In November of 1872, Susan B. Anthony (1820-1906) cast her ballot in Rochester, NY for the President of the United States - along with 14 other women. Anthony was arrested on November 28, along with the 14 other women who voted as well as the voting inspectors (all men) who had registered them. The trial opened before Judge Hunt, who promptly read a statement to the jury declaring Anthony guilty and directing the jury to deliver a guilty verdict - and this before he heard any testimony. It is no small wonder that Anthony, in a letter to Myra Bradwell dated July 20, 1873, declared him to be “small & petitifogging & pitiable...” The jury asked for a new trial; Judge Hunt refused and fined Anthony $100. She never paid, but Judge Hunt refused to enforce the punishment making it again impossible for her to bring the case to the Supreme Court.

Anthony, and other women’s rights advocates, were following a strategy that had been outlined by attorney Francis Minor, whose wife, Virginia, was president of the Missouri Women Suffrage Association. In 1869, “The Revolution” published a set of resolutions drawn up by Minor in which he stated the Fourteenth Amendment had given women the right to vote, and that no state legislation was necessary to enable women to vote. In 1875, in Minor v. Happersett, the Supreme Court decided against Minor’s interpretation. This pushed the woman suffrage movement in the direction of securing the vote for women state by state and on the federal level. Anthony, described by William H. Channing as the “Napoleon of the women’s rights movement’ [NAW], put this task, with An-
Florence Holbrook (1860-1932), author, educator, suffragist, and peace activist, was born in Peru, Illinois, the daughter of Judge Edmund S. Holbrook and Anna Case Holbrook, one of the town’s wealthiest and most important families. Florence received the degree of B.A. and M.A. from the University of Chicago in 1879 and began a career as a teacher and principal. In 1913, the date of the inscription by Susan B. Anthony to her, Holbrook was principal of the Forestville Elementary School in Chicago where she had a staff of twenty-seven teacher sand over thirteen hundred pupils. She was a member of the Chicago Political Equality League and the Chicago Peace Society and in 1915 was part of the American Delegation to the International Congress of Women at The Hague (The Netherlands). In 1925 she presented a paper titled “Negro Advance in the United States” to the World Congress of the National Education Association held in Edinburgh, Scotland, July 20-27, which was later published by the Every Day Club of Chicago.

Florence Holbrook is, however, most remembered as an author of books for children, several of which are still in print and are considered “classics.” They often focus on nature, myths, and Native American tales. “Why the Evergreen Trees Never Lose Their Leaves,” “Nature Myths for Children,” “The Hiawatha Alphabet,” “Northland Heroes” and “Round the Year in Myth & Song” are some of her publications. Of note is her poem “A Prayer” – a six-stanza verse often anthologized. Anthony’s inscription is in a much neater hand than is usual - one can only assume she took pains with the inscription for this important woman educator. We have not seen another copy of this title with an inscription by Ida Husted Harper as well as Susan B. Anthony. Anthony & Harper, HISTORY OF WOMAN SUFFRAGE IV, p. 581. DAB V, pp. 47-48. FAILURE IS IMPOSSIBLE, pp. 308-309. FEMINIST COMPANION, p. 190. Krichmar 4442. NAW I, pp. 51-57; II, pp. 139-141. EMERGING VOICES, pp. 46-47. University of Washington Libraries online image of Florence Holbrook, Swarthmore College Peace Collection, Rosicrucian Online Magazine. (9741)

**First Book by First Female Doctor in U.S. Directly Addressing Female Health**


First Edition of the first book by America’s first female doctor. Page size: 7-3/4 x 4-7/16 inches; [i-ii] [1-9] 180pp. Bound: original gray-green blind-stamped cloth, all edges stained red, spine summed to green (as usual with this cloth), small professional repair at bottom of spine resulting in loss of part of “P” and all of “U” and “T” in publisher’s name, original owner’s name in pencil on front free endpaper, “Robert Porter” and dated 1852, name in pencil repeated on page 63, else fine, a lovely copy of a scarce book that rarely turns up on the open market.

Elizabeth Blackwell’s text is developed from a series of lectures she had given the previous spring and was published just three years after she earned her medical degree. These themes were to concern her throughout her life, which was spent trying to improve the lives of other women.
In the artist’s statement, Mr. Glaister tells us, “The composition of the binding addresses the other participant in the making of a roadkill: motor vehicles. The binding represents fragments of cars and trucks seemingly randomly thrown about the covers of the book. Over the top of these layers of junk lie pieces of cargo netting such as can be found across the beds of pick-up trucks. All of these pieces of unnatural detritus are scattered over a field of organic shapes that include a black abstract bird wing shape that extends across the panels. The bird wing is intact. Hooray for the good guys.”

Not exactly a pierced-screen binding, but certainly one which is as innovative as the first pierced screen was, this binding has several layers to it, raised and recessed, and not simply for effect because the binder is capable of executing such elegant, difficult work. Rather, the binding’s surfaces and intent capture the intent of the book, allowing the viewer / reader to have another aesthetic experience while considering the subject, unfortunately all too common, that has provoked this collection of remarkable prose and poetry and never-undignified images of the sad results of human interaction with the natural world.

