
Artist’s book, one in a series of 10, with slight variations in each of the 10, all on Shin Toronoko White paper, signed and dated on the titlepage by the author / artist, Lisa Bagby. Page size: 8 x 6 inches; 20pp. Bound: by the artist / author, Lisa Bagby: accordion style (5 of the reverse sheets have images or text), grey cloth over boards as either end, front panel with tan printed label featuring drawing printed in red by Ms. Bagby and the title printed in black, THE ART OF RED IN NATURE, red and white string as tie with red carved plastic button at end, handmade paste-papers of light green and darker, brighter green and red “balls” at front and gold (showing a hint of green) and lavender blue with red “balls” at back. The artist / author has created all the artwork except for one computerized drawing and the postage stamps. Her drawings were reproduced then hand water-colored. The “virility” page was printed with linoleum blocks cut by the artist / author. The images of the cardinals are hand painted and hand collaged. The result is that each of the 10 copies is unique - variations in the brush strokes alert to the viewer to the hand work. The image of the red-eyed tree frog perched precariously on a slanted branch shows him ready to jump off the page. His bulging red eyes are matched by his large, red, webbed feet, and he is a startling sight. The author / artist takes the reader through some of the occurrences of red in nature and details its uses - with humor and sympathy and wonder at nature. The chicken page is charming - as is the page about cochineal. Funghi are not forgotten - the images jump off the page. In all, this is an homage to the beauty and ingenuity of nature. This charming book informs and delights - with a light touch and humor. (11448)


First Edition, Artist Proof issue, one of 5 copies only, all on obsolete Whatman paper (blue-white laid ca. 1962), from a total issue of 225, all signed by the artist, as follows: 5 AP copies (this copy) in an elegant full limp vellum non-adhesive binding, title in gilt on spine, frontispiece etching in 2 states, an extra suite (14), each signed and numbered, and two extra suites of working proofs (28), each signed and labeled “wp,” and an original drawing, a unicorn within an oval border signed in full by Alan J. Robinson, housed in 1/4 vellum folder with Narwhal “horn” tooled in gold gilt on spine, housed in tan cloth over boards with vellum spine stamped with title in gold gilt; 15 State Proof copies, bound in full vellum non-adhesive limp binding with an original drawing and an extra suite of prints plus a suite of working proofs of the prints and state proofs of the etching; 60 deluxe copies in vellum binding and an extra suite; 150 regular copies on T.H. Saunders Laid. Page size: 9-½ x 7 inches. Bound by Gray Parrot with his binder’s ticket at lower rear turn-in: full limp vellum, matching quarter vellum sleeve for extra suites all housed in vellum and linen clamshell box, box slightly worn with 2 or 3 minor bumps, book fine. Illustrated with 15 woodengravings and one etching by Robinson, the text is set and cast in Van Dyck Monotype by Winifred and Michael Bixler and printed by Harold Patrick McGrath in black and blue at Hampshire Typothetae. Jan van Dorsten, Professor of English Literature at the University of Leiden, Netherlands and Head of the Sir Thomas Browne Institute there, has written an introduction on Browne’s life, work and thought especially for this volume, which is Chapter XXIII of PSEUDODOXIA EPIDEMICA .... In all, this is a lovely book, full of fantasy and romance, beautifully produced and executed by one of the finest naturalists working today. (10298)


Artist’s Proof #1, a deluxe copies bound in full vellum, with an original watercolor by Robinson of turtles emerging from
their shells, with an extra suite, all on Fabriano Perusia, from a total issue of 310, signed by the artist, Alan James Robinson, on the colophon page of the book and on the original etched portrait of D.H. Lawrence as well as on each of the seven individual woodengravings in the extra suite and the drawing, with original prospectus laid in. Page size: 11 x 8 inches. Six poems by Lawrence are accompanied by seven woodengravings and one etching by Robinson. This edition was designed by Art Larson and Alan Robinson. The text was set by Winifred and Michael Bixler in Centaur and Arrighi with some additional hand composition by Art Larson and printed by Harold McGrath. Bound by Gray Parrot: full vellum, housed in tan cloth clamshell box with vellum spine, extra suite of the wood engravings and drawing in portfolio laid in clamshell box with book, fine. Mr. Robinson’s always beautiful animal portraits perfectly complement the erotically charged verse of Lawrence whose exploration of sexuality changed the way the 20th century wrote and thought about this very basic of impulses. (10356)


Artist’s Proof copy, one of only a few such, bound as the state proof edition in full red morocco, with an additional two suites of working proofs (21 prints total: 17 woodengravings and 3 states of the frontispiece etching), from a total issue of 225 copies: 150 regular edition; 50 deluxe with extra suite of prints, bound in quarter morocco by Claudia Cohen; 25 state proof copies with two extra suites and an original drawing, full morocco binding; all copies on Magnani Letterpress paper and all signed and numbered by Alan James Robinson. Page size: 6-7/16 x 9-3/8 inches. This is an all new, original edition in which the artist re-visits the text of the first book of the press. The text is letterpress by Dan Keliher at Wild Carrot Letterpress; the 9 original woodengravings and one original etching (frontispiece portrait of E. A. Poe) printed by Harold McGrath. The full red morocco binding is by Daniel Kelm and Sarah Pringle at the Wide Awake Garage, the front panel blind-stamped with one of Robinson’s woodengravings of a raven. The two additional suites are housed in a grey cloth-over-boards folder with white label printed in black on front, “The Raven / Prints” and both housed in grey cloth-over-boards clamshell box, red morocco label on spine blind stamped with title, author, and the turtle logo of Cheloniidae Press; box a bit worn, book and prints fine. (10357)


