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1. **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 spectaculars," 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.

2. 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+. Original 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.

3. Baskin, Leonard. **Four Iterations of Proof Etchings of Iris Flowers [Artist Proof, Second State].** [nd]. Proof Print. Bright and clean. Two images printed on a single, folded sheet, one print b/w, one in blue, one in red, and one in burgundy. Sheet 10.5x13"; images 4x5". Etching. Notation and each page signed by artist. Fine. Original Print. (#10695) \$450.00

Never mounted.

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.

4. Baskin, Leonard. **Hermaika: Twenty Eight Drawings & a Woodcut [Association Copy].** [Leeds, MA]: Eremit 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

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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].

5. 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 Fine Archival Box. Hardcover. (#9771) \$6,500.00
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 maze, 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."

6. Brydges, Thomas. **A Burlesque Translation of Homer (Two Volumes) Homer Travestie: The Fourth Edition Improved [Fine Binding]**. London: G. G. and J. Robinson. Printed by S. Hamilton, 1797. Fourth Edition/First Thus. Minor shelf/edge wear, two owner bookplates at front pastedown/ffep, moderate toning to some leaves (focused at plate pages and preliminaries, bad paper lot), tips bumped, signed fine binding, else tight, bright, and unmarred. Full dark green leather binding, five raised bands, gilt lettering and decorative elements, marbled endpages, teg. 8vo. 360pp; 432pp. Illus. (b/w plates). Very Good. Hardcover. (#9214) \$750.00
Signed Zaehnsdorf binding. Bookplates of Framroze Edulji Dinshaw [died 1936], noted Indian real estate figure, and Philip Pleydell-Bouverie (1788 – 27 May 1872). The second shows "Philip" crossed out and Henry H. added (Henry Hales Pleydell-Bouverie, 1848-1925). All twelve books of Homer's Iliad are parodied with supporting illustrations of eighteenth century scenes.

7. Campbell, Ken. **Tilt: The Black-Flagged Streets**. London: Ken Campbell, 1988. Limited Edition. Minimal shelf/edge wear to slipcase, else tight, bright, and unmarred. Quarterbound, black cloth spine, printed paper boards, non-square boards and square textblock; slipcase matches boards. 8vo. np [62pp]. Illus. (color plates). Numbered limited edition of 80, this being VI of VI [AP copies. Signed by the artist. Inscribed to family member in 2008]. Fine in Fine Slipcase. Hardcover. (#9565) \$1,750.00

"Letterpress composed of Albertus type, found lino blocks and handmade zinc blocks. Many passes including metallic dusting and handwork. Black cloth binding with decorative paper boards in trapezoid shape. Printed slipcase.

'Tilt' was the widest-cast net so far, bringing the most disparate things together. I wrote a poem called 'Storm Song' in Canada in 1981, after listening to a sung account of a maritime disaster on one of the Great Lakes (The Wreck of the

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Edmund Fitzgerald, I think it was). I also had in mind the vertiginous steps of flagstones up to the old cathedral at Whitby and the black flag of anarchy and disturbance. I had found some old mounted lino blocks which were random-sized squares, black flags of different sizes, and some Albertus type, rather beaten up.

While in Zürich I walked into the Museum Rietberg and up to a statue of Shiva, with limbs hanging out in funny angles, and lightning in his/her hair, all in a big wheel of fire. I can remember the statue saying to me, 'I'm coming into your book.' I thought, what the hell has Shiva got to do with this book about a 'Storm Song' and the Whitby steps and black flags? And I thought, well, I'll do as I'm told, as ever. The following morning at breakfast I drew the figure of Shiva, with breasts, and realised it was a puppet that I was going to dismantle. I made a puppet out of zinc pieces; it is disassembled from the right-hand page by repeatedly having a piece of its body nominated by a decorative silver star. Each piece is removed and replaced on the left-hand page. Alongside this cycle of nomination, removal and repositioning, the poem accumulates line by line. In this way Shiva is removed from the wheel of fire of the material world on the right, and repositioned and rebuilt in a calmer place on the left.

Each new line of the poem is revealed between black flags, the flags being arranged to suit the disposition of the line that they enclose. A decorative border is used to re-affirm the rectilinear nature of the page to counter what I did to the cover, which was to make it tilted and disturbed.

A line in the poem refers to 'the kingly fisher of men'. A Christ or Osiris figure perhaps, but I discovered that Halcyon, the kingfisher, mythically made its nest on stormy waters, thus calming them. This seemed to complete the circle proposed by the poem.

I also discovered, as an act of necessity, an odd process which I have called offset letterpress. To enable a previously printed coloured element to show better through a recently-applied dark solid, I immediately ran the wet page through the press again after having wiped the solid plate clean. This removed ink from where it sat on the underlying image but not from where it was sitting in the virgin paper.

The statue of Shiva that spoke to me had, unbeknownst to me at the time, been a childhood obsession of our Zurich hostess. The statue in the Museum Rietberg was accompanied by a dancing girl, who appears at each end of this book."

8. Cervenka, Exene, text; Kenneth Jarecke, photographer. **Just Another War**. Joliet, Montana: Bedrock Press, 1992. First Edition. Toning around edges, else tight, bright, and unmarred. Black cloth boards, pictorial endpapers. 4to, unpagged. illus (b/w, color) Near Fine. No DJ, as Issued. Hardcover. (#11967) \$500.00
Signed on half-title from author to Jenny Lens. From the Collection of Jenny Lens.

9. **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+ black and white 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.*

10. Cook, Mike (pub) and various others. **Dragon // Monthly Adventure Role-Playing Aid [Small Collection of 30 Issues]**. Lake Geneva: TSR Hobbies, Inc, 1983-1986. First Printings. Minor to light shelf/edge wear, else tight, bright, and unmarred. Printed color pictorial wraps. Small 4to. Var. pag. Illus. (color and b/w plates). Includes various inserts, fold-outs, etc [all present]. Very Good to Near Fine. Original Wraps. (#10874) \$450.00
*"When I decided that The Strategic Review was not the right vehicle, hired Tim Kask as a magazine editor for Tactical Studies Rules, and named the new publication he was to produce The Dragon, I thought we would eventually have a great periodical to serve gaming enthusiasts worldwide... At no time did I ever contemplate so great a success or so long a lifespan." [Varney, Allen [1998], "Profiles: Gary Gygax". Dragon]
Dragon was one of two official magazines for source material and reference for Dungeons & Dragons, the role-playing*

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game, the other one being, Dungeon.

TSR, Inc. launched the monthly magazine in 1976, replacing the company's earlier publication, *The Strategic Review*. The last printed issue was #359 (September, 2007). Shortly thereafter, *Wizards of the Coast* (which had acquired TSR), relaunched *Dragon* as an online magazine, continuing on the numbering of the print edition through 2013 and Issue No. 430.

While issues circulate, finding long runs...especially of early issues, is challenging. A very nice set.

Includes issues: 74, 78-106.

11. 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 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.

12. Crick, Francis. **The Astonishing Hypothesis: The Scientific Search for the Soul**. New York: Charles Scribner's Sons, 1994. First Edition. Minimal shelfwear to boards, else tight, bright, and unmarred. Black cloth over navy paper boards. Full color dj. Mounted bookplate on flyleaf. 8vo. 242pp. Illus. (b/w plates). Very Good in Very Good Dustjacket. Hardcover. (#11585) \$4,000.00

Posthumously designed book plate by a friend of Oliver's, incorporating his longstanding love of cephalopods.

Inscription on label on half-title by the author to Oliver Sacks: "With many thanks for your comment-Francis."

Crick and James D. Watson were co-discoverers of the structure of DNA in 1953, a landmark scientific achievement of the 20th Century.

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.

13. Crowther, Patricia (Patrica); Dr. Leo Louis Martello, writer of introduction. **Witch Blood!: The Diary of a Witch High Priestess; introduction by Dr. Leo L. Martello**. New York: House of Collectibles, Inc., [1974]. First Edition. Little to no shelfwear, or wear to wraps and sunning/toning to wraps/edges, otherwise in tight, bright, and unmarred.

