

Priscilla Juvelis – Rare Books

Catalogue 47 – Contemporary Book Arts

1. **Caliban Press. Shakespeare, William. *The Tempest*. Printed and Designed by Mark McMurray. Canton, NY: Caliban Press, 2001. \$650**

One of 125 copies all on various handmade papers by Velma Bolyard, La Papeterie St. Armand, and Barcham Green, with Arches, Frankfurt and Mexican amate paper. The text is set in 14pt. Dante by M & W Bixler; rain cut by Greg Lago. The book was designed, printed and bound by Mark McMurray, using the text from the 1623 First Folio (with a few liberties). Page size: 8 x 12 inches. Bound: handmade brownish pink paper over tan paper printed with title in black, overlay with circular cutout revealing title, purple morocco spine, handmade textured endpapers, housed in grey paper publisher's box with cutout paper onlay of man, paper printed with musical notations. The text is illustrated with woodcuts, gatefolds, pop-ups, onlays, text printed on various papers in various shapes. This is a tour de force from master bookmaker, Mark McMurray. Certainly his most ambitious book to date, it is quite wonderful and a worthy vehicle for the Bard. (8837)



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2. **Caliban Press. Whitman, Walt. *Notebook Used Along the New Jersey Coast September & October 1883*. [Montclair, New Jersey] : Caliban Press, 1992. \$300**

First Edition, one of 125 copies only, signed by Mark McMurray, designer and printer, of the complete text of this journal kept by Whitman and given to his friend and chronicler Horace Traubel. The original notebook was given to The New York Public Library by the noted collector Oscar Lion and is reproduced here. The book is handprinted on various papers by McMurray and has some facsimile pages of the original manuscript and various illustrations. Bound in paper with a linen spine, label on spine, fine. This is a wonderful book — Whitman's paean to nature and the seacoast brought to life in a format that is a bit rough, a bit unpredictable, like the text itself and the subject matter. (4904)



First Book of the Press

3. **Cheloniidae Press. Poe, Edgar Allan. *The Raven*. Etchings and Wood Engravings by Alan James Robinson. [Easthampton, MA: Cheloniidae Press, 1980]. \$2,500**

Artist's book, the first book of the Cheloniidae Press, one of 100 copies from a total issue of 125: 100 regular edition and 25 with an extra suite, all on Arches Cover, handnumbered and signed by the artist, Alan James Robinson. Laid in are the two woodengravings from the book, each titled, numbered, and signed by the artist in pencil, on Japanese paper. Page size: 12 x 16 inches. Bound by David Bourbeau at the Thistle Bindery: black marbled paper that has a pattern of feathers faintly visible along middle of paper, the spine being the divider between the two "feathered wings" of the marbled paper design in deep green with blood red highlights, title in gilt on spine. Housed in custom-made clamshell box of black cloth with



red leather spine, title in gilt. Book is fine, box shows a bit of wear. Hand-set and printed by Harold McGrath in Bruce Rogers 24pt. Centaur type, 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 wood engravings. The book is signed by the artist in the colophon. In addition, two artist's proof wood engravings on Kitakata paper are laid in (as called for), signed and numbered by the artist in pencil. They are the raven's head that appears on the colophon page and the feather that appears on the titlepage. Also laid in is the original promotion piece for THE BLACK CAT from Mr. Robinson's Cheloniidae Press, in red and black, printed on card stock, with the image of the cat's head in the center and the type in black and red below it. This also is signed in pencil by the artist. 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. (10226)



4. **Davidson, Laura. Stein, Gertrude. *Tender Buttons, tenderly*. Boston: 2006. \$800**

Artist's book, one of 24 copies only, each on Frankfurt paper, each copy signed and numbered by artist, Laura Davidson. Page size: double-sided pages are each 1-3/4 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 5/8 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 Davidson's interpretation of Stein's word play is perfect. (9922)



5. **FitzGerald & Co., Vincent. Rumi, Jalaluddin Mohammad. *Fragments of Light II. Concept and Design by Kelly Driscoll. Translated by Zahra Partovi*. New York: Vincent FitzGerald & Company, 2004. \$3,000**

One of 35 copies, each copy consisting of 7 plates of Depp Glass, each plate with a laser etch of the English translation of the verse of thirteenth-century Sufi philosopher and poet, Rumi. There is, as well, a laser etch of



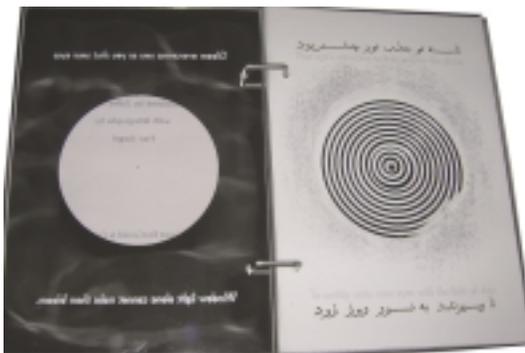
the original Persian verse. Laser etching accomplished by Laser Edge Designs. Each plate of glass is 6-½ x 9-½ inches. The concept and design for this book sculpture is by Kelly Driscoll. The type for the