First Edition, one of 15 copies only, signed by the author / artist, from a total issue of 41 copies, all on Rives BFK and Japanese Moriki paper: 15 deluxe copies with an extra suite of the etchings and woodengravings hand watercolored by Robinson in a special binding (this copy) and 26 regular copies. Page size: 14-7/8 x 11 inches. Bound by Daniel Kelm: green morocco and beige linen with a sculpture of a sea turtle after a wax sculpture by Robinson and cast in paper by Sara Krohn of the Paper Route mounted on front panel on green morocco panel, green morocco spine, endpapers of Japanese green moriki paper. Cloth portfolio to house extra suite by Claudia Cohen; matching clamshell box in green paper and linen by Peter Geraty and Linda Lembke. Illustrated with seven etchings pulled by Greta Lintvedt on green Japanese Moriki with Moriki tissue guards and two woodengravings, the text is set in Centaur and Arrighi by Mackenzie-Harris of San Francisco with additional hand composition by Arthur Larson. The text was printed by Harold Patrick McGrath. Both the Regular and Deluxe editions have long been out of print. (10357)


One of 5 AP copies from a total issue of 231 all on handmade paper: 150 ordinary issue on Rives; 50 copies with hand-lettering by Suzanne Moore and an extra suite of wood engravings, bound in quarter-vellum; 26 lettered copies with initial letter and Latin and common names of birds hand lettered by Suzanne Moore, extra suite of 26 wood
engravings, set of alphabet blind-stamped and drawing by 
Robinson, 5 AP copies with an additional suite of illustrations 
signed by the artist, a suite of working proofs, an original 
drawing in ink and watercolor, and a set of the alphabet blind 
stamped, all in separate portfolios, bound in full vellum by 
Gray Parrot, housed in vellum-backed clamshell box (this 
copy with ex-libris of James Copley). Page size: 8-½ x 5-½ 
incches. The book is illustrated with 26 wood engravings by 
Robinson with a newly designed alphabet by Suzanne Moore. 
The text was culled from ANIMATE CREATION popular 
edition of OUR LIVING WORLD, A Natural History by 

An Odd Bestiary. Or a Compendium of Instructive 
and Entertaining Descriptions of Animals, culled 
from Five Centuries of Travelers’ Accounts, Natural 
Histories, Zoologies, Etc. by Authors Famous and 
Obscure, Arranged as an Abcedary. Easthampton, 
MA: Cheloniidae Press, 1982. $2,750

One of six copies only, the Artist’s Proof edition, from a total 
of 306 copies all on Rives lightweight: six artist’s proof 
copies bound in full morocco with extra suites and original 
calligraphy plus alphabet hand-lettered in red around 
colophon, plus 62 artist’s proofs, one original drawing 
of the giraffe, six sample pages, plus four first proofs of the 
Cheloniidae logo/title, the sea turtle, each plate 
signed and many inscribed, by the 
artist, in addition 
the colophon is signed by the artist, printer, binder, typesetter, 
and calligrapher. Page size: 13-½ inches x 9-¾ inches. Bound 
by David Bourbeau: full red morocco with title blind stamped 
on smooth spine and Cheloniidae logo (sea turtle) and “ABC” 
in blind enclosed in a blind rule with another blind rule along 
outside edge on upper panel and “XYZ” and three blind rules 
on lower panel, pastepaper guards in brown/red. Suites 
housed in two matching morocco backed portfolios, all 
housed in morocco and cloth clamshell box. The text of this 
ABC was compiled by Laurie Block. Robinson has executed 
26 initial linecuts and 26 woodengravings of animals, birds, 
(vampire bats to unicorns to quetzals). For the deluxe edition, 
calligrapher Bette Curtis has hand lettered the initial letter of 
each text page as well as the extra suite as well as the 
complete alphabet on the colophon. Printed by Harold 
 McGrath, in Centaur and Arrighi, the text was set monotype 
by Mackenzie-Harris with some handsetting by Arthur 
Larson. Hippo, loris, dodo -- Alan’s animals are better than 
zo parade. This is an extraordinary book -- each page a 
delight. (4166)

Weiner Interpreted by Rosemarie Chiarlone. Miami 
Beach, FL: 2019. $2,500

Artist’s book / scroll, unique, hand embroidered on grey 
industrial felt, in white cotton thread by the artist Rosemarie 
Chiarlone, signed by the artist on the hand-written colophon 
on archival poly-
ester matte film, 
laid into the 
rolled scroll, as 
well as in black 
marker on the 
end of the scroll 
where felt is 
stapled to spool. Wound around and affixed to a vintage 
wooden spool, 11 x 6 inches, opening to 69 inches unrolled; 
the felt scroll is secured with a deer tan cowhide strap, the 
text is revealed as the scroll is unrolled. The words are not 
read left to right but around, up and down, all nonetheless 
quite legible. This piece of shaped poetry is an extraordinary 
visual art, the embroidered text meaningfully interpreted. The 
text reads: The embroidered letters have threads dangling 
suggestively to NOT point the way out and giving no clue as 
to the “there” - with the irregularly shaped letters (often in 
the same word) capturing attention and provoking closer 
observation and thought. Text: “Any there / There? / How / 
To exit / Left / Right /Wrong / ? / ?” A tour de force from 
artist Rosemarie Chiarlone. (11451)

