

Priscilla Juvelis – Rare Books

Catalogue 45

New Arrivals Contemporary Book Arts

1. **Bart, Harriet. *Plumb Bob. A Book Object.* Minneapolis, MN: Mnemonic press, 2008. \$2,400**

Artist's book, one of 25 numbered copies, from a total issue of 30, all of which are on Koch Antiqua and Fabriano Artistico paper, each signed and numbered by the artist / author, Harriet Bart. Page size: 5-½ x 10-15/16 inches; 42pp. Bound: brass covers with steel hinges by Jill Jevne, exposed sewn spine, endpapers with chemical symbol for lead taken from Rudolph Koch's BOOK OF SIGNS and drawn by him. The chemical symbol for lead, Pb, is also hand engraved on the front panel of the brass binding.



Housed in custom-made hinged masonite and beech wood box with aluminum covers overlaid with brass hardware cloth and trimmed with brass angle and brads, brass clasp. The concept, text, and images by Harriet Bart which she says, "are based on a series of installations involving the plumb in its many guises: as a building tool, an object of initiation and divination, as a pendulum, and as a metaphor in the search for that which is timeless and true." The text is printed by Philip Gallo at The Hermetic Press. (10198)

2. **Caliban Press. *Lecons de Livre pour Calyban or Prosper's Parisian Printing Parade. Bon mots, bagatelles, & tableaux de l'imprimerie. Also a sometime type specimen & leaf book. As Told to an American. Pochoir by Jef Aerosol.* St-Zotique, Quebec [Canton, NY]: Cat's Head Press [Caliban Press], 2008. \$475**

One of 114 copies, all on various papers including Rives and Arches, vintage Barcham Green handmade, St-Armand handmade from Montreal, Quebec, Kochi from Japan and handmade lokta from Nepal, each signed by the author / printer, Mark McMurray who has invented a fictitious press and location for this irreverent look at Paris and Paris printing history, with a dark back story of immigrant life. Page size: 8-¼ x 12 inches; 48pp. Bound: flexible quarter dark grey vellum binding by Velma Bolyard from Pergamena Parchment, Montgomery, NY and St-Armand handmade grey papers, label printed "Lessons" in lavender on white paper inserted into front cover, publisher's slipcase. Issued with a separate sheet of "Lecons Notes" which explain some of the images and text. From Melissa Schulenberg's portrait of Nancy Cunard (original relief print) to figures from the 1493 "Liber chronicarum" to woodcuts to found images, this tour of Paris delights. The text consists of fourteen lessons in English and French concerning the Arts of the Book and sundry other old and new topics. Collected from found and fabricated texts by the two main semi-fictional characters, Cal & Prosper, who are visiting Paris to learn the art of printing. This, then, is also a type specimen and a leaf book. It recalls printers past and present who have produced books in Paris. It is printed in several colors on cylinder and hand presses from foundry, monotype, photopolymer & wood types set by hand, machine composition, and computer. The primary face is Garamond. Additional faces include Fournier, Caslon, Nicholas Cochin and others. Monotype composition by Michael Bixler; photopolymer plates by Boxcar Press. The original



signed pochoir by Jef Aerosol of Samuel Beckett is a stunner. The small "gold" man (cut-out paper doll) in the Treizieme Lecon "Who's that?" is collaged on a page of Arab text opposite a map of the Quartier Latin with text in French and English guessing at his identity - or commenting on it. "Ubu reincarne?" (10197)

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3. **Davidson, Laura. *Alethiometer [Truth Meter].* [Boston, MA]: 2003. \$4,500**

Unique artist's book object, inspired by Philip Pullman's science fiction classic, HIS DARK MATERIALS, a box made of mahogany wood measuring 9-¾ x 8 x 3-½ inches, the cover with hand-painted picture of gold scales on blue ground surrounded by stars and flowers in gold gilt, painted in vinyl acrylics, the whole surrounded by onlaid mahogany frame, the title, ALETHIOMETER, hand stamped in blind using metal letters, on raised mahogany strip laid on top of another larger strip on the sliding lid of the box, the top of the box with brass watch gear. On the verso of the box is a hand-painted "symbol reader" on Frankfurt cream paper, signed and dated in the lower right corner by the artist, Laura Davidson. The "symbol reader" features a large key painted in the middle of the page interrupting the five columns of symbols.

