

# Priscilla Juvelis – Rare Books

## Catalogue 42 Contemporary Book Arts

1. **Abcedary Press. Robinson, Alan James. *Ancient Needs*. Foreword by Brian Davies. Story by Mark Carol. Illustrated by Alan James Robinson. Easthampton, MA: ABCedary Letterpress, 1989. \$3,500**

One of 26 copies, all on T.H. Saunders watercolor paper for the text and B.F.K. Rivers for the etchings, interleaved with blue Moriki paper for the seal's story, with an additional suite of the plates each signed and numbered by the artist, Alan James Robinson, who has also numbered and signed the colophon which is also signed by the author, Mark Carol, and Brian Davies. Also included in this issue is an **ORIGINAL DRAWING** by Robinson, which he has signed in pencil. Page size: 11 x 15 inches; 74pp. Bound by Claudia Cohen and Sarah Creighton: full limp vellum with cut-out within gilt rule revealing woodengraving of head of seal pup, non-adhesive binding sewn on exposed vellum laces, blue headbands, extra suite housed in blue cloth folder, both book and folder



housed in custom-made pale blue cloth clamshell box, title in gilt on vellum label on spine, box a bit faded else fine. The total edition of 80 included 25 copies bound in cloth, 25 bound in cloth with an extra suite, 26 bound in vellum with an extra suite and original drawing, and 4 copies with proof suites and manuscript pages. The text is set in Centaur with the seal's thoughts set in Arrighi italic printed by Harold Patrick McGrath. Hand calligraphy of ANCIENT NEEDS on the title page and on the colophon page in blue by Suzanne Moore. ANCIENT NEEDS is a story in prose and poetry about the harp seals by Mark Philip Carol, with eleven two-color aquatint and drypoint etchings printed by Sara Krohn and four woodengravings by Alan James Robinson, introduction by Brian Davies, founder of the International Fund for Animal Welfare. (3692)

2. **Caliban Press. Apollinaire, Guillaume. *Bleuet*. Poem by Guillaume Apollinaire. Translated by Richard Stokes. Canton, NY: Caliban Press, 2008. \$45**

Limited Edition, one of 100 copies, of Apollinaire's shaped verse that is a meditation on youth and war, written during World War I and published in 1917, this on mouldmade and handmade papers, signed and paraphed by the printer / designer, Mark McMurray. Page size: 10 x 5 inches; 4pp. Bound by Mark McMurray: hand sewn into Nepali handmade paper wrappers, title printed in black on front cover, endpapers made from cut-up tactical pilotage charts and maps of the Middle East region. BLEUET refers to the new French recruits of World War I and their cornflower blue uniforms. The English translation of the title here is NEW BOOTS. The poem remains as poignant in the context of today's wars as it was in 1917. The original shaped verse of Apollinaire appears on the opening verso with the English translation, also shaped as a mirror image of the French, on the opposite recto. The text has been digitally typeset by Dale Hobson in 11 point Perpetua and printed from pho-



topolymer plates made by Boxcar Press in Syracuse, NY. It is a beautiful edition of one of Apollinaire's most wistfully moving poems. Apollinaire was critically wounded in World War I in 1916. Never fully recovering, he died two years later after having contracted Spanish influenza. Certainly this poem is an example of "writing what you know." The sadness of a young soldier who has seen so much suffering and death is palpable. Apollinaire's "stepped" verse is as much as descent into hell as are the words. (10150)

### Unique Binding by Sol Reborá

3. **Carroll, Lewis. *Alicia Scavino*. Buenos Aires: Ediciones Dos Amigos, 2004. \$3,000**

