

# Priscilla Juvelis – Rare Books

## Catalogue 41 - New Arrivals

1. **Black, Star.** *Indoors Outdoors. Two Poems / Four Collages.* **New York: 2004.** **\$4,500**

One of a kind artist's book, on various handmade papers, signed by the artist / author on the colophon. Page size: 11 x 17 inches; 22pp. Bound by the artist /author: exposed sewn spine, black and white printed



Japanese paper wrappers, including Hahnemuhle Japanese Digital Art paper for the text, front panel containing original collage of found materials

in black and white with sepia botanical images and highlighted with colored "arrows" of green and tans in each of the four corners of the collage, housed in custom-made black cloth clamshell box, trays lined with gold silk, author / artist name and title of book stamped in silver on spine. Text of two poems, titlepage, and colophon printed by the author / artist on an Epson Stylus Pro 5000. Preceding two of the four collages, after each poem, is a blank white page of heavier stock with a four-part cutout which is organic in feel. The reader / viewer can see the collages through the cutouts, accomplished by the author / artist with stencil and knife. The collages appear quite different when viewed in their entirety. They are at once mysterious and inviting: mirrors that are windows on a blank background as well as windows framing an expanse of blue - the sea or river or ? The text pages have been collaged with tan grass papers at the spine end, dividing the page into fourths with the text on the outer fourth and the organic paper one the first fourth. The blank middle is translucent to the next page, heightening the sense of mystery and the unknown. This is a most intriguing and lovely book. (10120)

### Transformation Deck of Cards

2. **Davidson, Laura.** *Flora and Fauna.* **Boston: 2008.** **\$2,750**

Deck of cards, one of 20 copies all on magnani pescia paper, each signed and numbered by the artist in the plate.. Size: 3-<sup>3</sup>/<sub>8</sub> x 2-<sup>3</sup>/<sub>8</sub> inches; 54 cards



(deck of 52 plus 2 "jokers"); housed in hand-made mahogany box with colophon that is hand-colored dry-point etching by the artist and ornamented with water colored green-leaf vine and 23 caret gold gilt crown, signed and dated and numbered in the plate. The "Jokers" are each a rabbit - and the artist tells us that anyone who has had a vegetable garden will understand this choice. Ms. Davidson tells us her "jumping off point" was the rich history of Transformation Cards, wherein "each of the pip cards has been changed (transformed) by

the addition of drawings that include each of the pips as part of the picture. The result can be artistic or humorous." (International Playing Card Society) In this case, Ms. Davidson has achieved both. The pip images are hand-colored dry point etchings with lino cuts in tan and white on the reverse. All images are of the natural world: flowers, insects, birds, weeds, trees and all incorporate the correct number of pips in the correct suit for each card. The Queen of Clubs, for example, is a picture of a queen bee followed by worker bee with a 23c. gold gilt crown at the top of the card. All suits of Kings and Queens have 23c. gold gilt crowns at the top; all suits of Jacks have silver colored crowns at the top (aluminum). The delights of the natural world made visible - flowers, trees, birds and insects in colorful and beautifully designed images! (10108)

3. **Leavitt, Nancy.** *Juxtaposition.* **Stillwater, ME: 2008.** **\$2,500**

Unique artist's book, page size: 11-<sup>7</sup>/<sub>8</sub> x 6-<sup>1</sup>/<sub>4</sub> inches, unique book, 34pp.

Text reads, "Juxtaposition/ proximity join close/meet touch graze/contact adhere/ co-exist." 14 collages made of paste and found papers, and postage stamps sewn into accordion fold book of decorated paper by Nancy Ruth Leavitt. Bound by Joelle Leavitt Webber, Mermaid Bindery: decorated with collage and exposed sewing on spine, trays of box lined with similar decorated paper as text of book. The harmonies of colors and shapes delineated by an artist who truly knows. (10116)



4. **Leavitt, Nancy.** *Puzzle 1.* **Stillwater, ME: 2008.** **\$300**

Artist's book, one of a series of three. Size: 10 x 3 x 1-<sup>7</sup>/<sub>8</sub> inches (h x w x d) each, each box contains a collage puzzle which contains four pieces decorated with paste and found papers and postage stamps. Each puzzle is housed in an old pastel box decorated with paper and stamps. These are the first three puzzles in an edition of six. The puzzles' charms are in the assembling by the viewer: one has to spend time examining each of the pieces. It is, therefore, impossible not to come to a real appreciation of the artist's work. (10117)