The text is a collection of prose and poetry by John McPhee, Gillian Conoley, Gary Snyder, Madeline DeFrees, William Stafford, and Richard Eberhart. The illustrations include an etching and 11 wood engravings by Robinson. The text is handset in 18pt. Arrighi and Centaur letterpress. Certainly one of the best books of Alan James Robinson’s Cheloniidae Press, this is a particularly desirable copy. (10543)


Unique artist’s book, hand-painted and lettered in gold leaf on acrylic gilding gesso with letters in shell gold and colored pencil, watercolor, and gouache on mould-made white Lanaquerelle 90# watercolor paper, signed and dated by the artist, Annie Cicale on the colophon. Page size: 5-3/4 x 7-3/8 inches; 32pp. plus front turn-in and back turn-in which is the colophon. Bound by the artist: Coptic style with brown leather over boards the title lettered “DO” in debossing and “TRY” in raised letters, exposed blue cords laced into morocco boards, handmade blue Lotka paper as wrap-arounds for pages, housed in green painted cloth over boards custom-made clamshell box with white paper label hand-lettered by the artist in gold with the title and artist’s name, fine. Annie Cicale’s text centers on her own creative process and the difficulties posed in creation. She writes, “When I try, my hands fumble, the tools cringe, asking to be forgiven for slipping out of square, off the line. The paper wants to be in someone else’s books...When doing, the path seems endless, smooth and endless. The task is joyful.” She notes in the colophon that “This is a workshop book. The watercolor painting was made in a workshop I taught in Portland, OR. October, 1999. On one side I tried, on the other I did.” A wonderful exploration of the creative process with the frustrations duly noted, but the success immediately apparent in the book. (10381)

Signed by Lucien Pissarro


One of 226 copies, although not called for, this copy is signed by the designer and founder of the Eragny Press, Lucien Pissarro, son of noted Impressionist Painter, Camille Pissarro, on the blank preceding titlepage, in ink, “Lucien Pissarro.” on Arnold hand-made paper. Page size: 6-7/8 x 3-7/8 inches; 27pp. Bound: celadon green paper decorated with orange and green plant design, ivory paper spine, title and author and decorative leaf devices on front panel, two neat exhibris on front pastedown, offsetting to both endpapers, small amount of foxing to 4 blank pages at rear, a bit of darkening and soiling to binding, generally very good. Printed in Vale type in three colors - green, orange, and black for elaborate double-page woodengraved opening page spread and circular device of Eragny Press at end plus colophon with three irises. The frontspiece was designed and engraved by Lucien Pissarro and the double border and initial letters were designed by Lucien Pissarro and engraved by Esther Pissarro. English artist, illustrator, set and costume designer, author, printer, founder of Vale Press in 1904, was associated with Lucien and Esther Pissarro’s Eragny Press from 1894-1914. (10544)


One of 226 copies, all on Arnold hand-made paper. Page size: 5-3/16 x 4 inches; 116pp; including colophon and printer’s device. Bound: drab boards with linen spine, white paper label printed in black with author and title and leaf flourishes on front panel, offsetting at endpapers, tips a bit rubbed, bit of faint foxing to end blanks, still a near fine copy. Printed in Vale type with wood-engraved frontispiece designed and cut by Lucien Pissarro and decorative borders and initial letters designed by Lucien Pissarro and cut by Esther Pissarro, with Eragny Press engraved rondel device at end of book. Flaubert’s well-known story is well served in this lovely edition. (10545)


One of 25 copies, text on Apta Royale Laid Richard de Bas paper (made in 1938), images on Musee paper, backed on custom-made papers by Paul Wong on Dieu Donne’ Papermill. Page size: 16 x 16 inches. Bound by Zabra Partovi in Coptic-style mauve-grey silk over boards, box by David Bourbeau, Thistle Bindery, fine. Six original line etchings by Susan Weil are hand-painted in watercolor and gouache with gold-leafing throughout, each mounted on museum board. These images surround the 40-page text when sitting in the box and when lifted out become three-dimensional paintings. There are also two original collages in the text and on the boards of the cover which is printed in three colors. The calligraphy is by Jerry Kelly and the letterpress is by Dan Keleher at Wild Carrot Letterpress. Susan Weil’s third Joyce book takes an excerpt from Finnegan’s Wake and it is as much as tour de force as her previous two. The box itself is a piece of sculpture, and Susan’s paintings are fully realized free-standing works of art; yet, all combine to form a harmonious whole book. (4451)

