

Lux Mentis, Booksellers

Lux Mentis specializes in fine press, fine bindings, and esoterica in all areas, books that have been treasured and will continue to be treasured. As a primary focus is the building and/or deaccessioning of private collections, our selections is diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

This week we offer a rather long but very interesting list of items celebrating the ABAA's 75th anniversary. As these items were included in the recent virtual fair, there are images available of all. We are trying something new, and there is a link in each listing to our website with images and some additional information. Thank you, as always, for your consideration.

ABAA 75th Anniversary List

1. Abildgaard, Anders; Eric, Caspar; Gjessing, Signe; Lind, Cecilie; Løppenthin, Lea Marie; Nikolajsen, Rasmus. [New Danish Poetry/Ny dansk poesi](#). Vermont: The Bird Press, 2019. Limited Edition. Tight, bright, and unmarred. White paper wrappers, printed onlay, printed with lithography, woodcut and letterpress; blue cloth slipcase. fo. np. Illus. (color and b/w plates). Numbered limited edition, this being 19 of 30. Fine in Fine Slipcase. Original Wraps. (#11400) \$5,000.00

"With this new project, New Danish Poetry/Ny dansk poesi, I took the idea of an anthology to Susanne Jorn, Danish poet and recent winner of the Holger Drachmann literature prize, inviting her to collaborate. In response, she chose six poets who are currently making waves in the Danish poetry world. I collaborated with each poet to produce six separate four-page sections of the book. The result is a collection of six unique dialogues. David McDuff translated the Danish poems into English for this dual-language production. Anne-Marie Mai has contributed an Afterword." [artist statement]

Hand sewn binding by Mark Tomlinson covered in Twinrocker paper.

2. [The Adventures of Conan \(the Barbarian\): A Sword & Sorcery Spectacular. Universal Studios Tour Set Photo Album](#). Los Angeles, CA, 1983. Unique. Minor splitting to photograph sleeves, light toning to clipping adhered on front album boards, else very good. 13-1/2x7-7/8" with color photographs. Cream vinyl boards with gilt borders stamped on front. 8 fold out leaves with 12 plastic photo sleeves per leaf, post bound, containing 60 4x6 color photographs. With an additional 5x7" color photo laid in, 13 four image color negative

strips laid in. Newsprint advertisement mounted on front board and laid in. In a mylar sleeve. Very Good+ in Wraps. Photographic Album. (#12134) \$850.00

The Adventures of Conan: A Sword and Sorcery Spectacular was an attraction at American theme park Universal Studios Hollywood that ran from 1983 to 1993. It was an 18-minute live-action stage show, similar to the theme park's other "action spectacles," that took place in a 2,200-seat indoor theater and was loosely based on the film Conan the Barbarian. The show was designed by Gary Goddard known for his entertainment designs at theme parks, but also directed the 1987 Masters of the Universe movie. Produced by Peter Alexander. According to Alexander, the special effects contained in the dragon – when combined with the show's magical illusions, other lasers, live actors and animated characters is a first in live theatre, anywhere. Photographs in the album include live action actors and actresses: Anthony Carroll, Black actor who starred in Conan the Barbarian; Karen Sheperd, martial artist; a young Brian Thompson, from X-files fame; and other to-be more famous Hollywood stunt actors and actresses. The bulk of the images are candid snapshots of the cast, costume designers, makeup artists in the dressing rooms and on the set of the production featuring the pyrotechnic dragon. There are a couple of "back stage" humorous antic photographs. Also included is a cast wedding that took place on the Conan stage. The 20 min saga adaption was a very technically ambitious stage show featuring water, fire, laser effects, as well as animatronics. There were four Arnold Schwarzenegger-like Conans present. The show ran until 1993. The laid in color negatives are mostly head shots of performers or other actors.

3. Atiyah, Michael; Bombieri, Enrico; Donaldson, Simon; Dyson, Freeman; Karp, Richard; Lax, Peter; Mumford, David; Gell-Mann, Murray; Smale, Stephen; Weinberg, Steven. [CONCINNITAS \[Complete Set of Equations\]](#). Portland, OR: Parasol Press, 2014. Limited Edition. Bright and unmarred. Black coated cloth archival boxes (prints, descriptions, cards). 8 are 26 1/8 x 31 5/8 inches. 2 are 31 5/8 x 26 1/8 inches. Illus. (b/w plates). Limited edition of 100. Signed by the mathematicians/physicists. Fine in Fine Archival Boxes. Loose Sheets. (#9325) \$12,500.00

A collection of 10 aquatints on Rives Paper. Leon Battista Alberti, renaissance scholar, artist and architect, coined the term Concinnitas to connote the beauty found in the confluence of perfect uses of number, position and outline.

In 2012, Parasol commissioned ten mathematicians, physicists, and computer scientists, including two Nobel Laureates and five Fields Medalists, to create etchings of

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the mathematical expression most meaningful to them. These formulae were then printed by the fine-art print shop Harlan and Weaver as aquatints, evoking the look of equations quickly and elegantly sketched in white chalk on a blackboard. Accompanied by an expository essay of each and description card, signed by each.

*Sir Michael Atiyah. Edinburgh University. Fields Medal
Enrico Bombieri. Institute of Advanced Study Princeton. Fields Medal*

Simon Donaldson. Stony Brook University / Imperial College London. Fields Medal

Freeman Dyson. Institute of Advanced Study Princeton. Templeton Prize

Murray Gell-Mann. Santa Fe Institute. Nobel Prize

Richard Karp. UC Berkeley. Turing Medal

Peter Lax. Courant Institute (NYU). Abel, Wolf and Norbert Wiener Prize

David Mumford. Brown University. Fields Medal

Stephen Smale. City University of Hong Kong. Fields Medal

Steven Weinberg. University of Texas. Nobel Prize

4. Barcenas, Mina. [Diario de Clase \[Work in Progress\]](#). Mexico, 2017. Limited Edition. Bright and unmarred. Folded sheets in long printed box. 90x54cm (prints) and 11x56x7cm(box). Numbered limited edition of 5. Signed by the artist. Fine in Fine Box. (#11416) \$1,850.00

Diary class [work in progress]

10 digital prints on Hahnemühle cotton paper, housed in a filing box lined with cotton paper. Diario de clase [work in progress] / Class Diary [work in progress]

Artist's book, second intervention of the Class Diary collection, unfinished, under construction since the first day I began as a teacher in the ESAY (Superior School of Visual Arts of Yucatan) to the present.

10 space/time maps of the witnesses of my time at the ESAY as a teacher.

An exploration of art education as an experiential practice as seen in the teacher-student mirror.

Each composition (territory of the unremarkable) is formed by a photo diary (in chronological order) of the school on the days when I went to class at the Photography Workshop at the ESAY.

Technique:

10 digital prints (giclée / cotton paper) File box covered with cotton paper

5. Baskin, Leonard. [CROW IKON \[Artist Proof\]](#). 1985. Proof Print. Slight wear to edges (storage), else bright and clean. Printed in black ink. Sheet 48x37.5"; image 42x34.5". Color litho. Notation, inscription, and signed by the artist. Very Good+. Orig Print. (#10699) \$4,500.00

Good color. Never mounted. Remarkable image.

From the collection of Robert & Jeanne Quigley, both friends of Baskin. Robert was a superb woodworker and made woodblocks for Leonard's prints and sculpture.

6. Baskin, Leonard. [Hermaika: Twenty Eight Drawings & a Woodcut \[Association Copy\]](#). [Leeds, MA]: Eremite Press, 1986. Limited Edition. Tight, bright, and unmarred; drop-spine box shows minimal shelf/edge wear, else tight, bright, and unmarred. Orange hand-made paper covered flex boards; gilt lettering. Small fo. np [[4] leaves with 29 unnumbered plates]. Illus. (b/w; colored). Limited numbered edition, this being "Printers Copy" of the full run of 75 copies. Inscribed by Baskin with large illustration by his hand. Fine in Near Fine Drop-spine Box. Hardcover. (#10719) \$3,500.00

While noted in Baskin's hand as "Printers Copy", the woodcut indicates it is 60/75, suggesting that it had been part of the original edition, before it was presented. Inscribed with a large sketch of an owl's head at the colophon. "For Jeanne & Robert with love and affection from Lisa & Leonard // 1991". Robert was the woodworker who made the blocks which Baskin then carved.

"Seventy Five copies of Hermaika were printed during the summer of 1986. The work was achieved photo-lithographically by Gail Alt & Roberta Bannister at the Oxbow Press, Amherst. The woodcut was printed from the block by Daniel Keleher at the Wild Carrot Letterpress, Hadley. The Binding was executed by David Bourbeau, Easthampton. [Colophon] "In ancient Greece boundaries were demarked by stone shafts. Hermes was the god of boundaries. ... Hermaika denotes a collection or a gathering of herms: thus the following designs are a general configuration of the classic herm. L.B." (Preface). A handsome copy. [The Gehenna Press: The Work of Fifty Years: 1942-1992, #85].

7. Belloff, Mindy. [A Golden Thread](#). New York: Intima Press, 2018. Limited Edition. Tight, bright, and unmarred. Endsheets letterpress printed, front and back uniquely illustrated; two gilt edges on head and tail in 23-karat gold, with cover design and label in gold foil on leather (gilded by Peter Geraty); hand sewn on linen tapes with cover in quarter leather Pergamena blue calf skin with white Canal paper, housed inside a gold cloth clamshell box with gold foil stamped leather label (bound by Celine Lombardi). Fo (14.75x11"). 92pp [28 blank]. Illus. (color plates). Numbered limited edition of 32, with 8 additional Deluxe Editions (with design bindings, additional loose copies of various prints, and fore-edge painting (this last is TBD). Fine in Arch. Box. Hardcover. (#9771) \$6,500.00

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Includes one hundred original drawings and approximately two hundred press runs. Cotton rag papers in ivory, tan, and white, made at St. Armand Paperie, Canada. Letterpress printed from photopolymer plates produced at Boxcar Press, NY.

"A Contemporary Illumination

The Minotaur short story by Nathaniel Hawthorne, from Tanglewood Tales, 1853. Additional text includes quotes of Carl Jung and text from Lorem Ipsum. Mindy Belloff, artist, designer, printer, and publisher.

Released May 2018, A Golden Thread is a new tour de force edition from Intima Press. This livre d'artiste focuses on the classic Greek tragedy of Theseus, the brave son of King Aegeus, who ventures into Daedalus' labyrinth with his sword at the ready, and a silken thread in hand held by the heroine, Ariadne, who awaits at the entrance to the maze. Composed of 100 original drawings, each page is meticulously designed and letterpress printed in multiple press runs with an elegant color palette. With inspiration from historic illuminated manuscripts, the pages in the first and third sections are adorned with hand drawn initial caps, ornate borders, and lively calligrams. A selection of the exquisite illustrations are hand painted with watercolor and gouache. Elegantly typeset in Adobe Garamond with additional type faces, the text comes alive, as it gradually becomes larger and more animated with each page, as Theseus bravely winds his way through the dreaded labyrinth to confront the bull-headed monster. The dynamic typographic designs of the middle section of the book become more frenzied and chaotic as the narrative describes the fight between the beast and the hero.

The pages are printed on lush cotton rag papers with deckled fore edge. The story unfolds on ivory colored pages which darken to tan as our hero enters the mizmaze, and transitions to bright white as he emerges victorious. The St. Armand paper fibers are made of offcuts from the clothing industry (T-shirts, denim) and flax straw sourced from farms."

8. [Benjamin Harrison; Levi Morton]. [Handmade 1880s Harrison Presidential Campaign Skirt](#), circa 1888. Unique. Minor soiling, small repaired tear, else bright and unmarred. 33" long with a 26" button closure waist; framed and matted on a linen matt [55"x36.5"]. Very Good+. (#11181) \$9,500.00

Created using a Benjamin Harrison campaign bandanna and related bunting. That banner features portraits of both Harrison and running mate Levi Morton. The use of "Protection" reminds voters that Harrison promised "protection" for U.S. industries through high tariffs. An example of this bandanna is documented in the Threads

of History [585; private collection]. The image of Morton was based on an engraving by the Atlantic Publishing Company. Considered one of the best late nineteenth century campaign textiles, it includes both textile printing and overprinting. "Campaign bandannas were initially produced beginning in the first quarter of the nineteenth century, and became a particularly popular campaign tool in the time period between 1850 and 1920. Campaign bandannas were worn, presented in store fronts, waved in parades, flown at political rallies, and hung from buggy whips." Victorious in the election (having lost the popular vote, but won the electoral college vote), he served as the 23rd President of the United States from 1889 to 1893. A unique and extraordinary blend of print history, presidential memorabilia, and folk art.

9. Berlam, Arduino. [Collection of Manuscripts and Photographs \[Trieste, Italy\]](#), Trieste, Italy, c. 1926-1931. Original mss and/or first printings. Loose typescript and handwritten in pen and ink manuscripts on questionable bond paper, black and white silver gelatin photographic prints, mailing envelopes, and two folded and oversize printed maps in original wraps. VG. (#9076) \$1,000.00

A unique aggregation of primary and secondary sources documenting Italian architecture, geography, and cultural life during the pre-World War II occupation, specifically in the area of Trieste, Italy. Condition varies by material type, manuscripts are in exceptional and legible condition with some discoloration to the paper and wear and tear; the addressed and annotated, but tattered envelopes served their purpose as protectors for the enclosures; however the majority of the silver gelatin prints are in exceptional condition with little oxidation or paper degradation. Images are clear, bright, and detailed with rich black and white tones. The two maps, although folded, are bright and unmarred, despite some discoloration on the original wrapper. Overall, collection is brilliant and distinctive, as an early 1930s insight into a characteristically, unparalleled Italian region with Hapsburg Dynasty roots.

Papers represent a small archive of material created by Arduino Berlam, prominent Italian architect, in the region of the city Trieste, nestled on the northeastern coastline of Italy, only a few kilometers from the border of Slovenia. Arduino Berlam was the son of Ruggero Berlam, also an established architect, both known for their collaborative architectural design on the Synagogue of Trieste. Arduino continued to design buildings throughout the 1930s, but also wrote and published several historical and travelogue essays about Trieste. The manuscripts represented in this collection are unpublished and explore more of the cultural and geographic aspects of the area, and uniquely written in English, rather than Italian,

presuming to be pitched for a wider market of readership and interest in the area. Evidence of this is recorded in the letter written to James Pond of the Pond Bureau discussing the possibility of publishing the manuscripts (enclosed) into a book or article in a magazine. The Pond Bureau, famously started by James Burton Pond, represented lecturers and writers, mostly on a presentation circuit, and included clients as Henry Ward Beecher, Winston Churchill, and Mark Twain. James Pond, as a correspondent then, to whom Berlam wrote, was undoubtedly, James Burton Pond, Jr. who took over the business when his father (Sr.) died in the 1920s. The letter also indicates Berlam and Pond were in communication previous. The letter alludes to an enclosed handwritten manuscript titled: "A Few Words and Many Photo's about Little Characteristic Churches in Friouli [Northern Italy]. 20 pp. which is included.

Also included in the collection: Handwritten in pen and ink "Mediaeval Castles in Friouli [Northern Italy]" (Doct. Arch. Arduino Berlam. Member of the National Directory of the Syndicate of Italian Architects.) 24 pp. This manuscript has annotations in red pencil that correspondence with a numbering system on the photographs [1-29].

"The Grotto of Postumia (formerly Adelsberg)" 4 pp. (1 folio leaf). The handwritten pages in pen and ink are also edited and annotated. Interestingly, this essay describes the many grottos (caves) in the area, formerly part of the Austro-Hungarian empire at one time. Included are nine black and white photographs recording this particular grotto c. 1930s.

Lastly, "Picturesque Trieste, Italy" 24 pp. typescript, including the sections "The Huge Grotto of San Canziano" and "The Dwellers of the Subterranean Metropolis." Heavily annotated, the typescript describes, in travelogue fashion, Trieste and peninsula of Istria written in language to attract curious American tourists, i.e. "day trip of interest." The style of the essay suggests Berlam was writing charismatically, not only for an American audience, but for amateur travelers in mind. The photographs in the collection number over 100 and encompass images of architecture, landscape, customary dresses of local folk, and art. All of the photographic processes for the collection are gelatin silver, on varying degrees of paper quality and various size prints. The images of the grottos of San Canziano (now known as Škocjan Caves) are extremely scarce, estimating from the 1930s. Parts of the caves were not quite open to the public at that time. The 8x10" photographs from the San Canziano cave were taken by Professor Antonio Iviani (signed), naturalist and cave explorer, quite well-known and accomplished photographer of natural subterranean landscapes. Berlam probably collaborated with Iviani to

acquire and use such photographs, as they are not prolific. Similarly, because this is a 'research' collection, Berlam utilized and gathered secondary image sources to supplement his articles, so many of the photographs are photographic prints processed by 1930s contemporary Italian photographers and the great photographic firms of the time, including Fratelli Alinari, Giacomo Greatti, Oscarre Sanvini, and Pietro Opiglia. There are 14 photographic postcards in the collection by Oscarre Sanvini, embossed with the O. Sanvini logo. Berlam was extremely efficient by documenting the photographs with an annotated description, photographer, and place attached to the photograph. In some cases, the description also includes a number, which corresponds to a grouping of photographs, as written on 3 of the 4 envelopes in the collection.

