
One of 100 copies, this copy with original drawing by the artist, Alan James Robinson, signed by artist Alan James Robinson, binders David Bourbeau and Gray Parrot and printer, Harold Patrick McGrath, all on Arches Cover Buff, from a total issue of 110 (100 copies plus 10 artist’s proof copies). This copy with the original Prospectus laid in as well as a separate copy of the original woodengraving, “Whale Flukes” that also appears on the colophon. The woodengraving is 5-½ x 8-½ inches and is inscribed and signed “Alan.” Page size: 22 x 15 inches, 27 leaves. Bound: loose as issued with sheets laid in, black Niger oasis goat over low relief sculpture of Right Whale head by Alan James Robinson, then cast in polyester resin and covered by David Bourbeau at The Thistle Bindery. The rear panel is black cloth over boards. This beautiful folder is housed in a quarter leather Moroccan goat drop back box by Gray Parrot, a bit of wear to the box else fine. The seven bleed etchings by Alan Robinson depict the major species of whales; there are numerous blind-stamped line-cuts and two woodengravings. The text, which contains biological information and twelve two-color maps showing migration routes and breeding areas, is printed by Harold McGrath at the Hampshire Typothetae in 12 point Garamond with 24 and 36 point Castellar for titling. Each etching is protected by a sheet of Japanese tissue. Tomoe Blue, in a wave pattern, is used as endsheets. The artist printed the etchings at Cheloniidae Press. The project was produced in conjunction with a grant from the Environmental Marine Arts Fund which is part of the Center for Environmental Education and the Whale Protection Fund. This is a stunning production. (10730)


One of 15 State Proof copies, with one extra signed suite of the 15 woodengravings plus the triple-page fold out of the jumping front, plus working proofs of the wood engravings, plus state proofs of etching, plus original drawing, plus regular edition of the book, plus signed copy of original prospectus, signed and numbered by the artist. The regular edition was limited to 250 copies and is bound in green paper wrappers. All editions are printed on Saunders paper in Centaur and Arrighi types at Wild Carrot Letterpress with the assistance of Harold Patrick McGrath and Arthur Larson. The 15 woodengravings printed by Harold Patrick McGrath. Page size: 6 x 8-½ inches. Bound by Daniel Kelm (the design of Alan Robinson) full undyed Oasis with onlays of the frog in repose -- before the jump on the front panel and after the jump on the back panel, with doublures showing the frog in mid-jump. Onlays in green oasis of the frog jumping are on the front and back paste-downs, fine. Housed in linen clamshell box with pull-out portfolio for extra suites and the book. This Cheloniidae edition of the JUMPING FROG is from MARK TWAIN’S SKETCHES, NEW AND OLD (1875). It contains three versions of this notorious and celebrated tale: the original, the version translated into
French (inadequately so, according to Twain) and the version “restored to the English after martyrdom in the French” by Twain. The afterword, “The Private Printing of the ‘Jumping Frog’ Story” by Samuel Clemens, first appeared in the NORTHERN AMERICAN REVIEW (1894). A lovely copy of this American classic with many extras. This is a classic of American private press books and highly desirable. (10731)


Artist’s book, one of 50 copies, on a variety of papers, including Old Masters from Papeterie Saint-Armand, Zanders Elephant Hide, and Hahnemuhle Ingres, hand-numbered and signed by the artist / author, Julie Chen on the colophon. Page size: 3-½ x 14-⅛ x 1-⅝ inches closed; opening to full width of 25-¾ inches, 52pp. in UNSWEETENED; 52pp. in UNTEMPERED. Bound by Julie Chen: Jacob’s Ladder structure, brown cloth over boards with title in gold gilt on each end followed by UNSWEETENED and UNTEMPERED and an image in gold gilt stamping of the cocoa bean, housed in portfolio case with magnetic close. Portfolio is same brown cloth over boards, lined with celadon green paper on which the colophon, operating instructions for Jacob’s Ladder structure, and Foreword are printed letterpress in brown ink, title in gold gilt on celadon green paper bordered by gilt rules on front panel of portfolio. Julie Chen has written texts with 2 themes: the first is her own narrative about the fictional goddess of chocolate and the second is a factual account of some of the history as well as contemporary events surrounding chocolate. The text is letterpress printed from photopolymer plates by Julie Chen. Keri Miki-Lani Schroeder has contributed handsome woodcuts of the cocoa tree and beans printed in brown, green, and orange, some against a background of green on blue map with longitude lines in brown. From the sides the book resembles a deluxe box of chocolates. The text, as the author notes in the Forward, is “at once lyrical and unsettling.” The book is wonderful. The unusual structure not only shows this book artist’s skill in design, but it is not just to display technical bravura; it is wholly integrated into the thoughtful and relevant text. (11423)


