

GAYLORD SCHANILEC  
&  
MIDNIGHT PAPER SALES  
1983-2021:  
AN EXHIBITION OF BOOKS & PRINTS



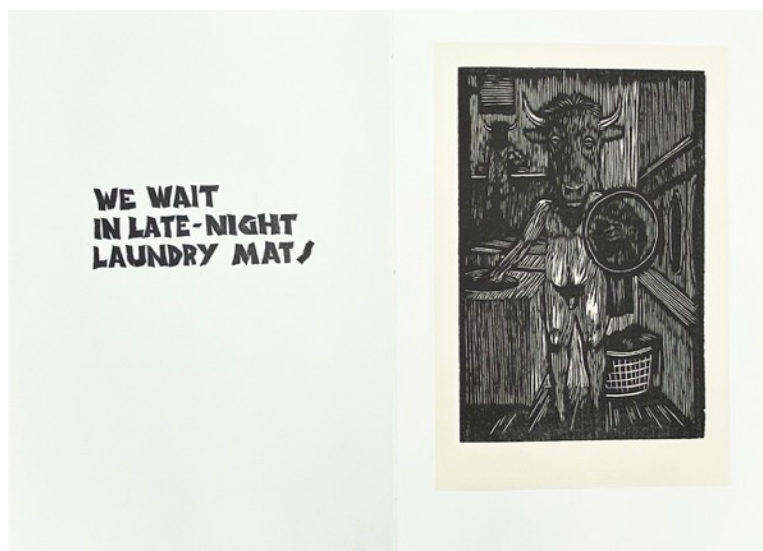
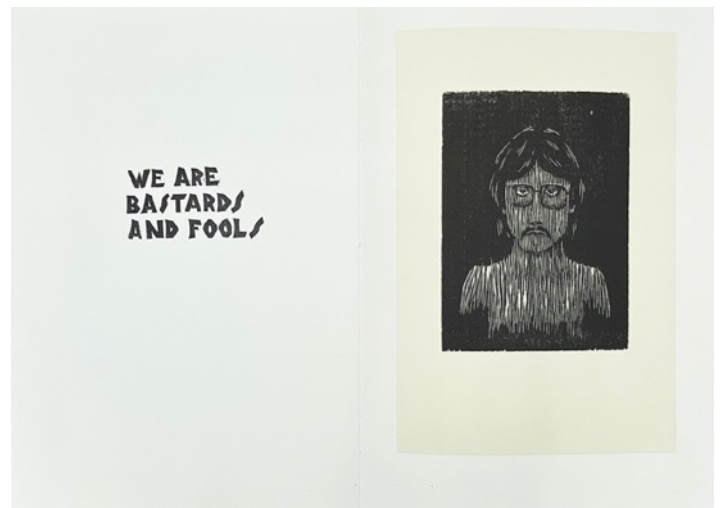
21<sup>ST</sup> MAY – 21<sup>ST</sup> JUNE 2021

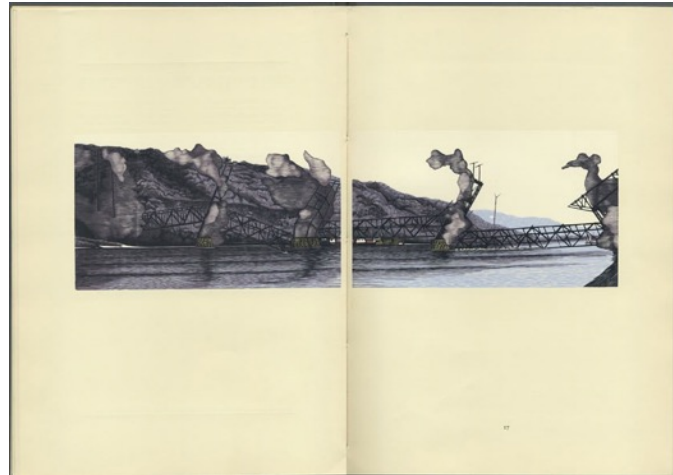
SOPHIE SCHNEIDEMAN RARE BOOKS & PRINTS  
1010 HARROW ROAD, KENSAL GREEN  
LONDON NW10 5NS  
[www.ssrbooks.com](http://www.ssrbooks.com) [sophie@ssrbooks.com](mailto:sophie@ssrbooks.com)  
07909 963836



1. **Buffaloed. Five Woodcuts and a few Words.** Text and 5 woodcuts by Gaylord Schanilec, hand-cut and printed in an edition of 100, this no. 52. Printed in brown and black ink. 4to, original black cloth backed hand-made paper covered boards, printed paper label on spine. An extremely good copy. Saint Paul, Midnight Paper Sales. 1983. £420

Schanilec cut the type from cherry boards. The direct and raw text is based on a break-up with his then girlfriend.





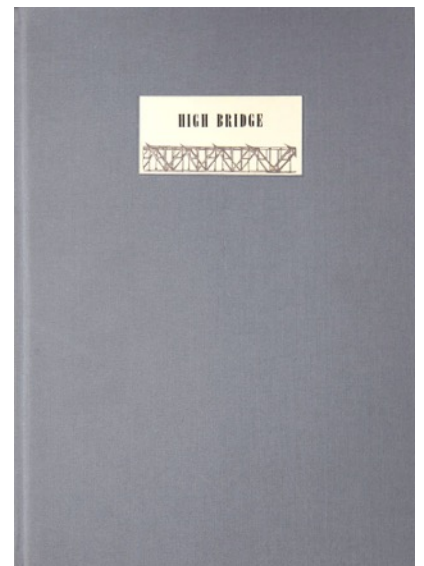
2. **High Bridge. Ten Wood Engravings of Demolition with Nine Stories of Construction.** 10

colour wood engravings by Schanilec. No. 104 of 174 copies, there were also 26 special copies. Printed in Plantin Monotype. Large 8vo., [19.5 x 27 cms], bound at the Campbell-Logan Bindery in original grey cloth, printed paper title labels to upper cover and spine. A fine copy. Saint Paul, Midnight Paper Sales Press. 1987.

£750

The stories are derived from articles in the 'St. Paul Daily Globe' and the 'St. Paul Pioneer Press' during the bridge's construction from 1887 to 1889, edited by Clayton Schanilec. The outstanding colour wood engravings are of the bridge and its demolition in 1985. On February 24, 1985, 24,000 people gathered on the banks of the Mississippi River in Saint Paul, Minnesota to witness the demolition of a 97 year old bridge that connected their communities for generations. When it came down in a well-orchestrated collapse of steel, there was scattered applause and then silence. No one present had ever see this valley without the bridge.

'*High Bridge*' documents the passing of the bridge, contrasting images of demolition with accounts of its construction. The images are a sequence of ten wood engravings printed in 5 to 7 colours. These compositions blend together in a cinemagraphic-like style, affording views of the bridge as if on a walk.



Prints



High Bridge 1



High Bridge 2

Extremely rare and unrepeatable complete set of prints

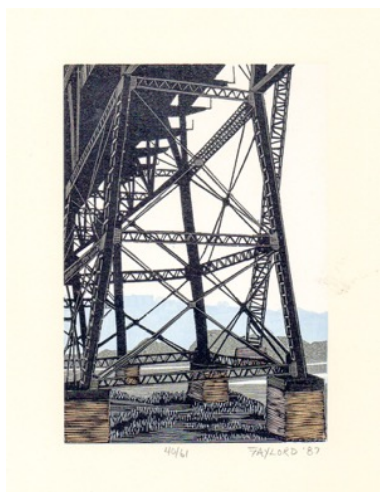
2a. **HIGH BRIDGE - COMPLETE SET OF PRINTS.** Complete set of 10 colour wood engravings printed by the artist. Signed, dated and numbered by the artist. Each image has different edition size of between 51 and 61 prints. Image Size 12.5 cm x 9 cm (5 x 3.5 ins). Paper Size Majority is 25.5 cm x 19 cm. 1987.

£2000

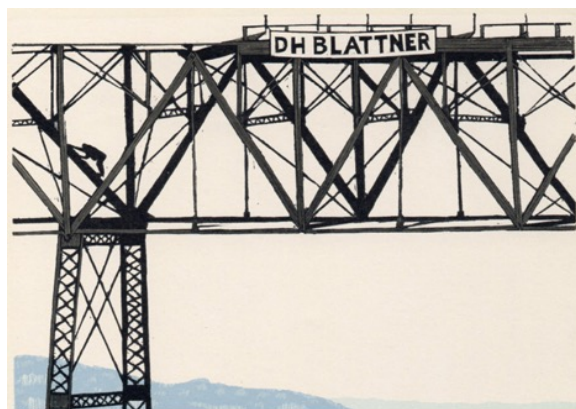


2b. **High Bridge 1.** Colour wood engraving printed by the artist. Edition of 69. Signed, dated and numbered by the artist. Image Size 9 cm x 12.5 cm (5 x 3.5 ins). Paper Size 25.5 cm x 19 cm., 1987. £160

2c. **High Bridge 2.** Colour wood engraving printed by the artist. Edition of 60. Signed, dated and numbered by the artist. Image Size 9 cm x 12.5 cm (5 x 3.5 ins). Paper Size 26.5 cm x 19 cm. 1987. £250



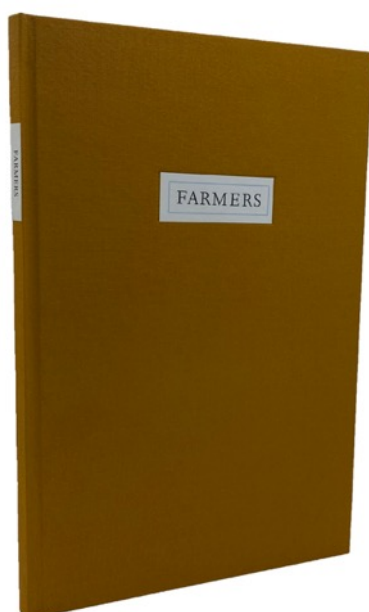
High Bridge 6



High Bridge 7

2d. **High Bridge 6.** Colour wood engraving printed by the artist. Edition of 61. Signed, dated and numbered by the artist. Image Size 12.5 cm x 9 cm (5 x 3.5 ins). Paper Size 25.5 cm x 19 cm. 1987. £220

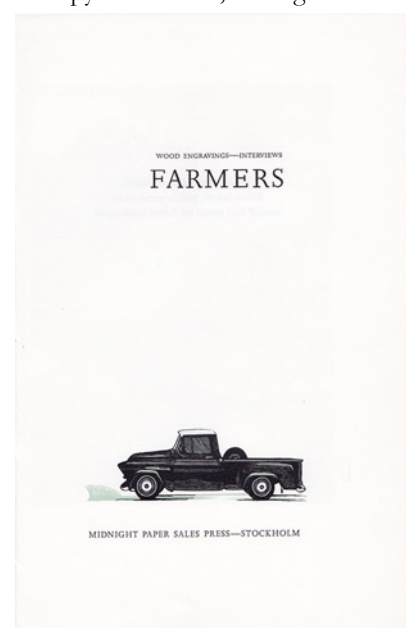
2e. **High Bridge 7.** Colour wood engraving printed by the artist. Edition of 58. Signed, dated and numbered by the artist. Image Size 12.5 cm x 9 cm (5 x 3.5 ins). Paper Size 25.5 cm x 19 cm 1987. £150



3. **Farmers. Wood Engravings – Interviews.** 4 double page colour wood engravings and 1 vignette by Schanilec. One of 174 copies, this no. 163. There were also 26 special copies. Joanna type set in composition at the Los Angeles Types Foundry. Pp. 56. 8vo., [17.5 x 27 cms], bound at the Campbell-Logan Bindery in original amber cloth, printed title labels to upper cover and spine. A fine copy. Stockholm, Midnight Paper Sales Press. 1989. £1000

Interviews conducted by Gaylord Schanilec with farmers in Wisconsin, edited by his brother Clayton. Like most urban dwellers, Gaylord Schanilec saw farm life as a hazy, black and white image of chickens in the yard with an uncle and aunt waving from the porch. But when he set out with a camera and tape recorder to learn what farmers had to say about rural life, he heard a different story.