Also included: Luigi Vittorio Bertarelli, and Boegan (Eugenio). Carta della Distribuzione delle Grotte nella Venezia Giulia, [Milan] 1926. This set of maps illustrates a period of forty years of cartographic exploration producing a cross-section of two thousand caves in the Province of Udine [Friuli-Venezia Giulia] region. Annotated with a note from Berlam: "To accompany Arduino Berlam's article "Picturesque Trieste."

The collection is remarkably distinct, outlining and illustrating a small geographic area of Italy, quite unknown to the average American citizen, with a rich natural environment and idiosyncratic Medieval architectural history. This area of Italy was occupied by the Wehrmacht troops in World War II and heavily bombed by the Allies, subsequently. The region saw a turbulent cultural change over the last 50 years and many of these descriptions and photographs in the Berlam collection have evolved to reflect a different demographic of culture and community.

10. [A Book of Delightful & Curious Design: Being Over One Hundred Facsimile Illustrations of the Art of the Japanese Stencil-Cutter.](#) Stromness, Orkney: Vintage Paper Co., 2022. Limited Edition. Tight, bright, and unmarred. Quarterbound, brown leather spine, in blind decorative elements at spine, printed brown paper boards, leather onlay label at front board, gilt lettering, 112 cyanotype prints on grey paper, one original katagami stencil. Oblong 4to. np. Illus. (colored plates). Large fold-out print tipped in at rear. Laid in prospectus. Limited edition of 12 copies. Fine. Hardcover. (#11402) \$7,500.00

"The title is adapted from the 1892 book of almost the same name published by Andrew Tate." [prospectus title page] "Cyanotype prints made directly from original katagami decorative stencils from the collection of Vintage Paper Co., Stromness, Orkney.

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Katagami: These stencils survive as artifacts from one of the most ancient crafts in Japan. Katagami stenciled textiles have been used to make patterns on cloth for hundreds of years until relatively recently. The craft has been dying out slowly over the twentieth century but persists in a small way.

Stencil paper was constructed from the bark of the mulberry trees then treated with persimmon juice for up to two years to make them water-resistant. Patterns were then punch-, drill-, thrust-, and stripe-cut into the paper. The final stencil was used to apply rice starch through the stencil onto the cloth, leaving a pattern that would resist the dye.

Particularly fine and intricate stencils have the addition of a fine silk lattice to reinforce the string of the stencil. The threads are so fine that they do not show in the final printed cloth (though they often show in the cyanotype printing process used in this edition.) [Prospectus]

11. Casarin, Susana. [Sacrificed: Saints or Witches \[Artist Book\]](#). Polanco, MX, 2024. Limited Edition. Tight, bright, and unmarred. Boxed in black cloth drop-spine case with color paper onlay and gilt, scroll, printed cards, wraps bound volume. Large 4to. np. Illus. (color and b/w plates). Numbered limited edition. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12351) \$3,500.00

"An artist book that explores "my personal work with 4 women whose ages range between 75 and 95 years old. I worked with photographs that their families provided me with and I intervened them. The book also has testimonies of each of the women.

With my book "Sacrificed: Saints or Witches" I want to show that even though we are well into the 21st century, women are still sacrificed, whether they are Saints or Witches.

I call them Saints because they are forced to please and comply with the rules of the church and of the public opinion, sacrificing their lives, accepting all kinds of abuse and beatings.

The Saints are quiet and introspective, for fear of being excommunicated or a concern of "what others will say."

The women I call witches are sacrificed for being independent, transgressors, indomitable and sinners. The public opinion calls them insane.

The power and freedom of Women has been persecuted and attacked over centuries by three major forces of society: economic, social and religious.

The witch-hunt has reemerged again and again in time. One of the objectives of the witch-hunt, then and now, is to force women to accept patriarchal control and by doing so, take away their POWER.

Women owed total obedience and respect to their husbands, if they didn't follow the rules they could suffer terrible consequences.

All these restrictions for women have not changed, they have only been adapted to modern times.

Violence against women did not go away with the end of witch hunts.

The number of women killed and abused, has continued to increase.

The number of women sacrificed by their partners, their families, society and the church continue to increase all over the world." [artist statement]

12. [Collection of cemetery and death industry related ephemera](#). Chicago, IL, 1917-1953. All in good overall condition, all show some light aging, creasing, and wear. Contains several loose sheets, all varying sizes, some with annotations. Very Good+. (#9992) \$125.00

Collection includes records of documents pertaining the funerary industry and illustrates pricing and examples of aspects of the death process for commerce in the 1930s in Chicago.

Includes (in folder):

**1917 Receipt for funerary services from Peterson Bros. Undertakers in Chicago*

**Envelope from Peterson Bros. Funeral Directors*

**Envelope from Chicago Cemetery Association*

**2 receipts from 1936 from Oak Hill Cemetery in Chicago*

**A Grave Plantings brochure from Oak Hill Cemetery*

**A Deed from 1936 for a plot at Oak Hill Cemetery*

**A perpetual care contract from the Chicago Cemetery Association*

**An evergreen advertisement from Oak Hill Cemetery*

**A receipt from the Bevel Granite Company from 1936*

**Envelope from the Bevel Granite Company in Chicago*

**A receipt from 1936 for the gravestone from the Bevel Granite Co.*

**A letter from 1936 from the Bevel Granite Co.*

**A prayer card from 1953*

13. [Collection of World Tour Travel photography albums: Views from a female photographer. 1935-1936](#). Unique. 19 volumes bound in quarter calf

with raised bands and linen boards, photographs mounted on kraft paper. Excellent condition, tight, bright and unmarred. Photographs are crisp and clear, well-executed and clean. Consists of approximately 500+ b/w photographs. Very Good+. Hardcover. (#9303) \$5,000.00

Comprehensive collection of a world travel tour speculated to have been taken and compiled by a Jewish-American woman with families and companions to China, Japan, India, Africa, Thailand, Java, Indonesia, and California, etc. Not an untypical gathering and compilation for the time, many middle and upper class

families travelled together by ship and rail beginning at the turn of century through the 1920s-1930s, as passenger travel became more affordable and convenient. Given the images are around the beginnings of World War II and near the end of the Great Depression, it is unknown the purpose of the travel of the individuals, but certainly lends to the possible class status of the photographer. Having said that, the complete set gathers a glimpse of cultural sites and communities through a rather professional lens. The photographer has a profound eye and the images are somewhat composed, rather than awkward family vacation snapshots. Additionally, because the albums are carefully bound and arranged, the extensive collection garners unintentional meaning for posterity and documentation. Images include: Admiral Scheer; German battleship with the Kriegsmarine destroyed during World War II, grave site of Leander Starr Jameson in southern Africa, Darjeeling and Himalayan railway in India....etc.

Albums appear to have a stamp on end papers with "J.H. Waser, Zurich..." which is speculated to be the Swiss painter's stamp. Also included are various annotations below individual people and handwritten notations involving the order of photographs.

14. [Comtesse de Hornoc]. [Histoire Miraculeuse et Admirable de la Comtesse de Hornoc, Flamande, étranglée par le diable dans la ville d'Anvers, pour n'avoir trouvé son rabat bien godronné, le quizesme avril 1616.](#) Lyon. Lyon [Ganz; Paris]: Librairie Ancienne et Moderne de Duquesne; Librairie Curieuse et Historique d'Aug, 1856 [1616]. Limited Edition. Soiled, discolored wrappers (upper gutter), else tight, bright, and unmarred. 12mo. approx. 14pp. In edition of 150 copies. Very Good+. Original Wraps. (#11350) \$275.00

Miraculous and admirable story of the Countess of Hornoc, Flemish, strangled by the devil in the city of Antwerp..."News-sheets, generally consisting of text alongside an engraving, were the ancestors of today's true-crime magazines. The news-sheets' heyday was the age of the witch hunt, from 1580 to 1640. They were a means of disseminating church thinking, wrapped up in the curiosities of daily urban life. They were read avidly by people who passed their content on to others, particularly when watching an execution, filling in the back story. They shaped public opinion by popularizing scholarly texts by preachers, demonologists and authors of tragic literature, another flourishing genre at the time, as will be seen below. One of the key themes of such news-sheets was the fear of women and their all-engulfing sexuality. The anonymous writers cleverly applied the church's traditional anti-feminism in a familiar, accessible style. The sin of vanity was framed in episodes from real life in which female coquetry was

harshly punished. Several variants on the same narrative, in 1582, 1604 and 1616, recounted the misadventures of a wealthy, coquettish young woman who hankers after a superb band or magnificent collar. Not finding any to her taste, she loses her temper, blasphemes, and promises to give herself to the Devil if he finds her what she wants. A suitor, or even the Devil himself, comes along, places the desired accoutrement round her neck, and strangles her. The 1616 version takes place in Antwerp, identifies the arrogant, impatient woman as the Comtesse de Hornoc, and adds that the Devil then vanished with a loud fart. The family hid the cause of her death, but at the funeral, the coffin was too heavy to be carried. When it was opened, a black cat jumped out."--online blog.

15. Cooksey, Gabby. [Tarot for the Misguided including the Off-Kilter Deck \[Complete in Two Volumes\] \[Artist Book\]](#). Tacoma, WA, 2024. Limited Edition. Tight bright, and unmarred. Waxed handmade printed paper boards, printed letterpress, cards mounted on various pages; matching traycase. fo. 74; 115pp plus plates. Illus. (color plates). Tipped in cards. Numbered limited edition. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12353) \$6,500.00

"A two volume set covering the history of tarot and the major arcana in the first volume and all the the minor arcana in the second. This book has been in Gabby's head for two years with research starting in earnest a year and half ago. The idea of creating her own tarot deck came to be because of the tiny songbird called a shrike. These lovely little morticians stick their excess prey on thorns or barbed wire for later consumption. Gabby thought that the shrike would make the perfect Death card for a tarot deck. Then she wondered how tarot even came to be. Who created it? Why did they create it? Why is the art so iconic? Time would eventually make the idea into a physical book for people to enjoy and learn for themselves about the divinatory meaning of the cards, about the organism's Gabby chose, or about how a man in the 18th century created what we know as tarot today.

Gabby started the process of drawing the cards by compiling five to eight reference photos of the organism, putting them into Midjourney, an AI art creator, and seeing what rococo style would come out. A lot of the organisms no longer looked like their true selves so she took parts of the real organism and Photoshopped them on top of the AI created art. She added extra eyes, legs, feathers, arms, or whatever to make things a little off. Then she printed out this image, traced it with ink and pen, scanned it into Illustrator, and finally cleaned up the drawing to what you see in the cards today. The layering of the actual card is a pearlescent encaustic wax on Fabriano Unica paper, then put into the Glowforge to engrave and cut out the card. After it's cut, she dyed the

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card with the color corresponding to the deck, varnished the images, and finally glued the backs of the cards to the front.

In the book, the first twenty or so pages cover the history of tarot and what it means today. This took most of Gabby's time to research this because there are not a lot of books on it and everyone has an opinion. Tarot started off as a trick-taking game and slowly morphed into a divinatory practice. She focused on three major decks throughout history: the Visconti-Sforza Deck (1450), the Tarot de Marseille Deck (1650), and the Smith-Waite Deck (1905). Gabby wanted to showcase the changes of the cards as time went on and people's views changes. As you go through the book, the cards are slotted into the right hand page. Behind the card is an image depicting the traditional card such as Strength has a lion somewhere on it, the Wheel of Fortune shows a four pronged wheel, and so forth. The text on the left hand side show the divinatory meaning, following the history of the card through the three decks and finally about the animal that was chosen to represent the card. Gabby wanted to highlight vulnerable or endangered animals as much as she could. She also writes why she chose that particular organism for that card. Some of the stories are made up; some are true — that's for you to chose. At the base of the text is a small quip to sum up the card if it was tl:dr.

16. Cummins, Maureen. [Foetus Envy \[Artist Book\]](#). Bearsville, NY, 2023. Tight, bright, and unmarred. Faux leather binding with printed cloth onlay, silkscreen and letterpress on Asian paper, accordion fold; printed paper slipcase, velvet ribbon tie. 8vo. np [35pp]. Illus. (color plates). Numbered limited edition of 30, this being 19. Fine in Fine Slipcase. Hardcover. (#12356) \$2,400.00

"Foetus Envy is a grim and satirical look at the present state of reproductive rights in this country. Conceived of and produced by Cummins, with typographical assistance from Kathleen McMillan, the book imagines an alarming new mental illness, "Foetus Envy," which turns otherwise cheerful, angelic, and biologically fit wives into "Resistant Mothers," women who do not wish to procreate and stubbornly refuse to accept the naturally superior powers, privileges, and legal protections of their unborn offspring. Cummins references language from Aeschylus to fugitive slave laws to faux scientific texts to locate our present moment within a long history of reproductive control and coercion. The book is written in the style of eugenics texts published in the early-to-mid twentieth century by the now-infamous Eugenics Publishing Company." [institutional description]

Cummins has produced over twenty-five limited edition artist's books. Her work is held in over one hundred

permanent public collections internationally and has been included in exhibitions around the world.

17. David Dubin, Incorporated. David Dubin [Veilings salesman's sample book](#). New York: David Dubin Textile Accessories, c.1948. Unique. Chipping, rubbing and creased and bumped corners. Leaves chipped and toned, otherwise tight, bright, and unmarred. Oblong, tall. 240pp. Thick, large folio black-brown cloth binder with yellow titles with four holes at the side with shoelaces to hold it together. Very Good+. Original Boards. (#11010) \$3,500.00

"Veilings" is an exceptional and scarce salesman's sample book with 198 different examples of veil textiles from post-World War 2, New York. Each leaf contains a veil swatch with an inventory number and in some cases a note with the optional colors. The veil samples are mounted on very thin blue paper - some have add'l colors offered. Thick elephantine measuring 10 1/4" wide x 19 1/2" long and 4 1/4" deep. Some are attached with staples and others with sticker adhesives. One of the leaves contains a fabric swatch with multiple color fabric samples. The album features simple lace designs in black to complex patterns including pillow dots, butterfly shapes, flowers, and geometric designs. The salesman or counter person would let customers browse through the patterns and have custom veils added to hats or other accessories. A designer as such would work with a millinery. David Dubin, Inc. listed business as 65 W. 39th Street, New York. He opened his business in 1945. Inside the salesman's binder is a torn bottom piece of salesman's date book - which has the date: Friday, Oct. 1, 1948. An excellent example of trade and fashion industry in New York City in the post-War. It was quite the style to wear a pill-box hat with a veil for outings as church or formal occasions. Think Jackie O style. "Swatch Books were used (and are still used) by salespeople to quickly showcase the fabric and style choices available to a consumer. Material culture always being highly competitive, the design styles in some of the very best sample books from the great textile houses of the world can be artistically glorious and highly collectible."-- Bookseller site.

18. Davidson, John; McCall, Nate (binder); Cooksey, Gabby (binder). [Ballads & Songs \[Design Binding\]](#). Tight, bright, and unmarred. Bound in burgundy goat skin with hand gilded tooling on outside and inside. Teal goat skin edge to edge doublure with hand marbled endpapers and fly leaf. Blue goat skin label on spine with black ink tattooing. 8vo. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12362) \$3,500.00

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Bound, gilded, and custom clamshell box by Nate McCall. Tattooed leather label Gabby Cooksey. Original cover of book is inlaid into box.

19. Dennerline, Thorsten; Cooksey, Gabby. [13 Tattoos \[Design Binding\]](#). Vermont: The Bird Press, 2011/2023. Limited Edition/Unique. Small professional repair to the paper enclosure, else tight, bright, and unmarred. Printed paper wrapper; full leather drop spine archival box in a tattooed binding that mirror the original binding. np. Illus. (color plates). Numbered limited edition of 25 copies, this copy unique. Signed by the artist. Fine. Hardcover. (#8770) \$5,000.00

"Some time ago I suddenly got the urge to make a book about tattoos. I decided to think about tattoos not just as pictures or designs, but to consider them more broadly (scars, living drawing marks, body adornments, rites of passage, magic to improve the body's function, ways to relieve or relive pain, signs of bravery, remembrances, cultural signifiers, or tribal/ group markings). I also thought of the idea of drawing on skin and marking its surface as a way to be aware of it as a three-dimensional picture plane (with psychological implications). I have to admit that the associations with crime and other "bad" things was enticing to me as well. This book of tattoo proposals is simply a non-linear document of my own thinking about these ideas." (from Intro) Woodblock prints and photopolymer letterpress details, printed on handmade Richard de Bas paper.

Binding: Honey colored goat skin tattooed with black and red ink. Trays made with black book cloth and lined with felt. Design is copied from the box the original artist created. Tattooed using an IIRL and 23M needles and Eternal Ink.

20. Ely, Timothy. [Approach to the Site \[Unique Binding\]](#). Brooklyn, NY: Waterstreet Press, 1986. Limited Edition. Tight, bright, and unmarred. Boards covered in remaindered leaves and fragments from the printing (partially revealed) and then given a crusticular treatment using various sands and aggregate compounds from many high desert landscapes, conventional sewing. Housed in a custom clamshell box by the artist. fo 27.5cm x 37cm. Numbered limited edition, this being 42 of 49. Fine in Fine Archival Box. Hardcover. (#9757) \$4,000.00

Ten folios, offset printed on Arches cover buff. This copy bound in 1998 in a unique binding by the author/illustrator Timothy C. Ely.

