



Vamp & Tramp, Booksellers, LLC

Catalog

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Denotes New Title

Alphabet Books

May 2008

Susan Allix ~ England

A - Z Old Fashioned Rhymes. By Susan Allix 2003 (original edition 1985) 5.25 x 6", 43 pages of Saunders paper, coloured ends and fly-leaves. With red hand made paper cover. Triangular windows onto two rhymes. 26 rhymes, set in 18pt Bembo Italic, are accompanied by 13 coloured linocuts. Contained in a maroon paper folder with closure. An alphabet book made for children, perhaps with adults in mind. Susan Allix: "*In 1985 a few copies were made, and then the lino-cuts were put away and forgotten. Now some more copies have been printed and the book re-issued.*"

\$150

Bay Park Press ~ California

The Alphabet of Time. By Sibyl Rubottom & Jim Machacek 2002. Edition of 26. 6.5 x 6.5" with 54 pages bound on a deckled fore-edge. Text printed in various fonts of Clarendon, Bernhard Modern, and Bodoni. Visuals created with photo-polymer plates, wood type, marbling, silkscreen, acetate overlays, collage, and hand painting. A visual feat of fifty colors printed on Rives BFK tan paper. Two color book cloth cover. More cosmic wizardry from Rubottom & Machacek after "*The Cosmic Sidereal Galactic Abecedarium of the Universe*".

\$950

O is for Opera. By Sibyl Rubottom & Jim Machacek (False Bay Editions), 2006. Edition of 45. 9.4 x 6.75"; 90 pages. Accordion fold with pop outs and multiple other movables. Letterpress printed on Velata paper using Bernhard Modern type and images by photopolymer plates. Calligraphy design by Judythe Siecke. Set page drawings by Stephen Hendrickson. In wine-colored cloth-covered 7.25 x 10 x 2.75" box. The interior of the box is lined with paper in a Fortuny (Mariano Fortuny, 1871-1949, textile designer) design. The same fabric design becomes the accordion spine of the book so that it spreads like a stage curtain. Pick up your program (provided) and opera glasses (non-functional paper version provided) and begin an alphabetic romp through opera, from Aida to Die Zauberflöte. Presentation surprises throughout: Aida comes with a 3-dimensional pyramid and the march of the elephants (plus a giraffe, lion and bear), Die Zauberflöte [The Magic Flute] with an inventive volvelle. I is for Intermission at the Café Intermezzo where "*the audience was abuzz about the soprano's voice*" and a collaged plate of pastries awaits. S is for Sets/Set Design. Open the doors and find yourself in a modified tunnel book back stage, peering through flats at the audience. The innovation and attention to detail never stop. Even the confetti at the post-show champagne party (which faces the colophon) was printed and tipped on. Bay Park Press: "*O is for Opera was conceived in March, 2003 and printing began in April. We printed through several life crises (ours, our families, our interns), numerous teaching assignments, other letterpress*"

projects, press breakdowns and new puppies, births and deaths. And so it probably goes with all long-term projects. But at times we wondered if we would ever make our end. But we kept on printing, and printing, some pages having at least 15 color runs through our trusty Vandercook I... We estimate we cranked the press 19,853 times in this edition of 45. It is Spring 2006 and our opera odyssey is finally finished. We hope yours is just starting." *O is for Opera* is the sixth letterpress artist book produced by Sybil Rubottom and Jim Machacek. A masterwork of invention.

\$2,500

Spice Market: An Alphabetical Melange of Spices. By Sibyl Rubottom & Jim Machacek 2004. Edition of 40. 4.5 x 5" accordion fold book in drawstring bag with tag. The BFK tan pages, some of which have an intoxicating 14 runs through the press, were hand tinted with color, infused with curry, cinnamon, and paprika. Fonts include Bernhard Modern & Tango and Albertus. Another beautiful book from Sibyl & Jim at the Bay Park Press! This time it not only looks good but smells fragrant and mouthwatering!

\$750

The ABC of Yiddish. By Sibyl Rubottom & Jim Machacek San Diego, California: Bay Park Press, 2006. Edition of 40. 4 x 7"; 26 cards. Housed in a slide box that opens to reveal the twenty-six 4 x 7" cards. Printed on Arches cream rag paper using 14 pt. Bodoni for the text and various sizes of Clarendon. Cards and box wrapper letterpress printed on a Universal I Vandercook press. Original drawings by Anthony Lukens. Signed and numbered by artists. Each letter-card contains an English transliteration of a Yiddish word (sometimes words, S is particularly crowded) with derivation, pronunciation key, definition, and picture. This book was designed especially for the Gotthelf Art Gallery at the San Diego Center for Jewish Culture as part of the show entitled *Book Art: Celebrating the Books of Bay Park Press, Dec 2006*. From the Introduction: "*Yiddish is a rich, descriptive language, probably derived from a form of German heard by Jewish settlers along the Rhineland over a thousand years ago. Yiddish is not Hebrew but does use the Hebrew alphabet. About 15 to 20 percent of Yiddish vocabulary is Hebrew, 70 percent is German, and the rest Polish, Russian, Romanian, and English. It borrowed words from whatever country Jewish people lived in. This linguistic mélange spread and flourished in Eastern Europe, becoming the native tongue of the Ashkenazim.*"

\$200

Circle Press ~ England

ALPHABETA CONCERTINA. By Ronald King. West Sussex, England: Circle Press, 2007. Edition of 500. 56 pages, 16.5 x 11 cm. A red and white double-sided concertina alphabet book of 26 pop-out capital letters. Cut and creased onto Heritage Book paper and glued to silk screened Heritage Museum end-boards. Circle Press: "*A new version of ALPHABETA CONCERTINA, King's classic capital letter 1983 version, reprised here to correct its long 'out of print' status and updated with newly modified designs for some of the letters.*"

\$100

alphabetica concertina minuscule. By Ronald King. West Sussex, England: Circle Press, 2007. Edition of 600. 56 pages, 16.5 x 11 cm. Blue and white double-sided concertina alphabet book with 26 pop-out small letters. Cut and creased onto Heritage Book paper and glued to silk screened Heritage Museum end-boards. Circle Press: "*alphabetica concertina minuscule with its gently unfolding letters is in a sense a 'reply' in lower case form to the original 'cap' version published in 1983.*"

\$100

little but often. By Ronald King, Richard Price. West Sussex, England: Circle Press, 2007. Edition of 350. 56 pages, 16.5 x 11 cm (6.5 x 4.3"). A red and white double-sided concertina alphabet book with the new miniscules (designed for alphabeta concertina miniscule) combined with Richard Price's poem. Cut and creased onto Heritage Book paper and glued to silk screened Heritage Museum end-boards. Circle Press: "... a collaboration with poet Richard Price. It pairs King at his most elegantly minimalist and sculptural with a new suite of love poems by Price at his most witty and tender." **\$125**

The White Alphabet. By Ron King. 1984. Edition of 150. 5.25 x 11.5" with colophon letter-press in 14 pt Gill Light – 56 pp – 29 x 14 cm in canvas box and slip-case. With title in gilt capital letters across spine. A double-sided concertina alphabet book, without text, cut onto RWS hand-made paper and bound between inlaid wood boards. **\$1,500**

Beatrice Coron ~ New York

Alphabet Animal / Animal Alphabet. By Beatrice Coron. 2001. Edition of 15. 5.5 x 5.5 x 5.5" cube. Uses papercutting and pochoirs. Each card hand-cut with cut-out and cut-in silhouette and pochoir printed letters. An animal-related alphabet in French and English with one word per letter. All words are animal names, except N, U, and X which are animal related. Graphically, both shapes of the silhouette are retained (the full and the empty shape) to be able to use every part of the paper. A shadow is added by watercolor stencil. The perception of an English and/or French book echo the perceptions of silhouette by complementary effects. Just as silhouettes divide the visual plan, the French and/or English word divides the linguistic plane. Ms. Coron says that this cube-alphabet is a reminder of her favorite toy when she was a toddler. It was the first book she created after September 11, 2001. **\$800**

Maureen Cummins ~ New York

Aureole to Zingaresca. An Exotic Alphabet Book. By Maureen Cummins. New York: Center for Book Arts, 1994. Edition of 50. 8.5 x 12.5"; 24 pages. Loose cover wrappers unfold outward to display whole title. Printed in multicolors on thick hand-made papers with woodblocks and wood-type initial caps. Type set in Century Schoolbook. Hand-sewn binding with paper wrapper. Designed, printed, and illustrated by Maureen Cummins. Letterpress dictionary of unusual words, with color woodcut illustrations. "kalopsia - condition in which things appear more beautiful than they really are." "paphian - illicitly erotic." "spoony - foolishly amorous." (SOLD) **\$500**

DeWalden Press ~ Canada

The Tower of London A To Z. By Jan Kellett. 2001. Edition of 49. 2.75" x 2.85", 70 pages. Text printed in gold and black on cream Zerkall paper, in Dauphin typeface (with similarities to the early Norman French script). Nine hand-colored illustrations. One illustration printed in gold. Letter K folds out with a list of Kings and Queens including the dates of their reigns. Includes a fold-out plan of the Tower plus a copy of an early print showing Lady Jane Grey about to be beheaded on the scaffold. Frontispiece shows the fate of Gruffud, who fell to his death trying to escape. Illustration of the second elephant to appear in England is under the letter Z for Zoo. SIGNED & numbered by Jan Kellett. Fine, bound in English calf leather, dyed a russet color, blind tooled in medieval style

with a gilt rose. Covers fasten with leather loop and knot. With a black & gold printed slipcase. A miniature alphabet book, in Kellett's recognizable style. CA \$445

Famerorshame Press ~ Alabama

Alabamacedarium. By Paul Moxon. 2000. Edition of 50. 4 x 3"; 20 pages. Paper covered boards in blue or red and white plaid. Navy cloth spine. An alphabet book with names of Alabama cities from 'Aberfoil to Zip City.' All names but one are of "real" towns in Alabama. (SOLD) \$40

Karen Hanmer ~ Illinois

The Spectrum A to Z. By Karen Hanmer. 2003. Edition of 20. 5 x 5 x 18". Pigment inkjet prints. Tunnel book with letters of the alphabet colored to run through the spectrum and back. Karen Hanmer: "*Most years Chicago Hand Bookbinders members make alphabet books as a fund raising project to benefit a local book arts institution. 'The Spectrum A to Z' and 'Patriot Alphabet' were first created for this purpose, then improved and editioned. 'The Spectrum A to Z' 'artists' proof was a birthday present for my husband, who likes bright colors, from his wife, who prefers black.*" \$400

Susan Happersett ~ New Jersey

The ABCs of Beauty. By Susan Happersett. Jersey City, New Jersey: Susan Happersett, 2006. Edition of 100. 4.5 x 6"; 28 pages. Photocopied collaged vintage cutouts. Pamphlet stitch bound. From Aphrodite to Zeitgeist. \$25

Bea Nettles ~ Illinois

A is for Applebiting Alligators. By Bea Nettles. Visual Studies Workshop, 1974. Edition of 200. 4.125 x 5.125"; 26 pages. Codex, staple bound, lavender paper cover. Housed in fake alligator slipcase machine stitched. Offset printed in black with lavender silkscreen additions. Printed at the Visual Studies Workshop. An alphabet book by Bea Nettles comprised of photo montages and drawings. "*Z for Zillions of Zooming Zebras*" \$400

Claire Jean Satin ~ Florida

Alphabooks. By Claire Jeanine Satin. 1997. Edition of 11. Housed in 14" diameter circular cloth covered box, 1.75" high. Book text and images are photo-etched and printed on Fabriano Murrillo. The boxes are covered in silver-grey Italian Cialux cloth. This unusual edition grew out of Claire Satin's groundbreaking (literally), permanent public art installation, Alphawalk, at Tampa Regional Library in Florida. There, tiles from ten alphabetic notation systems that span the globe and historic eras are embedded in the walkways and lobby in arcing pathways that form a processional. The texts, notations, and images that depict the history and development of the written language and individual letters, from prehistoric markings to contemporary alphabets, are reproduced and revisioned in the Alphabooks. Here, three wedge-shapes booklets of four pages each open to display eleven notations forming three full circles (the third completed by the title page) which, when opened out from the center, simulate the walk through history that Satin committed to the ground. The circular case of the book (14 inches diameter; 1.75 inches high) houses four pie-shaped books in a divided tray. The fourth reproduces images, phrases, poetry, and accompanying texts from and on the various cultures that have contributed to the development of writing

and the modern alphabet. Though editioned, each copy is unique. Satin chose one figure from each system and fabricated tiles for the top covers which lifts from the bottom tray in the style of an old film canister. The eleven notation systems of the edition are: Prehistoric, Egyptian Hieroglyphic, Greek, Hebrew, Chinese, Arabic, Tibetan, Cyrillic, Cherokee, Mayan, and Roman. An impressive work. (Available boxes: Roman, Egyptian, Hieroglyphic, Chinese) **\$4,000**

Scantron Press ~ Oregon

Alphabet Tricks. By Diane Jacobs. 2000. Edition of 120. Structure is accordion-like with 15 double sided pocket pages. The text was hand-set in Weiss Roman, Weiss Italic, and wooden type and letterpress printed on Stonehenge paper. The images were silk-screened at the Women's Studio Workshop on Kozo paper. *Alphabet Tricks* situates itself and women in that ambivalent space between a word's connotation and denotation, revealing society's contradiction between desire for and condemnation of feminine sexuality. The book unfurls accordion-like; each panel is home to a word and its corresponding definitions. The definitions are complex creations, hovering between the so-called neutrality of the dictionary's opinion and the loaded, derogatory use which circulates throughout our culture. Reading *Alphabet Tricks*, the reader finds herself in that ambivalent place where assumed objectivity is exposed as already tainted by the mores of society. **\$400**

Shoestring Press ~ California

Alphabet Cube. By Philip & Anna Morrison. Orinda, California: Open Edition. 2.25 x 2.25 x 2.25" cube. A Rubik's cube of type designers with a rotating assemblage of 26 small cubes serving as the pages of the book. It features 26 type designers beginning with Arrighi and ending with Hermann Zapf. Type styles illustrated date from the early days of moveable type to the present time. **\$45**

Simply Books, Ltd ~ Oregon

Neon A-Z. By Laura Russell. 2004. Edition of 100. 2.13 x 3", 32 pages. Long stitch binding into paper cover. Archival digital printing on Superfine paper. 26 original photographs. Signed and numbered. This miniature ABC book contains photographs of letters found on vintage neon signs. The alphabet letters are paired with terminology and fun facts from the fascinating world of neon science and artistry—a world that has changed little since the invention of the neon sign in 1910. Laura Russell: *"I absolutely adore old neon signs. They are quirky and fun and animated and boy, they just don't design them like they used to! This love affair started several years ago while I was photographing examples of lettering in the landscape to use in my graphic design projects. Even today, I stop and photograph any old neon sign that I see wherever I travel. Words and letters from these vintage signs are a fascinating study of our commercial design history."* **\$30**

Peter and Donna Thomas ~ California

Accordion to Zither: A Musical ABC (Sold). By Donna Thomas. 2002. Edition of 100. 1.8 x 2.7", 26 page accordion structure. Illustrations by Donna Thomas. A lovely colorful musical instrumental journey (SOLD) **\$75**

Spring Wildflowers ABC. By Peter and Donna Thomas. 2006. Edition of 150. 2.875 x 2.1875". Images color printed on accordion-folded handmade paper. The book is case bound in a full paper



binding painted and decorated with stenciled images of plants. Paper all handmade by Peter. Twenty-six watercolors of wildflowers native to the California coast range painted on site by Donna Thomas. **\$75**

Beata Wehr ~ Arizona

Abecedarium. By Beata Wehr. 2004. Edition of 100. 4 x 4"; 28 pages. Archival inkjet print, accordion fold. An alphabet book based on Wehr's artwork. One side of the accordion displays each letter of the alphabet – in the form of a found object, like a length of barbed wire or a shard of rusted metal. The reverse shows a close-up view of a section of the letter, increasing the intimacy but destabilizing the context. **\$105**

End of Alphabet Books

Judaica

October 2008

Bay Park Press ~ California

The ABC of Yiddish. By Sibyl Rubottom & Jim Machacek. San Diego, California: Bay Park Press, 2006. Edition of 40. 4 x 7"; 26 cards. Housed in a slide box that opens to reveal the twenty-six 4 x 7" cards. Printed on Arches cream rag paper using 14 pt. Bodoni for the text and various sizes of Clarendon. Cards and box wrapper letterpress printed on a Universal I Vandercook press. Original drawings by Anthony Lukens. Signed and numbered by artists. visual feat of fifty colors printed on Rives BFK tan paper. Two color book cloth cover. More cosmEach letter-card contains an English transliteration of a Yiddish word (sometimes words, S is particularly crowded) with derivation, pronunciation key, definition, and picture. This book was designed especially for the Gotthelf Art Gallery at the San Diego Center for Jewish Culture as part of the show entitled Book Art: Celebrating the Books of Bay Park Press, Dec 2006. From the Introduction: "*Yiddish is a rich, descriptive language, probably derived from a form of German heard by Jewish settlers along the Rhineland over a thousand years ago. Yiddish is not Hebrew but does use the Hebrew alphabet. About 15 to 20 percent of Yiddish vocabulary is Hebrew, 70 percent is German, and the rest Polish, Russian, Romanian, and English. It borrowed words from whatever country Jewish people lived in. This linguistic mélange spread and flourished in Eastern Europe, becoming the native tongue of the Ashkenazim.*"

\$200

Bright Idea Books ~ Israel

Countdown to Perfection Meditations on the Sefirot. By Judith Margolis. Jerusalem, Israel: Bright Idea Books, 2008. Edition of 200. 9.5 x 17"; 53 sheets. Giclée images on Epson Fine Art Textured 225 gram paper (archival, acid-free watercolor paper) produced at the Jerusalem Fine Art Prints Workshop under the supervision of Yair Medina and the artist. Calligraphy by Sharon Binder. Includes 7.5 x 14.5" pamphlet entitled "Additional Notes" (12 pages). All laid into green and orange cloth-covered drop-spine clamshell box, which fits into a matching slipcase with picture frame feature into which a print can be slipped for display. Binding by Ido Agassi. Signed and numbered by the artist. Bright Idea Books: "*The book joins together the tradition of Sefirot ha Omer/counting the Omer; the opportunity to meditate on Kavanot/texts that describe intentions for self-improvement and spiritual change, [and] the inclusion of full color art images meant to comfort, inspire, and assist creative contemplation during an inner journey of disciplined attention. "For meditative viewing, each page can be individually displayed in the hand-crafted framed slip cover. When not in use, the whole collection is boxed [and appears] like a traditionally bound book. "Each page has a full-color illustration by the artist/designer, Judith Margolis. The English language Kavanot (meditation texts) are by noted Jerusalem-based Torah teacher Sarah Yehudit Schneider.... "The days of the Omer are scripted on each page in a graceful Hebrew font especially designed*

for this project by Jerusalem calligraphy artist Sharon Binder. Included in the boxed suite of pages is an instructional hand-sewn folio with additional notes on the Sefirot, instructions for counting the Omer and for meditating on visual images, and a glossary.” Judith Margolis: “These small paintings and collages combine symbolic images with purely abstract forms and color. They are part of an on-going series created for focusing visual meditation, during times when one wishes to consciously direct the energy of one’s spiritual work. One such period is the counting of the Omer, the seven weeks between the holiday of Passover, which celebrates our release from Egyptian slavery, and Shavuot, which marks the receiving of the Torah. The Omer is traditionally a time of self-improvement and purification. “The works are done with the understanding that each soul will respond to the colors, shapes and universal iconic forms (a stone wall, a human hand, a staircase, tree roots, chaotic or calm colors) in a unique way. The images become both a focus of attention and a mirror for the viewer to learn from his or her own associations and thoughts, emotions and senses, what that day offers and requires.” **\$2,800**

Dobbin Books ~ New York

Mourning Prayer. By Robbin Silverberg. 2000. Edition of 20. Printed on Dobbin Mill papers in black & blue ink. The format & design replicates a ticketing booklet common in Central Europe. The translucent pages represent the 186 steps of the Staircase of Death at the World War II concentration camp, Mauthausen in Austria. Each of the pages is divided in three sections and stamped with hand-carved numbers and text. The monotony of the pagination and endless sequence of numbers acts as a mantra and compliment to the “prayer” which is comprised of a series of similar sounding words that remind one of walking noises – step, steep, stomp, stamp, stop, slip, slap, spit. Robbin Silverberg in “Women of the Book”: “At its best, I am a member of the “People of the Book” ... of a long and rich history of learning and thinking. At its worst, I am a descendant of a misogynist patriarchal people ... one that I will repeatedly question and react against. Either way, it is a part of me and who I am. Many of my artist books have been identified as “Jewish” in theme; at the same time, being Jewish is not central to my work ... being human is.” **\$650**

Éditions Roselin ~ Canada

Le 6 Avril 1944. Text and photography by Edward Hillel. Book design by Jacques Fournier 1999. Edition of 44. 6.25 x 9.75 x 3.75” box covered in Japanese paper Kuro and Sumie-Yamabuki. Photograph deposited at the bottom of the box and reflecting itself on the interior walls of the box. Title blind embossed on lid. The box opens to reveal a photograph of hillside in France. The silver reflective sides are etched with the names of the forty-four Jewish children hiding in the village of Izieu (France) who were arrested and deported to the death camps of Auschwitz on April 6, 1944. From colophon: “In their names and for the love, hope, and innocence they inspire, we wage our resistance.” (Sold) **\$600**

Dan Riis Grife ~ Texas

Birds of the Sky. A Story of King David. From the Book of the Prophet Samuel. By Dan Riis Grife. Coupland, Texas: Dan Riis Grife, 2007. Edition of 10. 11.5 x 9.25”; 30 leaves. Text in Hebrew and English. Hebrew calligraphy in fire crown characters. Woodcut prints handcolored by artist. Thirteen prints, signed and numbered. Bound in leather boards with brass corners. Laid in a cedar box, lined in purple velvet, title inscribed in Hebrew on the lid. Lift ribbon of black silk satin attached

to bottom interior of box. Lid attached to base with solid brass hinges. Hand printed, colored, and bound by artist. Dan Riis Grife: *“This project represents over a year of work and untold hours of research and study. I hope you will find it appealing.”* When RiiS was doing research for his Tanakh Series he became hooked on the Torah and began working with Albuquerque Rabbi Joe Black. RiiS: *“He was helping me with the art project, which I was approaching strictly as an art project. He put me onto reading the Bible. I really had no religious background. I was raised in a completely secular environment. I read the entire Tanakh (Hebrew Bible) in six months because the mezuzah was to contain all of the prophets and some of the major events in Jewish history. “After I finished, I wanted to learn more. In fact, Rabbi Black had me make one (mezuzah) for him. I started going to synagogue regularly and then to weekly Torah study. I wanted to learn more and more. Then I started to the Chabad synagogue and got introduced to Kabbalah. As I continued learning, I wanted to adapt my art to the Midrashim and the Kabbalah.”* After the Tanakh Series which covered multiple stories from the Torah, RiiS focused on the story of David and Goliath. Birds of the Sky is the result of this focus. The title is taken from the conversation between Goliath and David: *“The Pelishti said to David, Come to me, and I will give your flesh to the birds of the sky, and to the animals of the field. Then said David to the Pelishti, You come to me with a sword, and with a spear, and with a javelin: but I come to you in the name of the Lord of hosts, the God of the armies of Yisra’el, whom you have defied. This day will the Lord deliver you into my hand; and I will strike you, and take your head from off you; and I will give the dead bodies of the host of the Pelishtim this day to the birds of the sky,...”* (Four copies remaining) **\$5,000**

Legends of Tanakh. By Dan Riis Grife. Coupland, Texas: Dan Riis Grife, 2007. Edition of 5. Dan Riis Grife: *“My latest body of work. is entitled the Tanakh Series. It is a compilation of paintings, sculptures, and prints based on the weekly parchat (weekly reading from the Bible). It reflects the vocabulary of legend, faith, and struggle rendered in the rich colors of New Mexico. This work is inspired by the legacy of the crypto-jews [those who secretly adhered to Judaism while publicly professing to be of another faith]. These were among the first pioneers to plant fragile roots in the rich soil of the Rio Grande Valley.”* Each of the images are based on the parchat (portion of scripture) being studied the week the work began. Each woodcut is accompanied by the scripture in English and in Hebrew (Hebrew calligraphy in fire crown characters). The third text element is the Midrash (commentaries on the Hebrew Bible) surrounding the scripture as interpreted by Grife. The book is structured to read right to left in traditional Hebrew book style. Grife: *“I sought out folktales and Midrash surrounding each subject in order to weave iconic symbolism into the work. Iconic symbolism has long been used as a device to identify the subject of characters in southwestern traditional painting. “Symbolic elements are used to represent attributes or deeds of each character, thus serving as a pictorial narrative. This visual vocabulary enables illiterate populations to recognize the subject of the images.”* Included are the stories of Adam and Eve; Noah; Og, King of Bashan; Sarah; Jacob; Jacob and Rachel; Judah; Jael; David; Ezekiel; and Ruth and Naomi. (Last Copy) **\$2,500**

Hawkhaven Press ~ California

Yehudhith: with texts about women and the Holocaust. Photographs by Elliot Ross. 2004. Edition of 500. 11 x 8” with 105 pages. Black boards in black pictorial dust jacket. Signed on colophon by Elliott Ross. From the introduction by Ellen Ullman: *“It is an odd way for a Jewish man to begin a book about the Holocaust: with a quote from Adolf Hitler. But so begins Elliot Ross’s collection*

of photographs, with a picture of woman holding a violin and, facing her, a quote from “Mein Kampf” - Hitler musing (Horribly) about the Jews who had lived in Linz, Austria for centuries, becoming what Hitler calls “Europeanized,” taking on “a human look,” until, he says, “even I took them for Germans.” And, indeed, the woman in Ross’s photograph does look German. She is blond, fair-skinned, strong-chinned. The violin and bow she holds are veritable signifiers of high Mittel Europa culture at the turn of the last century. We can imagine her as the daughter of a prosperous burgher of Linz, the city that welcomed Hitler so joyously into its main square, our violin player posing for her portrait just before Herr Professor arrives for her music lesson. If she is a Jewish woman, we, like Hitler, cannot tell; there is nothing of the stereotyped Ashkenazi about her. As we look at her image, we’re not certain what to think or feel, except discomfort. Who is she? It is only when we turn the page that we begin to understand the story Ross is about to tell in words and pictures. For the next photograph is an answer to the first, another woman, this one unmistakably Jewish (presumably one whom Hitler considered non-human in appearance.) She is strongly beautiful, almost Classically Semitic, something about her inviting the dangerous phase “beautiful Jewess.” Yet we can’t enjoy her beauty for long. For the text paired with this image, from the scholar Mary Lowenthal Felstiner, tells us the Nazi view of women: “cell-bearers,” lowest ranking members of the low antirace of Jews, despised for having spawned it. Again we hear from Hitler: “Every child that a woman brings into the world is a battle, a battle waged for the existence of her people.” And we begin to understand that we are about to get a very particular view of the Holocaust: as a battle over the bodies of women - mothers and potential mothers, as the Nazis saw them - the special horrors afforded them as living emblems of the survival of the Jewish people.” (One Copy) \$45

Haybarn Press ~ New York

from Elephants by Night - poems of Africa. By Abraham Sutzkever. 2005. Edition of 90. 9 x 12” with 36 pages, numbered and signed by the translator and the artist. A full-color frontispiece on Fabriano Uno. Poetry in English typeset in Palatino by Spring Salvin. Letterpress printed by Bradley Hutchinson. Drawings printed duotone lithography by Omega. Housed in clamshell box in full cloth Canapetta with silver stamping. A new publication from Haybarn Press in honor of the 92nd birthday of Abraham Sutzkever, the foremost living Yiddish poet. The portfolio of eighteen poems were translated by Melvin Konner and include seven drawings by Ed Colker. From the introduction, Translator’s note: “These translations try to convey a unique group of poems by one of the greatest modern poets. That they evoke so thoroughly the magic, poignancy, tragedy, nobility and strangeness of Africa is achievement enough. That they do it in Yiddish – with its ironic, diffident stance, and its, well, Jewishness – is astonishing. Yet here they are, composed by a man who was already strong in his art in the pre-war heyday of Jewish Europe; whose mother, baby, family, and friends were murdered by Nazis; who joined the partisans and gallantly fought back; who, from those savage events, made lasting poetry; afloat in a sea of Hebrew; who traveled throughout Africa as one of Israel’s emissaries, opening himself to its sources of life, risk, creativity and death; and who turned the experience into words that brilliantly refracted African light through Jewish prisms.” (Seven copies remaining) \$310

*The poet, hunchbacked, is the loneliest of all
Creatures in the world.
His voice is in a jungle.*

*His prayer cannot take its measure
With the lion, struck dumb;
His childhood seems to him like the ragged antelope
In the wilderness ... outside ...
Who to love?
Dark.
Dark.
Though the lamp burns.
Its wick - a little cobra
Spits fire.
(from *Termites*)with text*

The Cushite. Imagined text and drawings by Elaine Galen. Millwood, New York: Haybarn Press, 2008. Edition of 60. 8.5 x 13"; 32 pages. The color drawings follow an original linoleum cut, which appears as a hand-colored frontispiece on Mulberry (initialed and numbered by the artist), and are printed as inkjet transfer on Stonehenge. The portfolio, with Fabriano end leaves, is wrapped in acid-free Canford paperboard. This book — the fourth in a series on women of the Bible and antiquity (following Deborah, Miriam, and Lilith)—focuses on the wife of Moses, the wife that Aaron and Miriam were so angry with Moses about, the dark-skinned Ethiopian.

\$105

*Woman of Moses
Born of two nations
Pale face Midianite and dark skin Cushite
Together engaged in war and love
Our blood ran as one*

Lilith. By Elaine Galen. 2005. Edition of 100. 8.5 x 11", 32 pages, signed and numbered by the artist. Hand-sewn by Barbara Mauriello. Wrapped in handmade Khadi with Canson end leaves. Typography by Spring Salvin. Title page calligraphy by Jeffrey Kelly. Drawings printed as lithography on Mohawk Superfine. Text and drawings of this interpretation of Lilith are by Elaine Galen. This is the third in Galen's series on women of antiquity and mythology.