5. **Maret, Russell.** *Aeschylus. Prometheus Bound. Translated by Henry David Thoreau. Illustrated by Russell Maret.* **New York: 2007.** **\$2,750**

Signed, limited edition, one of 50 copies, all on Twinrocker "Buckskin" paper, each signed and numbered by the artist / printer, Russell Maret. Page size: 15-<sup>1</sup>/<sub>4</sub> x 10-<sup>3</sup>/<sub>4</sub> inches; 38pp. Bound by Judith Ivry: quarter goat skin and paper - Twinrocker's "Arthur's Prairie" 'smoked' - with an original drawing on front and back covers over boards; housed in custom-made black cloth clamshell box with white label on spine printed with title.

Henry David Thoreau's translation of PROMETHEUS by Aeschylus appeared for the first time in the January 1843 issue of the *Dial* magazine.



It is reprinted here by Russell Maret who has supplied an original smoke drawing as frontispiece drawn directly on the handmade Twinrocker paper from the rising smoke of a lit candle. Two more original drawings were made for the front and back covers of the book. The text is digitally set in Quadraat, designed

by Fred Smeijers and the title page letter was designed by Maret. Both were printed from photopolymer plates on a Vandercook Universal 111 proof press in black, red, and grey. The page design is unusual with the verses alternating left and right centered on an imaginary axis at the center of the page. An extremely handsome book, elegant and austere as befits this Greek tragedy. (10109)

**6. Moore, Suzanne. *Stars in Your Bones*. Vashon Island, WA: 2008. \$5,500**

Unique Artist's Book, on various handmade papers, signed and dated by the artist, Suzanne Moore. Page size: 9 x 7 inches; 24pp; 21 of which are painted or written. Bound by the artist: painted paper cover by the artist and housed in custom-made cloth clamshell box with lettered label. The artist tells us: "STARS IN YOUR BONES is a collection of cross-cultural meditations and poems on the subject of our relationship to our home on earth, our 'home land.' At a time when people around the globe are killing each other over issues of Nation and Home, this book is a reminder to step back and take a broader view, realizing our common connection to our home on earth. Chief Seattle wisely offers, 'The earth does not belong to us. We belong to the earth.'"

Suzanne Moore uses richly color-saturated paintings, highly expressive lettering and masterful gilding technique to present the thoughts of six authors, from different cultures but with a common message.



The authors are: Jimmie Durham (Cherokee), Nanao Sakaki, Alla Renee Bozarth, Chief Seattle, Navaho (chant), and Hermann Hesse. The passages are excerpted from "Earth Prayers",

1991. Ms. Moore's extraordinary color sense has produced a book full of the warmth of the earth. The corals, turquoises, and browns are combined with various textures (different papers, paint, lettering and gilding) and are rich and inviting. The text has been brought to life in the most appropriate visual interpretation. This is truly a book to cherish. (10114)

**7. Moore, Suzanne. Neruda, Pablo. *Thirteen Questions*. Vashon Island, WA: 2008. \$7,500**

Unique artist's book on Arches Text Wove and treated Fukunishi udagami paper, signed and dated by the artist, Suzanne Moore. Page size: 13-3/8 x 12-5/8 inches; 28pp; 17 of which are painted and lettered with print media, gouache, sumi ink and 23K gold. Bound by the artist: dyed Cave paper and housed in a clamshell box with lettered label. THIRTEEN QUESTIONS is a visual exploration of Q-ness in multiple graphic media with complementing illuminating. It expands on 13 selected questions excerpted from Pablo Neruda's THE BOOK OF QUESTIONS, translated by William O'Daly, Copper Canyon Press, Port Townsend WA, 1991.

As key to many words in Latin-based languages related to question concepts, the "Qu" pair is associated with mystery and words related to

inquiry. Quaerere is the Latin noun of unknown origin meaning to seek or ask, and it is the root of query, quest and question. Beginning with a description of the origins of the letter Q, Moore's introduction includes a list of 14 words beginning with "qu" which are Latin words of question/inquiry. The list includes such words as quamobrem (why?), qualis (of what kind?), quapropter (wherefore?), as well as quaestio (seeking/searching).



