

## FROM THE STUDIO OF DAN KELM - 2024

### The Work of Dan Kelm

On rare occasions, a remarkable collection of work appears at once... We are very pleased to be working with Dan Kelm to bring his personal copies of his books (and a handful of association copies of others) to market. To our knowledge, this amount of Dan's work has never come to market at once and much of this work has been sold out and/or unavailable for a very long while.

Daniel Kelm is a book artist and design binder who has always enjoyed exploring and expanding the concept of the book. This quest to understand the nature and structure of the book has resulted in the development of innovative structures, in addition to the traditional.

His expression as an artist manifests from the integration of a background in science and the arts. Alchemy is a common theme in his binding/design work. His extensive knowledge of materials is solidly grounded in his formal training in Chemistry, which he originally taught at the Univ. of Minnesota.

Kelm turned to bookbinding in 1978 with employment in the first of several production studios where he learned progressively more specialized traditional techniques. In 1983 he opened his own studio, The Wide Awake Garage, in Easthampton, MA, where he designs and produces artist's books, interpretive fine bindings, and book sculptures.

He invented a style of bookbinding called "wire edge binding" in the mid-1980s in order to explore the nature of the book as articulated sculpture.

There are a handful of images included representing all works. We are happy to provide additional images and/or video of any item upon request. Please let us know if you have any questions.

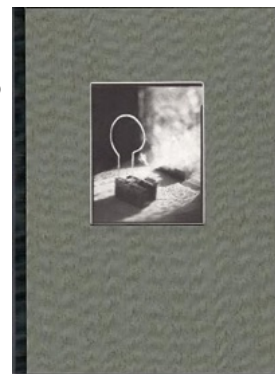
Lux Mentis specializes in fine press, fine bindings, and esoterica in all areas, books that have been treasured and will continue to be treasured. As a primary focus is the building and/or deaccessioning of private collections, our selections are diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

**Lux Mentis,**



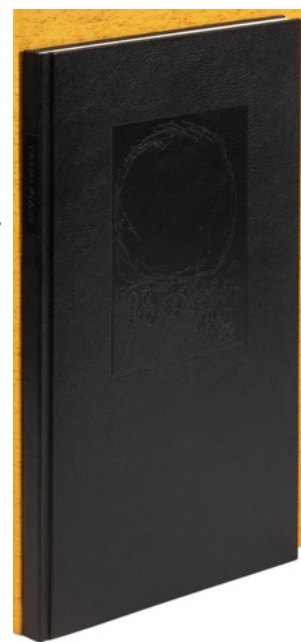
**Booksellers**

1. Atherton, Jeffrey; Kelm, Daniel [binder]. **Black-letter: an Interpretation of Events Relating to the Time and Presence of Johann Gutenberg [Artist Book]**. Marina del Rey: Bieler Press, 2000. Limited Edition. Tight, bright, and unmarred. Quarter bound, dark grey cloth spine, greyblue cloth boards, inset image (collotype, made from the glass plate), dark green endpapers. Small fo. 41pp. Illus. Numbered limited edition of 146 copies, this being 30 with an additional 26 lettered deluxe copies. Signed by the author and the printer, G. Lange. Fine. Hardcover. (#11352) \$1,500.00



*Binder's copy, from the library of Daniel Kelm.*  
*"An interpretation of events relating to the time and presence of Johann Gutenberg...a speculative examination based on the extant Gutenberg research and historical studies of the time period [and] fashioned as a pre-World War I bibliographic ghost" [Prospectus]*

2. Bringhurst, Robert [trans]; Wagener, Richard [illus]; Kelm, Daniel [binding]. **The Fragments of Parmenides & an English translation Parmenides [Artist Book]**. Berkeley, CA: Editions Koch, 2004. Limited Edition. Tight, bright, and unmarred. Full black leather binding, in blind lettering and decorative elements, burgundy endpages, frontispiece. fo. 64pp. Illus. [colored plates]. Numbered, limited edition of 120 plus lettered deluxe edition. Signed by Koch, Wagener, and Bringhurst. This copy belonged to the binder and is a variant, bound in full leather as the deluxe, but lacking suite of plates and issued box. Fine. Hardcover. (#11321) \$3,000.00



*Translated by Robert Bringhurst; illustrated by Richard Wagener.*

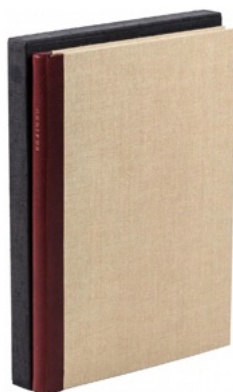
*"The text is comprised of all twenty Greek fragments, varying in length from a only few words to 66 hexameters, of a poem composed by Parmenides almost 2,500 years ago in southern Italy. For this project, Peter Koch commissioned Dan Carr to create a new typeface that balanced the lyricism and movement of the handwritten poem and the formality of a carefully-made inscription. Parmenides Greek, the foundry face designed, cut, and cast by Carr at the Golgonooza Letter Foundry, is*

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accompanied by *Diogenes Greek*, a digital face designed by Christopher Stinehour. Printed in Greek on the left with the translation by Bringham on the facing page. Greek text handset in *Parmenides Greek* at the press by Richard Seibert, Robert Bringham, and Peter Koch; English text set in *Monotype Dante* at the Golgonooza Letter Foundry; cover text, printed in red and black, set in *Diogenes Greek*. 5 wood engravings that boldly accent the text are hand-printed by Wagener in vibrant red, fiery orange and velvety black on Zerkall mill paper. 120 numbered copies, bound by Peggy Gotthold at Foolscape Press in quarter leather and Hahnemühle Bugra paper, are enclosed in a case covered in gold Japanese silk. 26 lettered copies, bound in full leather by Daniel Kelm and enclosed in a drop-back box, are accompanied by a suite of 10 wood engravings signed by Richard Wagener and a broadside specimen sheet for each of the typefaces made for this edition." [publisher's statement]