\$87

Miriam: Sister of Moses. By Elaine Galen

New York: Haybarn Press, 2001. Edition of 100. 8.5 x 11" hand-sewn and wrapped in Papel di Amati fig tree bark with Canson end leaves. Typography composed by Spring Salvin. Title page calligraphy drawn by Jerry Kelly. Frontispiece is full-color on Rives. Drawings were printed by Omega as lithography on Arches aquarelle. Text and drawings by Elaine Galen. Design by Ed Colker. Told in simple, spare language and illustrated by wash-like gray lithographs, this rendering of Miriam's story foregrounds the general subordination of women in this Hebrew tribe, and of Miriam in particular. The basic source is Exodus and Numbers. Miriam was the older sister of Aaron and Moses. It was she who placed the infant Moses in the river, and she who watched over him until the Pharaoh's daughter drew him from the water. Miriam baldly states: "*It was I who saved the infant Moses....Yet only he was called / to receive the commandments at Mount Sinai.*" Galen's Miriam speaks out against the subordination of women "*cut off from the sacred rites.*" She

and Aaron spoke to God against Moses, who had married a Cushite: "For my outspoken ways / the Lord struck me with leprosy. For my questions, I was silenced." Moses interceded, but Miriam was "no longer permitted to speak for justice / or to lead my people." This is the second in Galen's series devoted to the women of antiquity. **\$80**

Gloira Helfgott ~ California

L'Chaim. By Gloria Helfgott. 2002. One-of-a-Kind. Uses a reverse leather binding. In blue cloth box. Helfgott uses paper cutting to spell out Good Luck in Hebrew, reading right to left as in traditional Hebrew texts. **\$750**

Land Marks Press ~ Michigan

By a Thread. By Lynne Avadenka. 2006. Edition of 300. 8 x 8" page size. 8 x 2.75" tab page. Double sided accordion, 11 panels. Laid in a letter-fold paper wrapper. Printed offset in full color and die-cut on 80# dulcet cover. Legend and Centaur types used on the text pages. Image pages created from original drawings that combine gouache, powdered graphite and letterpress printing. Produced at the Borowsky Center for Publication Arts, at The University of the Arts in Philadelphia, Pennsylvania. Land Marks Press: "Imagine a conversation between two extraordinary women, separated by a thousand years, yet connected by acts of bravery and more than coincidental commonalities. Imagine that this dialogue transcends time, and links Queen Esther, from the Jewish story of Purim, and Scheherazade, the Muslim woman who told stories for a thousand an one nights. This is the inspiration for Lynne Avadenka's new artist's book. "The book structure reinforces the never-ending, always mutable nature of storytelling, and the narrative is printed on tabbed pages that weave their way through the evocative imagery printed on the accompanying page spreads." **\$350**

Dan Pagis: Six Poems. Translated from Hebrew to English by Stephen Mitchell. Huntington Woods, Michigan: Land Marks Press, 2007. Edition of 15. 7.75 x 11.5 x 1"; 8 tri-fold sheets. Lithographs printed on waran-shi paper and then hand colored with gouache. Types: Centaur, David, and Optima. Printed letterpress from photopolymer plates on Magnani grey paper. Laid into letter-fold cloth-covered portfolio. Text in English and Hebrew. Colophon: "In the fall of 2006, Lynne Avadenka was an artist in residence at the Oberpfalzer Kunstlerhaus in Schwandorf, Germany. While there, she created a series of collages, from maps included in a 1910 Baedeker guide to southern Germany. These collages are composed of train lines, symbols of modern efficiency and wartime inevitability." .Gabriel Sanders, *The Jewish Daily Forward*, December 4, 2007: "In the fall of 2006, Michigan-based artist Lynne Avadenka went to the Bavarian town of Schwandorf for a six-week artists' residency program. Never having been to Germany, she picked up a couple of books she thought might be useful in helping her prepare: a Baedeker guide to southern Germany, some secondhand German-English dictionaries, and a Hebrew German grammar she had found on a discard table at her local Jewish library. Little did she know how centrally the books would come to figure in the work she was about to undertake. "Once in Germany, as she struggled to come to terms with the country's history, language, and terrain, Avadenka found herself taking apart the books she'd brought and using the pages as the raw material for three distinct series of prints. Taken together, she later wrote, the body of work formed a rumination on 'memory and mapping, preservation, destruction and reconstruction....' "Alongside these figures, Avadenka placed bilingual versions of the work of Israeli poet and concentration camp survivor Dan Pagis

(1930-1986). *'The stark, allusive forms seemed a good counterpoint to Pagis's stark and allusive poetry,' said Avadenka.*" Introduction: *"The remarkable life of Dan Pagis began in Radatzch, Bukovina in 1930; he died in Jerusalem in 1986. During World War II, when he was in his early teens, Pagis was imprisoned in a concentration camp in the Ukraine. He escaped in 1944, and two years later made his way to a kibbutz in pre-state Israel, where he later became a teacher. Pagis received a PhD at the Hebrew University of Jerusalem, and taught medieval Hebrew literature there, becoming an expert in the field. Through his powerfully lean and direct poetry, Dan Pagis is one of the writers and visionaries who shaped the modern, living Hebrew language."* (Last two copies)

\$2,500

Grandpa Isidore. Translated by Nicholas de Lange. 1999. Edition of 50. 8.75 x 12" Handsomely printed from polymer plates in Garamond and David types on Frankfurt paper. A full-spread etching, printed in black, green and gold, suggests two windows, two vantage points, and is the centerpiece for the mirrored texts. Handsewn. Twinrocker Sagebrush cover. Signed. Translated from the Hebrew by Nicholas de Lange. Etching by Lynne Avadenka. Text, title, and colophon are printed from front to back in English and back to front in Hebrew. In this short reverie, we enter an old man's remembrance of war. Awakened from a dream, his past and present converge as the thunder outside becomes gunfire, and he thinks he is again the representative of the Jewish community he once was. But, fully awake in rainy Jerusalem, as "the nations rage" on, old confrontations continue inside the man. Not a story of senility, but a glimpse into how past and present can exist simultaneously, how external battles finished, the soul still wrestles injustice. Beautifully rendered.

\$300

An Only Kid. By Lynne Avadenka. 1990. Edition of 75. 6.2 x 9.4" 13 pages. Printed on Frankfurt cream paper. A single signature hand-sewn pamphlet in brown wrappers made of cotton rags, goat hair, and pigment. Title printed in blue, red and gray. Uses a cut-away stair-step margin printed for page tabs. Avadenka says the text and art were inspired by the books of El Lissitzky. From the Library of Congress collection: *"An artist, a printmaker, and a calligrapher, Lynne Avadenka created this version of "Had Gadya," the last and one of the most beloved songs in the Haggadah, the book read on the holiday of Passover in the context of family gatherings and festive meals. "Had gadya" ("an only kid") are the first two words of the song. Allegorically, the song describes successive nations that seek, one after another, to devour and destroy the Jewish people. Finally, God ends the escalating violent cycle, bringing peace. Avadenka suggests in her commentary that "Had Gadya" might also be a song of personal redemption, where one rises beyond fear and doubt to create a life for oneself, guided by deeds of lovingkindness."*

\$200

Root Words: An Alphabetic Exploration. By Lynne Avadenka in collaboration with Mohamed Zakariya. 2001. Edition of 30. 9.75 x 12"; extends to 77". Letterpress on Gampi Torinoko and Hanga-shi papers. The selected words were hand lettered then transferred to photopolymer plates. Image pages were hand drawn then printed using a combination of letterpress (polymer plates) and lithography. Text pages are Trajan and Garamond from polymer plates. Image and text pages are printed then mounted on boards that form two-sided, continuous concertina binding. Spreads containing the Arabic and Hebrew words are two-layer folios pamphlet stitched into the concertina. These pages are backed by brief, relevant quotes from many sources. Housed in portfolio box covered in pale blue silk cloth with inset cover image. Inner box is lined in pale blue paper with title

and colophon pages mounted inside. A timely, sensitive and considered exploration of the Arabic and Hebrew languages through seven words whose meanings are the same and whose pronunciations are very close in both tongues. The introductory text asserts: *"Because they share ancient origins, these languages echo one another. Possessing similar sounds, familiar shapes, overlapping and borrowed meanings, both languages are simultaneously ancient and modern. So much alike, yet over centuries, their common origins have been overshadowed by painful divisions."* The words for language, human being, trust, student, book, wisdom and sky are calligraphically rendered by the artists and framed by Avadenka's images, which were inspired by the combined beauty of Hebrew and Arabic letterforms. The seven words are also flanked by collaboratively written, eloquent and informative texts that traces the development of the two languages from their shared beginnings to their modern forms. Zakariya was responsible for the Islamic calligraphy and source material for the history of the Arabic languages. The Arabic words are lettered in the New Kufic style. Avadenka's research focused on the history of the Hebrew Alphabet and Hebrew calligraphy. The Hebrew is lettered in a style inspired by Sofer Stam and used in writing sacred documents. An elegant, thoughtfully composed contemplation. (Last Four Copies) **\$2,750**

Larkspur Press ~ Kentucky

Israel Journal: A Trappist Pilgrim in the Holy Land. By Patrick Hart. 2000. Edition of 600. 8.25 x 6.5"; 36 pages. Letterpress from Emerson, American Uncial and Ratdolt types on Mohawk Superfine. Title page and cover illustration plus a map of the area. Six-hole Japanese-style binding in Curtis paper. A trappist monk's 1992 journal of a week in Israel spent visiting sacred sites of the Christian and Jewish faiths and other notable places. Sites include Gethsemani, the Mount of Olives, the Sheeps Gate, the Via Dolorosa, the Church of the Nativity and David's Tomb, as Hart travels in Jerusalem, Bethlehem, Galilee, Nazareth, etc. The Israel Museum provides an opportunity to view a fragment of the Dead Sea Scrolls, while a visit to the Knesset offers floor mosaics by Marc Chagall. Familiar place names fill the pages. Written some ten years ago, Hart's observations are those of a pilgrim, one of the faithful on the grounds from which his religion grew. Only brief mention is made of the festering troubles in the region. A visit to a small monastery in the mountains near Nazareth sparks this response: *"What a wonderful oasis of peace is this mountaintop in the midst of such a troubled country."* His further comment is particularly poignant now: *"I pray that many more of these places are established so that a just and lasting peace will be established here in our lifetime."* (one copy) **\$40**

Ann Lovett ~ New York

Remains. By Ann Lovett. New Paltz, New York: Visual Studies Workshop Press, 2004. 6x 7.8"; 80 pages. Ink jet print on rag paper. Laser print on vellum. Hand bound in black cloth. Ann Lovett: *"Remains, a book that continues the exploration of pilgrimage and tourism that I began with Pilgrimage. Its subject is three former concentration camp sites that I photographed in Germany. The trip was in many ways also a pilgrimage for me, as it is for the several million people who visit these sites every year. Perhaps like me they feel the need to be physically present at these places, that some greater understanding, not of what happened, but of the fact of it, is possible through this physical experience of place. This book was an interesting and complex challenge for me, since so much has been written about the camps. I felt that it was important to speak not with an authoritative voice, but with a more visceral response to what I saw, to make something that carried my voice, with its questions and wondering. The book is in three sections, and each one opens with a list of words and a brief history of the camp. I used images from the US Holocaust Memo-*



rial Museum Photographic Archive depicting the camps at the time of liberation in the book, and layered them behind my contemporary images. This positioning speaks visually to the process by which individual experiences become obscured as official histories dominate the site. We know the stories and have seen Hollywood's version of the Holocaust, but the real stories are slipping away, sliding under the surface, as survivors dwindle and the metanarratives of history and 'memorialization' take over. "The first section is about Bergen-Belsen, which was primarily a holding camp, where prisoners were held for possible exchange for German POW's. When other camps were evacuated by the Germans in anticipation of the arrival of Allied troops, prisoners were moved to Bergen-Belsen, where thousands perished of starvation or disease. The buildings were burned to the ground by British troops who liberated the camp in 1945, to prevent the spread of typhus. It's a Jewish custom to leave a small stone on the headstone of a loved one when visiting a grave. This marks the visit and the importance of the memory of the dead in the lives of the living. At Bergen-Belsen these small stones were everywhere, and this clearly marks it as a site of memory belonging to the living. It is first and foremost a cemetery, where mass grave markers read 'here lie 5,000 dead' or 'here lie 10,000 dead,' and I wondered how many other bones lay under my feet. I thought about all those muted voices, how little we know about their lives, and how little we've learned from their deaths about making peace in the world. When you visit Bergen-Belsen, you are literally standing above the bones of those who died there, but they are also metaphorically obscured by the beautification of this place and its presentation as a tourist attraction. "The second section is about Mittelbau-Dora, a camp in central Germany. Prisoners were forced to labor here in an elaborate underground tunnel complex, constructing V2 rockets for the German Army. They lived in the tunnels, where conditions were so bad that the average life expectancy was 4 to 6 weeks. The camp was liberated in 1945 by American troops, who bombed closed the tunnel complex and destroyed most of the other buildings. Parts of the tunnel are now open, but a decision was made not to restore it, rather to leave it in the condition in which it was found on reopening. Few other structures remain, except a crematorium used for disposing of the dead, which is one of the few buildings to have been restored. Again I looked for the presence of individuals in this empty place, and the text is a list of prisoners' names that runs continuously behind the pictures, a kind of lament for those who are gone. I also deliberately cropped and placed images into the gutter to express loss and the anonymity of those whose names we do not know. "The third camp in the book is Sachsenhausen, on the outskirts of Berlin, which has a more complex history. Established as a model for other concentration camps, it also became the administrative headquarters for the concentration camp system. Political prisoners were the first to arrive, joined later by those judged racially or biologically inferior. Slave labor, disease, starvation and systematic extermination were common here. Sachsenhausen was liberated by Red Army troops in 1945. After the war it became a Soviet prison camp, with conditions not all that different from those under the Nazi's, until it closed in 1950. The site remained under the political control of the GDR until the reunification of Germany. The manifestation of national and political ideology in how the site is preserved and presented was more apparent to me here than in the other camps. A Soviet monument was erected to honor political prisoners who died here under the Nazi's, and only recently were displays created that document the lives of Jewish and Roma prisoners. Original buildings and furnishings mingle with reconstructions, and the political agendas of control and display are numerous and overlapping. This is a staged authenticity, a postmodern pastiche of histories, ideologies, and constituencies. What should be preserved and what destroyed? What should be remembered and what forgotten?

What is the task of interpretation and who should be its author?" (SOLD)

\$350

Red Parrot Press ~ California

Auschwitz. Interview of Gloria Lyon. A Hungarian child survives the largest death camp. Barbara Milman: "Upon arrival at Auschwitz, Jews were divided into two groups. The elderly and infirm were sent directly to the gas chambers. The young and healthy were sent to the forced labor section of the camp." Gloria Lyon: "We were in Auschwitz. Heads shaved, arms tattooed, we were sent to barracks. Next morning my mother, my sister and I were set to work sorting and packing clothing, shoes, glasses for shipment to Germany. Night and day thick black smoke filled the camp with an awful stench. After a few days I completely lost all my sense of smell." \$600

Berlin. Interview with Rita Kuhn. A child's view of pre-war persecution in Germany. Barbara Milman: "Rita Kuhn was born of a Jewish father and a mother two who had converted to Judaism after marriage. Rita and her brother were raised as Jews. In 1933, the first legal definition of a Jew (non-Aryan) was enacted: any person with one Jewish parent or one Jewish grandparent was so classified. This definition was refined in 1935, after passage of the Nuremberg Laws, to distinguish between "full Jews" (persons who had at least three grandparents who were "full Jews by race") and Mischlings (offspring of mixed marriages, who had one full Jewish parent and one Aryan parent). However, a Mischling was treated as a full Jew if, like Rita, the person was a member of the Jewish religious community when the law was enacted in 1935 or if certain other criteria applied.... "Since Jews were defined by race, a non-Jew like Rita's mother, who had married a Jew and converted to Judaism, was still considered Aryan and as such not subject to deportation with her family. The demonstration by Christian German wives of Jewish men on Rosenstrasse in March 1943 was one of the few incidents of public resistance to anti-Jewish actions by German citizens. In the face of this resistance, the Nazis backed down and released hundreds of Jewish husbands and children. Rita and her family were among those released, and they were not arrested again for the duration of the war." \$600

Escape. Interview with Peter Schrag. Fleeing Germany. Barbara Milman: "Approximately 525,000 Jews lived in Germany when Hitler became that country's Chancellor in 1933. As soon as the Nazis assumed power, anti-Semitic policies were established, and Jews were increasingly barred from schools, businesses, and professions. Jewish businesses were boycotted and Jews were subjected to mistreatment and arbitrary arrest.... "With the implementation of the Nuremberg Laws, Jews with means began to leave their homeland. Peter Schrag and his family were among those Jews who fled Germany in 1935. By 1939, the year in which the war began, over 280,000 German Jews had managed to escape or emigrate to neighboring countries such as Luxembourg, which borders Germany on the west, and Belgium, which borders on Luxembourg..... "Peter Schrag and his family were among those Jews who escaped first to Vichy France, and then to Spain and to Portugal. From Lisbon, the Schrag family came to the United States, arriving in New York City in June 1941." Escape is the remembrance of Peter Schrag as his family evaded capture by German patrols as the traveled across Europe. They slept in haylofts, hid in cellars, jumped off trains, and walked through dark fields to wall through a hole in a fence towards freedom. Peter Schrag: "After days of bombs and gunfire, there was a sudden silence. We did not know who had won. Then the cellar door was opened by soldiers yelling, 'Alle Raus.'" \$600

Holland. Interview with Hielke Sheneman. Working in the Dutch resistance. Barbara Milman: “At the time of the German invasion there were 140,000 Jews in Holland, and by the summer of 1943 the Germans estimated that there were approximately 20,000 Dutch Jews in hiding. About 18,000 of the hidden Jews survived the war, including at least two of the three Jews hidden by Hielke Sheneman and her family. Holland had more ‘righteous gentiles’ than any other European country. By 1990 over 3,200 Dutch citizens had been honored by the State of Israel for helping Jews escape the Holocaust, often by hiding them from the Nazis.” Hielke Sheneman moved to Amsterdam and joined the underground. She delivered the underground newspaper, scavenged for food, and hid Jews. Sheneman: “When the Germans killed someone we put flowers on the sidewalk where they died. Toward the end of the war the killings increased so much that the sidewalks were always full of flowers.” **\$600**

Warsaw. Interview of Alexander Groth. Surviving the ghetto. Barbara Milman: “Hitler invaded Poland on September 1, 1939. However, Warsaw, the country’s capital, did not fall until September 27, 1939 and German troops waited for several more days before entering the city. At first, Jews such as Alexander Groth and his family continued to live in their prewar homes. They were still there in the spring of 1940 for the celebration of Passover, but it was not long before Polish Jews were segregated from the rest of the population. “The first Polish ghetto was established in Lodz on May 1, 1940 and at its peak had a population of 445,000. This meant that 30% of the city’s total population, plus any Jews transported from other cities, was confined to 2.4% of the city’s total area. By the middle of 1941, nearly 5,000 Jews a month were dying of illness and starvation.” The Groth family was forced to move to the ghetto in 1940. They were more fortunate than most because they had money, food and warm clothing as well as their own apartment. But mass deportations began as well as executions of those considered not fit for work or transport. Groth’s blind grandmother was shot — as well as her husband who refused to leave her side. It was then that Alexander Groth understood that “it would take a miracle for us to survive.” **\$600**

Transient Books ~ Argentina

The János Book. By Alex Appella. 2006. Edition of 50. 21.7 x 63.8 cm (approx. 8.5 x 25”); 35 pages printed on one side. Includes 29 full color collages. Boards in black cloth with Japanese stab binding. Cut out on front board to reveal the face of one brother. Housed in a blackcloth clamshell box. Printed on 120 gram Bakri Avorio Paper using an Epson Inkjet printer and Epson Durabright Inks. Research, writing, design, printing, and binding by Alex Appella. It’s difficult not to be hyperbolic about the scope and accomplishment of this work. Twelve years of research and development do not even begin to speak of its cost, or of its value. Because it involves self-knowledge, this book feels as painful and liberating as birth. Questions abound: Is the past ever past? How long are its tentacles? Despite what we think in America, is it possible to reinvent oneself? Full of drama both high and low, the story spans the 20th century. A 20-year-old Appella gets her Great Uncle János to open up about things that have not been talked about for decades. It begins — but we don’t know this at the beginning — with a Jewish family and five siblings in pre-WWI Hungary. By the time Alex Appella, the granddaughter of one of those siblings, becomes a part of the saga 70 or so years later, the family has been challenged by circumstance, diminished by events beyond their control, and scattered by personal decision. Heritage denied; heritage embraced. Does it make a difference? My grandfather’s brother — your brother — emigrated to Palestine? We are Jewish? What do you mean? What does that mean? What can it mean? Pontificate about the value of truth all you



want to, The János Book reveals its cost. Appella’s collage technique is well suited to capture this layered tale. The pages froth with art as well as information. *“One has to cry for the disintegration of our family. One has to cry, because what happened to us, has happened to millions of families all over the world. Since my childhood, it’s like a bomb exploded among us, and we were scattered apart. An eye in Cuba, a bone in Argentina, a hand in California, a foot in Connecticut, and still more in Israel and Canada and Switzerland, all over the world. Conversations like what you and I have, Alex, at one time were common among family members. I’m passing on what I know of our family, to add meat and flesh to the pieces that have been scattered all over the world. The unity of what we once were can still give us strength, and can remind us of what we need for strength in the present and in the future. At some point, one must ask: what really leaves traces behind us? Nothing. What is painful today, or what was painful yesterday, or what is going to be painful tomorrow, in the end turns out to be nothing more than anecdotes. And then nothing. It is forgotten. Life is like water, it cleanses everything. Even the most painful. But the written word is not lost, ever. Memory, memory fades. The pain and the traces always disappear with time. The written word does not.”*
 ~ János Szenti **\$2,000**

Ziggurat Press ~ Rhode Island

Babi Yar: A Poem. By Yevgeny Yevtushenko. 2003. Edition of 25. Design and visual accompaniments by Walter Feldman. The visual accompaniments to the poetry are two color relief blocks and are printed in gray and black. Letterpress printed. Paper is handmade. Accordion fold with striking dark purple cloth covered case. Paper title on front. With an introduction by Barton Levi St. Armand. Walter Feldman decided to publish this volume upon hearing the Boston Symphony Orchestra perform Dimitri Shostakovish’s 13th Symphony for bass solo and bass chorus with orchestra. It was in 2003 that Feldman decided to publish — *“On the threshold of another possible world conflict it seems appropriate to again return to the words of that great Russian, Yevtushenko.”* The poem brings to the forefront issues such as Anti-Semitism, intolerance and brutality. Simultaneously, Yevtushenko calls into question what exactly it means to be Russian, Jewish, or perhaps, both, leading the reader down the dark, but path of a writer attempting to understand how such a brutal mass murder could have taken place. **\$350**

End of Judaica

Fifty under \$50 March 2009

Art Jazz ~ California

International Women's Days We Want Our Bread and Roses Too! By C.J. Grossman, 2004. Open Edition. 5.5 x 7.5"; 4 pages. Flexagon book with instructions for revealing the hidden pages. A brief history of the women's movement from the first recorded organized protest of women on March 8, 1857, to the Pro-Choice March in 2004. Grossman created this flexagon "in honor of the 10th anniversary of the Maestrapeace mural at the San Francisco Women's Building and the 17th Anniversary of The Global Fund for Women." Color photos in the interior pages of the flexagon are by Leanne Grossman of the Pro-Choice March in Washington D.C on April 25, 2004. **\$35**

Alice Austin ~ Pennsylvania

Red, Yellow, Blue. By Austin, Alice, 2000. Edition of 500. 3 x 5" closed. Printed offset lithography at the Borowsky Center for Publication Arts in Philadelphia. Three double pages pop-ups. Housed in matching paper open ended envelope. An interplay of color and paper engineering — simple like a flower. **\$40**

Byopia Press ~ Canada

Datura. By Cathryn Miller, 2007. Edition of 24. 6 x 6" closed, extends to 36"; 6 pages. Accordion fold. Typeset in Caflisch Script Pro. Giclée printed on Legion Domestic Etching and laid into a giclée-printed paper envelope folder. Cathryn Miller: "My work often reflects my life long interest in the natural world. The individual books are usually small, conceived as a personal connection between maker and viewer/reader. They can be held in the hand, and are thus more intimate than a large folio." *Datura* celebrates this night bloomer, opening as "the evening light fades," perfuming the air until the "moths are giddy." **\$40**

Ch'An Press ~ Washington DC

Asian American? Project By Irene Chan, 2007. Open edition. 3.5 x 2"; 35 loose and unnumbered cards, much like business cards. Print media on paper. Housed in a red, white, and blue paper case with slip-in envelope closure. Irene Chan: "Business cards with text that respond to comments and questions strangers ask Asian Americans. Every week since age 12, I am asked one to ten of the same questions. Since these questions and comments are common to other Asian Americans as well, I created a set of business cards to flash or hand out for the appropriate moment." **\$45**

Chimera Press ~ Illinois

God's Country. By Brandon Graham and Joseph Lappie. Chicago, Illinois: Center for Book & Paper Arts, Columbia College, 2007. 4 x 5.4"; 12 pages. Saddle stitching. Offset and letterpress printing. Ironic use of format. Coming-to-awareness of two boys in religious worlds is played out in text and typography. This pamphlet could be mistaken for a religious tract, but it contains two short stories — one printed in a narrow vertical column, the other as a narrow horizontal row — set so that together they resemble the Christian cross. Because of the way the type is set, you can read only one story at a time, and then must turn the book over to read for the second story. With each story the horizontal member of the cross moves lower and lower as each story moves forward and as the iron rule of fundamentalism falters. **\$15**

Deconstructed Artichoke Press ~ California

CSET: California Subject Examination for Teachers Subject Matter Competency in Red Tape Navigation, Demoralization, and Misplaced Servitude. By Nikki Thompson 2005. Second Edition of 30. 1.25 x 5.5"; 20 pages; 3.4 x 6" laid-in insert. Pencil included. Typeset in Adobe InDesign using Minion and Gill Sans. Printed with an Epson Stylus Photo R200 on newsprint. Nikki Thompson: *"This book is based on actual experiences, either mine or classmates of mine, going through Mild/Moderate Special Education Credential Program at the University of San Francisco. Frighteningly enough, there was very little exaggeration or manipulation of facts in creating these questions. Although this book is meant to be humorous (and a rant on my part), this is a frightening state of affairs for teachers who are committed to the work they do, as well as and even more importantly, the students who attend these public schools in San Francisco and throughout California."* **\$15**

Disconnected Constellations. By Nikki Thompson. Edition of 100. 4" x 4". Inkjet and Gocco printed. This square blue book is essentially an origami with chapter headings: Subtractions, Luminosity, Mirroring (where the type is also backwards). When this book is completely opened and turned back on itself, you have a perfect star. Despite the crowding of the sky on a clear, starry night, isolation is the overwhelming feeling when the distance from one star to the next is considered. *"Disconnected Constellations"* is a series of five prose poems that use metaphors of physics and astronomy to create a psychological landscape of isolation. The spare, typographic layout reflects the emotions portrayed in each poem. This origami fold book structure opens up into a star to reveal illustrated constellations on the outside of the book. Viewed in this manner, a distance is created between the artist and the viewer, further heightening the sense of isolation. Paradoxically, as a reading experience, the reader is brought inside the artist's consciousness both visually and thematically through the physical and emotional structure of each page. **\$40**

Pitbull on Trial. By Nikki Thompson. San Francisco, California: Deconstructed Artichoke Press, 2007. Edition of 50. 5.75 x 7" manila folder resembling a police report. Inkjet printed on an Epson Stylus Photo R200 on manila folders and newsprint. Typefaces: Minion, American Typewriter, and Impact. All pseudonyms are really Nikki Thompson. Photo and paw print kindly contributed by Billie Holiday Thompson, the artist's pit-boxer mix. Nikki Thompson: *"I decided to write these satirical articles to make fun of the negative press that pitbulls get in the media and to advocate for what wonderful dogs they are. My pitbull rescue is a sweet, mellow dog who has been known to get chased by Chihuahuas and bully cats. Her favorite pastimes are cuddling and making new friends - human and canine. Pitbulls are not the vicious beasts the media portrays; the problem is irresponsible owners."* " ... All stories are sort of true." **\$15**

Andrée-Anne Dupuis-Bourret ~ Canada

Electronic City. By Andrée-Anne Dupuis-Bourret Montreal, Canada: Andrée-Anne Dupuis-Bourret, 2008. Edition of 30. 5 x 40"; 16 pages. Double-sided accordion book. Silkscreen on Stonehenge paper. Andrée-Anne Dupuis-Bourret: "*Electronic City is a reflection on the city and its future. The book opens like an architectural and graphic panorama. It's carried out from fragments of architecture and engineering images.*" There is a stark beauty in the geometry of layered building and engineering grids. It's the beauty of sci-fi with a noticeable absence of human muddle. **\$45**

Everyday Press ~ New York

The Residue of a Moment... By Jason Workman

New York: Everyday Press, 2008. Edition of 100. 4.5 x 6"; 32 pages. The residue of a moment experienced by someone other than yourself now a constituent part of a consciousness that has no capacity to forget yet remembers very little is the complete title for this artists' book by Jason Workman. The content consists of photographs documenting a number of public interventions in New York and Melbourne, Australia. Two texts were written on paper and pomegranates respectively, and inserted into public spaces. Jason Workman, artist statement: "*My practice is concerned with introducing gestures, texts, and objects into public space. I am interested in the subtle intersection of these minimal and quiet interventions within the flux of everyday life. I refrain from differentiating 'art-practice' from the 'practice-of-living.'* To this end, I have created interventions in my workplace, in retail spaces, on trains, in parks, on the sidewalk. etc. The interventions are poetic, ephemeral and often of a diminutive scale; therefore, they may be noticed by only a few people. If the work elicits a smile, a pause, a moment of disorientation in a small number of people, I consider this worthwhile. Essentially, this type of practice is intuitive and exploratory. It seeks opportunities in which to playfully engage with aspects of our everyday reality." **\$16**

fernwerks press ~ Minnesota

Household Objects: A Mix 'n' Match Project for both sides of the brain. By Wendy Fernstrum 2002. Edition of 500. Fourteen individual "*flash cards*" printed on both sides. Text composed in Courier. Drawings and poems by Fernstrum. Standard edition packaged in 8.25 x 6.25" Ziploc baggie. Deluxe edition housed in 7" square Tupperware container with orange household rubber gloves. [K]

You don't fool me. I see the way you eye wrinkles on my skin,
making plans even as you huff
and puff your dragon's breath
on splayed out creases
and folds. Hotheaded, jealous,
you redirect your unrelenting venting when my attention wanders, searing allegiance into me with
an angry version of a hickey. Have I never come back for more? Drawn by your heat, I marvel at
your sensitivity to different materials: bossy with cotton, sly with silk. You always get your way.

Standard edition **\$25**

Deluxe edition **\$40**

Brandon Graham ~ Illinois

Bitches. By Brandon Graham. Chicago, Illinois: Brandon Graham, 2008. Open Edition. 3.5 x 4.24” closed, 14 x 8.5 open; 8 pages. Single sheet folded. Brandon Graham: “A ‘zine that addresses misogynistic attitudes in an ironic, first person voice.” **\$10**

Tolerance. By Brandon Graham. Chicago, Illinois: 2007. Open Edition. 3.5 x 4”. 8 pages. The subject is, not surprisingly, intolerance - specifically, intolerance of homosexuals. Irony is alive and well. Brandon Graham: “*Tolerance is single sheet folded into a ‘zine format book. Its content is a reflection of my ongoing attempt to use a first person unreliable narrator voice to create flash fiction that address large social issues but puts them on a human scale. The form is a reflection of my interest in the printed multiple as a means of delivering an ‘art experience’ to viewers where they live and work.*” **\$10**

Karen Hanmer ~ Illinois

Beaut.E(Code). By Karen Hanmer. 2002. Open Edition. 3.25 x 7.25” Text keypunched onto computer cards, “bound” with custom printed rubber band. The wonderful world of computer technology is documented through interviews conducted with computer software developers exploring the aesthetic values in, and their fond feelings for computer programming. **\$30**

Big Blue. By Karen Hanmer. 2006. Edition of 100. 3.25 x 7.5” Laser print on polyester film, computer punch card. Another in Hanmer’s series of works on computer history in the United States. This work has a National Archives image of 1970s era computer room overlaid on an IBM punch card. **\$10**

Flip Farm. By Karen Hanmer. 2002. Edition of 100. 2 x 3.5 x .5” flipbook with pigment inkjet prints. The Flip book simulates the experience of driving past a field of corn. **\$25**

Prairie. By Karen Hanmer. 2006. Edition of 100. 6 x 3” closed; 8 x 15 x 2.5” open. Pigment inkjet prints. Illustration in collaboration with Henry Maron. Another work by Hanmer inspired by Willa Cather’s “My Antonia.” Quote from the text printed on one side: “*I felt motion in the landscape; in the fresh, easy blowing morning wind, and in the earth itself, as if the shaggy grass were a sort of loose hide, and underneath it herds of wild buffalo were galloping, galloping . . .*” **\$30**

Susan Happersett ~ New Jersey

I Feel Like a New Woman. By Susan Happersett. Jersey City, New Jersey: Susan Happersett, 2002. Edition of 100. 5 x 7” tri-fold with inner pages cut in thirds (in a version of the exquisite corpse structure) so they can become a part of another page, thus allowing multiple combinations of imagery and text. Collaged vintage cutouts. The structure suggests how multiple stereotypes are slippery parts of the ever-changing New Woman. **\$40**

John Hastings ~ Washington

Read 'em & Weep. By John R. Hastings. Everett, Washington: John R. Hastings, 2006. Edition of 5. 3.4 x 2.4" closed; 3.4 x 19" extended. Accordion-fold with 8 panels constructed of playing cards. Housed in 4 x 2.5" leather playing card box. Title embossed on front. John Hastings: "*An accordion-fold book whose pages are made of playing cards illustrated with images and facts about tragic world events, extinctions, etc.*" One example: "*The country with the highest proportion of prisoners to population is the U.S.*" (Two copies remaining) **\$40**

ilfant Press ~ Pennsylvania

Mouseness. By Lisa Hasegawa. [Philadelphia, Pennsylvania]: ilfant press, 2002. Edition of 150. 5 x 6.25"; 16 pages. Printed in Seattle by Joseph Juiliano on a Multi 1650 offset press. Screen printed pictorial covers. French Pale Gray Speckleton paper. Fonts: Parade and California FB. A human and humorous tale about Hasegawa's reactions to mice: fear at their presence, horror at the prospect of trapping them. Each copy has a small plastic bag stitched to the colophon, containing mouse droppings complete with label indicating date and place of collection. Lisa Hasegawa: "*This is a true story. Most of the images are blind night drawings, drawings made each night in bed with my eyes closed, usually about something that happened that day. I often saw mice.*" **\$30**

Inky Press Productions ~ Illinois

28 Days: A Deck of Cards. By SBea Nettles. (1991) 2000. Second edition. Edition of 1000, unnumbered. 3.5 x 4.5"; 28 cards. Boxed. Duotones. This is the second edition of 28 Days, originally published in 1991. Bea Nettles: "*These 28 cards represent some of the emotions and physical sensations of the menstrual cycle. Medical text is intermixed with the artist's personal statements about her cycle. They are a blend of mystery, honesty, and humor, presented with the hope that they can open discussion on this universal, but practically invisible female experience. The ideal presentation is to lay them out in a circle on a round table. In this way the transition from Day 28 to Day 1 of the following cycle is continuous, as it is in real life...a familiar spiral that continues for women for perhaps 40 years.*" **\$5**

Mountain Dream Tarot. By Bea Nettles. 2001. Edition of 1000, unnumbered. 4 x 5.25"; 78 cards boxed. Duotones with each suit a different color. Unnumbered edition. Inky Press: "*In 1970, photographer Bea Nettles began her photographic interpretation of the Tarot Cards. After five years of work she produced the historic Mountain Dream Tarot, [one of the first photographic tarot decks ever] which has been out of print for many years.... In 2001 she created a digital version of Mountain Dream Tarot. This is the second edition of this set of Tarot Cards. They were scanned from the original photographic prints made in the 70s and brought up to date digitally. The backs of the cards have new designs by Gavin Suntop. The cards are a complex collection of visual information, combining mythology, numerology, astrology and archetypal images. This is a recently released edition, updated for a new generation.*" **\$25**

Paul Johnson ~ England

The Book Chair. By Paul Johnson. Cheshire, England: Paul Johnson, 2007. Edition of 50. 2.5 x 6". Laser printed on mould-made Hahnemühle Aquarell and Saunders Waterford. Hand engineered. Presented in fold-around paper slipcase with illustrated title on front. A small chair, constructed by unfolding and fitting a tab into a slot, holds on its seat a tiny book, The Chair Book. **\$15**

The Grand Canyon. By Paul Johnson, 2005. Second Edition of 50. 5.5 x 4" closed, 11 x 4 x 2" open; 2 pages. Laser printed on mould-made Hahnemühle Aquarell and Fabriano Artistico paper. Hand engineered. Presented in handmade paper slipcase with illustrated title label. Paul Johnson: "90-degree pop-up of the world's greatest natural phenomenon drawn on sight by the artist."

