
One of 100 copies, on various handmade and mould-made papers including Zerkal Ingres papers from La Papeterie St. Armand, each copy signed by the printer / designer, Mark McMurray on the colophon. Page size: 10-3/8 x 7-¾ inches; 107pp. plus half-title and titlepage, table of contents, and colophon. Bound by Anastasia Osolin: red morocco leather spine and black paper over grey paper with title printed on grey, visible through rondel cut out in black paper, title stamped in grey on spine. Set in 12-point Bell cast by Michael and Winifred Bixler, the complete text of the first edition of 1843 also uses 19th century metal and wood types. The images are by Guy Berard, Greg Lago, Melissa Schulenberg and Gregory McMurray and are accomplished in various media, including pochoir, collage, wood engraving and relief blocks. The illustrations are numerous and unusual, collages of disparate materials - always suited to the text and designed to bring life to it, no matter how many times one has read the story. The wood type is used to great effect. as are the varieties of paper and variations in type size, dingbats and shaping of text. In all this is a CHRISTMAS CAROL to reveal to the reader the “dark, sleep-deprived angst of the original complete text” (from the artist’s statement). A wonderful book. (11334)

2. **Cheloniidae Press, 1981.**

First Edition, one of 50 Deluxe copies, from a total issue of 300: 50 Deluxe copies bound in quarter leather, with text printed on Sakomoto and the prints on Cha-u-ke plus an extra suite of the prints, signed by the artist and all of the authors; 250 regular copies with text on Mulberry paper, bound in paper, signed by the artist. Page size: 12 x 8-¾ inches. Bound by Gray Parrot: quarter grey morocco with tire tracks blind tooled across spine and title in blind, matching black chemise with blind tooled tire tracks, all housed in grey morocco and black cloth clamshell box. Illustrated with 11 woodengravings (10 roadkills and one tire track/broken muffler as colophon) and one etching, the text was printed in red and black by Harold Patrick McGrath at Hampshire Typothetae in Bruce Rogers’ Centaur and Frederick Warde’s Arrighi which was hand set in 18 point. The artist explains in “On the Conception of Roadkills” that he had originally planned a portfolio without text of some of those animals he had encountered during his many drives to and from college. He adds, “Meanwhile, friends began to call my attention to writers who had also been inspired by the casualties of the highways: John McPhee, in “Travels in Georgia,” and poets Madeline DeFrees, Gillian Connelly, Gary Snyder, William Stafford, and Richard Eberhart. Thus I began to conceive of ROADKILLS as a book, with images and text interwoven.” And what a book it is -- the text in red and black on tan Japanese paper, the black woodengravings on a darker tan paper, red Japanese paper as preliminaries -- all making a powerful statement about “The Dead by the Side of the Road.” This is the rare second book of the press; the deluxe edition with its extra suite and signatures of all the authors has long been out of print, in fine condition. (11391)

3. **Chiarlone, Rosemarie. Well Suited. Poem by Susan Weiner. Miami Beach, FL: 2014.** **$4,000**

Artist’s book, one of two examples of this book object, each consisting of vintage scarlet brocade bustier with zippered close, interior with hand sewn “leaves” of beige-pink silk chiffon, edged with pink silk chiffon, created by the artist,
Rosemarie Chiarlone, the “leaves” opening in the middle as does the bustier, metallic thread highlights woven into the fabric, eight leaves, each hand embroidered with the text of the poem, seven leaves per each side with the eighth “leaf” as the base of the inset embroidered with the title of the poem, “WELL SUITED.” Size: bustier is 14 inches wide at the bust; 16 inches from shoulder strap to close. The “leaves” close by tying the two narrow scarlet silk ribbons which lace through the tiny embroidered chain-stitch loops at the top and bottom of each side “leaf.” The colophon, which folds into the interior left vest pocket of the bustier is of the same material as the edging, pink silk chiffon, hand embroidered in scarlet by the artist with title, artist’s and author’s names, size of edition and brief description. Housed in custom-made gold Cialux book cloth over boards lidded box by Ingrid Schindall, title printed in scarlet on a tan paper label on the lower right corner of the lid; box is 22-½ x 17 x 2-½ inches; bustier secured to bottom of box with red silk ties which must be untied to remove bustier and open it to read poem. The artist’s statement notes that, “WELL SUITED addresses the concept that clothing functions as a means of feminine self-expression. While indirect and thus disconnected from the inner self, it acts like a second skin. It covers and protects yet projects the inner life and true self.”

Rosemarie Chiarlone has collaborated with poet Susan Weiner on several artist’s books, almost all of them with a feminist message. The mediums she uses are often crafts associated with women’s work: pinprick, embroidery among others. By juxtaposing traditional “women’s work” with words evoking a feminist message, she turns the idea of women’s work inside out. The text of Ms. Weiner’s poem reads: “Underneath / bone hard / yet always / gentle / Never and forever / Indiscernible / Well suited.” The soft floral embroidered scarlet silk with its interior boned structure is the perfect foil for the verse - and for the feminine. A subtly powerful feminist statement that is quite lovely as well. (11378)