*Farmers* offers a revealing look into the lives and insights of four Midwestern American farmers—of their fight for survival on the fast changing landscape of rural America today. Schanilec sets the scene for each interview with a two-panel wood engraving in six colours using six separate end-grain maple blocks.





The Blade

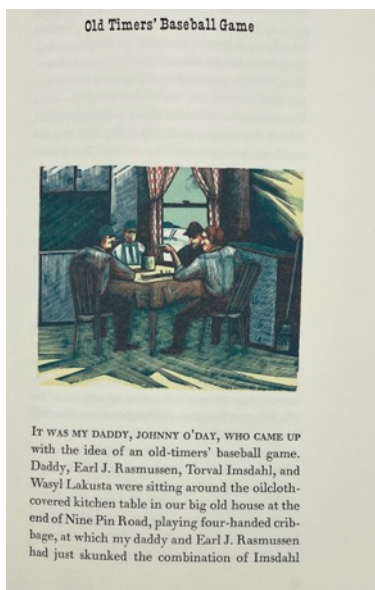


Millers Farm

### Prints

3a. **The Blade.** Six colour wood engraving. One of the second edition print of 20, numbered, titled and initialled by the artist. Two blocks printed as a diptych. Image size 17.5 x 27 cm (7 x 10.5 ins). Paper size 26.5 x 34 cm. 1989. £180

3b. **Millers Farm.** Six colour wood engraving. One of the second edition of 50, numbered, titled and signed by the artist. A diptych, on two separate sheets. Image size (when two sheets placed together) 17.5 x 27 cm (7 x 10.5 ins). Paper size (of the two sheets together) 26.5 x 34 cm. 1989. £180

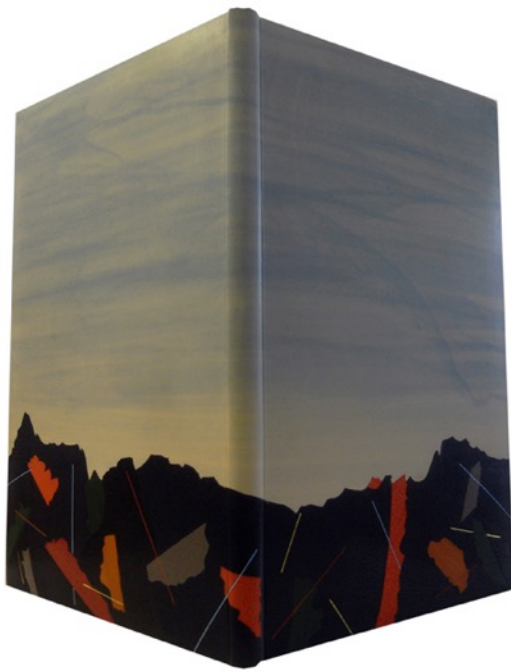


One of 150 copies, with an extra suite of the engravings

4. **KINSELLA, W.A. The First & Last Annual Six Towns Area Old Timers' Baseball Game.** 5 colour wood engravings by Gaylord Schanilec, with an extra suite loose in the book. No. 117 of 150 copies, signed by the author and artist. Designed by Allan Kornblum. Set in Walbaum type and printed on Rives Heavy paper. Pp. 31. Tall 8vo., [17 x 28.5 cms], bound by Jill Jevne in quarter goatskin over handmade grey and red striped paper boards, title lettering in red to spine, fore and lower edges uncut. Housed in the original grey and red striped paper slipcase. A handsome copy with a little rubbing to the very top edge. Minneapolis, Coffee House Press Espresso Editions. 1991. £220





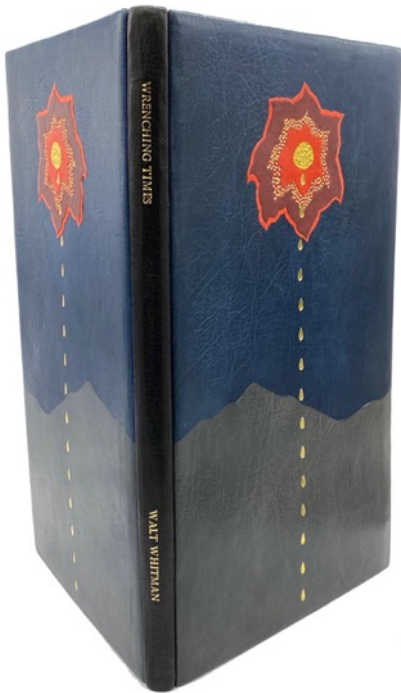
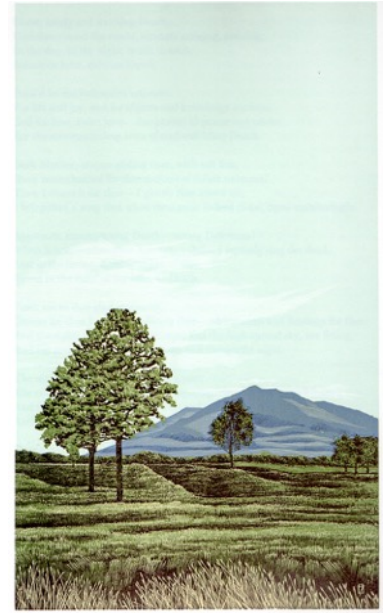


One of 30 special copies with an arresting binding by Alan Wood and Schanilec's remarkable colour wood engravings

5. **WHITMAN, Walt. GWASG GREGYNOG. Wrenching Times. Poems from Drum Taps.** 1 of 30 specially bound copies. 9 colour wood engravings by Gaylord Schanilec with 7 of 9 additional signed and numbered engravings, all individually mounted at the press. Tall thin folio bound by Alan Wood in the original full calf with a design of mountains beneath a blue sky made up of dyed calf and coloured morocco onlays, original full blue cloth solander box. Fine. Newtown, Gwasg Gregynog. 1991.

£1950

The special copies usually came with an extra set of prints. Here we have only 7 of them but they are all signed, numbered and mounted.



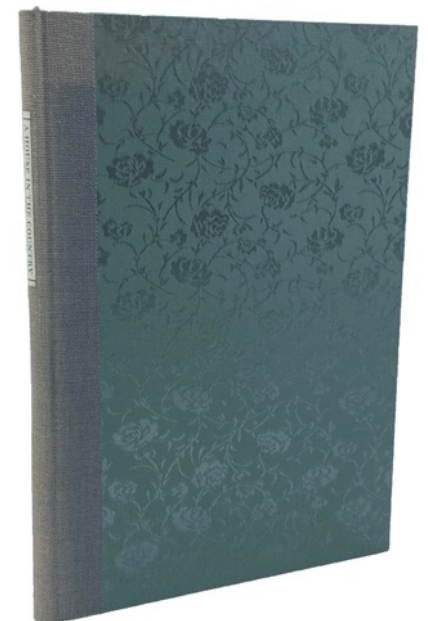
6. **HICKS, Chris, designer bookbinder.**

**WHITMAN, Walt. Wrenching Times.** One of 450 copies, this no.289. With 9 colour wood engravings by Gaylord Schanilec. Folio, uniquely bound in a designer binding by Chris Hicks of blue and grey morocco (Union and Confederate colours) with an onlaid flower in various colours on both covers, gold tooled with teardrops or drops of blood. Newtown, Gwasg Gregynog. 1991. £1400

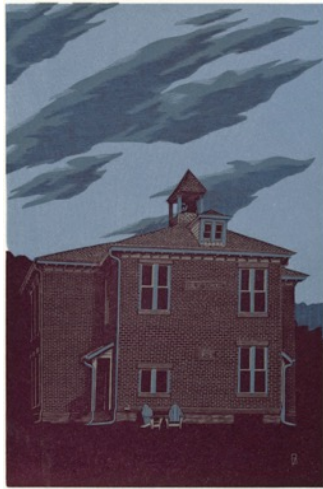
## A HOUSE IN THE COUNTRY

7. **LOGUE, Mary. A House in the Country.** One of 250 total copies signed by the author and artist, this no.243. 4 colour wood engravings and 1 vignette by Gaylord Schanilec. Composition-set in Walbaum Monotype by Michael Bixler, with hand-set Bodoni, Stradivarius, and Balle types. 8vo., bound in full cloth at the Campbell-Logan Bindery. Wisconsin, Midnight Paper Sales. 1994. £220

A House in the Country contains four essays by Mary Logue which document the trials of renovating her old Swedish farmhouse, and her observations on life in a small town in rural America. Bats and plaster fill her life with chaos and charm. Four multi-color wood engravings by Gaylord Schanilec capture several of the buildings in this small Mississippi river town.



## Prints



Bat



Opening

7a. **Bat.** Colour wood engraving, one of an edition of 220, signed, numbered and dated in pencil by the artist. Image size 16 x 10.5 cm (4 x 6 ins). Paper Size 25 x 17 cm. 1994. £120

7b. **Opening.** Colour wood engraving, one of an edition of 220, signed, numbered and dated in pencil by the artist. Image size 16 x 10.5 cm (4 x 6 ins). Paper Size 25 x 17 cm. 1994. £120



Renovation



Winter

7c. **Renovation.** Colour wood engraving, one of 220, signed, numbered and dated in pencil by the artist. Image size 16 x 10.5 cm (4 x 6 ins). Paper size 25 x 17 cm. 1994. £120

7d. **Winter.** Colour wood engraving, one of 220, signed, numbered and dated in pencil by the artist. Image size 16 x 10.5 cm (4 x 6 ins). Paper Size 25 x 17 cm. 1994. £120



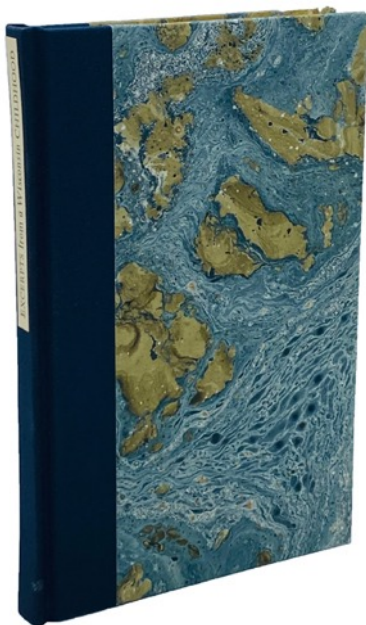


8. **AYMÉ, Marcel. SCHANILEC, Gaylord. FIVE SHORT STORIES.**

**Complete set of 10 prints for *Five Short Stories*.** 10 original wood engravings printed by Gaylord Schanilec in blue and black ink. Each image is from an edition of between 23 and 30 copies, all signed, numbered and dated by the artist. Image sizes 17.5 x 12.5 cm. Paper sizes 25 x 20 cm. 1994.

