

Priscilla Juvelis – Rare Books

Catalogue 46 – Contemporary Book Arts New Arrivals

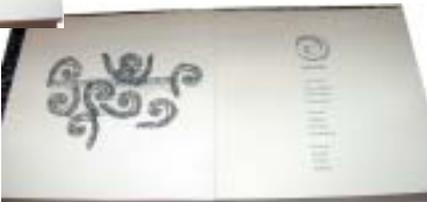
1. **Bonnell, Mandy. *Antmothbeetlemillipedespider. Etchings by Mandy Bonnell. Poem by Gabriel Gbadamosi. London: EMH Arts, 2007.* \$2,000**

Artist's Book, one of 20 copies, this one of the Artist's Proof copies, all on Fabriano Artistico, each copy signed and numbered by the artist, Mandy Bonnell. Page size: 13-³/₈ x 13-³/₈ inches; 22pp. Bound by Elisabeth Neville, accordion-style in paper printed with overall pattern of small squares in earth tones, black, rust and blue and collaged with textiles in place of some of the printed squares, endpapers printed in black and white of one of the insects featured in the text. Housed in publisher's protective portfolio. The text is printed letterpress by Graham Bignell at New North Press. The six poems by Gabriel Gbadamosi appear on six different pages and are surrounded by images of the insect that is the subject of the poem. The "Moth" is one of the most interesting as the etching opposite the text shows the larva and the text page shows the moth flying around the words. Ms. Bonnell has used black and white so effectively - with shades of grey - that motion and energy are conveyed. The Millipede curls up in itself and then opens - and the image is one of the most basic in the history of human markings, but



here subtly shaped to balance the black letters on the opposite page. The penultimate page lists the insects drawn in English with their Kenyan names

on the right - the two lists separated by ants busily moving from one place to another. The 21 etchings are a joy - at first glance abstract, but on closer inspection, not. This is certainly one of the most charming books we've seen.



Ms. Bonnell's C.V. includes a degree from the Royal College of Art and solo exhibitions at the RaMoMa Museum of Modern Art in Nairobi Kenya as well as the renowned Eagle Gallery in London and Teaching Fellowships from the Ford Foundation, the Tate Gallery, and, more recently, an Artist in Residence award from the Josef and Anni Albers Foundation. Her work is held by several international institutions include the Yale Center for British Art and was particularly featured in that institution's well-received 2004 exhibition, "Ocean Flowers"

Gabriel Gbadamosi, a graduate of Churchill College, Cambridge with an Honors degree in English, has been active as an international playwright, performer and education for the past 25 years. He was leading artist and facilitator in the Sustained Theatre initiative as well as Chair of their conference in 2005-6. He has been awarded the AHRC Creative and Performing Arts Fellowship in European, African and British playwriting, the Pinter Centre, Goldsmiths College, University of London and is published as an essayist and poet. (10221)

2. **Bonnell, Mandy. *Coral Aquarium. With a Poem by Gabriel Gbadamosi. [London: New North Press, ND but 1997].* \$2,000**

Artist's Book, one of 15 copies, all on Gampi Vellum, each signed and numbered by the artist, Mandy Bonnell. In addition, there are 15 copies of each print for sale separately. The book edition is sold out with the exception of this copy. Page size: 13-⁵/₈ x 9-⁷/₈; 21pp. Bound by Elisabeth