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One black mark on lower text block edge, small knick to spine title. Original pictorial wraps. 8vo. 192pp. Very Good+ in Wraps. Paperback. (#10468) \$275.00

Autobiography of English high priestess and witch, Patricia Crowther, initiated under the teaching of Gerald Gardner. An intimate read from the British circle of well-practiced witches and warlocks developing Wiccan roots. Introduction by Dr. Leo Martello, New York witch and radical queer activist of the 70s pagan movement and Strega tradition. Scarce in paperback, as there are printing errors, including the author's name on cover which could have discontinued circulating copies. Part of the pulp narrative for witchcraft in the 1970s. Formerly owned by Leo Martello. No marks.

14. Croze, Austin de [1866-1937]. **La Lumière Magique. [13 poèmes magiques et poème en epilogue]**

[Manuscript]. Paris: mss, 1920. Unique. 4to. 92pp. 37pp. text and illustrations, distributed over 92pp. overall. Various papers and media utilised running the gamut from heavy card to glassine via what appears to be brown wrapping paper and other diverse elements. Bound in later full burnt yellow morocco gilt, black title labels to spine, embellished with pentagrams to both boards. A beautiful volume, strong, clean and clearly well looked after. Original cover and spine bound in. Filled with numerous pen, ink and watercolours designs with the unpublished poems in typescript. Near Fine. Hardcover. (#9640) \$25,000.00

To all intents, purposes, appearances and instincts this volume is a detailed artist\author's mock up or "maquette" for an occult poetic collection that was never published but that looks very much like (well, clearly is) a follow up to the legendary Calendrier Magique that de Croze created years earlier in collaboration with Manuel Orazi and which is now hailed as one of the greatest and most desirable depictions of the fin de siecle art occult pre-occupation. Intended far more as an artistic romp through the lush and shadowy landscape of decadent Parisian occult excesses than an actual handbook for magical practice (despite being issued in a rather tongue in cheek limitation of 777 copies), it's a thing of great beauty and renown, and highly sought after by both those who are interested in fin de siecle art, and by those who are interested in fin de siecle occultism.

This volume, which positively reeks of an attempt to expand upon the Calendrier artistically, has its scope broadened to encompass practical witchcraft (there is a beautifully illustrated section on the gathering of magic herbs), talismans, the construction of magic circles, a striking section on the zodiac, an incantation for summoning the devil, a variety of magical formulas, "Le Chanson du Sabbat" and a poetic piece entitled "Le Vampire" all decorated and embellished in gorgeous colour and detail. A favourite image has to be a striking full colour illustration of the elements of some sympathetic magic ritual consisting of pierced portraits, hearts with nails through them, the head of a very unhappy looking owl and a suspended series of small wax figurines illustrated in detail bearing the names of people with whom the practitioner clearly has a problem; Andre Gide (depicted during his beard and moustache period) is one of the suspended voodoo dolls, along with de Fouquieres, two unfortunate ladies named Yvone and Aurel, and a mutilated doll labelled Sacha, that has already been divested of its hands and feet.

At this point in the 1920's, Austin de Croze was an enthusiastic and roving food writer, soon to pen his "Plats Regionaux de France," a deep and sultry homage to the culinary joys of rural France. It is almost certainly for his exploits as a food writer that he is better known, but La Lumiere Magique is a clear indication that his interests in the occult and esoteric underside of life had not abated, but merely been simmering for awhile.

One of the most notable things to take away from this volume, aside from its beauty, the obvious fascination of it being a lost book, a work in progress and a previously unconsidered addition to an area of study and fascination that is growing on swift wings; lies in the fact that it highlights just how much of the Calendrier Magique was Austin de Croze, and how much was Orazi. La Lumiere Magique has fewer of the gorgeous and mysterious depictions of lust and occult dissipation seen in La Calendrier (although gaps exist in the text, possibly suggesting that this volume would have been handed over to Orazi for further embellishment if the two of them decided to go all out on duplicating their previous successes), but de Croze's typography, pen embellishments, watercolours and layouts contain numerous repeated motifs from the previous work, and it requires little more than a couple of Orazi's shadowy confections to become a fully grown sibling. Wondrous, beautiful and unique.

15. 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

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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 11RL and 23M needles and Eternal Ink.

16. 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 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]

17. Ely, Timothy. **The Black Chamber**. Portland, OR: Timothy Ely, 1984. Unique. Minimal shelf/edge wear, else tight, bright, and unmarred. Quarterbound, black leather spine, exposed black cords, black pigment and resin covered board (highly textured); painted pastedowns, heavy black paper free endpages. to. np. Illus. (b/w plates, colored plate). Signed and dated by the artist. Near Fine. Hardcover. (#9855) \$6,500.00

This work, from early in Ely's career, has been in his ex-wife's private collection until now. Printed and mss elements, nearly all in tones of black (the only color is a clot of red over the title on the title page). Overall, a more organic feel

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than much of his later work.

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 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]

18. Fitzgerald, Edward [trans]; Pogany, Willy [illus]. **The Rubaiyat Of Omar Khayyam; The First and Fourth Rendering in English Verse by Edward Fitzgerald With Illustrations by Willy Pogany.** London: George G. Harrap & Co. Ltd, 1930. Limited Edition. Minor shelf/edge wear, spine evenly sunned, else tight, bright, and unmarred. Full teal leather binding, four raised bands, gilt lettering and decorative elements, red ink decorative element, lightly marbled endpages, frontispiece, tipped in plates on mounts, teg. 4to. 173pp. Illus. (color and b/w plates). Signed twice by the artist. Numbered limited edition, this being 387 of 750. Very Good. Hardcover. (#10623) \$1,200.00
There are two iterations of this edition, 750 in the British issue and another 500 for the United States. Each signed twice by Pogany, first on the limitation page, and then in pencil on the frontispiece etching. The work includes twelve tipped-in color plates (mounted on tipped in backings), numerous small tipped in decorative pieces, braced with printed head and tail pieces. This was Pogany's second book for Harrap, an earlier version of the same title printed in 1909 having established his reputation as a book illustrator. Pogany is said to have credited Harrap for giving him his "first big chance."

19. 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 Altepeter, ... and Martha Kearsley ... He strives to make his dedication and passion evident in his work, with a particular focus on craftsmanship." [artist's profile]

20. Frech, Karl Hugo. **[Ex Libris] Karl Hugo Frech bookplate collection.** Bratislava, Slovakia, c. 1920-1937. Small format printed ex-libris bookplates designed by artist Karl Hugo Frech. Printed in b/w, one red/black, unbound on cream colored paper in black. Unidentified editions. Five bookplates unmounted. Near Fine. (#10912) \$150.00
Highly original, ex libris print by painter and graphic illustrator Karl Hugo Frech, [Karl Naughty] (1883-1945). While Frech's are probably the most notable Slovakian bookplates ever produced, they remain almost completely unstudied and unknown. Frech's bookplates received numerous commissions from many important figures of Bratislava (formerly Pressburg) and mostly known for depicting esoteric and occult topics. Incredibly, in bookplate scholarship, Frech's name is virtually unrecorded. Rare. These designs feature the names of many women, including Rita von Uloth, Frieda Hafner and illustrate themes of flowers, owls, Romanticism and his typography design work. All stamped with K. Frech provenance on verso, except one with inscription on verso in pencil, "Karl Frech..."

