

# Priscilla Juvelis – Rare Books

## Catalogue 43 Contemporary Book Arts

### 1. Casey, Rosamond. *Men in Suits A Day on the Hill*. [Charlottesville, VA]: Treehouse Book Arts, 2008. \$1,500

Artist's book, one of 25 copies only, all on Hahnamuhle Fine Art Inkjet paper, each signed and numbered by the artist / author, Rosamond Casey. Page size: 10-<sup>15</sup>/<sub>16</sub> x 17 inches; 24pp; plus text and colophon printed on rear flyleaf. Bound by the artist / author: brass spine with three brass screws, giclee printed wrappers in shades of grey with title in black, with the exception of the "I" in suits which is in red, on front wrapper, MEN IN SUITS / A DAY ON THE HILL against the Capitol Rotunda; rear wrapper is image of the lining of a suit showing "professionally dry clean only" label, with another outer paper sleeve wrapper bearing images of suit lining; the whole housed in custom-made black Versace pinstripe cashmere over boards clamshell box with brass spine and three brass screws, title engraved on spine.



Conceived as a project consisting of an installation as well as this book, Ms. Casey used a "point and shoot" camera to surreptitiously record images of "men in suits" as they went about their business on the Hill. For the installation, she enlarged and printed these images and further manipulated them with paint, collage, roofing rubber and brass details. These collaged and painted images were then professionally photographed and giclee printed by Ms. Casey, printed with legends, and bound into this limited edition book.

Ms. Casey notes in her text that, "The male suit is a successful adaptation that has survived centuries of fine-tuning and minor variation with no fundamental breakdown of its form and function." She notes about the suit, "By design, it expresses unassailable authority while concealing a myriad of behaviors." While the images of most of the men do not include particular features, general behaviors are selected and explored, the reader / viewer developing his own story line. One has only to look at the image, "What Lurked Beneath the Thing He Would Have Said" to notice a gun or a microphone (both with deadly potential) or the fast approaching shadow (actual figure not seen) suggesting impending conflict. The use of brass, with its suggestion of "top brass" and "getting down to brass tacks," contrasts with the soft wool of the suits. Bold colors, which the artist has added by painting and collage at the ends of the photographs, contrast with the black and grey of the "suits," throwing action into bold relief. This is a beautiful and bold commentary on life on the Hill,



shedding light on and telling a myriad of stories about the male of the species in his "natural" habitat. (10167)

### 2. Ediciones Dos Amigos. Borges, Jorge Luis. *Ficciones* (*Fictions*). Buenos Aires: Ediciones Dos Amigos, 1987. \$6,000

Copy no. 21, one of 40 copies, all on velin d'Arches paper from a total issue of 42: 40 on velin d'Arches and 2 on Japan paper, all signed on the colophon by publisher, Samuel Cesar Palui. Page size: 13-<sup>1</sup>/<sub>16</sub> x 10 inches; [i] [1-10] 11-175 [176-180] pp. Bound: loose in original grey wrap-



pers, author's name engraved in dark blue, title in light green, dark green, and gray large wood-type letters; housed in buff paper and grey cloth box with blue cloth onlay on front of box, title printed in black on front cover and on spine. Illustrated with 18 full-page engravings as follows: 3 by Gabriela Aberstury, 3 by Julio Pagano, 3 by Mirta Ripoll, 8 by Alicia Scavino, and a portrait of the artist by Raul Russo. Hand set in 14pt. Bodoni by Ruben Raul Lapolla and printed under the supervision of Samuel Cesar Palui in three colors. The text is in black, page numbers in red, and highlights and title page in blue and black. The book was started in 1984 and was not published until 1987. This elaborate edition is one of the most beautiful of the press and, in my opinion, the most beautiful edition of Borges' great collection of short stories. The images so capture the author's imagination, particularly the engravings for "El Acercamiento a Almotasim" and "Las Ruinas Circulares." (10160)

### 3. Maret, Russell. *Swan & Hoop 1. Mediaeval in Padua*. New York: 2008. \$250

Signed, limited, first edition, one of 226 copies, all on Mohawk Superfine paper, each signed by the author / printer / designer, Russell Maret. Page size: 8 x 12 inches; 44pp, 16 of which are plates and one of these is a gate fold. Bound by Book Lab II in white stiff paper wrappers with dust jacket of tan Bugra Butten wrappers. The text was designed and printed letterpress in eight colors by Russell Maret in a new digitally-cut typeface designed specifically for the book by Maret. The printer notes it is based closely on John Baskerville's Great Primer typeface. The notes are set in