\$20

Littoral Press ~ California

A Bouquet of Pheasants. By Lisa Rappoport, 2006. Edition of 99. Scroll, five-foot-long, four inches wide with images of 30 animals and their corresponding collective nouns (like herd, school, exaltation) in 30 different fonts. Split fountain so they gradually change color. Rappoport: "The split fountain inking behaved quite well, but it was a LOT of printing (on dampened paper) and a lot of pasting together the five pieces of the scroll, plus the dowels, and because I had the bright idea to set each animal's collective noun in a different font, distributing the type meant scurrying all over the shop to 30 different typesets. Of course, I initially meant to do say 12 or 15 animals, but when I realized how many of the collective nouns I could illustrate from my ever-burgeoning collection, I just couldn't resist."

\$35

Catalog Shopping: Precepts for Enhanced Living. By Lisa Rappoport, 2004. Edition of 80. 5.5 x 4" 8 pages. Printed in handset Glamour Lite and Brush on Hahnemühle Ingres Antique paper in coral and turquoise. Covers of soft teal or celery Canson Mi Teintes. Flyleaf paper incorporates bits of newspaper. Joins various images, largely printers' cuts from the fifties, to verbatim quotes from "a certain cheesy yet alluring circular perused all too frequently by the publisher Lisa "not a slave to fashion" Rappoport.

\$40

Dear John or, The Importance of Punctuation. By Lisa Rappoport, 2004. Edition of 75. 4.5 x 6.25" Handset in Cheltenham and Light Clearface. Printed on Hahnemühle Ingres paper with Fabriano tiziano covers. "Dear John" was found circulating hither and yon about the Web. Any clues as to the identity of the author would be most welcome. Printed in the waning days of 2004 by Lisa Rappoport. Two copies of a "Dear John" letter in two drafts. Content is the same but by the placement of punctuation the meaning changes.

\$25

Angela Lorenz ~ Italy

The Theater of Nature or Curiosity Filled the Cabinet. By Angela Lorenz, 2002. Trade Edition of 5000. ISBN: 88-85033-43-1. 6.5 x 7" accordion structure. Pop-up museum housed in a magic lantern box. Images reproduced in a facsimile version of the original deluxe edition. Angela Lorenz: "This work was inspired by the remnants of the most famous and extensive collection of artifacts, mostly natural, in 16th c. Europe. They were amassed by Ulisse Aldrovandi (1522-1605), the first professor of natural history ever appointed in Italy, at the University of Bologna. A tiny fraction of Aldrovandi's 18,000 items are still on display in today's Aldrovandi Museum at the University of Bologna, but a few of the strangest pieces caused the artist to investigate the collection. Oddities, such as a frog with a lizard's tail plastered on and fishes' teeth inserted into the frog's mouth, led to research that included not just Aldrovandi and his thousands of tempera paintings but the History of Museums in general. What was originally going to be a work about the fakes created for museums and natural history collections gave way to the broader topic of museology from Hellenistic

Greece to the Enlightenment. *"The Trade Edition of "The Theater of Nature" is a mechanical reproduction of a limited series of handmade books created in two slightly different versions. Both the original series and the Trade Edition contain the same imagery and text. In the first handmade series of nine copies, each book has nine original watercolors of completely different subjects based on manuscripts commissioned either by Aldrovandi or by Manfredo Settala (1600-1680) for their collections of curiosities. Settala's museum was in Milan, but his manuscripts are housed today in the Biblioteca Estense of Modena, not far from Bologna. The artist spent a year making this cycle of 81 unique miniature paintings which were glued and sewn into the nine books. The Trade Edition more closely resembles the second handmade series, known as the Magic Lantern Edition. It contains the same black and white copperplate etchings as the first version, and looks identical when set upright and extended to make the "theater", but the cover is entirely different. It is really a case as opposed to a cover. When the book is removed from it, the case may be set up to form a magic lantern, a sort of early slide projector from the 17th century. "The historical research for The Theater of Nature, both iconographic and textual, was boiled down to a 900-word rhyming poem that accompanies the color illustrations. The color images and text are hidden from view, however, when the book is viewed in the theater format. In this position, the 11 copper-plate etchings form a collection of curiosities or wunderkammer, receding into the distance. The etchings, hand-drawn and printed by the artist, are based on the images of six early museums in Europe, put together here to form one fictitious museum. Lorenz adapted the images from engravings commissioned by the founders of these early collections to depict their museum at the front of a published catalog. In most cases, these engravings and the lists of museum contents are all that is left of the early collections. The etchings demonstrate a goal of early museum founders: to shock the visitor into a state of wonder by trying to make the entire collection visible at once, through both open architecture and crowded displays on every surface."*

\$39.95

May Day Press ~ Washington

Invocation to the Water Spirits. By Catherine Michaelis, 2005. Edition of 150. 6 x 6" flexagon. As Catherine Michaelis says, "How to read your flexagon: Always fold pages back from center on fold lines. The enter lines may rub, but that's okay - keep turning. It goes round and round!" There's even a diagram included to help you go round and round. Another piece from May Day Press evoking Michaelis' Native American heritage. The entry into the flexagon structure is a background of blue water with a call to the Mother of the Waters floating across the page to "*E circle us.*" And, the flexagon structure does come round to encircle the message.

\$35

Old Flames Mismatched. True Stories of Extinguished Love Volume II. By Catherine Michaelis, 2000. 1.5 x 2" unused matchbook. letterpress printed. Words on the matchsticks describe former friends and lovers. As matches are removed the text changes. A delightfully funny look at our past "loves" in this second in the series of "Old Flames" in the context "*Do You Feel Burned by Your Ex? LIGHTEN UP!*"

\$10

Naughty Dog Press ~ Iowa

Crime and Romance. By Emily Martin, 2000. Open Edition. 5.5 x 8.5"; 36 pages. Black and white xerox slice book. Slice book is Martin's own coinage, see below with text and images. Card stock with a black plastic comb binding. A book from Martin's "Eyes Were Watching" series. Each page is divided into thirds; each third holds an image or a connecting phrase (for example, "Suddenly it was revealed," "Later that same day"); images and phrases can be sequenced in a mix-and-match mode, giving multiple combinations and viewing scenarios. Much like an exquisite corpse structure. Martin: "I somewhat arbitrarily called them slice books, I think the form predated the Exquisite Corpse games, which did combine images but on intact pieces of paper." (Last Copy) **\$30**

The Family Game. By Emily Martin, 2003. Edition of 100. 5.5 x 8.5" six page pamphlet on Mohawk superfine paper. Attached cover of Emerald Canford paper. Archival inkjet printed. Contains a colorful pop-up presenting the playing board. A game for all ages since everyone has a family of some kind. Subtitled "Lose just by playing." **\$40**

Vicious Circle #6. By Emily Martin, 2007. Edition of 100. 5" diameter; flexagon rotating ring format. Printed letterpress on a Vandercook SP15 in two colors. Printed in Courier on safety orange construction paper from the French Paper Company. Enclosed in a paper wrapper containing the operating instructions and colophon. Emily Martin: "Each 'volume' consists of a leaf folded to form a ring of three connected pyramids; continuous rotation of the ring reveals the text printed as single words on the sides of the pyramids." Hint - Suggest - Demand. She is ignored. Then the circle begins anew. Hint - Suggest - Demand ... **\$45**

Nomadic Press ~ Arizona

Election 2000 Jargonator. By Dan Mayer & Ed Lebow, 2001. Edition of 1000. 8.5 x 11" with three concentric wheels. Offset printed. Background image is Article II, Section I of the United States Constitution, which outlines the method of selecting a President. Construction based on 13th century revolving bookforms known as 'Volvelles,' used to chart the position of stars and planets. Also available in a letterpress edition. MayBow's "Election 2000 Wonk Wheel" is the ultimate tool for political junkies searching for the final word on Florida's Presidential vote. "The Jargonator's" three concentric wheels, each containing 30 words, spin up to 27,000 phrases—an arsenal in the ongoing war of words about the now historic citrus classic. Words were picked from headlines, editorials, and jokes about the campaign and Florida recount. Second in a continuing series of MayBow's Jargonators. **\$10**

Notta Pixie Press ~ Washington

Gluckhaus. By Jenny Craig, 2007. Second Edition. 23 x 12" single sheet of cloth. Originally printed by Jenny Craig over the course of 2002-2003. This is the second edition, an unnumbered edition, printed in blue and red during 2007. Handcarved linoleum blocks printed on muslin using a Vandercook press. Includes a letterpress instruction card. Jenny Craig: "Gluckhaus is a Lan sknecht mercenary German pikemen dicing game from the 16th century. The name means 'House of Fortune';

it is played with two dice and is designed to pass the time. The board has numbered squares. After rolling a pair of dice, consult the square. If it is empty, deposit a penny on it. If it has a penny on it, collect the penny. Special features: roll a 4 and skip a turn, a roll of 7 is an invitation to a wedding, and since everyone brings a gift to a wedding, you always leave a penny on this square. The lucky pig rolls a 2, and collects everything on the board except the wedding gifts, and a roll of 12 crowns you king, so you get every square in taxes. Play continues indefinitely. "I am intrigued by games and cards, as they present an opportunity for lavish illustration and the use of symbols. To me the representations within a game are a different kind of language, and I enjoy playing in that realm, where both visual and verbal are important to create understanding. This board was heavily influenced by images from early woodcuts (primarily 14th and 15th century), and by allegorical and iconic figures. Here you will find reflected the medieval concept of the estates of man: Nobility, Merchants, Peasants and Clergy, and also the traditional rites of passage that define life: birth, marriage and death." **\$20**

P. S. Press ~ Pennsylvania

The Book of Neglects. By JPatricia M. Smith, 1996. Edition of 350. 3 x 4.5" which opens to 24" double-sided. Offset printed. An accordion book printed on one sheet of paper folded to create seven spreads, one for every day of the week. The things and people the author / artist neglects are her job, art, home, friends, husband, and children - each to varying degrees on different days. Color-coded pop-ups show the range from "not neglected" at all to "completely neglected." Humorous in its straightforward presentation of the truth of a busy life. **\$30**

Papyrus Productions ~ New Zealand

Memoire D'une Voyage En Oceanie. By Francois Deschamps, 1995. Edition of 1000. 6 x 8.25"; 96 pages. Gray illustrated wraps. Illustrated throughout. Offset printed in three colors on acid-free paper. With a Smyth-sewn binding. Printed at the Elam Fine Arts Printing Research Unit, at the University of Auckland, New Zealand. The fictional memoirs of a voyage in Oceania that included Dr. Ernst Schlotte (scientist? owner of luxury goods store in Bremen? cannibal?) and François Deschamps (diminutive ship's photographer) and the monograph's putative author. Introduction by Dr Hinemoa Heke-Gibbons, afterword by Joan Turner, R.N. Francois Deschamps: "This monograph is the study of a fictitious voyage of the ship Curriodity in the South Seas ca. 1920. It features a facsimile version of the journal left by one member of the expedition." **\$30**

Remembrance. By Judith Mohns, 2003. Edition of 400. 6.5 x 6.5"; 72 pages. Offset printed on French Dur-O-Tone Newsprint text and cover (100% recycled and acid-free). Pamphlet sewn. Judith Mohns: "This book uses the August 26, 2001 obituary page from The New York Times to create new readings of the existing text by isolating different words and lines. The visible and underlying structures of obituaries, families, society, and the qualities of life and death itself are explored revealing both the cold commonalities and the very personal specifics of the lives of the deceased." You'll never read the obituary page quite the same way again. **\$40**

Sara Parr ~ Minnesota

Mirror. By Sara Parr, 2007. Edition of 35. 4.25 x 5.5"; 60 pages. Japanese stab bound. Laser printed text on Staedler 100% rag vellum. Typefaces: Hoefler Text, Jenson Pro, Caslon Pro, and Florens. Includes excerpts and adaptations from Sylvia Plath's The Collected Poems, Amy Tan's

The Joy Luck Club, Disney's Snow White and the Seven Dwarfs, and J.R.R. Tolkien's The Lord of the Rings. Each page is doubled and has the outline of a black rectangle—presumably the mirror—printed on the inner fold. The words, out of context, sometimes alone, sometimes with orphans from different works, appear on the white, translucent vellum along with words or phrases (printed sometimes on the surface, sometimes on the folded under sides) that show through from contiguous pages. It is like hearing □ although in fact you are seeing—echoes or resonances. The effect is to present a multivoiced, multilayered meditation on the mirror, or is it mirroriness? (Last copy) **\$45**

Primitive Press ~ Arkansas

Drive by Shootings. By Michael Peven, 2004. Open Edition. 3 x 5.5" closed, 60" extended; 15 i ages. Accordion fold vertical structure in postcard souvenir album format. Images on one side only. Wrap fold with tuck in closure. Ink jet printed. Art rather than violence: the drive by in this case is that of a traveler in a car; the shootings are photographic shots. The postcard-type pages (image only, the reverse is blank) show roadside attractions and sights in the (mostly) Western US—the Crazy Horse Monument in Custer, South Dakota; the Jimenez Sculpture in Albuquerque, New Mexico. All photographs taken during Peven's travels from 2001-2003. **\$10**

Quite Contrary Press ~ Arkansas

The Coffee Diary. By Mary Marsh, 2007. Edition of 40. 4 x 2.75"; 26 pages. Three signatures, inkjet printed and hand-sewn into a heavy cardstock cover with cutout windows revealing images of a coffee drinker and a coffee cup. End pages are of used coffee filter. Materials: coffee filter, postcard. Mary Marsh: "A daily journal of buying coffee to-go. With each coffee purchased in 2004, I recorded the date and what I did while drinking it, writing directly on the cup. This project describes routines and events centered around getting coffee while doing other things." **\$35**

Tom Scarpino ~ California

Connecting the Dots. By Tom Scarpino, 2008. Open edition. 6.25 x 4.5"; 16 pages. Inkjet printing. Color pencil. Hand-sewn binding. Signed. Tom Scarpino: "Political scandal. Corporate fraud. Financial scam. How hard could it be to connect the dots?" **\$10**

Racial Profiling. By Tom Scarpino, 2008. Open Edition. 5.5 x 4.25"; 16 pages. Inkjet printing. Hand-sewn binding. Signed by the artist. Tom Scarpino: "Think you can look in a man's eyes and know what's in his heart? Take this simple test." Seven similar items, one per page. What do you see? **\$10**

Springtide Press ~ Washington

Four Elements. By Jessica Spring, 2005. Edition of 100. Pinwheel kit: 8.5 x 8.5" instruction sheet; 7.6 x 7.6" pinwheel sheet; assembling kit including display stand. Letterpress printed with handset type in six colors. Jessica Spring: "A pinwheel spins text that explores the four elements and the ongoing battle between love and strife. Pinned to a pencil stamped 'Be in readiness for favorable winds.' Packaged as a step-by-step-kit, the pinwheel travels safely and inspires great memories during assembly." **\$40**

Lex Thompson ~ Minnesota

Greetings from Colma. By Lex Thompson 2004. Edition of 150. 4 x 6", 34 postcards in red paper wrap case with slip-in tab closure. Printed on a four color press by Nomad Printing. Standard in red paper wrappers. Deluxe edition, in blue cloth covered box with map of Colma lining interior. Since 1902 it has been illegal to bury or cremate bodies in San Francisco. This is done in flourish ing Colma, situated strategically just south of the city limits. Sandwiched between immaculately landscaped cemeteries are flower shops and headstone suppliers necessary to complete the economic community of the dead, a peculiar amalgam of life, death, ethnicity, religion, consumerism, and tourism thanks to the gods of zoning. This set of over forty postcards features photographs of the mortuaries, florists, and monument retailers. The postcards pose as mementos for tourists as well as sales pitches for future visitors and residents. The places are real. Thompson's presentation allows and even calls for both critique and celebration. Satire? Documentation? Yes. Yes. **\$45**

Richard Troncone ~ California

Accordion Book of Accordions. By Richard Troncone. 2006. Edition of 20. 3.6 x 4.5", 18 pages, accordion structure. Printed on both sides with images of accordions. Illustrated paper covered boards. Signed & numbered by the artist. The ultimate accordion book. If you have to buy a gift for someone who can tell a Baldoni Diatonic Butterfly from a Cairdin 2 Voice Mini Deluxe, or a Bafetti Gran Lusso Vienna from a Fratelli Cromatic 16, look no farther. Yes it's a smile book. But it's also another path to illumination. Sadly – or gladly – it doesn't wheeze when opened. **\$30**

Twilight Press ~ Washington

be the change. By Fruma Shrensel. Seattle, Washington: Twilight Press, 2007. 5 x 7.5" flexagon. Illustrations created using Adobe Photoshop. Printed with digital technology on an Indigo press on acid-free, recycled, Classic Crest paper. Housed in portfolio style cover crafted from Canson Mi Teintes paper. Slip-on band with title. Fruma Shrensel: *"Based on a quote from MK Gandhi, Be the change you wish to see in the world. The book opens with a violent war-like image, and transforms into a vision of serenity, compassion and peace. Book is a flexagram, which is constructed to rotate when flexed, to reveal four individual faces.... "I was motivated to complete this book after becoming increasingly frustrated with the constant barrage of bad news concerning the war in Iraq, the spread of terrorism around the world, and the abundance of greed and fraud in high places? here at home. I have turned off my radio and avoid news stories of human misery and evil. "Instead of throwing up my hands in frustration and adding my grievances to the flourishing negativity, this book is an attempt to be a conduit for peace and compassion. I can think peace, speak peace and be peace, no matter how imperfectly. I have the power to change myself."* **\$18**

Ral Veroni ~ Argentina

Struggle for Life (Lucha Por La Vida). By Ral Veroni. 2001. Edition of 200. 4.5 x 6.5"; 14 pages. One original screenprint onto paper currency removed from circulation. Design and origin of the banknote differs in each book in form and content. Paper wraps. Reproduced images of the series of 30 banknotes from the original Lucha Por La Vida inkjet printed on Somerset Book 175 gm. paper. One original screen-printed banknote is in a plastic sleeve as the last page. Text is English only with a glossary of terms and introduction to the titles from Spanish. The original "Lucha por la Vida" used devalued paper currency, bills no longer in circulation, from many countries to illustrate

our relationships with money. By drawing directly onto these bills, Veroni explored the role money plays in our lives, the power it exercises. Although prevailing wisdom taught that “*to save is the way to riches,*” Veroni soon realized that the best way to invest money was to spend it. This edition is a smaller version of the original. Instead of the original 30 banknotes this includes only one original full sized currency piece. **\$40**

Beata Wehr ~ Arizona

Multi-culti. By Beata Wehr. 1998. Edition of 75. 7 x 4.4” archival inkjet print on Laid Cover Ne nah, semi-book card. Reminiscent of a greeting card one would receive in the mail - images of a Polish letter stamp and an US post stamp, of the postal office “*AIR MAIL*” stamp, and bits and pieces of text that might be found on packages or letters. In this instance Wehr uses these images to link the two cultures that she bridges - her origins in Poland and her current home in Arizona **\$20**

Stella Whalley ~ England

bodysnatchers. By Stella Whalley London, England: Sugar Pink, 1999. 23 x 24 cm”; 24 pages. Offset printed. Marie Anne Mancio, (essay from bodysnatchers): “*[Stella Whalley’s work] takes the form of the photographic print from performance, drawings etchings and embroideries of solitary personae in diverse settings - bedroom, clinic, bathroom, church. Whalley ‘stars’ in all the photographs herself so that, despite the apparent veracity of the scenarios, they are exposed as fictional constructs. This is particularly interesting in light of the subjects the photographs address - medicine, porn, religion - areas with a history of theatricality, of fiction posing as reality. Thus the viewer is invited to question the nature of representation in other contexts also - from the photographs in medical journals or textbooks to the centrefolds of pornographic magazines. “Obviously, there is also a feminist statement inherent in Whalley’s act of taking such control over the image: setting it up, performing it, photographing it, manipulating it, determining its display.” Stella Whalley: “It was some time in 1998 that I started working with self portraits. I found myself in a moment of contemplation, where I wanted to go back in time, trying to relate my thoughts to what kind of person I was as a child. At the same time somebody lent me some studio lights which meant that I could photograph myself as those characters of me as a child, re-enacting some of the experiences I had. The fact that I could use the studio lights in the privacy of my own home, meant that I could play with performance and role playing without feeling I was doing it in front of an audience. There is a difference in doing it in front of a camera just to yourself, you control the camera and the whole set up”.*

\$14.95

End of Fifty under \$50

Student Bookworks

June 2009

Matthew Aron ~ Columbia College

A Dictionary of Reading By Matthew Aron. Chicago, Illinois: Arbitrary Press, 2007. Edition of 10. 5.25 x 8"; 16 pages. Handmade kozo and pigmented cotton fiber. Printed from photopolymer plates on Vandercook proof presses. Typefaces: Quadraat and Akzidenz Grotesk. Stonehenge cover with Japanese-stab binding. This is dictionary as autobiography, as cauldron for both revelation and obfuscation. The words that appear, their definitions, and the witty self-referential delivery offer an allusive and illusive sketch of the "subject" (the dictionary-maker's term for himself). After defining pain and pleasure, the last pages are folded and bound to render reading difficult, if not impossible — unless you are willing to destroy the book. The handmade paper and the letterpress printing add to the mystery. Matthew Aron: *"My work is largely an exploration of language and form. I am interested in how relationships, values, memories, and authenticity are all framed by our use of language – and the written word in particular. My projects often use the forms of ostensibly authoritative and objective texts (reference books, for example) to explore our subjective experiences. I frequently exploit the ambiguous and equivocal nature of language. I believe we can learn a great deal about our cultural identity from what we avoid clarifying linguistically. I use writing, hand papermaking techniques (such as pulp painting), graphic design, letterpress printing, and bookbinding to make books and other objects that explore the language we inhabit."*
(SOLD) **\$65**

Lucy Brank ~ Iowa, Center for the Book

Rimbaud / Verlaine. By Arthur Rimbaud; Paul Verlaine. Iowa City, Iowa: Lucy Brank, 2006. Edition of 15. 6.5 x 9.25"; 12 pages. Produced at the University of Iowa's Center for the Book using handset Bembo types, wood type and photopolymer plates onto hand-dyed Fabriano paper. English translation of Rimbaud's "*Marine*" (1886) by Wyatt Mason; Norman R. Shapiro translated Verlaine's "*Marine*" (1866). Brank plays typographically with two poems both entitled "*Marine*" written by two French poet-personalities of the late 19th century who were colleagues and lovers. On the pages of this book, their words and works become as entangled as they ever were.
(Last copy) **\$50**

Katrin Kapp Braun ~ Univ. of Alabama

Women. By Katrin Kapp Braun 2005. Edition of 35. 3 x 3" miniature; 15 folds producing 16 pages. Jack-in-a-box structure (accordion book bound into a box). Of the edition 1 - 15 bound in cotton-abaca paper made by the artist; 16-35 uses mulberry paper. Both copies use Turkish marbled paper from England. Letterpress printed. Katrin Kapp Braun: *"I found a short poem in a street magazine about being a woman. The words touched me and I wanted to give them another platform and in-*

corporate them in my artwork. Thereby, the poem should be represented in a special way without overwhelming its content. The text was letterpress printed from metal types on cotton-abaca paper that I made by hand. For this poem, I wanted to create a paper that appears to be thin and somehow delicate, but in the same time is very strong. Due to the abaca fiber, it was possible to pull the sheets very thin without losing strength of the paper. In order to exemplify the text in the feel of the material, it was important to me that the structure of the paper had a certain liveliness, roughness, and unevenness instead of smooth, fine surface. The poem was bound as an accordion structure in a miniature box. Similar to a jack-in-a-box, the words can pop out when the box is opened. Some women are like that, one has to lift a lid to discover what lies underneath, and thereby help the words to come out. The artwork connects the first to the last page, the bubbles flow from stanza to stanza. There is no interruption, the flow is continuous, like the rhythm of the poem. Earthly colors were chosen over bright ones, together with a strong red, since red is a very female color to me."

Deluxe (1-15) in hand made paper by the artist **\$95**
Standard (16-35) in mulberry paper **\$70**

Shana Broderick ~ Univ. of Wisconsin, Milwaukee

Dream Keeper. By Shana Broderick Milwaukee, Wisconsin: Cut Cloth Press, 2007. Edition of 8. 7 x 4.5 x 1"; 20 pages. Two paired accordion books (literally combined by a single back board with the accordions positioned like the gates in a gatefold binding) sewn onto hand-dyed cotton muslin and mulberry paper. The paper is quilted within two layers of fabric, giving the cloth a more book-like quality. Lines of the poems alternate with photographs, which have been digitally manipulated, and printed on cotton. Enclosed and tied in a protective covering of book board covered by royal blue bookcloth. Cover typography reproduced from *The Dream Keeper* by Langston Hughes that had been deaccessioned in the late 1990s from the Milwaukee Public Library (with copyright material missing). Poems and images by Shana Broderick. Shana Broderick: "*This book includes some of my own dream fragments and is a combination of my interests in poetry, sewing, photography, and the unconscious mind. Using hand-dyed cotton muslin and digitally manipulated images, I stitched together two poem books that can be read one by one or simultaneously. [That is, you can read the poems as individual texts or as one by reading across the gates.]*" (Last Copy) **\$400**

Sarah Bryant ~ Univ. of Alabama

Point of View. By Sarah Bryant. Gordo, Alabama: Big Jump Press, 2008. Edition of 100. 5 x 7"; gatefold structure. Letterpress printed from polymer plates and Perpetua metal type on Arches Text and Wyndstone Vellum. [N.B. The colophon says the transparent material is Chartham Natural Clear, but this is wrong. Bryant's Creative Thesis cites many problems with Wyndstone Vellum: "*I apparently hated this material to such a degree that I didn't even want it in my colophon, accidentally citing a paper I had used in some earlier mockups as the transparent material for the book.*"]. Endsheets: Fabriano Ingres. Casebound: German flatback case with 6mm joint. Cloth bound, blind stamped. Sarah Bryant: "*An exploration of one moment and location, one position in space and time. This book was designed, printed and bound over the course of two years....If all goes according to plan, this book should satisfy my thesis requirements for the MFA in Book Arts from The University of Alabama.*" "*Objectives: When I embarked on this project in the spring of 2007, I started with a series of simple guidelines. I wanted to incorporate the structural device of the dissection plate into a book that dealt with a person's relationship to their immediate, everyday environment. I wanted to create a book with a relatively simple binding in a significantly larger edition than my other books, printed in editions of 45. I wanted to work primarily with imagery, using text sparingly. "Design: ... I hit upon the gate fold as an ideal structure for the book. The*

gate fold allows for the simultaneous dissection of the recto and verso pages. It was the simplest structural solution to the problems inherent in creating a series of dissected spreads. As in my other books, the structure and content of this project are linked: one cannot be developed without the other.... [Questions as to how to use the structure led the artist to these conclusions]

[1] The theme of the book would be our perception of the relationships of the groups of people that surround us.

[2] These groups would be the subjects of the dissections.

[3] The book would focus on one moment and position in space. Four spreads would function as views from a central point, as if the viewer were standing in one place and turning 360 degrees, 90 degrees at a time.

[4] The translucent layers would include diagrammatical imagery, color, and text.

“Initially, I believed that these groups of people should be environmentless, simple halftone figures floating in a white space. ... [but I] realized that those that included an environment were much more interesting. The surroundings of these people were critical to the book, helping both to establish a position in time and space, and to reinforce that these spreads were connected in some way....

“... the back sides of the gate folds ... presented a challenge. Somehow, this space needed to introduce each spread and use a system which unified the book.... I decided to use a map, complete with dots to indicate locations of people. I used red to highlight the groupings which would immediately follow each map. The central point, which represents the observer whose perceptions the book explores, is gray throughout all of these maps, save the collection of dots on the title page, where it is red.... Determining the text: ... I decided on a combination of two text systems. First I inserted a small amount of text that indicated direct (printed in black) and overheard (printed in gray) dialogue. It is my hope that using dialogue places this book in a moment and an environment, and helps to set up the idea of being aware, sometimes inadvertently, of the immediate environment; of being an observer and eavesdropper. The second system, punctuation, gives an abstract indication of the relationships between the groups of people in the book. I used ampersands, ellipses, brackets and asterisks: punctuation whose basic function is to indicate that something is missing or anticipated. Brackets include and exclude. Asterisks highlight something unusual or important, and ask you to seek an explanation elsewhere. It is my hope that the punctuation sets up a system of classification that highlights themes of inclusion and isolation.”

\$350

Jenny Craig ~ Philadelphia, Univ. of the Arts

Sewers. By Jenny Craig. Philadelphia, Pennsylvania: 2003. Edition of 17. 9 x 8"; 16 pages. Letterpress printed at University of the Arts in Philadelphia. Illustrated and printed on Stonehenge paper. Accordion style structure. Case bound with a false spine that allows the text block to be pulled out and displayed in full. Jenny Craig: “This book represents my answer to a class exercise at UARTS. The members of the class were challenged to each bring in two small snippets of writing (not our own) and two images (also not our own). We placed all of these into a hat, and each person drew two images and two random writing samples. We were then asked to produce a book in response to these four elements, utilizing the original object as much as possible. This unique set of circumstances led to my first foray into modern myth-making. In it, I relate the origin of round manhole covers, and call attention to the fascinating variety of imagery beneath our feet. I was walking around Philadelphia a lot that semester. I used both images that I drew: the small giraffe on the cover and the portrait of Fannie Mae Farmbrook. The writing snippets were more difficult to incorporate. I remember that one was about Mom making the basement a place of her own - that she stayed in the basement with the cats. In my mind (and probably no one else's) this translates to the moon underground. Excerpts from the second sample, about tides, are reproduced on the manhole covers

within the book.”

\$150

Keiko Ishii Eckhardt ~ California College of Arts & Crafts

The Big River. By Keiko Ishii. San Francisco: Keiko Ishii, 1997. Edition of 5. 6.25 x 4.15” closed, opens to 16”; 16 pages. Double-sided accordion with pop-up windows. Etching, drypoint with relief roll of color, and lithography. Letterpress printed text. Paper covered boards. An early work by Ishii combining her poetry and images. Completed at the California College of Arts and Crafts. Keiko Ishii: “*My artwork is an exploration of my own journey as an image-maker, journal-keeper, and as a ‘stranger in paradise,’ in my case America. Each time I move or visit a new place, my eye level stays the same but my perception shifts. ... I am aware of feeling both grounded and ungrounded in new environments.*” ... *The Big River that I flood with my tears / delivers my delight miles away.* (Last Copy) **\$115**

Brandon Graham ~ Columbia College, Chicago

The Least Painful Compromise Series. By Brandon Graham. Chicago, Illinois: Brandon Graham, 2008. Open Edition. Brandon Graham: “*I am an artist living and working in Chicago, IL. In recent years my work has focused on the place where artists’ books overlap with alternative literary press projects. This direction was shaped by the philosophy professed by the Fluxus artists, especially related to the Democratic Multiple; as well as a belief that artists’ books too often hold the text to a lower standard than all other elements of making and producing books. This is a lost opportunity. I have tried to balance text, typography, visual narratives and structural design in such a way that each element serves the main thesis of the artwork. I find this to be a project that is rewarding and endlessly challenging.*” The Least Painful Compromise series: Six short graphic chapbooks that form a larger project called “*The Least Painful Compromise.*” Experimental literature presenting multiple layers of an individual life. Each chapbook is 5.8 x 9” with 24 pages. Each is off-set printed with original photographs and text by Graham and has a saddle stitch binding.