Signed, Limited Edition, one of 50 copies, all on hand-made papers by Dieu Donne and BFK Rives Page size: 12-⅜ x 14 inches; 112pp; 4 of which are double folds, title page of incredible beauty and delicacy printed in black, light gray, and title in gold gilt, verso of half-title page printed in palladium and black, many pages of verse printed in two colors, the second color varying each time. Index of first lines page plus colophon signed by Zahra Partovi in Persian. Bound by Craig Jensen at BookLab in ivory linen in Coptic style binding with brown and gray endpapers that are etchings of various leaves, and housed in silver silk over boards custom-made clamshell box, title in palladium on spine, engraved ornament on front panel of box, fine. Translated by Zahra Partovi and interpreted by John Busing, Sandy Gellis, Elizabeth Harington, Bernard Kirschenbaum, T. Kurahara, James Nares, Dorthea Rockburne, Bette Saar, Annette Senneby, Michelle Stuart, Peter Thomson, Judith Turner, Marjorie Van Dyke, Joan Vennum, and Susan Weil. Etchings editioned by Vincent FitzGerald and Marjorie Van Dyke at The Printmaking Workshop. Lothar Osterburg at Lothar Osterburg Photogavure, and Lynn Rogan at Lynn Rogan Associates. Lithograph by Judith Solodkin at Solo Impression. Silkscreen by Colorgirls. Sculpture editioning by John Depp, Inc. Letterpress by Daniel Keleher of Wild Carrot Letterpress on Rives BFK paper. Zahra Partovi’s beautiful Persian calligraphy is reproduced by offset. The glass sculpture by Senneby, editioned by John Depp, Inc., is embedded in the case. This extremely beautiful book contains original graphic works and one sculpture (glass laid in to back of custom-made clamshell box) by 15 artists, some mounted, some on multiple or folded leaves, some on colored or translucent paper; most signed in pencil by the respective artist.

Vincent FitzGerald and Zahra Partovi have now collaborated on nine books presenting the writings of the 13th century Persian poet, jurist, theologian and teacher of Sufism, Jalaluddin Mohammad Rumi. One of the central figures of Islamic culture, Rumi (1207-1273) only recently began to emerge as a poet of significance to Westerners. Zahra Partovi, the translator, who has taught the poetry of Rumi at The New School for Social Research, is widely acknowledged as one of the leading interpreters of his work for English-speaking readers. Working in the tradition of the great French publishers of the livre de peinture, such as Ambroise Vollard, Henri Kahnewaier, Teraie, and Iliazd, FitzGerald has brought the 20th century art form into the 21st century. With this assemblage of artists and crafts people, he has presented to the viewing / reading public some of the most important texts of our time in elegant and beautiful books. DIVAN-E-SHAMS is certainly at the top of this list. (6642)


Portfolio of etchings, one of 25 copies, each signed and numbered by the artist Judith Turner on the reverse, all on BFK Rives paper and paper from Paul Wong, Dieu Donne Papermill. Page size: 30 by 15 inches; 6 leaves. Bound: loose in green paper portfolio with the title in silver gilt on front panel by BookLab. The titlepage printing was letterpress by Daniel Keleher at Wild Carrot Letterpress with calligraphy by Jerry Kelly. Marjorie Van Dyke and Vincent FitzGerald accomplished the printing of the etchings. Twenty-four photographic images by noted architectural photographer Judith Turner were selected by the artist and laid out horizontally on five rectangular sheets of paper. They were photoetched and produced images with softer lines than photogravure. The artist has noted that this process helps conceal the deterioration of the sculptures. The etchings were printed with black ink and then using chine colle color was added by adhering thin sheets of colored tissue paper onto the heavier, larger sheets of paper. The effect is totally original and beautiful. The images float along the sheet of paper with the color calling attention to different aspects of these monumental pieces that are so essential to Western art. (9657)

11. Fuller, Sarah Margaret. *Autograph Signature of Margaret Fuller*. New York: 1846. $4,000

Full signature, “Sarah Margaret Fuller / New York. 24th August. 1846.” on white paper, 6-⅜ x 4-⅜ inches, some soiling from glue from previous mounting, edges of paper folded back on three sides and glued down for previous mounting, traces of folds, else very good with signature characteristically large for Fuller. Housed in custom-made red morocco and cloth clamshell box, the author’s name in gilt on the paneled spine which has four gilt tooled fleurons.

It is hard to overstate the importance of Margaret Fuller (1810-1850) in the history of women’s rights in the United States. She was a leading thinker in the nineteenth century, a major influence on Transcendental thought. Her 1845 book, WOMAN IN THE NINETEENTH CENTURY is considered the first important American book advocating women’s rights.