"This edition ... was designed by Peter Koch and printed by hand on Zerkall paper at Peter Koch Printers ... There are 146 copies in all. The wood engravings were printed by the artist. The main text was set by hand at the press in *Parmenides Greek*. The translation was set in *Monotype Dante* at the Golgonooza [sic] Letter Foundry, Ashuelot, New Hampshire. The Greek type on the cover is *Diogenes*. The afterword, which was printed from polymer plates, was electronically composed in *Dante roman* and *italic* with *New Hellenic Greek* and *Lazurski Cyrillic*. Two of the typefaces were designed especially for this edition. Christopher Stinehour designed the *Diogenes Greek* in digital format at his stonecutting studio in Berkeley. Dan Carr designed and cut the *Parmenides Greek* by hand in steel, struck and justified the matrices and cast the type at the Golgonooza Letter Foundry. 120 numbered copies were bound by Peggy Gotthold in quarter leather and Hahnemühle Bugra paper protected by a case that is covered in Japanese silk. Twenty-six copies, lettered A to Z, were bound in full leather by Daniel Kelm and enclosed in a dropback box. Each lettered copy includes a boxed suite of ten signed wood engravings by Richard Wagener and a type specimen sheet of the *Diogenes* and the *Parmenides* types." [Colophon]

3. Durrenmatt, Friedrich; Cosindas, Marie [photos]; Vennewitz, Leila [trans]. **Oedipus: The King The Greek Text Translated Into English Verse By Francis Storr.** New York: The Limited Editions Club, 1989. Limited Edition. Tight, bright, and unmarred; slipcase bright and clean. Quarterbound, brown leather spine, beige cloth boards, gilt lettering. 4to.



42pp. Illus. (b/w plates). Numbered limited edition of 650, this being 352. Fine in Very Good+ Slipcase. Hardcover. (#11313) \$225.00

*This First English-language edition of Durrenmatt's version of the Oedipus myth has been translated by Leila Vennewitz and includes a foreword by the author. Illustrated with two fine photogravures by Marie Cosindas. From the library of Dan Kelm.*



4. Euclid; Maret, Russell. **Interstices & Intersections or, An Autodidact Comprehends a Cube [Artist Book].** New York: Russell Maret, 2014. Limited Edition. Tight, bright, and unmarred. Full leather binding, inlaid leather decorative elements, housed in an archival drop-spine case. fo. np. Illus (color prints). Numbered limited edition, this being XII. Fine in Fine Archival Box. Hardcover. (#10954) \$27,500.00

"The typefaces are *Gremolata*, *Cancellaresca Milanese*, *Saturn*, *Saturn Shadow*, and *Texto Portuguese*, all of which were designed by the printer. The text and the images were printed from photopolymer plates on a Vandercook Universal III proof press. Nancy Loeber assisted in the studio and prepared the sheets for binding. Daniel Kelm bound and boxed the book at the Wide Awake Garage in Easthampton, Massachusetts."





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There are three editions:

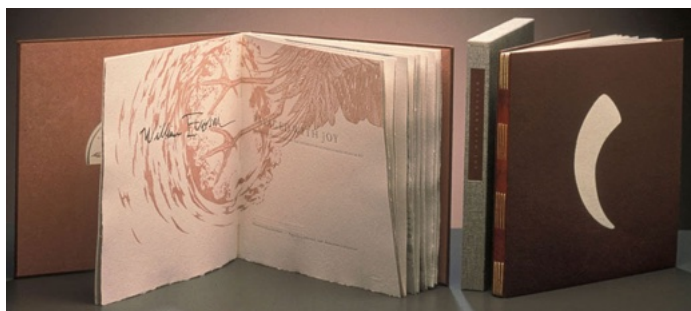
Seventy-five copies, numbered 1-71 and AP 1-AP 4 (printed on mouldmade Zerkall Litho 270gm paper and bound in goatskin & UICB handmade paper. Housed in a cloth covered clamshell box).

Sixteen copies, numbered I-XIII and AP I-AP III (printed on a specially devised cotton and abaca Twinrocker Handmade Paper made by Travis Becker and bound in full leather with seven color leather inlays, and accompanied by a second volume of state and progressive proofs of the proposition matching the book's number. Both volumes are housed in a leather and cloth covered clamshell box).



One copy, lettered E, is printed, bound, and boxed in the manner of the above-mentioned sixteen, but, rather than the second volume, it is accompanied by a complete, unbound set of state and progressive proofs which are housed in three cloth covered clamshell boxes.

13 propositions of Euclid explored in a manner like no other. Without question the most important printing of Euclid since the 1847 Byrne edition. This is the only remaining available copy of the Deluxe edition.



5. Everson, William; Shinohara, Keiji [woodcuts]; Kelm, Daniel [binding]. **Ravaged with Joy: A Record of the Poetry Reading at the University of California, Davis, on May 16, 1975 [Artist Book]**. Middletown, CT: Robin

Price, 1998. Limited Edition. Tight, bright, and unmarred. Colored vellum spine, printed flax paper covered boards, custom handmade paper, linen covered slipcase. 4to. 36pp. Illus. (color plates). Numbered limited edition, this being 101 of 150. Signed by Shinohara and Price. Fine in Fine Slipcase. Hardcover. (#11311) \$1,250.00

"A record of William Everson's 1975 reading at the University of California, Davis. The main text is a presentation of the reading—poems and extemporaneous ruminations—integrated with six dramatic, large-scale woodcuts created for this publication by Keiji Shinohara. Introduction by Sidney Berger. Also included is a CD recording of the 1975 reading and a booklet of collected remembrances. "The beauty and substance of Ravaged immerses us in the language, imagery and sound that captures William Everson's commitment to a life directed by such an exquisite discipline of excavation and revelation." [Betty Bright, Parenthesis 7]

6. Finney, Charles G; Van Vliet, Claire [illus]. **The Circus of Dr. Lao**. New York: Limited Editions Club, 1982. Limited Edition. Tight, bright, and unmarred. Printed cloth boards, housed in custom case (by Dan Kelm). 4to. Limited edition of 2000, this being 818. Signed by the artist. Fine.. Hardcover. (#11356) \$225.00



Introduction by Edward Hoagland. Bound at The Stinehour Press with the Thebes pattern designed by Susan Thatcher. Relief etchings by Claire Van Vliet. From the library of Dan Kelm.