English translation is Diotima. The calligraphy is by Jerry Kelly. The printed colophon is by Wild Carrot Letterpress. Housed in a pale sea-green suede box with fall-down sides and held together by magnets imbedded in the box sides, fine. This is an extraordinarily beautiful book with the laser etch on each tablet visible through to the bottom from the top. The subtlety of the designs created by this assemblage is breathtaking, and the play of light through the glass captivating. Of course, the idea of a pre-codex text being made available in a contemporary pre-codex form seems miraculously simple; rather it is simply miraculous. (9385)

The Newest Rumi from Vincent FitzGerald

6. FitzGerald & Co., Vincent. Rumi, Jalaluddin Mohammad. *Fragments of Light IV. Lithographs by Fran Siegel. Translated by Zahra Partovi. New York: Vincent FitzGerald & Co., 2009. \$3,000*

Artist's book, one of 35 copies, all on hand-made linen paper by Dieu Donne Papermill and Mylar, each numbered, and signed and dated by the artist, Fran Siegel, and signed in Persian by the translator, Zahra Partovi. Page size: 6-½ x 9-½ inches; 26 leaves. Bound: as desk calendar on stainless steel base, made by Milgo Bufkin, four screws fastening the two "rings" that hold the pages of the book, housed in custom-made grey cloth over boards clamshell box, box by BookLab II. The titlepage and colophon are printed by Jerry Kelly in black and silver with Kelly's own calligraphy. Ms. Siegel's lithographs were printed in silver on the white transparent linen by Kelly Driscoll. Each page of linen is followed by a silver Mylar page. Each etching was not re-inked when repeated on the



silver Mylar page resulting in a shadow image. The text is laser cut. It appears first in Ms. Partovi's elegant Persian calligraphy at the top and bottom of each page with the circular litho surrounding circular

disc cut into each page, "reading" as silver against the succeeding silver Mylar page. It is followed by her flowing English translation on the silver Mylar page. This English text appears at the top and bottom of each page, and "reads" as white from the following linen page. It can be read through the linen page, just below and above where the Persian calligraphic lines appear. The circular cut-outs on each page are successively smaller; the final cut on the colophon page reveals the stainless steel base. Combinations of four different inks were used to print each of the lithographs resulting in each page appearing slightly darker as the concentric "circles" become smaller.

Ms. Partovi's translated lines, "When he summons me I behold myself! Unsightly or worthy of the magnetism?" or "How now can I see my own face?" are perfectly translated in this book. Whoever reads the text sees their own image reflected in the silver Mylar. It is at once disconcerting and yet to the point of Rumi's search for illumination and union with God. Fran Siegel, currently a Professor of Drawing and Painting at California State University Long Beach, graduated from Yale with an MFA and Temple's Tyler School of Art. She has had numerous

solo exhibitions, as well as group shows, and was the US Representative at the IX International Bienal of Cuenca Ecuador. Her collaboration with Vincent FitzGerald & Company results in an astonishing book. The other collaborators include Kelly Driscoll, who created the art for FRAGMENTS OF LIGHT II and Milgo Bufkin (stainless steel base) who has worked with well-known visual artists such as Ellsworth Kelly and Robert Indiana. Well-known printer and book designer, Jerry Kelly, has worked with FitzGerald for over 25 years, helping produce very beautiful books. The Dieu Donne paper used for this book is incredibly strong and yet translucent. Mr. FitzGerald, once again, has assumed the role of "Maestro" for these individual performers, leading and coordinating their elegant performance for our benefit. (10235)

7. 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 6-½ inches. A beautiful book - doing justice to Rumi's verse. (2608)



8. FitzGerald & Co., Vincent. Turner, Judith. *Transitions. Chromogenic Prints by Judith Turner. [New York:] Vincent FitzGerald & Co., 2009. \$2,500*

Portfolio of ten chromogenic prints on metallic paper, one of 20 copies only, each print numbered and initialed in pencil on the reverse by the photographer, Judith Turner, who has also signed her name on the colophon in pencil. Page size: 4-15/16 x 4-15/16 inches, 10 individual prints. Bound: loose as issued and housed in clear plastic box with front cover sliding out by Just Plastic. Titlepage / colophon page letterpress printed by Kelly-Winterton in black on gray paper. Judith Turner, noted New York photographer, took these haunting images over a period of six months. They were photographed under water, chronicling the life and death of a plant. Noted for her images of architecture, published in trade books since 1979, and by the private press, Vincent FitzGerald & Co., since 1990, she brings a solidity of shape and concreteness to the transitory water lily. The use of Kodak's silver paper for these images

presents an illusive shimmer to the plant in water - suggesting the play of sunlight that would occur in the plant's natural habitat. Ms. Turner's photography is held by many institutions including the Canadian Center for Architecture, the Tokyo Metropolitan Museum of Photography, Japan, Tel Aviv Museum, Tel Aviv, Israel, and the International Center for Photography and the Brooklyn Museum, among others. She has received numerous

awards and grants including in 2007 a Star of Design Award in Photography by the Design Center of New York and in 1994 the American Institute of Architects Award. (10234)



New from Flying Fish Press

9. Flying Fish Press. Chen, Julie. *A Guide to Higher Learning*. Berkeley, CA: Flying Fish Press, 2009. \$2,175

Artist's book, one of 100 copies, each signed and numbered by the artist / author / designer, Julie Chen. Size folded and boxed: 11-1/4 x 11/14 inches, unfolded 30 x 30.5 inches. Structure: board with book "pages" folded and attached to edges that are held by imbedded magnets to be unfolded on black felt cloth that is included in the publisher's blue cloth clamshell box with 3 paper labels on spine in pale blue green printed in black with author, title, and press and paper label on front cover that has printed

design with red dots. The design with red dots at the center of this book is the beginning of the Ulam spiral, which illustrates the discovery that if the counting numbers are arranged on a spiral grid, the prime numbers - shown as red dots - form surprising and unexplained patterns. The intricate patterns of lines that appear on the four corners of the unfolded "pages" themselves are origami crease patterns designed by Robert J. Lang.

