One of 35 numbered copies, all on Rives BFK, from a total edition of 40 (35 + 5 artist proof copies). Page size: 9 inches x 6-1/8 inches; 42pp. Bound by Jill Jevne: full brown box calf, matching calf-edged and gold paste paper by Claire Maziarczyk, matching calf over boards slipcase. The book contains sixteen visual poems on multi-color fields, each imprinted with an icon in 22 karat gold. Each printed page has a total of five press runs, including a varnish over the icon and field with the impression of the gold leaf imparting an embossed effect to the icon. The basic typeface is Lydian, a stressed sans serif chosen to complement the treatment of image and type throughout the book. The selected texts include: “Alchemy of the Word” from A SEASON IN HELL by Arthur Rimbaud, autograph manuscript of Emily Dickinson, “Visual Poetry: Altered Text by Helmut Lohr,” “Daffadilly: A Concrete Poem” by Phillip Giallo, Excerpt from Gregg Shorthand: A light-line phonography for the million, and “Walking Poem” by Harriet Bart and David Cole, among others. Each text, or musical score, has an image, according to the artist/author, weaving weights or glass bowls or centuries old figurines of household gods or goddesses, printed in gold. The artist’s statement reveals this a contemporary book of devotions, an illuminated manuscript of the surrealist games of chance. It brings together in evocative pairings of image and text, the artist’s love of the written language and her passion for the found objects which have been part of the iconography of her sculpture for years. (9804)

Additional enthusiastic support was received from Professor Mark MacWilliams’ “Buddhist Traditions” course at St. Lawrence University.

SUTRA is a Sanskrit word meaning aphorism, saying, or collection of same. The text is by and drawn from various sources including H.D. Thoreau, W.C. Bryant, E. Dickinson, A. Casline, as well as Indian, Tibetan, and East Asian Sutras, and inspired by the Adirondack Mountains region in Northern New York. The format was inspired by ancient Indian sutras written on palm leaves, the traditional material used before the introduction of paper. Even after paper became common the Tibetans preserved this oblong format, which is called “pecha” (from the Sanskrit: pothi). The opening page/leaf (after titlepage) is a paper volvelle- mandala using copies of maps of the Adirondacks and dyed paper (3 layers) to make the volvelle. Some pages are Japanese rubber stamps, some are collaged, and some are printed, with rubber stamps and collaged. Some are prints (maps) and the penultimate page is Nepali fern handmade paper. These are beautiful images and a witty and lovely assemblage of aphorisms, i.e. “Swimming with snapping turtles is more fun than it might at first seem.” on the verso of a rubber stamp image of a turtle. There is the (imaginary) exchange labeled “Customs & Border Patrol Temporary Hungry Ghost Traffic Checkpoint: Officer: Citizenship? Traveler: Mindful sentient being. Officer: Destination? Traveler: Am I being detained, or am I free to go?” “The book is multi-colored and multi-textured and an homage to nature and the Adirondacks. (10690)

With 3 Extra Suites + Drawing

State proof edition, copy #1 of 15 deluxe copies with designer binding by Daniel Kelm, with original drawing, three extra suites, all on Saunders hot press watercolor paper, the etchings on hand-made Gampi Torinoko paper, one of 15 copies from a total of 75, each signed and numbered by the artist: 60 regular copies and 15 deluxe copies (this copy). Page size: 8 x 11 inches; 46pp. Illustrated with five drypoint etchings and seven wood engravings by Alan James Robinson each signed and numbered. The type was set by Mackenzie-Harris and printed by Dan Kelm in Easthampton, MA. The drypoints were printed by Harold McGrath and the letterpress printed by Wild Carrot Press. The volume contains a letterpress printed colophon and silk screen image of a turtle, and the book was designed and printed by Alan James Robinson and Arthur Larson. Bound by Daniel Kelm: full white alum-tawed pigskin, the front panel with inset has relief paper casting, in white against blue paper ground with darker blue

New from Caliban Press

Artist’s book, one of 48 copies, all on various handmade papers, mostly from La Papeterie St.-Armand, initialed and numbered by the publisher, Mark McMurray on the colophon. Page size: approximately 12-3/4 x 3-3/16 inches, but some smaller; 50pp; 25 leaves plus 2pp. notes. The colophon notes that this book was printed by Mark McMurray and interns Elizabeth Vitek and Rebecca Doll with additional presswork by students Elizabeth Cashin, Erika Davin and Nicole Porter. Text is printed from metal and wood types in Caliban Press collection, including new additions of Samson uncial by Victor Hammer and Legend by Friedrich H.E. Schneider. Many of the papers used have been dyed, dipped, and/or floated in an indigo dye bath, done with the assistance of Velma Bolyard. Additional support for this project came from St. Lawrence University “Crossing Boundaries: Re-envisioning the Humanities for the 21st Century” generously funded by the Andrew W. Mellon Foundation.
Illustrated with 5 etchings and 2 woodengravings, each of the plates is signed and titled in pencil by the artist, who printed the etchings as well. In addition, this copy has laid in an artist proof of the “Crow Quill” on the title page and two proofs of the “Raven” that appears on the colophon. The text is 24pt. Centaur hand set and printed by master pressman, Harold McGrath. The book is bound by David Bourbeau in a specially painted cloth over boards and housed in a black cloth clamshell box, black morocco spine, author, title and press paraph in gilt. The text is hand-set and printed by Harold McGrath in Bruce Rogers lovely 24pt. Centaur type in black and red ink.

This bold re-telling of Poe’s classic tale is the first book by Alan James Robinson and his Cheloniidae Press. It is illustrated with five full-page original etchings and two original woodengravings. The book has long been out of print, with copies infrequently turning up on the secondary market. It was an auspicious beginning and subsequent work by this talented artist confirms his place in contemporary book arts. (1069)

**Inscribed + 2 Drawings + 1 Watercolor + 2 Extra Suites**

6. **Cheloniidae Press. Twain, Mark. The Jumping Frog. Woodengravings by Alan James Robinson. [Easthampton, MA]: Cheloniidae Press, 1985.** $4,000

One of 15 Artist Proof copies, with one extra suite of the woodengravings, plus a suite of 15 state proof engravings, plus one rejected engraving, plus three proofs of portrait etchings of Twain, plus 2 pencil drawings of frogs by the artist, plus one original watercolor of the jumping frog, each signed and numbered by the artist, plus a copy of the prospectus. Additionally, there is an inscription by the artist on the front flyleaf below a pencil sketch of Jim Smiley (character in the story whose engraved portrait appears on the fourth page) by the artist. The regular edition was limited to 250 copies and is bound in green paper wrappers. All editions are printed on Saunders paper in Centaur and Aright types at Wild Carrot Letterpress with the assistance of Arthur Larson. The 15 woodengravings printed by Harold Patrick McGrath. Page size: 6 x 8-½ inches. Bound by Daniel Kelm: full undyed Oasis with onlays of the frog in repose — before the jump on the front panel and after the jump on the back panel, with doublures showing the frog in mid-jump. Onlays in green oasis of the frog jumping are on the front and back pastedowns. Housed in linen clamshell box with pull-out portfolio for extra suites and the book. This Cheloniidae edition of the JUMPING FROG is from MARK TWAIN’S SKETCHES, NEW AND OLD (1875). It contains three versions of this notorious and celebrated

