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NYC ABAA Book Fair 2019

1. Adams, Evelyn. **Hollywood Discipline: A Bizarre Tale of Lust and Passion.** New York: C-L Press, 1959. Limited Edition. Minor shelf/edge wear, minor discoloration to newsprint, else tight, bright, and unmarred. Color pictorial wraps with artwork of illustrious BDSM artist Gene Bilbrew, also known as "Eneg." 8vo. 112pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#9086) \$150.00
Limited illustrated first edition paperback, Inside cover black and white illustration art also by Bilbrew. Unusual in the slew of BDSM publications to come out in the 1950s and 1960s Irving Klaw era of bondage pulps. Scarce
2. **Anarchy [does not equal] Chaos // Anarchy [equals] A Social Order.** Australia: [Anarchism Australia], nd [circa 1977]. First Printing. Minor edge wear, tape remains at the four corners [text side], else bright and clean. Printed in black on one side, red on the other (black is text only, red is text and image). Approx. 10.25x16.25". Very Good. (#9829) \$250.00
Black ink text, using an anarchy sign (A in a circle) as bullit points, summarizes the meaning of anarchy. Red ink side has tiered image (workers at the bottom supporting all others) and text in several languages parsing capitalism as exploitive/destructive and workers at the base "We Feed All". Very scarce, one copy located at Univ. of Michigan Library.
3. **Anarchy [does not equal] Chaos // Anarchy [equals] A Social Order.** Australia: [Anarchism Australia], nd [circa 1977]. First Printing. Minor edge wear, tape remains at the four corners [image side], else bright and clean. Printed in black on one side, red on the other (black is text only, red is text and image). Approx. 10.25x16.25". Very Good. (#9830) \$250.00
Black ink text, using an anarchy sign (A in a circle) as bullit points, summarizes the meaning of anarchy. Red ink side has tiered image (workers at the bottom supporting all others) and text in several languages parsing capitalism as exploitive/destructive and workers at the base "We Feed All". Very scarce, one copy located at Univ. of Michigan Library.
4. Anon ["Mr. Prolific"]. **Collection of The Adventures of a Fuller Brush Man (Tijuana Bibles) Nos. 1-6; 8-10.** [No Publisher], [circa 1936]. First Edition[s]. Single staple bound booklets in original printed paper wraps. Each title is a 3 x 4"; 8-page, and is in good to very good condition. Very Good in Wraps. Original Wraps. (#9124) \$275.00
The Tijuana Bibles, also known as eight-pagers, were small crudely printed eight-page publications of erotic cartoons that were extremely popular beginning in the 1920s-1950s in the United States. This collection features nine titles: 1. "Adventures of a Fuller Brush Man," 2. "Torridd Tess," 3. "Hot Nuts," 4. "Easy Pickins," 5. "Obliging Lady," 6. "Dizzy Desires," 7. (missing), 8. "Hot Pants," 9. "Ain't Nature Grand?" and 10. "The Amorous Mrs. Twirp." Normally each issue had a self-contained story with some recurring characters. The Adventures of a Fuller Brush Man chronicled the dirty door-to-door adventures of traveling brush salesman, Ted, as he peddles his merchandise to young ladies in various states of dress.
5. Anon. [Steinberg, Saul]. **Black Americana ['Negrobilia'] "Pick the Pickaninnies" postcard puzzle.** New York: Ullman Manufacturing Company, 1907. First Edition. Full color off-set printed multi-flap post card mailer with die-cut holes for puzzle and tab for closing. 3.5x5.5"; bright and unmarred with fully intact flaps. Very Good+. Original Wraps. (#9072) \$325.00
An example of early 20th century Black Americana ephemera, or as some refer to as, 'Negrobilia,' referring to a wide

NYC ABAA Book Fair 2019

array of materials, including mass advertisements, postcards, tourist souvenirs, etc. with the image of an African American, universally portrayed in a derogatory and racist manner. These items were produced and manufactured by and for white audiences that enhanced the perception of white racial superiority and class status. These type of items are particularly challenging to many communities, however, many scholars and private collectors alike agree these materials are historical records and reminders of the racist history of the United States and should not be invisible. The puzzle postcard is an example of mass produced racial stereotyping, manufactured for an actual mailing enclosure. The instructions on the outside of the mailer state: "Arrange the flaps, by placing one over another, in such a manner as to show ONLY the eleven pickaninnies."

Reference: Goings, Kenneth. "Mammy and Uncle Mose: Black Collectibles and American Stereotyping." Bloomington, Indiana University Press, 1994.

6. Anon. **Bondage Thru the Ages [No. 103]**. La Mesa, CA: Whip & Rope, nd. Minor rust stains, else tight, bright, and unmarred. Half-fold digest-size pamphlet, saddle stapled. 8vo. 36pp. Illus (b/w comic-like artwork). Very Good in Wraps. Original Wraps. (#9085) \$50.00
Illustrations depicting bondage, flagellation and sadomasochism at various points of history. Cheeky and slightly offensive.

7. Anon. **Rubber Torment**. New York: Nutrix Corporation, 1964. First Edition. Light shelf/edge wear, else tight and bright. Glossy wraps, staplebound. 8vo. 62pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#9089) \$150.00
Contains text and black and white illustrations of various bondage and latex role-play situations. Film producer, Irving Klaw (Bettie Page fame) produced these small edition bondage magazines through Nutrix publications and featured artists like Eric Stanton, Gene Bilbrew, and Adolfo Ruiz.

8. Anon. **Threesome Bondage**. North Hollywood: TR Press, 1965. First Edition Thus. Tight, bright, and unmarred. Illus. glossy wraps. 8vo. 40pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#9087) \$50.00
Issue number 1. All female spanking and bondage fiction illustrated with black and white photographs, featuring mixed race models. Scarce.

9. Ansell, Robert [editor]. **Abraxas: an International Journal of Esoteric Studies**. London: Fulgar Limited, 2009. First Edition. Tight, bright, and unmarred. Single issue, fully color and black and white illustrated journal, out of print, with slight buckle to rear covers and pages, small fold on rear wraps, otherwise a near fine copy. Large quarto format, printed on high quality paper, illustrations. 128 pages. Issue I. Very Good+. Original Wraps. (#9694) \$80.00
These are esoteric essays from prominent and diverse sources from the magical community of scholars. Artists and authors include Daniel A. Schulke, Francesco Parisi, Sarah Penicka-Smith, Rebecca Beattie, Stuart Inman, Dolorosa, and Aleister Crowley. A visual and provocative collection of word and art.

10. Ansell, Robert. **The Bookplate Designs of Austin Osman Spare**. United Kingdom: The Bookplate Society in association with Keriwen Press, 1988. Limited Edition. Near fine copy in original laid paper pictorial wraps. This edition limited to 500 copies; 330 for the Bookplate Society, and 140 only for private circulation, hand numbered and signed by the author, this being copy 10. Small 8vo, 35 pages, illustrated. Near Fine in Wraps. Original Wraps. (#9752) \$275.00
Austin Osman Spare – One of the most recognized occult artists who elicited emotion under the occult umbrella. In a purposeful way, he left a legacy of existentialism, perhaps the macabre, but more so rather appropriated his psychic and magical abilities to conjure thought-forms to visible and tangible appearances. In this case of [artist] designer and collector, he's pretty singular, in that he illustrated the proportion of the power of belief into the sigils, by revealing the clarity of the image, which it evokes. This attests to an unusual example of how invocation manifests into the physical and transferred to print, in this case bookplates. These bookplates were designed between 1904-1945, for such folks as journalist Dennis Bardens and patron Pickford Waller.

What is unusual here, but not out of the ordinary for a magician like Spare, is the element of confrontation. He's invoked a particular trait about his identity (however self-absorbed that he was) as a magician and infused it graphically into the design. This is something different than we might see in mass commercialization of the bookplate, which normally emphasize the collector, Spare has really infused his own likeness magically. His work illustrates, an

NYC ABAA Book Fair 2019

aggressive fusion of magick and design.

11. **Archive of original designs for Kuhnle's cremation urns.** c.1930s. Unique. Collection of 17 designs for cremation urns, housed in cloth clamshell custom box. Exemplary condition, slight curl to mats (watercolors), otherwise bright and no age wear. Twelve designs are original watercolor and five are chromolithographs, hand colored with pencil, interleaved with tissue guards. Each specimen has annotations in pencil. Drawings are 6x10" and mounted on cardboard sheets, 11x16". Very Good+. (#9439) \$2,500.00

The original designs are speculated to be prototype designs for funerary urns, cremation receptacles, illustrated by "Kuhnle." All of the illustrations are handcolored, despite part of the collection is original drawings and the other are hand touched chromolithographic prints. No tracings of a designer, company, or individual owner named "Kuhnle." The style is consistent with post-Art Nouveau design for funerary pieces with influences of the Greek and Roman revival period. Annotations to the pieces suggest sketches were created for a larger print catalog or inclusion for prototypes for manufacturing.

12. **Bakunin and Anarchism // a talk by Jack.** nd [1976]. First Printing. Light edge wear, else bright and clean. Screenprinted in black ink from stencil. Approx. 17x22" Very Good. (#9831) \$250.00

"Liberty without socialism is privilege injustice, socialism without liberty is slavery and brutality." One copy located at University of Sydney; no copy in the US.

13. Baring-Gould, Sabine. **The Book of Were-wolves.** London: Smith, Elder and Co., 1865. First Edition. Recased in half red leather and cloth boards, elaborately decorated in gilt on the front panel and gilt lettering with black title band. Very little wear to extremities, only some foxing on beginning pages and on frontispiece engraving which does not diminish image, otherwise tight, bright, and unmarred, an exceptional copy. Includes paste down of original gilt, ornamental spine on rear papers. Has former owner signature on two pages. xi, 8vo., 266 pages, 1 unnumbered leaf of plates, advertisement in rear. Fine. Half Calf. (#9461) \$6,500.00

A survey of the myths and legends concerning lycanthropy from ancient times to the Victorian era. Rev. Sabine Baring-Gould (1834-1924) of Lew Trenchard in Devon, England, was an Anglican priest, hagiographer, antiquarian, novelist, folk song collector and eclectic scholar. His bibliography consists of more than 1240 publications. In one of the most cited texts on lycanthropy, "Baring-Gould treats the phenomenon of the werewolf as a psychological aberration, as essentially a delusional state. Baring-Gould treks into the shadowy world of crimes vaguely connected to werewolves, including serial murders, grave desecration, and cannibalism." (Coleman) The book was formerly owned by Dillon Hampden Carrington (b.1916), supernatural book collector. At first search, no copies of this edition held in US institutions (Worldcat). Recased with a nice bit of binding work using original gilt decoration of a wolf in a diamond shape and also includes the original spine pasted in the back of the book.

14. Baskin, Leonard [artist]. **Hosie's Aviary** Words mostly by Tobias Baskin & Lucretia, Hosie & Lisa Baskin. New York: Viking Press, 1979. First Edition. Tight, bright, and unmarred. Bound in green cloth in color with L.B. initials on cover, pictorial dust jacket in good condition with some tears and buckle to lower edge, otherwise a very good copy. Signed by the artist on the front flyleaf. Very Good in Good Dustjacket. Hardcover. (#9890) \$150.00

A companion volume to his Caldecott Honor Book "Hosie's Alphabet," includes Baskin's illustrations of birds with poetic verse.

15. Beckett, Samuel; O'Kane, David (illus). **Imagination Dead Imagine.** Dublin: The Salvage Press, 2015. Limited Edition. Bright and unmarred. Black cloth drop spine box, loose fo sheets. fo. np. Illus. (b/w plates). Numbered limited edition. Signed by the artists. Fine in Fine Archival Case. (#8779) \$2,250.00

"No trace anywhere of life, you say, pah, no difficulty there, imagination not dead yet, yes, dead, good, imagination dead imagine..."

So begins Beckett's 'Imagination Dead Imagine', a short prose text first published in French in Les Lettres nouvelles in 1965. Its first English publication was in The Sunday Times that same year.

This new edition is a collaboration between typographic designer and book-maker Jamie Murphy & renowned Irish visual artist David O'Kane. The work is introduced by foremost Beckett scholar Stanley E Gontarski.

The text has been hand-set & letterpress printed by Jamie Murphy in 18 point Caslon Old Face, supported by newly drawn ten line grotesque characters by Bobby Tannam, cut from end grain maple by Tom Mayo.

David O'Kane has supplied two lithographs inspired by the text, editioned by Thomas Franke at Stein Werk

NYC ABAA Book Fair 2019

Lithography studio in Leipzig. The sheets are printed on 250 gsm French made Venin Cuve BFK Rives mouldmade. The edition is limited to 50 copies, 40 of which make up the standard format, ten accounting for the de luxe. The bindings were executed by Tom Duffy in Dublin. The standard is housed in a cloth covered portfolio, protected inside a slipcase. The de luxe is presented in a clamshell box accompanied by a typographic triptych based on the text. The standard copies are numbered 11 – 50, the de-luxe are numbered 1 – 10. Each copy will be signed by the collaborators." (from the press

[N.B. Six sheets are still being printed: frontis graphic introduction by Stanley Gontarski three sheets containing the typographic triptych (de luxe only) about the project The de luxe is presented in a solander box. The finished piece measures 23.5 inches x 15.5 inches. The deluxe contains 12 printed sheets.]

16. Berrigan, Daniel; Ely, Timothy [illus]. **Lost & Found [Extra-Illustrated]**. [Montclair, NJ]: Caliban Press, 1989. Limited Edition. Tight, bright, and unmarred. Planetary Collage Standard binding structure, leather over wood boards, rivets, pigments, resin, gold, and wax; Spanish handmade paper with relief block illustrations (as issued) with extensive over painting and embellishment; one extra, unique fold-out drawing in the rear; endpapers are Ely standard graph paper he printed in 1987. Housed in a felt-lined, handmade paste paper and custom cloth covered dropback box by the artist. 8vo. np. Illus. (color plates). Bound by Timothy Ely in 2016. Signed [by both author and illustrator] limited edition. Fine in Fine Archival Box. Hardcover. (#9755) \$9,800.00

This is an out-of-series copy (not numbered) signed by both Berrigan and Ely on the colophon at the time of publication. It has been in Ely's possession, in unbound sheets, until being offered here. In 1989, Mark McMurray wrote to Berrigan, who he knew slightly and admired greatly, asking the priest if he had any manuscripts that he might like to have published by McMurray's Caliban Press. As McMurray recalled recently, Berrigan was very kind, invited him to meet in the city, and gave him a handful of manuscripts to read. Lost & Found was the story that really resonated. McMurray showed it to Ely, with whom he was studying bookbinding. Ely, whose art frequently incorporates maps of non-physical locations, was intrigued by the story and agreed to illustrate it for the Caliban Press limited edition. Lost & Found was originally issued by Caliban Press in an edition of 125 numbered copies with 3 full page and two smaller relief block illustrations by Ely, printed and hand-colored by Mark McMurray, and bound by McMurray with silk-backed boards illustrated on the upper board with the Ely frontispiece print.

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

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

Timothy C. Ely is a renowned and enigmatic figure in the book world. His one-of-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. **Biedermeier Cartomancy Deck (Biedermeier Aufschlagkarten). no. 1904.** Vienna [Wien]: Piatnik & Sohne, 1986. Later Printing. In original box, slightly worn, otherwise complete and deck in excellent condition. Set of 32 cartomancy divination cards with booklet in four languages, including English. Very Good+. In original box. (#9793) \$75.00

Originally produced in 1900, these oracle cards contain several images that were originally seen as vignettes in earlier

NYC ABAA Book Fair 2019

divination games as well as cartomancy sets devised by Lenormand and her successors, but the whole repertoire has become a distinctive tradition with unique images and a format of its own.

18. Boushahla, Jo Jean and Virginia Reidel-Geubtner. **The Dream Dictionary: The Key to Your Unconscious.** New York: Pilgrim Press, 1983. First Edition. Tight, bright, and unmarred. Bound in black cloth with unmarred and unclipped dustjacket. 128 pages, with bibliography. Signed and inscribed by both authors. Very Good in Very Good Dustjacket. Hardcover. (#9900) \$75.00

"Indexed scientific guide to the meaning and use of dreams. The authors, who have specialized in dream research for a dozen years, point out that psychology has found dreams to be among the most effective of all instruments for discovery of one's inner self." Organized by common symbols. Scarce hardcover with dustjacket edition.

19. Bowles, Jane; Loeber, Nancy (art). **A Stick of Green Candy.** New York, 2019. Limited Edition. Tight, bright, and unmarred. Woodcut with collaged archival pigment prints, hand painted with gouache; hardcover sewn on board. 4to. 40pp. Illus. (color plates). Numbered edition of 33 copies. Fine. Hardcover. (#9880) \$1,250.00

20. Bureau, Luc [text], Bureau, Ghislaine [illus]; Fletcher, Erin [binding]. **Chemins de Traverse [Design Binding].** Quebec: Les Giboulées, Ghislaine Blais, 2017/2018. Limited Edition. Tight, bright, and unmarred. Bound as a Tue-mouche binding; case constructed with granite Cave Paper and sewn with black linen thread, text block sewn with red linen thread; title is partially gilt in palladium and Caplain gold leaf; remaining lines hand embroidered with cotton thread in dark grey and olive green; cover decorated with pastels in peach, scarlet and raw sienna; dots hand tooled in red foil scattered across both covers and spine. 8vo. [25.1x17.5]. Illus. Numbered limited edition, this being 8 of 45. Fine. Hardcover. (#9766) \$1,400.00

"This fractured poem about Quebec explores the contrasting landscape, culture and history. My design for this binding is meant to amplify the overall feeling emoted by these comparisons. The harshness of the textured paper and the metal leaf is a stark contrast from the soft embroidery floss and chalky pastels. The red dots mark locations within Quebec specifically named in the text." [artist statement]

21. Burman, Jack. **The Dead [Special Edition].** Toronto, Canada: The Magenta Foundation, 2010. Limited Edition. Tight, bright, and unmarred. Archival wooden box, stained grey, magnetic closures. Quarterbound, brown cloth spine, beige cloth boards, paper onlay, laid in sleeve with a numbered, signed original print. 4to [7.25x10.25]. 128pp. Illus (color plates). Boxed edition. Fine in Fine Archival Box. Hardcover. (#7302) \$950.00

Foreword by Martha Hanna. "Canadian photographer Jack Burman has created a hypnotic collection of still-lives of long-departed but painstakingly preserved people, specimens and skeletons—dehumanized but very human; flawed but very beautiful. Exquisitely captured, Burman's post-mortem documentation addresses not only death, but the lives that came before. "The photographs are shocking in their intimacy. With clear respect in their representation, Jack Burman works excruciatingly close to their humanity, and to their death." Taken from the foreword by Martha Hanna, Director of the Canadian Museum of Contemporary Photography."

22. Burnham, Dave (art). **Spun Aluminum Bra Engineering Drawing.** Everett, MA: Roland Teiner Co., 1952. Bright and clean. Framed print. Art is 13.75x16.5". [Available framed] Fine. Poster. (#9106) \$250.00

Printed in the saturated blue of engineering blueprints, though on heavier stock. Their focus during WW2 had been largely military and, as the war ended, they were apparently brainstorming ideas about product areas... This was, very likely, an engineer's joke that was 'good enough' that the company printed them as a promotional/holiday gift.

23. Burton, Captain Sir Richard; Burton, Isabel [editor]. **Vikram and the Vampire or Tales of Hindu Devilry.** London: Longmans, Green, and Co., 1870. First Edition, Second Issue. Light shelf/edge wear, minor rubbing, thin strip of discoloration at front edge of front board, light wear at head and tail, tips gently bumped, tiny pinhole at front board, bookshop seal at ffepp, minor toning at textblock edges, hinges starting, but holding well, else tight, bright, and unmarred. Red cloth boards, black in decorative elements, gilt lettering, brown endpages, frontispiece. 8vo. xxiv, 319pp [+ ip]. Illus. (b/w plates). Very Good. Hardcover. (#9538) \$450.00

Frontispiece and 15 b/w full page plates, plus various illustrations in text. According to Penzer's bibliography, this copy is a first edition in the second issue binding. Wonderful collection of ancient Indian tales, said to have been recounted by a "baital" (mischevious spirit or vampire) to the King Vikram of the title. They were collected and published by

NYC ABAA Book Fair 2019

famed explorer and author, Sir Richard F. Burton. Overall, a very presentable copy of a book that is increasingly uncommon in any condition.

24. 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 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 redistribution, 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."

25. Carter, Charlotte; Turner, Emily (intro). **Our Voices: Perspectives that Challenge the Stigma and Stereotypes about Sex Works [Set: book, three posters, two postcards].** Leeds, UK: Basis Yorkshire, 2017. First Edition. Tight, bright, and unmarred. Glossy color printed wraps, staplebound; screenprinted posters. Small 8vo. 73pp. Illus. (color plates). Includes book, three 'tart card' posters and two promotional 'tart card' postcards. Fine in Wraps. Original Wraps. (#9436) \$65.00

"Our Voices: Perspectives that Challenge the Stigma and Stereotypes about Sex-Work' contains the stories and perspectives of 13 sex workers from across the spectrum of the sex work industry. Collectively, these stories and perspectives aim to diversify and clarify the need for a nuanced understanding of sex work and the members that constitute it. They acknowledge and challenge the misrepresentation, stigma and stereotypes prevalent around sex work.

In addition to this, we have developed our own take on the iconic tart cards as once adorned in London's phone boxes. We have created around 25 of these, which are symbolic of the imagery of the cards, yet their respective content challenges this norm with quotes from the women that the charity Basis Sex Work Project works with." [from the publisher]

Of particular note are the tart cards printed with #sexworkersays quotations (both printed in the book and also on the accompanying pieces).

NYC ABAA Book Fair 2019

26. Chatwin, Bruce; Pemberton, Simon (illus); Fletcher, Erin (binding). **The Songlines [Art Binding]**. London: Folio Society/Herringbone Bindery, 2010 [2012]. Limited Edition/Unique Binding. Tight, bright, and unmarred. Full goatskin binding, onlay (goat, buffalo) and painted elements, textblock edges colored in sections, Cave Paper endpages, gilt lettering; archival box in bookcloth. 8vo. 297pp. Illus. (color plates). Detailed binding report available. Fine in Fine Archival Box. Hardcover. (#8639) \$2,000.00

"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.

27. Claudia. **I, Claudia: Feminism Unveiled**. London: A Class Whore Publication, [1980]. First Edition. Light shelf/edge wear, very minor stain at bottom edge of front wrap/ffep, else tight, bright, and unmarred. Glossy pictorial wraps. Small 8vo. 32pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#9586) \$45.00

Self-published feminist critique from a woman who felt rebuffed/rejected by the feminist movement. Strong sex-positive/sex work point of view. Illustrated throughout with images of author strolling gothily through a cemetery. "Feminists are no revolutionaries; they are simply members of that class of 'respectable' women who have always despised and exploited the working-class, resented ladies of pleasure, and felt threatened by ladies of 'easy virtue'.

28. **Complete set of Dr. Jayne's Egyptian Fortune Telling Cards [Lenormand]**. Philadelphia, PA: Dr. D. Jayne & Son, [1843-1930]. Complete set of 36 fortune telling or Lenormand divination cards presented by Dr. D. Jayne, one of America's pioneer medicines. Each card measures about 1/4x2-1/4" with Egyptian symbolism matching the system of Lenormand. The verso of cards promotes the medicinal product. Excellent and complete with minor aging, although lacking original box. Very Good+. (#9891) \$250.00

"Dr. Jayne and Son was a patent medicine company that existed from 1843 to 1930. They used almanacs, trading cards, recipe books, a dream and fortune telling book, striking graphics and this deck to promote their medicines, primarily to families, many of whom were functionally illiterate.

While these cards look quite different than the Lenormand decks, they are actually exact matches to the standard prophecy decks. The back of the cards and the box have the same design. There is an error in the deck where the Ship should have been the 10 of Spades, the card mistakenly shows the 8 of Clubs. Interestingly the Jack of Hearts card should have a red playing card and black emblem, but as the emblem is a heart the colors are reversed so the heart can be red. They are roughly poker size."--Mary Greer tarot blog.

29. **Concealed erotic pin-up calendar**. Pocatello, Idaho: Whitman Hotel, 1983. In very good, unused condition, with slight dampstaining to lower left corner. Printed on cardstock with a color photograph of a nude woman with a printed transparent overlay illustrating fishnet stockings and lingerie. Tear off calendar sheets at bottom unused. Approximately 24 x 18 cm. Very Good. (#9899) \$85.00

Common "concealed" erotica, normally printed with advertising for restaurants, mechanics, and other types of frivolous businesses with a penchant for humor and controversy. Ephemera of this sort, generally does not survive without damage or heavy use. Similar to the revealing 'floatie' pens of 1950s and 1960s.

30. Cooksey, Gabrielle. **The Book of Penumbra**. Tacoma, WA: [Artist Book], 2016. Limited Edition. Tight, bright, and unmarred. Black paper boards, grey lettering; hinged wooden box, inlaid metal coffin in lid, ribbon lift. 8vo. np [19pp]. Illus. (b/w with gilt plates). Numbered limited edition of 23. Fine in Fine Box. Hardcover. (#9157) \$1,000.00

A book of small stories of death gods from around the world.

"Death has always fascinated me because it happens to all of us yet no one talks about it. I wanted to see what other cultures personified death as through myths and legends. The gods in this book are very hushed and for some, even if you speak the name, you'll be cursed. I wanted this book to be shadows, to be played in the light. I chose a delicate paper so one could see through to the page behind it. The text is in all sorts of shapes because I wanted each story to represent the god being told about. For instance, Sedna is in the shape of drowning, Anubis is his eye, Mac is a pit with someone at the bottom. The borders are all plants, roots, and things found on the earth. Some represent death like the poppy, and the yew tree." [artist statement]

"These stories are told using pen and ink, then tidied up in Illustrator. Photopolymer plates were combined with handset Packard, then letterpress printed and hand colored." [colophon]

NYC ABAA Book Fair 2019

Thai Mulberry Black and Tenju-jo Japanese Kozo. Photopolymer plates from sketches; handset metal type. Signed and numbered by the artist.

31. Cooksey, Gabrielle. **Chronicles of a Coleopterists Strikingly Curious Swarm.** Tacoma, WA: Gabby Cooksey/Springtide Press, 2018. Limited Edition. Tight, bright, and unmarred. Brown cave paper covered boards, gilt lettering, inlaid painted aluminum plates. 4to. np. (32pp). Edition of 26. Fine in Fine Dustjacket. Hardcover. (#9854) \$1,200.00

According to the artist, this mouthful of a title is meant to be just that... A Coleopterist is, of course, one who studies beetles and a swarm is a gathering of beetles. Gabby has "always been interested in these insects so researching them was a joy. The stories I made up are meant to feel true, and you question if you've heard of them before or not. This book is meant to feel precious but also rugged; I chose all the materials to withstand a beating like a field guide...". And yet, her exquisite sense of design and subtle and sophisticated craftsmanship is reflected throughout.

