



CELEBRATION OF
COLLABORATION

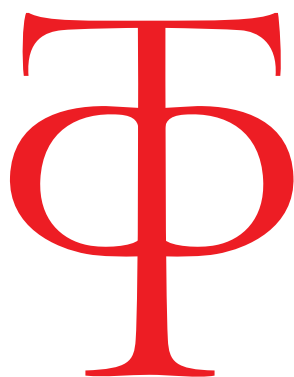
Publications 2011–2025



TWO PONDS PRESS



Photo courtesy of Tara Rice



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COLLABORATION

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TWO PONDS PRESS





Photo courtesy of Jacob Hessler



Photo courtesy of Tara Rice

INTRODUCTION

Mark Dimunation, Chief, Rare Book and Special Collections Division, Library of Congress

It was evident from its beginning and remains so today, more than ten years later, that at Two Ponds Press each book speaks for itself. Two Ponds Press launched with its inaugural publication in 2011, an edition of Anthony Hecht's poetry, *Interior Skies: Late Poems from Liguria*. While this was the first downbeat of what would become an impressive output of masterful, elegantly designed fine press productions, it was also the culmination of decades of work on the part of Ken Shure and Liv Rockefeller. Years of experience, friendships, connoisseurship, and downright moxie led to that moment at the press in 2011. It takes a peculiar combination of certainty and daring to envision an atelier that would produce original works, intelligently conceived and beautifully crafted in the best spirit of the fine press tradition. And even more so an extraordinary community of writers, artists, designers, printers, and binders to bring this notion to fruition.

Both Ken and Liv had spent decades honing their vision and cultivating their sense of the modern fine press book. Liv culled intriguing manuscripts and encouraged the development of new texts and new approaches. Ken absorbed all facets of the fine press book at its best by representing the work of Leonard Baskin and others. Together they fashioned a sensibility of what constituted a new, fresh view of the fine press book. In ten short years they have done just that, creating a list of innovative takes on the contemporary book.

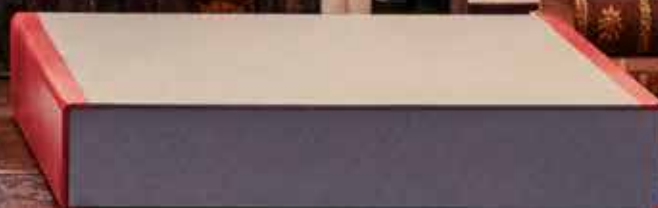
The hallmark of a Two Ponds Press book is not a uniform overlay of a house style. From the outset, Ken and Liv wanted to create books that stood on their own as an integral whole of design, illustration, and text. Each book reveals its authentic self, each is an original. As a result, the individual entries in the Two Ponds Press catalog are singular unto themselves. What unites books as wildly different as Margaret Wise Brown's *Little River* (2013), *The Last Ship from the River of the Northern City* (2015), Richard Blanco's *Boundaries* (2017), and *Nansen's Passport* (2020) is the attention to quality and a profound respect for the unique character of each title.

Type designers and printers such as Russell Maret and Arthur Larsen were first approached because their contributions would work in tandem to the text, elevating the entirety of the experience. Illustrators, print makers, and photographers as varied as D.R. Wakefield, Joseph Goldyne, Stephen Hannock, Anneli Skaar, Julie Paschkis, Cig Harvey and Jacob Hessler each gave a vision and a setting for the texts. The bindings of Claudia Cohen, Amy Borezo, and Gray Parrot assured an individuality suited to each particular work. It was a community of artisans and makers that created each of these titles. Together their efforts join in concert to fashion a beautifully made book that is true to its meaning. They all came together to help realize the vision of Ken Shure and Liv Rockefeller, that at Two Ponds Press each book would speak for itself.



Photo courtesy of Tara Rice

WILLIAM PARTRIDGE BURPEE



TWO PONDS PRESS

We are pleased to announce the inaugural work of the Two Ponds Press, "Interior Skies: Late Poems from Liguria," a collection of poems written by Anthony Hecht at the Bogliasco Foundation's Liguria Study Center during the final year of his life. An introduction by Philip Hoy, friend and English publisher of Hecht, will preface the seven poems. The design will be conceived by Russell Maret. The volume will be illustrated by Abigail Rorer with a portrait of Hecht and a depiction of the Ligurian seascape in relief engraving. The presswork will be achieved by Arthur Larson of Horton Tank Graphics and the binding will be executed by Gray Parrot. An edition of seventy-five copies will be issued in the Spring of 2011. ¶With this book of poetry we establish our new imprint. Our mission is to forge a collaboration with writers, artists, photographers, designers, printers and bookbinders. Our list of forthcoming projects includes poetry, children's literature, photography, culinary arts & history. Original material presented in both traditional and modern formats will be our hallmark. We are rooted in the tradition of modern fine printing, but it is also our intention to use the newest technologies available to us; metal type, letterpress, polymer plates, photogravure, intaglio and relief printing and more will be utilized in the making of our books, portfolios and broadsides. ¶We owe much to the influence of Leonard Baskin. Several decades of working with his Gehenna Press inspired us to establish the Two Ponds Press to follow in the tradition of his mastery of fine book production. From our library at Two Ponds, on the side of Bald Mountain in Camden, Maine, we will endeavor to achieve the joining of innovative and original texts with fine typography and illustration to create beautiful books. ¶Baskin once noted that

"people who care about printing constitute the tiniest lunatic fringe in the nation." We hope to assure the expansion of this fringe by producing finely designed and crafted books, while making a contribution to the ideas and arts of our times.



Liv Rockefeller & Kenneth Shure, Proprietors
www.twopondspress.com

I

*Northward from here a long-drawn gloaming
Lets dim light soften and linger on.*

ANTHONY HECHT

Φ

I

2011

Interior Skies: Late Poems from Liguria

Poetry by Anthony Hecht

Introduction by Philip Hoy

Book design by Russell Maret

Presswork by Art Larson, Horton

Tank Graphics

Engravings by Abigail Rorer, printed by
artist on Zerkall paper

Binding & paste paper by Gray Parrot

Handmade paper by Velké Losiny

Paper Mill

Type cast at the Bixler Press and

Letterfoundry: Bruce Rogers' *Centaur*
and Frederic Warde's *Arrighi*

Numbered edition of 75 –

Bowdoin copy no.5

20 pages, 2 leaves of engravings,

33 cm *height* 24 cm *width*

The inaugural publication of Two Ponds Press brings together the work of American poet Anthony Hecht (1923-2004) and contextual remarks by Philip Hoy, friend and founder of The Waysider Press, the English publisher of Hecht's work. The seven-poem collection was written during the final year of Hecht's life while in residence at the Bogliasco Foundation, an American non-profit in the Liguria region of Italy offering residencies to those who have made significant contributions in the arts and humanities.

With the mission "to forge a collaboration with writers, artists, photographers, designers, printers, and bookbinders," Two Ponds Press released *Interior Skies: Late Poems from Liguria* in a demonstration of highly skilled bookcraft that elevates the haptic experience of reading poetry in print form.

New York-based letter designer and letterpress printer Russell Maret created Two Ponds' ligatured pressmark and designed the book. The type selected for the project includes Bruce Rogers' *Centuar*, inspired by Venetian Nicholas Jenson's 1470 *Eusebius*, and first drawn as title capitals for the Metropolitan Museum of Art in 1914 and expanded the following year to include minuscules for the limited-edition publication of Maurice De Guérin's *The Centuar*. Frederic Warde's *Arrighi* was commissioned by Rogers in 1929 as an italic compliment to his *Centaur* and is used throughout *Interior Skies*. The type was cast at the letterfoundry of Michael and Winifred Bixler in Skaneateles, New York where the Bixler's have been devoted to book arts since 1965.

Master printer Art Larson completed the presswork at Horton Tank Graphics, drawing additional connections between Two Ponds and Gehenna presses: Larson established his press to print fine press books for Leonard Baskin. In addition to Baskin, Larson has worked with many fine press imprints including Barry Moser's Pennyroyal Press and Michael Kuch's Double Elephant Press, in addition to larger publishers such as the Limited Editions Club. The paper, which includes the Two Ponds watermark, was handmade at the Velké Losiny Paper Mill in the Czech Republic.

The two engravings that illustrate *Interior Skies* include a portrait of Hecht and the Ligurian seascape in relief engraving by American wood engraver Abigail Rorer. Rorer herself is publisher of limited-edition fine press books and a practitioner of the fine art of silverpoint. The illustrations are printed on Zerkall paper, mould-made from part cotton rag and designed for woodblock engraving.

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A.H.

Maine's own Gray Parrot bound *Interior Skies* in quarter leather with handmade paste papers. As one of the country's foremost bookbinders, Parrot trained under the master bookbinder Werner Arno. Parrot founded his bindery in Hancock, Maine in 1973 and he is now based in Warren, Maine where he has served individual collectors, libraries, and publishers, including Gehenna Press.





Interior Skies: Late Poems from Liguria

ANTHONY HECHT

ENGRAVINGS BY ABIGAIL RORER

FOREWORD BY PHILIP HOY

TWO PONDS PRESS

CAMDEN, MAINE

2011



Seventy-five copies of *Interior Skies*, the inaugural book of Two Ponds Press, were achieved in the late summer of 2011. The design was conceived by Russell Maret, who also designed the title lettering and the printer's device. The two engravings are by Abigail Rorer, printed on Zerkall paper by the artist. The portrait was inspired by a photograph taken by Dorothy Alexander. The types are Bruce Rogers' Centaur & Frederic Warde's Arrighi; they were cast at the Letterfoundry of Michael & Winifred Bixler. The presswork was executed by Art Larson at Horton Tank Graphics.

The Two Ponds paper was handmade for the Press by Velke Losiny in the Czech Republic. The binding is the work of Gray Parrot.

This is copy
number

1000
1000000



*Dedicated to Leonard Baskin, Artist, Mentor, Friend,
Liv Rockefeller and Kenneth Shure,
Proprietors*

II

*But Buchalter was no cheese eater
and he wouldn't squeal.*

Φ

II

2013

The Brownsville Boys: The Jewish Gangsters of Murder, Inc.

Words by Larry E. Sullivan

Etchings by D.R. Wakefield

Book design, typography, and title

lettering by Russell Maret:

W.A. Dwiggins' *Electra*

Presswork by Art Larson, Horton

Tank Graphics

Paper is Somerset White Satin

Box and chemise by Claudia Cohen

Edition of 60: 10 Hors d'Commerce,

50 numbered – *Bowdoin copy no.15*

22 unbound and unnumbered leaves,

46 cm *height* 33 cm *width*

In this portfolio, John Jay College of Criminal Justice Dean and Librarian Larry E. Sullivan, presents twenty noir-style biographies of criminals. Introduced by a *personae dramatis* at the front of the book, each narrative unfolds on the page the text contoured to amplify the ominously rendered headshot impressed upon each page by etcher, painter, sculptor, and Leonard Baskin protégé D.R. (Bob) Wakefield. *The Brownsville Boys: Jewish Gangsters of Murder, Inc.* offers its readers chilling documentation of the diversification of organized crime in 1930s New York through this close look at an immigrant group who committed murder.

Russell Maret's design further animates *The Brownsville Boys*, as the shaped text engages with Wakefield's etchings and creates a dynamic dialogue between text and image on the crisp white paper. The type used, William A. Dwiggins's 1935 *Electra*, further amplifies the tension of the early mid-twentieth century in its crisp modernity and desire to shirk any historical references.

The portfolio chemise and its enclosure box were designed and executed by Claudia Cohen. Cohen first engaged in book arts at Gehenna Press, later apprenticed with Gray Parrot, and has run her own bindery since 1983.

In 1993, Sullivan, a collector of American convict literature and former librarian at the Maryland State Penitentiary, and Baskin conceived of *The Brownsville Boys* as a project for the Gehenna Press. Twenty years later, with Wakefield and the thoughtful guidance of Two Ponds Press, this remarkable project came to fruition as the sophomore achievement of the Press.



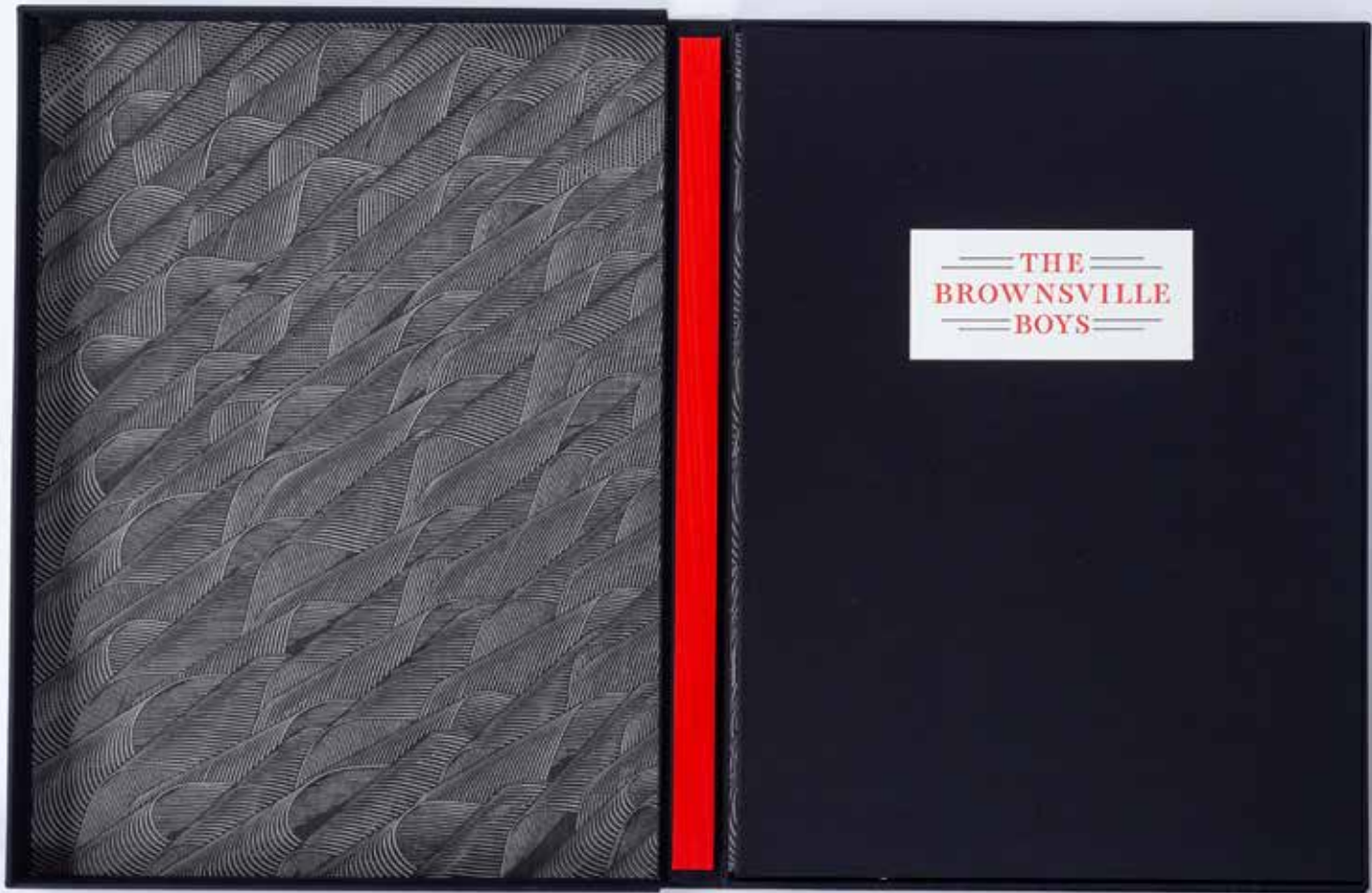


Photo courtesy of Tara Rice

He was always good to
his mother, who called him
"Lepkele" (Little Louis). "So we all
called him Lepke," recalled one Jewish
gangster. "How can you not like a guy who
always thinks of his mother?" LOUIS "LEPKE"