The text consists of mathematical statements from the four branches of mathematics. The abstract algebra and analysis loops demonstrate the central concept of unity in mathematics. Each of the four equations has a version of "1" as its solution.

The four "pages" that do not unfold but lay flat are printed "formulation" "investigation" "revelation" and "interpretation." The other 8 blocks unfold (all are numbered) some overlapping providing the visual bridge to previous texts. The four corners connect and then fold back up to surround the central board. Included is "The Answer Book", 3 x 3 inches; 20pp; sewn in paper over boards which contains the colophon.

This is a provocative and intriguingly beautiful book from the inimitable Julie Chen. (10237)

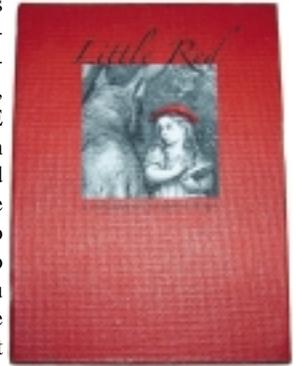
10. Indulgence Press. Rose, Thomas. *Where Do We Start?* Minneapolis, MN: Indulgence Press, 2003. \$500

Artist's book, one of 75 copies for sale, (25 copies HC), all on Hahnemuhle photo-rag duo mouldmade paper, with 2 CD's laid into front and back slipcase, each book numbered and signed by the creators, Thomas Rose and Wilbur "Chip" Schilling, on the colophon. Page size: 6 x 6 inches; unfolding to 6 x 12 inches; 30pp; including colophon and titlepage. Bound: accordion fold with paper over boards designed by Chip Schilling. Housed in red and black cloth sleeve

with black paper envelopes on the front and back panel housing the two CD's, red cloth over boards slipcase. This is an intriguing book from Indulgence Press. A fine collaborative effort, the texts are completely interwoven, not only in format, but with images. It is a simple concept - starting school - that really isn't so simple. The intricacies of organized education are cleverly laid out in text, image and format in this wonderful book. The images, editing, constructed text and layouts are by Thomas Rose, as is the audio editing and sound design. Wilbur "Chip" Schilling was responsible for the design of the book's overall format. The edition was letterpress printed and bound at Schilling's Indulgence Press. The photographic images were printed on an Epson 2000 photo stylus inkjet printer. The text and line art were printed from photopolymer plates on a Vandercook sp-20 cylinder press. (10236)

11. Krause, Dorothy Simpson. *Little Red A Cautionary Tale for Girls of All Ages*. Text from "Silver and Gold" by Ellen Steiber. Marshfield, MA: 2007. \$450

Artist's book, one of 26 numbered copies, all on Hahnemuhle paper, each numbered and signed by the artist in pencil on the final page. Page size: 4-7/8 x 5-9/16 inches closed and 19" long when opened, 6pp. Bound: accordion style with red printed canvas covers, the front cover printed with etching after Gustave Dore with Krause's addition of the hat painted red, and the title, LITTLE RED A CAUTIONARY TALE FOR GIRLS OF ALL AGES, housed in black paper envelope. The text is printed on the 4 front pages at the bottom of the images, "Sometimes, I explain, it's hard to tell the difference between the ones who love you and the ones who will eat you alive." It is also printed the 2 pages on the reverse which contain a more significant portion of text from Ms. Steiber's poem above an image of a doll, in greys and brown, sprawled below the text. The doll, the artist tells the reader / viewer, is one that she had as a child. When turned upside down, the little red riding hood doll is a wolf, in grandmother's clothing, with a music box embedded in her back that played "Who's Afraid of the Big Bad Wolf." The text is printed three accordion pieces at a time, front and then back, on a large-format HPZ3100 inkjet printer, then cut apart and assembled. The artist has modified the 1869 Dore etchings by highlighting the caps worn by "Little Red" and the wolf in red. Ms. Krause has created a witty update of this traditional child's fairy tale by pairing Ms. Steiber's 1994 poem with the well-known 1869 Dore images, slyly manipulated to be completely contemporary. (10252)



12. McCarthy, Mary. *Africa; a Map*. Boston, MA: 1989. \$3,500

Unique artist's book, consisting of three-sectioned map / collage / original painting / stitching, all on Rives BFK paper with additional handmade papers for collage. Reverse sides of three sections are agura brown paper with gouache. Page size: 45 x 30.5 inches with two of the sections opening to triple-page image and the last section a double-page image, the entire map opening 92 x 66 inches. Housed in custom-made case of binder's board covered in cotton cloth with linen twine underlay for three-dimensional effect, painted in acrylic and pencil by Mary McCarthy. The interior of the map has imagery representing a small part of the vast cultural history of Africa. Metallic stitching is used to show boundaries set by European colonists to create countries. Red marks represent areas of civil



wars during 1985. The text is written in the surrounding blue ocean waters. The grey writing represents reported stories in The New York Times or The Boston Globe between 1985-1988. When the direction of the writing changes so does the country. The artist represents the beauty, complexity and struggle of Africa through this visually stunning combination of art and text. (10258)