Artist’s book, one of 50 copies, all on various handmade papers, each copy signed and numbered by the artist / author / designer / publisher, Julie Chen. Page size: outside box 9 x 16 x 4-½ inches; opening to full width of 42 inches, featuring two distinct sections, each section with an original cast paper bas-relief preceding the text pages of each side, the first section titled “Tangible” and the second “Abstract.” The third section is “Coalescent” followed by the Colophon. The third has semaphore flags as a visual printed motif with written text and a three-dimensional cut-out of the same semaphore images on the verso and a third cast paper sculpture with text on the recto. The author explains, “Wayfinding examines the relationship between physical and mental learning through the context of navigation through time and space. The piece focuses the reader’s experience on the physicality of the book as object ...” More is involved than page turning; the reader / viewer takes in the meaning through text and manipulating the images. The artist has proven herself a master at movable books; this is such a book. Ms. Chen notes this book was inspired by a series of conversation with her daughter, Eleanor Chen-Ranstrom, about pattern, texture, perception and learning. John Sullivan assisted with the wonderful cast paper elements and Asa Nakata with the polished, elegant structure. (11174)


Artist’s book, unique, mixed media including pen and ink drawing, hand-lettered text, collaged hand-paintings as well as a few images from comic books collaged, all on blue paper, signed by the author / artist, Sandra Jackman, and dated on the title page. Page size: 3 x 3-½ inches; 57pp. Bound: by Fine Bindings in black and blue cloth over boards the spine solid and the boards covered with a painted blue fabric, both panels and spine covered with collaged hand-painted paper panels with text in red, white and blue strips, small head of an animal at the bottom of the front panel cut from leather between the red and white painted and lettered paper strips; blue and
white headbands, housed in cloth drawstring bag decorated with a grove of trees with title lettered in white ink for carrying. For display, a glass and brass hexagon gazebo 12 inches in diameter and 7-½ inches tall, in which the book stands, is an elegant house for the book. The gazebo has a chain at the top with a small un-removable paper scroll, along with a tiny silver fly, also dangling from the chain, the scroll written in gold ink, containing a quote by George Santayana, which is inaccessible - adding to the mysterious ambience of this book / book object.

The artist’s statement tells us that INTERVAL is “the gap between the scene and seen and is created for a visual / silent reading, the text and the setting may or may not agree. There is no light to light the way. The conversations, observations and setting are represented on a commercially produced blue paper, symbolic perhaps of what can occur out of the blue.” The artist’s suggested summary: “Other readers may have other ideas, unrelated…Dissonance is the theme and division is the game; absurdity is the result.” A graphic novel for our times. (11403)

Artist’s book, unique, which includes 10 separate volumes, each with different interiors, each an eight-page pocket concertina book, each on Arches cover in black, signed and dated by the artist on the last page, Krause ‘19. Page size: 6-¼ x 4 x 1 inch; 8pp. each; totaling 80pp. Bound by the artist: concertina style with pieces of vintage red and white quilt over boards, housed in black archival box with title stamped in red, “DNA” at bottom of spine; each box lid with unique original photograph, interior of box base has identical printed colophon explaining DNA. This same text is repeated in fragments handwritten by the artist in graphite lettering throughout the books. Each page is hand-collaged with vintage photographs, fabrics, old documents, printed sheet music, old letters, and other materials from the past. No two pages are alike, but there is a rhythm to the page spreads, which keeps the eye moving along, anxious for the next page. The artist’s statement tells us that her use of vintage materials is meant to evoke the memory of past generations. The conceptualization of DNA into book format is accomplished: as each volume is set in a standard format using similar materials, it conveys the idea that as unique as we each are, our ancestry has much in common. This is an important message, beautifully told. Offered as a set. If sold separately, each volume would be $900. (11431)

Artist’s book, unique, from a series with excerpts from Celia Thaxter's AN ISLAND GARDEN, (reflecting the noted poet's garden in Spring and Summer) on Arches text wove, signed and dated by the artist, Nancy Ruth Leavitt, with the notation that this is her 121st manuscript book. Page size: 12 x 9 inches; 30pp. 24 of which are painted in watercolor and gouache. The previous two titles in the series were slightly larger as befits the longer seasons they represent. Bound by the artist: handsewn in Katie MacGregor handmade paper wrappers on which the artist has painted three large green blooms; housed in custom-made light green cloth over boards clamshell box with label and painted by the artist in greens and oranges - each letter a variant color.