7. Kelm, Dan. **Templum Elementorum (Sanctuary of the Elements) [Artist Book]**. Northampton, MA: Dan Kelm, 1994 [2018]. Limited Edition. Bright and unmarred. Complex structure: glass cylinders, six-inch diameter by six and twelve inches high; base, twenty-two-inch diameter materials: paper and paper board; stainless

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steel wire; brass sheet, channel, and tubing; thread; lead; copper sheet and foil; tin; iron; borosilicate glass; wood; acrylic paint; solder; felt; gold leaf; patina solution; LED light panels; latex saturated felt; acrylic sheet production methods: wire edge binding;

sandblasting; patination; stenciling; painting; spattering; gilding; soldering; letterpress and laser printing; laser etching and cutting. np. Illus. Edition of five book sculptures. Fine in Fine Case. (#9530) \$18,500.00

*The creation of **Templum Elementorum** (Sanctuary of the Elements) was initiated by an invitation in 1995 to produce a book for the Smithsonian Institution Library exhibition *Science and the Artist's Book*. Inspired by Biringuccio's *De la pirotechnia* (On working with fire), first published in 1540, **Templum Elementorum** is a stylized version of the alchemical furnace known as the Tower of Athanor, as pictured in Biringuccio's book. "Athanor" refers to the "undying" fire which is achieved by the use of the self-feeding fuel hopper at the center of the furnace.*

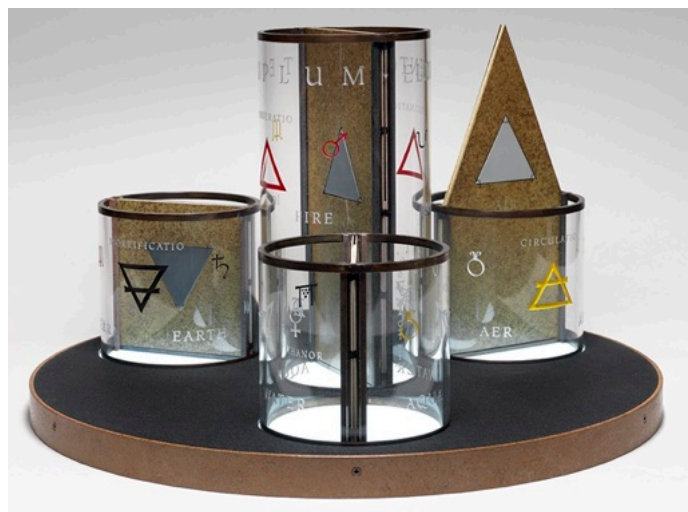
*Kelm created a book sculpture comprised of four glass cylinders and metal bindings — one for each of the elements. Together they represent a furnace within which the four alchemical elements are operating — earth bath, water bath, air furnace, and fire box. Colors, symbols, words, and metals contained on the cylinders and in the bindings all correspond to the four elements: Earth, Water, Air, and Fire. The metal bindings open to reveal a pop-up decorated with the symbol for the element to which it corresponds, and contain text panels that carry the "voice" of the alchemical element, for example, "I am Earth. . . ." The metal bindings slide into their glass cylinders and are displayed upright.*

*The various pieces of the sculpture are housed in a wooden crate and wrapped in cloth the color of which designates its particular element. The four borosilicate glass cylinders sit on a circular eld twenty-two inches in diameter (placed either on a black felt circle or a lit base). The twelve- inch-tall cylinder represents the main fire box, so is located at the center. Surrounding it are the three short cylinders representing (clockwise and evenly*

*spaced) the air bath, water bath, and earth bath. The cylinders contain their corresponding books.*

*The text is largely based on *The Cipher of the Elements* by Taz Sibley (used with permission), compiled by Greta Sibley with additional material from Kelm.*

*The pair of pages revealed on opening one of the books refers to the materials and processes used in fabricating the book sculpture. The alchemical symbols on the left correspond to the English words on the right.*



**earth/terra book:** "Sand, Earth, Flux, Borax, Fire" refer to materials and the process used in the making of borosilicate glass — the glass cylinders. The production of the glass is paired with the Earth/Terra book because it is solid in nature, reflecting the character of Earth.

**water/aqua book:** "Spirit of Copper, Water, Wood, Brass, Copper Splints" refer to the process of patinating the brass covers. Patination is featured in the Water/Aqua book because it is a liquid process.

**air/aerbook:** "Glass, Aqua Regia, Earth, Pulverize, Air" refer to ways to etch glass (in this case, sand blasting). Sand blasting is paired with the Air/Aer book because it involves propelling solid particles with gaseous Air.

**fire/ignisbook:** "Tin, Antimony, Fire, Flux, Copper" refer to soldering the copper and brass structure formed around the glass cylinders. Soldering is featured in the Fire/Ignis book because it is a heat process. The elements act through the substance of our bodies and of material existence. The planets shape our psyches and choreograph the universal dance of transformation. —Taz Sibley [Artist statement]

*Created by Daniel E. Kelm with the assistance of Greta D. Sibley, Taz Sibley, Lynn Latimer, D. Christopher Lenaerts, Erin Clay Nelson, Amy Borezo, and other mechanics at the Wide Awake Garage. Text printed letterpress by Art Larson, Horton Tank Graphics, from*



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photopolymer plates made by Boxcar Press. A wonderful video of Dan [exploring the work can be found here](#).

8. Kelm, Daniel.

### **Religio Mathematica**

[Artist Book]. Wide Awake Garage, 1990–2007. Unique. Bright and unmarred. Complex hinged structure, printed paper faces; yew enclosure. Fine in Fine Natural Wood Base. (#11319) \$15,000.00

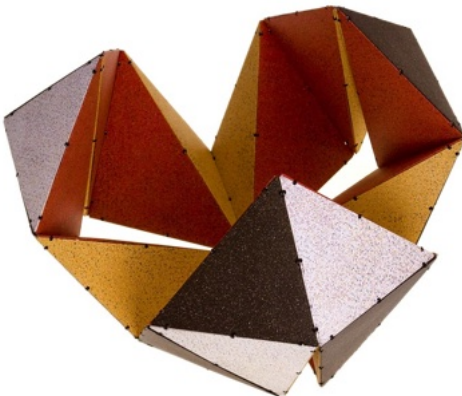


*The closed book rises above the yew-wood enclosure. Quoting Mark Dimunation, retired Chief of Rare Books, Library of Congress:*

*"The power of Kelm's symbolic universe is most poetically yielded by a pure book structure. Free of encumbering text,*

