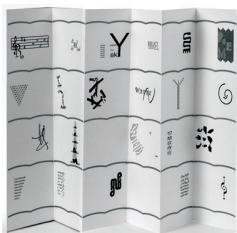


Priscilla Juvelis – Rare Books

Catalogue 56 – Contemporary Book Arts

1. **Bart, Harriet with Philip Gallo.** *Rondo Library. A Miscellany of Visual Poetry.* St. Paul MN: Mnemonic Press and Hermetic Press, 2006. **\$650**

Artist's Book, one of 40 copies, each signed and numbered by the artist, Harriet Bart, on the colophon which is on the rear cover, the text on 175 gsm Somerset paper. Page size: single sheet 24-¹/₈ inches tall x 38-³/₈ inches wide, folded 4 times length-wise resulting in 6 pages each about 6-¹/₂ inches wide. Bound: silver gilt paper that is cover weight Stardream Apollo Silver, printed in black on front and back panels, text sheet affixed to inside front cover, loose at end so that it pulls out and can stand as accordion-fold "sculpture," wrap-around band of white paper 2 inches wide, printed in black, closed with silver sticker, with silver card 9-¹/₂ x 6-³/₈ inches folded in half with further details on the origin of this work, fine. Original commissioned as a work of public art, the Rondo Library Miscellany contains 22 visual poems etched into a twenty-foot long glass wall in the Rondo Community Outreach Library in St. Paul, MN, designed by Harriet Bart, who has also contributed four of the visual poems. The glass wall has been reduced in size and printed letterpress by Philip Gallo, who has also contributed one of the visual poems, in black and gray to form this visual poetry "book." A handsome and visually intriguing piece of book arts. (9909)



we heard it." The text is repeated three times; with each repetition the art enfolding and encircling the words is completely different - in shape



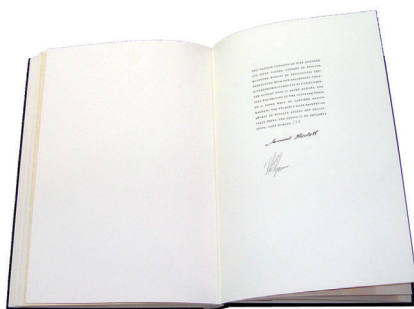
and color - and yet a harmonious whole, redolent with the organic shapes favored by this artist. Brightly colored, the pages are a palpable invocation of Sacks' text. We understand the words by seeing

how the artist reiterates the concept visually.

Elena Berriolo is a New York-based artist who has created many sculptures and installations. She recently collaborated with pianist Edith Hirshtal in a performance at Bravin Lee Gallery, "Two Sided Concerto A Performance with Sewing Machine and Piano." Edith Hirshtal played selections on the piano (including Mozart, Beethoven, Ravel and others) responding to the rhythms of Elena Berriolo's sewing machine which changed with each embroidery pattern. Elena produced an artist's book inspired by Edith's music. Elena Berriolo has created a number of books inspired by music; this is one of that series. (10577)

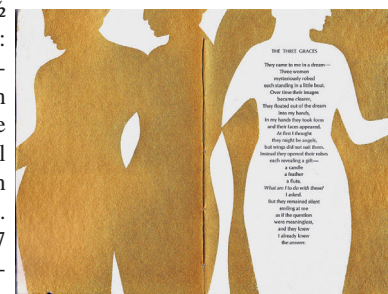
2. **Beckett, Samuel.** *Nohow On. With Six Etchings by Robert Ryman.* New York: The Limited Editions Club, 1989. **\$4,500**

One of 550 copies all on Magnani and Arches paper, each signed by the author, Samuel Beckett, and the artist, noted minimalist Robert Ryman. Page size: 7-¹/₄ x 10-³/₄ inches. Bound: by Carol Joyce in full black Nigerian Oasis goatskin leather with the spine and front board stamped in 22-carat gold leaf. Housed in custom-made black Italian cotton cloth over boards clamshell box with inside of box lined in grey suede and the label stamped in gilt on black morocco label inset into the spine, fine. Typeset in English Monotype Bodoni at Golgonooza Letterfoundry with new descending characters from punches cut by Daniel Carr. The text was printed at Shagbark Press; the etchings were printed on Arches at Wingate Studio and Renaissance Press. Robert Ryman's six original aquatints for this edition of Beckett's text are printed in tones of white. One of LEC's most successful books and a contemporary classic. (10578)



4. **Bishop, Bonnie.** *She. Poetry and Original Prints.* Cornville, Maine: 2012. **\$1,250**

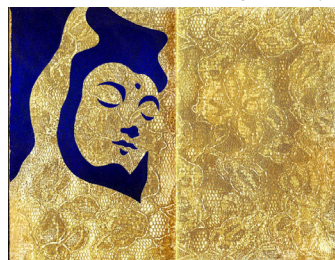
Artist's book, one of 12 copies, all on handmade paper by Katie MacGregor, each copy signed and numbered by the artist / author, Bonnie Bishop. Page size: 5-³/₄ x 8-¹/₂ inches; 64pp. Bound by the artist: hand-sewn with Coptic style binding, single thread sewn through each of the 8 signatures, white wrappers stiffened with archival paper, title blind embossed on front panel, housed in white box.



Ms. Bishop has written 7 poems, all concerned with the female goddess as imagined by various cultures: Three Graces, Greece; Isis, Egypt; Inanna, Sumerian; Trivia, Rome; Kuan Yin, China. Her final verse reconciles the various deities - "We are all from the same country." The images are printed silkscreen and monoprint in gold and bright blue. The text is handset in Optima and printed letterpress by Scott Vile at Ascensius Press. The images, often forms associated with the Virgin Mary, or Russian Icons, or classical Greek images serve to highlight the text with negative space allowing printing of the text within the human form. Feathers, which appear in the first verse, are another theme, as are honeycomb patterns associated with bees. Ms. Bishop has created a lovely book with verse that is at once provocative and comforting. (10587)

3. **Berriolo, Elena. Sacks, Oliver.** *Thus We Can Listen.* [Miltonville, PA: Summer 2010]. **\$3,000**

Artist's book, unique, on Somerset laid paper, signed and dated by the artist, Elena Berriolo. Page size: 7-¹/₂ x 11-³/₈ inches; 16pp. Bound: sewn and laid into wrappers with title on front wrapper lettered by the artist in black ink; housed in a stitched off-white linen envelope case, fine. The text, lettered in black ink by the artist, Elena Berriolo, comprises lines from Oliver Sacks' MUSICOPHILIA Tales of Music and the Brain, here interpreted and illuminated in watercolor and pen by the artist. The text reads, "Thus we can listen again and again to a recording of a piece of music, a piece we know well. And yet it can seem as fresh, as new as the first time



Bound by Donald Glaister

5. Cheloniidae Press. McPhee, John, Richard Eberhart et al. Roadkills. Etching and 11 Woodengravings by Alan James Robinson. Easthampton, MA: Cheloniidae, 1981. \$5,500

Unique copy of this signed, limited edition, bound by Donald Glaister, one of 250 copies from a total edition of 300, all on handmade Japanese paper: 250 regular edition, 50 deluxe edition with an extra suite (deluxe edition long out-of-print). Page size: 9 x 12 inches; 42pp. In addition, this copy has been signed by all the authors although not called for in the colophon (the deluxe with the extra suite were to have all the authors' signatures).

Bound by Donald Glaister: green morocco with onlays of painted Mylar, aluminum, sanded, painted and unpainted, red morocco; design extending across front and back panel, entirely recessed within half-inch rule extending around outer edges of binding; another recessed panel occurs another 3-1/2 inches in from the border on either side and 1-1/4 inches down



from top of border, with onlays of laminated Mylar, as well as red morocco that is almost a "roadkill" over which extend Mylar cutouts. These onlays are raised and the holes allow the images below to be viewed below. Endpapers of

green painted cork; top edge graphite; housed in custom-made cloth clamshell box with printed gray label on spine, fine. An extraordinary binding from the great binder, Donald Glaister. In the artist's statement, Mr. Glaister tells us, "The composition of the binding addresses the other participant in the making of a roadkill: motor vehicles. The binding represents fragments of cars and trucks seemingly randomly thrown about the covers of the book. Over the top of these layers of junk lie pieces of cargo netting such as can be found across the beds of pick-up trucks. All of these pieces of unnatural detritus are scattered over a field of organic shapes that include a black abstract bird wing shape that extends across the panels. The bird wing is intact. Hooray for the good guys." Not exactly a pierced-screen binding, but certainly one which is as innovative as the first pierced screen was, this binding has several layers to it, raised and recessed, and not simply for effect because the binder is capable of executing such elegant, difficult work. Rather, the binding's surfaces and intent capture the intent of the book, allowing the viewer / reader to have another aesthetic experience while considering the subject, unfortunately all too common, that has provoked this collection of remarkable prose and poetry and never-undignified images of the sad results of human interaction with the natural world.