Three Bindings By Coleen Curry

Bound by Coleen Curry: full grey suede given a micaceous wash (giving suede its iridescence), split in half and then top pared by the binder, backed in sanded, straight-grain black goat skin which has been shaped into an articulated binding, pierced to allow red Japanese paper (which is an additional backing) to show through; black articulated leather turn-ins again allowing red paper to show through, black suede gardes, with 10 gold staples on spine; red wood dowels as yaps; red linen headbands, all edges silver-gilt palladium; Dutch (Zaan mill) - De Schoolmeester - handmade papers as endsheets, original wrappers bound in; housed in custom-made portfolio of stiff grey paper with red leather and suede spine at top and bottom, grey suede pull and edging. The text is shaped poetry (in French) by Luc Bureau. The design, featuring different typefaces and sizes, with intentional differences in leading, is a delight. This is shaped poetry taken to a new level - intriguing and provocative. Poems are about Canada, country and people. The five illustrations are printed letterpress in black and white with red and/or silver gilt embellishments. The title, CHEMINS DE TRAVERSE, may be translated as “Short Cuts” but clearly nobody associated with the creation of this book took one! The grey and white subtlety of this book requires close reading and is worth the effort. (11395)

Artist’s book, in a unique binding by Coleen Curry, one of 30 copies with text printed on Velin d’Arche, the original watercolor that is the frontispiece is on Sekishu Japan paper, as are the four copperplate engravings, all copies signed by the artist, the author, and his translator, Joshua Watsky, who is also the publisher. Page size: 12.8 x 9.8 x 1/2 inches; 32pp. Bound by Coleen Curry: full goat cerulean blue leather binding with laced on boards with magenta buffalo leather edge to edge doublures; inlays of hand dyed, embossed, and painted goat and calf leathers with painted incisions; title, author, and artist hand tooled in turquoise metallic foil; top edge painted with acrylic, polychrome silk end bands, Green Mokuba backed with blue Lotka paper fly leaves; original wrappers bound in; signed on rear inside cover with binder’s device and stamp; housed in magenta / grey cloth over boards clamshell box with title, author, and artist printed in black on blue paper spine label; small onlays in similar design and colors to those larger ones on binding panels.

Baltazar’s hand watercolored wrappers are on a sky-blue ground with white negative space, lighter and darker blue and mauve lines extending horizontally across the wrappers, title printed in black letterpress on front panel and on spine. There are eight gatherings of four pages each of this bi-lingual edition. The text is set in 12pt. Helvetica by Francois Huin and printed letterpress. The four copperplate etchings were editioned at Atelier Alain Piroir in Montreal. The etchings are hand water-colored and highlighted with colored pencil by the artist, Julius Baltazar.

Julius Baltazar (1949-), a noted French painter and printmaker has worked with major poets and writers to create livres d’artistes of the highest quality. In the early part of his career, he was championed by Dali, and the resulting influence of surrealism can be seen in his work where words and image create images of haunting beauty. This is a series of four poems by James Sacre - the French text appearing on the recto opposite the colored etching and Joshua Watsky’s sympathetic English translation on the verso.

James Sacre (1939-), noted French poet, was born in the Vendee and, after traveling extensively (US, Italy, Tunisia and Morocco) now lives in Montpellier. He taught at Smith College from 1972 to 2001 and remains the Doris Silbert Professor Emeritus in the Humanities. His verse has a keen sense of place, as evidenced here in these four pieces inspired by a trip through New Mexico and Arizona and Death Valley, CA in 2009. The rural landscapes are compared to the Vendee of his childhood as he conjures up a conversation with his father, reminiscences and subsequent musings on man’s relationship to the land. Baltazar’s colorful and capacious etchings are suited to the “big sky” of the western US yet intimate enough to perfectly embody these personal reflections of the poet.

Joshua Watsky, American teacher, translator and poet, is the publisher as well as translator of this livre d’artiste. He has worked with Baltazar several times collaborating on splendid bi-lingual editions.

Coleen Curry has provided this binder’s statement: The vivid etchings and watercolors by Baltazar were my immediate inspiration - driving across vast expanses and catching the scenery in a blur of motion filled colors. Sacre’s poems reminisce landscapes from his childhood days; and I thought about how many of my memories are a blur of textures and colors. There is a line in the second poem, “Bloomfield, New Mexico July 29, 2009”: “Habits of birds, I think back on it / Because a hummingbird was just dancing / In the wind against a backdrop of darkening clouds...”

This is a lovely book, an important bi-lingual text, confirming the universality of sympathies regarding land and family. Curry’s binding is gorgeous - the blue leather capturing the “big sky” of the west, the iridescent lettering in blue (on blue) suggesting desert mirages. The painted leather onlays in magenta, yellow, orange, green, blue and red draw the viewer into the book. Sacre’s considerations of that area
of the American southwest, with Baltazar’s boldly colored and capacious prints are so full of energy and motion, the reader-viewer eagerly joins the author, translator, and artists on their road trip. (11398)