On August 1, 1846, Margaret Fuller sailed on the S.S. Cambria from New York for Liverpool. She had been planning this trip, accompanied by Marcus and Rebecca Spring, since perhaps as early as the fall of 1845. She was working for Greeley’s Tribune and was to be paid $10 an article - twice the going rate! She sent her first letter on August 23, 1846 from Amblieside, Westmoreland. Her second letter for the Tribune was dated August 27, 1846. Both were published in the Tribune and later collected in AT HOME AND ABROAD published in 1856 and edited by her brother, Arthur. These Tribune articles made Fuller the first American foreign correspondent. Fuller, *At Home and Abroad, or Things and Thoughts in America and Europe*, pp. 119-33. Blanchard, *Margaret Fuller From Transcendentalism to Revolution*, pp. 243-50. (8475)


Artist’s book, first English edition, signed, limited edition, one of 250 copies, each with 33 original etchings by Jasper Johns (26 lift-ground aquatints, most with etching, soft-ground etching, drypoint, screenprint, and/or photogravure), 5 etchings (some with soft-ground etching and/or drypoint) 1 soft-ground etching, 1 aquatint, 31 in black, 2 (endpapers) in color, and 1 lithograph (box lining) in color. Signed by Jasper Johns and Samuel Beckett on the colophon, all on hand-made paper by Richard de
McKee's images of a small and fear "the story is told."

"Your traditions are too heavy / I'm tired of dark /
"double" sets of names of objects (used in one of his paintings). They are experienced over and over.

Beckett's texts, in English and French, provided Johns with their English translation. Johns created the etchings and proofed and printed them by hand at Atelier Crommelynck in 1975 and 1976. The result is this stunning book which is a cornerstone of any modern livre de peintre. Spring and Fall - to a young child. Pasadena, MD: 2009. $1,250

Unique artist's book, on St. Armand paper, signed by the artist in pencil and dated 2009 on the last page. Page size: 1-7/8 x 5-½ inches closed; 26 inches long opened. Bound by the artist: accordian format with end boards covered in red chiyogami paper covered in leaves in shades of blue gold, green further collaged with leaves highlighted in gold gilt, closure of black beaded gros-grain ribbon, housed in red lacquer box (once an eyeglass case) whose soft ivory interior has been collaged with the falling leaves of the chiyogami paper on cover, three small leaves collaged to exterior of red box.

Gerard Manley Hopkins' poem, concerning nature's cycle of life and death and the wisdom to embrace it which comes with age, is perfectly served here. The text is lettered delicately on the lower third of the accordion folds in watercolor and gouache. Collaged leaves highlighted with gold gilt surround the text at the bottom of the sheet all on painted paper that starts a pale gold and deepens to golden brown. The red lacquer eye glass case which houses the book resembles, in the artist's own words, "a little coffin" demanding to hold this book. (10528)


Unique artist's book, with text of Marge Piercy's poem, "Jolly Woman with Birds" incorporated in this unusual pop-up on recycled daphne paper from the Unicef project in Bhaktapur, Nepal, artist's name and date on back cover, title and author on front. Book size closed: 5 x 9 inches; fully open: 18-½ x 9 inches; 15 pop-ups. Housed in yellow over brown daphne paper box with title appearing in brown cutout letters from yellow on top layer. Format: brown daphne paper over orange daphne paper with title, author and artist names cut out to reveal text in orange, construction based on Dong Sewing kit, taking its name from a Dong village in the southern Chinese province of Guishou. Boxes like this were used to hold embroidery threads, small photos and little treasures. In fact, this "box" holds the treasure of Marge Piercy's verse and Elizabeth McKee's inspired collaged images. She has lettered her text by layering two sheets of paper one over the other and cutting out the letter shapes to reveal text in the second color, grey over ivory, tan over brown, white over orange, all swirling and surrounded by yellow canaries and flowers, along with each "pocket compartment" numbered in yellow. The text starts, "Poor woman my mother said of Ada, her friend, for she had no children." The reader/viewer is meant to discover Ada's life by opening each of the "treasure" boxes. Piercy's verse describes a child's fascination with the enticing world of a neighbor who had "many layered" cakes "full of surprises" discovered in an exotic world "surrounded by the passion of birds." McKee's imagining of the thrill of this discovery becomes palpable as we progress, opening packets of ever-increasing size and vibrancy of color. This is a delightful book, one to be experienced over and over.


Unique artist's book, on Arches Text Wove paper, signed by the author / artist, Elizabeth McKee in pencil on the colophon page. Page size: 11-7/8 x 13-3/4 inches; 12pp. Bound by the artist: brown cloth spine with red cloth over boards painted with white "glyphs" on front cover, housed in red cloth clamshell box with white runes on top front half as if part of larger circular motif - the Phaistos Disc.

Painted in pastels and acrylic ink, acrylic paint, as well print for the "English translation of the Phaistos text", Ms. McKee has created her own translation of the glyphs of the Phaistos Disc (which have yet to be translated with, apparently, little chance of this occurring due to limited amount of text available). It is printed in English on the colophon page. The pastel-painted pages of the book are Ms. McKee's own imaginary interpretation of the Phaistos Disc characters. The pages are irregularly shaped with fold-over edges, attached folders, as well as unfolds at bottom; however, all the fold-overs work together to create a unified page design. It is as if the reader/viewer were excavating while reading - exposing multilayers - reflecting the actual discovery of the Phaistos disc in 1903 on the island of Crete.