Susan Weiner Interpreted by Rosemarie Chiarlone. 
Miami Beach, FL: 2019. $2,500

Artist’s book / scroll, unique, hand embroidered on grey 
industrial felt, in white cotton thread by the artist Rosemarie 
Chiarlone, signed by the artist on the hand-written colophon 
on archival polyester matte film, laid into the rolled scroll, as 
well as in black marker on the end of the scroll where felt is 
stapled to spool. Wound around and affixed to a vintage 
wooden spool, 11 x 5-½ inches, opening to 69 inches unrolled; 
the felt scroll is secured with a deer tan cowhide strap, the 
text is revealed as the scroll is unrolled. The words are not 
read left to right but around, up and down, all nonetheless 
quite legible. This piece of shaped poetry is an extraordinary 
visual art, the embroidered text meaningfully interpreted. The 
text reads: “Wander / Off / Hunker / Down / reach / Across” 
The embroidered letters have threads dangling suggestively as 
if a road map for wandering off - with the irregularly
shaped letters (often in the same word) capturing attention and provoking closer observation and thought. A tour de force from artist Rosemarie Chiarlone. (11452)

Artist’s book, unique, on Rives BFK, signed and dated by the artist, Annie Cicale. Page size: 11 x 7-¼ inches; 48pp. Bound by Jon Buller: black morocco and grey pastepaper by Madeleine Durham, also used as endsheets, housed in custom-made black cloth over boards clamshell box, with title lettered in black on white spine label. The book originated with a steam roller relief print about 3-½ x 3-½ feet, which the artist cut into pages adding words about water in a kanji script. Hand painted and hand lettered over, around and on the steam roller print, Annie Cicale has used gouache, watercolor and gold leaf to decorate the pages. As the steam roller broke down, the artists substituted a pickup truck to apply pressure - which proved inconsistent resulting in some pages with a grey tone and some of the sumi washes from the verso seeping through the paper giving it a wider value range. The texts are from a variety of sources, including the artist’s own haiku in small letters on several pages. She has added kanji characters many pages; each of these is a word relating to water, tooled into squares of white gold. While a steamroller does not immediately come to mind as an agent of randomness, it certainly has functioned in this capacity in WATER IS LIFE. The pages are designed to capture the viewer / reader’s imagination and provoke affinity for the message. Conservation of our planet is now the necessity. (11499)

Artist’s book, unique, on Rives BFK, signed and dated by the artist, Annie Cicale. Page size: 11 x 10-¾ inches; 30pp. Bound by Jon Buller: black morocco and grey cloth over boards, pastepaper endsheets by Madeleine Durham, also used as endsheets, housed in custom-made black cloth over boards clamshell box, with title lettered on white label in black on spine. WATER: SPIRIT & POLITICS is Ms. Cicale’s statement - visual and written - inspired by the prints of Japanese master Hokusai, with texts selected by Ms. Cicale centering on the importance of clean water on planet Earth. She began with a steamroller print (allowing for large size) she created on masonite. The print was 3-½ x 3-½ feet and then cut down by the artist into these pages. The bold black and white steamroller print pages are powerful, lettered in a Neuland hand in either black or white gouache serving the texts that state facts about water and climate. The text blocks created on the print pages run horizontally as well as vertically, some framing the print as an “L” bracket, and some added to the print itself (in white they suggest the wave crests that appear on the lower half of the print). On the reverse of the steamroller print pages, Ms. Cicale has watercolored in shades of lavender, grey, and blue, abstract images inspired by the water shapes on the print on the recto. Over the watercolor images, she has lettered in pale grey additional selections. There is something suggestive of flowing water on the mauve-grey page spreads. Among her text selections are Loren Eiseley’s, “If there is magic on this planet, it is contained in water” and Leonardo’s, “Water is the driving force of all Nature.” The texts and images drive home the theme of the necessity of water while the juxtaposition of black and white printed pages with softer watercolored pages keep the reader / viewer intrigued and wanting to turn the page. (11497)

Artist’s book, unique, on paper handmade by the artist, signed and dated in pencil by the artist, on the penultimate page, D Krause. Page size: 7-¾ x 6 inches; 20pp. Bound by the artist: found textile (dress) over boards (drum leaf) sewn with acid orange thread, boards covered in fabric which is recovered textile from Viet Nam, ochre with tan and brown cloth border, another portion of dress used as border which is stitched-on beige cloth, the top quarter of the binding green velvet embossed silk, again from same dress, housed in another fragment of the dress (same orange-colored loose wove cloth) over boards slipcase. The text is printed in
grey on an ink jet printer. The text was then transferred to the botanically printed pages along the bottom of each page. The botanically printed images that form the page design are printed in shades of grey and rust - dark and strong at first few pages to pale grey void at penultimate page with a chilling summary on the last page of the lasting damage caused by this lethal chemical. (11491)

Artist’s book, unique, on 120 lb. watercolor paper, signed in pencil on the last page above her printed name, Dorothy Simpson Krause, and dated 2019. Page size: 7-½ x 5-½ inches closed, 7-½ x 22 inches open; 12pp. Bound: by the artist: brown stiff paper covered in botanically-printed pale grey leather, double-sided accordion foldout (6pp. per side), housed in handmade botanically-printed grey paper over boards slipcase with prints collaged to front and back covers as well as spine, title printed in blue on front panel and spine, The text is printed in blue along the top of each page, first on an inkjet, printed and then transferred to the images. The text details the depressing history of man’s alteration of the Florida ecosystem. The text, by the Plant Conservation Alliance, lists the Casuarina tree, known as the Australian pine, as an invasive species in South Florida. Known as an Alien Invader, listed as a Category 1 invasive exotic species, it not only disrupts native habitat making nesting difficult for sea turtles and other reptiles that dig cavities in which to lay their eggs, it spreads at an alarming rate, forcing out native flora. (11492)

