1. **Bishop, Bonnie.** *Grandmothers.* Cornville, ME: 2016. $1,250

Artist’s book, one of 7 copies only, on Katie MacGregor handmade paper, each signed and numbered by the artist/author, Bonnie Bishop. Page size: 8-½ x 5-½ inches; 64pp; including pastedowns and colophon. Bound by the artist: hand-sewn Coptic style binding, single thread sewn through each of the 8 signatures, on handmade paper wrappers painted gold, stiffened with archival paper, title printed in blind on front panel, housed in tan paper folding case. Letterpress printed in Optima by Scott Vile at the Ascensius Press. Bonnie Bishop’s 7 poems are enhanced with her silk-screens and monoprints in gold. The images surrounding the text are in gold; these images are repeated in dark blue in successive pages that are a gold ground, with nature-printed leaves etc. in gold, white, blue, green and dark blue, making the text-less pages a rich tapestry with great depth. Her poem, “Showing Me the Source” is the only double-page spread, and it is embellished with a meandering stream across the centerfold, reaching to the sky or perhaps the source. The poems are all “dream-like” sequences, with reference to female relatives/ancestors who provide inspiration and stability. A most beautiful book, the fourth and last in the artist’s series of books inspired by several archetypal mythologies of women. This is, perhaps, the most personal of the four and is extremely moving. (11117)

2. **Chiarlone, Rosemarie and Susan Weiner.** *Flying Solo.* Miami Beach, FL: 2009. $2,500

Artist’s book, one of 2 copies only, on Fabriano paper, signed by the artist, Rosemarie Chiarlone on hand-written colophon. Page size: 18 x 12 inches; opening to 16-5/8 inches. The text of the poem is hand-lettered in black ink and reads, “Out of the pink / and into the blue / 42 year old / with breast cancer / status post chemo and radiation / now with weight loss / and liver mass / under the scope / detecting the truth / metastatic triple negative / ductal carcinoma / of the precarious point / uneven balance / divorced, unemployed / with boy, 7, girl, 8 / mother deceased at 40 / of metastatic breast cancer / BRCA mutation positive / between surviving and thriving / anarchy and vibrancy / searching for answers / under the glass / amid colors of eson, carmine / and blue.”

The process of pinpricking can be traced back to China at the time of Sung Dynasty, then later through India (both for somewhat different purposes) and into Europe in the 18th century. In Europe it was originally connected with the process of lace making, beginning with an arrangement of pins driven into a pin cushion to form a design. Later pinprick paintings were often used for costume pictures and colored with watercolor. By the early 19th century pinpricking was so popular that special needles, varying in size from very fine to coarse, mounted in wooden handles, could be purchased from crafts shops. As a folk-art medium, it enjoyed great popularity in 19th century America. Pinprick images, one of the last papercrafts to arrive in Europe and in America; did not last long and was one of the earliest to disappear - until this remarkable re-incarnation as a medium in contemporary book arts. (11124)

3. **Chiarlone, Rosemarie and Susan Weiner.** *Out of the Pink.* Miami Beach, FL: 2014. $2,500

Artist’s book, unique, using a variety of materials to form a triptych, boards painted metallic silver with onlays of two acrylic and gouache painted paper onlays labeled, “INDEX” - the first numbered 1-10 and the 2nd, 11-20., signed and dated on the colophon by Rosemarie Chiarlone on the back panel. Page size: 13.5 x 8 inches; opening to 16-½ inches. The text of the poem appears on the 2 hinged panels that open to form the triptych of stained tissue sections on glass microscopic slides in cardboard slide folder. The text is hand-lettered in black ink and reads, “Out of the pink / and into the blue / 42 year old / with breast cancer / status post chemo and radiation / now with weight loss / and liver mass / under the scope / detecting the truth / metastatic triple negative / ductal carcinoma / of the precarious point / uneven balance / divorced, unemployed / with boy, 7, girl, 8 / mother deceased at 40 / metastatic breast cancer / BRCA mutation positive / between surviving and thriving / anarchy and vibrancy / searching for answers / under the glass / amid colors of eson, carmine / and blue.”