In this manuscript book, Suzanne Moore's elegant drawing and painting style, with their existential overtones, are a perfect foil for the intrigue of Neruda's unanswerable questions. The artist uses monotype, embossing, collage, lettering and painting to visually explore subjects as diverse as the habits and nature of flowers to the question of infinity. The bold use of color further highlights the insistence and persistence of these universal "Q" questions. (10115)

**8. Oppen, Monica. *Botanikos (including IT IS TIME!)*. Stanmore, New South Wales, Australia: Ant Press, 2007. \$1,000**

Artist's Book, one of 13 copies, 10 of which for sale, all on Magnani Velata Avorio paper, each signed and numbered by the artist, Monica Oppen. Page size: 12-5/8 x 9 inches; 40pp. Bound by the artist: sewn on vellum tapes and laced into Blackwood 3-ply boards, endpapers in box are part of larger botanical image that was enlarged and reversed into negative and printed in black on grey paper, housed in custom-made black cloth clamshell box with title printed in white on grey with terracotta cloth edges on box. The book contains 10 black and white photographs printed as duotones, seven of which are by Monica Oppen. The text is taken from BOTANY FOR GARDNERS, CHILDREN OF THE UNIVERSE, the Bible, and the definition of the word ecosystem from the Macquarie Dictionary. Laid into the book on a page with a specially constructed envelope is a small book, IT IS TIME, bound in red wrappers, hand sewn, 5-3/4 x 4 inches, screen printed in Times Roman. The pre-press work was completed by Rod Davies at Splitting Image and Bernie Rackham at Redwood Prints printed the duotone images and text on a flatbed litho press. The boards for the binding were made and finished at Original Fin-



ish by Kevin Gleeson. The book was designed by Monica Oppen with the assistance of Peter Lyssiotis. The artist statement declares, "This work is a celebration of the importance of plants to life on Earth." The images are beautiful and the text meaningful. The binding is very elegant indeed and in complete harmony with the text and images. The whole is a delightful paean to the earth and its bounty. (10110)

## Love and War in a Pop Up from Pacific Editions

### 9. Pacific Editions. Hobson, Charles. *Nelson and Emma: Aphrodite & Ares Contemplate Admiral Nelson & Lady Hamilton*. San Francisco, CA: Pacific Editions, 2008. \$2,750

Artist's book, one of thirty-five copies, all on BFK Rives paper, signed and numbered by the artist, Charles Hobson who has written the text and designed the edition. Page size: 10-1/2 x 11-1/2 inches; 41pp. Bound: mould made paper called Canal made in Quebec, matching slipcase that has been embossed with a pattern of netting for the slipcase. The cover of the book contains a lenticular photograph of an age-of-sail battle scene overlaid with a painting of Aphrodite by Titian - with Aphrodite looming over the battle scene. The alternating views are compelling. The covers and slipcase were made by John DeMerritt. The book is built around five signatures called "intermezzos" attached to a concertina spine. Each intermezzo has an original (and therefore unique) abstract acrylic painting on paper by Charles Hobson; an image of an historic sea battle printed on transparent film; a Renaissance-era painting of Aphrodite colored with acrylic wash; and a page with cutout windows (which seem to focus the eye more carefully on the salient features of the image viewed through the cutouts). The text is in Minion and printed photo offset. The book concludes with a pop-up square-rigged vessel containing the images of Admiral Nelson and Aphrodite. For a frontispiece, Charles Hobson made the two-layer monotype portraits of Admiral Nelson and Emma Hamilton which have been reproduced as high-resolution digital prints on transparent film.



In 1798 Admiral Nelson led a fleet of worn British warships against the French at the mouth of the Nile with a dramatic victory. Several weeks later he sailed into Naples harbor and was greeted with a huge celebration and the rapturous admiration of the citizens, including Lady Emma Hamilton, the British Ambassador's beautiful young wife. Soon they became lovers.

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In Greek mythology Aphrodite, goddess of love, and Ares, god of war, had a tempestuous affair which resulted in ridicule and embarrassment for both. NELSON AND EMMA records an imaginary conversation between Aphrodite and Ares about the admiral and the ambassador's wife, mortals who seem to embody the qualities of love and war that are the special purview of the two gods. As the conversation between the two gods proceeds, they pull strings that lead to a net of disapproval and scandal being thrown over the two mortals. At the heart of the design of NELSON AND EMMA is an intention to show alternative perspectives about the events that transpire and to give life to the odd coincidence that love and war are tied closely together in both the affairs of the gods and the affairs of mortals.