13. **McCarthy, Mary.** *The Ancients.* **Boston, MA: 2008. \$2,200**

Unique book object, double-sided four-panel accordion-fold book, with text hand written in paste paper (while wet) surrounding inset mask, each mask made from natural found objects, ink and pencil images of ancient



pictographs displaying travel, the seasons, celebrations and hunting on the back panels folding out to continuous screen image, titled, dated and signed in ochre-colored ink on the bottom edge by the artist/author, Mary McCarthy. Page size: 6 (H) x 6(L) x 1(W)

inches, closing to 4 inches wide, opening to 24 inches unfolded. The four masonite and wood panels are covered in hand-made Lokta and Yuzen papers and bound accordion style, the panels attached with (invisible) Tyvek paper. Housed in custom-made box of terracotta cloth over boards, brown paste-paper label with title hand written in paper. The four masks, which are surrounded by the text, are “found” objects (skeletal remains etc.) are completely transformed by the artist into “masks” by adding painted paper, glued and then sealed with acrylic gel. At once mysterious and lovely, they are unique. The text is hand written on paste paper to simulate petroglyphs and reads, “The ancients came from mother earth and multiplied. They migrated and formed clans, tribes, whole nations. Each clan had an animal spirit to watch over them. Animal spirits distinguish one group from another. Some animal spirits influenced the people to wander aimlessly, the all powerful Great Spirit had to help straighten those people out. The ancients were many, they encircled the earth. They thanked the Creator. They were one with nature.” The continuous screen painted on the reverse of the shadow-boxed masks may be inspired by aboriginal art, but it is completely modern, synthesizing various early cultures. This is a beautiful book object with a timely “green” message. (10239)

14. **McCarthy, Mary.** *Sympathetic Magic.* **Boston, MA: 2009. \$3,000**

One of a kind artist’s book, signed and dated by the artist in pencil on the colophon page, all on hand-made paste paper with Rives BFK paper used for collages. Page size: 8-3/4 x 5 inches; 28pp. Bound by the artist, Mary McCarthy, drum leaf construction, of black cloth spine and earth-colored



Lokta paper over boards with embossed pictograph figure, deckle edge at spine ends, housed in custom-made black cloth clamshell box lined with Lokta paper. The titlepage, single text page and the colophon page are hand-written in brown India ink on hand-made paste paper. The images are painted and collaged BFK Rives paper. The artist states, “After going to the South West and seeing the

amazing landscape and ancient images on the rock walls I wanted to pay homage to both nature, especially rock and the people who lived and survived there long before this land became America. These are fictitious images based on real pictographs. The text reads, in part, “The canvas of the ancients / obscure places / inaccessible recesses / bowls of caverns / magical aerial feats / art on rock / Shamans on a vision quest...”. Ms. McCarthy has created the visual embodiment of her text with stunning

images, at once sophisticated and simple, in browns and vivid greens. The reader / viewer is drawn into the world of early mankind and their special relationship with the natural world that seems too difficult to recreate in today’s “civilized” world. (10240)

15. **Morrison, Lois.** *Un Nuit d’Hiver.* **Leonia, NJ: 2009. \$750**

Artist’s book consisting of shadow box and wrap-around case with text on three panels of interior, one of 25 copies, each signed by the artist / author on the colophon. The text paper is hand-dyed Lenox 100. Size: 11-3/4 x 7 inches for wrapper; box is 6-5/8 x 10-3/4 inches. The shadow box, covered in Cave Papers’ Indigo, contains a painted metal skeleton from the La Gunilla flea market in Mexico City on the top, and it is set against



a ground that is a NASA photograph of the sky. The bottom half of the box contains a plastic volvelle printed in black with Lois Morrison’s text translated from the original English into French by Madeleine Nicolas, accompanied by images of skeletons. The wrap is closed with a braided cord wrapped around buttons and covered in Cave Papers’ Cloudy Sky paper over davy and box board. Julie Chen

laser-cut the box. There is text on the back of the box by the author, “Paris needed more room to expand. So, on April 18th, 1786 the Catacombs under Paris were consecrated. Between 1787 and 1814 the cemeteries of Paris were emptied of their skeletons...” The interiors of the case describe the stacking of bones - femurs laid side by side...punctuated by crosses made of skulls - with each section named for the church whose graves it once contained. The catacombs were used by Partisans during both World Wars to avoid the enemy. Morrison notes the sign at the entrance of the Catacombs reads, ‘Arrete, c’est ici l’empire de la Mort.’ She has managed to capture the “creepy” factor of the Catacombs as well as the wonderment of the human condition. (10251)

16. **Poehlmann, JoAnna.** *To Bee.* **Milwaukee, WI: 2008. \$1,500**

Artist’s book, one of 25 copies, all on one-ply Strathmore paper, each signed and numbered by the artist, author, binder, JoAnna Poehlmann. Page size: 5 x 5 inches; 36pp.