Unique designer binding by Colleen Curry on letterpress edition of WOODS / PAGES, poem by Jay MillAr, designed and printed by Jason Dewinetz on Rising Bristol Vellum paper, in an edition of 126 (100 numbered and 26 lettered copies), each signed and numbered by the printer / designer, Jason Dewinetz. Page size: 5-¾ x 8-¾ inches; 18pp. Bound: by Coleen Curry in double flyleaf binding with initial sewing on wooden stubs allowing the book to open flat; parchment slats on outer flyleaf; cover created with sanded and polished Stone (Slate) Leaf (laser cut thin) titled in gold with gold design of branch on front and back panels, with gold staples, wooden clasps, parchment and Japanese papers; signed in inside rear turn-in with binder’s chiffre stamped in gold gilt; original tan printed wrappers bound in decorated with tree branch extending across front cover and onto turn-in, branch designed repeated on colophon; housed in matching portfolio; custom-made tan cloth over boards clamshell box with title and binder printed in black on green label on front, black gros-grain ribbon pull, green suede lining. The poem is set in Scala with Celestia Antiqua for the titling. The original wrappers (bound in) are Canson Mi-Teintes, with a handmade Tibetan flyleaf in drab gold. All is in harmony with the verse: “...that crackle trees half empty of leaves crackle” and “To listen to the wind is to see / a love...” Jay MillAr is a Toronto poet, editor, publisher, teacher, and virtual bookseller. A long-time fixture of the Toronto writing and publishing scene, he is one of Canada’s voices of authority and risk on innovative, experimental, contemporary poetry. Coleen Curry’s sensitive, organic binding was selected for inclusion in the Guild of Book Workers exhibit, “Vessel.” (11393)


One of 25 copies, text on Apta Royale Laid Richard de Bas paper (made in 1938), images on Musee paper, backed on custom-made papers by Paul Wong on Dieu Donne’ Papermill. Page size: 16 inches x 16 inches. Bound by Zahra Partovi in Coptic-style mauve-grey silk over boards, box by David Bourbeau, Thistle Bindery, fine. Six original line etchings by Susan Weil are hand-painted in watercolor and gouache with gold-leafing throughout, each mounted on museum board. These images surround the 40-page text when sitting in the box and when lifted out become three-dimensional paintings. There are also two original collages in the text and on the boards of the cover which is printed in three colors. The calligraphy is by Jerry Kelly and the letterpress is by Dan Keleher at Wild Carrot Letterpress. Susan Weil’s third Joyce book takes an excerpt from FINNEGAN’S WAKE and it is as much as tour de force as her previous two. The box itself is a piece of sculpture, and Susan’s paintings are fully realized free-standing works of art; yet, all combine to form a harmonious whole book. (4451)

Company, 1987. $10,000
Artist’s book, one of 65 copies only, 50 in the edition for sale and 15 Artist’s Proofs, all on Moulin du Gue paper and Japanese papers, with 62 etchings, employing over 150 plates, original watercolors, collage and hand cutting, signed by the artists, Susan Weil and Marjorie Van Dyke on the stunning colophon page. Collage by Vincent FitzGerald and Zahra Partovi, etchings printed by Marjorie Van Dyke assisted by Maria Luisa Rojo at the Printmaking Workshop; lithographs editioned by Marjorie Van Dyke with Rhae Burden, calligraphy by Jerry Kelly, letterpress by Dan Keleher and Bruce Chandler at Wild Carrot Letterpress in 40 colors with type set by Dan Carr and Julia Ferrari at the Golgonooza Letter Foundry. Page size: 12 x 14 inches; 94 leaves, 3 of which are double folds, one printed page loose as insert (Dreams section), two fold-out images (Death section). Bound: loose as issued in original wrappers in hand-made box by David Bourbeau at The Thistle Bindery in Japanese hand-made silk woven for this box, with incised line of Japanese tea paper showing profile of Joyce, this is in fine condition with absolutely no sunning of box spine, no offsetting from silver lining of box to titlepage, and no weakening of sewn threads in “Death” sequence, problem which often occur. Joyce’s EPIPHANIES, the writings in his early notebooks that are the basis for his great works, had not been previously published. The EPIPHANIES are astonishing fragments of dreams, overheard conversations, and particles of experiences. In making the book, the artists and publisher divided THE EPIPHANIES into four sections: “Dreams,” “Games,” “Planes,” and “Death.” Each Epiphany is printed on a separate page with the page number printed in a different color. The four printed Introductions to the image sections each have printed on them, in the same color as the actual page number, all the page numbers that relate to that image section. Marjorie Van Dyke developed the images for the dreams and the games sections; Susan Weil developed the planes and death sections. These paragraphs and accompanying images take the reader / viewer through a series of Joyce’s experiences as a boy, seeing and overhearing the world around him. Selected by the Independent Curators for the Franklin Furnace exhibition “Contemporary Illustrated Books” as one of the 50 best illustrated books from 1966-1988, it was also featured in the Boston Athenaeum exhibition, “Artists of the Book, 1988: A Facet of Modernism.” This important book was sold out within six months of publication and is now infrequently available on the secondary market. It is hard to overstate the importance of this book in contemporary book arts. It is one of the first, if not the first, to entice the reader / viewer with texts and images that they must manipulate to fully see - something now a relatively common occurrence in book arts. (11397)

