

Priscilla Juvelis – Rare Books

Catalogue 44 Contemporary Book Arts

1. **Circle Press. Meyer, Thomas.** *Blind Date with etchings and embossed prints designed by John Furnival and text by Thomas Meyer.* [London]: Circle Press Publications, 1979. \$900

One of 300 copies, all on Somerset rag-made paper, each copy signed in pencil on the colophon page by the artist, John Furnival, who has paraphrased and numbered each of the 11 etchings in pencil. Page size: 11-½ inches x 12-¼ inches; 50pp; + 11 etchings; title page and colophon. Bound: loose in original wrappers, with title in black on front wrapper, publisher's gray sleeve with author and artist and title in black and



publisher's black slipcase with maze design by John Furnival blind embossed on front panel, executed by The Dorset Bookbinding Company, fine. Printed by Ron King, Walter Taylor, and John Coleman at the Circle Press in hand-set, 24 point Bodoni. The 11 etchings were edited by Jack Shirreff and Michael Ward. Of the 11 etchings, 10 are

black and white, surrounded by blind-embossed maze designs and the 11th is an extra watercolored etching. In this copy the 11th etching is titled, "Omphale goes out walking" and is colored in blues and pinks and depicts a characteristically Minoan woman carrying an umbrella to shade her from the sun.

This is a retelling of the slaying of the Minotaur by Theseus. The Minotaur's maze is a different one in each etching - and the reader / viewer is hopelessly drawn to the center of each etching. Theseus and Ariadne leave Crete together for Athens: the final etching is a trireme sailing north in the morning sun surrounded by diving dolphins. In this the myth, there is no mention of Naxos! (9531)

2. **Ediciones Dos Amigos. Molinari, Ricardo E.** *A Alfonso reyes.* Buenos Aires: Ediciones Dos Amigos, 1974. \$400

Signed, limited edition, copy no. 12 of 33 copies on Auvergne Crema handmade paper by Richard de Bas, signed by the poet, Ricardo E. Molinari, on the colophon. Page size: 6-½ x 10 inches; 16pp. Bound: loose as issued in handmade paper wrappers printed letterpress in black with title and author. The poem is illustrated with two original xylographs (woodblock printing) printed in maroon. The text is hand set and printed letterpress under the direction of Samuel Cesar Palui (one of the Dos Amigos).

Next to Borges and Leopoldo Marechal, Molinari (1898-1996) is considered one of the Argentine's great 20th century poets. He contributed to the avant-garde review "Martin Fierro" as did other great Argentinian writers such as Jorge Luis Borges. He became a member of the Academia Argentina de las

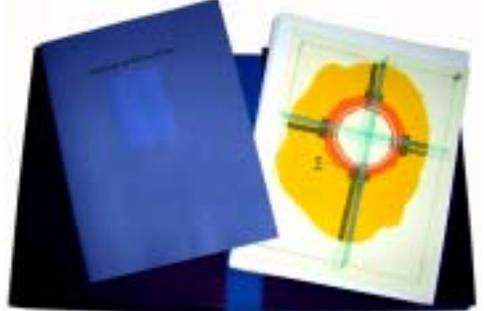


Letras in 1968. Alfonso Reyes (1889-1959), was a Mexican writer, philosopher and diplomat. His short story, "La Cena" ("The Supper") is considered a forerunner of Surrealism and Latin American Magical Realism. He served as ambassador to Argentina from 1927-1930 and again from 1936-1937. No less an author than Jorge Luis Borges paid homage to Reyes by calling him the "greatest prose writer in the Spanish language of any age..." (10186)

3. **Hand Papermaking Inc.** *Calligraphy and Handmade Paper.* [Beltsville, MD: Hand Papermaking, Inc., 2008]. \$495

Artist portfolio, one of 150 copies, consisting of 14 original pieces of art in the form of a single sheet of hand-made paper with painting and/or lettering on or lettering in the paper. These 14 pieces are the collaboration of papermaker and calligrapher and are housed in white folders printed with the names of the collaborators in black. The folders measure 8-½ x 11 inches. Also included is book with a commissioned essay by Lettering Arts Review editor, Rose Folsom, entitled "Foreground Meets Background: The Collaboration of Calligraphy and Papermaking" (6pp.) and artist's statements from the 28 participants (31pp). The text was printed by Todd Allan Printing on Cougar Opaque