"'Approach to the Site' is one of the very few editioned books I have made. In itself it is a departure from my other editioned books because the printing was done using commercial offset lithography. I made this choice having seen some impressive examples of work produced

by Waterstreet Press in Brooklyn, a fine book and art printer. My paper choice suggests oxidation and entropy. We all go yellow in the end. I received a grant from the Pollock-Krasner Foundation which funded the printing and supplies for the binding.

'Approach to the Site' is a reflection on my ideas of libraries and how those ideas both inspired and directed some of my work at that time.

In the early 80's, when this book was produced, a core idea for me rippled out from the image of Library as Island. I had visited national libraries in England, Italy and France and, of course, the Library of Congress and the New York Public library. I always look in on any library I pass for they seem to me to be like ponds of influence and all you have to do is throw in a stone. I am one of those stones. In addition to the visits, absorbing architecture and the direct influence and inspiration of physical books, I read a book on the history of the early Christian Church called 'THE LIVES OF THE DESERT FATHERS'. I became intrigued with the idea of an archetypal library as a radiant island or colony of thinkers and seekers. North Africa seems to be a string of beads, a constellation of sorts, each bead or star a monastery, many with a library. For some forgotten reason I set the archetype in central Turkey. The library was not Atlantis-like or special beyond just being an amazing repository of world knowledge, perhaps concealed or requiring clearance like the Vatican Library and its veiled basement.

I began a small series of now lost sketches mostly done in the American Museum of Natural History in New York. These would guide my ideas as I drew each mylar color separation by hand. A few images used 4 colors, some two, and many were monochromatic reflecting a set of subjects I would have liked to have found in this secret library.

The edition took decades to complete as I am a reluctant edition binder. With my work on unique manuscript books and other projects there has always been something more compelling to do. I tended to bind a few copies of 'Approach to the Site' at a time or when a client showed some interest." [Timothy C. Ely, February 2017]

As often happens with editioned books, copies of 'Approach to the Site' were not completed and numbered sequentially. Ely retains copy #1, unbound. Over time, many of the case bound copies were repurposed. Far fewer than the stated edition of 49 copies were issued or actually exist.

Timothy C. Ely is a renowned and enigmatic figure in the book world. His one-of-a-kind manuscript books combine elaborate and often mysterious painted and drawn folios

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contained within finely crafted bindings, most of which are original designs or variations on traditional binding techniques. Each book carries layers of both materials and meaning. Each drawing and element elicit revelations, personal to each viewer.

"For the last forty years, his books and other works have sprung from a central core of concepts, owing to a fascination with obscure or seemingly incomprehensible forms inspired by science and other projections from the history of the human imagination. This spectrum of inspiration includes such things as fractured and whole grids, cypher systems, landforms and landscapes as viewed from a satellite, and the archeological overlay of some of these sites, especially those containing libraries. Originally, the atlas format provided a platform for the rendering of his complex maps, which gradually gave way to an expanded psychological viewpoint of a larger universal scheme.

Much of Ely's work is richly annotated with his own glyphs he calls "cribriform." While they are made up of a finite set of marks, they take on many different "meanings" depending on the tool with which they are drawn. He has written and spoken often about the roots and evolution of these drawings. Gestural in their formation, these trailings evoke a sense of language and meaningful discourse. Though suggestive, they never yield up a firm translation." [A. Schoolman]

21. Esslemont, David; Schanilec, Gaylord. [**Ink on the Elbow \[Design Binding\]**](#). Stockholm, WI: Midnight Paper Sales & Solmentes Press, 2003. Limited Edition/Unique. Tight, bright, and unmarred. Full white alum-tawed goatskin, laminated bevelled boards, painting in acrylic ink, paste graining, and gold tooling, pastepaper flyleaves [inspired by the birch trees in Schanilec's yard]; housed in black cloth fleece lined drop-spine case, printed paper label at spine. 4to. 153pp. Illus. (14 color linocuts by Esslemont, 3 color wood engravings by Schanilec (including a 33-inch folding panorama), 10 tipped-in color ink jet images, and 6 original leaves). Numbered limited edition of 10 copies, this being 4 [entire run is 200]. Signed by both author/artists. This is the only copy to have the extra suite of plates. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12323) \$12,000.00

Conversations between David Esslemont & Gaylord Schanilec. Bound by David Esslemont.

With an extra suite of the 15 color linocuts [one dup] titled and signed [some numbered, some AP].

There are 6 original leaves tipped in: 4 from Esslemont's books and 2 from Schanilec's, including a 4-page leaf with color engraving of Manhattan from New York Revisited. "... an edited summary of their conversations

over the past four years, telling of domestic problems . . . of printers' problems: of getting in materials, of making the presses work, of which inks to use." Shoulder notes clarify what might be obscure. Esslemont's visits to the Schanilec home in Wisconsin provided the inspiration for his color linocuts; Schanilec's visits and 6-month stay in Wales resulted in the 33-inch color engraving of the Esslemont homestead.

A unique iteration of this relatively early work. Includes laid in note from Esslemont explaining history and location of other copies, and an additional suite of signed plates found only with this copy.

22. Flocon, Albert; Feinstein, Samuel [binder]. [**Jamnitzer. Orfèvre de la Rigueur Sensible. Perspectiva Corporum Regularium \[Design Binding\]**](#). Paris/Chicago, 1964/2022. Facsimile/Unique. Tight, bright, and unmarred. Full brown morocco with raise/sculptural partial icosahedron on front cover, gilt lettering and decorative elements, velvet lined cloth clamshell box. fo. One of 125 (of 150) numbered copies. Fine in Near Fine Dropspine Box.. Hardcover. (#12299) \$6,500.00

Facsimile illustrations from the 1568 edition.

"Samuel Feinstein began bookbinding after a traumatic brain injury left him with constant pain and unable to continue his other pursuits. While the pain remains, he found that binding books by hand was a possibility for him. He trained at the North Bennet Street School ... Jeff Alteper, ... and Martha Kearsley ... He strives to make his dedication and passion evident in his work, with a particular focus on craftsmanship." [artist's profile]

23. [**Framed Oval Memorial Needlework**](#). New England, nd [circa 1800]. Unique. Light wear to frame, paper frame backing loss (and not currently replaced as it allows inspection of the quality of the needlework), else bright and clean. Frame: 17.5"x15", image: 11.5"x9". Near Fine. (#11173) \$1,750.00

Circa 1800 pictorial needlework, depicting a lady in mourning, marked "To the Memory of Mrs. Fran Marshall" with inked in "Died Nov 3rd, 1790, AE 30, this is inscribed by her daughter, FM", under eglomise glass and housed in a lemon gold rectangular frame. A really exceptional example of the art, in unusually lovely condition.

24. Glaister, Donald. [**A Few Questions \[Artist Book\]**](#). Vashon Island, WA: Foolsgold Studio, 2009. Limited Edition. Tight, bright, and unmarred. Polyester film encapsulated layered paintings, drawings and type on paper and transparent film; cloth dropspine archival box, paper spine label. Square 4to. Illus. (color and b/w). Numbered limited edition, this being 1 of 10 (plus two AP

copies). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Original Wraps. (#12325) \$4,500.00

"The book is a progression of sanded polyester encapsulations which envelop paintings, drawings, and type on paper and transparent film, layered to produce an effect of depth and space within each page. ... An informal exploration of the nature of matter, existence, and time in a prose piece of ninety- nine words." [artist statement]

A pristine copy of one of Glaister's hardest to find editioned works and one he is particularly fond of.

25. Grant, Kenneth; Austin Osman Spare. [Images & Oracles of Austin Osman Spare](#). London: Frederick Muller Limited, 1975. First Edition. Light shelfwear and toning, slight musty odor, otherwise tight, bright, and unmarred. Oblong 8vo. 96pp. illus (b/w). Red and black titling. Grey cloth lettered in gilt to spine. Edition limited to 1,000 copies. In protective mylar. Very Good in Very Good Dustjacket. Hardcover. (#12245) \$1,250.00

Images and Oracles of Austin Osman Spare by Kenneth Grant is without a doubt one of the most important works on Spare ever published. Excerpts from Spare's Zoetic Grimoire, a biographical essay, a thesis on the magical systems of Zos and many rare illustrations of manuscripts and pictures go to make this work essential reading for all those interested in AOS. Austin Osman Spare (1886-1956) is one of the most influential and innovative figures in twentieth century occultism. A natural artist and psychic, Spare's explorations of the creative focus gave rise to an ontology and body of work that departs radically from conventional occultism, both then and now. Ahead of his time, he was dismissed by Crowley early in his career, but found appreciation and understanding with the next generation, who embraced his ideas with alacrity. Kenneth Grant (1924-2011) was the head of several important Thelemic orders and author of the influential "Typhonian Trilogies" series (1972-2002) that includes The Magical Revival, Nightside of Eden and Aleister Crowley and the Hidden God. Scarce copy in dustjacket, reprinted by Fulgur Press in 2003.

26. Green, William H. [Ornamental Calligraphy \[Prison Art\]](#). Mass, 1868. Unique. Minor wear to frame, else bright and clean. In mitred grain painted frame, under glass. 15"x10.75", image: 12"x7.75 Very Good. (#11170) \$7,500.00

Framed Decorative Calligraphy by convicted wife-murderer Rev. William Harrison Green of West Cornwall, Connecticut, lech, polygamist, PT Barnum politician. He convicted of poisoning his second wife with strychnine for her money, sentenced to be hung Dec 4, 1868, a sentence reduced to life imprisonment in 1869, in Litchfield Jail. He produced these sheets to sell for a "small

consideration." In addition to the rather creepy lovebirds and portrait of a woman, he has written the rather cryptic inscription: "Communications - Running Hand - 1868 - Denmark - London - Mammion - Communion - Money - Honey", along with a hex circle. History/Biography: "The Rev. Mr. Green is passing his time very quietly in jail, just now. He has gone into the ornamental penmanship and illuminating business, and furnishes specimens for a small "consideration," some of which are quite highly colored and artistic. We hear he is much grieved at the unfraternal conduct of the clergymen of our village. Circumstances have prevented his calling on them, and none of them have ever visited them."

"The trial of the Rev. William H. Green of Cornwall for murder excited a very general interest. In 1865 Mr. Green resided in Centerville. NY., in the character of an itinerant Methodist preacher; and about that time he married a woman with whom he lived several months occupying with her the parsonage of the parish wherein he preached. In 1866 he abandoned this wife and married a young widow who had a small amount of property amounting to some twelve or fifteen hundred dollars. In the spring of 1867 he came to Connecticut and took the stump for P. T. Barnum who was then running for Congress on the Republican ticket. He was esteemed a very powerful preacher and his political arguments were eloquent and convincing, he also lectured on temperance and was an evangelist and held revival meetings in different places. After a time he joined his second wife's brother in West Cornwall and engaged with him in the general country store business. Mrs. Green was in feeble health with consumption and grew rapidly worse. On the evening of May 6, 1867 she was attacked with spasms and died just after midnight. From certain suspicious circumstances and subsequent conduct of Green, suspicion was aroused to the cause of her death. About the middle of June her body was exhumed and the stomach and liver sent to Prof. Barker of New Haven for examination who found traces of strychnine in those organs. Green was arrested and sent to Litchfield for safe keeping without a mittimus [a warrant issued to a sheriff commanding the delivery to prison of a person named in the warrant] and of course was not locked up. While under keepers here his brother-in-law called upon him and informed him of the result of the analysis. Green concluded that his residence at the jail was not desirable at least on his part and made his departure therefrom unknown to the authorities and was for a few days in parts unknown. In a few days he reported at West Cornwall where he was formally arrested and attempted to save the State the trouble and expense of three trials by cutting his throat with a pocket knife in which he was not entirely successful.

*He was bound over to the Superior Court for trial and in November 1867 was tried for the crime and convicted of murder and sentenced to be hung on December 4th, 1868. His case was carried to the Supreme Court and a new trial granted him on the ground of newly discovered evidence. In January 1869 he was again before the Superior Court and the new trial resulted in a disagreement of the jury, but in September of that year the third trial was had and the jury returned a verdict of guilty of murder in the second degree. He was sentenced to State Prison for life September 25, 1869, where he died.” [Kilbourn, Dwight. *The Bench and Bar of Litchfield County, Connecticut, 1709-1909*. 1909]*

27. Henningham, David. *An Unknown Soldier*. London: Henningham Family Press, 2011. Deluxe Limited Edition. Bright and unmarred. Screen-printed wooden box, loose printed sheet, bound pamphlet. Oblong 8vo. Illus. (b/w plates). Edition of 30 (first 10 are in screenprinted oblique wooden box including 13 screenprints and two pamphlets) Fine in Fine Box. Mixed Forms. (#9426) \$1,250.00

*“Henningham’s mordant wit and avant-garde flair is part of another poetic tradition stretching back to Wyndham Lewis, Ezra Pound and the Dada pranksters of Zurich, although the first truly modernist treatment of the conflict in English emerged only in 1937 with the publication of David Jones’s *In Parenthesis*.” – David Collard, *The Times Literary Supplement**

"Scientists have recently identified First World War casualties using saliva gleaned from the postage stamps on their letters home. Samples taken from their teeth, cross-referenced with a simple swab taken from living relatives, are also identifying soldiers' remains. These events mean that DNA technology has unintentionally transformed the memorial to the Unknown Soldier in Westminster Abbey forever. This unidentified casualty was greeted by thousands of mourners in 1920, aware that he might be their loved-one, and that in his anonymity he stood for all of the lost. For these mourners he represented the hubris of industrial war, which has destructive power beyond our comprehension as the phrase 'Known Unto God' testifies. Yet now, thanks to DNA science, he can be known to us again, which means he is the only soldier we would deliberately refrain from identifying.

Does this mean that the Unknown Soldier has become a symbol for our failure to learn from the past? Do rituals of Remembrance actually enable us to forget? The million that marched through Westminster in 2003 to protest against the proposed Iraq War may well agree with that. Yet nobody is exempt from the difficulties and ironies that surround Remembrance. The politicians who lead us in

Remembrance rites seem to be the first to forget. Often the rough sleepers who are shifted from the pavements before the parade takes place are, in fact, veterans. And there are people who cannot forget even if they want to, caring as they do for the wounded and missing their dead. These Unknown Soldiers continue to be a 'regiment of warning' stationed all around the world.

*Military technology was not the only thing that caused the First World War to become so destructive. Such a vast body of men could not have been collected without advances in print technology and propaganda. In the light of this, Henningham Family Press created *An Unknown Soldier* in the form of printed poetry. Our generation only has third-hand knowledge of the First World War. The text of *An Unknown Soldier* includes many anecdotes passed down through the family, but many horrors were never put into words. There is a void at the heart of these stories like no-man's land itself. Therefore the poem is interrupted by distorted letter forms that cut through the page like trenches in a battlefield. They allude to the dazzle camouflage created by Modernist artists like Edward Wadsworth. This was a war that artists of every stripe were a part of, from Kipling to Wyndham Lewis via the Artist Rifles. These screenprints shout dumbly from the wall. If only all propaganda were this difficult to read.*

An Unknown Soldier is composed of three documents housed in an oblique wooden box. It begins with a book containing a screenprinted poem of instruction, Preparatory Oratory, which satirizes official Remembrance with a voice like the bastard-child of BLAST and The Book of Common Prayer.

*The second part is a screenprinted text of thirteen panels. This body of text is *An Unknown Soldier* himself. His dialect is from no-man's-land, it is corrupted, the conjunctions decaying to leave the more solid vocabulary like disjointed bones. The lines of poetry never make it to the other side of the page, it is typeset like a body superimposed on a battlefield. The position of the stanzas on the wall reflects the human frame like a mirror. The poem has a head, a footnote and the phrase 'Red Giant' where his heart used to be. Yet the poem also resembles a network of trenches seen from the sky, and the soldier takes the reader on a walk through 'The Capital' at his belly, then to 'The Nobiskrug' in his stomach, which is the tavern on the road to hell. This is where he spent the ferryman's wages. Then on to the 'Semen's Mission', where we hear about a lost generation, and finally the 'Labour Exchange' where Miners exchanged pits for trenches for a period.*

Part three, Funeral, March, is a triptych of verses that reflect on the author's family on the home front and in

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peacetime, bound as a small Order of Service. It concludes with an affirmation of enduring hope in technology; the tale of Grandad Jack, a veteran, making a copying machine. [artist statement]

28. Holve, Brooke. “ “ [\[Artist Book\]](#). 2023. Unique. Tight, bright, and unmarred. Full leather [New Zealand possum skins] bindings, mixed media including crumpled, gessoed, sanded, painted, and letterpress printed catalog pages (from The Way Things Are, a catalog about SF Bay Area artist, David Ireland), book board, painted tyvek; complimenting drop spine box. Small 4to. np. Illus. (color and b/w plates). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12357) \$2,500.00

"Process—based and experimentally oriented Brooke's work mixes a variety of materials and media—parts and pieces, often concept and context driven. Her artwork is an extension of her ongoing explorations on the nature of seeing and the intrinsic nature of things and the natural world. She is not always concerned with form but with the process that shapes it and often uses spatial, historical, and other contextual characteristics of a site, structure or construct as formal materials for her installations, artist books and constructions.