£400

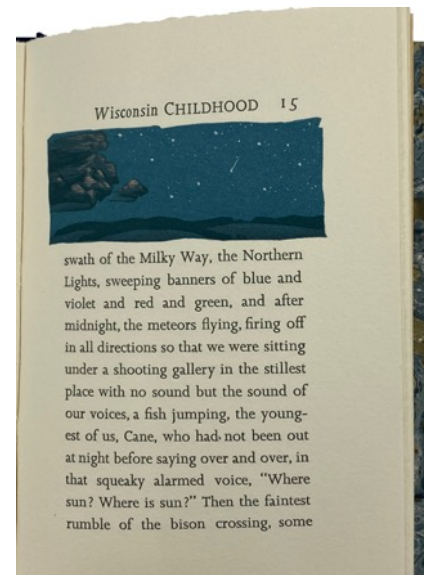
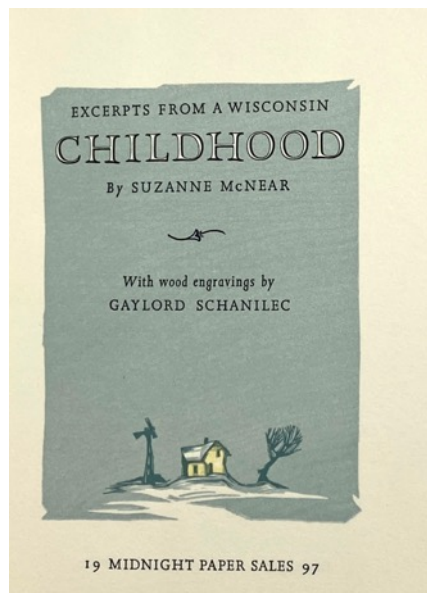
*Five Short Stories* was printed and published by Henry Morris's Bird and Bull Press in 150 copies. The stories comprise: *The State of Grace*, *The Dwarf*, *Rue de l'Evangile*, *Legend of Poldevia* and *The Seven-League Boots*.



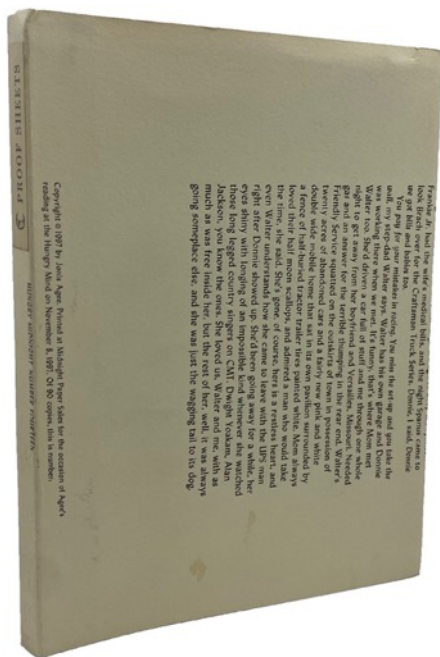
9. **McNEAR, Suzanne. SCHANILEC, Gaylord. Excerpts from a Wisconsin Childhood.** 4 colour wood engravings by Schanilec. One of only 120 copies, this no. 51, signed by Schanilec and McNear. Handset, printed and bound by Ruth Raich and Gaylord Schanilec during the winter of 1996-7. Set in Joanna type on Arches paper. Pp. 17. 12mo., [11 x 17 cms], original quarter black cloth over Angela Ligouri's blue marbled paper boards, printed title label to spine, housed in original black cloth slipcase. An excellent copy. Wisconsin, Midnight Paper Sales. 1997.

£180

*Quarter to Midnight, A.163.*







One of only 10 copies - extremely rare

10. **MIDNIGHT PAPER SALES. Proof Sheets.** One of only 10 copies, this no. 4, signed by Schanilec on the title page. Sample pages from many of Midnight Paper Sales publications, including a number of tipped-in and folding examples, profusely illustrated with Schanilec's colour wood engravings. Large 8vo., [19 x 27 cms], bound in 'Hungry Midnight Number Fourteen' broadside wrapper, one of 90 copies printed at Midnight Paper Sales, with a printed title label to spine. One or two small marks to covers, otherwise an excellent copy., Midnight Paper Sales. 1998. £2000

With sample pages from *Wrenching Times*, *Bad Beat*, *High Bridge*, *On Returning*, *A House in the Country* and *Waterfalls of Mississippi*, progressive proofs of a wood engraving of Schanilec wood engraving &c.

Inserted loose is the folding 4 pp wedding reception invitation of Gaylord Schanilec and Brenda Limmerman, with Schanilec's wood engraving to the cover.

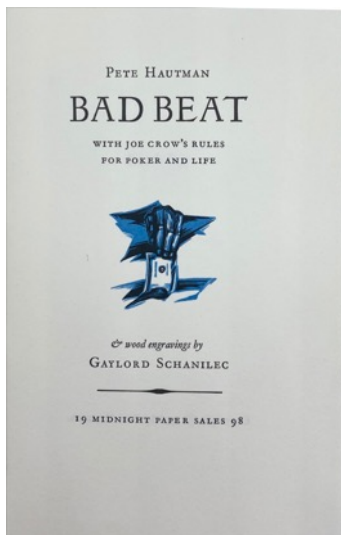
11. **HAUTMAN, Pete. Bad Beat with Joe Crow's Rules for Poker and**

**Life.** One of 200 numbered copies, this no. 38. 7 multicolour wood engravings by Gaylord Schanilec. Signed by the author and the artist. Handset in Garamond Monotype, with Ratdolt titling. Printed on Zerkall paper. Pp. 42. 12mo., bound in quarter red cloth with printed paper boards, in the original slipcase with wood engraved label to one side. Very slightly rubbing to top edge, otherwise an excellent copy. [Stockholm], Midnight Paper Sales. 1998. £100

With the original prospectus inserted loose.

Novelist Pete Hautman is a player. Early one morning the rest of us were moving as quickly as we could toward home. Pete, however, stood thoughtfully analyzing the game—who won, who lost, and why. 'Bad Beat' takes place in Zink's club 34, a familiar bar with a card game going on upstairs. In the course of the story we learn the meaning and implications of the term "bad beat". An addendum to the book: Joe Crow's Rules For Poker and Life represents Hautman's observations about the game of Poker, and life.

*Quarter to Midnight, A.173.*

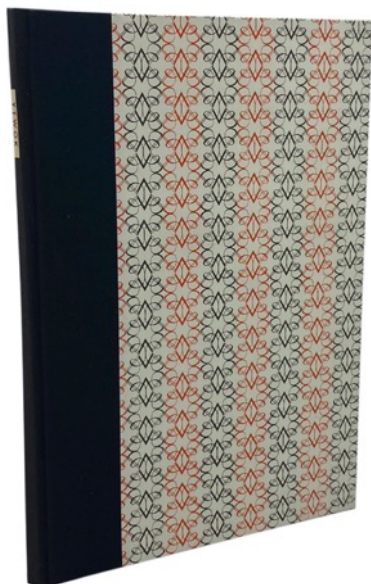


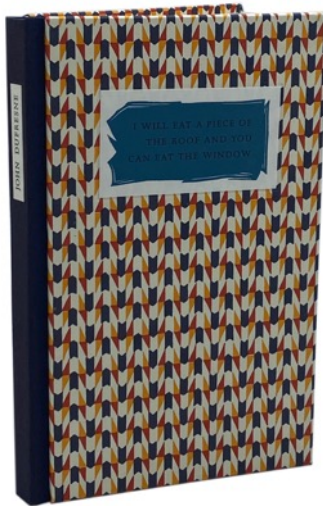
One of only 99 copies

12. **YTWOK. A Chronological Miscellany of Images Engraved in Wood by Gaylord Schanilec for**

**Books during the Second Millennium including the first and last.** No. 55 of of 99 copies, signed by the artist. 10 wood engravings printed by Schanilec. Printed on Vergatona Buff and Mohawk Superfine paper. 8vo., [18 x 26 cms], original black cloth backed Curwen Press patterned paper covered boards, printed paper spine label. A fine copy. Wisconsin, Midnight Paper Sales. 1999. £250

*Quarter to Midnight, Bibliography of Midnight Paper Sales A187*





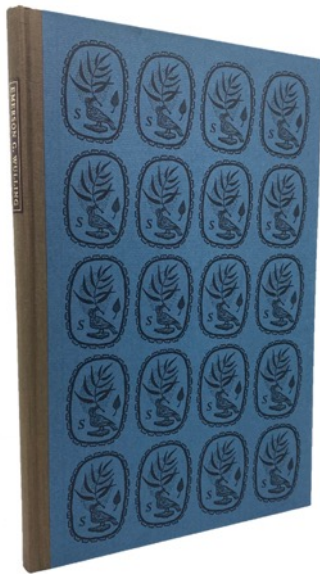
13. **DUFRESNE, John. *I Will Eat a Piece of the Roof and You Can Eat the Window*.** No. 38 of 220 copies signed by the author and the artist. Double-page colour wood engraving and 3 colour wood engravings in the text by Gaylord Schanilec. Handset in Joanna Monotype with Delphian Open titling. Printed on Zerkall paper. Pp. 64. 12mo., original blue cloth backed Curwen patterned paper covered boards with wood engraved title label to upper cover and printed title label to spine, housed in the original blue cloth edged, red paper covered slipcase. A fine copy. [Stockholm, Wisconsin], Midnight Paper Sales. 1999. £90

A book in three parts, the last of which is the story. The first two parts illustrate the origins of the story, and offer a unique insight into the process of writing fiction.

Schanilec writes: "I printed a broadside for the Hungry Midnight Broadside Series with prose by novelist John Dufresne. The subject was Fluellon Fontana, whose job was making bottle trees. He collected empty bottles, dyed them

wild indigo, and when the wind blew, you heard the captured spirits moaning inside the bottles. Interesting character. I introduced him into the world of my daughter's bedtime stories, and he soon became a regular. When I suggested we do a book together, John enthusiastically accepted. *I Will Eat a Piece of the Roof and You Can Eat the Window* is the result of our collaboration".

*Quarter to Midnight, A.185.*



14. **RULON-MILLER, Robert. *Emerson G. Wulling: Printer for Pleasure*.** One of 146 standard copies. 25 illustrations and ephemera including 7 colour wood engravings by Gaylord Schanilec. Printed by Rachel Mellis and Gaylord Schanilec on Hahnemuhle mouldmade paper, text set in Poliphilus and Bembo Italic. Tall 4to., original blue Ingres patterned paper covered boards with the Sumac Press logo, original brown linen spine with maroon morocco and gilt spine label, housed in the original slipcase. A very good copy. Wisconsin, Midnight Paper Sales. 2000. £450

Inserted loose are the original prospectus, and 2 pieces of ephemera:

1. Bookplate of Emerson Gissel Wulling, 6 x 9.5 cms, with a quotation from Richard de Bury's 'Philobiblon'.
2. 'Give me a backrub, I like it. You let me loose in the shop, I like it', Emerson G. Wulling. 2000. Broadside 15 x 33 cms. Wood engraving by Schanilec. One of 80 copies, printed at Midnight Paper Sales.