Neville, accordion style, with black cloth over boards, black morocco spine, the cloth printed with linoleum cuts by Mandy Bonnell. The text is printed letterpress by Graham Bignell at New North Press. Ms. Bonnell



edited the 17 wood engravings, each black and white image within a continuous woodcut border printed in grey. The images are of fish that can be found in the reefs of the Lamu Archipelago in the Indian Ocean off the coast of Kenya. Those included are brown sand shark, needle fish, ribbon tail ray, patterned tongued sole, moon fish, catfish, spotted ray, hair tailed blennie, brown sand shark, ray, two eyed coral fiddler ray, spotted eagle ray, saw fish, electric ray, tape fish and sting ray. Gbadamosi's poem starts, "Submerged in books you could breathe - they were your aquarium where time could be scaled down and shelved" and the link between the images and text is immediately and profoundly established. Ms. Bonnell's images are strong; there is a sense of movement and the reader / viewer wants to "swim" along by turning the page. Redolent of African textile influence as well as Art Deco, they are, nonetheless, contemporary and Ms. Bonnell's own. This is a beautiful book - and unlike anything we have seen before. (10219)

3. **Bonnell, Mandy. *The Second Life of Shells. Etchings by Mandy Bonnell. Poem by Gabriel Gbadamosi. London: [New North Press], 2001.* \$2,000**

Artist's Book, one of 5 Artist's Proof copies, from a total issue of 40, each signed and numbered by the artist, Mandy Bonnell. Page size: 8-¹/₂ x 11-¹⁵/₁₆ inches; 20pp. Bound by Elisabeth Neville, accordion style, with black paper, lino printed in silver gilt, over boards, linoleum cuts by Mandy Bonnell, housed in matching publisher's slipcase of black paper, printed in silver gilt, over boards. The text is printed letterpress by Graham Bignell at New North Press in Condensed Sans Serif 5 for the text and wood type for the titlepage. Ms. Bonnell edited the 12 etchings and collaged them to each page with small tabs



of black paper printed with ochre stripes - obviously inspired by African textiles. The colophon page includes etched organic images printed in grey. Each page is reinforced at the hinge with a black fabric stamped with tiny silver gilt stripes. The poem reads, "Long after the life's gone out of them / like the ghosts of rain through a ruin / the beached shells frame / a congealed absence- / small-holdings of silence / where the sea comes spilling in." This text is printed on black paper 6 times, in grey with one line of the text printed in silver gilt, starting with the first line for the first page and going to line 2 for the 2nd page, etc. On the last page, where the last line is printed in silver gilt, the author's name also appears in gilt, and it is all printed over large woodtype letters spelling "Life / of / She / lls"



that appear in grey. The etchings are small and intricate, beautifully detailed, and play off the subtly-printed black text page. Our fascination with shells, our conviction that their beauty is enduring, is captured by Ms. Bonnell's elegant images as well as her intricate book design. Mr. Gbadamosi's words reinforce the visual component. The whole

book is the integration of words and images that artist's books should be. (10220)

4. Campbell, Ken. *Martyrs*. 1989. \$2,000

Artist's book, one of 40 copies only, all on French fold Zerkall paper, each copy signed, dated, and numbered on the back flyleaf in pencil. Page size: 7-³/₄ x 12-¹/₂ inches; 80 pp. Bound: printed grey and black paper over boards, unprinted black paper dust jacket, publishers black cloth-over-boards slipcase. Printed letterpress with wood-letter, lead, and brass rule using colored and metallic inks. Ken Campbell has created a beautiful artist's book, based on the 1615 "Gaelic Psalms from Lewis: psalm 79," sung to the tune "Martyrs" with the text in both Scots Gaelic and English. At once mysterious and deceptively simple, it is an intriguing book. Ken Campbell's artist statement concerning this book follows:

"One day in Edinburgh I happened to pass the School of Scottish Studies. Remembering some music that I had heard twenty years before and wished to trace, I went in. An extremely patient lady told me it was on a record of polyphonic singing called 'Gaelic Psalms from Lewis': psalm 79, sung to the tune 'Martyrs' which was first published in 1615. This



stunning music gets right to your soul; it's very upsetting. It is a style of singing that arose because the Gaelic populations of the Western Isles had no psalm books in their native tongue. Consequently a form developed whereby the Precentor (or priest) would sing a line, and then the congregation would follow with great passion and devotion but, being Scots, often

at their own speed. This action produces great waves of sound that sometimes start before the Precentor has finished 'singing the line'.

