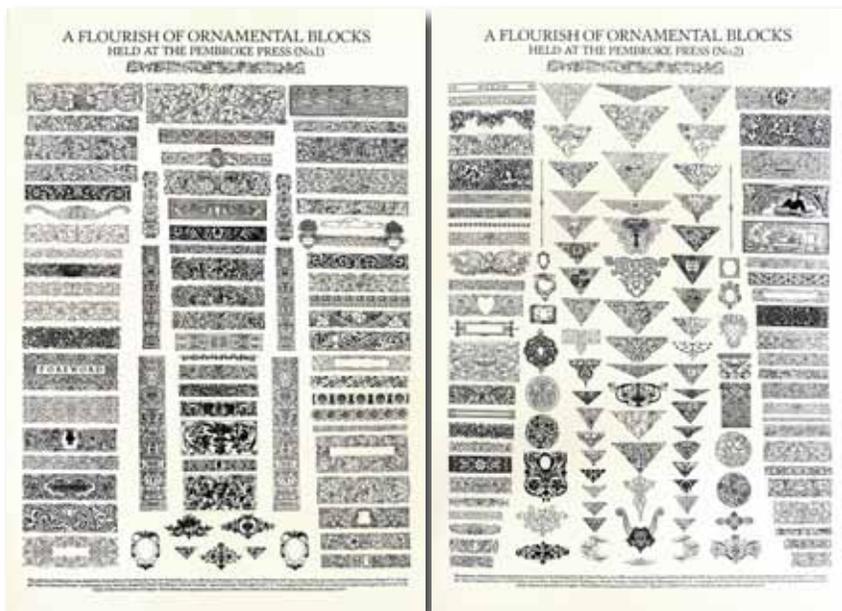
### 11. Childs, Lucy

#### EMMA LAZARUS. THE NEW COLOSSUS

Martinez, CA. Lucy Childs, 2019. A unique embroidered artist's book. This book celebrates the unforgettable words written by the poet, author, and activist Emma Lazarus (July 22, 1849 – November 19, 1887). She wrote the sonnet "The New Colossus" in 1883, which includes the now famous lines "Give me your tired, your poor, your huddled masses yearning to breathe free." Lazarus wrote the sonnet to raise money for the construction of a pedestal for the Statue of Liberty and

its lines were later inscribed on a bronze plaque on the statue's pedestal. The book is a bi-fold construction with bright turquoise wool covers with "Emma Lazarus" and "The New Colossus" embroidered in cotton thread. When opened the text first appears on folded paper covers. The beautiful embroidered text and illustration beneath are then unfolded. There is a panoramic view across the embroidered sand dunes to the ocean. The words of Lazarus are stitched in multicolored threads across the dunes. The borders of the unfolded book are decorated with a series of small crosses. Housed in a custom cloth covered clamshell box. The book is in fine condition. It measures 4 x 12 inches when closed and 4 x 25 inches when opened. **\$2,200**





**12.** [CROOKED CROW PRESS]  
 Manson, Chris, designer and printer  
*A FLOURISH OF ORNAMENTAL BLOCKS HELD AT THE PEMROKE PRESS. TWO BROADSIDES*

Rockville, MD: Crooked Crow Press, 2017. Limited edition. A pair of beautifully designed and printed broadsides with several hundred ornamental printing blocks of various sizes and shapes arrayed in an intricate fashion that highlights their beauty. From the colophon: "The collection of blocks above was obtained by the proprietor of the Pembroke Press, Mr. Roland Hoover, circa 1980 from the Pridemark/Garamond Press in Baltimore, MD. Some of these blocks came from an earlier Baltimore printer, Norman T.A. Munder, the 'Dean of American Printers,' and the display

type used here, designed by Robert Wiebking, is 'Munder Venezian' named in his honor. Blocks signed with a "G" were designed by Frederic Goudy and some of his original drawings for them are part of the Goudy Archive at the Library of Congress." The broadsides were painstakingly composed and printed by Chris Manson at his Crooked Crow Press. These are splendid examples of fine printing for private press, book arts, and related collections. In fine condition. Each broadside measures 18.5 x 27 inches. **\$250**

## MAUREEN CUMMINS

Maureen Cummins is a noted creator of artists' books. Her work is held in over one hundred public collections internationally and has been included in exhibitions at the American Craft Museum, the Corcoran Gallery of Art, and the Rotunda Gallery (amongst others). She has received over a dozen grants and awards and has been an artist-in-residence at numerous venues, including the American Antiquarian Society and the Irish Museum of Modern Art.

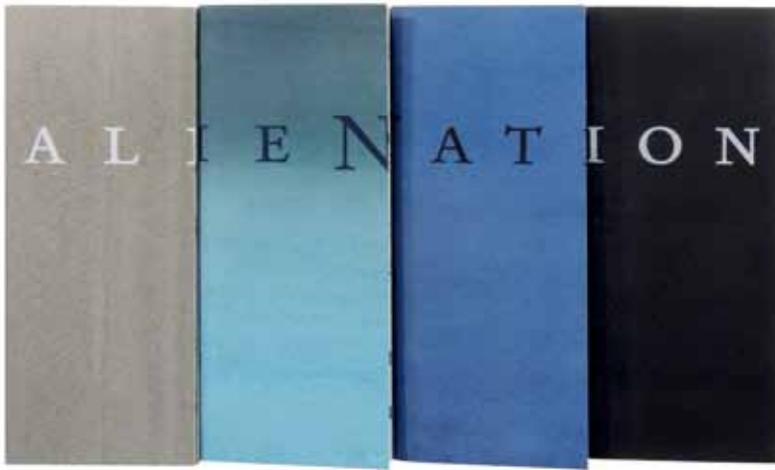
### *Al-Mutanabbi Street Bombing*

**13.** Cummins, Maureen and Tona Wilson, book artists

#### *IN THE MINUTE BEFORE/IN THE MINUTE AFTER*

Maureen Cummins, 2013. Artist's Proof. One of 25 copies. Signed by the book artists Maureen Cummins and Tona Wilson. The book artists describe their work as "an impassioned paean to the flowering of book culture, as well as a mournful enumeration of deliberate acts of censorship, repression and destruction. The contrast and continuum of these two realities is represented within a dos-à-dos structure that allows the reader to flip from one narrative to the next, from a bright jewel-colored world to dark, fragmented one, neither of which is clearly the beginning or the end of the story." The book is the result of a long collaboration between Cummins and Wilson, created as part of the Al-Mutanabbi Street Coalition, an international response by over two hundred artists to the bombing of Al-Mutanabbi Street (the Street of Booksellers) that occurred in Baghdad on March 7, 2007. *In the Minute Before* depicts the world of knowledge and beauty. Grand epophs are contained within sweeping, horizontal spreads. *In the Minute After* depicts a world of chaos and annihilation, the only light that of books being burned. As they worked on the book the artists incorporated world events such as the threats to precious manuscripts in Timbuktu and the controversy surrounding renovation plans at the New York Public Library. The book was printed on Arches cover paper with over two hundred runs of letterpress printing, silkscreen, stenciling, and hand-coloring. The blue and black covers were hand-painted, screen printed and stamped with the numbers "11:39" and "11:41," the times before and after the bombing of Al-Mutanabbi Street (artists' description). Measures 7 x 10.75 inches and contains eight spreads. In fine condition. **\$2,000**





## Immigration

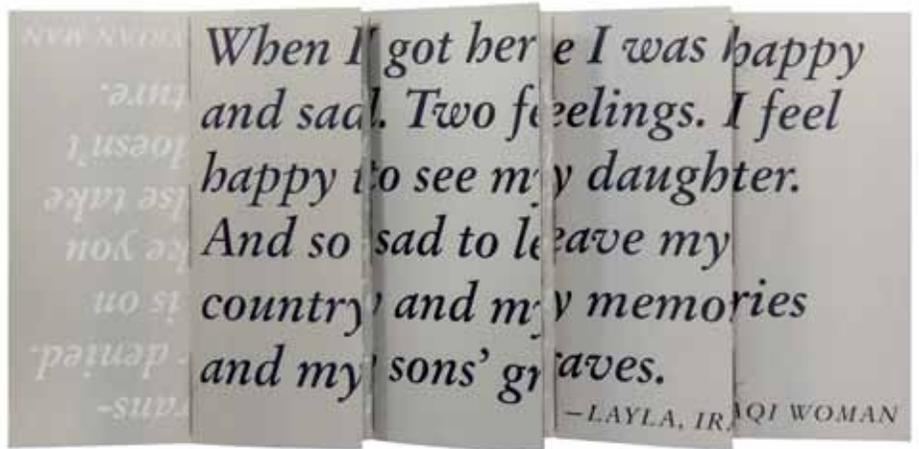
14. Cummins, Maureen, book artist

### ALIE NATION / SEPARATION

Pennsylvania and New York: Maureen Cummins, 2019. Number 17 of 50 copies signed by the book artist. *AlieNation / SepaRation* was part of Swarthmore College's Friends, Peace, and Sanctuary project. The project brought five artists into conversation with Syrian and Iraqi individuals resettled in Philadelphia. Cummins interviewed four participating families in 2018. The interviews captured the unspeakable losses experienced by the settlers and bore witness to their struggles to

adjust to new countries, cultures, languages, and their separation from loved ones. From the interviews, Cummins selected forty-eight excerpts that she pieced together to create a narrative arc. To house the text, the artist created a structure that is visually startling, experimental, and conceptually driven. Text blocks are severed, then reprinted as quarto-sections on corresponding pages of four separate books. As in the case of the resettlers themselves, these stories must be reunited in order to be read, understood, and made whole again. Since the structure is two-sided, with half the pages printed upside down, the reader is forced to puzzle out where and how to begin and what order in which to read the pages. In this way (s)he is forced to experience some measure of the confusion, alienation, dislocation, and separation that resettlers struggle with every day.

The books were created by first deeply saturating flats of color onto Arches Cover White. Blocks of text were then surprinted over the color fields, a process that required masterful registration. Bound by Lisa Hershey in the Coptic style structure that draws on Middle Eastern binding tradition. Each set of four books is housed in a handsome plexiglass slipcase with laser-etched titling by Sarah Pike. In fine condition. The set measures 17 x 17 x 2.5 inches and contains 192 pages. **\$2,600**



15. Cummins, Maureen, author and book artist

### SECRETARY

Maureen Cummins, 2018. Number 17 of 35 copies signed and numbered by the book artist, Maureen Cummins. *Secretary* deconstructs the life and death-by-suicide of the artist's mother, Dolores Cummins, a brilliant woman, aspiring artist, and housewife for twenty-five years. It is this story that inspired Cummins's later book *Crazy Quilt*, as well as all the subsequent work that she created around marginalized populations. This book is the first of several around this common theme that Maureen has become well-known for.

*Secretary* is made even more powerful by the structure and composition. It was letterpress printed on sheets of Asian lined paper resembling a steno pad, with titling redacted by hand in graphite. The type used appears to have been typed on an old typewriter. Each section of the book is preceded by a ghostly photographic image of Cummins's mother from that period of her life, reprinted from originals in the artist's possession. The text pages are bound in the style of a stenographer's notepad. It is housed in a stiff grey paper folder. In fine condition. Measures 8.75 x 14.5 inches. **\$2,500**

**16. Cummins, Maureen**  
**CURRENT EVENTS II / TITANIC**

Kingston, NY: Maureen Cummins, 2004. One of 20 copies. *Titanic* is an altered edition of a single day's copy of the *Wall Street Journal*. The artist explores the history of the 1912 Titanic disaster using excerpted accounts of passengers who survived the disaster. The resulting collaged text, which is printed inside the shape of the sinking boat, is visually reminiscent of children's books, an allusion to the simplistic and oft-quoted belief, "She's too big to sink." The quotes chosen highlight the pervasive attitude of denial on the part of both passengers and staff, which not only contributed to the disaster but arguably allowed it to happen. On April 10, 1912 the greatest ship ever built, the Titanic, was launched on her maiden voyage. Her owners, The White Star Line, declared her to be "unsinkable." Five days later, on April 15, 1912 at 11:45 p.m., the Titanic grazed an iceberg in the North Atlantic and was fatally pierced through her starboard side. When she sank, two and a half hours later, 1,513 lives were lost with her. The Titanic, a ship that had been built as a monument to man's power and supremacy, came to be synonymous with human folly and mortality.



This book by renowned book artist, Maureen Cummins, retells the story of the Titanic's last hours from memories of the ship's survivors. Drawing upon original memoirs published shortly after the disaster, the artist weaves together a chorus of voices to create a narrative reminiscent of Greek tragedy. Like the mythic ship herself, each statement of disbelief and denial looms larger than life. This beautiful and haunting book seeks to capture the greater significance of the Titanic disaster - an event that haunts our consciousness even though it is a nightmare catastrophe from another time. The piece pairs eyewitness accounts with graphic images of the sinking ship in black silhouette against deeply saturated fields of midnight blue sky and seascape. Layers of time and meaning from the book's text and the underlying newspaper intersect to create a palimpsest of poetry and the recording of events. Twenty copies of the *Wall Street Journal* were overprinted with six silkscreen runs. Produced by Cummins at the Women's Studio Workshop. In fine condition. 48 pages. **\$2,500**

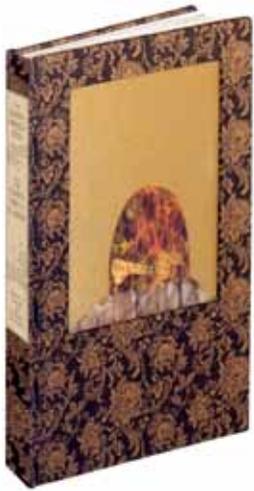
**Women's Rights / Lobotomies**

**17. Cummins, Maureen**  
**THE/RAPIST**



Maureen Cummins, 2016. One of 40 copies. Signed the artist. In this powerful work, noted book artist Maureen Cummins investigates the dark side of the history of psychosurgery, as exemplified by the career of Doctor Walter Freeman (1895-1972), a professor of neurology who became known as the father of lobotomy by single-handedly popularizing the pre-frontal lobotomy in America. Although he had no formal training in either surgery or psychology, Freeman modified the traditional procedure for lobotomies by driving ice picks through his patients' eye sockets rather than drilling into the skull to sever nerve connections in the

prefrontal cortex to treat mental illness. Despite his championing of his procedure he admitted that lobotomies often created childlike behavior or a vegetative state in patients. Hundreds of patients died. The controversial procedure also raised numerous questions about patients' rights, the abuse of institutional power, and the disproportionate targeting of women. Of the more than 3000 patients that Freeman operated on, two-thirds were women. Cummins uses physical rape as an analogy for neurological penetration, a form of sexualized violence that was perpetuated for decades in the name of medical progress. She visualizes this by a series of laser cut holes that bore through each page, becoming smaller page by page. The holes penetrate reproduced images of lobotomy patients' heads and on the last page the title "The Rapist" becomes "Therapist?" The images of women are from 'before-and-after' photos used in Freeman's textbook, which are re-contextualized, with lines of typography serving as blindfolds, reclaiming for these women a measure of dignity, humanity, and anonymity. The pages of the book are laser-cut aluminum with silkscreen-printed text and imagery. The covers are also laser-cut aluminum with a large hole that reveals the subsequent holes. Bound with two metal rings. Housed in an aluminum box with a metal title label affixed to the top. In fine condition. 16 pages. 24 x 9 x 1 inches open 12 x 9 x 1 inches closed. **\$3,300**



**18.** [DEEPLY GAME PUBLICATIONS]  
*Lauritsen, Christina; Sara Press and Andy Rottner, book artists*  
**THE SHEPHERDESS AND THE CHIMNEY-SWEEP**

San Francisco: Deeply Game Publications, 2012. Number 45 of 55 copies. Signed by the author and book artists. Book artist Sara Press collaborated with Andrew Rottner to create this exquisite tribute to printing's golden age. "The story, by Christina Lauritsen, mis-remembers H.C. Andersen's classic tale of the same name, transforming it into a story of revelation and madness. The visual progression of the book mirrors the plot, pitting the beauty of the decorative arts against the intense and unpredictable messiness of human experience. This book confronts the inevitability of loss and bows to intellectual freedom and its attendant risks" [artists' statement]. The book is printed in Garamond and Bembo types on Moab Entrada paper. It features two 26-inch wide foldouts with illustrations by Rottner. The striking cover is done from cut-marbled-paper and brocade. The book measures 7 x 9 inches. It is unpaginated. Deeply Game

Productions creates and distributes the art works of Sara Press and her collaborators. Sara Press is a photographer, printmaker and book artist based in the San Francisco Bay Area. Many of her projects examine peculiar areas of overlap between nature and culture (for example: dog fighting, feral children, and our co-evolution with snakes). Sara has also wrestled with the relationship between creativity and the scientific method. Recently, she has turned to constructions of masculinity and femininity in our culture (such as human bloodsports and altered fairy-tales). Her work can be seen in public collections around the country and are also in many library and private collections. A lovely book in fine condition. **\$900**



**19.** [ELIES PLANA]  
*Miyawatl, Ateri; Maria Merce Padrosa, Miquel Colomer, and D. Sam Abrams, translators*  
*Illustrated by Francisco Villa*  
**NEIJMANTOTOTSINTLE: SADNESS IS A BIRD**

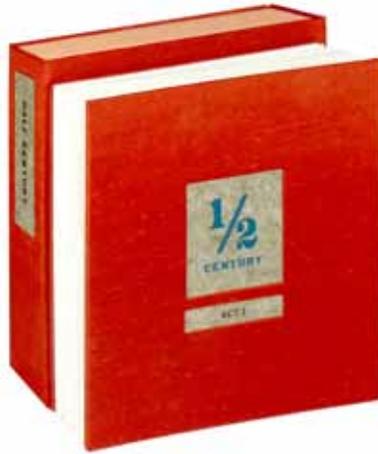
Barcelona: Elies Plana, 2018. One of 50 regular copies from an edition of 72. The printer Elies Plana is a Barcelona based book artist and printer who has been working in the field for the last 15 years. After studying fine arts he joined the workshop of his father, Miquel Plana. He learned his craft by helping and assisting his father in the production of over 100 fine books. In 2008 he started his own projects that vary from books, prints and special commissions. He works with different techniques, from linocuts and woodcut to etching, and uses lead and wood types to print the texts. He has worked with different writers and poets, mainly related to the Catalan culture. This striking book is the result of collaboration between Plana and a number of other contributors. The text is an unpublished poem written by Ateri Miawatl in

the Nahuatl language of the Uto-Aztecan family, which originated in Mesoamerica and is spoken by 1.4 million people in central Mexico. It was translated into Spanish by Omar Gatica. Maria Merce Padrose and Miquel Colomer did the Catalan version and D. Sam Abrams the English version. The book's design and layout were done by Gabriela Comba. The handsome yellow and black linocuts are by Francisco Villa. Printed on GravArt paper. Bound in bright yellow paper covered boards, with title in black with a design of the title's letters debossed around it. Black cloth spine with title in yellow. Housed in a brown cardboard slipcase. In fine condition. Measures 9 x 13 inches. Unpaginated [17 pages]. **\$485**



## THE FLYING FISH PRESS

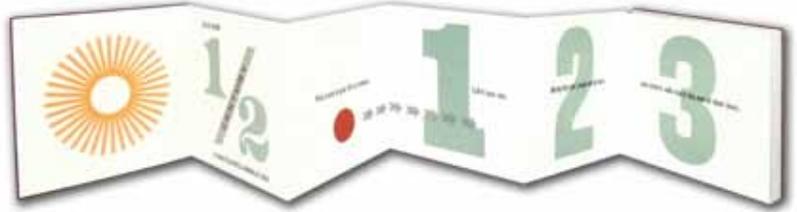
The Flying Fish Press was established in 1987 by internationally known book artist and book art educator Julie Chen. The press focuses on the design and production of limited edition artists' books with an emphasis on three-dimensional and movable book structures and fine letterpress printing. Editions range in size from 25 to 150 copies. Work from the press is known for combining meticulous attention to craft, intricate structural design, and inspired artistic vision.



**20.** [FLYING FISH PRESS]  
Chen, Julie  
**HALF CENTURY**

Berkeley: Flying Fish Press, 2018. Number 14 of 50 copies

signed and numbered by the book artist. *Half Century* was written, illustrated, and designed by Chen. It is dedicated to Sandra Kroupa, Book Arts and Rare Books Curator, on the occasion of the 50th anniversary of her career at University of Washington Libraries, Seattle, WA (colophon). Chen writes: "The text of this book considers the complexity of our relationship to time in our daily lives. We think we understand how time works, but our public beliefs about time may not sync up with our private beliefs about time. Our conception of time changes



over the course of a lifetime but we often only realize this at milestones and/or traumatic moments in our lives. Imagery includes a variety of large wood type numbers that were printed at the Hamilton Wood Type Museum in Two Rivers, WI, along with an abstract visual timeline illustrating a pattern of significant life events over a 50-year period." *Half Century* has an accordion structure that measures 6 x 6 x 1 inches when closed, opening to a full width of 174 inches. Bound in red cloth with title label and "Act I" or "Act II" on front and back covers. Letterpress printed from wood type and photopolymer plates. Presented in a red cloth box with a magnetic closure. In fine condition. Unpaginated. **\$975**



**21.** [FLYING FISH PRESS]  
Chen, Julie  
**VIEW**

Berkeley: Flying Fish Press, 2007. Number 48 of 100 copies. A fascinating and personal production from Julie Chen's renowned press. "Based on a personal experience of loss, *View* is a bookwork that deals directly with ideas of coming to terms with mortality" (Julie Chen). *View* includes two books and a miniature three dimensional landscape scene enclosed within an innovative box structure. One book contains poignant text about a dream of a recently deceased loved one wading through water towards a distant shore. The second book describes the haunting after-image of the dream and the author's interpretation. Appropriately, the miniature scene, which the reader can view through a window in the box, depicts a portion of the dream. The box is enclosed in a cloth covered outer case with a magnetic closure featuring the title of the book. Letterpress printed and beautifully crafted. In fine condition. Outer case size: 6 3/4 x 14 x 5 inches; Box Size: 6 3/8 x 13 5/8 x 4 1/2 inches; Book size when closed: 3 5/8 x 6 1/8 x 1 1/8 inches. **\$1,800**



**22. [FOOLSCAP PRESS]**  
*Illustrated and illuminated by Peggy Gotthold*  
**THE TRAVELS OF SIR JOHN MANDEVILLE BEYOND THE HOLY LAND**

Santa Cruz: Foolscape Press, 2019. Number 21 of 90 copies, numbered and signed by the binder and printer. The press describes the book: "*The Travels of Sir John Mandeville* follows a journey that began in 1322 and continued on for more than thirty years. This edition commences as Mandeville leaves the Holy Land and travels east to the lands beyond Egypt, which were mostly unknown to Western Europeans at that time. It is a strange journey and one that has kept his book alive and in print since it was first published in manuscript form in 1357.... His was a piece of European literature rather than a history of exploration... Christopher Columbus and others carried the book aboard ship

on their voyages of discovery, adding to their confidence that they could safely circumnavigate the globe. Our edition is illustrated and illuminated by Peggy Gotthold following Mandeville's observations of strange flora and fauna and the remarkable beings he encountered; and especially of the wondrous and powerful kingdoms he chanced upon, which held more gold and jewels and strange customs than his contemporaries could imagine; here are kings and emperors with power at their finger tips beyond the reach of any autocratic ruler in Medieval Europe. Our text is based mainly on the Cotton MS, a translation that was first edited in 1725 and continues to be a starting point for serious study of Sir John Mandeville. Though imperfect, it adheres very closely to the original... As no inventive travel book should be made without including a map or two, we have supplemented Mandeville's narrative with five imaginative maps created for this edition. These are maps that would make sense to a fellow traveler of Mandeville's time. They are not modern maps where one might expect to identify one's place on land or the sea. There are no precise coordinates of latitude and longitude. These maps are also narrative and allow the reading traveler to follow Sir John Mandeville, whoever he was, through an unfamiliar landscape."