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

6. Davidson, Laura. Culinaría. [Boston, MA]: 2009. \$1,250

Artist's book, one of 10 copies only, all on magnani pescia paper throughout, each signed and numbered by the artist, Laura Davidson, in pencil on the colophon page. Page size: 5 x 6 inches, 20pp. Bound by the artist: stainless steel bound with a red and green floral print retro fabric recalling vintage apron or kitchen curtains on spine, copper grommets, with brass spatula ingeniously held on by magnets decorating the front panel; endpapers are original linoleum prints in pink and white check, with forks, knives, spoons, and measuring cups within the checks. The book is comprised of 10 dry points with ink wash of well-designed and useful kitchen tools, such as the egg-beater, strainer, scoop, whisk, and masher. The humble objects - grater, spatulas, cork-screw - have their own elegance which is highlighted in Davidson's masterful prints. A must for any culinary collection. (10200)



7. Ediciones Dos Amigos. Borges, Jorge Luis. El Aleph. Buenos Aires, Argentina: Ediciones Dos Amigos, 1997. \$35,000

One of 25 copies, but each copy unique, all printed on cream Velin d' Arches paper. Etchings and aquatints by Gabriela Aberastury, this copy one of the publisher's copies, unnumbered, but signed in white pencil by the artist, Gabriela Aberastury, the printer, Ruben Lapolla, and one of the publishers, Samuel Cesar Palui. Page size: 13-1/4 x 10 inches; 176pp; each page an original print - and many times several different print processes. Bound: loose in original black wrappers with Hebrew letter (Aleph) engraved in silver gilt on front panel and spine, housed in gray cloth over boards clamshell box with original etching on front of box, title printed in black on the spine, box a bit dinged at edges, book fine. Started in 1984 and finished 13 years later under the direction of Samuel Cesar Palui and printed by Ruben R. Lapolla. Samuel Cesar Palui and Ernesto Lowenstein published this book to commemorate the centenary of the birth of Jorge Luis Borges in 1999. The artwork was created by Gabriela Aberastury who editioned all the prints. Rather than illustrate the text story by story, Aberastury chose to explore and reveal the Borgesian universe. She used different techniques: oil, acrylic, lacquer, engraving, gofrado, pencil working with the typographer / printer Ruben Lapolla to create pages that appear to have no beginning and no end - that seem not to have been created but rather revealed. One does not read it as completely enter another realm and experience it with several senses. The text is printed using linotype with gold, silver, copper and black used to create contrasts when the coloring of the paper required it. Truly a masterpiece of book arts, it resembles no other book we've seen. (9722)



8. **FitzGerald & Co., Vincent. Mamet, David. *The Frog Prince: A Play*. Illustrated by Edward Koren. New York: Vincent FitzGerald & Co., 1984. \$700**

One of 130 copies on Rives paper, printed at Wild Carrot Letterpress by Daniel Keleher. Page size: 10 x 8-1/2 inches, fine. Illustrated by Koren with one original etching, signed and numbered in pencil by the artist and four plates after drawings by Koren done for this book. The etching was pulled by Lynn Rogan of the Printmaking Workshop. The four additional illustrations were printed on Misu paper at The Meriden Gravure Company. The title page calligraphy is by Jerry Kelly. All copies were signed by both Mamet and Koren on the colophon. Bound in orange cloth stamped in frog-green, hand-made endpapers by Gerard Charriere. Mamet, a leading American playwright and Pulitzer Prize winner, has given the reader a witty and touching play which is perfectly represented by Koren's familiar hairy monster people usually gracing the pages of "The New Yorker Magazine." (2607)



9. **FitzGerald & Co., Vincent. Rumi, Jalaluddin Mohammad. *Letters*. Translated by Zahra Partovi. Illustrated with Lithographs by Agnes Murray. New York: Vincent FitzGerald, 1987. \$700**

One of 75 copies only, each signed by the artist, Agnes Murray and the translator, Zahra Partovi, illustrated with three colored lithographs, each containing 12 plates. Bound by Zahra Partovi: accordion style, turquoise Japanese paper over boards with a label on front panel on buff hand-made paper with title printed in gold gilt, housed in salmon-colored paper envelope with black silk tie and silver sealing wax, fine. The calligraphy is by Jerry Kelly, and it is printed by John Hutcheson. The lithographs are by Agnes Murray and were edited by Agnes Murray and Zahra Partovi at Bob Blackburn's Printmaking Workshop. The page size is 9-1/3 x 6-1/2 inches. A beautiful book - doing justice to Rumi's verse. (2608)



10. **FitzGerald & Co., Vincent. Rumi, Jalaluddin Mohammad. *The Reed*. Translated by Zahra Partovi. Etchings by Susan Weil. New York: Vincent FitzGerald & Company, 1989. \$3,500**

One of 50 copies only on handmade J.B. Green paper, each copy signed by the artist and translator. Illustrated by Susan Weil with 18 original hand-colored line etchings, mirrored on verso in colored mezzotints by Shigemitsu Tsukaguchi. The text was hand printed by Dan Keleher at Wild Carrot Letterpress in Diotima type by Gudrun Zapf-von Hesse with calligraphy by Jerry Kelly and Zahra Partovi. Page size: 9 1/2 x 6 1/2 inches, 24.5 x 16.4 cm. Bound: gray Dieu-Donne hand-made paper over boards in Japanese style binding, title in silver gilt on lighter gray paper label bordered in green paper on front cover. Housed in matching gray Dieu-Donne paper folding box with ebony and silk ribbon closure. This poem of the thirteenth century Persian poet is translated into English by Zahra Partovi. The original Persian text is also printed (offset from Ms. Partovi's calligraphy). The book reads front to back in English and back to front in Persian in an accordion-style binding. The English text is printed in slate gray over the delicate grey-green lines of the etch on gray



paper. The Persian text with its calligraphy is printed on the gray paper. Ms. Weil's illustrations are of reeds with one or two stalks per page. The top quarter of each page is cut away leaving only the tops of the reeds on each page forming a three-dimensional bouquet — no matter what page or language the book is opened to! Classic in its simplicity, yet elegant in conception and execution, this is one of the most subtle books from the best publisher of livre d'artiste working today - Vincent FitzGerald. Featured in the exhibition "Jewels in her Crown - Treasures from Columbia University Libraries Special Collections." (2751)

New Miniature from Julie Chen

11. **Flying Fish Press. Chen, Julie. *Memento*. Berkeley, CA: Flying Fish Press, 2012. \$1,575**

Artist's book, one of 50 copies, all on Kitakata paper, each signed and numbered on the colophon by Julie Chen. Page size: 1-9/16 x 2-1/8 x 5/16 inches; 36pp; 10 of which are fold-outs. Bound: sewn into tan and gold silk over boards brocade, persimmon linen spine, oval cut-out faced with Mylar on front panel revealing title on blue / green striped Kitakata paper; housed in copper locket which can be worn (silk cord with attachment loop enclosed), locket fabricated by Christina Kemp, based on a design by Julie Chen. Locket size: 1-7/8 x 2-7/16 x 3/4 inches. The locket opens on one side with peg clasp to house book, the title visible for a "porthole" type opening on the front. On the reverse, the box opens as a triptych. The "porthole" type opening on this side reveals words taken from the preambles of the constitutions of the United States and Iraq. When opened, photographs of a bookseller's stall on Al-Mutanabbi Street in Baghdad prior to the bombing in 2007 surround the words. The locket containing the book is housed in a brown silk over boards clamshell box, edged with the same brocade used in the locket and book binding. The box opens to reveal a richly padded presentation box for the locket and the silk cord for wearing it. The colophon pulls out from the front of the box with a brown gros-grain ribbon.

The artist/author states, "While the commemorative aspect of this piece is clear, the content of MEMENTO addresses philosophical questions about the nature of reading and information transfer in our own lives as well as with the context of western culture in general." The text opens, "You live your life (unfold pages for next line) careless of the liberty that you have inherited." The second line on the next six pages reads, "For you, the printed word has become commonplace (unfold pages for next line) a substance that you take for granted like air."