Artist's book, one of 20 copies, all on handmade paper, hand numbered in pencil, this copy in a unique binding by Sol Reborá. Page size: 4 x 6-½ inches; 20pp; 5 of which are printed (in Spanish) with text from Carroll's ALICE IN WONDERLAND in green ink; 2 of the pages are the double-page aquatint by Alicia Scavino, signed and numbered in pencil by the artist, based on one of the images from the Ediciones Dos Amigos edition of ALICE IN WONDERLAND for which she contributed 10 intaglio etchings. That book was published after the artist's death and is now sold out. This lovely homage to the artist has been beautifully bound by Sol Reborá in pale blue-green morocco with onlay in pale beige box calf extending across front and back panels descending (on both front and back) into inlaid (about 1/8" down) abstract form with small gold metal balls as if it were a child's game where the balls are manipulated into their designated indentations. The



spine is smooth. The front turn-in has two blind tooled arabesque lines ending in small gold dots, the rear turn in-in with four blind-tooled arabesques ending in gold dots with three additional gold dots,

guards of tan morocco, signed in blind on lower right rear turn-in, "Sol Reborá" with two gold dots, housed in custom-made clam shell box of green paper over boards and green morocco spine blind-stamped "Lewis Carroll" and "Alicia Scavino" the book is beautiful and fine. (9890)

4. **Cheloniidae Press. Shakespeare, William. *The Birds and Beasts of Shakespeare*. Text by Arthur F. Kinney. Illustrated with Woodengravings by Alan James Robinson. Easthampton, MA: Cheloniidae Press, 1990. \$3,750**

One of 100 copies, in full morocco with an additional suite of the woodengravings in custom-made portfolio, each engraving in the additional suite is signed and numbered by the artist, Alan James Robinson, who has hand-numbered the colophon as well. **In addition, this copy has two portraits of Shakespeare by Robinson that do not appear in the completed book.** One is a woodengraving study, so labeled in pencil by Robinson and signed by him and the other is a "wash drawing portrait" signed by Robinson. The total issue of this book was 155, all on printed on Cheloniidae rag handmade paper, the first to carry the press's own watermark. The edition comprised five state proof copies with two extra suites of the woodengravings; 100 deluxe copies bound in full leather with an extra suite of the woodengravings and etching; 50 regular copies



in quarter morocco. Page size: 15 7/8 x 10 3/8 inches - the size of the first folio edition of Shakespeare - Dedication Page, Half-title, engraved frontispiece portrait of Shakespeare in rondel surrounded by the animals, Titlepage, i-iii [iv-v] 1-87 [88-92]pp.

Bound by Claudia Cohen and Sara Creighton: full caramel morocco with title in gilt on front panel, five raised bands on spine, marbled endsheets by Faith Harrison. Separate cloth chemise for extra suite and drawing all housed with book in morocco and cloth clamshell box with title in gilt on spine. Illustrated with 52 woodengravings depicting the birds and beasts found in Shakespeare's plays and poems, plus two portraits of the Bard: one etching and one woodengraving and one etching by Alan James Robinson. This book uses Shakespeare's original texts addressing the natural history, folklore, and mythology of the birds and beasts in his plays. The commentary was written by Arthur F. Kinney, Thomas W. Copeland Professor Literary History at the University of Massachusetts at Amherst. The text was set at M & H Type Foundry in San Francisco and handprinted by Harold McGrath in black within a caramel-colored rule with caramel ink used for Shakespeare's own words on each page. Published on the tenth anniversary of the press, this is a worthy monument. (4167)

**5. Ferraro, Cari. *Spelling Words*. San Jose, CA: Prose and Letters, 2008. \$3,500**

Unique Artist's Book, one in a proposed series of three, this is the first, on Arches TextLaid paper, signed by the artist/author, Cari Ferraro. Page size: 9-5/8 x 7-1/4 inches; 20pp. Bound by the artist: drum leaf style, black cloth spine with painted paper over boards, title hand gilded in gold gilt on front panel, painted end sheets, housed in custom-made black cloth clamshell box made by Don Drake, Dreaming Mind Bindery. Together with 14-page booklet, hand-written by Cari Ferraro, called "Back Story" bound in black paper with gold gilt device on lower right front corner,