Bound in flexible red paper covered boards with paper title label to front cover. Includes five double-page maps printed on handmade linen paper from Papeterie St. Armand. Hand-applied illuminations appear throughout. Letterpress printed on paper handmade at the University of Iowa's Center for the Book in Silentium text, designed by Jovica Veljovic. Housed in a red cloth covered clamshell box. In fine condition. Size of book: 9 x 12.75 inches. 104 pages. **\$1,500**



**23. [FOOLSCAP PRESS]**  
**THE TOWER OF THE WINDS**

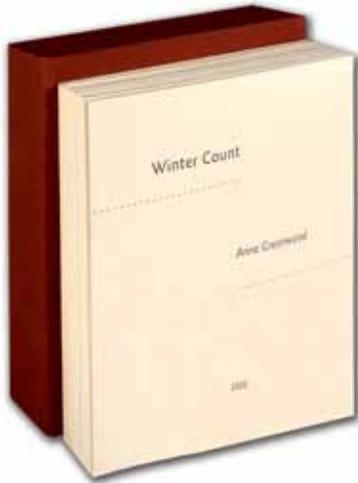
Santa Cruz: Foolscape Press, 2002. Number 126 of 200 copies. This is an unusual and lovely scroll book, which, according to the Press, follows the written record of a wondrous monument standing in Athens. The Tower has been explained by scholars from antiquity to the present, yet the Tower of the Winds was and still is a mystery to those who study it. The work is original to the Foolscape Press both in content and exterior form, and was created as a biblio-artifact, both a book and an object. The book is in a pre-codex form, allowing the reader to scroll through history viewing the subject along a panorama 25 feet in length. In addition to reproducing historic texts, there are illustrations

of the Tower by James Stuart and Nicolas Revett, two important early British architects. The work is printed in Adobe Herculanum type on Zerkall Book and hand made papyrus from Egypt. It is housed in a formed sculptural / architectural case. Each case is a rigid cylinder hinged with cloth and lined with a map of ancient Athens. Issued with handling instructions. It is a stunning and inventive work from this press. In fine condition. **\$450**



## ANNE GREENWOOD

Anne Greenwood is a well-known artist who has exhibited widely and whose works can be found in museum and library collections around the country. She was born on the high Dakota Plains and was led to an art degree by her artist grandmother. In 1990 she moved to Portland, Oregon and began her career as an artist and horticulturalist. Anne's artwork explores an interest in folk art and speaks of her kinship with the natural world and how this influences her connection to daily life. In 2002, Anne set up a textiles studio integrating handwork, book arts, and textiles into an interdisciplinary practice. From Anne's artist's statement: "My artistic practice navigates an infinite network of connections: narrating the simple and complex, physical and ephemeral, past and present, within the context of place, history, and transformation. I form relationships that expand and fortify admiration and reverence, leading to the discovery of new truths about the world around us."



### 24. Greenwood, Anne WINTER COUNT

Portland, OR: Anne Greenwood, 2008. Number 8 of 30 copies. This interesting and evocative work exemplifies how Anne integrates her textile skills with book arts. She explains that winter counts were historic calendars used by the Plains Indians to record time pictographically. This book is Anne's interpretation of the Sioux tradition, adapting it to record her personal history using hand-stitched embroidery and letterpress printing. The 41 embroideries were scanned and then made into print form from hand-processed photopolymer plates run on a

Vandercook Universal hand press. Printing was done by Inge Bruggeman. Each is printed in the same color as the embroidered version. The loose images and text pages are housed in a light red clamshell box. The text pages are printed in Goudy Sans type and include the title page, artist's statement, two commentary pages for images titles and stitch identification, and colophon with quotes relevant to the winter count tradition. An impressive production in fine condition. **\$1,000**

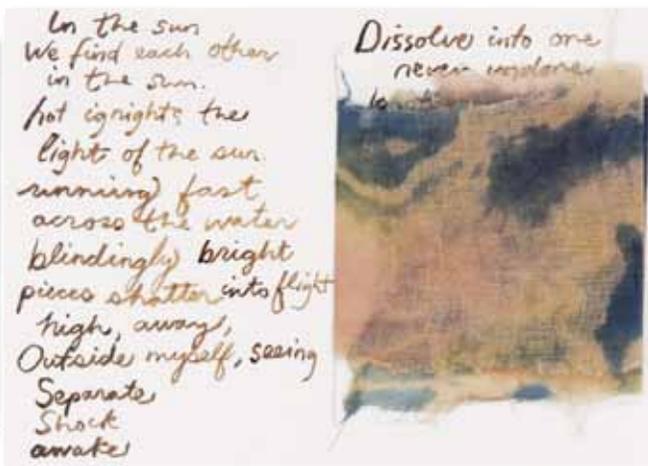
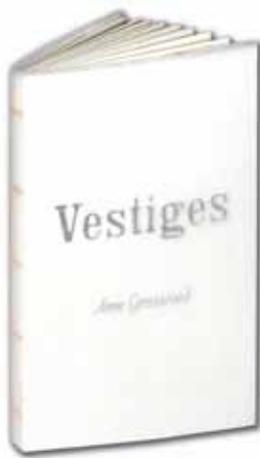


### 25. Greenwood, Anne, book artist TAPESTRY OF HOURS

Portland, OR: Anne Greenwood, 2016. Number 2 of 12 copies in the special edition portfolio signed and numbered by the book artist. There were also 138 copies of the chapbook. This beautiful and complex work was inspired by the poetry of the Portland poet and seamstress Hazel Hall (1886-1924) and pays homage to her writings and resilience. She survived either scarlet fever or a fall at the age of 12 and used a wheelchair for the rest of her short life. The poems are republished by permission from *The Collected Poems of Hazel Hall*. From the colophon: "The special edition portfolio is made of crinoline; it is machine sewn, hand-dyed in fustic, and pressure-printed with machine-stitched text from poems originally

written by Hall and then pieced together by Anne Greenwood. The chapbook cover is machine-stitching on crinoline; the under print is pressure-printed, hand-stitched embroidery with pochoir and the book is hand-bound using the pamphlet stitch. The decorations are hand-stitched embroidery sigils by Greenwood and Shannon Ayuyu that are pressure printed on washi paper. The tapestry is made of crinoline hand-dyed in madder, fustic, cochineal and indigo, with hand stitching and pochoir. The machine-stitched texts are cut-ups of Hazel Hall's poetry made by Shannon Ayuyu and Anne Greenwood. The printing is all by Clare Carpenter in Portland, Oregon. When the tapestry is folded the work measures 8 x 12.25 inches. In fine condition. **\$1,200**





**26. Greenwood, Anne; Mauricio Rioseco Milano, introduction**  
**VESTIGES**

Portland, OR: Anne Greenwood, 2018. Number 3 of 10 copies in the deluxe edition, signed and numbered by the book artist. This deluxe edition includes a hand-written poem in rear folder. Vestiges was conceived in Iceland where Anne was an artist-in-residence in April and May 2018. This striking work includes folded, sewn, dyed, and printed crinoline cloth pieces accompanied

by text. They beautifully capture the almost intangible nature of vestiges - things disappearing or no longer in existence. The book's wrap-around cover is white crinoline. It is printed with Weiss Italic type on Mohawk Superfine paper by Diane Jacobs of the Scranton Press in Portland. The text is hand-written and authored by the artist as are the hand-dyed fabric manipulations (from the colophon). A lovely work in fine condition. **\$500**



**27. [GAZELLE AND GOAT PRESS]**  
**Ridley, Glynis, essays; Rhiannon Alpers, book artist and introduction**  
**JEANNE BARET: THE WOMAN BEHIND THE NATURALIST**

San Francisco: Gazelle and Goat, 2018. Number 20 of 40 copies. Signed and numbered by Rhiannon Alpers, the book artist. Rhiannon has been a book artist, maker of paper, and bookbinder based in San Francisco for almost twenty years. Structures and boxes fascinate her, and much of her work is focused on nature.

This beautifully designed and executed book is emblematic of Rhiannon's artistic interests and aesthetics. She writes of her book, which was inspired by author Glynis Ridley: "When Jeanne Baret stepped on-board the Etoile ship in 1766, she didn't set out to be the first woman to circumnavigate the globe. Alongside her colleague, accomplice and lover, Philibert Commerson, she took on many roles during the expedition as a botanist, herb woman, nurse, and cataloger of the more than 630 specimens they brought aboard. This limited edition artist book traces the expedition of the first woman to circumnavigate the globe through the lens of the botanical discoveries she made along the ship's journey. Jeanne Baret was not able to document the expedition herself, due to the forbidden nature of her passage on this journey, but her legacy has inspired many, and spurred the creation of this book." The book has a removable magnetic spine binding that opens completely back-to-back, with a digitally produced specimen chart hidden within. Hahnemuhle Bugra Fawn folio maps are letterpress printed from polymer plates, adapted from French expedition maps from the published logs "Voyage Autour du Monde par la Frégate du rio la Boudeuse et la Fluté L'Etoile." Crane's Lettra Ecu 90lb specimen folios letterpress printed



from linoleum blocks and polymer plates. Plant outlines are laser cut and secured with Japanese tissue. Laser cut specimens were adapted from the original plant specimens collected by Commerson and Baret on the expedition, archived in the Museum of Natural History in Paris. Interleaved vellum sheets with macro photography by the artist laser printed on Neenah UV Ultra II. Spine bound with Gmund Bier Paper [colophon]. In fine condition. Measures 8.25 x 9.5 inches. Unpaginated. **\$1,300**

## KAREN HANMER

Karen Hanmer's artist-made books are physical manifestations of personal essays that intertwine history, culture, politics, science and technology. She utilizes both traditional and contemporary book structures, and the work is often playful in content or format. Karen is also a noted binder and won the winner of the Jury Prize for Binding in the 2009 Helen Warren DeGolyer American Bookbinding Competition. One of only ten graduates of the American Academy of Bookbinding's Fine Binding program, she has studied with many notable fine binders. She exhibits widely, and her work is included in collections ranging from Tate Britain and the Library of Congress to UCLA and Graceland. Her masterful bindings wed the ancient art of book binding with the high tech use of the computer to aid her process.



### 28. Hanmer, Karen DEAL ME IN, MONA

Glenview, IL: Karen Hanmer, 1999. Number 4 of 20 copies. Signed and numbered by the book artist. In this amusing book, Karen utilizes the flag book structure originated by Hedi Kyle to juxtapose and contrast two staples of western art history, "Mona Lisa" and "Waterloo," a poker dogs painting by Cassius Coolidge. Partial images of each work alternate as the flag images are turned. When the book is completely open the full poker dogs picture is seen. The images are reproduced with pigment inkjet prints. The book is 8 x 4.5 inches closed and 8 x 19 inches when open. Housed in archival storage case with Velcro closures. In fine condition. **\$350**

### 29. Hanmer, Karen FASTER HIGHER FURTHER FIRST: A SAMPLER OF WOMEN AVIATORS

Glenview, IL: Karen Hanmer, 2005. Number 27 of 50 copies. Signed and numbered by the book artist. An accordion pop-up book which showcases thirteen women aviators from the beginnings of powered flight through 2005. These aviators set records of altitude, speed, endurance, or made other significant contributions to the field, not as women's firsts - but across gender lines. Each spread features a pop-up vintage photograph and a brief description of the aviator including name, birth and death dates, and a record of accomplishments. It can be extended and displayed in a closed circle shape. The book is housed in an archival case with the book artist's contact information stamped on the front panel. Measures 8 x 2.5 x .5 inches closed and 8 x 56 x 5 inches open. Unpaginated. [28 pages.] In fine condition. **\$350**



### 30. Hanmer, Karen LETTER HOME

Glenview, IL: Karen Hanmer, 2004. Number 20 of 20 copies, signed and numbered by the book artist. This is the last unsold copy of this thoughtful and nostalgic book by Karen. She uses the text of a young Navy wife's letter written from Europe in the 1950s to her family on the farm back in the U.S. along with her alternating personal thoughts. The book uses the flag book structure to juxtapose these texts with sections of an old photograph of her Midwestern relatives. This structure offers an effective medium for creating a visual as well as a textual experience. The full photograph of the family is revealed when the book is fully opened. The photograph and text were created using pigment inkjet prints. The covers reproduce a black and white photo of the young Navy wife with an Italian city view behind her. The back of the book opens in



accordion style and shows another black and white photo from Italy. Book is 4.5 x 9 inches closed and 8 x 19 inches when fully open. Housed in an archival stiff paper storage box with Velcro closures. In fine condition. **\$500**

## Grief / Meaning of Life

### 31. *Gudbrandsdóttir [Gudbrandsdottir]*, Kristin AWAKENING

Washington DC: Kristin Gudbrandsdottir, 2010. Number 10 of 11 copies signed and numbered by the book artist. Kristin is a book artist, furniture maker, and teacher from Iceland. Her works typically address feelings, memory, and experience. She studied book arts at the Corcoran College of Art + Design in Washington DC where she made this book. She currently resides in Brussels. *Awakening*

is a powerful photo book done in response to the loss of friends that “left me wondering about the meaning of our existence and why some leave too prematurely.” The photographs and text address these questions and the strange feelings that arose in her at night that left her waking up “knowing that one day I will die.” The twelve evocative color photos are reproduced in an oblong accordion style book and juxtaposed with letter press text. Printed on Soberest paper using Minion Pro Regular and Medium Italic fonts. Bound in white stiff paper with titling on front cover. In fine condition. Unpaginated. **\$285**



### 32. *Hänni, Romano [Hanni, Haenni]* WORTE MACHEN DAS UNENDLICHE ENDLICH VII, VI, V; WORDS MAKE THE INFINITE FINITE VII, VI, V

Basel: Romano Hänni, 2018. A set of three books in the *Words Make the Infinite Finite* series. Volume VII is limited to 290 copies, Volume VI is limited to 187 copies, and Volume V is limited to 86 copies. Swiss book artist and typographer Romano Hänni (1956 - ) has been experimenting with unusual compositions of letter forms and symbols since the early 1980s. His intricate designs can seem somewhat whimsical but often are reactions to society, politics, and traumatic events. Creating things manually with the participation of all of the senses is very important to him. A master of visual poetry, he enjoys teaching to pass on his knowledge and skills. Each of these books was hand composed and hand printed in black, red, yellow, and blue ink. All are accordion structures with stiff paper illustrated wrappers, which, when removed, allow the twelve pages of the contents to be unfolded into one continuous strip. With a paper band closure for the folded book. Includes a four page supplement featuring the title of the work and the colophon in both English and German. A small set in a slipcase measuring about 3.25 by 5 by 1.25 inches. In fine condition. Unpaginated. **\$295**



### 33. [THE HEAVY DUTY PRESS] *Nelson, Raymond S., Jr. (Stan);* *Mike Koppa, book artist and editor* TYPESETTING ON A WINTER'S AFTERNOON

Liberty, WI: The Heavy Duty Press, 2018. Number 8 of 26 copies. This charming and beautifully produced book is a fitting tribute to the art of fine printing. It reprints an article by master printer Stan Nelson that originally appeared in *Parenthesis* in 1999. The article described the pleasurable steps and details of typesetting and hand printing. Stan wrote that the essence of fine printing “is really the marriage of the right paper, excellent presswork, perfect type, and good typography.” The Heavy Duty Press has produced a book that fulfills Stan’s criteria for fine printing. The text is printed on both translucent and opaque sheets that allow the words on separate pages to show through and continue the flow of sentences. Interspersed are designs showing snow through a window. Tipped in is a small facsimile of a letter sent by Stan to Mike Koppa in 1998 about printing. Letterpress printed in Century Old Style type on Zerkall Laid and Classic Crest papers. The book is hand bound and inserted into one-of-a-kind covers, constructed without adhesive, featuring designs taken from the *Specimen Book and Catalogue* of the American Type Founders Company. In fine condition. Measures 4.5 x 6.5 inches. Unpaginated. **\$525**



## BEN ILUZADA

Benjamin Iluzada is a young and rising book artist of Philippine descent. He incorporates aspects of his heritage in his book works. He is pursuing his MFA degree at the University of the Arts in Philadelphia.

### 34. *Iluzada, Benjamin, book artist* **NINUNO ESPIRITU**

Benjamin Iluzada, 2018. Number 5 of 5 copies numbered and signed by the book artist. *Ninuno Espiritu*, "ancestral spirit" in the Filipino language, was produced by printmaker and storyteller Ben Iluzada. It consists of striking and evocative woodcuts, linocuts, and photo-plate lithography on cotton rag paper handmade by the artist.

The Filipino text of a poem/song is digitally printed separately in 12pt Gill Sans on the same paper and affixed to the back of the front cover of the book's clamshell box. The language translations were double checked by the artist's father, who is a Filipino immigrant (colophon). The book is an accordion structure that is bound in Asah Turquoise Bookcloth with gold foil stamping. The book is housed in beige linen covered clamshell box. In fine condition. Book measures 5.5 x 7 inches. **\$425**



### *Corporal Punishment on Children*

### 35. *Iluzada, Benjamin, author and book artist*

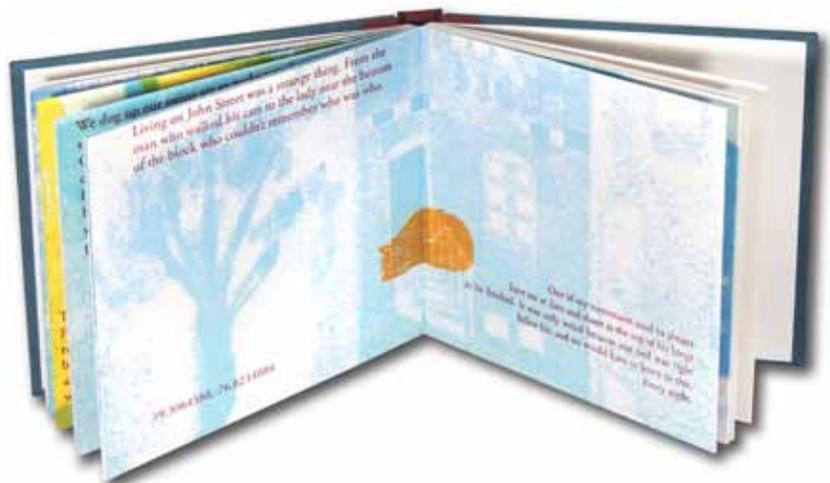
#### **BUCKLE**

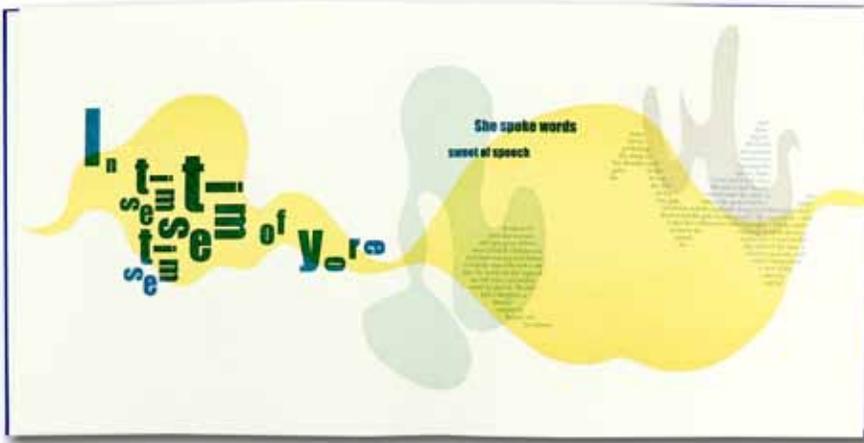
Philadelphia: Benjamin Iluzada, 2019. Number 5 of 5 copies signed and numbered by the book artist. This powerful book uses linocuts, screenprints, lead type, monoprints, and pulp blowouts on translucent abaca paper handmade by Ben. The imagery is inspired by Barong Tagalog embroidery, which is part of a traditional garment from the Philippines, and the monotype images of a belt were printed using an actual belt that his father used to spank him during his childhood. There are two different selections of text in the book: the first is an autobiographical narrative about the corporal punishment experienced by the artist that was hand written and then screenprinted throughout the book; the second is a short section taken from a published clinical study on the effects of physical punishment on children. The abaca paper covers have a white image of a belt across the front and back covers. Bound with a string binding. In fine condition. Housed in a plain blue archival enclosure. Book measures 11.25 x 14.25 inches. **\$375**



### 36. *Iluzada, Benjamin* **THE HOUSE ON THE HILL**

Benjamin Iluzada, 2017. Number 5 of 15 copies. Signed and numbered by the book artist. A collection of memories from the author about the places he's lived and his experiences ranging from a tarantula on his head when he was a child to adventures in sledding to noisy neighbors making love in the apartment above him. While each memory is very personal, anyone reading it can immediately relate to this nostalgic memoir. Letterpress printed with linoleum cuts, Resingrave engravings, pressure plates, and polymer plates on Fabriano Rospina paper. Created for Sarah Nicolls' MFA Letterpress class at the University of the Arts, in Philadelphia. In fine condition. Size: 5 x 5.25 inches. **\$125**





## Arabian Nights

**37.** [In Cahoots Press]  
Chadwick, Macy, book artist

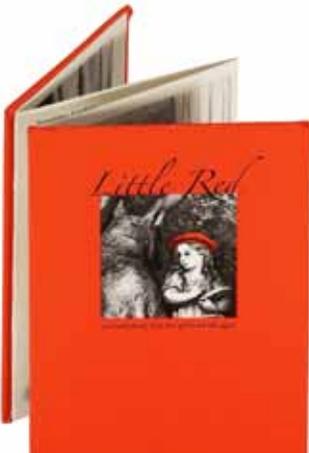
### MEANWHILE [A THOUSAND AND ONE NIGHTS]

Oakland, CA: In Cahoots Press, 2017. Number 14 of 40 copies, numbered and signed by the artist. "With quotes from *A Thousand and One Nights*, *Meanwhile* celebrates the importance of stories over time and across cultures. A series of organic imagery flows from page to page, overlapping and echoing the quality of A

*Thousand and One Nights* as one story leads to another and another. The quoted text is set in shaped text blocks and clusters of letters, like flocks of birds floating amidst the shapes. A few larger lines of text per page guide the viewer through the book, describing Scheherazade's experience of telling stories and, as a result, saving herself from execution by the King" [Macy Chadwick]. Accordion bound in blue cloth boards with dark blue title to front cover. The images are printed from linoleum cuts and the text is letterpress printed from polymer plates. Housed in a green cloth covered clamshell box with dark blue title to front panel. Size: 10 x 10 inches, closed; 10 x 156 inches, fully extended. In fine condition. **\$1,200**

**38.** [INCLINE PRESS]  
Illustrated by Nick Wonham  
**THE CHARM OF MAGPIES**

Oldham, England: Incline Press, (2018). Number 32 of 160 copies signed by the artist. This is a handsome book with striking prints from artist Nick Wonham. From the press: "Collective nouns, the stuff of schooldays, always seem to amuse us. A parliament of magpies has to be a favourite, especially if you've heard a group of them cackling together in the springtime. But we prefer the alternative, a charm of magpies, which certainly suits this poem better. It is one version of a folk rhyme that has many local variants, all superstitiously foretelling the future through random occurrence. Although Iona & Peter Opie's *Dictionary of Nursery Rhymes* does not include it amongst the counting rhymes, it makes a nice counting or even skipping song, and we present it thus, with the numeral and its word facing each picture to encourage learning by mixing reading with the action of counting. Magpies are often known as thugs in the garden, stealing eggs and chasing off their more delicate rivals. As printers, though, we have a fondness for them because of their "ink on paper" plumage and their Latin name *Pica pica*, which recalls the print shop unit of measure. The heart of our book is the ten two-colour linocut prints. Each one 8 x 6 inches, their bold, dense colours add to the edgy feel of the images. Hand set in Monotype Bembo. The numerals are Winchester 30-line woodtype from Stephenson, Blake. The paper is Zerkall. Bound with a dark blue cloth spine and light blue printed paper over boards with specially printed endpapers by Roger Grech at his Papercut Bindery. In fine condition. Measures 14.5 x 10.25 inches. Unpaginated [27 pages]. **\$195**



**39.** Krause, Dorothy Simpson  
**LITTLE RED: A CAUTIONARY TALE FOR GIRLS OF ALL AGES**

Ft. Lauderdale, FL: Dorothy Krause, 2007. Number 18 of 26 copies. Numbered and signed by the book artist. This book was inspired by a Little Red Riding Hood doll that the artist had as a child. "When Little Red is turned upside down, the wolf, in grandmother's clothing, is revealed under her skirts. A long lost music box, embedded in her back, played 'Who's Afraid of the Big Bad Wolf.'" Includes text from the poem "Silver and Gold" by Ellen Steiber (1994). The featured wood engraving is by Gustav Doré. Dorothy Krause is a painter, collage artist and printmaker who incorporates digital mixed media into her art. Her work is exhibited regularly in galleries and museums and featured in numerous current periodicals and books. Fine in red cloth boards with black title and illustration printed on front cover. The book is accordion bound and printed in black and red. Housed in a plain black paper envelope. Unpaginated [6 pages]. **\$450**

**40.** Lowdermilk, Susan, book artist; Emily Bronte, text

**DREAMS**

Eugene, OR: Susan Lowdermilk, 2005. Number 14 of 15 copies.