Bound By Donald Glaister


As above, in a unique designer binding - artist’s book, one of 65 copies only, 50 in the edition for sale and 15 Artist’s Proofs, all on Moulin du Gue paper and Japanese papers, with 62 etchings, employing over 150 plates, original watercolors, collage and hand cutting, signed by the artists, Susan Weil and Marjorie Van Dyke on the stunning colophon page. Bound by Donald Glaister: full dark green goat skin with recessed areas, goat and lizard skin onlays of different thicknesses, applied to both front and back panels, some sanded, some not, some reversed, some not, further emphasizing the three-dimensional effect; copper, brass, aluminum, zebra wood, painted cork and maple burl as onlays with other techniques and materials, gold and painted tooling, sanded areas and corrugated leather; doublures are green painted cork; blue-grey and ochre colored silk headbands, housed in a custom-made black cloth over boards clamshell box with printed label on spine against checkerboard ground (referencing the Games sequence) with title, author, publisher and date. The front panel of the binding references the half-titlepage and titlepage of the book - Susan Weil’s portrait of James Joyce with eyes cutout to reveal collaged titlepage below. The collaged and printed titlepage features the “Games” checkerboard, the “hand” etc. The reader opens the book to the first Joyce epiphany, “Pull out his eyes, Apologise, Apologise, Pull out his eyes…” and is instantly drawn into the magic of Joycean reality. (11247)

Artist’s book, one of 50 copies, all on grey/green paper, signed on the colophon by the artist / publisher, Julie Chen. Page size: 6 x 6 x 1 inches opening to 174 inches; 56pp; including colophon. Letterpress printed from wood type and...
photopolymer plates with design elements in an assortment of colors, the numbers all in celadon from the Hamilton Wood Type Museum. Dedicated to Sandra Kroupa, Book Arts & Rare Books Curator, on the occasion of the 50th anniversary of her career at the University of Washington, Seattle, WA. Bound by the artist in accordion format with red boards at either end with the title “1/2 Century / Act I” “1/2 Century / Act II” printed in brown on grey marbled paper inset on red covers, housed in red cloth over boards clamshell box with magnetic closure, title printed on grey marbled paper on spine and sun device printed in gold on grey paper on front cover. Ms. Chen states, “The text of Half-Century considers the complexity of our relationship to time in our daily lives. We think we understand how time works, but our public beliefs about time may not sync up with our private beliefs about time. Our conception of time changes over the course of a lifetime but we often only realize this at milestones and / or traumatic moments in our lives.” Another masterful production from Julie Chen - a pleasure to hold and read and contemplate. (11376)

Artist’s book, first English edition, signed, limited edition, one of 250 copies, each with 33 original etchings by Jasper Johns (26 lift-ground aquatints, most with etching, soft-ground etching, drypoint, screenprint, and/or photogravure), 5 etchings (some with soft-ground etching and/or drypoint) 1 soft-ground etching, and 1 aquatint, 31 in black, 2 (endpapers) in color, and 1 lithograph (box lining) in color. Signed by Jasper Johns and Samuel Beckett on the colophon, all on hand-made paper by Richard de Bas, watermarked with the initials of Samuel Beckett and the signature of Jasper Johns. Page size: 12-15/16 x 9-13/16 inches; 62 unnumbered folios (including endpapers and excluding binding support leaves). Bound by Rudolf Rieser in Cologne, as issued, in paper wrappers, accordion fold around support leaves, with colored etchings as endpapers, housed in tan cloth clamshell box with Johns’ colored etchings in green, purple and orange laid down in the inside trays with distinctive purple silk pull visible when box closed.

Set in 16pt. Caslon Old Face and hand printed by Fequet and Baudier in Paris, there are five texts by Samuel Beckett. They were first published in 1972 in French. In 1974 Beckett translated them into English for this edition and gave them to Johns. Johns arranged the stories’ sequence and made the decision to include them in the original French and their English translation. Johns created the etchings and proofed and printed them by hand at Atelier Crommelynck in 1975 and 1976. The result is this stunning book which is a cornerstone of any modern livre de peintre collection. Beckett’s texts, in English and French, provided Johns with “double” sets of names of objects (used in one of his paintings). They are shown as mirror images that have been translated. According to Riva Castleman in A CENTURY OF ARTIST’S BOOKS, page 214-215, they “combine the artist’s interest in ready-made letters with the ambiguity of how they are used.” This is a perfect copy with absolutely none of the offsetting that often occurs in this book. Castleman, Riva. A CENTURY OF ARTIST’S BOOKS (1994), Hogben and Watson, FROM MANET TO HOCKNEY (1985), Stein, Donna. CONTEMPORARY ILLUSTRATED BOOKS: WORD AND IMAGE, 1967-1988. (11399)

12. **Krause, Dorothy. Sisi: Empress of Austria. Ft. Lauderdale, FL: [ND but 2018]. $950**
Artist’s book, one of 4 copies in the series, signed by the artist and numbered on the bottom of the last page, “Dorothy Krause.” Page size: 7-¼ (H) x 5-¼(W) inches; 12pp. Bound by the artist: drum leaf binding in black watered silk over boards with title in red lettering on paper label on front cover, housed in black board lidded box with title on red paper on front cover and another on spine. The text is by the artist who has deftly summed up the tragic life of this beautiful woman. It reads, in part:

‘Sisi was born in Munich in 1837. At the age of 15 was married to her cousin the Hapsburg Emperor Franz Joseph. Although the Emperor was very much in love with Sisi, she was stifled by the protocol of the court and wrote in her diary,
I have awakened in a dungeon, with chains on my hands...' Sisi was an especially beautiful woman, but had health issues that were attributed to tuberculosis but may have been caused by syphilis, presumably contracted from her husband. At age 61, on a street in Geneva, Sisi was stabbed by an anarchist. No one realized the extent of the injury and she subsequently died.