BUCHALTER was a real gentleman, a man who rarely
drank alcohol & went home most nights to his Central Park
West apartment to have dinner with his wife and son and read a
good book. But Lepke (aka Buckhouse) was also a vicious, natural-born
killer who, with the Mafia, created the modern criminal organization. Buck-
house controlled many of the rackets in the late 1920s through the 1930s; he was the
boss of an army of gangsters who extorted millions of dollars from its victims. He was at
the top of a feared, secret commission of nine members who controlled crime in the U.S., and
attended every national conference of top-level mobsters from 1929 on. Lepke was equal partners
with Charlie "Lucky" Luciano in the narcotics trade, but the garment industry—both unions and manu-
facturers—was Lepke's alone. He had the bakery union among others, and he aided Al Capone in taking over
the movie industry. Most importantly, he and Albert "Mad Hatter" Anastasia controlled the feared contract
execution squad known as MURDER, INC. Murder, Inc.—consisting of mostly Jewish assassins with a sprink-
ling of Italians and working out of Brownsville and East New York—was said to be responsible for about
1,000 hits. Lepke was a thief and a gangster from an early age, spending two stints in Sing Sing before
walking out "fully reformed" in 1922. Lepke, along with Luciano, Vito Genovese, the Mad Hatter, Bugsy
Siegel, and other "Young Turks," took out the old Sicilian "Mustache Pete" rulers of New York, notably
Salvatore Maranzano & Joe "The Boss" Masseria, during the Castellammarese War. Lepke & Luciano
then took over New York. But a cold wind was blowing. Lepke's go-between for Murder, Inc. con-
tracts—Abraham "Kid Twist" Reles, a brutal psychopath who enjoyed killing—got indicted for a
number of murders. The Kid cut a deal & dropped the dime on Lepke, his deputy Jacob "Gurrah"
Shapiro, Pittsburgh Phil Strauss, and others. Lepke had Joe Rosen, a low-level garment industry
trucking owner, killed, but a witness overheard the order. The feds were also after Lepke for
his control of New York's narcotics business. So Lepke booked. He and Gurrah went into the
wind as lamsters for two years—first to Newark, then to Brooklyn. Lepke was now Public
Enemy Number One—the most dangerous criminal in America. But Lepke got snookered
with a false deal offered by the king of Broadway gossip columnists, Walter Winchell, and
the craven FBI media hound J. Edgar Hoover: If he turned himself in, he would face
only the feds' narco charges and not go on trial for the Rosen murder. The Mad Hatter
called the deal "a fairy tale," & he was right. After a brief stint in a federal pen, Lepke
was turned over to Dewey for prosecution in New York. Here was Thomas Dewey's
meal ticket to the presidency. The unions were behind Roosevelt, and Lepke con-
trolled the unions. (The irony is that Lepke had saved Dewey's life some years
before. Mobster Dutch Schultz planned to kill Dewey for coming down on his
Harlem policy racket. Lepke feared the heat this would bring & had two of his
boys throw lead at the mad Dutchman instead.) Lepke's 1942 trial stunk, but
the New York Court of Appeals upheld his murder conviction 4-3. The de-
ciding vote was cast by Chief Judge Irving Lehman, who agreed that the
trial had "countless" errors and no credible witnesses, but nonetheless
stated, "The conviction should stand [&] the sentence be carried out...
for the public good." Justice, New York style. Lepke could have ratted
out his colleagues. He had big game to trade for his life. The outing
of influential labor leaders Sidney Hillman and David Dubinsky,
who were almost certainly associated with Lepke, would help
Dewey into the White House. Dewey played Lepke's same in-
timidation game. But Buchalter was no cheese eater and he
wouldn't squeal. On March 5, 1944, he went like a mensch
to Sing Sing's hotstout, "Old Sparkie," the only top mobster
ever to walk the last mile. But he was good to his mother.

T
BROWN
BOY

Jewish Gangsters of

CONCEIVED AND WRITTEN BY LA

ETCHINGS BY D. R. WAKE

TWO PONDS PRESS

2011



THE
SVSVILLE
YS

Murder, Inc.
ERRY E. SULLIVAN
FIELD



On

October 23,

1935, EMANUEL

"MENDY" WEISS strode

into Newark's Palace Chop

House with his buddy, Charlie "The

Bug" Workman, and killed the infamous

"Dutch" (Arthur Flegenheimer) Schultz, as well

as the Dutchman's second in command, Bernard "Lulu"

Rosenkrantz, and two henchmen. Lepke and his colleagues

on the Commission had decided the Dutchman had to go. The

erratic, violent, and deadly Schultz, a former bootlegger and the boss of

Harlem's number rackets, had put a hit on District Attorney Thomas Dewey, who

was relentlessly going after his criminal organization. The Commission

feared that killing Dewey would bring too much heat on the other

illegal activities the boys had going, so they decided to hit

Dutch instead. Murder, Inc., took the contract & sent

Mendy & The Bug, two of Lepke's most dependable

and efficient assassins, to do the job.

After being pumped full of lead in

the Chop House toilet, Schultz

lay in a near-coma for a

day, ranting, while

prosecutors

tried to make sense

of his words. But his *monologue*

was pure *Finnegans Wake*,

and the Dutchman died without the

coppers learning a thing. Right after Schultz's

murder, The Bug complained to the Commission that

Mendy & getaway driver Seymour "Piggy" Seltscher had

abandoned him at the Chop House. Mendy explained that the

shooting was done, but The Bug went back on "personal" business (most

likely looking for the Dutchman's well-known cash bankroll). Leaving a man

behind is usually a fatal error, but Lepke decided that Mendy was too

valuable a killer, so poor Piggy was sacrificed for the good of the

team. Mendy later took part in the Lepke-ordered hit on

Joe Rosen, the one that put Buchalter and Mendy

into the hot seat owing to Kid Twist's & Tick-

Tock's testimony. Ironically, this murder

put Mendy and Lepke in Sing

Sing's electric chair... by no

other than the strait-

laced Dewey

himself.



HARRY "BIG GREENIE" GREENBERG grew up with Lepke Buchalter, Currah Shapiro, and Bugsy Siegel on the Lower East Side, moving naturally into crime and murder at a young age. Big Greenie earned a prominent position in Lepke's union operations and was also friendly with Meyer Lansky. But Big Greenie is especially known for being the first important mob hit in Southern California. When New York District Attorney Thomas Dewey began his all-out probe of Lepke's criminal businesses, Big Greenie went on the lam to avoid being caught in Dewey's web and turned into a mob rat. He fled first to Montreal, then to Detroit, and finally to Los Angeles. But life on the run was expensive, so Greenie told his mobster buddies he needed money. Mendy Weiss interpreted this statement as a threat to Lepke: Send money, or Big Greenie would be an informant. Mendy dispatched Albert "Tick-Tock" Tannenbaum to Montreal to take out Big Greenie. But Greenie had already fled to Detroit, where he had friends in the notorious Purple Gang. Greenie had a hunch that his Detroit buddies were about to give him up, so he took off for sunny California—a big mistake. Tick-Tock followed Greenie to Los Angeles, where he teamed up with Bugsy Siegel (who still liked to take part in a good killing, even as a boss), Frankie "The Wop" Carbo, "boxing commissioner of the Underworld" in the 1950s, & Whitey Krakower, Bugsy's brother-in-law. In November 1939, Big Greenie went down in a hail of bullets outside his apartment. So far as we know he never talked, but that didn't matter—he might have. No one was ever convicted for Greenie's murder—L.A.'s first mob hit.

III

*And then one day before it, greater than itself,
wide and blue with flashes of wet green in the waves—
was the Sea and the little river flowed, a green stream
into the great blue Sea.*

MARGARET WISE BROWN

Φ

III

2013

The Little River

Story by Margaret Wise Brown
Images and book design by Michael Kuch
Fleuron and title lettering by Russell Maret
Type cast by Micah Currier at Dale Guild
Type Foundry: Will Ransom's Parsons
Presswork by Art Larson, Horton
Tank Graphics
Binding and box by Sarah Creighton
Paper by Katie MacGregor

Numbered edition of 60 –
Bowdoin copy no. 11
Issued with facsimile of The Little River
ms. in chemise and The Little River Field
Notes by Michael Kuch and Liv Rockefeller
bound booklet

26 leaves, 24 x 31 cm; ms. facsimile in
chemise, 24 cm; booklet, 24 cm

Recognition: Judges' Choice Award
and Parrot Prize (for best illustrated book
printed in the past two years), UK Fine
Press Book Fair in Oxford England,
November 2015.

Marking its first foray into children's literature and an entirely pictorially conceived work, in 2013 Two Ponds Press ushered Margaret Wise Brown's previously unpublished story, *The Little River*, into the world. The whimsical and technically accomplished illustrations and book design of Michael Kuch in company with rich contextual addenda propels the work from an exciting previously unknown story by Brown into the realm of so much more.

Pivotal in the development of children's literature in the twentieth century with the enduring classics *Good Night Moon* and *Runaway Bunny*, Margaret Wise Brown (1910-1952) composed *The Little River* in 1950. The manuscript—scrawled by Brown on monogrammed notepaper—was gifted to Liv Rockefeller, and charmed by its lyrical verse, Two Ponds Press initiated this project in honor of the hundredth anniversary of Brown's birth.

Michael Kuch created the etchings and paste-paper images, printed the copperplates, and designed the book with oversight from Rockefeller and Ken Shure. Kuch, an artist working across a multitude of media, was a self-taught artist from a young age and began working with Leonard Baskin at Hampshire College in Amherst, Massachusetts; he founded Double Elephant Press in 1994.

The white and various hued papers were made by hand for the project by Katie MacGregor of Whiting, Maine. The primary type used in the book is Will Ransom's only typeface *Parsons*, designed between 1918-1940. The type was cast Micah Currier at Dale Guild Type Foundry in Township, New Jersey. Russell Maret drew the fleuron and title lettering, based on a Ransom design. The ancillary text was set in Eric Gill's *Joanna* types by Michael Bixler. The letterpress was achieved on a Vandercook Universal IV by Arthur Larson.

Accompanying the book is a full-color facsimile of *The Little River* manuscript in Brown's hand, enclosed in a cover designed by Kuch that riffs on the manuscript form layout. *The Little River Field Notes*, a booklet also designed by Kuch, includes an essay by Rockefeller outlining her family connection to Brown—these two pieces, together with a fully realized book, provide so much context for understanding the dissemination of text through time and the complexities of book production.

THE
LITTLE
RIVER

MARGARET
WISE
BROWN
•
MICHAEL
KUCH

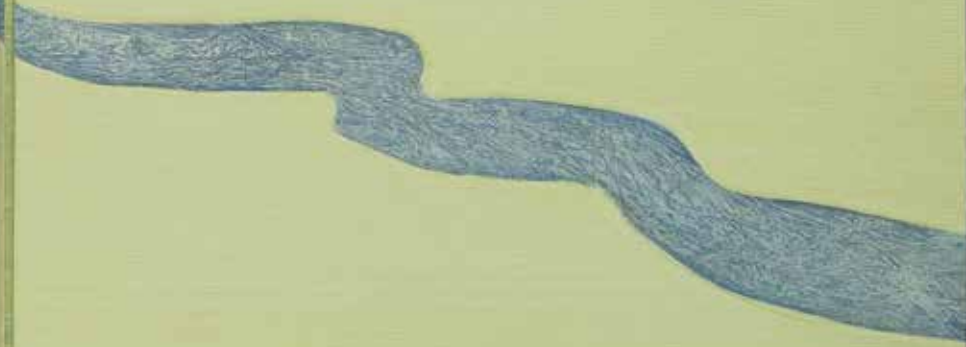
2013



The box and binding were executed by Sarah Creighton at her bindery in Easthampton, Massachusetts. Creighton trained as a hand bookbinder, serving apprenticeships with David Bourbeau and Arno Werner. She worked for Gray Parrot as an edition binder and then studied with Hugo Peller at the Centro del bel Libro in Ascona, Switzerland; Creighton established her bindery in 1982.



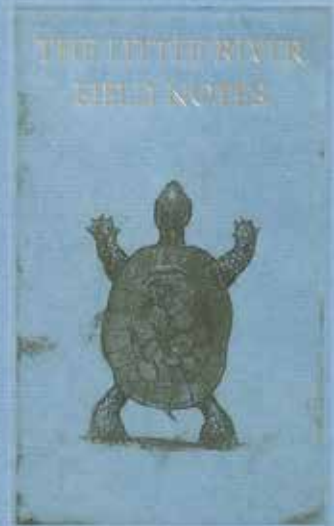
THE LITTLE RIVER



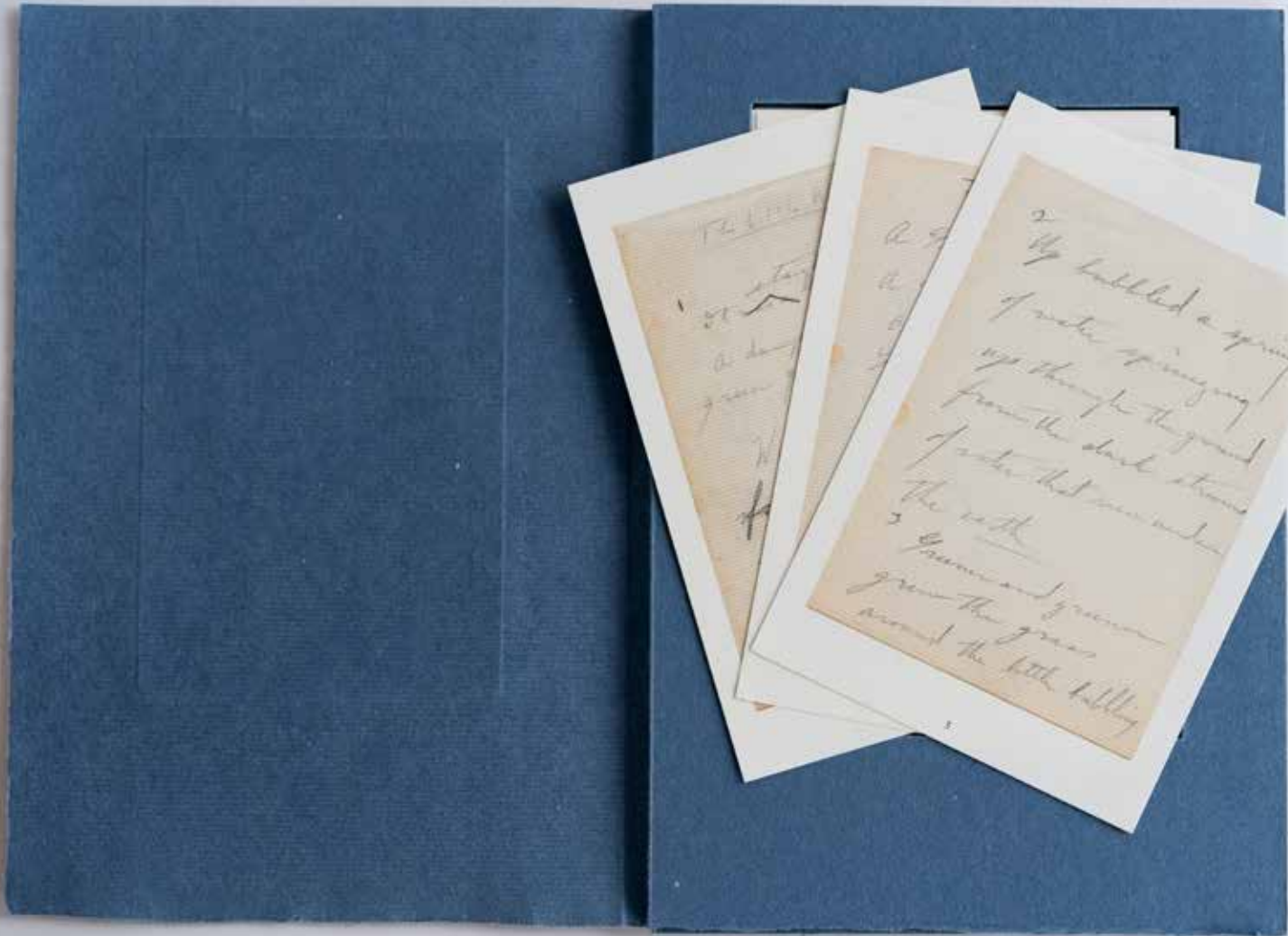
The river was swift and strong now and
the sound of it was the sound of a certain river.
Great fish swam in its cold waters and
leaped silver in the light. Boats
were turned over in its swift twisting currents
and the five-toed children tossed
into the water and swirled to the shore. And
the river flowed on and on over the mountains
and over the plains into a great green
flatness where the wild rice grew and
the red winged blackbirds and
the bobolinks sang all through the warm
green water. And then one day before it,
greater than itself, wide and blue with flashes of
wet green in the waves—was the Sea and
the little river flowed, a green
stream into the great blue Sea.