which is laid into the clamshell box in specially-recessed tray with SPELLING WORDS fitted on top. Painted paper decoration by the artist on front of box repeating cover design, painted label on spine. Handwritten and calligraphic text exploring letter magic is highlighted with painting in acrylic, paste, gold ink, oil pastel, stencils, and masks. The artist/author has created a book - actually two books bound as one with the second starting by turning the book upside down to start reading/viewing - on the two meanings of the word "spell." The front cover reading "SPELLING WORDS" in gold gilt opens with the definition "to name or write in order of the letters of the word..." and features alphabets, spelling rules, and definitions. The other definition of the word "spell" is the subject of the book that opens from the covers which features a gold gilt crescent moon on a ground of black and purple abstracts with outlines of symbols and letters, "a set of words, formula or verse, spoken or written in a particular order to effect magic..." These pages feature definitions, words such as "hexes / love spells / spells for peace..." as well as directions for crafting a spell and spell "signs." Ms. Ferraro points out in BACK STORY that "In the proper ordering of the letters (of a story),

the magic of retrieval was possible." Her book celebrates the magic of letters, remembering and story telling - all contributing to the "magic" of language. This is a beautiful book - and certainly magical. (10145)

**6. Flying Fish Press. Chen, Julie. *Panorama*. Berkeley, CA: Flying Fish Press, 2008. \$2,400**

Artist's book, one of 100 copies, each signed and numbered by the artist/author, Julie Chen. Size: 9-3/4 x 20-1/2 inches; 2 double-page panorama pop-ups and 3 gate-fold panoramas each with 5 vertical folds to open and, when completely open, form another page and vista entirely. Bound: charcoal gray cloth over boards with title printed in black on gold colored paper, demi-lune gold and red paper onlay at front hinge, housed in gray cloth box with magnetized flaps to securely close, title printed on front of box in black on gold paper, new. The definition of PANORAMA - "A picture representing a continuous scene, often exhibited one part at a time" - opens the text, facing a sepia-toned image of an urban location. The gate fold opens to a center page showing the earth and bears the legend, "you are here" with "optimism" on the left side of the page and "despair" on the right side. The flaps on the center page each open to reveals several clocks superimposed one on the other and the text reads,



"In this room / in this city / on this planet / at this moment in time / you are in denial / you cannot bring yourself

to see the magnitude of the situation / you do not want to believe that time is running out." The pop-ups are four layered and each contains text reflecting the fragile nature of our environment. The closing page reads, "Your habitat is in peril / Take a serious look at the truth about the world around you / The planet will endure long after you are gone / What matters



now is whether you will think beyond your own survival / and respond to the challenges that await you." Printed letterpress from wood blocks and photopolymer plates by Julie Chen and Alan Hillesheim and assembled at the studios of Flying Fish Press by Julie Chen, Erin Latimer, and Kimi Taira, this is a remarkable book. Just when you think that this artist can't possibly eclipse her previous work, she does. The environmental catastrophe that awaits the earth is clearly delineated - pictures and interacting with text make it impossible to ignore the message. This is an important new work from one of the best artists working today. (10146)

**7. Huebsch, Rand. *in a hot dry place*. New York: Parrhasia Press, 2006. \$500**

Artist's book, one of 50 copies, all on Rives paper, each signed and numbered by the artist/author. Page size: 5 x 6 inches; 8pp. Bound by the artist: accordion style with each panel of light earth-colored embossed Canson mi-teinte paper over boards, etched with author, title, publisher and date against landscape of tree and rocks on front panel and a vulture flying over parched earth on rear panel. These cover images are made from copper plates that were etched for many hours to create embossing matrices that are, in fact, bas reliefs, new. The text reads, "in a hot dry



place / where the wind / only rarely rises / only rarely spirals down / soundless / against dense earth / the dangers of the day / shimmer in every glance." The images are of animals - baboon, vulture, hyena, giraffe et al. - against an unforgiving landscape. The artist has created his own image-making process which he calls "carbograph" and is a variation on traditional etching incorporating particles of carborundum grit into the liquid ground and using the usual stylus as well as a scraper on the plate. The result is an etch that has a similar effect to that of a charcoal drawing. The method is particularly well suited to the poem and accompanying images of dry desert flora and fauna. This is very strong book and it will take the reader / viewer to another place: the animals are a delight and the atmosphere is palpable! (10139)