The artist has selected familiar images of this beautiful woman and placed them on a red painted and copied ground with text lettered in black veering off to white surrounding and overlapping the full-page images. The result is a poignant memorial to legendary woman, the most recent in a series of films, opera, ballet, play and musical. (11368)


Artist’s book, one in a series of three, on Fabriano Unica for text, tracing paper with block print, black craft paper for block prints, signed on hand-written colophon by artist, Paul Maurer. Page size: 12-½ x 7-¾ inches; 24pp. colophon + 6-page fold-out of swimming school of trout printed front and back on black craft paper, images printed with block prints highlighted in white, blue and pink. artist’s own marbled endsheets, tracing paper with block print, inside covers each with collaged block print of extinct trout printed on Fabriano and sprinkled with watercolors, signed by the artist on the inside back turn-in. Bound by the artist: sewn into Fabriano 300# watercolor paper, black suede spine that the artist has painted in corals and greens by sprinkling dampened paper with dry hay, the sprinkled with layers of watercolors, when dry, brushing the hay off revealing a complex and organic design, block print of two trout collaged to back cover, front cover with hand-tied fly within steel washers; housed in tan wrap-around paper portfolio with dowels strategically placed to protect steel washer housing fly, block print of two trout collaged between dowels on inside cover, large (8-1/16 x 3-3/4 inches) block print of trout on darker brown paper collaged to front cover within double brown ink rules. If this all sounds very elaborate, IT IS! And, it is very beautiful. Hemingway’s classic sparse text if perfectly complemented by the simplicity of the block prints. Pages with images are often juxtaposed with pages of sprinkled watercolors suggesting bubbles in water with a bit of the trout’s body. The text is in sumi ink (captions) and polymer plates. The black lettering is bold; the artist has positioned the text blocks form an harmonious page design with the man on the river and the trout. The artist, Paul Maurer, tells us that this beautiful book was inspired by Sid Neff, Jr., his friend, who is a trout fisherman, artist, book binder and collector. (11384)


Artist’s book, one of six, a “condensed adaptation of a more extensive interpretation...created in 1990-1994.” This is on TH Saunders & Rives BFK papers, among others and signed and numbered by the artist, Paul Maurer, on the colophon. Page size: various sizes 13-3/8 x 7 inches down to 11 x 5-1/16 inches; 24pp. Bound by the artist: hand sewn in red thread, black paper wrappers printed with block prints in white with some hand coloring; turn-ins with portraits of the creature in white block print, endpapers hand painted in spatter pattern in red, black, purple, colophon hand lettered in black ink and affixed to inside rear turn-in. Housed in paper wrap-around folder in copper colored paper. The text is the artist’s own reduction, focusing on Shelley’s words on the creation of the monster, “I ought to be thy Adam, but I am rather the fallen angel” among others. The potent woodblock images with large red and place ink texts accompanying the text in the woodblocks combine to make unsettling page spreads - perfectly suited to the unsettling text. (11381)


Artist’s book, unique, on red Richard de Bas laid paper, signed by the artist / author, Barry McCallion. Page size: 6.5 x 10 inches; 48pp. Bound: loose as issued 16 folios laid into grey paper wrappers affixed to boards covered in Richard de Bas red paper, with 3 collaged pieces on front panel surrounded by title stenciled in black India ink, letters filled with gold acrylic ink; housed in blue cloth over boards custom-made clamshell box with label printed on white paper in blue highlighted with yellow, green and salmon, and signed
by the artist, color copied images looking through several of
the cut-outs collaged to front panel. The pages are cut-
through, forming an intricate design when first opening the
book and with every page thereafter. The pages are “labeled”
by the artist, words printed in white on red labels collaged in
the border surrounding the cut-outs, for example, “mere lines
/ are good enough / for structure...”. The pages themselves are
the treat - each inviting the viewer to turn the page. Blues and
oranges and yellows arch and interact with each other and the
shapes are the choreography of a dance. (11306)

Artist’s book, unique, on beige Arches BFK paper, pages with
collage, rubber stamps, drawn and with pen, pencil and India
ink, and acrylics, signed by the artist on the colophon, “Barry
McCallion.” Page size: 11-½ x 15-¼ inches; 50pp. Bound by
Joelle Webber, Mermaid Bindery, spine with exposed hand-
sewn linen thread, brown Cave paper, housed in grey silk
over boards portfolio with
collage of images of 15
dogs, rubber stamped on
rounds or ovals of beige
_Arches,_ housed in
custom-made beige cloth
over boards clamshell box with paper label on spine printed with title and
collage of rubberstamped image of dog on front panel. The
artist has taken pages of the Coach House Books trade edition
and collaged them to the beige Arches paper, then applying a
thin coat of gesso to them. The artist describes this technique
as “settling the text pages into the background.” Using pen,
pencil, collage, acrylics and rubber stamps, the artist has
created page designs featuring the characters names and
images of the dogs - all connected by the artist with lines,
highlighted words and images. Published in 2015 and
awarded the Scotiabank Giller Prize and the Rogers Writers’
Trust Fiction Prize, _Fifteen Dogs_ was written by Andre
Alexis. Alexis started his artistic career in the theatre and was
playwright-in-residence at the Canadian State Company.
Alexis’ use of the Greek gods, Apollo and Hermes, to bestow
on 15 dogs in a Toronto vet clinic (building blocks decorate
many pages) the
power of human
consciousness and
language is pro-
vocative. The
artist has created
pages with draw-
ings over the text
as well as high-
lighting words by
circles and lines.
Connections are there and pointed out.
The reader is meant to follow this
examination of human condition
(mortality) from a canine perspective.
In words and images - outlines of dogs
and large discs labeled with the names
of the Gods, tethered somewhere
unknowable to humans or canines
(Olympus of the mind). The multi-
layered pages create their own reality,
echoing the novel’s unusual text. (11375)