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**Unique Binding by Samuel Feinstein**


Signed, Limited Edition, all on Saunders hotpress watercolor paper, one of 60 copies from a total of 75, each signed and numbered by the artist. Page size: 11 x 8 inches. Bound by Samuel Feinstein: full blue-green buffalo leather from Remy Carriat in France; covers tooled in 23K gold leaf and carbon in single filets, the gold gilt filet connecting the eggshell lacquer ovoid inlays on each of the panels, the carbon filet on the back panel only, spine smooth with author and title in gold gilt, small circle surrounded by gold gilt separating them: “sunken” grey suede doublures with black morocco border with tooled line between black and blue-green leathers, grey pig suede flyleaves, eggshell lacquer panels were inlaid in the front and back panels, in black and white, top edge gilt, blue and grey silk headbands, "Samuel Feinstein" in blind on the lower edge of the back panel, housed in custom-made grey cloth over boards clamshell box with title, LEDA, stamped in gold gilt on blue buffalo label affixed to spine of box. Illustrated with five drypoint etchings and seven woodengravings by Alan James Robinson all housed in custom-made cloth and pigskin clamshell box. Text printed by Dan Keleher at Wild Carrot Letterpress; woodengravings printed by Harold McGrath; drypoints printed by Alan James Robinson at Cheloniidae Press. The type was set by Mackenzie-Harris, San Francisco. Samuel Feinstein’s elegant and simple binding refers to the birth of Leda’s twins as a result of her seduction - or rape - by Zeus with the two oval eggshell lacquer inlays. The blue leather of the binding works perfectly with the blue in Robinson’s drypoints. The subject of much erotic art through the centuries, Leda and the Swan, is story that continues to fascinate. (10691)

**First Book of the Press**


Signed, limited edition, one of 100 copies from a total of 125 copies all on arches paper, 100 regular issue, 25 deluxe issue, both long out of print.
tale: the original, the version translated into French (inadequately so, according to Twain) and the version “restored to the English after martyrdom in the French” by Twain. The after-word, “The Private Printing of the ‘Jumping Frog’ Story” by Samuel Clemens, first appeared in the NORTH AMERICAN REVIEW (1894). (10670)

One of 20 copies each signed and numbered by the artist. Page size: 6-¾ x 4-¼ inches. Bound: painted red boards with black leather spine, ceramic laid onto front panel in white with beige border surrounding a black antique vase with the title in black lettering, screwed on with two brass screws. Illustrated with 10 woodcuts that are cut-out and onlaid onto black french-fold paper with text written by the artist in white identifying the antique vases, e.g. “Etruscan Vase/Villa Giulia, Rome”. Fine. (6636)

Artist’s book, one of 24 copies only, each on Frankfurt paper, each copy signed and numbered by artist, Laura Davidion. Page size: double-sided pages are each 1-¾ inches in diameter; 28pp. Bound: each double-side page is hinged with pink silk ribbon forming an accordion-style binding housed in a brass box measuring 2 x 2 x 7/8 inches, 7 buttons of various colors and shapes and sizes are “sewn” onto the top of the brass box lid, box lined with paper containing additional text, new. This book pays homage to Gertrude Stein’s 1914 work TENDER BUTTONS. The text is typed on Frankfurt paper. The illustrated “buttons / pages” are painted with ink and wash. Text selections include, “Enthusiastically / hurting a / clouded yellow / bud and saucer,” and “water raining” and “Water / astonishing / and difficult / altogether / makes a / meadow and / a stroke” among others. This is a delightful book - Laura Davidion’s interpretation of Stein’s word play is perfect. (9922)

One of 17 copies, the total edition, 15 on cream Richard de Bas paper and 2 on white Richard de Bas paper, all signed by the artist, Mirta Ripoll, the publisher, Samuel Cesar Palui, and the printer, Ruben R. Lapolla on the colophon page. Page size: 15-¼ x 11-¼ inches; 64pp. Bound: loose in original wrappers as issued with etching by Aida Barballo on the front wrapper, housed in publisher’s brown cloth over boards clamshell box with cork paper on front and spine reverse printed with title and author, artists, and publisher’s names on front and author’s and artists name on spine (author in large type descending down spine), fine. The text is printed in 20pt. Erasmus in a soft brown; the initial letters designed by Mirta Ripoll are in an elegant blue with title of each poem letterpress printed in the same blue; the title page is printed in black as are the dedication, table of contents, and colophon. There are 12 original full-page etchings printed in color to accompany the 11 poems. (9781)

One of 45 copies, all on cream Velin d’Arches paper, signed in pencil by the artist, Alicia Scavino on page 119 of Vol. I. Illustrated with 11 full and half-page etchings and aquatints by Alicia Scavino. Page size: 10-⅛ x 13-⅝ inches; Vol. I, 146pp; Vol. II, 146pp. Bound: loose as issued in original pale green paper wrappers, housed in cork over boards clamshell box with title in green on spine, fine. Translated from English by Fernando Pozzo and Celia Rodriguez de Pozzo into Spanish, this beautiful edition contains images of the natural world, flowers, birds, animals, sometimes with the boy narrator. It is set in 12point Ronaldson and printed letterpress in three colors (green for chapter numbers in Vol. I, red for chapter numbers in Vol. II, green for chapter initial letters, text in black) by Ruben R. Lapolla under the direction of Samuel Cesar Palui and Ernesto Lowenstein. William Henry Hudson (1841-1922), author, ornithologist and naturalist, was born in Argentina to U.S. parents. At age 28 he moved to England where his ornithological titles earned him renown. This autobiographical reminiscence of his youth in Argentina rivals his novel, GREEN MANSIONS, as his best known work. His scholarly efforts were not eclipsed by his literary career. He was a founding member of the Royal Society for the Protection of Birds and is considered a leading figure in the back-to-nature movement of the 1920’s and 1930’s. Claimed by the country of his birth, Argentina, as part of their literary heritage, Hudson’s text is here presented in an edition worthy of it. (9721)

Artist’s book, one of 50 copies, all on Canson paper in several colors (blue, cream, beige, grey, lavender), signed by the artist on each of the two etchings in pencil and dated “88”. Page size: 9-⅛ x 6 x 6-⅜ inches; 32pp. Bound: loose as issued in red wrappers printed in black with author and title; housed in custom-made orange cloth over boards clamshell box with “a sus amigo” printed in dark orange and the name of the press and paraphe, box a bit rubbed, but book is fine. These two poems by Pablo Neruda, printed by Ruben Paul Lapolla in black, red, green, blue, and brown ink
(often two colors per page) were set by hand by Samuel Cesar Palui in 12pt Garamond. Ernesto Lowenstein oversaw the printing of this lovely New Year’s greeting for friends of the press. This is a lovely book of verse complemented with two stunning etchings by Alicia Scavino - mystical, magical, and a loving homage to the poet. (10693)


One of 85 copies on handmade paper by Ruth Lingen and Katherine Kuehn, hand set in Bodoni type, magnesium line cuts, printed by them damper on a Vandercook proof press. Bound by Tim Ely in a copic binding of paper over boards with an original line cut hand colored with green and red morocco over spine stitching. The pages are pink printed in black; the line cuts in yellow, black, brown, red and other earth colors; the poetry about the earth. American poet, Joe Napora, has collaborated with noted book artist, Timothy Ely, Ruth Lingen, and Kathleen Kuehn to create a book of extraordinary harmony and beauty - an exploration of textures, colors, and words always grounded by Tim’s mysterious maps. The result: a beautiful book, now out of print and increasingly difficult to find. (10692)