Text paper in Garamond types. The Canson blue wrappers were letterpress printed by Steve Miller. The image on the wrapper and title page was pulled from the work entitled MOVEMENT by



Katie MacGregor and Nancy Leavitt. The 14 original pieces of art and the accompanying text are housed in a custom-made blue cloth clamshell box made by Deborah Selk, who also bound the book. The portfolio designer is Steve Miller, and the editor is Mina Takahashi.

The 28 collaborators have created not only beautiful pieces of art but have added to the dialogue of collaboration in the book arts in a most meaningful way. Those participating including some of the very best people in today's rich field of book arts. Included are: Timothy Barrett & Thomas Ingmire; Neal Bonham & Suzanne Moore; Annie Cicale & Claudia K. Lee; Rona Conti; Nancy Culmone & Tom Leech; Tatiana Ginsberg & Shibata Reiho; Karen Gorst & Mina Takahashi; Katie MacGregor & Nancy Leavitt; Miriam Londono; Pamela Paulsrud & Andrea Peterson; Gretchen Schermerhorn & Marina Soria; Susan Skarsgard, Wesley Tanner & Kathryn Clark; Cynthia Thompson & David Charles Chaffy; Jessica White & Cheryl Jacobsen; Ann Alana Woods. (10183)

4. **Indulgence Press. Melville, Herman.** *Bartleby the Scrivener, A Story of Wall-Street.* Calligraphy by Suzanne Moore. [Minneapolis, MN]: Indulgence Press, 1995. \$550

One of 100 copies, all on Arches MBM mould made paper, each hand-number and signed in pencil by Wilber Schilling, who designed, printed, and bound this book, the first letterpress edition by Indulgence Press. Page size: 12 x 6 inches; 56pp. Bound by the printer: "sew-boards" structure learned from Daniel Kelm at his Wide Awake Garage, debossed grey paper from deep etched plate (taken from an enlarged section of the frontpiece image of the bricked in window); then attached to a 20pt



museum board, using an etching press. The 20pt board allows the paper to retain the debossment after it is glued down to the cover of the book. The binding used on this book is a sewn board structure originally devised by Gary Frost. grey stamped paper over boards, red cloth spine and tips, title

printed in black on spine, handmade ochre colored end sheets by MacGregor & Vinzani. Illustrated with frontispiece photograph reproduced as a Kallitype print on Kitakata paper editioned by Mr. Shilling. In addition, noted book artist, Suzanne Moore, has lettered the phrase, "I would prefer not to". It is printed in ochre from polymer plates in an increasingly large size and in an increasingly unreadable page position starting on page 16 and ending with a faint ochre outline on the colophon page. The text of the colophon is shaped to fit within the "p" of prefer. The text was composed in 12 point Bulmer, using the Monotype System, with the assistance of Kent Kasuboske at the Clearing Press. It was printed at the Janus Press by Mr. Schilling.

Originally published anonymously in two parts in 1853, Melville's story is not simply reprinted here. Rather the aching phrase, "I would prefer not to" is beautifully rendered in Ms. Moore's extraordinary ochre lettering, superimposed on the black type, the letters increasingly large and illegible as they slip off the page - as Bartleby slips from life. Mr. Schilling's vision of Melville's story is lovely to look at and hold and read, but more tellingly is an unobtrusive but challenging interpretation of a classic. (10181)

Unique Binding by Donald Glaister

5. Pacific Editions. Barry Lopez. *The Near Woods. Images and Design* by Charles Hobson. San Francisco, CA: Pacific Editions, 2006. \$5,000

Artist's Proof, from an edition of 26 lettered copies, plus a few additional artist's proof copies, signed by the artist, Charles Hobson. Page size: 10 by 7 inches; 10pp; with double-page fold out containing a monotype image with pastel on German Etching paper reproduced as a digital pigment print that has been hand-colored with pastel and acrylic paint by the artist, Charles Hobson, titled "dream bear," and another single page image on the verso of the fold of a standing bear, the two hand-touched images signed in pencil by Charles Hobson.