The Decision. Brandon Graham: “*In The Decision young Stevie is asked to choose between time with his mother or time with his father. The visual narrative helps to set the psychological tone of the piece as well as contribute information not contained in the written text.*” **\$25**

The Dinner Party. Brandon Graham: “*This work combines visual photographic narratives with short fiction. In this book the father Steve struggles with how to be a father, a husband and a man that his own father would be proud of. All the psychological drama takes place in the context of a mundane domestic event: the first time parents are meet the boys their daughters are dating.*” \$25

The Eulogy. Brandon Graham: “*This chapbook gives voice to a family that is mourning the death of a teenager. The father Steve, the Mother Savannah, and the twin sister Ella, all explain their feelings and understanding of the death of Nora. Finally Nora is able to try to explain her reasons for taking her own life.*” **\$25**

The Gutting. 5.8 x 9”; 24 pages. Off-set printed with original photographs and text by Graham. Pamphlet fold with a saddle stitch binding. Experimental literature presenting multiple layers of an individual life: how childhood experience through the power of confused and confusing memory shapes the adult. A web as murky as the fish guts of the story. Brandon Graham: “*[The Gutting] combines original short fiction with a graphic short story. This combination of elements is a realization of my interest in exploring the place where experimental short fiction, graphic novels, and artists’ books run together. The piece explores the ways in which the traumatic events that transpired during a childhood fishing trip ... continue to have repercussions in [an] adult relation-*

ship. Part of the conceit for the design is that the fragmented and unreliable way in which memory works lends itself to a layered and fractured narrative. To that end the graphic portion underscores the central metaphor in the short fiction but is recounted simultaneously to the 'fictional now.'"

\$25

Nora93. Brandon Graham: "Nora93 ... is a first person monologue told by Nora, a 15 year old protagonist, in which she reveals her perception of the complex web of relationships within her immediate family. The visual narrative helps to set a dissonant emotional tone and serves as a flashback to the textural narrative."

\$25

The Visit. Brandon Graham: "This project combines first person point-of-view visuals with a monologue, as young adult Steve visits his girlfriend's father who is in a coma. The terse one-sided conversation reveals the anger and pain that lay hidden under the surface of Steve personae as well as between Savannah and her sick father."

\$25

Friedrich Kerksieck ~ Univ. of Alabama

When We Broke the Microscope. By Julia Cohen & Mathias Svalina. Tuscaloosa, Alabama: Small Fires Press, 2007. Edition of 125. 5.25 x 7"; 33 pages. Designed and letterpress printed on a Vandercook #3 and #4 using photopolymer imagery and Centaur photopolymer type. Printed on Hahnemühle Biblio, Khadi Indian Wool, and Evergreen Embossed Line papers. Poetry by Julia Cohen and Mathias Svalina. Illustration by Cherie Weaver (Austin, Texas). Book design by Friedrich Kerksieck. Colophon: "Julia Cohen & Mathias Svalina's collaborative poems have been published or are forthcoming in the journals Sink Review, Bird Dog, Copper Nickel, Cue, Past Simple and Pilot. Their poems are also featured in &, an anthology of collaborative poetry and photography." Aaron McNally, review: "In When We Broke the Microscope, Julia Cohen and Mathias Svalina make the subtle (but very notable) distinction between 'crying' and 'saying' wolf. Because of this (and because of many other tiny miracles), their collaborative book locates the immensely mutable truths concerning life in the very fixed symbols of the imagination. Such ironies may sound impossible but the grace of Cohen and Svalina's carefully-wrought free verse make such discordant sounds appear sonorant to even the most unintelligent ear. It is a book that presents a feast for mythical foxes to prey upon and, because of this, I find this book to appeal to the sincerely carnal beauty of my most sensual literary inclinations."

\$50

Jenny Kim ~ Columbia College, Chicago

Extraordinarily Imperfect. By Jenny Kim. Chicago, Illinois: Jenny Kim, 2007. Edition of 22.

Book One. 7.25 x 9 x 1.75"; 32 pages. Linoleum prints and text on polymer plates printed on hand-made paper (from wheat straw and abaca fibers) on a Vandercook press. Text digitally set in Prehistoric Pen. Text block sewn onto packed raised cords that are laced onto particle board covers. Linocuts and text tell a sad "he" plus "she" story: Boy pleases girl to get girl; Girl is pleased only when boy pleases girl; Girl loses boy.

\$450

Book Two. 9 x 7.25 x 1.75"; 30 pages. Linoleum prints and text on polymer plates printed on hand-made paper (from wheat straw and abaca fibers) on a Vandercook press. Text digitally set in Prehistoric Pen. Text block sewn onto packed raised cords that are laced onto particle board covers. Story of personal freedom told with linocuts and text.

\$450

Jill Lanza ~ Columbia College, Chicago

TEXTure. By Jill Lanza. Chicago, Illinois: Jill Lanza, 2007. Edition of 15. 8 x 4"; 22 pages. Letterpress printed in five colors. Archival pigment prints. Machine stitching on handmade cotton/abaca paper. Each cover in the edition is unique. A visual and tactile trip, combining tipped in photographs, stitching, and letterpress printing. More than a hint of topographic maps. Reading/viewing what is essentially a codex, there is a sense of journey and exploration. The thick handmade paper allows for literally feeling one's way along. (Last copy) **\$275**

Joseph Lappie ~ Columbia College, Chicago

The Artificer Arisen, The Artificer Fallen. By Joseph Lappie. Chicago, Illinois: Peptic Robot Press. 2007: Edition of 25. 7 x 7"; 48 pages. Dos-a-dos construction. Handmade cotton/flax paper. Boards finished with beeswax and closed with twine string ties. Includes two pop-ups and four foldout pages. Typeface Minion Pro. Produced at the Columbia College of Chicago's Book & Paper Center. An ambitious project, full of typographical and literate wit and insight. Puns, both visual and word-based, abound. Even the nonsense makes sense. You have to be willing to play the game, but if you are, The Artificer... is engineered to provide much fun — and food for thought. Joseph Lappie: "*The Artificer Arisen, The Artificer Fallen aims to present the archetype of the engineer (or obsessive maker of mades) as a symbol for human potential and the failure to achieve that potential. I use the mythological figure of Daedalus, or more specifically the ideal of Daedalus, as the central character throughout the cyclical storyline. Formatted as a Dos-I-Do binding, one half of the book examines the ancient Greek engineer's recurring habit of creating something fantastic only to have it cause personal tragedy. As time moves along things slowly become worse with larger ramifications. During the other half of the book a Daedalus-style person reappears in the twenty-first century and is immersed in a world where the desire to make things for the right reasons is the same as making them for the wrong ones. The quick ascension of the artificer leads directly to his inevitable and repeatable downfall.*" **\$450**

Daniel Mellis ~ Columbia College, Chicago

de brevitae vitae. By Lucius Annaeus Seneca. Chicago, Illinois: Jack of all Trades Press, 2008. Edition of 20. 7 x 4.875"; 18 pages. Letterpress printed using handset Monotype Centaur. Printed on dampened handmade pigmented paper. Bugra Burgundy endpapers. Drumleaf binding in Japanese mohair bookcloth with title on front board. Housed in cloth covered slipcase with colophon in separate portfolio. Meditation on the quick passage of life: as the pages proceed from brilliant white to occluded black "*we are forced at last by death's final constraint to realize that it has passed away before we knew it was passing.*" Daniel Mellis: "*de brevitae vitae is a meditation on the shortness of life. Paired with handmade paper that changes color gradually from white to black is the beginning of the essay On the Shortness of Life by the Roman author Seneca. Each spread contains a phrase from the work which exhorts the reader to make much of life. The transformation of the paper's color creates a metaphorical equivalence between a book read and a life lived. The text of the last page, black ink on black paper, cements this conclusion: We are forced at last by death's final constraint to realize that [life] has passed away before we realized it was passing. The ending of the book presents the reader with his or her own mortality. The experience of reading this book is integral to its meaning. I wanted to preserve this unitary experience and so I made a separate portfolio to house the colophon and a slipcase to house both items. To print the label and colophon, I printed in red ink and then rubbed on dry gold pigment. For each impression of the*

colophon, I reset the type indicating the number of the book in the edition.” (Last Copy) **\$150**

Tara O’Brien ~ Tara O’Brien - Philadelphia, University of the Arts

The Story of Little Goose. By Tara O’Brien. 2003-2004. Edition of 100. 5 x 9” in gray cloth covered boards with a blind stamped impression of “Little Goose.” Offset printed. Structure based on a design by Heidi Kyle. This little story is a humorous one of a renter’s woes. Tara O’Brien: “*The Story of Little Goose was inspired by my first landlord experience when moving to Philadelphia from Los Angeles. I had a rough time finding a place to live, and then the apartment I did rent leaked when it rained. The leaking could be defined more accurately as: waterfalls down walls, saturated carpets, mold released every time the carpets were re-saturated. I kept asking for the problem to be fixed, but of course nothing happened. After two months I’d had enough and many pieces which made it possible for me to move, fell into place. The actual book originated as an assignment. We pulled two images and two pieces of text from an envelope and were instructed to create a book. I pulled the goose, a postcard with an image of Philadelphia buildings on it, my own writing on rage (directed at my landlord) and a piece on traveling. The Story of Little Goose is the final result.*” **\$50**

Pamela Olson ~ Iowa, Center for the Book

Rear Window. By Pamela Olson. Iowa City, Iowa: Particle Press, 2006. Edition of 20. 4.125 x 6.125”; 6 pages. Double-sided accordion. Text hand set using Gill Sans, Bank Gothic, and Alternate Gothic type. Printed on Somerset Satin. Linocuts by Pamela Olson. Four views from Olson’s apartment window are presented as a foldout postcard book. The postcard format on the verso describes the view: St. Volodymyr Cathedral; utility pole and tangled wires; brick buildings; rattling trees. Not quite the views from Hitchcock’s Rear Window where people’s lives dominate the photographer voyeur, but an graphic glimpse into quieter backyards. **\$50**

Sara Owen ~ University of Alabama

Ave Alabama. By Sara G. H. Owen. Tuscaloosa, Alabama: 2005. Edition of 30. 5 x 7”; 5 pages. Wrap around cover paper of handmade cotton. Text in Nideggan mould made paper. Bembo and Baskerville type handset and printed letterpress. While attending the Book Arts program at the University of Alabama, Sara Owen wanted to experience Southern first hand — from riverboats to mint juleps. One of her Alabama excursions was to visit the Ave Maria Grotto in Cullman, Alabama. The Grotto, known as “*Jerusalem in Miniature*.” is a four-acre park which provides the setting for 125 miniature reproductions of buildings and shrines from throughout the world. The miniature reproductions are the lifetime work of Brother Joseph Zoetl, a Benedictine monk of St. Bernard Abbey in Cullman. This trip inspired “Ave Alabama” which features an original poem by Owen as well as three linoleum block illustrations to complement the text. “*The poem*,” says Sara, “*deals with a Northerner’s expectations of the South — tasting grits, traveling to Nashville, and experiencing all things new, peaceful, funky, and beautiful.*”

I drove 1200 miles

To Alabama with visions of

Riverboats and hootenannies,

Mint juleps, Krispy Kreme.

I waited 3 months to taste grits,

Surprised to find they had no taste.

*My Georgian friend tells me
I didn't have real grits.
Do I have real Alabama?*

\$50

Jessica Peterson ~ University of Alabama

Cause and Effect. By Jessica Peterson. Northport, Alabama: Paper Souvenir, 2009. Edition of 55. 5.5 x 8.5"; 30 pages. Letterpress printed on handmade paper using photopolymer plates. Illustrations printed from newspaper and microfilm clippings. Drum leaf binding structure. Bound in paper over boards with cloth spine. Front boards acts as title page; back board illustrated. Jessica Peterson: "*Cause and Effect is an editioned artists' book about how racial identity is formed through geography and history. It is an autobiographical story about the connections between a race riot in my hometown, my upbringing, and my racial awareness. This book was created in as a thesis project for Peterson's MFA in Book Arts from the University of Alabama. The excerpts that follow, from Peterson's thesis, show bookmaking as a process of self-discovery: "Evolution of concept: The goal of my thesis project was to create a well printed, conceptually clear and structurally sound artist book about my race development. In my original thesis proposal I wrote: 'The content of the thesis book will investigate the role race has played in my life both culturally and historically. I want to highlight events that have informed my awareness of race. The project's text will be a combination of historical facts, newspaper excerpts and autobiographical commentary. These texts will be organized along two dueling chronological narratives that will chart significant race-centered events in places I have lived. The narratives will focus on two distinct time periods: the first, 1830-1960 (United States history from slavery through desegregation); the second, 1976-2008 (my lifetime). I hope that the exploration of my own experience will inspire the readers of the book to consider how race has affected their own cultural and historical development. ... My original idea was to retrace the history of slavery and racism in the places I frequented while living in Alabama. Since I moved to the South, I have been disturbed and perplexed by the lack of acknowledgement of race-based events, both the atrocities and the positive occurrences. These histories seem to be undiscussed, but deeply buried in memory. While considering these things about the South, I considered my life, to see if there were any race-based events or defining atrocities in any of the places I lived prior to Alabama. Before moving to Alabama, I lived in New York, Chicago, and Maine... all places that in my mind represented emancipation, equality, and desegregation. I spoke to many Alabama natives while trying to find the history I was looking for. One of my friends, a Southerner, said to me, 'You know, people always say that the bad stuff only happened down here in the South, but I know that same kind of stuff happened in the north, it's just that no one talks about it.' To me, at the time, this was a standard thing that a Southerner would say to a Northerner like me who was investigating Southern history. While part of me dismissed what she was saying, I decided it was important to make absolutely sure my own personal history did not contain direction connections to slavery, or any civil rights events. This is when I learned about the race riot in Rochester. There wasn't a single defining moment of discovery. I gradually learned the riot and my connections to it in small snippets of information: civil unrest, a helicopter crash, riots in New York City and Newark. I researched these snippets until I found sources of information about the Rochester riot which were so large and obvious that I couldn't believe I had never heard about the riot.*"

\$300

Amy Pirkle ~ University of Alabama

Fragments. By Billy Collins, Gordon Johnston, Judson Mitcham. Tuscaloosa, Alabama: Perkolator Press, 2007. Edition of 25. Three hardcover accordion books housed in 5.125 x 8.625" clamshell box. Materials: Hahnemuhle Biblio and Bugra papers, Nile duo-tone bookcloth, binder's board. Techniques / Processes: letterpress printed from metal types (in Dante and Spectrum Roman) and photopolymer plates (drawings for covers of books); relief printmaking (color reduction linoleum blocks). Design, printing, and artwork by Amy Pirkle. Amy Pirkle: "*Fragments is an investigation of the relationships between fathers and their children, and more specifically, the relationship between my father and me. These books attempt to illustrate the idea that memories are often just fragments of images combined in our minds to create an entire image. This special boxed set includes three books (Heart of All Greatness, Splinter of Light, and Gravity's Light Grip), with poems by Judson Mitcham, Billy Collins, and Gordon Johnston.*" (Three copies) **\$350**

Amanda Small ~ Kansas State University

On the Winds. By Amanda Small. Manhattan, Kansas: Seeds of Imagination, 2007. Edition of 2. 7.5 x 4 x 2.75" clay pot sculpture. Six vellum and waxed rice paper folded books. Text digitally printed. A plant-like ceramic base allows for arranging 3 pairs of flower-plus-pod books. The flower cites the source of the quotation found on the corresponding pod. All the sources are from 1859 and have to do with Kansas and migration to that state. Amanda Small: "*In my most recent series of ceramic installations I am interested in mimicking cyclical processes of change, evolution, growth, and dispersal. References to nature and biology, plant life, and seeds are important to me as symbolic relationships between 'nurturer and nurturee', and 'giver and taker.' These relationships are natural, necessary, and purposeful, yet they involve the viewer in questioning differences between what is benign and symbiotic and what is darker and parasitic.... I am fascinated by the insides of things found in the natural world. There is an awe-inspiring excitement in unfurling a closed pod or seed to reveal the secret within. Pods are often perfectly proportioned and charmed with all the necessary implements to carry out full cycles of growth, death, dispersal, and ultimately, rebirth. Magnified views of pollen, spores, and disseminating seeds become whorls of undulating landscapes. These nutrient-rich givers seem overlooked as we anticipate the new. However, it is the crusty, weathered outside that protects and vitalizes the growth within. As the receiver blossoms, scattering itself to continue the cycle, the giver often depletes itself, having fulfilled its destiny to envelop and nurture. Within my work, color and texture combine to mimic the rich, varied textures of things once invisible, now magnified. Inner and exterior forms are contrasted, creating a visual experience providing information about new and old. The forms are curved and bulbous, encasing layers to relay information about time and movement. Relationships between the natural forms imply giving and taking, nurturing and being nurtured...*" (One Copy) **\$350**

Laura M. Thomson ~ Univ. of Alabama

Our Acreage and Lux Carnis. By Anel Viz. Tuscaloosa, Alabama: Doppelganger Press, 2007. Edition of 50. 5 x 7" ; 52 pages. Letterpress printed from photopolymer plates on FrankfurtCream mouldmade paper. Digitally typeset in Adobe In Design using Aldus and Trajan types, with linoleum relief print illustrations by Laura J. Thomson. Quarter bound in a dos-à-dos form with Asahi Japanese silk bookcloth, Roma, and Fabriano Ingres papers. Doppelganger Press produces books in the highest tradition of fine press printing. Unlike traditional presses, however, Laura Thomp-

son draws her texts from the world of electronic publishing, bringing work that has avoided the screening and scrubbing process of commercial interests into the hands of readers. In a delightfully subversive way, she does honor to both the traditional and the avant-garde. Anel Viz: *"The two works contained in this volume celebrate both the physical and spiritual sides of the author's love for his partner of four years. Both are frankly and unabashedly homoerotic."* Doppelganger Press: *"The prose poem cycle Lux Carnis (Light of the Flesh) focuses on a diversity of aspects of the gay experience, following two men as their love develops into a monogamous, committed relationship, admittedly an exception in the current gay subculture, though not as uncommon as some would have us believe.... By contrast, Our Acreage is a single prose poem in five cantos that focuses on the physical aspects of gay sexuality. After the initial explosion of mutual discovery, each canto describes in a variety of metaphors four acts of homoerotic love: rimming, fellatio, cuddling, and anal intercourse.... Anel Viz was born and raised on the East Coast of the United States, but has lived about one-quarter of his life abroad, mostly in French-speaking countries. The French poetic tradition has had as large an influence on his work as contemporary American poetry."* **\$95**

Emily Tipps ~ Univ. of Alabama

ANYTHING FROM ANYWHERE. By Brian Dickson; Emily Tipps; Jan Pierce; Jennifer Moore
Tuscaloosa, Alabama: High5 Press, 2009. Edition of 60. 5 x 7.5". 4 pamphlet bound books. Letterpress printed on a Vandercook #4 proof press. Type: Optima and Futura. Text and illustrations printed from photopolymer plates. Endsheets: linoleum prints. Printed on hand made paper, a blend of cotton and abaca. Endsheets of hemp and cotton handmade paper. Bound in handmade cotton, abaca, linen and silk paper. Housed in clamshell box covered with Canapetta bookcloth. MFA thesis project by Emily Tipps at the University of Alabama Book Arts program. Introduction, Emily Tipps: *"In the summer of 2008, I pulled four, half-buried objects from the clay bank of Alabama's Black Warrior River. Soon thereafter, I sent each of three poets one of these artifacts, along with the request that it serve as the origin of a manuscript. (The remaining object, I would use as the source for my own manuscript.) Anything from Anywhere is the result of this collaboration between members of a geographically dispersed community of writers. The project is an attempt, from the midst of a transient culture, to overcome the limitations distance places on creative exchange; and to produce something that is, nonetheless, rooted in a specific place."*

(ANY) *The Thread of Passing* by Emily Tipps

(THING) *In a Heart's Rut* by Brian Dickson

(FROM) *Still Life: A Rotating Baseball* by Jan Pierce

(ANY WHERE) *What the Spigot Said* by Jennifer Moore

\$235

Jessica White ~ Iowa, Center for the Book

Secrets. By Jessica White. Iowa City, Iowa: Jessica White, 2005. Edition of 10. 6.5 x 5.75" case. Images from 1903 Gray's Anatomy. Printed on Canson Ingres. Fold out pages similar to a flutter construction. Jessica White: *"The images are from the 1903 edition of Gray's Anatomy, and yes, the title page echoes the wording from that book, with slight changes such as my name inserted as the author (J.C. White). The rest of the text is original (by me), as well as the drawings of 'secrets' that are integrated with the anatomy images. The book is essentially about the ways that I imagine secrets enter into and affect a person physically before becoming lodged, maybe permanently, in the kidneys. This idea came up during a time when a friend of mine was dealing with kidney stones."* Text: *"The secret will often lodge in one throat, creating the sensation of a lump. This may result in difficulty in swallowing and a lack of breath."* **\$100**

Liz Wolf ~ Columbia College

Serious Endeavors. By Liz Wolf. Chicago, Illinois: Liz Wolf, 2007. Edition of 25. 4.75 x 6.25"; 28 pages. Bound-in accordion format in paper-covered boards. Title and image on handmade cotton paper tipped onto front board. Printed on a Heidelberg Windmill press on handmade cotton paper. Words and line drawings [pen-and-ink with added hand-coloring?] by Liz Wolf. A collection of 12 quirky image-with-caption or image-only two-page spreads. To call them cartoons is not to give them their due, but a certain sense of the comic is present. For example: Two hands holding a wishbone, "*Disappointment does not discriminate.*" **\$250**

Archetype Press ~ Art Center College of Design

curiositas. By Students, Art Center College of Design. Pasadena, California: Archetype Press, 2008. Edition of 35. 11 x 13.5"; 20 loose pages. Designed and illustrated by students at Archetype Press at Art Center College of Design. Letterpress printed on Domestic Etching using Vandercook 4 Proof Presses. Type: foundry metal, wood type, linoleum cuts, photopolymer plates. Housed in cloth-covered clamshell box. Students created their own curiosities of nature: "*Once the JACKASS LIBERALIS protected everyone from the lions and the bears and the war-mongering mongers. But one day the FUNDAMENTAL NEOCONSERVITUS came along....*" (Four copies remaining) **\$250**

Otis Laboratory Press ~ Otis College of Art & Design

Homage to Object. By Senior Project Class, 1990. Los Angeles, California: Otis Art Institute of Parsons School of Design, 1990. Edition of 500. 12.25 x 14.25"; 27 leaves (some folded). Mixed media: various papers, types, and printing methods. Scott Freutel / Whitney Lowe, introduction: "*To begin with each student selected an object — something one usually hardly even notices, let alone focuses one's attention upon. "We did exercises in free association, and we read from books in which perceptual shifts are important — notably Nicholson Baker's finely observant (and very funny) novel The Mezzanine.... "We classified the objects taxonomically. What were some encompassing categories? Where in the world is the object located? We listened to music with an ear towards appreciating simplicity within complexity ... and complexity with simplicity....We connected our auditory perceptions with all our objects. Students were asked to bring in some favorite junk food and compare it with their object: How was what they were eating like their object? In what way unbridgeably unlike? Munch, think, jot. Then each student was asked to draw his or her object as if — perhaps through some puzzling corporate slip — it had come (mis) packaged in that junk-food wrapper..... Students were asked to write sonnets to their objects, and later, haiku. We remade ourselves as cultural anthropologists: One assignment was to imagine a preliterate community in which the object was somehow venerated, worshipped, paid homage to. By virtue of what perceived qualities was that homage due? ... Students were asked to devise and then most carefully render a logo of their object: abstract, symbolic, readable, elegant."* The result of these labors is Homage to Object which was produced by the Senior Project Class, Otis Art Institute of Parsons School of Design, Department of Communication Design & Illustration. Each student contributed a page he or she designed. Colophon: "*Each page reports or distills its author/designer's thoroughgoing explorations of a common object.*" (One Copy) **\$350**

Scripps College Press ~ Scripps College

Word. By Spring 2009 Typography Class. Claremont, California: Scripps College Press, 2009. Edition of 94. 6.5 x 9.75 x 1"; 154 pages. Letterpress on four Vandercook presses. Typeface: Gill Sans. Imagery from type cases. Exterior: copper-colored thread sewn over Tyvek reinforced tapes attached to the black Japanese bookcloth cover. Colophon: *"Imagery emerged directly from the type cases rather than from our usual linoleum blocks. The evocative leaf between sections was chosen for its translucency and colorful visual qualities. It was made in the Philippines from finely spun fibers."* Introduction: *"Peter Mark Roget wrote his first list of synonyms in 1805 for himself as an aid to more lively writing & lecturing. After a lifetime as a biologist interested in classification systems, Roget expanded his rudimentary list starting in 1848. He attempted to organize all thought into classes: abstract relations, space, matter, intellect, volition, & affections. Roget's Thesaurus was finally published in 1852. His original strategy was for readers to search for useful words through related ideas within the classification system. Most people who use the thesaurus don't know about this aspect of its use, so we thought it would be a good touchstone to generate ideas for our texts. Our keen interest in visual typography led us to invite Ron King of Circle Press and artist Sam Winston from England to give a joint Frederic W. Goudy Lecture during the Spring semester. Their presentation and workshop inspired the students to pay attention to how type could reflect the way we speak."*

\$250

End of Student Bookworks

Last Copy October 2009

Judith Anderson ~ Colorado

House of Rivers, House of Clay By Judy Anderson & Ginny Hoyle. Denver, Colorado: Judy Anderson, 2007. Edition of 6. 9.75 X 12.75 x 1"; 178 pages. Images were printed by a high resolution archival digital press on Kozo-Shi paper by Infinite Editions. Text printed on a digital Epson Photo 2000. Domtar Solutions text sheets, Canson Mi-Teintes endsheets. Casebound, cloth with foil-stamp titles, handsewn onto tapes. This fine press edition of 37 poems was part of an installation by artist Judy Anderson and poet Ginny Hoyle at the Museum of Outdoor Art, Englewood, Colorado. Each poem is allowed its own quiet space. The four sections (roughly thematic groups: earth, air, fire, water) are separated by a page of images from the installation. Judy Anderson: *"This is the only full publication of all the poems that comprised the installation House of Rivers, House of Clay (Museum of Outdoor Art, Englewood, Colorado). Individual poems have been published in other poetry journals....The installation takes liberties with each poem where the form of the word, the material, shape, sequence express the content in a very subjective way. Since the poems in the exhibition were not readable in a linear format, we decided to create a quiet typographic book where the form of each poem was neutral, allowing the reader to visualize the ideas each represents. The installation was pushing the idea of book; the manuscript celebrates the traditional book form."* Anderson and Hoyle have collaborated for over 20 years. Ginny Hoyle, member of Denver's Lighthouse Writers Workshop, is an award-winning writer/poet with roots in journalism and copywriting. Two poems in this collection, "*House of Clay*" and "*I Was Sixteen,*" have been selected for publication in the 2007 edition of MARGIE, a national poetry journal and past winner of the Book Critics Circle Award in March. Judy Anderson, artist and teacher, has taught at universities in Washington, Colorado and California. She is the director of PlatteForum, an artist residency program and innovative art education facility in Denver that connects working artists with underserved youth. Her artist books are exhibited in galleries and museums in the United States, Japan, the United Kingdom, Europe and the former Soviet Union, and are part of major national collections in the United States and Germany. (Last copy) **\$950**

Shana Broderick ~ Wisconsin

Dream Keeper. By Shana Broderick. Milwaukee, Wisconsin: Cut Cloth Press, 2007. Edition of 8. 7 x 4.5 x 1"; 20 pages. Two paired accordion books (literally combined by a single back board with the accordions positioned like the gates in a gatefold binding) sewn onto hand-dyed cotton muslin and mulberry paper. The paper is quilted within two layers of fabric, giving the cloth a more book-like quality. Lines of the poems alternate with photographs, which have been digitally manipulated, and printed on cotton. Enclosed and tied in a protective covering of book board covered by royal blue bookcloth. Cover typography reproduced from *The Dream Keeper* by Langston Hughes that had been deaccessioned in the late 1990s from the Milwaukee Public Library (with copyright material

missing). Poems and images by Shana Broderick. Shana Broderick: *"This book includes some of my own dream fragments and is a combination of my interests in poetry, sewing, photography, and the unconscious mind. Using hand-dyed cotton muslin and digitally manipulated images, I stitched together two poem books that can be read one by one or simultaneously. [That is, you can read the poems as individual texts or as one by reading across the gates.]"* (Last Copy) **\$400**

Sas Colby ~ California

Life Book 1939 - 76 (facsimile). By Sas Colby. Berkeley, California: Sas Colby, 1978-79. Edition of 10. 12 x 10"; 14 pages. Color Xerox facsimile of the original unique fabric photographic album. Covers have textile backing. Text pages sewn back-to-back, some enhanced with stitching, fabric, and buttons. Hand typed label. Signed by artist in ink on the inside back cover. (Last Copy) **\$575**

Marie Dern ~ California

POEM. By Marie C. Dern. Fairfax, California: Jungle Garden Press, 2002. Edition of 5. 9 x 9" square; four pages. Printed on deckled Twin Rocker paper. Housed in a gray cloth box. POEM is literally a poem in a box. Each page is a letter of the word POEM, conceived because of some donated wood type. It is printed on deckled Twin Rocker paper where the type leaves a shadow because of the bite. A conceptual piece. (Last Copy) **\$480**

False Bay Editions ~ California

The Alphabet of Time. By Sibyl Rubottom & Jim Machacek. San Diego, California: False Bay Editions, 2002. Edition of 26. 6.5 x 6.5" with 54 pages bound on a deckled fore-edge. Text printed in various fonts of Clarendon, Bernhard Modern, and Bodoni. Visuals created with photo-polymer plates, wood type, marbling, silkscreen, acetate overlays, collage, and hand painting. A visual feat of fifty colors printed on Rives BFK tan paper. Two color book cloth cover. More cosmic wizardry from Rubottom & Machacek after *"The Cosmic Sidereal Galactic Abecedarium of the Universe"*. (Last copy) **\$950**

Fred Hagstrom ~ Minnesota

So many many. By Charles Bukowski. St. Paul, Minnesota: Strong Silent Type Press, 2005. Edition of 20. 11 x 14.5"; 40 pages. Printed letterpress from polymer plates. Five intaglio images in three colors by Fred Hagstrom and five intaglio images in two colors by Graham Fransella (Melbourne, Australia). Codex binding in maroon cloth with detail from a Fransella intaglio image on front cover. Fred Hagstrom: "This book is based on a poem by Charles Bukowski, used with permission. The poem is about a sort of vacant feeling as we look around us at people we run into every day, and we tried to use images that helped to convey that feeling. The collaboration with an Australian artist came about due to my leading student trips to Australia and New Zealand every two years.... *"The thing that has always mattered to me in art is narrative. In the past, I thought that telling a story required a kind of visual theater that used figures as the players. I now think that this was a narrow definition of narrative. In the art of indigenous people (Maori carving and aboriginal art from Australia) I have found a whole new way to think about a visual story. I see similar examples from different parts of the world such as Buddhist or Islamic art. Things that appear to be abstract can actually be a very specific, poetic narrative. You can learn to read these*

stories, and following the often difficult path of this reading can lead to a powerful kind of understanding. I have had only glimpses of this.” (Last Copy) **\$700**

Mary Laird ~ California

Nine Poems. By Denise Levertov. 1996. Edition of 90. The stiff brown paper of the handmade covers appropriately recall a monk’s robe and are handsewn with vellum-like straps in a mostly non adhesive binding. Walnut crinkle endpapers. Letterpress printed in Spectrum and Sabon with black and red inks. Poems of spiritual presence serenely presented in a slim volume. An epigraph from Nicholas Herman of Lorraine, a lay brother with the discalced Carmelites at Paris in the 1660s, whose letters and some account of his life have been preserved as “*The Practice of the Presence of God*,” gives a sense of the book’s themes.. (Last Copy) **\$240**

Lise Melhorn-Boe ~ Canada

Picky Eater. By Lise Melhorn-Boe. North Bay, Canada: Transformer Press, 2001. Edition of 3. 13.5 x 13.5”; 9 pages. Cloth book. Tablecloths have been cut, rubber-stamped, appliquéed with color-copy transfers and re-assembled to form a foldout book. This is quite actually a tablecloth book. Unfolded and draped over a table, the story of how one picky eater is disciplined can be read by moving from place to place. Lise Melhorn-Boe: “*Lori Gilbert’s unpleasant memories of being forced to eat are combined with photos of a plate of food being mushed about and slowly consumed.*” (Last Copy) **\$1,200**