The poem, OUT OF THE PINK, addresses the issue of connection/disconnection to life. The story of a progressing illness is seen through the eyes of both the effected patient and the dispassionate physician pathologist and reflected in the tissue slides used to follow the progression from vibrancy to sickness to death. Intertwined personal stories reduced to a number, one of twenty, and twenty text results. A beautiful and moving visualization of a complex and compelling subject - familiar to all yet remaining an enigma to the lay person. (11076)

4. **Chiarlone, Rosemarie and Susan Weiner.** *Twilight.* Miami Beach, FL: 2011. $1,500

Artist’s book, unique, on Fabriano classicco paper, signed by the artist, Rosemarie Chiarlone on hand-written laid in colophon. Page size: 15 x 12
Bound by Mark Esser


Unique copy bound by Mark Esser, from the Cheloniidae edition of 125 copies, all on Cheloniidae Rag paper, the first book of the press with Cheloniidae watermark, each signed by the artist, Alan James Robinson. Page size: 10-3/8 x 15-3/8 x inches - the size of the first folio edition of Shakespeare - Dedication Page. Half-title, engraved frontispiece portrait of Shakespeare in rondel surrounded by the animals, Titlepage, i-iii [iv-v] 1-87 [88-92]pp. Bound by Mark Esser: full dark green morocco “baggy-back” style binding providing unrestrained opening characteristics, leather onlays in black and gilt and blind tooling on front and back panels, design references theater seating, feathers, scales and the eyes and heads of birds. Title and author on inlaid tan inset with “The Birds and Beasts of” in black and “Shakespeare” in deep plum. The binder tells us that the binding structure calls to mind the Elizabethan era featuring typical late Renaissance elements, such as double flexible sewing with laced supports and linen primary endbands with laced cores and silk secondary sewing; all edges gilt, pale green headbands, deep plum doublings blind tooled with same design as covers; binding signed in blind stamp on lower rear turn-in, “Esser.” Housed in brown cloth over boards custom-made clamshell box lined with suede. Selected as one of 25 “Distinguished Winners” in the 2013 Designer Bookbinders International Bookbinding Competition. Mark Esser’s subtle, inventive design is, indeed, suggestive of theatre seats, as well as eyes and feathers (birds and beasts); it is an elegant binding.

Illustrated with 54 woodengravings depicting the birds and beasts found in Shakespeare’s plays and poems, plus two portraits of the Bard: one etching and one woodengraving. The woodengravings were accomplished by Robinson on end-grain English boxwood from T.N. Lawrence & Sons of London. The type was set at M & H Type Foundry of San Francisco and printed by Harold Patrick McGrath in black within a caramel-colored rule on each page with Shakespeare’s own words in caramel ink. This book uses Shakespeare’s original texts addressing the natural history, folklore, and mythology of the birds and beasts in his plays. The text was written by Arthur F. Kinney, Thomas W. Copeland Professor Literary History at the University of Massachusetts at Amherst. Certainly one of the most ambitious and most beautiful books of the Press worthy of a special binding. (11129)

Bound by Gabrielle Fox


Unique binding by Gabrielle Fox, from an edition of 100 copies, the poetry on Saunders Waterford paper and the title page and illustrations on Sekishu, signed by the artist / printer, Ron Keller. Page size: 12-1/2 x 7-1/2 inches, oblong octavo. Binding: full blue Valencia goatskin, with slightly raised bridge image on both front and back boards achieved by a layer of watercolor under leather, various shades of grey goatskin onlays, the outline of the bridge highlighted with gold gilt and red gilt dots and squares and the onlays around bridge supports, endpapers of grey Japanese paper with onlay of green Tengujo in same shape as bridge, laminated to Twinrocker handmade paper, grey snakeskin headbands, signed on back turn-in at lower center with Fox logo finishing tool, housed in custom-made sailcloth over boards clamshell box, which also houses the original binding and portfolio of original binding designs and ephemera associated with the binding. The structure is one developed by Gabrielle Fox that allows the binding to open flat by sewing the text to an inner lining of alum-tawed goatskin thus creating a hollow tube.

Text hand set and printed letterpress in American Garamond 648 for the poetry, Garamond Italic for the text and Caslon 471 for the title. The text is printed in black and the title page and colophon in a gray green. Keller has chosen to reprint three poems that strongly use the imagery of the Brooklyn Bridge. The book is presented in a horizontal format reflective of the span of the bridge. The first two poems, “Cutty Sark” and “Atlantis” are illustrated with three relief print images of the bridge’s interesting stone arches and...
steel suspension cables. These images are each printed in six colors in a style reminiscent of early 20th century poster graphics. The third poem, “To Brooklyn Bridge” is printed on four hinged leaves that extend to 42 inches when opened. This poems typographic layout forms the bridge’s roadway and is bordered by a depiction of the suspension cables - the poet’s “choiring strings!” - which rise up from the pages when opened. An elaborate and imaginative design from Red Angel Press honoring one of New York’s most recognizable landmarks which is perfectly complemented by Ms. Fox’s beautiful binding. (11094)