The text is, as with the two previous volumes, taken from Celia Thaxter's last book (she died the year the book was published) and according to the important American bibliographer, Jacob Blanck, it was “one of the most elaborate pieces of bookmaking of the period” featuring cover and page design by Sarah Wyman Whitman and chromolithographs after paintings by Thaxter's friend and guest on Appledore Island, Childe Hassam. Nancy Ruth Leavitt has chosen to interpret Thaxter’s text through the flowers the poet describes so lovingly - with smaller amounts of text - scattered below, above, and beside the major “event” of each page: the flowers. This is the exact opposite of the first edition of Thaxter’s important book where the text is first and foremost, highlighted by single stalks and single page chromolithographs of Hassam’s renderings of the landscape of Appledore Island, the gardener and some of her garden. Ms. Leavitt's dizzying, exuberant
images of flowers are a perfect reflection of the prose: “the clumps of wild roses glow with the red haws in the full light” and “goldenrod and wild asters bloom and a touch of fire begins to light up the huckleberry bushes.” The last quote included by Ms. Leavitt signals the closing down of the summer garden until the following spring: “Autumn laying here and there a fiery finger on the leaves…” This is lettered in oranges and greens on a vertical above the bold image of greens tipped with orange and red slanting down to the bottom of the last page. Although we are saddened to see the end of the growing season, we know it will return, and until then we have the inspiring images created here. (11402)

Artist’s book, one in a series of two, on Strathmore printmaking paper, signed, dated and numbered by the artist, Paul Maurer in pencil at the bottom of the front turn-in, below and hand-lettered quote by Louis Armstrong. Page size: 13-½ x 7-¼ inches; 18pp; including both turn-ins. Bound by the artist: leporello style with hand painted and rubber stampings in blue and red (as if ribbons waving or musical staves floating across front and back covers) with red paper border on front cover foredge and blue paper border on back cover foredge, label stamped in red on black paper rectangle, JAZZ LEGENDS, on lower front cover and a etching of blind-stamped on copper paper of a trumpet pulled from 100-year-old metal plate printed on a Blick tabletop etching press. Housed in maroon corrugated paper envelope with rubber stamp label in red and blue and white with title collaged to front panel etching of blind-stamped on silver foil of a trumpet pulled from 100-year-old metal plate printed on a Blick tabletop etching press. The title label is repeated on the first page. Each page is printed front and back, the front with the larger portraits printed from hand-cut rubber stamps in water-based inks, with lettering accomplished with metal pens and black sumi ink and red acrylic ink. The back pages of the leporello are collaged with black and white cut rubber stamped portraits repeating the general design of the larger portraits. The red and blue staff motif is repeated throughout the small-portrait pages. The pages themselves are collaged with reinforced strips of hand-painted / decorated paper, one in silver gilt. The large portraits are in blues and greens with red and / or orange and pink, brown, all highlighted with the white cut lines of the rubber stamp. There are 8 linoleum-cut prints that are portraits of 14 jazz artists; hand lettered text appears below each portrait. Artists portrayed include Buddy Bolden, Louis Armstrong and Lil Hardin, Bix Beiderbecke, Muggsy Spanier, Bessie Smith and Billie Holiday, Django Reinhardt and Charlie Christian, Lester “Prez” Young and Charlie Parker, Dizzy Gillespie and Miles Davis. (11430)

Artist’s book, one in a series of two, all on Strathmore “Printmaking” paper for the text and Stonehenge paper for the black titlepage, signed by the artist, Paul Maurer, and hand-numbered in pencil on the colophon. Page size: 12 x 8 inches; 12pp. Bound by the artist: leporello style with front cover in gold Fabriano “Cocktail Paper” and hinges of Thailand Kozo decorated with ink splatters; housed in protective envelope of black printed and collaged Strathmore cover stock, interior grey and white pastepaper, inside is a brown protective cover with collage of remnants of damaged flags found in 1996, inside panel collaged with damaged flags and the text of emotionally wrenching Civil War dirge by Walt Whitman, “Come Up from the Fields…” The Whitman poems included are “This Dust Was Once the Man…”, “When Lilacs Last in the Dooryard Bloom’d…”, “Quicksand Years”, Long, too long, America”. The Dickinson poems included are “The Battlefield” and “The Forgotten Grave.” The images included are pulled from 100-year-old metal plates printed on a Blick tabletop etching press. The
artist has embellished some of the etchings using acrylic ink and paint. He has also used metal Dingbat stamping as well as Peerless watercolor sponge painting on the pages. The calligraphy is accomplished in Sharpie markers and Speedball metal pens, mostly blue with red highlights and black headers. The art and text convey the chaos and destruction of the American Civil War. The words of Whitman and Dickinson are highlighted and the reader/viewer somehow overcomes a profound sadness and is reconciled with the loss. (11427)