Bound: accordion style with covers of hand-made Japanese paper (flowers and ferns in the paper) wrappers and matching slipcase, yellow satin ribbon and gold seal with bee stamp fastener. The text is taken from various sources all concerning bees, for example: “The bee is more honored than other animals, not because she labors, but because she labors for others. St. Chrysostom” and “A honey bee visits 50 to 100 flowers in one collection trip. Joanne I. Hayes” The images are colored copied and collaged onto each page, sometimes around the text, and include Hiroshige’s “Japanese Chrysanthemums,” various postage stamps, among others. In each image, there is, of course, the insect that is the subject of the book. At the rear of each book, set into a white box with Mylar cut out which serves as a frame, is a specimen “*bombus fervidus*” laid into white cotton.



From Mongolia with a bee stamp to a quote from Ralph Waldo Emerson to an Avedon photograph, we see the bee’s presence in human intercourse. Declining bee populations is now a world problem as plant life depends on the bee’s activities. Physically an integral part of our world, this little book also shows just how emotionally and aesthetically important the bee is to our planet. (10247)

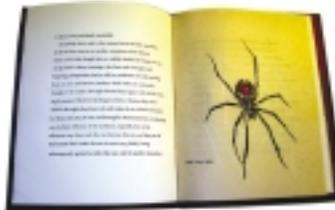
17. **Poehlmann, JoAnna. *Twelve Tulips. Milwaukee, WI: 1999. \$750***

One of 10 copies only, each signed and numbered by the artist, all on Strathmore. 12 accordion fold pages. Page size: 9-1/8 x 3-1/4 inches. Bound: handmade green Japanese kozo paper over board at rear; front with first tulip image; housed in handmade green kozo paper over boards box with glass lid insert on top cover revealing tulip image surrounded by green border, title stenciled in gray in middle of glass panel. Green gros-grain ribbon lift, attached with sealing wax. The images were drawn and painted with graphite and watercolor, then lightly copied onto Strathmore paper with Canon Laser, then reworked again with graphite and watercolors. Each tulip is adorned with an insect, or a shell, or a frog, or a piece of fruit, a snail, or a combination thereof. An altogether enchanting production. New. (9227)



18. **Red Angel Press. Edwards, Jonathan. *Spider Letter. Bremen, ME: Red Angel Press, 2009. \$450***

Artist's book, first edition thus, one of 50 copies, all on Lana Antique Laid paper, each numbered and signed in pencil by the printer / artist, Ronald Keller. Page size: 8-3/4 x 7-1/8 inches; 34pp. Bound by the printer / artist, Ronald Keller, in burgundy cloth over boards with paper mache bas relief of spider web on laid to front panel. The text is illustrated with 5 linoleum cuts of various spiders, including the Black Widow Spider, Tarantula, Black and Yellow Garden Spider, all of which were hand pulled. The text is hand set in Bembo and printed on Lana Antique Laid paper. The text is a letter written in 1723 by Jonathan Edwards to Judge Paul Dudley, a friend of his father, discussing spiders, a creature keenly observed by Jonathan since his boyhood. Jonathan Edwards (1703-1758) preacher, theologian and missionary to Native Americans, is known as one of this country's great intellectuals. His published writings are his sermons and theological tracts. He served as president of the College of New Jersey, later to be named Princeton. His interest in science begun at an early age is here documented. (10254)



19. **Red Angel Press. Thoreau, Henry David. *War from WALDEN. [New York and Bremen, Maine]: Red Angel Press, 2006. \$425***

One of 100 copies, all on Nideggen paper, the woodcut illustrations printed on Sekishu paper, signed by the artist / printer, Ronald Keller, on the colophon page. Page size: 8-1/2 x 8-1/2 inches; 28pp. Bound: brick-colored cloth stamped with W on front panel and AR on back panel in slightly deeper color, brownish-red end papers, fine. Taken from the chapter "Brute Neighbors" in Thoreau's WALDEN, this text is a metaphorical and satirical observation of red ants battling black ones in the author's woodlot. References to historical battles - the Trojan War, Napoleonic Wars and the American Revolution - powerfully and succinctly suggest the absurdity of man's bellicose activities. Usually referred to as "The War of the Ants" the title has been shortened here to WAR. The wood block prints, two single page and one double page, progress from an extreme close-up of the protagonists locked in deadly combat to an overall view of battalions of adversaries arrayed as if in Armageddon-like confrontation. The text is printed from hand-set Plantin type and letterpress printed by Mr. Keller. He has chosen to end this book with



Emerson's famous quotation, "The real and lasting victories are those of peace, and not of war." (9806)

20. **Red Trillium Press. Santos, Eduardo Hernandez. *El muro / The Wall. Photographs by Eduardo Hernandez Santos. Havana, Cuba: Red Trillium Press / Aqui, en la lucha, 2009. \$600***

First Edition thus, one of 50 copies of the Deluxe Edition, on Reich Shine and Chartham Translucent papers, each hand numbered and signed and dated by the photographer, Eduardo Hernandez Santos, with the seal of Red Trillium Press. This deluxe issue has two original photographs by Eduardo Hernandez Santos laid in, each signed and dated by Santos. The two original photographs are laid into a grey and black cloth clamshell box with title printed in black on grey paper laid down on spine. The regular edition of EL MURO is included in the clamshell box. It is a book of ten black and white triptych photographs, two bilingual essays and a glossary, Letraset type. Page size: is 9 x 14"; semi-concealed wire-o binding opening to 20" so the triptychs may be viewed in full. The photographs are printed duo tone offset lithograph on Shine: luminous mica coated, acid free paper with three sheets of translucent magenta paper separating the photographs and essays.