First Edition, one of 20 copies only, with 30 original etchings, a combination of mezzotints, aquatints, drypoints, and linocuts, all by the artist Nicolette Jelen, pulled by the publisher, Vincent FitzGerald. This is a story without words (in the manner of Lynd Ward) in four sections: “The Point of View of the House,” “The Point of View of the Pool,” “The Point of View of the Tree,” “The Point of View of the Dog.” Page size: 9 x 12 inches, 72 French-fold leaves. Bound: Japanese style binding in purple and green Japanese cloth by Zahra Partovi and housed in matching fold-over slipcase showing trace of sunning at extremities. Witty and charming, one of the splendid publications from Vincent FitzGerald, now out of print from the publisher. (4161)


One of 65 copies only, 50 in the edition for sale and 15 Artist’s Proofs, all on Moulin du Gue paper and Japanese papers, with 62 etchings, employing over 150 plates, original watercolors, collage and hand cutting. Collage by Vincent FitzGerald and Zahra Partovi, etchings printed by Marjorie Van Dyke with Rhae Burden. Calligraphy by Jerry Kelly. Letterpress by Dan Keleher and Bruce Chandler at Wild Carrot Letterpress in 40 colors. Type set by Dan Carr and Julia Ferrari at the Golgonooza Letter Foundry. Page size: 12 x 14 inches; 94 leaves, 3 of which are double folds, one printed page loose as insert (Dreams section), two fold-out images (Death section). Bound: loose as issued in original wrappers in hand-made box by David Bourbeau at The Thistle Bindery in Japanese hand-made silk wove for this box, with incised line of Japanese tea paper showing profile of Joyce, spine of box slightly sunned, book fine.

Joyce’s EPIPHANIES contains the previously unpublished writings in his early notebooks that are the basis for the rest of his work. The EPIPHANIES are astonishing fragments of dreams, overheard conversations, and particles of experiences. In making the book, the artists and publisher divided THE EPIPHANIES into four sections: “Dreams,” “Games,” “Planes,” and “Death.” Each Epiphany is printed on a separate page with the page number printed in a different color. The four printed Introductions to the image sections each have printed on them, in the same color as the actual page number, all the page numbers that relate to that image section. Marjorie Van Dyke developed the images for the dreams and the games sections; Susan Weil developed the planes and death sections. These paragraphs and accompanying images take the reader / viewer through a series of Joyce’s experiences as a boy, seeing and overhearing the world around him.

Selected by the Independent Curators for the Franklin Furnace exhibition “Contemporary Illustrated Books” as one of the 50 best illustrated books from 1966-1988, it was also featured in the Boston Athenaeum exhibition, “Artists of the Book, 1988: A Facet of Modernism.” This important book was sold out within six months of publication and is now infrequently available on the secondary market. It is hard to overstate the importance of this book in contemporary book arts. It is one of the first, if not the first, to entice the reader / viewer with texts and images that they must manipulate to fully see - something now a relatively common occurrence in book arts. (10666)


One of an edition of 150 on Hosho paper, signed in pencil by author and illustrator, printed at the Wild Carrot Letterpress employing Palatino type. The title page calligraphy is the work of Jerry Kelly. The illustrations have been printed on Moriki paper at the Meriden Gravure Company. The edition is bound by Gerard Charriere and Carol Joyce. Page size 6 x 8 ½ inches. Bound: red linen with gray title label, title printed in silver, fine. Title page printed in
red and black with publisher’s monogram VFG. Illustrated with facsimiles of four drawings by Peter Thompson in pencil, pen and gray and green washes. Thompson’s sensitive drawings are a wonderful complement to Rattray’s poetry. (9021)


One of only 50 copies, all on Rives BFK and Dieu Doune’ handmade paper, each signed and numbered by the artist. Page size: 9 x 9 inches. Bound by Zahra Partovi: wood maple covers by Dennis FitzGerald, Coptic-style binding, opening to full circle, housed in custombox by BookLab, Inc., fine. The etchings were editioned by Marjorie Van Dyke and Vincent FitzGerald at The Printmaking Workshop. The letterpress in linotype Palatino is by Dan Keleher at Wild Carrot Letterpress. An elegant letterpress in Arrighi, Bembo and Rhapsodie types at Kelly Winterton Press. An elegant letterpress in purple on front cover and author and title wrappers, author in deeper brown and title in purple on back cover and title in deep brown on spine, housed in publisher’s gray slipcase, fine. The text is letterpress in Arrighi, Bembo and Rhapsodie types at Kelly Winterton Press. MISE EN SCENE is bound accordion style with green cloth over boards with a lighter gray-green page. The cut-out text on gray paper gives the illusion of floating freely in space when the book is opened. MISE EN SCENE was assembled and bound at Flying Fish Press with assistance from Macy Chadwick. The book is a tablet that sits on its own easel, housed within the box holding the book. The tablet, covered in deep red silk, fastened with brass in each corner, has an opening 10-½ x 6-½ inches covered with plexi, through which is viewed the text. Along each vertical side of the box are wooden “arrows” each numbered in turquoise on an orange ground, reading 2-12, each representing a page. The box measures 14-½ x 8-¼ inches. To view the pages, the reader must push up both the “arrows” marked “2” or “3” etc. Each page is illustrated with abstract images, very organic in nature, as well as a partial view of a long, continuous visual timeline. The covers - right and left - fold open and there is an onlay image, 6-½ x 1-½ inches in shades of green on board with title and author printed in black on tobacco colored paper the same width of the image. Once again, Julie Chen has pushed the boundaries on the definition of a book and created a provocative meditation on time and space and how life interacts therein. (9536)


First Edition, limited to 100 copies, each signed and numbered by the author / artist, Julie Chen. The book is printed letterpress using a combination of pressure plates, woodblocks, and photopolymer plates. It was assembled and bound at Flying Fish Press with assistance from Macy Chadwick. The book is a tablet that sits on its own easel, housed within the box holding the book. The tablet, covered in deep red silk, fastened with brass in each corner, has an opening 10-½ x 6-½ inches covered with plexi, through which is viewed the text. Along each vertical side of the box are wooden “arrows” each numbered in turquoise on an orange ground, reading 2-12, each representing a page. The box measures 14-½ x 8-¼ inches. To view the pages, the reader must push up both the “arrows” marked “2” or “3” etc. Each page is illustrated with abstract images, very organic in nature, as well as a partial view of a long, continuous visual timeline. The covers - right and left - fold open and there is an onlay image, 6-½ x 1-½ inches in shades of green on board with title and author printed in black on tobacco colored paper the same width of the image. Once again, Julie Chen has pushed the boundaries on the definition of a book and created a provocative meditation on time and space and how life interacts therein. (9536)