Reflecting traditional Minoan images and myths, this book is still very much a contemporary feminist statement. With the lines, "Your traditions are too heavy / I'm tired of dark / and fear" the story is told. McKee's images of a small
Marge Piercy, noted American novelist and poet, is often thought of as a feminist writer as well as one associated with Jewish themes. The author of 15 volumes of works of fiction and 17 poetry volumes, her writing is thoroughly American, embracing the variety of lives we live. (10526)


Unique artist’s book, on painted Arches text wove hand-painted with wheat paste and acrylics, signed by the artist on the last page, “E. McKee” and dated 2004. Page size: 6-½ x 6-¾ inches with some pages unfolding to 25-½ inches; 28pp. Bound by the artist: the four sections of the book were sewn on two Tyvek tapes painted yellow, covers of Arches cover stock painted pastepaper (mostly greens), housed in blue cloth case bordered with pastepaper “wave” at front edge. Painted in gouache and colored pencil for the details (bees mostly) on mostly green pastepapers, leaf patterns made by running brayer over real leaf in wet paste. Canadian poet Miriam Waddington’s verse starts, “Keep bees and grow asparagus” and as the reader unfolds the hidden pages, a world of sunlight appears - with bees flying in and out of the text and asparagus ferns. The text deepens to green letters on an enticing green garden carpet. The natural world is brought to the reader in greens and golds and beautiful words. This is a joyous celebration of nature and all it teaches. (10530)


Unique painting / broadside of “Living at the Epicenter” by Allison Funk by artist / calligrapher Suzanne Moore, on Twinrocker paper, signed and dated by the artist at the bottom. Page size: 18 inches wide x 24 inches high when folded, 108 inches high when unfolded and hung for display; 6 pages/panels painted front and back, sewn with heavy threads in “X” stitch in each corner. Unfolding like an accordion book, it hangs from ceiling or wall from mesh sleeve holding metal rod for stiffening at top. The piece is meant to be viewed from both sides. All 12 panels (front and back) are painted in acrylic and gold and lettered in ink, a black ground with lettering in white. Housed in black cloth clamshell box measuring 19 x 25 inches with black leather label on spine stamped “Epicenter” in gold gilt.

“Living at the Epicenter” is the title poem of a selection by Allison Funk which was awarded the 1995 Morse Poetry Prize. It was selected by Patricia Dresler, the director of “Confluence”, the 1997 International Calligraphy Conference in St. Louis to challenge three artists to create new work based on the title poem, install it and discuss it in an evening presentation, including the poet, at the conference.

Allison Funk, Professor of English at Southern Illinois University, has published three books of poems and received awards from the National Endowment for the Arts, as well as the Arts Councils of Delaware and Illinois. She was awarded the George Kent Prize from POETRY magazine, the Celia B. Wagner Prize from the Poetry Society of America and the 1995 Award for Poetry from the Society of Midland Authors. (10161)


Unique artist’s book, on Rives BFK, Arches Text Wove and a selection of handmade and machine-made Japanese papers, which the artist sized for writing, all painted and lettered by Suzanne Moore, signed by her and dated on the colophon page. Page size: 15.5 x 8 inches; 20pp. Bound by the artist: sewn into black Rives paper wrappers and housed in blue cloth portfolio with pocket on rear flap on house book, the back flap lined with hand painted paper lining in blues and pinks, the covers tooled in gold gilt and painted. The text was accomplished in gouache, sumi ink, freehand gold tooling, and 23k gold leaf; the painting in Carbonelle and Akua printmaking inks and acrylic paints. The text is lettered on translucent sheets with the words visible from the reverse, so that several pages form a page design that changes with every turn of the page. The hot pinks and intense oranges are highlighted with gold and silver gilt applied in large swatches. The result is almost an almost Fortuny-like tapestry or Murano glass twist. When considered with the text, however, there is no doubt that this is an intense love letter - to poetry and the healing abilities of words. Embracing and embodying the sensuality usually associated with the physical side of love, Ms. Moore has brought home the poet’s reverence for verse.

Noted American poet, Gregory Orr, has received fellowships from the Guggenheim Foundation, the National Endowment for the arts, and the Virginia Foundation for the Humanities. A graduate of Antioch College and Columbia University, he founded the MFA program at the University of Virginia in 1975 where he still teaches. Considered a master of short, personal lyric verse, his poetry has been widely anthologized and translated. Suzanne Moore’s visualization of Gregory Orr’s extraordinary texts several times, none to greater advantage than here. (10540)

Deluxe Copy of Art Nouveau Masterpiece


First edition, one of 10 copies on Japon with original watercolor, which refers to p. 80, with the penciled note “ne pas tirer en jaune aussi rouge que sur le croquis” (don’t print with a yellow as red as that on this drawing) plus original hand-watercolored plate for p. 33 and another hand-colored plate for page 116 and the hors texte plate for Part III and subsequent 3 pages; plus the 3 extra suites as called for in the colophon 1) suite of the colored lithographs on Chine before the letter, 2) suite of plates in black and white on Chine, and 3) suite of the cancelled plates on Chine. One folio missing from the cancelled suite and 4 folios missing from suite on Chine in black and white, else very nearly fine with only a handful of tiny blemishes on the additional suites with the book itself is mint.