MARGARET WISE BROWN

2 1/2 hrs with me
found the plant
to the S. —
on
and the little
one found
of some stream into
the point the tree



MICHAEL KUCH & LIV ROCKEFELLER









Little children came and stuck their five-toed feet in him. Young horses stood in him



The stream grew wider and stiller in one green valley and wild ducks flew down from the sky and settled in it.



and took their first drinks and dragonflies skimmed over him with shining wings.



And little fishes fell from the clouds in the rain and began to grow bigger in the waters of the river until they were big enough to be called fish.

IV

*Oh the roar of the chains and the cracking of timbers,
The noise at the end of the world in your ears,
As a mountain of steel makes its way to the sea,
and the last ship sails.*

STING

Φ

IV

2015

The Last Ship from The River of The Northern City

Foreword and lyrics by Sting

Artist's note and prints by

Stephen Hannock, Bowdoin College

Class of 1974; 2009 Honorary Degree

Design and typography by Russell Maret

Presswork by Art Larson, Horton

Tank Press

Woodcuts printed by Brandon Graving

Box and chemise by Claudia Cohen

Edition of 85, inclusive of 25 deluxe

copies— *Bowdoin copy no. 40 (standard)*

4 unnumbered leaves, 7 leaves with text,

6 unnumbered leaves of plates; new

foreword by Sting issued in 2019, 51 cm

height 40.5 cm width

The fourth project of Two Ponds Press reflects an on-going collaboration between two longtime friends, renowned English musician Sting and American painter Stephen Hannock. In 2013, Sting released his eleventh studio album *The Last Ship* with songs written for a musical that premiered the following year. The musical was nominated for numerous awards, including two Tony Awards in 2015, for Best Original Score and Best Orchestrations. The songs take inspiration from the closing of the shipyards in and around the historic ship-building town of Wallsend, where Sting grew up. Inspired by the lyrics, which mirrored themes he too had been exploring in his work, Hannock returned to his Baskin-informed roots to create the woodcuts that pair with Sting's lyrics in Two Ponds' *The Last Ship*, a portfolio that engages all the senses in its content, texture, color, and size.

When celebrated American painter Stephen Hannock attended Bowdoin College, he participated in the 12-College Exchange Program which found him at Smith College in Northampton, Massachusetts in the 1970s, where he caught the eye of Leonard Baskin with whom he apprenticed for several years creating anatomical drawings, woodcuts, sculptures, and paintings. Hannock refers to his apprenticeship with Baskin as "the ultimate art school."

The Last Ship from the R

River of the Northern City



The Last Ship

It's all there in the gospels, the Magdalene girl
Comes to pay her respects, but her mind is awirl.
When she finds the tomb empty, the stone had been rolled,
Not a sign of a corpse in the dark and the cold.
When she reaches the door, sees an unholy sight,
There's this solitary figure in a halo of light.
He just carries on floating past Calvary Hill,
In an almighty hurry, aye but she might catch him still.

"Tell me where are ye going Lord, and why in such haste?"
"Now don't hinder me woman, I've no time to waste!
For they're launching a boat on the morrow at noon,
And I have to be there before daybreak.
Oh I canna be missing, the lads'll expect me,
Why else would the good Lord himself resurrect me?
For nothing will stop me, I have to prevail,
Through the teeth of this tempest, in the mouth of a gale,
May the angels protect me if all else should fail,
When the last ship sails."

Oh the roar of the chains and the cracking of timbers,
The noise at the end of the world in your ears,
As a mountain of steel makes its way to the sea,
And the last ship sails.

It's a strange kind of beauty,
It's cold and austere,
And whatever it was that ye've done to be here,
It's the sum of yr hopes yr despairs and yr fears,
When the last ship sails.

Oh the roar of the chains and the cracking of timbers,
The noise at the end of the world in your ears,
As a mountain of steel makes its way to the sea,
And the last ship sails.

And whatever you'd promised, whatever you've done,
And whatever the station in life you've become.
In the name of the Father, in the name of the Son,
And whatever the weave of this life that you've spun,
On the Earth or in Heaven or under the Sun,
When the last ship sails.



Oh the roar of the chains
And the cracking of timbers,
The noise at the end
Of the world in your ears,
As a mountain of steel
Makes its way to the sea,
And the last ship sails.

SWH
2014

Above: A commemorative fine press print created and given by artist Stephen Hannock to those who worked on the Last Ship project.

AP



Foreword

I was born and raised on Tyneside on the North East coast of England, at a bend on the river halfway between the City of Newcastle and the North Sea.

My family home was within spitting distance of a shipyard where massive steel plates were fashioned into the shape of a keel, welded and riveted and slowly raised from a hole in the ground until the day the vessel was completed and ready to be launched into the river and out into the world.

'The roar of the chains, the cracking of timbers,
the noise at the end of the world in your ears,
As a mountain of steel makes its way to the sea,
And the last ship sails.'

These were the sounds of my childhood.

Every morning I'd watch thousands of men walk down the hill to the 'yards', I'd watch those same men return to their homes at night, exhausted and grimy with the sweat of their labours but also immensely and justifiably proud of the ships that they had built there over the years. I would wonder as a child if it would be my destiny to work in the yards just as my grandfather and his father had done, although it was the last thing I wanted.

I had other dreams, but the powerful resonances of that surreal industrial landscape never left me, and continued to haunt me in the realms of the unconscious where songs and stories are fermented.

The Last Ship is the legacy of that childhood, the debt I owe to the community that raised me, and an elegy for its passing.

— Sting
New York

Colophon

Eighty-five copies of *The Last Ship from the River of the Northern City* were printed in the fall of 2015.
The woodcuts were cut by Stephen Hancock and printed on hand made paper from Papeterie Saint-Armand by Brandon Graving at Gravity Press Experimental Workshop.
The design and typography were conceived by Russell Maret using Bauer Bodoni types.
The presswork was executed by Arthur Larson at Horton Tank Graphics.
The box and chemise were created by Claudia Cohen.
The text paper is Somerset Velvet Soft White.
The edition consists of seventy-five numbered copies and ten hors de commerce.

This is copy number

A.B.



Two Ponds Press
would like to extend special thanks to the following people for
their remarkable efforts in launching this project:
Richard Frankel
David Lachman
Kathryn Schenker
Joseph Brenner

Φ

V

*Tonight, Ladies and Gentlemen, you are to hear
speeches by Professor Einstein and Mr. Bernard Shaw,
relayed from the Savoy Hotel following a Dinner
given by the Joint British Committee of Societies for
promoting the economic and physical welfare of
East European Jewry.*

ANNOUNCER

Φ

V

2015

A Speech Introducing Albert Einstein

Address by George Bernard Shaw

Introduction and etchings by Joseph

Goldyne, etchings printed by Robert
Townsend

Book design and typography by

Michael Russem

Type cast at Bixler Press and

Letterfoundry with additional
composition by Rose Wisotzky:

Monotype Bembo and Gill Sans

Presswork by Art Larson, Horton

Tank Graphics

Binding by Claudia Cohen

Paper by Velké Losiny Papermill,

Czech Republic

Numbered edition of 75 –

Bowdoin copy no. 22

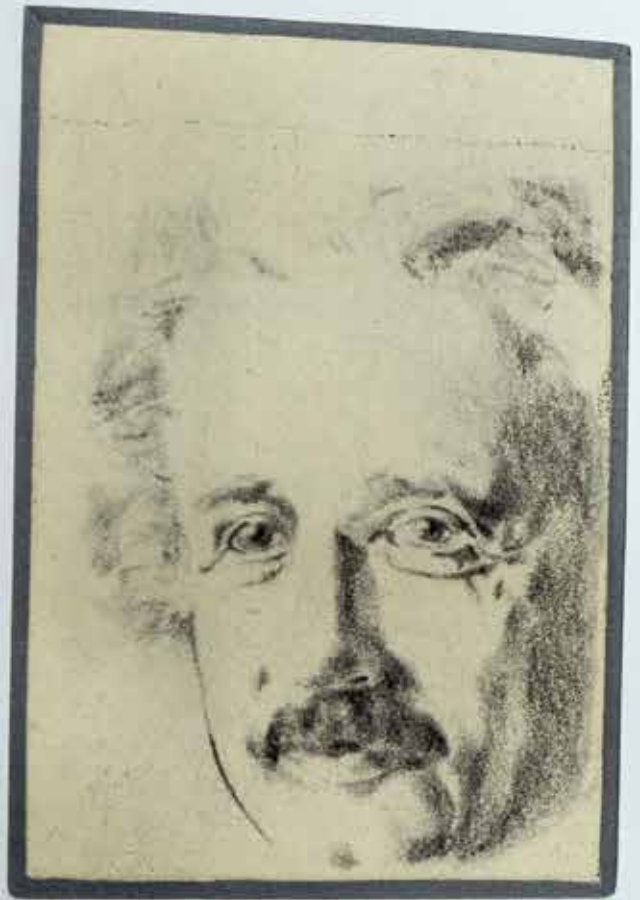
39 pages, 25 height 17 cm width

For its fifth project, renowned California artist Joseph Goldyne engages with Irish playwright and critic George Bernard Shaw's (1856-1950) introductory remarks to a speech given by Albert Einstein (1879-1955). A fundraiser for the ORT, an organization founded in 1880 to support Eastern European Jewry, Shaw and Einstein spoke at the Savoy Hotel in London, October 28, 1930—a moment that Goldyne contextualizes in his own introductory remarks as a socially and politically tumultuous moment between two World Wars. The humor and character in Shaw's remarks about Einstein and Einstein's response (also reprinted, translated from the German) offer a lens to better understand each of these remarkable twentieth century cultural icons, their friendship, and the complex moment in which they lived.

Goldyne, a master of the intaglio printing techniques, uses five illustrations including drypoints, etchings, and burnished aquatints to further contextualize these speeches—imagery that expands our visual perceptions and offers visual context. Goldyne's etchings were printed by Master Printer, Robert E. Townsend, who established his print studio in 1975 and has worked with luminaries such as Arion Press, Jim Dine, Michael Mazur, Robert Motherwell, Alex Katz, and Robert Mapplethorpe.

Michael Russem, based in Somerville, Massachusetts, designed the book, selecting *Bembo* (1928-1929) and *Gill Sans* (1928) types created contemporaneous to the speeches. The letter forms reflect the tension of the era, in historical influence and the force of modernity. *Bembo* is inspired by incunable printer-scholar Aldus Mantinius's Renaissance era letterforms, while as *Gill Sans* offers a sans-serif form aligned inspired by the *Underground Alphabet*, the corporate font of the London Underground.