The frontispiece images of Nelson and Emma made from two-layer monotype portraits reproduced on transparent film. They have been hinged so as to permit the top image to be lifted away to reveal a more disquieting view of each - foreshadowing the disquieting story of their notorious affair. (10113)



### 10. Poehlmann, JoAnna. *Uncorked*. Milwaukee, WI: 2007. \$250

Artist's Book, one of 50 copies, each signed and numbered by the artist, JoAnna Poehlmann. Page size: 3-1/4 x 1-7/8 inches; 60pp. Bound: accordion-style with ends of card stock color copied with images of various corks, housed in slipcase of "cork" paper (paper a bit brittle) with ribbon pull, another "cork" color copied onto card stock at end of pull, new from the artist. Each page consists of an ink hand-lettered and rubber stamp type quotation about wine as well as collaged color copies of various wine bottle corks. For example, Hemingway's quote "This wine is too good



for toast-drinking, my dear, you don't want to mix emotion up with a wine like that. You lose the taste" is paired with a cork stamped "Toastedhead.com." (10104)

### 11. Stone, Tamar. *Health, Strength, Grace and Symmetry, Vol. 2: Develop to the Highest Degree of Attainable Perfection*. New York: 2007. \$5,500

Unique Artist's book, antique quilted doll corset with hand sewn button holes, machine stitched in pink cotton embroidered texts. Size: 6-1/2 x 5-1/2 inches with corset closed, 11-1/2 inches with corset open; interior pages size: 4-1/4 x 4-1/2 inches; 20pp. Bound: accordion style with recto fore edge attached to inside of corset, colophon on inside back of corset. Interior pages: digital ink jet images with text printed on cotton twill, machine and hand-stitched 18 fold-out stitched pages with cotton trim. Page size: 4-1/4 x 4-1/4 inches; 46pp. The texts and images are taken from advertising of women's corsets, waists, bathing suits, as well as physical fitness manuals of the 19th and early 20th century (see below). The advice varies from page to page and is contradictory, i.e. "Wear a 'Venus' Waist and you will be able to breathe deeply and freely..." and "The less clothes worn the better." The vocabulary used in the admonitions to females to improve their appearance to ensure happiness may have changed since this time, but intent has not!

Housed in grey brocade covered cloth over boards clamshell box with label in lighter grey brocade machine-stitched embroidered title, author, and date in rose, inside lined with pink



floral paper matching pink and green flower on first "page" of text with image of "The 'Gym' Girl." Tamar Stone's take on advice to women over the ages through advertising - which confuses consumerism with health guidelines - makes a strong feminist statement. Text sources include Bernard MacFaden, THE POWER AND BEAUTY OF SUPER WOMANHOOD (1901), "Beauty and Health Magazine, V. 6, No. 3, June 1903. (10106)

### 12. Stone, Tamar. Gilman, Charlotte Perkins. et al. *Taking to Bed. (Sickness Adult Doll Bed)*. New York: 2007. \$6,000

Unique Artist's Book, antique doll bed with chicken wire mattress support and vintage bed coverings, hand and machine sewn with various texts concerning illness. Bed size: 12 x 21 x 13 inches. Vintage white with pink trim cotton pillowcase, vintage striped cotton ticking pillow hand-stuffed with cotton batting, antique quilt with backing of vintage cotton hand-tied sack cloth, vintage of-white cotton blanket, vintage of-white, blue, rose plaid cotton blanket, top sheet of vintage pink cotton sack cloth with blue and white flowers, vintage cotton bottom sheet, vintage cotton



tick mattress, hand-tied and stuffed with cotton batting. The text is, according to the words embroidered on the pillowcase, “*The subject of weakness, so common to American females.*” The words of key feminist philosopher / writer, Charlotte Perkins Gilman, are featured. “In those days a new disease had dawned on the medical horizon.