**8. Leavitt, Nancy Ruth. *Crow Poem* by Robin Furth. Stillwater, ME: 2008. \$3,500**

Artist's Book, one of a kind, all on Arches paper, signed by the artist, Nancy Ruth Leavitt. Page size: 10-1/4 x 6-1/8 inches; 30pp; all of which are painted and 10 of which are lettered. Bound by Joelle Leavitt Webber:



hand sewn in dark green cloth, exposed blue thread at spine, hand painted endpapers by Nancy Leavitt, housed in custom-made green cloth clamshell box lined with hand-painted

endpapers by Ms. Leavitt. The text is accomplished in watercolor lettering by the artist and is accompanied by pastel painting over wet paper then covered with paste. The format is an accordion fold with single signatures at either end of the foldout. and both the front and back of the accordion foldout are painted. The abstract painting which runs the length of the book represents a color shift beginning with an early spring day moving into night then blossoming into a summer day. The text, a poem by Robin Furth, is redolent with the sights and sounds of the earth's yearly renewal - which Ms. Leavitt has captured in the beautiful greens, yellows, and purples that surround the shades of green and blue of the text. Robin Furth

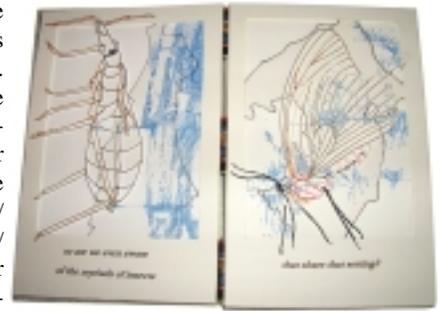


was personal research assistant to Stephen King (whom she met while working toward her Ph.D. at University of Maine) and is the author of THE DARK TOWER A COMPLETE CONCORDANCE. Ms. Leavitt's work is held by private collectors as well as Institutions such as the Portland Museum of Fine Art, Bowdoin College, Yale University, Western Michigan University, Wellesley College, Auckland New Zealand City Library, and the University of New England among others. (10151)

**9. Morrison, Lois. *Other Lives*. Leonia, NJ: 2008. \$575**

Artist's Book, one of 25 copies, each on marbled paper over Bristol boards, signed and numbered by the artist / author, Lois Morrison. Page size: 8-1/2 x 5-1/2 inches; 14pp. Bound: accordion-style with vintage ribbons holding the book together. Three ribbons in multi-stripe - including blue which is the background color of the colophon pages - are inserted between the paper and Bristol boards. The cover is marbled printed paper over board with title printed in blue; the text reads front to back and then in the reverse. It is printed with a Gocco printer in Garamond Italics in brown at the bottom of each page. The board of each page is cut out to frame a collage on blue paper, the collages of plastic and board colored with pigma micron pens. The drawings of the insects and garments are interpretations of a variety of photographs from multiple

sources, altered to fit the spaces. The backgrounds are imaginary landscapes. The text reads, "When we see clothing / shown in natural settings, do we ever think, / or are we even aware of the myriads of insects / that share that setting? / They are living out their short lives / clicking, chewing and whirring; spinning, building or digging. / We hear the loud ones, of course / the crickets, cicadas and locusts, / but the dull, low hum that the others / produce in unison, we miss. / Still, they are invisibly there - / all the time." Another beautiful and provocative book from Lois Morrison celebrating the natural world. (10147)