Martin Majoor's *Seria Sans*. The text focuses on the round Gothic capital in Padua, Italy. It features a visual glossary of variant letter forms and a detailed structural analysis of Padovani round Gothic. A lovely guided tour through mediaeval Padua. (10163)



completed for the Scripps College exhibition, "Performing the Book" curated by Kitty Maryatt, Ruth Chandler Williamson Art Gallery, Claremont, CA. The piece is a series of three scrolls wrapped around glass spools each 5-1/4 inches high and 3-7/8 inches in diameter. The first is on Amatl bark "paper" and vellum randomly stitched together with red thread and painted string,

**4. Moore, Suzanne. Funk, Allison. *Living at the Epicenter*. Vashon, WA: 1997. \$6,500**

Unique painting / broadside of "Living at the Epicenter" by Allison Funk by artist / calligrapher Suzanne Moore, on Twinrocker paper, signed and dated by the artist at the bottom. Page size: 18 x 24 inches when folded, 144 inches when unfolded and hung for display; 6 panels painted front and back, sewn with heavy threads in "X" stitch in each corner. Unfolding like an accordion book, it hangs from ceiling or wall from mesh sleeve holding metal rod for stiffening at top. The piece is meant to be viewed from both sides. All 12 panels are painted in acrylic and gold and lettered in ink, a black ground with lettering in white.

"Living at the Epicenter" is the title poem of a selection by Allison Funk which was awarded the 1995 Morse Poetry Prize. It was selected by Patricia Dresler, the director of "Confluence", the 1997 International Calligraphy Conference in St. Louis to challenge three artists to create new work based on



the title poem, install it and discuss it in an evening presentation, including the poet, at the conference. Susan Skarsgard, Suzanne Moore, and Stephen Skaggs each created a visualization of the poem; this is Ms. Moore's piece. The poem tries to express the horror of being at the epicenter of a major earthquake (this in New Madrid, Missouri in late 1811, early 1812. Ms. Moore anticipates much of her recent work in palette as well as using the circular forms as found in her exploration of Emerson's work in her *ZERO* and *GAME OF CIRCLES*. Allison Funk, Professor of English at Southern Illinois University, has published three books of poems and received awards from the National Endowment for the Arts, as well as the Arts Councils of Delaware and Illinois. She was awarded the George Kent Prize from *POETRY* magazine, the Celia B. Wagner Prize from the Poetry Society of America and the 1995 Award for Poetry from the Society of Midland Authors.

Suzanne Moore's visualization of Ms. Funk's bold, turbulent verse is equal to the text. Looking at this piece, one almost feels the terror of the maelstrom erupting up and surrounding all. (10161)

**5. Moore, Suzanne. Orr, Gregory. *Proof. A Trio of Glass Scrolls*. Vashon, WA: 2008. \$7,500**

Artist's book, one of a kind book object with text by Gregory Orr,

vellum randomly stitched together with red thread and painted string, lettered and painted in black with the black "letters" or marks becoming increasingly insistent, intense, dense and black as the scroll unfurls. The second is on paper painted and lettered in red, white and black with gold, with various pieces of Japanese papers painted and added with sewing thread stitched in random patterns with loose threads visible - as deconstructed as any Yohji Yamamoto garment. The third scroll is on "museline" fabric. This contains the text of Gregory Orr's poem, machine-stitched in black thread in cursive letters. The zig-zag stitch reflects the swells and finer lines of 19th and early 20th century stylized cursive writing as well as a simultaneously structured and personal style, produced by the attentive pressure and release rhythm of a pointed dip pen. The paper scroll is 33 feet long; the vellum scroll is 18.5 feet; the museline scroll is 30 feet. The three scrolls are housed in a specially made hand-painted gold fabric box, 10 inches high, 12-5/8 inches long and 6-1/4 inches deep. At the bottom of this box is a gold-leafed "floor" with the dividers separating the three scrolls. It is topped with another gilded four-panel board that is removed and laid flat and on which the scrolls are displayed, board 24 x 12 inches, signed and dated by the artist, Suzanne Moore. When initially opening the box, you see the gold as you look down into the glass centers of the scrolls as if the inside of each scroll were gilded.



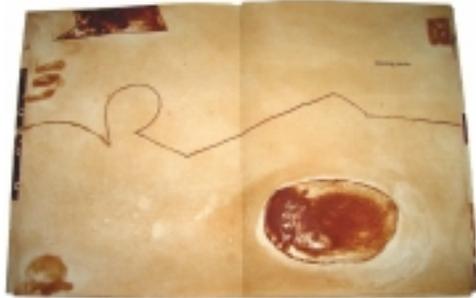
Gregory Orr, professor of English at the University of Virginia, has published nine collections of poetry as well as his well-received memoir, *THE BLESSING*. He is the recipient of a Guggenheim Fellowship and two poetry fellowships from the National Endowment for the Arts. In 2003 he was presented the Award in Literature by the American Academy of Arts and Letters, and was a Rockefeller Fellow at the Institute for the Study of Culture and Violence.