Bound by Coleen Curry


Designer binding on artist’s book, the text from an edition of 100 copies, all signed and numbered by artist/printer/publisher, Ronald Keller. Page size: 9-1/8 x 10-3/8 inches; 48pp. Bound by Coleen Curry: extraordinary design extending across both panels, executed in gray water buffalo leather binding with laced on boards and sewn ‘montage sur onglets’ on cords (enabling complete opening of the 5 double-page spreads and the shaped text surrounding these woodcuts; edge-to-edge gray water buffalo leather doublures; blue, gray and silver silk embroidered end bands - just enough sparkle to suggest sea spray; okawara paper hand-dyed blue and gray by binder used for fly leaves and onglets. The inlay across the cover is collaged layers of top and back pared leathers, pressed and sanded multiple times to create texture and depth; collage mounted on an alligator belly split that was pre-tooled with silver foil using binder’s custom made brass roulette. The title, CETOLOGY, is tooled in silver gilt on front panel to right of bas relief, the letters in all caps in a barely perceptible arabesque (think gentle wave swell). Both inlay and collage painted with micaceous iron oxide, silver, gray, blue acrylics. The original brown covers with Ronald Keller’s woodengraving of whale skeleton in black are bound in at the beginning of the book. Signed by the artist, Coleen Curry, and dated 2016, with her artist’s device, in silver gilt on bottom left back turn-in. Housed in custom-made blue cloth over boards clamshell box lined with gray suede, gray buffalo leather label on spine with title in silver gilt, smaller leather label with author’s name at bottom. The artist notes her design inspiration was threefold: 1) Melville’s text and Keller’s art regarding the remarkable size range of cetaceans from a 1.5 meter porpoise to the majestic 30 meter blue whale, 2) her own fascination with how some whales carry up to 1000 pounds of whale barnacles on their bodies and, serendipitously, 3) her bindery overlooking the Pacific Ocean in Northern California where her design process was inspired by a dozen sightings of a mother Humpback and her calf breaching off the coast during in the late fall of 2015. She tells us she strove to create textured barnacles, the salty fresh scent of a turbulent ocean, and the awesome graceful motion of cetaceans swimming in light shimmering waves. The collage attempts to create that motion and texture by suggesting an abstracted pod of cetaceans varying in size and class. Ms. Curry has admirably succeeded. Her binding more than a cover; it is a bas-relief that is elegance itself. The entire production is wonderfully executed and perfectly suited to the natural world that both she and Ronald Keller, inspired by Melville’s great text, sought to capture. Ronald Keller’s text is hand set and printed letterpress in Plantin and Times Roman on straw-colored laid paper. The seven pages with original woodcuts by Ronald Keller are printed on straw colored Nideggen paper. Of these, two are triple gate fold pages with shaped text surrounding the woodcut images of two whales. These two woodcuts are printed in brown and black. The remaining images are printed in black (bit of smudging from woodcuts). The size of each mammal is in proportion to the others. A most ambitious first book, succeeding admirably, enhanced by this graceful binding by Ms. Curry. (10913)


One of 25 copies, but each copy unique, all printed on cream Velin d’Arches paper. Etchings and aquatints by Gabriela Aberastury, this copy one of the publisher’s copies, unnumbered, but signed in white pencil by the artist, Gabriela Aberastury, the printer, Rubin Lapolla, and one of the publishers, Samuel Cesar Palui. Page size: 13-3/4 x 10 inches; 176pp; each page an original print - and many times several different print processes. Bound: loose in original black wrappers with Hebrew letter (Aleph) engraved in silver gilt on front panel and spine, housed in gray cloth over boards clamshell box with original etching on front of box, title printed in black on the spine, box a bit dinged at edges, book fine. Started in 1984 and finished 13 years later under the direction of Samuel Cesar Palui and printed by Ruben R. Lapolla. Samuel Cesar Palui and Ernesto Lowenstein published this book to commemorate the centenary of the birth of Jorge Luis Borges in 1999. The artwork was created by Gabriela Aberastury who editioned all the prints. Rather than illustrate the text story by story, Aberastury chose to explore and reveal the Borgesian universe. She used different techniques: oil, acrylic, lacquer, engraving, gofrado, pencil working with the typographer/printer Ruben Lapolla to create pages that appear to have no beginning and no end - that seem not to have been created but rather revealed. One does not read it as completely enter another realm and experience it with several senses. The text is printed using linotype with gold, silver, copper and black used to create contrasts when the coloring of the paper required it. Truly a masterpiece of book arts, it resembles no other book we’ve seen. (9722)


One of 25 copies, 20 of which are for sale, 5 reserved for collaborators, all on Johannot paper, each numbered in print in the colophon, containing 10
double-page intaglio etchings (drawn on zinc plates and burnt with acid in the conventional manner), plus title page etching by the late Alicia Scavino who died before completing the planned etchings for the last two chapters of this beautiful book; 10 smaller (approximately 4 x 3 inches) hand-colored cliche prints in the lower right corner preceding each double-page etching, and one full page hand-painted cliche print after page 176, painted by Facundo Ali. The book was designed and completed under the direction of Samuel Cesar Palui, Ernesto Lowenstein, and Ruben Lapolla. The type is hand set by Mariano Romero in 14-point Aster type and printed letterpress by master pressman, Ruben Lapolla in two colors: black and the initial letter of each chapter in red. The famous “Mouse’s Tale / Tail” on page 48 which starts in 14-point Aster type and descends to 6-point. Page size: 12-7/8 x 9-7/8 inches; [1-10] 11-176, [177-185] pp., including “Indice” which is table of contents and colophon.