**10. Pennyroyal Press. Baum, L. Frank. *The Wonderful Wizard of Oz*. Engravings by Barry Moser. West Hatfield, MA: Pennyroyal Press, 1985. \$2,500**

One of 350 copies with 62 wood engravings all on Somerset Satin, each signed and numbered by the artist, Barry Moser. This copy belonging to fellow artist and engraver, Alan James Robinson, founder of the Cheloniidae Press. Moser slyly worked well-known faces from the Reagan Administration into the well-known characters from this American classic. Page size: 12 x 13 inches; 272pp. Bound by David Bourbeau: in Barcham and Green's Dewint hand-made paper over boards with linen reinforcement; the title is in gilt within a rondel on the front panel, pastepaper endpapers, housed in linen clamshell box. The book is printed in black and five colors which highlight the calligraphy on the titlepage and chapter-openers by Yvette Rutledge. The letterpress is by Harold Patrick McGrath set in Monotype by MacKenzie-Harris in Van Dijk. Moser writes in the 1986 Pennyroyal Checklist, "Few texts lend themselves to contemporary parody as well as does THE WIZARD OF OZ." And what a parody this is! *In addition to the book, the pamphlet describing the creation of this American classic, "47 Days to OZ" is laid in with the book as well as the original poster announcing publication of the book.* (10138)



**11. Pennyroyal Press. Moser, Barry. *Alice's Adventures in Wonderland and Through the Looking Glass and What Alice Found There* by Lewis Carroll. Text edited by Selwyn Goodacre. Two Volumes. West Hatfield, MA: Pennyroyal Press, 1982 & 1984. \$7,500**

Each title is one of 350 copies all on Pulegium paper, specially made for Pennyroyal by Strathmore Paper Company, illustrated with a suite of the 75 woodblock plates each signed by the artist, Barry Moser. In addition the book is signed and numbered (both with the same number) in the colophon by the artist. These copies belonging to Alan James Robinson, fellow artist and founder of Cheloniidae Press. Bound by Gray Parrot: 3/4 purple morocco with gilt tooling, grey cloth portfolio for extra suite, housed in grey cloth clamshell box. THROUGH THE LOOKING GLASS





illustrated with 95 wood engravings each signed by the artist, Barry Moser, both as issued. Bound by Gray Parrot: ¾ red morocco with gilt tooling, grey cloth portfolio for extra suite, housed in grey cloth clamshell box. The text is in Monotype Bembo and Bembo with Italic with Alfred Fairbanks' Condensed Italic and John Peters' Castellari; it was composed and cast at the type foundry of Winifred and Michael Bixler. Considerable hand-setting was done by Arthur Larson. Calligraphy is by G.G. Laurens. Initial letters cut and hand colored by Barry Moser. Master pressman, Harold Patrick McGrath has printed the text in five colors. The page size is 11 x 17 inches. The text is based on Lewis Carroll's own corrected text and has an additional commentary by noted

scholar, James Kincaid. Certainly one of Barry Moser's most acclaimed books and a masterpiece of printing and print making. (10137)

**12. Sherwin Beach Press. Sandlin, Lee. *Saving His Life*. Illustrated with Photographs from the Collection of Nina Sandlin. Chicago, IL: Sherwin Beach Press, 2008. \$1,900**

One of 50 copies, all on Twinrocker Taupe paper for Letterpress, each signed by the author, Martha Chiplis who designed and printed the book, Trisha Hammer who bound the book, and Bob McCament, the publisher. Page size: 9-½ x 11 inches; 100pp. Bound by Trisha Hammer: full green Nigerian goatskin in a hidden crossed-structure, the three bands forming elegant pattern at front hinge, the subject's initials, "NC" blind-stamped with small squares as decoration in the center of the initials on the upper right corner of the front panel, almost as if it were a personal photo album, endpapers of green and tan Japanese silk brocade, housed in paler green silk drawstring bag with subject's initials, "NC" embroidered on the front and back of the bag, as new. Martha Chiplis has designed and printed this beautiful book which was set in Monotype Ehrhardt by Winifred and Michael Bixler. The text is illustrated with 71 photo-etchings of various

sizes made from family photographs, printed on Hoshio paper and inset into the book in debossed panels. The photo-etchings were printed from plates made by Boxcar Press. The double-page frontispiece map printed in green, black and blue, showing the subject's life travels, is by