Emerson Wulling was a printer in La Crosse Wisconsin who was 92 when he met Gaylord Schanilec - this is his story. The text takes the form of two interviews by Schanilec and his friend and bookseller and bibliophile Robert Rulon-Miller with Emerson Wulling in 1995 and 1999. Wulling started printing in 1916 and kept going for 87 years...probably longer than any other printer.

With a checklist by Rulon-Miller of Wulling's books, broadsides, pamphlets and ephemera printed over 60 years at his Sumac Press.

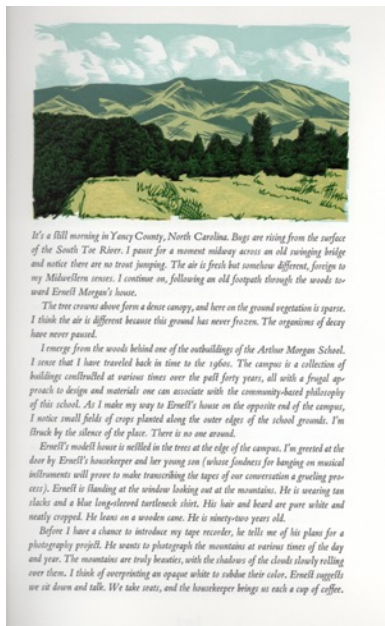


## Print



- 14a. **A Very Small Composing Table.** Colour wood engraving, one of an edition of only 48, signed, titled and numbered in pencil by the artist. Image size 18 x 13 cm (7 x 5 ins). Paper Size 21 x 15 cm. 2000. £120





15. **Ernest Morgan: Printer of Principle.** One of 200 ordinary signed copies. 4 colour wood engravings by Gaylord Schanilec, 8 other illustrations. Text set in Pholiphilus with Blado italics. Tall 4to., original cloth backed boards in the original slipcase. As new Wisconsin, Midnight Paper Sales. 2001. £150

The text of the book was transcribed from the tapes of an interview Gaylord Schanilec conducted with Ernest Morgan in North Carolina in 1997. The introduction and afterword by Will Powers who began his career as an apprentice in Ernest Morgan's Antioch Bookplate Company.



## NEW YORK REVISITED



### Special edition

- One of only 50 specials with 8 extra engravings by Ruzicka and an extra suite of signed engravings by Schanilec
16. **AUCHINCLOSS, Kenneth. New York Revisited.** One of 50 special copies with portfolio of 8 original wood engravings by Ruzicka for his 1915 Grolier Club book with an extra suite of signed engravings by Schanilec, signed by the author and artist. 11 colour wood engravings by Gaylord Schanilec in the book. Printed in 12 point Monotype Emerson. Tall thin 4to., bound at the Campbell-Logan Bindery in original black morocco backed, grey silk covered boards with black morocco and silver spine label, housed with the printed card portfolio of prints in a black cloth covered clamshell box with printed paper spine label. As new. New York, The Grolier Club. 2002. £2200

A great tribute to New York and New Yorkers. The book was intended as a modern day reply to a Grolier Club book on New York printed in 1915 with colour wood engravings by Rudolph Ruzicka, however, it took on a new importance as its publication coincided with the attack on New York in September 2001.

A truly beautiful book printed by Gaylord Schanilec at his press in Wisconsin, Midnight Paper Sales.

### Ordinary edition

**AUCHINCLOSS, Kenneth. New York Revisited.** 11 colour wood engravings by Gaylord Schanilec. One of 200 copies signed by the artist and author, there were also 50 specials with a portfolio of wood engravings by Ruzicka printed for the club in 1915. Printed in 12 point Monotype Emerson. Tall thin 4to., bound at the Campbell-Logan Bindery in original grey silk covered boards with black and gilt spine label, housed in a grey silk covered slipcase. As new. New York, The Grolier Club. 2002. £550





## New York Prints



16a. **O Mannhatta.** Original colour wood engraving using black, yellow and pale blue ink on Zerkall mould-made paper. One of 380 prints, signed, numbered and titled by the artist. Image size 178 x 92 mm. Paper size 290 x 175 mm. Framed. 2001. £220

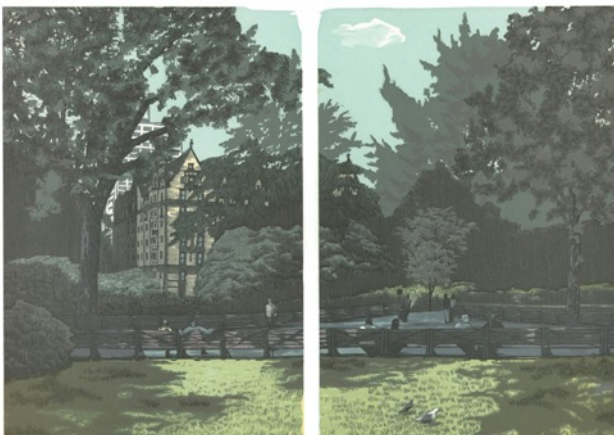
16b. **Pigeons.** Original colour wood engraving on Zerkall mould-made paper. One of an edition of 180, signed and numbered by the artist. Image size 177 x 93 mm. Paper size 290 x 173 mm. 2001. £120



16c. **White Horse Tavern.** Original colour wood engraving on Zerkall mould-made paper. One of an edition of 200, numbered, titled and signed by the artist. Image size 177 x 93 mm. Paper size 290 x 173 mm. 2001. £150



16d. **Freud.** Original colour wood engraving using black, yellow and pale blue ink on Zerkall mould-made paper. One of an edition of 150 signed, numbered and titled by the artist. Image size 178 x 92 mm (7 x 3.5 ins). Framed. 2001. £150



16e. **Strawberry Fields.** Colour wood engraving printed by the artist on Zerkall mould-made paper. 1 of edition of 150, numbered, titled and signed by the artist. Image size 177 x 247 mm. Paper size 350 x 290 mm. 2001. £220



16f. **Subway.** Original colour wood engraving using black, yellow and pale blue ink on Zerkall mould-made paper. One of 140, signed, numbered and titled by the artist. Image size 24.6 x 9 cms. Paper size 36 x 21 cms. 2001. £220



16g. **Puck.** Original colour wood engraving on Zerkall mould-made paper. One of 100, signed, numbered and titled by the artist. Image size 77 x 38 mm. Paper size 290 x 175 mm. 2001. £90

16h. **Streetlamp.** Colour wood engraving printed by the artist. 1 of 180 numbered, titled and signed in pencil, by the artist. Image size 177 x 93 mm. Paper size 242 x 138 mm. 2001. £180

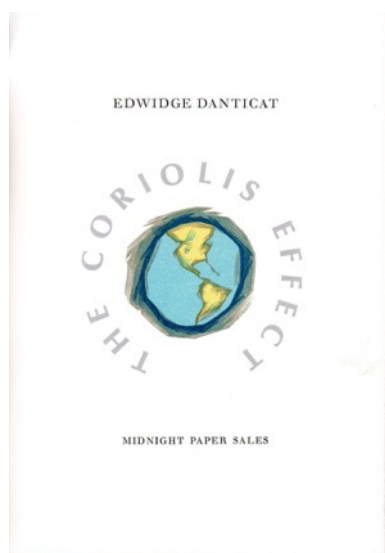


16i. **Twin Towers.** Colour wood engraving printed by the artist. 1 of an edition of 130, titled, numbered and signed in pencil by the artist. Image size 93 x 60 mm. Paper size 293 x 174 mm. 2001. £120

16j. **Times Square.** Original colour wood engraving using black, yellow and pale blue ink on Zerkall mould-made paper. One of an edition of 150 signed and numbered by the artist. Image size 178 x 92 mm (7 x 3.5 ins). Paper size 173 x 293 mm. 2001. £220







Reflecting on the experience of young Haitian-American women

17. **DANTICAT, Edwidge. *The Coriolis Effect*.** One of 170 copies. 12 multi-colour wood engraved numerals by Gaylord Schanilec. Signed by the author and the artist. Handset in Walbaum monotype. Large 12mo., [14 x 19 cms], bound in boards covered with marbled paper by Carol Scott. As new. Wisconsin, Midnight Paper Sales. 2002. £75

Twelve brief fictional statements reflecting on the experience of young Haitian-American women. "When I am walking in the streets of Brooklyn, I feel like I am walking in a curve, back to the past...I imagine everyone walking in a curve toward and away from each other, in and out of each other's life. We are all part of this Coriolis effect, I say. We are the wind and ocean currents that move one another from joy to happiness and back to pain."

Schanilec writes: "In 1999 I had the pleasure of working with a poem by Edwidge Danticat for the Hungry Midnight Broadside Series. It was a poem about writing, beautifully crafted and colored, and it contained one word with an accented "e". I set the poem in Bernhard Gothic, and not having an accented "e" available, I used an ordinary "e". While signing the edition Danticat, with a black pen, carefully added the accent to all 90 copies. Later, in immediate response to my inquiry, she sent a series of twelve short pieces of prose inspired by lessons in an English-as-a-second-language workbook, "The Coriolis Effect". One again I was delighted with her work".

One of only 12 sets, extremely rare  
18. **A Miscellany of Ephemera produced by Gaylord Schanilec 1978-2003** One of ten sets assembled at Midnight Paper Sales in addition to one held at the University of Minnesota and another in private hands. Cover sheet printed and signed by Schanilec. 78 pieces of ephemera plus cover sheet printed by Schanilec. Housed in the original folio blue cloth covered clamshell box with printed paper spine label. Midnight Paper Sales, December 2006. £1600

The ephemera designed, printed and often illustrated by Schanilec includes book prospectuses for his books, price lists, various iterations of Gaylord Schanilec's business cards and headed paper, posters, leaflets and flyers and a catalogue for local events including several for Campos, Schanilec's wedding invitation, printing for the Ampersand Club, wedding order of service, birth announcement, memorial card, invitations including for El Rancho Day and the Carp Rodeo, a Valentine card printed at Gregynog, a Christmas card, bookmarks and a couple of pieces of pure printing.