Signed and numbered by the book artist. Susan Lowdermilk is a book artist and printmaker working in traditional processes such as woodcut, wood engraving and intaglio etching as well as digital media. Her artist's books involve movable parts, pop-ups and LED circuitry. Her work has been collected by over 60 public institutions. Her artist's statement: "Our experience of reading books is increasingly changing from being physical and tactile to digital and virtual. My artist books are hand printed and hand constructed and feature low-tech movable elements that are meant to be technologically transparent. I view my artist books as a counterpart to the flood of mass-produced, digital imagery that we contend with constantly." The text of this striking scroll book by Susan is a quote from *Wuthering Heights* by Emily Bronte: "I've dreamt in my life dreams that have stayed with me ever after, and changed my ideas; they've gone through and through me, like wine through water, and altered the color of my mind." The text and images are multiple block woodcuts on Masa Asian paper. They are constructed as a scroll with PVC pipe ends. It was printed on a Takach etching press. Housed in a Stonehenge black paper pillow box. 12.75 x 52 inches when unscrolled; 4.25 x 15.75 inches in its box. In fine condition. **\$500**



**41.** [MARQUAND EDITIONS]  
*Daily, Gretchen C.; Charles J. Katz, Jr., photographer; Ed Marquand and Edward Armstrong, book designers*  
**ONE TREE**

Seattle: Marquand Editions, [2017]. Number 23 of 25 numbered copies signed by the author and the photographer. In this remarkable production, environmental scientist Gretchen C. Daily and photographer Charles J. Katz describe how one relict tree, the magnificent Ceiba

pentandra in the village of Sabalito, Costa Rica carries physical and spiritual importance far out into the world. In poetic language interwoven with scientific fact, Daily also describes the historical and natural history of this tree and of the Ceiba species in general. Katz's photographs of the tree and village amplify this message quietly yet forcefully. Gretchen Daily is the recipient of the Blue Planet Prize, the world's most prestigious award for environmental sustainability [Description from Marquand Editions]. This powerful artist's book by Daily and Katz is created in the form of text, nine color photographs and a wood carving of the magnificent tree. The carved tree is folded down to fit into a semicircular insert box to be pulled out and detached from the container slipcase. It opens up to reveal the "One Tree" (attached to the lid by a string that lifts it upright as the lid is lowered). The tree is cut from 3 layers of plywood laminated together and attached tongue-in-groove to the center edge. The photographs and 2 letterpress printed booklets reside in a cutout recess beneath the folded tree. The indentation is also made of built up, laminated layers of plywood. The inside of the lid is illustrated with a watercolor print. The first booklet of 14 pages contains Daily's essay about the tree, additionally signed by the author. The other supplementary booklet of 9 pages "One tree / Gretchen C. Daily, Charles J. Katz Jr.," contains the foreword by Charles J. Katz Jr., acknowledgments, and artist biographies. Accompanying the booklets are the nine numbered color photographs by Katz. The book is in a semicircular shape measuring 11.5 x 22.5 inches. It is housed in a rectangular slipcase. In fine condition. **\$2,800**



## Homage to Textile Designer, Reiko Sudo

42. [MARQUAND EDITIONS]

*Birnbaum, Alfred, texts; Matilda McQuaid, foreword; Ed Marquand and Reiko Sudo, book designers*

### THE NUNO BOX. TEXTILES OF REIKO SUDO

Seattle: Marquand Editions, 2017. Number 23 of 50 copies signed by Reiko, Marquand, and Birnbaum. There were also five lettered hors de commerce. This splendid production honors the achievements of Reiko Sudo, considered one of the great textile designers of our time, the renowned "weaver of new ideas." Sudo and Ed Marquand of Marquand Editions worked together to design and produce this artists' book that offers an in-depth exploration of Sudo's textiles, techniques, materials and more. Over 140 distinct textiles are represented in four bento box-style book-objects: they include three scarves, a notebook of cloth samples and collages assembled by Sudo.

The first box has two booklets, one with Sudo's autobiography and the other a detailed guide to the boxes. It includes the colophon, and three beautiful scarves. Box two has the textile collages that demonstrate techniques and materials. Box three is the Nuno Compendium - a notebook of cloth samples. Box four contains tools and raw materials she uses in her practice. Each of the boxes is covered by lovely examples of Nuno textiles. The top box also has a fabric lid.

Reiko Sudo is co-founder, current CEO, and design director of Nuno Corporation of Tokyo, universally recognized as one of the world's most innovative textile companies. Her company takes the techniques, materials and aesthetics of traditional textiles and reinterprets them with cutting-edge technologies. Sudo and her design team, together with the company's skilled weavers and dyers, have greatly broadened the parameters of contemporary design in the industry, experimenting with an eclectic array of materials, ranging from silk, cotton and polyester to hand-made paper and aluminum, and finishing methods that include salt-shrinking, rust-dyeing and caustic burning. The results are distinctive, intriguing and indisputably remarkable. Her works are represented in the permanent collections of many institutions, including the Museum of Modern Art; the Victoria & Albert Museum; and the Tokyo National Museum of Modern Art Craft Gallery [Marquand Editions]. Boxes measure 1.25 x 10.25 x 10.5 inches. In fine condition. **\$5,000**



**43. Oates, Joyce Carol; Robert Gober, book designer and illustrator**  
**HEAT. 2 VOLUMES**

New York: Whitney Museum of American Art, 1989. One of 140 copies. Signed by the author and the book artist. This scarce and intriguing limited edition work was produced to benefit the Library of the Whitney Museum of Art. "Heat" is a classic short story by the renowned and prolific writer Joyce Carol Oates. "It tells the story of the murder of eleven-year-old identical twins, Rhea and Rhoda Kunkel, through the eyes of a childhood friend who is now an adult. Oates weaves the story together like bursts of heat on a sultry day. The story begins with a reference to the "rippling" heat of the summer day as the girls ride their bicycles toward Whipple's Ice. In the next scene, the twins are in matching white caskets in a funeral parlor. Again, reference is made to the heat. In a narrative that borders on stream of consciousness, Oates introduces the girls, the narrator, and Roger Whipple. The child narrator describes the girls as inseparable, full of life, and drawing energy and power from each other. She describes their lives and their death with the innocence of a child's perceptions." [Enotes.com]

The book's production is inventive and fitting for the story. It was produced and edited by May Castleberry of the Whitney and Leslie Miller of the Greenfell Press. The work's two volumes resemble a young person's diaries. They are bound in white leather with gilt title and ruling to the front covers and closed by a gold clasp. The text was first handwritten by Robert Gober and then printed on Saunders paper. It was hand bound at Booklab in Austin. Gober's illustrations for the endpapers are lithographs printed at Derriere L'Etoile Studios in New York. The volumes are housed in a custom purple cloth clamshell box. The volumes are fine in a near fine box. **\$2,800**



**BETTINA PAULY: ANIMAL POP-UPS**

German born book artist Bettina Pauly started an edition of miniature animal pop-up books in January 2019. The featured animal of each of these charming small books is first done as an original pen and ink drawing that is made into dry point and then printed on a pasta machine. The artist uses pen and ink to work further on the pulled image. The image is incorporated into a pop-up design, each of which is original with no two alike. Each is cut out by hand with an x-acto knife. The pop-up books are bound in lustrous reddish brown cloth with a paper title label on front that includes the animal's name in German. The book has a belly band that provides information about the animal. Each book is housed along with a separate colophon in a clamshell case covered with black cloth and lined with gold foil paper. Each book is signed and numbered by the artist and measures 3 5/8 x 4 3/8 inches. Fine Condition. **\$150 Each.**

**44. HOUSE WREN**

**45. CHIPMUNK**

**46. OPOSSUM**



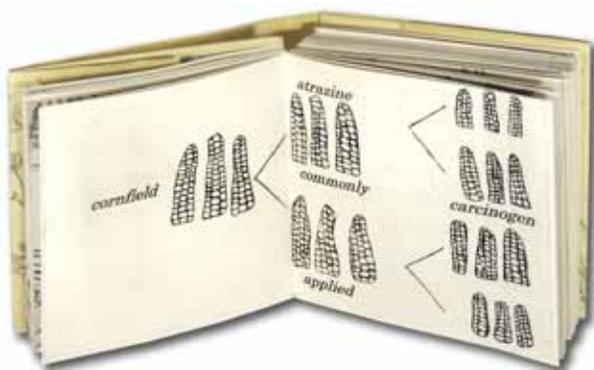


## Genetic Engineering

47. [PLOTZING PRESS]  
Wofsey, Tammy, book artist  
THE COLOR OF REGRET

Bronx, NY: Plotzing Press, 2003. Number 21 of 35 copies. A graduate from SUNY College, Tammy Wofsey now lives and works in the Mott Haven section of the South Bronx, New York. She studied with Antonio Frasoni and printed at Robert Blackburn's Printmaking workshop before establishing her own studio. Her work has been exhibited around the world and is held in several institutional collections including Yale University, the Library of Congress, and Duke University. Her beautifully constructed

books often address such societal issues as war, climate change, and with this book, the food we eat. She writes: "Mankind is now at the helm of deciding what the future will be with the food we eat. The animals eating junk food represent the global problems created by genetic engineering and monoculture farming. The wild animals in this book are smart enough not to consume our creations. Once set in motion there will be no way to revert the changes corporations are making to our food chain. The animals leave the colorful junk food for the natural world leaving behind the question only the future will tell, what will be the color of regret?"



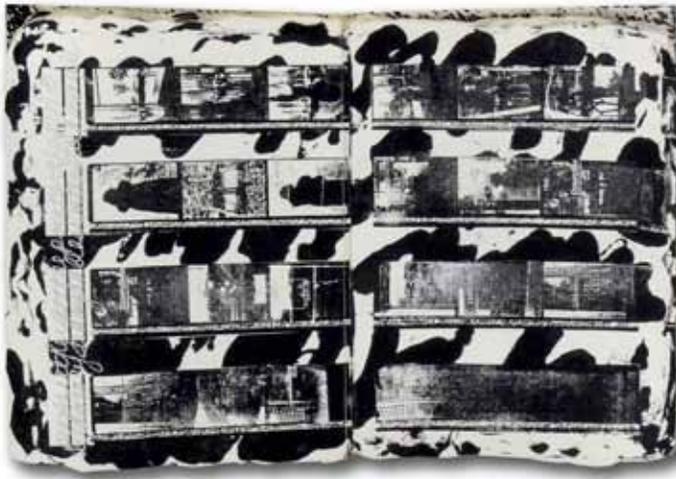
The book is an accordion-fold with the pages unfolding to reveal Tammy's etched and watercolor images of animals and plants. They are printed on Coventry Medium paper with the text in Times New Roman. The cream color boards are covered with a cream dust jacket with delicate dry point illustrations of plants on the front and back flaps. The book is housed in a bright hand painted Japanese Paper Box with hand made paper by Dieu Donne. The book measures 6 x 6 inches. The box measures 6.25 x 6.5 x 1.5 inches. In fine condition. Unpaginated [56 pages] **\$900**



## 48. Richey, Michael, author and illustrator; Libby Purves, introduction A TASTE OF THE ANTARCTIC

n.p.: Nicholas Scheetz, 1997. Number 11 of 80 copies. Signed by the author. Printed for Nicholas Scheetz at the Martin Art Yonno Press in honor of Michael Richey's 80th birthday. Michael Richey (1917-2009) was an English sailor and navigator, and the author and editor of books and journals about navigation. He was a passionate sailor, and at the age of 80 achieved the feat of being the oldest man to make a solo crossing of the Atlantic. This text was written during a 1943 voyage of an armed British merchant cruiser for which he was the assistant navigator. The ship was ordered to the Falkland Islands in the South Atlantic to ensure Britain's control and to see if any German ships were using the islands for refueling. Their ship ventured into the South Shetland Islands off the coast of Antarctica, and Richey describes the cold and the desolation, yet still expresses the yearning to return. The introduction to the text by Libby Purves offers a laudatory profile of Richey and his achievements. Bound in white and blue hand marbled paper boards bound with white ribbon, with the marbling resembling the ice floes of the region. With a black & white wood engraving of a ship done by Richey on the title page. Printed in Cochin Open and Spectrum types. Printed on rectos only. In fine condition. Oblong measuring 9.25 x 6.25 inches. Unpaginated [18 text pages]. **\$135**





**49. Satin, Claire Jeanine**  
**DALLAS DIARY II**

Dania Beach, FL: Claire Jeanine Satin, 1987-1997. A unique artists' book from Claire Jeanine Satin, a well-known book artist, sculptor and designer of public art installations. Satin's work has been extensively exhibited and collected in the United States and in Europe, including at The Library of Congress, the National Museum of Women in the Arts, The Getty (CA), MOMA, and The Victoria and Albert Museum. She is known especially for her conceptual works influenced by the ideas of her friend and mentor the composer/visual artist John Cage, and the conversion of ordinary industrial materials

into environmental constructions and book works of layered transparent mass. Materials and techniques used to create this intriguing book include: laser printing on paper, metallic overprinting, ink/handwritten script, hand printed acetate cover, and cotton string with beads. The book is housed in a hand sewn black mesh polyester bag. The printing on the cover is as a result of 5 layers of handwritten reassembled text from John Cage's book *M* then printed in reverse. The end image is the chance markings of the spaces left in between the letters. The pages of the book have black, white and silver strips of images resembling film reels with cryptic handwritten notes along their bottom edges. Signed and dated on the last two pages. In fine condition. Measures 5.5 x 7 inches. Unpaginated. **\$950**



**Gambling / Horse Racing**

**50. [SEA PEN PRESS]**  
*Brush, Thomas*  
*Illustrated by Suzanne Ferris*  
**EVEN MONEY**

[Seattle]: Sea Pen Press, 1988. Number 97 of 100 copies. Signed by the author. Thomas Brush is an award winning Seattle poet who has written several books and articles for many distinguished journals. He tended bar for four years at a Seattle racetrack several years previous to this book and found it an enchanted place that values possibilities and dreams. This influence is evident in the

poems included in *Even Money*. This interesting production from the Sea Pen Press has blue handmade light-and-shade watermarked paper covers that are sewn in a non-adhesive concertina fashion to the text. The orange and brown decorated endpapers were created by Neal Bonham of the press using colored paper pulps in a decorative technique that he developed. There are five linoleum cut illustrations by Suzanne Ferris that "capture the linear poetry of the thoroughbred world" (prospectus). The book also has images of racetrack betting tickets decorating the title page and colophon that were created by transferring Xerox images to linoleum. The text is printed in Monotype Janson and the title page is printed with Weiss Initial Series 2. The book is housed in a coarse tan linen covered clamshell box with blue borders and ticket images on the front cover. In fine condition. Book is 9 x 11.5 inches. Case measures 10.25 x 13 inches. Unpaginated [21 pages]. **\$225**



## JUDITH SEREBRIN

Judith Serebrin is a well-known book artist who received a master's degree in fine arts from the University of Utah in 1990 and has been making limited edition and unique books since then. Her work can be found in public and private collections in the United States and abroad. She states: "All my life I have observed, listened and looked at the world around me and have tried to make sense of it. I am concerned with issues of social justice, of liberation; my own and others. Art for me is a way to learn about the world and to challenge oppressive mores, to make interesting connections that I can share with others. I hope to make others think as well, to grin, to perhaps gain insight and to spark new thoughts. Interrelations between people, animals and the planet are explored in my work--I hope in ways that are accessible. Using "book arts" as a format is part of that for me as you can have an intimate experience holding a book and looking through it."



### *Al-Mutanabbi Street*

**51. Serebrin, Judith**  
**DHIMMI/PROTECTED**

Redwood City, CA: Judith of Serebrin Books & Prints, 2013. Judith says of this powerful unique work: *Dhimmi* is a contemplation of how the Jews of Iraq were integrated with the general population in Iraq—were they? In particular with regard to publishing and bookselling on Al Mutanabbi Street. "Dhimmi" is an Arabic word used to describe a contract with a minority population that exacts a poll tax in exchange for protection. I wanted it to have the feel of antiquity and to espouse the important status of

books to humankind." The work is done in mixed-media with paperclay covers, monotypes on handmade paper, and linen thread in a unique Coptic binding. It measures 6 1/8 x 4 3/4 x 1/2 inches. In fine condition. **\$1,400**

### **52. Serebrin, Judith** **SOUL BOOK, TARGET II**

Redwood City, CA: Judith of Serebrin Books & Prints, 2005. Unique artist's book. She says of this work: "This is part of a series of porcelain figures called 'Soul Books.' Figures with books in them represent a symbolic and tactile way of being able to reach into someone's soul without embarrassment, censorship, or fear. Both human and animal-like figures—all represent the importance of every creature to the world." The figure is made in stained porcelain. The handmade book is done with monotypes with the exposed sewn-binding done in linen thread. Figure measures 6 5/8 x 2 1/2 x 2 1/2 inches; book is 1 3/16 x 2 x 3/4 inches. In fine condition. **\$850**



### **53. Serebrin, Judith** **SOUL BOOK, CAT**

Redwood City, CA: Judith of Serebrin Books & Prints, 2017. Unique artist's book. She says of this work: "This is part of a series of porcelain figures called 'Soul Books.' Figures with books in them represent a symbolic and tactile way of being able to reach into someone's soul without embarrassment, censorship, or fear. Both human and animal-like figures—all represent the importance of every creature to the world." This *Cat Soul Book* is a beautiful example of the books Judy has produced for her "Soul Book" animal series. The figure is made in black and yellow stained porcelain. The handmade book is done with ink and watercolor with a sewn-binding done in linen thread. Figure measures 6 1/8 x 2 1/4 x 2 1/4 inches; book is 1 3/16 x 1 1/4 x 9/16 inches. In fine condition. **\$675**



## CAROLYN SHATTUCK

After graduating from college with an art degree, Carolyn Shattuck divided her time between painting and developing a unique printing method, using the monotype as a base. In recent years book arts have been the focus of a body of work that combines drawing and print assemblage techniques in three-dimensional form. Shattuck believes her work is the freedom to extrapolate ideas and motifs from many sources so that they can cross-pollinate and exist as a whole. She says "I hope to celebrate life in all its complexities while acknowledging the shadow on my left shoulder." Carolyn exhibits her work nationally in numerous juried exhibitions and has received many awards. Her books can be found in many university library special collections.

### *Elephant Conservation*

54. Shattuck, Carolyn

SAVE THE ELEPHANTS

Rutland, VT: Shattuck Studios, [2018]. Number 4 of 5 copies signed by the book artist. This is an inventive work from well-known artist Carolyn Shattuck that displays her skill in using various book structures to convey meaning and context in the books she creates. She writes: "Save the Elephants was designed to bring awareness of their struggle as the population is rapidly declining due mainly to poachers." Her text describes the loss of these magnificent animals and the desperate efforts of those trying to save them. Her design uses an accordion structure from which origami elephants are standing when the book is extended open. They are made with patterned Origami Lokta paper that evoke African fabric designs. The book also uses Canson Mi Teinte, Lama Li, Elephant Hide and Washi papers. The binding is a plain grey. The work is housed in a brown paper slipcase with title label to cover, a gilt paper spine, and a belly band of the same gilt paper. In fine condition. 5.25 x 13.5 x 1.25 inches closed. **\$2,100**



### *Women's Rights*

55. Shattuck, Carolyn,  
book artist

WARDROBE CHRONICLES:  
RAISING AWARENESS OF  
WOMEN'S RIGHTS

Rutland, VT: Shattuck Gallery, 2010. Number 2 of 4 copies. This compelling work addresses the issues of women's rights and empowerment. The production comprises a number of female figures of various

ethnicities and garb cut from mat board, eleven small white paper books by and about women, and a blue scarf printed with women's names. They are housed in a cork paper covered closet/box with a title label to top. States the book artist Shattuck: "Through the process of making and dressing cutout women figures, stories unfold. These figures, represented globally, bring light to the silent crimes they endure. 'Rape is the culture of silence', quotes President Ellen Johnson Sirleaf [of Liberia]. In India, bride burning takes place approximately once every 2 hours. In Asia alone, one million children are working in the sex trade. Violence and abuse towards women takes place everywhere. This installation of women who stand on a named scarf celebrates their dignity while telling stories of hope." Printed on Epson Radiant White Watercolor paper, cotton, vellum, Canson Mi Teintes, and cork paper. Box measures 12 x 7 x 7 inches. In fine condition. **\$3,000**

56. Shattuck, Carolyn, book artist; Victoria Crain, haiku

LOTUS HARBOUR

Rutland, VT: Carolyn Shattuck, n.d. Open edition of this beautifully crafted origami-designed book. This collaborative book was made to commemorate Carolyn's experience living in Okinawa for three years. The folds of the book reflect traditional patterns from Edo craftsmen. These fine patterns represent the distinguishing tastes of Edo including stylishness, sophistication and refinement. The haiku created by Victoria describe their reverence for our home and harbour, Earth (from colophon). Digitally printed on Epson Matte and Japanese Washi paper. The boards are covered in lovely Genji cloth with paper title label, with ribbons to close the book or to hold the pages open. 4.5 x 4.5 x 1 inches. In fine condition. **\$450**



STARSHAPED PRESS

Jennifer Farrell has been printing since 1996 and founded the Starshaped Press in 1999. She states: Since 1999, Starshaped Press has stayed true to the original craft of letterpress, disregarding the naysayers that claim antique metal and wood type is too limiting for quality design. As an old-fashioned shop with solid presswork and hard working midwestern gumption, I like to buck popular trends in modern, 'couture' printing. I'm proud to be one of the very few shops in the country working to print like it's 1929, promote like it's 1999 and preserve the art of physical typography so print will never die!



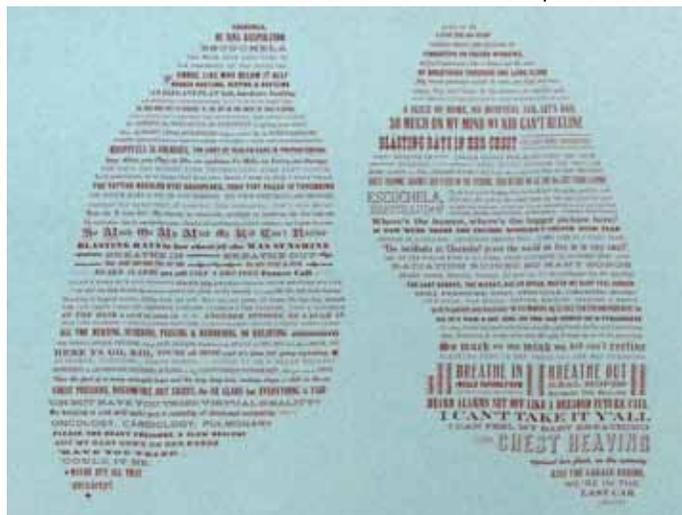
57. [STARSHAPED PRESS]

Farrell, Jen, book artist and text; Black Star, original lyrics.

RESPIRATION

Chicago: Starshaped Press, 2019. Number 6 of 50 copies. Signed and numbered by the book artist. This powerful book was created by book artist and printer Jen Farrell to describe the pain and anguish she experienced as Jo, her young daughter, was treated in 2018 to stem the growth of tumor nodules around her right lung. She writes: "While the treatments were challenging, the fallout that followed over the winter was unbearable. The chest pressure, pneumonitis and inability to breathe sent us to the hospital repeatedly, with unsatisfactory results. By 'unsatisfactory' I mean punching-a-hole-in-the-wall angry at the lack of understanding about why Jo had these side effects and the weeks, sometimes months, it took to get appointments with specialists. I sought solace in songs that directed my frustration away from people around me. One of these was Black Star's "Respiration," with lyrics that expressed a

metaphorical difficulty to breathe in an urban environment. Many of the words applied to our reality; rewriting the lyrics was an outlet for acknowledging the trauma....*Respiration* is a rewrite of the song, but in this case applied to watching my child struggle to breathe." The book unfolds as a poster measuring 20x14 inches that folds down to approximately 5x 7 inches within red paper covered boards. The covers are printed in two colors on Mohawk Keakolour and the interior text is printed on Fabriano Tiziano paper with 'fuzz' in the texture as a nod to the scarring fuzz in Jo's lungs. The book is accompanied by a white folded paper reference guide to the lyrics with notes on Jen's rewrites. In fine condition. **\$250**



58. [STARSHAPED PRESS]

Farrell, Jennifer

### THE ALMIGHTY STARSHAPED

Chicago: Starshaped Press, 2019. Number 21 of 100 copies, signed and numbered by the artist. *The Almighty Starshaped* is an ornamental romp through the streets and alleys of Chicago, a colorful snapshot of street vernacular. Taking the form of a little black sketchpad, or piece book, its imagery is neither a glorification of glistening architectural facades, nor the seedy underbelly of the city's infamy" (book artist). Black cloth boards with paper title pastedown to front cover. Letterpress printed using metal type and thousands of ornaments on multicolor on Mohawk Superfine White paper. Includes prospectus. In fine condition. Size: about 7.25 x 5.25 inches. [48 pages.] **\$400**



59. [STARSHAPED PRESS]

Farrell, Jennifer

### DANCE PARTY WITH THE GIRLS OF THE STARSHAPED PRESS

Chicago: Starshaped Press, 2017. Number 20 of 50 copies, signed and numbered by the artist. "The term 'girl' has a host of negative connotations; it sounds condescending to any woman who's done her share of living in the adult world. The subcultures represented here owned it, building their personas on style, music and most importantly, their attitude and approach to creating a self-defined culture. *The Girls of the Starshaped Press* is letterpress printed with modular metal type and rule, proving even squares are hip" (title page). Includes four "girls" with accompanying lyrics: Rude Girl, Mod Girl, Good Girl, and B-Girl. Bound in black paper wrappers with circular cut out revealing title on first page (appropriately resembling a record cover). Includes prospectus, which has

photographic images of the metal type used to create two of the four girls. Printed on black and metallic silver Mohawk Paper. A creative and beautifully printed book. [8 pages.] **\$150**

60. [STARSHAPED PRESS]

Farrell, Jennifer

### PUT IT IN A LETTER: 25 TYPOGRAPHIC IMAGES FEATURING LYRICS FROM THE SOUNDTRACK OF LIVES UNRAVELING

Chicago: Starshaped Press, 2018. 54 of 100 copies, including 15 in deluxe hand-

colored edition. Signed and numbered by the artist. These typographic forms were originally set and printed in the Fall of 2015 as the artist was dealing with the declining health of her late husband. The forms were rebuilt in 2018 for this edition, which is the first edition offered for sale. "While my husband battled cancer in 2015-16, Starshaped Press was my refuge, type my therapist. With every disheartening deliverance of bad news during the day, I raced to the shop at night, setting 25 symbolic typographic images. September 25th was our anniversary as well as the date of his diagnosis. Tiny typeset forms featured lyrics from the soundtrack of our life unraveling... a mini mixtape of grief. I printed and gave them to my husband, a testament to our shared sense of loss. *Put It In a Letter* showcases these forms & feelings in a star-shaped book, sampling lyrics remixed with handset vintage type and ornaments" (book artist). Featured lyrics are taken from songs by Belle and Sebastian, Camera Obscura, Bob Dylan, Wilco, Yo La Tengo, Frightened Rabbit, Dum Dum Girls, and more. Accordion bound with grey paper covered boards titled in red on front cover. Letterpress printed using metal type and many ornaments on fine paper. Housed in a grey cardstock slipcase with dark grey title to spine and front panels. Size in case: about 4.75 x 4.75 inches. Fine. **\$150**



## TALLER LEÑATEROS

Taller Leñateros, or The Woodlanders' Workshop, is a community of Mayan artists who produce handmade paper, artists' books, silkscreen and wood block prints, pansy graphs, natural dyes, and magic spells. The society was founded in 1975 by poet Ambar Past, and continues to flourish while offering training and employment to men and women who have no education and no career. Inspiration for many of the projects comes from dreams, nature, and Mayan history and tradition.