Artist’s book, unique, on deckle-edge handmade paper by the artist, artist's name printed on last page / rear pastedown. Page size: 5 x 4 inches; 24pp. Bound by the artist: exposed sewn spine, boards decorated with botanically printed blue / grey leather over black paper boards, housed in paper over boards slipcase with title in blue on spine and front panel, the front and back panels suggesting the blue earth. Each page is dipped in indigo or rust. The artist then drew and painted the mountains on each page with graphite, watercolor, white gouache and chalk. The text, taken from publications by the Environmental Panel on Climate Change, is printed in light sky blue at the foot of each page with an inkjet printer which is then transferred onto the bottom of each page. A catastrophic picture is spelled out and the Environmental Panel on Climate Change warns that “Addressing the causes of warming ocean and air temperatures are our only hope for slowing or reversing the glacial melt.” (11490)

Artist’s book, unique, an altered book, with text on botanically printed paper, signed by the artist on the rear pastedown, “DKrause.” Page size: 5 x 8 inches; 20pp. Bound by the artist: in the original boards of a used copy of the 100th anniversary edition of this children’s classic. The artist removed the covers, spine, and eight illustrations and inserted a strip of ochre leather which became the new spine. Details from the original black and white illustrations were then watercolored and placed on botanically-printed pages. The whole was then bound using original boards of anniversary edition and a slipcase made using the original spine of the book. The artist’s title, ANNE with an e, is written in pencil by the artist below the cover portrait of “Anne.” taken from a postcard. This altered book was occasioned by the artist’s visit to Charlottetown, PEI, the setting for Montgomery’s story. (11493)

Artist’s book, unique, on ecru vintage John Green handmade paper, lettered in brown gouache and polychrome inks signed and dated at the penultimate page, “Beth Lee 2019.” Page size: 7-½ x 4-¾ inches; 52pp; 37 of which are lettered. Bound: by the artist, French link stitch codex with sewn-on covers, blue-grey cloth over boards with tan with blue-gray
highlights cloth spine, hand-lettered label on ivory paper on inset on front panel, CAN’T NOT LOOK, marbled endpapers by Madeleine Durham in matching yellow-blue tones. The author / calligrapher has selected texts from the writings of the presidents of the United States and organized them in three sections: Civility & Comity, Ethics & Equality, Dangers to Democracy and closes with a quote by Theodore Roosevelt, “This country will not be a good place for any of us to live in unless we make it a good place for all of us to live in.” Each of the three sections contains two polychrome double-page fold-outs with the different lettering styles - not the elegant, restrained hands of the other selections. While no author is cited for these burlesques, it is Donald J. Trump, i.e. “Sorry Losers and haters but my I.Q. is one of the highest - and you all know it.” There is no punctuation; rather the quotations are all run together in various colors, in various sized letters. The result is dizzying. Each of the previous presidents’ words is in a different calligraphic size and style; yet the effect is calming and elegant, each page carrying the same margins and name of author, number of his presidency and date of quotation running along bottom edge. The “punctuation” is the polychrome double-page fold outs - their chaos in sharp contrast to the restrained elegance of the other Presidents’ quotations. The artist / calligrapher has offered no opinions, no commentary, but the reader / viewer is left in no doubt as to the current state of political discourse in this country. The title, CAN’T NOT LOOK, has at least two meanings: first, that we have a duty to look to be informed citizens and second, we are unable to look away, mesmerized by the chaos. (11445)

Artist’s book, unique, on various papers including Arches, Canson, Strathmore, signed and dated on the colophon by the artist / author, Paul Maurer. Consisting of seven individual booklets, all assembled into one handmade file folder, resulting from the artist / author’s creating similar booklets for some young friends. Page sizes: Biology 5-½ x 7 inches, Astronomy 6-¾ x 7-¼ inches, Math 7 x 7-¼ inches, Alphabet 8-½ x 7-½ inches, Birds 9 x 8 inches, Insects 9 x 10, Fish 6-¼ x 10-13/16 inches. Bound by the artist: individual booklets accordion foldouts in hand-painted paper wrappers, each laid into its own hand-painted and hand lettered sleeve; housed in custom-made paper over boards clamshell box, 13 x 13 x 3 inches, front cover lined with painted and stamped papers collaged to form “quilt” of brightly colored images; bottom tray padded and lined with blue velvet, white and gold gilt ribbon pull, clamshell “quilt” housed in handmade green and orange corrugated cardboard box with painted label “THE SIMPLE SCIENCE KIT” collaged to center right of lid. The printing blocks for the papers were hand printed with water-based inks. The calligraphy was accomplished with metal pens and acrylic inks with metal dingbat stamping here and there. The booklet covers and pockets are decorated with gouache, acrylic and enamels. The box is a collage of various parts of the booklets: tripled coated with gloss acrylic varnish. The text in the booklets is basic: i.e. the alphabet in black and white wood type followed by the words “& now make words.” Inspired by American Folk Art as well as American primers, this is a thoroughly contemporary interpretation. It will make you smile and maybe even chuckle. It is a charmer. (11487)
and ornaments as well as old letterpress plates and dingbats, sponge painting and hand-cut rubber blocks printed with water-based printing inks and watercolors, some collage, metallic markers, and calligraphy executed in sumi ink and metal pens on Canson Text paper. Colors are exuberant: yellow and coral and pink with aqua and spring green borders with deeper shades of mauve added for verses on the reverse of the leporello. It is a riot of color and design highlighting the words of Emily Dickinson - never overpowering them but rather dancing around them in celebration. (11443)