Rollin Milroy ~ Canada

The Girl With The Mask Of A Crow & Other Stories. Text & illustrations by Kara Sievewright. Vancouver, British Columbia: Heavenly Monkey Press, 2004. Edition of 35. 6.75 x 6.75”, 28 pages. Set within a full-page linocut by the artist. All text hand set in 8-point Gill Sans. Text, linocuts and line engravings printed in a variety of colors on Rives BFK paper. Cased in full black cloth, with a dust jacket featuring an original screen print by the artist. A collection of three illustrated short stories originally published as zines by this young Vancouver author and artist. A Small Shimmer of Things is a one-page story that incorporates small, hand-colored illustrations within the lines of text, almost like hieroglyphics. The Girl With the Mask of a Crow comprises eight full-page panels printed from line engravings, with a gray wash applied to simulate the etchings reproduced in the original zine. Standard edition. (SOLD) **\$250**

Claudia Moniz ~ England

Walkingtonrainlines. By Claudia Moniz. 2005. Edition of 4. 10.9 x 2.4” accordion book structure of six pages. Illustration on 35 mm film developed, scanned and printed. Covers black paper over boards. Printed on Natural Paper. Claudia Moniz: “*The basic idea behind this book focuses on the method of traveling through London i.e. by tube, train and bus. From my own travels, I began to notice that the very basis of traveling consisted of lines and boxes. The lines are the routes that the vehicles undertake, going through one end of London to the other. And the boxes are the windows, with which the passengers peer through. To capture this idea, I began drawing onto 35 mm film ... using the windows of the negative, to illustrate the views from a window on a bus or train. However, I did not want the illustrations to be too literal. I wanted to use an urban landscape but wanted it to look slightly mysterious and combined it with quirky, unusual characters; much like the characters we meet when traveling around London.*” (Last Copy) **£100 (\$175 USD)**

Sara Parr ~ Minnesota

Mirror. By Sara Parr . Minneapolis, Minnesota: Sara R. Parr, 2007. Edition of 35. 4.25 x 5.5"; 60 pages. Japanese stab bound. Laser printed text on Staedler 100% rag vellum. Typefaces: Hoefler Text, Jenson Pro, Caslon Pro, and Florens. Includes excerpts and adaptations from Sylvia Plath's *The Collected Poems*, Amy Tan's *The Joy Luck Club*, Disney's *Snow White and the Seven Dwarfs*, and J.R.R. Tolkien's *The Lord of the Rings*. Each page is doubled and has the outline of a black rectangle — presumably the mirror — printed on the inner fold. The words, out of context, sometimes alone, sometimes with orphans from different works, appear on the white, translucent vellum along with words or phrases (printed sometimes on the surface, sometimes on the folded under sides) that show through from contiguous pages. It is like hearing — although in fact you are seeing — echoes or resonances. The effect is to present a multivoiced, multilayered meditation on the mirror, or is it mirroriness? (Last Copy) **\$45**

Stephanie Peek ~ California

Back Roads to Far Places After Basho. By Lawrence Ferlinghetti. 2002. Edition of 10. 13 x 91" extended. The etchings are mounted on a paper that is made from 100% kozo that was dyed with the inner bark of the silk tree before the process of forming the sheets. The rolled scroll is stored in an elegant paulownia wood box. Signed on the lid by the poet. A Japanese hand scroll with nine poems by Lawrence Ferlinghetti, accompanied by ten spit bite etchings by San Francisco artist Stephanie Peek. The poems, inspired by Haiku poet Massou Basho, were set and letterpress printed by Alan Hillesheim at Digger Pine Press in Berkeley. The etchings were printed by Paul Mallowney at Tokugenji Zen temple in Nara, Japan. The paper is hand dyed Yoshino Kizuki and the entire piece is mounted exquisitely with gold and silk brocade borders by master craftsman Shasaku Yoshimura in Ouda, Japan. Peek designed the scroll and worked closely with Moshimura to choose the silks used on the borders and the backing. It resembles a traditional Japanese format except that it reads from left to right. (Last Copy) **\$3000**

Miriam Schaer ~ New York

We Are Happy to Serve You. By Miriam Schaer. 1996. Edition of 8. 19.25 x 29" 26 pages. Printed gum bichromate on hand cut pages. Bound with a hostess apron. Subject of this book is the artist's four day career as a waitress. Her waitressing career began immediately after graduation from art school. Includes her reflection on the merits of following one's heart's desire and "ceasing to serve." (Last Copy) **\$700**

Scripps College ~ California

This Tends to Happen. By Students of Scripps College Printing Class. Claremont, California: Scripps College Press, 2005. Edition of 99. 5.5 x 10.75" in a hand-sewn double accordion-fold binding. Printed from hand-carved linoleum blocks and magnesium relief engravings. Printed on Frankfurt Cream, Frankfurt White, Nideggen, and multi-colored Thai paper. Font: Twelve point Centaur. Kitty Maryatt: "*Scripps First Year students are required to read William Gibson's science fiction novel "Pattern Recognition" as a preparation to discuss postmodernism. Gibson asserts that everything is pattern recognition. In this vein, students in the Typography and the Book Arts class decided how they would define patterns. They wrote texts with the idea of presenting text as image, inspired by Iliadz, and image as readable text. In the process, they gave meaning to their pattern making.*" (Last Copy) **\$195**

Jennifer van de Pol ~ Canada

a handful of odes. By Jennifer Van de Pol. Vancouver, British Columbia: (2006), Jennifer Van de Pol. Edition of 15. 7.25 x 10.75". Title page and colophon letterpress printed in hand-set Gill Sans at the Heavenly Monkey Press. Illustrations reproduced from the basic ink drawings with archival ink jet. Printed on Rives BFK. 10 x 7" sheets folded in quires and sewn on tapes. Bound in a painted dust jacket. Housed in a brown cloth slipcase with paper title on spine. Jennifer Van de Pol: *"This book collects about 30 drawings made during an artist residency in Sweden.... The original images were ink on paper, with watercolor highlights. The title of each drawing - sometimes enigmatic, sometimes contemplative - is rendered by hand below."* Colophon: *"The drawings in this book were made during an artist residency in Sweden, June 2006. The first words I wrote as I set pen to paper in my studio there were, 'I have traveled these thousands and thousands of miles in order to make these marks. They will slowly make a mass of marks, & then, a book.' You now hold the promised book in your hands. "Each copy of this book is a unique variation on the original drawings. The images have been printed digitally, and then individually embellished and coloured. The jacket has been fully painted, so each one is a little different."* (Last Copy) **\$350**

Ral Veroni ~ Argentina

La Lucha por la Vida (Struggle for Life). By Ral Veroni.. 2000. Edition of 40. 6 x 9.5"; 86 pages. Contains thirty, screen printed images on obsolete paper currency from a host of countries. The pages are comprised of plastic sleeves with actual bills inserted inside. Origins of banknotes differ, thus each book is original in form and content. Introductory and explanatory texts in English and Spanish. Cloth and illustrated paper over board covers with hidden screw and post binding. This artist's book uses devalued paper currency, bills no longer in circulation, from many countries to illustrate our relationships with money. By drawing directly onto these bills, Veroni explores the role money plays in our lives, the power it exercises over us, and the strange way it dictates our circumstances. He examines a long personal and mytho-historical relationship with money in a text that is honest and insightful, pointed and poetic. A childhood in Argentina provided economic education in inflation and devaluation. *"A bill in the pocket which yesterday bought a dozen eggs, today may buy only five eggs and tomorrow might only be enough to buy one."* Although prevailing wisdom taught that "to save is the way to riches," Veroni soon realized that the best way to invest money was to spend it. Practical considerations may have inadvertently led her further on this quest for monetary meaning. When he did not have money to buy painting supplies, bills out of circulation were the cheapest paper to draw on. These drawings on old currency began while he was designing a "Macabre Dance" series of graffitied skeletons. Earlier engravings in the genre by Holbein, Guadalupe Posada, and Alfred Rethel influenced his work. The tension between life and death, the very struggle for life, is inherent in the mythos of money. Veroni writes: *"Urban man asks himself about money in the same manner primitive man used to ask himself about lightning, rain, or lions; inexplicable things for him but without a doubt these were intimately related to divinity. Even though we all march to its rhythm, money (and the grief its absence brings to us) is something incomprehensible, far from the divine and only related to God when the person who wins the lottery feels blessed."* (Last Copy) **\$3,000**

Gail Watson ~ Colorado

Evidence of Love. By Photographs by Lida Moser. Designed by Gail Watson Golden Gate Canyon, Colorado: Birdwood Press, 2006. Edition of 4. 5.6 x 5.6"; 33 pages (31 loose pages; colophon bottom pastedown; introduction lid pastedown). Black ribbon lift for loose pages. Black-and-white photographs by noted photographer Lida Moser scanned from a contact sheet and laser printed on Arches Text Wove. Letterpress printed text in ITC American Typewriter. Housed 6.4 x 6.4 x 2.2" metal lidded case with clasp (a recycled movie trailer shipper from Columbia Pictures circa 1960). There is a point in the life of every family — if it's one of the lucky ones — at which things seem perfect, inevitable, and bound to continue forever. Because realization lags behind living, it's often viewed only as paradise lost. This is a record of such a point in the life of one family. Gail Watson: *"A distressed and torn contact sheet of photos from one Sunday in the early seventies, 1972 perhaps. While the mother prepares dinner, the daughters set the table and finish homework, and the father comes home from work. Small B&W photos of a family smiling and laughing. Before the divorce and the battles against breast cancer and Parkinson's disease were lost. Can you see the beginning of collapse, the genesis of disease, the uncertainty of the times or the pain of adolescence? Focus instead on the promise and belonging — proof of a once happy family and the evidence of love."* (Last Copy) **\$850**

End of Last Copy

Around the World in Books

December 2009

Susan Allix ~ England

The Golden Temple Mail to Bharatpur. By Susan Allix. 2001. Edition of 25. A limited edition of 25 copies. Copy I has paintings, numbers 2 to 15 have original etchings based on the paintings, numbers xvi to xxv have reproductions made from the etchings or paintings. This is copy xxiii. Signed by Allix. Six Indian vignettes with six Allix images. This version is a (relatively) affordable and (more than) satisfactory substitute for the more elaborate versions. Susan Allix: *“The binding began with the railway timetable; and the railway timetable appeared because the road was terrible. The man reading it said, “You could take the Golden Temple Mail to Bharatpur”. “It was one of those moments that cause a slight shiver, a premonition that something was going to happen. The words went round and round in my head, and were still with me as I stood on the station platform. The Golden Temple Mail, a fairly ordinary Indian train, drew in, scattering some families of pigs from the tracks. To my disappointment there was only one man in my carriage and the journey stretched uneventfully ahead. Then the man began to talk, recounting a variety of strange and mystical stories, one of which was the starting point of the book. “So the book became a collection of six Indian encounters accompanied by six coloured etchings. ...”* **\$585**

Arion Press ~ California

Voices of Marrakesh. By Elise Canetti. Translated by J. A. Underwood. Etchings by William T. Wiley. Photographs by Karl Bissinger. Afterword by Ferdinand Protzman. 1999. Edition of 300. Letterpress from Goudy Old Style on Mohawk Superfine. Etchings are on Rives Lightweight mounted on Fabriano Ingres to form a border. Photographs are printed duotone and four-color off-set lithography. Edition of 350 copies for sale, signed by artist and photographer, of which 50 are accompanied by the full-sized etching. Book edition is bound in brown cloth and red paper over boards with illustrated cover and presented in a paper envelope. The Book/Print edition is bound as above but with a leather spine and presented in a slipcase. Both casings feature an illustrative fragment of the etching. Sumptuous. Book Edition: Drawn ravel record of a visit by Elias Canetti. Translated from the German by J. A. Underwood. Etchings by William T. Wiley. Photographs by Karl Bissinger. Afterword by Ferdinand Protzman. This edition was the result of a fortuitous coming together of elements. Wiley, a renowned artist and an avid reader of Canetti, suggested the project to publisher Andrew Hoyem. On hearing of it, a friend of the Press told Hoyem that his father, Bissinger, had taken a series of photographs of Marrakesh in the late 1940s while on assignment for Flair magazine. Bissinger’s photos transport the reader to the exotic and ancient walled city of Morocco, while Wiley’s intaglio prints illustrate the human encounters related by Canetti’s narrator. Nobel Prize-winning author Canetti is described as a radical humanist, an inexhaustible source of insights, revelations, and unflinching observations. His descriptions are vivid, yet economical to the point of minimalism. The book provides a visceral sense of the people and the place as he explores the themes that typify his work: death, crowds, transformation, survival, and the smell

and sounds of a city's life. Indeed, the book rings with sound as you hear the voices of Marrakesh's Arab, European, and Jewish residents. Canetti, whose first language was Ladino, a Judeo-Spanish dialect, revels in the musicality and sociological function of language. He listens just as closely to his own thoughts and describes them with relentless precision. His musings are woven, at times, so seamlessly with the city's sounds that they become as one. At Hoyem's suggestion, Wiley created one large etching to be partitioned into six sections, each illustrating a story from the text: the rabid camel, the door knocker bound with rags, the veiled woman, et al. The full-sized etching is an integrated collage of portraits with an underlying map of the city (made in 1953) printed in earthy red. Each segment also functions as an integral whole. Bissinger's twenty-eight black-and-white photographs and color frontispiece depict the diversity of the city: gateways through the walls of Marrakesh; street scenes; an open-air bakery; rug weavers; shops in the souks; women who are Favorites of the Sultan lounging at the palace attended by eunuchs; prostitutes taking tea; letter writers taking dictation; a barber and a snake charmer; the summer palace of El Galoui; the Atlas Mountains; and more. (One copy available) **\$650**

Emily Artinian ~ England

real fiction. By Emily Artinian. London: 2004. Edition of 100. 6.25 x 8.75"; 20 pages. Tri-fold structure. In cream paper wraps. Offset lithography. Digital printing. Emily Artinian: "*Based on the stories of Portuguese writer José Saramago, real fiction is a record of the artist's search for traces of the 'real' in the author's fictional universe. The images are of places and people in Lisbon, taken over a three day period, that Emily believes Saramago may have been fictionalizing, or at least had in mind whilst writing. "The notes in the back section of the book describe the process of the search and make up a document of one reader's 'real' travels into a 'fictional' space. "The book makes frequent use of the mechanism of the footnote, linking the images in section 1 with the notes in section 2, thus highlighting the contingent nature of both 'factual' and 'fictional' knowledge. "Finally, the book is an exploration of the reception of Saramago in translation in the English-speaking world, querying the accuracy of the reality we construct as foreign readers of a narrative.*"

\$80

Michael Cherney ~ China

Bounded by Mountains Collection. By Michael Cherney. 2004 - 2005 (California / China). 6 x 19 cm closed; 480 cm (12.5') extended. Accordion-style page structure. In case with silk brocade wrap. Covers constructed of Chinese rosewood and red sandalwood. Handmade xuan paper pages of blue sandalwood bark and rice stalks from Anhui province, China. Chine collé and sutra binding by Bai Xue from Beijing, China. Calligraphy for the title strips by Zhu Chengjun. Clerical script is used on the wood covers. Seal script used on the cases. Seals used in the collection carved by Cherney. Cherney is reluctant to provide "story info" with the albums, refusing even captions. For him, the "reframed image (the excerpt that is further selected and broken down in to pages for the album) becomes something abstract and new altogether." For further background information and images please go to <http://www.vampandtramp.com/finepress/c/michael-cherney.html>.
Untitled album: H3 **\$5,400**
Untitled album: H8
Untitled album: V4

Steven Daiber ~ Massachusetts

Postcards. By Steven C. Daiber. Williamsburg, Massachusetts: Red Trillium Press, 2006. Edition of 5. 4.25 x 6.125". 16 postcards. Accordion fold souvenir package. Silkscreen. Postcards consists of souvenir postcards overprinted with found historical images plus images that appeared in Cuban newspapers in the spring of 2006. Juan Leal printed the historical lithographic images from original stones and Hanoi Perez did the silkscreen printing, which was completed in April 2006 at the Taller Nelson Domingo, Havana, Cuba. **\$250**

etc Press ~ Georgia / Germany

tapetenwechsel / change of scenery. By Cynthia Lollis and Daniela Deeg. Germany: etc Press, 2008. Edition of 12. 11.25 x 8.5"; 9 folded prints. Prints: 28 x 40 cm (11 x 15.75"). Box: 28.5 x 21 x 2.3 cm (11.25 x 8.5 x 1.2"). Screenprint on Simili Japon. Color laser prints on Zanders Gohrsmühle. Housed in greyboard box with one drop down side for ease of lifting prints. Betc Press: "*'change of scenery' is a suite of nine folded prints presented together as a loose-leaf book. The drawings and photographs were made by the artists, Daniela Deeg and Cynthia Lollis, while traveling together abroad. The imagery deals with the surprising cultural differences of idiom usage in the artists' native languages: German and English respectively. For example, Kalter Kaffee (cold coffee) = old hat (alter Hut). These double-sided serigraphs, plus tipped-in color laser prints, were printed at the Frans Masereel Centrum, Belgium, in 2008.*"

Titles of prints:

kalter kaffee [cold coffee] / old hat

kinderleicht [child simple] / piece of cake

in die nesseln setzen [to sit in nettles] / in hot water

weisse mäuse sehen [to see white mice] / seeing pink elephants

in den sauren apfel beissen [to bite a sour apple] / bite the bullet

ein loch in den bauch redder [to talk a hole in one's stomach] / talking one's head off

ein katzensprung [a cat's leap] / a stone's throw away

zwei fliegen mit einer klappe schlagen [to kill two flies with one swatter] / killing two birds with one stone

dasselbe in grün [same thing in green] / six of one, half dozen of the other

\$1000

Jackson Fahnestock ~ California

Three Tours. By Jackson Fahnestock. San Francisco, California: Jackson Fahnestock, 2008. Three accordion books — A Little Black & White Book, A Place Where, and Inked Impressions [see individual descriptions] — in a wooden case (8.25 x 6") in the shape of a building with peaked tower and architectural elements. Jackson Fahnestock: "*The books describe three 'tours' of imaginary towns where the visitor has paused and reflected on what's before him. No people or sensory aspects are available. Audio and video tapes are forbidden here. It is a staging of the theater of the mind where we must conjure our own one-act plays with the limited props before us. When the 'Birds baptize their beaks with this liquid balm...' we reflect on the many roles of the fountain and the potential ways in which nature and people interact with the built environment. It's a purposeful slowing and focusing of our consumption of the vast array of information bits before us... 'The books are meant to be picked up at random and used as prods for our own imagination – to extend ourselves into the setting and conjure a personalized scenario for each stop on the 'tours.' And, importantly, they are to stand on their own as pleasing works of art.*" **\$375**

Cheri Gaulke ~ California

Offerings at the Crossroads. By Cheri Gaulke & Sue Maberry. 2005. Edition of 100. A pouch made of multi-colored Balinese sarongs contains an artists' book whose design is inspired by traditional palm-leaf books. Indonesian teak covers are held together by a central red cord and batiked wooden beads. It is digitally printed on an Epson Stylus Photo 2200 with archival inks and Epson watercolor paper. Each pouch is unique. Each book is signed and numbered. A true story. One lesbian trying to get pregnant; one gay man dying of AIDS. Life; death. The struggle to make life; the struggle to hold on to life. The ironies compound and cancel each other, until what is left are the dignity of struggle and sanctity of possibility. "*Mark began dying of AIDS long before I began trying to conceive, both of us racing against the inevitability of time*" begins the text of Offerings at the Crossroads. The pages within tell the story of a journey between birth and death and a magical trip to Bali. The imagery includes Balinese scenes and the lovely textures and colors of woven, batiked and dyed fabrics that were scanned on a flatbed scanner. Offerings at the Crossroads was written and designed by Cheri Gaulke and Sue Maberry, and based on the award-winning videotape, Sea of Time. The book is made possible in part by a grant from the City of Los Angeles, Cultural Affairs Department. **\$150**

Leilei Guo ~ China

Windows. By Leilei Guo. Beijing, China: Leilei Guo, 2009. One-of-a-kind. 5.5 x 7.5 x 10.5" closed; 7.5 x 103" extended; 19 folds. Concertina binding. Bamboo wrap carrier wrapper with ribbon ties. Leilei Guo: "*In this book, I got the inspiration from the traditional Chinese park windows. The Summer Palace is a park [that] was an imperial garden thousands of years ago. It is famous for its wall windows, which decorate the white walls in many different shapes. Inside the windows are transparent pictures portraying traditional Chinese culture. People could see simultaneously these pictures as well as the scene behind the wall, a view that combined Chinese culture and imperial garden art. "I have wrapped my book in wood hangings, like an ancient curtain covering the windows. Inside, I have cut books in the shapes of these Summer Palace windows. Inside the windows I put my overexposed photos of Beijing's streets at night. My point is that Beijing has a very long history but has changed over time. Today when people look through the windows they not only see the beautiful scene, but also see how the modern world has affected this old city. My book represents my feelings for the city where I was born, grew up, and live – a place of ancient stories but with a very modern heart."* **\$800**

Mary Heebner ~ California

Bayon: Sketches from Bayon Temple, Angkor Thom. By Mary Heebner. 2003. Edition of 20. Contains two accordion folded pigment prints, made directly from Heebner's watercolor sketches, on Somerset Velvet rag paper, plus a booklet with a detail of a map from ANGKOR: Guide Henri Parmentier (Saigon, 1950) on the front. These are wrapped in a cotton khataj, a Buddhist ceremonial scarf, and contained within a folded paper box with a thumbnail of one of the BAYON SKETCHES as a label. Prints numbered and signed by the artist. Mary Heebner: "*We spent the day wandering among the Khmer ruins of Angkor Thom, drawn towards the absolute center of this square, walled town; BAYON. What appeared at a distance to be beehive shaped rock formations, were the clusters of towers that crown the temple ruins of Bayon. The towers were built of sandstone blocks, then carved in situ with enormous portraits gazing out in four directions. Some see the faces as Buddha, others Brahma, while others note the likeness of King Jayavarman*

VII. *It was beginning to rain and I found shelter under a carved lintel. The ochre stone shone golden and furtive recesses deepened in the rain. I made watercolor drawings, dipping my brush in the puddle beside me, watching the sky blush and then blacken against these gigantic forms.*"
(Last three copies) **\$300**

Full Lotus: Sketches from Ayutthaya. By Mary Heebner. 2002. Edition of 50. Contains two accordion folded panels of the paintings and sketches printed on Somerset Photo Enhanced Velvet 100% rag paper plus an accordion folded booklet of journal notes and images that are printed letterpress on handmade Bhutanese daphne paper, that was printed at Lumino Press, Santa Barbara, California. Mary Heebner: "*When sketching among the ruins at Ayutthaya, Thailand in August, 2002, I used watercolor and graphite to make pictures on both sides of two 30" long x 5" high sheets of folded paper. I reproduced these two-sided sketches with an Epson 7600 printer, using archival ink pigments. After printing, I drew and painted with graphite and acrylic on each of the prints in the edition. This book is a meditation about creativity and destruction, balance and imbalance, peace and war, as represented by the rose colored paintings of figures seated in lotus position and the drawings of the severely damaged bodhisattva statues at Ayutthaya, also seated in lotus position.*" Fifty headless bodhisattvas seated in lotus position became the models for a series of sketches, photographs, and this book, *Full Lotus*. **\$550**

Island: Journal from Iceland. By Mary Heebner. 1997. Edition of 60. A portfolio of twelve Giclée prints which were scanned directly from original watercolor and raw pigment monotypes made on Kitakata paper, under the supervision of the artist and printed on Somerset rag paper at Duganne Ateliers, Santa Monica, California. Each image relates to a specific poem and can be seen through the transparent abaca paper enclosure which was handmade by Rie Hachiyangi, assisted by Gail Berkus. The text, laid out in Galliard by Lucy Brown, was digitally typeset and reproduced from polymer plates and printed letterpress onto the abaca enclosure by Inge Bruggeman. A chemise wrap made with white Kyoseishi and indigo Kozo paper over onyx board contains the set of twelve poems and prints. The collection slides into an acrylic sleeve. Signed and numbered. Island is Heebner's poetic and visual interpretation of her trek through the volcanic terrain of Iceland. **\$950**

Michael Henninger ~ California

Temporada de Lluvias 360° Panoramas of the Maya Lowlands. By Phillip Hofstetter & David Freidel. 2001-2. Edition of 20. 10.5" x 72" when open. Letterpress text, digital images, Mayan bark paper and sisal twine. Title page set in Humana Serif. Book text set in Palatino. Letterpress printed on Somerset Velvet Fine Art Paper. Book designed by Michael Henninger. This large side-bound book was a collaboration with Phillip Hofstetter who has been documenting archaeology projects in the Yucatan for over 15 years. This book contains eleven of Hofstetter's exquisite panoramic images, each accompanied by a poem written by noted archaeologist David Freidel. **\$2,100**

Leigh Hyam ~ Mexico

Chant Group. By Leigh Hyams. San Miguel de Allende, Guanajuato, Mexico: Leigh Hyams, 2005. One-of-a-Kind. 6.5 x 4.2 closed; 4.2 x 28" extended; 8 leaves. Accordion fold. Yellow hard boards with brown ribbon tie closure. Water color illustrations. Leigh Hyams: "*I love Mexican folk art, especially their painted paper maché "Diablitos" - little devil figures with horns and wings and*

wonderful facial expressions. This wildly watercolored group of rollicking Diablitos fills an accordion-fold book bound by Howard Munson with yellow triple hardcover binding tied with a brown satin ribbon.” **\$950**

Mexico. By Leigh Hyams

San Miguel de Allende, Guanajuato, Mexico: Leigh Hyams, 2005. One-of-a-Kind. 7.5 x 7”; 57 pages. Color reproduction of the original ink and water color drawings. Bound hardcover in Mexican oil-cloth. In slipcase with tin repousse panels. Designed and bound by Howard Munson. Leigh Hyams: “This is a single unique copy of my original 57 page artist’s book done in watercolor and inks. A casual record of my thoughts, handwritten quotes about art, paintings of wild pieces of Mexican folk art, drawings of house alters, fountains, Conchero dance performances and contemporary life in Michoacán and Guanajuato where I live.” **\$1,500**

Liz Jeneid ~ Australia

Three Icebergs. By Liz Jeneid. New South Wales, Australia: Liz Jeneid, 2005. One-of-a-Kind. 5 x 10” closed, 80” extended; 10 pages. Double-sided concertina. One side has three double-page spreads (19.5 x 5”) with original watercolors connected by two shorter double-page spreads (9.875 x 5”) with stenciled (?) quotations from Arctic Dream by Barry Lopez. The other side has observations handwritten into a gesso base. Liz Jeneid: “In 2005 I was artist in residence on a ship going to the Ross Sea. I tried to draw each day, often standing on the ice with my sketch book in hand, trying to capture the feeling of that day...” **\$1,200**

Ann Lovett ~ New York

Lingua Franca. By Ann Lovett. New Paltz, New York: Ann Lovett, 2004. Edition of 17. 6.5 x 4.5”; 42 pages. Pigmented inkjet print on rag paper. Spiral bound with red silk-cloth soft cover. Laser printed antique map endsheets. Text excerpted from Hill’s French-English and English-French Vest-Pocket Dictionary by Prof. C.M. Stevans (1898). Ann Lovett: “Lingua Franca documents the Paris apartment where returned for many years, and is an intimate reflection on travel, language, and culture. When I came back from my last visit, a friend said to me, ‘I can’t wait to see your pictures of Paris.’ I had no photographs of Paris streets, museums or other sites to show her. Instead I had only made pictures of the inside of this apartment. When I stay in Paris I stay in someone’s home, and the first time I did this I was startled by the feeling that I was stepping into someone else’s life. I was trying to learn to speak French, struggling with my feelings of awkwardness, both with the language and with the culture, trying to fit myself into another life. The texts here come from a copy of an English-French phrasebook from 1835 that I found in a used bookstore in Rochester, NY. I found some wonderful odd things in it. If you ever need to know how to say “The objects near us seem to pass by us with extreme rapidity” in French, this is just the book for you. A narrative about traveling seemed to emerge from these phrases, one that expressed the doubts and fears of solo travelers, the polite forms of social interaction, and the fatigue of sightseeing and adjusting oneself to a new environment. I enjoy the irony of making a purported travel book that does not show the sights, the people, or the environment. “It’s instead a view looking inward, a reflection of the emotional experience of being in this place, and the process of constructing memory.” **\$125**

Ma Nao Books ~ Oregon

Beijing Heart: A Tiananmen Story. By Larry Hanbrook. 1999. Edition of 100. 22 cm; 20 pages. Handbound in traditional Chinese style, with silk thread over dark blue wrappers. Illustrator/binder/publisher Davis has also lived and worked in China, as managing editor of Beijing Scene, a newspaper that was finally shut down by the government. She studied traditional binding techniques while there. On the eve of the infamous anti-democracy massacre in Tiananmen Square, Larry Hanbrook joined Chinese activists in their makeshift campground, giving witness as the tanks rolled in upon them. In these sharply observed vignettes, he has captured the humanity and tensions of these mostly young people whose struggle continues even today. After the crackdown, Hanbrook went to Hong Kong for a time, where he operated a safe house for activists escaping from the mainland. Now his essay, illustrated with three photo-transfer images by Margaret E. Davis, has been issued to commemorate the tenth anniversary of the most painful and pivotal event in the ongoing quest for Chinese democracy. **\$50**

Ruth McGurk ~ California

Cannibal Ants. By Ruth McGurk. 1996. Edition of 48. 6.25 x 9.25" with intricate, linocut illustrations. Spare text on the pages. A story synopsis on the front cover flap. Letterpress from reduction blocks and Ultra Boni Italic type on BFK Rives paper. Handbound in red, printed wrappers with exposed spine sewing. The artist's darkly comic imagination is sparked by a strange-but-true occurrence on a Royal Jordanian Airlines flight. Hundreds of Bible "fans" returning from the Holy Land drop to their knees in the aisles as the plane descends. Meanwhile, the artist wonders if they have seen the emergency instructions card's serene depiction of a crash at sea. Yellow chutes launch themselves from the plane and metamorphose into festive tents on a pond. No chaos, no smoke, no body parts - only a note to the doomed to remove their high heels on the way out. The loopy pictograms spurred McGurk to do a cartoon disaster book. The result is this tale of an airliner crash in the jungle with only a few survivors who are themselves subsequently devoured by flesh-eating ants.

Crash Site
Sated Ants
Aghast Victims

\$400

Clifton Meador ~ Illinois

Avalanche. By Clifton Meador. Chicago, Illinois: 2007. Edition of 200. 11 x 8"; 52 pages. Post binding. Cover folds over from back to front then slips into spine for closure. Each 22" leaf folded to two 11" pages bound into spine at open end. *Avalanche*—artists' book as travelogue—recounts a 2003 road-trip on the Georgian Military Highway from Tbilisi to the Russian border. Meador's photographs and maps wrap around the pages imitating the winding road and terrain. The commentary, delivered in typographical spurts that jump and sputter like the beat-up "clapped-out Niva," permanently stuck in low, that lugged Meador northward, detours here and there, to Azerbaijan and to the first Gulag near the White Sea, to the office of the rector who tried to exhort a bribe from Meador, in Georgia on a US government grant to teach. It ends within sight of the Russian border at a monastery, the subject of a Pushkin poem "*hopelessly romanticizing the Caucasus.*" The gritty-gray photographs, which take on a faint halo of color near the journey's end, and the information are worth the price of admission. What if offered for free is the spirit of the road — priceless. **\$250**

Crossing the Oxus. By Clifton Meador. Atlanta: Nexus Press, 2001. Edition of 75. 7 x 11"; 24 pages. Photographs taken by Meador in Uzbekistan in 2000. This is "*a little book about the drying up of the Aral Sea in Uzbekistan.*" The understated tone is typical. The Aral Sea was once the fourth largest body of fresh water on the planet. No longer. This cautionary tale, told in photographs and Meador's sensitive but incensed text, recounts the plight of the Oxus River, which "*in classical times ... was the boundary of the known world.*" Soviet mega-planners determined that Uzbekistan would be the cotton producer of their empire and that the Oxus River (now called the Amu Darya) would be diverted for vast irrigation projects. When Meador crossed the river in the year 2000, it a "*vanished river*" — victim of "*one of the largest and most horrifying ecological disasters in the world.*" **\$60**

Three Tibetan Bookstores. By Clifton Meador. Chicago, Illinois: Clifton Meador, 2007. Edition of 50. 6.125 x 8.125"; 12 pages. One fold-out page extends image 2 to 22". Letterpress, offset, and laser printing. "Partially Enumerating Tibetan Buddhism" pamphlet (3 x 5.25"; 32 pages) housed in library card envelope on inner back flap. Printed at the Center for Editions, Purchase College and at the Center for Book & Paper, Columbia College Chicago. Meador combines five components: photographs of three bookstores in China, a photograph of a monk purchasing a book, and a pamphlet "*Enumerating Tibetan Buddhism.*" Clifton Meador: "*'Enumerating Tibetan Buddhism' is a compilation of topic entries from three English-Tibetan dictionaries I bought in China. One was actually printed in India and has some very funny English. I went through these books, and extracted entries that used numbers as a mnemonic device to teach various aspects of Tibetan metaphysics. I was struck by the way numbers are so important in their Buddhism. In the Christian tradition I was raised in, three was about as large a number as we talked about frequently. They have thousands of Buddhas.... The font in this book is the same font in Kora. This time it encodes a story about how frustrating it was to try to buy books when I couldn't read the language at all. (If a reader were patient and willing to take the trouble, it would be possible to decode the cipher using an English frequency of occurrence table to figure out which drawings stand for which letters.) I thought there was some abstract conceptual connection in this idea (an unreadable story about not being able to read books) that might be interesting/funny. I think that at least people will get the idea that there is some kind of text on those pages that is unreadable. "The little book in the back is supposed to give some idea about what might be in those unreadable books. The form, that of a library card, suggests that the ownership of the books (part of the function of a library card is to assert control and ownership of a book) would be full of frustration: the little book is full of mnemonic codes for abstract spiritual ideas, and offers no access to those ideas and practices. The reader is faced with knowing something that isn't particularly informative or helpful. It is part of my daily experience, being overwhelmed with tons of useless information, but information that gives me the illusion of knowledge. The entire piece reflects on book ownership, at least my own relationship with books. I have a degree of book lust for books that is sometimes out of control: many times I would rather have a book than an actual experience. I see some problems with that, but I still really love books. Even books I can't read!" **\$85***

Sialia Rieke ~ New Mexico

Il Granchio Prodigo a Venezia. By Sialia Rieke. Santa Fe, New Mexico:(2003). Edition of 100. 5.5 x 4.5"; 102 pages. Handsewn binding. Pictorial paper wraps. Signed by Rieke on the colophon. A travel book of Venice from the artist's journal and letters: sketches, paintings and observations.