Deborah Reade. The text tells the story of the extraordinary life and eventual illness of Nick Cherniavsky, the father-in-law of the author. Born in the Ukraine, Nick's life story takes him to Saint Petersburg, Harbin, Vladivostok, Shanghai, Rockford, IL, Sacramento, San Antonio, and eventually Chicago.

The voyage is strange and disturbing, mirroring the dark side of the 20th century, yet still the story of one man. This is a fascinating and provocative book, beautifully made and aesthetically pleasing. The publisher has set the list price at \$1,900 until November 15, 2008. Thereafter, it will be \$2,700. (10122)



**13. Smith, John and Edwin Jager. *Threshold*. Oshkosh & Stevens Point, WI: 2008. \$600**

Artist's Book, one of 25 copies, all on Graytex acid-free archival matte coated paper, each copy signed by both artists, Edwin Jager and John O. Smith, and numbered on the colophon page. Page size: 9 x 6-¾ inches; 200pp. Bound: black cloth, hand sewn, title in silver gilt on spine and

front panel, silver ribbon-marker, grey and white sewn headbands. A story without words, this narrative documents the romantic relationship between two emotionally isolated lovers who are striving to communicate with each other through time and space. Over 800 photographs appear on the 200 pages, followed by a poem appearing on the last six pages. The photographs are printed using 200-year Epson Ultra Chrome archival inks. The composed color images are compelling and varied, with the layout influenced by references to film, i.e. 6 "still" images appear in a horizontal band set into a larger double page spread of the same subject. The five chapters follow the relationship between two lovers



through one day's interaction. Both Edwin Jager and John O. Smith are professors of art at the University of Wisconsin, Jager at the Oshkosh campus and Smith at the Stevens Point campus. Both have won numerous awards for their book arts and have participated in many juried exhibitions. This is a true collaboration, and it is a compelling success. Both artists / authors wrote, staged and photographed the story. Scenes were written and sketched collaboratively. Edwin Jager wrote the poem that appears in Chapter I. Other photographs were shot by Summer Zickefoose - the female actor. All images were shot digitally, using both a Nikon and Canon digital SLR cameras, and all images were used full frame. The images are haunting, and the visual narrative thread strong. (10148)

**14. Stalwart Press. Garden. A Portfolio of Six Platinum-Palladium Prints by Mary Swisher. Introduction by William T. Vollmann. Sacramento, CA: Stalwart Press, 2008. \$3,000**

Signed limited edition, one of 10 copies only, each signed and numbered in pencil by the artist, Mary Swisher and also signed by the author of the Introduction, William T. Vollmann, the prints on Crane's rag card stock and the Titlepage, Colophon, and Introduction on BFK Rives. Page size: 19-¼ x 14-½ inches for 3 text pages; 6 platinum prints are on sheets 14 x 11 inches with images 6-½ x 4-¾ inches, 3-⅛ x 4-½ inches, 4-⅝ x 3-⅝ inches, 9-⅜ x 7-⅞ inches, 9-⅞ x 7-½ inches, and 9-½ x 7-½ inches (for images 1-6 respectively), all matted to 20 x 16 inches; 9pp. Bound: loose in custom-made buff "Cotlin" cloth with title printed in brown and original platinum-palladium print 6-⅜ x 4-¼ inches both onlaid to cover within indents, salmon colored Bugra paper edges of box and lining trays, made by L. J. Dillon.