Artist’s book, unique, on cream Richard de Bas wove paper, signed on the colophon by the artist. Page size: 13 x 10 inches; 18pp. Bound by Joelle Webber: leporello style, in blue boards over cloth with red and black frieze by the artist inset into the front cover, the subject the familiar Toulouse-Lautrec dancers, housed in custom-made red cloth over boards clamshell box with the blue white and red of the French flag painted in acrylics on the front panel by the artist. Barry McCallion notes in his colophon that he has “lifted images from several Toulouse-Lautrec posters...reduced his figures to outlines, and filled the now abstracted forms with acrylic colors.” He adds, “In order to convey the excitement of the cancan and the heady energy of performance, I rotated figures and overlapped lines and forms. I also scattered a ‘confetti’ of small cutout pieces over the pages, hoping to render the cancan’s assertive sound.” While the title of this book mimics the letter forms used in the Toulouse-Lautrec posters as well as the images, this is a completely new “cabaret” with an audience in black silhouette peering down from the top or peering up from the edge of each page. This is a deconstructed theater stage with the performers moving through space and time - running into each other but not stopping the flow. McCallion has created a two-dimensional object that seems to move, capturing dance, and moving us through time. A beautiful book. (11426)

Artist’s book, unique, all on cream Richard de Bas wove paper, signed and dated by the artist, Barry McCallion, May 2019. Page size: 13 x 10 x 1-¼ inches; 12pp. 10 of which are painted and/or collaged. Bound by Joelle Webber: leporello style in red cloth over boards with hand-painted three-dimensional collage by the artist, Barry McCallion, on front panel of woman dressed in blue leotard with multi-color tights and scattered “dots” and “dashes” surrounding her (think sparks of electricity generated by her) on cream paper ground; housed in blue cloth over boards clamshell box with title lettered in black on cream paper on spine. Barry McCallion has used India ink and acrylics on paper as well as the “architectural” elements cut from board and painted with India ink colors. He adds in the colophon that in the early days of the Lapin Agile there was Frede the owner with his guitar (appearing in Picasso’s brilliant 1905 oil painting “Au Lapin Agile.”) The floorshow is entirely in the imagination of Barry McCallion - as are Diego and Zapoteca. These imaginary entertainers (dancers? acrobats?) move across the brightly painted pages in equally vibrant costumes, soaring above one another as well as tumbling below. The bold “blue” painted patches seem to serve as curtains for the stage; the moving figures on yellow and orange and maroon ground manage to convey fast-pace and exciting show. Unbroken grey borders at the top and bottom of each page further create the sense of a stage and show. The “architectural” dancing figures are marionette-like in form, again conveying the idea of motion in all directions. When the book is fully displayed, the panorama created by the artist is splendid, catching the gaiety and passion that one associates with Montmartre in the early 1900’s. A most exciting book - full of the joie de vivre of Montmartre. (11425)

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Artist’s book, unique, on Richard de Bas cream wove paper, signed and dated by the artist, Barry McCallion, on the colophon. Page size: 13-¼ x 10-½ x 2-½ inches; 48pp. Bound by Joelle Webber: gray cloth over boards the 6 signatures hand-sewn into blue wrappers which serve as endpapers and flyleaves, front panel with manipulated photographic images of author, Arthur Rimbaud, and the translator, Samuel Beckett, shown at an age older than 32, his age when translating the 17-year old Rimbaud’s magical verse, title printed in black script on cream label on spine, housed in custom-made cloth clamshell box with title printed in black script on spine. The artist has written out in black ink Rimbaud’s verse in the original French, covering four pages, followed by 33 pages of painted, lettered, and collaged text and design, the rectos in the original French and the versos in Beckett’s translation. The last four pages contain the hand-lettered Beckett translation; the printed colophon follows. The collaged, painted, and lettered pages are on a deep maroon acrylic ground surrounded by bright orange frame. The text is deconstructed (literally), as are various bits of the boat (the narrator), sea, sky, and images from the poem - “yellow-blue alarum of phosphors” for example. Each page is highlighted with metallic inks in silver, gold, pewter, copper, steel, etc. adding to the drama. The blue and yellow (phosphor) elements are all on 1/8 inch carved, collaged boards, some forming boards and masts, others the sea or storms. The reader / viewer has the impression of following the movements of a very unnerving, unstable vessel - *Le Bateau ivre / The Drunken Boat.* Rimbaud’s vision is well served - as is Beckett’s translation. The pages shine and glisten as we follow the words of impending destruction and are caught up in the whirlpool that is the author’s vision. (11424)