21. Gerard, John; Thomas Johnson, editor; Oliver Sacks, former owner. **The Herball Or Generall Historie of Plantes...Very much Enlarged and Amended by Thomas Johnson.** London: Printed by Adam Islip, Ioice Norton and Richard Whitakers, 1633. Second Edition overall and first Johnson edition. Heavy rubbed and front stain, bumping, repaired, toning throughout, replaced photographic facsimile of title page, repaired dedication pp., otherwise tight, bright, and unmarred. Folio. 188pp. illus (b/w). Engraved title (silver gelatin facsimile), [36], 30, 29-30, 29-1630, [48] pp. Illustrated with over 2500 woodcuts of plants. Half calf over swirl pattern boards. Collation notation on ffeop by Eric Korn, complete with the exceptions [9₁ (blank) 9₂ (title) and lacking (E, H₃₋₄ I₂₋₄ L₁ ggg⁵...5I₄ misbound (i.e. pp. 1209/10 after 1211/12pp.]. Bookplate pasted down. Very Good+. Hardcover. (#12193) \$3,000.00

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From the Library of Oliver Sacks. "This is the first edition enlarged and edited by Thomas Johnson (1595-1644) who corrected many of Gerard's more gullible errors, and improved the accuracy of the illustrations by using Plantin's woodcuts" (Hunt). "So great had been the progress of botany in the thirty-six years since Gerard's original publication, that Johnson added over eight hundred new species to the list, and seven hundred figures, besides numerous corrections. The work, which contains about 2,850 descriptions, is commonly known by the name 'Gerarde emaculatus,' given to it by Ray. Johnson seems, however, to have completed it in a year" (DNB). ESTC S122165; Hunt 223; Nissen 698; Henrey 155. Includes the famous title page engraved by John Payne featuring Ceres, Pomona, Theophrastus and Dioscorides with John Gerard at bottom in facsimile. Bookplate of George Curtis Leman, He was a Solicitor, cur optus quod habes. One of the greatest herbals existing.

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.

22. Ghríofa, Doireann Ní (poetry); Maher, Alice (art). **Nine Silences [Deluxe Edition]**. Dublin: The Salvage Press, 2018. Limited Edition. Printed in an edition of 80 books. Copies numbered 1 – 50 have been bound in marbled paper over boards, housed in a transparent perspex slipcase. Four similar copies marked i – iv are for collaborators. Copies lettered A – Z have been half-bound in salmon leather and marbled paper and are presented, accompanied by a folded down printing of the complete woodcut (on 120 gsm Zerkall), in a cloth covered solander box. Presented in a cloth covered solander box, accompanied by a folded print, copies A — Z make up the deluxe edition. Fine in Fine Archival Box. Hardcover. (#9868) \$2,500.00

"In this series of poems, Doireann Ní Ghríofa responds to art by Alice Maher. Nine Silences is a consideration of the embodiment of female silence, mermaids, and the monstrousness of the feminine, deepening into an exploration of the otherness of female desire and domesticity." [artist statement]

Designed, typeset and letterpress printed by Jamie Murphy with great assistance from Sarah O'Neill, Lorcan Rush and Lauren Shannon O'Brien at Distillers Press, NCAD, Dublin. The type is hand-set in 14 and 24 point Méridien, designed by Adrian Frutiger in 1954 (this foundry type released by Deberny & Peignot, Paris, 1957). Alice Maher's fragmented woodcut has been printed from scorched and brushed ash. The 150gsm Hodgkinson handmade paper was produced for the Stanbrook Abbey Press in 1974 and kept dry until now by John Purcell in London. The marbled paper design has been prepared by Jemma Lewis using Irish Carrageen Moss. The bindings were executed by Tom, Pat, Tommy and Patricia Duffy at their workshop in Dublin's Five Lamps area.

23. 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.

24. Goddard, Robert Hutchings; Meuter, Roland (binder), Gschwendtner, Arno (designer). **The Autobiography of Robert Hutchings Goddard, Father of the Space Age. Early Years to 1927 [Design Binding in Meteorite]**. Worcester, MA: St. Onge, 1966/2019. Limited Edition. Tight, bright, and unmarred. Meteorite binding, 8-cent Goddard US postage stamp tipped in, frontispiece; special endpapers illustrated with rocket blueprints, aeg; gray paper slipcase with beveled brown leather foredge. 72x53x9mm. 85pp. Numbered limited edition of 1,926 copies, this being 770. Fine. Hardcover. (#10185) \$7,000.00

The original book was produced in honor of the fortieth anniversary of the launching of the first liquid-propellant rocket in 1926.

This unique iteration is bound in a Muonionalusta meteorite binding with engraved lettering and an engraved portrait of Goddard on the front cover, gilt lettering to spine. Concept by Arno Gschwendtner and bound by Roland Meuter, Switzerland, 2019, one of three bindings (and one artist proof binding).

The book's colophon states, "One thousand nine hundred twenty six copies of this book were printed by Joh. Enschedé en Zonen, Haarlem, Holland, and bound by Proost en Brandt N.V., Amsterdam, Holland to commemorate the fortieth anniversary of the launching of the first liquid-propelled rocket at Auburn, Massachusetts, March 16, 1926".

A copy of this book (original bound in full blue calf with gilt lettering and a portrait of Goddard to the front cover) was taken in 1969 on the first space launch to the moon (Apollo 11). When the handsome leather volume, returned from space, Edwin "Buzz" Aldrin, Jr., commander of the spacecraft, presented the copy to The Goddard Library at Clark

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*University in Worcester, Massachusetts. There the celestial object remains today. [Bondy, p170; Bromer/Edison, p165]
The making of a meteorite bookbinding by Arno Gschwendtner:*

" The time and thought that went into the planning of this unique meteorite bound book was incalculable. I am sure it was much more than 100 hours in the last two years. Finding the perfect meteorite was the first formidable obstacle. I purchased numerous pieces of different meteorites to select the perfect one. I searched each meteorite to appreciate the difference in sizes, shapes, and thickness. I investigated how they would look when they were polished and etched with nitric acid or plated with Rhodium or gold.

For me the perfect meteorite has to be a Pallasite or an iron meteorite.

The Cape York iron meteorite is very nice, but the pattern is too big for a miniature book binding. And the most beautiful and oldest iron meteorite with the best Widmanstätten pattern - not too big and not too small - is the Muonionalusta meteorite which fell over a million years ago. And it was the perfect size for the perfect cover.

I previously had tried a Pallasite-binding and had bought one Pallasite that was tried to be cut in a slice. I was the most beautiful Pallasite – The Esquel. But it broke at one corner. And the slice was still too thick for a miniature book....

To try slices with other Pallasite pieces it is now quite difficult because beautiful pieces are rare to find and they are very, very expensive.

But the bigger problem was in cutting the perfect slice – if it was too thick (like mine that I tried) it looks clumsy like a brick as a binding. And if it is too thin – it breaks. And the Olivine in the Pallasite meteorites breaks very easily.

It would be possible to do a Pallasite inlay in the binding – but the visual look was just not at all pleasing.

Finally, I found someone who could properly cut a Pallasite into a correct size. He had already done a with a pocket knife handle.

But the prices were absurdly high. The cheapest pocket knife costs 30,000 Euros!!! I believe he had to cut many slices of the Pallasite until one slice was exactly right and not broken.

And a book? Well, that might cost a little less...

However the next problem with a Pallasite is that the edges are rounded. It is not possible to cut a pallasite with sharp corners.

Round edges have the wrong look on a miniature book.

Finding the perfect meteorite was, of course, only half of the task. Locating a trained craftsman who could slice the meteorite was quite difficult. It had to be someone who could delicately slice to the perfect thickness of only 1 mm. After an exhaustive search I found an old-world craftsman who was experienced in meteorite handling and processing. This skilled artisan cuts and etches meteorites for the dials for Rolex and Jaeger LeCoultre wrist watches. He only uses the best quality meteorites. They have very few inclusions, are nearly flawless, and are the finest that can be attained in any market. The next question was to find a minibook that is worth being bound in a meteorite - not too small and not too tall. At a 10 cm tall book a meteorite binding looks too big - a little bit like a brick. The book will also be too heavy and it doesn't fit very well as a book. At 5 cm size it is too small and the surface is not large enough to see the wonderful pattern of the meteorite.

About 7 cm x 5 cm would be perfect for a binding. And the Goddard minibook fit that requirement. All of the elements of a perfect marriage of subject matter, ultra-rare material and the consummate artist combined in the Muonionalusta meteorite Robert Goddard book. Just the mere act of holding the meteorite bound book in your hand gives the sense that this is no ordinary miniature book. This is a true work of art. And is now the center of my own collection of miniature books.