The book includes seven stories by Gabby and the rest by Edgar Allan Poe, Charles Darwin, Hans Christian Anderson, and Aesop's Fables. "These tales were told to me through whispered words from around the world and researched extensively through old tomes. I write to you now, my fellow believer in myths and legends, trying to provide the truest rendition of these stories into your hands. May you find a beetle of your own, and one day, tell me its fanciful story." [from the author's preface notes]

There is a wonderful weight to the book and each leaf is lovely and heavy in hand...the book simply has great 'feel'. "The beetles are crafted out of embossing paper templates and photopolymer plates, stylized with a ball point pen and painted with alcohol ink on aluminum. The pages are Suede-tex paper painted with acrylic and methyl cellulose; the cover is cave paper. Mrs. Eave's text printed on photopolymer plates. I wrote 7 out of the 12 stories. Letterpress printed at Springtide Press with Jessica Spring in Tacoma, WA. Dedicated to Eli for our childhood of bugs and stories." [colophon]

32. Cordeiro, Ana Paula . **Lightweight.** New York, 2015. Limited Edition. Tech specs: 3-part construction Limp Vellum binding on dyed parchment, sculptural element, custom-fitted box, tipped-in RC photographs, letterpress printed from hand-set type, wood-cuts and photopolymer-plates. Approximately 20cmx20cm (7 7/8 x 7 7/8"). Printed in an edition of 21, to be bound upon request. Each commission will be personalized. Fine in Fine Archival Box. Limp Vellum. (#9863) \$2,750.00

"A constant among the many variables I encountered in the study of book structures was the association between historical ownership and lavish decorations: how the use of expensive metals and precious stones safeguarded the bindings through their travels across space/time. Limp-vellum books, which were exquisitely engineered but quintessentially utilitarian, are a good example of how unadorned works were left to their own devices. Enamored with its flexibility, strength and grace, I set out to derive from its potential a sculptural element that would stand as its wealth and guardian.

Titled "Lightweight", this book is sculpted page by page, one page thickness at a time, to embody with exactitude an angled beam. It speaks of ways to cope with a world in which the elements of balance that matters most are intangible: situations with as much surface tension as a soap bubble; the variations of mindsets throughout the seasonal fluctuations of sun exposure; the percentage of madness within genius and vice-verse." [Artist Statement]

33. 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

NYC ABAA Book Fair 2019

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.

34. Cummins, Maureen. **Secretary.** Park Slope, Brooklyn: Maureen Cummins, 2018. Limited Edition. Tight, bright, and unmarred. Quarterbound, blue paper boards, black leather spine, black ink lettering, cave paper endpages. 4to (8.5x14.5). np. Illus. (b/w plates). Numbered limited edition, this being 19 of 30. Fine in Fine Portfolio. Hardcover. (#9750) \$2,500.00

Typographic assistance by K. McMillian and binding by Lisa Hersey. Letterpress printed on Asian paper, titling redacted by hand in graphite. All photos reproduced from original 35mm film. Bound in the form of a stenographer's notepad.

The work "deconstructs the life and death-by-suicide of her mother, Dolores Bodkin, an aspiring artist who was forcibly committed in 1963 after attempting to leave her violent and abusive husband. Using language that is factual and at times chilling, the artist plays upon the original meaning of the word secretary--"secret keeper"--to allude to the secrecy and shame that existed in her household, as well as the cultural silencing of women around the experience of sexualized violence. Cummins uses several layers of information to tell this story: her own memories; excerpts from a diary her mother kept for two years before her suicide; a list of roles that Bodkin embodied, all crossed on the final page; and most dramatic of all--photographs taken by her father that span the period 1956-1975.

These images, reproduced in ghostly silver ink and retaining film-strip terminology such as "Hypersensitivity" and "Kodak Safety Film," are both beautiful and deeply disturbing. Repeatedly the subject is photographed without her consent: while angry, while sleeping, while contemplating the dilemma of her broken leg. Viewed together, and with the accompanying text, these portraits serve as a documentation of Bodkin's destruction. By bringing a critical female gaze to bear upon classic examples of the male gaze, Cummins invites her audience to become aware of, and truly see, multiple forms of invisible violence. By the end of the book, an act that many call "senseless" makes perfect sense." [artist's statement]

35. Cummins, Maureen. **The/rapist.** High Falls, New York: Maureen Cummins, 2016-2017. Limited Edition. Bright and unmarred. Laser-cut aluminum pages, with silkscreen printed text and imagery. Aggregated in an aluminum two ring 'binder' with a metal back. Die-cut circles punched through all pages with the exception of colophon. Housed in an aluminum "archival" box. 16 pp., approximately 8.5x11". Of an edition of 40 books, this being copy _____. Fine in Fine Box. (#9246) \$3,300.00

The/rapist was produced by Maureen Cummins in the autumn and winter of 2016/2017, with typographic assistance from Kathleen McMillan, production assistance from Molly Berkson and Sarah Rose Lejeune, and metalwork by

NYC ABAA Book Fair 2019

Charles Hubert. Initial research for the project was conducted in the Freeman/Watts archive at George Washington University, which holds the collected papers of Walter Freeman and James Watts. Images are from a variety of sources, including the text "Psychosurgery: In the Treatment of Mental Disorders and Intractable Pain" by Freeman and Watts (1950), as well as from found 19th century photoengravings and other sources. All printing work was done at the Women's Studio Workshop Workshop in Rosendale, New York. A strong commentary on rape and medical history which is perpetuated through the silencing of survivors of sexual assault under the direction of science.

36. Dahl, Roald; Blake, Quentin (illus) Fletcher, Erin (binder). **Fantastic Mr. Fox [Art Binding]**. London: Penguin Books/Herringbone Bindery, 1996 [2012]. First Edition Thus/Unique Binding. Tight, bright, and unmarred. Red walnut Cave Paper (boards and endpages), colored paper decorative elements, brown ink lettering, walnut stain at textblock edges; archival box. 8vo. 81pp. Illus. (b/w plates). Fine in Fine Archival Box. Hardcover. (#8654) \$450.00

"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.

37. Dahl, Roald; Blake, Quentin (illus); Fletcher, Erin (binder). **James and the Giant Peach [Art Binding]**. London: Viking Press/Herringbone Bindery, 1995. Reprint/Unique Binding. Tight, bright, and unmarred. Pastepaper boards (painted over Hahnemuhle Ingres Smoke); yellow leather edges; Cave Paper endpages, stained textblock edges, brown foil lettering; archival box. 8vo. 156pp. Illus. (b/w plates) Fine in Fine Archival Box. Hardcover. (#8655) \$450.00

"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.

38. **The Daily Citizen [Union Response Wallpaper Edition]**. Vicksburg, MS: Daily Citizen, July 4, 1863. First Edition Thus. Light even toning, fold marks (12 panels), cello-tape professionally removed from back lateral folds and folds supported with Japanese mending paper, small bit of cello at top, several small pinholes, printing poorly registered (last line of text at bottom of sheet), else clean and bright. Pale blue floral wallpaper print at rear, black ink text at front. Approx. 11.5x19" Very Good. Broadside. (#9679) \$7,500.00

*The most famous edition of the Daily Citizen was its last, June 2 *and* 4, 1863. The publisher, J. M. Swords, was confident that while General Grant had besieged the city for weeks, it would not fall to him and, moreover, that he and the Union would soon be forced into ignominious retreat by the arrival of General Joseph Johnston and the Confederate army. Swords, in an effort to rile up his Vicksburg readership and embolden them to stand strong, issued a snarky rebuke of General Grant in the July 2 edition of the paper:*

On Dit.--That the great Ulysses--the Yankee Generalissimo, surnamed Grant--has expressed his intention of dining in Vicksburg on Saturday next, and celebrating the 4th of July by a grand dinner and so forth. When asked if he would invite Gen. Jo. Johnston to join he said 'No! for fear there will be a row at the table! Ulysses must get into the city before he dines in it. The way to cook a rabbit is 'first catch the rabbit' &c.

When Vicksburg fell, two days later on June 4th, Union soldiers found the June 2 copy still locked in the press, they famously added a small note and printed a handful of a 'new edition'. The Library of Congress describes the work and its significance as follows:

"The Daily Citizen was edited and published at Vicksburg, Mississippi, by J.M. Swords. Like several other Southern newspapers of the Civil War period its stock of newsprint paper became exhausted and the publisher resorted to the use of wallpaper. On this substitute he printed the following known issues: June 16, 18, 20, 27, 30, and July 2, 1863. Each was a single sheet, four columns wide, printed on the back of the wallpaper. XXXXX On July 4, Vicksburg surrendered, the publisher fled, and the Union forces found the type of the Citizen still standing. They replaced two-thirds of the last column with other matter already in type, added the note quoted below, and started to print a new edition. Evidently, after a few copies (how many is unknown) had been run off, it was noticed that the masthead title was misspelled as "CTIIZEN." The error was corrected, although the other typographical errors were allowed to stand, and the rest of the edition printed. XXXXX "NOTE XXXXX July 4, 1863 XXXXX Two days bring about great changes, The banner of the Union floats over Vicksburg. Gen. Grant has "caught the rabbit:" he has dined in Vicksburg, and he did bring his dinner with him. The "Citizen" lives to see it. For the last time it appears on "Wall-paper." No more will it eulogize the luxury of mule-meat and fricassed kitten -- urge Southern warriors to such diet never-more. This is the last wall-paper

NYC ABAA Book Fair 2019

edition, and is, excepting this note, from the types as we found them. It will be valuable hereafter as a curiosity." XXXXX The prophecy contained in the note has been fulfilled. The original copies are treasured, and there have been over 30 reprints of this issue. Since many copies of the reprints exist, they have little monetary value. The genuine originals can be distinguished by the following tests: XXXXX Single type page. 9 1/8 inches in width by 16 7/8 inches in length. XXXXX Column 1, line 1, title, THE DAILY CITIZEN, or THE DAILY CTIIZEN in capitals, not capitals and lowercase, or capitals and small capitals. XXXXX Column 1, line 2, "J.M. Swords,.....Proprietor." Notice the comma (or imperfect dot) and six periods. XXXXX Column 1, last line, reads: "Them as they would the portals of hell itself." XXXXX Column 3, line 1, reads: "Yankee News From All Points." XXXXX Column 4, line 1, reads: "tremity of the city. These will be defended." XXXXX Column 4, paragraph 3, line 7, first word is misspelled "Secossion." XXXXX Column 4, article 2, line 2, word 4 is spelled "whistle." XXXXX Column 4, last article before Note, final word is printed with the quotation mark misplaced, 'dead' instead of dead". XXXXX Column 4, Note, line 1, comma following the word "changes" rather than a period." XXXXX The Library of Congress identifies 5 known copies of the issue printed on June 4th, 1865, and we are very pleased to offer this one. Though reprints are widely available (and often misrepresented in the market as 'true'), those original to the press are genuinely rare. XXXXX PROVENANCE Provenance: acquired the Civil War collection of John N. Rathmell.

39. **Darklight [deluxe edition]**. Dublin: The Salvage Press, 2018. Limited Edition. Tight, bright, and unmarred. Full leather binding; photoreactive elements. Small 4to. Fine in Fine Archival Box. Hardcover. (#9870) \$3,000.00
"Darklight is a series of new poems by John Fitzgerald surrounded with an etching by Dorothy Cross. Designed, typeset and letterpress printed by Jamie Murphy, assisted by Sarah O'Neill, Lauren Shannan O'Brien and Lorcan Rush at Distillers Press, NCAD, Dublin. The type will be hand-set in 14 and 24 point Méridien, designed by Adrian Frutiger, cast here by Rainer Gerstenberg. The image by Dorothy Cross has been produced in two variants; the etching that covers the standard book was printed by Suzannah O'Reilly Mullaney, the phosphorescent images that accompany the deluxe book were first screen printed by Jordan McQuaid before intaglio printing by Suzannah. Both image variants were printed on 54gsm Japanese Tosa Shi. Darklight has been printed in an edition of 80 copies. The bindings have been executed by Tom Duffy in Dublin's Five Lamps area. Housed in a transparent Perspex slipcase, copies marked 1 — 50 will be printed on and bound in handmade paper commissioned for this book from the Velké Losiny Mill in the Czech Republic. Copies marked A — Z will be printed on the Velké Losiny paper, bound in full black Pentland goat, presented in a Japanese cloth covered solander box. Housed in a phosphorescent etching-lined solander box, copies marked A — Z make up the deluxe edition." [artist statement]

40. de Sade, Marquis; Blaine, Mahlon (illus); Feinstein, Samuel (binder). **Justine [Art Binding]**. Paris: Les Editions du Courrier Graphique, nd [[2016]. Limited Edition/Unique. Tight, bright, and unmarred. Full black Morocco (goatskin). The insides of the boards were then infilled with 20pt marbled archival card and binding tooled with 23K gold leaf using egg-glaire, and onlays of deep red and undyed goatskin. 12mo. 206pp. Illus. (b/w plates). Fine in Fine Archival Box. Hardcover. (#9275) \$3,250.00
Collection "Le Ballet des Muses". English translation. "In keeping with what I often do on books of a questionable nature, I use color and suggestive shapes to allude to the content. The freehand dots mimic the illustrations, and the expressive endpapers were marbled by me." [artist statement]

41. Derleth, August [editor]. **The Arkham Collection, volume 1, issues 1-10**. [Sauk City, WI]: [Arkham House], 1967-1971. First Edition. Complete run of issues 1-10, despite bound in stiff board binder, 3-hole punched, in excellent condition, with illustrations. Includes ex libris of previous owner. Very Good+. Stiff Boards. (#9887) \$100.00
The Arkham Collector was an American fantasy, horror fiction and poetry magazine first published in Summer 1967. The magazine, edited by August Derleth, was the second of two magazines published by Arkham House, the other being the Arkham Sampler. Each issue of The Arkham Collector had an approximate print run of 2,500 copies and produced news of upcoming Arkham House publications, items of associational interest, fiction and poetry. The magazine published work by H. P. Lovecraft, Clark Ashton Smith, Carl Jacobi, Joseph Payne Brennan, Brian Lumley, Gary Myers and others. Issue 10, Summer 1971, included the first published story by Alan Dean Foster. The magazine ran for ten issues and suspended publication following Derleth's death on July 4, 1971. A hardbound volume in an edition of 676 copies (issued without dustjacket), collecting the entire run of ten issues, was published by Arkham House in 1971.

42. Drescher, Henrik. **COMEUNDONE.** [New York]: Pooté Press, 1989. Limited Edition. Printed and bound in the form of the Swiss cross (6 x 6"; 155mm x 155mm). Open-sewn between water-colored boards with pictorial onlay on upper boards. Illustrated throughout. Very fine, enclosed within a similarly shaped sheet metal case, with manuscript label and postage stamp affixed to lid. First edition. One of 100 numbered copies printed letterpress from line engravings onto stenciled handmade paper by Ruth Lingen, signed by the artist. Subtitled in printed facsimile of the artist's holograph: "Being a Complete and Reliable Descriptive Collection of the Perilous Explorations and also Important Discoveries made in the Wildest Territories upon The Face of the Earth Encountering Savage men, Ferocious Beast[s], and Poisonous Reptiles ... Covering a Period of Twelve Months 1988 - 1989." An aggressive and occasionally discomfiting collection of images by the award-winning Norwegian-born illustrator.

Numbered limited edition, this being 8 of 100. Fine in Fine Metal Box. Stiff Boards. (#9554) \$1,750.00

"Henrik Drescher, born 1955, is known mainly as a commercial illustrator, working for Rolling Stone, Time, etc., and an illustrator of children's books, Simon's Book and McFig and McFly. However, throughout his career he has, and continues to, produce an immense body of work spanning painting, printmaking, book works and installation works. He describes his work as a "junkyard of the imagination." In particular his artist book Comeundone: being a complete and reliable descriptive collection of the perilous explorations and also important discoveries made in the wildest territories upon the face of the earth, encountering savage men, ferocious beasts, poisonous reptiles etc. etc. Et al. Covering period of twelve months 1988-1989 stands out as a prime example of Drescher's often cryptic, loose line drawings with text and photographic elements that emanate from his unconscious imagination.

Comeundone was letterpress printed on handmade paper by the Poote Press in 1989 and utilized pulp painting to create the colorful forms that spill out from the black line drawings. This non-typical book was constructed as a stubby cruciform and is encased within a metal tin, evoking the feeling of opening a time capsule or a long lost 1950's era tin. The pages within vary from simple, light pages, such as a face surrounded by what appear to be tents, to pages seemingly neurotically covered with text or drawings, and to simple, dark pages depicting vortices, piles and skulls. I am particularly drawn to the conical piles used as they take on a representation of a being or a body. Drescher even labels one of such piles "body" and another "visceral." These piles present themselves as bodily masses or bodies without structure. These two cone piles are also interesting, as Drescher has removed the visceral organs from the body and placed them into separate piles, effectively separating the body from its automatic inner workings. Throughout the book many of these signs and symbols repeat to create a strong sense of bodily experience, through their reference to the body and by creating a vortex or hole one could slip into and arrive within the mind of Drescher.

Along with symbols whose meaning is created within Drescher, text makes up a large portion of Comeundone. Many of the pages are littered with what appear to be automatic writings, saying things like: murder burgers, mad dogs, barefoot pilgrims, vey dovey. Within these pages Drescher appears to be constructing an almost sketchbook like quality through these freely associated words strewn across the surface, without making logical connections to the images and the surrounding texts. However, he does provide more complete, although still freely associated sentences such as, "Fuck me dead dog" and "I hope that I will never die." These thoughts along with the more automatic writings outline the random thoughts that creep up from within one's unconscious mind.

Drescher also grapples with issues of religion and the seven deadly sins. He scattered the seven sins throughout the book, and these appear to be Drescher's conscience creeping up to remind him the difference between right and wrong. One page depicts two hands clasped together in prayer. These hands are surrounded by a multitude of the word pray written over and over, showing an almost neurotic need to pray or feeling that one should be praying. However, on a following page the word pay falls directly above pray, showing Drescher's questions of religion.

At first glance Comeundone appears to be neither a complete or reliable description of any event, as the title implies it would be. However, upon closer inspection this book appears as a collection of fleeting illogical thoughts translated into images. Henrik Drescher's Comeundone creates a complete and reliable collection of lush landscapes of experience that is the interior of one's mind." [exhibition description]

Increasingly scarce and having grown in stature and importance, we are pleased to be presenting this pristine copy.

43. [Earth First!]. **Earth First! The 1984 Road Show poster.** [Southwestern United States]: [Earth First!], 1984. Four color screen printed broadside, approximately 42.5 cm x 25 cm. In excellent and original condition. Extremely scarce in this condition. Very Good+. (#9898) \$200.00

Earth First! is a radical environmental advocacy group that emerged in the Southwestern United States in 1979. It was founded on April 4, 1980 by Dave Foreman, Mike Roselle, Howie Wolke, Bart Koehler, and Ron Kezar. Earth First!

NYC ABAA Book Fair 2019

early days were a response to the lack of direct action groups like the Sierra Club failed to promote. Originally, the group organized call-to-actions through tree-sittings and legal boycotts against institutions and businesses engaging in environmental destruction. Many of the original members became disassociated with the group as the tactics became more extreme leftist and with anarchist leanings. The 1984 Road Show was a five week, 9,000 mile long tour across the country, blending music, speeches, film screenings, and promoting local environmental activism.

In 1985, Foreman published the first edition of the book *"Ecodefense: A Field Guide to Monkeywrenching, collecting articles published in Earth First! Journal's "Dear Nedd Ludd" column, which provided advice to would-be monkeywrenchers on sabotage techniques. The monkeywrench logo appears on the poster.*

44. Ebert, Rog [Roger]. **Stymie Two**. Urbana, IL: Self Published, 1960. First Edition. Light edge wear, small chip in one tip, soft crease at midpoint (from mailing), addressed in pen, postmarked, else tight, bright, and unmarred. Mimeographed, staple bound. Small 4to. 32pp. Illus. (b/w, color images). Limited edition of approx. 60 copies. Very Good+ in Wraps. Original Wraps. (#8957) \$2,250.00

Roger Ebert was still in high school (18) when he published this sci-fi zine from his home in Urbana Illinois. The whole zine movement rose from the sci-fi fanzine scene in the 50s. Ebert, prior to film criticism, was a precocious kid, writing furiously in his parents' basement about science fiction.

"... Prozines and fanzines were two different worlds, and it was in the virtual world of science fiction fandom that I started to learn to be a writer and a critic. Virtual, because for a long time I never met any other fans; they lived only in the pages of mimeographed fanzines that arrived at 410 E. Washington St. and were quickly hidden among the hundreds of SF mags in the basement, on metal shelves that cost four books of Green Stamps. "Hidden," because at first I concealed my interest in fandom from my parents. Fanzines were not offensive in any way—certainly not in a sexual way, which would have been the worst way of all in a family living in the American Catholicism of the 1950s, but I sensed somehow that they were . . . dangerous. Dangerous, because untamed, unofficial, unlicensed. It was the time of beatniks and On the Road, which I also read, and no one who did not grow up in the fifties will be quite able to understand how subversive fandom seemed.

...

I published my own fanzine (Stymie), cutting the ditto masters on an old L.C. Smith and paying an office supply company a few bucks to run it off for me. My freshman year in college I published The Spectator, a weekly "newspaper of politics and the arts" at the University, and this was a descendent of my fanzine. If I had only known it, I had stumbled on the format of the alternative weekly, but I didn't know enough to give it away, and the ads and circulation income weren't enough to keep it afloat; at the end of a year I sold it for two hundred dollars and joined the staff of The Daily Illini, then as now a great independent campus paper, and it took so much of my time that, little by little, fandom drifted out of sight..." (Roger Ebert)

This is a remarkably scarce volume. There were apparently not more than 60 printed and there are no identified copies in OCLC.

45. Ehrenreich, Barbara and Deirdre English. **Complaints and Disorders: The Sexual Politics of Sickness** Glass Mountain Pamphlet no. 2. Old Westbury, New York: The Feminist Press, 1973. First Edition. Tight, bright, and unmarred. Stated first edition staplebound in color pictorial printed wraps. 94 pages. Fully illustrated. Very Good+ in Wraps. Staplebound. (#9893) \$50.00

"The Feminist Press was non-profit, tax exempt educational publishing group organized to challenge sexual stereotypes in books, schools, and libraries..." Excellent commentary on the second wave feminist confrontation of the conventional health system for gynecology and women's health. Influence for such important third wave feminist health zines as Hot Pantz and Wives' Tales.

46. Ely, Timothy C. **Flight into Egypt**. Colfax, WA: Timothy C. Ely, 2011-12. Unique. Tight, bright, and unmarred. Four drum leaf bindings, illustrated and hand-tooled fabric spines, each with a cutout revealing painted and hand-tooled paper, boards covered in drawings by Ely and hand-tooled by him, hand-made paste paper endpapers by the artist; custom dropback box made and decorated by Ely, with paper spine label. Each volume 33.3cm x 28cm. Fine in Fine Archival Box. Hardcover. (#9851) \$50,000.00

A unique set of 4 books, a variant of Ely's famous (and enormous) single volume book Binding the Book: The Flight Into Egypt (1985). This specially commissioned grouping, collectively titled The Flight into Egypt, comprises four volumes: Atum, Fulcrum, River, and Thoth, with a combined total total of 23 fully illustrated spreads.

NYC ABAA Book Fair 2019

"The original version of Flight into Egypt is about Ely's grandfather, the journal he left behind about his mysterious trip to Egypt between the wars, bookbinding, and the geography of Egypt. For much more information about Binding the Book: The Flight Into Egypt (unique, 1985), see The Flight into Egypt: Binding the Book (Chronicle Books, 1995). In this version of Egypt, Ely focusses more on the geography, geology, and mythology of Egypt rather than on his grandfather's travels per se. He also omits explicit allusions to his studies in bookbinding. Each of the four volumes in this group contains a title spread and four or five additional spreads of original art housed in a unique binding. Spectacular images of scarabs, Egyptian deities, geological formations, and star maps feature heavily in this version of Flight into Egypt, all extensively annotated in Ely's secret writing called 'cribriform.' These gorgeous, intricately painted and drawn books are deeply evocative of Egypt on many levels. They are a particularly fine example of Ely's lush treatment of a beloved subject, yet Ely, as always, leaves plenty of room for the viewer's imagination to take flight." [ASJ] [See: Timothy C. Ely: 8 Books (Abby Schoolman, 2016) for more about Ely's methods.]

Timothy C. Ely is a renowned and enigmatic figure in the book world. His one-of-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]

47. Ely, Timothy. **5 [Unique Book and Binding by Timothy C. Ely]**. Colfax, WA: Timothy C. Ely, 2017. Unique. Tight, bright, and unmarred. Drum leaf binding, wooden boards with resins, wax and pigments, brass and steel clasp system, cloth spine. Housed in custom dropback box by the artist. fo [27.5cm x 31cm]. np. Illus. (color plates). Fine in Fine Archival Box. Hardcover. (#9756) \$20,000.00

8 spreads of original art by Ely using watercolor, dyes, gum arabic, and other pigments.

"I am fond of the simple numbers and the shapes they generate. Within them are properties and unless they are known, they appear to be secret. The secrets are known but at various historical nodes something like the pentagon was regarded as suspicious and its properties were guarded. Much could be said of this.

Five containers were selected with five rather random splashes of clear water and a mordant and five bottles of dry dye stuff. To each of these was added an unmeasured amount of dye. The dyes were used to gesturally prepare folios for geometrical and diagrammatic work.

When all was dry, the sheets were divided into 5 units vertically and these divisions were scored or penciled in. With various devices like pentagonal forms and numerical templates such as used by sign painters, the book called 5 began to get some life.

Conceptual pieces like this book often ferment for long periods between other projects. As this one was maturing in both mind and in procedure, I happened on an idea for a wooden board binding and a method of clasping that I liked the smell of.

Normally experimental books are tested against reality with smaller less ambitious models. However, DRAWINGS AND DIGRESSIONS [exhibition at the Schack Art Center, January 11-February 8, 2018] was to open in less than two months and I decided to raise the sails and experiment on this larger book.

Wooden board bindings have an elegance and the old medieval models lacked for a contemporary wood shop and in that was my technical advantage. The boards for this book are segmented, that is, pieced like a quilt. This allowed for all sorts of design directions as well as having small mobile parts that could be worked in ways that a solid wood board with all its inherent problems are avoided.

Same with the clasps. I have not solved the problem and may never, with parts going missing over time. What I have solved is the hinge. The clasps on this book are very simple and are potentially loaded with new directions. these are beginnings but I find inspiration in them as an old friend and maker of jewelry signed off on them as a really good idea. I am fond of this book and pleased with what it will offer up as the contemporary wooden board and clasp notion,

NYC ABAA Book Fair 2019

echoing a medieval wave at history can generate as a new direction." -Timothy Ely, 2018 [artist statement]

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"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]

48. Ely, Timothy. **Bones of the Book: An Oblong Identity.** Colfax, WA: Timothy Ely, 1990-[2015]. Unique. Tight, bright, and unmarred. Planetary Collage Standard binding with hand-sewn hand-dyed Irish linen end- bands and half loose guards, elaborately blind-tooled brown goat skin spine; resin and pigment encrusted boards, boards incorporate six works of art on paper; resin, rivets, paint, ink, and wax; gilt, colored foil, and blind tooling; decorated endpapers by the artist, manuscript and letterpress title page signed and dated by the artist, drawn and painted throughout in ink, dry pigment, watercolor, and graphite. Housed in a custom drop back box by the artist. fo [30cm x 44.5cm x 3.5cm] np. [twenty- four double-page spreads. 34 leaves total]. Fine in Fine Archival Box. Hardcover. (#9758) \$100,000.00

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

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

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

"In the early part of the last decade of the 20th century, I wished to contemplate my origins, especially the early and all-consuming attraction to the form of the book and how that might have evolved for me. Beyond deep reading, I have found that the best way to become informed about an event or gather a bit of enlightenment is to make an expressive book.