The interior of the box features a four-piece spinning turn-table, each separate spinner with paper over mahogany, painted in colored ink



washes showing symbols used in the "truth meter" such as an owl, pocket watch, scissors, sun, moon, anchor, bee hive etc. The top is a small watch gear collaged with a mahogany round and paper on which an eye has been painted. There are small mahogany pegs on each round for spinning. On the top of the box, a small mahogany drum with paper on top labeled "body," "future," "home," "past," etc. sits with small brass pegs used to turn the drum.

The drum and spinning rounds sit on a hand-stamped copper sheet fitted on the bottom of the box, the stamping showing more symbols of the "truth meter." The dark imagery of Pullman's literary work is interpreted here in a more light-filled way. The images are lovely and the object is intriguing. (10201)

4. **Davidson, Laura. *Culinaria.* [Boston, MA]: 2009. \$1,250**

Artist's book, one of 10 copies only, all on magnani pescia paper throughout, each signed and numbered by the artist, Laura Davidson, in pencil on the colophon page. Page size: 5 x 6 inches, 20pp. Bound by the artist: stainless steel bound with a red and green floral print retro fabric recalling vintage apron or kitchen curtains on spine, copper grommets, with brass spatula ingeniously held on by magnets decorating the front panel; endpapers are original linoleum prints in pink and white check, with forks, knives, spoons, and measuring cups within the checks. The book is comprised of 10 dry points with ink wash of well-designed and useful kitchen tools, such as the egg-beater, strainer, scoop, whisk, and masher. The humble objects - grater, spatulas, corkscrew - have their own elegance which is highlighted in Davidson's masterful prints. A must for any culinary collection. (10200)



Unique Binding by James Brockman

5. **Ediciones Dos Amigos. Carroll, Lewis. *Alice in Wonderland.* Engravings by Alicia Scavino. [Buenos Aires]: Ediciones Dos Amigos, 2006. \$35,000**

One of 25 copies, 20 of which are for sale, 5 reserved for collaborators, all on Johannot paper, each numbered in print in the colophon, containing 10 double-page intaglio etchings (drawn on zinc plates and burnt with acid in the conventional manner), plus title page etching by the late Alicia Scavino who died before completing the planned etchings for the last two chapters of this beautiful book; 10 smaller (approximately 4 x 3 inches) hand-colored cliché prints in the lower right corner preceding each



double-page etching, and one full page hand-painted cliché print after page 176, painted by Facundo Ali. The book was designed and completed under the direction of Samuel Cesar Palui, Ernesto

Lowenstein, and Ruben Lapolla. The type is hand set by Mariano Romero in 14-point Aster type and printed letterpress by master pressman, Ruben Lapolla in two colors: black and the initial letter of each chapter in red. The famous "Mouse's Tale / Tail" on page 48 which starts in 14-point Aster type and descends to 6-point. Page size: 12-7/8 x 9-7/8 inches; [1-10] 11-176, [177-185] pp., including "Indice" which is table of contents and colophon.