Unique binding by Donald Glaister: sewn text block with smooth tan morocco spine and painted paper over boards, onlays of curly maple veneer on front and rear panels in long irregular strips (the "near woods")



over acrylic painting of mountain in deep greens and tan with highlights in orange and lighter greens and tans, deep blue night sky, with gold gilt dots tooled as stars, all within a frame of onlaid painted cherry veneers (to match morocco on spine), hand sewn silk headbands in white and deep red, top edge gilt, the text block on guards to ensure smooth opening, cork doublures, housed in custom-made tan cloth clamshell box with felt on inside of spine, paper label on spine of box, fine.

The text was printed letterpress by Jerry Reddan. Barry Lopez' story was first published in "Seneca Review" in 2000. It opens, "A bear came last night. It came down through the trees into the clearing around the house, most certainly in the bright moonlight." With this, the reader / viewer enters that elusive and magic space between the wild, deep woods and the civilized space of the humans. And, we are left wondering about the nature of knowledge and man's relationship to other living creatures on this planet. The bear, as imagined by Mr. Hobson, is certainly feral; but by placing him against a page of script which he almost totally obscures, we wonder what he knows that we don't. A haunting story well served by the design and images of Charles Hobson and by the beautiful binding by Donald Glaister. (10176)

6. Red Trillium Press. Daiber, Steven C. *El Mar*. [Williamsburg, MA: Red Trillium Press, 2006. \$1,200

Artist's book, one of six copies, in the form of a whirlwind scroll, printed on a Cuban geography book and the April 2006 Cuban newspaper Granma, signed and numbered on the colophon by Steven C. Daiber. Page



size: several different page sizes but up to 10 x 27 inches; 32pp. + stand-alone colophon on blue paper. Bound: map and newspaper pages fastened between two pieces of wood and rolled; housed in clear plastic box. The text contains wood cut images of baseball players, street scenes, and the Black Panther William Brandt along with historical postcards which are silk screened over pages of the Cuban geography textbook. The April 2006 issues of the Cuban newspaper Granma contain articles about the Cuban baseball team that placed second to Japan in the world baseball championship and later celebrates the battle of Playa Giron, the ill-fated invasion attempt by the US known here as the Bay of Pigs. Printed on the newspaper are woodcut images of fish found in the waters off Cuba. The silkscreen printing was accomplished at Taller Porto Garra, Havana, Cuba, under the guidance of the master printer Carlos del Gado. The woodcuts were printed with help from Art Larson at Horton Tank Graphics, Hadley, MA. The laid in colophon page, on blue paper, reproduces a photograph of Black Panther William Lee Brent and Matt Schudel's obituary of Brent which appeared in the November 17, 2006 edition of the "Washington Post." (10182)

7. Red Trillium Press. *?Esta Rojo? [Is this red?]*. Williamsburg, MA: Red Trillium Press, 2006. \$800

One of 6 copies only, collaged printing of found historical images and contemporary images from newspapers on 1980's Cuban geography text, each signed and numbered by Steven C. Daiber. Page size: 12.5 x 10 inches; 24pp. + stand alone colophon. Bound: sewn red Japanese paper wrappers, housed in black cloth over boards portfolio with magnetized close. The book consists of collaged printing of found historical images and contemporary images from the spring of 2006 onto 1980's Cuban geography text. It was printed at Taller Nelson Domingo, Havana, Cuba.