### 61. [TALLER LEÑATEROS]

Past, Ambar

#### BOLOM CHON

Chiapas, MX: Taller Leñateros, 2008. This book was "inspired by the canto 'Tzotzil Maya', the stomp of dancing feet, the masks and bright colors of the fiesta of the Jaguar, the warm hands and hearts of the book artisans who brought it to life during the first days of 2008, in the shadow of the grand avocado tree that covers Taller Lenateros." Brown flexible handmade paper boards with embossed title and paw prints to front cover. The book begins and ends with thick handmade yellow spotted endpapers. The remainder of the interior is filled with silkscreened illustrations accompanied by text in English and Mayan. Hiding in the centerfold is a pop-up jaguar with long bristly whiskers. The book is housed in a yellow spotted cardboard box with handles and title to front panel. Included with the book is a paper tiger mask and a CD with 5 different versions of the song. An inventive, engaging book. Fine. **\$175**



### 62. [TALLER LEÑATEROS]

Laughlin, Roberto M. & Grabados de Naul Ojeda

#### DICCIONARIO DEL CORAZON

Chiapas, MX: Taller Leñateros, 2002. A Mayan romance with text entirely in Spanish. Bound in handmade black paper covered boards with a heart shaped cut out to the front cover. There is a velvet heart attached with a black ribbon to the binding. Printed in black and red with many illustrations, a double sided heart shaped volvelle, fold out pages, an inset book, and a charming story. Fine. Size: 9 x 11 inches. Unpaginated. **\$350**



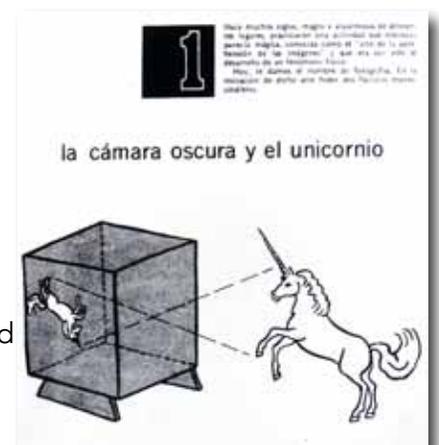
### 63. [TALLER LEÑATEROS]

Past, Ambar and others

#### EL ARTE DE LA APREHENSION DE LAS IMAGENES Y EL UNICORNIO: DOS PEQUEÑAS HISTORIAS ACERCA DE LA CAMARA FOTOGRAFICA

Chiapas, MX: Taller Leñateros. Number 45 of 100 copies. The first story is about the camera obscura and includes directions on how to construct one and capture an image. The second is about the camera obscura as used in the cinema. A timeline of photographic history is included and the invention itself is discussed. Many illustrations are included throughout the book with several varieties of unicorns depicted. Examples of camera obscura images are included also. Printing in black, silver, and

brown. Text in Spanish ONLY. Bound in stiff black paper wrappers with silver title and illustration of a unicorn to front cover. Circular cut out to front cover to reveal small image of a unicorn. Size: 9.5 x 9.5 inches. Fine. **\$175**





## Hebrew Poetry by Yehuda Amichai with English Translation

64. [TURTLE LIGHT PRESS]

Amichai, Yehuda, poet;

Rick Black, book artist

**THE AMICHAJ WINDOWS**

Arlington, VA: Turtle Light Press, 2017. Number 5 of 18 copies. This is a magnificent artist's book that pays homage to one of the greatest Hebrew-language poets, Yehuda Amichai. *The Amichai Windows* is a bilingual artist's book in Hebrew and English of Amichai's poems that opens a window on love, war, and

being Jewish today. Through his poetry Amichai sang of the everyday experiences of private individuals caught in the middle of war and historical events. He was often considered for the Nobel Prize in Literature and his poems have been translated into more than 30 languages.

Book artist and poet, Rick Black, fell in love with the poetry of Yehuda Amichai even before working for the Associated Press and *The New York Times* in Jerusalem, where he resided for six years. He particularly loved Amichai's poems that dealt with family, love and war. He spent ten years creating this artist's book of the poet's work.

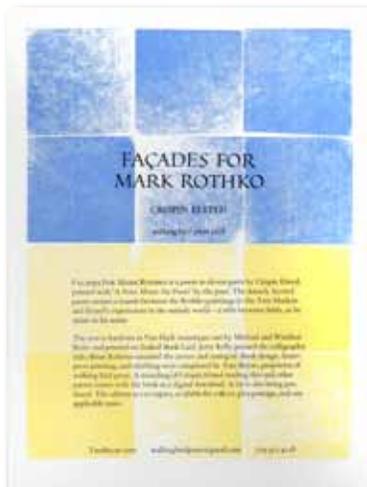
The book offers a visual odyssey through Jewish history as filtered through 18 poems. Each poem is wrapped and folded in an individual handmade paper triptych. When one opens each triptych, one discovers a different world within. The book incorporates replicas of some of Amichai's original, handwritten poems as well as over 100 collaged images of Jewish history and life that have been culled from archives around the world. Printed on handmade paper with deckled edges, with gold leaf highlights and blind embossments in some of the designs. The collection of triptychs and a 28-page guide are housed in a box enclosure shaped like a Jerusalem window. With a special introduction written by the eminent Hebrew literary critic and translator, Professor Robert Alter of the University of California at Berkeley. The newsletter of the American Jewish Libraries Association called *The Amichai Windows* "a major contribution to American arts and letters." (Artist's statement and descriptions). This book recently won the Isaac Anolic Jewish Book Arts Award. In fine condition. **\$9,500**



## 65. Various Artists

### THE MOVABLE BOOK SOCIETY'S 25TH ANNIVERSARY. A TO Z: MARVELS IN PAPER ENGINEERING. A COLLECTION OF 26 POP-UP CARDS

The Moveable Book Society, 2018. Limited to 2000 copies. From the introduction: "Our 25th anniversary collection, *A to Z: Marvels in Paper Engineering*, looks ahead to the next generation of paper engineers. The artists were given freedom to explore the mechanism revealing the essence of each letter form. This juried collection was selected from the contributions of many qualified candidates. The collected works of the best and brightest artists hold promise to inspire the future wave of paper engineers." This boxed alphabet production contains 26 folding pop-up cards, each featuring a different letter of the alphabet designed by a different artist. It also includes an introductory pamphlet and a pop-up title page. Each card contains a pop-up letter and on the back includes a photograph of the designer as well as a brief statement about the letter and design choice. Contributors include: Simon Arizpe, Camille Magaud, Peter Dahmen, Dorothy Yule, Eric Broekhuis, Yoojin Kim, Jess Tice-Gilbert, Angelo Ferrari, Lena Ignestam, Hiromi Takeda, Rob Kelly, Courtney McCarthy, Wai-Yin Kwan, Kelli Anderson, Kyle Olmon, Maike Bierderstaedt, Aureore Le Vilain, Julie Charvet, Isabel Uria, Sheila Hirata, Shelby Arnold, Damien Prudhomme, Shawn Sheehy, Katherine Belsey, Tina Yeung, Yevgeniya Yeretskaya, and Bruce Foster. The box and logo were designed by Isabel Uria. The box is approximately 8.5 x 6.5 x 4 inches. It is covered in glossy blue paper with gilt title to spine and front panels. It has a magnetic closure and a pull ribbon attached to the clasp. Fine. Unpaginated. **\$125**



## 66. [WALKING BIRD PRESS]

*Elsted, Crispin; Tara Bryan, book artist and printer*

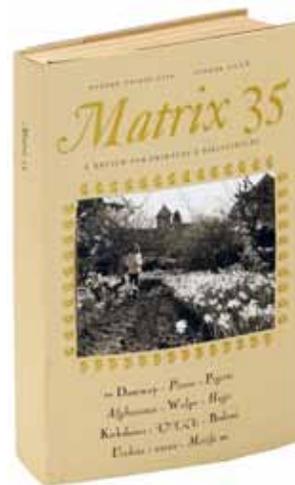
### FACADES FOR MARK ROTHKO

Newfoundland: walking bird press, 2018. One of 120 copies. *Facades for Mark Rothko* is a poem in eleven parts by writer, proprietor of the Barbarian Press, and some times actor Crispin Elsted, accompanied by a 'Note About the Poem' by the poet. The beautiful and densely layered poem creates a connection between the Rothko paintings seen by Crispin in the Tate Modern and his experiences in the outside world—a stile between fields, as he states in his notes. Rothko once described his paintings as facades, and these are enigmatic illustrations representing his facades. Bound in lovely lightly gilt cloth with the title in relief on the cover. The text is hand-set in Van Dijck monotype cast by Michael and Winifred Bixler and printed on Zerkall Book Laid. Maple blocks for the monochrome "facades" were cut type-high by Ken Holden. Jerry Kelly penned the calligraphic title; Brian Roberts executed the covers and casing. Book design, letterpress printing, and stitching were completed by Tara Bryan, a proprietor of walking bird press. A recording of Crispin Elsted reading this and other poems comes with the book as a digital download. A CD is also being produced. Purchasers of the book can contact Tara Bryan for the download key for the digital download of Crispin's recording ([www.tarabryan.com](http://www.tarabryan.com)). Measures 8.50 x 12.25 inches. Includes prospectus. In fine condition. Unpaginated. **\$200**

## 67. [WHITTINGTON PRESS]

### MATRIX 35

Herefordshire, England: The Whittington Press, 2018. One of 660 copies. Includes 27 interesting articles by printers, artists, booksellers, scholars, and more The Randles write: "*Matrix 35* breaks our golden rule of ignoring the outpourings of the Whittington Press: there is a telling account of the collecting of our posters and ephemera; and images from some recently discovered 35mm film recording the installation of the Wharfedale Press through the end of the building in 1974. Other topics include printers' social lives in Minneapolis in the '80s, living and working in the Gill household at Pigotts in 1939, travels in Afghanistan, roofing in 6-point Gill Sans, and an engraver's collage of buildings from the Iron Age to City skyscrapers." Bound in white decorated paper covered boards with a linocut of Whittington village. In tan paper dust jacket with early photograph of Rose affixed to the front cover. Photographs, illustrations, print samples throughout, many tipped in. In fine condition. 168 pages. **\$200**



## WILLIAM MORRIS & THE KELMSCOTT PRESS



68. [KELMSCOTT PRESS]

### ORIGINAL LEAF FROM THE KELMSCOTT CHAUCER

Hammersmith: Kelmscott Press, 1896. This is a beautiful original leaf from the magnificent *The Works of Geoffrey Chaucer* issued by the Kelmscott Press. The book is considered a landmark in the history of printing. This disbound leaf is the first page of text for "The House of Fame Liber Tercius - the Invocation." Chaucer's "House of Fame" is a surreal account of a dream in which the poet visits the palace where Fame herself sits in state. Chaucer's tour-guide to this strange corner of the medieval universe is a comically garrulous eagle, and there is even time for the pair to stop by the House of Rumour. This page has a splendid illustration by Edward Burne-Jones, who provided the designs for the 87 wood-engravings that illustrate the book. It shows the poet wandering among the ice that has the names of famous people inscribed - but he cannot read them because all but a few letters have thawed and disappeared (fleeting fame...). The illustration is enclosed in a beautiful

ornamental border designed by William Morris. There is also an ornate 16-line opening initial and a six-line initial on the front page. The other side of the page has double column text with ten three-line initials. Printed in Chaucer type on Perch paper. In near fine condition save for pinholes along the left margin from binding, a few light spots of foxing, and two faint tape marks to the top margin of the verso. 11 x 17 inches. **\$1,600**

69. [CROOKED CROW PRESS]

Morris, William

### A CLAIM TO BEAUTY (BROADSIDE)

Rockville, MD: Crooked Crow Press, 2019. Limited edition of 50 copies. The Kelmscott Bookshop owner Fran Durako worked with master printer Chris Manson to design and print this broadside in honor of the great William Morris and his Kelmscott Press. The work includes two quotations by William Morris. The first is about beautiful houses and books, taken from *A Note by William Morris on his Aims in Founding the Kelmscott Press*. The second is from *The Ideal Book* and offers his thoughts on printing books. Illustrated with a handsome copper plate engraving of C.M. Gere's famous illustration of Kelmscott Manor that was the frontispiece for *News from Nowhere*. In fine condition. Measures 12 x 21.25 inches. **\$125**



70. [HEAVENLY MONKEY]

Pollard, Alfred W., essay

### THE KELMSCOTT & DOVES PRESSES: AN ESSAY PRESENTED WITH LEAVES FROM THE KELMSCOTT GOLDEN LEGEND AND THE DOVES ENGLISH BIBLE

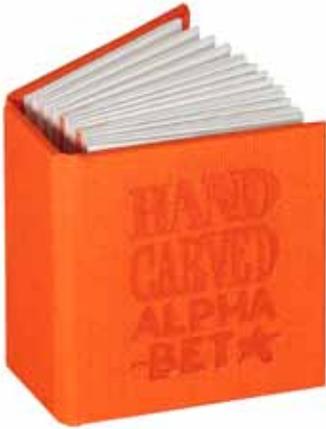
Vancouver: Heavenly Monkey, 2019. Number 25 of 55 copies. This is one of 30 standard copies. There were also 20 deluxe copies and five hors de commerce. This beautifully produced leaf book begins with Pollard's essay that was written for the catalogue of William Andrews Clark Jr.'s renowned book collection, published in 1921 by John Henry Nash. "Rather than a straight historical account of the two presses, Pollard offers a meditation on their influences and influence, particularly in matters of design and typography.

It is embellished here with calligraphy by Martin Jackson, and accompanied by a leaf from both of the presses: the Kelmscott's *Golden Legend* and the Doves' *English Bible*." [Publisher statement] "Heavenly Monkey is the imprint of publisher Rollin Milroy, dedicated to creating books for people interested in contemporary applications of traditional book crafts: handmade papers, letterpress printing, and bindings that emphasize both aesthetic and structural integrity. Our books are designed as objects to be experienced both intellectually and physically; innovative use of technology from any era and its skillful application are the studio's guiding principles." [Publisher website] Bound in blue paper covered boards with dark blue cloth spine with titling and cloth title label to front cover. Printed in Centaur type with calligraphy in red by Martin Jackson from polymer plates on dampened Arches paper. In fine condition. Measures 10 x 15 inches. 18 pages plus leaves and colophon. **\$795**

## MINIATURE BOOKS

### ABSTRACT ORANGE PRESS

Lauren Emeritz is a book artist, letterpress printer and graphic artist who founded and runs the Abstract Orange Press. She creates prints and books by hand using a Vandercook press and wood type, including type she designs and carves herself. Lauren holds a BFA in Graphic Design from the University of Delaware. She is the President and Creative Director of Abstract Orange, a graphic design firm in Washington, DC, and a letterpress associate at Pyramid Atlantic Art Center in Hyattsville, Maryland.



71. [ABSTRACT ORANGE PRESS]  
Emeritz, Lauren  
**HAND CARVED ALPHABET (MINIATURE)**



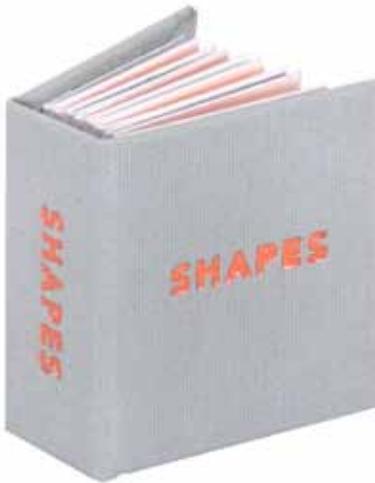
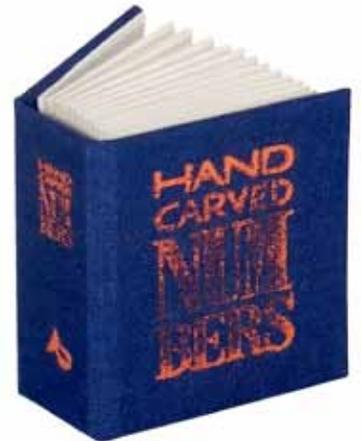
Washington DC: Abstract Orange Press, 2016. Number 5 of 300 copies signed and numbered by the book artist. This is a miniature alphabet book printed with letters that were hand carved in wood by the artist. Each letter is a differently designed capital letter printed in orange. Done in an accordion structure and bound in orange cloth boards with gilt title to spine and front cover. Size: 2 x 1.75 inches. [30 pages.] **\$100**

72. [ABSTRACT ORANGE PRESS]  
Emeritz, Lauren  
**HAND CARVED NUMBERS (MINIATURE)**



Washington DC: Abstract Orange Press, 2017. Number 5 of 100 copies signed and numbered by the book artist. This is a miniature edition of Lauren's full sized book of the same title. Each number is printed from a woodblock hand carved by the artist.

Accordion bound in blue cloth covered boards with gilt title to front cover and spine. Rubbing to gilt title on front cover. Size: 2 x 1.75 inches. [24 pages.] **\$100**



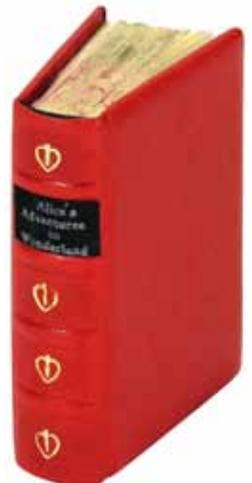
73. [ABSTRACT ORANGE PRESS]  
Emeritz, Lauren  
**SHAPES (MINIATURE)**



Washington DC: Abstract Orange Press, 2016. Number 15 of 100 copies signed and number by the book artist. This is a miniature book of different shapes with each printed in a bright color across from a page with the shape in white. Created in an accordion structure and bound in grey cloth with gilt title to spine and front cover. In fine condition. Size: 2 x 1.75 inches. **\$100**

74. [CARROLL, LEWIS]  
Miyako Akai, book artist  
**ALICE'S ADVENTURES IN WONDERLAND**

Japan: Kotobuto, 2015 and 2019. Limited edition. Signed and dated by the book artist. This is lovely miniature book of *Alice's Adventures in Wonderland* with John Tenniel's illustrations, printed in Japan. The text and illustrations are taken from the Millennium Fulcrum Edition of 2008. The book has been beautifully bound in leather by noted Japanese miniature book artist Miyako Akai. Miyako delights in the miniature book form and has won awards for her work from the Miniature Book Society including one received this year. Miyako has water colored many of Tenniel's illustrations in the book by hand. Bound in red leather with four raised bands to spine with black title label and gilt ornaments. With marbled endpapers. In fine condition. Measures 2 x 3 inches. 173 pages. **\$320**



## BO PRESS MINIATURE BOOKS

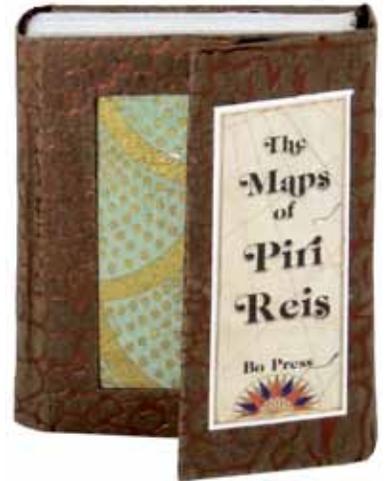
Well known California book artist Pat Sweet, proprietor of the Bo Press, describes herself as creating irresistible miniature books of curiosity, humor, and delight. She creates both miniature (under 3 inches) and macro-miniature (under 1 inch) books. She also makes miniature pocket globes, astronomical instruments, orreries, tellurions, and what she calls occasional oddities.

### 75. [BO PRESS MINIATURE BOOKS]

Pat Sweet

#### THE MAPS OF PIRI REIS

Riverside, CA: Bo Press Miniature Books, 2018. According to the book artist: "Ahmed Muhiddin Piri was one of the greatest admirals the Ottoman navy ever produced. He followed his uncle Kemal Reis into the Ottoman navy and quickly rose in what can only be called a swash-buckling career. He took part in every significant battle in the first half of the 16th century. During this, he found time to write one of the most complete and beautiful collections of maps and information ever published: the Kitab-i Bahriye, or *The Book of the Sea*. *The Book of the Sea* contained not only extremely accurate maps, but also a wealth of detailed information about major ports, bays, gulfs, islands, and coastal cities of the Mediterranean Sea. His maps are filled with detail and color, palm trees and jewel-like cities, ships and rivers, and multi-colored mountain ranges. Even the compass roses show an endless imagination. I have chosen my favorites out of the hundreds that fill the Kitab-i Bahriye, and bound them in an Islamic binding of a brown and metallic copped lizard print with windows of a gold and turquoise paper that resembles the waves of the sea. There is a paper title on the front overlap and on the spine. The maps are printed on Monarch superfine paper." In fine condition. 106 pages. Size: 2 7/8 x 2 inches. **\$175**



### 76. [BO PRESS MINIATURE BOOKS]

Pat Sweet

#### KLEINODIENBUCH DER HERZOGIN ANNA VON BAYERN (JEWEL BOOK)

Riverside, CA: Bo Press Miniature Books, 2018. Limited to 10 copies. "When Duke Albert V of Bavaria commissioned his court painter, Hans Mielich, to make an inventory of the jewels belonging to him and his wife Anna in 1552, he may not have expected the over-the-top manuscript Meilich finally produced two years later. The jewelry wasn't the half of it. The 110 gouache on paper paintings showed the back and front of each piece of jewelry, life-sized, and each was surrounded by a different elaborate frame. The manuscript is a riot of cartouches, strapwork, acanthus, foliage, flowers, grotesques, and caryatids, and yet each

jewel shines forth as an individual masterpiece. The book remained in the private ducal and electoral Chamber of Artifacts for almost three centuries—long after the originals of the jewelry depicted had been lost. Only in 1843 was the work presented to the Bavarian State Library by King Ludwig I. I have tried, in my presentation of the *Jewel Book*, to reproduce in miniature some sense of the outrageous Renaissance ostentation that makes the original such a brilliant and worldly example of wretched excess. My favorite page is the frontispiece of the Duke and Duchess playing chess, as though their real pursuits were intellectual, surrounded by their bored courtiers and a couple of puppies. It is set on OldStyle1 and Palatino Linotype, and printed on Monarch Superfine paper with a Canon Pro-100 inkjet printer. The book is bound in gilded snakeskin with a beaded and embellished front panel of celadon snakeskin. The tri-fold box is bound in a gold on black Indian silkscreened paper with a raised rectangle on the front bound in a textured Japanese metallic gold paper. The interior of the box is lined in a Japanese chiyogami feather print. A small pocket on the front of the box holds a booklet containing information on the *Jewel Book* and its patrons. Both are of the same gold paper" (Pat Sweet). In fine condition. The book is 2.625 x 2 inches and the box is 3 x 2.375 x 1 inches. **\$345**





**77. [BO PRESS MINIATURE BOOKS]**

Pat Sweet

**SCIENTIFIC MEDICINE CABINET**

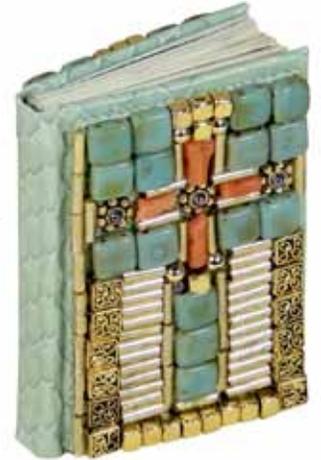
Riverside, CA: Bo Press Miniature Books, [2018]. A mahogany specimen cabinet with a snakeskin-inlaid lower drawer. The cabinet holds fourteen glass specimen bottles and domes, each containing a different animal, vegetable, or mineral (or debatable) object. The dome items each have a paper label in an antiqued brass frame. The bottles have paper labels affixed to their fronts. A miniature cabinet of miniature curiosities. In fine condition. Size: 6.25 x 3 x 1.5 inches. **\$375**

**78. [BO PRESS MINIATURE BOOKS]**

Pat Sweet

**TREASURE BINDING OF THE OLD TESTAMENT**

Riverside, CA: Bo Press Miniature Books, 2018. According to Pat Sweet: "Treasure bindings, or jeweled bindings, were a luxury of the Middle Ages, often commissioned by rich nobles, senior clergy, or royalty, usually as presentation copies. They were encrusted with mosaics, ivory, gems, and gold or silver inlays. In most cases the book was bound and the decoration was applied as a separate panel. Very few have survived, since the value of the gems and precious metals were irresistible when times were hard at the abbey or the book was looted as a prize of war." For this book, Sweet has "taken the form and reproduced it in miniature, although the materials [she has] used are not so costly as the originals. The book is bound in light green faux-snakeskin and the decorations are made of brass and glass beads. The interior text is the first two books of the Old Testament from the famous bible commissioned by Borso d'Este, first Duke of Ferrara (begun in 1461) in his attempt to one-up the House of Medici" (Pat Sweet). In fine condition. Size: 2.25 x 1.5 inches. 94 pages. **\$220**



**79. Hutchins, Ed**  
**RAINBOW GALAXY**

Cairo, NY: Editions, 1999. Number 20 of 32 copies. Signed by the book artist. Book artist Ed Hutchins is known for his inventive and fanciful books that are made from found materials and that use untraditional methods and structures. This miniature tunnel book exemplifies his work. The book's theme is stars and although they are seemingly the same, in fact each really is unique - like humans. A star cutout on the

cover reveals a tiny galaxy of varied color stars that float in the air when the tunnel is expanded. The sides of the tunnel are made with different bright colored papers with the words of the text that are also revealed as the tunnel expands. Black covers with yellow title label on front and green label on back with quote about stars, Hutchins's signature, and edition number in pencil. In an orange slipcase and both housed in a purple slipcase with star cutout and title on front. Fine condition. 2 x 3 x .5 inches. **\$225**

**80. Wu, Robert, compiler, illustrator and binder**

**THE ART OF PRACTICING THE CELLO**

Toronto: Robert Wu, 2002. Number 16 of 150 copies signed and numbered by Robert Wu. A beautiful miniature book in a unique leather binding by Robert that showcases his multiple talents as a binder, artist, and paper marbler as well as celebrating his love for the cello. For this book he has compiled cello practice tips obtained from his readings, practice, and his cello teacher Mrs. Marsha Moffitt. With several illustrations by Robert including a portrait of famed cellist Jacqueline du Pré. In his colophon, Robert writes of his love for miniature books for their challenges, beauty, and, of course, size. Bound in brown leather with decorative inlay in front cover and title in gilt to spine. The book has a cover of lovely marbled paper and a brown leather spine and fore-edges. Housed in a slipcase in the same marbled paper with leather fore-edges. Printed in Times New Roman type. In fine condition. Book measures 1.125 x 1.5 inches. Slipcase is 1.5 x 1.875 inches. **\$200**



## EMIL GOOZAIROW

Emil Goozairow is a Russian artist who paints and draws, produces movies, and creates exceptional handmade books that are printed on rare types of paper and published in limited editions. His techniques create unique designs that often are made with natural materials alone or in combination with relief decorations made from metal or polymeric clay. He creates books that he describes as "pop up," "kinetic carousel," "liporello" or "3D origami." He also writes fairy tales, stories and mystical scenes.