For this artist book “ “, Brooke explored crumpling, a physical gesture and emotional response to an unexpected and frustrating moment. Initially a single gesture that triggered a shift and evolved into a generative process of working—asking questions and watching

what happens when crumpling interacts with material, language and psyche.

The process became the textural context and content from which she considered the origins of language and her own crumpled sensibilities evoked while making." [artist book]

29. Ingmire, Thomas. [The Harmonic Flight of Madness / A Visual/Verbal Book \[Artist Book\]](#). [San Francisco, CA], 2010. Unique. Tight, bright, and unmarred. Covers are lettered and painted, ink and watercolor decorated in blacks and blues for the upper cover, reds and yellows for lower, textblock mss, watercolor, and gilt; housed in a black plexiglass case with a clear lid. np. [eleven leaves]. Hand lettered and colored. Signed by the calligrapher/artist. Fine in Fine Plexiglass Box. Original Wraps. (#12335) \$5,000.00

A unique lettered and painted manuscript heightened with gold. There are 9 double spreads and a colophon. "The text is a reassembled collection of words and phrases taken from Georg Trakl's collection of poetry titled Song of the West (translated by Robert Fimage)." This is not a Trakl poem, but rather Thomas Ingmire's visual

interpretation of Georg Trakl's verbal poems. It is Calligraphy and Poetry in collaboration. The blacks, greys, and deep blues explode at the end in a splendor of yellow and orange.

30. [Isaac] [Sanderson Family Account Book no.1, Salem Witch Trials descendent \(MSS\)](#). Whateley, MA, 1801-1830. Unique. Moderate rubbing, scuffing, toning, browning to extremities, toning, evidence of dampness, and discoloration throughout. Bound dark brown calf, handwritten in brown ink, remnants of leather ties. 215 [leaves], multiple handwritten notes/ephemera laid in on various bit of paper. Handdrawn alphabetical tab labels laid in. Very Good+. Hardcover. (#12132) \$8,500.00

Upon in-depth research, the Sanderson family ledger is a complex example of a successful business beginning with the migration of families from Essex and Middlesex countries after the late 17th century Salem/Danvers witch trials. Many families migrated West after the trials, due to loss of families, shame and reputation associated with the trials, and new beginnings, marriages. The ancestry of the Sanderson--Foster line is an example of this migration. Additionally, the Revolutionary War complicated family units, as many head of households, left home to fight on the side of the Continental Army around, c. 1774-1776. Isaac Sanderson was one of those enlisted soldiers.

Isaac Sanderson is a direct descendent of Ann Alcock Foster. She emigrated to the United States after marrying in England at a very young age to Andrew Foster who was significantly older. She lived in Andover, Mass, however died in prison in Salem in 1692. Her daughter, Sarah, mostly likely saved due to her Mother's confession, married Samuel Kemp and lived in Billerica, Mass. She is buried in Watertown, Mass. Her daughter, Bethiah married Joseph Sanderson, Sr. who's family lived in Groton and Chelmsford, Mass. Their son, and only child, Joseph Sanderson went on to marry Ruth Parker and have 14 children, one of the sons, Isaac Sanderson in 1757, the youngest child. It is suggested before this time, the Sanderson family moved their business and farm to Franklin County, Whately from Groton. Coming full circle, Isaac Sanderson is the direct descendant of Ann Foster, who is his great, great grandmother, originally from Essex County.

Surmised from his ancestry and Commonwealth military records, Isaac Sanderson served in Continental Army enlisted as: "Private, Capt. Jonathan Davis's co.. Col. Asa Whitcomb's (2.3d) regt. ; muster roll dated Aug. 1, 1775; enlisted June 3, 1775; received company receipts for wages for Aug. and Sept., 1775, dated Camp at Prospect Hill; also, company return endorsed "October ye 6, 1775; also; Private, 1st co., Col. Thomas Marshall's

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(10th) regt.; Continental Army pay accounts for service from Aug. 5, 1777, to Dec. 31, 1779; also, Capt. Samuel King's (2d) co. Col. Marshall's regt.; return of men who were in camp on or before Aug. 15, 1777, and who had not been absent subsequently except on furlough, etc.; reported joined July- 1778; also, same co. and regt.; muster rolls for Jan. and March, 1779, dated West Point; enlisted Aug. 5, 1777; enlistment, 3 years; reported on command in the wagon service in Jan., 1779; also, 1st CO., Col. Marshall's regt.; Continental Army pay accounts for service from Jan. 1, 1780, to Dec. 31, 1780; also, descriptive list dated West Point, Feb. 23, 1780; 1st CO., 10th Mass. regt.; age, 23 yrs.; residence. Harvard; enlistment, during the Revolutionary War."--DAR, Ancestor # A099820.

After serving in the Continental Army, it is speculated Isaac Sanderson took up the family business, else started a new venture, the ledger book documents such activities and demonstrates Sanderson as a cooper in Massachusetts. Each leaf is a different client and the services and expenses vary. It seems Sanderson delivered good, repaired wagon, cast hoops for barrels, set horse shoes, and bought and sold cattle. He definitely was an iron worker. Because of this, and line items illustrate, he forged iron hoops, tubs, mended rakes (farming), wagon reel rims, casks, wheels, but also transporting goods and services... At the end of each page, the account is settled up with promissionary notes. He even lists his brother James, his nephews, Luther, as well as worked out of county from many of the entries, "a day and half's work." Purchases and expenses for items as brandy, flax, rye, molasses, tobacco, weaving, books and even wagons to clients in Conway, Hatfield, Williamsburg, and further; etc. Upon further research, more about the business is needed, as far as the legacy, but it appears the Sanderson's were fairly successful and Isaac and sons as metal workers. So much so, there is a citation to Isaac Sanderson from the Dorchester Atheneum blog about his involvement in installing a "wrought iron tub wheel", as the first wheel in this vicinity for the first paper mill in 1817. (Neponset River Mills history)

Also includes a family geneaology and history on page 207 of Isaac Sanderson's children. Ephemera and scattered handwritten notes laid in. Album documents the business in Western Mass for thirty years, displays industry products from a cooper and the materials needed to run such business. As the dates and entries move through the years, the ledger also generates insight into the evolution of products being introduced like "hemlock oil" and "calf skins." Lastly, tell the story about the impactful legacy the Salem Witch Trials have left behind on the descendents in their lifestyle and generational decision-making.

31. Jacobs, Diane. [Red Sun Hat \[Woven Paper\]](#). Portland, OR: Scantron Press, 2013. Limited Edition. Bright and unmarred. Woven paper strips, letterpress printed, sculptural. Approx. 23x5" np. Fine. (#8346) \$1,250.00

"In this body of work I intend to expose the tenacious, white, patriarchal power structure by using language as my witness. Over a three-year period I collected slang and derogatory words that exploit women. The exhaustive list came from friends, family, and several dictionaries on slang. Strangers also contributed by writing on anonymous pink and blue cards their answer to the question what are the worst names you have ever been called? In my first projects, I sculpted hats, bras, and underwear made of letterpress-printed woven paper. This series of work makes feminist references to craft, the body, and a misogynist culture."

32. Jacobs, Diane. [with liberty and justice for all....](#) Portland, OR: Scantron Press, 2000. Limited Edition. Bright, and unmarred. Woven handset letterpress text on vellum, hand-stitching. 53x80" Signed by the artist. Fine. (#11187) \$7,500.00

"Words of bigotry and prejudice are woven into the fabric of this U.S. flag. The Equal Rights Amendment, first proposed in 1923, is still not part of the United States of America's constitution."

The flag of the United States is a loaded symbol for this country: laden with patriotism and a vast array of other emotions. In the artwork: "...with liberty and justice for all", it becomes the opposite of its title: a revelation of the injustices, racism and classism of which the country is capable. It becomes a tapestry of name-calling, and as such is a culminating work in my exploration of derogatory language used against groups of people."
[Artist statement]

33. Kelm, Daniel. [Religio Mathematica \[Artist Book\]](#). Wide Awake Garage, 1990–2007. Unique. Bright and unmarred. Complex hinged structure, printed paper faces; yew enclosure. Fine in Fine Natural Wood Base. (#11319) \$15,000.00

The closed book rises above the yew-wood enclosure.

Quoting Mark Dimunation, retired Chief of Rare Books, Library of Congress:

"The power of Kelm's symbolic universe is most poetically yielded by a pure book structure. Free of encumbering text, Religio Mathematica (1990-2007) is a structure built with hinged triangular shapes. Using the four alchemical colors as its only source of language, the structure uses the revelation of the colors to create the text within the confines of the folded shape. The books

begins folded into a cube; only red is exposed--fire. It unfolds into linked pyramids of white and black, water and earth. Further sequences unfold an alchemical story that is exclusive to Kelm's world and vision. When Kelm manipulates the book, it seems to snake from one shape to the next. To hear him recite the incantation of the book is magical. The unfolding of the cube marks the birth of the universe; the ultimate closing of the lotus signals its death.

With this pure, abstract piece Kelm has achieved his Book. Text and binding are fully integrated, the reader and the book wholly interdependent. His craft and his vision now merge to create a single experience-reader and book, observer and the observed. The success of the piece comes from Kelm's own sincerity and modesty. In his effort to embrace and impart his own hard-won view of the world, he has stepped aside to let his books speak for themselves: "When you let go of perfection, you allow the book to be what it is." [exhibition catalogue]

34. Ketelhodt, Ines von. [farbwechsel \[Color Change\] \[Complete in Six Volumes\]](#). Flörsheim/Main: Ketelhodt, 2011-13. Limited Edition. Tight, bright, and unmarred. Quarterbound, cloth spines and printed paper boards (white, black, red, yellow, green and blue), uniform size, but orientation and structure varies; grey cloth dropspine archival box. fo. np. Illus. (color and b/w plates). Limited edition of 33 copies. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#8747) \$5,000.00

"farbwechsel: weiß (color change: white) In Eastern cultures white is the color of mourning and death. The white volume contains photographs and headlines about the tsunami disaster that struck Japan on March 11, 2011. They were taken from international online newspapers and were collected from March 11, 2011 to March 11, 2012. The selection includes many different voices from various countries and languages. The photographs (polymer plates) and the hand set dates (72 point condensed Block) were printed in letterpress with white ink on white paper. In spite of the different white shades of paper and printing ink, the monochrome white/white print result is difficult to read. Design, letterpress and bookbinding by Ines von Ketelhodt. 56 pages, bound in printed paper over boards with printed linen spine. Headlines: 11 mars 2011: Tsunami au Japon, après un violent séisme March 12, 2011: Japan pushes to rescue survivors as quake toll rises 13. März 2011: Neue Explosionen am AKW Fukushima 14 March 2011: Japan battles with radiation leak 15. März 2011: Atomkraft auf Stand-by: Vorübergehende Stilllegung deutscher AKWs 16. maaliskuu 2011: Asiantuntijat varoittavat Fukushimaa tilanteen olevan pahenemassa 17 mars 2011: Japoni: Bilanci i viktimize 14.500 18 marzo 2011: Japón eleva el nivel de alerta nuclear en la central de Fukushima-1 19

Mart 2011: Japonya'da radyasyon korkusu en yüksek seviyede 20 maart 2011: Foekoesjima nou net twee vlakke laer as Tsjernobil-kernramp 21. märts 2011: Jaapani ministeerium avaldab kodulehel andmeid radiatsioonitaseme kohta 22 marzo 2011: Radioattività nel mare di Fukushima – Nuove scosse, 21 mila tra morti e dispersi 11 abril 2011: Japão eleva alerta nuclear para mesmo nível de Tchernobil 11 mayo 2011: Casi 15.000 muertos confirmados por el seísmo de hace dos meses en Japón 11. juni 2011: Tusinder demonstrerer mod a-kraft i Japan 11 julho 2011: Japão fará testes de resistência em todas suas centrais nucleares 6 August 2011: Double jeopardy: Fukushima victim is Hiroshima survivor 11. September 2011: Schwarze Tage – Ein Thementag über katastrophale Ereignisse, die die Welt veränderten 11 octobre 2011: Après Fukushima, seules l'Italie, la Suisse et l'Allemagne ont renoncé à l'énergie nucléaire 12 novembre 2011: Fukushima: giornalisti visitano la centrale atomica 6 december 2011: Radioaktiv mjölk i Japan 18. tammikuu 2012: Japani pidentää ydinreaktoriensa käyttöikää February 11, 2012: Thousands march against nuclear power in Japan amid worries set off by Fukushima disaster 11 marzo 2012: Giappone, in silenzio un anno dopo lo tsunami

farbwechsel: schwarz (color change: black) The photographs were taken while wandering through the city of Frankfurt with long exposure times, without looking through the viewfinder of the camera. A slightly translucent black letterpress rectangle is printed with polymer plates onto the offset printed night photographs. Text passages by Giorgio Manganelli's "La Notte" (in Italian/German) appear in some of the black rectangles. The type face is negative on the polymer plate and seems on the print sometimes lighter, sometimes darker due to the structure of the photograph beneath, shaped by the picture. Photography, letterpress and bookbinding by Ines von Ketelhodt. 32 pages, vat paper, two-sided concertina (31 feet) with printed paper over boards. Giorgio Manganelli (only a short passage): "First we are often asked: which shape said night has, if the appellation shape is even justified for said night, and if this shape, provided there is one, is constant and immovable and finally, if it is measurable. According to the impression of those, who busied themselves with this, said night has the shape of a cuboid; (...)."

farbwechsel: rot (color change: red) The red volume contains kissing scenes out of Hollywood movies taken from the television screen, featuring scenes from "How to Steal a Million", "Cleopatra", "Mirage", "Some Like It Hot", "The Kid", "To Have and Have Not" with Lauren Bacall, Diane Baker, Humphrey Bogart, Charlie Chaplin, Tony Curtis, Audrey Hepburn, Marilyn Monroe, Peter O'Toole, Gregory Peck and Elizabeth Taylor. New couple

combinations are created so that each actress is kissing each actor. The photographs are printed with polymer plates in letterpress using inks in several lipstick colors. Design, letterpress and bookbinding by Ines von Ketelhodt. 60 pages, bound in printed paper over boards.

farbwechsel: gelb (color change: yellow) The yellow book contains a complete chapter by H. C. Artmann's tale "Die Sonne war ein grünes Ei" ("The sun was a green egg" in German original). It's a funny surrealistic genesis about the creation of the world and its objects. It is about the jealous relationship of sun, moon and a certain object, as well as the genesis of stars and falling stars. As not more than five or six of the 20 Cicero wooden letters fit into a line, I couldn't break the lines by dividing words according to syllables. Printed with yellow ink on yellow paper the text at first sight seems more like a pattern, but it is still legible: type face as a vehicle for content and type face as pure shape or texture. Design, handset, letterpress and bookbinding by Ines von Ketelhodt. 88 pages, bound in printed paper over boards. H.C.