**Bones of the Book* began as a thought structure aimed at the skeletal system of the body and of the book, as they seem to me to contain functions that echo each other. I also wanted to fuse the influences of my parents and their choice of livelihood into the book by referencing the location of their hardware store and its impact on what I have chosen to do as an artist. My parents, Everett [b. 1914] and Frances [b. 1918], met at a paper mill where they both worked, then married at the outset of America's involvement in World War II. In about 1948, they opened a hardware store in Snohomish, Washington (a map in the book drawn from memory is an attempt to locate the store in space), which set the tone for my entire life until they retired in 1978.*

The hardware store.... I long to travel back through time and view it again, for until I began this contemplation, I was not really aware of how much that family business, the community it served, and the tools and materials it contained affected me. I was introduced to the hardware business around the age of 11, not knowing how connected to the arts of the book this would be. It was to be my first real training in the process of building things, and, coupled with the local library where I practically lived when I wasn't at the store, really became the focus of my interests. When I first began to work this out, I came to believe that there was an inextricable link between what influenced me, and how I came to

NYC ABAA Book Fair 2019

know the craft of making a book. There seemed to be in place an existing gnosis which acted as both a guide and a set of techniques—a skeletal anatomy was at hand.

I began drawing bones in graduate school after a trip to a forbidden beach at the mouth of the Hoh River yielded up a hoard of bird, fish, and crab remains. Though the Hoh Reservation was off limits, some cigarettes gave us entry. That same summer a second pile of bones from draft horses in central Washington gave me a new scale. Then, my Uncle Jack, living in Alaska, would provide the third leg of the bone 'tripod' of visual clues by sending me boxes of bones from a lonely beach near Hoonah, Alaska. These bones would provide both visual inspiration and material for inks. (Bone black ink is especially bluish and potent!)

*Bones of the Book reflects both my identity as a maker of things, and bones as structural supports, and how that metaphor maps itself onto the cultural object/artifact of the book. As parts of the book traditionally have names of body parts to identify the book terrain, this seems apt. Books have a dorsal structure—a spine—and just as in a humanoid, if this is damaged the book is compromised. A book has a head and tail, and sometimes this head is crowned in gold, gilded, or otherwise given an ornamental treatment. As the names of a book's parts and their function lend connection to bones and anatomy, so also does the chosen structure of this book. The search for both an appropriately robust and workable binding, and one that properly expresses my artistic intentions, provided a series of opportunities to examine a sampling of medieval books that satisfy these requirements. The structural skeleton of *Bones of the Book* is supported by a continuous membrane of aged gampi, a Japanese paper possessed of astonishing properties. This paper forms a long, double fold along each folio and is known as a "half loose" guard. Being somewhat impenetrable to adhesive, this paper reduces the friction of the folio so that it facilitates, without drag, the mobility of the book structure. Put simply, it opens well without adding stress to the binding. In tandem with the sewing supports, cotton textile, and tissue as metaphoric muscle mass, the book begins to resemble an intelligent and projective body. The Doctor said "It's alive!" *Bones of the Book* was finished as of June 11, 2015. It puts to rest and completes a long examined set of ideas, and its own initial structural challenges provoked a method of working that I can see to have a multiplicity of future uses." [Artist statement, T. Ely/ July 2015/ Colfax, WA]*

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49. Ely, Timothy. **Isometria [Unique Manuscript Book and Binding]**. Colfax, WA: Timothy Ely, 2005. Unique. Tight, bright, and unmarred. Arc-spine drum-leaf mixed media binding with fully articulated joints and hematite/graphite endpapers; manuscript frontispiece, manuscript and letterpress title page signed by the artist; one double-page manuscript illustration. Housed in a custom clamshell box by the artist. Small fo. [21cm x 32cm.] np. [5 leaves]. Manuscript book and binding signed by the artist. Fine in Fine Archival Box. Hardcover. (#9759) \$7,000.00
"Some months ago, several books on drawing projection systems came into my collection. Just as with my bookbinding collection, each book contributes some glimmer of insight or a method of describing an object or idea in the 4-D space in which we exist. This is why I collect.

I have posed a problem to drafters, engineers and artists on/off for over 15 years- the problem being how to describe lines on a warped surface, a sphere to be specific. No answers were forth coming. Finally, in one of the books, was the answer I sought.

Isometria begins to describe the solution. The paper of the book, in places barely apprehensible, locates an isometric expression. Over this, "a warped surface" is delineated and abstraction of an idea is newly formatted.

Isometria is part of the TXC system of experimental tomes. It is made up of essentially one elaborate drawing, housed between carefully articulated endpapers which most aptly demonstrate my theory of dust and its application.*

NYC ABAA Book Fair 2019

The book paper is deep treated with scoring and gelatine chemical preparation before being surfaced with the formal drafting materials of my craft. [Timothy C. Ely, Colfax, WA 2005]

"“TXC” refers to any experiment either in structure or system and usually lies outside the conventions in which I work. These books are usually made to test, fly a solution to a vexing problem."*

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50. Emory, Michael [ed]. **The Gay Picture Book.** Chicago, IL: Contemporary Books, 1978. First Edition. Minimal shelf/edge wear, very minor toning around the text block edges, else tight, bright, and unmarred. Glossy color pictorial wraps. Small oblong quarto. np. Illus. (color and b/w plates). Very Good+ in Wraps. Original Wraps. (#9571) \$275.00
Introduction by Dennis Sanders. A wonderful collection of images of gay life in the Seventies. Richly illustrated with hundreds of images (mostly b/w) celebrating all aspects of the gay life. An underrated masterpiece.

51. **Enamel Workers Strike Photographic Postcard.** Belleville, Illinois, c.1925-1926. Single black and white photographic postcard in very good condition, bright, and unmarred. Scarce. Very Good+. (#9433) \$75.00
Postcard from the Roesch Incorporated porcelain, metal, and enamel manufacturing company. Image captures worker's strike from Belleville, Illinois.

52. Farrar, Janet and Stewart. **A Witches Bible. A Witches Bible Volume I: The Sabbats, and Rites for Birth, Marriage and Death. A Witches Bible Volume II: The Rituals. Principles, Rituals and Beliefs of Modern Witchcraft.** New York: Magickal Childe Publishing, 1984. First Edition Thus. Covers a little rubbed at edges, pages a bit browned, a few light bumps to corners otherwise a clean set. Two volumes in slipcase. Vol. I: 192pp + xvi, black and white photo insert at center. Vol II: 350pp + vxivpp black and white photo insert at center. Black and white line illustrations. First American edition. Very Good+. Softcover in slipcase. (#9666) \$350.00
Janet Farrar (b. 1950) was initiated into Alexandrian witchcraft by the tradition's founders, Alex and Maxine Sanders in the early 1970s. She met Stewart Farrar (1916 – 2000) in the group, and the two went on to marry and co-author a number of books on witchcraft and modern neo-paganism. This is the "first edition thus" - in two volumes - of the work, published by Herman Slater of Magickal Childe in 1984. The set reproduces the text of two books which were originally published separately under different titles by Robert Hale in the UK: the first volume as "Eight Sabbats for Witches" and the second as "The Witches' Way."

53. Farrell, Jennifer. **The 2016 Dollhouse Gig Posters Club.** Chicago, IL: Starshaped Press, 2016. Limited Edition. Bright and unmarred. Loose sheets in archival box; printed posters tipped onto larger card. 2x3" posters on 6x6" cards. Illus. (color and b/w plates). Numbered limited edition of 100. Fine in Fine Archival Box. (#9557) \$85.00
"The idea stems from wanting to create tiny works of art from the smallest pieces in our metal type collection as well as our longtime passion for music. Operating like an old school record club, subscribers get a new 2x3" poster each month featuring a different musical style (12 in all). In January the poster ships with a reel box which houses all of the posters." [Statement from the press]
The complete set also includes a set of temporary tattoos, a 'retro futuristic letterpress print from P22 Analog, and a flexidisc by John and Mark of The Cocktails.

NYC ABAA Book Fair 2019

54. Field, Mary. **Colors, Numbers and Astrology.** San Francisco, CA: [Special for Astrological Convention], 1937. Tight, bright, and unmarred. Original typescript mimeograph in very good condition, some tears to staplebound wraps securing loose sheets. 10 single sided leaves. Inscribed by the author. Very Good+. Staplebound. (#9896) \$150.00

Scarce typescript of a presentation at an astrologers conference held in New York City in 1937. Little is known about Mary Field, but she presented on the relationship between the representation of color and numbers to distinguish natal and astrological charts. Mary Field was a San Francisco astrologer who was published in several journals, as Astrological Bulletina. No known copies.

55. Fletcher, Erin [binding]. **Goose Eggs & Other Fowl Expressions [Miniature design binding].** Maryland: Rebecca Press, 1991/2014. First Edition. Tight, bright, and unmarred. Dorfner Binding; spine covered in Mauve buffalo skin; veneer covered boards with Karelian Birch veneer tabs; sewn on snakeskin tapes; silsuede fly leaf made to handmade Katie MacGregor paper; leather wrapped head- bands; hand painted edges in teal gouache mix. Book housed in a leather spine clamshell box sided up with silver book cloth; trays covered in handmade Katie MacGregor paper and lined with Silsuede; box stamped in teal with book title. 32mo [5.9x6.8x1.5cm]. Fine in Fine Archival Box. Hardcover. (#9765) \$750.00

"This miniature book is filled with quirky adages that incorporate a variety of fowl species. The materials chosen for this binding were greatly inspired by the vibrant colors used in printing the text. The four segments of veneer make the shape of a goose egg." [artist statement]

56. [Fox, Charles James (attrib)]. **Essay Upon Wind: With Curious Anecdotes of Eminent Peteurs.** Potsdam/London: Office of Peter Puffendorf, nd [cira 1800]. Limited Edition. Light shelf/edge wear, hinges show minor cracking, owner bookplates, pencil notations, rebound, else tight, bright, and unmarred. Full red leather binding, five raised bands, gilt lettering, in blind decorative elements, marbled endpapers, teg, engraved frontispiece tipped in, full vellum. 8vo. 56pp. Illus. (b/w plates). Limited edition of 12 copies on vellum in addition to broader edition of 50 on paper. Near Fine. Hardcover. (#9164) \$8,500.00

"A remarkable jeu d'esprit, in the scatological manner of Swift and his imitators, and persistently attributed to the eminent English politician Charles James Fox, whose good-humored dissipations were notorious. "This copy is printed on vellum; the printed notice of limitation on the verso of the title-page reads, "Of this volume fifty copies only are printed," to which an early hand has added in pencil, "on paper, and 2 on vellum." The text begins with a facetious dedication to the Lord Chancellor (Lord Thorlow): "I have heard, from several of your brother peers, that your lordship farts, without reserve, when seated upon the woosack, in a full assembly of nobles." A following note ("anticipation") informs the curious reader that "the following singular essay was written, and published, for a considerable wager." The essay itself, called "An Essay upon Farting," is addressed to the Secretary of the Agricultural and Philosophical Societies in an unnamed place, and is dated Monteuil, December 23, 1783. There follows a mock-scholarly discussion of five kinds of exhalation, the sonorous and full-toned, or rousing fart, the double fart, the soft fizzing fart, the wet fart, and the sullen wind-bound fart. The essay is signed "Van Trump," and is followed by a short postscript, and a longer appendix, with its own fly-title, called, "After thoughts upon farting: shewing its great utility: with curious anecdotes of eminent farters." The printing history of this text is obscure. At the Pennsylvania Historical Society is what appears to be a unique copy dated 1787, with vii(1), 39 pp., "printed and sold by all the booksellers in town and country." At Harvard is another edition, called "An Essay upon Farting," with the same pagination, and curiously dated "MDCCLXXVII;" this pamphlet was printed in London for G. Ledger of Dover, "and sold by all the booksellers in town and country under the title of An Essay upon Wind." Ledger was in fact a bookseller in Dover, and his name appears in at least a dozen imprints from 1786 to 1799. Of the present edition the ESTC (01/04) records three copies (O; CU-SB, NSyU), to which OCLC adds one more (CtY, but "52 pp."), and NUC possibly a fifth (IEN). None of these is reported to be on vellum. The ESTC dates this printing ca. 1800; it is certainly no earlier, as the new-style "s" is used throughout; very likely it was produced before Fox's death in 1809. An early manuscript note on the front flyleaf reads as follows: "Of this volume written by Charles Fox for a wager, and dedicated to Lord Chancellow Thurlow, only fifty copies were printed on paper, & two upon vellum. 2312. Bohn's English Catalogue. 1829. Hibbert's sale five pounds." George Hibbert's large library was in fact sold in 1829. though I believe there were 12 copies on vellum (as we have sold to recently and know the location of at leas 3-4 in institutional clients. Inserted at the front is a portrait of Fox, dated 1798; later bookplates of Frederic R. Kirkland and Ray Norr. Kirkland was a noted collector who's collection was sold by Parke-Bernet Galleries in 1962. Norr was also a well known collector (who's bookplate was create by one of the greats of the period), though he is best known as a whistle blower in the tobacco case.

NYC ABAA Book Fair 2019

57. Gaffigan, Jim; Richards, Sean [binder]. **Food: A Love Story [Art Binding]**. New York: Crown Archetype, 2014. First Edition. Signed by the author, else tight, bright, and unmarred. Green leather spine, red leather boards, two raised bands, leather decorative inlays, gilt lettering, marbled endpages, aeg. 8vo. 340pp. Illus. (b/w plates). Signed by author. Fine in Fine Archival Box. Hardcover. (#9574) \$2,500.00

An unusual art binding by S. Richards, who loves food nearly as much as binding. In this case, the result is a wonderful portrait of the author as a roasted chicken.

58. Gano, Gordon [Violent Femmes]. **Two Page MSS letter from Gordon Gano [together with] One Page MSS Lyrics**. LA, 1983. Unique. Minor toning, else bright and clean. 8.5x11" notebook paper; mss in black ink. Signed by the author. Near Fine. (#8908) \$25,000.00

"Violent Femmes" was the debut album by Violent Femmes and one of the defining albums of the era. Recorded in July 1982, the album was released by Slash Records on vinyl in April 1983. Gordon Gano wrote most of the songs for the album while still in high school in Milwaukee Wisconsin. It was the band's most successful album going platinum eight years after its release. The album achieved what is believed to be a unique fee buy going gold, four years after release, without having made an appearance on Billboard's top 200 album chart. Rolling Stone ranked the album Number 22 on its list of the 100 Greatest Albums of All Time. [They were discovered by James Honeyman-Scott (of The Pretenders) on August 23, 1981, when the band was busking on a street corner in front of the Oriental Theatre, the Milwaukee venue that The Pretenders would be playing later that night. Chrissie Hynde invited them to play a brief acoustic set after the opening act.]

The letter and lyrics sheet, dated 2/23/83 and all in Gano's hand, addresses a handful of major issues to be resolved before the album release a couple months later. Notably, it includes the densely written sheet of all the song lyrics that was printed on the LP sleeve included with the debut album. The letter goes into detail regard reproduction of the sheet and addresses several other issues (e.g. the quoting of a Muddy Water's song in Gone Daddy Gone). This is the original mss which launched over a million copies and helped shape a genre.

59. Garnier, Florent. **L'Avenir par le Marc de Cafe ou L'Art de Grand Agrippa. [The Future from Coffee Grounds, or the Art of the Great Agrippa, placed within reach]**. France: Chamuel, c.1890-1895. Unique. Hand-colored large folding plate, on linen-backed paper. Heavy creased and some damage, otherwise an excellent printed specimen. Very Good. (#9897) \$250.00

Original plate was bound in codex, this essentially was removed, rebacked and hand-colored. Large format poster with instructions, operations, and signs of divination by coffee grounds, a type of hydromancy of coffee grounds reading into a pot of water or cup, similar to tea leaf reading. Dorbin 1825. Caillet II: 4349. "Work of unusual and based on work of gypsies." Scarce in bound form, certainly the only handcolored copy.

60. Gatewood, Charles. **Forbidden Photographs Original Maquettes and Image Negatives**. Sun in Scorpio, 1981. Limited Edition/Unique. Maquettes: Hint of toning at leaf edges, some glue toning at text pastedowns, some pencil notations for printers, else bright and clean; book: tight, bright, and unmarred. Maquettes: archival box, tissue between negatives; book: black paper boards, black endpages, frontispiece. 8vo. np. Illus. (b/w plates). Limited numbered edition of 1000, this being copy "Proof" Very Good. Hardcover and Original Sheets. (#9187) \$2,500.00

"Charles Gatewood's world is not for everyone. These photographs, themselves quite understated, present some of the most gruesome and irresistible body piercings, tattoos, and alternative characters. Gatewood's writings provide a vivid travelog insight into the lives of Annie Sprinkle, Sailor Sid, and Mrs. Gatewood." [publisher] "Gatewood's work is freakish, earthy, blunt, erotic--most of all, terribly and beautifully alive." [A.D. Coleman, New York Times] Nineteen negatives for the various photographs including nearly all of the 'major' images (including bondage bear). Forty loose sheets composed of the pasteups for the the book. Includes original envelopes laid in.

61. Gelfand, Michael; Hannan, Rev. Father M. [foreword]; Barlow, V.N. [illus]. **The African Witch: With Particular Reference to Witchcraft Beliefs and Practice among the Shona of Rhodesia**. Edinburgh, Scotland: E. & S. Livingstone Limited, 1967. First Edition. Tight, bright, and unmarred. Minimal wear on extremities, previous owner's names on endpaper. (Dust jacket foxed slightly and some edge wear, small tear at top, not price clipped). Overall, a lovely copy in dust jacket. Bound in black cloth with gilt titling to spine. Large 8vo. xvi + 227 pages. Black and white illustrations, includes frontispiece, appendices, and index. Near Fine in Very Good DJ. Hardcover. (#9534) \$175.00

A distillation of half a lifetime's observation by a practicing physician, and includes sections on the witch doctor in

NYC ABAA Book Fair 2019

practice, the food, dietary habits, hygiene, important ceremonies and children of Shona people.'

62. 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 monstrosity 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.

63. Godwin, William. **Lives of the Necromancers: Or, An Account of the Most Eminent Persons in Successive Ages, Who Have Claimed for Themselves, or To Whom had been Imputed by Others, the Exercise of Magical Power**. London: Chatto and Windus, 1876. First Edition. Rebound in red pebbled quarter calf, decorative floral gilt design to spine with raised bands, modern marbled boards, marbled end papers, tight, bright and unmarred, slight bumped corners, yet text is crisp and clean, an exceptional copy. 16mo, x, 282 pages, includes decorative printer's mark and armorial bookplate of Francis Brooks. Very Good+. Quarter calf. (#9460) \$2,400.00

William Godwin (1756-1836) was the famous radical journalist and author, husband of the feminist Mary Wollstonecraft, father-in-law of Percy Bysshe Shelley, and father of the author of "Frankenstein," Mary Wollstonecraft Shelley. Lives of the Necromancers was the final book written by Godwin and summarizes paranormal legends from western and middle eastern history. Although Scott's "Letters on Demonology and Witchcraft (1830) had prepared the public, Godwin's work was not widely reviewed. A long article, probably by David Brewster, in the "Edinburgh Review" lamented Godwin's failure to furnish 'any clue through the intellectual labyrinth of Necromancy' ... When it appeared in America a year later the master of the occult Edgar Allan Poe, however, took the opportunity in the "Southern Literary Messenger" to say that Godwin's name meant excellence and that his style was finished and graceful. The work was sufficiently in demand to be republished in New York... and in London in 1876." (Marshall). A definitive history of witchcraft and supernatural beliefs respectively, although critical of the Church's proceedings on the treatment of people prosecuted for witchcraft and a rationalist view of necromancy. Scarce edition rebound from the publisher's cloth.

64. Greer, John Michael. **The Weird of Hali: Innsmouth**. Oregon: Arcane Wisdom Press, 2016. Limited Edition. Tight, bright, and unmarred. Custom bound in green faux alligator laminate cloth boards with gold foil inlay embossed Lovecraft image, Smythe sewn, and signed, hand-numbered by author with hand-printed ink stamp image of H.P. Lovecraft. Colored endpapers with image of Old Ones and include high gloss print insert of Lovecraft inspired artwork. 9.5x6.25". 276pp. Limited edition of 500 copies. Fine. No DJ, as Issued. Hardcover. (#9096) \$75.00

Cover art by Caniglia and book design by Larry Roberts. "Like every other grad student at Miskatonic University, Owen Merrill knows about the Great Old Ones, the nightmare beings out of ancient legend that H.P. Lovecraft unearthed from archaic texts and turned into icons of modern fantasy fiction. Then a chance discovery—a lost letter written by Lovecraft to fellow Weird Tales author Robert Blake—offers a glimpse into the frightful reality behind the legends, and sends Owen on a desperate quest for answers that shatters his familiar world forever. As he flees across the witch-haunted Massachusetts landscape toward the mysterious seaside town of Innsmouth, Owen finds himself caught up in a secret war between the servants of the Great Old Ones and their ancient enemies, a war in which yesterday's friend may be tomorrow's foe and nothing is as it seems. The history of the world is not what he has been taught—and the tentacles reaching out for him from the shadows of a forbidden past may hold not only his one chance of escape from the terrifying forces closing around him, but the last hope of life on Earth..." (publisher's note)

NYC ABAA Book Fair 2019

65. **Gun Control Begins at the White House.** New York: Posters Against Bullets For Ballots, 1968. First Printing. Minimal edge wear, else bright and clean. Screen printed in b/w. 23x34" Near Fine. Poster. (#9775) \$145.00
Political poster featuring a famed image of Lee Harvey Oswald standing with two Marxist newspapers in one hand and a rifle in the other. The image has been altered to include "Militant" and "Worker" written on the papers and Oswald's head has been replaced by Lyndon B. Johnson. Across the bottom, in block letters, it reads, "Gun Control Begins in at the White House." Interestingly 'strong' political piece for the day and proof that all that is old is new again...
66. Gwydion [senior editor]. **Stone Circle** Volume 1, Issue 1. Toronto, Ontario, Canada: Pagan Publishing [Ian Clement], April 1981. First Edition. Tight, bright, and unmarred. Folded newsprint format, 11x17" digest size. 8 unnumbered pages, black and white illustrations throughout. Very Good+. Original Wraps. (#9895) \$75.00
Seemingly short-lived newsletter from Canada with topics ranging from herb lore, divining rods, tarot card reading, and other pagan earth-based articles. Includes pagan calendar in center and local business advertising on back page. No other copies produced, as it seems. Excellent example of neo-pagan resource sharing and independent publishing in the early 1980s.
67. Haeberle, Ron L. (photographer); Artists and Writers' Protest. **Four More Years? [Infamous 1972 Anti Vietnam War Nixon Reelection My Lai Poster].** New York: Colorcraft, Inc., 1972. First Printing. Minimal wear, else bright and clean. 25x39". Photographic image. Near Fine. (#9271) \$325.00
"This propaganda poster was issued by artists and writers united in protest against U.S. government policies under President Richard M. Nixon, who was elected in 1968. In 1972, Nixon ran for re-election, defeating the Democrat George McGovern. The Nixon campaign slogan was "Four More Years." This poster subverts the slogan, asking instead whether Americans really wanted four more years of Nixon presidency. Printed over Ron L. Haeberle's well-known and disturbing image of the My Lai massacre in Vietnam, the message creates a stark association between controversial American foreign policy and savage brutality. The image supplies its own answer to the leading question, implying that four more years under Nixon's administration could lead to further violence and subjugation. Later in 1972, Nixon's Watergate scandal emerged, eventually forcing the President to resign." (V&A description) A very handsome copy of a remarkably strong piece of political commentary/protest.
68. Harrison, W.H. [William Henry]. **Mother Shipton Investigated.** London: W.H. Harrison, 1881. First Edition. Tight, bright, and unmarred. Light rubbing to extremities, otherwise a very good copy. Bound in blue cloth with royal blue endpapers, gilt titling. 64 pages, with 2 unnumbered leaves of plates. Illustrations. Scarce. Very Good+. Hardcover. (#9754) \$225.00
Ursula Southeil, better known as Mother Shipton, is said to have been an English soothsayer and prophetess. The first publication of her prophecies, which did not appear until 1641, eighty years after her reported death, contained a number of mainly regional predictions, but only two prophetic verses – neither of which foretold the End of the World, despite widespread assumptions to that effect. One of the most notable editions of her prophecies was published in 1684. It states that she was born in Knaresborough, Yorkshire, in a cave now known as Mother Shipton's Cave which, along with the Petrifying Well and associated parkland.
This essay about Mother Shipton is a synopsis of the text of the earliest Mother Shipton prophecies, which primarily concern events from the reign of Henry the Eighth and a critical analysis and scrutiny of her existence. While much scholarship is doubtful of her actual existence, her status as a folklore emblem connects perception and participatory culture within witchcraft history. She is also an empathetic character in the 17th century to challenge class and privilege by reimagining power at the hands of a woman. There is also considerable thought of the likeness and influence of Mother Shipton to the Punch and Judy characters of the 18th century.
69. Harwood-Jones, Markus/Star. **Confessions of A Teenage Transexual Whore [Complete in Ten Parts].** Toronto: Self, nd [circa 2010-2012]. First Thus. Tight, bright, and unmarred. Taped bindings over printed paper wraps, color inkjet reproductions. 8vo. Var. pag. Illus. Near Fine in Wraps. Original Wraps. (#9294) \$145.00
"A 10-part zine series telling Star's short stories of survival sex work over the course of two years." [From the author]
70. Hiebert, Helen. **50 Revolutions.** Edwards, CO: Helen Hiebert Studio, 2015. Limited Edition. Bright and unmarred. Folded paper with watermarked onlay, paper and thread sculptural element, wooden box. 8vo. np. Illus. Numbered, limited edition, this being 13 of 35. Fine in Fine Box. (#9846) \$875.00

NYC ABAA Book Fair 2019

"This book represents the 50 revolutions I've taken around the sun and my thoughts on motherhood. The book includes: a Mapping Motherhood print with fifty rings, each containing a handwritten word; and a miniature Mother Tree with two single strands of crocheted mother's milk." [artist statement]

71. Hiebert, Helen. **Alpha, Beta, ...**, Edwards, CO: Helen Hiebert Studio, 2010. Limited Edition. Tight, bright, and unmarred. Cut paper over wooden frame and handmade paper (creating shadowboxed letter forms), watermarked colophon; archival box. 12mo (opens to 117"). np. Numbered, limited edition, this being 16 of 25. Fine in Fine Archival Box. (#9848) \$750.00

"An alphabet book in the form of a unique structure with a flexible hinge that allows it to be set up in a variety of ways. Each panel features an alphabet letter cutout that casts a shadow onto a second layer of handmade paper. The letters are in the Arts and Crafts style font designed by Dard Hunter, often referred to as the father of hand papermaking in 20th Century America." [artist statement]

72. Hiebert, Helen. **Interluceo**. Edwards, CO: Helen Hiebert Studio, 2015. Limited Edition. Tight, bright, and unmarred. Handmade paper wraps, lettering and decorative elements in watermarks, cut paper, custom watermarked paper, and letterpress; dropspine archival box. 8vo. np. Illus. (color plates). Numbered limited edition, this being 2 of 25 copies. Signed and numbered by the artist. Fine in Fine Archival Box. (#9845) \$2,400.00

"Papercut illustrations by Beatrice Coron, watermarks by Helen Hiebert, letterpress printing by Tom Leech, binding and clamshell box by Claudia Cohen. Interluceo means to shine or gleam between, to be transparent, to let light through gaps. The viewer is invited to enter into the mystery of light and color as a story unfolds in the pages of this book." [artist statement]

73. Hiebert, Helen. **LandEscape**. Edwards, CO: Helen Hiebert Studio, 2016. Limited Edition. Tight, bright, and unmarred. Hand-made paper, letterpress printing; dropspine archival box, onlaid watermarked label at front. Book folded: 6" x 4-1/2"; book open: 6" x 24" x 4-1/2". np. Illus. (color plates). Numbered limited edition, this being 16 of 40. Fine in Fine Archival Box. Original Wraps. (#9844) \$1,200.00

"A collaboration with Karen Kunc (signed by both artists and numbered). LandEscape began with drawings twisted (literally) in string that established a collaborative landscape realized over two years of conversation and trust. Helen Hiebert created watermarked illustrations in an artist-made cotton/abaca paper, and Karen Kunc responded by producing a woodcut image that interacts with the watermarks, fitting into spaces, overlapping, making edges, and saturating them with color." [artist statement]

74. Hiebert, Helen. **Tangential**. Edwards, CO: Helen Hiebert Studio, 2017. Limited Edition. Tight, bright, and unmarred. Handmade, watermarked paper boards, textblock incorporates watermarked paper, cut paper, and embroidery. 4to. np. Illus. (colored plates). Numbered, limited edition, this being 21 of 30. Fine in Fine Archival Box. Hardcover. (#9847) \$2,400.00

"After viewing (and handling) the 1570 edition of Euclid's Elements of Geometry at the Denver Public Library, I was drawn to Chapter 11, which focuses on polyhedra. I am intrigued by the many ways in which a flat sheet of paper can transform from two- into three-dimensions. I was drawn to the tiny flaps glued into the pages of the old copy of Euclid's Elements, which allow the reader to explore the physical relationships between lines, angles and surfaces." [artist statement]

75. Hole, Christina. **Witchcraft in England; illustrated by Mervyn Peake**. New York: Charles Scribner's Sons, 1947. First American Edition. Tight, bright, and unmarred. Little wear to extremities, (dust jacket shows chipping to edges, not clipped), else a visibly excellent about near fine copy. Bound in original blue cloth gilt-lettered on spine. Large octavo. 168 pages. Illustrations throughout (black and white and sepia), includes frontispiece and unnumbered leaves of illustrations by Mervyn Peake; the dust jacket also features an atmospheric Peake illustration. Very Good in Very Good Dustjacket. Hardcover. (#9885) \$125.00

A study of the history and beliefs about witchcraft in England by the well-known folklorist Christina Hole. According to her obituary, 'she refused to have a telephone installed in her home even though it would have made her honorary duties easier' and was 'surrounded by well-behaved cats whose idiosyncracies gave [her] great pleasure.' Another review says, 'Mervyn Peake establishes himself as one of the foremost of British illustrators with Gothic exaggeration...'"