Unique artist’s book, all on blue Saint-Armand paper, signed and dated by the artist, Barry McCallion on the final page. Page size: 7-½ x 11 inches; title-page plus 50pp. plus colophon. Bound: loose in original blue Saint-Armand paper wrappers housed in blue cloth over boards custom-made cloth clamshell box with collaged labels on front and spine taken from the titlepage and colophon of book. Each verso is hand-numbered by the artist on the blue Saint-Armand paper, with the text (from the Modern Library edition) typed by the artist in 14pt. Times New Roman copied onto yellow paper and collaged to the top border Richard de Bas cream wove sheets (5-½ x 7-½ inches) that are themselves collaged to the blue Saint-Armand. Below the text is an original abstract painting in various colored India inks onto which another collage of painted black paper, with wave-shaped top, forms the bottom edge. The verso of each page is on black mould-made Italian Revere paper, with the text printed in yellow on black smooth paper in “drop-out mirror-writing” collaged to the top of the black Revere paper page, the drawing below in white Koh-I-Noor White ink, with ink painted “wave” of black paper collaged to bottom of black sheet. From the “Sea-Drift” section of Whitman’s LEAVES OF GRASS, “As I Ebb’d with the Ocean of Life” this well-known American poem was first published in “The Atlantic Monthly” in April, 1860 as “Bardic Symbols” and included in the 1860 edition of LEAVES OF GRASS. Critics have referred to this verse as a statement of Whitman’s intellectual despair in which he questions the effectiveness of his writing. He writes of nature and decay by describing what the ocean brings in and out with the tides. With the energetic and colorful abstract images by Barry McCallion, one does not see dying and death - rather, the reader / viewer is caught in the constant push and pull of nature, re-birth and death, all with the images of the waning and waxing tides. The reader / viewer contemplates the mirror writing in white ink on the versos and has the sense of coming and going as it contrasts with the bright
images on the rectos. The conclusion that they are each half of a whole is manifest. A wonderful visual interpretation of this great text. (10875)

Artist’s book, unique but one in a series (each different) with text of Whitman’s CROSSING BROOKLYN FERRY, from LEAVES OF GRASS on Arches paper for the art and brown St. Armand linen paper for the handwritten text, signed by the artist on the colophon. Page size: 10-¼ x 6-3/8 inches; 52pp. Bound: tan wrappers with title lettered in stenciled outline, black ink filled with silver gilt ink, housed in green paper wrapper, in green silk over boards clamshell box with hand-painted blue label on front panel showing ferry and blue paper label on spine with title and author and artist and image of a steam-powered ferry. In each of these books, the artist takes inspiration from Whitman’s verse which repeats words and phrases. Here he uses archival photo fragments in sepia and black and white photographs of ferries and docks and dockyards, assembled on hand-drawn grid as if a contact sheet. These (rectos) are combined with India inks and collages (versos) on black grounds highlighted with white, green, and orange. The hand-written text in black ink is interleaved between two collage and photo folios. The artist’s repetition mirrors Whitman’s verse. The artist notes that “Whitman probes the future gathering Life’s passengers, those present and those to come, in a luminous vision of shared humanity.” (11074)

Unique artist’s book, all on Richard de Bas cream wove paper, signed by the artist on the last page of the book, Barry McCallion / February 2015.” Page size: 6-7/8 x 4-5/8 inches; [i-v] 24pp. + colophon. Bound: accordion fold with hinges strengthened with momigami paper used for cover, coral momigami paper over boards clamshell box with title printed in gold leaf with Ms. McKeely’s distinctive singing bird on front panel, coral and blue pastepaper paper over boards clamshell box with title in gold gilt on spine, box a tiny bit rubbed at tips, else fine. McKeely’s poem is lettered in white pigment uni-ball Signo broad marker against a ground and illustrations in ink, acrylic modeling paste and iridescent pastels. The poem, whimsical with a child-like simplicity and rhyme, is accompanied by broad-stroked images of a figure, tree, and a wild-looking road (or storm vortex) in colors of blue and gold. Is the voice that of a child - or a child’s toy? The poem starts, “Outside myself there is a bed / and on that bed is me. / Outside my bed there is a room / as cozy as can be. / Outside my room / there is a tree / with branches wild / and free /Upon that tree are / six polychrome images of Whitman’s imagined “other” world with its own life forms and resulting manners and mores. We are brought full circle by the poet’s close, “The change onward from ours to that of beings who walk other spheres” and by the artist’s images of other celestial objects viewed from a corner of earth. Whitman’s romantic free-verse musings on diversity in nature and what peace and beauty is found therein is wonderfully served by the art of Barry McCallion. (10956)

Unique artist’s book, #3 in a series of 6, this on Arches Text Wove paper, signed in pencil and dated by the author / artist, Elizabeth McKee. Page size: 9-¾ x 5 inches; 8pp. Bound: by the artist / author: accordion fold with hinges strengthened with momigami paper used for cover, coral momigami paper over boards, paper decorated in gold leaf with Ms. McKee’s distinctive singing bird on front panel, housed in coral and blue pastepaper paper over boards clamshell box with title in gold gilt on spine, box a tiny bit rubbed at tips, else fine. McKee’s poem is lettered in white pigment uni-ball Signo broad marker against a ground and illustrations in ink, acrylic modeling paste and iridescent pastels. The poem, whimsical with a child-like simplicity and rhyme, is accompanied by broad-stroked images of a figure, tree, and a wild-looking road (or storm vortex) in colors of blue and gold. Is the voice that of a child - or a child’s toy? The poem starts, “Outside myself there is a bed / and on that bed is me. / Outside my bed there is a room / as cozy as can be. / Outside my room / there is a tree / with branches wild / and free /Upon that tree are / six...” The text of Whitman’s splendid poem is hand-lettered by the artist in multi-colored inks in irregular letters, filling each verso, the rectos happily accommodating the
weird wrens / all going hee! hee! / hee..." Simple enough text until the images becoming more menacing and the text more insistent. A thoroughly enjoyable, charming book demanding regular re-visits. (10765)