The Colophon tells the reader / viewer that Ms. Swisher uses an 8 x 10 and 5 x 7 Deardorff camera and mixes her platinum-palladium chemicals with which she coats the Crane's rag paper. She lays the negative onto the paper coated with this light sensitive solution and prints in the sun light. Using the ammonium system, which depends on humidity, she achieves images of a unique split tonality. The delicacy and luminosity of these platinum-palladium prints suit the subject matter - the artist's images of her daughters in the garden - perfectly. The text is set in Centaur and printed by Robert Dickover of Stalwart Press. The images are all titled in pencil and the first image - that of a tree - is labeled "Daphne's Escape." It is an image, curiously resembling the torso of a female - that leads into the images of her daughters - both clothed and nude. Almost other-worldly, they evoke a time when humans were more closely intertwined with the natural world. 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. (10153)



**15. Ursus Books. Zweig, Stefan. *The Invisible Collection. Frontispiece Etching by Joseph Goldyne. New York: Ursus Books, 2007. \$750***

One of 50 copies, signed by the artist, Joseph Goldyne, and the printer, Peter Koch, all on Hanemuhle Biblio paper. Page size: 9 x 5-1/2 inches; 16pp; plus frontispiece containing original signed etching, "As the Blind Remember" by Joseph Goldyne. Bound by John DeMerritt: hand-sewn, black leather spine with author, title, and publisher in gold gilt on spine, tan colored paper over boards, ivory label printed in black and red on front panel, new. Joseph Goldyne's etching 4-1/2 x 3-1/2 inches. Peter Koch as



set the type and printed letterpress in Trajanus, Lombardic Capitals, Libra and Schraffierte Antigua, initial letter and ornaments in tan. Zweig's haunting story - long out of print - of the interaction between a print collector and dealer is beautiful produced. The setting is Germany in the 1920's when inflation so

ravaged the country; the narrator is told the story of one aged collector / connoisseur by an antiquarian who relates the story to the reader. What the antiquarian finds, when he visits one of his old customers is so astonishing, he cannot help but speak of it. The story closes with a quotation from Goethe, "Collectors are happy creatures." Mr. Goldyne has perfectly captured the elusive nature of collecting and the collected with his etching. For anyone who collects - or knows someone who collects - this is the perfect story, handsomely produced. (10121)

**16. Vixen Press. Seidenberg, Caryl. *Insomnia. Winnetka, IL: The Vixen Press, 2008. \$1,200***

One of 12 copies, each signed and numbered by the artist / author / printer, all on Somerset cover stock. Page size: 5-3/4 x 7 inches; 20pp. Bound by the artist: black cover stock, exposed spine with three white ribbons printed by the author woven behind wires that are affixed to each page



with tape, the ribbons extend on to front and back panels, front label with hand-printed relief print in black that resembles a grid or open curtains (with eyes peering out) and a sleeping pill and the title, "In somnia." The text is handset in Eusebius and printed on a number 4 Vandercook. The images are hand painted relief prints as well as drawings translated to polymer plates. A beautiful book, perfectly capturing the turmoil of a sleepless night. (10133)

**17. Wait, Laura. *Monumentum Arbusti. Celebration of Trees. Steamboat Springs, CO: 2008. \$3,000***

Artist's Book, one of six variants in this series, each unique, this on BFK Rives paper with six pages of painted Mylar, three at each end, the copy signed and numbered by the artist / author, Laura Wait, on the title page and again on the last page of text.