I got a friend of mine, Stuart Elliot Rae, to transcribe the music for me, and translate the Gaelic to match the text with the music that was being sung. Then I put the note being sung at the top of a staff composed of brass rules. Underneath, I put the syllable that was being sung in Gaelic in woodletter, then below that the Pictish Ogham script equivalent, again in brass rule (Ogham is a celtic script consisting of grouped lines). This looked faintly martial and certainly not Roman. I thought I would show Gaelic as a thing of beauty. The colour in the book was celebratory: it goes from cool to hot, with royal purple and gold and silver. Each new stanza starts with a representation of the saltire, the St Andrew's cross, printed from a cut zinc solid that just kisses the small wavetops of the Zerkall paper to appear like granite. The notes are represented by Bembo italic capital Os set on their side. These are strung together at the end of the book, to make the chain that went from the tongue of the Celtic god Ogma as language binding all men.

As with 'Father's Hook', I tried to make this book as simple as I could, allowing such typographic skills as I may possess to carry its elements as a chant for the eye and the heart. The English, in progressively diminishing sizes, is at the back.

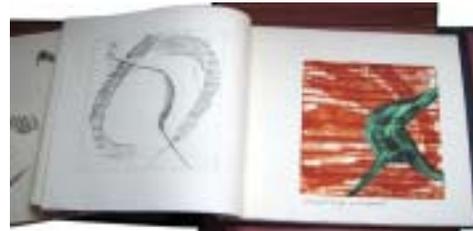
Copy number one of this edition now rests with the Stornoway Congregation on the Isle of Lewis, whose recorded singing inspired its

making.

The book is dedicated to those Scots who, circa 1800, when they were but 3% of the population of this nation state, nonetheless supplied 38% of its infantry." (10206)

5. Delaney, Roberta. Mishima, Yukio. *Plants and Insects from SPRING SNOW*. Two Volumes. Sherborn, MA: 1989. \$5,000

Artist's book, one of 10 copies only, all on French fold Rives heavyweight cream paper, each signed and numbered by the artist. Page size: 9-¹/₂ x 11-¹/₂ inches. Bound: two volumes identically bound by the artist in handmade Japanese nacreous paper with various leaves and grasses in the paper itself, ivory colored background with leaves, etc, in grey / green and buff, handsewn and housed in folding case of handmade grey Japanese paper over boards lined with handmade Mexican Bark paper, ivory-colored plastic clasps. The artist has taken a text from Mishima's novel, *SPRING SNOW* and illuminated it with hand-colored woodcuts: 6 in the volume of "Plants" and 8 in the volume of "Insects." The recto page



contains the print, the verso a graphite rubbing from part of the same block. The abstract nature of the rubbing is a playful counterpoint to the more detailed print. The text

was printed letterpress at Firefly Press in Somerville, MA in Kennerley type. The woodcuts were printed and handcolored by the artist - some printed in color with mica reflecting Edo period techniques, the time in which Mishima's novel is set. The woodcuts were cut from Japanese 5 layered plywood with a boxwood exterior surface, enabling the artist to print on an etching press (mantle). The graphite rubbings on the verso were from a flat graphite stick; the paper laid over the block and rubbed in a random manner. Each print is titled by the artist in pencil below the print. As each print is hand-colored, no two copies are the same. A delicately beautiful book, focusing on Mishima's love of nature as an integral part of Japanese cultural identity.