NYC ABAA Book Fair 2019

76. Hopkins, Blair. **All in a Day's [Sex] Work**. Elmwood Park, NJ: G&H SoHo, 2017. Second Printing. Tight, bright, and unmarred. Color pictorial boards, no dust jacket, as issued. 8vo. 208pp, incl. 29 pp color photo reproductions. Signed by the author. As New. Hardcover. (#9546) \$45.00

First printing consisted of 12 copies in wraps, really done as a proof of concept/limited edition. This is, effectively, the first trade edition. Blair spent 3 years traveling around the country photographing and interviewing sex workers...this is the embodiment of that work. She leverages a variety of short, pointed questions to explore the day to day life of those who work in in the too-often marginalized world of sex work.

77. Hopkins, Gerard Manley. **Poems [Art Binding]**. London: Folio Society, 1974/1977 [Binding 1981]. Second Printing/Unique Binding. Hint of glue staining at rfep, else tight, bright and unmarred. Traditional full leather binding in emerald green Niger goatskin; geometric tooling across full cover in gilt and black; worked silk headbands, teg; endpapers in Japanese tissue over purple paste papers by the binder. Purple cloth rounded spine slipcase and sleeve, sleeve lined with felt, green leather spine label, gilt lettering. Small 8vo. 163pp. Illus. (b/w plates). Index. Fine in Fine Custom Slipcase. Full Leather. (#5458) \$1,500.00

Art binding by Julie H.B. Stackpole, a fine hand bookbinder based in mid-coast Maine. After getting a BA at Kirkland College, Julie Beinecke Stackpole studied bookbinding with Kathryn Gerlach in Vermont, in Ascona Switzerland, at the Camberwell School of Arts & Crafts in London, and with Roger Powell in England. She established her studio, the Merlicorn Bindery, on Nantucket in 1975, which she moved to Maine in 1985. She specializes in one-of-a-kind creative fine binding, all aspects of rare book restoration, and general hand bookbinding. A elegant example of this binder's earlier work.

78. Hort, G. [Gertrude] M. **Dr. John Dee: Elizabethan Mystic and Astrologer**. London: William Rider & Son, Ltd, 1922. First Edition. Tight, bright and unmarred. Bound in original yellow linen wrappers, with darkening to edges, small crease in lower right corner, otherwise a very good copy of a scarce, unique publication. 72 pages with advertisements at end. Very Good in Wraps. Original Wraps. (#9894) \$125.00

Small print publication of the most famous Renaissance mathematician and magical scholar under Queen Elizabeth I, John Dee. A brief summary of life and work as a magician seeking universal truths under the auspices of occult sciences. Unusual scholarly work penned by a woman researcher on various topics of the occult and other historical occurrences during Dr. Dee's life.

79. Housman, A.E.; Abbott, Kathy (binder). **A Shropshire Lad [Art Binding]**. London: Riccardi Press, 1914. Limited Edition. Tight, bright, and unmarred. Bound in full recessed chocolate goatskin with handmade paper onlays; top edge gilded in Caplain leaf. 8vo. Numbered limited edition, this being 443 of 1000. Fine in Fine Archival Box. Hardcover. (#9860) \$2,750.00

"Housman recounts his walks through the Shropshire landscape and his reminiscences of the Boer war and the blood shed on the battlefields. I created paths in the leather with angled blood red edges, which appear and disappear depending on where you stand in relation to the book." [artist statement]

Kathy Abbott started bookbinding in 1989. She served a four-year apprenticeship in bookbinding and then gained an HND from the London College of Printing, followed by a BA (Hons) Bookbinding from Roehampton University.

Kathy is a partner of Benchmark Bindery, set up in 2009 with Tracey Rowledge.

She teaches Advanced level Fine Binding at the City Lit, London and conducts many workshops across the UK and overseas.

80. Houston, Libby; Farrer, Julia (etchings); Rowledge, Tracey (binding). **A Little Treachery [Art Binding]**. Circle Press Publications, 1990 [2014]. Limited Edition. Tight, bright, and unmarred. Bound in purple/blue goatskin, sewn on a stub, with leather-jointed hand-coloured endpapers, rounded and backed and gold tooled in Palladium. 8vo. Numbered limited edition, this being 20 or 120. Fine in Fine Archival Box. Hardcover. (#9861) \$4,000.00

"Creating a structure bespoke for this book is no different to my creating a structure for an antiquarian book, or for a fine binding that may have alterations in the structure unbeknownst to the viewer. Really I approach all that I do in the same way: I always put the needs of the book first, employing all that I know in order to do the best thing for the book." [artist statement]

NYC ABAA Book Fair 2019

81. Hulsey, Sarah. **Asterisms**. Somerville, MA: Sarah Hulsey, 2017. Limited Edition. Bright and clean. Loose sheets in printed portfolio. 8vo. np [21 folded sheets]. Illus. (color plates). Numbered limited edition of 30. Fine in Fine Portfolio. Loose Sheets. (#9262) \$900.00

"Asterisms represents the phoneme systems of the ten most widely spoken languages in the world, which represent the first languages of almost half of the world's population (3.4 billion people). The layouts of the International Phonetic Alphabet chart are paired with notations used in modern astronomical charts to create new diagrams of linguistic sounds as constellations, with star size correlated to the sound's frequency. Each language is given a consonant chart and a vowel chart, from which imagined constellation-like shapes are represented in woodcuts. Taken together, the twenty charts in this book explore what the most widely spoken languages would look like, if charted in the heavens." [artist statement]

"Asterisms was designed, printed, and bound by Sarah Hulsey in Somerville, MA in 2017. The text was printed from Lutetia metal type, except on the enclosed IPA charts which were printed from polymer plates using ITC Stone Sans Phonetic digital type. The images were printed from woodcuts and polymer plates. Both text and images were printed on a Vandercook 15-21 press. The papers used are Zerkall Book, Zerkall Ingres, and St. Armand handmade paper."

[Colophon] *This book represents the phoneme systems of the ten most widely spoken languages in the world, in descending order of population of first-languages speakers. In three cases, the population figures are based on a macrolanguage, which is a group of closely related individual languages that are treated in some contexts as a single language. These three are Chinese, Arabic, and Lahnda (a macrolanguage of Pakistan that includes Western Punjabi and Saraiki, among others). Figures are drawn from SIL's Ethnologue website. The title and the idea for the woodcut imagery is based on the notion of an asterism as a shape that can be identified among the stars, as opposed to the modern definition of a constellation as a defined region of the sky. While the star symbols are based on modern scientific star charts, the asterism shapes are inspired by older, more primal ways of tracing patterns in the sky.*

82. Jacobs, Diane. **Object n. Object v.** Portland, Oregon: Scantron Press, 2016. Limited Edition. Bright and unmarred. Wood and glass custom case with laser cut text, materials include glass, chicken egg shells, plaster, tangerine skin, gold leaf, acrylic balls, antique glass/aluminum slide mounts, India ink on vellum, oil paint, water color, human hair, wood, leather, aluminum combs, ceramic, military dog tags, and molded handmade cotton paper. np. Numbered limited edition of 4. Fine. (#9240) \$10,000.00

"object n., object v. was created to link present day gender inequality to our ancient past. Male control over women's bodies and women's sexuality continues around the world, as does the hierarchy of objective beauty. While the ancient Greeks were oppressing and objectifying women, an egalitarian society roamed north of the Black Sea. Legendary warrior women known as Amazons rode horses, practiced archery, fought to defend and conquer, and had sexual freedom. In this artist book I have juxtaposed two parallel worlds through objects and imagery. All the text is derived from two books that paint the picture and tell the story. Helen of Troy: Beauty, Myth, Devastation by Ruby Blondell and The Amazons: Lives & Legends of Warrior Women Across the Ancient World by Adrienne Mayor. When I read that self-reliant warrior women existed in the ancient world I was inspired and I wanted to share that knowledge to rekindle a collective vision of equality." [artist statement]

83. James, Margo St. [Prostitution]. **SWAC & WAC Present Margo St. James: Ex-Prostitute/Activist & founder of The International Committee for Prostitutes' Rights & Coyote**. San Francisco, CA: Sex Workers' Action Coalition & Women's Action Coalition, 1993. First Printing. Bright and unmarred. Orange 8.5x11" with black ink. Photo of Margo St. James. Fine. Broadside. (#9690) \$175.00

A benefit for a coalition organized to address the needs and welfare of street prostitutes in San Francisco. Not in OCLC.

84. Janezic, Alexandra. **One Hundred & Twenty-four Dis/Satisfied Women**. Iowa City: Alexandra Janezic, 2017. Limited Edition. Tight, bright, and unmarred. Printed paper boards, sewn signatures, red endpages, printed in red and black. Numbered limited edition of 40. Oblong 12mo. np. Fine. No DJ, as Issued. Hardcover. (#9249) \$250.00

Concrete poetry and women's rights and equality inspired artist book. Feminist think piece with thoughtful text forms. "This book is based on a study of 124 women stenographers by psychologist Margaret Sidney Quayle, using pieces of text from the following titles..." [from the colophon]

85. Janezic, Alexandra. **Punctuated Weaving**. Alexandra Janezic, 2015. Limited Edition. Bright and unmarred. Loose sheets, red cloth drop spine archival box; hand set metal type, letterpress title page and epigraph by Robert Lax.

NYC ABAA Book Fair 2019

Numbered limited edition of 25. Fine in Fine Archival Box. Hardcover. (#9179) \$800.00

Punctuated Weaving is a suite of five letterpress sheets by Alexandra Janezic. Inspired by the process of weaving, each print is composed of individual lines of punctuation repeated to create a sense of woven work, textually.

"Punctuated Weaving looks to imbue letterpress printing with a meditative property, to make a 'drawing' of the physical time spent printing. Static lines of metal type are constructed to create images imitating the irregularities of fabric. The prints serve as a timeline of the artist's decisions and movements, emphasizing the repetition involved in creating a series of multiples."

Each line of type is printed individually, thus each sheet in the series required at least 40 press runs. All aspects of design and construction of the piece were performed by the artist (i.e. designing, printing, binding). Columbia Rare Book & Manuscript Library Purchase Award.

"Alexandra Janezic is a visual artist and letterpress printer. Her letterpress work focuses on the intersection between text and image using metal typefaces. Her most recent work is a series of letterpress printed punctuation 'weavings,' reminiscent of the warp and weft in woven textiles. She received a Bachelor of Fine Arts degree from Kansas State University and her Masters of Fine Arts degree in Book Arts from the University of Iowa. She currently resides in Iowa City, Iowa." (from the artist)

86. **Japanese Match Books [mounted]**. Japan: Various, nd [circa 1943+/-]. First Printings. Light wear, some sunning, else bright and clean. Printed paper matchbooks, professional museum mount under glass. Illus. (color plates). Very Good. (#9808) \$750.00

Japanese matchbook art is a remarkably broad and deep area, comprised of literally thousands of unique works created over decades. It comes as no surprise that during WWII, the Japanese government leveraged the power/popularity of the matchbook art phenomena as a propaganda tool. Collected here and professionally mounted and framed are 5 strong examples:

1: Japanese propaganda matchbox with a caricature of FDR

2: "This image from a matchbox cover, depicts United States President Franklin D. Roosevelt--dressed in rags, on a raft in the ocean, and holding onto the U.S. flag--in the view of a Japanese submarine periscope. Shanghai, China, between 1943 and 1945". [From the USHMM special exhibition Flight and Rescue.]

3: Japanese planes flying in formation over the U.S. and British flags, with the Japanese flag rising in triumph. Shanghai, China, between 1943 and 1945.

4: Japanese propaganda matchbox with a Japanese sword piercing the US flag

5: Japanese bombers soaring over the Pacific Ocean, Japanese flag hanging from a bayoneted rifle at the left.

87. Johnson, F.M. [photographer]. **"Treed Coon, or His First Photograph" Advertisement Trade Card**. Hartford, Conn.: F.M. Johnson studio, [c. 1910-1920]. Printed photographic advertisement trade card in good condition, shows some age wear. Sepia toned. Very Good+. (#9432) \$75.00

From the studio of F.M. Johnson, leading artist in photography and general portraiture -- Verso. Image shows young black child in front of a tree, title suggests racial insensitive time period. Photo by E.N.S.

88. Joyce, James; Grobet, Ximena Pérez [artist]. **Finnegans Wake [1965 edition altered in 4 unique volumes] [Artist Book]**. London: Faber & Faber, 1965 [2013-18]. First Edition Thus/Unique. Tight and bright. Red cloth boards, djs on all 4 volumes; altered textblock; green cloth archival box. 8vo. np. Fine In Fine Box. Hardcover. (#9866) \$70,000.00

"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 Grobet, Ximena Pérez. Unbinding and rebinding by Poncho Martínez. Assistant, Teresa del Junco

89. Karlsson, Thomas; Eriksson, Tommie [trans]. **Qabalah, Qliphoth and Goetic Magic**. Jacksonville, OR: Ajna, 2007. First Edition Thus. Tight, bright, and unmarred; DJ shows minimal shelf/edge wear, else bright and clean. Halfbound, black cloth spine, dark burgundy paper boards, red ink lettering, in blind decorative elements. 8vo. 238pp. Illus. (b/w plates). Bibliography. Appendix. Fine in Near Fine DJ. Hardcover. (#9424) \$425.00

Includes detailed listing of the Demons of the Goetia with accompanying sigils. First English language edition of this

NYC ABAA Book Fair 2019

noted work. "Qabalah, Qliphoth and Goetic Magic is a unique practical introduction to magic. The main thread of the book is the exploration of the Qliphoth and the dark mysteries which have for so long been a repressed part of western esotericism. Instead of ignoring and denying the dark side, the author reveals, step by step, how man can get to know his Shadow and, through this, reach a deeper knowledge of the Self. By exploring and not by repressing the Shadow it can be transformed from a destructive force into a creative power. The book deals with the problem of evil, the symbolism behind the fall of Lucifer and man's creation process according to Qabalistic philosophy. The theories that are presented in this book are also linked to practice. Several examples of rituals, meditations, magical exercises and occult correspondences can be found within. Qabalah, Qliphoth and Goetic Magic contains more than one hundred demonic sigils and pieces of art that were created specifically for this book. A unique collection of all the sigils from the classic grimoires Lemegeton: The Lesser Key of Solomon and the infamous Grimorium Verum are also included. Thomas Karlsson has studied and practiced the occult sciences for more than fifteen years and is the founder of the esoteric order Dragon Rouge." [publisher's statement]

90. Kelm, Dan. **Templum Elementorum (Sanctuary of the Elements)**. Northampton, MA: Dan Kelm, 1994 [2018]. Limited Edition. Bright and unmarred. Complex structure: glass cylinders, six-inch diameter by six and twelve inches high; base, twenty-two-inch diameter materials: paper and paper board; stainless steel wire; brass sheet, channel, and tubing; thread; lead; copper sheet and foil; tin; iron; borosilicate glass; wood; acrylic paint; solder; felt; gold leaf; patina solution; LED light panels; latex saturated felt; acrylic sheet production methods: wire edge binding; sandblasting; patination; stenciling; painting; spattering; gilding; soldering; letterpress and laser printing; laser etching and cutting. np. Illus. Edition of five book sculptures. Fine in Fine Case. (#9530) \$17,500.00

The creation of Templum Elementorum (Sanctuary of the Elements) was initiated by an invitation in 1995 to produce a book for the Smithsonian Institution Library exhibition Science and the Artist's Book. Inspired by Biringuccio's De la pirotechnia (On working with fire), first published in 1540, Templum Elementorum is a stylized version of the alchemical furnace known as the Tower of Athanor, as pictured in Biringuccio's book. "Athanor" refers to the "undying" fire which is achieved by the use of the self-feeding fuel hopper at the center of the furnace.

Kelm created a book sculpture comprised of four glass cylinders and metal bindings — one for each of the elements. Together they represent a furnace within which the four alchemical elements are operating — earth bath, water bath, air furnace, and fire box. Colors, symbols, words, and metals contained on the cylinders and in the bindings all correspond to the four elements: Earth, Water, Air, and Fire. The metal bindings open to reveal a pop-up decorated with the symbol for the element to which it corresponds, and contain text panels that carry the "voice" of the alchemical element, for example, "I am Earth. . . ." The metal bindings slide into their glass cylinders and are displayed upright.

The various pieces of the sculpture are housed in a wooden crate and wrapped in cloth the color of which designates its particular element. The four borosilicate glass cylinders sit on a circular eld twenty-two inches in diameter (placed either on a black felt circle or a lit base). The twelve-inch-tall cylinder represents the main fire box, so is located at the center. Surrounding it are the three short cylinders representing (clockwise and evenly spaced) the air bath, water bath, and earth bath. The cylinders contain their corresponding books.

The text is largely based on The Cipher of the Elements by Taz Sibley (used with permission), compiled by Greta Sibley with additional material from Kelm.

The pair of pages revealed on opening one of the books refers to the materials and processes used in fabricating the book sculpture. The alchemical symbols on the left correspond to the English words on the right. earth/terra book:

"Sand, Earth, Flux, Borax, Fire" refer to materials and the process used in the making of borosilicate glass — the glass cylinders. The production of the glass is paired with the Earth/Terra book because it is solid in nature, reflecting the character of Earth.

water/aqua book: "Spirit of Copper, Water, Wood, Brass, Copper Splints" refer to the process of patinating the brass covers. Patination is featured in the Water/Aqua book because it is a liquid process.

air/aerbook: "Glass, Aqua Regia, Earth, Pulverize, Air" refer to ways to etch glass (in this case, sand blasting). Sand blasting is paired with the Air/Aer book because it involves propelling solid particles with gaseous Air.

fire/ignisbook: "Tin, Antimony, Fire, Flux, Copper" refer to soldering the copper and brass structure formed around the glass cylinders. Soldering is featured in the Fire/Ignis book because it is a heat process. The elements act through the substance of our bodies and of material existence. The planets shape our psyches and choreograph the universal dance of transformation. —Taz Sibley [Artist statement]

Created by Daniel E. Kelm with the assistance of Greta D. Sibley, Taz Sibley, Lynn Latimer, D. Christopher Lenaerts, Erin Clay Nelson, Amy Borezo, and other mechanics at the Wide Awake Garage. Text printed letterpress by Art Larson,

NYC ABAA Book Fair 2019

Horton Tank Graphics, from photopolymer plates made by Boxcar Press.

91. Kelsey, Joe; et al. **Vulgarian Digest [Naked Mountaineering Journal]**. Wilson, WY, 1970. First Edition. Minor shelf/edge wear, touch of spotting at foreedge, light toning to rear wrapper, some penciled notations at table of contents, else tight, bright, and unmarred. Staplebound printed wraps, black ink. 4to. 38pp. Illus. (b/w plates). Very Good. Staplebound Wraps. (#9810) \$175.00

One of the original Vulgarians, Joe Kelsey drove this underground climbing journal...the Vulgarian Digest was to Climbing what Sniffing Glue was to Rolling Stone. Best summarized by the opening of the first essay, "O, Shit, Not a Vulgarian Mountaineering Journal":

"To find out which climbing journal you should be reading, answer the following question:

If you were climbing with an attractive woman, and she proposed you make love on a belay ledge, you would

(1) Tell her you could not, as you were not married.

(2) Place two bolts, put on your hard hat, and oblige her.

(3) Point out that climbing is too noble to be degraded by sex.

(4) Say you would like to because you are a student of the aesthetics of climbing.

(5) Tell her to cool it until later, you've just taken on that flock of sheep down there.

if your answer is (1) you should be reading the 'American Alpine Journal', (2) 'Summit', (3) 'Appalachia', (4) 'Ascent Alpine Journal', (5) you are reading the correct magazine.

92. Keneally, Zebadiah. **Lunch is Very Important: All the Secrets to Life You Never Knew You Knew.**

Hamburger Vampire, 2014. First Printing. Bright and clean. Printed cards; matching box. 5x3.5" np. Illus. (b/w plates). Fine. Loose Cards. (#9169) \$225.00

Artist Zebadiah Keneally's unique Tarot deck as used in his performance of Hamburger Vampire. An 'appropriated deck', Keneally went through a tarot deck and executed a drawing 'in response' to each card...creating this deck.