Artmann: At this time there were no railways, people traveled through the land on great objects. These objects were tame, they could speak, one could talk with them during the long rides, they asked questions and gave answers; yet whistles or steam they could not make. It was in the winter, moon and sun were riding south, snow was falling, it was cold, the wind was blowing icily, moon and sun were afraid of freezing. The object they were riding on said: "Cut open my body, get inside, sew me up again from the inside." The moon took his knife, he cut open the body of this object, he crawled inside with the sun, the sun sewed it up from the inside with the moon's bowstring. Now they weren't cold anymore, they warmed themselves at the bowels of this object, they slept and woke, it was always dark, they had no light with them, they didn't know where they were going, where this object was taking them. After a while, the object said: "Come out, we are in the south, it is warm, it isn't snowing anymore, the rain is pleasant!" Moon and sun couldn't hear the object's voice, they were in its body, they could only make out a hum that they thought was the fermenting grass in the object's bowels, they didn't answer. They slept and woke, it was always dark, they had no light with them, they didn't know where it was going. The object carried them further; it came through a jungle, it was a very big forest in which there were no objects. A hunter of the forest had never seen an object before, he shot out of a blow-pipe, he hit the object in the head, the object fell down, it died, the hunter cut it open, moon and sun came out. This hunter took them to his village together with his kill, he took the sun for his wife, the moon he made his slave, he sent him off somewhere every time he wanted to sleep with the sun. But the moon knew of this relationship and wanted to burst with fury and shame. This hunter

gradually ate all the meat of that killed object, he didn't notice that with each meal he was turning more and more into his own prey. When he ate an eye, his eye became the eye of the object, when he ate a back leg, his back leg became the back leg of the object, and so on, until he had become this object himself. Now that the moon had become a free man again he beat the sun because of her infidelity, he destroyed the house of the hunter and he killed the young offspring he had conceived with the sun, he killed the sun's children and ate them before her eyes. Then he said to her: "Put a saddle upon your lover, we want to ride to the borders of the sky." The sun did as the moon bid, she saddled this object, they sat upon it and rode into the first half of the sky, which then was already covered with stars. At a tree at the border between the first and second half of the sky the moon stopped, he tethered the object to this tree. "Why are you tethering me here?" asked the object. At first the moon gave no answer. "Why are you tethering me here?" repeated the tethered object. "I have tethered you to this tree at the border between the first and the second sky", said the moon, "so that you won't violate the sun again when I have business elsewhere." Then he took a star out of the fabric of the sky, he put it into the object's mouth. "And now not another word!" said the moon. The object bit this star in two like a weak nut, it spit out a myriad of small stars, they fell upon the earth and scattered widely. These were the first falling stars ever seen.

farbwechsel: grün (color change: green) It contains a text passage by Virginia Woolf's "To the Lighthouse" (in English/German). In the green book I have tried to visualize the topic of dissolved shapes, abstract symbols, the recognition of a letter's shape and the form of words. All letters were cut individually into two parts so that the fragments of each letter look different. Then the two fragment levels were printed digitally in different shades of green onto two transparent foils. Finally in the bound book they are lying over each other, but the fragments are a bit shifted, so the reader can shift the foils until they converge, thus making the text legible. Practiced readers are able to complete even heavily fragmented letter shapes through cognitive supplementation, while reading. Design, typography and bookbinding by Ines von Ketelhodt. 64 pages, bound in printed paper over boards with linen spine. Virginia Woolf: "Turning back among the many leaves which the past had folded in him, peering into the heart of that forest where light and shade so chequer each other that all shape is distorted, and one blunders, now with the sun in one's eyes, now with a dark shadow, he sought an image to cool and detach and round off his feeling in a concrete shape."

farbwechsel: blau (color change: blue) A poem by Hans Arp's "Wie kämen uns himmelblaue Seelen" (in German)

is printed onto photographs, which were taken with long exposure times in the aquarium of the Frankfurt zoo. Time exposure captures a phase of time that we normally cannot perceive. Movements are blurred, they dissolve in time. Because of the time exposure, light, time, positions and situations are added together. These layers visualize movements in sequence. Photography, handset, letterpress and bookbinding by Ines von Ketelhodt. 32 pages, photos are offset printed, text is letterpress printed. Hans Arp: "How handy would sky-blue souls and sky-blue songs come in. What wings would these be. And an angel should hold the star-reigns. How we yearn for this great journey." (artist statement)

35. Knapp, Tracy; Gohde, Kurt [artist]; Bourdeau, David [binder]. [Match in a Bottle \[Artist Book\]](#). North Andover, MA: Kat Ran Press/Thistle Bindery, 1997/2000. Limited Edition [Deluxe]. Tight, bright, and unmarred. Grey pastepaper boards with a red flame in the design, black morocco spine and edges; grey and red cloth dropspine case having a red flame recessed in the upper cover. 8vo. np [19 leaves plus illus]. Numbered limited edition, this being 14 of 65 copies (40 numbered & 15 lettered) this copy a further limitation of 4 specially bound "at the request of Kat Ran Press". Fine in Fine DropSpine Archival Box. Hardcover. (#12328) \$7,500.00

Exquisitely printed on Arches by Michael and Katherine Russem at the Kat Ran Press, this one of only 4 copies in the deluxe binding by David Bourdeau. This copy includes a red cloth folder with several pieces of Kat Ran Press ephemera, a sheet stating the nature of the special bindings signed by Bourdeau, and two additional unique smoke drawings by Gohde (one of which is full page).

The seven poems by Tracey Knapp. Eight illustrations by Kurt Gohde who "made over 800 original drawings with matches, kerosene lamps, 'snaps,' gold leaf, gun powder, and cigarette lighters. The title page and poems are each accompanied by one of these drawings" [colophon].

"Classical painters tried to freeze the moment immediately before an action took place. By drawing with smoke, I try to catch the moment immediately after. Fixing the smoke on paper stops the natural dissipation – alluding to the flame that produced it. These drawings exist like scars that tell the stories of their own creation." [artist note]

Each copy is unique, as the illustrations are not prints but original "smoke" drawings. Gohde's technique ranges from scarring with a single match, to creating patterns with the smoke, to lighting a design laid out in gun powder. Illustrations, text, and binding create an harmonious whole.

The book, the first of the press, sold out immediately and won critical acclaim in the book arts community.

36. Kuch, Michael. [A Sphinx's Field Guide to Questionable Answers * Field Guide Proofs: a Chronological Survey \[Artist Book: Complete in Two Volumes\]](#). Asparagus Valley [Hadley, MA]: Double Elephant Press, 2004. Super Deluxe Limited Edition. Tight, bright, and unmarred. Tan cloth drop spine cases with printed paper onlays; bound in brown flax fiber wraps and housed in a red flax chemise with ivory ankh closure; various other elements housed in parchment folders or within the fitted boxes and printed in various formats throughout with woodcuts and chiaroscuro woodcuts in several colors on Japanese handmade paper. 4to. np. Illust. (color and b/w plates). Numbered limited edition, this being II of XV from a complete printing of 150. Signed by the artist. Fine in Fine Archival Box. Original Wraps.(#12300) \$12,500.00

Bound by Mark Tomlinson in Shannon Brock's flax fiber wraps printed with a woodcut and wood type. Variously illustrated (first woodcut created in 1986) iteration of one of Kuch's most experimental and pleasingly complex works. Housed in matching drop spine boxes, the first box includes the book in a chemise, a signed original watercolor, a suite of the 13 wood engravings (signed and numbered II/XV), a large Key to the Wood Type, two woodblocks, a prospectus (signed), and "Operating Instructions." The second contains over 170 wood engraved state proofs and three woodblocks.

BOX 1: A fine copy of the book in a red flax chemise with ivory ankh closure in a fitted tray; also laid in are:

-Operating Instructions, a large Key to the Wood Type, and the 10x29 inch broadside prospectus.

-Two original engraved woodblocks (1 cherry, 1 walnut) with the image of the head of a Sphinx, a tree, shell, and parachute.

-Original watercolor of a sphinx matching the image on the blocks. Signed and dated by Kuch.

-An extra suite of 13 full-page images in the book, each signed by Kuch and numbered II/XV, in parchment folder.

-15 proofs of wood type and images, several double page, and one quad-fold state of the prospectus, some with penciled notations, in parchment folder.

BOX 2: Three wood blocks (the four pillars which created the '4' in 2004 and two versions of the sphinx; an additional copy of the prospectus; more than 170 state proofs in a parchment folder.

During this period, Kuch created all his illustrations first as water colors, before his engravings or etchings. The chiaroscuro woodcuts in Sphinx were cut in cherry blocks and then offset onto walnut wood (chosen for its open grain to produce a linear element). The walnut blocks were cut to create the backgrounds.

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A marvelously inventive, colorful, exuberant work. The book opens with double spreads depicting the answer to a familiar riddle, to which the reader is invited to guess the question. Others reveal geometry most likely used to construct the great pyramids. Illustration on p[19] has three flaps that open to reveal letters that change as the paper wheel within the double leaf is turned. The text, impeccably printed by Art Larson, is set in 19th century wood type from his collection. [Book, Art, Object page 154]

37. Lady Gaga; Scott, Ridley; Sorrenti, Mario; Weber, Bruce, etc. [Visionaire 61: Larger Than Life](#). New York: Visionaire, 2012. Limited Edition. Tight, bright, and unmarred. Glossy color pictorial wraps, printed on polymer sheets (specifically chosen as they lack 'memory' to avoid curling). Elephant folio (57.48 x 79"). np. Illus. (color plates). Numbered limited edition. Fine in Wraps. Original Wraps. (#7572) \$2,250.00

One expects Visionaire to be filled with fashion forward editorials and artistic think pieces...issue 61, however, is the biggest issue EVER. Larger than life is true to its name - the Guinness World Record has certified it as the largest magazine ever produced. The cover, of course, is Lady Gaga (as a mermaid (complete with gills) and coated in crude oil) and shot by Inez and Vinoodh. Other work includes images from Steven Klein, Mario Sorrenti and Bruce Weber; Ryan McGinley, Ed Ruscha, Richard Phillips, Marina Abramovic, and Ridley Scott to contribute to the massive project. It is a work of epic proportions.

38. Lagarde, Patricia. [MOON ARCHIVE \[Artist Book\]](#). Mexico City, Mex: Ediciones Escarabajo, 2022. Limited Edition. Tight, bright, and unmarred. Gray silk/ cotton cloth boards, cyanotype paper onlay at front boards, Index shows blue cloth spine, printed cream wrappers, printed cyanotype on Japanese tissue, fold-out elements. 4to. np [var]. Illus. (cyanotypes). Index. Fine in Fine Archival Slipcase. Hardcover. (#10995) \$15,000.00

Complete in five volumes, housed in a custom slipcase.

"This brief encyclopedia consists of a five-volume Moon Archive: a personal response to the idea of reaching the Moon, drawing on literature, geography, film, astronomy, and science.

The book is rooted in the author's fascination with a reprint of the drawings from Sidereus Nuncius, by Galileo, who first peered into a primitive telescope in 1609. It was he who confirmed the Moon's orography, proving that it wasn't a flat, perfect disc; that it had dusty seas, chasms, craters, and mountain ranges." [artist statement][See also, longer statement]

A collection of intervened old maps, photos, testimonies, and essays; a series of information that attests, like every compendium, to the impossibility of gathering anything but a fistful of sand.

Five volumes plus Index: Journey; Cartographies; Mass Media; Traces; Inhabit [Index identifies each component by section].

39. Laurie, Michael. [White Fire \[Association Copy\]](#). London: Quality Press, 1948. First Edition [although changed, in Laurie's own hand, to 1949]. Numerous notations in red ink (see below), presentation inscription and sketch, light even toning, else tight and unmarred. Full blue leather, five raised bands, compartments decorated in gilt, second third compartments lettered in gilt, a decorative monogram in the center of the front board ("JM"), marbled endpapers, aeg. 8vo. 228. Inscribed, decorated, and signed by the author. Near Fine. Hardcover. (#12313) \$5,000.00

This is Michael Laurie's (likely a pseudonym) only novel and, it seems, his only published book. Set in the 1930s, it recounts the experiences of Anthony Ileagh from the age of ten to his eighteenth birthday.

A sensitively wrought novel about a schoolboy's infatuation for an older boy and his tutor's infatuation for him. For its time, an unusually forthright Uranian work. Frequent allusions to Lawrence Housman and Edward Carpenter; Gide, etc, the author was clearly well versed in the gay literature of the period and evidences a strong pacifist element.

The story is about a teacher, Robin, who falls for Anthony at prep school and then tutors him until he is fourteen. He guides Anthony's reading through Carpenter, Whitman, Housman and Gide and when Anthony reaches sixteen and falls for an older athlete of eighteen, the teacher encourages the relationship. The 'White Fire' of the title refers to the blossom of cherry trees which is used as a symbol of puberty and desire but also of purification and the cycle of death in winter and rebirth in spring. The text mixes lyrical description of nude swimming in sunlit pools under green trees, with a psychological analysis of adolescent self-discovery and a defense of the invert as natural, vital and right.

The dedicatee, Julian, was the beloved friend of the author. Laurie's inscription reads "For my Julian - without whom there would have been no White Fire: but with whom, all things are possible". Specially bound by Zaehnsdorf in contemporary blue morocco, with single fillet gilt border to both covers and, at the centre of the upper cover, a decorative "J.M." monogram (for Julian and Michael). As well as the gift inscription to Julian, the same blank preliminary leaf has an inscription from Gide,

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"oh boy whom I love, I will carry you with me in my flight!". Beneath this Laurie has inscribed "Richmond Hill 25 viii 49". Bound in is a portrait of a boy in pencil with white highlights, signed "M.L. 1949" and framed in a decorative silver and red oval drawn by the author. The boy is presumably Julian and looks not unlike the boy on the first edition dustjacket. The decorative J.M. monogram also appears, pasted in on a small piece of paper; on the verso of the half title. Many leaves, especially the preliminaries, are intricately embellished and decorated in red in a filigree leaf design. Laid in is an errata leaf in Laurie's hand and marked "All noted by M.L.". This is a beautiful book, lovingly embellished and a moving testimony to what was clearly a deep and loving relationship. White Fire is rare: eight copies appear in global institutional databases and none at auction.

40. Lecomte, Hippolyte. [Costumes Civils et Militaires de la Monarchie Francaise de 1200 à 1820 \[Complete in Four Volumes: together with\] Manuscript Sketchbook of Hippolyte Lecomte](#). 1820. Paris: chez Delpach quai Voltaire No. 23., [1820]. First Edition/Unique Edition. Light shelf/edge wear, spines toned, wear to head and tail, light rubbing at hinges, thumb creases to some plates, light toning/soiling, thin laid paper endpapers "Mrs. Jay Bird" bookplate, else tight, bright and unmarred; vellum binding shows closed split, light toning, old repair at front hinge with buckram under the vellum, fore-edge toned, last page before fly soiled (likely outer wrapper of a much used sketchbook prior to binding), else tight, bright and unmarred. Quarterbound, red leather spine, marbled boards, gilt lettering, frontispiece. fo/small 8vo. np. Illus. (hand-colored plates). Very Good. Hardcover. (#6548) \$25,000.00

Vol. I: 100 lithograph plates: title page + 99 of costumes, all hand-colored.

Vol. II: 100 plates #101-200.

Vol. III: 100 plates #201-300.

Vol. IV: 80 plates #301-380.

Manuscript Sketchbook of Hypolyte Lecomte (1820). Ink over pencil sketches for Costumes Civils et Militaire de la Monarchie Francaise; 268 drawings. Small quarto in laid paper; to plate "266" of above, then different sketches.

Hippolyte Lecomte (1781-1857), a French painter trained under renowned historical painter Pierre-Adrien Swobach. Lecomte became known for his large-scale historical paintings, often depicting scenes from Napoleonic France and the Spanish War of Independence and his works are praised for their accuracy, dramatic composition, and attention to detail.

Lecomte's work continues to be exhibited in museums like the Palace of Versailles, the National Gallery of Art, and the Rijksmuseum. His mastery of historical narratives

[and his contributions to ballet design] have ensured his place in French artistic history.

41. Lewis, Sinclair; Minsky, Richard [binder]. [It Can't Happen Here \[Design Binding\]](#). New York: Doubleday, 1935. First Edition/Unique. Tight, bright, and unmarred. Alum tawed goatskin, 23K gold stamped spine, panel of pied 8-point type, Minsky's blood and acrylic paint on Vermont Vigilance; a copy of Vermont Vigilance is laid in at the front endpaper [in the novel one way of distributing the pamphlet is by inserting it into other publications]; housed in a dropspine box. 8vo. 416pp. Fine in Fine Archival Box. Hardcover. (#9505) \$22,500.00

"I read it for the first time after the 2016 election, when it garnered a lot of attention and again became a bestseller. My original intention wasn't to do a binding. In the novel the protagonist is a newspaper editor in Vermont. A populist buffoon is elected president of the USA and becomes a demagogue. All laws were made to benefit corporations. ... One way of distributing the pamphlets was to surreptitiously insert them into other publications."

Lewis' story revolves around "the First Amendment, which is why the protagonist is a newspaper editor. When the Corps place a supervisor in his office to make sure he only publishes "their" news, he and his friends in the New Underground Resistance steal "an old hand printing-press" from the basement of the newspaper office, and 8-point type, a pocketful at a time. The cover panel of my binding symbolizes what happens when the Corps discover where Vermont Vigilance is being printed."
[Minsky interview]

In addition to various other awards over his long career, Minsky recently received the 2017 Guild of Book Workers Lifetime Achievement Award for service to the profession of the book arts.

42. Lyssiotis, Peter; Cavalieri, Angela. [1316 \[Complete in Three Volumes\]](#). Melbourne, Australia: Lyssiotis/Cavalieri, nd. Limited Edition. Tight, bright, and unmarred. Loose gatherings, various techniques, cut-throughs; solander boxes in burgundy, black, and brown. np. Illus. (color and b/w plates). Numbered limited edition of 10. Fine in Fine Archival Box. Hardcover. (#8736) \$9,500.00

"1316 is a trilogy, the sequence based upon Dante's The Divine Comedy (most likely the year he completed the work). This work is a response to Dante's imaginary world. The first book explores the Inferno, Book 2 travels through Purgatory, and Book 3 makes the journey to Paradise.

All three books share a twin through line: Colour and Geometry. As an example, Book 3 used the colours of blue

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and gold and their implied light, peace, and sanctity, and the geometry of the square to enforce the perfection and release offered by Paradise.

On our ten-year journey with Dante, we have constantly referred back to artists such as William Blake, Gustav Dore, Tom Phillips, and Colin McCahon, who also contended with Dante's text. We have drawn on Angela's photographs of texts and inscriptions used in the interiors of Italian churches and domes...we looked for those things in Dante that rippled out to our own times. Consequently, the text is original and written by Peter."

Linocut prints, photographs, screen prints, acrylic, pen and ink.

"Peter Lyssiotis is a photographer/photomonteur, filmmaker, writer and book artist who has worked in the field of bookarts for over 25 years."