17. **Moore, Suzanne.** _Rilke, Rainer Maria. Trust (Considering the Power of Q and the Quest)._ **Vashon Island, WA: 2019.** $3,800
Unique artist’s book, on Arches paper, with translucent
Japanese papers interleaved throughout, signed and dated on

LETTERS TO A YOUNG POET and is hand-lettered in gouache and ink and hand-painted and collaged with gilt tooling. Text occasionally lettered on both sides of the translucent Japanese sheets allowing for painting and lettering to reveal itself from page to page. The hand-painting is accomplished in black ink with gold and palladium gilt, or red and green added in bursts of color. The Japanese paper pages are folded in on themselves at the edges - all seemingly at random - but beautifully designed adding to the depth and mystery of this book. Taken into consideration with the beautiful abstract paintings, the images and text renderings are a perfect interpretation of Rilke’s prose. (11369)


Artist’s book, 1 of 2 copies, (2nd copy reserved for artist), leporello format, all on fabric (mostly dark blue on front and pale green on reverse), bordered with green printed fabric on all four sides of each page, hand sewn with fabric appliques, text embroidered in orange, each “page” held in place with red dowel about 10 inches long and 1/8 inch diameter, affixed to cloth with red thread at each end of dowel and middle, signed by the author / artist in orange embroidery thread, Lois Morrison, and dated 2018. Page size: 10-inch square, 26pp. Housed in custom-made green book cloth over boards clamshell box lined with green suede, collage of rabbit in tan paper highlighted in white in full “jump” on inside rear cover, specially-made floral printed fabric sleeve labeled “EVIL BINTU” houses the book and box. Front page has original drawing of EVIL BINTU by Blanche Morrison (sister of Lois), above the title stitched in orange. The portrait is a kaleidoscope of fabrics and colors, a mouth and one eye, mustache, and tattooed teeth. The artist / author sets her tale (tail) in the Jardin de[s] Plantes with the opening page a photocopy onto fabric of a map of Paris showing the Jardin de[s] Plantes with fantasy plants embroidered in lower left corner. The text starts, “In the Jardin de[s] Plantes was a warren of African hares: healers. On a nightly street patrol / they found under a white van a mortal[ly] damaged monkey. / After tenderly carrying it back to their lair / they worked all night using centuries of study ...” And finally, “No one survives her always fatal curse.” The African healing hares are portrayed sympathetically - some with bold green glasses carrying books, always among plants. Reds, pinks, yellows, greens and some iridescent fabric add to the complex and always intriguing page design. The reverse of the text pages are more heavily appliqued with the hares, and of course carrots, in felt appliques - as well as plastic encased butterflies. Some pages have fish as well as fanciful creatures of unknown origin. There is an “Apothecary Garden” for the healing hares with their own glyphs on the plants. It is a remarkable fantasy with fantastic creatures, and it is a pleasure to wander there. This is one of Ms. Morrison’s more complex fabric books and completely intriguing. (11379)


Unique artist’s book, on Vinzani handmade paper, signed by the artist, Jan Owen, and dated on the colophon. Page size: 12-¼ x 9-3/8 inches; 40pp. Bound by the artist: Coptic sewn binding; boards with burl and birch veneers, laminated onto Masonite; tan linen thread, front panel with label lettered “Homeo” in gold on black paper label followed by “Stasis” in black on white paper label; housed in black cloth over boards clamshell box, black and white label design repeated on spine and front panel; with printed text in hand-sewn cream wrappers laid in, signed by the artist, Jan Owen, on the colophon. Lettered in sumi ink and acrylic, it is painted, has Tyvek weavings, painted black pages alternating with the cream of Vinzani, and all pages (not French fold) are double, hand-sewn together with small stitches or crosses along the
edges; geometric diagrams (the golden mean and Leonardo’s Vitruvian Man for example which is later revisited as a digital creation) alternate with dense lettering which sometimes reads vertically and sometimes horizontally. In all cases the text is shaped into pleasing as well as challenging page designs. The textured Tyvek weavings are serious design elements in the pages of lettered texts, whether it is black Tyvek, white, or gold. The artist includes a definition of homeostasis as a tendency of stable equilibrium between independent elements - letters as they convey meaning through words as well words grouped into pleasing shapes. Included is Lawrence Ferlinghetti’s prescient poem, “I Am Waiting” (1958) which could just as easily apply to the USA of today as that of 1958. Ms. Owen’s artist statement explains that this book began with several sheets of old, burl veneer, the burls showing how the tree responded to stress or a fungus. She explains she started thinking about how our minds respond to stress, how we maintain equilibrium. She adds that she is “waiting for a rebirth of wonder.” Who will synthesize AI and homeostasis? She closes her texts with Emily Dickinson’s “The brain is wider than the sky...” and adds she is waiting to see the brain and AI at work “and waiting for the poetry to be written.” With Emily Dickinson written in binary code as well as lettered by the artist, and Ferlinghetti lettered in white on black paper as well as black on white paper with geometric shapes floating over and under and around the text, the reader / viewer is caught up in the wonder of their words. This is a beautiful book and a provocative one, an artist’s attempt to come to some sense of peace with the conflicting wills of the world. (11401)