93. Kent, Rockwell; Colin Urbina [binder]. **Voyaging Southward from the Strait of Magellan [Art Binding]**. New York: Grosset and Dunlap, 1924/1968. Revised Edition. Tight, bright, and unmarred. Blue goatskin, various colored goatskin onlays, teak inlays, grain manipulation, hand sewn silk endbands, marbled endpapers, blind tooling. 4to. Fine in Fine Archival Box. Hardcover. (#9165) \$2,250.00

"Kent's account of refitting a boat and the difficult journey he has at the southern tip of south america is beautifully illustrated in his trademark style. The binding design is meant to evoke both the rigging on a sailboat and the heading lines on older navigational charts. The golden ratio and the book's structure are used to generate the geometry. The leather onlays and grain manipulation are patterned after the changing colors of the ocean and the wood inlays are teak, a wood used in shipbuilding for millennia. Growing up as a sailor I knew I wanted to sew this book on raised cords, which is so reminiscent of sailing not just in the sense of ropes and rigging, but also in the very act of sewing a book on a traditional wooden sewing frame, which creaks with tension like a mast. The lines on the covers are anchored by those raised cords, bringing part of the structure of the book into the decoration. Sailing from one port to another can be, for a large part of the time, very boring, and it gave me a long time to look and marvel at the water all around, and the changing patterns of wind lines and waves. This book is inspired by that nature and forces that are only apparent to human sight when they act upon something else." [Artists statement]

94. Ketelhodt, Ines von. **farbwechsel [Color Change] [Complete in Six Volumes]**. Flörsheim/Main: Ketelhodt, 2011-13. Limited Edition. Tight, bright, and unmarred. Quarterbound, cloth spines and printed paper boards (white, black, red, yellow, green and blue), uniform size, but orientation and structure varies; grey cloth dropspine archival box. fo. np. Illus. (color and b/w plates). Limited edition of 33 copies. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#8747) \$4,900.00

"farbwechsel: weiß (color change: white) In Eastern cultures white is the color of mourning and death. The white volume contains photographs and headlines about the tsunami disaster that struck Japan on March 11, 2011. They were taken from international online newspapers and were collected from March 11, 2011 to March 11, 2012. The selection includes many different voices from various countries and languages. The photographs (polymer plates) and the hand set dates (72 point condensed Block) were printed in letterpress with white ink on white paper. In spite of the different white shades of paper and printing ink, the monochrome white/white print result is difficult to read. Design, letterpress and bookbinding by Ines von Ketelhodt. 56 pages, bound in printed paper over boards with printed linen

NYC ABAA Book Fair 2019

spine. Headlines: 11 mars 2011: Tsunami au Japon, après un violent séisme March 12, 2011: Japan pushes to rescue survivors as quake toll rises 13. März 2011: Neue Explosionen am AKW Fukushima 14 March 2011: Japan battles with radiation leak 15. März 2011: Atomkraft auf Stand-by: Vorübergehende Stilllegung deutscher AKWs 16. maaliskuu 2011: Asiantuntijat varoittavat Fukushiman tilanteen olevan pahenemassa 17 mars 2011: Japoni: Bilanci i viktimave 14.500 18 marzo 2011: Japón eleva el nivel de alerta nuclear en la central de Fukushima-1 19 Mart 2011: Japonya'da radyasyon korkusu en yüksek seviyede 20 maart 2011: Foekoesjima nou net twee vlakke laer as Tsjernobil-kernramp 21. märts 2011: Jaapani ministeerium avaldab kodulehel andmeid radiatsioonitaseme kohta 22 marzo 2011: Radioattività nel mare di Fukushima – Nuove scosse, 21 mila tra morti e dispersi 11 abril 2011: Japão eleva alerta nuclear para mesmo nível de Tchernobil 11 mayo 2011: Casi 15.000 muertos confirmados por el seísmo de hace dos meses en Japón 11. juni 2011: Tusinder demonstrerer mod a-kraft i Japan 11 julho 2011: Japão fará testes de resistência em todas suas centrais nucleares 6 August 2011: Double jeopardy: Fukushima victim is Hiroshima survivor 11. September 2011: Schwarze Tage – Ein Thementag über katastrophale Ereignisse, die die Welt veränderten 11 octobre 2011: Après Fukushima, seules l'Italie, la Suisse et l'Allemagne ont renoncé à l'énergie nucléaire 12 novembre 2011: Fukushima: giornalisti visitano la centrale atomica 6 december 2011: Radioaktiv mjölk i Japan 18. tammikuu 2012: Japani pidentää ydinreaktoriensa käyttöikää February 11, 2012: Thousands march against nuclear power in Japan amid worries set off by Fukushima disaster 11 marzo 2012: Giappone, in silenzio un anno dopo lo tsunami

farbwechsel: schwarz (color change: black) The photographs were taken while wandering through the city of Frankfurt with long exposure times, without looking through the view finder of the camera. A slightly translucent black letterpress rectangle is printed with polymer plates onto the offset printed night photographs. Text passages by Giorgio Manganelli's "La Notte" (in Italian/German) appear in some of the black rectangles. The type face is negative on the polymer plate and seems on the print sometimes lighter, sometimes darker due to the structure of the photograph beneath, shaped by the picture. Photography, letterpress and bookbinding by Ines von Ketelhodt. 32 pages, vat paper, two-sided concertina (31 feet) with printed paper over boards. Giorgio Manganelli (only a short passage): "First we are often asked: which shape said night has, if the appellation shape is even justified for said night, and if this shape, provided there is one, is constant and immovable and finally, if it is measurable. According to the impression of those, who busied themselves with this, said night has the shape of a cuboid; (...)." farbwechsel: rot (color change: red) The red volume contains kissing scenes out of Hollywood movies taken from the television screen, featuring scenes from "How to Steal a Million", "Cleopatra", "Mirage", "Some Like It Hot", "The Kid", "To Have and Have Not" with Lauren Bacall, Diane Baker, Humphrey Bogart, Charlie Chaplin, Tony Curtis, Audrey Hepburn, Marilyn Monroe, Peter O'Toole, Gregory Peck and Elizabeth Taylor. New couple combinations are created so that each actress is kissing each actor. The photographs are printed with polymer plates in letterpress using inks in several lipstick colors. Design, letterpress and bookbinding by Ines von Ketelhodt. 60 pages, bound in printed paper over boards. farbwechsel: gelb (color change: yellow) The yellow book contains a complete chapter by H. C. Artmann's tale "Die Sonne war ein grünes Ei" ("The sun was a green egg" in German original). It's a funny surrealistic genesis about the creation of the world and its objects. It is about the jealous relationship of sun, moon and a certain object, as well as the genesis of stars and falling stars. As not more than five or six of the 20 Cicero wooden letters fit into a line, I couldn't break the lines by dividing words according to syllables. Printed with yellow ink on yellow paper the text at first sight seems more like a pattern, but it is still legible: type face as a vehicle for content and type face as pure shape or texture. Design, handset, letterpress and bookbinding by Ines von Ketelhodt. 88 pages, bound in printed paper over boards. H.C. Artmann: At this time there were no railways, people traveled through the land on great objects. These objects were tame, they could speak, one could talk with them during the long rides, they asked questions and gave answers; yet whistles or steam they could not make. It was in the winter, moon and sun were riding south, snow was falling, it was cold, the wind was blowing icily, moon and sun were afraid of freezing. The object they were riding on said: "Cut open my body, get inside, sew me up again from the inside." The moon took his knife, he cut open the body of this object, he crawled inside with the sun, the sun sewed it up from the inside with the moon's bowstring. Now they weren't cold anymore, they warmed themselves at the bowels of this object, they slept and woke, it was always dark, they had no light with them, they didn't know where they were going, where this object was taking them. After a while, the object said: "Come out, we are in the south, it is warm, it isn't snowing anymore, the rain is pleasant!" Moon and sun couldn't hear the object's voice, they were in its body, they could only make out a hum that they thought was the fermenting grass in the object's bowels, they didn't answer. They slept and woke, it was always dark, they had no light with them, they didn't know where it was going. The object carried them further, it came through a jungle, it was a very big forest in which there were no objects. A hunter of the forest had never seen an object before, he shot out of a blow-pipe, he hit the object in the head, the object fell down, it died, the hunter cut it open, moon and sun came out. This hunter took them to his village together with his kill, he took the sun for his wife, the moon he made his slave, he sent him off somewhere every time he wanted

NYC ABAA Book Fair 2019

to sleep with the sun. But the moon knew of this relationship and wanted to burst with fury and shame. This hunter gradually ate all the meat of that killed object, he didn't notice that with each meal he was turning more and more into his own prey. When he ate an eye, his eye became the eye of the object, when he ate a back leg, his back leg became the back leg of the object, and so on, until he had become this object himself. Now that the moon had become a free man again he beat the sun because of her infidelity, he destroyed the house of the hunter and he killed the young offspring he had conceived with the sun, he killed the sun's children and ate them before her eyes. Then he said to her: "Put a saddle upon your lover, we want to ride to the borders of the sky." The sun did as the moon bid, she saddled this object, they sat upon it and rode into the first half of the sky, which then was already covered with stars. At a tree at the border between the first and second half of the sky the moon stopped, he tethered the object to this tree. "Why are you tethering me here?" asked the object. At first the moon gave no answer. "Why are you tethering me here?" repeated the tethered object. "I have tethered you to this tree at the border between the first and the second sky", said the moon, "so that you won't violate the sun again when I have business elsewhere." Then he took a star out of the fabric of the sky, he put it into the object's mouth. "And now not another word!" said the moon. The object bit this star in two like a weak nut, it spit out a myriad of small stars, they fell upon the earth and scattered widely. These were the first falling stars ever seen. farbwechsel: grün (color change: green) It contains a text passage by Virginia Woolf's "To the Lighthouse" (in English/German). In the green book I have tried to visualize the topic of dissolved shapes, abstract symbols, the recognition of a letter's shape and the form of words. All letters were cut individually into two parts so that the fragments of each letter look different. Then the two fragment levels were printed digitally in different shades of green onto two transparent foils. Finally in the bound book they are lying over each other, but the fragments are a bit shifted, so the reader can shift the foils until they converge, thus making the text legible. Practiced readers are able to complete even heavily fragmented letter shapes through cognitive supplementation, while reading. Design, typography and bookbinding by Ines von Ketelhodt. 64 pages, bound in printed paper over boards with linen spine. Virginia Woolf: "Turning back among the many leaves which the past had folded in him, peering into the heart of that forest where light and shade so chequer each other that all shape is distorted, and one blunders, now with the sun in one's eyes, now with a dark shadow, he sought an image to cool and detach and round off his feeling in a concrete shape." farbwechsel: blau (color change: blue) A poem by Hans Arp's "Wie kämen uns himmelblaue Seelen" (in German) is printed onto photographs, which were taken with long exposure times in the aquarium of the Frankfurt zoo. Time exposure captures a phase of time that we normally cannot perceive. Movements are blurred, they dissolve in time. Because of the time exposure, light, time, positions and situations are added together. These layers visualize movements in sequence. Photography, handset, letterpress and bookbinding by Ines von Ketelhodt. 32 pages, photos are offset printed, text is letterpress printed. Hans Arp: "How handy would sky-blue souls and sky-blue songs come in. What wings would these be. And an angel should hold the star-reigns. How we yearn for this great journey." (artist statement)

95. Kiesel, William J. [writer of introduction, compiler]. **Printers Device in Esoteric Publishing.** Seattle: Ouroboros Press, 2016. First Edition. Tight, bright, and unmarred, like new condition. 24 pages, with illustrations, advertisements. Near Fine in Wraps. Staplebound Wraps. (#9692) \$15.00
Collection of printer's devices for occult and esoteric publishers from around the world. Compiled by William Kiesel of Mortlake Books and Ouroboros Press.

96. Kipling, Rudyard. **Departmental Ditties and Other Verses [Together with the De Vinne Press 1899 Limited Edition Fascimile].** The Civil and Military Gazette Press, 1886. First Edition. Light shelf/edge wear, even toning and moderate foxing to wrappers (typical of issue), sporadic penciled marks in textblock, else tight and clean [fascimile shows light shelf/edge wear, inner wrapper split at hinge, outer wrapper and tab flap intact]. Tan printed wrappers, black ink lettering and decorative elements. 10.75x4.25" Very Good. Original Wraps. (#8150) \$2,500.00
Printed in tan wrappers designed to resemble a governmental department envelope (with the flap present and intact). Livingston 22. Kipling began working at the age of seventeen as a journalist and editor for the Civil and Military Gazette in Lahore and published his first collection of verse, Departmental Ditties and Other Verses, in 1886.

97. Kupferberg, "Tuli" Naphtali (Wehlau, Judith; Tuli; Leonardo, et al [illus]). **The Book of the Body.** New York: Oliver Layton Press/Birth Press, 1966. First Edition. Light, even toning/soiling to wrapper, minor rusting at hinges, else tight, bright, and unmarred. Oblong 12mo. np [32 leaves]. Illus. Very Good in Wraps. Original Wraps. (#9569) \$45.00
Tuli (1923-2010) was a noted American counterculture poet, author, publisher, and anarchist. He was also a founding member of the band, The Fugs. It is said he was also referred to in Ginsberg's Howl ("who jumped off the Brooklyn Bridge and walked away unknown and forgotten into the ghostly daze of Chinatown"). A collection of illustrations and

NYC ABAA Book Fair 2019

aphorisms embodying the spirit of the 1960s, it is a nice snapshot of the end of a disappearing age.

98. Kupferberg, Tuli. **The Christine Keeler Colouring Book - Cautionary Tale.** New York: Birth Press, 1963. First Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Yellow printed paper wrappers, stapled. 12mo. np (26 unnumbered pages). (#9015) \$275.00

Published as Pedantic Pamphlet No. 3. Brilliant bit of Second Wave feminism and a leader in the area. Uncommon generally and very scarce in the condition found here.

99. Lane, Leonie. **Urban Ride Against Uranium.** Melbourne, Australia: Print Workshop, nd [1977]. First Printing. Light edge wear, rumpled on three corners, small hole in upper right corner, chip at right side, else bright and clean. Screenprint, printed in black, yellow, red inks, from three stencils. Approx. 22x34.75" Good+. (#9837) \$750.00

"With the broadening of the base of community support for the anti-uranium cause, 1976 and 1977 saw the setting up of local organisations, variously named Movement Against Uranium Mining and Campaign Against Nuclear Energy (or Power), specifically to focus on nuclear and uranium issues."

One known copy in institutional collections, at National Gallery of Australia.

100. Levi, Eliphas; translated (from the French) by R.J. Lemert. **The Great Secret: Or Occultism Unveiled [Bound Typescript].** [Great Falls, Montana]: [R.J. Lemert; unknown publisher], [1925-1935]. Unique. Tight, bright and unmarred. Light rubbing to cloth boards, otherwise in very good condition. Bound in dark blue pebbled cloth with gilt titling to front board, dark brown end papers. Bound typescript, appears to be a top copy carbon or mimeograph, with the text on the rectos of the pages only. Annotated with corrections. Octavo. 242 unnumbered leaves. Very Good+. Hardcover. (#9533) \$950.00

Rare bound typescript manuscript of French occultist and author Eliphas Levi (1810-1875) of "The Great Secret, or Occultism Unveiled." A note bound in at the front indicates that the typescript was copied from the text as published in the journal "The Montana Mason", a Masonic journal that was published in Great Falls, Montana, in the 1920s. The introduction describes the book as "one of the most interesting and deeply philosophical" of Levi's works. The work remained unpublished in manuscript for nearly a quarter of a century after Levi's death, until a French edition with the title "Le Grand arcane ou l'Occultisme dévoilé" finally appeared in 1898. It remained unpublished in English until R. J. Lemert, editor of "The Montana Mason," prepared a translation "for the instruction of a few friends, and the latter, regarding it as highly valuable to the student, insisted on its publication" in the journal, and it was then published in parts in the February 1925 and subsequent issues. Curiously no other publication of the work was then undertaken until the Thorsons / Samuel Weiser edition appeared some 50 years later (1975). Unfortunately it is not known who made this typescript, but it was presumably someone who thought the text significant enough that they wanted it in a durable form (and perhaps only had access to borrowed copies of "The Montana Mason", which was scarcely a widely distributed journal). It is similarly without date, but appears to be from the 1930s. The text itself is described in a more recent edition as "Eliphas Levi's final and most important treatise on the occult sciences, in which he examines, magnetism, evil, astral emanations, divination, and creative omnipotence. This bound typescript is obviously unique and significantly predates the first English language publication of the work in book form." Could possibly be another typescript annotated for publication, yet was never seen. Scarce.

101. Loeber, Nancy. **Drugs & Feelings: Poems from the Nineties.** New York: Self-published, 2017. Limited Edition. Tight, bright, and unmarred. Indigo prints of original poems and drawings. Housed in manilla envelope. 7.5"x10" np. Illus. (color plates). Fine in Fine Sleeve. Loose sheets. (#9708) \$35.00

Twelve emo poems from the early 1990s with seven drawings done twenty-five years later in response to the unearthed poems.

102. Lori Anderson Moseman [poems]; Randall, Karen [images]. **Full Quiver.** Northampton, MA: Propolis Press. Tight, bright, and unmarred. Printed paper boards. 8vo. np. Illus. (color prints). Printed in an edition of 20. Fine. No DJ, as Issued. Hardcover. (#9160) \$500.00

"Composed of ten interlinking narrative prose poems by Lori Anderson Moseman, queries the essential nature of the book and its attendant writing systems.

Each of the poems in FULL QUIVER (with the exception of the poetic epilogue) is accompanied by a Luvian hieroglyph and a QR code, which will lead readers to related webpages.

The Luvian hieroglyphics are not unlike modern day emoticons in that some of them are immediately translatable, but

NYC ABAA Book Fair 2019

like the Japanese emoji, the meanings of some Luwian logograms and syllable glyphs are less obvious. Luwian was a Bronze Age language spoken in Anatolia, roughly 1700 - 600 BCE. The Luwian writing system has been translated by scholars from texts in which the hieroglyphs were accompanied by cuneiform equivalents. What remains of the Luwian writings are those that were carved into stone, but even many of these are fragmented.

While QR code may be familiar to most contemporary readers, the code itself cannot be read in the same way that one reads alphabetic text or even hieroglyphic texts. Rather, these computer generated codes, which were developed for the Japanese automotive industry during the late 20th century, can only be read by a computer or a smartphone equipped with a camera and a QR reading app.

For many readers, the QR codes will be unreadable and hence function largely as visual illustrations rather than as text. Others, however, will feel drawn to use their phones to scan the code. Doing so will lead the reader to webpages where there are sound les of the poet reading the poems, further texts by the poet, and translations of the Luwian glyphs. The QR codes thus serve a dual purpose: as compelling visual images and as footnotes, they offer additional information for curious readers.

While the book exists as an independent object, when combined with the website, the two together serve to document a dialogue between poet and artist-designer. Responding to a poem, entitled "Gentleman, Dot's dad, trots past the silverscreen," I wrote Z which combines the logograms for LAPIS [stone] and SCALPRUM [chisel] to equal STELE — thus drawing an analogy between the desire to be immortalized on the silverscreen and having one's deeds incised on a granite wall. Likewise, in composing her second series of poems for the website, Lori responded to the hieroglyph [small image] with this: "multivocal warble of Sufis fingering prayer beads."

"The more ephemeral website was created with the Drupal 7 platform. As the reader navigates from one webpage to the next, content is pulled from the database hosted on a server computer, communicated over the internet connection and delivered to the browser window. There are many variables controlling the display of the content in the browser window not the least of which is the type of computing device that the reader is using. Additionally, given that most computers are not be equipped with Luwian fonts, the glyphs on the website have been placed there as images rather than unicode (the international encoding standard for displaying scripts). Should you wish to have a digital or hard copy of the code and content, I would be happy to assist." [Artist statement]

103. Loti, Pierre; Sobota, Jarmila [binder]. **Pecheur D'Islande.** France: Published for PRIX de la 6 Biennale Mondiale de la Reliure d'Art , 2000/1 [1886]. Limited Edition. Tight, bright, and unmarred. Unique binding structure, dark green goatskin for covers and doublures, beige goatskin for middle boards, green glass insert at front and rear board, leather endpages; archival box shows minor shelf/edge wear. Small 4to. 205pp. Illus. Numbered, limited edition, this being DVI. Fine in Near Fine Archival Box. Hardcover. (#9615) \$4,500.00

Hand carved hand blown glass in the front and back covers by Dalibor Nesnidal.

The binding won First Prize of the "Ville d'Urrugne" in the category "Livre Objet".

Text in French.

104. [Lovecraft, H. P.]. **In Memoriam Howard Philips Lovecraft. Recollections, Appreciations, Estimates by Paul Cook [together with] H.P. Lovecraft, Esquire. Gentleman [and] The Howard Philips Lovecraft We Knew both by Muriel E. Eddy [together with] Related Ephemera and Photographs.** Vermont: The Driftwood Press, 1941. First Edition. In Memoriam shows moderate sunning to spine and top of wraps, spine split, several small closed tears (mostly at overlapped top), light sunning to spine of Gentelman, else tight, bright, and unmarred. 8vo. 75pp; 6pp; 10pp. Laid in related photographs. Good to Very Good+ in Wraps. Original Wraps. (#9486) \$750.00

Three very scarce/unusual memorial pieces for H.P. Lovecraft (1890-1937). From the collection of Sir Christopher Lee (though unmarked as such). Cook's In Memoriam was printed by Driftwood Press (VT) in an edition of 94 copies [N.B. Only two copies appear in auction records and OCLC only lists nine institutional copies worldwide]. The two pieces by Muriel Eddy are undated and show no publication place, but institutional records indicate they were published in Providence, RI, circa 1960-70. HPL Esquire, Gentleman appears in only two institutional collections worldwide. The HPL We Knew is, according to OCLC, held in 5 institutions. Also included are seven b/w photographs (captioned at rear in an unknown hand) showing HPL young and old, family, home, and his grave.

105. Mackinolty, Chips

. **Support Queensland's Fight Against Police State.** Sydney, Australia: The Tin Sheds Art Workshop, nd [ca 1978].

First Printing. Light edge wear, slight rumple at edges, else bright and clean. Screenprinted, in red and black inks, from two stencils. Approx. 29x39. Very Good. (#9838) \$1,250.00

NYC ABAA Book Fair 2019

Large, graphically strong poster railing against what was seen as the police state tactics of government agents in Queensland. Notes actions against political/union organizers, women, blacks, the gay community, etc. All the 'stronger' given the political environment in the area at the time. One known copy in institutional collections, at the National Gallery of Australia.

Queensland under the Premier Joh Bjelke-Petersen - a notoriously corrupt right wing demagogue who banned street marches etc. etc. and overtly moved Queensland towards a police state. He put in a Police Minister who was already was tainted with corruption (and was subsequently tried and jailed after the government fell). These posters were made to be pasted to walls with crude glue, and it is unlikely that many survived, especially because of the "anti-police" aspect, which would have seen them torn down and defaced quickly, and anyone caught with them almost certainly subject to a beating in the police cells. Lefties and radicals would be unlikely to have kept them on the walls at home, as police raids were frequent...

106. Mak, Geert; Kisman, Max [illus]; Fletcher, Erin [binding]. **The Island: An Amsterdam Saga [Miniature Design Binding]**. Stichting Handboekbinden: De Buitenkant/Museum Meermanno, 2016/2017. First Edition. Tight, bright, and unmarred. Three-Part Bradel binding; spine covered in black goatskin with onlays of light grey buffalo and goat suede; boards covered in black goatskin on top and chocolate brown goatskin on bottom; onlays of stone veneer and vellum; embroidered elements in cotton embroidery floss; lines and dots tooled through various colored foils; leather wrapped endbands, wrapped with alternating threads; edge painted with beige Acryla and orange Acryla; endpapers are handmade by Hook Pottery paper (wheatstraw black) and Katie MacGregor (orange). Book is housed in a full leather clamshell box covered with ivory buffalo skin; rat embroidered through various leather onlays using cotton embroidery floss; title piece embroidered through two layers of leather onlays; trays covered in handmade Katie MacGregor paper in orange and lined with handmade paper by Hook Pottery Paper, wheatstraw in black. 32mo [7.6x5.4x1.8cm]. Fine in Fine Archival Box. Hardcover. (#9764) \$1,100.00

"The denizens of this forgotten island are plagued by sickness. Many theories are put forth as to the source of their ailments, such as, pigeons from Chernobyl moulting their radioactive feathers, skulls and bones that lay under an old chapel or that the ground is full of chemicals.

All of these potential hazards are soon pushed aside as the population is removed for new growth and development. On the top half of the binding, I took inspiration from the KNSM Island Skydome, a housing project built by Wiel Arets Architects. Its angular and sleek design became a stark contrast to a landscape that had fallen into disarray by its derelict inhabitants." [artist statement]

107. Maret, Russell. **Character Traits**. New York: Russell Maret, 2019. Limited Edition. Tight, bright, and unmarred. See edition details below. 4to. Illus. (color plates). Deluxe limited edition. Fine in Fine Archival Box. Hardcover. (#9849) \$15,000.00

"Character Traits draws inspiration from the tradition of writing manuals and calligraphic model books, in which various lettering styles are displayed in short, epigrammatic texts. The title was chosen to evoke the two primary motivations of the book: to explore the traits of alphabetical characters that are digitally native and thus free from the technological limitations of typographic lettering (ie. metal type), and to do so in a series of texts that are chosen because they illuminate potential traits of the human character. The book consists of two components: a bound essay and a portfolio of unbound plates. The essay explores the various technological, artistic, and conceptual ideas behind the plates, and includes a section of notes on the texts and lettering featured in each plate. To emphasize the non-typographic nature of the lettering, the plates will be printed intaglio rather than letterpress. This process allows for extremely vibrant colors, though they are applied quite differently than I have done in the past. Rather than printing multiple colors in overlay to create varying shades, the intaglio plates can be printed in either one or two colors: one color if inked only intaglio or relief, two colors if inked intaglio and relief simultaneously. The two-color prints are extremely labor intensive, so much so that they are impractical to print for the entire edition. So although both the standard and deluxe copies will feature the same texts and lettering, the deluxe copies will have more two-color prints than the standard. The deluxe copies also include a third volume of linoleum cuts based on a series of 18 color studies I painted in anticipation of the two-color plates from the book." [artist statement]

Edition Details:

Deluxe copies are printed on two custom makings of Twinrocker Handmade Paper and bound by Amy Borezo of Shelter Bookworks. Book and portfolio bound in half leather with papers marbled for the edition by Stephen Pittlekov. Accompanied by a third volume of linoleum cuts printed on a 1923 making of Crown & Sceptre paper, made to the specifications of William Morris. Housed in an innovative two-part box. 20 copies, 3 proofs. Approx.

NYC ABAA Book Fair 2019

108. Maret, Russell. **Character Traits**. New York: Russell Maret, 2019. Limited Edition. Tight, bright, and unmarred. See edition details below. 4to. Illus. (color plates). Numbered limited edition. Fine in Fine Archival Box. Hardcover. (#9850) \$7,500.00

"Character Traits draws inspiration from the tradition of writing manuals and calligraphic model books, in which various lettering styles are displayed in short, epigrammatic texts. The title was chosen to evoke the two primary motivations of the book: to explore the traits of alphabetical characters that are digitally native and thus free from the technological limitations of typographic lettering (ie. metal type), and to do so in a series of texts that are chosen because they illuminate potential traits of the human character. The book consists of two components: a bound essay and a portfolio of unbound plates. The essay explores the various technological, artistic, and conceptual ideas behind the plates, and includes a section of notes on the texts and lettering featured in each plate. To emphasize the non-typographic nature of the lettering, the plates will be printed intaglio rather than letterpress. This process allows for extremely vibrant colors, though they are applied quite differently than I have done in the past. Rather than printing multiple colors in overlay to create varying shades, the intaglio plates can be printed in either one or two colors: one color if inked only intaglio or relief, two colors if inked intaglio and relief simultaneously. The two-color prints are extremely labor intensive, so much so that they are impractical to print for the entire edition. So although both the standard and deluxe copies will feature the same texts and lettering, the deluxe copies will have more two-color prints than the standard. The deluxe copies also include a third volume of linoleum cuts based on a series of 18 color studies I painted in anticipation of the two-color plates from the book." [artist statement]

Edition Details:

Deluxe copies are printed on two custom makings of Twinrocker Handmade Paper and bound by Amy Borezo of Shelter Bookworks. Book and portfolio bound in half leather with papers marbled for the edition by Stephen Pittlekow. Accompanied by a third volume of linoleum cuts printed on a 1923 making of Crown & Sceptre paper, made to the specifications of William Morris. Housed in an innovative two-part box. 20 copies, 3 proofs.

109. Maret, Russell. **Ornamental Digressions**. New York: Russell Maret, 2016. Limited Edition. Tight, bright, and unmarred. Quaterbound, leather spine, printed paper boards; matching smaller volume; dropspine archival box. Small fo. np. Illus. (color and b/w plates). Limited numbered edition, this being _____.

"Ornamental Digressions was handset and printed by Russell Maret in his Pinwheel Ornaments, which were engraved and cast by Ed Rayher at Swamp Press and Letterfoundry. The texts are set in Gudrun Zapf von Hesse's Diotima, with titling in Hermann Zapf's Michelangelo, both of which were cast by Rainer Gerstenberg in Darmstadt, Germany. One hundred copies were printed on 145gm Zerkall wove paper and bound by Craig Jensen in goatskin and Yatsuo handmade paper. Twenty copies are bound in different colors than the other eighty and accompanied by a second, oblong volume of pattern papers printed on ten different colors of Yatsuo paper." Fine in Fine Archival Box. Hardcover. (#9227) \$1,500.00

"In 2011 Joe Whitlock-Blundell asked me to design the binding for The Folio Society's edition of The Sound of the Fury. Joe had liked the patterned paper I designed for Specimens of Diverse Characters and he asked me to emulate it for the Faulkner. In response I designed nine ornamental variations on a basic theme: a central pinwheel form with nine different fillers among the pinwheel's arms. Joe chose the busiest of the nine designs as appropriate to the content of his book, and I spent a couple of years thinking about what else to do with the remaining ornaments. Eventually I decided to make a book of patterned papers, and I sent one of the designs, now called Pinwheel Ornaments, to Ed Rayher to have it made into new metal type ornaments. While the type was being made I began the obsessive process of designing ornamental patters. I do most of this kind of work while lying awake in bed, and this time was no different. For months I worked out meticulous variations in the wee hours, unsure as to whether I would model the book on a type specimen, printing the designs in black ink on white paper, or on a fabric swatch book, printing the patterns in colors on a variety of papers. The more I thought about these patterns the more I realized that my mind was wandering. I love making patterns, but a book that only explored the patterning potential of the ornaments was not holding my interest. Instead, I began envisioning elaborate arrangements that were not inspired by what the ornaments could do but by what they were not supposed to do. While reading or walking around the city, texts and images would spark ideas for designs that made no practical sense at all, and my thought would digress into designs of eight, or nine, or more colors. The book that has developed, Ornamental Digressions, draws on all of these various sources. It begins with four black and gray designs that display the basic functions of the ornaments. This is followed by fifteen ornamental digressions, each of which is paired with a text and printed in a wide array of colors. The book ends with notes on the sources of the fifteen digressions. Additionally, twenty copies are accompanied by a swatch book of twenty patterned papers that are printed on variously colored handmade paper. quarter goatskin, paper covered boards, clamshell box." (from the printer)

NYC ABAA Book Fair 2019

110. Maret, Russell. **Roma Abstract. An Alphabet by Russell Maret.** New York: Russell Maret, 2017. Limited Edition. Tight, bright and unmarred. Printed black wraps, stab-sewn, black ink text drawn from the inscription on Trajan's column; in a frosted acrylic slipcase. Fine in Fine Slipcase. Original Wraps. (#9482) \$625.00

"In their simplest incarnations—a line for an I, a circle for an O—letterforms reveal their true nature: they are Forms first, Letters second. The connective tissue that transforms a circle into a letterform is only as strong as the imagination and consensus of the community for whom that circle represents the letter O. For some communities the O is a rectangle, for others it is a lozenge balanced between parallel horizontal lines. To tell either of these communities that their Os are not Os is as futile as telling a speaker of one language that he ought to be speaking another. These variable permutations of abstraction and legibility are the source of the alphabet's dynamism, and it is in the boundary between these two states that I enjoy spending my time.