Suzanne Moore has created a unique visualization of Orr's verse. His words would be irresistible to one who makes "black marks on paper..." and the reader / viewer is at once introduced or re-introduced to the beauty of the written word. The artist answers Orr's poetical question. She has given exquisite proof of the power of written language with the physical expressions of Orr's words. Moreover, this beautiful work extends the thoughts to a divine level hinted at in the verse. Magic indeed! (10162)

6. **Plimpton, Sarah.** *For Now.* [New York: 2008]. \$750

Artist's book, one of 15 copies, all on Fabriano Tiepolo paper, each copy signed and numbered by the poet / artist / printer, Sarah Plimpton. Page size: 8-3/4 x 11-3/4 inches; 20pp. Bound: loose as issued, in cinnamon-colored wrappers, black label title printed in gold on spine housed in brick-colored cloth custom-made clamshell box, black leather label with title and author in gold gilt on spine, made by Claudia Cohen. Ms. Plimpton's poem reads, "one eye / drawing circles / with fingers tightened / round like an hour / left / on the paper / for now". The text is set in Dante and printed with the help of Brad Ewing at The Grenfell Press in New York. Each page is an original aquatint on an ochre colored ground with the exception of the middle double page spread with is on a pale moss green ground with deeper green forms. Extremely organic, each page of images surrounds the word / words, almost devouring them (think Pac-man). The textures achieved in the aquatints belie their two-dimensionality. The plates were made and proofed by the artist at the Manhattan Graphics Center and editioned by Peter Pettengill. Ms. Plimpton's personal journey with forms and words is captivating. (10164)



7. **Poehlmann, JoAnna.** *Damsels & Dragons.* [Milwaukee, WI]: 2008. \$1,100

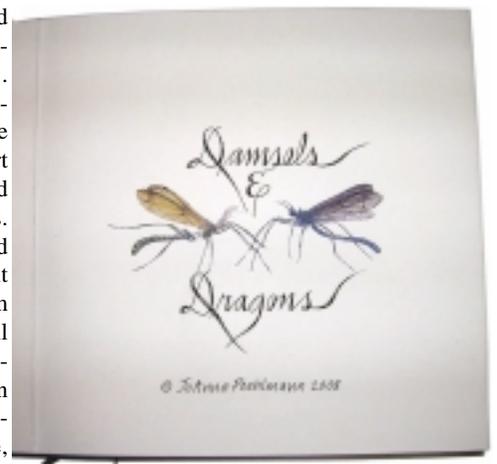
Artist's book, one of 25 copies, all on one-ply Strathmore paper, each copy hand-numbered and signed by the artist on the titlepage with copyright and date. Page size: 6-1/2 x 6-1/2 inches; 38pp; plus small book (within this larger book) on the 28th page that is 3-3/4 x 5-1/2 inches, 10pp; being a laser print copy of Joris Hoefnagel's 1590 calligraphy book created by Georg Bocksay in 1575, tied with brown silk ribbon. Bound by the artist: accordion style with boards covered in black paper with overall design of damsels and dragonflies in



with brown silk ribbon. Bound by the artist: accordion style with boards covered in black paper with overall design of damsels and dragonflies in



blue and red, housed in matching paper-covered slipcase. DAMSELS & DRAGONS celebrates the nature of and the art that has been inspired by these insects. Ms. Poehlmann has hand lettered in ink her text which is taken from various sources as well as identifying the images that have been inspired by these insects. For example, there are pages of a Book of Hours (French Miniaturist) from 1490-1500 at the Pierpont Morgan Library showing a dragonfly on a blue cornflower, Lalique's pendants, Emile Galle's vase decorated with a dragonfly, and, of course, Tiffany's dragonfly lamp. Artists from Picasso (his beautiful dragonfly in HISTOIRE NATURELLE) to Balthasar van der Ast are represented. The images are color copies cut out and collaged on the pages around the hand-lettered text. A very beautiful book celebrating centuries of art inspired by these beautiful creatures. (10165)



8. **Poehlmann, JoAnna.** *Stamping the Grape. A Compilation of Quotations.* Milwaukee, WI: 2007. \$550