**81.** [SHAKESPEARE, WILLIAM]  
*Emil Goozairow, book artist  
and illustrator*

### HAMLET'S SOLILOQUY ACT III. SCENE I

Moscow: Emil Goozairow, 2016. Number 1 of 12 copies signed by the book artist. *Hamlet's Soliloquy* is a wonderful example of Emil's work. It is a dos-à-dos book with one side with the text in English and the other in Russian. Each side has a pop-up or fleur de papier design structure that reveal the artist's mysterious beautiful illustrations that are done in shades of brown. The covers are brown felt with a polymer clay artistic ornament on front cover of the Russian translation side and attached grey twine straps with a metal clasp to close the book. A wonderful and imaginative interpretation of this famous soliloquy. In fine condition. Measures 2.25 x 3 inches. Fine. **\$400**



### *Alphabet Book*

**82.** Goozairow, Emil

### MYSTICAL ALPHABET: STRANGE IMAGES AND ARTFUL INITIALS

Moscow: Emil Goozairow, n.d. Limited edition.

This mystical yet playful concertina alphabet book folds out to reveal Emil's design for each initial facing a brightly colored illustration. Bound in gilt paper covered boards with ornate relief decorations on each cover and yellow string and metal clasps. Interior pages printed on thick paper. In fine condition. Measures about 2.5 x 2.5 inches. **\$250**



**83.** *Satin, Claire Jeanine*

### MINIATURE METALLIC ACCORDION BOOK

Dania Beach, FL: Claire Jeanine Satin, 2019. An accordion bound miniature book with white paper covered boards that are overpainted with a metallic colors technique developed by the artist. The interior pages feature pasted down metallic objects arranged in an artful manner. No text or titling. This is one in a series of six similar books, each with different cover designs and interiors. Size: about 2 inches. Fine. **\$85 each**



## BOOKS ABOUT BOOKS, PAPERMAKING, AND PRINTING

### 84. Hanmer, Karen

#### BIBLIO TECH

Glenview, IL: Karen Hanmer, 2013. This is a set of twelve binding models using leather and various papers and sewing supports, wooden boards, and museum board. This reference set of twelve binding models is based on book artist Karen Hanmer's popular workshop "Biblio Tech: Reverse engineering historical and modern binding structures." The models remain uncovered and only partially completed so methods of board attachment, sewing, spine lining, and end sheet construction are visible. The set is accompanied by a forty-five page illustrated guidebook outlining key structural features of each binding, and providing numerous references for further study. The hand-bound booklet is sewn in three signatures and presented in a German stiffened paper binding. These models are a valuable reference

for libraries, book arts programs, or for anyone who is interested in learning more about the engineering aspects of the book. Structures include: Tacketing of a thick single signature into a leather wrapper, Ethiopian Binding, Medieval Binding, Laced-on boards Binding, Colonial American Scaleboard Binding, Early Nineteenth Century Publishers Boarded Binding, German Case Binding with double fan adhesive text block, Split Board Binding, Simplified Binding, Crossed Structure Binding, Sewn Boards Binding, and Non-Adhesive Paper Case. Each binding is approximately 5 x 3.25 x .5 inches. Housed in a white cloth covered clamshell box. Fine. **\$3,000**



### 85. Hanmer, Karen

#### CONTEMPORARY PAPER BINDINGS

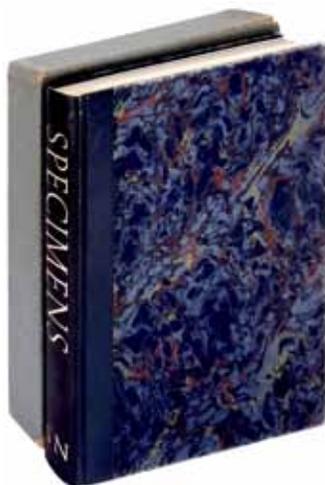
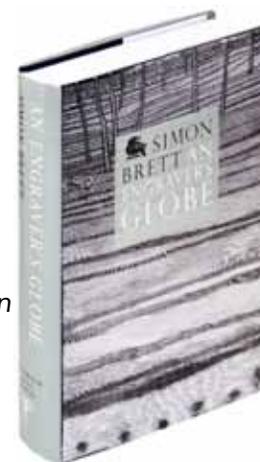
Glenview, IL: Karen Hanmer, 2016. Number 34 of an open edition. For centuries paper has served as a quick, elegant, and economical covering material for books. Renowned book artist and teacher Karen Hanmer has created this set of ten model paper bindings to offer instruction to experienced and would-be binders.

She writes: "These models and accompanying instructions will introduce beginners to the basic tools, techniques and materials of bookbinding. Experienced practitioners will discover how features from multiple bindings can be combined to create a new, custom structure to meet the requirements of any project. All of these structures can be made in a sparsely-equipped studio with minimal specialized tools or equipment. The paper bindings are mostly non-adhesive, mostly unsupported sewing: three folded paper cases, supported and unsupported laced cases, long stitch, chain stitch with decorative guards, double-pamphlet in tipped wrapper, multi-section pamphlet, German stiffened paper binding with double-fan adhesive text block. They are in a variety of colors and patterns. The set also includes a 140 page hand-bound b&w laser-printed manual: a skill-building guide to bookbinding techniques, tools, and materials with a glossary and an extensive bibliography (many of the resources available online). Chapters on tools and supplies, ergonomics, signature preparation, end sheets, sewing and working with case-weight papers precede complete instructions for crafting ten different paper binding structures. Each process is illustrated with numerous b&w photographs and diagrams. The instructions for each structure are also provided as PDFs on digital media for classroom distribution." Each model is approximately 6.5 x 4.5 inches; manual is 9 x 6 inches. All housed in a beige cloth covered clamshell box with paper title label on spine. These models are a valuable reference for libraries, book arts programs, or for anyone who is interested in learning more about the structural aspects of the book. In fine condition. **\$2,600**

**86. Brett, Simon**

**AN ENGRAVER'S GLOBE: WOOD ENGRAVING IN THE TWENTY FIRST CENTURY**

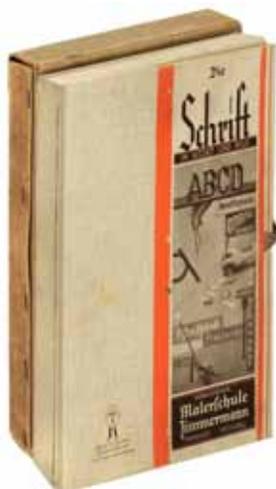
London: Primrose Hill Press, 2002. An anthology featuring over 200 wood engravers from 23 countries. Each featured artist has a brief biography and one large or multiple small representative illustrations. A wonderful and inspirational collection. Fine in black cloth boards with gilt title to spine. Fine black, white, and grey illustrated dust jacket with white title to grey spine panel. 475 pages. **\$135**



**87. Stevens-Nelson Paper Corporation**  
**SPECIMENS: A STEVENS-NELSON PAPER CATALOGUE**

New York: Stevens-Nelson Paper Corporation, 1953. "The main purpose of issuing *Specimens* is to demonstrate to a large audience the outstanding results the printing buyer achieves by using the best designers, printers, and materials" (*Print Magazine*, 1953). This extensive collection of paper specimens displays the range of paper and printing styles and types available at that time. Each of the specimens is designed and printed by a different press on beautiful papers from around the world. Many noteworthy designers such as Bruce

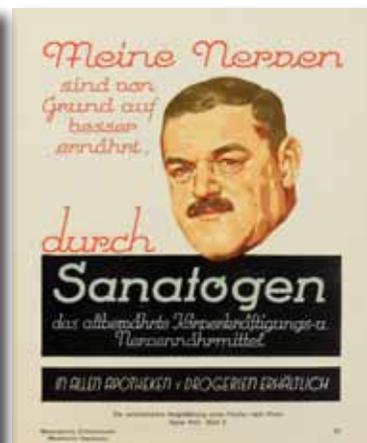
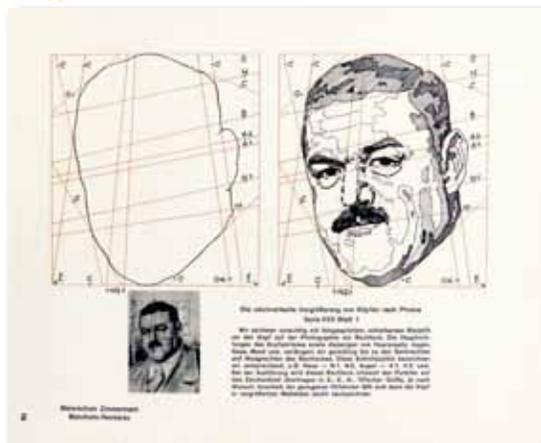
Rogers, Joseph Blumenthal, John de Pol, and Hans Mardersteig are credited with various designs. Presses that participated included the Curwen Press, Golden Cockerel Press, Limited Editions Club, Chiswick Press, and many others. Each sheet identifies the source of the paper along with the paper's technical specifications. Inserted is the Stevens-Nelson price list dated July 1953. An exquisite collection. Bound in quarter blue morocco with marbled paper covered boards and gilt title to spine. Minor wear to corners and edges of boards. In very good condition. Housed in a blue slipcase with chipping, soiling, and tears to bottom edges. Unpaginated. **\$250**



**88. Zimmermann, Wilhelm**

**MALERSCHULE ZIMMERMANN. DIE SCHRIFT IN WORT UND BILD, PRAKTISCHE ANLEITUNG ZUR ERLERNUNG DER SCHRIFTENMALEREI, SOWIE ZUR HERSTELLUNG VON GLASSCHILDERN...**

Manheim, Germany: Mannheim-Neckarau, [1938]. A scarce intact copy of this German typographic manual with 84 plates demonstrating various types, layouts, and illustrations. The title translates as "The writing in word and picture: Practical instructions for learning writing, as well as for the production of glass signs, banners, matte and gloss gilding behind glass, advertising drafts, facade lettering." The 31-page manual offers a history of writing from hieroglyphics to Fraktur. The covers of the manual are lightly soiled but the interior is very good. The plates have occasional small marks on their margins but are still very good. The manual and plates are housed in a cardboard portfolio with the title on the cover and with brown ribbon ties. Light soiling and small brown stain on back cover. With the original cardboard box that holds the portfolio, with a few markings. Measures 9 x 12 inches. **\$375**



## ARCHITECTURE



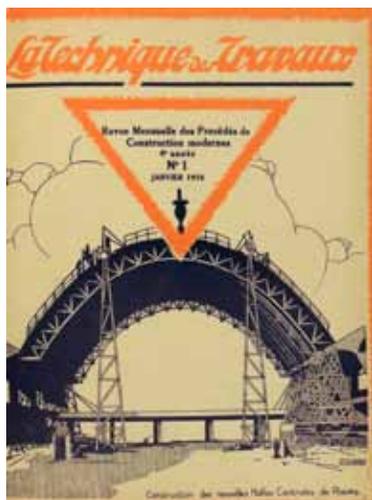
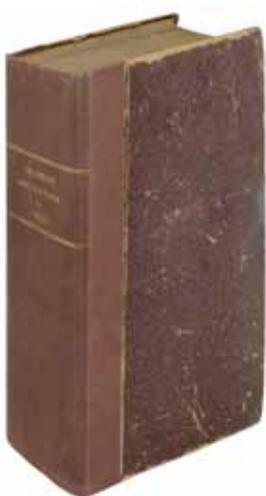
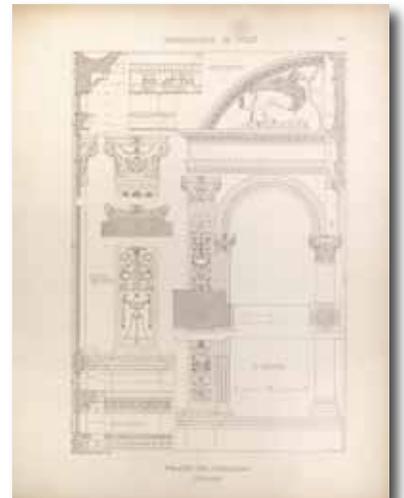
### 89. HILL & SMITH LTD. [PRODUCT CATALOGUE]

Brierley Hill, England: Hill & Smith, circa 1910. A rare architectural metal work products catalogue from Hill and Smith of Brierley Hill Ironworks, Near Dudley, South Staffordshire. The company was founded in 1824 as Edward Hill and Co. In 1853 it became a partnership between Edward Hill and Henry Smith as Hill and Smith of the Brierley Hill Ironworks. The company was renowned for its constructional steel and ironwork, bridges, girders, iron buildings, architectural wrought metal work, iron fencing, gates, railings forgings and castings. "Hill and Smith is famous for supplying many miles of fencing for Queen Victoria; ornamental gates and parapet railing for the Royal House of Siam; work on the Sydney Harbour Bridge; [and] the Royal Dockyard at Simonstown, South Africa" [company statement].

The company is still in business today. The catalogue is full of hundreds of black and white photographs of their architectural metal designs and structures. These are followed by structures for municipal and agricultural use, and then a section on foundry equipment and supplies. Bound in blue paper covered boards with diagram to front cover illustrating the types of metal works offered by the company. With blue cloth spine with company name. Binding is chipped, soiled and bumped. Interior pages are clean and bright. 525 pages plus index. **\$200**

### 90. ITALIAN RENAISSANCE: SIXTY MEASURED DRAWINGS WITH DETAILS FROM THE THIRTEENTH TO THE SIXTEENTH CENTURY

New York: The Architectural Book Publishing Company, no date. Circa 1910. Includes all drawings, some of which fold out. There are really fewer than 60 drawings as each fold out is numbered as two drawings. Each details the facades and architectural details of Italian buildings in Venice. Ex-library in later binding with tan cloth spine that appears to be hand lettered in gold and dark brown over Italian patterned paper. Decorative strips of blue ribbon and tan book cloth adorn both covers. The cloth covering the spine is split along both bottom hinges; however, the binding remains strong. Chipping and wear to edges of boards and spine ends. Closed tears to edges of several pages, one illustration is affected. Minor chipping to edges of first few pages. Minor browning to edges of pages. Occasional smudge marks and light soiling to margins of some pages. 60 pages. **\$250**



### 91. LA TECHNIQUE DES TRAVAUX: REVUE MENSUELLE DES PROCÉDES DE CONSTRUCTION MODERNES 4ME ANNEE. 1928 [MONTHLY REVIEW OF MODERN CONSTRUCTION PROCESSES. FOURTH YEAR]

Paris: Societe des Pieux Franki, 1928. 12 issues bound together with supplement / table of contents for the year. Includes articles about architects and construction projects worldwide. Marbled paper covered boards with maroon cloth spine titled in gilt. Wear to edges of boards and corners. Rubbing and scuffing to boards. Occasional pencil markings to margins, but clean and bright overall. Original paper wrappers are bound in. Minor browning to wrappers and to margins of some pages. Many photographic illustrations, diagrams, and plans. Page edges trimmed

slightly when rebound into this thick book. Text in French. 756 pages. **\$300**

## ART, PHOTOGRAPHY, & DECORATIVE ARTS



### *Original Photograph*

**92.** Cameron, Julia Margaret

ALBUMEN PHOTOGRAPH OF ANNE THACKERAY

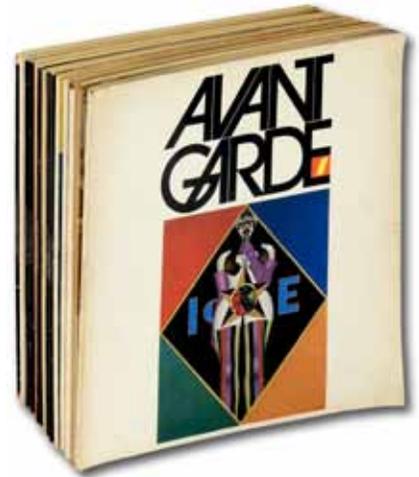
[1870]. Julia Margaret Cameron (1815-1879) is considered one of the most important female photographers and one of the great portraitists in the history of photography. She came late to photography, not starting until 1863 when she was 48 years old. Because of her close connections in Victorian England she was able to photograph many of the luminaries of her time, often in costume. Photograph of Anne Thackeray, albumen, on the original mount. Daughter of novelist William Makepeace Thackeray, Anne Thackeray Ritchie (1837-1919) was herself a noted novelist and memoirist. She was indirectly related to the photographer, as Julia Margaret Cameron was great-aunt of Virginia Woolf and Anne Thackeray was Virginia's step-aunt. This photograph is from the collection of William Derwett (1834-1900), described as an "engineer" who lived at Chalfont, near the Camerons' former home at Freshwater. Derwett and his family apparently moved to the Isle of Wight in 1894 and became leaders in the small Quaker community there (Julian Cox and Colin Ford, "Julia

Margaret Cameron: The Complete Photographs," 2003, page 500). Fading and wear to edges of the photograph. Size: 34.9 x 27.2 cm. Archivaly matted. Very Good. **\$7,500**

**93.** Ginzburg, Ralph, editor; Herb Lubalin, art director

AVANT GARDE. COMPLETE RUN OF 14 VOLUMES

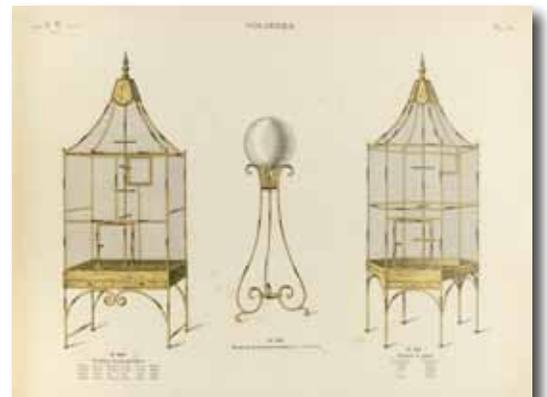
New York: Avant Garde Media, 1968-1971. Issues for January 1968 - July 1971 of this influential magazine of its time include full color reproductions of artwork and articles relating to the Vietnam War, sixties culture, art, theatre, music, political criticism, sexual content, and more. Some issues contain profanity and / or nudity. Issue number two is particularly well known and collectible, because of the famous serigraphs of Marilyn Monroe done by Bert Stein. Minor wear to the edges of each issue including some creases, chips, and closed tears. Minor soiling and rubbing to covers. The glue in the binding of one issue has broken down resulting in some loose pages and sections. Interiors are clean overall with toning to margins and occasional smudge marks and spots of soiling. Each issue is about 60 pages. **\$350**



**94.** MANUFACTURE DE MEUBLES EN FER [MEUBLES DE JARDINS]

Paris: Emile Wessbecher, 1902. A scarce catalog for metal furniture for garden and home from Parisian "patented construction engineer" Emile Wessbecher. There are fifty plates, each with several designs for chairs, benches, tables, toilette and night tables, planters, beds and more. The illustrations are drawn and in most cases in color. A few of the final plates showing furniture appear to have been taken from another catalog and affixed to pages in this one. Bound in

reddish brown cloth covers with title and design to front. Rebacked in maroon cloth. Some soiling, and bumping. Title page was detached but has been repaired. Title page and first few plates and last few plates have some foxing but the remaining pages are very good. Measures 10.5 x 14.5 inches. **\$150**





**95. Porter, Hugh De Bock**  
*Illustrated by Dorothy De Bock Porter.*  
**H & D VERSES ILLUSTRATED CATS & C.**  
 [SKETCHBOOK WITH ORIGINAL POEMS AND ILLUSTRATIONS]

England: n.p., 1918-1945. A charming and unique sketchbook with 35 pen and ink drawings by Dorothy De Bock Porter (1873-1956). Nineteen of the drawings are accompanied by original autograph poems by her husband, Hugh De Bock Porter (1870-1940). The Porters composed hymns together, with Hugh writing the words and she the music. They notably wrote a hymn for the coronation of King George V in 1911. The poems and their drawings were done 1918-1920. The

accomplished drawings for the poems are sweet and sometimes poignant as are the poems themselves. They are mainly about birds, cats, and rabbits, although there is a surprising poem about two black women written in dialect. Dorothy later completed the sketchbook in 1945-46 with sixteen simpler humorous line drawings of cats and pigs. Laid in are two small line drawings. The 5.25 x 7 inch sketchbook is bound in blue cloth with the word "Sketches" in gilt on the front cover. The words "H & D Verses Illustrated CATS & c." are handwritten in ink on the cover. Dorothy's signature and a date of 1918 are on the front pastedown along with "Verses by Hugh De Bock Porter" and "Illustrations by Dorothy De Bock Porter." A blue ribbon is attached to the back cover. A wonderful original work in near fine condition. **\$3,500**

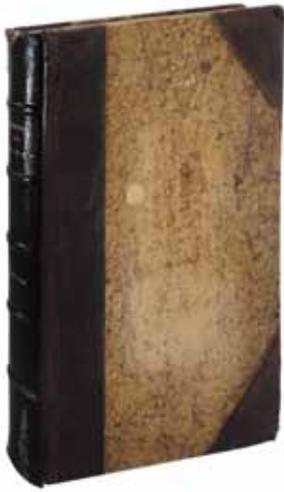


**96. Richards, Bill**  
 [THE BIG WHALE] ORIGINAL PHOTOGRAPH

Santa Cruz, n.d.. This is an undated original photograph taken by Bill Richards, a Santa Cruz fisherman and photographer. The mounted photograph captures a blue whale breaching almost its entire length amidst sea birds swimming and fluttering over the water. On the back of the photo is a mimeographed sheet of paper recounting how Richards captured the picture after trying for over fifty years to "jump" his own whale out in the ocean and photograph him. Finally the day came. While out fishing off the coast of Santa Cruz, Richards spied a sooty cloud of "whale birds" through his binoculars and knew they must be following a whale. And so they were - a big "Sulphur Bottom Bull" - a blue whale - all of seventy feet long and easily weighing seventy-five tons.