Bound: loose as issued in original wrappers. These wrappers are original drawings in pencil and hand-water colored (across both panels) with an image of a screaming, large Alice with elongated neck in purple dress against city skyline, overshadowed by large green leaves on the front panel, with a mouse balancing on the top of a steeple on the back panel, by Facundo Ali (after one of the etchings by Alicia Scavino) with title and author engraved in silver on front panel. Housed in publisher’s clamshell box of red cloth with cork onlays, the inside of the box containing two original watercolors as the inside pastedowns of clamshell box from publisher by Facundo Ali, the first with the word “welcome” and the back with the words “Bye Bye” are also bound in.

Ediciones Dos Amigos has taken on the challenge of creating a new imagining of one of the most popular books in the English language that was to become a catalyst for so much of contemporary Latin American art. As the Surrealists took Dodgson’s children’s story as their own, and Surrealism was a cornerstone of 20th century Latin American art, this Argentinean ALICE seems inevitable. From the art of Matta and Botero to magical realism and the literature of Borges, we see roots in Dodgson’s classic tale. The art of Alicia Scavino, who created many of the most beautiful publications of Ediciones Dos Amigos, has never been seen to better advantage. Her ability to capture her own reality of those bizarre images verbally created by C. L. Dodgson combines with her technical abilities as a printmaker to produce a magnificent book. Long out of print, this book is now available only on the secondary market. This copy comes from one of the artists who worked on this glorious production. (9873)

Hudson’s Long Ago and Far Away


One of 45 copies, all on cream Velin d’Arches paper, signed in pencil by the artist, Alicia Scavino on page 119 of Vol. I. Illustrated with 11 full and half-page etchings and aquatints by Alicia Scavino. Page size: 10-3/8 x 13-3/8 inches; Vol. I, 146pp; Vol. II, 146pp. Bound: loose as issued in original pale green paper wrappers, housed in cork over boards clamshell box with title in green on spine, fine. Translated from English by Fernando Pozzo and Celia Rodriguez de Pozzo into Spanish, this beautiful edition contains images of the natural world, flowers, birds, animals, sometimes with the boy narrator. It is set in 12point Ronaldson and printed letterpress in three colors (green for chapter numbers in Vol. I, red for chapter numbers in Vol. II, green for chapter initial letters, text in black) by Ruben R. Lapolla under the direction of Samuel Cesar Palui and Ernesto Lowenstein. William Henry Hudson (1841-1922), author, ornithologist and naturalist, was born in Argentina to U.S. parents. At age 28 he moved to England where his ornithological titles earned him renown. This autobiographical reminiscence of his youth in Argentina rivals his novel, GREEN MANSIONS, as his best known work. His scholarly efforts were not eclipsed by his literary career. He was a founding member of the Royal Society for the Protection of Birds and is considered a leading figure in the back-to-nature movement of the 1920’s and 1930’s. He is considered to belong to the national literature of the country of his birth, Argentina, and this extraordinary edition of his time there is a worthy homage. (9721)


One of 50 copies only, on hand-made Dieu Donne’ cotton paper, signed by the artist on the colophon, page size: 10 x 13-1/2 inches. Printed by Dan Keleher and Bruce Chandler at Wild Carrot Letterpress in Dante type designed by Mardeisteg and set by Michael Bixler. This extraordinary book is hand-collaged using specially made papers, some with flower petals in the paper, Japanese laces, silver tea paper, and it explores several graphic media, including pochoir and etch and also contains a number of original watercolors. Bound: grey linen over boards stamped in two colors with specially made papers in grey and lime green, fine. Published on the 75th anniversary of the writing of Joyce’s prose poem, which was first published in 1968 in a facsimile of the original manuscript, this edition is a delight. (10124)


Artist’s book, one of 50 copies, on various papers, book board, each copy signed by the artist/publisher, Julie Chen, on the colophon. Page size: 7.75 x 9.75 x 2.5 inches; 22pp. Bound by the artist: brown cloth over boards with title and author engraved on spine, fine. Translated from English by Fernando Pozzo and Celia Rodriguez de Pozzo into Spanish, this beautiful edition contains images of the natural world, flowers, birds, animals, sometimes with the boy
separate collections (ferns and flowers) a new reality is created, the flowers printed on board and affixed on top of the fern images and then superimposed with text banners. The artist writes that the text “poses questions about the meaning of the reading experience, and asks the reader to assess his or her own reading process as it is occurring, both through interaction with the text and through interaction with the physical format of the book itself.” A lovely book and book object, with the text just provocative enough. (11126)