Unique binding by James Brockman: full burgundy French Levant over boards, sewn on five linen tapes, all pages set on tabs to allow for complete viewing of each page and image; spine smooth with title, ALICE, on spine, deep aubergine French Levant inlays and gold morocco onlays on both panels and across spine, the whole tooled with seven specially-made finishing tools: a bottle, a cup and saucer, a turtle, a thimble, a crown, a tear, and a heart. Six of these were tooled in three shades of gold and palladium (silver) leaf. The heart was tooled in red to represent the King and Queen of Hearts. All edges are gilded. The double row of silk headbands are 1/4 inch in thickness and are in red, gold gilt, green, blue, grey, turquoise, purple, black, brown, white, tan, yellow and orange - all colors that appear in Ms. Scavino's stunning prints. The doublures are of a textured black/gold ground fabric with red squares in a regular pattern, as if a chess board. The border is of black morocco on all sides of both panels. Marbled endpapers in lavender are featured. The binder has bound in a signed, printed "Binder's Note" at the penultimate page. The book is housed in a black velvet lined quarter burgundy Levant clamshell box with the author and title lettered in gold gilt on the spine. The original wrappers are bound in. These wrappers are original drawings in pencil and hand-water colored (across both panels) with an image of a screaming, large Alice with elongated neck in purple dress against city skyline, overshadowed by large green leaves on the front panel, with a mouse balancing on the top of a steeple on the back panel, by Facundo Ali (after one of the etchings by Alicia Scavino) with title and author engraved in silver on front panel. Two original watercolors from the inside pastedowns of original clamshell box from publisher by Facundo Ali, the first with the word "welcome" and the back with the words "Bye Bye" are also bound in. The binder tells us that his design is meant to suggest Alice falling down the rabbit hole - starting at the head on the front board and finishing on the spine. This is repeated on the second panel so that the spine is a cacophony of the story elements: hearts, teacups, rabbits etc. tumbling higgledy-piggledy around the word "Alice." Mr. Brockman's binding is a tour de force: perfectly and elaborately crafted to match the

elaborate printmaking techniques in the book. It is contemporary yet suggests Dodgson's 19th century tale and Ms. Scavino's 21st century prints. As unusual and compelling as the art, this binding is a stunning complement to a beautiful book.

Ediciones Dos Amigos has taken on the challenge of creating a new imagining of one of the most popular books in the English language that was to become a catalyst for so much of contemporary Latin American art. As the Surrealists took Dodgson's children's story as their own, and Surrealism was a cornerstone of 20th century Latin American art, this Argentinean ALICE seems inevitable. From the art of Matta and Botero to magical realism and the literature of Borges, we see roots in Dodgson's classic tale. The art of Alicia Scavino, who created many of the most beautiful publications of Ediciones Dos Amigos, has never been seen to better advantage. Her ability to capture her own reality of those bizarre images verbally created by C. L. Dodgson combines with her technical abilities as a printmaker to produce a magnificent book. (10202)

6. **Messenger Press. Carrigan, Valerie. *Passage.* [Windsor, MA: Messenger Press], 2006. \$850**

One of 16 copies, 12 of which are for sale, all on Innova Soft Texture paper, signed and numbered in pencil by the artist / author, Valerie Carrigan. This is one of 12 copies with the prints in Ultrachrome (1-12 Ultrachrome, 13-16 Iris Giclee). Page size: 10 x 15 inches; 10pp; 8 of which are prints. Bound: accordion fold by the artist, housed in custom-made Violet Iridescent Asahi book cloth over boards clamshell box by Linda Lembke of Green River Bindery. The prints are of the Monarch butterfly in migration (caterpillar, chrysalis, mature butterfly) and were printed by Eric Kunsman from original monotypes by Ms. Carrigan. The poem, on the final panel, written by the artist, is printed letterpress in Joanna typeface by Peter Kruty of Peter Kruty Editions. The artist's statement reads, "Like a monarch in migration, the human soul journeys



far, but returns to make its presence known again. PASSAGE is the story of one soul's migration. Whether viewing the book page by page, or stretched out as an accordion, one discovers suggestions of passage, both physical and metaphorical, as it unfolds." (10173)

7. **Pacific Editions. Angell, Roger. *Ancient Mariner. Images and Visual Design by Charles Hobson.* San Francisco, CA: Pacific Editions, 2009. \$2,500**