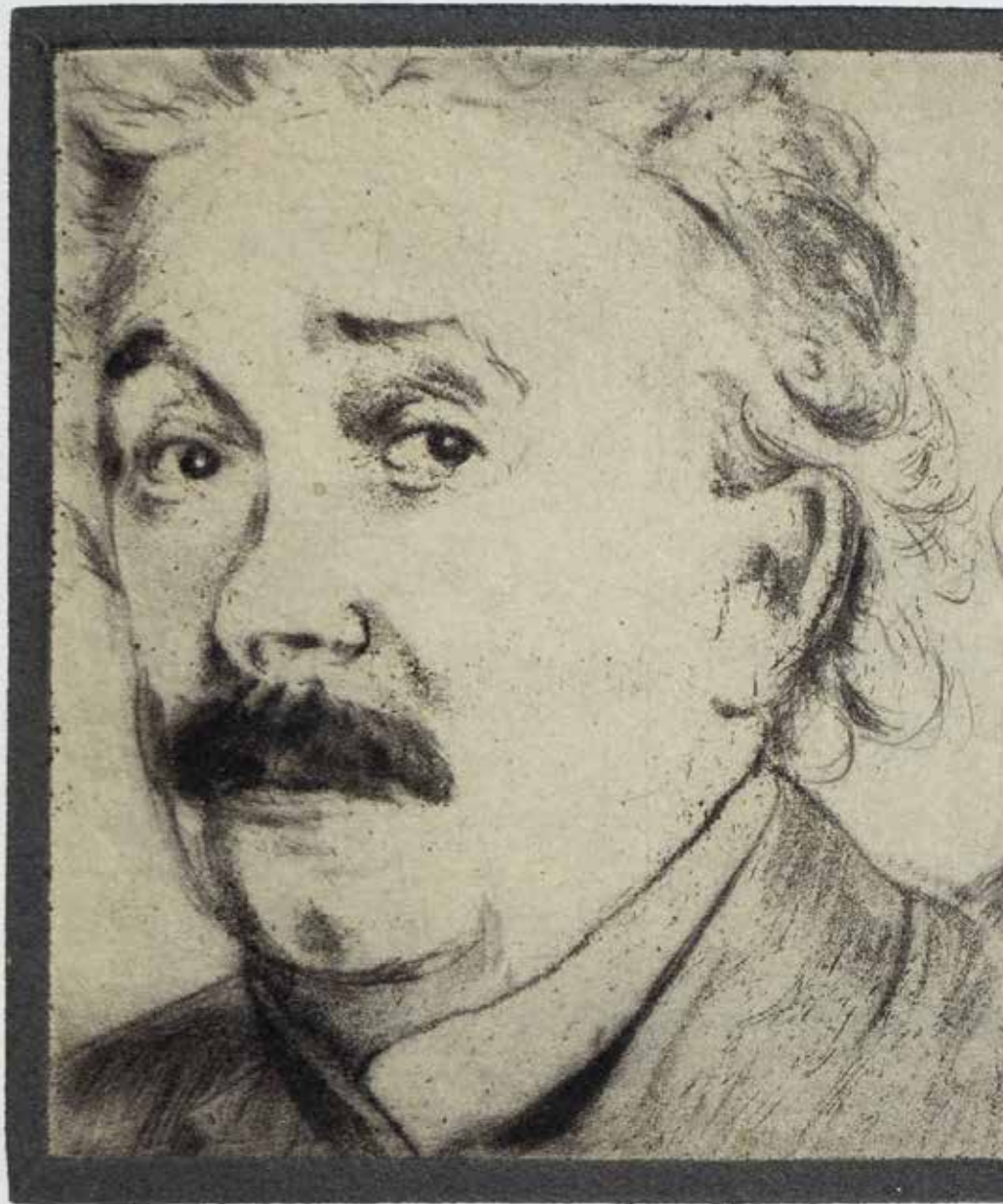
SHAW'S SPEECH INTRODUCING EINSTEIN

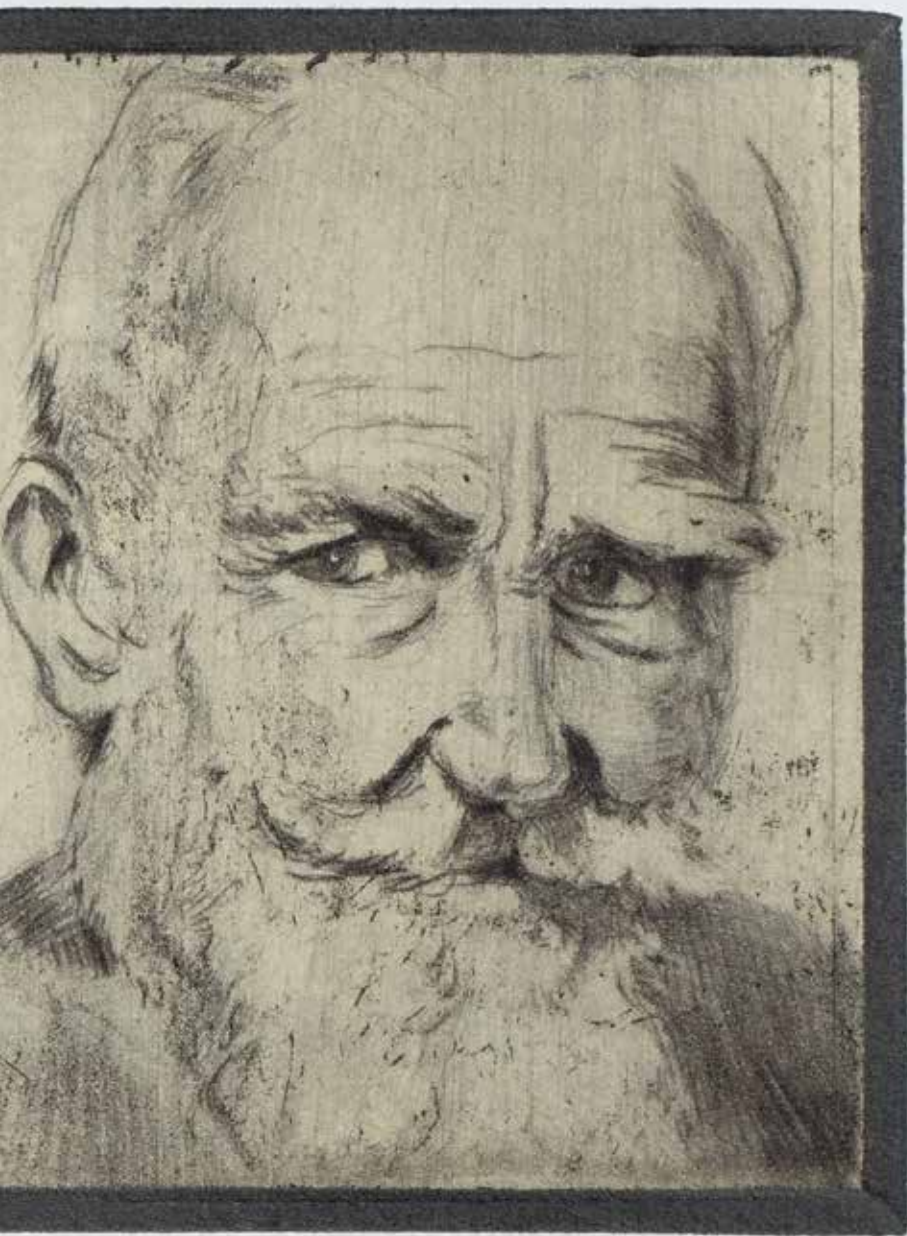
ANNOUNCER: This is the National Programme from London.* Tonight, Ladies and Gentlemen, you are to hear speeches by Professor Einstein and Mr. Bernard Shaw, relayed from the Savoy Hotel following a Dinner given by the Joint British Committee of Societies for promoting the economic and physical welfare of East European Jewry. Lord Rothschild is in the Chair, and the distinguished scientist is the guest of honor. Mr. Shaw will speak first and Professor Einstein will follow. I understand that Professor Einstein will make his speech in German, the translation of which into English will be made by Mr. Leon Rees afterwards.

LORD ROTHSCHILD: My Lords, Ladies and Gentlemen: Pray silence for Mr. George Bernard Shaw, speaking at the joint British Committee ORT-OZE Aid dinner in London, in honor of Professor Einstein. (CHEERS AND APPLAUSE)

BERNARD SHAW: My Lords, Ladies and Gentlemen, when my friend Mr. Wallrock asked me to undertake this duty I could not help wondering whether he really grasped the magnitude of the honor he was conferring upon me or the impossibility of my discharging it adequately. But there are some magnitudes which are so great that they have to be expressed by the symbol zero,

*Shaw's talk was broadcast to the United States by the BBC, his first such broadcast, and on October 29, 1930, it was published in the *New York Times*, though not accurately, as the clarity of the signal was mixed.





Sp/5

VI

*Stare until the trembling leaves are tongues
whispering the Navajo's true name, Diné, in their language.
Listen to the wind breathing through the branches
still alive with the story of their sacred land cornered
by the colors of their four cardinal mountains.*

RICHARD BLANCO



VI

2017

Boundaries

Poetry by Richard Blanco

Introduction by Jorge Ramos

Photography and book design by
Joseph Bond Hessler

Layout and typography by Hessler

Creative: *Gotham* and *Baskerville*

Presswork by Puritan Press

Binding by Claudia Cohen (copies 1-50)
and New Hampshire Bindery (copies
51-300)

Edition of 300, inclusive of 50 deluxe
editions – *Bowdoin copy no.1 (deluxe)*

53 unnumbered pages, 25 cm *height*
37 cm *width*

Deluxe: edition includes aluminum
photograph plate, page of typescript
poetry with ms. corrections by Richard
Blanco, binding and solanger box by
Claudia Cohen; standard edition is bound
and slipcased by New Hampshire Bindery.

Boundaries is a collaborative project between poet Richard Blanco and contemporary landscape photographer Jacob Bond Hessler that investigates the visible and invisible boundaries of race, gender, class, and ethnicity, among many others. By bringing together their poetry and photography, the artists challenge the physical, imagined, and psychological dividing lines—both historic and current—that shadow America and perpetuate an *us vs. them* mindset by inciting irrational fears, hate, and prejudice.

Richard Blanco is the fifth presidential inaugural poet in U.S. history—the youngest, first Latino, immigrant, and gay person to serve in such a role. Born in Madrid to Cuban exiled parents and raised in Miami, the negotiation of cultural identity and place characterize his body of work. In 2015, the Academy of American Poets named him its first Education Ambassador. Maine-based photographer Jacob Hessler's work has explored rising seas, industrialized farming, invasive species, extinction, and together with the influential language of Blanco, here his photographs captured from cross-country journeys are charged in their exploration of boundaries and borders.



The twelve poems and photographs are introduced by Mexican American journalist and author Jorge Gilberto Ramos Ávalos who reflects on the enduring value of art that speaks truth to power and the disparity in political moments between meeting Blanco at Barack Obama's first inauguration in 2009 and the publication date of the book.

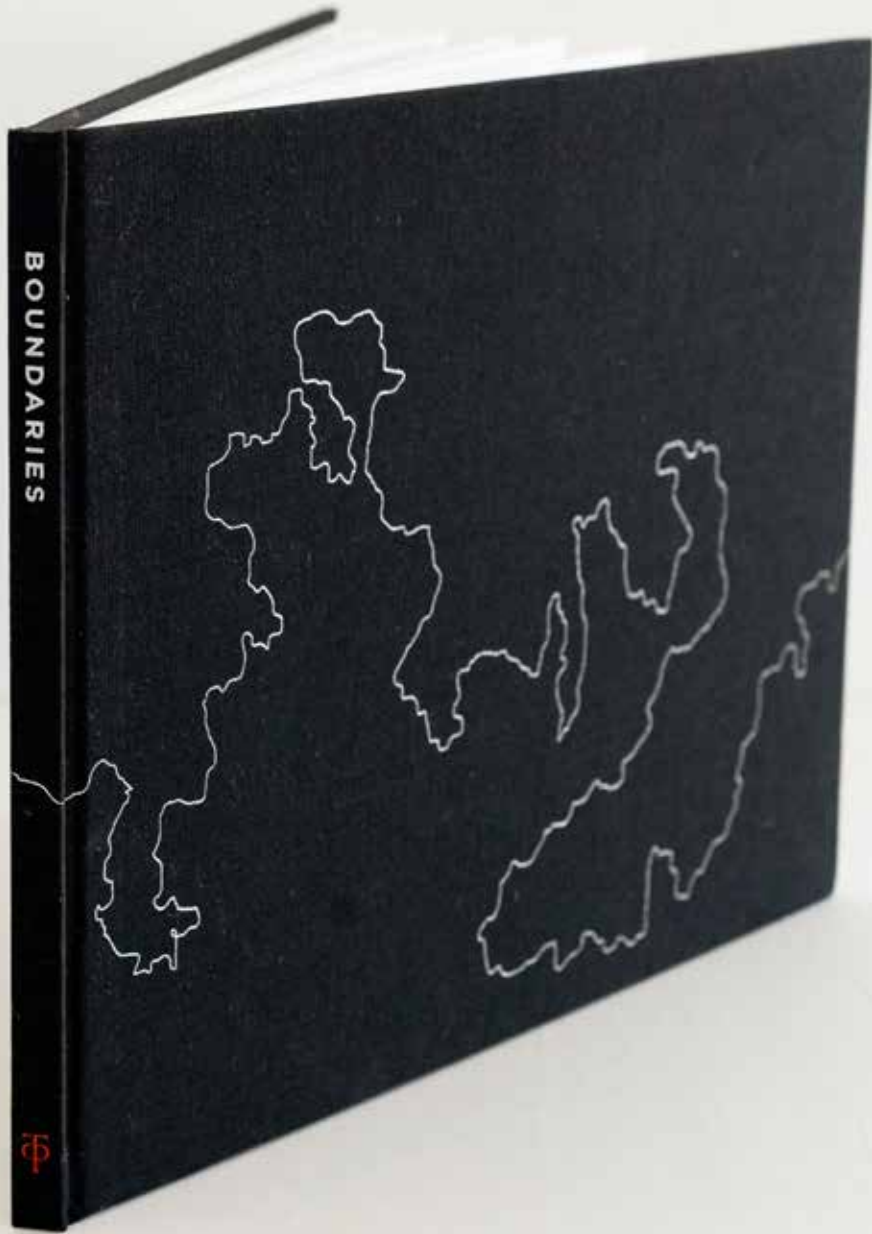
The book's design further draws the reader into concepts of boundaries and borders: each leaf includes an unfurling and shape shifting printed borderline that pulls the reader from photograph to poetry and invites the continued turning of pages. Typographically, Hessler Creative selected architecturally inspired *Gotham* (2000) and the transitional *Baskerville* (1757) a combination that offers a meditation on contemporary and historic spaces.

The presswork was done by Puritan Press in New Hampshire, a firm committed to high quality digital and offset printing, founded in 1976 to serve the needs of New England's academic institutions.

BOUNDARIES



DECLARATION OF INTERDEPENDENCE



BOUNDARIES







(Mail Stop, Western United States)



(Border Wall, Between San Diego County and Tijuana)

VIII

*The scroll unrolling
without end, the sound
of everything unfolding,
uncomposting and unspelling,
disassembling, surrendering
its knowing to unknowing
and floundering and learning
how to swim again
and going on its way*

ROBERT BRINGHURST



VII

2017

Going Down Singing

Poetry, book and typography design
by Robert Bringhurst

Aquatints by Joseph Goldyne printed
by Robert E. Townsend, proofed by
Katherine Lincoln Bradner and Unai
San Martin

Type set by Michael Babcock: *Linotype*
Aldus, Sistine, and Michelangelo by
Hermann Zapf

Presswork by Lawrence G. Van Velzer,
Foolscap Press

Binding by Peggy Gotthold,
Foolscap Press

Edition of 89: 50 numbered, 29 bound
proofs, and 10 lettered deluxe copies –
Bowdoin copy no. 7 (standard)
28 unnumbered leaves, 10 unnumbered

*The scroll unrolling
without end, the sound
of everything unfolding,
uncomposting and unspelling,
disassembling, surrendering
its knowing to unknowing
and floundering and learning
how to swim again
and going on its way*

Going Down Singing reflects a deeply collaborative project and friendship between Canadian poet Robert Bringhurst and California artist Joseph Goldyne. Goldyne's initial studies of waterfalls (seen here in monotype renderings of powerful, dream-like imagery) came first and were made in a variety of media. Then the project coalesced: the poem was written in nine parts, and the final etchings were created in response to one another.

The elements of this book work together to evoke the rushing flow language and movement, past and present: the vertical motion is rhythmically present in the cascading words, stunning studies of waterfalls, the long, languidity of Zapf's numbers printed before each poem part, and the slender vertical format of the book. Though Goldyne's aquatints and Bringhurst's words never come face-to-face on the page—the ghosting of the stark images and letterpress evoke a haunting relationship that invites the reader to dive into the book.

GOING

JOSEPH GOLDYNE

DOWN

ROBERT BRINGHURST

SINGING

*A poem in nine parts
by Robert Bringhurst*

*with
ten burnished aquatints
by Joseph Goldyne*

TWO PONDS PRESS

2017



Two
Unique
Monoprints
by
Joseph Goldyne

•••

One
Manuscript
Page
by
Robert Bringham





4

The leading clouds,
the paralyzing
rain, the falling
flakes of summer snow,
the winter gurgles
that ripple without a stop
down the surrounding
cliffs of air,
the spinning breeze,
not that it
is meditation — no
beginning middle
ending — and
the walking talking
brook, the running
rainswept river
right here doing
up the mountain and
the dazed water waiting
for direction where it falls.



VIII

*Many an Aspen many an Elm bowed and rustled overhead,
and hard by the hallowed water welled*

THEOCRITUS

Φ

VIII

2019

Idyll VII: A Fragment.

Poetry by Theocritus, translated from Greek

Hand-stenciled and lettered by

Julie Paschkis

Binding by Claudia Cohen

Numbered edition of 20 –

Bowdoin copy no. 19

31 unnumbered pages, 27 cm *height*

19.5 cm *width*

leaves of plates, 34 cm *height* 16 cm *width*

Standard: Bound in quarter leather with cloth sides in a cloth box

Deluxe: Ten special copies lettered A-K, bound in full leather and in a cloth box.

Also includes folder with portion of poem in ms. and two unique monoprints printed in color by the artist

Proof: Author's proofs, PP1-PP9; artist's proofs AP1-AP10; printer and publishers' proofs 2P1-2P9, and one typesetter's proof

Many an Aspen many an Elm bowed and rustled overhead, and hard by the hallowed water welled

Purling forth of a cave of nymphs while the brown cricket chirped busily amid the shady leafage, and the tree from murmured aloof in the dense thornbrake. Lark and goldfinch sang and turtle moaned, and about the Spring the bees hummed and hovered to and fro. All nature smelt of the opulent summertime, smelt of the season of fruit. Pears lay at our feet, apples on either side. Rolling abundantly, and the young branches lay splayed upon the ground because of the weight of their damsons.

The text is a fragment of *Idyll VII: the Harvest Feast*, written in the 3rd century BCE by Theocritus, innovator of bucolic poetry in ancient Greece. Of the thirty *Idylls* thought to be written by Theocritus, it is generally believed that twenty-two are genuine (1–7, 10–18, 22, 24, 26 and 28–30). Paschkis hand-letters the final fragment of the poem, in which a harvest festival is described in lush opulence of the senses. which are accompanied by bold and richly colored hand-stenciled illustrations. Julie Paschkis is a painter and an award-winning illustrator of more than 20 books for children, including folk tales, poetry, and biographies.

The decorative limp vellum binding was done by Claudia Cohen and includes gilt tooling on upper and lower covers and was issued in a solander case.