Page size: 14-7/8 x 5-7/8 inches; 56 painted and/or lettered pages plus one sheet 11 x 5 inches. Bound by Laura Wait: exposed spine, hand sewn on linen cords with green linen thread with additional sections sewn on and laced in, patinated embossed copper over boards, all-over embossing accomplished by the artist with same themes as those painted in the book, housed in custom-made black cloth clamshell box with white label



printed in black with title and artist on spine, fine. The artist's statement reveals that the book concerns trees of life, magic and immortality. There is a short history of the meaning and importance of trees in world culture which is written in the middle of many pages. The artist adds that the book was begun in 2004 with the creation of extra pages of IN THE GARDEN and additional imagery was added in 2006-2008 using paste painting, stencils and many layers of handwriting as text and image. The result is a

book with pages as densely filled as a forest: images behind images behind images, in shades of green with highlights and writing in black, gold, blue white and terracotta. The three kinds of trees celebrated are: Life, Magic & Immortality, with lists of each given in the text page. The importance of trees as universal creative and growth symbols in most cultures goes back thousands of years, exemplified by ties to Christmas, the Cabbala, the Sumerian Tree of Life, and sacred places everywhere. Ms. Wait has been inspired to translate this into a beautiful book celebrating nature as well as creativity. (10149)

**Just Added:**



**Vollmann, William T. The Feminine. Sacramento, CA: 2008.  
\$3,300**

Portfolio of two platinum-palladium prints, "Burga" and "Valentine" signed and numbered by the artist, "3/5 William T. Vollmann" on the hand-written colophon page (also the titlepage) with a brief history of the image in his hand and dated "5/2008" also in his hand. This hand-written sheet is inserted in a paper "pocket" affixed to the inside back of the clamshell box. Each photograph, taken by Mr. Vollmann and printed by him, is 14 x 9-½ inches, matted to 20-½ x 16 inches. Housed in custom-made buff cloth clamshell box with 2 white paper labels bearing title which is lettered and signed above a painting by Mr. Vollmann on front cover, title and limitation lettered by Mr. Vollmann on spine label on white paper with black ink. Limited to a total of 5 copies, this portfolio is the first of a series drawn from his images appearing in POOR PEOPLE. (10154)

**Red Trillium Press. Daiber, Stephen. Almendrones. Two Volumes. Williamsburg, MA: Red Trillium Press, 2007.  
\$2,000**

Artist's book, one of 25 copies, on various papers, signed and hand numbered by Stephen Daiber in each volume. This is a collaborative project with 10 Cuban printmakers that Mr. Daiber met while working and living in Cuba. ALMENDRONES refers to the old American automobiles that populate the streets of Cuba. The first volume contains the C.V.'s of the 10 Cuban artists as well as their "artist's statement" about their print included in this work. The second volume features the 10 original prints by 10 different artists, each hand-numbered, titled, and signed by the artist. These prints are mounted on black paper as if part of an old photograph album. And, in a sense, it is - as the images are of the old American cars that have been recycled and repaired to serve the transportation needs of the Cuban population. The titlepage of the second volume is printed letterpress in grey ink. The colophon page is printed in grey ink as well and lists the artist, title of the print, and medium used, i.e. linoleum, etching, lithography and linoleum, silkscreen, etc. This volume is bound, album-style in green cloth over boards (matching the green paper of the first volume) with a color print of an "Oldsmobile 88" on the front panel. Size: 8-7/8 x 13 inches. The text volume is the same size but bound in black paper over boards with a green cloth spine. Both volumes are housed in a custom-made grey cloth clamshell box with title printed in grey on black paper label on spine, the whole an elegant production. The printing was accomplished by Arthur Larson, Horton Tank Graphics, and the type was set by Lisa Carta. The bindings are by Stephen Daiber who wrote the opening text and conceived the idea for this book. Mr. Daiber points out in his description of the origins of this book that, "These vehicles are amazing...shaking on every turn. They are symbolic of the confusing relationship between Cuba and the United States" These American giants of the 1950's arrived in Cuba prior to the revolution and have been repaired, repainted, and bear mismatched parts - often from cars manufactured in the then Soviet Union, thereby achieving their own curious detente, long after that of their manufacturers had occurred. The prints themselves are such a curious mix: the subjects are consumer products of the 1950's, but the images themselves are absolutely contemporary. The book holds together perfectly with its theme of the aged vehicle - still running and active in the imagination of their owners. (10155)



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