Artist’s books, each unique, from a series of 3, this consisting of 4 individual books, 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. The disparate sizes, disparate bindings, various papers, all combine to reflect the rich variety of the American experience where almost every American suffered loss during this cataclysmic period in our history. Page sizes (smallest to largest): 6-½ x 5-¾ inches; 14pp; 10-5/8 x 6 inches; 10pp; 11 x 7-¼ inches; 8pp; 12 x 8 inches; 12pp. Bound by the artist: paper hinged folios; the next 2 leporello style with front cover in gold Fabriano “Cocktail Paper” and hinges of Thailand Kozo decorated with ink splatters; brown corrugated paper, and 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...” Some of 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. This artist’s book(s) uses the words of Whitman and Dickinson causing a profound sadness in the reader / viewer. Yet, the art and words allow us to overcome the profound sadness, and we are reconciled to the loss. (11442)

Artist’s book, unique, on Richard de Bas cream wove paper, signed on the colophon by the artist, Barry McCallion and dated. Page size: 13 x 9-½ inches; 46pp. Bound by Joelle Webber: hand sewn into green cloth over boards, black paper label inset on front panel with title in computer-generated white ink script on red paper collaged to black paper label; housed in custom-made green cloth over boards clamshell box with printed white ink on red label collaged to black paper inset on spine. Dylan Thomas’ verse in the complicated villanelle form, was published in 1952 (though written in 1947) just one year prior to his own unexpected death in NYC, after a particularly heavy bout of drinking. Written by Thomas for his dying father, his advice is complicated and profound. The message speaks to the human condition (no one gets out alive). The artist, Barry McCallion, has created...
Artist’s book, unique, on White, cream, gray and black Rives BFK papers, signed by the artist, Barry McCallion, on the colophon. Page size: 11 x 7-¼ inches; 40pp. Bound by Joelle Webber: the 10 folios sewn into tan cloth over boards binding, white paper label inset on spine with title stenciled in black letters; front panel with WWI model airplane collaged against white cloud (thick acrylic) on black paper. The artist has used the colored Rives in a light to dark succession, ending with the black pages. The poem has been presented twice; no pages repeated. The text is from cut and pasted letters from newspapers, each page with red and green borders running across top and bottom. The first iteration of the verse has WWI airplanes applied to the pages soaring above the text or diving below it, on painted grounds of red, yellow, and blue. The second iteration of the text features cutout pages so that the reader / viewer sees a portion of the previous and subsequent pages, often glimpsing a portion of an aircraft. The pages catch the soaring effect of Yeats’ verse as well as the randomness of death. Yeats’ poem is as much an anti-war elegy as a protest against English control of Ireland (Kiltartan’s poor). It was occasioned by the death of his friend, Major Robert Gregory who was the son of Yeats’ patron, Lady Gregory. (11494)

Artist’s book, unique, on Richard de Bas paper, signed by the artist, Barry McCallion, and dated 2019 on the colophon. Page size: 13 x 10 inches; 32pp; + titlepage and half title, tailpiece and colophon. Bound by Joelle Webber: the eight folios sewn into green boards with original painted label of the mountain Ben Bulben framed against a blue sky, blue label with title in white ink on spine; housed in custom-made tan cloth over boards clamshell box with blue label, title and author lettered in white ink on spine. W. B. Yeats knew that UNDER BEN BULBEN was to be his last poem. It is an assessing look at the art, politics, spiritual philosophy, history, love, and folklore that informed his creative life. He conjures up the ghosts of past artists, civilizations, religions in a whirlpool of verbal images, not the least of which is the last verse, inscribed on his tombstone, at the foot of Ben Bulben. The text is hand-lettered by the artist, Barry McCallion, in white ink, on blue Richard de Bas paper, which was then cut out and collaged to each page of the book, loosely fitted onto the center rectangle on each page which holds images of the mountain, Ben Bulben. Loosely brushed India ink colors fill the borders around the “text” block- not unlike the borders of early illuminated manuscripts. However, rather than the highly detailed, realistic images of flowers and animals that decorate early illuminated manuscripts, these are abstract creations in yellow and red on
a gold gilt ground, often with a circular (if not vortex or gyre) theme. The reader / viewer is taken into the controlled confusion, to make sense of it or not. Looking away does not appear to be an option. Not an easy poem, Yeats has created multiple references to previous artists, mystics, and philosophers - seemingly to inspire the current generation as well as place himself squarely in a hallowed pantheon. He succeeds. (11483)

Artist’s book / scroll, one in a series of 2, on Arches Text Wove paper, signed in pencil by the artist, Elizabeth McKee, at the end of the verse / scroll. Page size: 10 feet 9 inches long x 6 inches high, on dowels (covered in Ugandan bark cloth) that bring the height of the scroll to 8 inches; tie of blue grosgrain. Housed in custom clamshell box, Ugandan bark cloth over boards with hand-lettered and painted label on spine. The poem is lettered with a brush in shades of blue/green gouache over paper that has been painted with acrylic washes in shades of blue with moss green and lavender highlights, (think heather-covered hills) with gouache wash in similar shades on the reverse. The poem’s words rush, flow, and meander much as does the beautiful river that is its namesake. The Inversnaid River, at the edge of Loch Lomond, so close to Glasgow yet so wild, (even now if Google Earth is to be believed) is come alive in this verse. While an homage to the rough, wild river and the mountains (Trossachs) through which it flows, it is also a plea for nature. Of course, as with any great poem, there are other, more personal, interpretations of Hopkins sensual verse. Elizabeth McKee has captured the inventiveness of Hopkins words, set in the wilds of the Scottish countryside (rollrock highroad roaring down) with her bold and rolling lettering. INVERSNAID is beautifully presented by Miss McKee. (11489)