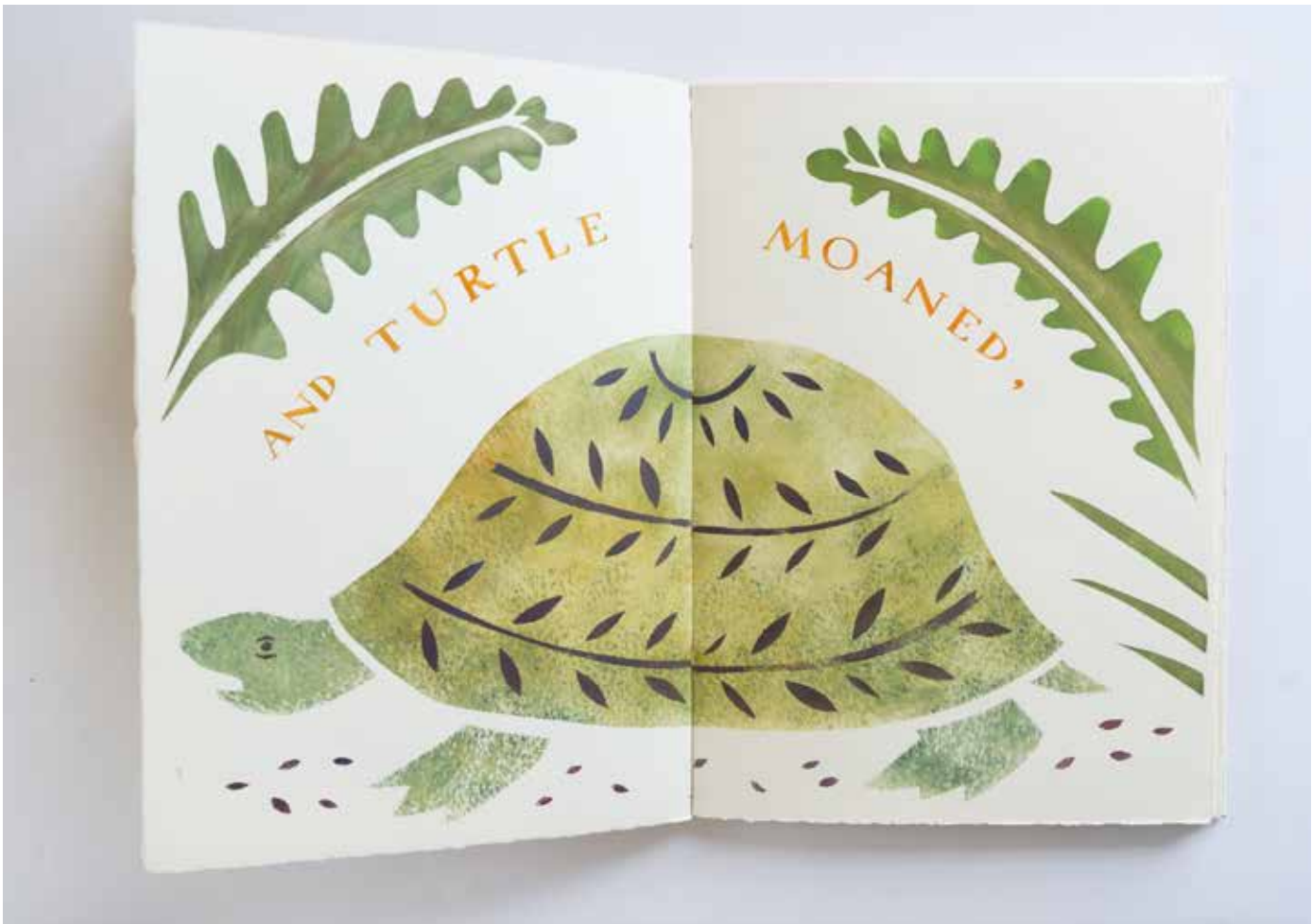
IDYLL

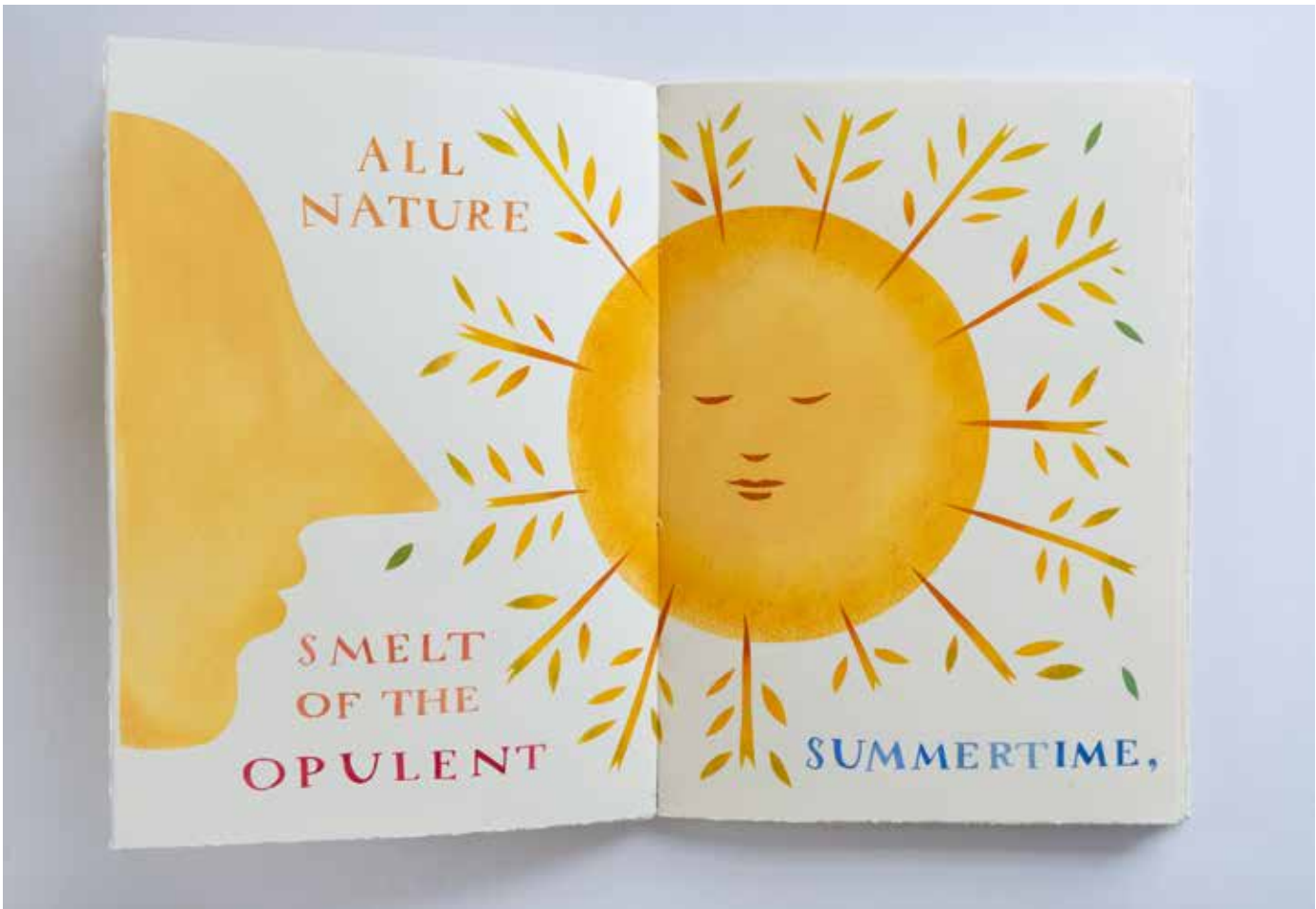




IDYLL







IX

*In my opinion, the only avenue to salvation
lies in cooperation between all nations on
a basis of honest endeavor.*

FRIDTJOF NANSEN

Φ

IX

2020

Nansen's Pastport

Concept, artwork, and design by

Anneli Skaar

Cyanotypes printed by Sal Taylor Kydd

Letterpress by Art Larson, Horton Tank

Graphics

Map printed by Wingate Studio

Bronze Casting by Chris Gamage,

Bog Bronze

Binding by Amy Borezo, Shelter

Bookworks

Edition of 60: 20 standard, 20 deluxe, 20
and 20 pocket – *Bowdoin copy no. 6 (deluxe)*

Pastport: 32 pages, 18.5 cm *height* 21 cm
width; artist's statement: 1 page, 46 cm cm
height 31.5 cm *width*; folio: 46 cm *height*

31.5 cm *width*; clamshell box: 48.25 cm
height 33 cm *width*

Deluxe: copies numbered 1-20 contain an
additional copperplate print of the map
and melted, bronze Nobel Peace Prize, all
contained within a folio bound in life vest
material set into a cloth clamshell box

Standard: copies numbered 21-40 are
housed in a cloth clamshell box with map
mounted inside and the *Pastport* set in a
well in the box

Pocket: copies numbered 41-60 are con-
tained in a much smaller cloth covered
clamshell box with the etching and artist
statement folded and the *Pastport* tucked
into a sleeve in the box

Nansen's Pastport is an artistic re-invention of Norwegian polar explorer and humanitarian Fridtjof Nansen's refugee passport for post-Great War Europe. The book, designed and conceived by artist Anneli Skaar is re-imagined as a climate refugee passport for humanity, using Nansen's own words in a contemporary context, inviting consideration on how to meet the pressing issues of current and future climate migration with wisdom from the past. This work can be accessed in three different forms—standard, deluxe, and pocket editions—and yet regardless of size or accompanying materials the North American salmon leather of the binding of the *Pastport*, the reinterpreted map, and Skaar's introduction to the project all invite the reader to delve deeper into the book, in whatever its permutation. Not only does the work engage Nansen's historical narrative to explore contemporary issues of migration and the climate crisis is ambitious in its text, but the format of the project engages the readers' senses by thoughtful use of materials, scale, and memory. Skaar and her collaborators have created a fully immersive experience: *Nansen's Pastport* asks us to read, think, imagine, and make connections not just in its text, but through the experience of touch and exploration. The lifejacket material's slick neon orange, the familiar size and layout of the passport, and the world map all ask the reader to dig into their own experiences to bring further meaning to the work.

The cyanotypes included in the passport were printed by midcoast Maine photographer Sal Taylor Kydd who has self-published several books that include her photography and poetry.

The mappa mundi inspired map was printed at Wingate Studio in New Hampshire, a space opened in 1985 as a print workshop where founder Peter Pettenigill printed work for Louise Bourgeois, Walton Ford, Sol LeWitt, Robert Motherwell, and other artists.

The bronze casting of Fridtjof Nansen's melting Nobel Prize was done by Chris Gamage at Bog Bronze based in Rockland, Maine.

NANSEN'S
PASTPORT



United States





CARTA
BOREALIS

The continuous mutual abuse of groups holding differing views, which we witness in the newspapers, will certainly never lead to progress. Abuse convinces no one; it only degrades and brutalizes the abuser.

Fridtjof Nansen, excerpt from his Nobel Lecture, December 19, 1922

Visas

Visas



Everyone must join in this work. We must take up the fiery cross and light the beacons so that they shine from every mountain.

Fridtjof Nansen, excerpt from his Nobel Lecture, December 19, 1922

Visas

Visas





Photo courtesy of Tara Rice



ALFR. NOBEL
MDCCLXXXVI

X

*Yesterday I picked five fire ranunculus
from the garden, and this morning I wept
on my knees before them.*

CIG HARVEY, EAT FLOWERS, 2021



TWO PONDS PRESS

X

2021

Eat Flowers

Text and photography by Cig Harvey

Afterword by Kat Stekfo

Book design and illustrations by

Aneli Skaar: type is digital Lusitana by

Ana Paula Megda.

Printed by Leslie Miller, Grenfell Press

Binding and paste papers by Claudia

Cohen

Numbered edition of 40 –

Bowdoin copy no. 4

23 unnumbered leaves; 39 cm height

30 cm width

Recognition: Awarded Fine Press Book

Association Collector's Prize for the

Best Book in the Show at The Manhattan

Fine Press Book Fair, April 2022.

Eat Flowers is a contemporary florilegium in thirteen photographs of flowers, tipped-in jewel-toned original C-prints, accompanied by textual vignettes that explore “what it is to feel through the language of flowers.” The thoughtful attention to the book’s design, photographer Cig Harvey’s luminous imagery and intimate prose, plus the powerful collaboration of an all-women’s team propels *Eat Flowers* into a realm above and beyond photo book.

Bowdoin College Library’s director of Special Collections & Archives Kat Stekfo contextualizes Harvey’s work within centuries of the practice of capturing plants and their healing properties—medicinal and literary.

Designer Aneli Skaar engages Brazilian designer Ana Megda’s historical influenced type *Luistana* and embeds surprising and onomatopoeic twists to the text shape within Harvey’s witty and emotional writing.

The presswork was done by Leslie Miller, who founded New York’s Grenfell Press in 1979. The Grenfell Press prints and publishes artist’s books and limited edition prints, with a specialty in woodcut, linocut, and pochoir, as well as letterpress printing.

Claudia Cohen’s paste paper further amplify the color, movement, and density of Harvey’s prints; the book is issued in a green silk clamshell box with red and green paper spine label and gold stamped lettering.



FLOREAL NOTES

-
- STRIPED AQUILES
- FORSYTHIA
- MAGNOLIA
- PANSIES
- CHERRY BLOSSOMS
- POPPIES
- AZALEAS
- RANUNCULI
- CLEMATIS
- TETUNIAS
- GARDENIAS
- ROSES
- HYDRANGEAS
- CYCLAMENS





EAT
FLOWERS
CIG HARVEY

FS

AZALEAS

In early summer, my favorites bloom,
hot pink azaleas, so brazen, with their
lips pressing rude up against me. They cannot
be ignored.

This pink quickens the heart. It is not
my fault; it is a reflex. The color
sends love notes to the pituitary
that regulate hormones. They
control every decision. They
like deciding whether to
back to bed. Color

not
pink
ary glands
ne hormones
on any given day,
r to eat cake or go
is a serious business.