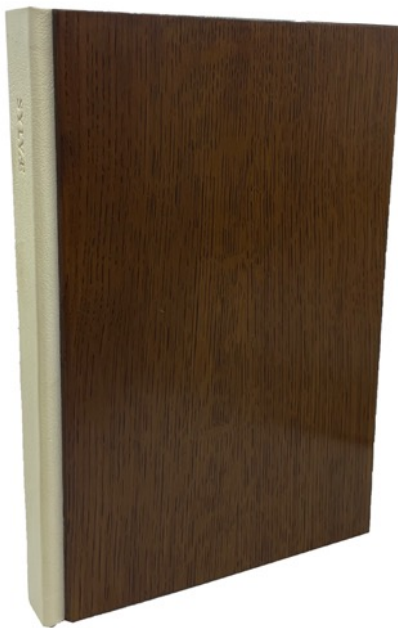




## SYLVAE

A work of and about the trees surrounding the press at Midnight Paper Sales

19. **Sylvae.** 8 x 12 inches. 192 pages. One of only 120 numbered copies. 53 relief prints (wood cuts and wood engravings) by Gaylord Schanilec of fifty specimens printed directly from the wood. With historical anecdotes by Benjamin Verhoeven, and production notes by Gaylord Schanilec. Text set in Bembo monotype and printed on Zerkall mould-made paper. Bound at Booklab 2 in quarter-sawn white oak boards and an alum-tawed goat skin spine, in blue silk cloth slipcase. Very mild darkening to the spine but otherwise an extremely handsome and fine copy. Wisconsin, Midnight Paper Sales. 2007. £3400



Twenty wooded acres surround Midnight Paper Sales in western Wisconsin. The book documents the journey of Ben Verhoeven and Gaylord Schanilec into the woods to create a work not only about these trees, but of these trees. In all 24 species have been catalogued individually through image, historical anecdotes, and notes taken during the cutting, milling, engraving and printing. The 53 images consist primarily of long grain and end grain specimens which have been taken from the artist's property. In each case the image is manipulated through either colour, impression, engraving, or some combination of the above to emphasize a

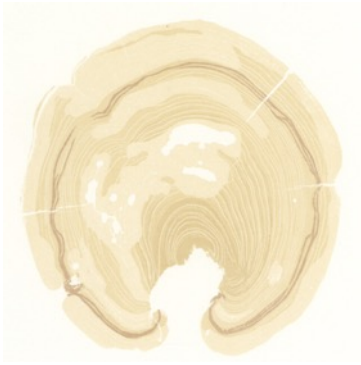
certain characteristic of a species. The text varies as well from tree to tree, focusing on what role each played in the local history and in this project. The wood used in printing and binding came from the artist's Farm 590. Winner of the 2007 Gregynog Fine Press Prize.



## Prints



19a. **Willow: End-grain.** Original wood print from an edition of 8, signed, dated and titled by the artist in pencil. Image size 7 x 7 cm (3 x 3 ins). Paper size 39.5 x 31 cm. Printed on Zerkall mould-made paper. 2007. £120



19b. **Lilac: End-grain.** Original wood print, from an edition of 8, signed, dated and titled by the artist in pencil. Image size 8.5 x 8 cm (3.25 x 3.5 ins). Paper size 39 x 30.5 cm. Printed on Zerkall mould-made paper. 2007. £120

19c. **Birch: Long-grain.** Original wood print, from an edition of 10, signed, dated and titled by the artist in pencil. Image size 20.5 x 45 cms (18 x 8 ins). Paper size 39.5 x 51 cms. Printed on Zerkall mould-made paper. 2007. £140



19d. **Sumac: Long-grain.** Original wood print, from an edition of 10, signed, dated and titled by the artist in pencil. Image size 37 x 19 cms (15 x 8 ins). Paper size 51.5 x 29.5 cms. Printed on Zerkall mould-made paper. 2007. £220

19e. **Map of Farm 590.** Original colour wood engraving and letter press type, from an edition of 13, signed, dated and titled by the artist in pencil. Image size 23.5 x 28 cm (9.25 x 11 ins). Paper size 34.5 x 36.5 cm. Printed on Zerkall mould-made paper. 2007. £120



# PLUN GING

20. **DANTICAT**, Edwidge. **Plunging**. One of 115 numbered copies. 2 multi-colour wood engravings by Gaylord Schanilec. Signed and numbered by Schanilec. Handset in Walbaum monotype. Printed on Mohawk Superfine, and Zerkall papers. Bound in cloth in a cloth covered slipcase with printed paper labels., Midnight Paper Sales. 2009. £180

A beautiful poem inspired by the tragic fall of an immigrant construction worker into wet concrete he had just laid in Bal Harbour, Florida's most fashionable destination. His wallet contained pictures of his daughter and two single dollar bills. Edwidge Danticat was born in Haiti and moved to the United States when she was twelve. She is the author of

several books, including *Breath, Eyes, Memory*, an Oprah Book Club selection, *Krik? Krak!*, a National Book Award finalist, *The Farming of Bones*, an American Book Award winner, the novel-in-stories, *The Dew Breaker*, and MPS Little Book number 4, *The Coriolis Effect*.



21. **Report from Pool Four**. One of 200 copies, signed by the author. Two colour wood engravings by Schanilec. Set in Bembo type and printed on Zerkall paper. Pp.24. Oblong 8vo. [20x 15 cms], original sewn plain paper wrappers with strong walnut red hand made cover by Amanda Degener and Briget O'Malley of Cave paper with moon design in gilt on upper cover, in the original slipcase with printed paper spine label and another printed spine label tipped in at the rear of the book bearing the name of the author as 'GAYLOR SHAMWAY'. Wisconsin, Midnight Paper Sales. 2010. £90

Schanilec's poetry examining the question 'Why do fish jump?'. He writes: It is possible for the rumination of a mid-life poet/printer to continue through the printing process, as evidenced by the inclusion of a second printing of one of the poems, with the title ERRATUM printed in blue on the second, slightly revised version of the poem. The

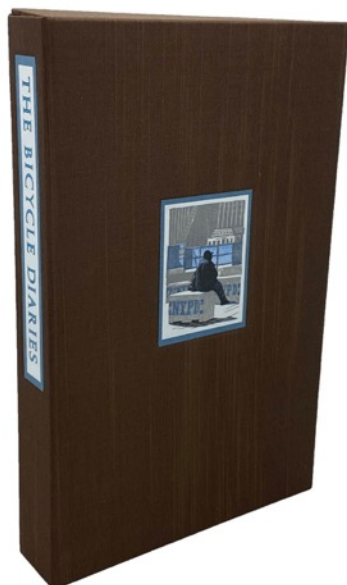
color brown, printed next to the the deep, walnut red paper of the Cave women, enables the engraving of a gizzard shad to truly leap from the blue sea across the opening spread of the book. This amazing feat was made possible with the color advice of a man's daughter.





## THE BICYCLE DIARIES

### Special Edition



One of only 26 deluxe copies

22. **GOODMAN, Richard. *The Bicycle Diaries. One New Yorker's Journey Through 9-11. Impressions Ten Years Later* by Gaylord Schanilec.** Deluxe edition, one of 26 lettered copies, signed by the artist and author. 7 colour wood engravings by Gaylord Schanilec with one repeated on the upper cover. Printed in 12 point Emerson on Zerkal mouldmade paper. Issued with a separate portfolio in wrappers of 7 progressive proofs of the Cooper Union building engraving. 8vo., quarter oasis goatskin over Fabriano Roma handmade paper at the Campbell-Logan Bindery, housed in a brown silk cloth covered clamshell box with a wood engraving on the upper cover and printed paper spine label. As new. Wisconsin, Midnight Paper Sales. 2011. £750

Prospectus inserted loose.

An extraordinary response to 9-11. Goodman writes, "I could set my position in time by that moment, like the frozen clock at Hiroshima." For the next three months, Richard rode his bike almost every day from the Upper West Side to the World Trade Center disaster site, or as near as he could get to it. When he returned home, he wrote about what he had seen.

On the morning of September 11 in 2001, Gaylord Schanilec sat at his engraving table in Wisconsin working on *New York Revisited*, a book celebrating the city at the turn of the 21st century. His reaction, like that of most Americans west of the Hudson, was to ask himself, "What can I do?" A week would pass before he was able to contact Kenneth Auchincloss, the author and driving force behind *New York Revisited*, a book that Gaylord had been commissioned to produce by the Grolier

Club of New York. Ken agreed that the tragedy should be acknowledged, but quietly. He felt that to let the tragedy overshadow the original purpose of the book—to celebrate the city, his "home town"—would be unfortunate.

*The Bicycle Diaries* is, ultimately, the answer to Gaylord's question, "What can I do?" Each letter, every word, of Richard's diary has been cast in metal and carefully printed onto the pages of the book.

### Ordinary Edition

**GOODMAN, Richard. *The Bicycle Diaries. One New Yorker's Journey Through 9-11. Impressions Ten Years Later* by Gaylord Schanilec.** One of 250 copies, signed by the artist and author. 7 colour wood engravings by Gaylord Schanilec with one repeated on the upper cover. Printed in 12 point Emerson on Zerkal mouldmade paper. 8vo., original brown silk cloth by Campbell-Logan Bindery with a wood engraving on the upper cover and a printed paper spine label. As new. Wisconsin, Midnight Paper Sales. 2011. £225



### Prints



22a. **Cooper Union.** Original colour wood engraving on Zerkall mould-made paper. One of 80, signed, numbered and titled in pencil by the artist. Image size 137 x 85 mm. Paper size 237 x 165 mm. 2011. £150



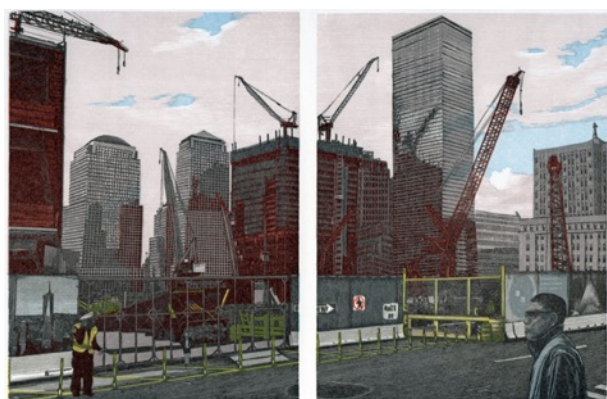
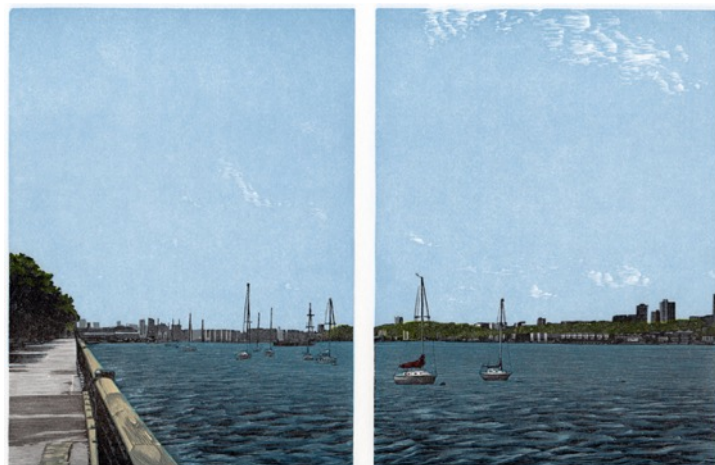
22b. **NYPD.** Original colour wood engraving on Zerkall mould-made paper. One of 90, signed, numbered and titled in pencil by the artist. Image size 77 x 38 mm. Paper size 290 x 175 mm. 2011. £120

22c. **Washington Street.** Original colour wood engraving on Zerkall mould-made paper. One of 15, signed, numbered and titled in pencil by the artist. Image size 143 x 85 mm. Paper size 237 x 165 mm. 2011. £200