Artist’s book / scroll, one in a series of 2, on Arches Text Wove paper, signed in pencil by the artist, Elizabeth McKee, at the end of the verse / scroll. Page size: 10 feet 9 inches long x 6 inches high, on dowels (covered in Ugandan bark cloth) that bring the height of the scroll to 8 inches; tie of blue grosgrain. Housed in custom clamshell box, Ugandan bark cloth over boards with hand-lettered and painted label on spine. The poem is lettered with a brush in shades of blue/green gouache over paper that has been painted with acrylic washes in shades of blue with moss green and lavender highlights, (think heather-covered hills) with gouache wash in similar shades on the reverse. The poem’s words rush, flow, and meander much as does the beautiful river that is its namesake. The Inversnaid River, at the edge of Loch Lomond, so close to Glasgow yet so wild, (even now if Google Earth is to be believed) is come alive in this verse. While an homage to the rough, wild river and the mountains (Trossachs) through which it flows, it is also a plea for nature. Of course, as with any great poem, there are other, more personal, interpretations of Hopkins sensual verse. Elizabeth McKee has captured the inventiveness of Hopkins words, set in the wilds of the Scottish countryside (rollrock highroad roaring down) with her bold and rolling lettering. INVERSNAID is beautifully presented by Miss McKee. (11489)

Unique artist’s book, in the form of a scroll, on black and pale gold Hollytex, signed and dated by the artist, Jan Owen, on the rolling tube. Page size: 37 x 12 x 2 inches; 7pp. Bound: hanging scroll which rolls up to cylinder-shaped object housed in custom-made black painted lidded box with title hand-lettered on top. The artist has selected texts from Lu Chi, Rabbi Abulafia, Paul Valery, John Tagliabue, Pablo Neruda and the artist herself: “Out of darkness came light then sound, then letters and words.” All the texts have a central thread and that is the
joy of writing - whether poetry (Neruda’s thoughts on poetry are particularly moving) or a child making a mark. Executed in gold acrylic and ink, the text is visible through the opaque papers with the text blocks visible at least in outline from page to page. The gold sheets with gold text accomplished in acrylics are particularly arresting as they are much narrower than the black sheets lettered in gold which precede and follow them. The piece sparkles, lighting up the space around it. The artist has taken the texts to heart kindled many lights. (11440)


Unique artist’s book, in the form of a scroll, on red, blue and pale gold Hollytex, signed and dated by the artist, Jan Owen, on the rolling tube. Page size: 47 x 8-½ x 2 inches; 3pp. Bound: hanging scroll which rolls up to cylinder-shaped object housed in custom-made lidded box with title hand-lettered on top. The artist has selected texts from Shakespeare’s Sonnets (#60 which is encoded in binary; 65; 17, 19, 55). Executed in acrylic and ink, the text is visible through the opaque papers with the text blocks visible at least in outline from page to page. The red of the setting sun is highlighted by the brilliant gold gilt of the previous hours toppped by the bright blue of the sky. The various lengths of text blocks (visible on the opaque pages) conjure up waves against the shore in an altogether magical setting. Shakespeare’s timeless meditation on love and death is presented here in a beautiful form. (11438)


Unique artist’s scroll, on Hollytex polyester, mounted as hanging scroll, signed by the artist, Jan Owen, and dated on the paper board rolling tube, with cord hanger affixed. Housed in custom-made yellow-painted lidded box with hand-lettered label in gold, AMONG THE STARS, on black paper on lid. Page size: 24 x 12 x 2 inches; 9pp; but various sizes starting with shortest and widest which is lettered in gold and black on red ground and ending with black sheet lettered in gold, with 3 black sheets and one gold, the last black sheet painted with gold suggesting starry night sky. Rilke’s verse is in English as well as German and Binary Code. The two circles on the second page, with gold text on gold ground, lettered and shaped to fit in the spheres, is a marvel. The gold page with the names of stars in black and gold is lettered horizontally rather than the vertical of the first page. The interplay of page colors, different colors ink, sizes of each sheet, and the translucency of the Hollytex combine to make an ever-changing, provocative view of Ms. Owen’s illusion of the night sky. Orbs contrast with rectangular and / square text blocks and all may be glimpsed through the translucent pages, leaving the viewer / reader to wonder at what is meant to be seen and what is not. This is a subtle work of great beauty and elegance. (11485)


Artist’s book, one of 12 copies, all on Lettra paper, each signed and numbered in pencil on the colophon by the artist / author, Sarah Plimpton. Page size: 7-½ x 10-½ inches; 24pp. Bound: loose as issued in original black wrappers, housed in grey cloth over boards with metallic silver label printed in black with title and author / artist on spine, by Claudia Cohen. Set in Sabon type and printed letterpress by Brad Ewing at The Grenfell Press. Brad Ewing also printed Ms. Plimpton’s bold but sparse drawings (original prints made by photographing her drawings and made into polymer plate for printing) which seem to frame the sparse text. The mostly white pages do not, however, look sparse; rather they epitomize winter and the night sky. Light and darkness in nature - a frequent theme of the artist / author is well served here. The poem reads: “a sharp sliver of moon / cuts black pieces / of sky / falling behind the trees / bare branches of winter / hold those / black shapes / in dark puzzles / of night.” (11460)


One of 10 copies only, each numbered by the artist / author / publisher, JoAnna Poehlmann, all on one-ply Strathmore paper. Page size: 4 x 5 inches. 80pp. Bound by the artist: flesh colored leather embedded with a glass mannequin eye from Van Dyke’s Taxidermy Supply, accordion fold. Illustrated with color copies of pictorial material gathered from art history and natural history books, cuts from antique seed catalogues and encyclopedias along with postage stamps and other ephemera. For example, to illustrate the quote from the Johnny Mercer song, “Jeepers Creepers—where’d you get them peepers?”, we have a Cracker Jack prize cut-out of eyes and glasses attached with grom-met so that they move as well as Magritte’s “The Different Crossing”. Slightly surreal, with an image of
Duchamp and several Magritte paintings, this is a witty, provocative book. (8988)