The historical lithographic images were printed by Juan Leal from original stones and the silkscreen images were printed by Hanoi Perez. The contemporary images from the spring of 2006 were occasioned by the return of the Cuban baseball team to Havana from the world baseball championship games in California where they came in second place to Japan. The colophon is a reproduction of a color photograph of a baseball game in a vacant field with crumbling wall and ramshackle homes in the background, mounted on board with text printed in white and signed in pencil by Mr. Daiber. (10180)

8. **Stone, Tamar.** *Health, Strength, Grace and Symmetry, Vol. I: Muscular Symmetry and Fine Condition for the More Athletic, More Balanced Woman.* [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: 8-1/4 x 7-1/4 inches with corset closed, 17 inches with corset open; interior pages size: 5-1/4 x 6-1/4 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 26 fold-out stitched leaves, including covers, with cotton trim, 52pp. The texts and images are taken from advertising of physical fitness equipment and clothing designed for wear while exercising, as well as physical fitness manuals of the 19th and early 20th century (see below). The advice varies from page to page as do the images and items featured - from dumb bells, Indian clubs, weights on a pullies (Bowflex ancestor?) bicycles, badminton rackets, an epee, and demonstrations of exercises not requiring equipment. Housed in ivory brocade covered cloth over boards clamshell box with label in peach 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 woman in exercise costume holding broom overhead.

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 for this book are at variance (for the most part) with previous books by Ms. Stone. These texts advocate exercise, advise development of strong muscles rather than the use of corsets, and cite a strong relationship between a strong body and happiness. However, Ms. Stone adds some of the more ridiculous claims of the period that were at complete odds with advocacy of exercise for women. These usually state that the true woman's function of biologically reproducing will be compromised by exercise. Text sources include advertisements: Bien Jolie Brassiere, Harness Magnetic Corset, Jackson

Corset Waist, NuLife Corsets. Books/Periodicals: *The Art of Beauty*, Mrs. H. R. Haweis, 1878. *Corset and Underwear Review*, Jan 1915, July, 1915, Feb 1922. *Spencer Individually Designed Supports*, 1947. *The Story of the Jenyns Patent Corset* booklet, 1911/1912. (10178)

9. **Stone, Tamar.** *Individual Design Support.* [New York: 2008]. **\$6,000**

Unique artist's book, consisting of vintage salesman sample girdle, title, INDIVIDUAL DESIGN SUPPORT, is machine stitched, cotton embroidered text, containing 30 pages of images and text which are machine embroidered and hand stitched onto cotton, satin and organza fabric. Digital ink-jet prints are accomplished on 40mm. silk, satin, and sheer organza. Page size: 5 x 7 inches. Signed in stitching on the last page, "Tamar Stone". The book / corset is housed in a custom-made cloth clamshell box of teal-green brocade over boards with inset of pink brocade on front cover, title and artist stitched in two deeper shades of pink, lined with pale pink silk and with two "lingerie straps" to hold corset in place.



The corset opens to reveal the book sewn to the corset with five ivory silk adjustable bra straps in place of the usual sewn cords of a binding, the small bows of the straps lined up at the interior edge of the binding. Ms. Stone's text comprises of advertising claims made by corset manufacturers from the early part of the 20th century with images from the actual advertisements. The outrageous claims include, "Moulds bones perfectly!" and "Compels deep breathing" and "Prevents internal disorders due to sagging." The combination of scientific and medical claims combine with the promise of a happier, more fulfilled life for the woman who wears their corsets. A strong feminist statement about the manipulation of the female self image for commercial ends that is still relevant in today's "liberated" world. (10184)

10. **Wait, Laura.** *Open Road: Book I, The Mountains & Deserts and Book II, The Pacific Coast. Stereoscopic Views: 25 Years of Road Trips. Two Volumes.* Steamboat Springs, CO: 2007. **\$3,500**

Artist's book, one of 12 copies only, each hand numbered and signed on the colophon of each volume. Page size: 22-1/8 x 7-5/8 inches; 7pp. each. Bound: concertina style to be opened upright or read like a book, by the artist, Laura Wait, in black Canapetta cloth for backside of boards with yellow covers stenciled in black, both volumes housed in black cloth over boards custom-made clamshell boxes. Each volume contains hand-





printed lithographs, hand-colored with watercolor, and printed on 90lb. Saunders Waterford paper. The lithographs, two per page, are hinged with Japanese paper and paste onto 500 series Strathmore Bristol board, with mats attached to individual panel boards. The titlepage is laser printed onto the same Saunders Waterford paper. The clamshell box for Volume I has a “Y” road sign on the box; Volume II has left hand intersection road sign. The colophon page also contains a list of locations. Each of the pair of images in based on sketchbooks made by the artist on location juxtaposed with a postcard image collected on the trip. The comic strip format works particularly well with the brightly colored lithograph images and one is drawn in to the “road” theme. A wonderful set of prints telling their own story without words - only signs. (10185)