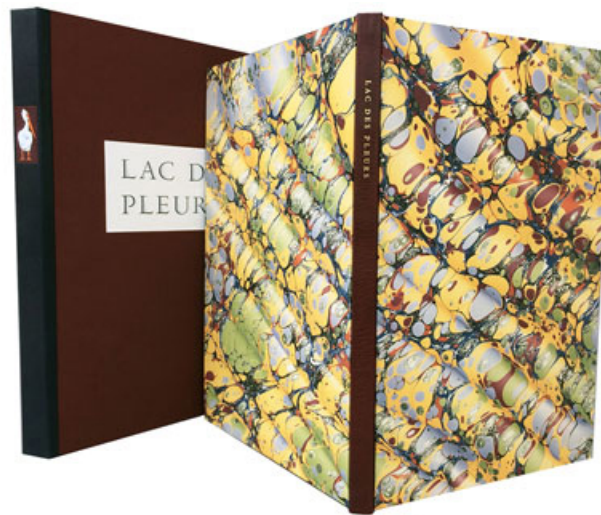
22d. **The Battery.** Original colour wood engraving on Zerkall mould-made paper. One of 150, signed, numbered and titled in pencil by the artist. Image size 85 x 140 mm. Paper size 235 x 165 mm.,. 2011. £150

22e. **Along The Hudson.** Original colour wood engraving on Zerkall mould-made paper. One of 50, signed, numbered and titled in pencil by the artist. Two blocks printed as a diptych. Image size 215 x 140 mm. Paper size 234 x 290 mm. 2011. £250



22f. **WTC Site.** Original colour wood engraving on Zerkall mould-made paper. One of 10, signed, numbered and titled in pencil by the artist. Two blocks printed as a diptych. Image size 140 x 215 mm. Paper size 235 x 290 mm. 2011. £200





## LAC DES PLEURS



23. An astonishing tribute to Lake Pepin on the Mississippi remarkable large folding wood engraved map printed on Krakus handmade paper, 8 other large colour wood engravings printed on Zerkall paper by Gaylord Schanilec of fish, pelicans and river scenes plus 31 electrotypes of fish in the text which is printed on Barcham Green Tovil and Wookey Hole Mill paper. Handprinted by the artist with the title page typeface made from type by Russell Maret after the 1499 Aldus Manutius *Hypnerotomachia Poliphili*. Folio, bound and with a box by Craig and Leigh Ann Jensen using marbled paper by Jemma Lewis, original quarter cloth with marbled paper covered boards in blue leather backed maroon cloth clamshell box. As new. Stockholm, WI, Midnight Paper Sales. 2001

£6200

A real magnum opus and an astonishing tribute to Lake Pepin, the widening of the Mississippi between St. Paul, Minnesota and La Crosse, Wisconsin. The book was nearly seven years in the making the book explores the landscape and natural history of the lake. All of the large wood engravings were printed from Schanilec's maple blocks which were made from trees on Schanilec's property except for the Pelican print which was

made from a piece of Corian countertop material which was used for the compartment covers for the boat which was such an integral part of the making of the book as Schanilec went out on the lake and discovered birds, mussels, fish etc and got to know about all the facets of this piece of water.

## Prints

23a. **Pelecanus Erythrorhincos**. Original large four colour wood engraving printed by the artist. Edition of 250 signed, dated, titled and numbered in pencil by the artist. Image size 43 x 25 cm (10 x 17 ins), paper size 41 x 50 cm. Wisconsin. 2010.

£550



23b. **Moxostoma Macrolepidotum**. Original large colour wood engraving printed by the artist. Edition of 198 signed, dated, titled and numbered in pencil by the artist. Image size 43 x 25 cm (10 x 16.5 ins), Paper size 41 x 58 cm. Wisconsin. 2012.

£300

Very large wood engraving of the Shorthead Redhorse





23c. **Morone Chrysops.** Original colour wood engraving printed by the artist. Edition of 200 signed, dated, titled and numbered in pencil by the artist. Image size 43 x 25 cm (7.5 x 14 ins), Paper Size 41 x 58 cm. Wisconsin, 2013.

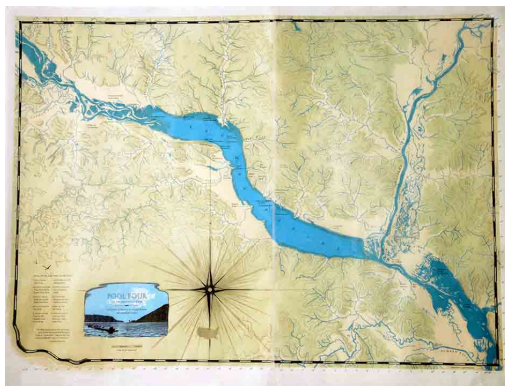
£350

Large engraving of the White Bass.

The artist's boat

23d. **The Hungry Mind.** Colour wood engraving, one of an edition of 190, signed, dated, titled and numbered in pencil by the artist. Image size 11.5 x 13.5 cm (4.5 x 5.5 ins). Paper Size 40.5 x 26 cm. Stockholm, Wisconsin, Midnight Paper Sales. 2013.

£120



23e. **Pool Four, Lake Pepin** Colour wood engraving and letter press type, one of an edition of 200, signed, dated, titled and numbered in pencil by the artist. Image and paper size 81 X 61 cm (32 x 24 ins). Printed by the artist on handmade Kraku Kozo paper. Stockholm, Wisconsin, Midnight Paper Sales. 2013.

£500

## A LITTLE BOOK OF BIRDS



24. **A Little Book of Birds.** One of 100 copies. 9 colour wood engravings by Gaylord Schanilec plus a wood engraving by Thomas Bewick printed from the original block. Poem by Schanilec handset and printed by him in Bodoni metal type. Unopened as issued making the bird prints as hard to spot as are the birds. 8vo., bound in stiff papercovers of Degener Black and O'Malley Crackle papers. As new. Wisconsin, Midnight Paper Sales. 2017.

£520

A remarkable book with some really interesting wood engravings held almost encaged within unopened pages - Schanilec writes "As it turned out my mid-life vessel the "Hungry Mind" (Lac des Pleurs, 2015) didn't get me to the

other side, and A Little Book of Birds led to yet more water. The idea of birds captive within unopened pages was originally intended as a challenge for book collectors= to open the unopened pages - or not. As years passed the birds slowly emerged and their captivity began to mean something else. I thought this book might free the birds. It did not."

The poem reads 'A man/with half a brain/sees her carry/her plastic-wrapped lamp/in the rain'.



## Little Book of Birds Prints



24a. **Flickers.** Colour wood engraving, one of 59, signed, titled and numbered in pencil by the artist. Image size 10.5 x 7.5 cms. Paper size 20.9 x 14.7 cm. Wisconsin. 2017. £200

24b. **Pileated.** Colour wood engraving, one of 58, signed, titled and numbered in pencil by the artist. Image size 11.4 x 7.6 cms. Paper size 21 x 14.7 cm. Wisconsin. 2017. £200



24c. **Nuthatch.** Colour wood engraving, one of 71, signed, titled and numbered in pencil by the artist. Image size 10.5 x 7.5 cms. Paper size 21 x 14.7 cm. Wisconsin. 2017. £200

24d. **Robin.** Colour wood engraving, one of only 20, signed, titled and numbered in pencil by the artist. Image size 11.5 x 8 cms. Paper size 21 x 14.7 cm. Wisconsin. 2017. £200



24e. **Thrush.** Colour wood engraving, one of 58, signed, titled and numbered in pencil by the artist. Image size 11.3 x 7.6 cms. Paper size 21 x 14.7 cm. Wisconsin. 2017. £200

24f. **A Robin's Reach.** Colour wood engraving, one of 80, signed, titled and numbered in pencil by the artist. Image size 9 x 7 cms. Paper size 21 x 14.7 cm. Wisconsin. 2017. £200





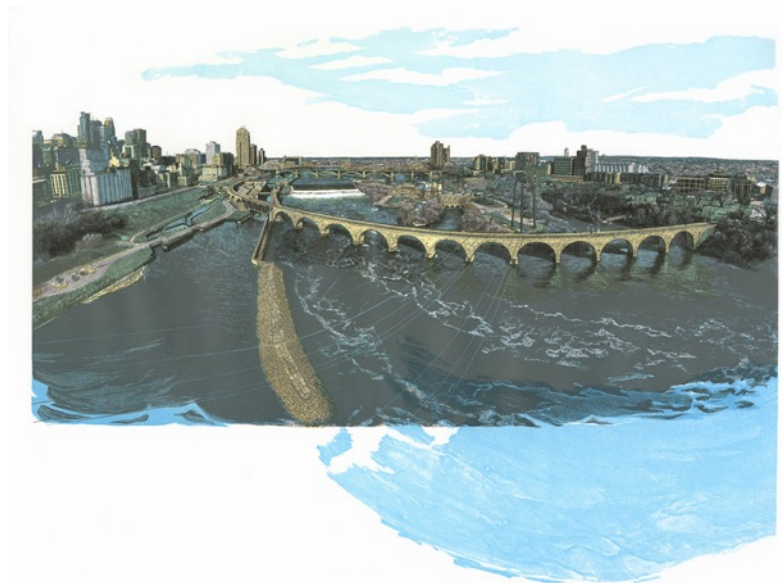


24g. **Mourning Dove.** Colour wood engraving, one of 59, signed, titled and numbered in pencil by the artist. Image size 11.5 x 7.7 cms. Paper size 21 x 14.7 cm. Wisconsin. 2017. £200

24h. **Criminal.** Original colour wood engraving, one of 75, signed, titled and numbered in pencil by the artist. Image size 12.3 x 6.7 cms. Paper size 21 x 14.7 cm. Wisconsin. 2017. £200



24i. **Jay.** Colour wood engraving, one of 95, signed, titled and numbered in pencil by the artist. Image size 11.4 x 7.7 cms. Paper size 21 x 14.7 cm. Wisconsin. 2017. £200



A mighty feat of nature printing, paper making and story telling

25. **COY, John. My Mighty Journey: A Waterfall's Story.** Edition limited to only 40 copies (actually 41). 36 leaves. 16 colour engravings and illustrations printed from natural material mounted onto handmade paper with text printed on verso, and interleaved with protective translucent blank sheets printed colophon mounted to the last leaf of handmade paper. Very large oblong folio. suminagashi paper with art by Amanda Degener over boards, sewn on 10 cords with a Japanese style uncovered pine revealing the fine sewing structure. Housed in a cloth covered clamshell box (81 x 71 x 6 cms). Saint Paul, Minnesota, Midnight Paper Sales. 2018. £9600

Schanilec's illustrations include blocks made from material collected from the Mississippi River where the waterfall travelled plus wood cuts, wood engravings and the occasional photo polymer plate. They were printed on Mohawk Superfine paper and the text on handmade Cave paper from handset ATF Bernhard Gothic foundry type.

An astonishing rendering of tale of the 12,000 year journey of Saint Anthony Falls, the only major waterfall on the Mississippi River, from St. Paul to its current home in Minneapolis.

I am a powerful waterfall.

I listen.

I pay attention.

I have a long memory.

You might find it hard to believe  
but I have moved through time.