One of 100 copies, each signed and numbered on the inside of the box by the author, artist, and designer, Julie Chen. Box: 13-¾ x 6-¼ x 4-¾ inches, wrapped in dull gold and oyster white Japanese book cloths with title printed in black on green paper label; closure in green paper and oyster-colored book cloth over book board with title printed in black; closure with magnet and corresponding magnet in case. The box contains two books: MISE EN SCENE and AFTERIMAGE, both printed letterpress. MISE EN SCENE is printed on a single long sheet of grey paper with laser cut outs. The page is inserted between the top lighter grey page and the bottom grey-green page. The cut-out text on gray paper gives the illusion of floating freely in space when the book is opened. MISE EN SCENE is bound accordion style with grey cloth over boards with a lighter grey-green cloth and paper label in green printed with title in black and sewn ribbon ties. Julie Chen’s inventive text centers on the nature of existence from idea to form and employs the book structure itself as a visual/physical model of concepts portrayed in the text. The book as object can be displayed circularly or linearly. This dual display feature contributes its own conceptual meaning to the book as a whole. The text was printed digitally and laser cut. Each of the four pages of text is overlaid with a “cat’s cradle” of grey cloth connecting words essential to the text. Below the text page is another page of “cat’s cradle” cut-outs in grey cloth with a fourth blank page as the base. An intricate book, it is at once provocative and satisfying. (10665)
with grey thread on the exterior edge. AFTER-
IMAGE text is printed in black on grey-green pa-
per that is bound accor-
dion style between double fold of green paper
silkscreen printed with tree limbs in darker green.
The text is behind Mylar
and appears in laser cut-
outs in the page spread.
The two books are housed on each side of the box. In
the center of the box is a
still life of water and trees. This diorama is made of concrete, resin with
trees made for architectural models and is behind Plexiglas that is hinged at the top and can be opened from the bottom. The execution of this book
/book object is flawless, but not simply as a display of virtuosity. Rather, the physical object is designed to engage the reader/viewer in conveying her text, and she succeeds admirably. (9927)

Artist’s Book, one of 10 copies, each signed and numbered by the author.
Page size: 8 inches square, 15 pp. Bound by the artist, Donald Glaister,
exposed sewn spine, Mylar and collage. The text, a short essay of 99 words,
on the nature of being and the history of time, is laser printed in gill sans.
The pages are Mylar encapsulated, with interior collages of various materials. Mr. Glaister has created the ultimate deconstructed book. The artist states, “Description: A Few Questions is an informal exploration of the nature of matter, existence and time, in a prose piece of 99 words. The artist states, “Description: A Few Questions is an informal exploration of
"Nature, Being, and Time," in a prose piece of 99 words. The
artist describes the book as an "examination
of what we use language to create a memory which we believe will make time stand still" so, “Green apple in a yellow dish” eventually becomes “green Granny Smith apple, waxed and shiny, with white freckles, and, missing a stem hole” . (6940)

$725
Artist’s book, one of 30 copies, all on Somerset Velvet paper with hinges
of Dover book cloth, signed by the artist/author on the hinged triangular hinged wrappers. Page
size: 6-3/4 x 5-3/4 x 5 inches folded, 17-1/5 x 30 inches open; 16 pp. reading as traditional book,
6 of the 16 pages are double folds with another
4 pages each contained in the folds. The con-
struct is of ink-jet printed, hinged triangles with
and images printed against a photograph of the
Milky Way. The text is a poem by Hanmer and
concerns looking to the night sky to recap-
ture the memory of a long lost beloved. The images are an illustrated catalogue of instru-
ments used across the ages to navigate by the
stars as well as a 19th-century astronomical chart. If the book is unfolded flat, it references historical star charts or contemporary NASA composite photographs. It can also be folded into myriad sculptural shapes. Perfectly
 capturing the mystery and wonder of the night sky, Ms. Hanmer escorts the reader/viewer on a marvelous journey. (10346)

24. Indulgence Press. Melville, Herman. Bartleby the Scrivener,
A Story of Wall-Street. Calligraphy by Suzanne Moore.
$550
One of 100 copies, all on Arches MBM mould made paper, each hand-
umber and signed in pencil by Wilber Schilling, who designed, printed,
and bound this book, the first letterpress edition by Indulgence Press. Page
size: 12 x 6 inches; 56 pp. Bound by the printer: “sew-boards,”
debossed grey paper from deep etched plate (taken from an enlarged section of the
frontispiece image of the bricked in window); then attached to a 20pt museum board, using an etching press. Grey stamped paper over boards, red cloth spine and tips, title printed in black on spine, handmade ochre colored end sheets by MacGregor & Vinzani. Illus-
trated with frontispiece photograph reproduced as a
Kallitype type on Kitakata paper edited by Mr. Shilling. In addition, noted book artist, Suzanne Moore, has lettered the phrase, “I would prefer not to”. It is printed in ochre from polymer plates in an increasingly large size and in an increasingly unreadable page position starting on page 16 and ending with a faint ochre outline on the colophon page. The text of the colophon is shaped to fit within the “p” of prefer. The text was composed in 12 point Bulmer, using the Monotype System, with the assistance of Kent Kasuboske at the Clearing Press. It was printed at the Janus Press by Mr. Schilling.
Originally published anonymously in two parts in 1853, Melville’s
story is not simply reprinted here. Rather, the aching phrase, “I would

Macintosh and printed in Gill Sans. The photography is by Yukari
Hayashida and the text by Ian Ganassi. The drawings, printing and binding
are by Roni Gross. Here, a deceptively simple structure turns more
complicated on closer examination. One side of the accordion has simple
drawings that become more and more specific along with an accumulating
text, while the other side uses photography to convey a movement language
with an accompanying commentary. The images are pop ups (or indents)
alternating on each side. The artist describes the book as an “examination
of how we use language to create a memory which we believe will make time stand still” so, “Green apple in a yellow dish” eventually becomes “green
Granny Smith apple, waxed and shiny, with white freckles, and, missing a stem hole”. (6940)
prefer not to” is beautifully rendered in Ms. Moore’s extraordinary ochre lettering, superimposed on the black type, the letters increasingly large and illegible as they slip off the page - as Bartleby slips from life. Mr. Schilling’s vision of Melville’s story is lovely to look at and hold and read, but more tellingly is an unobtrusive but challenging interpretation of a classic. (10181)


Unique artist’s book, on various acid-free papers, including Japanese and made papers, signed and dated, “Sandra Jackman 2013”. Page size: 9-½ x 12-½ x 1-¼ inches; 106pp. + 2 loose leaves. Bound: grey cloth over boards with original pen and ink drawing, with collaged paper at the top quarter by the artist / author onlaid to the front cover, another original pen, ink, watercolor, collage onlaid to back cover, signed by the author and dated on the back cover painting, title stamped in red on spine, author / artist stamped in red on back panel below onlaid art; housed in custom-made grey cloth over boards clamshell box with title stamped in red on spine, original abstract oil painting with Polyurethane protection inset into front panel of box. Endpapers decorated by the artist in ink with forms that are letter-like. Pages are hand-lettered in ink, often with original color photographs and other paintings, pieces of paper, bits of detritus collaged to suggest / read familiar quotations not quite complete, or shattered or somehow fragmented. Disturbing images with texts equally as disturbing explode on the pages, “Lock the GA...” The artist’s statement reads, “TIMESNARE’S world is the pause...The instant suspended between before and after. Transformation is incomplete. There is no shape or legibility or promise to yield. Echo and shadow lay claim to the hour. TIMESNARE is the promiscuous collector of uncertainties.” “Empty the Trash Count the Cash appears with hands holding a CD and another holding a book opposite a prayer / “To Do” list that ends, “Play the stock market / all dress in Black / Amen.” Another sentence, “life disappears in the rearview mirror” jangles and jars as does “Fat Cats and War Dogs” on a blood red ground over another hidden text. Provocative, as always, Sandra Jackman’s new book asks the reader / viewer to think. (10695)