Roma Abstract is based closely on a geometric alphabet I painted while at the American Academy in Rome. When I first arrived for my fellowship in Rome, I did so with a high level of anxiety. I felt an intense pressure to produce work, and from my first day at the Academy I could feel the time slipping away. In an attempt to calm myself, I painted a seven-inch diameter circle on a wooden panel. As people visited my studio they would unfailingly remark on the "O" on my wall. Each time I would tell them that it was not an O but a circle, and each time they responded that they had assumed that it was a letterform because I had drawn it. I had become the O's contextual source of legibility, it was through me that the circle became an O. By the fourth or fifth such conversation, I began saying that the circle was an O, and proceeded to paint the remaining twenty-five letterforms in the alphabet.

The finished alphabet borrows from Greek, Etruscan, and Roman alphabetical marks to create a set of twenty-six forms that require their neighbors to be understood. They are legible, but only just so. As a group, the letterforms also evoke the diversity of alphabetical history, calling into question the recurring desire to find an idealized alphabetical form.

After returning to New York in 2010, I digitally traced the letterforms and used them at greatly reduced size on my MMXI new year's card and on a page of Specimens of Diverse Characters. Although I liked the smaller printed versions, something was missing. The original scale of the painted letters was critical to their reading as monumental forms that had been degraded and deprived of their full meaning. Since printing Specimens I have wanted to print the letterforms of Roma Abstract at their original size.

The problem I faced was that I did not simply want to make a facsimile of the painted alphabet, and I could not find a compelling exterior reason to print the book. So I put the idea aside and waited. Then increasingly over the last two years I have come to feel that every aspirational symbol of culture and civility has been abstracted into unrecognizable ciphers; and any stable understanding I thought I had of a Roman ideal has been shattered by the steady onslaught of global social and political upheavals. My illegible alphabet suddenly makes sense, has gained in legibility within the current political context. What grew out of a desire to challenge the Roman ideal suddenly changed into a lament of its passing.

In contrast to the original alphabet in which each letterform was painted on its own wooden panel, the letterforms in Roma Abstract are printed on translucent paper to emphasize their communal aspect—rather than standing alone, each letter is supported and explicated by those around it. The book's cover is printed with the text from the inscription on Trajan's column, the letterforms of which are widely regarded as the apotheosis of Roman alphabetical form. Set in the letterforms of Roma Abstract, this Trajanic benchmark of enlightened Imperial form is rendered nearly illegible, echoing the absurd mockery of statehood in which we find ourselves living." [Artist statement] Printed letterpress from Photopolymer plates by Nancy Loeber, on 30 lb. Chartham Tranlucent.

111. Mason, Sophia. **Forecasting with New, Full & Quarter Moons Through the Houses.** Parma, OH: Aquarian Cancerian Publications, 1980. First Edition. Some markings on flyleaf, repair, otherwise a solid copy. 160 pages. Very Good+ in Wraps. Staplebound Wraps. (#9788) \$25.00

Astrology discussion of lunation and eclipses to forecast life events and predictions. "Sophia Mason, an internationally known astrologer and author who tried to locate missing children through astrology, died April 18th at her home in Parma, Ohio. She was 76. Mason, twice named "Best Astrologer" by the American Federation of Astrologers, lectured at astrology conferences throughout the United States and taught adult education classes in astrology at Parma high schools."-Obit.

112. Mauro, Melanie. **Curio.** Easton, PA: Heirloom Press, 2018. Limited Edition. Tight, bright, and unmarred. Full white (alum-tawed) leather binding; letterpress imagery and texts interspersed with lithographs, thermo-chromic screen prints, and handmade paper images; printed on paper handmade by the artist. fo (22x14.5"). Illus. (color and b/w plates).

NYC ABAA Book Fair 2019

np. Fine. Hardcover. (#9770) \$1,500.00

"Curio is a collection of quotidian objects that speaks to the idea of woman as domestic curator and as weaker vessel. Images of household vases, cups and bowls are paired with inkblots that evoke the trappings of middle-class existence. The text is adapted from the 1868 collection of articles, Modern Women and What Is Said of Them and Kate Chopin's novel, The Awakening." [artist statement]

113. **[May Day/International Workers' Day Poster]**. Black Earth, nd [circa 1975]. First Printing. Minor edge wear, one crease near bottom, tape remains at rear, else bright and clean. Screenprinted, dark orange background, black ink image and toning, blue and red ink touches, text in white ink. Approx 17.5x27.5" Very Good+. (#9828) \$750.00

Text read, "May 1st, International Workers' Day, is not just an occasion for another protest march. It is the day of solidarity for working class struggle; dedicated both to the martyrs of the past and the victories of the future. May Day is the symbol of the existence of an alternative to the world of today."

Black Earth appears to be an anarchist group, though very little information could be found at first blush. The poster is a strong bit of art, well designed and printed, 5 press runs comprising building the effect...military drummer and soliders in the foreground, a huge group of workers filling the top of the image, text printed across the bottom. Handsome copy of a poster not located in any institutional collections.

114. [McLeod, K.J.]. **Repeal the National Service Act: Vietnam Moratorium**. Sydney, Australia: Comment Publishing Company, nd [ca 1970]. First Printing. Very minimal wear, small closed tear at bottom left corner, else bright and clean. Black ink screen printed. 14.5x20" Near Fine. (#9826) \$450.00

"Growing public uneasiness about the death toll was fuelled by a series of highly publicised arrests of conscientious objectors, and exacerbated by revelations of atrocities committed against Vietnamese civilians, leading to a rapid increase in domestic opposition to the war between 1967 and 1970. Following the 1969 federal election, which Labor lost again but with a much reduced margin, public debate about Vietnam was increasingly dominated by those opposed to government policy. On 8 May 1970, moratorium marches were held in major Australian cities to coincide with the marches in the US. The demonstration in Melbourne, led by future deputy prime minister Jim Cairns, was supported by an estimated 100,000 people. Across Australia, it was estimated that 200,000 people were involved."

Australian political posters are very scarce to market and, at first blush, the only holdings of significance are held at the National Museum of Australia and/or the National Library of Australia. This poster does not appear to be held by either.

115. Meuter, Roland . **Vellum Sample Book**. Germany, 2015. Unique. Tight, bright, and unmarred. Full uterine vellum binding; wood veneer slipcase, vellum tips. 32mo. np. Laid in identification sheet [in German]. Fine in Fine Slipcase. Limp vellum binding. (#9669) \$750.00

10.folios of various types of vellum. Description, in German, laid in. Translated as below:

Header paper and Folio 1: Goat - uterine vellum

Folio 2 and 3: calf vellum colored (grey)

Folio 4 and 5: calf vellum nature

Folio 6 and 7: calf vellum with veining (veins)

Folio 8 and 9: calf vellum nature with spots

Folio 10 and 11: goat uterine vellum

Folio 12 and 13: goat vellum nature

Folio 14 and 15: goat vellum colored (brown-black)

Folio 16 and 17: goat vellum nature (brown)

last one: goat - uterine vellum

116. 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) \$1,450.00

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.

117. **Modern Fish-Oracle novelty game and advertisements**. New York: Willy Mayer & Company, c. 1875. Printed

NYC ABAA Book Fair 2019

paper and plastic advertisements with some wear, otherwise in excellent condition. All elements present. Very Good+. (#9416) \$65.00

The F. Mayer Boot & Shoe Company was based in Milwaukee, Wisconsin. Includes: Modern Fish-Oracle advertising novelty game, envelope, and insert: Envelope reads "Modern Fish-Oracle" - "Be In The Swim and Buy Mayer's Custom Made Shoes" - Compliments of F. Mayer Boot and Shoe Co., Milwaukee, Wis. Presented by..." Insert explains directions on how to use the fortune teller fish with shoe advertisement on verso. Printed paper fish is also present. Also includes bear-shaped purple die-cut film advertisement.

118. Moore, Thurston [ed]. **The 'Real' Killer: Collector's Edition [No. Seven]**. New York: Thurston Moore, 1983. Limited Edition. Minor shelf/edge wear, one corner shows light crease, else tight, bright, and unmarred. Printed red paper wrappers, minograph. Small 4to. np. Illus. (b/w plates). Numbered limited edition, this being 516 of 700. Housed inside original plastic bag with printed sticker attached. Very Good+ in Wraps. Original Wraps. (#9747) \$250.00

Hard to find copy of Issue 7 of the self-published zine by Thurston Moore of Sonic Youth fame. Rear wrapper image by Raymond Pettibon. Includes work/coverage by Madonna, Dinosaur Jr., Lydia Lunch, Thurston Moore, Kim Gordon, Raymond Pettibon, Steve Albini, Michael Gira/Swans, Lyle Hysen, Gerard Cosloy, and others.

"Killer was Thurston Moore's self-published fanzine covering the New York hardcore scene, from show photos to record reviews and interviews. Moore started the zine to become more immersed in the scene and have a way to plug his friend's bands and introduce himself to some of his favorite bands. This issue features Madonna on the front and a Pettibon work at the rear.

119. Morison, Samuel Eliot; Stackpole, Julie (binder). **Spring Tides [Art Binding]**. Boston: Houghton-Mifflin Co., 1965/2014. First Edition/Unique Binding. Tight, bright, and unmarred. Traditional tight-joint binding covered in navy-blue Niger goatskin with waves in the lower parts created by paring unevenly before covering; cut outs in the onlays of the lighter blue leather of the water help it transition from the dark of the navy to the sky's azure; onlays of other leathers create the forested landscape of the shoreline and hills; endpapers are a Cockerell marbled paper over-painted with blue, with leather hinges; title tooled in white gold on the spine. Custom clamshell box with label taken from the book's original binding. Small 8vo. 80pp. Illus. (b/w illus.) Fine in Fine Archival Box. Hardcover. (#9479) \$3,000.00

Art binding by Julie H.B. Stackpole, a fine hand bookbinder based in mid-coast Maine. After getting a BA at Kirkland College, Julie Beinecke Stackpole studied bookbinding with Kathryn Gerlach in Vermont, in Ascona Switzerland, at the Camberwell School of Arts & Crafts in London, and with Roger Powell in England. She established her studio, the Merlicorn Bindery, on Nantucket in 1975, which she moved to Maine in 1985. She specializes in one-of-a-kind creative fine binding, all aspects of rare book restoration

120. Muggleton, Lodowick. **A True Interpretation of the Witch of Endor Spoken of in the First Book of Samuel, xxviii. chap. beginning at the 11th verse**. London: [Printed by R. Brown; Lodowick Muggleton], 1831. Fourth Edition. Tight, bright, and unmarked. Uncut and untrimmed pages (folded signatures), hand sewn into plain blue paper wrappers. Paper wrappers a little darkened and rubbed at extremities, otherwise clean. Signatures: B-E⁸, F⁴. 8vo. 72 pages. An 1831 reprint of a pamphlet that was first printed in 1724. Very Good+ in Wraps. Original Wraps. (#9537) \$225.00

"A True Interpretation of the Witch of Endor spoken of in The First Book of Samuel, xxviii. chap. beginning at the 11th verse shewing 1. How she and all other witches do beget or produce that Familiar Spirit they deal with, and what a Familiar Spirit is.....2. It is clearly made to appear in this Treatise, that no Spirit can be raised without its body.....3. An interpretation of all those Scriptures, that doth seem as if Spirits might go out of Men's bodies when they die, and subsist in some or other without bodies..... Lastly several other things needful for the mind of man to know .."

"An unusual tract by Lodowick Muggleton (1609 - 1698), the English tailor who became a Puritan religious leader and anti-Trinitarian heretic whose religious movement became known as Muggletonianism. Muggleton took virulent exception to the Quakers, was hailed by his followers as a prophet, and was twice convicted of blasphemy. His religious beliefs were at least unorthodox: he is said, for example, to have thought that God had a human body. In this booklet he detailed his thoughts on witches, spirits and various matters." This particular edition is speculated to be a printer's "unsophisticated" copy in paper wrappers before being sent to binder.

One of the more prolific stories of witchcraft lore, The Witch of Endor (also known as the Medium of Endor) was a

NYC ABAA Book Fair 2019

woman, as reported in Samuel I of the Old Testament of the Bible, chapter 28, verses 3 - 25, who possessed a talisman through which she called up the ghost of the recently deceased prophet Samuel, at the demand of King Saul of Israel for battle purposes. The story of the Witch of Endor has excited the creative imagination through the ages and inspired further embellishment of her practices. Few holdings and unusual.

121. Mume, Nolie. **Poker Alice: Alice Ivers, Duffield, Tubbs, Huckert (1851-1930): History of a Woman Gambler in the West.** Denver, CO: Artcraft Press, 1951. Limited Edition. Tight, bright, and unmarred copy. Excellent condition with very little wear. Bound in stiff original wraps with glassine spider web dust jacket. Includes illustrations, and map tipped in back, signed and numbered by author on limitation page; this being 52 of 500. Quarto, 47 pages, with several photographs, and notably untrimmed pages. Near Fine in Wraps. Stiff Wraps. (#9330) \$350.00

"To my knowledge, the only book written about this unique and noted western character." Poker Alice, born Alice Ivers, was an extraordinary woman, among many things she owned and operated a brothel; she was a boot-legger, a murderer, a convicted felon, smoked cigar, and rightfully, carried a gun. She was most known for her business as a professional gambler during the 19th century. The legend around her is seen in depictions of Old West fantasies about women in the West, including Deadwood, Sturgis, and Silver City. Despite the misgivings of how women were treated at the turn of the century, Ivers economic career is notable and her cardplaying was unmatched.

122. Nabokov, Vladimir; Holland, Kate (binder). **Lolita [Stanley Kubrick series. No.1. Lolita.] [Art Binding].** London: Weidenfeld and Nicholson, 1959. First British Edition. Adapted Bradell binding with pink goatskin at spine and head and tail of boards, printed paper sides with gold tooling. Coloured and applied gold edges. Hand sewn silk endbands. Pink goatskin doublures with blind tooling. Endpapers – manuscript laminated with printed Japanese tissue. Fine in Fine Archival Box. Hardcover. (#9864) \$2,500.00

"This is the first in a series of titles made into films by Stanley Kubrick.

No. 2 - 2001. A Space Odyssey. In the collection of the British Library.

No. 3 - The Shining. Binding in progress

No. 4 - Clockwork Orange. Binding in progress.

I had seen the Kubrick film of Lolita many times but when I came to read the book I was shocked how predatory Humbert Humbert, the protagonist, really was and also how young Lolita is in the book. I wanted to reflect this in the binding and chose to depict famous images of young girls sexualised in film, art and advertising, especially those which had often been debated for their paedophilic content. The binding should be pretty and yet thoroughly disturbing.

The covers are a collage of young girls as featured in art over the centuries, arranged as if torn from catalogues and pinned to the wall. Images include photographs by David Hamilton (The Best of David Hamilton, 1976) and Sally Mann (At Twelve, 1988), film stills of Brooke Shields (Pretty Baby, 1978) and Jodie Foster (Taxi Driver, 1976), paintings by Balthus (Therese Dreaming, 1938) and Petrus Christus (Portrait of a Young Girl, 1460); Next girlswear catalogue, 2016.

The dotted spider's web radiates out from an image of Jimmy Savile, posthumously described as one of Britain's most prolific predatory sex offenders. It reflects a passage in Lolita in which Humbert Humbert writes "I am like one of those inflated pale spiders you see in old gardens. Sitting in the middle of a luminous web and giving little jerks to this or that strand. My web is spread all over the house as I listen from my chair..."

Inside the doublures are pale pink goatskin blind tooled with the nubile legs of a young girl. The protagonist obsesses over his "nymphet" as she drapes her legs across his lap. And on the endpapers are written the word Lolita, Lolita, Lolita over and over again filling the page as Humbert Humbert filled his diary "writing in my smallest, satanic hand". But underneath are Lolita's heartfelt words "Pur-lease. Leave me alone will you." [Artist Statement]

Kate Holland is a multi award winning bookbinder, specialising in contemporary fine bindings to commission or for exhibition. She uses traditional materials and techniques to produce a unique, modern binding that reflects the text, illustrations and typeface of the book.

She is a Fellow of Designer Bookbinders, one of the foremost societies dedicated to the craft of fine bookbinding. She has books in the British, Bodleian and Yale University Libraries as well as many public and private collections internationally.

NYC ABAA Book Fair 2019

123. Nin, Anais; Fletcher, Erin (binding). **Delta of Venus [Art Binding]**. New York: Harcourt Brace Jovanovich/Herringbone Bindery, 1977. First Edition/Unique Binding. Tight, bright, and unmarred. Leather spine, finished wood boards, snakeskin tapes, handmade paper endpages, gilt lettering; matching archival case. 8vo. 250pp. Fine in Fine Archival Box. Hardcover. (#8653) \$1,500.00
Walnut veneer boards, Purple Heart veneer onlays, snakeskin tapes, buffalo spine. (from the artist statement)
"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.
124. **Obituary Cards [Sarah Thomas; Rebecca Thomas]**. Wales, 1865/1878. Very minor wear, else bright and clean. Die-cut embossed cards, cream with black back piece, black ink lettering. Very Good+. (#9588) \$100.00
Obituary cards from two young Welsh girls who passed at 16 and 25 in 1865 and 1878.
125. Osman, Leo S. **Osman's Palmistry Instructor, or Easy Method of Reading Hands A Practical and Original System of Self-Instruction in the Science of Palmistry; whereby Everyone's Character, Past, Present and All Future Affairs of Life Can Be Easily Read; Disease Diagnosed, etc.; Profusely illustrated.** New York: Leo S. Osman, 1899. First Edition. Tight, bright, and unmarred, in excellent condition. Staplebound in original wrappers, np. (one volume), with illustrations. Letterpress. Very Good+. Original Wraps. (#9649) \$225.00
Interesting pamphlet covering naturopathic medicine and palmistry sciences through the "language of the hand." Independent practitioner and healer; Leo Osman promoted sexual and health magnetism, occult forces, and spirit aurapathy. A trade not uncommon in the late 19th century occult circles. No other known copies available.
126. Parcero, Tatiana. **Natura et Corporis**. Mexico City: Arts & Graphics with Giovanni Troconi, 2017. Limited Edition. Bright and clean. Black cloth box, unbound contents: 6 archival prints at 30x30 cm; 3 archival prints at 30x60 cm; 1 photo-transfer on Kiri wood at 20x20 cm; 1 Poem by Alberto Roy Sanchez; Contained in folio box, 4to. np. Illus. Numbered limited edition of 20. Fine. (#9877) \$6,500.00
"This lovely portfolio-style artist book with work by Tatiana Parcero includes a striking cross-section of images: 9 prints on photo-paper and a photo-transfer on wood, for a total of 10 works with a poem by Mexican writer, publisher, and educator Alberto Roy Sanchez and certificate. Not only is this a wonderful representation of an established body of work by Parcero, it bridges series, and foreshadows future works.
Most of the work included in the folio is from the Artist's established Universus series, which explores the body and its connections to the world through naturalists drawings and broken landscapes in diptych form. It also includes a work on wood; this piece is a link to newer and still evolving series and experimentations, so the folio should prove to be a pinnacle and a pivot piece; it marks a shift in the artist's work and visual investigations.
Yet undefined, the new work seeks to make connections between wood and bone. The artist's choice to work on Kiri (or Paulownia) wood is interesting due to its properties. The Paulownia tree is common across Eastern Asia, and can grow even in poor soil. It is the fastest growing hardwood, but is light, warp-resistant, and won't quickly dull a blade. Nearly every bit of this wood is useful. The wood is commonly used to make trunks or carvings. Charcoal for drawing can be made from its ashes, and powder for fireworks can be made of its sawdust. The artist finds the history of the material interesting, and is intrigued by qualities she sees it has in common with bones." [publisher's statement]
127. [Pellerin] printer; Paulette Vieber, contributor. **The Epinal Tarot**. Paris: Jean-Marie Simon, [1830]1979. First Edition. In original box, with instruction booklet in French and English. Comprises 78 numbered cards including one consultant card. Original box with some wear, otherwise complete in excellent condition. Very Good+. Original Wraps. (#9801) \$100.00
Reproduced edition of the Epinal Tarot originally printed in 1830 by arts printers, Pellerin from Vosges, France. The woodcuts of the present edition are the same as those used by Georgin, the engraver during the Napoleonic period. Tarot explanatory notes by experienced diviner, Paulette Vieber. Classic 19th century design and rendition.
128. Pérez Grobet, Ximena. **WORDS**. Barcelona: Nowhereman Press, 2016. Limited Edition. Tight, bright, and unmarred. White paper boards, black ink lettering, printed accordion-fold binding. Binding Poncho Martínez Numbered, limited edition this being 18 of 30. 8vo. np. Signed by the artist. Fine. Hardcover. (#9258) \$850.00
This book is part of the project "words" of the English group AMBruno. The text is Wallace Stevens' poem The House

NYC ABAA Book Fair 2019

was quiet and the world was warm. The artist, exploring the premise that words are possible thanks to the space that occupy each letter, breaks the work down letter by letter...maintaining position on each leaf. Unfolding across 26 pages, all iterations of each letter...in order...are printed on a single page. Each letter therein creates its own suggestive landscapes. Elegant and beautiful in its simplicity.

*The project was defined by the this statement: "Artists' books transform the condition of bookness, and complicate it. In almost every case, attention to the book's visual presence - its objectness - is pronounced, in a manner that embraces elements from painting, sculpture, collage and filmic techniques. Some [...] are made for reading; some for looking; some for touching; many for all three. In content, they range from political statements, to formal meditations, to personal fantasies; they are also visually wild, inscrutable and weird." [Holland Cotter (Introduction) in *The Century of Artists' Books* (Joanne Drucker, 2004)]*

129. Pettibon, Raymond . **O.D. A Hippie / Legalize Heroin. Ban Hippies (and New Yorkers)**. SST Records, 1982. Limited Edition. Minor wear, crease at center (typical as they were sent folded), signed and numbered in red ink, else bright, and clean. Offset-print in black and white. 43x27.5mm. Numbered, limited edition, this being 326 of what is believed to be less than 500 printed copies. Far fewer exist today. Near Fine. (#8978) \$3,500.00
Raymond Pettibon, Greg Ginn's younger brother, did much/all the art for SST and Black Flag...named the band and designed the iconic 4 black bar logo.

"Known for his comic-like drawings with disturbing, ironic or ambiguous text, Pettibon's subject matter is sometimes violent and anti-authoritarian. From the late 1970s through the mid-1980s, he was closely associated with the punk rock band Black Flag and the record label SST Records, both founded by his older brother Greg Ginn. In addition, Pettibon has designed the cover of the 1991 Sonic Youth album Goo; bassist Kim Gordon had been a longtime admirer of Pettibon's art and written about him for Artforum in the 1980s. Beginning in the mid-1980s, he became a well-known figure in the contemporary art scene."

130. Pettibon, Raymond, Tarpenny, Nelson; Gastelum, Victor; Bayer, Josh ["Sketchy"]. **Lana**. Lawndale, CA: SST Publications, 1984. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition, this being 420 of 500. Near Fine in Wraps. Original Wraps. (#9741) \$250.00
Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.

131. Pettibon, Raymond, Tarpenny, Nelson; Gastelum, Victor; Bayer, Josh ["Sketchy"]. **My Struggle for Life After Death**. Lawndale, CA: SST Publications, 1982. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps (at spine), numbered at front as issued, else tight, bright, and unmarred. Printed paper wraps. 8vo. np [32pp]. Illus. (b/w plates). Numbered limited edition, this being 102 of 500. Near Fine in Wraps. Original Wraps. (#9738) \$250.00
Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Though an edition of 500, it is believed the majority were destroyed. This copy from an SST officer and available with others from Pettibon. Scarce.

132. Pettibon, Raymond; Gira, Michael. **Selfishness**. Lawndale, CA: SST Publications, 1985. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition of 500. Near Fine in Wraps. Original Wraps. (#9744) \$250.00
Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce. Michael Gira is the main and founding member of the seminal post-punk band, The Swans.

133. Pettibon, Raymond. **Console, Heal, or Depict...** Lawndale, CA: SST Publications, 1984. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition, this being 249 of 500. Near Fine in Wraps. Original Wraps. (#9746) \$250.00
Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black

NYC ABAA Book Fair 2019

Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.

134. Pettibon, Raymond. **Jane's Book of Fighting.** Lawndale, CA: SST Publication, 1995. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition of this being 214 of 500. Near Fine in Wraps. Original Wraps. (#9745) \$250.00

Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.

135. Pettibon, Raymond. **Like Death Valley.** Lawndale, CA: SST Publications, 1985. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition, this being 110 of 500. Near Fine in Wraps. Original Wraps. (#9742) \$250.00

Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.

136. Pettibon, Raymond. **Virgin Fears.** Lawndale, CA: SST Publications, 1983. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [32pp]. Illus. (b/w plates). Numbered limited edition, this being 487 of 500. Near Fine in Wraps. Original Wraps. (#9739) \$250.00

Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.

137. Pinzon, Dulce . **The Real Story of the Superheroes.** Mexico City, 2018. Limited Edition. Tight, bright, and unmarred. Blue cloth boards, 12 tipped-in photographs (archival digital prints). Numbered limited edition of 20. Fine in Fine Archival Box. Hardcover. (#9874) \$7,500.00

"After September 11, the notion of the "hero" began to rear its head in the public consciousness more and more frequently. The notion served a necessity in a time of national and global crisis to acknowledge those who showed extraordinary courage or determination in the face of danger, sometimes even sacrificing their lives in an attempt to save others. However, in the whirlwind of journalism surrounding these deservedly front-page disasters and emergencies, it is easy to take for granted the heroes who sacrifice immeasurable life and labor in their day to day lives for the good of others, but do so in a somewhat less spectacular setting.

The Mexican immigrant worker in New York is a perfect example of the hero who has gone unnoticed. It is common for a Mexican worker in New York to work extraordinary hours in extreme conditions for very low wages which are saved at great cost and sacrifice and sent to families and communities in Mexico who rely on them to survive.