Richards was able to get within 200 feet and watch him feed on thousands of sardines. But then a life or death drama ensued. A pair of killer whales, orcas, sped by the boat toward the blue whale. Orcas are fast and ferocious and travel in small pods. Although much smaller, a few of them are capable of killing the largest of whales. They attacked this whale, causing him to rise out of the ocean in a mighty effort to escape. It was during this battle that Richards was able to get his prized photograph. The combat was continuing as the boat returned to shore. Richards writes that this was "probably the only photograph ever secured of the largest living creature known, taken in his native element, in a battle for existence." Given the mimeographed text and reference to Plastigmant camera lenses, the photograph probably dates from the 1950s. The photo is mounted on a bedraggled piece of grey cardboard, with the inscription "To my friend Charlie Bosworth from Bill Richards" written in white ink under the photo. The photo is in very good condition save for three marks that might have occurred during processing. They do not affect the image of the whale. Measures 8.5 x 10.5 inches. A unique item. **\$360**



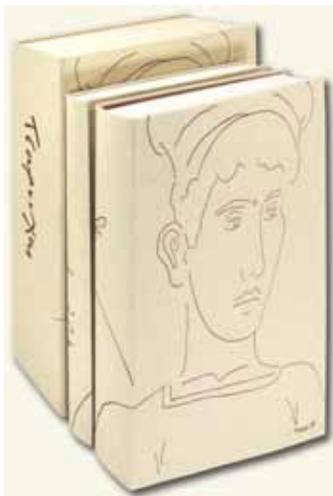
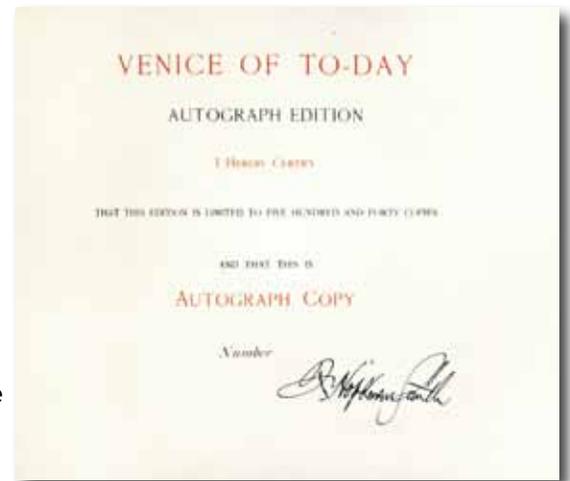
**97. Smith, F. Hopkinson**  
**THE VENICE OF TO-DAY [TODAY]**

New York: The Harry T. Thomas Company, 1896. One of 540 copies of the scarce Autograph Edition signed by the author/artist. Francis Hopkinson Smith (1838-1915) was an American author, artist and engineer born in Baltimore, Maryland, a descendant of Francis Hopkinson, one of the signers of the



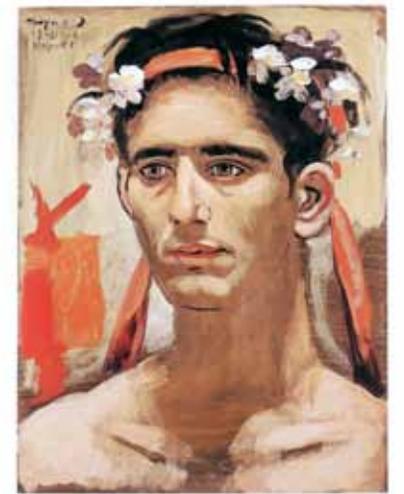
Declaration of Independence. He became a contractor in New York City and did much work for the federal government, including the stone ice-breaker at Bridgeport, Connecticut, the jetties at the mouth of the Connecticut river, the foundation for the Bartholdi Statue of Liberty in New York harbor, and the Race Rock Lighthouse off New London, Connecticut. His vacations were spent sketching in the White Mountains, Cuba, Mexico, and afterwards Venice, Constantinople and Holland. He published various volumes of travel illustrated by himself, including this work on Venice [Wikipedia].

This beautiful large folio is extensively illustrated both in color and black & white. There are 20 full-page color plates and 21 in b&w, all protected by tissue guards. In addition there are numerous color and b&w text illustrations throughout the book. In his preface Smith wrote that his aim was to describe and depict the beauties of Venice that one sees in the sunlight of a summer's day. Bound in contemporary brown three quarter leather with marbled paper boards and endpapers. Leather is scraped and scuffed, with tear along top of spine. Paper boards are also scraped and worn. The interior pages are quite clean and bright. There is a margin stain on the free front endpaper but the rest of the book is very good plus. A very desirable copy of this homage to the magical city of Venice. 140 pages plus plates. **\$750**



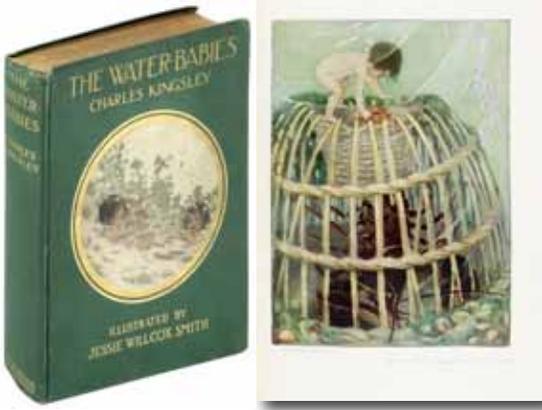
**98. Sylvester and Orphanos [Yannis Tsarouchis]**  
**TSAROUCHEIS, THE FACE OF MODERN GREECE**

Hollywood, CA: Sylvester and Orphanos, 2005. One of 367 numbered copies, out of a total edition of 424 copies. A folio volume produced in celebration of Greece's greatest modern artist, Yannis Tsarouchis. With tributes by authors Odysseus Elytis, James Merrill, Reynolds Price, Yannis Ritsos, Sir Stephen Spender, and John Updike; artists Paul Cadmus, Alekos Fassianos, and David Hockney; cinema directors Michael Cacoyannis, Constantine Costa-Gavras, and Jules Dassin; composers Manos Hatjidakis, Mikis Theodorakis, Vangelis, and Stavros Xarhakos; photographers Henri Cartier-Bresson, Horst P. Horst, and Constantine Manos; fashion designer



James Galanos; hotelier Dimitris Tsitouras, and the publishers Ralph Sylvester and Stathis Orphanos. The preface is by Melina Mercouri, the former Minister of Culture of Greece and the afterword is by Yannis Tsarouchis. All copies of this edition have been signed by each of the twenty-five contributors, many of whom have worked with Yannis Tsarouchis in film, stage, and the book arts, while others are owners or admirers of his work. There are two portfolios with loose sheets housed in one beige cloth covered clamshell box with illustrations in brown to covers and spine. The first portfolio contains the preface by Melina Mercouri and essays by twenty-four others. The second portfolio contains a "List of Paintings," and 36 facsimiles of Tsarouchis's paintings mounted on paper. Letterpress printed on heavyweight Somerset paper with 36 large color plates. Size: 16 x 13 inches. The text is in English and Greek. **\$1,250**

## CHILDREN'S LITERATURE

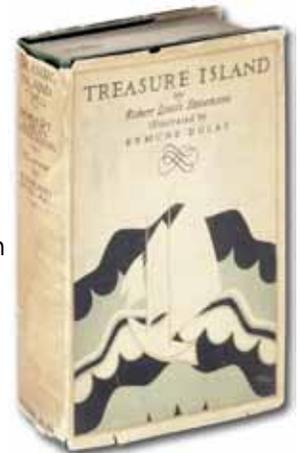


**99. Kingsley, Charles**  
*Illustrated by Jessie Willcox Smith*  
**THE WATER-BABIES**

New York: Dodd, Mead & Company, [1916]. First edition of Kingsley's famous novel with the charming illustrations by famed illustrator Jessie Willcox Smith. There are eleven full page color illustrations and numerous text illustrations. Bound in green cloth with gilt titling to spine and front cover. A circular color plate is mounted on the front cover. Some bumping and fraying. Hinges are cracked but otherwise the interior is in very good condition. A nice copy of this children's classic. **\$335**

**100. Stevenson, Robert Louis**  
*Illustrated by Edmund Dulac*  
**TREASURE ISLAND**

New York: George H. Doran, n.d. (1927). First American edition with illustrations by Edmund Dulac and in the scarce dust jacket. According to the book jacket's front flap, Dulac's "magnificent interpretation" of this classic adventure story is unsurpassed. There are twelve full color tipped in plates and many text illustrations in black and white. Bound in bright green cloth with gilt titling to spine and front cover and a blind illustration of a sailing ship on cover. Very light bumping. In the original dust jacket with chips, small tears, and soiling. Not price clipped. Decorative endpapers with Brentano's bookseller ticket affixed to rear pastedown. The interior of the book is in beautiful condition with clean and bright pages and plates. Very Good in Very Good Minus Dust Jacket. 287 pages. **\$400**



**101. SHIRLEY TEMPLE SCRAPBOOK**

circa 1934. Unique vintage Shirley Temple scrapbook lovingly compiled by a devoted fan. She assembled about 300 color and black and white photos of Shirley, clipped primarily from contemporary magazines. The photos were glued onto pages inserted in a two-ring school binder. The pictures include publicity stills from her early years along with scenes from several of her movies dating through 1934, including *Baby Take a Bow*, *Now and Forever*, and *The Little Colonel*. The first several pages have full-page pictures while the

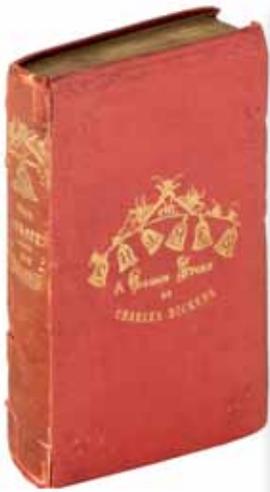
remaining pages have several images per page. Some of the interior pages have darkening along the margins but the images are not affected. Binder is bright yellow with some soiling and with an illustration of Shirley affixed to front cover. In very good condition. Measures 8.75 x 11 inches. **\$190**

**102. Temple, Shirley**  
**SHIRLEY TEMPLE: 5 BOOKS ABOUT ME**

Akron, OH: Saalfield Pub. Co., 1936. A charming complete set of five little books about Shirley Temple and her life, published when she was only eight years old and the country's number one box office draw. Each book has a pictorial cover and fourteen pages of black and white photographs of Shirley. The titles are: "Shirley Temple Twinkletoes," "Just a Little Girl," "Shirley Temple Little Playmate," "Shirley Temple on the Movie Lot," and "Shirley Temple in Starring Roles." The books are all in very good to near fine condition. Housed in their original box covered with glossy white paper and with a color portrait of Shirley on the front. The box has some wear, soiling, and creases but still very nice. **\$220**



## LITERATURE, POETRY & DRAMA



**103.** Dickens, Charles

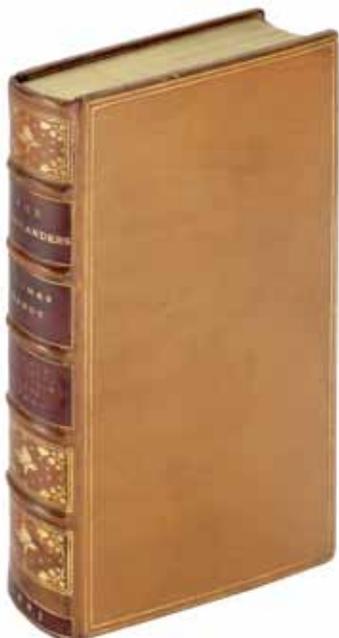
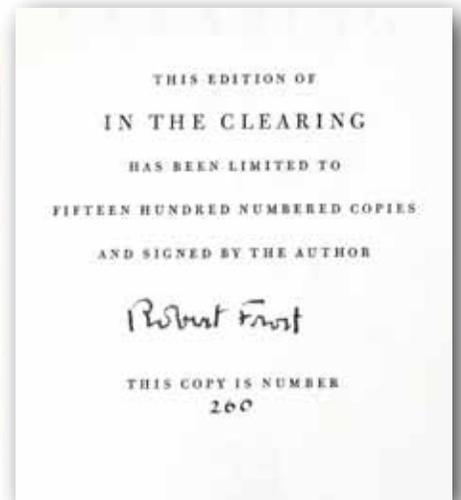
*Illustrated by Leech, Stanfield, Maclise, and Doyle*

**THE CHIMES: A GOBLIN STORY OF SOME BELLS THAT RANG AN OLD YEAR OUT AND A NEW YEAR IN**

London: Chapman and Hall, 1845. First Edition, Second State (with publisher's name at bottom of title page) of Dickens's second Christmas story. Very good original red cloth binding with bright gilt title and vignette to cover and spine. Chipping and several tears to book cloth along hinges and spine. Full gilt edges. Occasional spots of foxing to interior and occasional smudge marks to margins. Rear hinge is cracked. Contains charming, wood-engraved frontispiece and title page (lightly spotted), as well as 11 other engraved illustrations throughout the text. 175 pages. **\$250**

**104.** Frost, Robert  
**IN THE CLEARING**

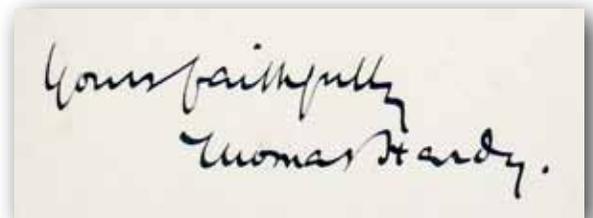
New York: Holt, Rinehart and Winston, 1962. Number 260 of 1500 copies signed by Robert Frost. Printed at the Spiral Press. This handsome book was published the year before Frost died - the last volume of poetry appearing before his death in 1963. The poems included were first published between the years of 1942 to 1962. Among them are "A Cabin in the Clearing," "For John F. Kennedy His Inauguration," and "In Winter in the Woods Alone." Bound in textured brown cloth with black and gilt author and title label. Offsetting to front endpapers where something was previously laid in. Very light offsetting to rear along hinge. Ownership signature in ink dated March 1962. Interior is otherwise pristine. Housed in a black paper covered slipcase. Near fine condition. 101 pages. **\$325**

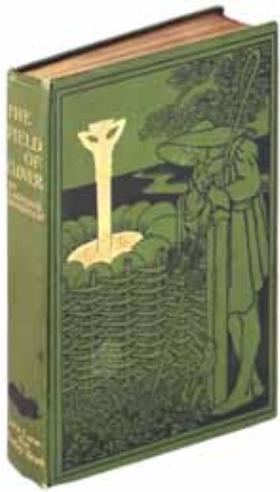


*Inscribed First Edition*

**105.** Hardy, Thomas  
**THE WOODLANDERS**

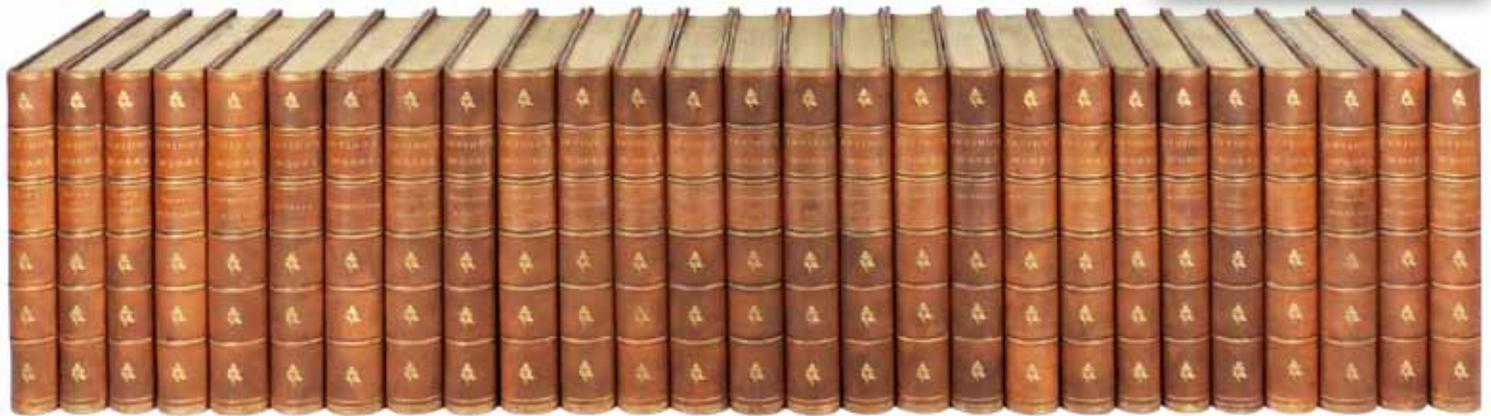
London: Macmillan and Co., 1887. A beautiful signed copy of one of Hardy's most popular novels and his own favorite. He wrote on the half title: "Yours faithfully Thomas Hardy." The book was first published in three volumes in March 1887. The publisher did not reprint the novel in its original three-volume form but in September 1887 reissued it in one volume in two impressions of 2000 copies each (Purdy bibliography p. 57). This copy is in a beautiful custom signed brown calf binding by Sangorski and Sutcliffe. With gold ruling on the covers and five raised bands on the spine. The compartments have gilt titling, date, autograph note, and decorations. Some darkening to spine. t.e.g. Light offsetting to half title and last page from leather. It does not affect the signature. Interior otherwise in very good plus condition. 352 pages. **\$4,500**





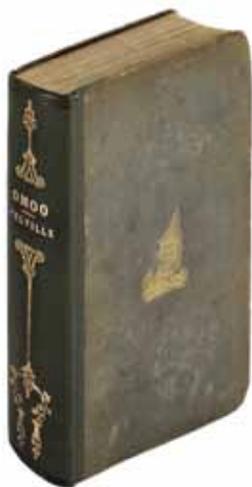
**106. Housman, Laurence**  
*Illustrated by Clemence Housman*  
**THE FIELD OF CLOVER**

New York: John Lane, 1902. First American edition of this charming collection of stories by Laurence Housman, with a full page black and white illustration for each tale by his sister Clemence. Bound in green cloth with beautiful black and gilt pictorial cover design by Laurence. Slight chipping to spine and board corners otherwise near fine. Interior pages clean and bright except for what appears to be small glue stains along lower edges of pages 72-73 not affecting text. A lovely copy. 148 pages plus 7 pages of advertisements. **\$150**



**107. Irving, Washington**  
**IRVING'S WORKS IN 27 VOLUMES**

New York: G. P. Putnam's Sons, 1889. Hudson Edition. An attractive set bound in three quarter brown morocco over marbled paper covered boards with gilt titles, raised bands, and floral devices to spines. Minor rubbing and wear to edges of boards, bands, hinges, and corners. Minor bumping to some corners. Includes frontispieces and full-page illustrations with tissue guards. Decorated initials begin each chapter. Clean and bright interiors with many unopened pages. Previous owner's signature in pen dated 1891 on the front free endpapers of each volume. Marbled endpapers and top edges gilt. In very good condition. **\$2,000**

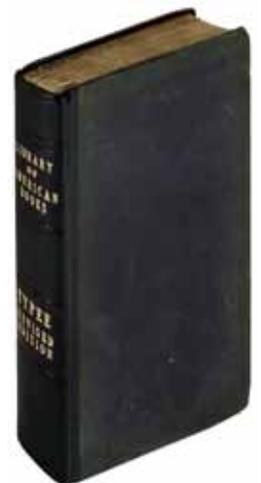


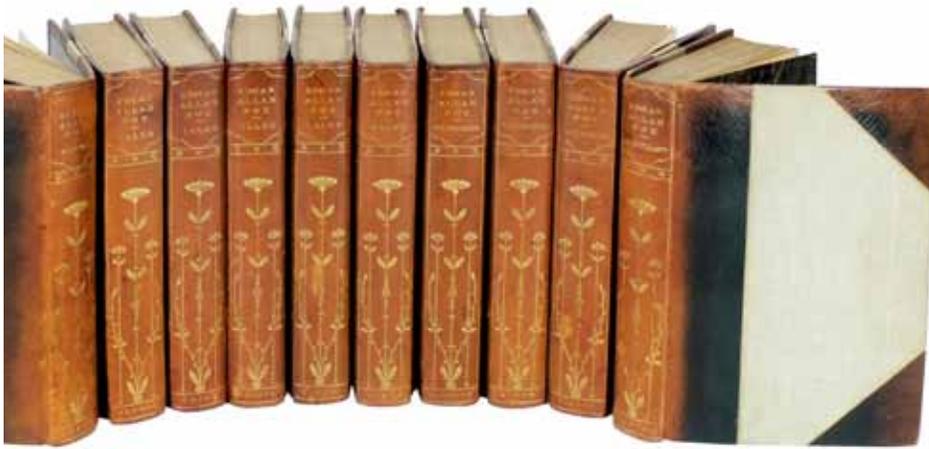
**108. Melville, Herman**  
**OMOO: A NARRATIVE OF ADVENTURES IN THE SOUTH SEAS**

New York: Harper and Brothers, 1847. First American Edition of Melville's second novel. This story is based on Melville's adventures and experiences during his years at sea between 1839-1844. It has been professionally rebaced in handsome dark green leather with gilt titling and elaborate ornaments to spine. The front cover features a gilt ship and embossed decoration. Wear to cloth on edges and corners. Original marbled endpapers. Foxing throughout, but heaviest to first several pages. With frontis map and text illustration. A nice copy of this literary landmark. 389 pages plus two sets of advertisements. **\$975**

**109. Melville, Herman**  
**TYPEE. A PEEP AT POLYNESIAN LIFE DURING A FOUR MONTHS' RESIDENCE IN A VALLEY OF THE MARQUESAS: REVISED EDITION WITH A SEQUEL**

New York: Wiley and Putnam, 1847. Fourth edition of this first American printing of Melville's recounting of his voyages in the South Seas. With the sequel "The Story of Toby" on pages 293-307. Expertly rebaced with modern leather spine over original navy blue cloth covered boards. Gilt title to spine. Paper repair to rear free endpaper. Minor wear to edges of boards. Dampstaining and foxing throughout. 307 pages with 23 pages of advertisements to rear. **\$350**



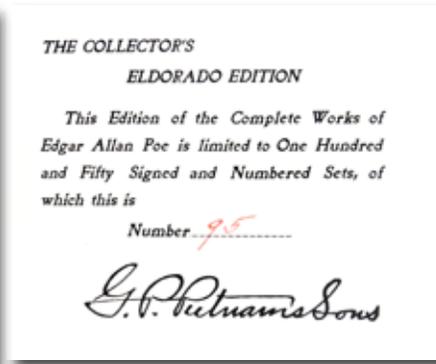


**110. Poe, Edgar Allan; Charles F. Richardson, introduction**  
*Illustrated by Frederick Simpson Coburn*  
**THE COMPLETE WORKS OF EDGAR ALLAN POE. 10 VOLUMES**

New York and London: Putnam's The Knickerbocker Press, (1902). Number 95 of 150 copies of The Collector's Eldorado Edition with each volume signed and numbered by the publisher. Canadian artist and illustrator Frederick Simpson Coburn (1871 - 1960) illustrated many works for Putnam's

as well as for various American magazines. He is best known for his paintings of winter landscapes of Quebec featuring horse drawn sleighs. A beautiful set bound in three quarter dark blue morocco over blue cloth boards with gilt titles and Art Nouveau style floral decoration to spines. Browning to spines of all volumes. Minor wear to edges and corners of boards. Minor soiling to boards. Clean bright interiors with occasional smudge marks

to margins. Includes full-page illustrations by Coburn with captioned tissue guards, as well as occasional text vignettes and initials. Previous owner's name in pen to bottom of printed bookplate, dated 1904, in all volumes. Marbled endpapers and top edges gilt. Very good condition. **\$2,200**



**111. Poe, Edgar Allan**  
*Illustrated by Harry Clarke*  
**TALES OF MYSTERY AND IMAGINATION**

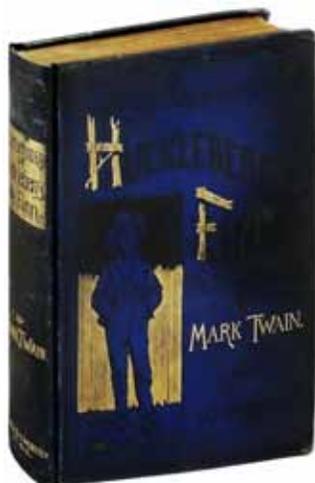
New York: Brentano's Publishers, n.d. (c. 1920s). This edition of Poe's incomparable tales marries his famous stories with the strange and beautiful illustrations of Harry Clarke. The grotesque and fantastic nature of Clarke's illustrations perfectly represent the same qualities in Poe's stories. There are eight tipped-in color plates and 24 full-page black and white drawings. Bound in black cloth with pictorial paper label to front cover with title, author, and illustrator; and gilt title, author, and illustrator to spine. Light signs of handling. Interior pages and plates are near fine, with frontispiece having a small crease to bottom right corner. No dust jacket. Measures 8 x 10.75 inches. 412 pages. Near Fine. **\$200**



*First Edition, First State in Uncommon Blue Binding*

**112. Twain, Mark**  
**ADVENTURES OF HUCKLEBERRY FINN (TOM SAWYER'S COMRADE)**

New York: Charles L. Webster and Company, 1885. FIRST EDITION, first state in uncommon variant binding of blue cloth. It has been rebacked with the original blue cloth boards attached and title strip laid down. The author and title are in black and gilt on the spine and front board. The cover also has a blind-stamped illustration of Huck in black and gilt. Minor wear to corners, darkening to board edges, and rubbing to boards. There is a photo-gravure portrait bust of Twain with facsimile signature, frontis illustration, and 174 text illustrations by E.W. Kemble. Lacks tissue guard between frontispieces. Light dampstain to corner of photo-gravure page. The interior is clean overall with occasional foxing and occasional spots of soiling, mostly to margins. Modern endpapers. Altogether a desirable copy of this milestone of American literature. 366 pages. **\$4,500**





## Restoration Comedies

### 113. Vanbrugh, Sir John and George Farquhar

THE PROVOK'D WIFE, THE RELAPSE, THE PILGRIM, THE CONFEDERACY, THE MISTAKE, THE FALSE FRIEND BY JOHN VANBRUGH; LOVE & A BOTTLE, THE CONSTANT COUPLE, THE INCONSTANT, TWIN RIVALS BY GEORGE FARQUHAR. TEN VOLUMES.