It was called ‘Nervous Prostration.’ No one knew much about it, and there were many who openly scoffed, saying it was only a name for laziness.” Also featured is the “medical” advise of Dr. S. Weir Mitchell from his “*Neurasthenia in Women*” (1877) “When they are bidden to stay in bed a month, and neither to read, write, nor sew, and have one nurse - who is not a relative - then rest becomes for some women a rather bitter medicine...” One has only to read Gilman’s masterpiece, *THE YELLOW WALL-PAPER*, to know the truth of this and the results of this misogynist treatment. (10107)

**13. Verdigris. Epigraphe pour un Livre Condamne. Mezzotints and Drypoint by Judith Rothchild. [Octon, France]: Verdigris, 2007. \$750**

One of 33 copies, all on Hahnemuhle paper, each signed and numbered by the artist, Judith Rothchild, and the printer, Mark Lintott. Page size: 3-½ x 3-⅛ inches; 10pp. Bound by Mark Lintott: leporello style with marbled Venetian paper over boards, title printed in black on spine and front cover, housed in publisher’s marbled paper over boards slipcase. Hand set and printed on an 8 x 5 Adana press in Vendome Romain by Mark Lintott. Ms. Rothchild’s mezzotints of a thumb holding down a page of a book and an open eye and a closed eye are piercing. The drypoints that surround each page of text are grass-like and pastoral contrasting sharply with strong eye - reflecting Baudelaire’s address to the reader in this poem from his *FLEURS DU MAL*. (10112)



**Bilingual Edition - Hugo’s Plea to Save John Brown**

**14. Verdigris Press. Hugo, Victor. Aux Etats-Unis d’Amerique. Gravure en maniere noire de Judith Rothchild. [Octon France]: Verdigris Press, 2007. \$750**

One of 40 copies, from a total edition of 45, all on Rives BFK for the text and Hahnemuhle for the double page fold-out mezzotint, each signed and numbered by the artist, Judith Rothchild. Page size: 7-7/8 x 4-5/8 inches; 14pp. Bound by the printer, Mark Lintott, leporello style with brown marbled paper over boards and black clot showing at spine and edges, title and author in black on spine and front panel, interior guards with tan marbled paper over boards, opening with the French text on the left and the English transla-



tion on the right, the double page mezzotint unfolds across the middle, housed in publisher’s slipcase. This is Victor Hugo’s impassioned plea to the American public to rescind the condemnation to death by hanging of John Brown on December 16, 1859. It is addressed to the Editor of the *London News*, but is clearly directed to the American people. He refers to the American Republic as the sister of the French Republic and urges her to follow universal moral law and save John Brown. The mezzotint is of a man’s feet, obviously from a hanging body, in chains. A powerful indictment! (10111)

**15. Wait, Laura. Volute or Chronos Isochronism. Steamboat Springs, CO: 2008. \$2,750**

Artist’s book, one of a series of nine books, each unique but on the same theme: the celebration of the essential cyclical nature of art, agriculture, and the universe, all on BFK Rives paper, signed by the artist, Laura Wait. Page size: 6-¾ x 13-½ inches; 18pp. Bound by the artist: drum leaf style with tan calf leather spine blind-stamped with organic patterns that are repeated throughout the book and gray pastepaper made from the collographs of the book over boards, cut-out on spine to reveal light gray and white collograph of concentric circle design essential to the book, housed in specially made black cloth clamshell box with label printed in black on white paper. The artist tells us that “Time repeats itself in the rituals associated with spirals and labyrinths. These universal symbols of the earth and its cyclical seasons are found throughout history. Nature and mathematics also take many spiral shapes.” Each page is first printed with intaglio plates on an etching press with Graphic Chemical etching ink. Collographs and woodcuts of spirals and labyrinths were printed in color with Akua ink on top of the black. Acrylic paste painting and ink writing completed the pages. The endpapers are black and white etchings. The title page is a gray and white etching titled, “Rock carving at Luzzanas.” The pages are in earth tones of greens and golds with terracotta and yellow and brown. The first page is labeled “Seven Ring Labyrinth Greek 1200 B.C.” and is followed by a numerical sequence. The spiral or “volute” is repeated in various colors, sizes, on various grounds making each page a fascinating exploration of this elemental form. (10102)



**Terms of Sale:** All items are subject to prior sale. Payment should accompany order unless credit has been established. Mastercard and Visa accepted. ME residents please add 5% sales tax. Institutions may receive deferred billing. Posting is additional: \$10.00 for the first item and \$5.00 for each additional item. All items are guaranteed as described and may be returned for any reason, with notice, within seven days of receipt, providing they are in the same condition as when shipped. Please call in advance of a return.

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