The Mexican economy has quietly become dependent on the money sent from workers in the US. Conversely, the US economy has quietly become dependent on the labor of Mexican immigrants. Along with the depth of their sacrifice, it is the quietness of this dependence which makes Mexican immigrant workers a subject of interest. The principal objective of this series is to pay homage to these brave and determined men and women that somehow manage, without the help of any supernatural power, to withstand extreme conditions of labor in order to help their families and communities survive and prosper. This project consists of 20 color photographs of Mexican and Latino immigrants dressed in the costumes of popular American and Mexican superheroes. Each photo pictures the worker/superhero in their work environment, and is accompanied by a short text including the worker's name, their hometown, the number of years they have been working in New York, and the amount of money they send to their families each week." [publishers statement]

Dulce Pinzón (born 1974) is a Mexican artist currently living in Brooklyn, New York, U.S. Her work is influenced by feelings of nostalgia, questions of identity, and political and cultural frustrations. The goal that she pursues through her art activism is cultural consumption, customization, and intervention. Some of her projects are: "Viviendo En El Gabacho", "Loteria", "Multiracial", and "Real Stories of Superheroes." Her work has been published and exhibited in Mexico, the United States, Australia, Argentina, and Europe.

NYC ABAA Book Fair 2019

138. Raymond Pettibon. **Cars, TV, Rockets, H-Bomb -- You Name It.** Lawndale, CA: SST Publications, 1985. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition of 500. Near Fine in Wraps. Original Wraps. (#9743) \$250.00

Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.

139. [Reagan, Ronald]. **"We Begin Bombing in 5 Minutes"** New York: Artists Poster Committee, 1984. First Printing. Bright and unmarred. Glossy color print. Approx. 22.75x35" Fine. (#9809) \$155.00

"On August 11, 1984, United States President Ronald Reagan, while running for re-election, was preparing to make his weekly Saturday address on National Public Radio. As a sound check prior to the address, Reagan made the following joke to the radio technicians:

"My fellow Americans, I'm pleased to tell you today that I've signed legislation that will outlaw Russia forever. We begin bombing in five minutes."

The joke was a parody of the opening line of that day's speech:

My fellow Americans, I'm pleased to tell you that today I signed legislation that will allow student religious groups to begin enjoying a right they've too long been denied — the freedom to meet in public high schools during nonschool hours, just as other student groups are allowed to do.

Contrary to popular misconception, the joke was not broadcast over the air; instead it was leaked later to the general populace. But the Tokyo newspaper Yomiuri Shimbun reported in October 1984 that the Soviet Far East Army was placed on alert after word of the statement got out, and that the alert was not withdrawn until 30 minutes later. Congressman Michael Barnes (D-Md.) confirmed that information with then Defense Secretary Caspar Weinberger. There was no report of any change in the DEFCON level for the United States.

Though this was not the first time Reagan had joked prior to giving a speech or address, the Soviet official news agency, TASS, condemned the joke, declaring that "USSR condemns this unprecedentedly hostile attack of US President" and that "this kind of behavior is incompatible with high responsibility the heads of nuclear states are bearing for the destinies of their own people and the mankind". "

140. Reed, Kit [verse]; Reed, Joseph [illus]; Cooksey, Gabby [binder]. **Deaths of the Poets [Art Binding].** Middletown, CT: Sign of the Piratical Primrose, c. 1980. Limited Edition. Very minor toning to text block and light ghosting of images, else bright and clean. Design binding: bound in blue goat skin with laced in boards, red cabbage paper makes the border around the man; the man is made of black spray paint and gold foil; gold foil is spread throughout the holes of the red cabbage paper; gold foil spine title; leather hinges and sewn endbands; paper paste downs and flyleaves; textblock sewn on Japanese paper hinges. 8vo. np. Numbered limited edition, this being 9 of 10. Very Good [Textblock Near Fine]. Hardcover. (#9551) \$6,500.00

"Sit tibi terra levis" (May the earth rest lightly on you), and "Qualis artifex pereo" (What an artist the world is losing in me.) [from the title page]

An alphabet books of poets (and a few others), each dark and whimsical portrait by Joseph Reed accompanied by a satirical quatrain by Kit Reed and each framed in a pictorial border. The subjects include Byron, Crane, Donne, Euripides, Fuller, Goethe, Homer, S. Johnson, Keats, Nerval, Ovid, Pope, Rilke, Tennyson, Villon, Wilde, Yeats, and others.

This wonderful and ambitious work was produced relatively late in their careers and, we believe, is the only collaborative livre d'artiste project they worked on. Executed completely in etching, intaglio and aquatint, and printed on Arches Cover in an edition of ten copies, each signed by the author and artist. Rare, OCLC locating only the Yale copy. A modified second edition in reduced format was published in 1991.

KIT REED (June 7, 1932–September 24, 2017) was an American author of speculative and literary fiction, as well as psychological thrillers under the pseudonym Kit Craig. A Guggenheim fellow and an early recipient of a literary grant from the Abraham Woursell Foundation, Reed was the resident writer at Wesleyan University.

JOSEPH W. REED is professor emeritus of film and American studies at Wesleyan University, where he became interested in printmaking and painting in the 1970s. Experimenting with these mediums, he produced a body of work

NYC ABAA Book Fair 2019

characterized by its sobriety and painstaking attention to historical detail. Thematic series include "Chief Executives Underwater," "First Ladies In Space," and "The History of Western Art."

BINDING STATEMENT: "The design derives from the borders used throughout the drawings by Reed. I wanted to do my own take on it, and thought the lovely red cabbage paper would be perfect. I used the illustration of Villon has my muse because I thought the contrast of the jail bars and the flow of the border would be perfect." [Gabby Cooksey]

141. **Rock Against Racism [Australian Poster]**. Carlton, Australia, nd [circa 1976]. First Printing. Light edge wear, small tear/loss on the right edge, else bright and clean. Screenprinted in black and pink ink. Approx. 20x29.5" Very Good. (#9835) \$1,250.00

"Nazis Are No Fun" "Smash the National Front."

Rock Against Racism came into being in response to several well known musicians [looking at you Bowie] said some reasonably horrible things and really catalyzed when Eric Clapton "made a drunken declaration of support for former Conservative minister Enoch Powell (known for his anti-immigration Rivers of Blood speech) at a concert in Birmingham. Clapton told the crowd that England had "become overcrowded" and that they should vote for Powell to stop Britain from becoming "a black colony". He also told the audience that Britain should "get the foreigners out, get the wogs out, get the coons out", and then he repeatedly shouted the National Front slogan "Keep Britain White". No known copy of this poster in any institutional collection. A remarkable find.

142. Romito, Marina and Denise Palm. **African Tarot: Journey into the Self**. Stamford, CT: U.S. Games, [1997]. First Edition. Like new complete deck with original corrugated box and instruction booklet. Printed in Belgium. Full color illustrated cards. As New. In original box. (#9795) \$45.00

From the artwork of Marina Romito and input from Denise Palm, who was responsible from the production and marketing of the deck in South Africa. Inspired by the Shangaan indigenous community in South Africa. Important example of non-Western inspired tarot from social justice creators.

143. Rudy, Rick. **HTG: High Tech Gays** professionals in high technology industry. San Jose: High Tech Gays [HTG], 1985-1986. Revised. Six-panel folded brochure, unmarred in very good condition, 8.5x11" folded. Two revised versions, one printed on blue paper, one printed on yellow stock. Very Good+. Pamphlet. (#9825) \$50.00

Queer tech organization promoting visibility for LGBTQ individuals in the early 1980s technology field in Silicon Valley, CA. List of companies and institutions that employ openly queer tech and computer industry folks, mission statement, social action points, membership form, and history of organization written by Rick Rudy.

144. S.M.E.G.M.A.; Maranoid. **Untitled Self-Mutilation Poetry Broadside**. San Francisco, CA: S.M.E.G.M.A., 1980. First Printing (presumed). Bright and clean. Single printed sheet. 8.5x11". np. Illus (b/w image). Near Fine. Broadside. (#9749) \$45.00

S.M.E.G.M.A. is Sadists, Masochists, Ethiopians, Girls, Men, Animals... Background image is a severed penis, poetry overprinted. Scarce.

145. **Sabate 1976**. Sydney, Australia: Sydney Anarchists [Open Road; IWW; Venceremos Collective], nd [1976]. First Printings. Light edge wear, light blue ink splatter at rear (visible at front), blue ink at rear that ghosts to front (was stacked on a previous wet print), else bright and clean. Screenprinted in black, blue, and purple inks, from two stencils. Approx. 17x22" Good+. (#9839) \$225.00

"Anarchist Francisco [El Quico] SABATE, the first of the urban guerrillas. He carried out actions in fascist Spain for 21 years. Killed by police in 1960." Printed in black with color added for his coat and scarf.

This was the period of the Rote Armee Fraktion (Baader-Meinhof) in Germany, Red Brigade in Italy, etc. etc. - the first wave of modern terrorism. Remarkably scarce/unusual and a 'shocking' piece of the time.

Only one copy located in an institutional collection, National Gallery of Australia. No copy in the US.

146. **Sabate 1976**. Sydney, Australia: Sydney Anarchists [Open Road; IWW; Venceremos Collective], nd [1976]. First Printings. Light edge wear, small spot of blue at top edge (likely transfer), small area where black is less solid (marginal print run), else bright and clean. Screenprinted in black, blue, and purple inks, from two stencils. Approx. 17x22" Good+. (#9841) \$250.00

"Anarchist Francisco [El Quico] SABATE, the first of the urban guerrillas. He carried out actions in fascist Spain for 21 years. Killed by police in 1960."

NYC ABAA Book Fair 2019

Printed in black with color added for his coat and scarf.

This was the period of the Rote Armee Fraktion (Baader-Meinhof) in Germany, Red Brigade in Italy, etc. etc. - the first wave of modern terrorism. Remarkably scarce/unusual and a 'shocking' piece of the time.

Only one copy located in an institutional collection, National Gallery of Australia. No copy in the US.

147. **Sabate 1976.** Sydney, Australia: Sydney Anarchists [Open Road; IWW; Venceremos Collective], nd [1976]. First Printings. Light edge wear, small area where black is less solid (marginal print run), else bright and clean. Screenprinted in black inks from two stencils. Approx. 17x22" Good+. (#9843) \$175.00

"Anarchist Francisco [El Quico] SABATE, the first of the urban guerrillas. He carried out actions in fascist Spain for 21 years. Killed by police in 1960."

Known copies are printed in black with color added for his coat and scarf. This lacks color and the flaw in the black suggests it might be an offprint from the press.

This was the period of the Rote Armee Fraktion (Baader-Meinhof) in Germany, Red Brigade in Italy, etc. etc. - the first wave of modern terrorism. Remarkably scarce/unusual and a 'shocking' piece of the time.

Only one copy located in an institutional collection, National Gallery of Australia. No copy in the US.

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

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

149. Sanders, Bernie; F.; Feinstein, Samuel (binder). **Our Revolution, A Future to Believe [Art Binding].** New York: St. Martin's Press, 2016. First Edition. Tight, bright, and unmarred. Full brown leather binding, in blind lettering and decorative elements, '27' at the heel of spine (the average donation amount). 8vo. 450pp. Illus. (color and b/w plates). Fine in Fine Archival Box. Hardcover. (#9277) \$1,400.00

"I don't often get to touch on politics in my line of work. Bernie Sanders is an inspiration, not only in his message, not only backing up his standpoints with policy, but is, and has been, fighting for the people his entire career. As a person who lives in constant pain, and whose healthcare costs reflect that, his stance on health insurance as a human right resonates greatly with me. This book follows his campaign trail and puts forth the ideals he ran on: income equality, health care for all, higher education as a human right, racial justice, environmental justice, criminal justice reform, immigration reform, getting money out of politics, truth, love, compassion, and solidarity, among many others--and their implementation. I chose to do a utilitarian binding on this: no gold, nothing flashy, a simple arts-and-crafts design tooled in blind, done quickly but with elegance. The endpapers are plain, they don't need to be fancy. "A Future to Believe In" was Bernie's campaign message, and "The Struggle Continues" is the progressive answer to any election, any vote, or any compromise, win or lose—the struggle continues. And, of course, he ran a campaign without super PACs, with an average campaign donation of \$27, the number used where one would find a volume number or a date." [artist statement]

150. Sattarini, Helene. **Oracle des Runes [Rune Oracle].** [Italy]: Lo Scarabeo, 2004. First Edition. Like new in shrink wrap in original box. Full and complete deck. Scarce. As New. In original box. (#9791) \$100.00
"The powerful magical force of the Vikings is hidden in the ancient Runes"—Description. Divination deck using rune "Futhark" symbols. American occult publishers reissued in 2013. Translated into four languages.

151. Schwartz, Tim. **The Digital Resistance Kit.** San Francisco, CA: Demeritt 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 Demeritt Pauwels Editions. Limited edition kit includes:

1. Manual of Digital Resistance

NYC ABAA Book Fair 2019

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.

152. Schwartz, Tim. **Data Transmissions.** San Francisco, CA. Limited Edition. Bright and unmarred. A suite of seven letterpress and linoleum cut prints on French paper, letterpress title sheet by Erin Fong, single tray two door box covered Joanna English buckram and grey brilliantia, foil stamped in brown. fo. np. Numbered limited edition of 12. Fine in Fine Archival Box. Hardcover. (#9882) \$2,500.00

Data Transmissions is a series of letterpress prints of cell-phone screenshots, collected through an open call on social media, that reflects on the value of data and its processing. A selection of the submitted screenshots were translated into letterpress through a physical process of hand-setting metal type, cutting linoleum blocks, and using a Vandercook mechanical press. [Artist statement]

153. Schwartz, Tim. **Modern Methods of Book Composition.** San Francisco, CA, 2011. Limited Edition. Tight, bright, and unmarred. Case bound in green starched linen, redacted text stamped in 22k gold on spine of book, kindle housed in same linen and stamped in gold; slipcase to house both book and kindle. Edition of 6 8" x 5.5" x 2.5". Illus. (b/w plates). Numbered limited edition. Fine in Fine Slipcase. Hardcover. (#9883) \$2,500.00

"Theodore Low De Vinne is one of the fathers of book publishing in America. He was one of the nine founders of the Grolier Club, the commissioner of the font Century, and the most prolific writer on book publishing methods in the late 19th century. In 1904, De Vinne wrote "Modern Methods of Book Composition," a treatise on how to layout and publish books. In 2007 the University of California Libraries scanned in the pages of this book and uploaded the files to archive.org. Archive.org is an online digital repository akin to Google Books, with over 1.5 million digitized books. After the files were uploaded the content of the book was automatically extracted and a variety of digital book formats were created, including one for the Kindle.

A piece of software was written to take a page from the original book and cover up any content that was extracted with a black box. By repeating this process for every page in the original book, a new book was created that shows only the layout of the original book, that was lost in the digital copy, and leaves uncovered the content that was unable to be converted into the digital version." [artist statement]

154. Seanara, Ruthi [editor]. **Witches' Annual 82: A Promethean Presentation, a Celebration of Natural Magic and Spiritual Creativity.** Mastic Beach, NY: Arcane Crafts, 1982. First Edition. Tight, bright, and unmarred, excellent condition. Staplebound with original blue wrappers, with silver lettering printed cover and contents page. Illustrated, 93 pages with advertisements. Very Good+. Staplebound Wraps. (#9780) \$150.00

Neo-pagan literary and resource journal. Within these pages, "you'll find creative work by pagans and witches of many different traditions"—Introduction. ncludes recipes, ritual practice, Earth calendar, herbalism, and meditation, coven training, etc. Scarce and wonderful example of a witches' almanac and other socially conscious publications from the neo-pagan movement of the 1980s.

155. Shakespeare, William; Gill, Eric (illus); Richards, Sean [binder]. **The Tragedy of Hamlet, Prince of Denmark [Art Binding].** London: Limited Editions Club/High Wycombe, 1933. Limited Edition. Rebound, else tight, bright, and unmarred. Unique art binding, brown leather boards, gilt lettering and decorative elements, black ink decorative elements, sculptural skull (split in center) incorporated into the binding, teg, beg; custom wooden slipcase. 8vo. 149pp. Illus. (b/w plates). Numbered limited edition of 1500, this being 85. Signed by Gill. Fine in Fine Wooden Slipcase. Hardcover. (#8119) \$7,500.00

An extraordinary binding by Sean Richards of Byzantium Studios. The skull is constructed by over 200 leather onlays.

156. **Sherlockiana collection.** 1946-2014. Materials include various monographic and serial journals, in addition to scarce self-published "zine" pamphlets, parodies, and other 'pastiche' produced by individual fans and self-motivated scholars of Sherlock Holmes and Dr. John Watson. Most of the publications are two-fold, stapled booklets. The entire collection encompasses 3 linear feet and numbering over approximately one hundred titles. Majority are first edition publications and in very good condition. Very Good+. (#9358) \$950.00

Collection of Sherlock Holmes enthusiast related and miscellaneous "Sherlockiana" materials, 1946-2014. The Arthur

NYC ABAA Book Fair 2019

Conan Doyle Encyclopedia website describes "Sherlockiana" as: People interested in Sherlock Holmes and who enjoy sharing their interest with others are baptized sherlockians or holmesians. Their purpose is to keep green the memory of the detective. The literary activity of the sherlockians is called the Sherlockiana. The study is limited to the Sherlock Holmes saga in the work of Sir Arthur Conan Doyle, including all the characters appearing the stories (their lives, their activities, the places where they live, etc.). The sherlockiana is practiced by writing articles, studies or conferences (serious or humorous) on the most diverse topics.

Notable serials include "Baker Street Journal," "An Irregular Quarterly of Sherlockiana" [almost complete run, 1946-2014], "Pontine Dossier" [8 issues], "Sherlockian: A Quarterly Journal" [first 6 issues], "Third Pillar," "Newsletter for the Thespian Pursuits in Sherlockiana" [issues 1-4 with correspondence], and the "Baker Street Miscellanea" [12 issues]. The collection isn't without its peculiarities, which include the limited edition reprint of the Irregular Feast foldout menu and the Mansion Murders mystery tabletop game complete with map and clue book. Other unique and scarce titles include: Watsoniana, Holmes and the Theory of Games, Sherlock Holmes Cook Book, Parlour Games of Sherlock Holmes, Some Unaccountable Exploits of Sherlock Holmes. Extremely distinctive and well-rounded assemblage of materials accounting for fan-driven scholarship and examples of dedicated pop culture iconography with literary pursuits. [Complete spreadsheet with brief main title entries available].

157. Simpson, James [text]; Trant, Carolyn [art]. **The Untenanted Room.** London: Parvenu Press, 2018. Limited Edition. Tight, bright, and unmarred. Black leather spine, textured cloth boards, black endpages. fo. np. Illus. (colored and handcolored plates). Fine. Hardcover. (#9578) \$6,500.00

"These books I am printing are trying to combine being painted and printed; I always print like a painter anyway – the blocks are just another way of getting colour and image onto the paper – and each book, of a very small edition will be slightly different.

I want it to be quite rough and immediate, not pretty at all – I am not sure my skills stretch to tragedy so rough and raw will have to do....

The text flickers between current events and concerns, structured around the medieval story of Perceval, The Holy Fool, and yes – The Ruin. I am trying to mirror the metaphors of the writing with the way I print – shreds of allusions and references in the imagery, cut shapes. Fragmented printing styles. The covers, if I ever get them dry in time, are trying to gather up and meld some of the whirling detritus of the world, both natural and man made – and compact it into a surface; I did this once for a unique volume, The Artists Book, done for a Millennium exhibition in 2000, which is now in the USA and I never took a photo of the cover, so it is an idea revisited from memory nearly two decades on.

'Current events and concerns' are the perennial ones – man's inhumanity to man and the continual degradation of the planet. The first image is of an unspecified bombed building, in the Middle East maybe; later bodies hang like meat from the trees, the woodcuts try to flicker like TV screens, dead birds are strung up, trees look blasted. But art ultimately makes things look aesthetic, cosy: I try to be raw but pages inevitably become cooked – our conscience and consciousness makes things acceptable so that we can carry on. I hope this is an angry book all the same." [artist statement]

158. **Small collection of late 19th century photographs of mother and child, [post-mortem] tintypes.** Late 19th century. Collection of three black and white photographs features mother and child, two are handcolored tintypes, one with blindstamped paper frame, and the other loose. The other photograph is a silver gelatin in a paper frame holder. All in very good condition, with some age wear. Very Good+. (#9888) \$100.00

These photographs are typical examples of Victorian photography. It is extremely difficult to judge where or not the images are of post-mortem children. Some were obvious, some were not, as the the photography sessions were staged to capture final moments, however, many parent did find reason, if they were wealthy enough to do so, to take photographs of their children, infants especially. Regardless, collection is a wonderful example of mother and child vernacular photography.

In late 19th century, post-mortem photography helped society recover from the loss of their loved ones. It was a way for parents to grieve for their children and hold the memory close.

159. 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. Broadsheets. (#7500) \$2,000.00

NYC ABAA Book Fair 2019

"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."

160. Steele, Valerie; Stackpole, Julie [binder]. **The Corset, A Cultural History [Art Binding]**. New Haven & London: Yale University Press, 2001 [2005]; binding 2018. Later Printing/Unique Binding. Tight, bright, and unmarred. Full leather design binding on the theme of "Formation", exposed lace spine (details below), edges uncolored, sewn on six stations of 3/8th linen tape; custom drop-back box in full natural linen and dark beige book cloths with crimson leather label; lined in padded mauve brushed-denim, compensating for the different sized boards. Fine in Fine Archival Box. Hardcover. (#9853) \$4,500.00

"A split boards structure with a depiction of a corset of the 1880s across the boards, allowed the actual lacing of the corset's back opening to be carried out in loose soutache braid across the book's spine. The spine and areas of the boards above and below the corset are covered in undyed beige color Niger goatskin. The "corset" is covered in crimson goatskin with underlays to emphasize the boning and some areas in darker color, as was popular. Sculpted boards extend beyond the book's rectangular dimensions on the front cover. Title tooled in blind at top of spine. Endpapers of pink Murehitome, a Japanese paper with an ingrain swirl pattern, beige leather hinges, blanks of Chelonidae Rag, with the original front cover of the book included. "Endbands" are scraps of antique lingerie lace."
[artist statement]

161. Steinbeck, John; Holland, Kate (binder). **The Grapes of Wrath [Art Binding]**. New York: The Viking Press, 1939. First Edition. Tight, bright, and unmarred. Full brown goatskin split with reverse offset printing and applied gold, double hinged boards with aperture through to gilded Japanese tissue endpapers, sprinkled with acrylic ink and neon orange carspray and laminated to Griffen Mill Early Wove Cream 80gsm handmade paper, printed alum tawed goatskin doublures with graphite and boot polish, graphite edges with watercolour, hand sewn silk endbands. 8vo. Fine in Fine Archival Box. Hardcover. (#9862) \$4,000.00

"Inside front cover: Dorothea Lange – Dust bowl refugee woman washing clothes in a camp for migrant workers near Calipatria, Imperial Valley, California, 1937.

By kind permission of Granger Historical Picture Archive.

Inside back cover: Matt Black – Dust to Dust. A mother does laundry. Kerman, California. 2005. By kind permission of Matt Black, through Magnum Photos.

A split was chosen as the covering material to honour the Joads – a family who would surely embrace the "waste not, want not" ethic through economic necessity. The cover depicts old Route 66, approaching the mountains, as driven by the Joad family on their way from Oklahoma to the dream that is fruit picking in California. A golden, orange sun sets beyond the mountains that open out to form a barrier, a veritable wall, that they must overcome to reach the promise of untold riches. But beyond the mountains/wall reality hits. "Watch the mountains of oranges slop down to a putrefying ooze." And yet who is keeping the show on the road, keeping hope alive, as much today as then, but the mother, embodied in the novel by Rose of Sharon breast feeding a dying man, but captured on film by Dorothea Lange and Matt Black. Wrath, ripening like grapes on the vine, between the have-nots and the haves, plays as great a part still."
[Artist Statement]

Kate Holland is a multi award winning bookbinder, specialising in contemporary fine bindings to commission or for exhibition. She uses traditional materials and techniques to produce a unique, modern binding that reflects the text, illustrations and typeface of the book.

She is a Fellow of Designer Bookbinders, one of the foremost societies dedicated to the craft of fine bookbinding. She has books in the British, Bodleian and Yale University Libraries as well as many public and private collections internationally.

162. Stelarc & Paffrath [James D (ed), et al]. **Obsolete Body / Suspensions / Stelarc**. Davis, CA: JP Publications, 1984. First Printing. Minor shelf/edge wear, signed by the artist, else tight, bright, and unmarred. DJ shows light shelf/edge wear, small closed tear, minor rubbing. Dark blue cloth boards, gilt lettering. 4to. 156pp. Illus. (color and b/w plates). Signed by the artist. Very Good+ in Very Good DJ. Hardcover. (#7644) \$1,250.00

NYC ABAA Book Fair 2019

Very graphic images and textual descriptions by and of the artist in a variety of suspensions (various hook numbers, positions, locations). In 2007 the artist had his ear attached to his arm. Uncommon generally, scarce signed.

163. Stephenson, Robert Louis; Barrett, Angela (illus). **The Strange Case of Dr Jekyll and Mr Hyde.** London: Hand & Eye Editions, 2011. Limited Edition. Tight, bright, and unmarred. Black cloth board, black ink lettering at spine label, b/w illustrated plate at front board, tipped in plates, printed on blue paper. Small 8vo. 108pp. Illus. (b/w plates). Numbered limited edition of 150. Fine. No DJ as Issued. Hardcover. (#7534) \$250.00
Winner of the Parrot Prize for illustration at the Oxford Fine Press Book Fair. An elegant, beautiful edition.

164. **Stop Uranium Mining // March for Survival [In Six Parts].** Australia: Movement Against Uranium Mining, nd [circa 1976]. First Printing. Light wear, tape ghosts (from the back) on each diagonal side, several show loss (wormage?) near the point, else bright and clean. Approx. 14x24and15.5" (bottom edge cut at an angle). Good.. (#9836) \$1,500.00
*Six posters are designed to be posted individually *or* together. When mounted together, it forms an iconic 6 pointed astrick sign. The result is a large and graphically strong piece.*
"With the broadening of the base of community support for the anti-uranium cause, 1976 and 1977 saw the setting up of local organisations, variously named Movement Against Uranium Mining and Campaign Against Nuclear Energy (or Power), specifically to focus on nuclear and uranium issues."
No known copies found in any institutional collections in the US or abroad.

165. Sudo, Reiko; Birnbaum, Alfred (trans); McQuaid, Matilda (intro). **The Nuno Box • Textiles of Reiko Sudo.** 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.

166. **Suffrage Movement Postcard.** [England] and New York: Bamforth & Company Publishers, 1910. Color chromolithograph postcard in very good condition, bright, and unmarred. Annotated and postmarked. Very Good+. (#9434) \$50.00
Period postcard addressed from a brother to his sister during the Suffrage Movement period of the early 20th century. Image shows a husband in an apron kneeling while wife is scolding him with the caption: "My wife's joined the Suffrage Movement (I've suffered ever since!". Dated 1911.