13. Jackman, Sandra. For Safe Keeping. A Symbolist Poem. [New York, NY]: 2016. $2,500 Unique artist’s book, on acid free Heromi papers as well as papers treated by the artist, signed by the artist in black acrylic on the back of the box/book and dated 2016. Size: 3 ½ x 5 x 2 inches; book is a found book object of antique metal (brass with stamp “made in Austria”) box crafted as an early bound book with metal clasp at foreedge. The box has the look of an heirloom, a museum piece, a collector’s item. It is a product of old world craftsmanship. The artist/author tells us, “FOR SAFE KEEPING is a reliquary for words. The messenger, a heart shaped box, rests on a white cotton glove sprayed with black letters. The heart is collaged with words punched out or cut from an old book of Wordsworth’s poems. I repurposed the words and used them as a ghost for the new words; digitally printed but similar. A hole cut in the heart’s center is a hive for words and images. The photo of an empty chair at the top of the heart speaks without words. We are being introduced to new technologies that are causing an evolution in the ways we communicate. Sign language in the form of emoticons is a recent example of using images or signs to convey a feeling. Texting has replaced phone conversation...I suggest thru a collage of words and phrases, hand writing and digital printings that the ways we use language may be relegated to history ... an archeological find. The promise of new technologies to change our communication skills has been an exciting, thought-provoking subject for a number of my artist’s books. I am the fly on the wall watching.”

Jade adhesive was used to affix words and heart and glove to the inside front cover and well created by the “book” object. All text is hand-lettered in India ink. The heart is wood collaged with treated papers with the well in the center collaged and filled with paper and paper punched dots, and rubber-stamped on top. The fly on the wall is hand made using acid-free paper and archival ink and fabric. The cotton glove is the type used for handling rare books.

The text reads (in part), “Once Upon a Time / its meaning / is / unmistakable / So many stories lay buried within the Twilight Nature of Words / a whisper of afterlife of words / ink fades away...what then?” It is indeed a good question. Much has been written about the future of the printed word, but here an artist grapples with the problem visually and it is, perhaps, more provocative than any essay. (11138)


Stephanie Wolff was the current Salzburg Artist in Residence at the Jaffe Center when she and Dorothy Krause, the first Resident, decided to collaborate on this ode to Florida. Cover and pages incorporate printing on the Center’s Vandercook 4 proof press using wood type, metal and collagraph plates, as well as blind printing of a polymer plate map of the area. A variety of pigment prints of vintage documents, maps, photographs and botanicals were transferred onto the pages, creating the variability of this edition. The colophon with a map of Florida was laser printed. Because of the binding structure, this book lends itself to being displayed as a sculptural object. (11079)

15. Leavitt, Nancy Ruth. Henry Wadsworth Longfellow. Snowflakes by Henry Wadsworth Longfellow. Stillwater, ME: 2016. $2,100 Artist’s book, 1 of 10 copies, all on Katie MacGregor blue Sherman handmade paper, each copy hand-lettered and decorated with hand-cut paper snowflakes by Nancy Ruth Leavitt who has signed and dated the colophon. Page size: 6¼ inches square; 16pp. including covers, 8 paper pages, of which hand-lettered; 8 pages of fabric in which are embedded with hand-stitching 9 hand-cut paper snowflakes, each (of course) different, in addition, 1 paper snowflake stitched in with ice blue iridescent thread between 2 paper pages. Bound by Joelle Webber, Mermaid Bindery, iridescent woven polyester, organza and glitter tulle fabric, hand-sewn with 3 small crystal beads on the spine, housed in custom-made blue cloth over boards clamshell box with snowflake pillow bottom.

First published in BIRDS OF PASSAGE, 1863 (Flight the Second), Longfellow’s “Snow-flakes” is one of his best-known short poems and, according to many sources, reflects the author’s profound sadness over the death of his wife, Frances.