Artist's book, one of 39 copies all on BFK Rives paper, each signed and numbered by the artist, Charles Hobson and signed by the author, Roger Angell. Page size: 15 x 11 inches; 15pp. Bound by John DeMerritt: accordion style with boards at either end covered with reproductions of the charts used by the author, housed in custom-made slipcase covered with canvas to emulate sailcloth. The text is printed letterpress in 18 pt. Times New Roman by Les Ferriss. The images by Charles Hobson are monotypes with pastel, reproduced as high resolution digital prints on an Epson 2200. The maritime charts of Maine are reproduced from old charts once used by Roger Angell, particularly Chart 13313, "Approaches to Blue Hill Bay." The overhead views of the islands are based on those provided by Google Earth, Version 4.2. The model sails and rigging roughly suggest those of the gaff-rigged Herreshoff 12 1/2. The title page features a fold-out charge which opens to reveal, "the sweet cove next to Devil's Head, on Hog, and an image of the islands made as a monotype with pastel based on details taken from Google Earth, Version 4.2. The text by the distin-



gushed senior editor at "The New Yorker" magazine, Roger Angell, is a memoir about sailing in Maine. He considers the jargon of sailing. Charles Hobson provides the reader / viewer with a jib sail that can be lifted to provide an additional take on the subject. The final page of the text requires the reader / viewer to jibe the mainsail to read the text. (10199)

8. Perishable Press. Hamady, Walter. *Collection of Ephemera, Broad-sides, Announcements, Checklists and Pronouncements of the Perishable Press, Ltd. from the Printer's Own Archive. 79 Items. Mount Horeb, WI: The Perishable Press, 1964-1988. \$12,500*

From the archives of the Author / Printer / Artist, 79 pieces of printed ephemera. All are in fine condition and housed in custom-made black cloth clamshell box with a gold-stamped black morocco label on spine.



The 79 items included by Walter Hamady include fall into three sections: Ephemera, Broad-sides, Announcements, Checklists and Pronouncements of the Prshbl Prss Lmted, 32 items; Printed Advertisements for Specific Titles of the Prshbl

Prss Lmted, 38 items; List of Literary Broad-sides of the Prshbl Prss Lmted, 9 items. A complete list of the collection available upon request. (10194)

9. Verdigris Press. Leonardo da Vinci. *Oflight and shade from the notebooks of Leonardo da Vinci. Chapters 118 to 127...as compiled, translated and edited by Jean Paul Richter in 1883. Intaglio prints by Judith Rothchild. [Octon, France]: Verdigris Press, 2009. \$2,000*

One of 6 copies, from a total issue of 15 (9 regular), this one of the deluxe copies with original copper plate, each copy numbered and signed in pencil by the artist on the colophon as well as initialing each plate, all on handmade yellow and cream Hahnemulhe papers. Page size: 9 x 11-3/4 inches; 20pp. Bound by Mark Lintott: loose in wrappers housed in custom-made clamshell box covered with handmade papers screenprinted by Judith Rothchild in pink, blue and green showing Leonardo's larger sphere on the front cover and smaller sphere on the rear cover, black front wrapper of Keaykolour uni eben 300 g. paper embossed with circles, squares, and triangle, with white label printed in black with title and author, translator, and artist on front panel. Illustrated with six original



full-page intaglio prints, endsheets with embossed spheres along bottom edge by Judith Rothchild. Ms. Rothchild has varied her print-making methods from her usual mezzotint to mezzotint with rocker, roulette and dry point all pulled by her from her original worked copper plates. The text has been set by Mark Lintott in Vendome Romain and printed by him on an Albion press. Ms. Rothchild's intaglio prints are perfectly suited to Leonardo's text on light and shade. Her solid forms - whether a peach or skein of twine or wood cylinder - absorb light, reflect light, cast shadows, block light, in short, do all that they should to exemplify the text. (10193)

10. Verdigris Press. Temple, Frederic Jacques. *Un jardin au bord de l'eau. Gravure en maniere noire de Judith Rothchild. [Octon, France: Verdigris press, 2008]. \$2,250*