Unique artist’s book, from a series of at least 7, this book on black PolyShrink / shrink plastic (about the thickness of card stock), signed and dated by the artist, Claire Jeanine Satin, in black on the colophon which is a clear acetate card, 1.5 x 1 inch, affixed to book with black monofilament and black gromets and jet beads. Page size: 8-½ x 5-7/8 inches; 20pp; ten of which with polychrome unused typewriter ribbons (either red and black, white and black, blue and black, pink and black) four to a page, cut to specific lengths and the ink sealed to prevent any staining, the ribbons extending beyond the pages by 2 inches each, forming a fringes at the foredge. Bound by the artist: sewn black monofilaments laced through gutter with tiny gromet stops interior and exterior. Exterior filaments left long with 8 used typewriter keys attached to ends and each in varying lengths, one reproduction typewriter key (copy of antique manual key). Black mesh slipcase to hold closed book, black archival lidded box. The covers and interior pages have four lines of hand-written text in gold or silver ink, lines alternating with random typed letters on transparent acetate. The imagery on the pages is extracted from a 1939 workbook, ART TYPING which Claire Satin’s father used in his typewriter classes when designs might be created by moving the carriage in various ways. The texts are all excerpted from the book “M” by John Cage, based on the number 13 and it’s multiples, i.e. the first line of the 13th page and the 13th page of the book “M” “facilitating processes so that anything can” and “advance with whatever will happen”. Claire Jeanine Satin, greatly influenced by the work of John Cage, has used the concept of “chance,” “indeterminacy” and “multiplicity of answers” in her art. The typewriter, with keys that might also be struck at random as well as in order to compose text, is a natural subject for her inquiries into “chance.” (11486)

Artist’s book, one of six copies, on Rives de Lin paper, each page a double - affixed to preceding page at spine and foredge, signed and numbered by the artist, Carrie Scanga, on the colophon, which is also the rear pastedown. Page size: 11 x 10 inches; 28pp. Bound by Martha Kearsley of Strong Arm Bindery, drum leaf style, white cloth over boards with “ICEBLINK” stamped in gold on front cover, white dust jacket on French paper, printed with title in gold gilt on spine. Printed letterpress by Scott Vile of Ascension Press in 12pt. Bodoni. There are 13 double-page engravings, many of which have been overprinted with monotype stencils of elements / objects taken from the writings in Marie Peary Stafford’s journals. The artist’s statement notes that she spent a year immersed in the Journals of Marie Peary Stafford, daughter of Arctic explorer Robert Peary which are housed at the University of New England’s Maine Women Writers Collection. Her focus was on Peary Stafford’s 1931 journey to Greenland to build a memorial to her father’s expeditions. The engravings are evocative of the icescape views of the north and are based on Peary Stafford’s photographs. The everyday objects she carried with her (a ukulele and two coats, for example) make the voyage tangible. ICEBLINK refers to the perceptual phenomenon of white light reflected onto the underside of clouds close to the horizon from distant plains of ice. The resulting pages expose the reader / viewer to something of the rigors of Peary Stafford’s voyage as well as the beauties encountered by her. (11481)


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Artist’s book, one of 20 copies (1 deluxe, 19 regular) all on grey and cream BFK Rives and Hahnemuhle for the mezzotint, each copy signed and numbered by the artist, Judith Rothchild and the author, Ana Luisa Amaral. Page size: 11.5 inches x 16.5 inches; 10pp including colophon and a double-page mezzotint, signed and numbered on the verso in red by the artist, Judith Rothchild. Bound: loose as issued in custom-made clamshell box by Mark Lintott with tan cloth spine with crimson and grey silkscreen print of a rose brocade on spine and front and back panels, interiors trays of box fitted with same brocade screen print but with alternative colors (much bolder scarlet and crimson). Mark Lintott has printed the text of Amaral’s wonderful poem in 24pt. Vendome roman on a Vandercook press. Titlepage with titles set in deep red and the author and artist’s names in black. The printer also set the type and created the Portuguese accents so prevalent in the author’s own text. Ana Luisa Amaral’s poem starts (in English translation) “I wanted a tensely breathing, / immodest poem / with all the curvaceous elegance of baroque women...A poem Rubens would have envied...” The poet goes on to cite what she did NOT want: “Something that went beyond the Greek ideals of equilibrium.” The artist has responded with all the luxury that can be derived from a mezzotint still life: Rembrandt’s perfect shell, an Allium, pottery, feather, and the rose brocade table covering used to such advantage in the screen prints on the clamshell box. This print is repeated on the verso of each text page - but each with color variations. Ana Luisa Amaral (1956-) is a Professor of Comparative Poetics, Feminist Studies, and Poetry at the University of Porto. Her first volume of poetry was published in 1999 and has been translated into English, French, Spanish, among other languages. She has been awarded Portugal’s most important prize for poetry as well as the Italian Giuseppe Acerbi Prize. She is the author of over 12 children’s books as well as a play. “The Most Perfect Excess” is a poem perfectly suited to the rich art of Judith Rothchild’s mezzotints and screen prints. (11496)