Sialia Rieke: *"In the spring of 2002 I visited Venice for a month. I brought with me various art supplies, including many copies of a biological illustration I had done. The crab was a logical emblem for me, and became a valued traveling companion. Each day I used a crab as a springboard for sketches and observations. Every other day I folded the pages up, sealed them closed with a clear sticker and sent the packet to my family as a post card. Miraculously, every day arrived safely and they waited for me to return. I have edited the letters with other sketches, paintings, and observations from my journal to form a sort of travel journal / post card book. My intent is to honor my favorite city on earth: Venice herself."* (Three copies remaining) **\$65**

Bessie Smith Moulton ~ Maine

Eire. By Bessie Smith Moulton. Falmouth, Maine: 1996. Edition of 25. 7.5 x 7.5 x .75"; 24 pages. Printed in Gill Sans on Renaissance Duo archival paper and inks. Blanket-stitched binding. In boards covered with hand-painted paper and black linen spine. Title label on front board is a postage stamp reproduction of the artist's painting of the village of Glen Minard. Housed in black linen slip case. Bessie Smith Moulton: *"Many travel experiences spark my curiosity and lead me on further figurative journeys as I attempt to unravel their mysteries and make deeper connections. I dig beneath surface to find the threads that bind us to the world and to each other. I am drawn to cultures where people still believe in magic. The trivium of nature, religion, and art is often made visible through their rituals and practices. Eire, the poetic name for Ireland, is a collection of my writings, paintings, photographs and found quotations expressing a fondness for the people, the place and the mysteries of Glen Minard on the Dingle Peninsula."* **\$600**

Tunisia. By Bessie Smith Moulton. Falmouth, Maine: 2003. Edition of 25. 8.5 x 8.75"; 56 pages. Fonts: Body text is Journal; initial cap is ExPonto. The artist's handwriting made into a font named Dewie Guru. Printed using an Indigo Press on Mohawk Superfine paper with pages of varying heights. Hand-bound into a leather folio opening in the reverse. Title stamped in gold foil. Bessie Smith Moulton: *"A montage of drawings, photographs, and journal entries illustrate my travels through Tunisia and the Sahara; presenting an uncommon view of its colorful history and people: Like the multicolored pieces that make up the mosaics dotting its landscape, Tunisia itself has a rich and varied composition. Romans, Vandals, Byzantines, Spaniards, Turks, and more recently the French contributed to its unique character, although the Arabs and Phoenicians provided the corner-stones of its national identity. Perched at the top of North Africa, below the Strait of Sicily, crossroads between Europe and Muslim North Africa, Tunisia could not escape being drawn into the turbulent history of the Mediterranean. Its own history reads like a colorful novel: jousting Berbers, dressed in robes the color of red earth; an army traversing the Alps on elephant back; holy prayers echoing from the top of minarets; the unrivaled color and patterns of a Berber woman's dress, tattoos and rugs; the mysterious contents of thousands of urns at the Tophet of Tanit in Carthage; sacred prostitutes; holy marabouts; people called 'troglodytes;' subterranean Roman villas serendipitously protecting the original, early mosaics which tell us tales like the pages of a picture book; desert caravans; snake charmers; souks and mosques; Roman baths; curse tablets; the coliseum at El Jem."* Pages of varying heights and widths to allow images to interact among the pages. Hand-bound into a leather folio opening in the reverse, with a flap to protect it from the dust of the desert, in the tradition of an Arabic book. **\$900**

Nahanni Productions ~ Canada

Antarctica. By Pat & Rosemarie Keough. 2002. Edition of 950 + 50 proofs. Antarctica is the sort of book that isn't being produced any more: an object d'art that combines passionate vision, virtuoso artistic sensibility, shameless attention to detail, antique book-binding traditions, and sumptuous archival materials. Antarctica captures the drama, the beauty, and the extremes of Antarctica as photographed by Rosemary and Pat Keough, irrepressible visionaries and outright perfectionists from British Columbia. The Keoughs spent two austral summers taking the images that make up Antarctica. No words will do the images justice. Not only is the photographer's eye unerring but the 10-micron stochastic dot printing gives three times better resolution than normal top-end lithography. The Keoughs quest for perfection extends to the design of the book (weighing in at just under 20 pounds, it's a true heavyweight in many ways) from their informative pairing of images and ordering of page spreads to the binding and the presentation box it comes in. Their accomplishment is attested to by the 21 awards the book has garnered, including Outstanding Book of the Year and Best Book Arts Craftsmanship in the Independent Publisher Book Awards, Benjamin Franklin Award for the Best Book of the Year, and the Best Photography Book from the inaugural International Photography Awards. In addition to the photography nine pages of text provide first-person descriptions of the experience of living and surviving in Antarctica, plus insights into the art of photography in such an extreme environment. Woven into the text is a plethora of facts about the geography, climatology, history of explorations, animal behavior, and details of snow and ice. *"This is a book you don't own, but merely look after for the next generation."* —The Economist *"Antarctica is the most beautiful book about the most wonderful region ... period."* —Dr. John Levinson, Past President, The Explorers Club. Antarctica is the first of a projected Explorer Series, limited edition books of the highest quality to document Rosemary and Pat Keough's passion for the wonderful adventures of life and to raise money for environmental and conservation charities. All profits from Antarctica after expenses go the "Save the Albatross" campaign of BirdLife International. Book: 17.25 x 13.5 x 2.5" (44.5 x 34 x 6.5 cm); images: 13.75 x 9.5" (35 x 24 cm). 36 pages, including 330 full-color photographs and 15 duotones. With Glossary and Reference Map. Book weight: 19.2 lbs. (8.7 kg); box 8.4 lbs (3.8 kg). Handbound with full Morocco leather covers; inlaid French flocked-velvet doublures and flyleaves; velvet endleaves; silk-embroidered cane head bands; rounded spine with distinctive raised bands; quart-inch-thick beveled cover boards; hollow-back split-board construction incorporating four wide, line tapes. Lithographic printing using original photographs converted to color-accurate digital files, which were etched by laser onto printing plates using state-of-the-art screening technology that was beta tested on Antarctica. Each random stochastic ink dot is ten-microns in diameter. Housed in 18.25 x 15 x 3.75" (46 x 38 x 9 cm) presentation box fashioned in a drop-back, clam-shell style fitted with cushions, which allows for easy access to book. Dutch linen covers the exterior and contrasting French flocked velvet the interior. Blind-embossed leather insets on the front and spine bear title information. **\$4,500**

Also available, a bookstand designed to the Keough's exacting standards expressly to display Antarctica and future volumes in the Explore Series. Hand-crafted by artisans from solid African mahogany and frosted acrylic, with visible brass locking pine and hidden stainless steel pin. The adjustable design allow for five viewing positions, from near vertical to flat, and combines function and aesthetics while incorporating principles of book conservation. (40" x 20" x 17") **\$2500**

Bea Nettles ~ Illinois

Foss: The Legendary Waterfalls of Iceland. By Bea Nettles. Urbana, Illinois: Bea Nettles, 2007. Edition of 5. Four hardbound 4 x 3" accordion books, each 8 pages, housed in cloth-covered box with lift-off lid (4 x 3 x 3"). Title on handmade paper on box cover. Signed inside box lid. Prints on Ultra Premium Presentation Paper Matte (10.4 mil thick) using the K3 Ultrachrome 8 color ink system. Opened books are 20" long. Lionel Suntop: *"This mossy [colored] boxed set contains accordion books featuring four waterfalls that cascade out of the viewer's hand. The text relates their stories and geographical facts. All of the photographs were taken by Bea Nettles in Iceland in the summer of 2007."* The four falls: *Barnafoss* (Children's Falls); *Godafoss* (Gods' Falls); *Gullfoss* (Golden Falls); and *Skógafoss* (Forest Falls). **\$750**

Papyrus Productions ~ New York

(No Words). By Francois Deschamps. New Paltz, New York: Papyrus Productions, 2008. Edition of 100. 8.5 x 8.5"; 94 pages. Casebound. In pictorial wraps. There are a few words, but the core of (No Words) is a pictorial presentation that calls into question the romantic view most Westerners hold of Oceania, the South Seas, and adventures in paradise. Francois Deschamps: *"Juxtaposing historical images and photographs taken in the Pacific from 1994-2001, this book deconstructs the imagery of this highly mythologized region of the world. The sequencing of the images is organized by thematic issues such as death, interracial relations, education, Oceanic waters, and changes in historical representation. An index of the images at the end gives extremely precise information on sources."* **\$65**

Matt Phillips ~ California

Morocco. By Matt Phillips. Palo Alto, California: Matt Phillips, 2002. Edition of 8 plus 4 Artist's Proofs. 7.5 x 6"; 8 pages. Accordion structure. Color linocuts printed on Kitakata. Colophon on back board. Design and production by Susannah Hays. Signed and numbered by the artist. Artist statement laid-in. Matt Phillips: *"This book is homage to Morocco, a country that I have visited some six times.... Each of my trips has been unique in its way. Going there has changed my art beginning with the first 1969-70....I have made many photographs of Morocco, also many drypoints and monotypes, and now this limited edition book inspired by markets. My intention is to offer a palette of sensory delights, to show impressions of people and things. Moroccans sitting or standing or lying before entrances to markets, to capture the flow of images that one sees while strolling along amazing streets piled high with goods, with fruits, nuts, clothing, leather, and who knows what. A fantasy pervades my book which is a reflection of the fantasy we call Morocco. Technique: to make these books I have cut many sheets of battleship grey linoleum, selecting 10 for the final books. Each section of each book has been painted in oils, printed on Kitakata paper by my hand. For this I used a Japanese tool, the barren. Each book is unique in that the colors and sequence of images have been varied."* **\$900**

Robbin Ami Silverberg ~ New Jersey

Clew. By Robbin Ami Silverberg. New York / South Africa: Dobbin Mill / Artist Press, 2004. Edition of 14. 8.75 X 13.5 X .75" Letterpress printed by Mark Atwood at Artist Press in South Africa on Dobbin Mill papers, human hair. Clew looks at the marriage tree in a Hindu temple in Durban, South Africa. The prose, printed in thin lines of red across a translucent paper, crosses over pulp painted commentary on both its front & back. The text considers the ongoing ritual of young women wrap-

ping the tree with silk threads as a prayer for a potential spouse – and in doing so, the book makes connections between text / texture / textile, as it also connects issues of marriage & bondage. The final sentence was printed on a hanging tag that needs to be spun around in order to be read. The first image in the book is an archival inkjet photo of the actual marriage tree; the polymer plate printed image of Silverberg's spouse with arms bound up with silk threads functions as a wrapper that holds the text leaves. Glued-down stripes of human hair create suggested text lines on the final leaf (& colophon) of the book. **\$1250**

Sherwin Beach Press ~ Illinois

The Innocents Abroad. By Mark Twain. 1998. Edition of 200. 7.75 x 11.25"; 445 pages. Letterpress from Monotype Bell on Johannot paper. Twenty pages of illustrations. The two-volume set is handbound between red cloth covered boards with exposed spine sewing and housed in a black and white linen-covered case wrapper with black leather straps and brass studs, intended to suggest a portmanteau. "*Being an Account of the Steamship Quaker City's 1867 Pleasure Excursion to Europe and the Holy Land; with Descriptions of Countries, Nations, Incidents and Adventures, as They Appeared to the Author.*" With cartoon illustrations by Heather McAdams who was sent by the publisher in the Summer of 1995 to retrace the authors steps and "report on the present state of tourism." In one of his most exuberant nonfiction works, Twain wrote, "The people of those foreign countries are very, very ignorant. They looked curiously at the costumes we had brought from the wilds of America. They observed that we talked loudly at table sometimes. They noticed that we looked out for expenses and got what we conveniently could out of a franc, and wondered where in the mischief we came from. In Paris they just simply opened their eyes and stared when we spoke to them in French! We never did succeed in making those idiots understand their own language." The companion themes which fill these pages — the shallowness of the sites to be visited and the visitors — are as well revealed in McAdams' new cartoons as in the master satirist's words. Text follows a first edition copy in the possession of Northwestern University Library. One of the books featured in the Binding section of the New York Public Library's exhibit Ninety from the Nineties. Trisha Hammer designed a traveling case for this modern illustrated edition of Mark Twain's travel saga. **\$1200**

Gail Skoff ~ California

Fragments. By Gail Skoff. Berkeley, California: Gail Skoff, 2009. Edition of 7 + 2 Artist's Proofs. 11.75 x 11.75" closed; 13 pages. Double-sided accordion. Archival pigment printing on Moab Entrada Rag Natural paper by The Lightroom. Letterpress printing by Peter Koch. Bookbinding by Pettingell Book Bindery. Handmade cover paper by Cave Papers. Title embossed on front board. Housed in a matching paper covered clamshell box. Gail Skoff: "*Fragments is a handmade book presented in its own clam shell box. It contains twelve archival pigment photographs from Pompeii, Oplantis, and the Villa San Marco, which are located in the Campania region of Italy. An ancient floor frieze runs down the back of the book. Maybe 15 years previous to making Fragments I had occasion to visit Pompeii and took many pictures. A decade later, immersed in a project photographing the colors on walls in the south of France where I live half of every year, I rediscovered these photos. That began a three-year long odyssey visiting the ruins in southern Italy, where I knew I had to go after rediscovering those snapshots. The colors in these ruins were so beautiful, some faded and others still intense. The forms, when photographed close-up appeared ancient and modern simultaneously, invoking an intense emotional response for me.*" **\$1,800**

Elizabeth Steiner ~ New Zealand

Moeraki Boulders. By Elizabeth Steiner. 1998. Second edition of 25, following a first of only 5 copies. 5.5" diameter in 6.25 x 7.5" box; 11 layered pages. A round tray built into clamshell box holds the book. The box, covered in paste papers with a titled cloth spine, allows for easy storage. This native legend of a geographical formation tells how boulders came to be strewn on a beach. A large ancestral canoe, the Te Ataiteuru, crossed the great ocean Kiwa but was wrecked on a reef. The cargo floated to shore coming to rest on a beach along the Otago Coast of New Zealand where it turned to stones that came to be known as the Moeraki Boulders. A round book composed of various interlocking sheets. Steiner's interest in book structures is impressively demonstrated here. The nonadhesive concertina is simply bound at the spine so the book can be opened out into a necklace-like chain of deep earth-toned pages—reds, greens, blues, browns. Each page is layered, the printed fore sheet backed by a textured page. Textured papers were handmade into deckled circles by Steiner for the edition using ginger stalks, banana leaves, and New Zealand flax. Paste papers and Canson Mi-Tientes form the links in the chain. Each spread is a display of five different papers.

\$350

Maureen OHara Ure ~ Utah

Sightseer. By Maureen O'Hara Ure. Salt Lake City, Utah: 2007. Edition of 58. 8 x 9.75"; 19 pages. 10 photopolymer relief prints watercolored by hand. Accordion fold with front leaf unattached and back leaf attached. Illustrated on one side only. Verso of each open spread blank. Printed letterpress by Jennifer Sorensen. Book design by Maureen O'Hara Ure and Jennifer Sorensen. Font: Garamond. Papers: Johannot and MHK Indian Handmade. Printed from photopolymer plates on the Vandercook 15-21 Press at the Book Arts Studio at the J. Willard Marriott Library. Of the edition: Numbers 1 to 30 handcolored by the artist. Bound by Amber Heaton. Laid in cloth covered clamshell box with titles blind stamped on front. Maureen O'Hara Ure, Colophon: "*Last winter, I spent 3 weeks traveling throughout India, drawing in museums and at historical sites, and on long, dusty taxi rides. When I returned to my studio at the University of Utah in January, 2006, I looked back over my travel sketchbooks, and the 2,000 photographs I had taken, as I began painting a series of black and white miniatures on wood panel. After several months' work, I selected from these images the 8 which make up this volume, this souvenir of my time in India.*"

\$900

Swoon - from the Italy sketchbooks. By Maureen O'Hara Ure. 2003. Deluxe Edition of 10. 32 x 24 x 2 cm. Regular edition of 35 with deluxe version of 10 copies. Set by hand using Bembo type. Images were etched on copper. Coles' poem was written as an ongoing response to Ure's Italy sketchbooks and to the images as they evolved later in the studio. The University of Utah and the Faculty Creative Research Grant made possible an extended trip to Italy in the winter of 2002 for the artist. Maureen O'Hara Ure: "*What an extraordinary gift, the time to travel alone in the winter in Italy, drawing 10 hours a day those three weeks in Rome and Florence, Siena and Venice. Returning to my studio, I set out using the stronger fragments from my sketchbooks to build a series of black and white paintings on panel. During this phase, Katharine Cole and I met frequently to discuss our works-in-progress, particularly her drafts of the piece which appears here as the title poem. Before turning the pages over to the binder, I watercolored 15 of the books.*"

Deluxe Edition with colored images in clamshell box

\$850

Standard Edition with black & white images in slipcase

\$350

Ral Veroni ~ Argentina

Buenos Aires. By Ral Veroni. 2002. Edition of 50. 13.5 x 17 cm, 52 pages. Ink-jet printed on 167 gm. Epson Matte paper. Bound as a postcard portfolio. Pages are held in an envelope which slips into the cover box. Contains a series of 22 digital photographs. Bilingual edition English-Spanish, with brief introduction and a three-part folded index page. "*Buenos Aires*" reflects on this city of immigrants and their daily struggle for survival. For this project, made during 2000 and 2001, Ral Veroni resorted to the strategy of the flaneur: long walks around town with no predetermined aim, taking photographs and notes about the city, its architecture and its neighborhoods. The insertion of emblematic figures – representing time, destiny, desire – in the cityscape create a subtle mix of metaphors. These images not only refer to the ups and downs of human existence but also, depending on the landmarks where these symbols are placed, to the complex political and social problems of the country. **\$120**

Beata Wehr ~ Arizona

Paszport. By Beata Wehr. Tucson, Arizona: Beta Wehr, 2008. Edition of 50. 4 x 5.25"; 22 pages. Archival inkjet print. Sewn binding. Covers simulate a passport. "*Your Documents Please*" exhibition called for artists from around the world to create Passport/ID documents for a traveling exhibition. Wehr's Paszport is one of more than 250 bookworks in the exhibition. Exhibition statement: "*The lives of people are shaped by the legitimacy or illegitimacy of their status in the groups and institutions with whom they interact. As globalization proceeds and local bonds are eroded, identification documentation such as passports, credit cards, drivers' licenses and calling cards has become the physical medium in which the political, commercial, cultural and ultimately the spiritual disposition of the individual are negotiated. As new forms and criteria of identification are produced even the nature of identity is changed.... The organizers asked participants to make a small artwork (the size of a conventional passport or less) that functions visually or conceptually as if it were an identification document....The resulting international traveling exhibition reflects a contemporary spectrum of issues of identity and the impact of its documentation.*" Paszport presents and re-presents Beata Wehr's nomadic life, encapsulating and juxtaposing her travels in time and distance. An presumably unchanging fingerprint is background and foreground to a stamp than shouts "*Alien*" and a series of photographs that document external and personal change. The center spread show a surreal landscape of columns topped by Polish (?) heroes amid saguaro cacti, which is frame for this artist's life, in both time and distance - from Poland to Tucson. **\$100**

Whittington Press ~ England

A View of the Cotswolds. Photographs by Edwin Smith with essays, commentaries, & a checklist by Shawn Kholucy, Ian Mackenzie-Kerr, Alan Powers, George Ramsden, Edwin Smith, Veronica Watts and Rory Young. Herefordshire: Whittington Press, 2005. Edition of 350 (280, standard; 70, deluxe) 9.75 x 13.75"; 56 pages. Set in Poliphilus & Fry's Baskerville. Printed on Bugra-Butten mould-made paper. Tritones printed by CTD Printers. The wood-engraving on the cover is by Edwin Smith. Whittington Press: "*Photographs were taken by Edwin Smith fifty years ago while on a visit with his wife, Olive Cook, to the Cotswolds. Smith, who died in 1971, was one of the United Kingdom's foremost landscape and architectural photographers. Olive Cook was working on the text to accompany the photographs when she died in 2002. She had made the final choices of the photographs and had arranged them in the order in which she had wanted them. Her work was taken up by Shawn Kholucy and Rory Young, who visited each site and noted the changes to the*

buildings and landscapes. The book concludes with a bibliography of the books written by Edwin Smith and Olive Cook.

Norman Scarfe, review in Parenthesis 12: *“What is most astonishing and consoling to the readers in 2005 of A View of the Cotswolds is that her young faithful friends, the admirable contributors to this lovely book of Edwin’s Views dare to ‘hope that in another fifty years all these fifty Cotswold sites will still be as easily identifiable as they are today.’ The photographs, like the Views themselves, are of course superb, and beautifully printed and presented. Not that the Views remain quite the same as in the 1950s: ‘Not only are there more horseshoes on those cottages now than when working horses were commonplace, but they sit beside burglar-alarm boxes; the way of living, working and thinking is divorced from that of two generations ago.’ The observers go further, noting that ‘the practiced eye of the craftsman, developed by tutelage and deep familiarity with a limited palette, has closed.’”* A visual record from the 1950s of this celebrated section of rural England. Deluxe: Bound in half-leather binding with printed paper boards. Includes separate portfolio in quarter cloth and paper boards which contains two prints made from the original negatives. Slipcased. (One copy) **\$510**

Ewa Zebrowski ~ Canada

vedute di venezia. Essay by Theodore K. Rabb. Photography by Ewa Zebrowski . Montreal, Canada: Ewa Monika Zebrowski, 2006. Edition of 50. 4.5 x 7.5” in illustrated slipcase. Slipcover image from an engraving by Dionisio Moretti. 27 color images printed on Moab Entrada 190gms. Book and slipcover design by Zebrowski. Graphic design by Francine Savard. Book-binding by Jacques Fournier. Theodore K. Rabb’s essay, *“The Fragile and the Serene,”* accompanies Zebrowski’s photography. The opening quotation, which Zebrowski says *“reflects the mood of the work so strongly”*, is a fragment of a conversation between Marco Polo and Kublai Khan from *“Invisible Cities”* by Italo Calvino. *“Memory’s images, once they are fixed in the words, are erased,”* Polo said. *“Perhaps I am afraid of losing Venice all at once, if I speak of it.”* **\$825**

End of Around the World in Books

Fifty at \$50 and under
March 2010

Accordion Productions ~ Minnesota

Kinship Circle Poems. By Meghan Maloney-Vinz, Jim Moore, Ilze Klavina Mueller, William Stafford, and Joyce Sutphen. Minneapolis, Minnesota: Accordion Productions Collaborations, 2008. Edition of 135. 4.25 x 4.25"; 2 books, each 24 pages; 8 page vertical pamphlet laid in. Printed letterpress from photopolymer plates. Original ink and charcoal drawings converted into digital format for plate making. Printed on Nideggen paper. Composed in Adobe Garamond type. Housed in lightweight paper slipcase. Regula Russelle: *"Last fall, CB [Sherlock] and I, together with two interns, hand-printed nearly 5,000 folios that contained portraits and poems on kinship circle, improvisation, city living, a sense of 'we.' Then, during three glorious weeks in October, we dispersed these keepsakes in 'take-out boxes' and by hand at farmers' markets, on light rail and bus stops, outside the Dorothy Day Center, and at other urban locations in Minneapolis and St. Paul. Our aim: to share something beautiful for free. All ten folios contained portraits of community members. We chose these individuals because of the way they contribute to the fabric of community. CB chose people she knows well; I chose people I know less well. A Jerome Book Arts Fellowship allowed us to partially fund our project. The boxed set of books that contains the poems and portraits in book form. It also contains a brief description of our project. The project was a huge success. Almost everyone we approached took a couple of the prints – one to keep and one to pass along. Many people came after us to tell us how they had been affected, and told us how they would share their poem in class or at work or post it on the refrigerator door."* **\$40**

Dave Buchen ~ Puerto Rico

Abecedario. By Dave Buchen. San Juan, Puerto Rico: Dave Buchen, 2001. Edition of 100. 2.8 x 4.7"; 210 pages. 29 one-sheet books, each sheet folded to 8 pages. Linocuts. Text in Spanish. Housed in 6 x 6.5 x 4" wooden cigar box. An illustrated Spanish alphabet. 29 volumes for the 29 letter of the Spanish alphabet: a through z plus ch, ll, and ñ. **\$50**

Bilingual ABC. By Dave Buchen. San Juan, Puerto Rico: Dave Buchen, 2009. Edition of 100. 5.5" x 8.5"; 33 pages. Japanese stab binding. Linocuts. Text in Spanish and English. Stiff cardstock binding with linocut image on front cover. A colorful alphabet with Spanish and English words. Linocuts using primary colors illustrate each letter. (Last Copy) **\$40**

Circle Press ~ England

Echo Book. By Ronald King. London: Circle Press, 1994. Open Edition. 20 x 8cm. Drawn in wire & blind-embossed on an etching press. White pages and dark blue cover. Pamphlet stitched. Long, narrow format. The words echo book are embossed into substantial handmade rag paper so that the impression gradually grows "quieter" as you advance. (3 x 7.5 inches with a play on words 'Echo Book' which reversed in capital letters 'Book Echo.' The impression fades as the pages are turned in sequence. **\$20**

A Book of Postcards. By Sophie Smallhorn. London: Circle Press, 1999. Edition of 1000. 15 x 10 cm (5.9 x 3.9"); 17 leaves. Paper: thick card stock. Concertina structure. Printed offset lithography. Wraparound cover attached to first leaf. This multicolored concertina book with 17 tear-out postcards featuring colored stripes is a co-publication of Circle Press and artist Sophie Smallhorn. Smallhorn, a British artist specializing in sculptural pieces, studied furniture design at Brighton College and uses colored off-cuts from her designs to create her art. Sophie Smallhorn: "[My] work explores the relationships between colour, volume, and proportion" **\$20**

Francois Deschamps ~ New York

PEORIA A Romance. By Francois Deschamps. New Paltz, New York: Papyrus Productions, 2009. Edition of 35. 9.5 x 8"; 28 pages. Digitally printed on French paper. Handbound stab binding. A conventional presentation of convention, set in the heart of convention, where even the betrayals and hypocrisy seem sweetly shabby. Francois Deschamps: "At the same time as it narrates the story of an unfortunate love affair in Peoria in 1976, this book describes through Polaroid images and text the physical appearance of the city of Peoria. This comments on aspects of that city's Mid-western culture and a melancholy sense of loss." **\$50**

Andree-Anne Dupuis-Bourret ~ Canada

Hop. By Poem by Jean-Simon DesRochers. Canada: Andrée-Anne Dupuis-Bourret, 2004. Edition of 35. 7 x 12" accordion book. A collaboration with Jean-Simon Des Rochers. Silkscreen printing and perforations on Stonehenge paper. Andress-Anne Dupuis-Bourret: "Hop is a book on the kinetics and the movement. Mischievous and spontaneous, offering colors to the pop accents, almost resulting from comic strips, Hop is a wind of lightness carried by a winter breath. Hop includes two new poems of Jean-Simon DesRochers." (Five copies remaining) **\$45**

| | |
|------------------------------------|-----------------------------------|
| Text on side 1 printed in French: | (English translation not printed) |
| <i>Dessine la danse</i> | <i>Design the dance</i> |
| <i>du pays dedans</i> | <i>of inner-land</i> |
| <i>si le temps</i> | <i>if time</i> |
| <i>est une</i> | <i>page is a page</i> |
| <i>ou l'hiver decoupe le ciel.</i> | <i>where winter cut the sky.</i> |

Carrie Galbraith ~ California

The Far Country. By Carrie Galbraith. Pennsylvania: Ketone Press, 2001. Edition of 100. 20 x 46cm; 20 pages. One-leaf folded accordion format to form 20 pages; includes popups. Scanned photos. Offset lithograph on Mohawk Supterfine paper. Printed on a Heidelberg KORS offset litho press at the Borowsky Center for Publication Arts, the University of Arts. Fragments of Galbraith's memories of her grandfather are interspersed with black & white images of him. Carrie Galbraith: "The ghosts of civilizations, as found in artifacts and ruins, reflect both personal and collective loss. My interest is the theme of history and memory and stems from my own losses, as understood and interpreted in the context of collective history as found in archeological sites. The loss of family leaves ruins in the form of fragmented, and often unfathomable, memories. By combining drawing, printmaking, photography, digital imaging and writing, I explore the narratives found in these memories and inexplicable remains of the past through the book form." **\$50**

Nicole Eiland ~ New Jersey

Bundle Up. By Nicole Eiland. Mat and Nicole Eiland. Pennsauken, New Jersey: Nicole Eiland, 2005. Edition of 25. 3.5 x 4"; 8 pages. Offset print and hand coloring. Handbound with a crocheted scarf accenting the spine. Nicole Eiland: "*Bundle up is a summary on my feelings towards cold weather. Eiland offers her Fahrenheit Gang, a scarf-wearing group - including Edin and Patrick on sniffle patrol - who step up "to fight the forces of the freeze breeze."*" **\$15**

Alisa Golden ~ California

Not Falling / Not Moving. By Alisa Golden. 2002. Edition of 42. 2.75 x 3" miniature book. Hand-set type and two relief prints letterpress printed on painted Lenox paper. Double-sided, seven-pannelled accordion. Each side of the accordion opens "correctly" making it possible to open the book from either end. Painted hard covers with foil stamped title. Two poems about having presence and conquering fear. *As his body moves / growing between the / cracks in the ground / his mind is / not moving.* **\$40**

Brandon Graham ~ Illinois

Christmas '76. By Brandon Graham. Chicago: Brandon Graham, 2009. Open Edition. 3.5 x 4." closed, 13.75 x 8.25" open; 8 pages. Single sheet with color photographs folded. Another of Brandon Graham's short text-and-image one-sheet foldbooks, which pack a lot of wallop into a small package. "*The year of my fifth Christmas was a tough one for my folks. My Daddy lost his job at the textile factory and my mother's nursing hours got cut way back. Money was tight, so we had to make do. I was okay with that cause I understood how it was.*" He was OK until - as text explains - he didn't get the one present he really wanted. **\$15**

Cornucopia. By Brandon Graham. Chicago: Brandon Graham, 2009. Open Edition. 3.5 x 4.24" closed, 13.75 x 8.25" open. Single sheet folded to form eight pages. Text and color photographs digitally printed. Brandon Graham: "*Cornucopia combines found images of Thanksgiving meals with two textural narratives. One narrative is original fiction, the other is a collection of statistics. The combination ... comments on the systemic effects of America's food industry, culture, and habits. Don't forget to unfold it and look inside for a tasty treat.*" **\$15**

Susan Happersett ~ New Jersey

Pressure Treated. By Susan Happersett. Jersey City, New Jersey: Susan Happersett, 2001. Edition of 100. 3.5 x 3.5"; 24 pages. Double-sided accordion. Collaged vintage cutouts.. The images and labels suggest multiple stresses women are subjected to. **\$40**

John Hastings ~ Washington

Pencil Box. By John R. Hastings. Everett, Washington: John R. Hastings, 2005. Numbered second printing. 2.4 x 7"; 30 pages. Digital prints. Spiral bound. Housed in a plastic pencil box with snap closure. Beginning with pencils from his dad's business and ending with computers and graphic tablets, we follow Hastings' career with quips and pictures of the changing tools of the trade. A John Hastings: "*The author's 'art history' as told through his writing and digitally-reproduced illustrations.*" **\$45**

Michael Henninger ~ California

Ice Cream Man. By Michael Henninger. Oakland, California: Rat Art Press, 2009. Edition of 50. 3 x 7.5"; 10 unnumbered leaves. Accordion fold printed on one side only. Letterpress printed. Attached to a wooden popsicle stick. Housed in illustrated red white and blue bag which slips over top of accordion. Michael Henninger: "Is it an ice cream bar? No, it is a book shaped like an ice cream bar. [It] contains recollections and thoughts about the neighborhood Ice Cream Man past and present. The book also contains illustrations of various ice cream treats, and it slips neatly into a colorful wrapper." Michael Henninger, colophon: "To my son, whose first complex statement was: I hear something; it sounds like the Ice Cream Man." **\$50**

Josh Hockensmith ~ North Carolina

Googled English Frontier Deedbook. By Josh Hockensmith. Chapel Hill, North Carolina: Blue Bluer Books, 2008. Edition of 30. 5.5 x 5.5"; 20 pages. Printed on archival papers. Hand-stamped text using hand-set rubber type. Bound in Japanese side-sewn style traditionally used for ledgers and account books. Available with red, black, or black and white script covers. Josh Hockensmith: "Googled English Frontier books consist of 2- and 3-word combinations that bring up no results when searched on Google. Because of the enormity of the Web - especially a number of random word generators - it's surprisingly difficult to come up with combinations of words that aren't out there somewhere. Here are some of the rules I followed when creating these groupings and searching them: • Each word in the combination must bring up Google search results when searched by itself. • No proper nouns; no foreign words unless they've been adopted into English usage; no consulting the dictionary. • No quotation marks around the phrases, in order to cast as broad a search as possible. "Own a piece of virgin linguistic territory while it lasts. Each book contains 10 of the word combinations turned up by the project, stamped on a variety of weighty, archival papers." **\$25**

Andrew Huot ~ Illinois

Love Notes. By Andrew Huot. Normal, Illinois: Tank Dive Press, 2008. Edition of 50. 2.5 x 3.5"; 35 unnumbered leaves (33 printed cards, 2 blank cards). Printed letterpress with hand set type and photopolymer plates on Crane Lettra paper. Instruction sheet included. Contained in lightweight cardstock folded with slip in closure. Andrew Huot: "Are you too busy to talk to your loved one, never see them at home? This set of cards is perfect for the busy family on the go, with notes and reminders for the ones you love. Save all that paper and ink with these reusable cards." Instructions: "This deck of cards has been created to help you communicate to your spouse, partner, or roommate on a regular basis. Just leave a card in a convenient spot where it can be seen - at the breakfast table, on the refrigerator, or on the bathroom mirror - and the hard work is done. They save all those early morning conversations while you try to enjoy your breakfast before heading to work. ..." **\$45**

Image Warehouse ~ Texas

Infinities. By Candace Hicks & Richard Kostelanetz. 2005. Edition of 100. 10 black mobius strips embossed with white letters housed in a 4 x 6.25 x 2.25" plexi-case. Poetry by Kostelanetz. Book design by Hicks. This artist book of Kostenlanetz's "stories in the shape of syntactically continuous loops that lack beginnings or ends" is dedicated to John Barth. The theme of this work is based on Barth's idea that "in the beginning is a story that began only when ..." And so, Hicks and Kostenlanetz have put together a collection of mobius strips embossed with continuous fictions. And then invite you to "Make Your Own Infinity." **\$50**

Indulgence Press ~ Minnesota

A Reminder. By Wilber Schilling. 1993. Edition of 700. 12 x 2", 47 pages, accordion bound with a paper slipcase. Designed, produced and bound by Chip Schilling. Printed offset by Lori Spencer at the Borowsky Center for Publication Arts in Philadelphia. This book is about the psychology of addictive thinking. This accordion fold book is housed in a slipcase that suggests a carton of cigarettes. The first page of this circular book presents the reader/viewer with a question: "*Open the door?*" From there, you are guided down a path that makes its way through the brain into a room where a clue to understanding the book can be found in a Mad Magazine style fold-in. The text is a sampling of multiple-choice intelligence test questions that have more to do with associations than with reality. The answers to these questions are based on temporal associations, which have no right or wrong answer and may change with each successive reading. This book comes with a warning, "*Consumption of this book may cause stress and anxiety.*" The color scheme of the book was chosen to create the highest amount of anxiety according to the Lucher Color Theory test.