One of 160 copies, all on handmade paper by Katie MacGregor & Bernie Vinzani and signed by the artist, Claire Van Vliet. Page size: 14-¼ x 10-½ inches. Illustrated with 39 original woodcuts by Claire Van Vliet and printed by Michael Alpert of the Theodore Press, this is an extraordinary edition of Shakespeare’s great tragedy. The text follows that of the First Folio and was set and printed in 22 point Spectrum with Times New Roman for titles. Woodcuts editioned by the artist at the Janus Press. Bound: birch boards decorated by the artist with pigskin spine, housed in grey cloth over boards publisher’s slipcase and black cloth over boards chemise. A beautiful book. (10674)


First Edition, one of 20 copies, all on Rives paper, each signed by Kingston. Page size: 11-½ x 13-¼ inches. Illustrated with 29 hand-colored etchings: 26 images in letter form plus title page and two colophon etchings, endpapers hand printed with potato-print letters in multi-colors. Printed by Diana Davidson and James Whittington at Whaling Road Press. Bound: yellow buckram stamped in red and black after an original design by the artist / author. This is an ABCedary of phobias, including BIBLIOPHOBIA, which shows falling books (all in the shape of the letter B) and a terrified face in the corner looking up at the deluge, Triskaidekaphobia (fear of the number 13) showing a paraphrase of Leonardo’s “The Last Supper” in the shape of the letter T, fine. (3313)


One of 36 copies, on Yu Kou heavy for the images and text and interleaved with Yu Kou light paper, hand numbered and signed by the artist on the colophon page, “DKrause.” Page size: 9-7/8 x 6-7/8 inches; 10pp. Bound: loose as issued housed in envelope made of terracotta Lokta oil paper fastened with tie (combination of terracotta and light orange string and tan leather cord) on lozenge-shaped seed-pod from mahogany tree serves as the fastener, printed letterpress (with a small amount of ink) with the words RIVER OF GRASS and Dorothy Simpson Krause on the lower left front corner. The artist tells us that the envelope, 7 x 10 inches, was selected as the sort of thing an early settler might use to carry a parcel of documents.

The seven images (six images plus titlepage) in the book were produced from historic images selected by the artist (credits listed on last page) as well as the artist’s own photographs. The photographs of the
Everglades were combined with the historic images on the computer and, in each, separated a layer that became the letterpress printing plate. The resulting images have achieved a depth and luminosity not otherwise possible. Ghost-like images reflecting the history of the Everglades combine with the disastrous effects of industrial mismanagement. However, the beauty and vastness of this natural wonder shine through in each image. A laser printer was used to print the under-layer for letterpress. The unprinted margins of the paper were torn away to create a deckle edge. Each sheet was then folded into a folio and then opened flat and a sheet of Yu Kou sheer was used between each folio. The interleaving of lighter-weight sheets somehow, when turning the pages, suggests the movement of the grasses in the Everglades. Marjory Stoneman Douglas (1890-1998) was an American journalist, writer, feminist and environmentalist. The worked for “The Miami Herald” and wrote over 100 short stories. It is, however, for her 1947 book, THE EVERGLADES: RIVER OF GRASS, that she is most remembered. Compared to Rachel Carson’s SILENT SPRING for its impact on the environment, it redefined the national image of the Everglades, pointing out that the entire ecosystem of south Florida was dependent on this natural wonder. Dorothy Simpson Krause’s homage to Marjory Douglas, and, therefore, to the Everglades, is a beautiful book with a strong and vital message. (10574)


Artist’s book, one of a series of three, each unique, signed by the artist. Size: 10 x 3-¾ x 1-¼ inches, comprising box with a collage puzzle of four pieces, each piece decorated with paste and found papers and postage stamps. This puzzle is housed in an old pastel box decorated with paper and stamps. Colorful and a wonderful design. (10134)


Artist’s book, one of 12 copies, all on archival paper vellum and transparent vellum with original (each different) collages of hand-made pastepaper by the artist, Nancy Ruth Leavitt, and archival Mohawk Superfine paper for the hand-lettered text, each signed and numbered by the artist, Nancy Ruth Leavitt. Page size: 4-¾ x 7 inches; 16pp. Bound by Joelle Leavitt Webber: accordion folds based on a structure developed by Hedi Kyle and re-interpreted by Joelle Leavitt Webber, each fold holding a double-sided leaf with text on one side and collage on the reverse, all housed in a hand-painted pastepaper (inside and outside) box, hinged with Japanese paper to open as a Japanese-style box, lying completely flat, with button closure. The book can be read by turning each page as in a conventional book or can be removed from the box and displayed as screen of the collages. As with the collages, each box varies in colors, but all are in the blue-purple-green palette. The text is hand-lettered in black Sumi ink in an Italic script by the artist. Both texts - the Emily Dickinson the more well-known - are complementary and both irresistible to any bibliophile. (10466)


Unique artist’s book by Maine-based artist Nancy Leavitt, collaborating with Buenos Aires binder Sol Rebora, executed on several different papers - white, salmon pink, aqua, periwinkle, ochre, gold and dark blue, signed by the artist, Nancy Leavitt, on the colophon and dated and by the binder, Sol Rebora. Page size: 11 x 6-7/8 inches; 22pp. lettered and painted by Ms. Leavitt plus colophon. Bound by Sol Rebora in purple morocco, with onlays of purple skins (skived from the top skin these are the middle parings in variant shades), punctuated with white (tinged with lavender) irregular circles and small white dots extending over top half on front panel and bottom half on back panel, the overall design not unlike the patterns of footprints used to teach dance steps; spine smooth, top headbands of light blue, aqua, and white, bottom bands of pink, white, and light blue, turn-ins of dark purple Japanese paper, housed in custom-made matching clamshell box of lavender paper over boards, purple morocco spine stamped in palladium gilt with title in English and Spanish. The binding is a study in dimensionality - with ever so subtle changes in level from onlay to onlay, weaving a delicate pattern one’s eye cannot help but follow.