Ms. Delaney has exhibited at the Galerie Mourlot, the Houghton Library, the Boston Public Library, and Tufts University, among other venues, and was Assistant Professor of Art at Wheaton College. Her works are included in the collections of the New York Public Library, Boston Museum of Fine Arts, Houghton Library, Boston Athenaeum, Wheaton College, and the Fogg Art Museum, among others. She is a member of the MacDowell Colony. (10211)

6. Delaney, Roberta. Paz, Octavio. *Perimeter of an Experience. Solitude*. Lithographs and layout by Roberta Delaney. Somerville, MA: Firefly Press, 1995. \$5,000

Artist's book, one of 15 copies only, all on BFK French fold paper, each copy signed and numbered by the artist, Roberta Delaney. Page size: 14-³/₄ x 11-¹/₄ inches and 11-¹/₄ x 8-³/₄ inches; 40pp; 12 of the smaller size pages containing text and 28 of the larger size containing the 10 lithographs; front and rear wrappers, titlepage and colophon also included. Housed in grey cloth over boards portfolio with ivory fasteners. The artist tells us that while drawing from the tidal pools on the Nova Scotia coast,



she memorized the Paz poem, "As One Listens to the Rain" and realized that both her drawings (for use as lithographs) and the poem pull the viewer to the center. "the elliptical voice of the

poet pulls inward excluding all distractions, and the repetitive square images do the same by their four sides. I read that art cannot re-create an

experience but only describe its perimeter. As the viewer goes through the book, this experience of solitude is described by the page layout plus various page sizes that cover the text. Repetition is memorization at work; the book as a unit is the perimeter of fleeting solitude.”

The 10 lithographs are each 8 x 8 inches and pulled in black. The text is set in Optima and is repeated, paired with each of the lithographs, after its initial appearance on the first full page after the titlepage. (10218)

7. Ferraro, Cari. *Alphabet Ancestors*. San Jose, CA: 2009. \$925

Unique artist’s book, the first in a series of three, this on Arches Text Wove paper, signed by the artist. Page size: 3-11/16 x 5-1/8 inches; 14pp. Bound by the artist: accordion style, sewn in Cave paper cover, decorated with image of small, outstretched hand, small beaded tassel at sewn spine, handmade tan endpapers, housed in slipcase made by artist of painted and stiffened handmade brown paper, title in white on brown paper label on spine, white decoration at middle of front of slipcase. Together with a “back-story” book by the artist / author of the same size, bound in brown Cave paper, lettered in terracotta on tan paper, sewn in tan thread, housed in same slipcase. Six different letters are featured (V, T, M, I, X, C) and appear each on a separate page, that, when unfolded, form a circle. The inside of that circle are the pages that, when viewed together, form the ancient marks as they might have been seen on a cave wall. The “circle” can be reversed so the cave wall is the outside and the Roman letters hidden on the inside. Lettered and painted in acrylic, gouache, and casein, the colors of the letters are terracotta and the pages of the ancient marks black and gold and white on paler terracotta ground. Ms. Ferraro tells us that these “letters and images trace the roots of our modern Roman letters to Old European cultures that flourished 7000 years ago. Known as the Danube or Vinca script, these linear forms and marks served our neolithic ancestors as a writing system, though indecipherable to us now.” A beautiful book conveying the mystery and magic of the written word. (10222)



8. Glaister, Donald. *A Few Questions*. Vashon, WA: 2009. \$2,500

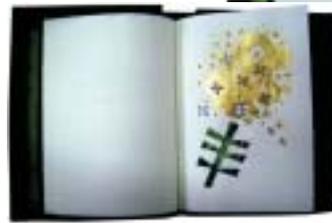
Artist’s Book, one of 10 copies, each signed and numbered by the author. Page size: 8 inches square, 15pp. Bound by the artist, Donald Glaister, exposed sewn spine, Mylar and collage. The text, a short essay of 99 words, on the nature of being and the history of time, is laser printed in gill sans. The pages are Mylar encapsulated, with interior collages of various materials. Mr. Glaister has created the ultimate deconstructed book. The artist states, “Description: A Few Questions is an informal exploration of the nature of matter, existence and time, in a prose piece of 99 words. The book is a progression of polyester encapsulations, similar to those used in document conservation, which are bound with paper hinges. The sanded film encapsulations envelop paintings, drawings and type on paper and transparent film, layered to produce an effect of depth and space within each page. The binding is made with cover boards made with encapsulations similarly constructed. (10203)