XI

Zap

Zinc

Zoetrope

Φ

XI

2022

Alphababble

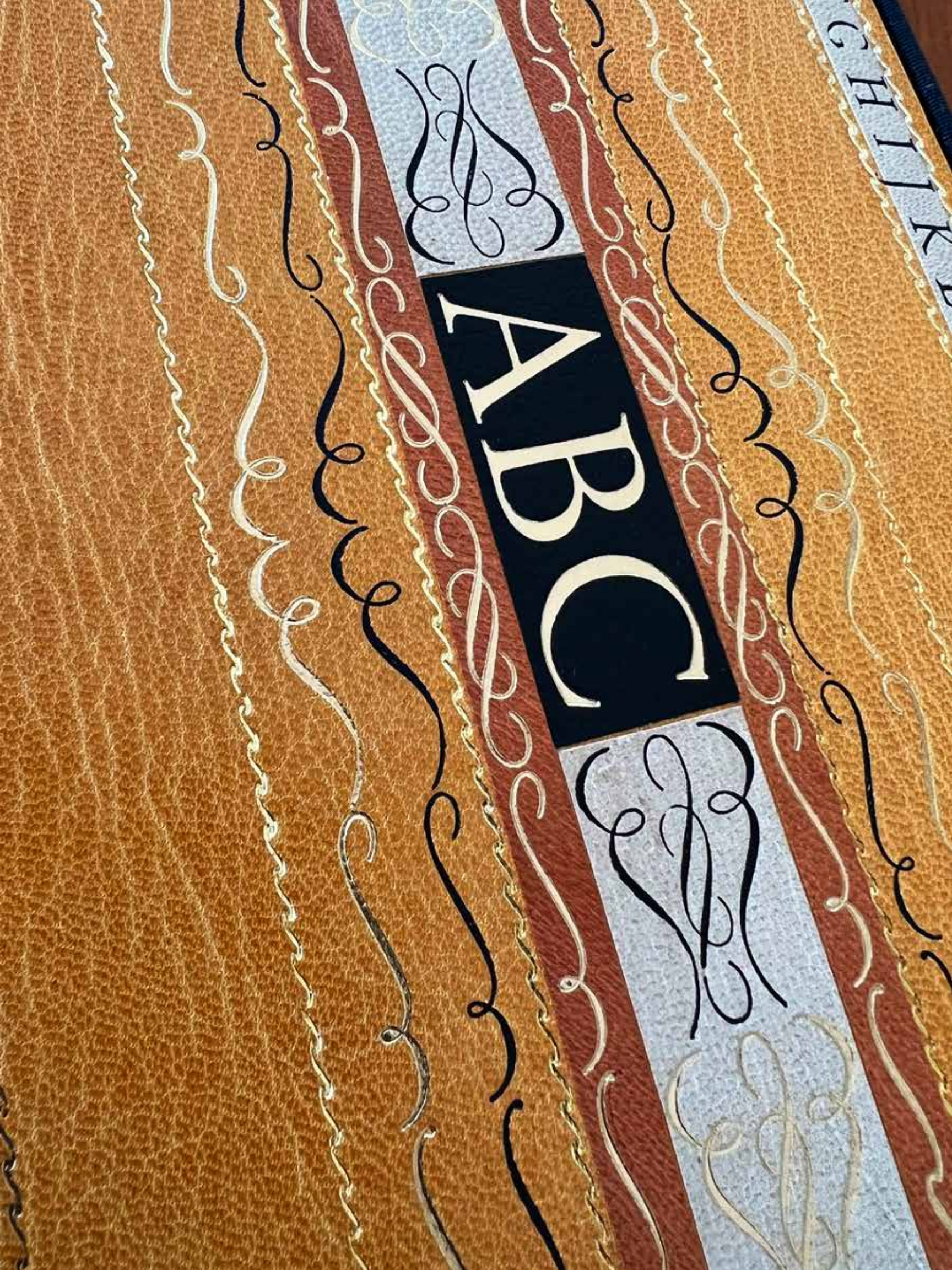
Words, illustrations, hand-coloring,
and calligraphy by Julie Paschkis
Binding by Claudia Cohen

Edition of 30: 24 numbered and 6 hors
de commerce – *Bowdoin copy no. 24*
28 unnumbered leaves, 16 cm *height*
22 cm *width*

Alphabet books are enduring form of children's literature, dating back to at least the sixteenth century in Europe. Hornbook, battledore, primer are various forms of early alphabet books offering strategies for children to learn to read. In this folly, children's book author and illustrator Julie Paschkis returns with her second Two Ponds Press imprint: *Alphababble*. In dip pen and black ink, Paschkis created the lettering and drawings then digitally printed using permanent ink on Rives BFK paper. Each page of the book contains hand-coloring and calligraphy, rendering each book unique—not just in the manuscript quality, but with different words and color variation across the edition of thirty. Claudia Cohen has bound the work in an elaborate full calf designer binding, offering the reader a playful suggestion of what will be found between the covers.

ABC

G H I J K



BILLOW

betwixt
bewilder





A B C D E F G H I J K L M N O P Q R S T U V W X Y Z



Z Y X W V U T S R Q P O N M L K J I H G F E D C B A



FLUSTE



XII

*The Whale hath upon his Skin a Superficies, like the gravel
that is by the Sea-side: so that oft-times, when he raiseth his
back above the waters, Saylor take it to be nothing else
but an Island...*

OLAUS MAGNUS



XIII

2022

The Island Whale

Art, design, and artifacts by

Anneli Skaar

Marbled paper by Iris Nevins

Letterpress by Art Larson, Horton

Tank Graphics

Typefaces by Brian Willson of

Three Island Press

Binding by Amy Borezo of Shelter

Bookworks

Afterword by Betsy Tyler

Edition of 25

In New England, the whaling logbook and journal were ubiquitous forms of maritime documentation in the 1700s up through the peak of the whale oil industry in the late 1800s, when it gave way to land-based petroleum drilling.

In her second book connecting historical document forms to contemporary environmental themes, designer and artist Anneli Skaar hand-illustrated 25 copies of *The Island Whale* in the format of a traditional whaling journal. A follow-up to the topic of climate refugeeism which is the basis for *Nansen's Passport*, this time the book focuses on the topic of extraction and sea level rise through the allegory of nine ancient stories about whales mistaken for islands.

The text is printed with letterpress by Art Larson at Horton Tank Graphics, with typefaces created by Maine-based typeface designer Brian Willson of Three Island Press. The typeface "Schooner" is drawn from the handwriting of a Boston pastor from the 19th century, in a letter asking for alms for families who had men lost at sea. The title type "Geographica Hand" was created from the handwritten titling of a 18th century British mapmaker.

All of the illustrations are drawn with a pen nib using AirInk, an artists' ink extracted from air pollution, and were then hand-colored with watercolor. The book is bound with a leather spine by Amy Borezo of Shelter Bookworks, who also designed and engineered the unique ships' desk case. Along with the journal, one finds in the case a red paper rose, a paper feather pen, and an etched sperm whale tooth cast in plastic, all created by the artist. Throughout the publication is found custom marbled paper, pulled by Iris Nevins. The afterword was written by Nantucket historian Betsy Tyler.

INTRODUCTION



PHYSIOLOGUS
Second Century Alexandria

BABYLONIAN TALMUD
Rabbi Shimon ben Yochai · Third Century Mesopotamia

ALEXANDER ROMANCE
Fourth Century Greece

FASTITOCALON
From the Codex Exoniensis · Tenth Century England

NAVIGATIO SANCTI BRENDANI
Thirteenth Century Ireland

SAGA OF ÖRVAR-ODD
Thirteenth Century Iceland

THE ISLAND WHALE
Olaus Magnus · Sixteenth Century Sweden

SINBAD THE SAILOR
From the Arabian Nights · Seventeenth Century Persia

PARADISE LOST
John Milton · Seventeenth Century England



AFTERWORD



...when
...drown
...creature
...death of
...men would
...had already
...broken wout
...I sailed throug
...it had recently

SAGA OF ORVAR-ODD

when I will tell you that there are two sea
monsters. One is called the haddock, another
haddock. The haddock is the largest whale in the
sea. It is the nature of this creature to swallow
men and ships, and even whales and everything
else within reach. It stays submerged for days,
then rears its head and nostrils above surface and
stays that way at least until the change of tide.

Now, that sound we just sailed through was the
groan between its jaws, and its nostrils and lower
jaw were those rocks that appeared in the sea.

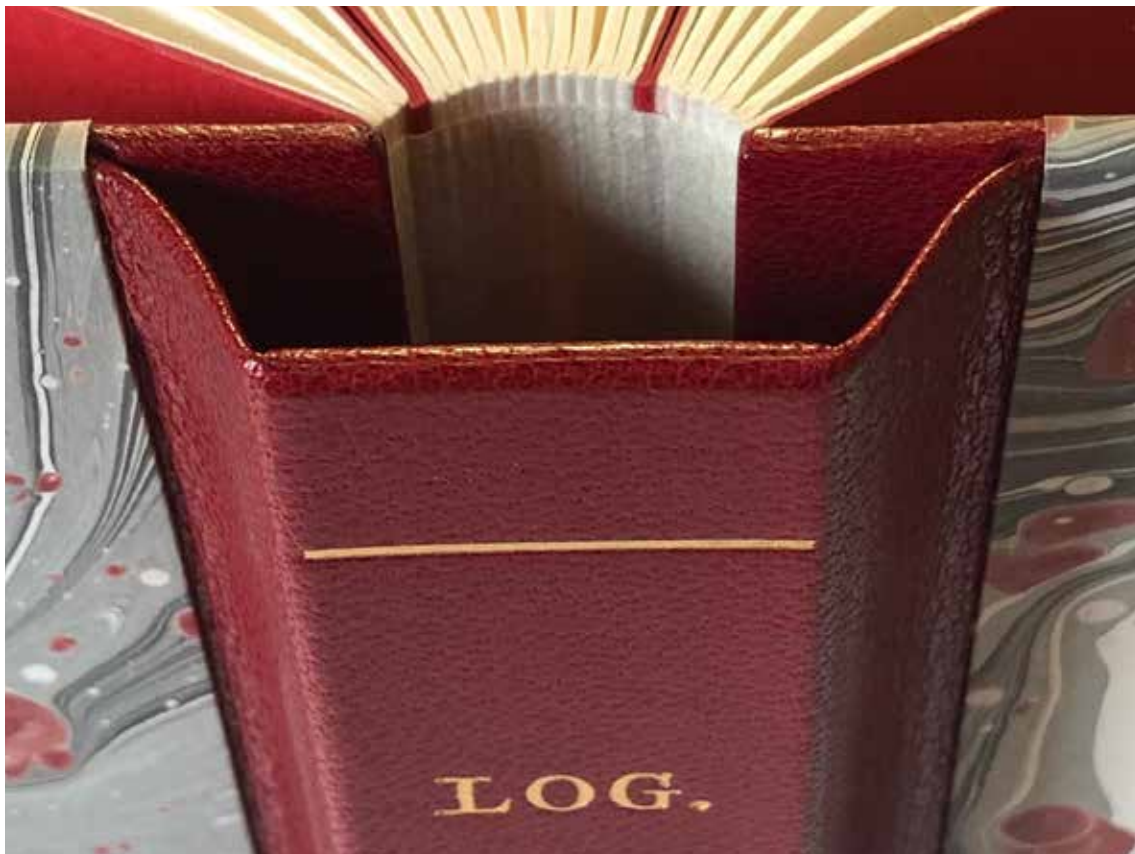
The haddock was the island we saw sinking
yesterday. However, Ogmund Jussock has sent those
to you by means of his magic to cause the
you and all your men. He thought more

had gone the same way as those that
dropped, and he expected that the

had swallowed us all. Today
it surfaced because I knew that
it would surface."







XIII

Cake is ancient. Cake is complicated.

CIG HARVEY

Φ

XIII

2024

CAKE

Photography and text by

Cig Harvey

Book design and illustrations by

Anneli Skaar: type is digital

Adobe Garamond

Letterpress by Art Larson, Horton

Tank Graphics

Binding by:

Gray Parrot, 10 copies

Claudia Cohen, 10 copies

Amy Borezo, 10 copies

Gabby Cooksey, 10 copies

Edition of 40

Two Ponds Press is delighted to pull our second fine press book edition by Cig Harvey, out of the oven. *CAKE* is a continuation of the conversation started in *Eat Flowers* which was released during the pandemic, and it feels celebratory in the wake of that difficult time. Just try to say "cake" without smiling. Impossible. The mouth spreads east, west and irresistibly north at the corners, pulled up further by sprinkles of memories held for a lifetime.

Many of the cakes were made by Cig's twelve-year-old daughter Scout, often impossibly precarious, decorated with wildly dripping abandon, even sent inexplicably floating on a river or into an inferno. These are confections gone wild, hinting at danger, decadence, and the ephemeral nature of beauty. As a series of images, along with the artist's evocative text, they are a saucy celebration that serve as metaphor for the passing of time—living and dying, full of the sweetness, bitterness, and unknowable elements that we all must navigate. It is at once a party and *memento mori*—a reminder to stop wasting time, agonizing over the past, and dreading the future. Cig is imploring us to embrace our one wild life with optimism while acknowledging its heartbreaks and complexities.

Cig is an archeologist of the senses, for which she has an uncanny extrasensory perception. She can make you squirm a bit because she is coming at you from all sides. There is an obvious seduction with color, form and beauty; then she gently guides us deeper with her storytelling, whispering in our ear. We lean in as all our senses are activated. She elevates the ordinary and knows exactly how to serve it forth.

There are a baker's dozen photographs, thirteen images bound in the book, as well as an additional unbound print, titled *Feast*. Also included is the artist's signature mind map, letterpress printed by Art Larson of Horton Tank Graphics. The edition of 40 will be bound by four generations of binders, ten copies each by Gray Parrot, Claudia Cohen, Amy Borezo, and Gabby Cooksey. A veritable layer cake of extraordinary talent. Each binder was presented with a printed text block and given free reign.







XIV

*In art history, the use of gold is associated
with ideals such as compassion, beauty,
and the spiritual.*

JOYCE TENNESON



XIV

2024

Gold Trees

Photography by Joyce Tenneson
Introduction and poetry by Claire Millikin
Book design and illustrations by
Anneli Skaar: type is digital
Adobe Garamond
Letterpress by Art Larson, Horton
Tank Graphics
Binding by Amy Borezo of Shelter
Bookworks
Edition of 25

The publication of *Gold Trees* marks fifty years since Joyce Tenneson's trailblazing exhibition at the Corcoran Gallery in Washington, DC, returning full circle to the immutable power and spirituality of trees. Tenneson has bathed this series in gold, harkening back to sacred icons and alchemy. The letterpress ink color is gold as are elements of the binding. The book is quite literally luminous in subject and design in celebration of her Golden Jubilee. She employs her signature ability to peel back the surface veneer of her subjects, in this case trees, rendering them mythic yet intimately touching. The images are monumental yet humble and vulnerable. Tenneson has also written the introduction.

Poet, writer and scholar, Claire Millikin, responded directly to the images with elegant poems as well as an afterward, speaking to Joyce's storied place in the history of 21st century photography.

There are 25 copies available for sale, each containing 16 mounted images and an additional photo printed on aluminum and housed in the clamshell box.

The design and layout are conceived by Anneli Skaar.

Letterpress printing by Art Larson at Horton Tank Graphics

Binding is in 1/4 leather with marbled endpapers and housed in a clamshell box, created by Amy Borezo of Shelter Bookworks



GOLD TREES 

VII

The sun is the widest river
that swallows time—
Grandmother, mother, great-grandmother, sister,

walk as ourselves in the river of the sun.
Sometimes I want to step away
from my body, start again

as an ant, an oak branch, an ovenbird
bearing a coat of light. But I wear
only this human form.

In the river of the sun,
a forest of oaks,
as trees are icons of the soul.









XV

“All that I have achieved are these dreams locked in silver.”

PAUL CAPONIGRO

“It’s possible to look in more than one way simultaneously.”

JOHN PAUL CAPONIGRO

Φ

XV

COMING 2025

Caponigro Conversations

Photography by Paul Caponigro and
John Paul Caponigro

Introduction by Shannon Perich

Book design and typography by
Anneli Skaar

Letterpress by Art Larson, Horton
Tank Graphics

Binding by Amy Borezo of Shelter
Bookworks

Edition of 50

Caponigro Conversations brings together the work of father and son Paul and John Paul Caponigro, both master photographers, through images, words, and audio recordings. This fine press publication celebrates their shared artistry and distinct perspectives, offering a musical conversation encompassing tradition, innovation, and each artist's unique legacy in photography.

All text, images, and audio are by Paul Caponigro and John Paul Caponigro. Introduction is by Shannon Perich, Curator, Photographic History Collection, National Museum of American History. This multimedia production will include a vinyl LP featuring Paul Caponigro's piano recordings and John Paul's poetry.

Ships fall/winter 2025.