*Religio Mathematica (1990-2007) is a structure built with hinged triangular shapes. Using the four alchemical colors as its only source of language, the structure uses the revelation of the colors to create the text within the confines of the folded shape. The book begins folded into a cube; only red is exposed—fire. It unfolds into linked pyramids of white and black, water and earth. Further sequences unfold an alchemical story that is exclusive to Kelm's world and vision. When Kelm manipulates the book, it seems to snake from one shape to the next. To hear him recite the incantation of the book is magical. The unfolding of the cube marks the birth of the universe; the ultimate closing of the lotus signals its death.*

*With this pure, abstract piece Kelm has achieved his Book. Text and binding are fully integrated,*

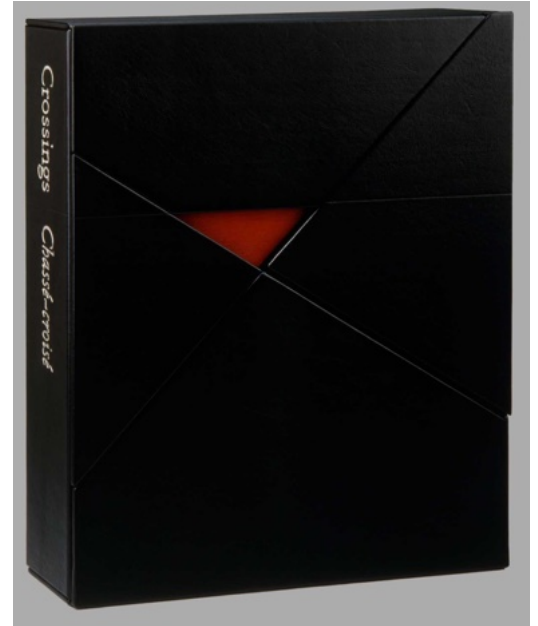


*the reader and the book wholly interdependent. His craft and his vision now merge to create a single experience—reader and book, observer and the observed. The success of the piece comes from Kelm's own sincerity and modesty. In his effort to embrace and impart his own hard-won view of the world, he has stepped aside to let his books speak for themselves: "When you let go of perfection, you allow the book to be what it is." [exhibition catalogue]*

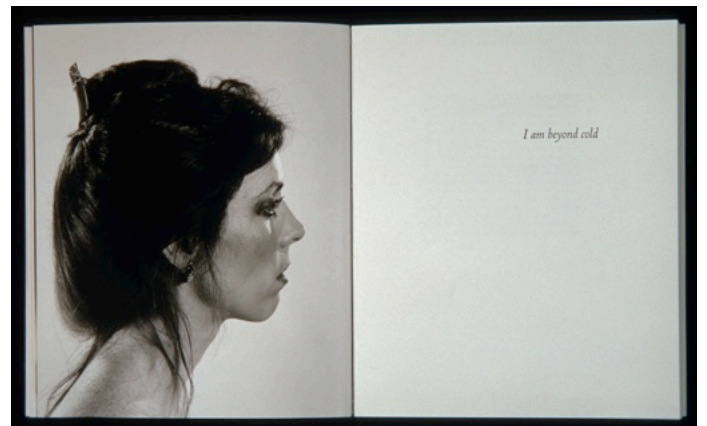
9. Klimenko, Mary Julia; Neri, Manuel [illus]; painter, Fatherree, M. Lee [photos]; Kelm, Daniel [binder].

### **Crossings / Chassé-croisé**

[Artist Book]. Berkeley, CA: Editions Koch, 2002. Limited Edition. Tight, bright, and unmarred. Full leather binding with matching dropspine box with magnetic closures, glassine guards, altered photographs. fo. 60pp. Illus. (b/w and colored plates). Numbered limited edition of 25 numbered copies, 10 deluxe copies, 2 printer's proof copies, and 3 artist's proof copies. Fine in Fine Archival Box. Hardcover. (#11351) \$30,000.00



*"A collaboration between poet Mary Julia Klimenko, artist Manuel Neri, and photographer M. Lee Fatherree. The portfolio is comprised of ten poems written in English by Klimenko and translated into French by Armelle Vanazzi Futterman; a unique painting on printed paper*



by Neri; and 13 silver-gelatin prints from photographs of Mary Julia taken by Fatherree, 11 of which are hand-painted by Neri. Introduced in French by writer and journalist Paul Van



Melle and English by Futterman. The text was designed and printed on Rives BFK paper by Peter Koch, using Centaur and Arrighi types cast by M & H Type. The binding structure was designed by Daniel Kelm and executed by Kelm, Kylin Lee, and other mechanics at the Wide Awake Garage. Numbered and proof editions are bound in goatskin leather; with leather onlay, hand-tooling, and stamping in palladium leaf. The book, plus one hand-painted photograph, is housed in a clamshell box covered in Japanese book cloth constructed by Linda Lembke at Green River Bindery. The deluxe edition, like the other editions, is bound in goatskin leather; with leather onlay, hand-tooling, and stamping in palladium leaf. Included with the book is a suite of three silver-gelatin prints, one of which is uniquely hand-painted by Neri. The book and suite are housed in a leather-covered drop-wall box that echoes the palladium design of the book cover." [Publishers statement]

10. Ligorano/Reese; Lansing, Gerrit; Kelm, Dan [binding]. **Turning Leaves of Mind.** New York: Granary Books, 2003. Limited Edition. Tight, bright, and unmarred; sleeve shows light shelf/edge wear, else clean. 80 pp., leather binding in wrapper with suite of prints. Two tone pressed leather boards, vellum hinges, gilt decorative elements; natural cardstock portfolio with leather tie. Square 8vo. np [80pp]. Illus. (colored plates). Numbered limited edition, this 3 of 20. Signed by artist and poet. Fine in Very Good Portfolio. Hardcover. (#11616) \$650.00

"Turning Leaves of Mind by New York-based artist team Ligorano/Reese and poet Gerrit Lansing is a full-color conceptual essay and artists' book based on photo-documentation of Spanish bookbindings from the 13th to

the 18th century, undertaken by Nora Ligorano through Fulbright and Kress Foundation grants. Photos of ancient books from the major libraries and archives of Spain are subtly transformed into abstracted objects. The

artists enlarged, cropped, and manipulated these images to re-contextualize the surface ornamentation and structural design of these early books. Marshall Reese's and Gerrit Lansing's poetic text interposes the exquisite visual elements, creating a meditation on the word and writing. Turning Leaves of Mind is a testament to the book as the most elegant information storage and retrieval mechanism ever invented." [Publisher's Statement]

Standard edition of 700 copies in wrappers, of which 26 were specially bound in leather by Daniel E. Kelm at the Wide Awake Garage, lettered and signed by Ligorano/Reese and Gerrit Lansing. This copy, from Kelm, is presumably a hors commerce unrecorded edition as it is bound as the "specially bound" set of 26, and signed by both contributors...but is one of 20 copies and does not have the extra suite of plates.