Artist’s book, artist’s learning proof, of of 5 copies from an edition of 20 copies, plus 5 artist’s proofs] all on French’s Lemon Drop, Banana Split, and Shocking Yellow paper, plus a light yellow paper from Staples: white paper, Arches text wove, is sponge painted, all signed and numbered by the artist, Lois Morrison. Page size: 5-¾ x 8-¼ inches; 10pp. Bound by the artist: hand-sewn carrousel format, with brown polka-dot paper from Kate’s Papperie over boards as endpapers, boards embedded with rare earth magnets and thin stainless squares which were cut by Julie Chen, title in black on yellow paper recessed on front panel, collage of pan pipes below title, multi-color cotton ribbon ties. A wonderful cut-out book, each doublepage spread with Ms. Morrison’s fantasy animals dancing in the woods. The text reads, “Deep in the yellow woods the dance goes on / with elephants lumbering in last. / Eve’s snake still limbed / from before the fall joined them. / Even the great rabbit in the sky / came down to dance. / It made the yellow striped dog / ecstatically happy. / Of course, the yellow goat / heard the pipes first.” The text was printed with a Gocco printer in Viking-normal. The animals were Gocco-printed on left-over scraps and then gone into with acrylics, colored pencils and a pigma micro pen. The goat wears a tunic which bears the legend, “I yam a yellow goat.” The cat and snake both have red tongues. The rabbit and the elephant are comely. Lois Morrison’s fantasy poem and creatures are endearing and will surely bring a smile, if not an outright chuckle, to the reader / viewer. (11400)

One of 1600 copies in original tan Niger morocco by A. W. Bain, as issued, spines in compartments lettered in gilt, top edges gilt, others untrimmed, some minor offsetting, some minor marks to covers, still a fine set in extremely good condition. Taken from the text of the First Folio, but “with Quarto variants and a selection of modern readings.” In addition to the plays and poetry of Shakespeare, the set includes (in the final volume) three plays on which Shakespeare is believed to have collaborated: “The Two Noble Kinsmen,” “King Edward the Third,” and “Sir (truncated). Ransom considered this the high spot of the Nonesuch Press. Still among the most highly regarded set of Shakespeare’s works, this particular set is in unusually good condition. Dreyfus 58. (11410)

Artist’s book in the form of a scroll, on blue and pale gold Hollytex polyester, in acrylics and sumi signed and dated by the artist, Jan Owen, on the rolling tube. Page size: 24 x 11-¼ x 2 inches unrolled; boxed (rolled up) is 3-½ x 11-¼ x 2-½ inches, 6 pp. Bound: as hanging scroll which rolls up to cylinder-shaped object wrapped in maize colored Hollytex and housed in custom-made lidded box of blue pastepaper with hand-lettered in black on pale gold, paper label. The artist has selected a variety of texts with the theme of mortality, the ebb and flow of human life. She has encoded in binary code the Matthew Arnold quote, “Beneath the stream, shallow and light, of what we say we are, beneath the stream, as light of what we think we are, there flows with noiseless current, obscure and deep, the central stream of what we are indeed.” The text is visible through the opaque papers with the
binary code executed in gold, highlighted with a disc of gold. A watercolor in black with gold gilt is the last page - abstract but completely meaningful in light of the texts. The gold gilt binary code runs vertical with the black text horizontal in front of it. In all an intriguing and beautiful design, perfectly interpreting the texts featured. (11415)

One of 200 copies on various Shadwell, Hamady’s own handmade papers, as well as mould and machine-made papers. Page size: 7 inches x 5-½ inches, 38 page surfaces, 21 printed + 12 page book of “footnotes,” 11 of which are printed, in envelope on 34th page. Bound by the printer / publisher: brown cardboard exposed spine. Pages are printed, collaged, rubber stamped, drilled, notched, pigment patterned, (ticket) punched, grommeted, scribed, ear tattooed, drawn, camouflaged or time clocked and every cover is different. This copy with cover collaged with Irish Hospitals’ Sweepstake Ticket, fine. The text was set in Gill Sans Serif and Bifur and printed letterpress in black blue, brown, pink, white, blind & transparent inks on ten different Shadwell scraps. Mr. Hamady describes this as “one of the funniest books to make & is a favorite.” in his bibliography of The Perishable Press. PP #100. (11419)