The key was finding the perfect subject matter and, of course, the topic had to do something with meteorites or space.

St. Onge books are among the best made miniature books in the world. From paper choice to printing and binding, they are as close to perfect as one can get. On the Robert Goddard book there is this wonderful gold printed circular text and profile of Goddard on the front binding. And the subject is of the biography of one of the most famous rocket scientist, the father of rockets and the space age. It was a perfect fit for a meteorite bound book.

It was important that the special meteorite bound book remains true to the original design of Achille St. Onge. So, I insisted that the meteorite book would have the same title on the spine, the same type, and the same design as on the original. I talked to several companies to see if they could do this as well as to some jewellers and goldsmiths. But none of them had the right skill or confidence to take on this kind of a delicate project. Fortune finally shined on me when a friend gave me the name of a company in Switzerland who could engrave anything on any surface, who had experience en- graving on meteorites and who could guarantee the integrity of the meteorite would stay intact. And the company was also comfortable with slicing and then engraving on a meteorite only 1 mm thick! The finished product far exceeded my wildest dream of perfection.

This project has been years in the planning, has required painstaking research, but has been a true labor of love.

I am very proud to offer to you this rare chance to own a part of the history of mankind's adventure into space and of the stars themselves."

25. Graham, Rigby [illus]; Holland, Kate [binder]. **A Song In Favour of Bundling, Traditional American Ballad.**

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[Design Binding]. Leicester, UK: Orpheus Press for Twelve By Eight Press, 1961 [2013]. Limited Edition/Design Binding. Tight, bright, and unmarred; archival box shows minimal shelf/edge wear, else tight and clean. Full native Moroccan goat complete with flea bites and scratches (some highlighted in 23c gold leaf), blind tooling, gold leaf highlights, teg (rough), hand sewn headbands. 4to. Illus. (b/w plates). Numbered limited edition, this being 183 of 200. Fine in Near Fine Archival Box. Hardcover. (#10968) \$1,750.00

"A traditional American ballad on the joys of the bedroom with its companion poem "In Disapproval of Bundling". The publisher writes "Old bed sheets of several colours gave raw material for the paper, but the source of the supply cannot be disclosed." I call it 'Life in the Old Goat Yet.'" [artist statement] Hollands final comment plays at the fact that she consciously chose to bind this bawdy tale in the skin of an old goat, all flaws embraced.

26. 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. Red and black titling. Grey cloth lettered in gilt to spine. Oblong 8vo. 96pp. illus (b/w). 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.

27. Horst, Ian Scott, editor; Moonchild, Hans Holzer. **Queer Pagans newsletters issues [3 issues] / Our Pagan Times newsletters [1 issue] collection**. New York, NY: Queer Pagans/Coven of the Middle Pillar/New Moon, [1991-1994]. First Edition. Creasing, folding, else tight, bright and unmarred. Various sizing. Staplebound and folded photocopies on colored paper wrappers. illus. (b/w). Issues: #12, #15, #16. [broken run] ; Creasing and folding, paperclip rust, else very good. Various staplebound double-sided sheets printed on 8-1/2x11 paper. 1 issue: Volume 2, no. 1; 2 single sheet flier. Very Good+ in Wraps. Staplebound. (#11766) \$150.00

[Queer Pagans]: A blurb from editor Ian Scott Horst's bio: author, graphic artist, Santero--a priest of Obatala--in the Lucumi tradition of Santeria. My godparents are Asinya Bi (Omo Yemaya) and Ara Bi (Omo Obatala), and I was initiated in the Bronx in November of 1996. I live in Brooklyn in New York City, am gay, single, and a confirmed cat person. In the mid-1970s while attending the University of Chicago, and well, there's been a lot of water under the bridge since then but music has always been a great source of inspiration through thick and thin. Some of that water includes gay community and other political activism and cofounding and leading a group in NYC called Queer Pagans. I love history and lately am fascinated by the history of the French and Indian Wars in the eighteenth century, and the religious cult of Mao Zedong."--webaccessed 2023. Important queer pagan newsletter / zine of the 1990s, central to NYC politics, activism, and goddess worship. "Queer Pagans was started in 1992 as a series of open rituals in the New York City area by the Coven of the Middle Pillar, a non-strait coven of eclectic tradition traveling a path of balance between male and female, light and dark, force and form."--Mission statement from issue 12. Scarce.

[Our Pagan Times] "New Moon New York is a non-profit Pagan networking organization. The only requirement is that you have an open mind. We are a leaderless group, run by consensus, and pride ourselves in our diversity of perspectives, ideas, and traditions. We welcome all..." Article by pagan scholar Hans Holzer. Scarce. Important newsletters documenting the New York witchcraft and activism movement in the early 1990s.

28. Hulsey, Sarah. **The Condensed OED Vol. 2 [Artist Book] [Deluxe]**. Somerville, MA: Sarah Hulsey Studio, 2018. Limited Edition. Tight, bright, and unmarred. Red paper portfolios housing loose printed sheets (etchings and letterpress), housed in red cloth drop-spine archival box with leather onlays. 8vo. np. Illus. (color plates). Numbered limited edition of 5. Signed by the artist. Fine in Fine Archival Box. Mixed bindings. (#11411) \$2,000.00

Condensed OED is printed on more than 20 yards of fabric and reflects the connections between words in the Oxford English Dictionary. "The Condensed OED represents the complex web of connections between words found in the dictionary. Each line ties together words with a similar meaning, use, or history, generating a dense field of linguistic associations within the Oxford English Dictionary. This piece is a variation on a larger project produced during my apprenticeship at the Fabric Workshop and Museum in Philadelphia. The boxed "volumes" suggest the delimited list defined by a dictionary, while the large, expansive interior panels hint at the living, growing possibilities of a language's lexicon." [artist

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statement]

Sarah Hulsey received a BA in Linguistics from Harvard, a PhD in Linguistics from MIT, and an MFA in Book Arts/Printmaking from UArts in Philadelphia. Her work draws on her background in Linguistics to explore the structure of language in a visual domain. She has had solo exhibitions in Cambridge, Boston, and Philadelphia and numerous group exhibitions both nationally and internationally. Her work is held in the collections of the Library of Congress, Yale University Haas Arts Library, Columbia University Rare Book Library, University of California Berkeley Bancroft Library, among others.

29. Huxley, Aldous. **The Genius and the Goddess**. London: Chatto & Windus, 1955. First Edition. Folding, chipping and loss to upper/lower spine on dj, staining to cloth, evenly toned, minimal shelfwear, else very tight, bright, and unmarred. Blue cloth boards. 8vo. 127pp. Very Good in Very Good Dustjacket. Hardcover. (#11758) \$250.00
Inscribed on ffep to Oliver Sacks: "To Ol with love, Tony."

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.

30. [Joplin, Janis]. **Big Brother & The Holding Co.; Jack & the Ripper [at] The Ark**. Sausalito, CA: Portal Publications Ltd., 1967. Small, discrete tide marks at three corners, small chips at bottom corners (staple pulls), fold crease across the center, else bright and clean. 16x22" Very Good. (#3809) \$475.00
Noted flaws notwithstanding, a bright, vibrant copy of a poster most often found sun washed.

31. Joyce, James; Grobet, Ximena Pérez [artist]. **Reading Finnegans Wake [1965 edition altered in 4 unique volumes] [Artist Book]**. London: Faber & Faber, 1965 [2013-18][2022]. Fascimile. Tight, bright, and unmarred. Color pictorial wraps housed in a matching flapped slipcase. 8vo. np. Illus. (colored plates). Numbered limited edition of 300. Signed by the artist. Fine In Fine Box. Hardcover. (#10997) \$300.00

"Finnegans Wake is a novel by James Joyce, written in 1939. It is considered one of the most complex books in English literature, as well as being unique in its experimental writing style. The purpose of the work is to visually display this complexity. Using a classic 1965 edition by Faber and Faber, the book was disbound, woven and rebound, respecting the original order of the pages and preserving the same cover. The new edition consists of 4 volumes covering the four parts and 450 pages of the original edition." [Artist Statement] Concept and weaving by Ximena Pérez Grobet. Unbinding and rebinding by Poncho Martínez. Assistant, Teresa del Junco.