11. Loney, Alan. **Rise. Governors Bay Sept / Nov 2000.** Newark, VT: The Janus Press, 2003. Limited Edition. Inscribed by the printer, else tight, bright, and unmarred. Printed wraps, dual binding, interleaved sheets; matching slipcase. Small 8vo. 16pp. Illus. (color plate). Presentation inscription by Claire Van Vliet. Numbered limited edition, this being 44 of 150. Fine in Fine Slipcase. Original Wraps. (#11373) \$950.00

Inscribed by Claire to Dan and Greta Kelm.



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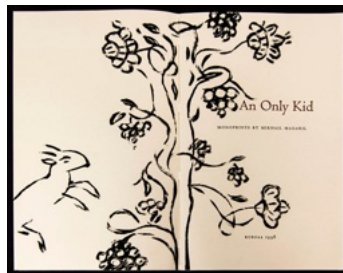


12. Maret, Russell; Magaril, Mikhail [illus]; . **An Only Kid [Artist Book]**. New York: Kuboaa, 1998. Limited Edition. Tight, bright, and unmarred; dropspine box bright and clean. Quarterbound with black leather spine, grey

handmade paper boards, black ink lettering and decorative elements. Small fo. 13 leaves. Illus. (b/w plates). Numbered limited edition of 18, this copy AP3. Signed by Maret and Magaril. Fine in Fine Archival Box. Hardcover. (#11316) \$7,500.00

*Typography by Bruce Rogers, box by Timothy Barrett. AP from Daniel Kelm's library.*

"An Only Kid has been printed in an edition of 18 signed and numbered copies by Russell Maret at Kuboaa, New York City. The text type is Centaur, designed by Bruce Rogers, printed on Rives de Lin paper. Each copy has eleven monoprints

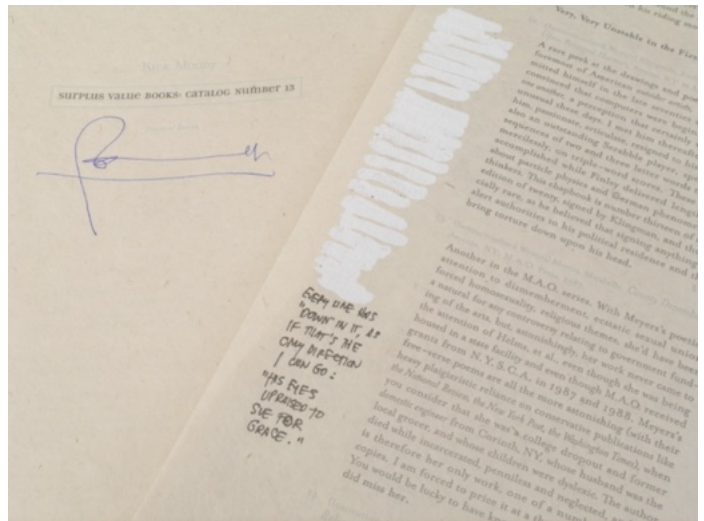


and one matrix transfer drawing by Mikhail Magaril. The sewn-board binding was designed and executed by Daniel Kelm, with a leather spine and cover paper hand-made by Timothy Barrett, housed in a drop-spine box made by the printer." [Colophon]



13. Moody, Rick; Schilling, Wilbur H. [design]; Kelm, Dan [binder]. **Surplus Value Books: Catalogue Number 13 [deluxe edition] [together with] Surplus Value Books [Limited Edition] [Artist Book]**. Santa Monica & Minneapolis: Danger! Books & Indulgence Press, 2004. Deluxe/Limited Editions. Tight, bright, and unmarred.

Folio resin coated cloth box, mixed media, including vinyl, plastic, cloth, metal, paper, wood, leather, etc. fo [49x23x10cm]. Numbered limited editions. Fine. Various. (#11222) \$9,500.00



Moody's short story, *Surplus Value Books #13* is a comic parody of a bookseller's modern rare book catalogue. The story unfolds as the galley proofs of the involved book catalogue, where the prices accorded the items for sale are contrasted with the personal and idiosyncratic values assigned to them by the bookseller.

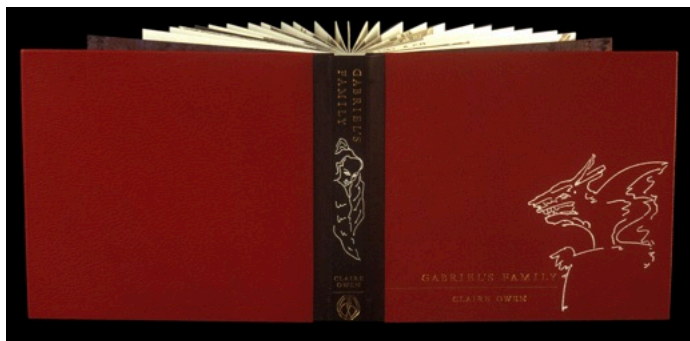
"This intricate collaboration is an expanded treatment of a text originally published by Rick Moody and David Ford as an artist's book in 1999. Taking the form of a bookseller's catalogue, Moody's novella (which is also reprinted in his 2000 collection *Demonology*) lays bare the fragile psyche of its narrator, whose fractured and overwrought book descriptions often veer into personal territory, returning particularly to his obsession with a college classmate, Anna Feldman.

The deluxe edition includes corrected page proofs of the text, complete with "hand corrections" by the author (reproduced typographically by Wilbur "Chip" Schilling) and sections that appear to have been manually "whited out." Each item in the portfolio supports the text of the story—from the straightjacket that holds the book and the narrator's "release papers" from a private mental hospital, to the a collection of objects that relate directly to the entries (including a Star Wars action figure, Scrabble tiles, and a baseball card.)