The somber note sounded by Longfellow in this verse is re-imagined by Ms. Leavitt as part of nature’s grand design and inexplicable beauty. The grey porous paper and the glittery casings for the intricately designed snowflakes are echoed in the delicate and lacy white gouache lettering of the text. This is a beautiful book, soft and delicate and poignant. (11137)

16. McCullion, Barry. Whitman Mix (Crossing Brooklyn Ferry). East Hampton, NY: 2015. $2,750 Unique artist’s book, all on Richard de Bas paper, signed on titlepage and dated and initialed on handwritten “artist’s statement” at last page. Page size: 10 x 6½ inches; 56pp; + titlepage & colophon. Bound: hand-sewn into buff wrappers and then affixed to ochre-colored leather with cut-out leather onlay of red spiral on dark blue; housed in blue cloth over boards clamshell box with red cloth edges, labels on spine and front panel with title and artist digitaly copied from original collage by the artist. The artist has used India and acrylic inks with various shaped cut-outs, fold-backs to create a striking page design in black, red, blue, and yellow. The text of Walt Whitman’s CROSSING BROOKLYN FERRY has been copied onto blue and black and white papers in black and pale blue inks, cut into strips, and collaged onto the text of the original poem. (11139)
the pages at random. The artist notes in the colophon, “Just as in a music mix where notes and phrases appear, blend, reappear and collide, WHITMAN MIX offers Walt Whitman’s CROSSING BROOKLYN FERRY in a new arrangement...In such a process thought is fluid, accident is active, and every encounter multiplies meaning.” Strong geometric shapes on each page highlight the poet’s verse. Page 46, with a cutout in (more or less) the shape of Manhattan has “bright flow. I was refresh’d,” at the tip of the island. Strips of words collaged vertically off to one corner, on p. 43, blue paper alternating with white on black ground, conjure up a block in mid-town. A cut-out triangle at the top of the page, which in itself is a triangle within a triangle, summon up the top of skyscraper. What the reader sees is limited only to their imagination encouraged by Whitman’s words. Barry McCallion’s fascination with the sea and Walt Whitman (not to mention Walt Whitman’s fascination with the sea) is ongoing. This book is as good a validation as one could hope to find. (11070)


Unique artist’s book, all on Richard de Bas paper, signed and dated by the artist on the colophon page. Page size: 10 x 6-7/8 inches; 56pp; including titlepage and colophon. Bound: loose in tan wrappers laid into tan paper over tan cloth over boards clamshell box by Joelle Leavitt Webber of Mermaid Bindery with photocopied negative image of Whitman and title “As I Ebb’d” on the spine. The artist, Barry McCallion, writes in his colophon that he has combined lines from Whitman’s poem with portrait photographs of the author, taken throughout his life, adding “Photograph by photograph, year upon year, the poet is captured, ebbing as we all ebb.” Some of the Whitman images are behind a woven paper tapestry, eyes with focused gaze through the woven paper (behind bars or just hidden?). Other images make up the tapestry. The artist has manipulated the black and white images and silhouettes, interspersing them with the text appearing on brightly colored papers - yellow, red, aqua. The result is a book of diverse page spreads, each intriguingly beautiful, and reflective of Whitman’s lines, “Paumanok there and then as I thought the old thought of likenesses…” (11075)


Unique artist’s book, all on St. Armand “Caribou” paper, signed by the artist, Barry McCallion / Sept. 2015” on the colophon / artist’s statement. Barry McCallion / Sept. 2015. Page size: 10-7/8 x 7-1/2 inches; 40pp. Bound by the artist: loose in brown St. Armand paper wrappers adhered to fabric over boards folder, fabric is black silk with ivory dots in linear pattern with collaged medallion of bird in gold gilt on front panel, housed in custom made tan cloth over boards clamshell box, label on spine copied from original hand-lettered titlepage, with collaged onlay in gold gilt paper of antique single-mast boat on waves, separated by red paper collage. The artist has created a wonderful setting for Yeats’ famous poem, SAILING TO BYZANTIUM. The pages are all prepared with India ink washes and blocks of black acrylic paint. The text appears first in white India ink, then black on a white ground, then white on ared ground, then black on a chrome yellow ground, then white on ablack ground, and finally in black on a gold gilt ground. There are three black rules around each textblock as well as a “frame” of red, grey, and yellow acrylics. The artist writes in the colophon, “There are sights you never tire of, like sunlight on water, swaying tree branches, or the flight of birds. SAILING TO BYZANTIUM is a thing of beauty. Repetition - copying and recopying the poem - was my way of paying tribute.” Each repetition of the poem ends with an illumination: a bird on a gilded branch, a boat on a blue sea in the black night, variations of the bird on the branch and the boat at night. The last image is “Byzantium” in gold gilt amid lush green foliage. Yeats’ 1926 masterpiece (published in THE TOWER, 1928,) is admirably served in this contemporary illuminated manuscript format. The artifice of the gold bird and the golden city fuse with the poet’s words describing his search for spiritual life. It is a journey we take simply by turning the pages of this beautiful book. (11136)