This is a small book with a very big impact. One must only read the lines, "A book would be a force of reckoning, an object to be cherished and feared, the dividing line between the free world and the unfree world" to grasp the power of the text. The idea of presenting this tiny book as if it were a jewel only re-enforces these words, printed letterpress on paper that has images of books seen from the fore-edge or top and bottom edges. Ms. Chen states, "MEMENTO is about the fragility of the book and the power of reading." While those of us in the "book world" certainly know this, it is breathtaking to have the concept so powerfully reinforced with this beautiful book. A treasure from one of the most talented creators in the world of books- the inimitable Julie Chen. (10575)

12. **Golgonooza Letter Foundry. Carr, Daniel. *Gifts of the Leaves with Prints from the Ova Series* by Julia Ferrari. Ashuelot: Trois Fontaines [Golgonooza Letter Foundry], 1997. \$3,500**

One of 26 lettered "de tete" copies from a total issue of 109 (26 lettered copies, 80 numbered copies, 3 Artist's Proof copies), all on Arches paper,

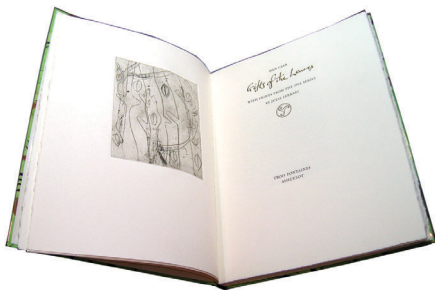


each signed and numbered or lettered by the author and type designer, punch cutter and printer, Dan Carr, and the artist, Julia Ferrari. As an example of contemporary book arts, this may well be unique, I can think of no other book of contemporary verse where the author / printer designed and cut a unique type face for his book. The lettered copy has a unique colored monotype on Richard de Bas paper

as the frontispiece of the book, a copper strike from the hand cut punches bound into the custom-made clamshell box housing the book, and four etchings. Page size: 12-1/2 x 9-1/4 inches; 74pp. Bound by Julia Ferrari: hand-made tan / brown pastepaper over boards housed in black cloth clamshell box with copper strike from the hand cut punches inlaid into inside front panel of box, pastepaper spine label, new.

Daniel Carr created a type face called Regulus after the star rising through the trees when the first alphabet was completed for his verse. In the Preface he states he views "the poems are collected as an alphabet." The collections of verse, he continues, are about "transformation found in the seasons of a year...my poems revealed a kind of stations of the soul, the cycle of the seasons of frost and sun." The theme of transformation that occurs in nature and that constancy of change are perfectly interpreted in words and image. (9549)

13. Golgonooza Letter Foundry. Carr, Daniel. *Gifts of the Leaves with Prints from the Ova Series* by Julia Ferrari. Ashuelot: Trois Fontaines [Golgonooza Letter Foundry], 1997. \$1,500



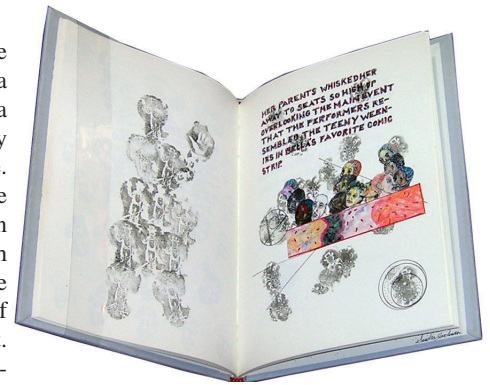
One of 80 regular copies, the regular edition, differing from the deluxe detailed above by the absence of the copper strike from the hand-cut punches bound into the custom-made box housing the book and the lack of the unique colored monotype, otherwise identical in green pastepaper over boards. (9550)

14. Jackman, Sandra. *Sawdust (Circus - Book and Sculpture)*. [New York, NY]: 2008. \$6,500

Artist's book, unique, signed and dated by the author / artist on the last page of the book, "Sandra Jackman / 08". Book size: 6-1/2 x 8-5/8 inches; 52pp. Bound: grey paper over boards, sewn red headbands, both covers and spine completely painted and lettered in archival and acid free inks (black, red, and yellow) using grey grounds of tiny (1/2 x 1/2 inches) amorphous shapes, tight-rope wires, ladders, circles, all edges ruled in thin red line, fine. Housed in custom-made clamshell box that unfolds into three distinct arenas, each arena with figures created by the artist (found materials, papier mache, paper) all covered in paper collage and painted and lettered. The center image is of a clown looking away from a miniature tight-rope walker over a circular gear; the title is on the "ring" where the tight-rope walker performs and is composed of cut letters. The book itself is housed in platform on which the clown and tight-rope walker are performing. The left ring shows a small theater with tight-rope walker and two dan-



gling acrobats off to one side. The right "ring" is a clown figure as well as a figure all in white and nearly translucent riding a bicycle. The outside of the clamshell box features an onlay of paper covered with black netting revealing the drawing in ink below it of ladder and hi-wire cyclist. The hi-wire cyclist is composed of translucent plastic and the bicycle is of thin wires. The author / artist has signed her name at the bottom of the collage. The box measures 10-7/16 x 11-1/8 x 8-1/2 inches when closed and the interior center ring 10-1/4 inches and the two side interior rings 8 inches each. Sandra Jackman has written a story about a young child named Bella who was "small and fearless." The reader / viewer is left to fill in the gaps in her story (early surgery, remaining small) as we follow this 7-year old who "likes to draw disturbing images" and is completely captivated by the posters announcing the circus coming to town. She focuses on the side show - Siamese twins, bearded lady, tattooed man et al. Two years later, her parents acquiesce and take her to see this magic place. The result?



Bella still draws disturbing images and daily cycles in circles. She has, in fact, become as much the "other" as any of the circus folk in the side show. A parable for our times - as we all at one time or another "cycle in circles." The child Bella's fascination with anything not ordinary - even with the grotesque - is in no small measure confirmed by what we see, hear, and read daily in news stories. The appeal of the circus in western art reached a fever-pitch with paintings and books in the 20th century. From 19th century beginnings like Tissot's monumental "Women of Paris - The Circus Lover" (1885) moving to Chagall's 1967 LE CIRQUE, and including Fernand Leger's 1950 LE CIRQUE, Rouault's 1938 CIRQUE DE L'ETOILE FILANTE, and the many works of Alexander Calder, artists have tried to capture the appeal of this form of entertainment in modern life. Ms. Jackman has used it as a frame of reference for exploring the nature of beauty and the societal misfit with great and disturbing dexterity. (10584)



The child Bella's fascination with anything not ordinary - even with the grotesque - is in no small measure confirmed by what we see, hear, and read daily in news stories. The appeal of the circus in western art reached a fever-pitch with paintings and books in the 20th century. From 19th century beginnings like Tissot's monumental "Women of Paris - The Circus Lover" (1885) moving to Chagall's 1967 LE CIRQUE, and including Fernand Leger's 1950 LE CIRQUE, Rouault's 1938 CIRQUE DE L'ETOILE FILANTE, and the many works of Alexander Calder, artists have tried to capture the appeal of this form of entertainment in modern life. Ms. Jackman has used it as a frame of reference for exploring the nature of beauty and the societal misfit with great and disturbing dexterity. (10584)

New from Dorothy Krause

15. Krause, Dorothy Simpson. *Rivers of Grass. An Homage to Marjory Stoneman Douglas*. Boca Raton, FL: Minerva: The Press at Wimberly, 2012. \$875

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

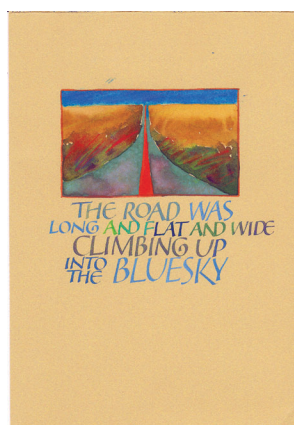
words RIVER OF GRASS and Dorothy Simpson Krause on the lower left front corner. The artist tells us that the envelope, 7 x 10 inches, was selected as the sort of thing an early settler might use to carry a parcel of documents.

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. She 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)



16. Leavitt, Nancy Ruth. *Floating Through the Desert*. [Stillwater ME: 1988]. \$2,000

Artist's book, copy number one of a series of seven, hand painted and hand lettered in watercolor and gouache on Rives BFK paper by the artist / author, Nancy Leavitt, and signed by her on the colophon. Page size: 7 x 10 inches; 14 leaves. Bound: loose as issued in hand-made case of green cotton fabric with purple and darker green exposed threads, lined with acrylic pastepaper, with malachite clasp. Hand lettered and painted in watercolor and gouache. The text is Ms. Leavitt's own narrating a dream sequence of a trip by car in February 1988. The dotted yellow line of the road on the tan paper is thrown into great relief by the bright blues in which the text is lettered and which surround the rectangular images about the letters. The letters themselves are in several shades of blue, and they are of various sizes, with words and lines on top of one another. The narrator



tells of beginning to fall asleep as the blue in the image begins to take over the horizon line as well as the sides. Moving ahead by one month the dotted line on the road (this time through Arizona) is terracotta and the sky yellow with purple mountains just at the horizon line. The text is in a duller purple, terracotta, and celadon and Ms. Leavitt describes pencil sketches that almost "navigate" for her. She writes, "I floated through the desert moving without touching the earth" and describes how the road appears to climb up into the blue sky. The last image features the sky seeping over onto the dotted line / highway. The

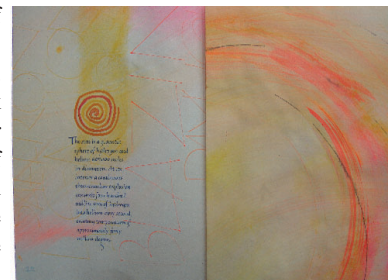
words throughout are in various colors, with a word starting in a paler tone and the last letters in a darker version of the first. Words in scarlet are followed by words in burgundy and then reddish-brown. Sometimes bright scarlet words are followed by green words, then blue, then lavender.