9. Leavitt, Nancy Ruth. *In Hibernation*. Stillwater, ME: 2009. \$4,500

Unique artist’s book, on vintage pale green T.H. Saunders paper, signed and dated by the artist / author, Nancy Ruth Leavitt, on the colophon. Page

size: 6 x 8-1/2 inches; 32pp; 11 of which are painted and/or lettered, including the colophon, in gouache, watercolor and gold leaf. Bound by the artist: sewn into spring green endpapers with felted dark green wool cover made by the artist and embroidered in spring green and gold silk threads in a leaf pattern against a background of a vertical spring green stitched broken lines with top border of vertical gold stitches, the spine with double row of long stitches in gold silk thread, housed in custom-made green cloth clamshell box lined with spring green silk by Joelle Leavitt Webber of



Mermaid Bindery, pale green Saunders paper label on spine lettered in dark green, IN HIBERNATION, by the artist. An incredibly beautiful book from Ms. Leavitt, which, she tells me, is the result of a dream. The opening text, “A sleeping soul/ dreams of plants / that live only / inside a book” leads to botanical images of intense gold gilt and white flowers. The ensuing pages of images of leaves and flowers positively vibrate with energy, as if coming up through the earth (green) to the gold border at the top of the image (sun). The concluding text, “Floating / confused dazed / alive only at night / the mind roots deep / into it’s own / subconscious” is opposite a page of leaves on a grey-green ground, the leaves highlighted with gold gilt dots, again banded at top by gold gilt, and visually relates the subconscious to the natural world. (10215)

10. Leavitt, Nancy. Hidy, Lance. *Designing the mentoring stamp: an artist’s commentary on theory, gesture, photography, composition, color, light, and the typeface Penumbra*. [Florence, MA]: Kat Ran Press, 2007. \$750

Artist’s book, created using the first trade edition, with additional collaged material by Nancy Leavitt, using her own handmade papers, as well as other materials, and signed by her on a newly-added handwritten colophon. Page size: 6-1/8 x 9-1/2 inches; 60pp. This is Lance Hidy’s commentary on theory, gesture, photography, composition, color, light, and the typeface Penumbra which was published as part of the Kat Ran Essays in Philatelics. Mr. Hidy begins his treatise with his commission to design the 34-cent mentoring stamp. Nancy Leavitt has taken this trade edition and used it to create her own artist’s book, using paste paper, found papers, and postage stamps collaged on the original pages with glue and with orange thread in decorative stitching. She has made the decorative papers used in the binding and on various pages. Bound: accordion style by Joelle Leavitt Weber in orange paste and decorative papers by Nancy Leavitt with green and purple decorative papers, decorative stitching, collaged with found paper, housed in custom-made black cloth clamshell box collaged with orange, green, and purple decorative papers, found paper, stamps and title on white paper printed in black on spine, inside trays lined with additional collages of decorative and found papers, stamps, and postscript from the author. A lovely artist’s book combining with an interesting text by an artist on the artistic process. (10216)



11. Perishable Press. Wakoski, Diane. *The Wandering Tattler*. Illustrations by Ellen Lanyon. Mt. Horeb, WI: The Perishable Press, 1974. \$750

Copy no. 67 of 130 copies, all on various colors of Shadwell paper, this copy signed by the author, Diane Wakoski, on the half title and further inscribed by her in terracotta colored ink (matching printed half-title) with a small doodle under inscription. Page size: 13-¹/₄ x 7-¹/₄ inches; 36pp; 28 of which are printed. Bound by Moroquin: black cloth over boards with blue morocco spine stamped in gold gilt with author and title, endpapers with prints after Lanyon's fantasy of a camel being ridden by an eagle and carrying other birds and a snake, fine in publisher's slipcase. Handset in Palatino and letterpress printed in green, pastel orange, red, brown, black,



yellow, blue, maroon, pink and white – certainly one of the most ambitious and most beautiful page designs from the great Walter Hamady. There are eleven illustrations by the talented Ellen Lanyon. The prints of birds surround and/or announce the poems about birds. PP #67. (10208)