The total edition consists of 252 copies: 1 on vellum, 1 on satin, 10 on Japon with original art and 3 suites, 10 on Chine with 2 extra suites, 25 on Japon with one extra suite, 25 on Chine with one extra suite, 180 on Hollande. Page size: 13 x 10 inches; 128pp.

Bound by Donald Glaister: full green morocco with gilt tooling on front panel surrounding a raised blind panel, suggesting the page design of
the book with text block surrounded by design and art, the raised rectangle highlighted in red, the gilt tooling surrounding the panel suggesting the intricate art nouveau page design; spine smooth with title stamped in gold; design repeated on back panel, gold silk doublures, yellow and green silk headbands, top edge smooth gilt, other edges rough gilt, original wrappers bound in, housed in custom-made clamshell box of green paper over boards with green morocco spine and edges, title “Ilsee” stamped in blind on spine with painted flourish below it, special pull-out tray to hold extra suites, as well as original colored drawing and hand-colored drawings for the original binding design by Donald Glaister, binding signed on the rear turn-in in blind with signature gold dot.

Illustrated with 132 colored lithographs, four of which are heightened in silver (pp. 27, 30, 96, and 97) with warm greens and browns predominating the colored lithographs, all contained within a border of cords variously arranged, 10 initial letters in color, with tailpieces and flourishes printed by F. Champenois all created by noted Art Nouveau artist, Alphonse Mucha. Printed by S. Berthier & Durey in Medicis on various papers, this is an Art Nouveau cornerstone. The author, Robert de Flers, was a noted French dramatist and member of the Academie Francaise. Czech-born Alphonse Mucha worked in Paris and is associated with the flowering of Art Nouveau as one of the movement’s major artists. Modeled after Grasset’s HISTOIRE DES QUATRE FILS AYMON, Mucha far exceeded his predecessor with his decorations and elegant, sensuous figures. ILSEE, PRINCESSE DE TRIPOLI is considered the most representative of all Art Nouveau books and among the most attractive. This special copy is ample confirmation. Ray, Gordon. The Art of the French Illustrated Book, #366. (10546)


One of 18 copies only, each numbered and signed by the artist/publisher, all on BFK Rives paper. Illustrated with 5 original monotypes by Charles Hobson, each monotype presented with 5 letterpress-printed texts printed in Baskerville and Baskerville italic at Limestone Press. assembled in 18 portfolios. Bound: loose as issued in blue cloth box with white labels on spine and front cover by Klaus Rotzcher. The monotypes were editioned by the artist from Plexiglas plates with lithograph inks. The text is a taken from the correspondence of Gustave Flaubert to Louise Colet. The artist/publisher has taken the voice given to Louise Colet by Julian Barnes in 1984 novel Flaubert’s Parrot as all correspondence from Colet to Flaubert had been burned by Flaubert’s niece on his death. The Louise Colet/Julian Barnes “voice” is set in italic immediately following the Flaubert text. An ambitious and beautiful book - the colorful images at once disturbing and intriguing. Sold out by the publisher / artist, this handsome book is quite scarce and virtually unknown on the secondary market. (10547)


One of 200 copies on a variety of contemporary hand made papers: 13 various Shadwells; Roma & Perusia from Millian in Fabriano; Canterbury from Barcham Green in Maidstone, Kent (all three retain their watermarks); Barlow from HMP in Woodstock, Connecticut; Banana-sisal from Carriage House in Brookline, Massachusetts; Yale (in wove and laid surfaces) from Twinrocker in Brookston, Indiana. Bound by Bill Anthony & Associates; tan Irish linen over boards, housed in custom-made black cloth clamshell box with leather label printed in gold gilt on spine, fine. Page size: 11 x 7-½ inches; 56 pages surfaces in 7 signatures, 26 pages of text. Illustrated with 3 illustrations from Diderot and 12 linoleum cuts by Jim Lee especially for this text. There are two title pages - one by Walter Hamady and one penned by Hermann Zapf who also designed the typeface, Palatino, used for this text. The type was hand set and printed by Walter Hamady, 50 of the pages printed in 88 press runs, in 5 basic colors (blacks, reds, blues, browns and grays) on 19 different colors of paper. Certainly, this is a key book on papermaking and one of the most beautiful books from Walter Hamady. PP #102. (10541)


One of 150 copies, all on Frankfurt and Frankfurt Cream paper, signed by the author, Harry Mark Petrakis. Page size: 9-¾ x 7-¼ inches; 44pp; 22 of which are printed. Bound by Bill Anthony: hand marbled paper by Norman Rubovits over boards, black blind-stamped oassis spine, fine in acetate jacket. Re-set monotype Jan Van Krimpen (1955). Title page illustration by Warrington Colescott which the printer calls his “best to date.” PP #75. (10542)