43. Maher, Alice; Murphy, Jamie (art). [Memento Civitatem](#). [Hollystown, Dublin, Ireland]: Salvage Press, MMXXIII [2023]. Limited Edition. Bright and unmarred in tight and unmarred archival box. Red cloth covered solander box, colored illustrations, each folded sheet contains one inserted tarot card (plus title page, notes, and colophon). fo. np (24pp). Illus. (colored plates). Numbered limited edition of 40 copies. Fine in Fine Archival Box. Original Loose Sheets. (#11751) \$3,000.00

This edition is based on the original and unique artist's book commissioned for the National Gallery of Ireland; with slight alterations to hand-painted color palette, different paper, and different cloth color of the box to help distinguish it from the original.

"Memento Civitatem is a new collaborative work by visual artist Alice Maher and book artist Jamie Murphy. It is the first artists' book to be commissioned by the National Gallery of Ireland, and has been specially designed for its display at the Gallery. Maher and Murphy were invited to create an artists' book in response to the Gallery's archives of artists who lived through the social and political developments commemorated by Ireland's Decade of Centenaries.

Originating from Maher's research into the art, lives and ideals of six Irish artists – Grace Gifford, Sarah Cecilia Harrison, Aloysius O'Kelly, William Orpen, Sarah Purser and Jack B. Yeats – Memento Civitatem explores our contemporary relationship to culture, citizenship, imagination and activism. Inspired by the Tarot card, a medium open to diverse and contradictory readings, the book presents twenty-one iconic image cards alongside words and phrases that are open to interpretation. Through the hand-set typography and an intuitive approach to image-making, Memento Civitatem is an ode

to some of the artistic practices and the letterpress production processes of the period.

'Responding to the thoughts and actions of six early twentieth century artists, Memento Civitatem is the result of an extended period of research and reflection on the meaning of citizenship as a legacy of those times, in all its complex and sometimes conflicted readings for the citizens of contemporary Ireland.' — Alice Maher & Jamie Murphy" [National Gallery of Ireland]

"[T]his special work pays homage to a number of artists who lived through the social and political developments on the island of Ireland in the early 1900's.

Inspired by the art, lives and beliefs of six Irish artists – Grace Gifford, Sarah Cecilia Harrison, Aloysius O'Kelly, William Orpen, Sarah Purser and Jack B. Yeats – Memento Civitatem looks to the past to explore Ireland's contemporary relationship with culture, citizenship, imagination and activism. The artists' book comprises 21 hand coloured images by Alice Maher that engage with various socio-political themes and concepts. In the format of tarot cards, the exquisite artworks explore themes such as 'memory' and 'the collective'.

Creators of the artists' book, Alice Maher & Jamie Murphy said: "Responding to the thoughts and actions of six early twentieth century artists, Memento Civitatem is the result of an extended period of research and reflection on the meaning of citizenship as a legacy of those times, in all its complex and sometimes conflicted readings for the citizens of contemporary Ireland."" [National Gallery of Ireland]

QOTD from Jamie, "185 press passes later and [it's] printed."

Alice Maher makes visual art that touches on a wide range of subjects often reprising, challenging and expanding mythic, historic, and vernacular narratives. Her work spans drawing, painting, sculpture, photography, installation and moving image. She represented Ireland at the Sao Paolo Biennial in 1994. In 2012 the Irish Museum of Modern Art presented 'Becoming', a retrospective of the artists 30 year practice. She has made many collaborative works in theatre, dance and film. Her works can be seen in the collections of The Neuberger Museum, The Hammond Museum, The Irish Museum of Modern Art, The Fogg Museum, Museum of Fine Arts Boston, the British Museum and the Georges Pompidou Centre Paris. Alice Maher is represented by Kevin Kavanagh Gallery, Dublin.

Jamie Murphy operates under the imprint of The Salvage Press, making books with particular attention to concept, materials and fine printing. At the National College of Art

& Design his focus with students is on book-making and typographic experimentation. Collaborating with artists from diverse disciplines he produces book projects which are predominantly of Irish interest. Jamie has exhibited and spoken broadly about his work and has been the recipient of several major international awards. His books reside in private, public and institutional collections across the globe including Columbia, Harvard, Princeton, Stanford, the Library of Congress, the Getty Research Institute, the British Library, Yale, and closer to home at the National Library of Ireland, National Irish Visual Arts Library, National Gallery of Ireland, Trinity College, UCD, and UCC.

44. Mark, Enid; Thielen, Pierre [binding]. [Springs \[Design Binding\]](#). Wallingford, PA: ELM Press, 1990. Limited Edition/Unique. Minor wear to box, else tight, bright, and unmarred. Full brown sculptural binding (details below), brown endpages; housed in fitted and padded drop-spine box. Oblong 4to. Illus. Limited edition of 25, this being AP. Laid in original color drawings, studies & bindings descriptions, all signed. Fine in Fine DropSpine Archival Box. Hardcover. (#12336) \$8,000.00

Both the artist and the binder were inspired by Jackson Pollock's work. Enid Mark visited his home and studio in 1988. In Pollock's "Blue Poles" 8 poles stand at various angles against a golden hued swirl onto which Pollock poured sand. "The main lines in the composition of Blue Poles became the starting point for my design. That is where the thought of the shrine was born, and from the sand the use of color. . . between those main lines, as supporting ribs, I position the planes that cherish, protect and screen Springs."

Eight double leaves attached at fore edges open to 36 inches, revealing lithographs in blue/black or in gray/green showing Pollack's home, studio, and sweeping grounds. "Har- mony," "Energy," "Rhythm" are printed in bursts of black or dark red Optima type. These single words are repeated in various sizes and others are added as the book progresses. "Risk," "Anxiety," "Violence," "Chaos" are added until the text explodes against a fractured scene. The book opens with the long country road approaching Pollack's home, site of his fatal car crash, and closes with a chine collé of Pollack's headstone in the nearby cemetery.

Bound by the Dutch designer binder Pierre Thielen in a stunning 3-dimensional chestnut calf in padded, fitted tray case. The structure was inspired by Pollock's "Blue Poles." Thielen's panels are formed over vertical ribs which are the same in number and in orientation as the artist's poles. Thielen's original color drawings, studies & bindings descriptions, all signed, are included.

Two of Theilen's prize-winning bindings (both 3-dimensional such as this) are illustrated in The New Bookbinder Volume 7, 1987, p. 35.

45. Moore, Suzanne. [A. Musings \[Artist Book\]](#). Vashon Island, WA, 2015. Unique. Tight, bright, and unmarred. Title page extends across two pages and features a large script A, debossed followed by a smaller, printed MUSINGS (Bodoni Outline) separated by tooled dot, design, lettering design, painting and collage, with extensive hand work in gouache and goldleaf, with a hand-colored monotype "finale" piece by the artist [with the help of Gabby Cooksey, AE (Assistant Extraordinaire.)] Hand-set type composition and letterpress printing by Jessica Spring at Springtide Press, Tacoma, WA. Bound by Gabby Cooksey, in painted maize colored Magnani Paper, with the letter "A" tooled in silver and gold tooling on front panel by Suzanne, rather abstract as if an assemblage of bamboo; A-form painted paper portfolio to house book. fo. np [20pp]. One of 26 copies, all on Rives BFK paper and Revere papers, lettered A to Z, signed and dated by the artist, on the colophon. This being Copy T. Fine in Fine Portfolio. Original Wraps. (#12338) \$4,250.00

Design, lettering, painting, collage, hand-work and binding by Suzanne Moore.

"Artist's book exploring some of the variations of the "vanguard of letters."...Each page is an original composition capable of standing on its own. Yet, there is a narrative clearly evident in A.MUSINGS, and the reader / viewer is compelled to turn the page to find new images of the first letter. The beginning of the written word is no small subject; Ms. Moore has explored it in previous unique books and here again rises to the challenge. With great subtlety and her usual sureness of technique, she explores historic forms of the letter, visually and textually. For any lover of language and art, A MUSINGS speaks directly and will resonate long after the pages are closed. The shaped printed page in Optima, which contains selected definitions and connotations of the letter "A", is beautifully constructed and printed by Jessica Spring. The backdrop for this translucent page is a drawing, alluding to the geometric roots of classical Roman letterforms. The ending words, "Tops. First. Crème de la crème. Aleph" certainly apply to this book - as well as the letter A. A.MUSINGS final page is on a black painted ground with a plethora of vividly hand-colored letter forms, each a letter A from 6 different African languages . These A-forms, jostling up against one another, create a page of intense visual energy. This is in direct contrast to the previous pages of A's on white grounds, in black, highlighted with multi-color designs and gold gilt which are concrete and placid - suiting perfectly as these are representative of the Greek letter forms based on

geometric shapes. A truly beautiful ode to the "vanguard" of letter forms." [Edited excerpt from Priscilla Juvelis catalog]

46. Moran, Patrick. [Buried Compendium \[zine\]](#). London, UK: Self-published, 2023. Limited Edition. Tight, bright, and unmarred. Black cloth boards, gilt lettering and decorative elements, tipped in photographically reproduced plate, black leaves, printed (image and text) in various colors, cover in yellow, np [142pp.] 70 Illus. (monochrome prints). Numbered limited edition of 250. Signed by the author. Black USB key. Fine. Hardcover. (#11421) \$125.00

Buried Zine is a demoniacal, cosmic terror, an atrophying shambling mess of paralyzed organs evacuating putridity. Each volume of uncorporeal life is hand bound and lovingly laid out akin to a medieval illuminated text. The compendium is a facsimile reprint of the first six volumes, originally published between 2010 and 2016 all long sold out. The layout and materials of each issue have been carefully recreated for this one-off reprint. The compendium also features a new cover illustration, audio essay and photography through out the book. This unique publication is printed in a strictly limited run of 250 copies" --Buried website. "Buried is more akin to a publication from William Morris's Kelmscott Press, than the average xerox pamphlet, albeit one drenched in gore...The compendium includes 39 Interviews with underground extreme metal bands from all over the world, including musicians from Japan, Russia, Indonesia, Turkey, Spain, Italy, Thailand, Finland, Sweden, the Philippines, USA and the UK. This meticulously produced publication also features 19 artists' commissions, including illustrations, fiction, essays, VR experiences, sound art, and scripts. The artists commissioned include metal illustration legend, Mark Riddick (Autopsy, Dying Fetus, and Justin Beiber) and Turner Prize-winning artist Tai Shani, who's first fiction works were produced for Buried and available again in this reissue. Each volume, previously distributed in strictly limited print runs of 50 or fewer, is now collated into this unique facsimile reprint. Each copy includes a USB drive containing the digital commissions from the six volumes of the zine.

47. Muraski, Jonas D., [editor]. [Pantanal - Santuário Ecológico Mundial \[World Ecological Sanctuary\]](#). Brazil: Equiplan, 1987. First Edition/Limited Edition. Presentation inscription, else tight, bright, and unmarred; box shows split at hinge (repairable) but joint holding), else clean. Olive green velvet cloth covered wooden boards, metal onlaid title, post binding. Oblong fo (14½x23") np (6 prelim leaves and 56 plate leaves). Illus. (color plates) Fine in Good+ Box. Hardcover. (#5479) \$1,500.00

Texts and photographs by various authors. 56 color plates from photographs. Issued in both Portuguese and English. "An elaborate publication featuring the flora and fauna of the Brazilian Pantanal, encompassing the world's largest tropical wetland area. Published by the Comite de Defesa do Pantanal, presumably to further efforts in the preservation of the region's threatened ecosystems." Uncommon generally...genuinely scarce in English and in the condition found here.

48. Phillips, Tom; McHugh, Heather; Minsky, Richard [binder]. [WHERE ARE THEY NOW? \(The Class of Forty-Seven\): Thirty-One Images by Tom Phillips with Interpretations by Heather McHugh and Treatments by Tom Phillips](#). London/New York: The Talfourd Press/Richard Minsky, 1990. Limited Edition. Tight, bright, and unmarred; suite of prints bright and clean. Full black leather binding, inlaid color print, gilt lettering; suite of prints in portfolio with printed label. Oblong 4to. np. Illus. (colored plates). Limited number edition, this being X of X of the deluxe subset. Fine. Hardcover. (#11232) \$9,500.00

This book is based on Tom Phillips' 1988 collage work 'The Class of 47', as exhibited in London at the National Portrait Gallery.

"Tom Phillips sent copies of the 31 images to American poet Heather McHugh, who wrote poems about them. Tom then took these poems and transformed them by painting out some of the words. His new text sometimes reaffirms and other times contradicts the poet's interpretation of the pictures. Each page of handmade paper contains the image, expanded and revised both by hand and computer, and hand painted in watercolour following the artist's prototype."

"[P]rinted on Richard de Bas handmade paper with a Canon BJ-130 inkjet printer. The images and treatments were painted by hand in watercolours. The edition is limited to forty-seven copies bound in cloth, numbered 1-47, and an edition de tete of ten copies I-X, bound in leather with three additional pages coloured by Tom Phillips, containing his notes to the colourist.

The Portrait Works (1989), p. 14-15." [publisher's statement]

"No litany will ever stick as fast as the class register at primary school, those thirty names of serried figures in a gaslit room, who, benched together like tiny galley-slaves on a five year odyssey, will forever haunt each other's dreams. They provide us with our first typology (so little needing later extension) of bully, hero, creep, flirt, swot, saint and belle dame sans merci. A teacher could inflect this list with cunning insinuation: I used to await my own name to find out what the score was (as one can tell from

readers of football results, before they get to the goals, whether a team has triumphed or been crushed or has squeezed a draw) waiting to hear if it was to be thrown away like a hiccup, indicating that I was for the while a safe cypher, or leaned upon with some dangerous almost decodable emphasis (meaning, watch out).

Comic capital has often been made of such a recital, most recently in a sinister review sketch by Rowan Atkinson. More notably one remembers Sir Michael Redgrave's hypnotic readings from Beachcomber's List of Huntingdonshire Cabmen and Giles Cooper's radio play Unman Wittering and Zygo... the corresponding names in my own class were Whiting, Whittlesea and Zorn. Oh God!, wrote Swift, How I remember names!

The list of faces is not so ordered. Though from many the labels of name have peeled off with time, they will as images bubble up unbidden from the depths of sleep, or will suddenly be brought to mind when a head turns in a bus queue or crush bar (them? not them?). Just once or twice the terrible truth of mortality is presented in a face whose new, augmented, lineaments startle, when encountered all at once without that gently gradual breaking of news one gets from one's own day by day mirrored self. Can that be Flinchcombe there whose features have been pumped up to fill a vast pneumatic head from the top of which the hair has rushed away without so much as a farewell wave? Yes it can, for he is saying to himself... I'm sure I know that fat and grizzled fellow shambling along there... yes... it's Phillips... never did think he'd come to much.

As I played with scraps of collage for Curriculum Vitae IV, whose border is a forest of faces, the conjunction of random fragments of heads from various printed sources consistently threw up such darkly half-recognised physiognomies. To exorcise them, to lay their ghosts somehow (on paper at least) I made face-fetishes of each of the thirty... Pete Morris... yes... Fred Emmett, Daphne Blackwood, yes... Sylvia Daniels, yes... and, ah yes, Isabel... one by one (and one of them myself) fixed by paste and hustled out into the daylight of art. Where are they now? Now in part, here.

It seemed appropriate only to use pieces of the Boy's Own or the Girl's Own Paper (my constant Human Documents of engraved vocabulary) whose hatchings and cross-hatchings in pre-1900 copies I got to know in those same early years of childhood from bound sets collected for war-salvage. Allen, Arkwright, Atwell, Beard, Bloomfield, Bussey, Callow... let us rest here in this rare reunion."

49. Pratt, Alfred. [Popular History of Freemasonry unpublished manuscript collection \[5 volumes\]](#). London, c.1880. Unique. Minimal slight scuffing to upper boards, (volume five), internally fine with very

slight foxing in places. Bound in black half calf, buckram covered boards, spine with five raised bands, four compartments with diced calf, lettered in gilt, author's name, "Alfred Pratt" lettered in gilt at foot of spine. Front pastedowns have the small binder's ticket "Bound by Corner, Wellington". Vol. I, ll. [2], [5bl], 1-118, 117-209; Vol. II, [4], [4bl], 221; Vol. III, [4], [4bl], 184. The last four leaves (8pp recto and verso) have two newspaper reports pasted down. These are reports of the Quarterly Communication of Grand Lodge of English Freemasons dated 5th December 1877 and 6th March 1878. Vol. IV, [4], [5bl], 266; Vol. V, [3], [4bl], 160. Each leaf numbered. Very Good+. Half Calf. (#12311) \$7,500.00

An unpublished manuscript in five volumes on the history of Freemasonry written by an English Freemason in the late nineteenth century. Written in a neat italic hand on the verso only with some notes, additions and amendments on the page opposite (the recto of the previous leaf). A critical exploration of the history of British Freemasonry, demonstrating an extraordinary in-depth knowledge of the inner workings of the movement. The author's aim, stated in the introductory prospectus, is to provide the (non-Masonic) general public with a book in which they can "lay hold of the whole of a doctrine, the influence that it has exercised upon civilisation, the progress that it has realised and the destiny that it is promised in the future." Alfred Pratt's study begins with the origins of Freemasonry in India and Egypt, before taking us through Moses and Solomon, classical Greece and Rome and into the modern world. Its range and ambition are enormous. Although the book is plainly written with an audience in mind, there are no records of publication and it is unclear whether the book was ever intended for publication. All that we know of Alfred Pratt is what we can piece together from Masonic journals and newspapers. We first discover him in 1856, a 41 year-old customs officer joining the Neptune Masonic Lodge No. 22 in the City of London of which he remained a member until his death. He was also a member of Royal Union Lodge No. 536 where he is described, in the Freemason's Magazine, as "one of Bro. Muggeridge's most able pupils". He resigned his membership of this lodge in 1860 and joined Lodge of Amity No 171 in 1870. He was also a governor of the Royal Masonic Institute for Boys. Lastly, we find Alfred in Wellington, Somerset (whence the binding), where, in 1882, he was one of the founder members (and the first secretary) of the Lodge of Fidelity and Sincerity No. 1966. It seems that he moved to Somerset from London and worked on this book in his rural retirement in the early 1880s before dying in 1888 after a life steeped in Freemasonry.