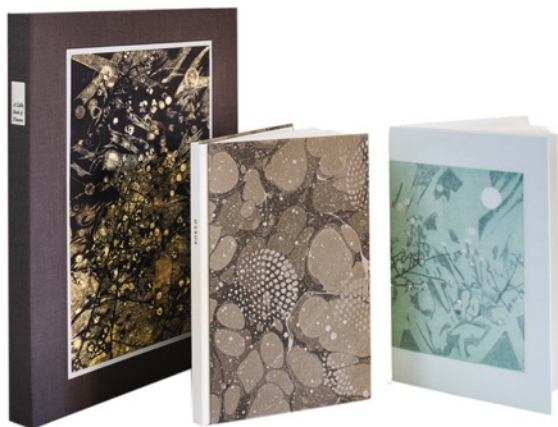


## **BOKEH: A LITTLE BOOK OF FLOWERS**

### **Special Edition**

One of 26 deluxe copies with additional progressive proofs

26. **Bokeh: A Little Book of Flowers.** One of 26 deluxe lettered copies with additional progressive proofs of the engraving Pasque plus an original print of the large Bokeh key block. 8 colour wood engravings. Poems set in Polipholis, Bembo and Blado types. 8vo., original vellum backed specially made marbled paper covered boards by Pamela Smith, the progressive proofs of the engraving Pasque bound into Arches paper with a key block impression on the upper cover, with Blue Japanese paper outer cover allowing the engraving to show through. Housed in a brown cloth covered clamshell box with the Bokeh engraving mounted and set into the inside of the lid and with an inkjet print of the Bokeh block on the upper cover. As new. Wisconsin, Midnight Paper Sales. 2020. £2000



The third book in Schanilec's trilogy documenting his journey or struggle with the reality of growing old (the other two are his Little Book of Birds and Ninja Press's Departures. After a quarter of a century living in the rural midwest, Schanilec moved to the city where he observes the isolation of urban life and the tenacious existence of the plants, birds and animals living there.

A remarkable book examining life and the beauty in decay.

### **Ordinary Edition**

**Bokeh: A Little Book of Flowers.** One of 80 copies. 8 colour wood engravings of flowers. Poems set in Polipholis, Bembo and Blado types and printed on Velke Losiny and Zerkall paper. Pp.68. 8vo., original full brown cloth with 3 part segmented wood engraving Bokeh on front and back board and spine, housed in a cloth covered slipcase. As new. Errata slip inserted loose. Wisconsin, Midnight Paper Sales. 2020.

£600



### **Bokeh Prints**



26a. **Silence.** Colour wood engraving, one of 61, signed, titled and numbered in pencil by the artist. Image size 11.5 x 7.7 cms. Paper size 21 x 13 cm. Wisconsin. 2020. £120

26b. **Snow Flower.** Colour wood engraving, one of 74, signed, titled and numbered in pencil by the artist. Image size 11.5 x 7.7 cms. Paper size 21 x 13 cm. Wisconsin. 2020.

£120







26c. **Bone Flower.** Colour wood engraving, one of 75, signed, titled and numbered in pencil by the artist. Image size 11.5 x 7.7 cms. Paper size 21 x 13 cm. Wisconsin. 2020. £120

26d. **Redemption.** Colour wood engraving, one of 115, signed, titled and numbered in pencil by the artist. Image size 11.5 x 7.7 cms. Paper size 21 x 13 cm. Wisconsin. 2020. £120



26e. **Every Seed.** Colour wood engraving, one of 44, signed, titled and numbered in pencil by the artist. Image size 11.5 x 7.7 cms. Paper size 21 x 13 cm. Wisconsin. 2020. £120

26f. **Eaten.** Colour wood engraving, one of 45, signed, titled and numbered in pencil by the artist. Image size 11.5 x 7.7 cms. Paper size 21 x 13 cm. Wisconsin. 2020. £120

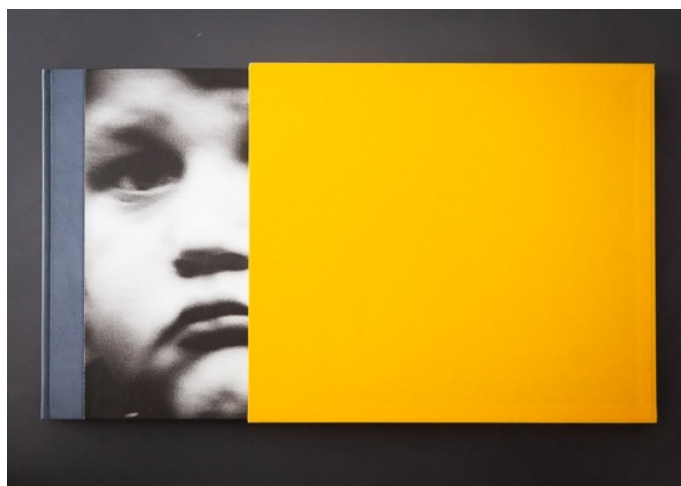


26g. **Battered.** Colour wood engraving, one of 71, signed, titled and numbered in pencil by the artist. Image size 11.5 x 7.7 cms. Paper size 21 x 13 cm. Wisconsin. 2020. £120

26h. **Bokeh.** Colour wood engraving, one of 90, signed, titled and numbered in pencil by the artist. Image size 25 x 15.7 cms. Paper size 29.5 x 21.6 cm. Wisconsin, Midnight Paper Sales. 2020. £170



And newly issued by Sophie Schneideman Rare Books



**WANT MORE: Thirteen photographs by Alex Schneideman with wood engraved interpretations by Gaylord Schanilec**

**Special edition**

One of only 15 deluxe copies, specially bound with extra suites of signed wood engravings and photographs  
27. **Want More. A selection of thirteen photographs by Alex Schneideman with wood engraved**

**interpretations by Gaylord Schanilec.** One of only 15 deluxe copies, of a total edition of 90 including 15 special copies. 13 wood engravings by Gaylord Schanilec with 13 photographs by Alex Schneideman. The special copies have an extra suite of wood engravings printed by Patrick Randle on the last sheets of Brittain's Oxford India Bible paper stored at the Whittington Press, plus an extra suite of signed photographs, printed by Alex Schneideman using his unique primitive carbon technique at Flow Photographic on special Zerkall 902 AS paper. The book was designed and printed by Patrick Randle, the text on Shoji-i-Tanaka using Walbaum type at The Whittington Press. Oblong folio, bound by The Fine Bindery in rich citron and grey full morocco in a W M design for the title of the book, housed in a clam shell box with a full spine grey morocco label lettered in silver and with two grey cloth portfolios inside containing the extra suites of signed wood engravings and photographs. London, Golborne Editions, printed by Patrick Randle at the Whittington Press. 2019 [2020]. £2650

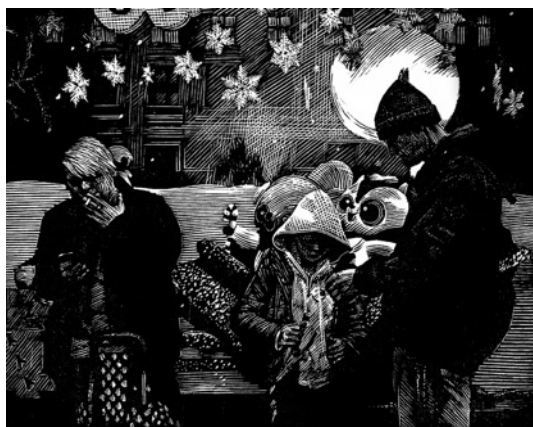
13 wood engravings interpreting 13 photographs with a conversation with Schanilec and Schneideman about the creative process and the differences between two mediums. The book is a

collaboration between three artist printers.

For the first time a work of photographic documentary - an important observational look at our consumerist environment and culture - has been examined and developed by a

wood engraver. In images and collaborative text the two artists examine their specialist mediums - discussing the differences between them in creative process, temperament and thought, each creating very different atmospheres, thoughts and images from the same source.

The book is a collaboration between three artist printers as it was woven together with the printing skill, eye and design of the master printer Patrick Randle at the Whittington Press in a glorious celebration of art, letterpress printing and typographic design.





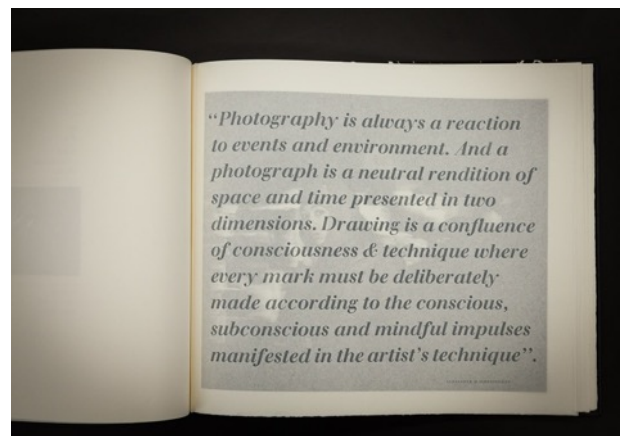
## Ordinary edition

13 photographs, 13 wood engravings and a conversation about the creative process

**Want More. A selection of thirteen photographs by Alex Schneideman with wood engraved interpretations by Gaylord Schanilec.** One of 75 copies, only 55 for sale, of a total edition of 90

including 15 special copies. 13 wood engravings by Gaylord Schanilec with 13 photographs by Alex Schneideman. The photographs have been printed by Alex Schneideman using his unique primitive carbon technique at Flow Photographic on special Zerkall 902 AS paper, the wood engravings were printed by the engraver and Patrick Randle on Naturalis paper at The Whittington Press. The book was designed and printed by Patrick Randle, the text on Shoji-i-Tanaka using Walbaum type at The Whittington Press. Oblong folio, bound by The Fine Bindery in rich grey half morocco with special hand printed paper sides by Alex Schneideman and Patrick Randle, silver lettering on spine, all housed in a suitably desirable gold cloth slipcase. London, Golborne Editions, printed by Patrick Randle at the Whittington Press. 2019 [2020].

£950

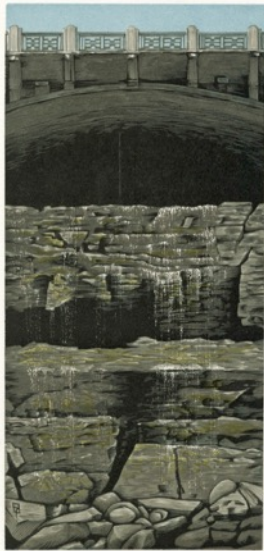


## PRINTS

### Prints made for books

#### Waterfalls of the Mississippi

Schanilec made seven engravings for the book *Waterfalls of the Mississippi* by Richard Arey, printed and published by the artist under his imprint Midnight Paper Sales. The book relates the story of eight waterfalls found in the Twin Cities of Saint Paul and Minneapolis —the only waterfalls along the entire 2,300-mile length of the Mississippi River.