One of 125 copies on various papers (hand, mould and machine-made) signed by the artist / author, several times including initialed on pink Shadwell below ear tattoo - so labeled in white pencil; Permission page signed by Mary Lydon and notarized by Anna Hamady, to quote from Lydon’s essay, “The Book as the Trojan Horse of Art.” Three page essay “The War of the Footnotists and Endnotists” is signed in pen by the author, Kenneth Bernard, at its conclusion; three hand-written pages of artist friends’ names and addresses. Page size: 10-¼ x 7-¼ inches, 154 pages. Bound by the printer / publisher / author / artist: old paper maps over boards (no two alike), this map of the Little Platte and Platte river near Paris, Iowa, green cloth spine, marbled endpapers. Pages are printed, collaged, rubber stamped, drilled, notched, pigment patterned, (ticket) punched, grommeted, scribed, ear tattooed, drawn, camouflaged or time clocked. The printer/publisher/author/artist tells us that this No. 7 GAEBBERJABB also involves, “...icono-

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clasm/craft, art/daily life and sophistication grounded in physiology and earthiness...a reflective vehicle in its ability to break and intersect narrative lines, play with syntax, integrate found materials, convey enigma, paradox and information all at once.” An astonishing book, a masterpiece of printing and design. (11421)


Unique artist’s book, on paper with metallic overprinting on paper and fabric, signed by the artist, Claire Jeanine Satin, in silver on the fold of the last page, visible only when book lies flat. Page size: 6-½ (H) x 3-½ (W) x 2 (D) inches; 48pp. front and back. Bound: leporello style binding with metallic overprinting covering original manufactured fabric over boards. The artist has reimagined the accordion book as a design object, with metallic printing in vivid colors associated with Chinese fabrics: orange, plum, blue and green on silver ground with Chinese stamps in black faintly visible as further design elements. The pages are collaged with metallic printing in an assortment of shapes and colors, with highlights of gold glitter sequins. Page spreads complement one another making for an intriguing design. (11411)


Artist’s book, unique, on acetate transparencies with metallic overprinting, miniature images of the San Marco plaza, with title and date hand-written in black by artist on small (1-¼ inch square) acetate folio which has small border referencing gold gift images of San Marco in the book. Page size: 8 -½ x 6-½ x 2 inches (closed); 10pp. Bound by the artist: rose-colored monofilament threaded with gold and crystal beads; 16 beads are spaced ½ inch apart on the outside of spine; 16 additional glass beads are in the center gutter; glass beads appear at intervals along monofilaments which hang loosely (various lengths) from the spine, acetate envelope included in black archival box.

Ms. Satin was awarded an artist residency in Venice in 2009 and again in 2012 and 2015. WATER BOOK V/II LIBRO D’ACQUA DELLA LAGUNA was a result of the first residency. The iconic image is of Piazza San Marco facing east with the setting sun behind it coloring the sky a suffused rose and illuminating the famous buildings and lagoon. This is paired with four pages of images of the rosy sky/lagoon so that one sees a multi-dimensional image. The ethereal appeal of Venice is convincingly evoked. The images are printed on a jet printer by the artist with a metallic fixative. The sky / lagoon is further highlighted with tiny gold beads sewn randomly into the acetate, and the result is enchanting.

The word PENTIMENTO refers to the concept of reappearances, hence the use of transparency and the resulting visual multiplicity. Satin’s beautiful book may be viewed as more a piece of sculpture: it is certainly three-dimensional in ways that most books are not. The beauty of the pages is dependent on the versos and rectos viewed as one. The rose monofilament with beads loosely refers to bookmarks, but then again, they mark no specific passage as there is no text. Still, the artist has found a new way of describing the beauty of one of the world’s great cities with great clarity. Claire Jeanine Satin is a sculptor and book artist. A graduate of Sarah Lawrence College and later the Pratt Institute with an MFA in Sculpture, she was been awarded many awards, including Louis Comfort Tiffany Grant for Sculpture, Southern Arts Federation / National Endowment for the Arts Award, South Florida Cultural Consortium Visual Arts Fellowship and Memorial Foundation of Jewish Culture. Her works have been acquired by the Library of Congress, Getty, NY’s Museum of Modern Art, and London’s Victoria and Albert Museum. (11432)