50. Press, Frank; Siever, Raymond; Press, Sara [artist]. [Earth \[Artist Book/Altered Book\]](#). San Francisco, CA:

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W. H. Freeman and Company, 1982/2023. Third Edition/
Limited Edition. Added leaves, textblock torn and
colored, illustrations tipped in, endpages altered, else
tight, bright, and unmarred. Tan cloth boards; with
custom charcoal buckram clamshell box. No dj, as issued.
4to. 613 pp. including index. Numbered, limited edition
of 23pp, signed by the artist. Near Fine. Hardcover.
(#11348) \$3,200.00

*Drawings by Delano Savage (made with carbon powder)
and Corinna Press, reproduced as archival inkjet prints.
Book alteration and text by Sara Press.*

*"Originally a geology textbook co-authored in the 1970's
by President Carter's science advisor Frank Press, this
altered book edition situates climate change and mass
extinction in both short- and long-term context. The fore-
edge, sculpted and painted as sedimentary rock layers,
opens in six places to reveal a history of biodiversity's
waning and waxing on Earth, as recorded by the fossil
record.*

*The altered book's introduction begins with a memo
(letterpress printed for this edition using carbon paper
from Frank Press' desk), in which Press alerts Carter to
the possibility that CO2 in the atmosphere might become
a problem for humanity. We then look at this moment
(12,000 years into the Holocene Epoch) in context. On
the human scale, it was an important missed opportunity
to slow climate change; but from a geological
perspective, how significant was it? Can we affect the
length of a geological era or the nature of its usually
cataclysmic end? Does human life matter anyway? These
questions and other existential dilemmas are addressed in
the introduction with the bland confidence of a science
textbook.*

*The reader then parts the layers of "rock" to learn about
the present-day Holocene mass extinction and other
major mass extinctions memorialized in the strata
beneath us, what caused them, and what evolved
afterwards. The deepest layer is a bittersweet epilogue:
creatures from the ancient Cambrian radiation remind us
that re-diversification is cyclical and inevitable: life in its
many varieties will spring up in even from the most
inhospitable conditions."*

*At once global and unusually personal, it is an elegant bit
of work.*

51. Press, Sara [artist]; Krahn, Tiana [artist].
[Inconclusive Manual for Unanswerable Questions](#)
[\[Artist Book\]](#). Sebastopol, CA: Deeply Game
Publications, 2022. Limited Edition. Tight, bright, and
unmarred. Gray cloth boards, black lettering, gray
endpapers, text letterpress and images Indigo Electroink;
housed in brown paperboard labeled storage box; each

with a unique life-sized hand [Tiana's] that cradles it for
display. 12mo. 84pp. Illus. (color and b/w plates).
Numbered limited edition, this being 1 of 20 (plus 3 hors
commerce). Fine with Fine Hand and Fine Archival Box.
Hardcover. (#10971) \$950.00

*"What if there was a standard-issue handbook that
resolved grief, discord, paradox and ancestral trauma?*

*As young artists, we dreamed of a world where there were
no rules, but in this time of internal & external chaos, we
wish there were more definitive answers.*

*During a particularly difficult year, we traded
sketchbooks back and forth, completing each other's
empty hands with objects that communicated our
struggles and sought solutions.*

*We know nothing is simple, but we indulged ourselves
with the fantasy that things could be. We knew our
drawings, born from questions, would contain all the
answers if seen in the right combinations.*

*So we indexed them with the moral authority of any other
handbook grasping at truths, and solved all the world's
problems." [artist statement]*

52. Price, Robin. [43D \[According to Robin Price, with
Annotated Bibliography\] \[Artist Book\]](#). Middletown,
CT: Robin Price, Publisher, 2009. Limited Edition
[Deluxe]. Bright and unmarred. Printed paper boards,
pockets in front and rear board hold a Legend Card and
Annotated 43, accordion fold structure; bound in complex
structured full leather archival box. 8vo. np. Illus. (color
plates). Numbered limited edition of 12, this being 2.
There are 86 copies in the standard edition. Fine in Fine
Archival Box. Hardcover. (#11309) \$9,000.00

*When fully open, the case lies flat to a 40-inch-wide
expanse. The height is 27.5 inches where top and bottom
flaps occur.*

*"With the book 43, According to Robin Price, with
Annotated Bibliography, the press offers a deluxe edition
for the first time. The adventure provided an opportunity
to expand upon some of the concepts within the standard
edition and to have a close collaboration with Daniel E.
Kelm, the illustrious Chief Mechanic & Alchemist of the
Wide Awake Garage. Themes of systems, pathways, and
order are paralleled with chaos and the unknown;
meaning is conveyed through movement, visuals, and
objects, in contrast to the text-laden book.*

...

*The fundamental difference between the two editions is
the elaborate container housing the deluxe. A tumbling
motion occurs when one opens the case, mimicking the
river that visually flows through the text pages. Along the
way, one encounters a compass, fractal patterns and*

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labyrinths, and a large-scale grid that echoes the maps inside. A unique collage of various map tidbits is recessed on the cover. The goatskin leather exterior vibrates with two intensely-colored greens and a painted turquoise river. Techniques used to work the leather include sandblasting, hand painting, die stamping, and recessed & open windows.

Wrapping the cover boards is St. Armand handmade paper that is printed, painted, and foil-stamped in a pattern based on prime numbers. Within the map accordion for the book, the deluxe offers several rare maps. The colophon, with revised text and an additional color, features press-numbering from D43.1 to D43.12; these edition numbers are also printed within the case." [Colophon/artist statement]

"In her announcement for this book, she says that simple formulas, using modular arithmetic with the number 43, were applied to categories such as page number, paragraph, sentence, line of poetry, etc. The text is grouped by subject matter into sixteen page spreads. Titles of spreads include "Water," "Counting," and "Flora."

One dozen (because $4 \times 3 = 12$) copies of 43 are offered in deluxe format.

53. Prusa, Carol. [Galaxias Kyklos \[Artist Book\]](#). Palm Beach Gardens, FL: Ground Printmaking, 2019. Limited Edition. Bright and clean. Hard ground and soap ground etching, each suite contains 7 etchings and 1 letterpress colophon on Magnani Pescia Paper, clear acrylic box. 40 pp. Illus. (b/w plates). Numbered limited edition of 14. Signed by the artist. Fine in Fine Acrylic Box. Boxed Loose Sheets. (#12342) \$5,000.00

Dedicated to the women who take measure of the stars, she created an etching for seven unsung women of astronomy, beginning with Ourania-the goddess of astronomy. The other six are Maria Mitchell, Henrietta Swan Leavitt, Annie Jump Cannon, Cecilia Payne-Gaposhkin, Vera Rubin and Jocelyn Bell Burnell.

"Carol Prusa traveled to experience the totality of the eclipse, August 21, 2017, following in the footsteps of American astronomer Maria Mitchel. Her story, combined with those of other astronomers such as Vera Rubin who provided early evidence of dark matter, fed this body work Prusa calls Galaxias Kyklos (Milky Way).

Mitchell stated in her diary, "We reach forth and strain every nerve, but we seize only a bit of the curtain that hides the infinite from us" so these etchings honor the brilliance of women who look to the heavens and into the unknown.

*Prusa researched the women computers of the Harvard Observatory, wonderfully detailed in *The Glass Universe; How the Ladies of the Harvard Observatory Took the Measure of the Stars* by Dava Sobel, to create a focused body of work, exhibited at the Boca Raton Museum of Art (2019). Her research resulted in a suite of seven prints honoring the American women of astronomy with each print comprised of 3 etched copper plates, printed on top of each other:*

The first, a soft-ground plate, activates the center area Prusa views as the "unknown". The second printed layer is a hard-ground plate that asserts the location around the perimeter - the location that is known, creating a threshold and a portal to the unknown. The third plate is printed on top of the center "unknown" and references, abstractly, the research of each selected astronomer that Prusa researched - their map of our universe. Each of these women Prusa honors with a print have changed how we view our world and our place in it, beginning with Ourania - the goddess of astronomy." [artist statement]

54. Przybyszewski, Jacek; Dlubak, Z. [Percevoir, Voir.](#) Paris: Z. Dlubak, 1999. Limited Edition. Tight, bright, and unmarred. Slipcase tight and unmarred. Quarterbound, grey cloth, grey paper boards, black ink lettering; cloth archival case; both in an unusual triangle form with the corners clipped off. 11x11x12. Numbered limited edition, this being 5 of 30. Fine in Fine Archival Case. Hardcover. (#7106) \$500.00

Opens to fanlike collection of b/w photographs, negatives facing positives. The artist is the grandson of revered Expressionist writer Stanislaw Przybyszewski and has been referred to as a "proto-surrealist." Rather brilliantly conceived and executed collection of images and bound in an intriguing and aesthetically pleasing form.

55. Randall, Karen. [The Leyden Jar Project.](#) Northampton, MA: Propolis Press, 2017. Limited Edition. The sculptural book is housed in a clamshell box measuring 7.5 by 9 by 16. Beneath a panel in the box are additional items: a solar panel and a transformer cable which can both be used to recharge the Leyden Jar Project's battery. At last but not at all least, the Project includes an extended essay presented in a more traditional book format, written by Karen Pava Randall detailing the birth of the Leyden Jar, explaining what a dielectric is, and surveying the Leyden Jar's role in the discovery of the laws of physics. The Biography of the Leyden Jar is 90 pages long, letterpress printed, and hand-bound. Fine. Sculptural. (#9263) \$7,500.00

"The Leyden Jar Project is an interactive book sculpture by Karen Pava Randall with accompanying poetry by Cole Swensen, celebrating the history of early electrical

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experimentation from the discovery of the Leyden Jar in 1745 to modern times.

The sculptural book object is made up of twelve hand blown Leyden Jars which function as pages for Swensen's poems. These gilded Leyden Jars are mounted on three shelves of an acrylic box. Copper foil beneath the gold leaf connects each of the jars to an Arduino microprocessor (a sort of mini-computer) in the compartment below the bottom shelf. By touching a jar, the reader sends an electronic request to the microprocessor to play a particular recording of Swenson's voice. There are 36 poems in all relating to the history of the Leyden Jar.

The Leyden Jar is the earliest form of a capacitor, a device which stores electrical energy. Capacitors are found in most (if not all) modern electronic circuits. You can make a Leyden Jar very simply. Cover the inside and outside walls of a glass or plastic jar with aluminum or copper foil. The classic Leyden Jar has a lid with a metal rod protruding from the top; a chain attached to the bottom of the rod connects to the foil on the inner wall. A Leyden Jar is charged by connecting either the outer layer of foil or the rod to a source of electricity and discharged by simultaneously touching the outer layer and the rod, thus creating a conductive path between the two layers of foil.

During the eighteenth century, experimenters charged their Leyden Jars by generating electricity from friction; sometimes very simply by rubbing a piece of amber or glass, but they also used more elaborate mechanical devices with hand-cranks that increased the speed of at which a glass globe could be rubbed. Famously, Benjamin Franklin proposed a more dangerous alternative means of collecting electricity: capturing lightning with a Leyden Jar. Franklin's French colleagues successfully proved his theory, drawing lightning down from the heavens through a long rod into a Leyden Jar, providing evidence that lightning was indeed a form of electricity, and thereby immortalizing Franklin in the pantheon of scientific luminaries. The text within this printed book offers a prose history of the Leyden Jar's discovery and its central role in the evolution of modern physics and radio technology." [artist statement]

56. Read, John; McCall, Nate [binder]. [**Prelude to Chemistry \[Design Binding\]**](#). London: G. Bell And Sons Ltd, 1936. First Edition. Tight, bright, and unmarred. Bound in red, hand-dyed, two-tone mottled goatskin leather, with a black top edge sprinkled with 23k gold leaf and deckled fore and bottom edges, boards tooled in gold foil in a Scottish wheel design; the spine, edges, and turn-ins are also covered with tooling, leather hinges, with marbled pastedowns and flyleaves by Jemma Lewis. 8vo.

Fine in Fine Drop-Spine Archival Box. Hardcover.
(#12115) \$2,750.00

"When you move a Scottish wheel binding in the right light, it can dazzle the eyes, almost putting the viewer into a meditative trance. I used this design to evoke the feelings that the alchemist masters may have experienced as they performed the Great Work and discovered their own inner gold." [artist statement]

57. Sade [François Alphonse Donatien Marquis de]; Esposito, Giani (illus); Sheats, Sonya (binder). [**Oeuvres: Justine Ou Les Malheurs De La Vertu, Dialogue Entre Un Pretre et Un Moribond, Eugenie De Franval, Idee Sur Les Romans, L'auteur Des Crimes De L'amour a Villeterque Folliculaire \[Design Binding\]**](#). Paris: Le Club Francais du Livre, 1953. Limited Edition. Tight, bright, and unmarred. Full leather binding in white calfskin, tooled in grey and black film, marbled endpages. 8vo. 732pp plus bibliography. Illus. (b/w plates). Original wrappers bound in. Fine. Hardcover. (#8703) \$3,500.00

Text in French. Forward by Jean-Jacques Pauvert, afterword by Maurice Blanchot. Bound by Sonya Sheats: "The image on the front cover is taken directly from the text. The binding is a traditional French full leather binding with leather hinges. The endpapers are marbled on gloss paper by Marianne Peter (France). This book was bound by Sonya Sheats in 2003." (from the artist)

58. Schanilec, Gaylord; Urbina, Colin [binder]. [**Lac Des Pleurs: Report from Lake Pepin \[Design Binding\]**](#). Stockholm, WI: Midnight Paper Sales, 2015/2018. Limited Edition/Unique. Tight, bright, and unmarred. Three part Bradel binding sewn on stubs, leather from Pergamena, end sheets made of handmade paper by Andrea Petersen of Hook Pottery Paper, end bands of the same material loosely sewn with dyed blue thread, boards are surface gilt, sanded, polished, blind tooled, scratched, and have tooled-edge onlays, spine title is foil stamped; drop-spine archival box, leather spine matching boards. fo. np [76]pp. Limited to 100 numbered copies, signed by Gaylord Schanilec on colophon. Fine in Fine Archival Box. Hardcover. (#10205) \$12,500.00

"From starting research on the structure to being finished with the box, this book took me over a year to complete. I made several model books to make sure the binding was appropriate and suitable for a masterpiece of modern printing. I kept detailed notes on how this book was made in a 1:1 copy of the book using the same kinds of paper which is kept in a separate (much larger) box with plaquettes, the aforementioned models, the tooling template for the covers, and material samples. The cover is intended to evoke the shimmering of the surface of water, fish scales, and waves. This binding uses two different techniques I come back to regularly: large scale

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surface gilding and detailed repetitive tooling. The rough surface gilding lends in this case depth, and the tooling lends texture. I have admired Gaylord's work for years, and it was a daunting pleasure to be able to bind one of his works." [Artist Statement]

59. Schwartz, Tim. [The Digital Resistance Kit](#). San Francisco, CA: Demerritt Pauwels Edition, 2018. Limited Edition. Bright and unmarred. Covered in archival black Euro Buckram, substrate material is PH neutral Eska binders board, covered foil stamped in black with Resistant Systems logo, trays lined with black synthetic industrial felt. 14" x 10.5" x 3.5" Numbered limited edition of 3. Fine. Hardcover. (#9881) \$10,500.00

A collaboration with Demerritt Pauwels Editions. Limited edition kit includes: 1. Manual of Digital Resistance 2. Anonymous Cash, Bitcoin, Prepaid Gift Cards, Starbucks Cards 3. Tails USB 3.10.1 4. Preconfigured Anonymous Tablet 5. Preconfigured Anonymous Smartphone 6. Preconfigured Anonymous Flip Phone w/ SIM Cards Housed in a multi level hinged box made by John DeMerritt. Multiple wells and recessed areas.