The unique copy was placed in 2020 at the Thomas Fisher Rare Book Library at the University of Toronto. Before it was sent off, Ximena had the work carefully documented, leaf by leaf, volume by volume. She then sought to have an edition produced that might make the monumental work more accessible to a broader audience. Thus this edition embodies as much as can be captured of the original, maintaining the four volumes (mirroring Joyce's sections) and housed in a pictorial flapped slipcase, the inner flap of which contains a printed description of the project.

32. Khayyam, Omar. **The Rubaiyat of Omar Khayyám of Naishápúr**. Needham, MA: Rosemary Press, nd. [c.1916]. Limited Edition. Minimal shelf/edge wear, slight toning to gilt as spine of drop spine box, else tight, bright, and unmarred. Bound in red, white, and blue forming a Chilean flag; custom book shaped box in full blue morocco, richly decorated with gilding, recessed box for book with ribbon lift; red leather slipcase with gilt lettering; printed on rectos only. 24x70mm [box 12mo]. [3], 101, [1]pp. Signed binding by Rose Bindery of Boston.

Near Fine in Near Fine Archival Box[es]. Hardcover. (#10003) \$2,000.00

"Dedicated to the CHILE CLUB a group of congenial souls, generous, self sacrificing; truly American; therefore chivalrous lovers of their wives." "One of the Chile Club edition privately printed."

Printed by the Rosemary Press of George W. and Winthrop M. Southworth for the members of the Chilean Club. Among the most scarce of the many miniature Rubaiyats. Bradbury lists 8 variants of the Rosemary Rubaiyats. [Bradbury, Rosemary Press 6] The proprietors of the Rosemary Press were both members of the Omar Khayyam Club of America, and they issued at least eight miniature editions of the Rubaiyat between 1916 and 1921 for various clubs and societies. Each were bound uniquely and in varying numbers. This edition is among the hardest to secure and the most wonderfully bound.

33. Kurland, Geoffrey; Oliver Sacks, former owner. **My Own Medicine: A Doctor's Life as a Patient**. New York: Henry Holt and Company, 2002. First Edition. Near fine. With dustjacket. White and black paper over boards. 8vo. 251pp. Inscribed on tp. As New in Fine Dustjacket. Hardcover. (#12812) \$50.00
Inscribed from author on tp: "Oliver, Your help, support + encouragement allowed this book to find its completion."

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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.

34. 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, "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.

35. Leavitt, Nancy Ruth. **Before Lipo: Poem by the Artist [Artist Book]**. Stillwater, ME: Nancy Ruth Leavitt, nd. Unique. Tight, bright, and unmarred. Printed wraps; sunprinted illustrations, accordion binding covered in original sun print fabric; matching box. 8vo. np. Illus. (color prints). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Original Wraps. (#11418) \$3,750.00

Watercolor and gouache on Arches text wove and Katie MacGregor papers and sun prints. Housed in custom-made green cloth clamshell box lined with tree paintings.

36. Martello, Leo Louis, Dr. **Black Magic, Satanism, & Voodoo**. New York: House of Collectibles, 1972. First Edition. Little to no shelfwear, else tight bright and unmarred. Pictorial wraps, 8vo, 192pp. Illus. (b/w) Very Good+ in Wraps. Softcover. (#10580) \$50.00

Leo Louis Martello was an author, graphologist, hypnotist and Witch of note who came to prominence during the Pagan/Witchcraft Renaissance of the late 1960s and early 1970s.

As well as being very public regarding his Witchcraft, Leo was also very much "out of the broom closet." He was a founding member of the Gay Liberation Front (GLF), acting as its first moderator. Leo would help GLF beyond being an officer, as he also created an editorial arm, being among the first to publish a newsletter by and for gay people called Come Out! He remained active in GLF until he had a falling out with other members over political opinions. He would move on to become a champion for the gay community within the modern Pagan world.--Witches' Almanac. From the personal library and inventory of Leo Martello.

37. Martello, Leo Louis, Dr. **Curses in Verses: Spelltime in Rhyme**. New York: Hero Press, [1971]. First Edition. Minimal sunning to edges and wear to cover, trimmed, otherwise clean and unmarred. Black on red colored plain wrappers, 8vo. unpagged plus (b/w), portrait. Very Good+ in Wraps. Softcover. (#10465) \$100.00

Martello's short collection of cursing and malefica used in hexing and forms of counter-oppression tactics. Emphasizes

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the power of rhyme and repetition. This is witchcraft in the form of direct action speech. Includes photograph of Dr. Martello. Scarce first edition, reprinted with gold wrappers later. Formerly owned by Dr. Leo Louis Martello.

38. Martello, Leo Louis, Dr. **Witches Liberation or, a True Witch Fights Back and Practical Guide to Joining a Coven.** New York: WICA-Hero Press, [1970-1975]. First Edition (Reprint). Tight, bright, and unmarred. No visible wear. Black on gold colored pictorial wrappers. 8vo. 28pp. Illus. (b/w) Very Good+ in Wraps. Staplebound.

(#10464)

\$50.00

Martello was the first public witch to champion the establishment of legally incorporated tax-exempt Wiccan churches, civil rights for Witches, and like all mainstream religions, paid days off for witches on their holidays. To strengthen and further this cause, Leo founded the Witches' Liberation Movement and the Witches International Craft Association (WICA). "Pagan spirituality is a significant current that connects many of the activists from the 50s-70s.... studying the history of the persecution of witches is a way of building an intersectional view of past struggle that demands solidarity in the present."--Camp Books. This truly is the cornerstone of radical witchcraft publishing, documents social justice in queer communities, and presents the foundation of witchcraft uprising, as a religion, in America. This copy formerly owned by Dr. Leo Louis Martello. Dr. Leo Louis Martello was an author, graphologist, hypnotist and Witch of note who came to prominence during the Pagan/Witchcraft Renaissance of the late 1960s and early 1970s. As well as being very public regarding his Witchcraft, Leo was also very much "out of the closet." He was a founding member of the Gay Liberation Front (GLF), acting as its first moderator. Leo would help GLF beyond being an officer, as he also created an editorial arm, being among the first to publish a newsletter by and for gay people called Come Out! He remained active in GLF until he had a falling out with other members over political opinions. He would move on to become a champion for the gay community within the modern Pagan world.--Witches' Almanac.

39. McPhee, John; Conoley, Gillian; Snyder, Gary; DeFrees, Madeline; Stafford, William; Eberhart, Richard [poetry and prose]; Robinson, Alan James [etching/engraving]; Fletcher, Erin [binder]. **Roadkills [Design Binding].** East Hampton, MA: Cheloniidae Press, 1981. Limited Edition. Tight, bright, and unmarred. French-style find binding with laced-in boards, covered in hand-dyed goatskin, onlays in various goatskins, dark blue snakeskin, light blue carp, purple ostrich skin, embroidered elements in cotton floss, handmade papers from Hook Pottery; archival box covered in rose buffalo, blue goatskin, and raspberry boatcloth, handmade flies housed in compartments covered in orchid purple paper from Katie MacGregor. 4to. np. Illus. (b/w plates). Unique binding on Limited edition, this being Artist Proof 3 Fine in Fine Archival Box. Hardcover. (#10179)

\$6,000.00

"The inspiration for this text came during fish trips Alan James Robinson took during college, in where he would often see roadkill on the side of the road. These animal deaths became the haunting wood engravings inside the text, which are paired with prose and poetry about roadkill.