\$30

Paul Johnson ~ England

Ercelia's Cats. By Paul Johnson. Cheshire, England: Paul Johnson, 2007. Edition of 50. 2.25 x 2.25 x 1.5"; 12 pages. Laser printed on mould-made Hahnemühle Aquarelle. Hand engineered. Accordion with endpages pasted to front and back wraps. Text block has a paper slip-in closure. All presented in an illustrated bandoleer. Everywhere Johnson travels he picks up a cat to add to Ercelia's collection - in wood, in clay, in metal. This is dedicated to the process and the purpose: "*Like a good marriage cats know that survival is at first instinct and then a special kind of stillness.*" **\$30**

Steps to the Sea. By Paul Johnson. Cheshire, England: Paul Johnson, 2007. Open Edition. 2.25 x 3"; opens to 2.25 x 20.5". Miniature vertical accordion with pop-ups. Housed in open ended sleeve with illustrated title label. Paul Johnson: "*This house in Seattle sits high on a ledge overlooking the Olympic Mountains. Terraces of trees, plants, and sculpture drop by steps to the sea.*" **\$15**

Elaine Langerman ~ Washington DC

Oh You Doll!. By Elaine Langerman. Washington, DC: Elaine Langerman, 2008. Open Edition. 2.5 x 4"; 8 pages. Single sheet folded. Printed on one side of an acid-free sheet. Elaine Langerman: "*Oh You Doll is a continuation of a series of painted/collaged wall works (10) that I exhibited back in January [2008] at a gallery near us. Seems like I am really getting involved in kids' stuff—illustrations of antique paper dolls, of found kids wherever they pop up, toys, and games. The background (all that pink) is a diagram of a pram that you can make by folding it over, thus making a 2-D object into a 3-D one. (Do you see the wheels on the back page?) Am I trying to recapture childhood images—or just having a bit of a romp?? It is kind of like doing a dance with all the parts coming together into a calibrated whole. I see the mood as somehow related to my Alice in Wonderland painting with all the personages moving around rhythmically and manically.... And there is the whole idea of dancing in mid-air, and of animals and humans dancing together.*"

\$20

Joseph Lappie ~ Illinois

These Ghosts Are Never Behind Us. By Joseph Lappie. Chicago: Peptic Robot Press. Edition of 100. 3.75 x 5.5"; 8 pages. A one sheet book letterpress printed in two colors. One of the themes

running through Lappie's work is "*communicative constipation.*" He defines that as "*the inability to either internally or externally realize one's emotional expressiveness. ... A figurative clogging-up of excessive feelings.*" In this one-sheet book he profiles Elise, a sufferer of "communicative constipation," a woman who continues to dwell in past memories - reliving, reconstructing, remembering - but not able to move forward constructively. **\$15**

Ruth Laxson ~ Georgia

[Ho+Go]2=IT. By Ruth Laxson. Atlanta, Georgia: Nexus Press, 1986. Edition of 500. Images drawn on mylar and transferred to positive plates then printed off-set on Mohawk Superfine. Laxson's faux notebook has the look and feel of a children's book but is a transformation into offset printing, the philosophical and visual intensity of her intricate letterpress artist's books. (Less than fifty copies remaining) **\$50**

A Hundred Years of: Lex Flex. By Ruth Laxson. Press 63 Plus / Nexus Press. Atlanta, Georgia: Nexus Press, 2003. Edition of 500. 48 pages. Digital prepress and offset printing. Paper is Mohawk Vellum. 10.5 x 8" book with gray paper covered boards. Laxson's book provides a timeline of the technological innovation that propelled language to new extremes of inventiveness in the twentieth century as well as considering what was being lost. Recounts the first third of the century in a typewritten account of large historical events counterpointed by site-specific tales from the rural South. The middle segment of the book, printed from handset type, recounts the transformation of American life in the war years and after, leading to the digital revolution that is captured in the final, computer-assisted segment. **\$50**

Louise Levergneux ~ Utah

26NOV2006. By Louise Levergneux. Canada: Louise Levergneux, 2008. Edition of 18. 5.25 x 4"; 24 pages. Designed in Photoshop. Fonts: Arial, Edwardian Script, and Blair. Images printed on Aspen Matte paper by an Epson Stylus Photo 2200 printer. Saddle stitch bound. Cover printed on Royal Jazz paper 190 gsm with title and scanned image of the official Government of Canada emblem. Some text in French. In a lightweight cream paper case with velcro closure, title and emblem printed on front. Louise Levergneux: "*This was a project I created in response to being subjected to an interrogation while crossing the border from Canada into the United States. The passport, an identity document, represents a country based upon inherent freedoms. Regretfully, even with an ally country, our identity does not automatically convey freedom from one country to the other. The layout for 26NOV2006 was created to resemble an authentic passport. The reader is encouraged by the familiarity of a passport to look inside. The reader begins to browse the 'official document' but encounters the text and images, which convey the frustration of the interrogation and the comical/serious side of the whole situation.*" **\$45**

Margot Lovejoy ~ Pennsylvania

paradoxical mutations. By Margot Lovejoy. Philadelphia, Pennsylvania: Borowsky Center for Publication Arts, 1994. Edition of 500. 5.13 x 15.25"; 44 pages. Printed on white Mohawk Superfine acid-free archival paper. Duotones and triple color prints. Pre-press digitally processed with Clifton Meador at the Center for Editions, SUNY Purchase, on the Macintosh Quadra using Quark XPress and Photoshop software. Printed by Lori Spencer at the Borowsky Center. Fold-out cover.

Publicity card: *“This richly visual bookwork intersects the polarities between the past (modernist idealizations and paradoxes of truth, beauty, freedom) with the present’s postmodernism hybridized climate of mutations and artificial simulations. Are the conventional intellectual and biological dimensions we have always known about to be invaded by a plague-like viral infection - to produce a novel, unpredictable species? Are we confronting a future where conditions of human origin are in danger of being replaced through technological strategies? Will we create cyborgs - half human, half machine - objects of fear because they are empty of a spiritual core, without knowledge, without wisdom and compassion? ‘paradoxical mutations’ explores the new frontiers where boundaries of the self, of memory, and of identity have been violated. A special feature of this visual book is its fold-out character, opening out layer after layer of images which can be seen as a totality. When opened, the pages reveal more visual connections to each of five themes. When the book is turned over, a new set of images are presented for opening and relating to each other.”* **\$28**

Emily Martin ~ Iowa

Away. By Emily Martin. 2001. Edition of 100. 3 x 4.25” closed; opens to 24”. Accordion structure. Paper over board covers. Letterpress printed. Ah, summertime is here whenever you open this book. The three Rs are Relaxation, Recreation, and Rejuvenation. The text explores both the pluses and minuses of *“getting away from it all.”* In a reverie of detail, Martin invokes the double-edged lure of the primitive, the cabin by the lake where there is *“Nothing to do that you have to do”* and *“Newspapers are for lighting fires.”* Yet, eventually, we won’t be able stand it anymore, that *“chance to do nothing for a week or maybe two, but . . . not a minute longer.”* The back spread of this two-sided accordion is a continuous image of lounging swimming fishing reading vacationers. . I can smell the marshmallows burning! **\$50**

Ellen McMahon ~ Arizona

baby talk Flash Cards. By Ellen McMahon. Tucson, Arizona: Ellen McMahon, 1998. Second edition. 3 x 5”; 12 double-sided inkjet printed cards housed in illustrated paper card box. Ellen McMahon: *“This set features 12 full-color cards each with a scan-o-gram and descriptive baby talk word on the front and English translation on the flip side.”* Card box blurb: *“Your baby is making the same demanding sound over and over again, getting more upset by the minute. Each request gets louder and more shrill as you frantically try to determine what baby wants. You end up rushing around the house offering everything you can think of – drinks, toys, food, bedding, and clothes – all to no avail. Now with the help of baby talk Flash Cards you can learn baby’s language, figure out what she’s asking for, and talk back too.”* **\$25**

pre-verbal Flash Card Series. By Ellen McMahon, 1998. Edition of 100. 3 x 5”; 8 cards. Color inkjet printed. Housed in illustrated paper card box. Ellen McMahon: *“Pre-verbal Flash Cards introduces the adult to the world of the pre-speaking infant. This set features 8 full-color cards each with a scan-o-gram of common baby care objects on the front and a corresponding non-verbal alphabetic symbol on the flip side. Each device pictured extends the reach of the caretaker into the baby’s body. They block to clear, hurt to help, and stifle to protect.”* **\$25**

Catherine Michaelis ~ Washington

Aztec Marigold Tagetes erecta. By Catherine Michaelis. Vashon Island, Washington: May Day Press, 2005. Edition of 75. 3.25 x 4.5"; 7 foldout pages. Handset type with linoleum cut images. Includes small package of Aztec Marigold seeds. Catherine Michaelis: "*This piece was inspired by the smell of marigolds. While planting them in the garden one summer and I realized they smelled like Nepal. They took me right back to that place and time. I hadn't realized until then that I had that smell association. When I saw this particular variety in the UW [University of Washington] medicine garden, I became very curious about its cultural history.*" **\$35**

Flower Recipes for a Garden Party. By Catherine Michaelis. Vashon Island, Washington: May Day Press, 2005. Edition of 75. 3.5 x 5.25"; 14 unnumbered pages. Letterpress printed. Pamphlet style with sewn binding. Fragments of Galbraith's memories of her grandfather are interspersed with black & white images of him. Colophon: "*Inspired by the fabulous garden parties at Mary Swanson's.*" The recipes include: Alicia's Lavender Lemonade, Arabian Almonds, Lavender Cookies, Mixed Greens with Confetti Petals, Pinks Vinegar, Rose Petal Glaze, and stuffed Tulips. Catherine Michaelis: "*We eat the fruits and seeds of flowers, why not the flowers themselves? This little book contains recipes for flowers all tested and tasted. From Arabian Almonds with orange flower water to Stuffed Tulips, a complete garden party menu is presented.*" **\$25**

Cathryn Miller ~ Canada

no skateboarding. By Cathryn Miller. Canada: 2005. Edition of 24. 3 x 3 x 3" boustrophedon variant (folds into a box and comes with instruction sheet), giclée printed. Cathryn Miller: "*no skateboarding is a book, a puzzle, a box, a photographic essay about surfaces. Text takes second place to visual images in this piece. The few words involved function primarily as graphic elements, but also lend context to the primary idea of the work: the limitations that one part of society may attempt to impose on another.*" **\$40**

Charlotte Murray ~ Washington

Dear Mom. By Charlotte Murray. Everett, Washington: Charlotte Murray, 2008. Edition of 10. 7 x 5.5"; 22 pages. Printed on an Epson Stylus Photo 2200 printer using pigment inks. Covers are 2-ply museum board; internal pages are Epson Ultra Premium Presentation Paper Matte. Coil Bound. Colophon: "*This piece was originally created as a wall installation for the show 'Women in Media Arts' at Pacific Lutheran University in 1998. Since it was created, it has been constantly crying out to me to make it into a book. The images are from our family records. The text was written by Ollie Streubel, Verna Marroy, Lori Apana, and myself....*" Charlotte Murray: "*Content — family images, letters from daughters (me, my 2 sisters, and the daughter of my deceased sister) to deceased Moms, assuming one more chance to communicate.*" **\$50**

Heidi Neilson ~ New York

Typography of the Period: A Brief Introduction. By Heidi Neilson. New York: Heidi Neilson, 2003. Edition of 100. 8.5 x 8.5" with 56 pages in white and black wraps. A survey of the design of periods in 26 common typefaces. The periods are presented greatly enlarged for close examination. Richard Goodman, Fine Books & Collections (January/February 2008): "*While learning letterpress, [Heidi Neilson] noticed that some of the periods she was setting looked damaged. they weren't perfectly round, as she had expected they would be, but they weren't, in fact, damaged. 'I was impressed that*

someone had actually designed a period,' Neilson said. She decided to demonstrate this dramatically and so chose over two dozen typefaces and enlarged their periods 3,000 percent.... The result is a book of periods that are as different as children in the same family are. Some are perfectly round, some perfectly square, while others veer into the oblong, the oval, and even, as in the typeface Papyrus, the indescribable.”

\$25

Bonnie Thompson Norman ~ Washington

On War and Peace. By Bonnie Thompson Norman. 2002. Limited Edition. 7.75 x 6". Letterpress printed, handbound accordion book with single signatures sewn on mountain folds. Musings on war and peace. “Sometime they’ll give a war and nobody will come.” —Carl Sandburg. “What a country calls its vital economic interests are not the things which enable its citizens to live, but the things which enable it to make war. Petrol is more likely than wheat to be a cause of international conflict.” —Simone Weil, 1937.

\$25

Leah Oates ~ New York

Durations 4. By Leah Oates. Brooklyn: Leah Oates, 2001. Edition of 5. 3.5 x 3.5"; 6 pages. Accordion book. Images from a contact sheet. Leah Oates: “I explore the course of time and the disintegration of memory. In every moment hundreds of images are recorded in our minds. I use the impression of these moments. I believe that memories change with time. Latent memories get a fuller and more abstract reading with time.” (Last two copies)

\$20

Sara Parr ~ Iowa

Admonition. By Sara Parr. Minneapolis, Minnesota: Sara R. Parr, 2007. Second Edition of 16. 2 x 3" closed; 9 x 8" open. Single sheet snake format construction. Laid in stiff paper wrap with envelope slip-in closure. Monoprint and photolithography on Kitikata paper. Hoefler Text font. Signed and numbered by artist. Unfolds to reveal the image of a heart and the words from Sylvia Plath’s “Admonition” in expressive typography: “If you pluck out the heart / To find what makes it move. / You’ll halt the clock / Than syncopates our love....” (Last two copies)

\$35

Lisa Rappoport ~ California

Let the Gin Fizz! ... and other Cocktails for Health. concocted & blended by Lisa Rappoport & Claribel Cone. Berkeley, California: Littoral Press, 2003. Edition of 150. 3 x 4.5"; 6 pages. One-page pamphlet-style folded book. Letterpress printed in Barnhard Gothic Light “with foamy heads of Brush” on Norman’s Ingres paper. Recipes for Mystery Drink, Tequila Sunset [you won’t see the sunrise], Tennessee’s Florida Flurry, Importance of Ernest’s Fizz, Eustacia’s Fine Press Brandy, and Prunella’s Brew. Colophon: “Consumption of alcoholic beverages impairs your ability to drive a car or operate a printing press and may cause health problems, which may be remedied by the foregoing salubrious recipes. Or not.”

\$25

Marian Runk ~ Illinois

The Fish & the Monkey. By Marian Runk. Chicago, Illinois: Marian Runk, 2009. Edition of 400. 6 x 8.5", 48 pages. Two-color graphic printed via offset lithography. Cover and three-color dust jacket letterpress printed using photopolymer plates. Printed by Clifton Meador on a Heidelberg GTO at the Columbia College Center for Book and Paper Arts. Covers printed by Marian Runk.

Marian Runk: *"The Fish and the Monkey intersperses fantasy and memoir to tell a story about love and heartbreak. Episodes between a talking monkey and a fish are juxtaposed with the memories of a young woman who is trying to re-learn the art of sleeping alone after her recent breakup."*

\$20

San Francisco Center for the Book ~ California

Thumb War. By John Hersey. San Francisco: San Francisco Center for the Book, 2008. Edition of 100. 4 x 4"; 36 pages. 27 illustrations. Set in Blockhead unplugged. Letterpress printed in two colors using a Vandercook 4. Hand-bound with wooden boards and cloth spine. Front board laser-cut into finish grade plywood, with a small number of them laser-cut into chipboard. Text: *"The ancient sport of thumb war was first recorded with pictograms on ceramics unearthed at Xanadu, the summer court of Kublai Kahn in the 13th century. Though there is earlier mention of a similar game 2000 years previous through buddhist texts where combatants engaged in zhi jue di, or toe wrestling, in a similar fashion. It is believed that Marco Polo brought the game to the West when he returned from his travels. Scholars have conjectured that the game was used to settle differences between rival officers as to who was going to sleep with the most popular concubine versus who was going to have to churn the ayrag in the morning before the great sky god awoke, but no one knows for sure."*

\$40

Tom Scarpino ~ California

Starting Over: How I changed my life. By Tom Scarpino. Palo Alto, California: Tom Scarpino, 2008. Open edition. 5 x 7"; 10 pages. Spiral bound. Inkjet printing. Tom Scarpino: *"Are you really starting over if you're always starting over?"*

\$15

Miriam Schaer ~ New York

Zelda Reflects. By Miriam Schaer. 1994. Open Edition. 3" x 4" 18 pages including cover. Printed offset. Double o-wire binding. Printed offset on multicolored mylar card stock. Signed but unnumbered. Filled with images of bountiful women from vintage French postcard, and wise words from well-known people. Typeset backwards in mirror type. The pages must be read in the reflection which helps our "Zelda" to reflect, and ponder her options, as she looks back on her year.

\$50

Clarissa Sligh ~ North Carolina

Wrongly Bodied: Documenting Transition from Female to Male. By Clarissa T. Sligh. Philadelphia: Leeway Foundation, 2009. Edition of 1500. 7.75 x 5"; 160 pages. Printed offset. Perfect bound. Paper illustrated wrappers. Includes essays by Carla Williams, Jake in Transition from Female to Male series, or, Through the Mirror and What Clarissa Found There and Silvia Roncucci, Women in Transition: From Female to Male (translated from Italian). Signed by the author. Prospectus: *"Wrongly Bodied relates the stories of Jake, a contemporary white male imprisoned in a woman's body, as he transitions from female to male, and Ellen Craft, a 19th century black slave woman who escapes to Philadelphia from Georgia by passing as a white male slave owner. Working as staff support at a small woman's college in Denton, Texas, and in the US Army reserves, Jake had been a female soldier in Operation Desert Storm in 1991. Sligh and Jake worked together over four years to document his journey. What results is a book of photographs and texts that take us inside what became a highly transformative journey for the photographed and the photographer."* Clarissa Sligh, Premise: *"When Debra approached me about documenting her transition from female to male, from Debra to Jake, I felt confronted by several personal dilemmas. It was a world*

that was new to me. In my long career as an artist/photographer, I was always interested in social identity and the general human condition but did not want to be an advocate for any particular person or 'speak' for someone else. In addition to the world of transitioning from one gender to another being new to me, Debra, herself had many questions: As a woman she had to dissolve, disintegrate, disappear – what would the journey be like? What if she failed to complete her transition? What if she didn't like the person she was to become? Who would want to have such a person in their life? A person's decision to change gender is very difficult for many people to wrap their heads around. I trusted that working together with Jake on this project, I would develop the necessary identification with her life and struggles but my affinity came from an unexpected place for me. In my trying to understand Jake's motivation for a gender change, I used, from my own social history, racial passing – as a parallel that could be thought of as something like it although it is not. As I reflected, for over ten years, on my experience with the intensity of Jake's transition, the narrative of Ellen and William Craft's successful escape from slavery to freedom by Ellen 'passing' as a white male, began to insert itself into my page layouts of Jake's story. For the first time, I understood that Ellen Craft was passing as white and as a man. While Jake would never think of himself as passing for a man, I gained a deeper understanding of what it meant for Craft to present herself as a man in ante-bellum America. In *Wrongly Bodied*, Jake's story and the Crafts' narrative lay side by side. No attempt was made to intermingle or align them, yet resonances between the two occur throughout. The insertion of the Craft's journey from slavery to freedom has expanded the scope of the project and makes clear that the book is about Jake and also about the photographer. Photographer Ellen Eisenman noted that, "The addition of the Craft's narrative contributes to the book's accessibility to people who have not been able to understand the social construction of gender and makes clear the documentary photographer's process of observation, of really trying to see and understand from the subject's point of view."

\$29.95

Small Fires Press ~ Alabama

Cob Webs. By Laura Swan. Tuscaloosa, Alabama: Small Fires Press, 2007. Edition of 80. 6 x 3.5"; 8 pages. One sheet book. Letterpress printed using photopolymer reproductions with a hand-colored title. Printed on Frankfurt White paper. A consumer tale told in a cartoon strip. Written and illustrated by Laura Swan. Small Fires Press: "This is the first in a series of comics / graphic stories."

\$6

From Khunk To Chunk. By From Khunk To Chunk. 4.5 x 5.5"; 12 pages. Letterpress printed with photopolymer plates on a Vandercook #4 at the University of Alabama. Bell and Baskerville typefaces. Printed on Arches Text Wove, Satin Vellum. Pamphlet stitched. Illustrated vellum free end pages. Illustration by Cherie Weaver. Bound in a handmade cover stock comprised mostly of recycled blue jeans and shirts. Written by Alex Chambers under the pseudonym Erasmus Gould, municipal spy and national man of mystery. Essay on the history and ethical failings of corn syrup.

\$15

Tamar Stone ~ New York

Dolls on the Road. By Tamar Stone. New York, New York: Pictoretown, Inc., 2007. Edition of 25. 6 x 8". Softcover, perfect bound, printed digitally in color. Page backgrounds consist of local maps of the areas where the photos were taken as well as various shades of astro turf. Tamar Stone: "From the beloved and worshipped, to the abused and the abandoned, these Polaroid photos document dolls found at flea markets, county fairs, yard sales and doll shows in my travels throughout

the U.S from the 1990's to the current day. Exploring the juxtaposition of dolls, these books show artifacts that have been discarded or outgrown by previous owners, now found in ironic environments with unchanged emotion, frequently naked and no longer playing with other toys. The books raise questions of what happens to our toys of yesterday and the childhood memories that are associated with them."

Vol. 1: Barbie and Ken Series. 19 double-sided pages including covers. **\$22.50**

Vol. 2: Baby Dolls and Others. 21 double-sided pages including covers. **\$22.50**

Richard Troncone ~ California

Bill of Rights. By Richard Troncone. 2006. Edition of 23. 3.5 x 3.5", 18 pages, accordion structure. On one side are the ten original amendments to the US Constitution adopted in 1791 – the Bill of Rights – on the reverse, eight flags used during the Revolutionary period. In red, white, and blue paper covered boards, with red, white, and blue ribbon streamers. Signed & numbered by the artist. A reminder of the intent of the Bill of Rights: to protect individual citizens from the potential abuse by an omnipotent and unresponsive central government. Food for thought in these times. Have circumstances rendered the Bill of Rights moot? Or more important than ever? **\$30**

Rae Trujillo ~ California

Elephant Jokes. By Rae Trujillo. Pleasant Hill, California: rae's of sun, 2009. Open Edition. 3 x 3"; 12 unnumbered pages. Pocket binding with the answers on removable cards tucked into the pockets. Handcarved rubber stamps used to embellish the pages. Sparkly cardstock used for the front and back covers. Elephant images are color copies of collages. Rae Trujillo: "*When I was young, I loved telling and laughing at Elephant Jokes. They still crack me up.*" *What time is it when ten elephants are chasing you? (Ten after one)* **\$40**

Shu-Ju Wang ~ Oregon

Project Sushi. By Shu-Ju Wang. Portland, Oregon: Shu-Ju Wang, 2004. Edition of 25. 4.5 x 5.75" closed, 4.5 x 85" open; 18 pages. Accordion structure with blog entries tipped on. Some of the entries can be lifted to simulate links or hypertext. Back side of accordion stamped with images of Ratwoman. Laser printed and rubber stamped on Rives BFK and Confetti Text. Bound in textured brown paper over boards with title stamped on front board. A cautionary tale presented as a blog. Shu-Ju Wang: "*Written as a blog, this is an account of the search for Ratwoman, superhero to some and villain to others. Like everything else you read on the web, it comes complete with hyperlinks, errors, dead ends, and the content should be taken with a grain of salt.*" **\$40**

End of Fifty at \$50 and under

Bugs and Books

June 2010

Sam Garriott Antonacci ~ Washington

Beetle Book. By Sam Garriott Antonacci. Seattle: Sam Garriott Antonacci, 2009. Edition of 3. 5.5 x 5.25 x .75" bound in black and beige cloths. Illustrated paper title tipped on lid. Digitally printed (Epson printer) on matte paper. Prismacolor and ink. Front pastedown pocket for 2 loose leaves (3.75 x 4.25"). Back pastedown shadow box. A whimsical take on an entomologist's collection box of beetles. Nine beetles individually cut and mounted in the shadow box. A Beetle Legend provides each specimen's common name and a Beetle Legend identifies each specimen with a name from a Beetle's song (Mr. Kite, Michelle, Lovely Rita, etc.). (Last Copy) **\$175**

Libby Barrett ~ Maine

Web Site. By Libby Barrett. Cape Elizabeth, Maine: Libby Barrett, 2010. One-of-a-Kind. 5.5 x 5.5 x 4.25"; four-sided drop box with lid. Origami spider. Paper cutting. Arches Text Wove over binder's board. Outer cover hand painted. Paper title label tipped on lid. Poem by the artist. Libby Barrett: *"This book is a whimsical interpretation of the theme of an exhibition entitled Spineless Wonders: Invertebrates as Inspiration for which the book was designed. The poem describes a watchful spider waiting for dinner to arrive in its web."*

*The web trembles
dinner has arrived
on today's menu
bluebottle fly.*

\$175

Bird Press ~ Massachusetts

The Trudge of Insects. By Thorsten Dennerline and Brendan Isaac Jones. Alstead, New Hampshire: Bird Press, 2006. Edition of 15. 12.875 x 9.125 x 4.75"; 216 unnumbered pages. Archival inkjet photographs printed at the Print Studios at Southern Illinois University Edwardsville. The artist then printed the three layers of lithographic inks on a DUFA IVA (flatbed offset press) in the same studios. Letterpress printed at Wild Carrot Letterpress with Daniel Keleher using a collection of Univers fonts on Saint Armand paper. Additional type cast by Ed Rayher at Swamp Press. Bound by Barry Spence at The Open Book Bindery in quarter sawn oak boards and alum taw goatskin. Housed in linen covered clamshell box. Boxer and poet Brendan Jones's 94-part poem accompanies insect images by Thorsten Dennerline. Thorsten Dennerline, colophon: *"This book project began in 2002, when I started photographing insects from the collection of the entomology labs at the University of Massachusetts, with access generously provided by Benjamin Normark, the curator of the collections. I was captivated by the idea of looking closely at these beautiful specimens and their death silence created by the wounds of the display pins."* Brendan Jones, introduction: *"I first came across Thorsten Dennerline's prints of insects at the MacDowell Colony. He had opened his studio to visitors, and his images were posted on the wall to the right of the door. It was a fall*

evening in New Hampshire, and people shied away from the entrance. But the insects, frozen by the double-shot of a needle through their workings and the snap of the camera that chronicled their deathmasks – I could not stop staring. Thorsten’s inkmarks deepen the images. Swirling, slashing, dotted, subtle then garish, barely visible until your eye begins trolling – the marks raised the question of to what degree did these insects still have life? Not life in the received sense, as any visitor to the Entomology Department at the University of Massachusetts will remark, but rather a quickness of their own given by Thorsten’s hand. I have no doubt that these insects believed, in their final moments, that life on this earth has been enough. And yet their furred feet, nudged by Thorsten’s brush, continue to trudge on. It was difficult for me, unmoving as the cold draft came through the door that night in New Hampshire, not to ask what these insects – and how I was seeing them – told me about my own life.” **\$4,000**

Terry Braunstein ~ California

What Beetle is This? By Terry Braunstein. Los Angeles, California: Terry Braunstein, 1988. Edition of 25. 5.5 x 8.4”; 24 pages. Altered book. Photomontage. Hand assembled by the artist. Braunstein substitutes humans for splayed and arranged insects. The effect is playful, pointed, and sometimes painful — and the pain is not from entomologist’s pins or chloroform. Noriko Gamblin, Curator, Long Beach Museum of Art (1991): “To create a picture in the way that Terry Braunstein does is, in essence, to reassemble pieces of our familiar world into a surprising, yet convincing, new world. This process entails collecting, classifying, editing, arranging, and rephotographing pictures cut from the pages of magazines and books. That these images already exist in the media, fully loaded with specific associations, is vital to Braunstein’s purpose. In recycling the images, she alters their contexts, thus confounding their usual readings and proposing new meanings.... This idea of relatedness, of perceiving one’s station in terms of other stations, is at the core of much of Braunstein’s art. Nowhere, however, is it more playfully evident than in her 1988 bookwork *What Beetle is This?* Based upon a German handbook for beetle identification *Welcher Käfer ist Das?* this work investigates the nature and function of classification, by juxtaposing pictures of humans with the existing illustrations of beetles. Most of the beetles pictured are impressive, exceeding our modest expectations with their luminous shells and delicate limbs. A few seem unfairly plain by comparison — although not so ungainly as some of the bug-sized, human specimens. Like people, beetles are subject to comparison with an ideal type promoted through the media; unlike people, they do not suffer the humiliations of not measuring up to an impossible standard. The aspiration to perfection is, after all, a human conceit.” **\$800**