Unique artist’s book, on acetate sheets, signed by the artist on the affixed title/colophon, hand-lettered in black ink. Page size: 8.5 x 5.5 inches; 12pp. Bound by the artist: hand sewn with clear nylon thread affixing cover - a lemon yellow translucent rubber sink drain mat as the covers; tiny metal blocks with crystal stoppers hold the nylon threads (which are much longer than the book) in place. Each block is lettered, spelling out “People Either Get The Point Or They Don’t.” Housed in acrylic slipcase with paper label printed in black at closed end of slipcase. The pages of the “book” have tiny letters in red, green, blue, orange, silver and gold affixed in a seemingly random pattern. However, when the book is viewed open, the letters appear in the spiral in which water drains (Coriolis force). The rubber sink mat - which is perforated to let the water drain while catching that which should not go down the drain - has done its job here, trapping letters and words, specific and at random. (11116)
20. Segaloff, Jean. The Kitchen at Camp Winona. [Camden, ME: [ND but 2015]. $1,500
Unique artist’s book, on Grafix matte transparent plastic sheets, Kolo acid-free cloth hinged paper, Kaiser card stock, and Epson Premium inkjet photo paper, signed on the back panel by the artist, Jean Segaloff. Page size: 10-7/8 x 5-¾ inches; 18pp. including covers with one page an envelope containing recipe for “Spaghetti with Meat Sauce / Meatballs for 200,” vintage postcard of gulls circling in frenzy, and “Instructions for student head cooks and faculty cooks” - this last sheet stained with red as if spaghetti sauce were spilled. Bound by the artist: brass posts through all pages at birch bark tabs at edge, transparent Grafix sheet as cover with title printed in brown, THE KITCHEN AT CAMP WINONA, with an industrial-size strainer as the opening photograph image. Other images include the 24-gallon steel sauce pots, industrial size whips for mixers, industrial sink, etc. Each image is mounted on Kaiser card stock by hand stitching in black thread. Housed in black cloth over boards clamshell box by Cynthia Fields-Belanger with label printed in gold gilt with author/artist’s name on brown leather label with gilt leaf roll borders. Inspired by the myriad of children’s camps found along the Maine coast (where the author/artist summers), the photograph memory book is intriguing. The “instruction” letter is hilarious - “it takes two people to empty the garbage, one to unlock the shed and the other to keep the seagulls away...baseball bat is by door of shed” and “it takes two people to lift and carry the full 24-quart pots; both should wear oven mits...” and “if you do manage to cut, burn or scrape yourself go to the front of the dining hall and get the teacher who is in charge of First Aid (she may be on beach front duty)...” Not exactly Marcella Hazan - but authentic nonetheless. (11128)

Artist’s book, 1 of 26 watercolored copies, from a total edition consisting of 78 books printed on Mohawk Via Smooth Flax cover stock: 26 black and white, 26 hand-watercolored, 26 deluxe hand-colored with gelatin printmaking techniques heightened with watercolor and colored pencil. This copy is from the second hand-colored set, with original letterpress illustrations watercolored, signed and hand-numbered by the artist / author, Richard Smith. Page size: 7 x 6-¾ inches; 40pp. Bound: hand sewn in special Coptic stitch, boards covered in letterpress printed Fabriano Tiziano paper polished with beeswax, blue ground printed in dark blue with the author’s alphabet, each letter in a small box lined up vertically, with rows of quick sketches alternating, label printed in black, HAIKU ALPHABET ZOO, within black rule and dotted border, hand-watercolored pale blue in space between border lines. (11132)

22. Smith, Richard Reitz. Haiku Alphabet Zoo. [Camden, ME]: 2015. $495
Artist’s book, 1 of 26 watercolored copies, from a total edition consisting of 78 books printed on Mohawk Via Smooth Flax cover stock: 26 black and white, 26 hand-watercolored, 26 deluxe hand-colored with gelatin printmaking techniques heightened with watercolor and colored pencil. This copy is from the second hand-colored set, with original letterpress illustrations watercolored, signed and hand-numbered by the artist / author, Richard Smith. Page size: 7 x 6-¾ inches; 40pp. Bound: hand sewn in special Coptic stitch, boards covered in letterpress printed Fabriano Tiziano paper polished with beeswax, blue ground printed in dark blue with the author’s alphabet, each letter in a small box lined up vertically, with rows of quick sketches alternating, label printed in black, HAIKU ALPHABET ZOO, within black rule and dotted border, hand-watercolored pale blue in space between border lines. (11132)

Unique artist’s book, all on pink, tangerine, grey and black Canson Acid-free paper, with cut-outs, collages, and pen and ink illustrations. Page size: 12-3/4 x 4-7/8 inches; 16pp. Bound by the artist: hand-sewn with black thread in grey wrappers with pink paper collage, cut-out and black pen and ink drawings and embellished hand-lettered title. While this book is without text, the viewer finds a story within. Opened vertically, there is the sense of diving down deep into the TANGERINE SEA. With cutouts and arabesques in black ink and tiny strange creatures, black paper collages, on the tangerine ground, the depths were never as inviting. Are those eyes peering out of the blackness? Vaguely surreal, the book is totally captivating using repeating forms / lines in cutout or collage contrasting with black ink or collage. Worth the dive! (11134)