167. Sweeney, Bobbie; Yockey Sprague, Susan [illus]; Fletcher, Erin [binding]. **Rookwood [Miniature Design Binding].** Cincinnati, OH: Mosaic Press, 1983/2016. Unique. Tight, bright, and unmarred. Stone Veneer Dorfner Binding; spine covered in light grey buffalo skin; stone veneer covered boards with veneer and handmade paper tabs; sewn on snakeskin tapes; novasuède fly leaf made to handmade Katie MacGregor paper; leather wrapped endbands; sprinkled edges in the rough. Book housed in a dark grey buffalo skin clamshell box with a light grey buffalo skin back-pared onlay; trays covered in handmade Katie MacGregor paper and lined with Novasuède; box stamped in light grey foil with book title. 32mo [7.7x5.7x1.2cm]. Illus. (color plates). Fine in Fine Archival Box. Hardcover. (#9763) \$750.00
"This miniature is about Rookwood Pottery, a studio founded in 1880 by Maria Longworth Nichols, who fell in love with the Arts and Crafts Movement. Nichols desired to bring these European and Oriental designs to America. Throughout its run, Rookwood became known for several styles of design, glazes and unique shapes. I choose to bind this book with stone veneer in the hopes that it would capture the textures and feel of decorated pottery. The assemblage of petals made from wood veneer and handmade paper are pulled from one of the vase designs

NYC ABAA Book Fair 2019

illustrated in the text. The box is adorned with the famous R-P monogram, which was adopted in 1886 as the studio's identifying mark. A single flame was added for each year after 1886, thus the box denotes the year 1887." [artist statement]

168. Swift, Jonathan; O'Kane, David [illus]; Carpenter, Andrew [intro]; Traynor, Jessica [poetry]. **A Modest Proposal [Homelessness Deluxe]**. Dublin, Ireland: The Salvage Press, 1729 [2017]. Limited Edition. Tight, bright, and unmarred. Halfbound, black leather spine and foreedge, red leather spine label, gilt lettering, marbled paper boards, printed in red and black ink; matching drop-spine archival box with inlaid Irish porcelain. Imperial folio. 64pp. Illus. (b/w plates). Lettered limited edition, this being IJK. [N.B. there are 4 additional copies, i-iv, hors de commerce. Deluxe copies, 1-5, are each in a unique binding reflecting an issue confronting modern Ireland (homelessness, abortion rights, direct provision, religious persecution, and affordable housing) in "hand dyed alum tawed goatskin with reverse offset printed inlays and red calfskin borders, 22c gold hand lettered title, red handmade paper doublures with blind tooling, distressed silver endpapers with 23.5c gold leaf highlights, graphite top edge, red calfskin headbands" by Kate Holland and including an additional portfolio containing a full suite of the lithographs and a full suite of the poems. Fine in Fine Archival Box. Hardcover. (#9496) \$20,000.00

"This publishing of A Modest Proposal was produced to mark the 350th anniversary of the birth of Jonathan Swift in 1667. First printed in 1729 by Sarah Harding 'on the Blind Key', Dublin.

Designed, typeset and letterpress printed by Jamie Murphy with much grateful assistance from Niamh McNally, Sarah O'Neill and Phelim McGovern. The type employed is 22 point Monotype Caslon, an interesting cut quite close in character to William Caslon's 'Roman and Italick' types of the late 1720s. The type was originally cast into founts by Neil Winter at The Whittington Press from matrices acquired from the Oxford University Press. The book was printed on a Western style Double Crown proofing press at Distillers Press, NCAD, Dublin. Andrew Carpenter has introduced the edition. Jessica Traynor has supplied nine new poems in response to the original text. David O'Kane has scratched the ten illustrations which have been editioned from lithographic stones by Michael Timmins at his workshop in Stoneybatter. The book has been printed on 250gsm mouldmade paper from the Zerkall Mill, Hürtgenwald, Germany, supplied by John Purcell, London. Based in Wiltshire, UK, Jemma Lewis has designed and produced the marbled papers based on marble patterns found at St. Patrick's Cathedral where Swift was once Dean. Eleanor Swan has produced the porcelain inserts for the standard copies at her studio on the grounds of Russborough House, Co. Wicklow." (Publisher statement)

169. **Tabula Smaragdina Manuscrit [Emerald Tablet Manuscript], Alchemy.** [France], [1980-1990]. Unique. Tight, bright, and unmarred. Original hand penned and handcolored calligraphic manuscript. 4 pages, title page ornamentation. Written in brown ink, with initial ornamentation. Includes bookplate of former owner on front paper. Text in French. Near Fine in Wraps. Sewn Binding. (#9800) \$245.00

The "Emerald Tablet", also known as the Smaragdine Tablet, or Tabula Smaragdina, is a compact and cryptic piece of the Hermetica reputed to contain the secret of the prima materia and its transmutation. It was highly regarded by European alchemists as the foundation of their art and its Hermetic tradition. The text of the Smaragdine Tablet gives its author as Hermes Trismegistus, a legendary Hellenistic combination of the Greek god Hermes and the ancient Egyptian god Thoth. Despite the claims of antiquity, the original scribed work is mostly likely an Arabic work written between the sixth and eighth centuries. The oldest documentable source of the text is the "Kitab Balaniyus al-Hakim fi'l-'Ilal Kitāb sirr al-halīqa" كتاب سر الخليفة و صنعة الطبيعة أو كتاب العلل للحكيم بلنياس (book of Balinas the wise

A summary of the French translation is thus:

This is the truth, the whole truth and nothing but the truth:

As below, so above; and as above so below. With this knowledge alone you may work miracles.

And since all things exist in and emanate from the ONE Who is the ultimate Cause, so all things are born after their kind from this ONE.

The Sun is the father, the Moon the mother; the wind carried it in his belly. Earth is its nurse and its guardian. It is the Father of all things, the eternal Will is contained in it.

Here, on earth, its strength, its power remain one and undivided. Earth must be separated from fire, the subtle from the dense, gently with unremitting care.

It arises from the earth and descends from heaven; it gathers to itself the strength of things above and things below.

By means of this one thing all the glory of the world shall be yours and all obscurity flee from you.

It is power, strong with the strength of all power, for it will penetrate all mysteries and dispel all ignorance. By it the

NYC ABAA Book Fair 2019

world was created.

From it are born manifold wonders, the means to achieving which are here given

It is for this reason that I am called Hermes Trismegistus; for I possess the three essentials of the philosophy of the universe.

This is is the sum total of the work of the Sun.

A fundamental piece of alchemical work. This is personal rendering of such text.

170. Tavaglione, Giorgio. **L'Oracolo Della Sibilla**. [Germany], [1980]. In original box, although lacking instruction booklet. Set of fortune telling cards which encompass ancient mythology. Comprises 52 numbered cards plus one Sibilla card plus one blank card. Very Good+. In original box. (#9794) \$50.00

Also published in the US and Italy. With German sticker on front. History of divination cards traces back to playing cards of the 16th century.

171. **Town [Deluxe]**. Dublin: The Salvage Press, 2018. Limited Edition. Copies marked 1–50 are bound in painted cloth over boards, housed in a cloth slipcase. Similarly bound, copies marked i–iv are intended for collaborators. Copies lettered A – Z are bound in full alum tawed goat and are each housed, accompanied by a portfolio containing eight additional photographic prints, in a painted cloth covered solandar box. Presented in a painted cloth covered solander box, accompanied by a portfolio of prints, copies A — Z make up the deluxe edition. 4to. Printed in an edition of 80 copies. Fine in Fine Archival Box. Hardcover. (#9869) \$4,500.00

"Designed, type-set and letterpress printed by Jamie Murphy at Distillers Press, NCAD. The type is Adrian Frutiger's Méridien printed here in 14 and 24 point (the 'normal' weight was released by Deberny & Peignot in 1957 followed by the italic in 1966). Rich Gilligan's photographs were captured in Dublin city over the last days of 2017. They have been enlarged by hand from the 35mm negatives onto resin coated Ilford MGIV by Barbara Wilson at her darkroom in London. The water-marked 200 gsm handmade paper was commissioned for this book from the Velké Losiny Mill in the Czech Republic. The bindings were executed by Craig Jensen, assisted closely by Marc Hammonds, at BookLab II, San Marcos, Texas." [artist statement]

172. 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. Large 8vo, printed in red and black on 100 lb. paper stock. Illus. (Over 100 illus., many being full-page papercuts). This is part of the Artist Edition, enhancing the limited edition of 888 copies. 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.

173. Undi, Sheila. **Sublimatas: The First Book of the Xaosis Trilogy [Deluxe Edition]**. Verdum, QC: Xaosis, 2013. Limited Edition. Minimal shelf/edge wear, signed by the author, else tight, bright, and unmarred. Full leather binding, in blind lettering and decorative elements, black ribbon bound in. Small 8vo. 263pp. Illus. (b/w plates). Numbered limited edition, this being 5 of 27. Signed "and consecrated" by the author. Near Fine. No DJ, as Issued. Hardcover. (#9094) \$750.00

This edition contains an additional chapter on "Daemonic Language", and a number of black & white images, not included in the standard edition. Standard edition was 72 copies and all are out of print. The book deals with Satanic black magic in the gnostic antinomian approach. Exploring, with a reasonably high intellectual level, the nature of dark matter/energy and how they relate to gnostic cosmonomies, etc. It takes a rather empirical approach, contextualizing black magic in theory and practice. Undi, following the publication of this book, underwent a transformation and/or breakdown (depending upon who is speaking) and thus this will be the only book to be published of the intended trilogy. While she is not without controversy, there are those who suggest that it is the strength of this work that drove her from its practices. There is some indication that she only signed approximately 10 of the 27 and, further, that at least 4 of the 27 have been burned.

174. [United Farm Workers]. **Viva La Revolucion, Emiliano Zapata**. Delano CA: El Malcriado [El Taller Gráfico,

NYC ABAA Book Fair 2019

Farmworker Press], nd [circa 1966]. First printing. Minor edge wear, small area of loss at the left edge, else bright and clean. Heavy red cardstock paper, blank ink. Approx. 17.25x23" Very Good. (#9827) \$750.00

"This poster was one of several that were reproduced utilizing the photograph of Emiliano Zapata for the United Farm Workers. The posters were produced under the same printing collective that produced the UFW newspaper, El Malcriado. Both the image and Spanish slogan inspire the Chicano revolutionaries in their own agrarian struggle. Again, the image of Zapata is strong and heroic in order to produce this inspiration."
An iconic image and oft-reprinted poster. Very hard, however, to find as originally issued.

175. Uppercase Magazine; Cooksey, Gabby [Binder]. **Stitch-illo [Art Binding]**. Uppercase Magazine, 2017. First Edition/Unique Binding. Tight, bright, and unmarred. Full leather design binding, bound in brown goat skin with leather hinges, sewn on raised cords, suede fly-leaf, top edge design with gold foil, brass escutcheon pins riveted on the "pastedown" brass plate, threads of various colors that are tied, woven, and stretched throughout the binding, hand sewn silk endbands, housed in custom clamshell box. 8vo. Illus. (color plates). Fine in Fine Archival Case. Hardcover. (#9444) \$2,000.00

"This book was all about stitching, as the name suggests, so I wanted to really emphasize that with a semi-traditional style binding with a twist of weaving, stitching, and knotting. I used the primary colors as the 3 lays of design. The escutcheon pins were my nails that would traditionally hold your design as you weaved." [artist statement]

176. **Uranium Creates a Police State**. Sydney, Australia, nd [ca 1976]. First Printing. Appears to have been trimmed on all four sides, tape remains at rear (top visible 'through' to front), few small spots of ink, else bright and clean. Letterpress and process block in black ink. Approx. 14x19.5" Good+. (#9834) \$175.00
Interesting mixed issue piece, with the anachro community protesting unanium mining. One known copy in an institutional collection, in Australia. No known copy in any US collection.

177. Various authors and artists. **Bookmaker's Dozen**. Charlottesville, VA: Virginia Arts of the Book Center, 2013. Limited Edition. Tight, bright, and unmarred. Various bindings and materials; boxed in cream box with printed paper onley. 32mo. Var pag. Illus. Numbered limited edition, this being 15 of 15. Fine in Fine Archival Box. Stiff Boards, Wraps, etc.. (#9673) \$2,200.00

"This collection of 15 miniature books was created by 27 local artists, employing a variety of printing styles including letterpress, lithography, etching, and giclée. The books also showcase several binding styles, such as Coptic, stiff board, accordion, and non-adhesive. And believe us, "miniature" is no exaggeration! At only 2" wide and 3" long, these books evidence the artists' clear precision and attention to detail. The books are packaged in a handsome collector's boxed set." [publisher's statement]

While 20 to 50 copies of each book were available for individual sale, only 15 sets of this complete collection were created. This is the last of the run. Includes:

3Q15, The copper scroll / Garrett S. Queen --

Prime of life / Addeane Caelleigh --

How to draw a cloud / Dean Doss with others --

A map to--

/ Stacey Evans --

These ancient mountains, a poem by Barney Brown / Bonnie Bernstein & Yolanda Merrill --

Poison sisters / Lana Lambert & Frank Riccio --

Trees are the answer / Janet Eden --

Lost & found / Jennifer Wingard --

Temps perdu, lost time / Michael Swanberg, Mary MacNeil, Alysin Lake & Jennifer Wingard --

Emily Dickinson XXIV / Kirsten Miles & Holly Odom --

The gray goo problem / Kriston Adolffson --

Mother> Bear / Angie Hogan & Roger Williams --

Anticism! Manifesto cries / Kevin McFadden & Katherine McNamara --

Jefferson reappraised / Kevin McFadden & Amber Karnes --

Where are you from? / Jennifer Billingsly & Matthew Gibson.

178. [Various]. **Dangerous Women [Vernacular Photographs from the Collection of Peter J. Cohen]**. nd [circa

NYC ABAA Book Fair 2019

1905-70]. Originals. Some show evidence at rear of rough removal from an album, some notations at rear, otherwise bright and clean. Silver prints, 4x2 1/2 to 6 3/4x4 1/2 inches (10.2x6.4 to 17.1x11.4 cm.), and the reverse. Very Good to Near Fine. (#8705) \$3,750.00

Group of 26 photographs of powerful women. Various figures and scenes, ranging from a beckoning femme fatale, a woman offering a man an apple, a brunette lighting up a cigarette for the photographer, a tall dark-haired maiden in a sado-masochistic costume, a beautiful nude femme, an aviatrix, a lion tamer, a crossdresser, a tomboy climbing onto a freight car, a well-dressed hiker wielding an ax, a number of farmers and fancy ladies aiming pistols or rifles at family members (or unseen targets), and more. Two have notations at rear: "A holdup somewhere in Montana" [two women holding pistol/rifle on a man]; "Louise + Georgia take aim at John" [two women with rifles aimed at suited man who appears restrained]. From the Collection of Peter J. Cohen. In the spring of 2015, Rizzoli will be publishing a book of select photographs drawn from Cohen's collection entitled "Dangerous Women."

179. Velazquez, Lorena. **Exit.** Mexico, 2019. Limited Edition. Tight, bright, and unmarred. Bound in polished aluminum boards with digital color transfer and green cloth, one unpagged volume, still color and black and white digitally printed photographs. 35 mm slide encased. Housed in acrylic plexiglass box with LED elements. Edition of 12, this being number 3. Numbered and signed by the author. Fine in Fine Slipcase. Hardcover. (#9879) \$1,750.00

Binding and photography by Lorena Velazquez; text by Francisco Segovia. Artist's book response to the opening and closing of doors through memory and migration. A visual and textual narrative and a metaphor for immigration and journeys.

"EXIT is a dialogue between two artists, a poet and a photographer in which each one of them gives a personal point of view about what represents an EXIT.

Francisco Segovia is a Mexican poet, beholder of several scholarships like the Salvador Novo. In his poem Segovia meditates about time, space, and the frontier between worlds. Whereas Lorena (myself), through my photos I ponderate about possible EXITS, exits here is seen as an opportunity to love, to hope, to live but also, an exit is seen as a solution to contemporary problems like climate change, or social crisis which leads me to question if there's a solution, an answer to all this queries.

This is a book that was made during two years, meticulously and with all my heart." [artist statement]

180. Velazquez, Lorena. **Flying/El Vuelo [Flying the Nest].** Mexico, 2012. Limited Edition. Tight, bright, and unmarred. Mixed technique, fine art printing, interventions with chinese ink and acrylic. 4to. np. Numbered limited edition of 10 (plus 2 a/p). Fine in Fine Archival Box. Hardcover. (#9875) \$1,250.00

"Seagulls tearing the sky, decisive moment to say goodbye..." [artist statement]

181. Velazquez, Lorena. **The Silence of Trees // Le Silence Des Abres.** Mexico, 2013. Limited Edition. Tight, bright, and unmarred. Fine art printing. 4to. np. Numbered limited edition of 20 (plus 2 a/p). Fine in Fine Archival Box. Hardcover. (#9876) \$950.00

Roots, strength, secrets, persistence, wisdom, dignity ... Similarity between nature and man. [artist statement]

182. Wallace, David Foster. **Consider the Lobster.** Falmouth, ME: Ascensius Press, 2011. Limited Edition. Tight, bright, and unmarred. Quarterbound, leather spine, gilt lettering, hand-made pastepaper boards and endpages housed in matching archival box. 4to. Illus. (color plates). Limited lettered edition of 26 copies. Fine in Fine Archival Case.. Hardcover. (#7295) \$3,000.00

Printed by Scott Vile at Ascensius Press, bound and boxed by Grey Parrot. The only fine press edition of this (or, to date, any) David Foster Wallace.

183. [Wasserman, Harry]. **Guess How Many Joints in the Jar! // Win a Free Pound of Marijuana! // May 15 Smoke-in.** New York: Youth International Party, nd [1976]. First Printing. Bright and clean. Green paper with black ink text and photo. Approx. 11x16.75". Fine. Broadside. (#9811) \$125.00

Broadside for Washington Square Park Smoke In (and subsequent parade up 5th Ave to Central Park). Apparnetly a rain date for the partially rained out 'Mayday is Jay Day' event ("This is the same event!"). Speakers listed as: Frank Fiormonti (from NORML); Lindsey Audin; Dave Dellinger; A.J. Weberman; Aron Kay; Hank Nusslein...with music and mimes! Photo by Art Zollo (couple with a large jar of joints).

NYC ABAA Book Fair 2019

184. Wells, H.G. [Herbert George]. **The Time Machine: An Invention.** New York: Henry Holt and Company, 1895. First edition/Second issue. Tight, bright, and unmarred. Some staining to cloth, slight unhinging of title page, some wear to extremities, one small stain on p. 216, else a very good text block. Bound in tan buckram with maroon pictorial stamp, vii, 216 pages, half-title page with advertisement on verso, plus illustrations (frontispiece with tissue guard), decorative initials. Small octavo. This issue has author name misspelled on 'author's note page' ["H.S.W."], but includes correction on title page attribution. Illustration by W.B. Russell. Lacks advertisements at end. Former owner name on front flyleaf. Very Good+. Hardcover. (#9773) \$2,500.00

Written as his first science fiction story, the story reflects Wells's own socialist political views, his view on life and abundance, and the contemporary angst about industrial relations...He is attributed with coining the term "time machine" [Pilkington, Ace G. (2017). Science Fiction and Futurism: Their Terms and Ideas. McFarland. p. 137.] The earliest draft of "The Time Machine" was serialized in "The Science Schools Journal" in 1888 as "The Chronic Argonauts." While many scholars "rank it as Wells's best book, certainly its qualities are striking and direct ... All time-travel stories since owe a debt to Wells, none has become so acclaimed." - Bleiler (ed), Science Fiction Writers, p. 26. Important first work of modern science-fiction and a hard science before the beginning of the Golden Age of Science Fiction.--Summarized from Currey.

During his own lifetime, however, Wells was most prominent as a forward-looking, even prophetic social critic who devoted his literary talents to the development of a progressive vision on a global scale. A futurist, he wrote a number of utopian works and foresaw the advent of aircraft, tanks, space travel, nuclear weapons, satellite television and something resembling the World Wide Web.

185. **Why Vote? // Democracy Means "Self-Management" Not Parliamentary Rule!** Melbourne/Fitzroy, Australia: Libertarian Workers for a Self-Managed Society/Globe Press, nd [1977]. First Printing. Light edge wear, else bright and clean. Very Good. (#9832) \$145.00

"An anarchist group which was formed in 1977 as a focus for Anarchist activity in Melbourne. It maintains the Anarchist Media Institute for the purpose of engaging with both the mass media and anarchist groups and organisations in Australia and overseas." "Authorized by: E. Goldman" [joking reference to Emma Goldman]. Rare in institutional holdings. One copy located in Australia, no copies in US.

186. Williams, Loretta J. **Black Freemasonry and Middle-Class Realities.** Columbia, MO & London: University of Missouri Press, 1980. First Edition. Tight, bright, and unmarred. Bound in blue boards with near fine dust jacket. Light annotations in pencil. 8vo, 165 pages with graphs, index, and bibliography. Near Fine in Near Fine Dustjacket. Hardcover. (#9768) \$100.00

Loretta J. Williams was one of the first black women on the faculty at Missouri University. She was a professor of sociology and a passionate civil rights activist. She also taught at the State University of New York at Buffalo, the Women's Theological Center in Boston, and Boston University. This volume is the published iteration of her dissertation with the same title which "is the story of the Prince Hall Masons, an organization within the black community established over two hundred years ago. By examining this black organization, from the colonial period to the present, one can more fully understand the struggles of the black, middle-class men. Black Freemasonry, as a separate structure, emerged in response to the discriminatory practices and policies of mainstream American Freemasonry, an institution dedicated to the universal brotherhood of mankind."-Publisher. Important and critical work written about marginalized communities within Freemasonry and the intersection of race and class.

187. Williams, R.E. **Cremation and Other Modes of Sepulture.** Philadelphia, PA: J.B. Lippincott & Company, 1884. First Edition. Bound in maroon cloth with gilt titling and blind decorative stamping. Visible edgewear and tears to interior pages, loose front endpaper, otherwise intact and legible. Ex-library stamping to cover, former owner ex libris, and circulation card adhered to rear endpaper. Includes annotation in pencil: "Timothy Nicholson, Esq. Compliments of [sic] ... Henssy...Do not be afraid of this little book as it is full of truth and wisdom." 82 pages, small 8vo. Very Good. Cloth. (#9682) \$100.00

Discussion of interment and the substitution of a better method of burial with facts and arguments to support this theme. Williams points out historical data of other cultures forms of burial as well as religious views. Scarce treatise in any condition.

188. Williams, Thomas Parker. **Reason Belief Truth.** Philadelphia, PA: Luminice Press, 2017. Limited Edition. Bright

NYC ABAA Book Fair 2019

and clean. Red leather box, printed cards laid in, marbled paper accents. 9x9x9x2". Illus. Numbered limited edition, this being 5 of 12. Fine in Fine Box. Loose cards in Box. (#9558) \$3,000.00

Reason Belief Truth was designed, illustrated, printed and bound by Thomas Parker Williams.

The text was letterpress printed and hand set by Mary Agnes Williams.

"Reason Belief Truth is a book of philosophical investigations begun with three statements:

The truth can be found by...

The truth can not be found by....

The truth can only be found by...

These statements are illustrated on three flaps inside the cover which opens to reveal 21 double-sided cards with terms that may be used to complete the investigations or initiate further debate.

On the rear of each statement is another statement:

Reason is the search for evidence to support a proposition

Belief is the reliance on a personal conviction

Truth is found only if what is found is true." [Publisher's statement].

189. Williams, Thomas Parker. **Revelation**. Philadelphia, PA: Luminice Press, 2017. Limited Edition. Bright and unmarred. Seven-sided wood case, laser-cut face plate, copper panels with patina and laser transfer design; 10 printed laser-cut panels with mechanical parts of actuation; 37 original illustrations; 33 edited Biblical phrases. 11" diameter x 2" high. np. Illus. (b/w plates) Numbered limited edition, this being 3 of 5. Fine. (#9549) \$4,500.00

"Revelation is an interactive artist book that uses a new construction I call the cascading rotary structure.

I was inspired by the cut-up method of writing developed by Brion Gysin and William S. Burroughs in the 1950s. For the text I used excerpts from the final book of the New Testament, "The Revelation of Saint John the Divine." It is the most Burroughs-like book in the Bible.

The illustrations are my interpretations of the original first century text. Its powerful, often violent imagery was thought to predict the end times, and was used as a weapon against various factions of believers. Over the centuries, this book has created more dogma and fomented more persecution than any other text in the canonical scriptures.

Modern scholarship has established that "The Revelation of Saint John the Divine" was written in code, and meant as a work of protest, a political tract documenting Roman conquest and occupation. For example, the "number of the beast" refers to the numerical value, in Hebrew, of the name of a Roman emperor.

Starting at Revelation's first "Alpha and Omega" image, the viewer rotates the center knob to the left, or counter-clockwise. Ten laser-cut panels advance, each one revealing image and text combinations seen through the fifteen windows of the face plate. When the ending "Alpha and Omega" appears, the viewer resets the sequence by rotating the knob clockwise. Turning the knob in one direction, then the other, can produce dozens of unpredictable combinations. Revelation allows the viewer to interactively cut-up the text to, as Burroughs states, really read between the lines." [Artist statement]

190. Willis, Elizabeth [text]; Randall, Karen [artist]. **Oldest Garden in the World**. Northampton, MA: Propolis Press, 2006. Limited Edition. Tight, bright, and unmarred. Cream printed paper wraps. Small oblong 4to. np. Illus. (color plates). Numbered limited edition, this being 6 of 17. Fine. Original Wraps. (#9255) \$1,200.00

"Elizabeth Willis' poetry has been described as hauntingly luminous, hermetic, gorgeous, surprising, and an evocative blend of the lyrical and abstract. The accompanying digital collages are one reader's response to the poems in all their painterly, historic, and scientific evocations. Created digitally, converted photo-chemically, and printed mechanically from 4 color polymer plates on Japanese paper." [from the artist]

191. Winston, Sam. **A Dictionary Story**. London: Arc Artist Editions, 2013. Limited Edition. Tight, bright, and unmarred. White cloth boards, black ink lettering, concertina construction; green cloth slipcase. Tall 8vo. np [24pp]. Signed by the artist. Limited numbered edition, this being 63 of 100. Near Fine in Wraps and Fine Sleeve. Original Wraps. (#9224) \$1,450.00

"Sam Winston is uniquely alert to the way words take their place in the world as characters in their own right; in his agile and mischievous fingers, each word and even each letter radiates vivid, graphic personality." "In his agile and mischievous fingers, each word and even each letter radiates vivid, graphic personality. A Dictionary Story is a fairy tale as concrete poem, a typographical romance, filled with wit and tenderness." – Marina Warner

NYC ABAA Book Fair 2019

192. [Young, Art]. **["Arrest This Man"] Reward for information leading to the apprehension of Jesus Christ.**

Sydney, Australia: Common Publishing, nd [circa 1975]. First Australian Printing. Minor edge wear, else bright and clean. Black ink on white paper. Approx. 15x20". Near Fine. (#9833) \$450.00

Australian first known printing of the well known Art Young poster. There are small grammatical changes, the original reads, "Reward. For information leading to the apprehension of— Jesus Christ. Wanted - for sedition, criminal anarchy - vagrancy, and conspiring to overthrow the established government. Dressed poorly, said to be a carpenter by trade, ill-nourished, has visionary idea, associates with common working people the unemployed and bums. Alien - believed to be a jew. Alias : 'Prince of peace', 'Son of man - Light of the world', &c &c. Professional agitator read beard, marks on hands and feet the result of injuries inflicted by an angry mob led by respectable citizens and legal authorities."