A most whimsical and enchanting book - guaranteed to set your feet dancing and your heart flying. Ms. Leavitt’s soaring birds, moon, oranges, sky, and rainbow of words in orange, blue, yellow and blue work together to make the lyrics of this Argentine tango come to life - or rather to a life on another happier plane of existence than is usually found on this planet. Ms. Rebora’s elegant restrained binding is the perfect foil for the exuberance of the text and images. (10400)


Artist’s book, unique, hand-painted and cut out forming see-through book, a forest of pine trees, on Richard de Bas paper, signed and dated by the artist, Barry McCallion, on the last page. Page size: 10 x 6-½ inches; 22pp. Bound: sewn into rich green Richard de Bas wrappers, laid into darker green Richard de Bas paper wrapper. Titlepage in brown stenciled letters, text hand lettered on white “snow” laden branches of the pine trees, “Come take a stroll up and down an allee of trees by night by day.” Each page features an evergreen tree cut out to reveal the branches of the tree on the page and all the trees on subsequent pages, accomplished by moving the tree trunk just slightly to the right. The last tree is leaning decidedly to the right. The tops of the trees extend up to the sky, on each page the horizon line a bit

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lowered. The rectangle housing the tree is 6-5/8 x 4 - 1/2 inches; the sky above the cutouts is a rectangle 3/4 x 4-1/2 inches, each brightly painted in bright blue, green, red, yellow and black inks. The trees are, of course, green, with orange outlines. The imaginary pine grove beckons welcomingly as the reader / viewer takes this stroll through the trees - and returns as the book works in the reverse as well. An ingenious construction and a beautiful book. (10646)

Artist’s book, unique on St. Armand paper, signed by the artist and dated on the last page (48). Page size: 5-1/2 x 4 inches; 48pp; plus hand-lettered titlepage, 2 green blanks and rear flyleaf. Bound by Rhonda Miller: hand sewn in tan limp leather, edges untrimmed. Each page with colorful diagrams in red, blue gold and black inks, with elaborate text in red ink that is completely illegible. The diagrams are fanciful and colorful - but can’t be used for construction. Rather, the questions answered are about page design, color and form. (10698)

Woven Pages

Unique artist’s book, on handmade Richard deBas cream paper, signed by the artist on the front blank, Barry McCallion, and dated 2013. Page size: 6-1/2 x 10 inches: 38pp. Bound: hand sewn in tan limp leather by Rhonda Miller, housed in custom-made green silk over boards clamshell box by Joelle Leavitt Webber at the Mermaid Bindery with decorative printed label with title on spine and a differently-designed label repeating title on front panel. Mr. McCallion has taken texts from Joseph Conrad’s TYPHOON and HEART OF DARKNESS and Walt Whitman’s poem, “Crossing Brooklyn Ferry” from various editions and digitally copied them on various colored papers in several colors of ink. He has then cut the text into strips and woven the two authors together. The warp and weft of each page form a most intriguing design on the verso of each page - as does the actual text weavings on the verso. The poetry of Whitman and the prose of Conrad here are intertwined to form a beautiful book. (10697)

We are pleased to offer three versions of Elizabeth McKee’s FRAGMENTS OF PRAYERS, different formats of the Sanskrit mantra, Om Mani Padme Hum, each version lettered and painted. The chant, Om Mani Padme Hum, is particularly associated the four-armed Shadakshari from of Avalokiteshvara, the bodhisattva of compassion. Mani means “jewel” and padma means “the lotus flower” the Buddhist Sacred Flower. The chant is commonly carved into rocks – called “mani stones” or written on paper and inserted into prayer wheels. When the wheel is spun, it is said to have the same effect as reciting the mantra as many times as it is duplicated within the wheel.

Artist’s book, unique copy, the first of three in a series each in a different format, of Sanskrit mantra, Om mani padme hum, on heavy-weight St. Armand paper, with artist’s statement printed out on separate sheet and enclosed with book. Page size: 6 x 5-1/2 x 6 inches; 60 leaves. Bound by the artist: each leaf threaded through punched hole onto a rope which is spliced so that no beginning or end can be found, enabling the reader to rotate each page around the rope and the prayers to be endless. The text, Om Mani Padme Hum, has been painted and hand-lettered in gesso, sumi, walnut ink and white gouache sixty different ways, thirty on each side on a sheet of white heavy-weight St. Armand paper. The artist then tore the sheet into sixty pieces - making irregular-shaped fragments to “bind” on a continuous rope to form her own version of a prayer wheel. The book has been wrapped in an ivory-colored silk scarf as the artist referenced Buddhist texts seen in Mongolia that were so encased. (10683)

Artist’s book, unique copy, the second of three in a series each in a different format, of Sanskrit mantra, Om mani padme hum, on heavy-weight St. Armand paper, with artist’s statement printed out on separate sheet and enclosed with book. Page size: 3-1/2 x 8-1/8 x 2-1/8 inches; 60 leaves. Bound by the artist: coptic binding using 12 pieces of thread to bind pages together; each of the threads start and end on different pages. Since these pages are so thick, they create a wonderful clicking sound when
they turn. Housed in custom-made box of brown and black cloth over boards, the title painted and lettered on another piece of St. Armand heavy weight paper, FRAGMENTS OF PRAYERS #2, in black ink on tan and white painted ground, signed in pencil and dated by the artist, Elizabeth McKee. The text, Om Mani Padme Hum, has been painted and hand-lettered in gesso, sumi, walnut ink and white gouache with sixty different tools, thirty on each side on a sheet of white heavy-weight St. Armand paper. The artist then tore the sheet into sixty pieces for binding. (10685)

Artist’s book, unique copy, the third of three in a series each in a different format, of Sanskrit mantra, Om mani padme hum, on heavy-weight St. Armand paper, with artist’s statement printed out on separate sheet and enclosed with book. Page size: 6-7/8 x 8 x 6-7/8 x 6 inches; 60 leaves. Bound by the artist: Photo Carousel style binding using black paper and housed in custom-made box of tan and black paper over boards, as the pages do not lie flat nicely like those in FRAGMENTS OF PRAYERS 2, and the artist wanted them to look like a slide carousel so they are housed in a round box inspired by a CD container. Bound with black grosgrain ribbon with the title painted and lettered on another piece of St. Armand heavy weight paper, FRAGMENTS OF PRAYERS #3, in black ink, set into tan label attached with black grosgrain label and signed Elizabeth McKee and dated 2009. (10686)

“Now I need your full attention here...”

Unique artist’s book, the first in an unspecified number of “creation stories,” hand-painted, monoprinted, and hand-lettered on various papers, including tinted Japanese papers for the titlepage and colophon, signed on the colophon page by the artist, Suzanne Moore. Page size: 13 x 10 inches; 18pp. + + hand-painted flyleaves and doublures. Bound by the artist: sewn Cave paper, painted and monoprinted with free-hand gold leaf tooling, housed in blue silk over boards custom-made clamshell box with free-hand gilt tooling on front cover. The passage describing the atoms colliding, i.e. “The Big Bang” is Ms. Moore’s text. Her images are rich layers of acrylic paints, monoprint and lettering in gouache and water-soluble and oil-based inks with sizing so pages could accept lettering, debossed, free-hand gilt tooling evoke the depth of space the “restless motion” of the atoms. This selection of Lucretius’ only surviving work, the epic philosophical poem, “De rarum natura,” translated as “On the Nature of Things, or, On the Nature of the Universe” was translated by A. E. Stallings in 2007 and published by Penguin Books. Against pages of deep blue and green grounds, the white lettering floats as underlined (in red) straight lines adding order to the bold, glittering arabesques, “all flitting about in many different ways, endlessly hurled in restless motion...”. Ms. Moore has started with the text, “Now I need your full attention here...” and she has it. A most beautiful book, making visual sense of the classic text for our time. (10696)

Artist’s Book, actually three paper balls formed from weaving many strips of text ¼ inch wide each into round shapes, 5-½ inches high and 5-½ inches wide, 3 inches high x 3-½ inches wide, and 2-½ inches high x 2-½ inches wide, one of five copies, each signed by artist on the box containing the three BALLs OF LIES. The digital prints were printed on woven paper and assembled by the artist and housed in a brown paper lidded box printed with the title in black with an image of a “ball” for the first word of the title and signed in pencil below the title. The box is 9 x 8-3/4 x 5-½ inches.