Artist’s book, one in a series of three, all on various papers including BFK Rives etching paper for hand-watercolored drypoints and computer Graphix Matte vellum for text, drypoints mounted to black paper by KOLO with black ribbon at interior edge, signed by the artist, Jean Segaloff, and hand-numbered on the artist’s statement.
Page which is bound in the front, serving as titlepage and introduction as well. Page size: 12 x 10-½ inches; 32pp; 16 of which are printed on or etched. Bound by the artist, Jean Segaloff: blue cloth over boards fastened with steel screws at the left edge as in old-time photo albums; hand-watercolored drypoint mounted on yellow cloth collaged to middle of front panel, blue and white dot Chiyogami Japanese endpapers, housed in black cloth over boards clamshell box with label printed in black on blue paper collaged to spine, box by Allie Rosenthal. The artist’s inspiration comes from the disappearance of icebergs in Western Antarctica. She notes that “differences in shape, color, structure and texture create an alternative form of sculpture. Seen from below, the icebergs, secured by their own weight, look almost muscular...The arts are an alternative way to document the existence of vanishing ice.” The artist has created nine hand-watercolored drypoint etchings of icebergs from a variety of perspectives and in entrancing blues and greens. Some are viewed from below and appear gem-like. Others are depicted from above the waterline while others are abstract renderings of free-floating chunks of a broken iceberg. The artist notes in the text for one etching that glaciers from East Antarctica’s Amery Shelf collect a fine powder of iron ore as they flow over bedrock towards the ocean. The sediment mixes with the reflected blue ice causing the icebergs to appear green. The jewel-like etched images provoke a mixed response: pleasure at the beauty depicted and despair for our vanishing world. This is a lovely depiction of one of nature’s wonders while serving as a warning to mankind. (11417)

Artist’s book, book object, consisting of five individual books fixed together as a sculpture, signed by the artist / author on the bottom cover of the base book, Sande Wascher-James, and dated 2017. The front cover of the top volume uses a vintage photograph of an anonymous woman named “Henrietta” by the artist. The edges of each volume have hand-written texts that is a story the artist has her character, Henrietta, tell. Each volume is the title of another person in Henrietta’s life, with their story written on the book’s three edges. Overall size of piece: 11-½ (W) x 14 (L) inches; page size per volume in inches: Henrietta 6-¼ (W) x 9-¼ (L), Etta 5-¾ (W) x 8-½ (L), Jennie 5-½ (W) x 8-½ (L), Walter 5-½ (W) x 8-½ (L), Mother 6-¼ (W) x 9-¼ (L). Books consist of blank book blocks, which the artist has cased into Davey board and covered with multiple layers of mediums to achieve depth and antiqued feeling, including gesso and acrylic gel medium and lace fabric. The five books are held together as a large sculpture of stacked books firmly closed by several layers of PVA. The text starts, “I was reminiscing today, something I seem to do more often lately and sometimes not a good thing to do as it can make you melancholy...” Each of the texts are recollections of her mother, husband, daughter, and best friend, with her own exposition at the top. The artist / author has given a plausible life to the photograph of this woman, taking her out of the realm of “Anonymous Was a Woman” and into the realm of a reality. (11316)

Unique artist’s book, fan structure using Turkish Map Fold units of various hand-made and commercially-made papers, all printed in various shades of pink, some floral, some geometric, all beautiful, signed by the artist on the back panel in gold, Sande Wascher-James, with the title and date. Book size: 24 inches long x 5 inches wide x 10 inches high when
unfolded. Housed in pink cloth over boards box with lid, box is 12-¾ inches square x 5-¾ inches high. Lid collaged with decorative papers in pink, gold and white and on interior of lid as well. Black cloth over boards display stand for book included in box. A stunning structure - beautifully executed - making the point with skillful enthusiasm. The “pockets” or map folds are embellished with stamps of women of achievement, including Rosa Parks, Mary Cassatt, Dorothea Dix, Elizabeth Blackwell, Joyce Chen, Frances Perkins, et al. (11383)


Artist’s book, one of 25 copies only, all on Arches, all signed on the colophon by the author, Lionel Ray, the artist, Julius Baltazar, and Joshua Watsky, the translator and publisher. Page size: 10 x 10 x -½ inches; 42pp; including endsheets and colophon. Each of the five poems appears on a triple-fold sheet - the title in French and English on the first page with the number boldly set in the middle, opening to the French verse separated from the English of Joshua Watsky by the art of Baltazar, the final page of the spread always painted a stormy, sobering grey. Housed in custom-made black cloth over boards clamshell box with label printed in black on spine. Baltazar’s palette (India ink and Harlequin pencil) is surprisingly bold - violet, orange, both highlighted with blue, hot pink, and raspberry with black, while the words are somber reflection on the passage of time as reflected through the natural world. A most beautiful book - the words forming delicate patterns as does the lace of the title and the inventive designs created by Baltazar. Lionel Rey (Robert Lorho), born in 1935 in Mantes-la-Jolie, is a French poet (1995 winner of the Goncourt Prize for Poetry) and essayist who is known for his collaborations with artists. The translator, Joshua Watsky, is the publisher of Wequetequock Cove Editions. This first edition of LACE SHROUDED IN TIME was hand-set in Garamond 18 and printed letterpress by Francois Huin. Julius Baltazar (1949-) is a noted French painter and printmaker, who 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. Joshua Watsky, American teacher, translator and poet, is the publisher as well as translator of this livre d’artiste. (11095)

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