Artist's book, one of 25 copies, all on one-ply Strathmore paper, hand-numbered and signed by the artist, JoAnna Poehlmann on the colophon page. Page size: 2-1/2 x 5 inches; 62pp. Bound by the artist: French-fold leaves hand sewn with white grosgrain ribbon across spine and boards



with 2 inch extensions at ends, grape-colored handmade paper over boards, housed in matching slipcase with title hand-lettered in white on grape-colored handmade paper with postage stamp of pietra dura of bird and bunch of grapes, and paper designed to mimic a wine bottle below grape-colored paper. Text is hand-lettered in ink and collaged with color copies of postage stamps which were perforated on a sewing machine and torn to resemble actual stamps. The stamps all relate to wine and are of elaborate drinking cups, grapes, and images of those whose quotations are used as text. For example, there is a postage stamp of Henry David Thoreau with his quote, "the government of the world I live in was not framed, like that of Britain, in after-dinner conversations over the wine." And Schiller is represented with this quote, "When the wine goes in, strange things go out." An image of Bacchus is paired with a quote from Shakespeare, "Come thou monarch of the vine / Plumpy Bacchus with pink eyne." (10156)

9. **Stalwart Press. Swisher, Mary.** *The Stones of Mani. Views of the Southern Peloponnese. Two Volumes.* Sacramento, CA: Stalwart Press, 2008. \$3,000

Signed limited edition, one of 50 copies, text on Rives Heavyweight paper and each platinum-palladium photograph on Crane's 90-lb. business card stock, with preceding legend for each photograph on Wyndstone vellum, each copy signed and numbered by the author / photographer, Mary



Swisher, who has also signed and numbered each of her photographs. Page size: 11-<sup>3</sup>/<sub>4</sub> x 10 inches; text volume 72pp; print volume 24 leaves. Bound by L.J. Dillon: text volume in tan linen over boards with stitched binding in natural linen thread using Greek key design; plate volume is loose as issued housed in tan linen portfolio identical in trim size to text volume, both housed in publisher's slipcase of same tan linen with blue Hahnemuhle Bugra papers on front and back, title and author in black with cross and lion motifs used also as decorations in the text; same blue Hahnemuhle paper used as endsheets in text volume and to line plate portfolio case.

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Mary Swisher has created a most beautiful and enduring homage to that part of the Peloponnesos in Greece known as the Mani. It is the small eastern-most peninsula that lies between the Gulf of Messina and the Gulf of Laconia. Just south of Sparta, that ancient city that figures so predominantly in the mythic origins of western civilization, harboring the island of Kranai where Paris and Helen spent their first night of love, land where the 1829 Greek War of Independence began, the ancient lands of Mani are celebrated in word and image.

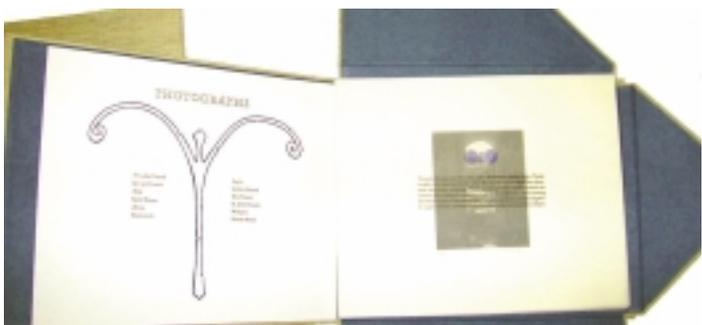
Using the technique of platinum-palladium prints, a method of printing photographs perfected in the late 19th century, she has captured the illusive Greek light which so dramatically sets off the permanence of the harsh Greek stony land. The photographs were taken with a 4 x 5 field camera; each negative was contact printed on rag paper and hand coated with platinum-palladium and then exposed to ultraviolet light. The laborious and technically difficult process was not used after World War I as the world's supply of platinum became unavailable. Re-emerging in



the late 20th century, the process is prized for its ability to give a photograph of lustrous depth and archival endurance. It is a technique used to maximum effect in this beautiful book.

Ms. Swisher's text is printed letterpress in two colors by Robert Dickover of The Stalwart Press, in Garamond, Garamond Italic and Hadriano Stonecut, from handset type. Ornamented with designs in blue by Rachel Stonecipher, who assisted in the design of the book, the text pages highlight the stone carvings found in the 11th century Church of Metamorphosis. Certainly this is a stunning book - of the greatest appeal to anyone with interest in ancient or modern Greece.

Mary Swisher is a well-known California photographer and has received two National Endowment of the Arts grants and a California Council for the Arts grant for the project A PHOTOGRAPHY SURVEY OF THE SACRAMENTO VALLEY 1850-1950. She was one of the featured photographers in the book, PRESIDIO GATEWAY, which documents San Francisco's 218-year-old army post before it became a national park. Her work is widely shown and is in museums and private collections in Europe, the United States and Japan. (10166)



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