Stephanie Nace, whose work was featured in the book arts magazine, BOUND AND LETTERED, describes herself as a graphic artist by nature. She states she works with symbols, images and typography on multiple layers to create powerful visual pieces. About this piece, she states she created it after she really looked at a marriage that she had assumed was perfect for years, but she was wrong. When she realized this, she felt she was lied to and that marriage could possibly be made of broken promises that start on the wedding day. These lies then change form, become entangled, more confusing and more constricting with every passing year. The text of each ball of lies is the text of the traditional wedding ceremony. (9594)

One of 26 lettered copies, each lettered (a to z) and signed in pencil by the author, Barry Lopez, and the artist, Charles Hobson from a total edition of 26+ copies which includes a few artist proof copies. Page size: 10 by 7 inches; 10pp; with double-page fold out containing a monotype image with pastel on German Etching paper reproduced as a digital pigment print
$200
One of 250 copies, all on handmade Shadwell paper. Page size: 8-1/2 x 5-1/4 inches; 38pp. Bound by the printer: handsewn in grey Fabriano wrappers with title printed in pale brown and geological diagram by the printer in ochre. Handset in Palatino in black, white pink and cream and printed by Walter Hamady, this book of poetry is at once subtle and lovely. An early effort from this famous press. PP19. (10392)

$200
First Edition, one of 275 copies, broadside folded in thirds, all on Tergiverse Shadwell gray-green paper, all signed in pencil by the author, Michael Ondaatje, on the verso of the last fold. Five copies reserved for Woodland Pattern. Printed in black, blue and brown as triple-fold broadside with title on first fold, “All along the Mazzinaw” on second fold, and “Birch Bark” on third fold. Page size: 22 x 9-1/4 inches folded to 5-1/2 x 9-1/4 inches. Printed letterpress in Vintage Sabon by Walter Hamady, fine. (9835)

43. Plimpton, Sarah. Doubling Back. [New York: 2005]. $1,000
One of 20 copies, all on Fabriano Tiepolo paper, signed and numbered by the artist / author on the colophon. Page size: 14-3/4 x 11 inches; 9 leaves each containing an original poem printed letterpress at The Grenfell Press on an original aquatint printed by Peter Pettengill in Hinsdale, New Hampshire, plus titlepage with original aquatint, plus colophon page. Bound: loose as issued in cloth clamshell box by Claudia Cohen. The aquatints are in grays and blues, greens and tans, always with subtle shadings, full of texture and often three dimensional in feel. The color and texture work as one to form a frame (and what splendid frames they are) for the words, focusing the reader’s eye to the text. The verses are not long, but they do stick. “VISITS - visited / you bent a smile into the mouth / the same smile / muscles in place / forced as a stick that opens / the teeth.” (9645)

Artist’s Book, one of 15 copies, all on Rives BFK paper, signed and numbered by the artist / author, Sarah Plimpton. Page size: 14-1/2 x 10-1/2 inches; 20pp. Each of the 20 pages has original pochoir prints by the artist / author in muted shades of orange, brown, plum, slate blue, yellow, terracotta, and green. The text is set in Bell Monotype and was printed in black by the artist with the help of Brad Ewing at The Grenfell Press. Bound: loose as issued in original plain gray wrapper, with title debossed on the front panel, housed in plum cloth clamshell box by Claudia Cohen with title and artist’s name debossed on Rives paper label on spine, fine. Ms. Plimpton’s poem is personal and immediate - telling of an experience shared with the entire human race: listening to rain on surfaces and in the air with its ensuing sounds ranging from terrifying loud to delicate softness. The images that surround the words are playful organic shapes - one thinks of a bead ball falling through a maze to its ultimate cutout final space. That such a common natural occurrence is so celebrated by Ms. Plimpton is as much a pleasure as the rain itself. (10004)

$750
One of 100 copies printed on dampened Fabriano Ingres paper, all copies signed and numbered by artist / printer / publisher Ronald Keller on the colophon. 16pp; including 4 page woodcut. Page size varies: 11-3/4 x 9-3/4 inches for first 8 leaves; approximately 9-3/4 x 9-3/4 inches for foldovers. Bound: rust cloth over boards; back board forms the base of a box, into which a woodcut image of Siena is nested (at a rounded slope deliberately reminiscent of that square’s concave, shell-like shape); the four surrounding woodcuts reproduce the vertiginous 360 degree medieval square. Title printed in maroon on spine; hand-made marbled paper on inside of front board. Front board features an inset papier mache sculpture, in cream of the fold of a standing bear, and another another single page image on the verso of the fold of a standing bear, the two images signed in pencil by Charles Hobson. Bound by Charles Hobson and Alice Shaw in original paper over boards bound in, the paper a reproduction of a drawing used to establish land grants in California, “Dosino del Rancho San Miguelito,” circa 1841, reproduced with the permission of The Bancroft Library, is on a tan ground with images of trees, bears, rocks, housed, water, and roads all in tans and grays with blue and red and brown crisscrossing the image which extends across both panels, buff label printed in black with title and author’s name, new. The text was printed letterpress by Jerry Reddan who also printed 165 copies in 2005 as an unsigned regular edition. This deluxe edition has been sold out for some time now. (9831)

$800
Artist’s book, one of 100 copies, each signed and numbered by artist / printer / publisher, Ronald Keller. Page size: 9-3/8 x 10-3/4 inches; 48pp. Bound in brown paper over boards, brown kid spine, brown endpapers with woodcut printed in black of skeleton of whale, top of spine a bit rubbed and a touch sunned, book fine. Laid in is original Prospectus of the book, as well as the invoice from Red Angels Press to previous owner and ALS offering the book. The text is hand set and printed letterpress in Plantin and Times Roman on straw-colored laid paper. The seven pages

One of 50 copies, all on Fabriano Artistico paper, signed and numbered by the artist / publisher / printer, Ronald Keller. Page size: 17-¾ x 10-¾ inches; [i-v] 14 numbered pages with colophon printed on verso of page 14 which is a fold-out. This edition is highlighted with a paper cast rendering of the Villa Almerico-Capra which is mounted on the inside back cover of the book. The front cover is split in the center of the book and the pages open both to left and right. As the pages are turned, the leaves are trimmed narrower, gradually revealing the cast paper bas-relief image of the facade of La Rotonda on the inside back cover. The book is bound in tan cloth with the title, “P A L L A D I O” printed in deeper brown to the left of center. The title page is printed in brown and black. The text is set in Bembo and Caslon for the title. The text is further embellished by two additional architectural renderings by Palladio. Andrea Palladio (1508-1580) wrote FOUR BOOKS ON ARCHITECTURE as well as designing some of the most beautiful buildings in the world. Considered one of his most beautiful buildings, the Villa Almerico-Capra is honored in this book. The text (from FOUR BOOKS ON ARCHITECTURE) is taken from the chapters dealing with the construction basics of classic architecture - sand, stone, timber, metals, etc. - and gives concise analyses of them. Mr. Keller’s paper bas relief is strong and vibrant - as elegant as the Veneto countryside. (10091)

**New from Eugenie Torgerson**

We are pleased to offer three new books from Eugenie Torgerson – three versions of the first chapter of Margaret Fuller’s first book, **SUMMER ON THE LAKES.** Each of the three books has the same text, but each is presented in a different manner. Fuller’s text is much more than a travel book as it encompasses the nation’s burgeonning interest in American landscapes and scenes, Fuller’s own Transcendental reverence for Nature as perceived and defined by the individual, and the writer’s meditations on her own life.