I wanted to highlight one of the animals from the text on the cover of the binding. I chose the coyote because I was captured by the angle showcasing its long, lanky legs. The coyote is set against a hand-dyed background made to resemble gravel and the outline of a river in the area where Robinson attended college. The river is embroidered over a range of different animal leathers plus handmade paper." [artist statement]

40. Michiels, Toon. **American Neon Signs by Day & Night [Signed].** Nuth, Holland: Rosbeek, 1980. First Edition. Minor shelf edge wear (much less than typical with the rather fragile title), signed by the author, else tight, bright, and unmarred. Glossy printed wrapper, gate-fold prints, metal spiral binding. Oblong 8vo. np [58pp]. Illus. (color plates). Signed by the artist. Near Fine in Wraps. Original Wraps. (#8123)

\$1,250.00

Includes 14 gatefolds with 30 color photos showing neon signs within the American landscape, first in daylight, then by night. One of 1000 copies. Uncommon in presentable condition, due to design/structure...more so signed by the artist.

41. Moore, Clement Clarke [Binding: Jarmila Sobota]. **Twas the Night Before Christmas [Artist Book].** Loket, Czech Republic: Jarmila Sobota, 2014. Limited Edition. Tight, bright, and unmarred. Full leather boards, die cut in shape of a Christmas tree, gilt lettering, hand painted; shaped slipcase in red and/or green leather. 7x3cm. np. Illus. Numbered limited edition of 13 copies. Fine in Fine Slipcase. Hardcover. (#8607)

\$325.00

Miniature book object designed by Jan Sobota in 2012, completed in 2014. Laser cut page in the shape of a Christmas tree, each section straightened with green paper strips. Open binding technique allows for the book to be completely 'opened' and thus forming a standing Christmas tree.

42. 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

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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]

43. Moran, Patrick. **Buried [zine] [Issue 7]**. London: Self-published, 2020. 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 gold, black ribbon placeholder with USB key attached. Small 4to. np [35pp.] Illus. (monochrome prints). Numbered limited edition of 50. Fine. Cloth. (#10495) \$125.00

Handbound and exquisitely printed death metal fanzine from London. "This seventh issue surveys the brutal death metal scene in Colombia and Ecuador, looking at new bands and those that have been stalwarts since the scene developed in the mid-nineties. Bacteremia, Internal Suffering, Suppuration, Mental Apraxia, Extremely Rotten Flesh, Cercenatory, Goretrade, Insalubrity, Carnivore Diprosopus, Infectology, and Animals Killing People. As well as featuring Latin America's most extreme metal, Buried seven features commissions from philosopher Dr. Patricia MacCormack, Craig Boagey, David Stewart, and mangaka Toshio Maeda (Urotsukidōji), Stefan Sadler, Harman Bains, Ruth Angel Edwards and Tamsin Snow." --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...Each meticulously produced issue is hand bound and filled with original interviews, illustrations and commissions. The production values aim to be a fitting platform for the craft of the metal and commissions included within." --Publisher's statement.

44. 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.

45. Mott, Toby. **Violence Grows [Artist Book dedicated to Margaret Thatcher, Honey Bane, Cosey Fanni Tutti, and Vi Subversa]**. London: Cultural Traffic and Dashwood Books, 2020. Limited Edition. Tight, bright, and unmarred.

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Assemblage of material housed in sticker embellished cardboard mailer, 4 image based zines, an A2 poster, a 'vintage sheet of Margaret Thatcher toilet paper', related ephemera. var pag. Illus. (color and b/w plates). Limited edition of 200. Signed by the author. Fine in Fine Housing. Wraps. (#11219) \$275.00
Art Direction by Jamie Reid. Image and text by and about Margaret Thatcher, Honey Bane, Cosey Fanni Tutti, and Vi Subversa exploring and contextualizing their various efforts to disrupt the 1980s.

"Violence Grows provides a forceful, wide-ranging look at four female icons of the 1980s. Its four-step journey focuses on three punk artists and one divisive politician, all of whom re-shaped ideas on identity, sexuality, and the role of women in a dysfunctional society. These four determined women set out to overturn the world they lived in. The confrontational content of Violence Grows examines a patriarchal elitist system and shows how culture can subvert it, using material from the archive of The Mott Collection." [artist statement]

46. 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]*

47. 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 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.*

48. 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

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colophon on Magnani Pescia Paper, clear acrylic box. fo. np. 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-Gaposchkin, 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]

49. Rafalski, Julie; Henningham, David; Deans, Tahu. **The nth Convention (second edition)**. London: Henningham Family Press, 2009. Limited Edition. Tight, bright, and unmarred. Color printed wraps, screenprinted images, complex structure, blue cloth slipcase. Square 8vo. np [27pp]. Illus. (color plates). Numbered limited edition of 30. Fine in Fine Slipcase. Original Wraps. (#9427) \$750.00

"Julie Rafalski, Tahu Deans and David Henningham re-enacted Cold War psychic drawing experiments in a Leipzig building that had formerly housed an East German supercomputer. They also reconstructed the computer as a set to be reconfigured and photographed. These pictures, films, drawings and transcripts make up the content of this book.

Operating like the distinct CMYK dots that merge optically to form a full-colour picture, the artists have worked together to take the viewer through corridor spaces, doctored photographs, and a psychic spying apparatus redolent of the building itself. Not every page is accessible without the use of a knife. The books are editioned using a vector-based system so that each book is assigned a non-hierarchical relationship to the others." [from the publisher]

50. 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]

51. Rieke, Sialia; Cooksey, Gabby [binder]. **A Fable [Design Binding]**. Carpe Noctum Press, 2003/2018. Limited Edition/Unique. Tight, bright, and unmarred. Bound in tan goatskin with laced-in boards and Pergamena vellum set into the cover with gilt ornament corners, sewn in the style of montage sur onglets with hand sewn silk end-bands, brown paper pastedowns and flyleaves with leather hinges. 4to. Illus. (color plates). Numbered limited edition, this being 24 of 27. Signed by the author. Fine and Fine Archival Box. Hardcover. (#10252) \$2,000.00

"The book is an artist book by Sialia Rieke who recounts a story of an angel coming to earth and falling in love with a human. The bat is my interpretation of him flying to the woman on a cloudy day forming the heart breaking story that is soon to come." [Artist statement]

52. Robbins, Trina [St. James, Margo]. **'Bare Breasted Coyote Woman' [Original Art] [Women's Movement, Activism]**. Trina Robbins, [1978]. Unique. Light, even toning, else bright and clean. Original acrylic on stiff board; unframed. 14.75x13". Signed by the artist. Near Fine. (#10410) \$5,500.00

Trina Robbins painted 'Bare Breasted Coyote Woman' for Margo St. James and it comes from Margo's personal collection. 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

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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 Infirmery, 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. Trina Robbins "was an early and influential participant in the underground comix movement, and one of the first few female artists in that movement." A cartoonist and historian, Robbins has a long history of creating outlets for and promoting female comics artists. In 1969, she designed the costume for the character Vampirella for artist Frank Frazetta in Vampirella #1. More significantly, in the early 1980s, Robbins became the first woman to draw Wonder Woman comics.

53. Rú. **Grateful Dead Serigraph: "Original Dead"** 1981. Limited Edition. Tack holes at corners (well within matting borders), small closed tear related to upper right tack hole, very minor rubbing, else bright and clean. Poster. Approx. 18x24" sheet. Color illus. Near Fine. (#10628) \$750.00
"Original Dead" serigraph, depicting the band skull logo held in the hand of Lady Liberty. Signed "Rú" and dated 1981 in pencil with title and limitation in same hand.

54. Sacks, Oliver. **A Leg to Stand On.** New York: Touchstone, 1998. Reprint Edition. Near Fine. 8vo. 224pp. Near Fine in Very Good DJ. Hardcover. (#12308) \$250.00
Signed by Oliver Sacks. "In A Leg to Stand On, it is Sacks himself who is the patient: an encounter with a bull on a desolate mountain in Norway has left him with a severely damaged leg. But what should be a routine recuperation is actually the beginning of a strange medical journey when he finds that his leg uncannily no longer feels part of his body. Sacks's brilliant description of his crisis and eventual recovery is not only an illuminating examination of the experience of patienthood and the inner nature of illness and health but also a fascinating exploration of the physical basis of identity."--Publisher.
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.