The text is aptly described by Hadley-based bookseller Ken Lopez: "Moody has created a hilarious and touching self-contained world where the values accorded to the items for sale (dollars) and the values inherent in them (significance, artistry, passion) are in running comic contrast." [Exhibition statement, Smith College]

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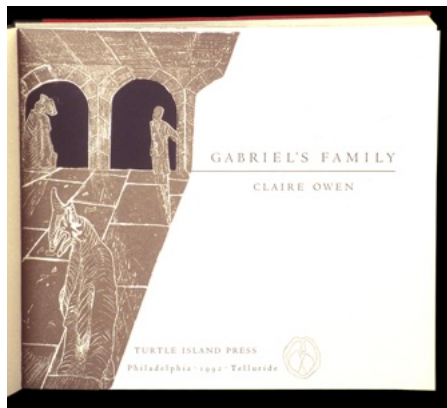
The overall design and printing was undertaken by Wilbur "Chip" Schilling, Daniel Kelm, and David Ford Kelm, with assistance from "other mechanics" at the Wide Awake Garage. In creating the OCD-adjacent box, Kelm created a void, filled with a blank, because, "any obsessive would want to have the regular edition, too." He then noted, laughing, that would leave no place for the blank, and wondered what would be done with that. While not called for, a standard issue of the limited first edition (one of 700 copies) is included.



14. Owen, Claire; Kelm, Daniel [binder]. **Gabriel's Family [Artist Book]**. Philadelphia, PA: Turtle Island Press, 1992. Limited Edition. Tight, bright, and unmarred; archival box shows light sunning and shelf wear, else bright and clean. Quarterbound, brown leather spine, red Nigerian goatskin boards, gilt lettering and decorative elements. This structure is a board book with a leather flatback case with offset spine attachment; dropspine archival box. Square 8vo. 52pp. Illus. (b/w and colored plates). Numbered limited edition of 52 with four lettered Artist's Proofs, this being III/IV. Signed by Owen and Tucker. Fine in Very Good Dropspine Box. Hardcover. (#11355) \$1,000.00

*"It would be easy to forget the church itself, were it not for the stone creatures that inhabit its shadowed arches"*

*"This is a story about creative obsession, faith and the eventual lack of control an artist has over his or her creations. Gabriel's family tells of a stone cutter who created marvelous creatures in stone. These figures are filled with beauty and horror; but he comes to see them as part of his family, indeed, as a completion of himself. His close identity with them is threatened when*



*his isolation is invaded. On this predicament the story turns."* [Artist statement]

The story and images by Claire Owen, with design and production a collaboration with Daniel Tucker. The images are relief etchings, printed in warm gray, and black, with the last image having hand coloring. Presswork by Art Larson of Horton Tank Graphics.

15. Price, Robin. **43D [According to Robin Price, with Annotated Bibliography] [Artist Book]**.

Middletown, CT: Robin Price, Publisher, 2009. Limited Edition [Deluxe]. Bright and unmarred. Printed paper boards, pockets in front and rear board hold a Legend Card and Annotated 43, accordion fold structure; bound in complex structured full leather archival box. 8vo. np. Illus. (color plates). Numbered limited edition of 12, this being 2. There are 86 copies in the standard edition. Fine in Fine Archival Box. Hardcover. (#11309) \$9,000.00



*When fully open, the case lies flat to a 40-inch-wide expanse. The height is 27.5 inches where top and bottom flaps occur .*

*"With the book 43, According to Robin Price, with Annotated Bibliography, the press offers a deluxe edition for the first time. The adventure provided an opportunity to expand upon some of the concepts within the standard edition and to have a close collaboration with Daniel E. Kelm, the illustrious Chief Mechanic & Alchemist of the Wide Awake Garage. Themes of systems, pathways, and order are paralleled with chaos and the unknown; meaning is conveyed through movement, visuals, and objects, in contrast to the text-laden book.*

...

*The fundamental difference between the two editions is the elaborate container housing the deluxe. A tumbling motion occurs when one opens the case, mimicking the*





## FROM THE STUDIO OF DAN KELM - 2024

river that visually flows through the text pages. Along the way, one encounters a compass, fractal patterns and labyrinths, and a large-scale grid that echoes the maps inside. A unique collage of various map tidbits is recessed on the cover. The goatskin leather exterior vibrates with two intensely-colored greens and a painted turquoise river. Techniques used to work the leather include sandblasting, hand painting, die stamping, and recessed & open windows.

Wrapping the cover boards is St. Armand handmade paper that is printed, painted, and foil-stamped in a pattern based on prime numbers. Within the map accordion for the book, the deluxe offers several rare maps. The colophon, with revised text and an additional color, features press-numbering from D43.1 to D43.12; these edition numbers are also printed within the case." [Colophon/artist statement]



"In her announcement for this book, she says that simple formulas, using modular arithmetic with the number 43, were applied to categories such as page number, paragraph, sentence, line of poetry, etc. The text is grouped by subject matter into sixteen page spreads. Titles of spreads include "Water," "Counting," and "Flora."

One dozen (because  $4 \times 3 = 12$ ) copies of 43 are offered in deluxe format.



16. Romero, Pepe; [Price, Robin]; Kelm, Dan [binder]. **Journey of the Guitar [Artist Book]**. Middletown, CT: Robin Price Publisher, 1999. Limited Edition. Tight, bright, and unmarred [housed in custom enclosure by Dan Kelm]. Die-cut title page with small palladium print of a guitar by James W. Pitts [signed]; long-stitch binding, hand-sewn into black paper covers co-designed; original

plastic chemise. Oblong 8vo. 57pp. Illus (b/w plate). Numbered limited edition of 200, this being 75. Signed by Romero and Pitts. Prospectus laid in. Fine. Hardcover. (#11310) \$425.00



Includes transcriptions from private lessons and master classes, interviews, and film.

"Classical and flamenco guitarist Pepe Romero reflects on his work in an intensely personal, poetic manner. His themes, articulated in both English and Spanish, transcend the boundaries of artistic medium and celebrate the entirety of the creative process. Compiled from oral and written sources, and edited by Robin Price. The title page features an original palladium print by James W. Pitts. Printed letterpress by Price in ATF Bodoni Book and Stradivarius in black, gold, and grey onto Frankfurt white and Fabriano Italia black. Constructed with a classical six-string guitar in mind, Daniel E. Kelm co-designed the long-stitch variation with black museum board covers, printed in gold, with a window that partially reveals the title page print. Wrapped in frosted mylar." [publisher's statement] "The book is beautiful in conception and execution, for Price is a master printer and a master designer."—Connell B. Gallagher, *Parenthesis* 5. From Daniel Kelm's library.