Turquoise words sit below a coral road line marker just below a turquoise sky. This road trip with artist Nancy Leavitt is full of beauty and wonder. An extremely early effort by this talented artist, a harbinger of things to come, showing an already finely honed color sense that illuminates all she letters. (10520)

New from Nancy Leavitt

17. Leavitt, Nancy Ruth. *Sunscapes*. [Stillwater, ME: 2012]. \$4,500

Unique artist's book, on Arches text wove paste paper, signed and dated by the artist, Nancy Ruth Leavitt. Page size: 13 x 8- 3/4 inches; 56pp. all of which are painted and 43 of which are painted and lettered. Bound: loose as issued by artist, housed in custom-made black cloth with orange flecks over boards clamshell box, interior of box lined with the artist's own pastepaper. The text is the artist's own, combined with the text from a publication of metal furniture manufacturer, Steelcase, Inc., who supply schools (among other institutions). The sun motifs were inspired by children's drawings and rock petroglyphs. In vibrant orange, yellow, and gold, this book is like a warm summer day. The artist has created a vibrant page by lettering on the paper and then painting with chalk pastels and then pasting it. Additional lettering and paint in gouache and watercolor were then added. The result is a resounding luminosity - many times in a sunburst pattern.



Words related to the sun, as well as facts relating to earth's source of light, radiate out on some pages while others are traditional lettering, but all are on a ground of pink, orange and yellow. For example, below a green sphere, lettered in blue, is the text, "Chloroplasts give plants / their green



color and use / light energy to power / the formation of organic / compounds, in a process / called photosynthesis." There are further pages about white light and color. We are reminded of the very basic relationship of man to the sun, from the dawn of time with man's early attempts to mark seasons. One page is devoted to color - and the visible spectrum. The

effects of light and vision which are so central to the human psyche are beautifully written out in words and visually portrayed in a gorgeous sunburst of yellows and pinks. Reading / viewing this book is to feel the warmth of the sun and to revel in it. (10567)

18. McCallion, Barry. *Squalls*. [East Hampton, NY: 2011]. \$3,500

Unique artist's book, on Arches paper, signed by the artist, Barry McCallion, and dated on the handmade collaged wrapper. Page size: 6-5/16 x 5-1/16 inches; 32pp. in 8 folios. Bound: loose as issued in brown paper wrapper, collaged with orange border on which title is written and green border on which the author has signed his name and the date of 2011, housed in custom-made green cloth clamshell box with orange label on the front panel, title stamped in black ink with rubber stamp. This is a most ingenious construction with the two rectos of each folio hand painted in brown and black India inks, cut to reveal the page rectos below. When opened, the "SQUALL" has passed and the versos are the same "landscape" but now painted in bright colors of red, green blue, orange yellow,



pink, and purple. Again, when viewed from the last page to first, the colorful versos are visible all the way through; giving the reader / viewer a picture of a colorful road, storm free, cloud free and peaceful. The cut-outs are intricate and the negative space created as much a part of the "picture" created on each page (and the pages thereafter) as the elaborate colored design. There is no text, but Barry McCallion's message is clear. (10565)

19. McCarthy, Mary and Shirley Veenema. *Bad Girls*. Boston, MA: 2011. \$6,000

Unique artists' books, one of three in the series, six "dos-a-dos" books in the set, the saint produced twice - first as the "bad girl" and then as the converted saint. Each saint is pictured behind a "door" or cover which opens to reveal an image of the woman, with the biography in the middle of the dos-a-dos book, with the image of the converted saint inside the back cover. Each of the books in the series has different images and different landscapes although the texts are the same. Signed by the artists on the inside lid of the box holding all six books. Page size: each one of the six books is: 8-1/2 x 6-1/2 x 1-1/4 inches, box 8-3/4 x 8-3/4 x 6-1/2 inches. Each woman saint placed in a shallow box with door attached to left side of box and again on back inside a shallow box with door attached on the left. The entire box stands and can be opened for display front and back. The set of 6 women saints are housed in a tan cloth over boards with a fold-over lid opening to reveal the individual books, each wrapped in gray paper with label printed in brown ink in white paper. The six titles are: Seductress, Promiscuous Actress, Rich Man's Mistress, Miser, Mass Murderer, and Robber Plunderer.

Each cover was produced to accentuate and reveal the image of the bad girl behind it. When the cover is opened the bad girl and her environment is revealed in a shallow (.5") box. Turn the box over and you see a double page spread revealing the story of the bad girl and how she turned good. Close the spread and find another cover revealing another image of the girl in a .5 inch box repenting. Images of the women are done in cut paper and the covers are acrylic over layered paper. The text is printed in Apple Chancery on Ingres paper. The shallow boxes for the images of each woman are covered in marbled paper by Chana River Marblers. Each box is Brilliantia light brown cloth over binder's board, lined with Canson paper and acrylic on paper for decorative covers. Box closes with magnets. The BAD GIRLS are: Pelagia of Phoenicia - 5th century Promiscuous Actress; Mary of Egypt - 4th century Seductress; Gladys of Wales - 5th century Robber, Plunderer; Olga of Rus - 9-10th century Murderer; Joan of the Cross - 4-5th century French Miser; Margaret of Cortona - 13th century Rich Man's Mistress. Inspired by the research both artists did while working on a collaborative project of DOORS TO THE SAINTS in 2010. Once again, the artists have taken the not uncommon story of redemption and applied it to women's lives, revealing not only specific stories but a general history of women for the past 20 centuries. Mary McCarthy and Shirley Veenema have collaborated previously on DOORS TO THE SAINTS and were inspired by the research for the project to continue with BAD GIRLS.



Once again, the artists have taken the not uncommon story of redemption as applied it to women's lives, revealing not only specific stories but a general history of women for the past 20 centuries. (10478)

20. McCarthy, Mary and Shirley Veenema. *Emily. Selected Poems by Emily Dickinson*. [Boston: 2011]. \$975

Artists' book, one of 20 copies from a total edition of 30, all on Lanaquarell 90lb hot pressed paper, each signed and numbered by the artists, Mary



McCarthy and Shirley Veenema. Page size: 5 x 7 inches; 56pp. Bound by Mary McCarthy: while weave Asahi cloth on spine and Nasumi white Japanese paper over boards, title stamped in gold gilt on front panel, hand-made pale green Thai Mango paper endpapers, housed in custom-made green suede open front box with

button and silk tie close. Box opens to book laid in on the left side and an original collage used as the art which was scanned and bound with the poems by Emily Dickinson. The text is printed in 12 point Imprint MT Shadow with an Epson Stylus Pro 3800 printer. The original images of mixed media and paper added to a single piece of Stonehenge paper were created by both artists responding to one another's work and to the verse of Emily Dickinson. The image were scanned and sequenced for the final book. Some images and response sets stayed together; others are separated and spaced throughout the book. There are 25 images reproduced in with the text of 12 poems. The bound book is laid in on one side of the box and an original collage is laid in on the other side. The low-relief creations, made from "left-over" materials that could easily have been overlooked or forgotten completely, are subtle reminders of the author herself. Emily Dickinson created some of the best-known and best-loved verse in the English language. The details of her life, however, are known through her few surviving letters and recollections of friends and family. The few physical elements associated with her are visually represented in this book - nicely juxtaposed with her verse. (10505)

21. McKim, Alicia. *Greetings from California*. Denver, CO: 2009. \$500

Artist's book, one of 50 copies, each containing five dioramas of three separate layers each of vintage postcards, printed on an inkjet printer with pigmented ink on neutral ph paper, each copy numbered by the author. Page size: 5-1/2 x 6-1/2 inches, carousel book. Bound by the artist: paper over boards with blue cloth spine and blue ribbon



ties, housed in publisher's stiff white board folding box. Capturing the images of California in the 1940's, these "GREETINGS FROM CALIFORNIA" portray the state as the ultimate tourist destination: from golf courses, to beautiful beaches, to the attractions of the Golden Gate Bridge, the citrus industry and Chinatown. The ephemeral nature of postcards is negated by this book - bringing the reader back to another time and place - and telling a new story with such an assemblage. (10311)

22. Moore, Suzanne & Donald Glaister. *Piecework. Poetry by Corey Mesler. Illustrated by Suzanne Moore*. Bound by Donald Glaister. Tuscaloosa, AL: The Wing & The Wheel Press, 2000. \$4,000

First edition, artist's proof copy, in a unique binding, together with the paper-bound copy, the specially-bound copy hand-colored by the artist, Suzanne Moore, all on Hahnemuhle Bibliopaper, both books signed by the artist, Suzanne Moore, and the poet, Corey Mesler, and are housed in custom-made red leather clamshell box replicating book form with rounded spine, onlays and elaborate title tooling on spine by Donald Glaister.