55. 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.

56. 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]

57. Smith, Patti. **Patti Smith Complete: Lyrics, Reflections, and Notes for the Future.** New York: Bantam Doubleday Books, 1998. First Edition. Toning and shelfwear around edges in DJ, small tears on upper endpages, fold on verso, else tight, bright, and unmarred. DJ with French flaps. Paper covered boards in black. 8vo, 246pp. illus (b/w). Signed by author on dedication page. Very Good in Very Good Dustjacket. Hardcover. (#11963) \$450.00
Lyrics and writings interfaced with iconic photos by Patti Smith, plus some drawings and facsimile images of notebook pages. Inscribed by Patti Smith: "...New York City, October 31, 2001." From the Collection of Jenny Lens.

58. Smith, Winston; Ralph Steadman, foreword; Carlo McCormick, introduction. **All Riot on the Western Front: The Montage Art of Winston Smith, Volume Three.** London: Omnibus Press, 1989. First Edition. Light shelfwear around edges, adhesive, toning, else tight, bright, and unmarred. Gloss color wrappers. 8vo. 104pp. illus (color). Inscribed. Very Good+ in Wraps. Original Wraps. (#12043) \$250.00
From the Collection of Jenny Lens. Winston Smith is the quintessential Punk Surrealist, montage artist, designer, and prolific collage artist of the underground art movement. Signed by Winston Smith to Jenny Lens: "For Jenny Lens, Love Winston Smith..."

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59. Sobota, Jan (binding). **Velislav's Bible [Design Binding]**. Czech Republic: Archa Publisher, [2007/2012]. Facsimile/Binding. Tight, bright, and unmarred. Full leather binding, metal fixtures; full color facsimile of the textblock. 4to. np. Illus. (color plates). Limited Edition of 10 [N.B. Only two completed before Sobota's death] Fine. Hardcover. (#8668) \$4,500.00

Limited edition of 799 copies. Jan Sobota was commissioned to bind 10 copies in 'period' style. Soboto passed away, however, after completeing only two of them. One remains with his wife/archive, this is the only copy publically available. It is also the final binding he worked on prior to his death.

The bible has 376 pages and nearly eight hundred paintings. It is the largest illustrated medieval manuscript in central Europe. Sobota's binding is a facsimile of the original binding.

"Most comprehensive illustrated medieval manuscript in central Europe was created around the mid 14th century thanks to the initiative of Velislav, who is portrayed on fol. 188r as kneeling before a statue of St. Catherine, the patron saint of theologians and philosophers. This seems to be evidence that he was a member of the clergy, although he is not wearing a tonsure and his clothing is rather secular. He can be most probably identified with a Prague capitulary of the same name, who was a notary to Jan of Luxembourg, later a notary and a diplomat of Charles IV. The book was created in a secular, laic book-workshop with signs of stable and standardized operation.

Velislav's Bible is neither a biblia pauperum (a Bible of the poor) - this type was introduced only later and typically had around thirty to forty recurring paintings - nor it is a fully illustrated Bible comprising the whole biblical text.

It includes the following books: Genesis (1r-52v), Exodus (53r-88v), Daniel (89r-108r), Judges (108v-115r), Judith (115v-130r), Antichrist cycle (130v-135v), Christological cycle (136r-149r), Apocalypses (153r-168v), Apostles' deeds (169r-179v) and above that a cycle about Czech patrons saints Wenceslas and Ludmila (180r-188r). Different other individual images appear in the second half of the book. Given the fact that vast majority of images is accompanied by comments and that occasionally written names of the characters occur, the manuscript can be regarded as a medieval comics. The brushwork shows some romantic elements, with some elements of the later so-called "beautiful style.""

60. Spring, Jessica. **Unnatural Light**. Tacoma, WA: Springtide Press, 2011. Limited Edition. Loose sheets in a drop-spine archival case. Hand-made paper sheets, printed with photo-reactive inks. fo. np. Illus. (color plates). Limited numbered edition, this being 7 of 8. Fine in Fine Archival Case. Broadshets. (#7500) \$2,000.00

"Unnatural Light reflects a lifetime of illumination through stories and wordplay with text that is challenging reading in daylight, but literally glows in the dark." "Eight prints include vintage illustrations reproduced using photopolymer and self-healing mat that—with the type—utilize fluorescent & glow-in-the-dark inks. {{Stories may fade with excessive exposure to light.}} Paper was made with Helen Hiebert's assistance at her studio. Trisha Hammer & Julie Naggs created boxes for the edition."

61. St. James, Margo; Bode, Mark [art]; Frank, Phil [art]. **Set of Original Cartoon Art: Sex Pot: A True Story; Sex Pot Extention; Shield of St. James. [Women's Movement, Activism]**. San Francisco, CA, 1996; 2006. Unique. One shows mount tabs in the corners, else tight, bright, and unmarred. Two in black and white, one in full color. 13.25x10" [Sex Pot: A True Story]; 11x8.5" [Sex Pot Extention]; 4.75x13.25" [Shield of St. James]. Signed by artists and Sex Pot by Margo, as well. Fine. (#10407) \$1,250.00

Phil Frank original cartoon drawing, Shield of St. James, done in pen and ink and signed with inscription by Frank, "To Margo – Long may your banner wave!" Sex Pots Extension ["Text: Margo St. James] signed by Mark Bode. Sex Pot: A True Story, signed by Bode and St. James. From Margo's private library. 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.

62. St. James, Margo. **Margo St. James Gelatin Silver Print [Women's Movement, Activism]**. nd [circa 1975]. Unique. Very minor toning, else bright, and clean. Silver gelatin print, matte surface, mounted. 14x10.75. Fine. Photograph. (#10400) \$1,750.00

Margo St. James, topless, reading The Liberal Elite. An extraordinary image. 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

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63. Sudo, Reiko; Birnbaum, Alfred (trans); McQuaid, Matilda (intro). **The Nuno Box • Textiles of Reiko Sudo.** Seattle, WA: Marquand Editions, 2018. Limited Edition. Bright and unmarred. Cloth and wooden nestled 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.

64. Taylor, Mike; Robison, Leslie (calligraphy). **Person Woman Man Camera TV [Artist Book].** St. Augustine, FL: Mike Taylor, 2020. Limited Edition. Tight, bright, and unmarred. Black cloth spine, printed paper boards. 13x11.25". np [24pp]. Illus. (color plates). Numbered limited edition of 20. Signed by the artist. (#10437) \$1,400.00

Person Woman Man Camera TV began as a meditation on the moment of quarantine without an end in sight, when human interaction stopped. Our daily intake of news, which had already been extremely online and not necessarily healthy, became solely online and outright dangerous. Mike Taylor began monitoring American quarantine in a drawing journal as Leslie Robison was experimenting with using calligraphy to illustrate our 45th president's ridiculous and false daily pitches to a captive media, a patently slow approach mirroring many people's return to gardening and crafts while unable to go to their jobs.

However, quarantine against COVID 19 soon exploded into a movement against police violence against Black people as the murders of George Floyd, Breonna Taylor, and Ahmaud Arbery were replayed to a national audience who, for once, couldn't turn away from the news. Black Lives Matter went from a rallying cry to a movement. Quarantine ended for many when they flooded the streets in protests. But it was complicated. Caution against the virus kept a lot of people inside, establishing a second front of protest: amplifying Black voices on social media and moving money towards protest bail funds and relief, making life-affirming culture, supporting their communities. Nobody had a job, but everyone had a role.

The movement to defund corrupt police departments, to recognize and legislate the significance of Black and Brown life, and to reprioritize our massive federal budget for the good of people over profit, is happening, still, now, as we approach elections. Donald Trump has assumed his Nixonian role as a law and order autocrat, ordering federal troops into protest zones, empowered by Attorney General William Barr and his nearly 24% of appointed federal judges to act first, deal with constitutionality later.