17. Sibley, Greta; Osina, Joseph and Moore, Suzanne [illus]; Kelm, Daniel [binding]. **Four Chambers, Five Nights [Artist Book]**. Eastampton, MA: Small Offerings Press, 1999. Limited Edition. Tight, bright, and unmarred. Textured cloth boards, gilt lettering, shaped textblock and boards; colophon printed separately and mounted in a matching folder. 8vo. np. Illus. (colored plates). Numbered limited edition. Fine. Hardcover. (#11325) \$1,250.00



The text was designed and composed by Sibley using a Macintosh computer. "The imagery was created by Joseph A. Osina at his studio in New York City, and



printed by Nathan Kanofsky and Heather Arak at the Arak Kanofsky Studios. Hand coloring by Suzanne Moore. The text was printed letterpress from photopolymer plates by Arthur Larson at Horton Tank Graphics, Hadley, Massachusetts. The binding and folders for an edition of twenty copies and one artist

proof were designed by Daniel E. Kelm at The Wide Awake Garage in Easthampton, MA." [colophon] "The boards for this handmade limited edition were covered with ultrasuede and painted. Carborundum was added for sparkle. The moon is a patinated silver disk, hammered by [Sibley]. The moon is a good metaphor for the process of collaboration. It is important to become new together; to empty of expectations and preconceived notions, to enter the unknown, the dark. Only then do we begin to practice our craft. Inspiration gradually illumines the dark, empty field of space, and a shared vocabulary of words, materials, shapes, color, and light is discovered." [artist statement]

18. Sobota, Jan; Sobota, Jarmila. **Umělecké Knižní Vazby [Art of Bookbinding]**. Loket, Czech Republic: Jiri Vancura, nd [circa 2009]. First Edition. Minimal shelf/edge wear, signed by the artists, else tight, bright, and unmarred. Printed paper wraps, color print of salmon binding laid in, printed portfolio, housed in custom marbled paper sleeve; complex structure, a sort of hybrid dos-se-dos binding. Tall oblong 4to. np. Illus. (color plates). Signed by artists. Fine in Fine Sleeve. Original Wraps. (#11372) \$450.00

*Drawings on the wrappers by Jiri Vancura. Custom marble paper sleeve made by Jan with "Daniel" in Jan's hand. Inscribed to Daniel Kelm by Jan and Jarmila. Jan made the protective sleeve and the "Daniel" on the front is in his hand.*

*"Jan gave this catalog to me at the Society of Bookbinders conference the year before his death. He died in 2012, so the meeting must have been in 2011. At the same meeting he invited me to do a presentation for the Czech Guild of Bookbinders. That conference was in Pilsen in 2013." [Dan Kelm]*

*Rather detailed searching found no record of this richly illustrated exhibition catalogue.*

19. Tarn, Nathaniel; Kelm, Danial [binder]. **The Architextures 1-7: "The Man of Music" [Artist Book]**. Sherman Oaks, CA: Ninja Press, 1998. Limited Edition.

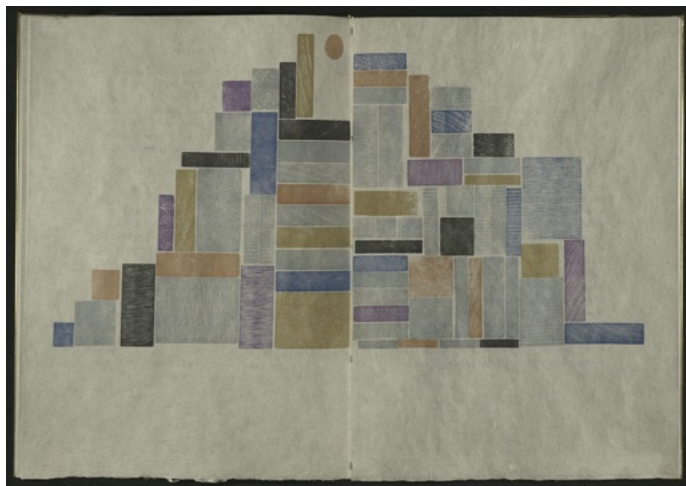


Tight, bright, and unmarred. Brass boards, metal hinged spine, embossed titling. 4to. np [32pp]. Illus. (color plates). Numbered limited edition of 65, this being A/P. Signed by poet and publisher, "Especially for Daniel and Greta". Fine in Fine Archival Box. Hardcover. (#11353) \$2,500.00

*"Who are we that fled the thousand lives we did not lead in order to escape the very one life that we were destined for?"*

*"These are the first seven from a collection of seventy prose poems by Nathaniel Tarn, about whom Eliot Weinberger has said, "What holds it together is Tarn's ecstatic vision – his poetry encompasses Eastern philosophy, world myth, revolutionary politics, and precise descriptions of the natural world."*

*Printed in six colors in Meridien, with seventy-two point Felix Titling for the display and opening initials. The dove-gray abaca paper was made especially for this edition by Katie MacGregor at the MacGregor/Vinzani papermaking studio in Whiting, Maine. Six vividly colored wood block embellishments, augment the text throughout, beginning from the opening fly leaf, culminating in two double-page abstract illustrations and*

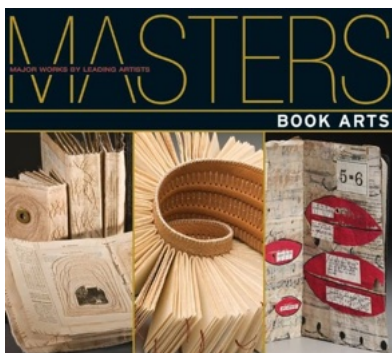




carrying through to the closing fly. The boards are covered inside and out in thin brass that has been alternately torched and patinated until a variety of colors bloom, making each book unique. The spine is made of both brass and stainless steel. The text is attached at the spine by a system of delicate brass rods passing through small stainless steel hinges resulting in an integrated slender spine. The book is enclosed in a clam-shell style box covered in black kyosei-shi, a handmade paper from the Fuji Paper Mills Cooperative in Tokushi-ma, Japan. The binding, brass covers and wood block illustrations are by Carolee Campbell." [publisher's statement]

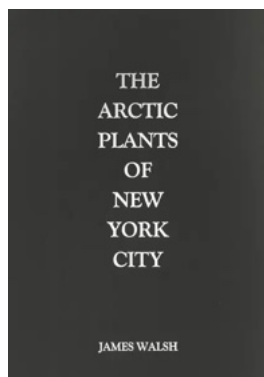
The book was handset and letterpress printed on a Vandercook Universal I with Meridien type in six colors and 72pt Felix Titling for display and opening initials. Paper is dove-gray abaca, made by Katie MacGregor at the MacGregor/Vinzani papermaking studio in Whiting, Maine. Six-color wood blocks illustrate the text throughout. From Dan Kelm's library.