Included are three working samples of pages created by Ms. Moore to complement Corey Mesler's poems. The edition consisted of 176 numbered and lettered copies, each signed by the artist and poet: 100 copies in Hahnemuhle Bugra paper wrappers, 50 copies in quarter-bound Japanese cloth over board with hand-coloring by the artist, Suzanne Moore, and 26 deluxe lettered copies, hand colored by Suzanne Moore and gilded, as well as a few Artist's Proof copies (this copy). Page

size: 7-1/2 x 4-3/4 inches; 38pp. Bound by Donald Glaister in half-leather (grey Nigerian goatskin) with handmade intensely colored pastepapers by Ms. Moore. The spine is smooth with the title stamped in gold gilt in a designed pattern using the letters in the title, red and black headbands, brown endpapers, signed in blind on the inside back join by Donald Glaister. The leather and pastepaper copy of the book, together with one



of the 100 copies of the edition, as well as the original lettering studies in paper folio are housed together in an elaborate full red morocco clamshell box with rounded spine, the title is a repeat - only larger - of the design on the spine of the book, red box deco-

rated with rounded fillet in silver and grey on edge of front panel, onlays of a hand-colored letterpress print by Ms. Moore covered with Mylar in broken pattern forming rectangular band at foredge, box signed in blind by Donald Glaister with his signature gold dot and dated 2011. This elaborate and beautiful morocco box is housed in a red cloth clamshell box with printed paper label, title, author, and press in black, and hand-painted design by Suzanne Moore.



The book contains 12 poems by Corey Mesler and paragrams created by Suzanne Moore to complement each of Corey Mesler's poems. Ms. Moore explains that working with a key concept from each poem, she invented letter-based designs that extend the feeling and content of each poem to where the line between visual and verbal begins to blur. Her work melds, weaves, and plays with visual and verbal messages in her lettering and painting. It is printed, engraved, and for these copies, hand colored in vivid tones with silver and gold gilt. The text was set in Monotype Fairbank Italic at the foundry of Michael and Winifred Bixler and printed letterpress by Terry Chouinard, who designed this beautiful book with Suzanne Moore. A wonderful assemblage - showing the artist working through a project. (10585)

23. Pacific Editions. Lopez, Barry. *The Mappist*. San Francisco, CA: Pacific Editions, 2005. \$2,100

First Edition thus, one of 48 copies, all on BFK Rives paper, signed by the author, Barry Lopez, and the artist / designer / publisher, Charles Hobson, in pencil and numbered by Hobson. Page size: 11 x 12 inches. Bound: with original USGS maps for the concertina binding, which, when opened, creates its own vista of mountains and valleys representing the maps that figure so prominently in the Lopez story, covers made of paper over boards, paper reproducing a 1911 map of Bogota - from the collection of the Library of Congress, publisher's slipcase of wood-grained paper over boards with brass-toned metal label holder attached to spine of box holding white paper label with title and author in black, all suggesting a map

cabinet which plays a pivotal role in Lopez's story, further housed in tan corrugated paper board slipcase, slipcase and board covers made by John DeMerritt with the assistance of Kris Langan, new.

The book opens with images of hands emulating gestures of a map maker at work reproduced as digital pigment prints on transparent film. The book also contains landscape images and an image of pencils from the writing desk of Barry Lopez printed as digital pigment prints from monotypes with pastel all created by Charles Hobson. The text has been printed letterpress by Les Ferriss in Garamond Narrow type. The book and images were created by Charles Hobson who assembled the book with the assistance of Alice Shaw.

Barry Lopez's *THE MAPPIST* was originally published in 2000 in *LIGHT ACTION IN THE CARIBBEAN*. It is a multi-layered story perfectly embodied by Charles Hobson's book. Themes of hidden identities searched out and deciphered, hidden intentions coded in seemingly disparate actions, and the tantalizing possibilities of bringing order to a chaotic history are beautifully served by the combination of maps that are the subject of the story and, literally, hold the story together. The story itself is certainly one of the wittiest "legends" ever devised for its surrounding map. The reader is challenged with images thrown up by the author and artist: bits of map interspersing text, bits of map as foredge and gutter outside edge on any turn of the page, a phrase full of possibilities "he was a patriot" and suggestions in the form of queries: was Lewis Mumford a populist? When "The Mappist" gives the narrator a copy of his very rare book, *THE CITY OF GERANIUMS*, the reader is doubly seduced with this act of generosity (or is it instinct to preserve one's values) for the words are preceded and followed by a page of transparent film with the image of a map being passed from one hand to another. Turning the film page, the reader is confronted with the act being completed and the hand off accomplished. The narrator finishes his tale with a ride down a very dark gravel road, using the sound of the tires on the crushed stone as his "map." We are left wondering where we will find our maps - and will we be able to read them - or remember what we've read. Pacific Editions' *THE MAPPIST* will certainly help in this ongoing quest. (9671)



24. Perishable Press. Hamady, Walter. *Papermaking By Hand. A Book of Suspicions. Minor Confluence Perry Township, Wisconsin: The Perishable Press, 1982. \$3,000*

One of 200 copies on a variety of contemporary hand made papers: 13 various Shadwells; Roma & Perusia from Miliani in Fabriano; Canterbury from Barcham Green in Maidstone, Kent (all three retain their watermarks); Barlow from HMP in Woodstock, Connecticut; Banana-sisal from Carriage House in Brookline, Massachusetts; Yale (in wove and laid surfaces) from Twinrocker in Brookston, Indiana. Laid in is the original Prospectus for the book and the original invoice from The Perishable Press. Bound by Bill Anthony & Associates: tan Irish linen over boards. Page size: 11 x 7-1/2 inches; 56 pages surfaces in 7 signatures, 26 pages of text. Page size of Prospectus: 6-11/16 x 9-11/16 inches. Page size of invoice: 7-3/16 x 10-7/16 inches. Housed in custom-made wood veneer clamshell box with brown leather spine banded in vellum, lined in buff felt, fine. Illustrated with 3 illustrations from Diderot and 12 linoleum cuts by Jim Lee especially for this text. There are 2 title pages - one by Walter Hamady and one penned by Hermann Zapf who also designed the typeface, Palatino, used for this text. The type was hand set and printed by Walter Hamady, 50 of the pages printed in 88 press runs, in 5 basic colors (blacks, reds, blues, browns and grays) on 19 different colors of paper. Certainly, this is a key book on papermaking and one of the most beautiful books from Walter Hamady. PP #102. (10569)

25. **Perishable Press. Petrakis, Harry Mark.** *Chapter Seven from The Hour of the Bell, a novel concerning the Greek War of Independence. Illustrated by Warrington Colescott. Mt. Horeb, WI: The Perishable Press, 1976. \$275*

One of 150 copies, all on Frankfurt and Frankfurt Cream paper, signed by the author, Harry Mark Petrakis. Laid in is the broadside prospectus for the book printed Frankfurt Cream paper, with the titlepage illustration by Warrington Colescott reproduced in a reduced size. Book age size: 9-3/4 x 7-1/4 inches; 44pp; 22 of which are printed. Broadside size: 16-3/4 x 11-1/2 inches. Bound by Bill Anthony (Kner & Anthony in Chicago): hand marbled paper by Norma Rubovits over boards, each book with a different patterned marled paper, black blind-stamped oasis spine, fine in acetate jacket. Re-set monotype Jan Van Krimpen Spectrum (1955). Title page illustration by Warrington Colescott which the printer calls his "best to date." This is a chapter from Greek-American writer, Harry Petrakis' first novel, THE HOUR OF THE BELL. PP #75. (10542)

26. **Pied Oxen Printers. Muldoon, Paul.** *Unapproved Road. Intaglio prints by Diarmuid Delargy. Hopewell, NJ: Pied Oxen Printers, 2002. \$1,250*

First Edition thus, one of 125 copies, 100 of which are for sale, all on Somerset Textured Soft White paper, each signed by the poet, Paul Muldoon, on the half-title page, the printer, David Sellers, on the colophon, and the artist, Diarmuid Delargy, on each of his two intaglio prints. Page size: 10 x 13 inches; 26pp. including a "Note for 'Unapproved Road'" by

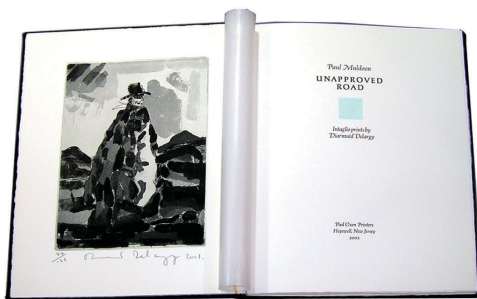
the author, Paul Muldoon, in which he explains some of the references in his verse and noting that the "poem's hallucinatory feel is somehow underscored by the fact that it's written in 'terza rima,' the form in which Dante wrote THE DIVINE

COMEDY. Bound by the printer, David Sellers, in green cloth over boards, hand-sewn, with title printed in black on paper label on front panel and on spine, fine.