One of 10 deluxe copies, from a total issue of 50, all on Hahnemuhle paper, each signed and numbered in pencil by the artist, Judith Rothchild, and initialed by the author on the colophon; this copy a deluxe copy with the addition of an original monotype by Judith Rothchild with specially hand-written commentary on Judith Rothchild's monotype image by Frederic Jacques Temple, housed in a separate portfolio of blue marbled paper made by Judith Rothchild and Mark Lintott, over boards. Page size: 11-3/4 x 7-3/4 inches; 14pp. Bound by Mark Lintott: leporello style, yellow paper over boards with deep blue paper covering most of the board showing only yellow band, title printed letterpress in black on front panel, housed in publisher's black clamshell box blue paper laid onto covers showing black borders and title, author, and artist printed in black on blue paper on spine; box lined with the same hand-made blue marbled papers as the portfolio holding the monotype. Mark Lintott has set the text in Vendome romain and printed it on an Albion press.



The text of Frederic Jacques Temple is a collection of childhood memories of the Aveyron, which is a Department in the south of France as well as the name of a river in the Department. The exquisite images, 11 intaglio prints that are a mix of mezzotint and dry point techniques, created by Judith Rothchild focus on the river and the natural beauty of the riverbanks, falls, pools. exquisite images created by Judith Rothchild focus on the river and the natural beauty of the riverbanks, falls, pools. The shaped text follows and surrounds the curves of the river - and points the way to the next view, each of which is a study in light and dark, using the medium of water for reflection and magnification. The natural world is lovingly described both verbally and visually making this book a stunning homage. (10191)

11. Verdigris Press. Temple, Frederic Jacques. *Un jardin au bord de l'eau. Gravure en maniere noire de Judith Rothchild. [Octon, France: Verdigris press, 2008]. \$1,750*

One of 40 copies, from a total issue of 50, all on Hahnemuhle paper, each signed and numbered in pencil by the artist, Judith Rothchild, and initialed by the author on the colophon. Page size: 11-3/4 x 7-3/4 inches; 14pp. Bound by Mark Lintott: leporello style, yellow paper over boards with deep blue paper covering most of the board showing only yellow band, title printed letterpress in black on front panel, housed in publisher's black slipcase with title printed in black on blue paper where slipcase opens. Mark Lintott has set the text in Vendome romain and printed it on an Albion press. (10190)

12. Vollmann, William T. *Mothers and Children. [Sacramento, CA]: 2008. \$15,000*

Artist's book, one of 4 copies only, each containing a suite of 10 platinum prints, the prints on doubleweight fiber base Berger developing out paper, as well as a commentary of about 1000 words, printed on Mohawk Superfine paper, both the photographs and commentary by William T. Vollmann. Each print is signed and numbered in pencil on the reverse by the artist / author. The original text written by the author / artist for this portfolio, is printed letterpress, and signed by him on the Colophon. Page size: 16 x 20-1/8 inches (matted photographs) and 8-1/2 x 11 inches (text and captions) totaling 17pp. which includes the title page, 10 gelatin prints, colophon, and five pages of captions housed in envelope on inside back over of clamshell box. The title page is hand-lettered by Mr. Vollmann. The colophon / artist's statement plus 5 pages of captions, one for each image, are printed letterpress by David Ward of The Applectart



Press, Brunswick, Maine.

Bound: loose as issued in custom-made grey cloth clamshell box, with hand painted and lettered label by William Vollmann on the front panel and another label on the spine with the title only in Mr. Volkmann's hand. The box is lined with light and a darker mauve paper, the darker mauve paper forming the envelope on the inside back cover holding the Colophon and Captions.