It's not hyperbole to say that the soul of our nation hangs in the balance, first with the state and national elections of 2020, then with how we decide to move on beyond elections, because there is no more business as usual.

Mike Taylor's work explores the dynamics traditional destructive modes of capitalism as well as newer internalized modes of late- capitalist neuroses represented by social media influencers and "lifestyle brands". His books, including No/Future, The Bigger Chill, Unlike, Love Song, and Present Perfect Progressive Tense have been collected and shown widely. He maintains a sense of humor.

Leslie Robison is interested in breaking down the language, symbols, and actions that define power in various relationships and within such institutions as art, politics, and academia. Mixed media drawing and performance become the means of investigating these structures. Whether they are drawn or knitted, scribbled or written as words, the lines in these drawings, paintings, and installations confound direct communication even as they reference the traditional language of art. By also examining her participation in these systems, the artist is simultaneously critical, questioning, and self-mocking.

65. Taylor, Mike. **Q d'etat.** St. Augustine, FL: Mike Taylor, 2021. Limited Edition. Tight, bright, and unmarred. Yellow cloth boards, black ink lettering and pictorial elements; mylar DJ with white ink accent images [each mylar DJ includes unique drawing in white ink], drum leaf bound, screen printed. fo. np [24pp]. Illus. (color plates). Limited number edition, this being ___ of 19 Fine in Fine Dustjacket. Hardcover. (#10879) \$2,800.00

"It seems that the right wing has found its own brand of atomizing identity politic, its own purity test; yet unlike the online left, the academic left, the paralyzed left, the right has rallied behind its darkest angels. Every one of Q's

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predictions have failed to come to pass, but the seeds of doubt and mistrust it planted have bloomed a thousand rotten suns. The Anons are a living manifestation of the Fallacy of Misplaced Concreteness, wherein the vampire reified is a literal vampire. As fake and cynical as the Q myth has been from the start, we will live in new voting districts, we will install new representatives, and we will bend to cops and judges that are the direct result of a racist internet scam. Hobbled by a broken democracy and an intractable social web, where we go one, we go all." [Artist statement]. Taylor has a gift for exploring current socio/political events with his art, and this embodies an exceptional example.

66. 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. White boards with stamped title in red, and sketch in black. Full color glossy dj. 8vo. 65pp. Illus. (color, one foldout leaf). 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.

67. Tulien, Hagen von. **Occult Psaligraphy: The Hidden Art of Papercutting.** Seattle: Ouroboros Press, 2013. First Trade Edition. Tight, bright, and unmarred. High-grade black cotton book-cloth with blind-stamped device to front cover in black-foil stamped dust jacket. Printed in red and black on 100 lb. paper stock. Large 8vo. 126pp. Illus. (b/w plates). 100 illus., many being full-page papercuts. Near Fine. Hardcover. (#9007) \$100.00
In Occult Psaligraphy, Von Tulien expresses these magical states in a series of over 100 papercuts. This bi-lingual text in English and German includes introductions by the artist and publisher William Kiesel, who speaks to the practice of papercutting in diverse esoteric traditions worldwide, including China, Japan, Mexico, Europe, Indonesia and America.

68. Turcotte, Bryan Ray; Miller, Christopher T. **Fucked up + Photo Copied: Instant Art of the Punk Rock Movement.** Los Angeles, CA (Corte Madera): Gingko Press, 1999. First Edition. Minor shelfwear, else tight, bright, and unmarred. Quarterbound, black cloth spine, printed paper boards, white and green ink lettering and pictorial elements. 4to. 240pp. Illus. (color and b/w plates). Very Good+. Hardcover. (#11998) \$300.00
From the Collection of Jenny Lens. With photographs by Jenny Lens. Still in print (now in its 10th printing), the first edition is a remarkably hard animal to find...

"Raw, brazen and totally intense, Fucked Up + Photocopied is a collection of frenetic flyers produced for the American punk scene between 1977 and 1985. Many were created by the musicians themselves and demonstrate the emphasis within the punk scene on individuality and the manic urge of its members to create things new.

Images were compiled out of whatever material could be found, often photocopied and, still warm, stapled to the nearest telephone pole to warn the world about next week's gig.

One glance and you can sense the fury of live performances by bands such as Black Flag, the Dead Kennedys and The Minutemen, and, through the subtext the reader is exposed to the psyche of a generation of musicians stripped bare: The Germs, J.F.A, NOFX, X, The Circle Jerks, Devo, The Exploited, The Screamers, The Cramps, The Dils, The Avengers and more." (from the publisher)

The definitive reference book on the North American Punk scene poster art, covering Boston, New York, Los Angeles, San Francisco, San Jose, Washington, DC, Houston, and Canada's Toronto and Vancouver. Winner of the Firecracker Alternative Book Award 2000 for Music.

69. **Two US Capitols Photography Albums** [764 Original Photographs]. nd [circa 1930s]. Unique Edition. Light shelf/edge wear, tips through at heads, one image apparently missing from front pastedown of Vol. 2, else tight, bright and unmarred. Black textured paper boards (faux-leather), in blind decorative elements, gilt lettering, stringbound. Oblong 4to. np. Illus. (b/w plates). Very Good+. [Images Fine]. Hardcover. (#6010) \$1,500.00
The collection consists of 764 b/w images of the 48 US state capitols and that of the US Capitol in Washington, DC. Vol. 1 (364 images) starts with Washington, DC and covers Alabama through Montana. Vol. 2 (400 images) covers Nebraska through Wyoming. The last 3 pages of Vol. 2 shows images of the interior of the various capitol domes. Each state capitol includes one 5x7 or 4x6 inch image surrounded by smaller images of varying sizes (most 2.5x2.5 or 4.5x2.5 inch). Each image mounted with black corner-tabs and includes a stamped number at verso (no handwritten notations). Several of the dome images show blue stamp of "Omaha, Nebraska / Sept. 25, 1937 / Kodatone". State pages

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also show what appears to be a later state stamp (removable). These volumes embody a remarkable collection of images. The unknown photographer traveled the country collecting images of the (then existing) state capitol. The photographer captured not only the facade of each building but, in most cases, all sides and the interior of the various domes. The images capture, if you will, the body politic of American governmental architecture. An exceptional and unique collection of images.

70. Whitehead, Peter. **Baby Doll [Presentation Edition]**. London: Velvet, 1997. First Edition/Limited Edition. Tight, bright, and unmarred. Slipcase bright and clean. Black textured paper boards, gilt lettering, black endpages; red faux-leather textured slipcase. Small 4to. np. Illus. (b/w plates). [N.B. It appears that this work was issued only in wrappers, making this an interesting copy. It is presumed that it is one of a small run bound in this fashion and presented to the author.] Fine in Fine Slipcase. Hardcover. (#7591) \$450.00

The inscription, mostly likely to Robert Bond, read: "For Robert / never forget that it is an irritant that provokes the creation of a peace [sic] / Peter / HERU / I hope we can work on the sequel of "The Risen" together some time soon." This last a reference to Iain Sinclair's, The Risen (Robert Bond was Sinclair's biographer).

"Peter Whitehead has been a scientist, newsreel cameraman, writer, publisher, falconer, erotic photographer and an occultist. He has lived a rich life of extraordinary, almost hallucinogenic, intensity. He pioneered a highly subjective, personal style of documentary cinema influenced by the cinema vérité and direct cinema movements that offers audiences a singular vision." "1972 found avant-garde film documentarist Peter Whitehead ensconced in a chateau in southern France with a teenage heiress model and a month's supply of film and psychedelic drugs. The startling results, never before published, are contained in Baby Doll, a beautiful yet disturbing visual diary of a last four weeks spent in the pursuit of both physical and spiritual erotic extremes. An uncensored, unflinching photographic journal of sexual metamorphosis and personality disintegration, Baby Doll is also a unique testament to Peter Whitehead's experimental vision, a forbidden legacy of an era simultaneously marked by its innocence and its licence to explore previously uncharted areas of sexuality and psychic experimentation." (publisher)