12. Poehlmann, JoAnna. *Wrapped/Unwrapped - Giving Christo the Gate*. Milwaukee, WI: 2008. \$500

Artist's book, one of 20 copies, on Rives BFK paper, each signed and numbered by the artist / author. Page size: 3-¹/₄ x 4-³/₈ inches; 4pp. Bound: accordion style with BFK Rives boards, front panel with oval shape wrapped in the actual tangerine-colored fabric used by Christo to wrap the gates in Central Park, the fabric tied up with string, tangerine-colored gros-grained ribbon pulls on both sides, housed in tangerine-colored



paper slipcase, new. Titlepage and colophon hand-written in graphite by artist with two original graphite / watercolor drawing over xerograph of a tangerine: the first is a partially peeled tangerine with two sections missing and the second is of the two sections - i.e. the sections of the tangerine shown both "wrapped" and "unwrapped." Ms. Poehlmann,

known nationally and internationally for her prints, drawings, and artist books of the natural world, has created another diminutive wonder. Her works can be found in the Victoria and Albert Museum, The Museum of Modern Art, New York, and the Walker Art Center. (10210)

13. Red Angel Press. Melville, Herman. *Cetology. A systematized exhibition of the whale in his broad genera: natural history excerpts from "Moby Dick" edited and illustrated by Ronald Keller*. New York and Bremen, Maine: The Red Angel Press, 1973. \$750

Artist's book, one of 100 copies, each signed and numbered by artist / printer / publisher, Ronald Keller. Page size: 9-⁵/₈ x 10-³/₄ inches; 48pp. Bound in brown paper over boards, brown kid spine, brown endpapers with woodcut printed in black of skeleton of whale. The text is hand set and printed letterpress in Plantin and Times Roman on straw-colored laid paper. The seven pages with original woodcuts by Ronald Keller are printed on straw colored Nideggen paper. Of these, two are triple gate fold pages with shaped text surrounding the woodcut images of two whales. These two woodcuts are printed in brown and black. The remaining images are printed in black (bit of smudging from woodcuts). The size of each mammal is in proportion to the others. This is one of the earliest publications of Red Angel Press (second?) and is the start of a succession of elegantly printed books. (10207)

14. Vixen Press. Seidenberg, Caryl. *Operation Rescue. In which 25 years of misprints no 2 alike are miraculously reincarnated*. Winnetka, IL: The Vixen Press, 1980. \$500

Artist's book, one of 35 copies only, all on Arches paper, each signed and numbered by the artist / author / printer / binder, Caryl Seidenberg. Page size: 6 x 8-³/₈ inches; 16pp. Bound by the artist: sewn, brown paper over boards, tan cloth spine, brown Fabriano endsheets, label printed in brown with title and artist on front panel. Ms. Seidenberg's poem, a paean to a life creating words and images, with some missteps, is highlighted with five original etchings, each printed in color, and one color lithograph, collaged throughout. She has printed her poem letterpress on a Number 4 Vandercook in 18pt. Caslon Openface, 12pt. Bauer Bodoni Italic, 12pt. Bodoni Book, and 10pt. Bauer Bodoni. Although the book is dedicated to "Trial and Error," it is clearly the work of a talented artist / printer who has created constantly in book arts. (10224)



**We will be exhibiting at the Hybrid Book Fair
June 5-6 1 -6 pm
Gershman Y - 401 South Broad Street
Philadelphia, PA
Sponsored by the University of the Arts**

&

**The ABAA / RBMS Booksellers' Showcase
Wednesday June 17 9 am - 8 pm
Omni Hotel Charlottesville, VA**

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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