11. Wascher-James, Sande. *Remember the Ladies...* [Whidbey Island], WA: 2008]. \$1,200

Artist’s book, one of 10 copies only, each hand numbered and signed on the colophon page by the artist / author, Sande Wascher-James. Book size: 4 x 10 inches; page size: 4 x 6 inches; 108pp. Bound by the artist: pink flowered Liberty Lawn fabric over boards, with portrait of Abigail Adams in grey on specially prepared fabric that is archivally sound, collaged and stitched on front and back panels at foredge, her famous admonition to her husband, John, “Remember the Ladies...” hand printed with a Gocco on white ribbon and collaged and stitched to other edge of front and back panels. Each page is a different colored Liberty Lawn fabric that is bordered in embroidery thread. Sitting one atop another,



within the chintz frame, the text block forms solid bands of color going from black, red, green, yellow, purple blue back to purple, green blue and black. The book can be opened and read as a conventional text. It also can be displayed as a “book object” when stood on its “spine” and the pages fall open as a fan. Housed in a custom-made box with drop-down front edge and lift-off cover, all in Liberty Lawn fabric of red roses on white ground, portrait of Abigail Adams digitally printed in grey, collaged and stitched to the top of the box lid with her quotation, “Remember the Ladies...” hand printed in black with Gocco on white fabric and stitched in white thread to the top of the lid, new. Each page contains postage stamps of famous American women that have been digitally printed onto specially prepared, archivally sound fabric and collaged and stitched onto the chintz grounds, with lines of text, hand and printed with a Gocco on

white ribbon in black and collaged onto the page, as have bits of lace, sequins, and other fabrics, as well as additional copies of the stamp on different fabrics, in various sizes and placement. Among the women honored are Georgia O’Keefe, Susan B. Anthony, Elizabeth Cady Stanton, Lucretia Mott, Carrie Chapman Catt, Frances Perkins, Patricia Harris, Rosa Ponselle, Mahalia Jackson, Dorothea Dix, Elizabeth Blackwell, Jacqueline Cochrine, Babe Zaharias, Mary Cassatt, Elizabeth Wrightman, Harriet Tubman, Ruth Benedict, Sacagawea, Margaret Mitchell, Ida B. Wells, Alice Paul, Eleanor Roosevelt, Rachel Carson, Sojourner Truth, Helen Keller and Anne Sullivan, and Louise Nevelson. The Adams quotation reads, “Remember the Ladies, and be more generous and favourable to them than your ancestors. Do not put such unlimited power into the hands of the Husbands...If perticular (sic) care and attention is not paid to the Laidies we are determined to foment a Rebellion, and will not hold ourselves by any Laws in which we have no voice, or Representation.”

Abigail Adams’ sentiment was eloquently elaborated upon by Elizabeth Cady Stanton in her statement before Congress, THE SOLITUDE OF SELF, and which stands as a philosophic cornerstone of American women’s rights. The founding fathers may not have remembered the ladies, but “the ladies” took it upon themselves to change their lives, and the lives of others. Each of the women honored herein did “foment a Rebellion” in their own field, forever changing and re-defining the American life. This is a beautiful homage to “the Ladies.” (10177)



We will be exhibiting New York Antiquarian Book Fair. Please visit us at Booth B1 at Park Avenue Armory at 66th Street in New York. Preview: Thursday April 2, 2009; Friday April 3-Sunday April 5, 2009. Please contact us for further information.

**Priscilla Juvelis, Inc.
11 Goose Fair
Kennebunkport, Maine 04046**

(207) 967-0909 PH / (207) 967-4466 Fax

e-mail: pj@juvelisbooks.com web: www.juvelisbooks.com

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