Artist’s book, unique, celebrating the Equal Rights Amendment, also called the Alice Paul Amendment, consisting of a book block glued shut to form base for images of suffragists, on front and back covers, images printed on book, another photograph of suffragists displaying ERA banner on spine, signed on the bottom edge by the artist, Sande Wascher-James, and dated in white ink over printed photograph. Housed in a blue cloth over boards lidded box with image of suffragist with suffrage balloon at parade. Book size: 6-¼ x 9-½ x 1/¾ inches. Inserted in the center of the book block is a small printed card, 2-½ x 3 inches with the same text printed on both sides - a brief history of the Equal Rights “Alice Paul” Amendment with was introduced in 1922 as the Lucretia Mott Amendment. It is noted that the ERA was introduced into ever session of Congress between 1923 and 1972, when it was passed and sent to the states for ratification. It has been ratified by 35 states, leaving 3 states short of the 38 needed for ratification. It has been reintroducted into every Congress since that time. The top edge of the book block has six replicas of items associated with the women’s struggle to achieve suffrage. There is the gold circular pinback with “Votes for Women” stamped in black, an enlargement of the Alice Paul postage stamp, photograph of 3 suffragists holding banner reading, “No self respecting [sic] woman should wish or work for the success of a party that ignores her” (Susan B. Anthony), a green and white circular pinback “Vote ERA.org”, reproduction of photo of standing suffragist holding suffrage balloon, circular image of Alice Paul Suffrage gold coin. The front and back turn-ins are printed with paper background that has ghost images of the same front and back photographs of suffragists as well as others, including the well-known blue and yellow (CUP colors) image of the 1913 Washington DC Woman Suffrage
Procession. The rear turn-in has the text (again) of the 1943 ERA as well as two memorable quotations by Ms. Paul: “We shall not be safe until the principal of equal rights is written into the framework of our government” and “Unless women are prepared to fight politically they must be content to be ignored politically.” This book object is a piece of sculpture that is meant to be displayed, with endpapers and images and text as placards popping from the top edge, it is also reflects the material culture that was so crucial in persuading the country to pass the Suffrage Amendment and used again in the fight to pass the Equal Rights Amendment. Alice Paul formed the Congressional Union Party in 1913 so that she might freely pursue aims and tactics the NAWSA eschewed. Paul, who had been inspired by English suffragettes, sought more radical means to move both the public and politicians, as were Lucy Burns (1879-1966) and Inez Milholland (1886-1916), her fellow organizers in the Congressional Union, which later became the National Woman’s Party. (11450)

Pop-up Fan Structure


Unique artist’s book, fan structure using Turkish Map Fold units of various hand-made and commercially made papers, signed by the artist on the front panel in white, 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 half blue cloth and half red cloth with ribbon band of red, white and blue paper dividing box, all over boards box with lid, box is square, and UPLIFT sits in it occupying two sides parallel to each other. inserted into five of the folded pockets is a cardstock cutout of a woman - with arms held low for the first two, arms at shoulder height for the next two and the middle insert is a woman with arms reaching overhead (as if in victory). The artist was inspired by the struggle for women’s equality. Positioning the figure with arms overhead as the central figure, standing taller than the 2 figures with their arms at shoulder level clearly indicates that we have stood on the shoulders of those that came before. The interior of the box is half red and half blue cloth and it lined with the lovely floral-patterned red, white, and blue paper that is used to mark the join on the outside of the box of the red and blue cloth. The colors of the “fan” go from blue to red. Also contained in the box is a black cloth over boards stand on which to mount the fan. While there are no words in this piece, the intent is clear. Discrimination based on sex has been pervasive throughout history, but it cannot stop women from achieving their goals. The central figure, rising above the structure with arms raised in a gesture of success, is symbolic and powerful. (11449)


Artist’s book, unique, on Katie MacGregor blue handmade paper, the watercolored and cut-out pages on Arches text wove, signed and dated by the artist on the colophon, “Stephanie Wolff.” Page size: 7 x 9 inches; 20pp; 10 of which are watercolored and cut-out by the artist, the other 10 pages are the background for the cutouts. Bound by the artist: blue cloth over boards with light blue paper insert on front panel (waves) with matching slipcase of tan card stock and blue linen, title on spine on white label with cutout letters revealing themselves against the blue linen spine. This is a lovely, inventive homage to the sea, with not only the text cut out in letters that reveal themselves against the blue ground of the succeeding page, the text is suggested by further cut outs, i.e. “God provides the wind / Man must raise the sails” is a white page painted blue on the sides within the semi-circle of a full sail. “In a calm sea we are all good sailors” is the text cut out below a cut out of a sailboat. The cut outs for “May the holes in your net be no larger than the fish in it” are a small fish and a much larger net and the effect charming. This is a wonderful creation using paper and cut outs and watercolor. Deceptively simple, it has humor and wisdom. (11500)
Artist’s book, one of 12 copies, all on Arches Cover black text paper, each copy hand-lettered by Beth Lee and signed, numbered and dated by her on the inside hinge of book. Page size: 7-¼ x 4 inches; 12pp. 6 of which are hand-lettered. Bound by the artist, Beth Lee, black cloth over binder’s board, Black Ink metallic marbled papers from the 1990’s endpapers with spacer board covered in matching metallic paper over book board (added to square up the thickness of the book). Ms. Lee has chosen the perfect format - Hedi Kyle’s panorama book as found in her THE ART OF THE FOLD - for this children’s nursery rhyme, TWINKLE, TWINKLE, LITTLE STAR and its accompanying sesquipedalian version, SCINTILLATE, SCINTILLATE. The texts of SCINTILLATE, SCINTILLATE and TWINKLE, TWINKLE, LITTLE STAR are lettered in in white (sesquipedalian text) and gold metallic (children’s poem). The flag format opens to display both texts when standing upright but still can be turned page by page in book format. Witty and charming - this book begs to be picked up and read as well as displayed! (11446)

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