28. **Bridal Veil Falls.** Colour wood engraving, one of only 30, signed, titled and numbered in pencil by the artist. Image size 17.5 x 8 cm (7 x 3.5 ins). Paper Size 25.5 x 14.5 cm. 1998.  
£220



29. **Lilydale Ice Falls.** Colour wood engraving, one of only 30, signed, titled and numbered in pencil by the artist. Image size 17.5 x 8 cm (7 x 3.5 ins). Paper Size 25.5 x 14.5 cm. 1998.  
£200



30. **River Warren Falls** Colour wood engraving, being two prints forming one diptych, one of an edition of only 20, signed, titled and numbered in pencil by the artist. Image size 17.5 x 21 cm (7 x 7 ins). Paper Size 25.5 x 29 cm. 1998.  
£220

#### Keepsakes and Other Stories

31. **Plainview.** Colour wood engraving. One of edition of 97, numbered, titled and signed by the artist. Image size 17.7 x 24.7 cm (3.25 x 4 ins). Paper size 35 x 29 cm. 1999.  
£80

From *Keepsakes and Other Stories* by Jon Hassler. This book won the Publisher's Market Associations's Benjamin Franklin Award in 2000 for best cover design. This colour wood engraving *Plainview* (also known as "Roger Rode to Town") is erroneously identified on the dust jacket as *Roger Rudy Goes to Town*.





## The Bread of This World



32. **The Boys.** One of 50, signed, titled and numbered in pencil by the artist. Image size 11 x 14 cm (4.5 x 5.5 ins). Paper Size 23 x 27 cm. 2002. £150

## Mayflies of the Driftless Region

“*Dry Fly Entomology*” by Frederic M. Halford, published in London in 1897, was the inspiration for ‘*Mayflies of the Driftless Region*’. Halford, the Victorian innovator and popularizer of modern fly-fishing, scientifically described and surveyed the principal British mayflies of his time, but he did not claim his work as a comprehensive entomological treatise. Instead, ‘*Dry Fly Entomology*’ was aimed at providing anglers with a basic, working understanding of the nature of aquatic insects. ‘*Mayflies of the Driftless Region*’ can make no such claim: it is not a field guide. Instead, it is a study of mayflies by an artist....

I have created 13 depictions of mayflies, color wood engravings with each hue printed from a separate block of end-grain maple. These images are the result of careful microscopic study of specimens collected from streams near my home in rural Wisconsin” (Schanilec).



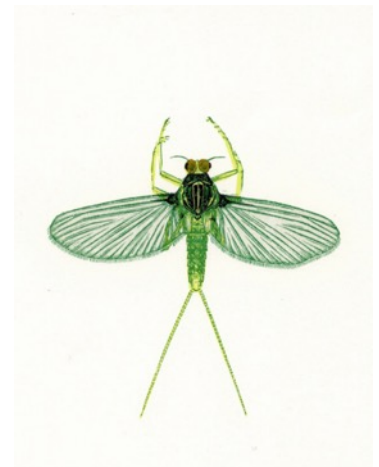
33. **B. Flavistriga.** Colour wood engraving printed by the artist, one of 200 signed, numbered and titled by the artist. Image size 12.5 x 6 cm (5 x 2 ins). Paper size 23 x 16 cm. Printed on Monadnock paper. 2005.

£160

34. **Baetis sp.** Colour wood engraving printed by the artist, one of 200, signed, numbered and titled by the artist. Image size 6.5 x 6.5 cm (2.5 x 2.5 ins). Paper size 23 x 14 cm. Printed on Monadnock paper. 2005.

£160

One of a special edition of 30, printed on Gampi Torinoko paper, is also available for £300.



35. **Brown Drake - E. simulans.** Colour wood engraving printed by the artist, one of 360, signed, numbered and titled by the artist. Image size 14.5 x 15 cm (6 x 5.5 ins). Paper size 23 x 16 cm. Printed on Monadnock paper. 2005.

£160



36. **Pale Morning Dun - *E. inermis*.** Colour wood engraving printed by the artist, one of an edition of 250, signed, numbered and titled by the artist. Image size 10 x 9 cm (4 x 3.5 ins). Paper size 23 x 16 cm. Printed on Monadnock paper. 2005. £160

One of the special edition of 35 printed on Gampi Torinoko paper is also available, priced at £300.



37. **Sulphur -*E. Needhami*.** Colour wood engraving printed by the artist, one of 195, signed, numbered and titled by the artist. Image size 10 x 9 cm (4 x 3.5 ins). Paper size 23 x 15 cm. Printed on Monadnock paper. 2005.

£160

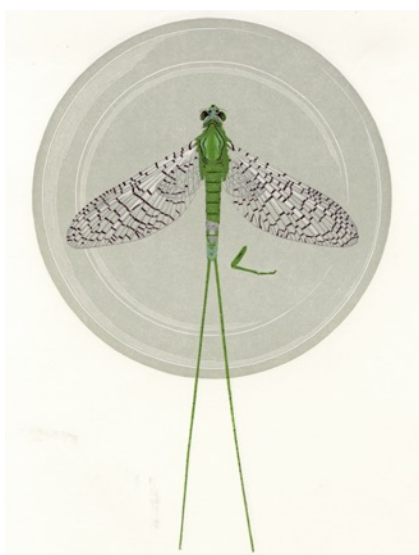
One of the special edition of 38 printed on Gampi Torinoko paper is also available, priced at £300.



38. ***Heterocleon anoka*.** Colour wood engraving hand printed by the artist, one of 230, signed, numbered and titled by the artist. Image size 8 x 11 cm (3 x 3.5 ins). Paper size 23 x 15 cm. Printed on Monadnock paper. 2005.

£160

39. **Hendrickson.** Original colour wood engraving, one of 250, signed, numbered and titled by the artist in pencil. Image size 9 x 11 cm (3.25 x 4.5 ins). Paper size 23 x 15 cm. Printed on Monadnock paper. 2005. £160



40. ***Stenomata? Heptagenia? sp.*** Colour wood engraving printed by the artist, one of 125, signed, numbered and titled by the artist. Image size 24.5 x 23 cm (5 x 7 ins). Paper size 32 x 24 cm. Printed on Monadnock paper. 2005.

£180

An, as yet, unclassified mayfly, perhaps *Stenonema* or *Heptagenia*, as Schanilec notes” “keying of these specimens to family proceeds well because it is based on wing characteristics. Being females means they are impossible to key accurately to genus.” Also, “Two species could be eliminated from consideration, based on known ranges.... but this still leaves several species possible”.





41. **Male March Brown.** Colour wood engraving printed by the artist, one of 235, signed, numbered and titled by the artist. Image size 15 x 12.5 cm (6 x 5 ins). Paper size 23 x 16 cm. Printed on Monadnock paper. £180

One of the special edition of 42 printed on Gampi Torinoko paper is also available priced at £300

42. **Female March Brown** Colour wood engraving printed by the artist, signed, numbered and titled by the artist, Image size 10 x 9 cm (4 x 3.5 ins). Paper size 23 x 16 cm. Printed on Monadnock paper. 2005.

£180

One of the special edition of 26, printed on Gampi Torinoko paper, is also available, priced at £300.



43. **Trico.** Colour wood engraving printed by the artist, one of an edition of 250, signed, numbered and titled by the artist. Image size 10 x 6 cm (4 x 2.5 ins). Paper size 23 x 14 cm. Printed on Monadnock paper. 2005. £150



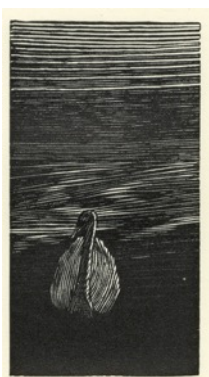
44. **Hex.** Colour wood engraving hand printed by the artist, one of an edition of 125, signed, numbered and titled by the artist. Image size 24 x 23 cm (9.5 x 9 ins). Paper size 32 x 24 cm. Printed on Monadnock paper. 2005.

£150



45. **Baetis sp.1** Colour wood engraving printed by the artist, one of a special edition of 32 printed on Gampi Torinoko paper, signed, numbered and titled by the artist. Image size 7.8 x 9 cm (3 x 3.5 ins). Paper size 26.4 x 16.8 cm. 2005. £300

## Individual Prints



46. **Swan.** Original black and white wood engraving. One of an edition of 69, initialled and numbered by the artist. Image size 77 x 41 mm. Paper size 292 x 230 mm. 1987. £65

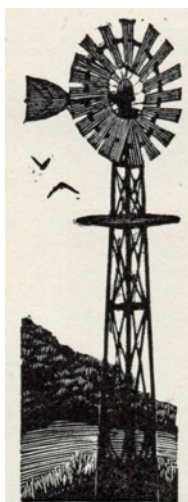
The artist's first ever wood engraving.

47. **Shell & Whiskey.** Original black and white wood engraving. One of an edition of 65, initialled and numbered by the artist. Image size 65 x 95 mm. Paper size 230 x 292 mm. 1987. £70



48. **Bookshelf & Toy.** One of an edition of 68, initialed and dated 1987. Image size 2.25 x 2.25 inches., 1987. £65

49. **Soup & Beer.** Original black and white wood engraving. One of an edition of 74, initialled and numbered by the artist. Image size 102 x 78 mm. Paper size 292 x 230 mm. 1987. £80



50. **Windmill.** Original black and white wood engraving. One of an edition of 75, initialled and numbered by the artist. Image size 70 x 24 mm. Paper size 295 x 230 mm. 1987. £70

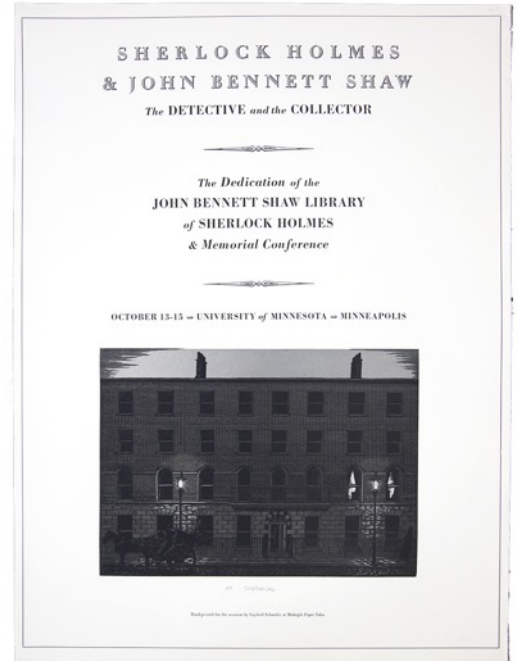




51. **H.B. Fuller.** Original wood engraving. Artist's Proof. Edition of 25. Signed, and dated 1993. Image size 153 x 190 mm. Paper size 265 x 293 mm. 1993. £120

52. **Sherlock Holmes & John Bennett Shaw: The Detective and the Collector** Broadside including a large original wood engraving, signed by the artist in pencil. The whole poster being handprinted for the occasion by Gaylord Schanilec at Midnight Paper Sales. Image size 28 x 21 cm. Paper size 45 x 61 cm. 1995. £50

The engraving is of Holmes's London residence 221b Baker Street, London. Broadside handprinted for the Dedication of the John Bennett Shaw Library of Sherlock Holmes & Memorial Conference, October 13-15 1995 at the University of Minnesota in Minneapolis.



53. **Moline's Barn.** One of 85, signed, titled and dated in pencil by the artist. Image size 25.4 x 39 cms (10.5 x 15.25 ins). Paper size 26.5 x 36.5 cms. 2006. £220

Image originally engraved for Old Swayback by Jim Heynen. The engraving is of Patti & Lowell Moline's old barn, off County Road N.