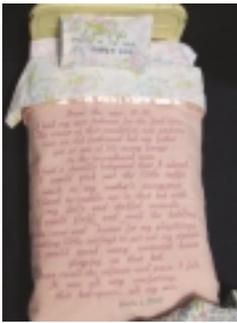
Steven Daiber has brought this project to life, after meeting with Cuban artist Eduardo Hernandez Santos in 2007 to exchange prints with Daiber's wife, American artist Jacqueline Hayden. Daiber tells us that Eduardo Hernandez Santos EL MURO is a composite chronicle of late-night life at Havana's utmost limit of the city: the seafront wall, popularly know as the Malecon. EL MURO is a significant visual source of constantly-thwarted gay nightlife in Havana, but above all it is a social document about the members of a historical underclass emerging from hiding to contest efforts to control their lifestyles, to proclaim their normality and their non-conformity of the status quo. These powerful images express the subject's abiding desire to reaffirm their existence.(10257)

21. **Stone, Tamar. *A Very Safe Place. Vintage Doll Bed with Embroidered Texts. New York, NY: 2008. \$5,500***

Unique artist's book in form of vintage doll bed with text hand and machine sewn on vintage cotton sheets and pillowcases with "Alice in Wonderland" pattern, blankets, mattress of vintage striped cotton flannel, vintage cotton feed sack and vintage hand sewn child sampler. Texts



excerpted from Charlotte Perkins Gilman AU-TOBIOGRAPHY, Emmeline Pankhurst MY OWN STORY, Christiane Fischer's LET THEM SPEAK FOR THEMSELVES - WOMEN IN THE AMERICAN WEST 1849-1900, VOICES IN THE NIGHT: WOMEN SPEAKING ABOUT INCEST, MOTHERS OF THE SOUTH: PORTRAITURE OF THE WHITE TENANT FARM WOMAN. Bed size: 11(W) x 19 (L) x 9(H) inches; vintage yellow tin doll bed. The artist's statement reads, "These are the stories of dreams, comfort, disappointments and sexual awakening for girls in their beds. Whether it was the coldness of a parent's love, or overhearing the disappointment in a parent's voice who wanted a son instead of a daughter, memories in their childhood bed shaped the future personalities of these young girls."



Noted artist Tamar Stone has created a beautiful book object, combing visual images that involve the reader in making and unmaking the bed to read the texts. Ms. Stone's works always are provocative and carry a strong feminist message. Exhibited in the American Museum of Art and Design, the St. Petersburg Arts Center, NY Center for Book Arts, Berman Museum at Ursinus College, among others. Her work has been acquired by private collectors, libraries and museums across the country. (10238)

22. Taylor, Mary. Chuno. Marshfield Hills, MA: 2005. \$750
Artist's book, one of 5 copies, all on white archival paper, each copy signed and numbered in pencil. Page size: 7 x 5-1/2 inches; 80pp. Bound by the artist / author: cloth over boards, cover printed with pigmented inks



showing image of potato vine with title and author's name, housed in burlap bag / potato sack with same image as cover of book on front of bag. The images are digitally produced images printed with pigmented inks, hand toned with pigments. The text is a brief history of potatoes and Peru and the integral role of this important crop in their culture. The text starts with a quote from the Director General of the Food and Agriculture Organization of the United Nations (FAO), "The potato is on the

frontline in the fight against world hunger and poverty." The images are photographs of contemporary Peru as well pre-Columbian images representing the potato in indigenous culture. (10249)

23. Taylor, Mary. Show Me the Honey. With Excerpt from "The Bee Boy's Song" by Rudyard Kipling. Marshfield hills, MA: 2008. \$400

Artist's book, one of 15 copies, all on Strathmore watercolor paper, each copy signed and numbered by the artist. Page size: 7-1/4 x 5 inches; 8pp; including covers. Bound by the artist: single sheet, folded accordion style, housed in Plexi slipcase tinted gold with colored transparency film, wood edges. Illustrated on both sides of accordion folds with gelatin monoprint, inkjet pigment print, acrylic paint and inKAID, and digital transfers to



alcohol gel with bees wax encaustic medium and gold leaf. The text is in Inkjet pigment print in Garamond Pro. The artist states she was inspired to create this book by the bee colony collapse disorder. The first page of text lists various

headlines from July 23 to August 27, 2009: "Commercially Engineered Bees Spread Disease to Wild Bees," "Sierra Club Urges EPA to Protect honey Bees from Toxic Pesticides," German Beekeepers Slam Bayer & Pesticide-Intensive Agriculture for killing off the Bees," and "Bayer Pesticides Cause Mass Death of Bees" among others. The balance of the text is an excerpt from "The Bee Boy's Song" by Rudyard Kipling: "A Maiden in her glory, / Upon her wedding-day, / Must tell her Bees the story, / Or else they'll fly away. / Fly away - die away - / Dwindle down and leave you! / but if you don't deceive your Bees, / your Bees will not deceive you." This is followed by a news clip update citing data from organic bee keepers reporting few losses. The author / artist notes, "Looks like its best to never deceive your bees!" A beautiful homage to the industrious insect that adds so much to our existence. (10248)