60. Shakespeare, William; Abbott, Kathy [binder]. [Hamlet \[Design Binding\]](#). Alpignano, Italy: Alberto Tallone, 1978 [2022]. Limited Edition. Tight, bright, and unmarred. Full black leather tongue in slot binding with red feathered onlays on the spine, head is decorated with acrylic inks and the black endpapers and doublures with 'blood spots' of crimson acrylic ink; housed in a black cloth drop-spine box, black leather spine label, blood red ink lettering. 4to. 220pp plus Index. Numbered limited edition, this being 97 of 360. Fine in Fine Archival Box. Hardcover. (#10994) \$4,250.00

"Hamlet is one of my favourite Shakespearean plays. It is painful and difficult; full of melancholy, bloodshed and heartache." [artist statement]

61. Spring, Jessica; Cooksey, Gabby [binding]. [Portmandemic](#). Tacoma, WA: Springtide Press, 2022. Limited Edition. Tight, bright, and unmarred. Complex structure in brown, green, and burgundy Asahi cloth (two lidded removable boxes with printed onlayed labels, raised panels that lock the boxes into the outer folder with printed labels on both sides, leather straps with locking posts. 4to. np. Numbered limited edition, this being 10 of 10. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#12304) \$2,250.00

"Once opened and carefully unpacked, Portmandemic includes two 13 x 50 inch letterpress prints made with huge wood type in 2021. One side of each print is layered with portmanteaus—a term coined by Lewis Carroll which combines porter (to carry) and manteau

(mantle)—to describe two words combined for a new meaning. Alice's conversation with the Cheshire Cat, which begins: "Would you tell me please, which way I ought to go from here?" is revealed when the prints lay folded, but disappears once unpacked. When the print trays are lifted, an essay by the artist about her pandemic travels and a glossary of portmanteaus used in the book can be read.

Portmandemic was printed by Jessica Spring during two sessions at In Cahoots Residency in Petaluma, and completed at Springtide Press in Tacoma. Handset type from both locations, ornaments cast by Pat Reagh, and photopolymer plates were letterpress printed on gasen and kitikata papers. Text is included from Alice in Wonderland by Lewis Carroll, with portmanteaus inspired by pandemic travels and travails." [artist statement]

62. Spring, Jessica; Glaister, Don (binder). [ONE LINERS \[Artist Book - Design Binding\]](#). Tacoma, WA: Springtide Press, 2023. Limited Edition/Unique. Tight, bright, and unmarred. Gray-green leather binding, intricate onlays (elements of letterforms), letterpress printed with handset type. Small 4to. 74pp. Illus. (b/w plates). Limited edition of 150 copies, including 5 deluxe copies. Signed by the artist and binder. Fine in Fine Archival Box. Hardcover. (#12303) \$3,500.00

ONE LINERS features single line specimens from 238 metal typefaces in the collection at Springtide Press.

Set daily from January 1, 2021 to April 6, 2022, the intent was to capture each day, from the most mundane and personal, to events unfolding in the world. There was no lack of content: on day six our nation's Capitol was attacked, and the insanity continued with a global pandemic, political protests, environmental catastrophes, and the loss of a dear friend. Each typeface in the shop, in every size, was set. Anything too large, over-looked, or newly purchased was used to set monthly chapter opening pages and surrounded by borders from the collection. Embellishers, festoons, and vintage cuts are sprinkled throughout, to function both as decoration and to even out page lengths. An extra chapter featuring initials and monograms is included, highlighted with several two-color specimens. One Liners is both journal and typographic specimen, revealing 461 days in the life of a printer, shared through her love of letters and wordplay.

Don Glaister's deluxe binding reveals the hand of the makers—both printer and binder—with elements of letterforms. Brushstrokes on painted mylar are visible, shining and embedded in Harmatan goatskin.

63. St. James, Margo; Robbins, Trina [art]. [The Street Game: Margo St. James \[Original Art\] \[Women's Movement, Activism\]](#). San Francisco, CA, nd [circa

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1975]. Unique. Bright and clean. Red metal frame, black and red beveled matting. Approx 13x10" image size and 18x15" framed. Black pen and ink. Fine. Framed. (#10406) \$7,500.00

The original drawing by Trina Robbins of a board game embodying Margo St. James' life and activities. From Margo's private library. Trina Robbins is the renowned American comics artist, writer and "herstorian". "She was an early and influential participant in the underground comix movement, and one of the few female artists in underground comix when she started. She worked at the feminist underground newspaper It Ain't Me, Babe. She subsequently established the first all-woman comic book titled It Ain't Me Babe Comix. She became increasingly involved in creating outlets for and promoting female comics artists, through projects such as the comics anthology Wimmen's Comix. She won a Special Achievement Award from the San Diego Comic Con in 1989 for her work on Strip AIDS U.S.A." She was the first woman to draw Wonder Woman. Margo St. James founded the organization C.O.Y.O.T.E. (Call Off Your Old Tired Ethics). The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmary, a medical and social service organization serving sex workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights.

64. Sudo, Reiko; Birnbaum, Alfred (trans); McQuaid, Matilda (intro). **The Nuno Box • Textiles of Reiko [Artist Book]**. Sudo. Seattle, WA: Marquand Editions, 2018. Limited Edition. Bright and unmarred. Cloth and wooden nested boxes. Published in an edition of 50 copies, all signed and numbered, plus five lettered hors commerce copies. Designed by Ed Marquand and Reiko Sudo. Fine. Hybrid Bento-box. (#9859) \$5,000.00

Foreword by Matilda McQuaid, Deputy Curatorial Director at Cooper Hewitt, National Design Museum. Texts by Alfred Birnbaum, writer and translator based in Tokyo, and Reiko Sudo.

Reiko Sudo is one of the great textile designers working today. Her talent is admired internationally, and her innovative designs are part of permanent collections around the world. Over 140 distinct textiles are

represented in this bento box-style book/object: three scarves, a notebook of cloth samples, and collages assembled by Sudo. Tools and raw materials used in her practice are featured in the bottom tray.

The Nuno Box is in the permanent collections of the Metropolitan Museum of art, Los Angeles Museum of Art, Cooper Hewitt, Museum of Fine Arts Boston, Asian Art Museum, UCLA Libraries, Textile Museum, Library of Congress, Bainbridge Island Museum of Art, and Tokyo Zokei University, as well as many private collections.

65. Thompson, Kay; Hilary Knight, illustrator. **Kay Thompson's Eloise: A Book for Precocious Grown Ups**. New York: Simon & Schuster, [1955] c.1983 [inscribed 1997]. Later Printing. Very light shelfwear/toning to dj, mostly on rear dj, else tight, bright, and unmarred. 8vo. 65pp. illus. (color, one foldout leaf). White boards with stamped title in red, and sketch in black. Full color glossy dj. Near Fine in Near Fine Dustjacket. Hardcover. (#11706) \$3,500.00

Presentation copy: Inscribed on ffep: "This book is for Oliver Sacks with much admiration from a fan, Hilary Knight and a special message on the next page from Eloise (in red)." Second inscription with illustration on verso of ffep: for Oliver Sacks 4:30pm Feb.20th 1997- from Hilary Knight...Eloise discovers a "horrid" Encephalartos in the Plazas lobby." Illustration in red and black with Eloise with a red bow in her hair standing on a planter behind a plant with a dog looking on. Includes presentation card: From Hilary Knight signed to Oliver Sacks" laid in, verso with list of books illustrated by Hilary Knight from 1955-1991.

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

66. **Viking Motocross photographic product catalog**. San Diego, CA: [Edison Dye], c.1976-1979. Unique. Original motocross sample catalog with photographic illustrations (chiefly color) and product descriptions, 23 pages + 1 loose photograph, mounted on black construction paper, 8.5x11" Very good original condition, with little age wear. V. Good+. (#9484) \$325.00

Edison Dye is considered to be the father of motocross in the United States. In the late 1960s, Dye brought over many of Europe's top motocross stars to race against the scrambles racers of America. During this time, Dye also founded a motocross accessory business to provide

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motocross riders with imported racing gear that provided better protection than what was generally available in the United States at that time. His supplier was a company in Sweden that produced hockey gear. He also marketed Husqvarna motorcycles and brand gear [Viking] to American riders. Dye continued with his motocross import business until he retired in the 1980s.

67. Wait, Laura. [Four: Book V. Summer, Winter, Spring, Fall \[Artist Book\]](#), np., 2004. Unique. Tight, bright, and unmarred. Full black goatskin ruled in gilt and in blind with numerous inlaid symbols in yellow or red leathers on the upper cover, gilt ruled symbols on the lower; in blind-stamped text on both covers wraps around spine; monoprints over intaglios on thick Johannot paper, with Akua color, endleaves painted in various colors; black cloth tray case with printed paper spine label. fo. np [12 leaves]. Illus. (hand colored). Unique mss work. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12334) \$4,500.00

One of 5 unique manuscripts with mixed media, calligraphy/mss, and painting, celebrating the four elements. The angel, lion, ox, and eagle are also part of the symbolism.

"Word forms as image are the primary focus of my art. Words and symbols, used as marks, are layered on paintings to form a wall of history with meaning at each depth. Aesthetics of words and symbols is of more importance than reading the text, and indeed most of the words I use are totally illegible. I believe man has an intuitive connection to marks, and there is worldwide use of similar mark forms from prehistoric times.

Symbolism has interested me since I was young, and for a long time I incorporated world iconography and the meanings of four and into my art. This led to study of fertility symbols, conjoined with a study of tree symbolism. ...

Nothing is quite concrete, and my work is very intuitive. My work is an affirmation of the human spirit and the mark of the hand. In our modern world, which is growing smaller, the influences of the computer are everywhere. Handwriting is an antidote to that, and connects strongly with people today." [artist statement]

68. Wemyss, Maurice. [The Wheel of Life, or Scientific Astrology \[Volume I-V\]](#). London: Published by Modern Astrology Office, Distributed by L.N. Fowler, 1920-1930. [First Edition]. Loss to dj, adhesive, mild toning otherwise tight, bright, and unmarred. Vol. 5 lacking dustjacket. Bound in dark blue boards with light blue outer dj, gilt titling, in five volumes. (various paging) Very Good+. Hardcover. (#11286) \$850.00

Scottish astrologer, noted for data collection and his research into degree meanings. He was the author of the five volume series, "Wheel of Life." and "Famous Nativities." Vol. V of this series may have been published after the first four volumes, as it was published by the International Publishing Company (Edinburgh). A total of 803 pages in 5 Volumes (v1: 186pp., v2: 220pp., v3: 156pp., v4: 111pp., v5: 130pp.). VOLUME 1: Introductory, Personal Appearance and Character, Table of Degree Influences Relative to Character, Campanus System of House Division with other Methods, Tables of Houses by Campanus System for London and New York, Calculation for the Horoscope, The Relation of the Equinoctial Zodiac to the Zodiac of the Constellations, Some Definitions and Abbreviations; VOLUME 2: Professions and Occupations, General Considerations, Occupations severally discussed alphabetically, Accountants and Actuaries to Muslin Manufacturers; VOLUME 3: Professions and Occupations (Continued), Occupations severally Discussed Alphabetically, Naturalist to Zoologists, Table of Influences, Biblical References to Astrology, Sign Rulership: the Position of the Hypothetical Planets postulated by the Author; VOLUME 4: Medical Astrology, General Considerations, Diseases severally discussed alphabetically, Abnormal Birth to Deformed, The Relative Strength of Aspects, VOLUME 5: Medical Astrology (Continued), Diseases severally discussed alphabetically, Delirium to Gout, The History of Astrology.

69. Whitman, Walt; Glaister, Don [binder/artist]. [Complete Instructions: excerpted from the Preface of Leaves of Grass, 1855 edition \[Artist Book\]](#). Tucson, AZ: Foolsgold Studio, 2022. Limited Edition. Tight, bright, and unmarred. Black leather binding with onlays, cherry veneer wooden pages, collages of paper, metals, Mylar, and acrylic paint. Small fo. np. Edition of 15 variants, 1 deluxe artist's proof variant, 1 prototype, and 1 variant saved for fine binding, this being number 4. Fine. Hardcover. (#10967) \$5,000.00

"The text is taken directly from the Preface, intact without breaks or rearrangement. Complete Instructions is conceived, edited and produced as a response to social and political American life in the early 21st century, with guidance by Walt Whitman from the middle of the 19th century. The visual concepts, materials and techniques developed and employed in the edition are primarily of our time, while acknowledging the time, vision, genius and humanity of Whitman. Each page of text is followed by a page spread which visually relates to that text, then the next page of text, visual page spread and so on. Complete Instructions is designed and produced by Donald Glaister. Letterpress printing was done by Jessica Spring at Springtide Press, the abaca paper was made by

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Tom Balbo at the Morgan Conservatory. Suzanne Moore gave invaluable consultation and guidance and Camille Botelho offered her skilled hands and eyes." [artist statement]

70. Williams, Thomas Parker. [Voyage 2](#). Philadelphia, PA: Luminice Press, 2017. Limited Edition. Bright and unmarred. Wood container with brass handwheel, panel and mechanical parts; Tyvek scroll. Box: 8.5x11x3.75"; scroll: 5" x 120". Hand painted scroll. Numbered limited edition, each unique, this being number 2. Fine. (#9577) \$4,000.00

"Voyage" contains an original watercolor and ink painting on a Tyvek scroll that is 5 inches high and 120 inches long.

Although these paintings may appear to reference actual geographic locations and weather conditions that may exist or have once existed, the images do not exist in photographic form and are painted from memory.

The painting is viewed through a window on the top panel of the container. By turning the brass hand wheel the journey begins." [artist statement]

71. Winston, Sam. [Following the Breath](#). London: Sam Winston/Barbican Centre, 2022. Limited Edition. Bright and unmarred. Loose sheets in archival box. 22x6", np. Illus. (b/w plates). Limited numbered edition. Signed by the artist. Fine in Fine Drop-Spine Archival Box. (#11645) \$9,500.00

"I was commissioned by Barbican Centre London to create a work of participatory art and artist book around the theme of breathing. It uses drawing and breathing to explore the relationship between air quality, environmental issues and mindful creative practice.

I have spent several years exploring how and what London, its people and plants breathe, researching and illustrating how pollution affects our health. Using inks made from pigments collected from urban tunnels, polluted tree bark, discarded cigarette butts and other 'inhaling and exhaling materials', I created an art installation and book for the Barbican's Conservatory.

It was in collaboration with 125 school students and 47 visitors who took part in 10 workshops over a four-day residency. We had over 3,000 people see the work over the residency and 1,500 visited the exhibition afterwards. The 'drawing breath' exercise is at the start of the artist book.

The artist book was produced in an edition 18 copies with 5 artist proofs. The Essay text is by Ellen Mara De Wachter and the Ink drawings are on 230gsm Zerkall mould made printmaking paper. Each ink is made from some type or air particulates." [Artist Statement]

The original drawings were all made from foraged ink. Taking air particulates and turning them into pigment. "Over the past decade, Winston has used the act of drawing to consider questions around foundational concepts such as time, space and distance, and to challenge some of the interpretive frameworks that humans have imposed on the world. Drawing is one aspect of a wider practice through which Winston turns his attention to topics including the structures and components of language; natural and artificial materials; human perception

and physical responses; and individual and collective creativity. His aim is to unlock some of the potential latent in these vast subject areas and to foster unexpected outcomes, so often stifled by cultural reflexes or systemic imbalances. His approach might involve phases of observation or deprivation, such as when he spends long periods of time drawing in the dark,

or the attempt to repeat identical actions under different conditions. With Following the Breath, Winston invites you to breathe and draw, because he believes that 'drawing bypasses cognitive overload and lets intuition in. It teaches us how to deal with complexity without the need to control it.'" [Ellen Mara De Wachter]

72. Woolf, Virginia; Bell, Vanessa [illus]; Fletcher, Erin [binder]. [Key Gardens \[Design Binding\]](#). London: Hogarth Press, 1927. Third Edition/First Thus. Heavy paper leaves show a touch of age toning, else tight, bright, and unmarred. French-style fine binding with laced-in boards, bound in sky blue buffalo skin with back-paired onlays in handmade papers in two shades of blue, chartreuse, two shades of orange, natural, deep purple and mauve plus pale pink buffalo skin, pale yellow calfskin and hand-dyed goatskin, onlays are embellished with cotton embroidery floss, leather wrapped endbands in ochre with bands of pink, blush and pale pink threads; text sewn on stubs of lilac paper, marbled island paste down with onlays in mocha brown handmade paper and hand-dyed goatskin, sky blue buffalo skin hinges, handmade paper flyleaves and endpapers in two shades of yellow. 4to. np. Illus. (b/w plates). Numbered limited edition, this being 48 of 500. Near Fine in Fine Drop-Spine Archival Box. Hardcover. (#11119) \$8,500.00

Binding is housed in a clamshell box covered in sky blue buffalo skin and light blue Stonehenge paper. Leather spine embroidered with author's name in pale pink cotton floss. Trays covered in pale yellow handmade paper and lined with light grey Novasuede.

Exquisitely bound in a manner and style reflecting Vanessa Bell's illustrations.

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First fully illustrated edition, hand-numbered by Virginia Woolf, this being number 48 of 500.

This was a collaboration between author and artist which was deeply important to Woolf, who saw it as a means of "binding herself to her sister" (Willis, p31). "Bell's designs for this edition occur on every page of text, acting as borders, punctuation, bridges, or disruptions into the type-set text. In contrast, the first and second editions of 1919 only had a frontispiece and finispiece by Bell, and she was not satisfied with them." This title was Virginia Woolf's third published book and one of her early shorter fictions, which "were less stories than theoretical expositions of the new form of fiction that she had come upon" (ODNB).

Thank you, in advance, for your consideration. Please do not hesitate to contact us with any questions.

Ian J. Kahn

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