Ms. Torgerson’s imaginings of the landscape associated with Margaret Fuller’s visit to Niagara Falls are beautifully presented. The precious nature of the text and the natural wonders described are presented as books – and book objects, specially housed in jewel-like cases. These books serve the text, recalling another, earlier time but still complete contemporary. Each has digital compositions from her own photographs, pastel drawings and contemporary materials which she printed with Epson UltraChrome K3 ink on Yapo, a 100% Polypropylene, neutral pH, acid-free substrate which she then waxed. The text is also printed with Epson UltraChrome K3 in 60pt. Times New Roman with the titles in Goudy Old Style, 11, 14, and 16pt.

The second and third versions also feature transcription pages printed in 60pt. Bickham Script Pro based on the lettering of 18th century writing as rendered in the engravings of George Bickham’s THE UNIVERSAL PENMAN. The book combines text broken up with images of the falls, micro-shots of the landscape around the falls as well as the water itself. Ms. Torgerson has presented Fuller’s text almost horizontally (rather than the vertical aspect of the first book in this series) and broken up the black and white text with images of the harsh rock outcroppings around the Falls. The text also appears, here and there, as transcriptions printed in script, viewed only as magnified phrases rather than a complete sentences or paragraphs. The pages of images, then transcribed text, printed in script and manipulated on various backgrounds, as well as the actual text, are interspersed with page green or blue hand-made papers, giving the edges an almost sea-like quality. There are also varnished sheets of clear paper separating the rocks and water and text.


Artist’s book, unique but one in a series of three, on Epsom Premium Presentation Matte paper, artist’s statement on first page of text. Page size: 9 x 6 inches; 42pp. Box size: 1-¾ x 10-¾ x 7¾ inches. Bound by the artist: sewn in grey cloth over boards, linen on spine and silk on front and back panels, decorated with silver-colored beads and hardware surrounding the title which is printed in white on photograph of water inset into upper third of front cover, grey-green hand-made endpapers, grey and white headbands, housed in custom-made cloth and paper over boards clamshell box, paper on front and back covers of box in blue and white swirls (as if spray from water) with label printed in white on photograph of water, mounted on slightly larger grey board rectangle centered on front of box with decorative grey metal hardware on small square grey board, spine of box with title and author printed in white on label made from photograph of the Falls, interior of box with photograph mounted on inside panel, blue hand-made paper on inside back of case with three different black brads as border. (10687)


Artist’s book, unique but the second in a series of three, this on Epsom Premium Presentation Matte paper, with artist’s statement on first page of text, signed and dated by the artist in pencil on the back flyleaf. Page size: 5 x 6-¾ x 3 inches; 268pp. Box size: 4 x 8 x 6 inches. Bound by the artist: sewn in grey cloth over boards, linen on spine and silk on front and

Artist’s book, unique but the third in a series of three, the most elaborate by far, on Epsom Premium Presentation Matte paper, with artist’s statement on first page of text, signed and dated by the artist in pencil on the back flyleaf. Page size: 4-3/4 x 6-1/2 x 4 inches; 354pp. Box size: 9 x 9-1/2 x 7-3/4 inches. Bound by the artist: sewn in grey cloth over boards, blue linen on spine and silk on front and back panels, decorated with crystal and silver-colored beads and hardware in an all-over studded pattern, title and author printed in white on photograph of water inset into middle of front cover, photographs over handmade paper endpapers, blue and white headbands, wrapped in blue and silver damask cloth sling with blue beading 1/2 inch wide at either end with which to lift book from box, housed in custom-made silk cloth and paper over boards clamshell box, paper on front cover of box in blue and white swirls (as if spray from water) with label printed in white on photograph of water, mounted on slightly larger grey board rectangle centered on front of box, grey silk on bottom of box, the three sides with Ms. Torgerson’s own photographic images of Niagara Falls, manipulated and printed by her, mounted on board and bordered by silver paper, the interior of the box with quilted blue silk insert at bottom. (10688)
matching slipcase, fine. Illustrated by Judith Rothchild and designed by Judith Rothchild and Mark Lintott, including two original mezzotints, pulled from two copper plates, one full page and the other copper plate cut into eight sections and each of the eight plates separately re-printed and inserted in the text corresponding to the indications given by the author for a total of 10 mezzotints. The text is set in Vendome Romain and was printed on an 1867 Albion press by Mark Lintott, who also made the bindings, slipcases and boxes. The text is set in Vendome Romain and was printed on an 1867 Albion press by Mark Lintott, who also made the bindings, slipcases and boxes. (9824)

54. Verdigris Press. Lawrence, D.H. *Fig. Mezzotints and Screenprints by Judith Rothchild.* [Octon, France]: Verdigris Press, 2001. $1,100

Judith Rothchild has chosen to illustrate D.H. Lawrence’s provocative poem *Figs* with five round mezzotints and silkscreens. The first mezzotint, a fig leaf, is overprinted by the title. The other four show a whole fig and then ripe figs in various stages of bursting with six silkscreens of fig leaves and branches. A two-color silkscreen of a fig leaf (the second color is red!) faces the colophon. (8958)

One of 38 copies only, all on Hahnemuhle paper, each copy hand-numbered and signed by the artist Judith Rothchild and the printer, Mark Lintott. Page size: 11-3/4 x 5-15/16 inches; 4 leaves + colophon printed on gray paper mounted on inside rear cover. Bound by Mark Lintott: leporello style, but on the vertical, original screen prints by Judith Rothchild in subtle shades of gray on the front and back boards, with gray silk ribbon pull at bottom of front board, housed in publisher’s clamshell box of gray paper, title printed in black on front panel, lined with screen prints made by Rothchild in shades of gray, fine.

Jules Verne’s poem was written in 1848 when the author was just 20. The poem literally passes through a storm before reaching safe haven on the other side. The text is superimposed on a series of four of Rothchild’s ominous mezzotints which start with a threatening sky, go to the complete blackness of the storm and then to clouds quickly moving to sunlight. Meticulously crafted, this is a lovely book. Selected for inclusion in Wellesley College exhibition and catalogue, RESONANCE AND RESPONSE (2005). (9500)

One of 85 copies, all on Arches 88 paper, each hand numbered and signed by Robert Bly and Michael McCurdy. Page size: 10 x 14 inches; 134 pp. + engraved half-title and title page, TOC and Preface, and Colophon. Set in Monotype Van Dijck and Caslon 471 at Mackenzie Harris Corp and at The Yolla Bolly Press and printed by Aaron Johnson at The Yolla Bolly Press, the book was designed by James and Carolyn Robertson. Bound: handsewn oatmeal-colored cloth over boards with wood engraving by Michael McCurdy on front panel and title printed in black on spin, housed in publisher’s slipcase. Robert Bly’s introductions to each of the five parts is marked by the tipping in of a sheet of Japanese paper. Laid in is the original subscriber’s invoice as well as a letter from the publishers concerning the book. With seven woodengravings by Michael McCurdy, this is a fine copy in a slightly used publisher’s slipcase. McCurdy’s wood engravings are strong and bold and suit the selected texts by Thoreau. (10673)