24. Torgerson, Eugenie. From One Place to Another. Niles, MI: 2008. \$3,200

Unique artist's book, in form of box with images on four sides, text included as part of paper fan rising out of the box as if an open book with



covers flat on top of box, with title, date and author / artist's signature on text paper laid in. Size of box: 15-1/2 x 9-1/2 x 12 inches; display pedestal and Plexiglas dome is 19 x 13 x 13 inches. The artist has used binder's board, paper, cloth, glass, hardware, wheat, and digital illustrations to create this book. The text poem by the author / artist occupies 24 pages, digitally printed on Strathmore paper vellum which was then coated with amber shellac. The images are of maps, landscape and portrait photographs, pastel drawings, all printed digitally with archival inks, on Yupo (a synthetic "paper" specially prepared by the artist for inkjet printing), sometimes layered, and finished with waxes, varnishes and shellac. The text and images are hand-sewn by the author / artist with black and white "headbands" alternating with various hand-made papers in a variety of colors. The rounded spine is achieved with a stuffing of wheat sheaves. The poem reads, in part:

This is what you see: / bright light, / taller grass, / hawks, stones. /



It is just a matter of / stopping short of town. / There was fire in our valley, / and we all knew / it would consume us. / But how do you / end fire? / The same way you stop wind, / I suppose. / And besides, / it was so beautiful / that we let it. / If you look away

/ you will miss the molten gold / that the sun / pours into the bowl / we thought was / just an ordinary truth...

Balancing words with maps and images of light and dark, bones, trees and birds, often the artist's own pastel drawings, this incredibly beautiful book takes the reader / viewer on a distinctly American journey. The artist / author states that her work is about migration, displacement, settlement, and reconciliation, and this book takes us on exactly that journey. The images on the front of the box, combined with maps, obscuring the sharp details of the landscapes as well as map details, have the allure of a Shangri-la - or maybe the New World - or maybe just places we haven't yet explored. (10250)

Last Minute Additions:

25. Leavitt, Nancy Ruth. Thaxter, Celia. *High Tide of Beauty*. Excerpts from *An Island Garden* by Celia Thaxter. Stillwater, ME: 2009. \$6,500

Unique artist's book, text from Celia Thaxter's AN ISLAND GARDEN, painted and lettered by Nancy Leavitt, on Arches text wove, signed and dated by the artist on the Colophon. Page size: 9 x 12 inches; 40pp; 27 of which are painted and/or lettered by the artist, Nancy Leavitt. Bound by Joelle Leavitt Webber, Mermaid Bindery, hand sewn with exposed vellum cords on hand-made paper by Katie MacGregor, painting of island coast and sea by Nancy Leavitt on front wrapper, housed in custom-made



blue cloth clamshell box with title, HIGH TIDE OF BEAUTY, lettered by Ms. Leavitt in blue on Arches paper on spine, the interiors of the box lined with paper hand-painted by Ms. Leavitt with 'color fields' inspired by her test sheets. Painted in gouache and watercolor, the text is lettered in built up Uncial capitals.



Nancy Leavitt has taken the text of Celia Thaxter's AN ISLAND GARDEN as inspiration - just as Childe Hassam and Sarah Wyman Whitman did in 1894 for the beautiful first edition of Celia Thaxter's homage to her justly famous garden on Appledore Island in the Isles of Shoals. The result is a beautiful book - redolent of color and sunlight and the joy felt at being surrounded by the sights and smells of a New England garden in high sum-

mer. Thaxter wrote, "The rose campion bed is a lake of delicate colors with its border of scarlet flax. Poppies of every tint are blazing. The hollyhocks are splendid with their comrades the sunflowers. Every day the single dahlias surprise me with new and unexpected flowers. The tea rose bed is a perpetual delight and astonishment." Ms. Leavitt has interpreted and brought to life these lines with exuberance of color and form - but not by giving a botanically accurate reproduction of a garden as Hassam did. Rather, she has chosen to use abstract swathes of color to surround and enfold the words enticing the reader into that state of joy that comes with being in such a flower garden in late June - truly the high tide of beauty. (10260)

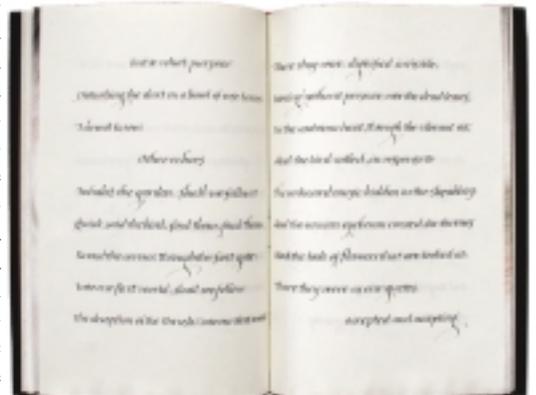
26. Moore, Suzanne. T(homas) S(tearns) Eliot. *Present Time, Part I of Burnt Norton, Excerpt from the first of "Four Quartets."* Bound by Donald Glaister. Vashon Island, WA: 2009. \$7,500

Artist's book in one-of-a-kind designer binding, the painting and text on Arches paper, MacGregor HM paper, vintage English paper, and var-



nished Japanese paper, signed on the colophon by the artist, Suzanne Moore and the binder, Donald Glaister. Page size: 6-1/4 x 9-3/8 inches; 48pp. The book is accomplished in acrylic paint, ink, gouache and gold leaf. Bound by Donald Glaister in full leather (grey goatskin) with Mylar bands traversing the spine that are woven into the cover - diagonally slotted through the leather and boards and secured on inside the cover before the pastepapers laid down, Mylar strips of irregular size and shape with photocopies of lettering from Ms. Moore's pages photocopied on top of one another, the actual Mylar strips overlying each other but all coming away from the binding (except where slotted in) when book is opened, housed in custom-made clamshell box of black Japanese cloth and hand-lettered label by the artist in gold gilt on black with red dot in "i" of Eliot.