Artist’s book, one of 12 all on Lettra (letterpress paper by Crane), signed by the artist / poet, Sarah Plimpton. Page size: 7-1/2 x 11 inches; 20pp. Bound: loose as issued housed in translucent vellum wrappers, laid into plum silk over boards custom-made clamshell box by Claudia Cohen. Set in Avenir and printed letterpress in steel grey ink by Brad Ewing at The Grenfell Press in New York, the bold images by the author / artist were executed in ink, photographed and made into polymer plates. The plates were then dissembled so that colors could be printed separately on the letterpress. The result is an immediacy of color and depth of line not usually associated with printed art in books. The few words are extremely poignant; surrounded by spare geometric shapes and lines, they become an even more powerful reflection on loss and remaining memories. What color there is, is masterfully used to underscore the text. The reader / viewer sees bold lines and orange rectangle and the words “that warm spot” and actually feels like “that warm spot.” Certainly, one of Ms. Plimpton’s most successful books; a serious meditation on life and loss, A WALK IN THE MOUNTAINS (even if we’ve never walked in the mountains) is something we all share. (11380)

As Featured in the April Issue of American Craft Magazine

Artist’s book / book object, consisting of vintage cigar box painted black, with brass clasp, 6-1/4(H) x 5-3/8(W) x 3-1/4(d) inches, hand-lettered label by the artist on lid, 3 compartments fashioned from thin shims making “Cabinet”, filled with items Ms. Poehlmann has selected as relating to Giuseppe Arcimboldo, including a hand-lettered accordion book, 2-11/16 (W) x 1-3/4(L) inches; 30pp;+ turn-ins, covers of marbled paper with title, “Listen Closely” lettered on ivory paper on front panel, images and text on one-ply Strathmore signed and dated by the artist on the last page, JoAnna Poehlmann 2018. Ms. Poehlmann has lined the lid of the box with a copy of the Arcimboldo portrait “Water” with face fashioned from various creatures of the sea. The contents of the “Cabinet” include bits of coral, shells, replica of fish and a dried starfish. The miniature book contains 23 (one double-page) color copies of graphite and watercolor drawings, each hand-lettered, as is the quotation from Eugene Lee Hamilton, “Listen Closely.” Hamilton’s quote explains the sounds we hear from pressing a shell to our ear is but the blood in our own veins, “impetuous and near.” Ms. Priscilla Juvelis, Inc. (207) 967-0909 pj@juvelisbooks.com
Poehlmann has sought inspiration for her “Cabinet” from a playful aesthetic ancestor; Giuseppe Arcimboldo, pairing him with the German tradition that emerged in the sixteenth century called Kunderkammer (Cabinet of Wonder) which held notable collections of objects. A witty little treasure. (11389)

Artist’s book / book object, consisting of vintage cigar box with original yellow - green paper border outlining lid and sides of box, 7(H) x 6(W) x 2(D) inches, hand-lettered label by the artist on lid, 5 compartments fashioned from thin shims making pencil box, filled with items Ms. Poehlmann has selected as relating to Frida Kahlo, including a hand-lettered accordion book, 2 ½ (W) x 3(L) inches; 22pp:+ titlepage and colophon, on one-ply Strathmore signed and dated by the artist on the last page, JoAnna Poehlmann 2018. The artist notes in her colophon that there are 19 images Kahlo self-portraits; the book is lettered in ink. Other “found” materials laid into the Frida Kahlo Pencil Museum are a green parrot Tertial Wing Feather, a bright yellow pencils with Frida Kahlo’s name in black, a Jumping Bean in a small vial, a lock of Monkey Fur in another small vial, and four Milagros, each affixed to the black ground of the box with a colored silk ribbon. All are examples of turning into found objects into art. The art of the intense Frida Kahlo is brought to life with this thoughtful reliquary. One of JoAnna Poehlmann’s lovely and intriguing book objects, a small treasure. (11388)

Artist’s book / book object, consisting of vintage box with carved floral design within border on lid, brass clasp, 3-1/8(H) x 8 3/16(W) x 2 3/8 inches deep painted black with, hand-lettered label by the artist on interior of lid, compartments fashioned from thin shims making pencil box, filled with 7 black pencils to right of compartment housing book and two black pencil sharpeners to left of book compartment, a hand-lettered accordion book, 2-1/2 (W) x 2-3/4(L) inches; 26pp: on one-ply Strathmore signed and dated by the artist on the last page, JoAnna Poehlmann 2018. The artist notes in her colophon that the books is hand-collaged with postage stamps (some U.S.A. some designed by Nevelson, which Poehlmann has then perforated on a sewing machine and torn to resemble actual stamps. The text is a contains quotes by Nevelson, “I am the architect of shadows” and a brief biography compiled by Ms. Poehlmann, noting that Louise Nevelson prefigured installation art as well as following examples of Picasso and Joseph Cornell in transforming mundane and often “found” materials into art. She was the master of black. One of JoAnna Poehlmann’s lovely and intriguing book objects, a small treasure. (11373)