JOHN PAUL CAPONIGRO

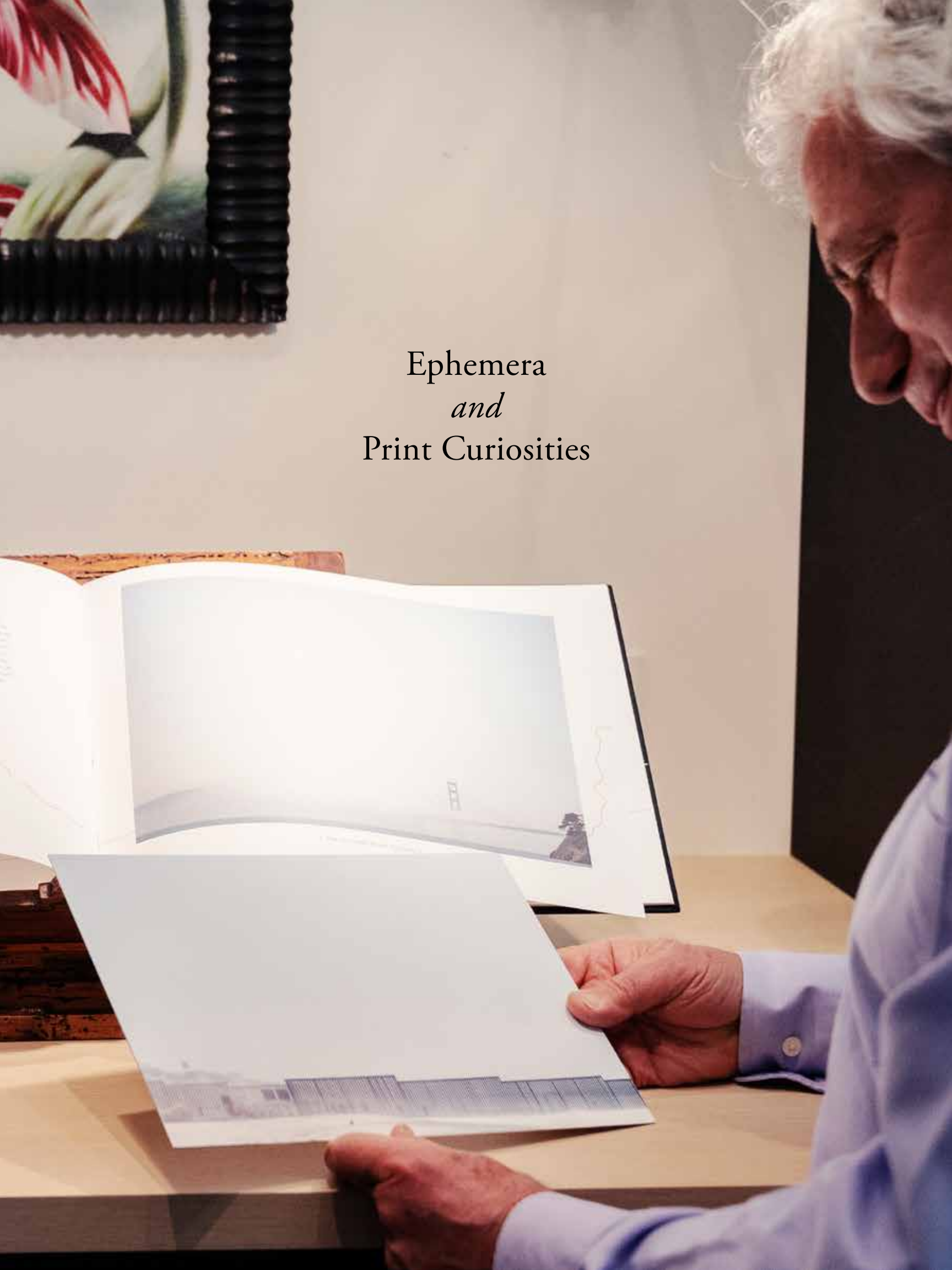


PAUL CAPONIGRO



Photo courtesy of Tara Rice

Ephemera
and
Print Curiosities



2012–2022

Two Ponds Press New Years Greetings

Various artists and poets including Michael Kuch, Carroll Thayer Berry, Richard Blanco, Julie Paschkis, Anneli Skaar, and Joseph Goldyne.

2012: “Terrapene colophonia” by

Michael Kuch from *The Little River*.

2015: Etching by Joseph Goldyne from

A Speech Introducing Albert Einstein.

2016: “Smack is In, Rockport, Maine”

wood engraving by Carroll Thayer Berry,
c. 1946.

2021: “*It Isn’t the End: It’s Just the

Beginning,” 21.5 cm *height* 9 cm *width*

2022: Illustration by Julie Paschkis,

bifold card 23 cm *height* 17 cm *width*

(23 cm *height* 8.5 cm *width* when folded)

2023: Illustration by Anneli Skaar,

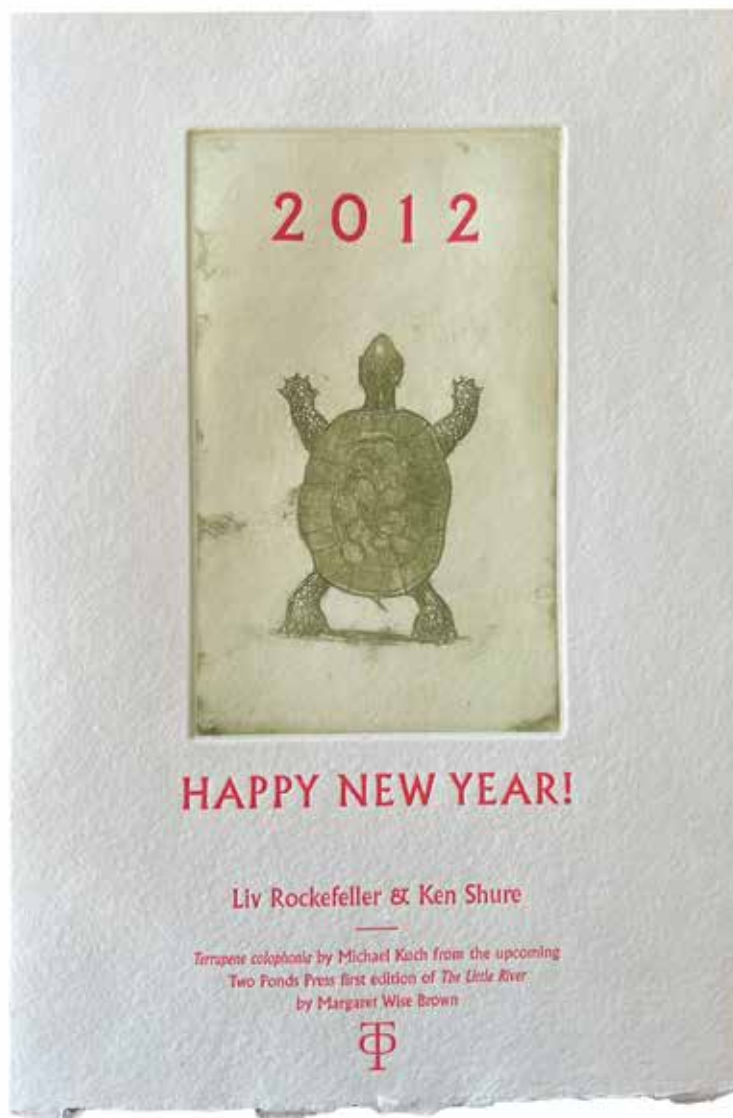
flat card 12.7 cm *height* 17.78 cm *width*

2024: Illustration by Anneli Skaar,

flat card 17.78 cm *height* 12.7 cm *width*

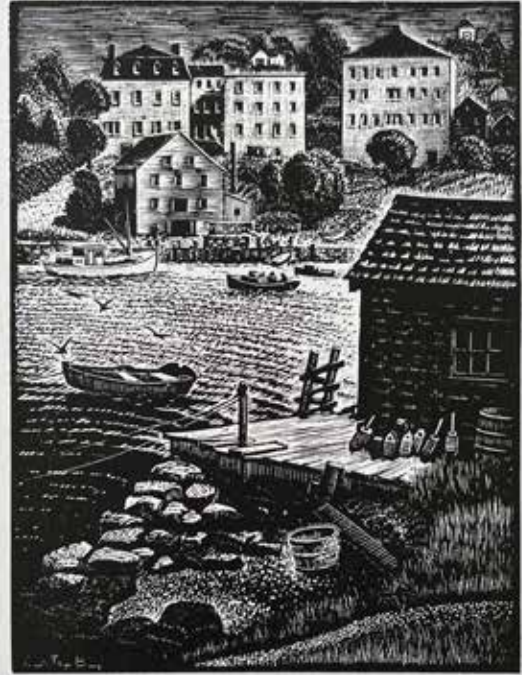
2025: Illustration by Sarah Horowitz,

flat card 17.78 cm *height* 12.7 cm *width*





A very happy 2015 from
Liv Rockefeller & Ken Shure



Best wishes for a peaceful 2016
Liv Rockefeller & Ken Shure

TWO PONDS PRESS



Say This Isn't the End

RICHARD BLANCO



Digamos que esto no es el fin

... digamos que seguiremos vivos, digamos que olvidaremos las máscaras que nos impidieron morir de lo invisible, pero digamos que nunca olvidaremos las invisibles máscaras que comprendimos tratamos puestas casi toda la vida, ocultándonos los unos de los otros. Digamos que ya no usaremos vejos, que nuestras almas seguirán respirando por siempre, que no volveremos a medir el tiempo de la vida con listas y citas. Digamos que nuestros días serán errantes como chubascos bajo el sol, impulsivos como estrellas fugaces. Digamos que este no es nuestro fin ...

... digamos que volveré a sentir la emoción de un niño al girar otra vez en el sillón de mi barbero, decirle cuánto extrañé el trino de sus tijeras aladas contra el pelo desgreñado que eclipsaba mis ojos, sus cálidas nubes de espuma, el amor afilado de sus suaves golpes de navaja ...

Digamos que
gracias
por su caja
por su caja

... digamos que
del último be,
que no fue mi
varado tras un
tratando de ver
del reflejo, leyés
de nuestras palmas
me prohibirán en
últimas palabras, q
de las décadas de mi
Digamos que este no

... digamos que las sillas
a catar en pie, que nos
entera para saborear lo
saboreado plenamente, e
que no están en el menú,
como aperitivo, los chisno

'It Isn't the End' It's just the beginning!

As we write this, the first vaccines are being administered here in Maine and the days are about to become literally and figuratively brighter. We send you this keepsake, a poem written by the 2013 Presidential Inaugural Poet and Two Ponds Press author, Richard Blanco, and designed by Russell Maret, as a remembrance of the deep and enduring mark the last year has left on us all. It is also a reminder of the comfort and power of art and words to help uplift and carry us through times of crisis. We move into this new year with an abundance of hope in our collective resiliency and wish you the very best for 2021.

Ken Shore & Liv Rockefeller



2021

Say This Isn't the End

... say we live on, say we'll forget the masks that kept us from dying from the invisible, but say we won't ever forget the invisible masks we realized we had been wearing most our lives, disguising ourselves from each other. Say we won't veil ourselves again, that our souls will keep breathing tirelessly, that we won't return to clocking our lives with lists and appointments. Say we'll keep our days errant as sun showers, impulsive as a star's falling. Say this isn't our end ...

... say I'll get to be as thrilled as a boy spinning again in my barber's chair, tell him how I'd missed his winged scissors chirping away my shaggy hair eclipsing my eyes, his warm clouds of foam, the sharp love of his razor's tender strokes on my beard. Say I'll get more chances to say more than thanks, Shirley at the checkout line, praise her turquoise jewelry, her son in photos taped to her register, dare to ask about her throat cancer. Say this isn't her end ...

... say my mother's cloudy eyes won't die from the goodbye kiss I last gave her, say that wasn't our final goodbye, nor will we be stranded behind a quarantine window trying to see our refracted faces beyond the glare, read our lips, press the warmth of our palms to the cold glass. Say I won't be kept from her bedside to listen to her last words, that we'll have years to speak of the decades of our unpoken love that separated us. Say this isn't how we'll end ...

... say all the restaurant chairs will get back on their feet, that we'll all sit for another lifetime of savoring all we had never fully savored: the server as poet reciting flavors not on the menu, the candlelight flicker appetizer, friends' spicy gossip and rich,



HAPPY
NEW YEAR

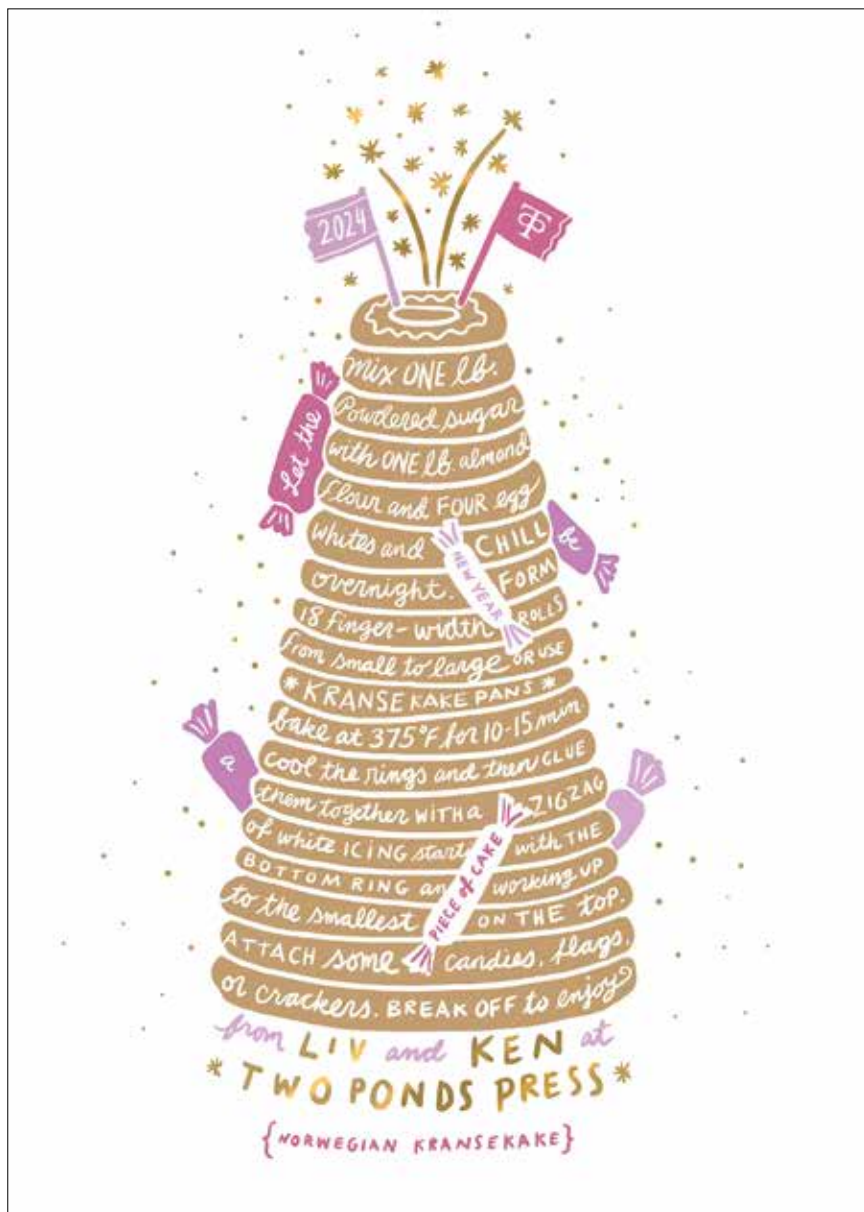
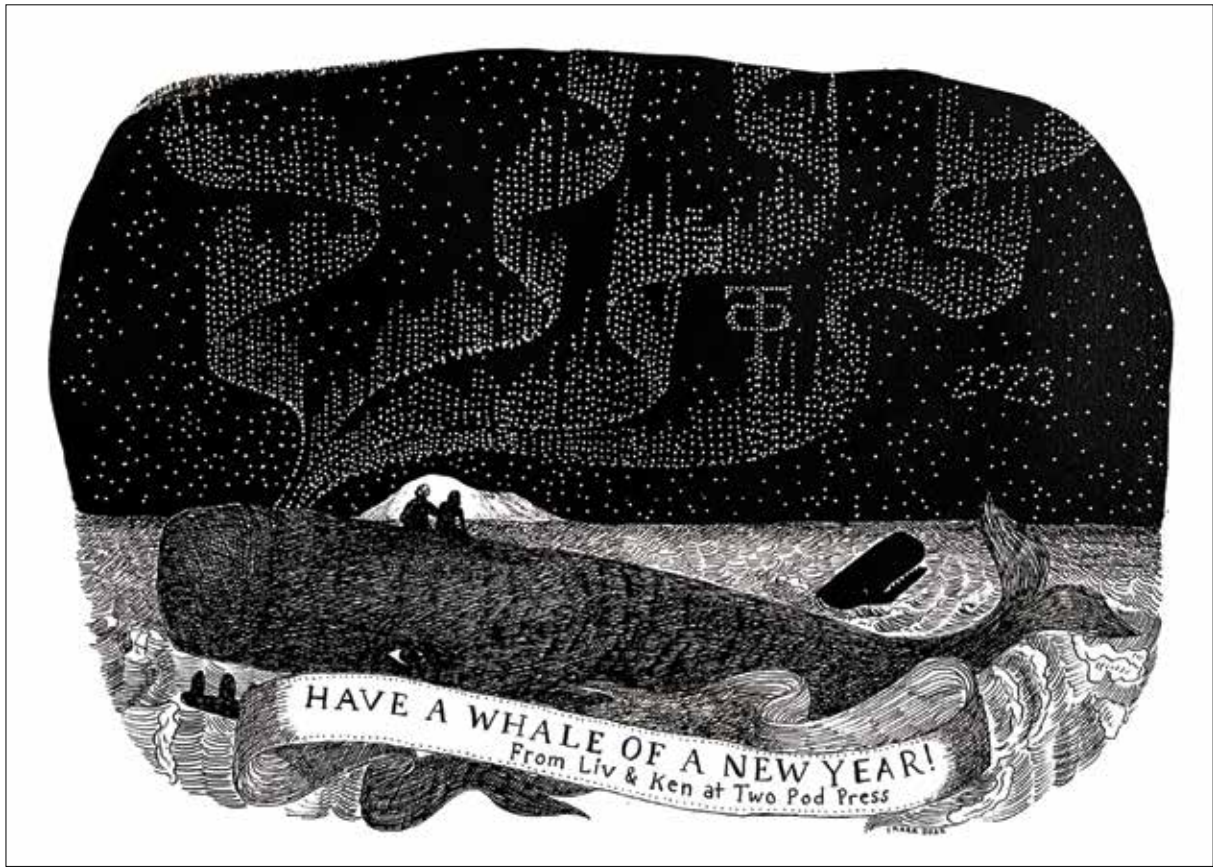
*Hoping we'll be out of the woods
and together again in 2022!*