Artist’s book, one of 15 copies only, all on Somerset black paper, each signed and numbered by author / artist, Sarah Plimpton. Page size: 11-⅞ x 15-⅝ inches; 99pp. including titlepage and colophon. Bound: loose as issued in tan cloth over card stock envelope printed with author and title in black on front panel. The nine pages, which are all original woodcuts, as well as the text printed letterpress in Caslon, were accomplished by Sarah Plimpton with the assistance of Brad Ewing at The Grenfell Press. This is a “jigsaw” book; i.e. there are nine “jigsaw” woodcuts printed in white on black paper. The carved block is cut by a jigsaw and then reassembled on the letterpress bed and printed with white ink on black paper. The lines seen are the result of the cuts made by the jigsaw. The text reads, “Storms / open each door / now / to see / walking through / the wind / will not / the wind / will slam / them shut / behind.” Using this challenging method of woodcut printmaking, she has succeeded in creating the concept of incremental change, with images to match her words. Her images are swirls - whirl pools and circles looping back on themselves, lines denoting negative space, paired with stops, the text in between these swirls. Ms. Plimpton has made common occurrences in the natural world a parable for human emotions...

Artist’s book, one of 30 copies, all on commercial cover paper in various weights from various manufacturers, each copy signed and numbered by the artist, Shawn Sheehy, on the colophon. Page size: 6.5 h x 4.5 w x 1.25 d; 30pp, including 12 double-page spread pop-up wildflowers. Bound: drift boards with green paper spine, small collaged floral decoration on front panel, housed in custom-made box. The brightly colored papers as base for the wildflowers are printed letterpress in Italian by Sarah Vogel with the common name as well as the botanical name of each flower. The essay and colophon and titlepage were set digitally in Italian Electric and output to polymer plates by Sarah Vogel. The 12 brightly colored wildflowers were conceived, engineered and designed by Shawn Sheehy. Assembly is by both contributors.

Once again, Shawn Sheehy has created a tour-de-force book structure. The vibrant flowers jump out at the reader - almost shockingly so - then fold up to hide their beauty until the page is once again opened. Shawn Sheehy tells the reader that this book was prompted by the existing garden in the house he purchased last year which was planted with “quintessential ‘old lady’ flowers: roses, hydrangea, paeonies.” When replanting his garden with natives, he thought that perhaps the time had come to recognize a new floral language. For example, while roses have represented love and beauty for thousands of years, he selects Pasture Rose (eschewing endless hybridization) representing purity - in this case purity of gene pool. Violets, representing innocent love for many years, are re-assigned to tabloid love. They, after all, are opportunists, turning up everywhere. Jack-in-the-Pulpit gets named the flower of transgressorism and Blue Flag Iris the flower of lesbian love. In short, the essay is a treat - witty social commentary to accompany flowers we all know. Considering the lovely gold letterpress print floral names, the elaborate pop-ups, beautiful colors, and provocative essay, this book is designed to delight. (10522)


Artist’s book, 1 of 75 copies, all on commercial cover paper in various weights from various manufacturers, each copy hand-numbered. Page size: 6.5 h x 4.5 w x 1.25 d; 30pp, including 12 double-page spread pop-up wildflowers. Bound: drift boards with green paper spine, small collaged floral decoration on front panel, housed in custom-made box. The brightly colored papers as base for the wildflowers are printed letterpress in Italian by Sarah Vogel with the common name as well as the botanical name of each flower. The essay and colophon and titlepage were set digitally in Italian Electric and output to polymer plates by Sarah Vogel. The 12 brightly colored wildflowers were conceived, engineered and designed by Shawn Sheehy. Assembly is by both contributors.

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Artist’s book, one of 15 deluxe copies only, 13 of which are for sale, all on Johannot paper, each signed and numbered by the artist/authoir and binder, from an edition of 200 (185 regular edition). Page size: 10-7/8 x 7-7/8 inches. Bound by Ben Pax: steel and grey marble box (tomb) fitted to custom steel hinge by means of a copper sheet riveted to the steel and then crimped upward to form a pan. The hinge is powder-coated black as is the interior. The front cover is incised with the title, author’s initials and Poe’s dates. The copy number appears in roman numeral on the back cover. Along the foredge of the box (tomb), 13 cow’s teeth have been set in handmade silver bezels. The inside covers each have four brass and copper rods (oxidized green). The book itself is bound in boards with linen spine which are “leafed, and variegated and painted in metallic fungoid patterns over which the author has painted a female figure to represent one of the stories (author’s description).” The gessoed boards are copper colored and the female is in blue with onlays of four white blood bones outlining the skeleton. The book lays into the marble box (tomb). The four illustrations are hand colored by the author who has also made a number of small revisions in the text. The text is letterpress by Alastair Johnston in Electra and Cochin with display in Caslon, Marbleheart, Rimmed Lith and Astoria at Poltroon Press. The title page is printed in three colors, guards of black and gold gilt Japanese paper. The story first appeared in THIRTEEN STORIES AND THIRTEEN EPITAPHS in 1991. This is, however, one of the early artist’s books that Mr. Vollmann wrote and illustrated.