Artist’s book, one of 20 regular copies all on Hahnemuhle paper, each signed and numbered by the artist, Judith Rothchild, and the printer, Mark Lintott. Page size: 2 x 10 inches, opening to 20(L) x 10 (W) inches. Bound by Mark Lintott: leporello fold, 8pp, first page is verso of titlepage with author, title, artist, and press printed in black, loose as issued, housed in custom-made cloth over boards, blue and gold pastepaper on front panel, blue paper label on spine, with title, author, artist and press printed in black, matching blue slipcase printed with light grey woodcut letters reading “l’œuf casse” in abstract . Ms. Rothchild has succeeded in creating 3 successive images of a rolling egg with her velvety, organic engravings culminating with the egg showing a crack followed by an image of a broken egg with top removed - revealing the interior. The reader sees and feels the motion as the oval form moves across the top of the pages to its ultimate end. The text, set in Univers by Mark Lintott and printed letterpress by him, runs below the rolling images of the egg. A companion piece to the previous Verdigris Press book, “Quelque chose a roule,” this is smaller but no less lovely. The Eluard text cites the past a broken egg white the future is "l'oeuf casse" in abstract. Ms. Rothchild has succeeded in creating 3 successive images of a rolling egg with her velvety, organic engravings culminating with the egg showing a crack followed by an image of a broken egg with top removed - revealing the interior. The reader sees and feels the motion as the oval form moves across the top of the pages to its ultimate end. The text, set in Univers by Mark Lintott and printed letterpress by him, runs below the rolling images of the egg. A companion piece to the previous Verdigris Press book, “Quelque chose a roule,” this is smaller but no less lovely. The Eluard text cites the past a broken egg white the future is covered or protected. (11387)

Artist’s book, one of 4 copies, all on Hahnemuhle paper, with an original copper mezzotint plate, one of the four mezzotint plates included in the book, from a total edition of 24 (4 deluxe and 20 regular) all on Hahnemuhle paper, signed by the artist, Judith Rothchild, and the printer / binder, Mark Lintott on the colophon. The text, from the conclusion of WALDEN, is hand-set in 18 point garamont (garamond) and
printed by Mark Lintott, who also created the slipcases and clamshell boxes. Bound: leporello style, loose as issued, green wrappers stamped in grey relief creating outline of “woods,” the linocuts by Judith Rothchild as are the mezzotint plates. The book is housed in black cloth over boards clamshell box with green / red marbled endpapers, original copperplate housed in tray case at back of box, title on spine with author and artist and Verdigris Press, printed on paper label housed in grey paper over boards, title printed on front panel of clamshell box, slipcase repeating forest design of wrappers. The colophon is set in the shape of Walden Pond (so stamped in blind below the text). The text and copperplate mezzotints are all on rectos while the versos have the blind stamped “woods” repeated on front cover. The mezzotints are exquisitely-achieved details of the flora of the woods - as opposed to the broad, sweeping outlines of the linocuts. In perfect harmony with Thoreau’s moving text, the images and design of this book bring it to life, illuminating his meaning. (11385)


$800

As above, the regular edition. Artist’s book, one of 20 copies, all on Hahnemuhle paper, from a total edition of 24 (4 deluxe and 20 regular) all on Hahnemuhle paper, signed by the artist, Judith Rothchild, and the printer / binder, Mark Lintott on the colophon. (11386)

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**Last Minute Addition**


$4,500

Artist's book, one of 40 copies on Arches. Illustrated with 11 single page linocuts and six double-page linocuts containing 41 different prints on 52 different pieces of paper. Each linocut is a collage with extensive handwork by Zahra Partovi and Vincent FitzGerald. This continuation of Mark Beard's autobiography, and sequel to MANHATTAN THIRD YEAR, is a beautiful book, each page an astonishment and delight (the way a true artist's book always is). The linocuts were pulled by Mark Beard and Marjorie Van Dyke at Bob Blackburn's Printmaking Workshop; the prints were hand drawn by Mark Beard, who signed each copy of the book on the colophon. Page size: 11-1/4 x 15 inches. Bound by Gerard Charriere: full turquoise stamped silk with endpapers by Richard DeBas. Mark Beard (1956-) was born in Salt Lake City, Utah, and is now residing in New York. His work has been acquired by the Metropolitan Museum of Art, the Whitney Museum, Yale University, Harvard University, the Utah Museum, The New York Public Library, among others. Full of sharp wit and humor, this nod to the artist / author's Mormon upbringing in Bountiful, Utah is a provocative delight. Using neo-classical images, the artist's page spreads reference popular culture of his youth: TV sets with rabbit ears, basketball nets and a portrait of Joseph Smith which is actually a self-portrait of a Joseph Smith descendent: the artist Mark Beard. (9371)

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**Priscilla Juvelis, Inc.**

11 Goose Fair

Kennebunkport, Maine 04046

(207) 967-0909 PH
e-mail: pj@juvelisbooks.com
web: www.juvelisbooks.com