Designed and printed by David Sellers, the book is hand-set in Palatino with the title in Sistina, both designed by Hermann Zapf and cast by Stempel AG and printed on a Vandercook Universal I proof press. The intaglio prints involve both etching and aquatint and were printed by the artist from steel-faced copper plates at the Belfast Print Workshop, Belfast Northern Island.

Paul Muldoon (1951-) was born in Portadown, County Armagh. He read English at Queen's University in Belfast, where he was taught by Seamus Heaney and published his first collection of poems, NEW WEATHER, while still at university. He is Howard G.B. Clark Professor of the Humanities and Creative Writing at Princeton, Professor of Poetry at Oxford, and President of the Poetry Society in London. He has been awarded numerous prizes, including the Pulitzer Prize for poetry, the T. S. Eliot Prize, and the Irish Times Literature Prize for Poetry, among others.

Diarmuid Delargy (1958-) was born in Belfast and graduated from the University of Ulster and the Slade School of Art. A noted painter, sculpture and printmaker, his work has been exhibited extensively in this country as well as Ireland and England. This collaboration between two of Ireland's most renowned artists is a success by any criteria of judgment. The beauty and mystery of Muldoon's verse is perfectly expressed in the intaglio prints by Delargy - who manages to convey the sense of motion in his images implicit in the text. The page design is beautifully conceived. (10582)



Major Feminist Collaboration

27. **Pied Oxen Printers. Rich, Adrienne.** *Letters Censored, Shredded, Returned to Sender or Judged Unfit to Send. A Poem by Adrienne Rich. With Two Intaglio Prints by Nancy Grossman. Hopewell, NJ: Pied Oxen Printers, 2009. \$3,500*

First Edition thus, one of 100 copies, 85 of which are for sale, all on Somerset Bookwove paper, each signed by the poet, Adrienne Rich, on the



half-title page, by the artist, Nancy Grossman, on each of her two prints, and by the printer / designer, David Sellers, who has also hand-numbered each copy on the colophon page. Page size: 16-5/8 x 12-7/8 inches; 22pp. Bound by David Sellers: hand-sewn in tan Belgian linen over boards,

headbands, author and title printed in black on pastepaper with black rule inset on front panel, title printed on marbled paper on spine, fine.

Designed and bound by David Sellers, printed by David Sellers and his son, Jonathan, the book is set in ATF Garamond 459 and 460 and printed on an 1848 Hopkinson & Cope Albion press. The two intaglio prints were drawn on copper plates by the artist, Nancy Grossman, and etched, steel-faced, and printed by Marjorie Van Dyke at Van Deb Editions. Adrienne Rich (1929-2012), noted American poet, received many awards. She was awarded the National Book Award in 1974. She has been awarded the Bollingen Prize, Lannan Lifetime Achievement Award, Academy of American Poets Fellowship, Ruth Lilly Poetry Prize, Lenore Marshall / Nation Poetry Prize, a MacArthur Fellowship, two Guggenheim Fellowships and a Wallace Stevens Award. In 1997 she declined the National Medal of Arts in protest against Clinton administration policies. Her poem, LETTERS CENSORED, is homage to political philosopher and cultural critic, Antonio Gramsci, who was incarcerated under Mussolini's fascist regime. It is an exploration of the relationship between power, history and art - a recurring theme in Rich's work. The verse "...combines quotes from his [Gramsci's] prison letters and diaries with fragments written by various 'imaginary persons' to demonstrate an un-intimidated capacity for passionate connection" (Meredith Andrea, "Too reflective, too fierce, too engaging," review of TELEPHONE RINGING IN THE LABYRINTH: POEMS 2004-2006. Stride Magazine, 2008).

Nancy Grossman (1940-), noted American artist, was born in New York City and raised on a working farm in Oneonta, New York. Acclaim for her work came early. Her soft wood (discarded telephone poles) sculptures of heads evoking masculinity were referred to as self-portraits.



Her art has continued to refuse to accept rigid gender positions. She continues to incorporate unconventional materials. Her artistic expression is not confined to sculpture; she works in collage, drawing as well as printmaking - as demonstrated here with the two incredibly beautiful

and power intaglio prints. The second of these two intaglio images was used on a postcard announcement of the book's publication. The irony of the announcement of the publication of LETTERS CENSORED is, of

course, palpable. Censored by the U.S. Post Office and “judged unfit to send” as it violated Title 39, Section 3010 of the U.S. Postal Regulations, designed to “protect” the public from “sexually oriented advertisement”, the announcement had to be sent in an envelope with an additional enclosed sheet to prevent the possibility of Grossman’s intaglio print being viewed through the envelope. Obviously, this represents a misreading of the implication of the image, with its condemnation of torture, as erotic and/or pornographic.

This is a major book featuring the collaboration of two important American women: poet Adrienne Rich and artist Nancy Grossman. *LETTERS CENSORED* reflects the commitment of both author and artist to translate the material world into an abstract medium - while exploring the nature of pleasure, pain and physicality. (10580)

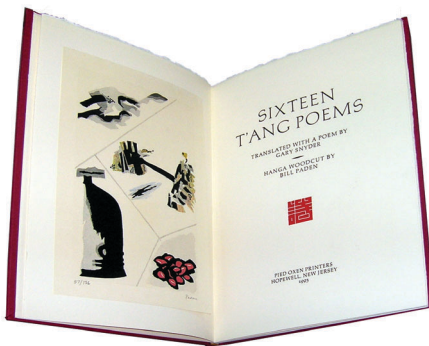
First Book of Pied Oxen Printers

28. **Pied Oxen Printers. Snyder, Gary. *Sixteen Tang Poems*. Translated with a Poem by Gary Snyder. Hanga Woodcut by Bill Paden. Hopewell, NJ: Pied Oxen Printers, 1993. \$950**

First edition, one of 126 copies, 100 of which were for sale, all on Rives paper, each signed by the poet and translator, Gary Snyder, on the author’s Notes page, and hand-numbered on the colophon. The frontispiece Hanga woodcut by Bill Paden, on kizuki-kozo, sarashi paper made by Kazuo Yamaguchi is also signed and numbered. Page size: 8-1/4 x 11-1/2 inches; 26pp. Bound by the printer / designer, David Sellers: hand-sewn in hand-made red paper from India over boards, stamped with Chinese characters in black on front panel, title in black type in contrasting red label on spine, fine.

This is the first book of David Sellers’ Pied Oxen Printers (preceded by two chapbooks under the Eleutherian Printers imprint). It is set in Palatino, Michelangelo, and Sistina and printed letterpress on a Vandercook Universal I by David Sellers, who also designed and hand-set the type and bound the book.

The Hanga woodcut is accomplished by cutting 15 color areas on 10 shina plywood and printed by the artist, Bill Paden (1930-2004). Bill Paden studied Hanga print technique in Kyoto, Japan where he lived from 1963 to 1968. He taught at NYU and Union College, among other institutions. He was acknowledged to be the Western master of Hanga woodcut technique, his works have been widely exhibited into the US and Japan over the past 35 years.



Gary Snyder (1930-), noted member of the “Beat Generation” (he was Kerouac’s model for Japhy Ryder in *THE DARMA BUMS*), early on expanded his influence through works influenced by the practice of Zen Buddhism. He had studied at Reed, Indiana University and UC Berkeley before travelling to Japan where he spent several years. He then was identified with the San Francisco Renaissance along with Jack Spicer, Robert Duncan and Robin Blaser. His exploration of Oriental literature and philosophies as well as the oral tradition in literature has led to work with ecological themes. In 1974 he was awarded the Pulitzer Prize for his volume, *TURTLE ISLAND*. Now teaching at UC - Davis, he is one of this country’s most well-regarded and influential poets. His poem, *AT MAPLE BRIDGE*, included here with his translations, shows his brilliance at modern verse while bringing his translations full circle.