20. Wallace, Eileen [curator]. **Masters Book Arts: Major Works by Leading Artists.** Lark Crafts, 2011. First Edition. Tight, bright, and unmarred. Printed color paper wraps. Square 4to. 330pp. Illus. (color plates). Index. Fine in Wraps. Original Wraps. (#11812) \$125.00



"The featured works in this remarkable juried collection exemplify the potential of the book as an artistic medium. Their diversity lies not only in the many structures and variations in book formats but also in the limitless possibilities of content that can be contained therein." [publisher's statement]

Includes work from Timothy Ely, Robin Price, Ken Botnick, Julie Chen, Dan Kelm, and many others. From the library of Dan Kelm.



21. Walsh, James; Kelm, Dan [binder]. **The Arctic Plants of New York City.** New York: Granary Books, 2016. Limited Edition. Tight, bright, and unmarred; slipcase bright and clean. Quarterbound, black cloth spine, matching black cloth boards, silver gilt lettering, grey endpapers, frontispiece. Small 4to. 96pp. Illus. [b/w plate]. Mounted botanical specimens. Numbered edition of 40 [34 available], this being Binder's Copy (inscribed to

him at colophon]. Fine in Fine Slipcase. Hardcover. (#11317) \$2,500.00

"“This book was sparked by a simple thought—I wonder if there are any plants that grow in both the Arctic and New York City? There are quite a few, as it turns out, and I embarked on a project of discovering the Arctic by staying close to home and paying particular attention to the libraries and land around me, searching for whatever Arctic plants I could find here.”

The Arctic Plants of New York City combines personal letters, poetry, prose essay, scholarly research, botanical exploration, and artistic investigation, and ranges from the Doctrine of Signatures to the sleep of plants, and from Jean-Jacques Rousseau and John Muir on mental travel to Giacomo Leopardi and Charles Baudelaire on the necessity of illusion for art and life.

Interspersed throughout the book are a number of two-page spreads that focus on a single plant, such as Common Mugwort, with a mounted botanical specimen of that plant surrounded by texts drawn from earlier writers on botany and set in verse, creating a field of word-objects interacting with plant-objects. The letters that open the book lead into a prose essay that touches on the souls of plants, their use in medicine and as spurs to mental travel, their transience, their migrations, their meaning. A bibliography lists the most essential works from the author's research and the book concludes with a reproduction of the index from Nicholas Polunin's Circumpolar Arctic Flora (1959), in which the author has marked in red pen the 88 Arctic plants that occur in New York City." [publisher's statement]

Written, designed, and letterpress printed by James Walsh. Includes 18 botanical specimens pressed and mounted by the author.

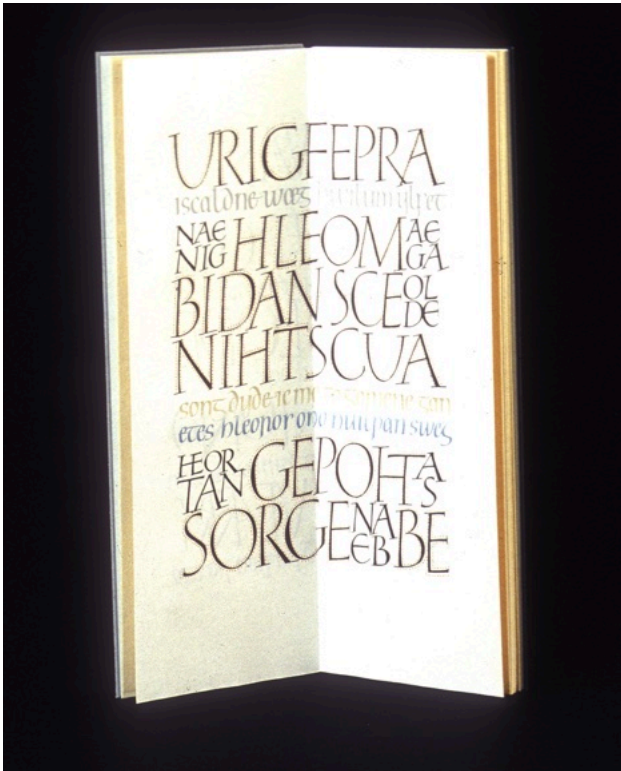


22. Young, Karl [trans]; Kelm, Dan [binder]; Leavitt, Nancy [calligraphy]. **The Seafarer from the Anglo-Saxon Exeter Book [Artist Book].** Bangor, ME: Tatlin Books, 1990. Limited Edition. Bright and clean. Cloth covered and paper boards, accordion fold structure;

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matching portfolio with ties. Naror 8vo. np. Illus. (hand lettered calligraphy). Limited edition of 85 copies, signed by Young. Colophon notwithstanding, this copy numbered 46/46. Fine in Fine Archival Folder. Hardcover. (#11320) \$3,500.00

*"Dan Kelm's work on The Seafarer moves binding away from spines into a type of sculpture not completely dissimilar from carpentry. In working with "The Seafarer," Walter wanted a book that could be exhibited, but didn't simply take that need to the passive and wasteful cliché that glass cases have imposed on the art. In his book, the folds assist in formal structures that reinforce and reinterpret the dialogues between old and modern text, between calligraphy and type, between the people immediately involved in the creation of the book, even between different types of paper, which comment on each other by their juxtaposition."* [publisher's statement]



Thank you, in advance, for your consideration. Please do not hesitate to contact us with any questions.

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