Liv Rockefeller & Ken Shure



TWO PONDS PRESS

COVER ILLUSTRATION BY JULIE PASCHKE





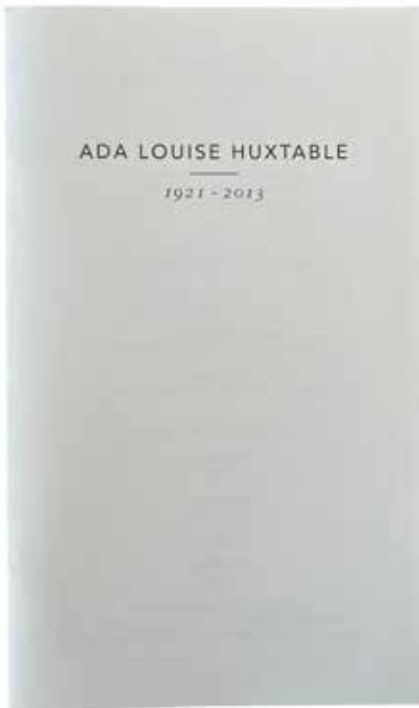
Wishing you fair winds, following seas and
a bright horizon in the New Year.

Liv and Ken
Two Ponds Press

Illustration by Sarah Horowitz

2013

Memorial Tribute to Ada Louise Huxtable (1921 - 2013) program



2022

The Friendship Passport

Nansen Passport printed facsimile including hand-applied stamps made from American and Ukrainian banknotes
Concept by Anneli Skaar
Printed by Penmor Lithographers
Edition of 200, numbered
Unfolded format 28 cm height 11.5 cm width

Inspired by the 2020 publication *Nansen's Passport*, this passport was published by Two Ponds Press in the summer of 2022 after the Russian invasion of Ukraine.

The original Nansen passport that served as the basis for this exact copy was donated to artist Anneli Skaar by Russian immigrant Kyra West in Friendship, Maine, so that it might be used to serve a humanitarian function beyond its original use for her parents, also from Ukraine.



Russian Sasha Laurita joined the collaboration to identify, connect with, and advocate for a family who had lost everything while escaping war-torn Bucha. This "Friendship Passport" would—through sales and donations—go on to raise over \$30,000 for a widow and her 3 children. A family passport in Maine, helping another family, exactly 100 years after Nansen's eponymous humanitarian device was established through the League of Nations in 1922.

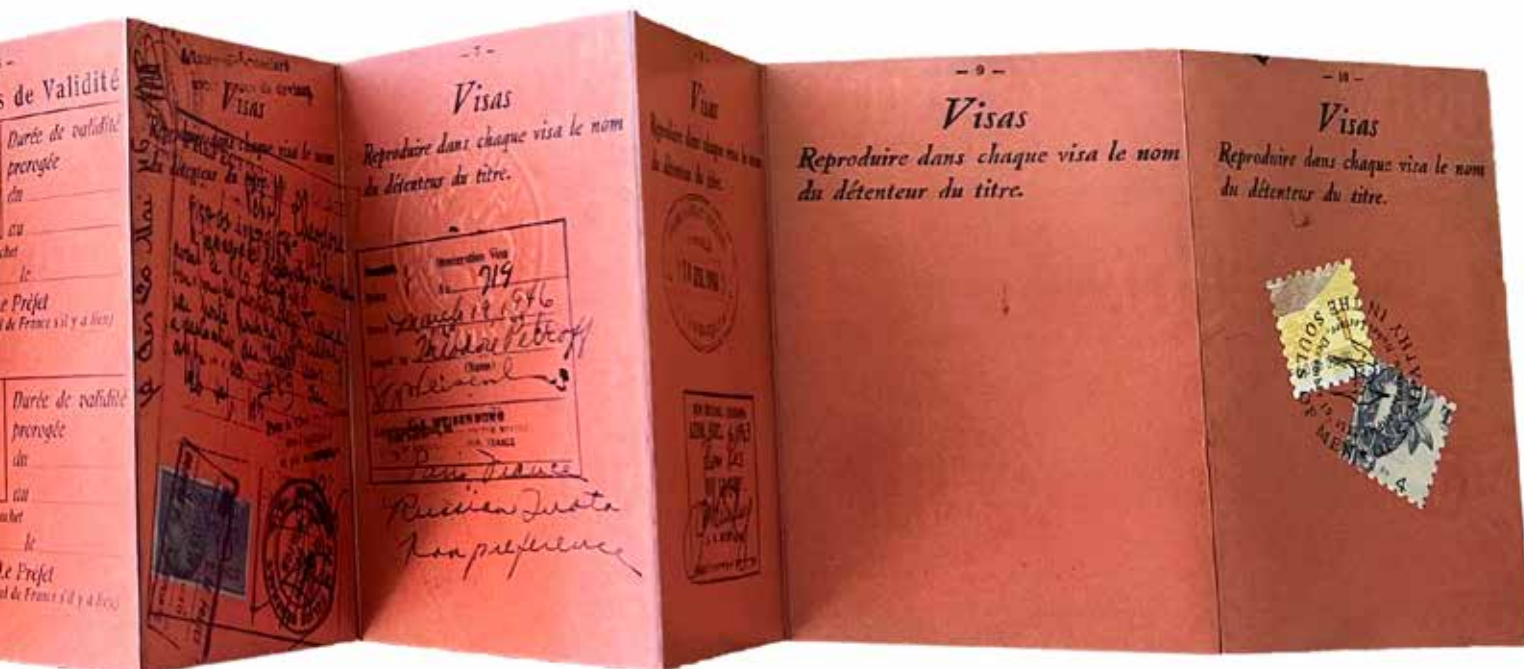
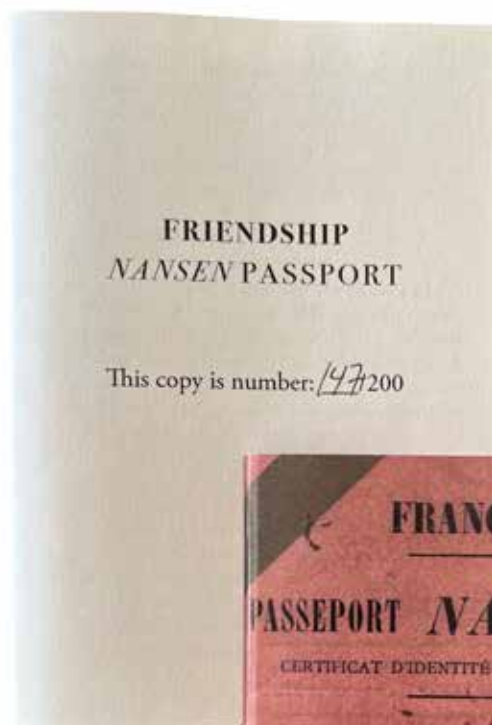




Photo courtesy of Tara Rice

AFTERWORD

Ken Shure & Liv Rockefeller

The year 2022 marks the tenth anniversary of the founding of Two Ponds Press, but its roots stretch back nearly forty years. At the time, I ran the Goose River Exchange, an Antiquarian book and ephemera business in Lincolnville Beach, Maine. One summer day in 1982, Leonard Baskin and his wife Lisa, both prodigious collectors, stopped by my shop while en route to their home on Little Deer Isle. This chance meeting was to mark a turning point in my life and career.

We struck up a quick friendship and that summer began a deep immersion into the work of Baskin's Gehenna Press and the world of fine press books and printing. Our collaboration became the inspiration for the Two Ponds imprint decades later. I started collecting Baskin's work and subsequently became the exclusive agent for Gehenna Press. As our collaboration grew, Leonard introduced me to all the elements necessary to operate a limited edition fine press. Our work with printers, binders, paper makers, artist's presses, librarians and collectors all set the stage for the formation of Two Ponds Press nearly thirty years later, with my wife, Liv Rockefeller.

After Baskin's death in 2000, in addition to continuing to represent Gehenna Press, I also became an agent for Michael Kuch's Double Elephant Press, Bob Wakefield's Chevington Press, Peter Bogardus's Khelcom New York Press and Sarah Horowitz's Wiesedruck Press, all of whom were connected to Baskin.

In 2012, Liv and I decided to create an imprint of our own. It was named after our home on the side of Bald Mountain in Camden, Maine, which indeed has two small ponds with commanding views of lakes, mountains and the Atlantic Ocean.

Most fine presses are owned and operated by printers and/or artists who naturally feature their own work. Our vision was different. It was to create a fine press that would publish a wide range of authors and artists, assembling a unique set of collaborators for each project. This vision enabled us to conceive and create a wildly eclectic bookshelf of titles, where Jewish Gangsters cozy up to a whimsical children's book on one side and Sting, the musician, on the other.

We decided to launch Two Ponds Press after we were approached by Helen Hecht, Anthony Hecht's widow, to print a series of poems he had written while at the Bogliasco Foundation artist's retreat in Liguria, Italy. Hecht and Baskin had a long history of collaboration with Gehenna, dating back to the 1950s. The collaboration ended shortly before Baskin's passing with the publication of "Presumptions of Death" in 1998. It seemed a natural progression that Two Ponds Press should begin where Baskin and Hecht left off.

Our first publication was “Interior Skies, Late Poems from Liguria” in 2012, with illustrations by Abigail Rorer. Another impetus to start an imprint of our own was the discovery of an unpublished manuscript text by the trailblazing children’s book writer, Margaret Wise Brown. Liv had been given the story, “The Little River”, by her father James S. Rockefeller, Jr., who was engaged to Brown and inherited the manuscript after her untimely death in 1952. The story, written on Brown’s stationery, was preserved for many years in a little journal of her poems. The Little River was named Best Illustrated Book and won the prestigious Judges Choice Award at the Oxford Fine Press Fair in 2013 .

We have been fortunate along the way to have collaborated with some of the most talented artists and craftspeople in their fields: letterpress printers Art Larson and Leslie Miller; fine binders Gray Parrot, Claudia Cohen, Sarah Creighton, Daniel Gehrich, Peggy Gotheld & Amy Borezo; artists and printers Bob Wakefield, Michael Kuch, Foolscap Press, Peter Pettingill, Robert Townsend, Peter Bogardus, Russell Maret, Joseph Goldyne, Michael Russem, Abigail Rorer, Anneli Skaar, Jacob Hessler, Cig Harvey, Brandon Graving and Julie Paschkis; papermakers Velke Losiny, Amalfi, St. Armand and Katie MacGregor; and writers and poets as varied as Anthony Hecht, Margaret Wise Brown, Robert Bringhurst, Richard Blanco, Larry Sullivan, and Sting.

Two Ponds Press has been supported by collectors and librarians too numerous to mention, but special thanks goes to Mark Dimunation, Rare Book and Special Collections Librarian at Library of Congress. We are immensely grateful for his unfailing support not only of Gehenna and Two Ponds Presses, but of a number of promising young book artists during his tenure at the Library of Congress. He has built the artist book collection there into one of the nation’s finest and we are honored that he contributed the introduction to this retrospective catalog.

It seems fitting that sixty years after the Bowdoin College Art Museum gave Leonard Baskin his first major retrospective exhibition, which included works published by the Gehenna Press, Two Ponds Press, still in its relative infancy, has been honored to carry on in that tradition. Thanks are due to David Becker, who built the Gehenna collection at the Bowdoin library, and Marvin Sadik, who curated that first show at the Museum. We also want to thank Bowdoin Librarian, Richard Lindemann, who was the first subscriber to Two Ponds Press, and Kat Stefko for continuing to add to the collection. We are also grateful to Marieke Van Der Steenhoven and Anneli Skaar, who worked tirelessly to organize and curate this exhibition.

Liv Rockefeller
Ken Shure
Two Ponds 2022



*Two Ponds Press books are in the permanent collections
of the following museums and libraries*

Adelphi University	Savannah College of Art & Design
Bainbridge Island Art Museum, WA	Scripps College
Bodleian Library, Oxford, UK	Skidmore College
Bowdoin College	Smith College
Boston Athenaeum	Southwestern University
Boston College	Stanford University
Boston Public Library	St Louis Mercantile Library
British Library	Swarthmore College
Brown University	Texas A&M
Cambridge University UK	Texas Christian University
Colby College	Trinity College
Columbia University	Tufts University
Claremont College	United Nations Library Geneva
Colorado College	Union College
Coral Gables Museum	University of Arizona
Cornell University	University of Buffalo
Dartmouth College	University of California Berkeley
Duke University	University of California Los Angeles
Farnsworth Library and Art Museum	University of California San Diego
Florida Atlantic University	University of California Santa Barbara
Florida International University	University of Connecticut
Fram Museum, Oslo, Norway	University of Delaware
Georgetown University	University of Denver
Harvard University	University of Florida
John Jay Criminal Justice College	University of Georgia
Lafayette College	University of Houston
La Jolla Athenaeum	University of Illinois
Library of Congress	University of Iowa
Lilly Library	University of Maine
Linda Hall Library	University of Miami
Louisiana State University	University of North Carolina Chapel Hill
Maine State Library	University of Pennsylvania
Metropolitan Museum of Art	University of Rochester
Middlebury College	University of San Francisco
New Bedford Whaling Museum	University of Texas Austin
Newberry Library	University of Texas San Antonio
New York Public Library	University of Vermont
Ogunquit Museum of Art	University of Washington
Peabody Essex Museum Library	University of Wisconsin
Philadelphia Free Library	Wesleyan University
Princeton University	Williams College
Rochester Institute of Technology	Yale University
Rollins College	



This catalog was originally produced on the occasion of the Two Ponds Press retrospective

A Celebration of Collaboration:

Maine's Two Ponds Press at 10

at the Hawthorne-Longfellow library at

Bowdoin College in the fall of 2022.

The bibliography and the organization of materials were written by Marieke Van Der Steenhoven.

Photographs of Two Ponds Press books in this catalog are by Hessler Creative, Sal Taylor Kydd, and Anneli Skaar unless otherwise noted. Catalog design is by Anneli Skaar.

The second edition of this catalog was updated and reprinted in 2024.