Gary Snyder and Bill Paden met and became friends in Japan in the early 1960’s. Their collaboration here certainly shows a sympathy and shared aesthetic. This is a beautiful book in every sense - visually and spiritually it deserves our attention. (10579)

29. **Poehlmann, JoAnna. *Escargot Under Glass. A Day in the Life of a Forest Snail*. Milwaukee, WI: 2011. \$140**

Artist’s book, one of 35 copies, on white stock, hand-numbered by the artist on the verso of the titlepage. Page size: 1-7/16 inches in diameter; 34pp. Bound by the artist, accordion fold, with card stock as titlepage and



end page, housed in small metal circular box with glass lid showing cover of book. Hand-painted and lettered by JoAnna Poehlmann, then copied, and then hand-colored by her, the small book is a poem with charming hand-colored images of the forest snail in yellow and brown with green leaves and a green frog. The poem and snail images are followed by “Some Natural History” by Ms. Poehlmann: 7 pages of text on the habits of the forest snail. A charming homage. (10581)

30. **Shafer, Douglas. *That the Infinite Line Is a Triangle*. Portland, OR: 2003. \$2,500**

Unique Artist’s Book, hand painted and lettered by Douglas Shafer on Fabriano paper, using pencil, ink, watercolor, gold leaf and gesso. Page size: 5-3/8 x 7-1/4 inches; 18pp; each page of board-like thickness. Bound by the artist: full chestnut-colored leather over boards, both panels with blind tooling and gilt tooling, all edges painted chestnut and highlighted with gold gilt, housed in custom-made black cloth clamshell box, hand-painted and lettered label on front of box in watercolor, gold gilt and pencil, title and artist within double rule, one of which is terracotta watercolor, triangle in gold gilt painted in center, paper label on spine with author, title and artist in brown watercolor within single rule, fine. The artist, Douglas Shafer, has taken the text of Neo-Platonist philosopher, Nicholas of Cusa (translated by H. L. Bond). Nicholas Cryfts (1401-1464), called Nicholas of Cusa after his native city, was German-born but Italian in thought. He studied mathematics at the University of Padua and was Bishop of Bressanone. Douglas Shafer has interpreted Cusa’s rationale on the infinite lines of a triangle with kaleidoscope images in colors of turquoise and coral, triangles within circles, triangles within triangles, extending triangles, etc. This is a lovely book, full of color, line and shapes. (9808)



31. **Sheehy, Shawn and Sarah Vogel. *A Pop-Up Field Guide to North American Wildflowers with A Language of Flowers for the 21st Century*. [Chicago, IL]: 2011. \$1,750**

Artist’s book, one of 30 copies, all on commercial cover paper in various weights from various manufacturers, each copy signed and numbered by the artist, Shawn Sheehy, on the colophon. Page size: 6-1/2 h x 4-1/2 w x 1-1/4 d; 30pp, including 12 double-page spread pop-up wildflowers. Bound: drab boards with green paper spine, small collaged floral decoration on front panel, housed in custom-made box. The brightly colored papers as base



for the wildflowers are printed letterpress in Italian by Sarah Vogel with the common name as well as the botanical name of each flower. The essay and colophon and titlepage were set digitally in Italian Electric and output to polymer plates by Sarah Vogel. The 12 brightly colored wildflowers were conceived, engineered and designed by Shawn Sheehy. Assembly is by both contributors. Once again, Shawn Sheehy has created a tour-de-force book structure. The vibrant flowers jump out at the reader - almost shockingly so - then fold up to hide their beauty until the page is once again opened. Shawn Sheehy tells the reader that this book was prompted by the existing garden in the house he purchased last year which was planted with "quintessential 'old lady' flowers: roses, hydrangea, peonies." When replanting his garden with natives, he thought that perhaps the time had come to recognize a new floral language. For example, while roses have represented love and beauty for thousands of years, he selects Pasture Rose (eschewing endless hybridization) representing purity - in this case purity of gene pool. Violets, representing innocent love for many years, are re-assigned to tabloid love. They, after all, are opportunists, turning up everywhere. Jack-in-the-Pulpit gets named the flower of transgenderism and Blue Flag Iris the flower of lesbian love. In short, the essay is a treat - witty social commentary to accompany flowers we all know. Considering the lovely gold letterpress print floral names, the elaborate pop-ups, beautiful colors, and provocative essay, this book is designed to delight. (10522)

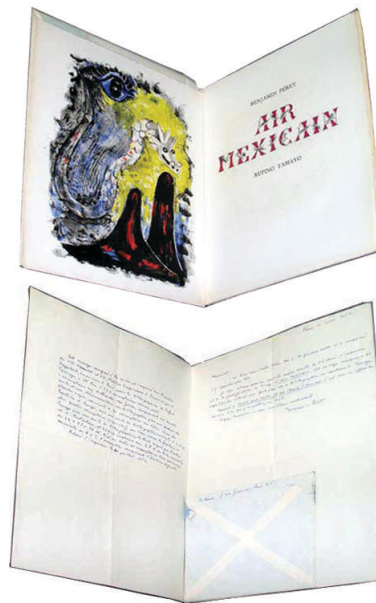
32. Stone, Tamar. *Health, Strength, Grace and Symmetry, Vol. 2: Develop to the Highest Degree of Attainable Perfection*. New York: 2007. \$5,500

Unique Artist's book, antique quilted doll corset with hand sewn button holes, machine stitched in pink cotton embroidered texts. Size: 6-1/2 x 5-1/2 inches with corset closed, 11-1/2 inches with corset open; interior pages size: 4-1/4 x 4-1/2 inches; 20pp. Bound: accordion style with recto fore edge attached to inside of corset, colophon on inside back of corset. Interior pages: digital ink jet images with text printed on cotton twill, machine and hand-stitched 18 fold-out stitched pages with cotton trim. Page size: 4-1/4 x 4-1/4 inches; 46pp. The texts and images are taken from advertising of women's corsets, waists, bathing suits, as well as physical fitness manuals of the 19th and early 20th century (see below). The advice varies from page to page and is contradictory, i.e. "Wear a 'Venus' Waist and you will be able to breathe deeply and freely..." and "The less clothes worn the better." The vocabulary used in the admonitions to females to improve their appearance to ensure happiness may have changed since this time, but intent has not! Housed in grey brocade covered cloth over boards clamshell box with label in lighter grey brocade machine-stitched embroidered title, author, and date in rose, inside lined with pink floral paper matching pink and green flower on first "page" of text with image of "The 'Gym' Girl." Tamar Stone's take on advice to women over the ages through advertising - which confuses consumerism with health guidelines - makes a strong feminist statement. Text sources include Bernard MacFaden, *THE POWER AND BEAUTY OF SUPER WOMANHOOD* (1901), "Beauty and Health Magazine, V. 6, No. 3, June 1903. (10106)



33. Tamayo, Rufino. *Air Mexicain* by Benjamin Peret. Paris: Librairie Arcanes, 1952. \$6,000

One of 24+ copies with an extra suite from a total issue of 274: 1 on Van Gelder; 24 on Renage with an extra suite numbered; 229 on B.F.K. de Rives; 20 H.C., this copy is on B.F.K. Rives but contains the extra suite of



the lithographs were edited at the studios of M. Desjobert. This is a fine copy of one of Tamayo's most "Mexican" and beautiful books. (3312)

34. Torgerson, Eugenie. *Hopewell Box*. Niles, MI: 2006. \$1,200

Unique artist's book, in form of box on wood base with wood ball feet, green cloth and salmon and green printed cloth over boards, top cloth forming triangular pediment with toggle close of white plastic and black and green ribbon, the two larger sides with onlays of found text printed over older map with green paper border, the smaller sides with maps and images collaged and reproduces on green paper boarder. Box size: 4-1/4 x 7 x 8 inches high. The "roof" opens to reveal Ms. Torgerson's text: two poems printed in black on green paper, 3-3/8 x 3-1/2 inches. Box interior is lined in printed fabric containing 12 folders of terracotta or green cloth over boards containing Ms. Torgerson's poem, "Hopewell" in one, the colophon in another, and 9 containing maps and images printed by the artist / author. The colophon contains the artist's statement, "The map documents late Nineteenth Century settlements in what is now Cass County, Michigan, once the ancient Pokagon Prairie. The burial mounds built by the Hopewell people from 10 BC to 400 AD have since been leveled by farmers, save for a few near Sumnerville, on the Dowagiac River. This photograph was taken in Pokagon Township by Edward J. Avila." Her poem reads, "We learned by the Hopewells and their pottery, said to be remarkable for people so ancient and perhaps backwards. We thought



it was a lovely tribal name, so lyrical, so full of optimism. It was understandable, considering their land and the river. Then someone told us that "Hopewell" was actually the man from Ohio who believed that the Indian burial mound should, by every right, be a farm. So the name was not theirs after all. No more than the land, or the bowls, or the dreams." The text images are from John David Shortess's day book done in 1884. He was a circuit preacher in central

Pennsylvania and kept a diary of his daily activities and travels. The digital images are printed on Yupo, a synthetic substrate. The image of the day-book text is bound accordion style with brown leather over boards and a gold silk cord tie fastened with button knob. Ms. Torgerson has created a beautiful book object, containing text that conjures the American migration of the 19th century, with all the romance as well as attending disruption for the existing society. The restless American spirit is beautifully interpreted. (10278)