London: [various], 1697-1706. A unique set of ten first edition Restoration comedies from the personal library of actor and theater manager John Philip Kemble. Each volume is initialed, collated, and pronounced perfect on the title page in ink by Kemble along with the date. In *The Relapse*, Kemble has also added a note to the cast list citing that a different actor took over one of the parts. John Philip Kemble (1757 - 1823) was an important English actor who also achieved fame as the manager of the Drury Lane and Covent Garden theaters. He was also known for assembling a theatrical library that was unrivaled. After he retired in 1819 he sold his collection of 4000 plays and forty volumes of playbills

to Cavendish, the 6th Duke of Devonshire. The Devonshire collection is now part of the Huntington Library in San Marino, California. The remainder of Kemble's library was auctioned by Evans in Pall Mall over ten days beginning January 21, 1821 (from the *Oxford Dictionary of National Biography*).

The ten plays in this set were by well-known Restoration playwrights John Vanbrugh and George Farquhar. John Vanbrugh (1664-1726) was an untrained but accomplished architect who designed Blenheim Palace and Castle Howard in conjunction with Nicholas Hawksmoor. He was a popular dramatist and some of his comedies such as *The Relapse* and *The Provok'd Wife* are still performed today. *The Pilgrim* was originally written by Beaumont and Fletcher in 1647. Vanbrugh wrote the prose adaptation for the theater in 1700. George Farquhar (1677 - 1707) was an Irish playwright of real comic power who wrote for the English stage at the beginning of the 18th century. He stood out from his contemporaries for originality of dialogue and a stage sense that doubtless stemmed from his experience as an actor. His early plays were primarily spirited variations on a theme: young men have their fling for four acts and reform, unconvincingly, in the fifth. The plays have freshness, however, as well as wit and a lively human sympathy (*Encyclopedia Britannica*).

For this collection of plays each individual page has been meticulously mounted on a slightly larger sheet of contemporary white paper. The volumes have been beautifully bound by Riviere and Son in full tan calf with gold tooling and lettering. The spines have five raised bands with gilt decorated compartments and there are two leather labels, one with the play's title and author, and the other stating "J.P. Kemble's Copy." With gilt dentelles, marbled endpapers, and all edges gilt. All of the bindings are in near fine condition except for *The Provok'd Wife*, which has a sunned front cover and *Twin Rivals*, which has a short tear to the top of the front hinge. All volumes have minor wear to spine ends, edges, corners, and hinges. Most have light rubbing and spotting to boards. The pages of the plays are clean overall with occasional spots of foxing and soiling. A beautiful and historic set of late 17th-early 18th century Restoration plays. **\$10,000**



### Farquhar, George

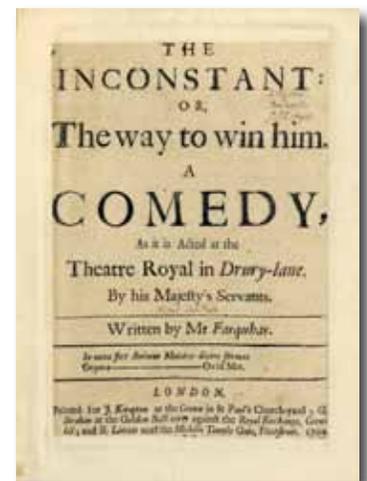
#### THE CONSTANT COUPLE: OR A TRIP TO THE JUBILEE. A COMEDY

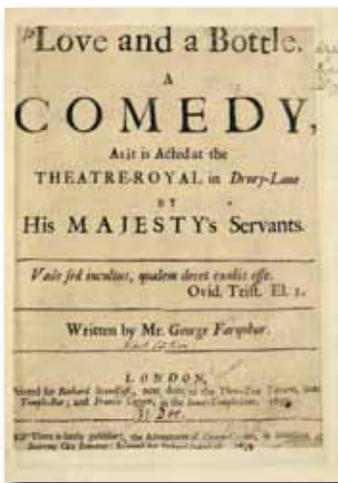
London: Printed for Ralph Smith at the Bible under the Piazza of the Royal Exchange, Cornhil [correct spelling in book]; and Bennet Banbury at the Blue Anchor in the New Exchange in the Strand, 1700

### Farquhar, George

#### THE INCONSTANT: OR THE WAY TO WIN HIM. A COMEDY

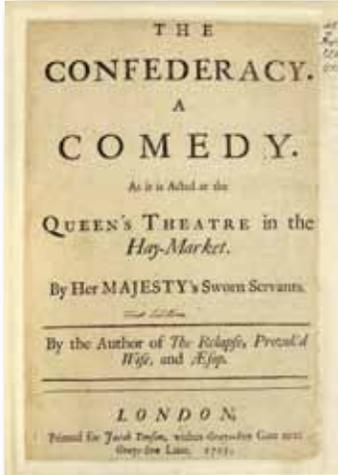
London: Printed for J. Knapton at the Crown in St. Paul's Church-yard; G. Strahan at the Golden Ball over against the Royal Exchange, Cornhil; and B. Lintott next the Middle Temple Gate, Fleetstreet, 1702





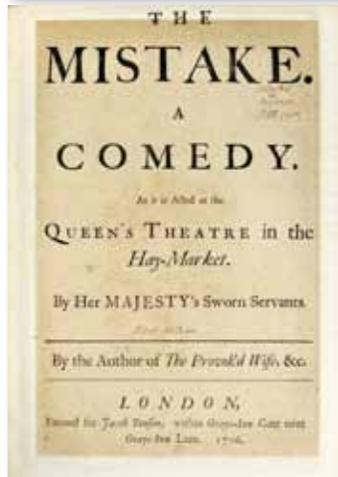
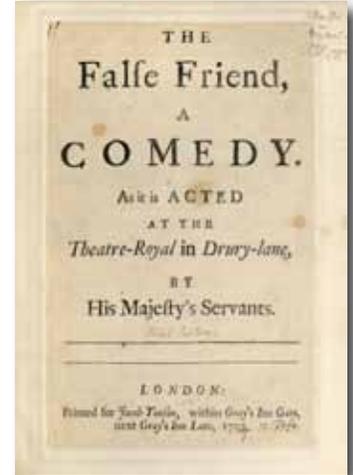
Farquhar, George  
**LOVE AND A BOTTLE; A COMEDY**  
 London: Printed for Richard Standfast, next door to the Three-Tun Tavern, near Temple-Bar; and Francis Coggen, in the Inner-Temple Lane, 1699

Farquhar, George  
**THE TWIN-RIVALS. A COMEDY**  
 London: Printed for Bernard Lintott at the Post-House in the Middle-Temple-Gate in Fleetstreet, 1703



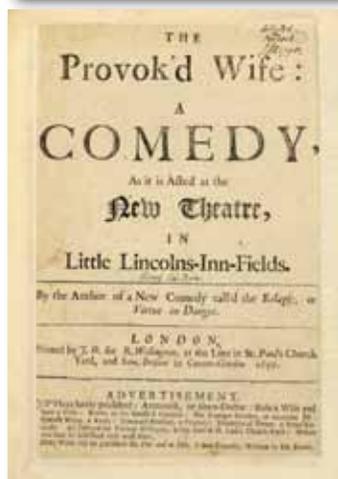
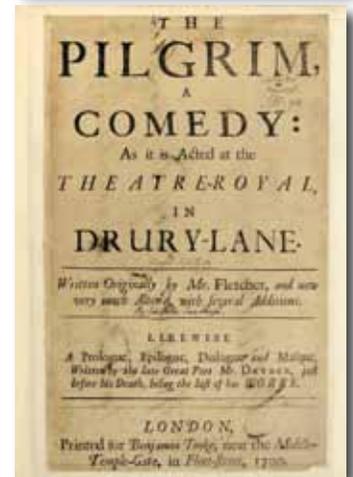
Vanbrugh, John  
**THE CONFEDERACY. A COMEDY**  
 London: Printed for Jacob Tonson, within Gray's-Inn Lane, 1705

[Vanbrugh, John]  
**THE FALSE FRIEND, A COMEDY**  
 London: Printed for Jacob Tonson, within Gray's Inn Gate, next Gray's Inn Lane, 1702



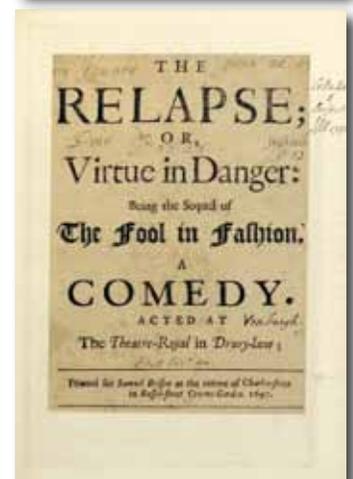
Vanbrugh, John  
**THE MISTAKE. A COMEDY**  
 London: Printed for Jacob Tonson, within Gray's-Inn Gate, next Gray's Inn Lane, 1706

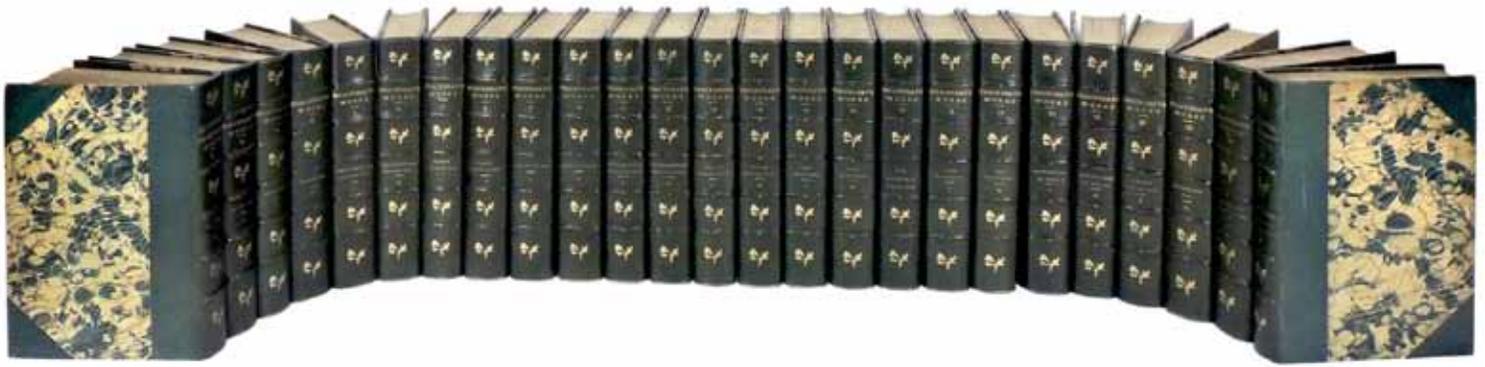
Vanbrugh, John  
**THE PILGRIM, A COMEDY.**  
**WRITTEN ORIGINALLY BY MR. FLETCHER,**  
**AND NOW VERY MUCH ALTER'D,**  
**WITH SEVERAL ADDITIONS**  
 London: Printed for Benjamin Tooke, near the Middle-Temple-Gate, in Fleet'street, 1700



[Vanbrugh, John]  
**THE PROVOK'D WIFE: A COMEDY**  
 London: Printed by J.O. for R. Wellington, at the Lute in St. Paul's Church Yard, and Sam. Briscoe in Covent-Garden, 1697

[Vanbrugh, John]  
**THE RELAPSE; OR, VIRTUE IN DANGER:**  
**BEING THE SEQUEL OF THE FOOL IN FASHION.**  
**A COMEDY**  
 London: Printed for Samuel Briscoe at the corner of Charles-Street in Russel-Street Covent-Garden, 1697

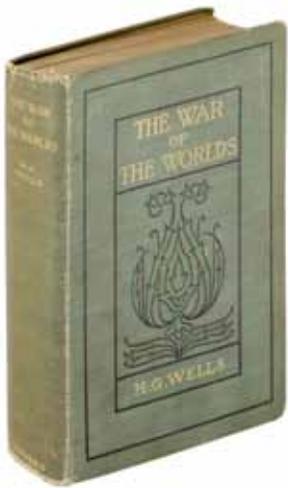




**114.** Thackeray, William Makepeace; Anne Ritchie

**THE WORKS OF WILLIAM MAKEPEACE THACKERAY WITH BIOGRAPHICAL INTRODUCTIONS BY HIS DAUGHTER, ANNE RITCHIE. 25 VOLUMES**

New York and London: Harper & Brothers, 1900. Special Biographical Edition. An attractive set bound in three quarter turquoise morocco over marbled paper covered boards with gilt title, floral device, and raised bands to spines. Minor wear to edges of boards, hinges, bands, and corners. Slight darkening to spines. Clean interiors with illustrations. Previous owner's signature in pen dated 1901 to front free endpapers of all volumes. Marbled endpapers and top edges gilt. **\$2,000**



**115.** Wells, H.G.

*Illustrated by Warwick Goble*

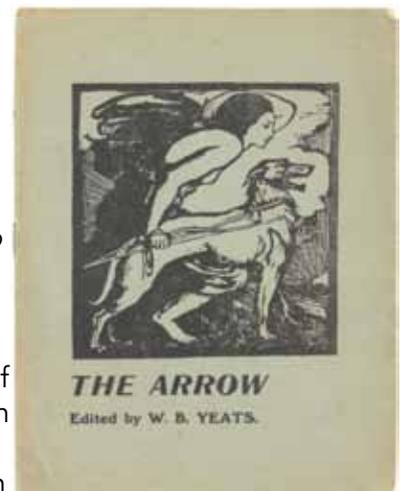
**THE WAR OF THE WORLDS**

New York: Harper & Brothers, 1898. First American Edition of this classic science fiction novel. The novel about a war between earth and extraterrestrials from Mars was immediately a popular hit and has never been out of print. This is also the first edition with illustrations, taken from those used for the serial publication of the novel in *Cosmopolitan Magazine* in 1897 with illustrations by Warwick Goble. Although Goble became a well-known English illustrator, it was said that Wells did not like Goble's illustrations for his work. There are fifteen black and white illustrations plus a frontispiece. Bound in publisher's original green cloth with gilt titling to spine and to the decorative front cover. Fraying to top and bottom of spine and along joints, light bumping and soiling. Hinges are tender with some pulling away to top of front hinge. Missing free front endpaper. A few gutters are a bit visible from the book having been opened flat but text block is still tight. A nice copy in very good condition. Small octavo. 291 pages. **\$600**

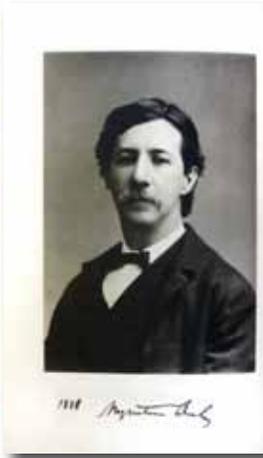
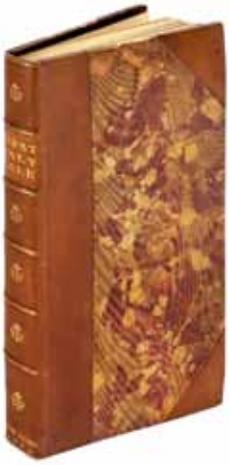
**116.** Yeats, William Butler, editor

**THE ARROW VOLUME I NUMBER 5**

Dublin: [Abbey Theatre], 1909. Scarce final issue of *The Arrow*, an occasional magazine edited by William Butler Yeats for the Abbey Theatre. This entire issue concerned the attempted shutdown of their production of a G.B. Shaw play. "In the Irish National Theatre's little magazine, *The Arrow*, William Butler Yeats manipulated the public debate regarding George Bernard Shaw's play, *The Shewing-Up of Blanco Posnet*, to position the National Theatre at the center of the nationalist movement. The result was a masterful display of political acumen that advocated the following principles: The Irish are a rational and intellectual people who possess the ability to participate in a measured and deliberate debate. They support the free expression of ideas and their authority comes from a consensus derived from discussion rather than by decree from the Crown or its representatives in the censor's office or in Dublin Castle. *The Arrow* put forward these ideas and framed the oppositions' ideals in such a way as to place the National Theatre at the center of the debate regarding Shaw's play but also in a position of leadership within the Nationalist movement. " [Abstract of article by Bernard McKenna titled 'Yeats, The Arrow and the Aesthetics of a National Moral Culture' appearing in the *Journal of Modern Literature* from Indiana University]. In original green stapled wrappers with illustrated front cover. Covers are soiled and age toned and detached about two inches from top of spine. Interior pages lightly foxed. A very good copy of this fragile publication. Unpaginated [7 pages]. **\$250**



## THEATER



### 117. [Daly, Augustin]

#### CATALOGUE OF A VALUABLE AND INTERESTING COLLECTION OF BOOKS FORMED BY A PROMINENT AMERICAN PLAYWRIGHT ...

New York: Geo. A. Leavitt & Co., Auctioneers, (1880). SCARCE. American auction catalog for stage director and playwright Augustin Daly's collection. Includes many fine books relating to drama, Shakespeare, and theater history, many with extra illustrations, autographs, original manuscripts, and more. Also includes fine art, works on costumes, arms and armor, illuminated books, etc. Bound in three quarter brown morocco over marbled paper covered boards. Gilt title and raised bands to spine. Top edge gilt with marbled endpapers. Minor wear to edges of boards and corners. Rubbing to boards. Browning to margins of pages. Bookplate of Franklin Johnston to front endpaper. Frontispiece portrait of Daly. Prices realized written in pen

next to most entries, some with the names of the people who bought the item. 201 pages. **\$175**

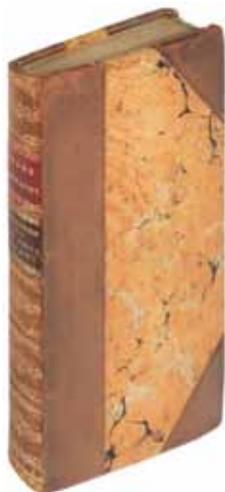
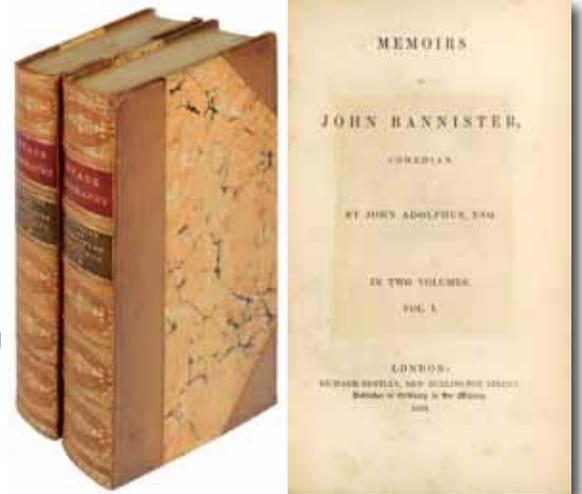
### AUGUSTIN DALY'S COLLECTION OF STAGE BIOGRAPHIES

The following titles are from a collection of biographies of British and American theatrical figures from the library of Augustin Daly (1838-1899). Daly was one of the most influential men in American theatre during his lifetime. Drama critic, theatre manager, playwright, and adapter, he became the first recognized stage director in America. He formed a permanent company in New York and opened Daly's Theatre in New York in 1879 and a second one in London in 1893. Daly was a great book-lover, and his valuable library was dispersed by auction after his death. These biographies were uniformly bound for Daly by R.W. Smith in three quarter leather over marbled paper covered boards with the red label "Stage Biography" and green title/author label beneath on the spine. Altogether there are sixteen biographies of which we are featuring a handful below. Please inquire for details on the others.

### 118. [Bannister, John] Adolphus, John

#### MEMOIRS OF JOHN BANNISTER, COMEDIAN. TWO VOLUMES

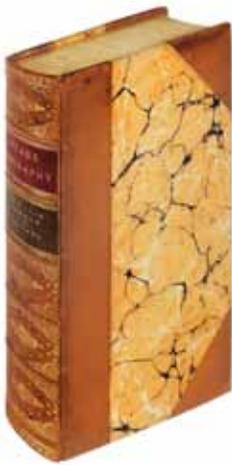
London: Richard Bentley, 1839. Includes seven extra portraits, including a proof portrait of Mrs. Bannister and a mezzotint portrait of Charles Bannister, after a painting by R. Dighton. English actor and theater manager Bannister (1760 -1836) was considered to be the best low comedian of his day. Later in his life, he managed the Theatre Royal, Drury Lane in Covent Garden. Rubbing, pulling, and wear to leather. Clean interiors overall with occasional spots of soiling to margins and foxing to first few pages of both volumes. Volume I: 399 pages; Volume II: 368 pages. **\$400**



### 119. [Bellamy, George Anne]

#### GENTLEMEN FROM COVENT-GARDEN THEATRE. MEMOIRS OF GEORGE ANNE BELLAMY, INCLUDING ALL HER INTRIGUES, WITH GENUINE ANECDOTES OF ALL HER PUBLIC AND PRIVATE CONNECTIONS WITH LAID IN PLAYBILL FROM 1783.