William T. Vollmann was awarded the National Book Award in 2005 for his novel, EUROPE CENTRAL and in 2007, the American Academy of the Arts and Letters Award in Literature. His artist’s books are in prominent private collections and several institutions. (8352)


First edition thus, one of 115 copies all on Rives BFK Cream, each signed by the artist, Karin Wikstrom, and numbered. Page size: 12 x 14 inches; 94pp. + colophon and sources. Bound by The Schubert Bookbindery: tan Belgian linen over flexible boards, laced at the spine with linen cord, black and white engraving on front panel, housed in publisher’s slipcase of brown Roma Fabriano paper, fine. The artist, Karin Wikstrom has hand-colored wood engravings, hrs texte as well as chapter headings and tailpieces. The prints were hand-colored in gouache paints applied from her own stencils. The text is a collection of Native American tales, specifically the oral tradition of Indians native to California. A lovely book, made with great care and attention to detail, it is the eighth book of the press, designed and printed by James and Carolyn Robertson. (10549)
First edition, one of 55 copies signed by the author, “J. Laughlin” on the colophon and hand numbered, from a total issue of 255 (200 not signed and bound in paper wrappers). Page size: 10 x 7-7/8 inches; 100pp. Bound: tan cloth with tan paper label printed in slightly deeper tan with title on front panel, matching publisher’s slipcase with title printed on spine, fine. This is the second in the “Storyteller” series. (10550)

First edition thus, limited edition, one of 125 bound in linen from a total edition of 150 copies, all on Incisioni cream, mould-made paper at the Magnani paper mill in Pescia, Italy, all signed by the artist, Michael McCurdy. Page size: 14-⅜ x 10 inches; 162pp. Bound by Schubert Bookbindery in tan linen handwoven at Myung Jin Fabrics with endsheets of handmade bark paper. Housed in blue-grey publisher’s slipcase with tan paper label with brown border printed with author and title in black, fine. Illustrated with 12 wood-engravings by Michael McCurdy that serve Muir’s classic narrative. The type, Jan Van Krimpen’s Van Dijck and Caslon, was handset at the Press and by Monotype at MacKenzie-Harris Corporation. This is an elegant production, well designed and thoughtfully produced. (10548)

Jack London writes, “...you must grant that in the course of the second trading between the coast niggers and the interior tribes, the same ration will obtain. The interior tribes will hold onto the pennies and dispose of the sovereigns just as the coast niggers did...” (10554)

Together with:
Framed receipt for “Two pounds two shillings” for (in another holograph) “the use of my Poem entitled ‘A Song of the Road’ in the ‘Magazine of Art’ appearing in Part 63. Framed size: 8-⅞ x 8 inches opening. (10553)

Artist’s book, one of 12 copies only, each signed and numbered by the artist, all on 1-ply museum board (triple layered), the figure of Marian Anderson made from 100% black cotton rag, a series of double-sided paper dolls, with the faces of the women on photo paper, and their costumes of Liberty Lawn fabrics. Page size: (the figures are the pages so 24pp.) each figure about 10 inches tall, those with hats about 12 inches. Dealing with the achievements of American women, Ms. Wascher-James has created a “show-and-tell” display of figures of notables, with facsimiles of the U.S. postage stamps signifying their iconic status (printed on special paper for longevity), mounted on the front of the figure. The text below the stamp is printed on special fabric in Perpetua Titling-bold-6pt. On the reverse is a larger text again printed on fabric in the same font further detailing that woman’s achievements. Housed in a black cloth over boards box fastened with black gros-grain ribbon with Velcro, the figures of the 12 women are placed flat within board guides. There are three across and two deep, and there are two such boards. Also enclosed is a triangular mounting board, along with a diagram showing the placement of the women within the stand. When mounted, the women are joined at the hand to create an accordion that is double sided.
Elizabeth Blackwell, Edith Wharton, Frances Perkins, Mary Cassatt, Abigail Adams, Marion Anderson, and Belva Lockwood all have on dresses or suits of Liberty Lawn fabric and their is lace incorporated on the clothing. They alternate with Martha Gellhorn, Rachel Carson, Dorothea Lange, Jacqueline Cochran, and Katherine Hepburn who are in pants and blouses or jackets in Liberty Lawn fabric and who have zigzag stitchery on them. For example, the Elizabeth Blackwell image (on side with stamp) reads, “In 1849, Elizabeth Blackwell became the first woman to achieve a medical degree in the United States.” On the reverse, the text reads, “In 1857, Elizabeth Blackwell opened the New York Infirmary for Indigent Women and Children, a full scale hospital. Then in 1868, she established a women’s medical college at the infirmary to train women physicians. The remainder of her life was devoted to the promotion of hygiene and preventive medicine.”

The “chain” of American women - portrayed in paper dolls with their postage stamps pictured and with text elaborating their accomplishments dressed in Liberty Lawn fabrics is an unusual book structure. Much like the accomplishments of these ground-breaking women, it defies categorization but is to be admired. (10556)