Eliot's quartet concerns time as an abstract principle. Ms. Moore has Eliot's continuum of time playing out in the translucent papers interleaved with energetic painted sheets which layer, fold and unfold in a variety of ways determined by the reader. The center section, a "book within a book" is classical page design, lettered in an Italic style on vintage

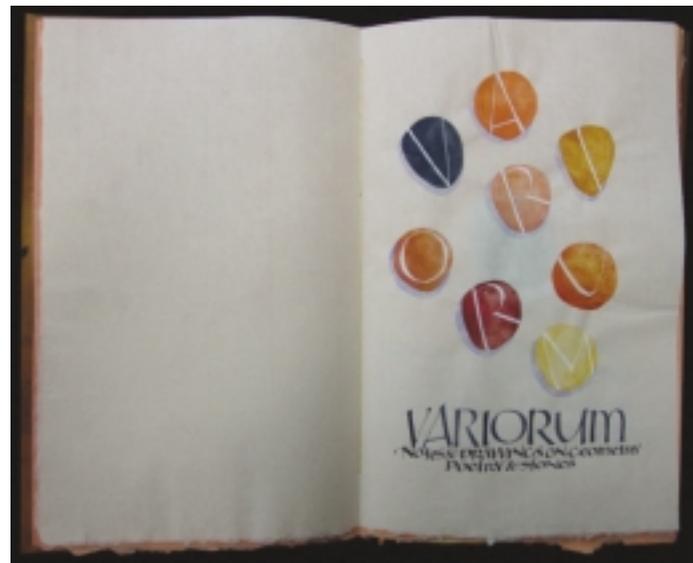
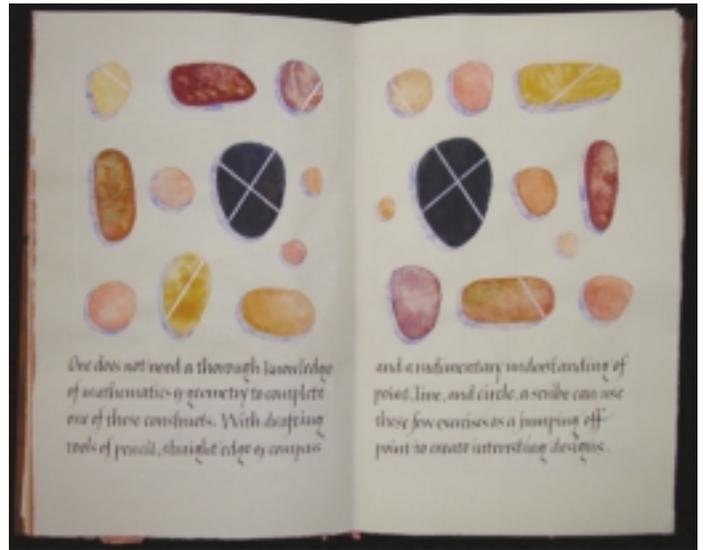


English paper which allows the pattern of the overall design to subtly show, providing a framework for each page design. Key words and phrases from the passage are lettered with a ruling pen to create single and sometimes layered abstractions on the translucent Japanese papers: “contained” is on one side of a page, and “future” is layered (and overlapped) on the back. Each page has the “translation” lettered legibly in small Romans near the spine, on the back of the various pages.

Donald Glaister’s exquisite binding, admirably restrained yet conveying the complexity of Eliot’s verse, perfectly complements the painting and lettering of Suzanne Moore. (10259)

27. Leavitt, Nancy Ruth. *Variorum, Notes and Drawings on Geometry, Poetry, and Stones*. Stillwater, ME: 2009. \$3,500

Unique artist’s book, hand painted and lettered by the artist on Katie MacGregor handmade paper and Bodleian paper, signed by the artist on the colophon, Nancy Ruth Leavitt and dated 2009. Page size: 6-1/6 inches



by 9-3/4 inches; 42pp; 26 of which are painted and lettered by the artist. Bound by Joelle Leavitt Webber, Mermaid Bindery, in dyed vellum, the front cover with a gold thread cross marking the golden mean of the page design, black silk ribbon ties, housed in black cloth clamshell box lined with Katie MacGregor’s papers, the left side has painting by Ms. Leavitt of black and gilded stone, pink label with hand lettered title, VARIORUM. Ms. Leavitt has included quotes by Walt Whitman and Carl Jung as well as thoughts on poetry by Samuel Hazo and Mark Rutter. She has written her own text on geometry and page design. The painting and lettering are accomplished in gouache, watercolor, and gold leaf stone paintings and geometrical constructs. The text is in Italic and built up Roman letterforms.

Using various texts, including Whitman’s, “Lift me close / to your face / till I whisper / what you are holding / is in reality no book / nor part of a book / it is a man ...” Ms. Leavitt has created that book that is “no book” but what is basic to man. It is more than its text, more than its images. It is that rare, treasured transmission of knowledge visually and literally by means of something extremely beautiful. (10261)

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