London: Printed for J. Walker, 1785. First edition. Irish actress, George Anne Bellamy (1727 - 1788), frequently acted at the Theatre Royal, Drury Lane in London. Rubbing, pulling, and wear to leather. Foxing throughout. Previous ownership signature (C. Powell) in pen to top of half title page. Folded up playbill from 1783 for *Capricious Lady* and *The Sultan* at the Theatre-Royal is laid in to front. Chipping to edges. 204 pages. **\$300**



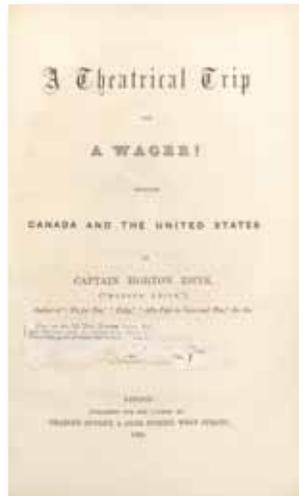
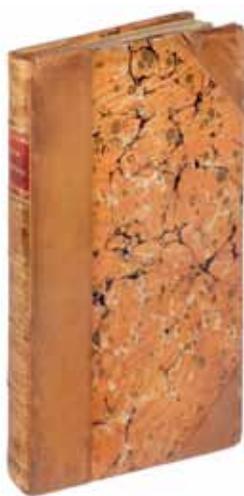
**120. Leathes, Edmund**  
**AN ACTOR ABROAD OR GOSSIP DRAMATIC, NARRATIVE, AND DESCRIPTIVE FROM THE RECOLLECTIONS OF AN ACTOR IN AUSTRALIA, NEW ZEALAND, THE SANDWICH ISLANDS, CALIFORNIA, NEVADA, CENTRAL AMERICA, AND NEW YORK**

London: Hurst and Blackett, 1880. Uncommon first edition. Rubbing, pulling, and wear to leather. Clean and bright interior. Unopened pages. Very good. 317 pages and 16 pages of advertisements. **\$300**

**121. [Payne, John Howard] Harrison, Gabriel**  
**JOHN HOWARD PAYNE, DRAMATIST, POET, ACTOR,**

**AND AUTHOR OF HOME, SWEET HOME! HIS LIFE AND WRITINGS**

Philadelphia: J.B. Lippincott and Co, 1885. Revised Edition, Illustrated. Presentation copy from the author to Augustin Daly, dated September 6th, 1887. Also includes a tipped in letter from the author to Daly. Playwright, actor, and photographer, Harrison (1818 - 1902) is best known for his photographic portrait of Walt Whitman that appears in *Leaves of Grass*. He also wrote a stage adaptation of *The Scarlet Letter*. Rubbing, pulling, and wear to leather. Minor spotting to leather on rear board. Short splits to leather starting along top and bottom of front hinge. Clean and bright interior. Mostly unopened pages. Very good condition. 404 pages plus 8 pages of advertisements. **\$500**

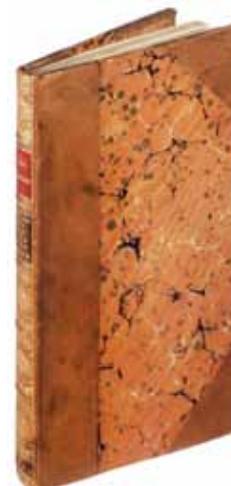


**122. Rhys, Captain Horton**  
**A THEATRICAL TRIP FOR A WAGER! THROUGH CANADA AND THE UNITED STATES**

London: for the author by Charles Dudley, 1861. First edition. A humorous account of the author's trip through North America on a wager that he could support himself with his talent. Includes the following four plates: frontispiece portrait of the author, "An Iceberg by Moonlight", "Now then what do you want?", and "A Sketch at Newport." Lacks the portrait of Catharine Lucette. Rubbing, pulling, and wear to leather. Tear to leather on front top corner. Original yellow wrappers bound in. Typed information about the author pasted down, but partially removed on title page. Offsetting from plates, else clean interior. Bookplate of Franklin Johnston to front pastedown. 140 pages. **\$500**

**123. [Wood, Joseph and Mary Anne Paton]**  
**MEMOIR OF MR. AND MRS. WOOD, CONTAINING AN AUTHENTIC ACCOUNT OF THE PRINCIPAL EVENTS IN THE LIVES OF THESE CELEBRATED VOCALISTS ...**

Boston: James Fisher, 1840. This is the story of Mary Anne Paton (1802 - 1864) and her affair (and eventual marriage) to Joseph Wood. At the time this was quite a scandal as she was married to Lord William Lennox. It also includes details about a theatrical scandal involving them that occurred at the Park Theatre in 1836. Both Paton and Wood were opera singers who performed in England and America. This pamphlet includes reprints of correspondence between the two lovers and relevant newspaper articles. Rubbing, pulling, and wear to leather. Minor dampstaining to top edges of boards. The top third of most interior pages are dampstained. 36 pages with blanks bound in. **\$300**



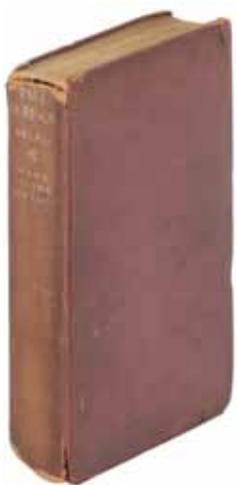
## AMERICAN HISTORY & BIOGRAPHY

### 124. MEMORABILIA FROM WHITE HOUSE STATE DINNER GIVEN BY PRESIDENT RICHARD NIXON IN SAN DIEGO



1970. An interesting and uncommon collection of memorabilia commemorating the state dinner given by President Richard Nixon for Gustave Diaz Ordaz, the president of Mexico, at the Hotel Del Coronado in San Diego on September 3, 1970. The items were collected and assembled by one of the guests, James S. Copley (1916-1973). Copley was the CEO of the *San Diego Union-Tribune* and the *San Diego Evening Tribune* and was a dominating force in the media industry at the time. He was a staunch conservative Republican who developed a close friendship with Nixon. Copley apparently felt honored to be invited to the occasion and housed his collection in a green clamshell box with a "tray" to display the items. The artfully arranged items displayed in the box are small American and Mexican flags, a matchbook with the presidential seal, two dinner cards with the presidential seal, two menus with the presidential seal, an envelope containing the official invitation and a windshield display, and a telegram to Copley from the White House Social Secretary. Also included in the box is a sheet with "Persons Seated at Mr. James S. Copley's Table;" and three photographs, including two of the head table where California Governor Ronald Reagan, Mrs. Reagan, former President Lyndon Johnson, Mrs. Johnson, President Richard Nixon, Mrs. Nixon, and President Gustave Diaz Ordaz were sitting. The third photo appears to be of Copley and his wife getting into their car. Additional items contained in folders include two clippings from the feature story about the dinner in the *San Diego Evening Tribune* on September 4 and related articles, and the September 4 front page of *The San Diego Union*. The collection is in fine condition. The clamshell box is quarter green leather and green cloth. Gilt titling to spine. There is some sunning to spine but still near fine. The box measures 9 x 14.25 inches. **\$400**

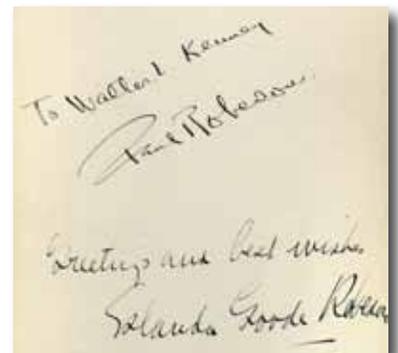
the dinner in the *San Diego Evening Tribune* on September 4 and related articles, and the September 4 front page of *The San Diego Union*. The collection is in fine condition. The clamshell box is quarter green leather and green cloth. Gilt titling to spine. There is some sunning to spine but still near fine. The box measures 9 x 14.25 inches. **\$400**

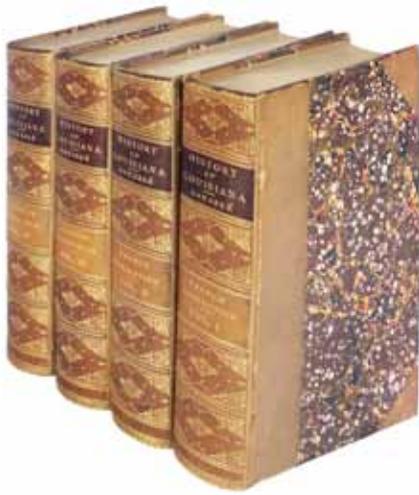


### 125. *Robeson, Eslanda Goode* PAUL ROBESON, NEGRO

New York: Harper & Brothers, 1930. Third printing. Uncommon. Inscribed by both Paul Robeson and his wife, the author Eslanda Robeson in 1931 on the half-title. Paul Robeson (1898-1976) was one of the major public figures of the 20th century. He was famous for his cultural accomplishments as a singer and actor, his athletic abilities, and his political activism. He became active in the Civil Rights Movement and other social justice campaigns. His sympathies for the Soviet Union and for communism, and his criticism of the United States government and its foreign policies, caused him to be blacklisted during the McCarthy era. In 1921 he married Eslanda Goode (1895-1965). She also had many accomplishments as an anthropologist, actor, civil rights activist,

and author. The Robesons had a complicated marriage, made more difficult by his multiple affairs. This biography of him was her first book. Supposedly Robeson was deeply angered by the way he was depicted as lazy, immature, and in need of her. Despite all, their marriage endured until her death in 1965. Bound in reddish-brown cloth with gilt titling to spine. Covers and spine are bumped, chipped, and worn. Interior pages are very good with aging to paper and a few brown spots and chipped fore-edges. Several black and white illustrations of Robeson throughout. Despite flaws a very desirable copy with the two inscriptions. 178 pages. **\$800**





**126. Gayarre, Charles; Grace King, biography of author; WM. Beer, bibliography**  
**HISTORY OF LOUISIANA. THE FRENCH DOMINATION, AMERICAN DOMINATION,**  
**AND SPANISH DOMINATION. 4 VOLUMES**

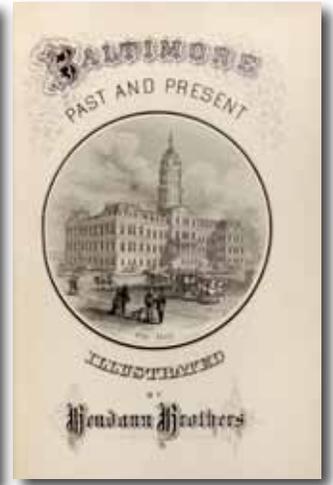
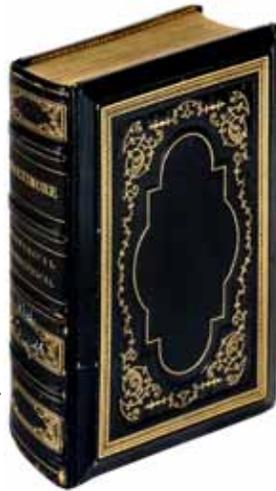
New Orleans: F.F. Hansell and Bro., Ltd, 1903. Fourth Edition. American historian, lawyer, author, politician and slave owner, Charles Gayarre (1805 - 1895) was best known for his histories of Louisiana, although he wrote fiction as well. Born in New Orleans to a Spanish and French Creole planter family, he grew up on a plantation before attending law school in Pennsylvania. He lost his considerable fortune by supporting the Confederacy and later earned money by writing and working as a court reporter. He was president of the Louisiana Historical Society for nearly thirty years. This four-volume edition includes a biography of the author, bibliography, an extensive index, and combines multiple works and lectures that were previously published by the author about Louisiana under separate covers. Each volume is bound in three quarter tan leather over marbled paper

covered boards. Leather and gilt title and volume labels to spines. Minor cracking to leather on spines, minor wear to corners and edges of boards. Frontispiece and three foldout maps. Clean interiors overall. Minor browning to margins of pages in some volumes. Top edges gilt with marbled endpaper. Very good condition. Volume I: 540 pages; Volume II: 383 pages; Volume III: 649 pages; Volume IV: 693 pages plus index. **\$350**

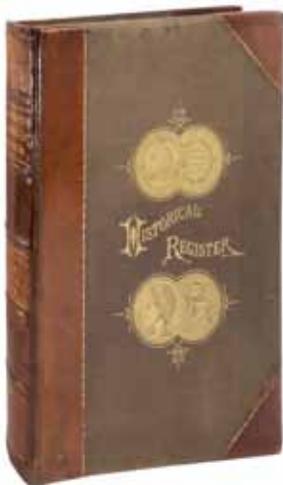
**127. [Mayer, Brantz]**

**BALTIMORE: PAST AND PRESENT WITH**  
**BIOGRAPHICAL SKETCHES OF ITS**  
**REPRESENTATIVE MEN**

Baltimore: Richardson and Bennett, 1871. SCARCE. A very attractive volume, despite being ex-library. Illustrated by Handann Brothers. Includes a history of the city by Brantz Mayer and over seventy biographical descriptions of notable Baltimorean men, each illustrated with an original photograph. Black full leather boards with gilt title, decoration, and raised bands to spine. Boards are beveled with gilt borders and decoration. This book has been expertly rebacked with the original spine mounted on the new leather spine. White library call number to spine, partially removed. Library stamp to bottom of title page and last page of text with call numbers to copyright page. Minor bumping to corners and minor wear to edges of boards. Gilt dentelles, full gilt edges, and later marbled endpapers. Later silk headbands. Interior is very clean overall, though there are a few spots of foxing to several pages. Archival repairs to gutters of a few pages. Old pencil inscription erased from front endpaper, dated 1871. Illustrations include original tissue guards. Tight binding. 562 pages. **\$800**



Boards are beveled with gilt borders and decoration. This book has been expertly rebacked with the original spine mounted on the new leather spine. White library call number to spine, partially removed. Library stamp to bottom of title page and last page of text with call numbers to copyright page. Minor bumping to corners and minor wear to edges of boards. Gilt dentelles, full gilt edges, and later marbled endpapers. Later silk headbands. Interior is very clean overall, though there are a few spots of foxing to several pages. Archival repairs to gutters of a few pages. Old pencil inscription erased from front endpaper, dated 1871. Illustrations include original tissue guards. Tight binding. 562 pages. **\$800**



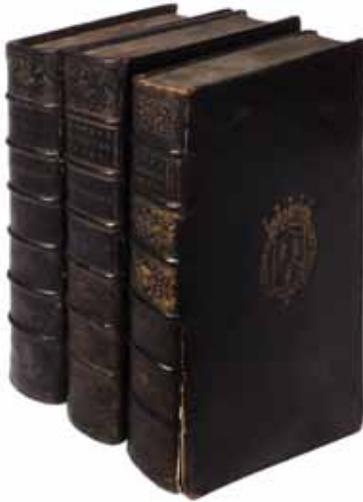
**128. Norton, Frank H.**

**ILLUSTRATED HISTORICAL REGISTER OF THE CENTENNIAL**  
**EXHIBITION, PHILADELPHIA 1876, AND OF THE EXPOSITION**  
**UNIVERSELLE, PARIS, 1878**

New York: The American News Company, 1879. Includes 25 colored art plates and 800 engravings. A memento from the first World's Fair in the U.S., which was attended by nearly 10 million visitors. Thirty-seven countries participated in this historic event. Elephant folio bound in three quarter tan leather over black pebbled cloth boards. Gilt title to spine and front cover. This impressive volume has been expertly restored and rebacked using all of the original materials. Minor wear and rubbing to boards, edges, and corners. A few chips to leather and book cloth. A few small dampstains to book cloth. Clean and bright interior with vibrant chromolithographic illustrations. Occasional smudge marks to margins. Very good condition. 395 pages. **\$500**

vibrant chromolithographic illustrations. Occasional smudge marks to margins. Very good condition. 395 pages. **\$500**

## EUROPEAN HISTORY



### 129. Burnet, Gilbert (Lord Bishop of Sarum)

#### BURNET'S HISTORICAL WORKS: THE HISTORY OF THE REFORMATION OF THE CHURCH OF ENGLAND. THREE VOLUMES INCLUDING SUPPLEMENT

London: Printed by T.H. for Richard Chiswell, J. Churchill, 1679, 1683, 1715. Written by Scottish philosopher and historian Gilbert Burnet (1643 - 1715), this was considered to be the standard reference on this subject for over a century. The English Parliament voted to formally thank Burnet after he published the first volume and he was later awarded the degree of Doctor of Divinity from Oxford University. Three volumes bound in full black morocco with gilt decoration, raised bands, and title labels reading *Burnet's Historical Works* to spines. Gilt emblems reading

"Honi soit qui mal y pense" (a French saying that translates to: "Shame be to him who thinks evil of it") to front and rear boards of all volumes. This was the motto of the Order of the Garter, which Burnet became the Chancellor of in 1689. He served as the Bishop of Salisbury for the order from 1689 to 1715. Gilt rules to boards and dentelles. Full gilt edges to all volumes. Long cracks to front and rear boards of first volume, but boards remain attached. Chipping and wear to spine ends, edges, hinges, spine bands, and corners of all volumes. Minor rubbing to boards and to gilt emblems. Bookplates of William Pochin, Barkly Hall, Leicester, Lynden Bonnie Evans, and Blanche Guthrie Miller to endpapers. Previous ownership stamp "Withrow" and name "Mary Guthrie Miller Naquin" in pen to front endpapers, dated 1966. William Pochin (1731 - 1798) was a member of the English Parliament and held the office of sheriff of Leicester from 1756-7. Illustrated title page plus seven plates to first volume, illustrated title pages plus eight plates to second volume, five plates to supplement. Interiors are clean overall with occasional smudge marks and spots of soiling. Very good condition. Volume I: Progress Made in it during the Reign of K. Henry the VII, 368 pages; Volume II: Of the Progress made in it till the Settlement of it in the beginning of Q. Elizabeth Reign, 416 pages; Volumes III: Supplement, 426 plus a table of records and papers. **\$700**



### 130. Roullion-Petit, F.

#### CAMPAGNES MEMORABLES DES FRANCAIS EN EGYPTE. EN ITALIE, EN HOLLANDE, EN ALLEMAGNE, EN PRUSSE, EN POLOGNE, EN RUSSIE, EN SAXE, ETC. OUR HISTOIRE COMPLETE DE TOUTES LES OPERATIONS MILITAIRES DE LA FRANCE DEPUIS L'EPOQUE DE L'EXPEDITION D'EGYPTE JUSQU'A CELLE DU TRAITE DE PAIX DE 20 NOVEMBRE 1815 TWO VOLUMES

Paris: Chez Bance Aine, Marchand D'Estampes et Editeur, 1817. These scarce two volumes, published four years before his death, offer a monumental history of Napoleon Bonaparte's many military campaigns from 1798 until his final exile to St. Helena in 1815. The tone is exalting and celebratory of his battlefield achievements and the glory they brought to the empire. There are over 500 pages of text, 36 engravings of battlefield scenes after the illustrations of C.

Vernet and Swebach, a portrait of Napoleon, and five pages with portraits of 100 famous generals. The volumes were rebound at some point in black pebbled faux leatherette with a red cloth spine and new endpapers. In the process the engravings were rearranged in their own sections in each volume rather than interspersed throughout the text. One of the pages of the generals' portraits is bound in upside-down. Most of the engravings are in good to very good condition. A few have margin tears and spotting, and occasionally tape was used to "fix" tears. The text pages are also in variable condition. Most of the pages in Volume I are quite clean and legible with some margin darkening. However, there are sections of Volume II with offsetting, foxing, and a few tape repairs. Overall very good. **\$1,400**

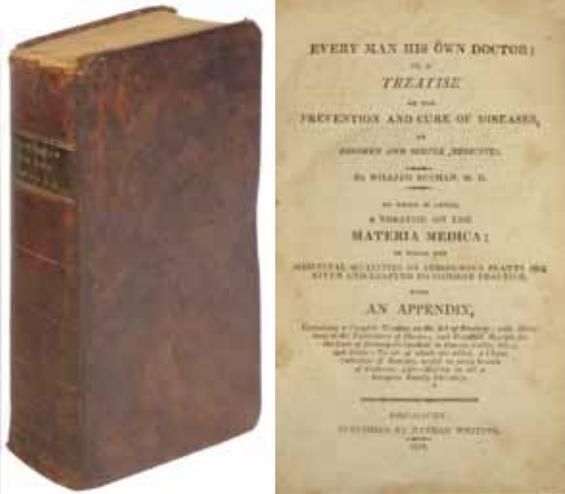


## MISCELLANEOUS

### 131. Buchan, William

**EVERY MAN HIS OWN DOCTOR; OR, A TREATISE ON THE PREVENTION AND CURE OF DISEASES, BY REGIMEN AND SIMPLE MEDICINES ... WITH AN APPENDIX CONTAINING A COMPLETE TREATISE ON THE ART OF FARRIERY; WITH DIRECTIONS IN THE PURCHASE OF HORSES**

New Haven: Nathan Whiting, 1816. A later edition of *Every Man His Own Doctor* (previously printed as *Domestic Medicine*) but the first to include the lengthy appendix on horse and livestock care with advice on buying horses. Part of the appendix is a family directory that includes recipes for food and household products. Full brown leather boards with black and gilt title label pasted down to spine. Chipping to leather along head of spine and corners. Cracking to leather along spine. Minor rubbing and wear to covers and edges of boards. Bookplate of Susan Benedict Spencer to front pastedown. Spencer graduated from the New York University



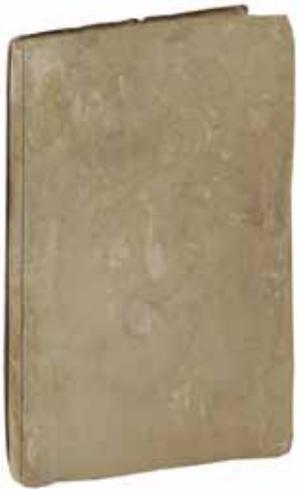
College of Medicine in 1941. There is also an older penned ownership signature of William H. Pratt to front free endpaper and rear free endpaper. In similar antiquated pen on the second free endpaper is a note stating "Granby, Connecticut. price \$4." He notes on the rear free endpaper that the book was purchased in 1819. Pratt is recorded as having been a Revolutionary War pensioner, buried in the Pratt Cemetery in Granby, CT in 1850 at age 99 and 3 months. Pencil markings to front endpapers. Occasional spots of soiling and dampstaining. Minor uniform browning to pages. Very good condition. 464 plus appendix of 144 pages. **\$200**

### *Whiskey Production in Maryland just before WWII*

#### 132. Calvert Distilling Company VISITORS' SERVICE (TOUR GUIDE MANUAL FOR CALVERT DISTILLING COMPANY)

Relay, MD: Calvert Distilling Company, 1940, 1941, 1942. A rare internally published bulletin from this former Maryland distillery. The Calvert Distilling Co. bought the Maryland Distillery in 1934. The Maryland Distillery was established in 1933 as the first legal whiskey still in Maryland after the repeal

of prohibition. This publication was intended as a manual for the distillery's tour guides. It is a dense and lengthy document covering all aspects of the distillery's operations. There are many charts, tables, and diagrams on blending, flavoring and concentrations. There are also sections on government regulations, cleanliness and sanitation, and more. Calvert's Distilling was later taken over by Seagram's in 1939 and they continued producing Calvert Whiskey at this location. This publication was produced by mimeograph and has several sections individually paginated, including addenda dated 1941 and 1942. The entire publication has more than 100 pages. In a softcover report cover that is quite soiled, stained, and creased. Internal pages are very good although some of the print is light. With distillery's library stamp on first page. **\$300**



Outline for  
SOME ASPECTS OF BLENDING  
by  
Richard H. Slater

I Definitions of Blending

- a- Instrumental
- b- Operational
- c- Laboratory or Experimental

II Whiskey-- Age and Preference

Table I

Bourbon A 40%	Percent Preference
Age 25 Mo.	31.3
" 34 Mo.	41.7
" 39 Mo.	27.0
Bourbon B 40%	Percent Preference
Age 10 Mo.	6.1
" 14 Mo.	24.3
" 20 Mo.	37.3
" 25 Mo.	29.7
Bourbon C 40%	Percent Preference
Age 30 Mo.	33.3
" 34 Mo.	35.4
" 39 Mo.	31.3
Bourbon D 40%	Percent Preference
Age 36 Mo.	29.2
" 48 Mo.	34.3
" 60 Mo.	39.5

At 15, 18 and 20 months bourbon B showed no difference in preference values.

Bourbon E 40%	Percent Preference
Age 5 Mo.	10.5
" 10 Mo.	20.0
" 15 Mo.	27.8
" 17 Mo.	34.5

III Optimum Whiskey Concentration.

Table 2

Opt. Still Run	50/50 Mixture	Percent Preference
0.0%	40.0%	13.3
5.0%	35.0%	23.4
7.5%	32.5%	16.6
10.0%	30.0%	14.7
12.5%	27.5%	15.0
15.0%	25.0%	15.0

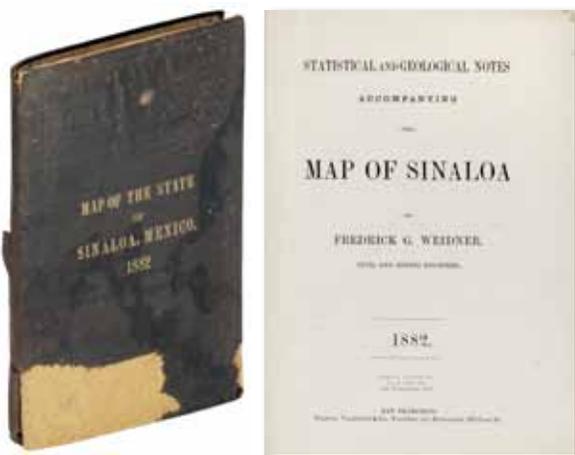


**133. Thomas, Marcel, commentary**

**LIVRE D'HEURES DE LA BIBLIOTHEQUE APOSTOLIQUE VATICANE  
2 VOLUMES**

Fribourg: Editions d'Art Ebury, [1984]. An exquisite exact facsimile of a miniature book of hours from the Vatican library's collections. This is the first reproduction of this sumptuously designed and decorated book from the end of the fifteenth century. The facsimile is bound in fine brown leather with three raised spine bands with gilt decorations and Ross 94, gilt heraldic image on front cover, and all edges gilt. Marbled endpapers. The book was laser printed on specially made paper. Accompanying the book is another book providing commentary in French written by Marcel Thomas, the chief conservator of the manuscripts department at the Bibliotheque Nationale. He writes

about the book's provenance, history, and importance. This is followed by a discussion of the decorations and bibliographical details. Bound in cream suede soft covers with gilt title on front cover. Both volumes are housed in a cream-colored suede clamshell box with the title on spine. Books and box are all in fine condition. Facsimile measures 2.75 x 3.75 inches and has 240 pages; Commentary is 45 pages. Box measures 5.75 x 8 inches. **\$220**



**134. Weidner, Frederick G.**

**MAP OF SINALOA WITH STATISTICAL AND GEOLOGICAL NOTES**

San Francisco: Francis, Valentine & Company, 1882. Scarce lithographed map of Sinaloa, hand-colored in outline with two large insets that are hand colored, backed, folded, and bound in original black cloth boards with gilt title to front cover. Includes 19 page booklet with "Statistical and Geological Notes Accompanying the Map of Sinaloa." Sinaloa is located in northwestern Mexico and is rich in minerals. One inset map shows the geology of the state and the other shows the "Ethnological-Linguistical" makeup. A third inset shows the "Profile of Sinaloa, following the road from Mazatlan to Durango" (uncolored). Crease to front page of booklet and minor dampstaining / soiling to edges of most pages. Light foxing to several pages. The large map of Sinaloa is mounted on linen and folds out (as issued). The cloth backing is foxed with minor fraying along the edges. The map itself is clean overall with light foxing. The booklet and title page are present, but no longer attached to the binding, which is split along the spine. Open tear to margin of title page, not affecting the title. There is a large open tear to the book cloth along the front cover of the book and a closed tear to spine. Heavy wear to edges of boards and minor soiling / dampstaining / bubbling to cloth and minor soiling to edges of endpapers and edges of text block / map creases. Includes two laid in (unlabeled) modern maps of the same region. This map, especially with accompanying booklet, is quite scarce with only three noted copies in library holdings according to OCLC. Two additional libraries are noted as having the map only (PBA Galleries). Map size: 91 x 74 cm. **\$1,500**



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See item #42 for details