Artist’s book, one of 25 copies only, all on Arches, all signed on the colophon by the artist, Lionel Ray, the artist, Julius Baltazar, and Joshua Watsky, the translator and publisher. Page size: 10 x 10 x .5 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 Wequetogook 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)

**Charleston Chew, Necco Wafers, and Sugar Daddies!**


Artist’s book, one of 7 copies, all on white paper, each copy signed and numbered by the artist on the colophon. Page size: 7-3/4 x 4-3/4 inches; 18pp; including colophon. Bound by the artist: drum leaf style, brown cloth over boards with small onlay of stenciled image of Necco wafer on front panel. Text printed letterpress in 24pt. Futura Ithic with titlepage in Futura Medium 48 and 18pt. Images hand stenciled by the artist. Stephanie Wolff notes in the colophon that the commercial confections featured in SWEET NEW ENGLAND all originated in Massachusetts...

Further, “the discovery of maple sugar candy happened so many years ago the date and details are unknown, but it has long been considered a New England sweet.” The candies are named and pictured with the date of their first appearance: Junior Mints 1949, Sugar Daddy 1925, Charleston Chew 1922, Marshmallow Fluff 1917, Conversation Hearts 1866, Necco Wafers 1849, and Maple Sugar Candy. Each confection’s image is reduced to a stylized essence - love the pastel ribbons of Necco Wafers which fill their pages ignoring the idea of margins and the organic shape of Marshmallow Fluff bordered with sky-blue outline. The vertical views of the Charleston Chew contrast nicely with the rectangular Sugar Daddy’s, while the simple chocolate oval of the Junior Mint evokes the uncomplicated pleasures of all these confections. A most delightful book to be savored - elegantly simple with the immediate thrill of strong color images filling the reader / viewer with memories of childhood pleasures. Stephanie Wolff is an artist, bookbinder, printer and book conservator working in Vermont. She was the Full 2015 Helen M. Salzberg Artist-in-Residence at the Jaffe Center for Book Arts after being awarded the Creative and Performing Artists and Writers Fellowship at the American Antiquarian Society. (11130)

26. Wolff, Stephanie and Beaufort, Sir Francis. 0 1 2 3 4 5 6 7 8 9 10 11 12 [The Beaufort Wind Force Scale]. Norwich, VT: 2015. $800

Artist’s book, one of 13 copies, all on Somerset Velvet Radiant White paper, each copy hand-numbered and signed by the artist on the colophon. Page size: 5 x 9-3/4 inches; 26pp; colophon. Bound by the artist: compound structure, primarily non-adhesive, tabbed single pages sewn onto a concertina of French paper and then inserted into strip of Tyvek folded into Hedi Kyle’s crown binding structure, reinforced covers of white Somerset paper sewn onto the concertina and sealed with adhesive at edges, housed in custom-made grey cloth over boards clamshell box lined with white paper, the front tray with THE BEAUFORT WIND SCALE printed letterpress in 14pt. Perpetua, each number with its corresponding word / words descriptor, i.e. 0 Calm, 1 Light Air through 12 Hurricane. The front cover of the book is printed letterpress, Perpetua 30pt., printed in light gray ink throughout. The text, in Perpetua 18pt., each line printed on a separate page, and that page with the word descriptor for the Beaufort Wind Scale number appearing in all caps perpendicular to the text in Perpetua 30pt, the BWS number which is printed blind in 10 line wood type to the left of the text. Each page of text is hand-cut into “fringe” strips enfolding the text and moving as each page is turned. The higher the number on the Beaufort Wind Scale, the more cuts in the page. The resulting final page: 12 cuts for #12, Hurricane, and a fringed sheet that sways as the page is turned reflecting the force of a hurricane-gale wind. A most unusual page design and structure that works perfectly for this book.

Rear Admiral Sir Francis Beaufort (1774-1857) was an Irish hydrographer and advocate / creator of the scale named for him indicating wind force. While the idea of a scale was not new, the words and numbers used to describe the increasing intensity of each gale category are forever associated with Admiral Beaufort. The words have real impact: one can feel the increasing tension with each category. The artist’s design, simple and elegant, creates its own intensification. The anticipation of each page grows to the left of the text. The words have real impact: one can feel the increasing tension with each category. The artist’s design, simple and elegant, creates its own intensification. The anticipation of each page grows until the last page: #12 HURRICANE: Devastation occurs - and we know we are experiencing the strong arm of nature. (11131)

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