Each of the ten 11 x 14 inch silver gelatin prints is matted to a size of 16 x 20-1/8 inches. The original 35 mm negatives were shot by Mr. Vollmann but commercially developed at various labs in and out of the United States. Mr. Vollmann used Contac T2 cameras to capture the images and made these prints on his Levitz Forcecoat IC enlarger. The artist / author have provided some cross-references as to images other appearances, if they exist, in his captions. He notes that it never occurred to him to assemble a portfolio on the topic of MOTHERS AND CHILDREN. He adds that when the earliest of these images was taken (2005) the topic would have struck him as "suspect and sentimental. But the gazes of the mothers and children in these images had already haunted me for themselves, and once I finally noticed their commonality, they became something more to me than they already were." Indeed, these images of women and children, representing disparate nationalities and ethnic groups, seem more potent because of the cross-section of humanity represented. They are not sentimental in the least; rather, they are full of dignity. Some appear gentle, some proud and fierce. All have the power to touch the viewer. (10169)

13. Vollmann, William T. Pongmalai Garland. San Francisco, CA: CoTangent Press, 2008. Vollmann, William T. Pongmalai Garland. San Francisco, CA: CoTangent Press, 2008. \$4,000

One of 5 copies, 4 of which are for sale, of this gum printed diptych, signed by the artist, William T. Vollmann, on the front cover. Page size: 18-3/8 x 18-1/8 inches; 4pp; including covers. Bound by the artist: paper over boards that has been painted with heavy impasto small white paper label on front right corner reading, "Pongmalai / Garland/ A Bichromate



/Diptych/Bangkok 9/11/01 / William T. Vollmann/1/5/2008" and another white paper label on lower right corner reading, "CoTangent" with the press's device in the artist's hand, interior heavily painted forming borders within which the two gum prints are mounted,

housed in custom-made black cloth clamshell box with black morocco label on spine, stamped in gold gilt with artist's name and title. The actual images are of female genitalia covered by flower garlands so the subject

matter is not immediately discernable. And, while the label dates and places this work as 2001 in Thailand, the printing was accomplished in 2008 in Sacramento.

The Gum Bichromate Process (a contact printing process) is extremely delicate, difficult, and dangerous - due to the chemicals used in the process. Each color of a four-color gum print is printed with a different negative and developed with a different pigment, and all must be in register on "sized" paper. Further each layer must be printed two to six times. The final print has a depth of color and shade not achieved with other print-making techniques. William Vollmann has successfully employed this technique resulting in images that are at once mysterious, fragile and beautiful. His decorative painting of the portfolio housing the prints is a perfect complement. (10168)

14. Wolfe Editions. Aldrich, Jonathan. Le Voyage by Charles Baudelaire, translated by Jonathan Aldrich. Drawings by Alison Hildreth. Portland, ME: Wolfe Editions, 1998. \$450

Artist's book, one of 100 copies, each signed by both the translator, Jonathan Aldrich, and artist, Alison Hildreth. Laid in is an ALS from Aldrich, transmitting the book. Page size: 5-13/16 x 8-3/16 inches; 32pp. + colophon. Bound: tan paper over boards, black cloth spine, title printed in black with author's name on white paper within double rule on label on front panel. The text is Baudelaire's famous "Le Voyage" first published in the second edition of LES FLEURS DU MAL. This translation is by the Maine poet, Jonathan Aldrich, with images by Maine artist, Alison Hildreth. The whole was printed by Maine printer, David Wolfe, in Palitino with the prints done from polymer plates. With burn throughs on some pages, cut-outs, Japanese paper inserts, and text surrounded by clouds of smoke, gold gilt onlays, and original collages, this is an ambitious production.

The painter Alison Hildreth studied at the Arts Students League and the National Academy of Art in the '50s; in 1976, she received a degree in fine arts from the Portland School of Art. She has shown her work throughout Maine, where she lives, in New York at Kouros Gallery, and elsewhere. Jonathan Aldrich was educated at Harvard College, where he won an Academy of American Poets Award, and at the Bread Loaf School of English (Middlebury), where he was a Frost Scholar. He is the author of six books and chapbooks of poetry. He is a member of the faculty of the Maine College of Art. (10100)



Please visit us at the New York Antiquarian Book Fair, Booth B1, at the Park Avenue Armory, April 3-5, 2009, Preview to benefit the Morgan Library and Museum April 2. Call us details!

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