35. Verdigris Press. Sand, George and Emile Zola. *Vues de Venise. Mezzotints by Judith Rothchild. Octon, France: Verdigris Press, 2002.* \$1,300

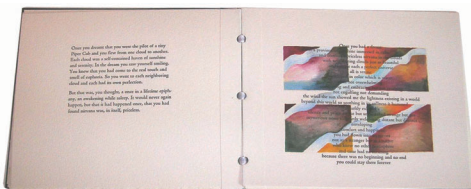
One of 6 copies, from a total issue of 50, (8 with an original copper plate and additional mezzotint, 6 with an additional mezzotint, this copy, 36 regular copies) all on Hahnemuhle paper, this special copy with an additional mezzotint not in the regular edition, each signed and numbered by the artist, Judith Rothchild. Page size: 8 x 10 inches; 16pp. Bound: reversible accordion-fold (leprello), covers of hand-marbled Venetian papers in red, black and gold over boards; as issued in black slipcase with Venetian paper accents, title in letterpress in black on marbled paper insert, white label on cover boards a bit ink



spotted, else fine. Text in original French. This book, which is completely reversible has on one side a text on Venice by George Sand and on the other by Emile Zola, each with three Rothchild mezzotints of doorways, bridges and canals. Sand's delightful description of Venice in springtime forms a sharp contrast to Zola's grim portrayal of a decadent city in decay. Like the illustrations themselves, the texts provide a provocative study of contrasts. An extraordinarily beautiful book redolent with the eternal allure of Venice. (9939)

36. Vixen Press. Seidenberg, Caryl. *Insomnia. Winnetka, IL: The Vixen Press, 2008.* \$1,200

One of 12 copies, each signed and numbered by the artist / author / printer, all on Somerset cover stock. Page size: 5-3/4 x 7 inches; 20pp. Bound by the artist: black cover stock, exposed spine with three white ribbons printed by the author woven behind wires that are affixed to each page with tape, the ribbons extend on to front and back panels, front label with hand-printed relief print in black that resembles a bid or open curtains (with eyes peering out) and a sleeping pill and the title, "In somnia." The text is handset in Eusebius and printed on a number 4 Vandercook. The images are hand painted relief prints as well as drawings translated to polymer plates. A beautiful book, perfectly capturing the turmoil of a sleepless night.

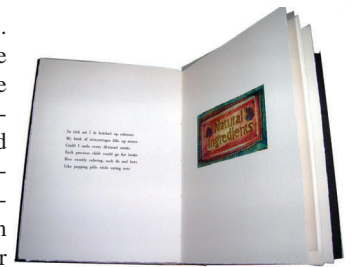


Caryl Seidenberg is a well known artist and bookmaker from Chicago. Her work is held by many institutions, including the U of Chicago, Northern Illinois U, Library of Congress, U of Virginia, U of North Carolina, Beinecke Library at Yale, and private collectors across the country. (10133)

37. Vixen Press. Seidenberg, Caryl. *Operation Rescue. In which 25 years of misprints no 2 alike are miraculously reincarnated. Winnetka, IL: The Vixen Press, 1980.* \$500

Artist's book, one of 35 copies only, all on Arches paper, each signed and numbered by the artist / author / printer / binder, Caryl Seidenberg. Page size: 6 x 8-1/8 inches; 16pp. Bound by the artist: sewn, brown paper over boards, tan cloth spine, brown Fabriano endsheets, label printed in brown

with title and artist on front panel. Ms. Seidenberg's poem, a paean to a life creating words and images, with some missteps, is highlighted with five original etchings, each printed in color, and one color lithograph, collaged throughout. She has printed her poem letterpress on a Number 4 Vandercook in 18pt. Caslon Openface, 12 pt. Bauer Bodoni Italic, 12pt. Bodoni Book, and 10pt. Bauer Bodoni. Although the book is dedicated to "Trial and Error," it is clearly the work of a talented artist / printer who has created constantly in book arts. (10224)



38. Wascher-James, Sande. *Just a Woman. [Whidbey Island, WA: 2012].* \$2,500

Artist's book, one of 12 copies only, each signed and numbered by the artist, all on 1-ply museum board (triple layered), the figure of Marian Anderson made from 100% black cotton rag, a series of double-sided paper dolls, with the faces of the women on photo paper, and their costumes of Liberty Lawn fabrics. Page size: (the figures are the pages so 24pp.) each figure about 10 inches tall, those with hats about 12 inches. Dealing with the achievements of American women, Ms. Wascher-James has created a "show-and-tell" display of figures of notables, with facsimiles of the U.S. postage stamps signifying their iconic status (printed on special paper for longevity), mounted on the front of the figure. The text below the stamp is printed on special fabric in Perpetua Titling-bold-6pt. On the reverse is a larger text again printed on fabric in the same font further detailing that woman's achievements. Housed in a blue cloth over boards clamshell box, yellow gros-grain ribbon on top with title printed on white fabric collaged on to fabric blouse and pants all Liberty Lawn fabrics in blues and reds on white grounds, the figures of the 12 women are placed flat within board guides. There are three across and two deep, and there are two such boards. Also enclosed is a triangular mounting board, along with a diagram showing the placement of the women within the stand. When mounted, the women are joined at the hand to create an accordion that is double sided.

Elizabeth Blackwell, Edith Wharton, Frances Perkins, Mary Cassatt, Abigail Adams, Marion Anderson, and Belva Lockwood all have on dresses or suits of Liberty Lawn fabric and their is lace incorporated on the clothing. They alternate with Martha Gelhorn, Rachel Carson, Dorothea Lange, Jacqueline Cochran, and Katherine Hepburn who are in pants and blouses or jackets in Liberty Lawn fabric. For example, the Elizabeth Blackwell image (on side with stamp) reads, "In 1849, Elizabeth Blackwell became the first woman to achieve a medical degree in the United States." On the reverse, the text reads, "In 1857, Elizabeth Blackwell opened the New York Infirmary for Indigent Women and Children, a full scale hospital. Then in 1868, she established a women's medical college at the infirmary to train women physicians.

The remainder of her life was devoted to the promotion of hygiene and preventive medicine." The "chain" of American women - portrayed in paper dolls with their postage stamps pictured and with text elaborating their accomplishments dressed in Liberty Lawn fabrics is an unusual book structure. Much like the accomplishments of these ground-breaking women, it defies categorization but is to be admired. (10556)



39. **Wofsey, Tammy. *The Pest*. New York, NY: Plotzing Press at Bob Blackburn's Printmaking Workshop, 1998. \$4,000**

Artist's book, one of 10 copies, all on Rives BFK paper, each signed and numbered by the artist, Tammy Wofsey. Page size: 6-1/2 x 7 x 6.6 inches; 280pp. with 140 double-page black and white linoleum cuts. Bound by the

artist: accordion-fold with pages hinged with Gampi paper with two original linoleum cuts from the book inset into green cloth over boards as the ends, housed in custom-made black cloth over boards clamshell box (also made by the artist) with title in small white paper square lettered in black in the

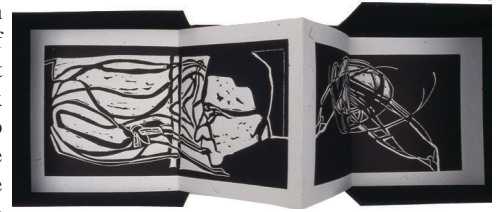
center of the front panel, clamshell box measuring 8 x 8 x 8 inches.

There are 10 pages of text printed letterpress starting with five pages at the front, including the titlepage, THE PEST, set in 10pt. Times New Roman, with the succeeding pages repeating the title, THE PEST, in ever-increasing point size. The reverse sizing occurs in the last five pages of the book and has an embossed print at the end. The artist's statement reads, "The 'pest' - in this case the common housefly - creates a long completely-

connected flight path across every page of the book. The flight path begins complex and as the fly begins to age and slow down the path simplifies. As the book unfolds the viewer experiences three things: the sense of movement created by the buzzing of the fly, the center of the page which separates the linocuts, and a feeling of utter resignation created between the pest and its victim." The victim, a man in glasses, is seen sometimes in profile, sometimes head on. He is never happy. The pest, on the other hand, is shown in various shapes and sizes as it soars across the pages, flying into and around the man's head. A story in the manner of Lynn Ward and his wordless 1929 novel, GOD'S MAN, this is not quite a wordless book. Although there is text, the real action takes place in the dizzying sequence of original prints that lead the reader / viewer on an ambitious flight ending in a point of no return.

This amazing series (really an action sequence) of linoleum cuts was printed by the artist on a Vandercook SP20 at the renowned Bob Blackburn's Printmaking Workshop.

Tammy Wofsey is a New York artist. Her work is in public collections such as the Library of Congress, Yale University and the Museum School of Fine Arts in Boston, as well as private collections. (10588)



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New York, NY



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