Linda L. Broadfoot ~ Florida

INSECTA. Text by A. S. Byatt. Atlantic Beach, Florida: Linda L. Broadfoot, 2005. Edition of 50. 9 x 13 x 2.5”, 84 pages, half-bound portfolio enclosed in a custom-made maple and poplar insect specimen box. Images inserted in silk organza pockets mounted on the hand-bound pages of the six signatures. Line drawings by Sarah Crooks Flaire accompany the text. Endsheets and covers are handmade papers by Ann Marie Kennedy and Kathryn Clark. Contains thirty prints made from original hand worked 20x24” Polaroid image transfers produced at the Polaroid 20x24 Studio in New York. A combination of handset letterpress and computer generated work. Letterpress was used to print the text using metal type on a flat bed press on a Vandercook Universal III using Hahnemühle Biblio and Copperplate papers at the Letterpress & Foundry of Michael and Winifred Bixler. Then digitally reproduced small Giclée prints of the artist’s original 20 x 24” Polaroid image transfers were printed archival on Crane’s Museo paper using an Epson 4000 printer. A

modern day Cabinet of Wonders. Broadfoot uses A. S. Byatt's "*Things Are Not What They Seem*" to accompany her images as "*a numinous guide to viewing*" these wonders of nature. The insects shown were selected from the Florida State Collection of Arthropods. Broadfoot: "*In the spring of 2001, I began to borrow insect specimens from the Florida State Collection of Arthropods. Carefully transporting this delicate cargo to New York, I used the Polaroid 20 x 24 Studio to make large image transfers of my subjects. I was working with an alternative photography process—after the initial exposure, the image is transferred to watercolor paper, and then refined by hand to mute portions of its surface. The final piece is titled with the specimen's Latin name, in the tradition of ars botania. Selecting from more than 60 originals, I chose the work enclosed in this book to make small prints on fine art paper for these pages. Upon discovering in British author A.S. Byatt's Angels and Insects the mystic tale 'Things Are Not What They Seem,' I knew it was the ideal narrative frame for these strange and beautiful creatures. Her words are included here not only as a vital element but a numinous guide to viewing this Cabinet of Wonder. Such a tradition can be traced to the sixteenth and seventeenth centuries when European gentry compiled collections of oddities and exotic artifacts from the New World. These Wunderkammern were Cabinets of Curiosities to those who were bound to their parlors as the wonders of untamed lands flooded into their ports. Insecta is a modern-day Wunderkammer. Here, the reader may take an active part in the revelation of the cabinet's contents, a balance of the creations of both God and man—nature and art.*" **\$5,000**

Citron Press ~ Wisconsin

Small Books of Pests. By Stephanie Copoulos-Selle. Waukesha, Wisconsin: Citron Press, 2009. Edition of 75. Three 2 x 3.25" one-sheet books. Laser printed on Mi-Teintes paper, Canson Ingres paper, and Strathmore Charcoal acid free paper. Housed in 2.25 x 3.75" tin box with hinged lid. Tipped on illustrated title label on exterior lid. Colophon tipped in. A series of three one-sheet books with illustrations of pests: "*Small Book of Parasites;*" "*Small Book of Stingers and more;*" and, "*Small Book of Eaters.*" No words, just illustrations of bees, beetles, and bugs. A three-page index identifies each of the illustrated pests. And, should you lift up the colophon page, beware of the insect living there. **\$125**

The Creative Zone ~ Washington

17 Year Itch. By Michael Jacobs. 2005. Edition of 17. 2.625 x 2.75 x 2.875" with computer-generated text. The book structure is a viewing box for the Magicicada specimen. A pocket at the rear of the box holds a three-part accordion fold book which is removed by pulling on a black ribbon. The book structure contains a Magicicada specimen from the Brood 10 Emergence which occurred in fifteen northeastern states in June, 2004. The specimen is mounted to a short section of a branch and is viewed through a clear polyester film window. The text outlines the life cycle of this insect. The Magicicada lives underground for seventeen years before emerging for a very active two to six week life span of procreation. When Jacobs was a commercial art student in 1986 he was asked to create a stylized drawing of an insect on illustration board and paint the various sections with gouache. He chose a Magicicada. While completing this project he learned about tints and shades and also became fascinated with the Magicicada. In 1987, an emergence of Magicicadas took place in 15 Northeastern States. Jacobs followed the phenomenon from Seattle, Washington, with great interest. Seventeen years later, in June, 2004, he was teaching workshops in Atlantic City when the next emergence of Magicicadas took place in the same 15 states, including parts of New Jersey. Atlantic City is not home to cicadas, but Jacobs found that many of my students lived in cicada

areas. He asked for and received cicada specimens, though the students who sent them thought his request was rather strange! Those *Magiccicada* specimens inspired this miniature book edition of the *17 YEAR ITCH*. **\$200**

Edizioni Almenodue ~ Italy / Massachusetts

Insettario / Insectionary. Poetry by Elio Pecora.. Illustration by Fabian Negrin. 2005. Edition of 100. 5.75 x 8.25"; 32 pages in a dos-a-dos construction. Text in Italian and English. Designed and hand-bound by Silvana Amato and Angela Liguori. Printed in offset on Fedrigoni Italian paper. Boards bound in Japanese Tairei paper with hand-made paper end sheets. Text composed in Sator (Sumner Stone, 2005). Original poems in Italian by Pecora with English translation by Alessandra Nicifero. Verses by Elio Pecora covering the antics of the insect world. A ladybug suns herself on the limb of an apple tree; the flea moves from a bumpy ride on a cat to a sleepy afternoon on the ear of a dog; a termite boasts of being the destructor. So goes the world of insects. Pecora, a well known Italian poet, received the Laurea Honoris Causa from the University of Palermo, Italy. The poems were specifically written for this edition and for the collaboration with Fabian Negrin, Angela Liguori, and Silvana Amato. The verses are accompanied with color illustrations by Fabian Negrin. A native Argentinean, Negrin began illustrating during his studies in Mexico but now makes his home in Milan, working as an illustrator. He has illustrated children's books in Italy and elsewhere, and in 2001 began publishing his own children's books. **\$160**

Rebecca Goodale ~ Maine

April/July: Two Maine Moths. By Rebecca Goodale. Portland, Maine: Rebecca Goodale, 2003. Edition of 10. 9 x 8.5" hand-colored prints with collage in magic wallet binding with wraparound case. This book focuses on two threatened Maine moths that share a common habitat but mature in different months. Goodale uses a magic wallet form which unites the twilight moth, April, and zanclognatha, July, in a pitch pine / scrub oak barren setting. Using this format restricts the viewer to see both moths simultaneously but these two species are adults in different seasons so one would not see them in the same view. **\$350**

Holburne Press ~ Washington

Spider A Noiseless Patient. By Walt Whitman. Seattle, Washington: The Holburne Press, 2008. Edition of 50. 9.25 x 8.25"; 32 leaves. Letterpress printed. Paper-covered boards with blue cloth spine. Tipped on illustrated paper title label. These lines first appeared in *Leaves of Grass* (edition of 1881). Margery S. Hellmann, colophon: "*This interpretation was designed and letterpress printed, with salutations to our noiseless patient neighbors weaving in the corners, and thanks to Bonnie Thompson Norman for dispelling the cobwebs.*"

A noiseless, patient spider,
I mark'd, where, on a little promontory, it stood, isolated;
Mark'd how, to explore the vacant, vast surrounding,
It launch'd forth filament, filament, filament, out of itself;
Ever unreeling them--ever tirelessly speeding them. ...

\$225

Laborabosco Press ~ Italy

Entomografie. Illustrated by Piera Luisolo. Castagno, Italy: Laborabosco Press, 2007. Edition of 10. 9.5 x 6.5"; 16 pages. Letterpress printed onto Hahnemühle and Roma papers. Linoleum cuts by Piera Luisolo. Stiff wraps. Quotations selected by Alessandro Dantonio. Printed in Italian with English translations laid in. Insect linocuts by Piera Luisolo matched to quotations by Rimbaud, Verlaine, Esenin, Leonardo, and Baudelaire. **\$150**

Littoral Press ~ California

Miscreant. By Gary Adams, Ramona Ausubel, Deborah S. Friedman, Kimberly Meyer, Lisa Rappoport, Nora Ryerson, Joseph Stroud, Donna Stubak. Oakland, California: Littoral Press, 2009. Edition of 77. 4 x 6"; 22 unnumbered pages. Printed letterpress. Fonts: digital Optima and handset Greeting Monotone. Text paper: Hahnemühle Bugra Butten Archive. Cover: Moulin de Pombie Mouchete Granite. Flyleaves of vintage Japanese persimmon-dyed paper. Pamphlet binding. Ant illustrations by Nora Ryerson. Edited, designed, and printed by Lisa Rappoport. Littoral Press: "Poems about ants, by eight poets." Colophon: "No ants were harmed, in the making of this book."

Ants 5 by Gary Adams

*... then I saw
the words I wrote on a page
become ants
and walk away
and walk away
this made me believe
that in the long run
the ants would win ...*

\$115

Midnight Paper Sales ~ Wisconsin

Mayflies of the Driftless Region. Text by Clarke Garry. Wood engravings by Gaylord Schanilec. Stockholm, Wisconsin: Midnight Paper Sales, 2005. Edition of 400. 7.5 x 10.5"; 88 pages. Text hand-set in Bembo Monotype and printed on Zerkall mould-made paper imported from Germany. Of the edition of 400, standard copies of 300 bound in quarter leather by Gregor Campbell with paper made by hand for the edition by Mary Hark. The standard edition is issued in a slipcase. A special edition of 50 copies was bound in full calf skin by Jill Jevne, and contained in a custom enclosure, designed by her, and incorporating a selection of flies hand-tied for the edition by David Lucca. The images in this edition were printed on Gampi Torinoko, a delicate hand-made paper produced in Japan. The special edition also includes a separate leather-hinged portfolio containing an extra set of prints and progressive proofs of one image. 50 copies of the book remain in sheets for custom binding. Gaylord Schanilec: "Dry Fly Entomology by Frederic M. Halford, published in London in 1897, was the inspiration for Mayflies of the Driftless Region. Halford, the Victorian innovator and popularizer of modern fly-fishing, scientifically described and surveyed the principal British mayflies of his time, but he did not claim his work as a comprehensive entomological treatise. Instead, Dry Fly Entomology was aimed at providing anglers with a basic, working understanding of the nature of aquatic insects. Mayflies of the Driftless Region can make no such claim; it is not a field guide. Instead, it is a study of mayflies by an artist. I began this project with

little practical knowledge of mayfly entomology. It was not the information in Halford's *Dry Fly Entomology* that caught my attention, but rather the detailed wood engravings that illustrated it. While *Mayflies of the Driftless Region* may provide useful information for fishermen and women of similar naïveté, the essence of the book is art. I have created 13 depictions of mayflies, color wood engravings with each hue printed from a separate block of end-grain maple. These images are the result of careful microscopic study of specimens collected from streams near my home in rural Wisconsin. Entomologist Clarke Garry, professor of biology at the University of Wisconsin-River Falls, has written text to accompany each of the images. Professor Garry documents the series of taxonomic steps involved in the formal scientific identification of each of the specimens. Also included are some of his notes that help to demonstrate his working method. In the context of a scientific journal, these identifications would likely be dry and difficult reading for most of us. However, in the pages of a finely printed book, the poetic nature of the language can be appreciated."

Standard \$530

Trade Edition \$85

Claudia Moniz ~ England

The Story of Sebastian and Amelia. By Claudia Moniz. 2005. Edition of 5. 4.4 x 8.25" closed. Illustration on 35 mm film which has been developed, scanned and printed. Flag and accordion bound structure. Boards covered in black & gray paper with black leather ties for closure. Inlay paper is Fabriano. Images printed on Somerset Soft White paper. Embossing on Heritage paper. The combination of a flag structure and a vertical accordion structure gives both sides of this dark story of a doomed relationship between a spider and a young girl. (last copy) **\$435**

Lois Morrison ~ New Jersey

Amber. By Lois Morrison. Leonia, New Jersey: Lois Morrison, 1996. Edition of 25. Enclosed in a 2.75 x 2.75" simple, slotted paper case. Printed in black with a Gocco printer on street-salvaged amber-colored filter (celluloid) and laminated. Small grommets in each page allow the book to be worn as a necklace. Seventeen pieces strung on a black, braided cord with clasp. Text, illustrations, and binding by Lois Morrison. From the text: "*In all the writing about insects trapped in amber rarely does anyone write about what it must have been like for the insects who were so caught.*" Morrison writes that "*the imperfections of the filter's previous street life are much like those in real amber. The insects and bits thereof are drawn from what was on my cabin floor this spring.*" **\$125**

never mind the press ~ California

Spotted One Day. By Alisa Golden. Berkeley, California: never mind the press, 2009. Edition of 30. 5.25 x 5.125"; 18 pages. Letterpress printed from a linoleum block of carved leaves, wood type, handset metal Caslon Oldstyle type, and one photopolymer plate. Printed on Somerset 100% cotton paper. Coptic sewn with a curved needle using waxed red linen thread. Bound in printed bookcloth over Davey board. Alisa Golden: "*The pages have flaps that fold up or down, with holes punched in them as well. The wood type words change as you interact with the flaps such that GROW becomes OW, for example. ... A look at ladybugs and children. How do you get them to stay? Two women have different approaches.*" **\$225**

Paper Revival Press ~ Tennessee

A Tiny Lesson in Bee Culture. By Annie Herlocker. Northport, Alabama: Wooden Nickel Press, 2008. Edition of 32. 3.5 x 5"; 7 pages. Letterpress printed with handset type on a Vandercook SP-15 proofing press. A combination of woodcut and linoleum relief print illustrations. Printed on khadi (cover) and biblio (text) papers. Pamphlet bound with four-panel pull out illustration. A Tiny Lesson in Bee Culture is an excerpt from L.L. Langstroth's *Hive and The Honey-Bee: The Classic Beekeeper's Manual*. I have repeatedly witnessed, in my observing-hives, the whole process of swarming. On the day fixed for their departure, the queen is very restless, and instead of depositing her eggs in the cells, roams over the combs, and communicates her agitation to the whole colony. .. Penn State Live (website), June 10, 2010, "Entomology graduate fellowship to honor apiarist Lorenzo L. Langstroth": The Rev. Lorenzo L. *Langstroth was a Philadelphia-born apiarist, clergyman and teacher who in 1851 revolutionized the beekeeping industry in the United States with the invention of a new beehive. His top-opened, movable-frame structure effectively used what he called 'bee space' and allowed the beekeeper to easily inspect and manage the hive in a way that previously had not been possible without disturbing the bees and their home. The Langstroth Hive continues to be the standard used by beekeepers all over the world. He also published several books on practical hive management, beginning with Langstroth's Hive and The Honey-bee, The Classic Beekeeper's Manual in 1853, which is still in print.*" Annie Herlocker: "A long fascination in beekeeping led me to create this diminutive accordion." **\$75**

paperboy press ~ Illinois

Beyond the 6th Extinction: A Fifth Millennium Bestiary. By Shawn Wilder Sheehy. Chicago: paperboy press, 2007. Edition of 15. 7.75 x 10.25 x 2.25"; 20 pages. Constructed of handmade cotton/abaca paper, book board, Arches watercolor board, and linen thread. Type set digitally in Joanna. Letterpress printed from polymer plates. Quarter leather paper-covered boards. Shawn Sheehy, colophon: "*In his book The Sixth Extinction, Richard Leakey describes five major catastrophes in Earth's history that led to significant extinctions-the last of which was the meteor impact that eliminated the dinosaurs. He theorizes that the sixth big extinction is close at hand, and that it will be authored by humans. Be it through global warming, habitat destruction, or environmental pollution, humans have the power to destroy species at alarming rates. Evolutionary theorists like the late Stephen Jay Gould have taken great pleasure in studying the speciation that followed each of these five previous die-offs, like the mammalian bloom that followed the extinction of the dinosaurs. I too am fascinated by evolutionary theory and speciation. If humans (or something else) are successful in instigating a profound die-off, I wonder which species might survive and flourish in a new environment, and what new species might then branch off from those survivors. I wonder what anatomical adaptations they might acquire in their proliferation. My pop-up book, entitled Beyond the 6th Extinction: A Fifth Millennium Bestiary, includes eight creatures featured in their post-apocalyptic environments. Thus they are armored for protection against extreme temperatures and toxic surroundings, or of extraordinary color due to lack of predators and high reproductive competition. Each animal is accompanied by supporting text. And because I am a cautious optimist, I have given each of these creatures a recycling job; for example, the rex roach (a massive edition of today's well-known pest) is fundamental in the clean up of radioactive waste, the petey bug (evolved from today's pill bug) digests plastics, and the dandy worm (the unintentional bioengineered cross between a cabbage grub and a dandelion) reduces concrete to its constituent parts. Though the content of this book is bleak, the tone is cautiously optimistic.*

Some ecological theorists believe that humans-being the most adaptable species in the history of the planet-will be the very last species to be exterminated, but there is still hope that a sustainable balance can be found between human resource use and the resource use of everything else. Perhaps this hope can be pinned on the emergence of species like those featured in this book; animals and plants who are able to treat human industrial waste as organic nutrient, or at least be able to separate out industrial waste from biological waste. As biologist David Wolfe states in Tales of the Underground, 'There are very few waste products, pollutants, or toxins that cannot serve as food to one ... species or another.' Creatures like these might provide the ultimate in urban renewal."

(Last Copy)

\$4,500

Peripatetic Press ~ California

Cannibal Ants. By Ruth McGurk. 1996. Edition of 48. 6.25 x 9.25" with intricate, linocut illustrations. Spare text on the pages. A story synopsis on the front cover flap. Letterpress from reduction blocks and Ultra Boni Italic type on BFK Rives paper. Handbound in red, printed wrappers with exposed spine sewing. The artist's darkly comic imagination is sparked by a strange-but-true occurrence on a Royal Jordanian Airlines flight. Hundreds of Bible "fans" returning from the Holy Land drop to their knees in the aisles as the plane descends. Meanwhile, the artist wonders if they have seen the emergency instructions card's serene depiction of a crash at sea. Yellow chutes launch themselves from the plane and metamorphose into festive tents on a pond. No chaos, no smoke, no body parts - only a note to the doomed to remove their high heels on the way out. The loopy pictograms spurred McGurk to do a cartoon disaster book. The result is this tale of an airliner crash in the jungle with only a few survivors who are themselves subsequently devoured by flesh-eating ants.

*Crash
Site*

*Sated
Ants*

*Aghast
Victims*

\$400

Protean Press ~ California

Entomologist's Dreambook. By Sherron Norlen. San Francisco: Protean Press, 1998. Edition of 200. 6 x 9.75" Letterpress on Mohawk Superfine in Deepdene type. Twenty-six poems bound in a sewn board covers wrapped in blue, leaf-strewn, Thai Mango paper. Linoleum block prints by Kim Norlen on Thai Mulberry paper. Designed, printed, bound by Terry Horrigan. As a child, Norlen wanted to become an entomologist, until she learned that the work involved pest control. Years later, in a retreat, she was directed to sit eight hours a day under a Montana pine tree: no talking, reading, writing, music, or meditating—just sit. The insects that had fascinated her as a child came to visit and inspired these poems. (Four copies remaining)

\$95

Seymour Press ~ Minnesota

ABC Insects. By C B Sherlock. Minneapolis: Seymour Press, 2004. Edition of 26 deluxe. Edition of 26 standard. 4.7 x 4.75"; 29 leaves. Letterpress printed in black and brown (recto side only) on Zerkall Book Cream paper. Illustrated end pages. As advertised by the title, an alphabet book of insects from ants to zorapterans. But also a printer's homage to type. A line of insects (presented as a simple two-dimensional solid viewed-from-the-top and printed in light brown ink) bisects each page: a line of ants on the first leaf, a line of zorapterans on the twenty-sixth. In the center of the page the appropriate letter (a for ants, etc.) in eight or nine different typefaces is printed in black. All insects are identified on the last leaf before the colophon.

Standard (SOLD)

\$75

Deluxe (*Bound in velvet boards with embossed design on front board. Housed in clamshell box lined with cork, illustrated paper covered exterior, ribbon pull.*)

\$225

Sherwin Beach Press ~ Illinois

The Essence of Beeing. By Michael Lenehan. 1992. Edition of 200. 9.25 x 12"; 45 pages. Hand set in Cooper Oldstyle. The book has a dust jacket of blind-embossed (in a honeycomb pattern) Roma Raffaello. This is an account of two beekeepers: one who has hives on the roof of his apartment building in the city, and one who keeps bees on his farm in the country. In the process of describing the beekeepers and their work, the book tells a great deal of what is known about bees and honey. Alice Brown-Wagner has illustrated the text with drawings of the tools of beekeeping. Small drawings of bees by Albert Richardson are scattered throughout the text pages.

\$300

Shoestring Press ~ California

Fireflies. By Rabindranath Tagore. Orinda, California: Shoestring Press, 2007. Edition of 58. 3 x 2.75"; 38 pages. Printed by offset lithography with color tints applied by hand. Royal Marble paper by Wausau. Design and printing by Philip Morrison. Bound in black cloth flecked with tiny squares of many colors. Introduction: "*Fireflies had their origin in China and Japan where thoughts were very often claimed from me in my handwriting on pieces of silk.*" [Rabindranath Tagore (1861-1941)]. This miniature book contains thirty-six of these fireflies — aphoristic sparks of wit and wisdom.

\$65

Theodora Press ~ Illinois

Fear of Spiders. By Teresa Pankratz. Chicago: Theodora Press, 1989. Edition of 10. 12 x 10" closed, 16' 8" fully extended (with covers); 18 pages. Accordion structure. Text letterpress printed in 18 point Caslon on Arches Cover. Ten aquatints printed on lightweight Sakamoto. Housed in black clamshell box (13.5 x 11.25 x 1.5") with decorative spider etching used for pastedowns. Interior and edges of clamshell box printed on Sakamoto lightweight paper. The aquatints, close-ups for the most part, suggest the immediacy of arachnophobia. The sharpness of focus both pinpoints the visceral fear and neutralizes it. Childhood terror recalled from the safety of adulthood? Art diffusing experience? Teresa Pankratz: "*In a series of ten aquatints and accompanying text, this 'scary bedtime story' examines the titillating qualities of obsessive nighttime fears. Through the visual device of fluidly changing points of view, the reader moves through the darkened bedroom, alternately on the spider's hairy legs and from behind the child's fear-crazed eyes. As nocturnal imagination takes over, the text relates that: 'her fear and frenzy became her pleasure.' The child finds herself "becoming" that which she fears most — and is unable to return to an untroubled sleep.*"

\$900

Transformer Press ~ Canada

Gypsy Moth. By Lise Melhorn-Boe. North Bay, Canada: Transformer Press, 2001. Edition of 10. 6.375 x 8.75"; 10 pages. Set in Humana Serif and printed on an Epson Stylus Photo RX600 printer. Canal paper (peat moss and mustard flax) made by Papeterie St-Armand. Bound in green leafy cloth with green ribbon ties at both spine and foreedges so it can become a two-dimensional carousel structure. Netting covers some openings; others have insect-like bodies hanging from them. Paper title on front cover. That misfortune is often underserved and beyond our control is no surprising revelation. When the situation is compounded by supposed experts who are supposed to help, it becomes even more infuriation. This is a story of triumph over such misfortune and attendant human folly and foibles. *Gypsy Moth* is a complex story — a true story — told simply. Carol was the unwitting victim of insecticide spraying. Her health suddenly took a nosedive. Doctors were wrong, pessimistic, and dismissive. She lost her job. Nevertheless, with the help of family, friends, nature, and her own spirit, she recovered. \$600

Weather Bird Press ~ California

The Heart of a Bee. By Louise Seymour Jones. Pasadena, California: Weather Bird Press, 2004. Edition of 50. 4.75 x 7" 13 pages with appendix of Authors Mentioned in Text. Patterned papers over boards. Plain white dust wrapper with beehive illustration and titles in black on front. An excerpt from "*Put a Feather in Your Hat.*" Excursion into the bee and its place in history, with mention of many writers and scientists from ancient Greeks to Materlinck in the 20th century. A tantalizing introduction to the bee. (SOLD) \$50

End of Bugs and Books

Alphabet Books II

September 2010

Alicia Bailey ~ Colorado

alphabet of desire. By Heidi Zednick. 2006. Edition of 100. 2.75 x 2.75"; 26 pages. Archival inkjet prints with laser printing on #35 white paper in a flat-back case binding. Covers are of handmade paper made by Ray Tommaso. Endsheets are handmade paper by Katie McGregor. Title is foil stamped on cover. Alicia Bailey: "alphabet of desire' is an extended love poem in the form of an abecedary. The illustrations are abstract expressions of the text. The text not only chronicles the celebration of a relationship but expresses a wish to not forget and to remain attentive to love."

Miniature version \$75

Deluxe artist book of alphabet of desire \$1200

Allison Cooke Brown ~ Maine

Cuff: Surname. By Allison Cooke Brown. Yarmouth, Maine: Allison Cooke Brown, 2008. One-of-a-Kind. 6.5 x 6 x 1.5"; 77 pages. Text hand-stamped onto rice paper pages. Bound in organza and pellon with hinged sterling silver wire, bead and ribbon closure. This cuff is built of paper pages on which in alphabetical order are hand-stamped terms, many of them derogatory, used to describe women, e.g., vamp and tramp. Interspersed are pages on firmer stock with blind-stamped terms that denote women's roles, e.g., mother, sister, and aunt. The juxtaposition is telling – and the point

\$525

Rebecca Chamlee ~ California

Azusa: a Sequel. By Paul Vangelisti. Simi Valley, California: Pie in the Sky Press, 2009. Edition of 30. 6.5 x 10"; 44 pages. Printed on a Vandercook 4 hand-operated flatbed cylinder press on Rives Heavyweight paper. Text digitally set Serif Sans printed from photo-polymer plates. Of the edition of 30: 1 - 25 standard; 26 - 30 deluxe.

Standard: sewn on ramie tapes with printed endsheets, rolled endbands, cloth Bradell case binding with a printed label.

Deluxe: full leather case binding, text block sewn on cords with printed endsheets and handsewn silk endbands.

Poets & Writers: "Paul Vangelisti is the author of twenty books of poetry, as well as being a noted translator from Italian. Most recently, *Days Shadows Pass* was published by Green Integer in 2007. His and Lucia Re's translation of Amelia Rosselli's *War Variations* (Green Integer, 2005) won the 2006 Premio Flaiano in Italy and the 2006 PEN-USA Award for Translation. From 1971-1982 he was co-editor, with John McBride, of the literary magazine *Invisible City* and, from 1993-2002, edited *Ribot*, the annual report of the College of Neglected Science. Vangelisti is chair of the Graduate Writing program at Otis College of Art & Design." An alphabet book of poetry by Vangelisti printed by Rebecca Chamlee.

another porch light burning

busted, cracked the mirror ...

zounds, you exclaim ...

standard \$275

deluxe \$750

Joyce Cutler-Shaw ~ California

Alphabet of Bones. By Joyce Cutler-Shaw. San Diego, California: Joyce Cutler-Shaw 2003. Edition of 100. 3 x 1” Accordion fold with black-and white illustrations laminated onto bookbinder’s tape. Bound in black cloth. Wrapped in black and white bone alphabet paper. The original calligraphy was inspired by the hollow bones of birds and conceived as a visual dance. Its twenty-six double characters have been digitized and can be translated into the English alphabet as well as a symbolic code. It is Joyce Cutler-Shaw’s own copyrighted font or typeface. **\$45**

Simon Cutts ~ Ireland

An English Dictionary of French Place Names. By Simon Cutts. Tipperary, Ireland: Coracle, 2004. Edition of 300. 6 x 8.5”; 144 pages. Offset in two colours with letterpress tab-index. Casebound in green leather with title stamped on front board. Green ribbon book mark attached. This books looks like a guidebook. Instead, it’s a poetic record of travel to France by Simon Cutts and Erica Van Horn from 1989 to 2004. The book is outfitted with green alphabetical tabs that index the names of French cities and towns alphabetically. Next to each city’s name is a number identifying its department (that is, its region, what would be a state in the US). A map of these departments is included along with a few photographs and the instruction to “pronounce all French place names as in English.” Simon Cutts: *“The poem’s manifestation becomes the book itself, the particular book form the physical metaphor of the poem.”* **\$55**

Walter Feldman ~ Rhode Island

The Alphabet Book...WW II. A Short History of the Second World War in Two Volumes. By Walter Feldman. Providence, Rhode Island: Ziggurat Press, 1996. Edition of 35. 14.1 x 11.5”; two volumes (31 unnumbered leaves; 27 unnumbered pages). Ring binding. Printed on heavy mouldmade Somerset. Collage images in Volume I printed silkscreen and letterpress. Relief images in Volume II printed letterpress. Bound in brown bookcloth and housed in a matching slipcase. Donald Kuspit, Catalog, Walter Feldman: Recent Work, September 7 - October 5, 2007: *“In 1942, Feldman entered Yale University to continue his art education, but plans were delayed by World War II. He spent 1943 to 1946 as an infantryman in the United States Army and rose in rank to Lieutenant of Infantry. He was assigned to Potsdam Peace Conference as an aide. ... While at war, Feldman found himself under small arms fire in the forests of the Ardennes, more commonly known as the Battle of the Bulge. The shards of shrapnel that lodged in his lower back left a lifetime injury, and the trauma of his near-death and harrowing rescue made a lasting impact on him. Feldman used art as therapy for the wounds of war. While recuperating in Paris, he was told he would never walk again. But he did. And as he recovered, he learned to paint through his pain and found healing through brush and canvas. World War II plays a prominent role in Feldman’s art and life. The Holocaust continues to haunt him. He created an alphabet book using locations and personalities from World War II ... [H]is art often serves as a testament to the powerful, lasting consequences of human conflict.”* Walter Feldman, *The Alphabet Book* “Introduction”: *“During the summer of 1995 I was reminded that it was 50 years since World War II came to an end. The Alphabet Book, World War II began to take form ... I also began a series of collages that consisted of letters in a variety of fonts for the 26 letters of the alphabet. These designs are concerned not only with letter identity but also with the formal relationships of their distinctive shapes within the geometry of the circle. “I worked on a list of names, places, and events that would outline a kind of short history of the 2nd World War. ... The point size of these words, their positions and their type faces have no particular significance other than aesthetic and typographical. Some names are listed with military rank or other designations; others simply the name. These decisions were based only on the design*

needs of the page. The dingbat arrows, circles, and other shapes make reference to war maps and troop movements. The ring binding was selected in order to insure that each page published lie absolutely flat." *The Alphabet Book* consists of two volumes. Volume I is the typographical series of collages from a to z. Volume II contains short essays identifying each alphabetical item in Volume 1. Seven items are supplemented by a 9 x 7" black-and-white print on a separate leaf.

ABWEHR — *The intelligence bureau of the Third Reich headed by Rear Admiral Walter Wilhelm Canaris. ...*

ZYKLON-B — *A crystalline pesticide ... when exposed to air, the cyanide based Zyklon B becomes a deadly gas...* **\$1,500**

John Hastings ~ Washington

Alphabetical Order & Some Chaos. By John R. Hastings. Everett, Washington: John R. Hastings, 2009. Edition of 100. 4 x 3.5"; 28 unnumbered pages. Printed on Epson Premium Presentation Matte Paper using an Epson Stylus Photo 2200 with pigment inks. Goudy Old Style font. Spiral bound. John Hastings, colophon: "*Making an alphabet book is great fun. For this book I used an old, pop-up, metal Spell Right spelling aid to select an assortment of words for each letter of the alphabet. Then I just let my crazy brain take over.*"

*About last night -
Whoever wrote "Annihilate
Alliteration" and "Abolish All
Atrocious Authors" on my adobe
Abode, I just want you to know
That I am most aggrieved.*

\$50

Ronald King ~ England

Alphabet Poster II. By Ron King. London: Circle Press, 1999. 29.9 x 19.7" (76 x 50 cm), single sheet. The English alphabet cut into a sheet of 190 lb Waterford paper. The sheet is mounted onto a heavier version of the same stock. *Alphabet Poster II* arrives rolled in a tube. When unrolled, the letters pop out and you have a dimensional poster. This poster (and an earlier version) came from a series of books that began with *Scenes from the Alphabet* (1978). Circle Press: "*A second version (with some new letters) of a cut-and-creased alphabet poster originally designed by Ronald King in 1983. The letters have been cut onto a 190lb Waterford paper and mounted onto a heavier version of the same stock. The poster is supplied rolled in a polythene bag with instructions and is very simple to assemble.*" **\$100**

Peter Koch ~ California

Zebra Noise with a flatted 7th. By Richard Wagener. Berkeley, California: Peter Koch Printer, 1998. Edition of 70. 9 x 15" : 110 pages. Designed and printed on Zerkall paper by Peter Koch and Richard Wagener. Text composed in Monotype Ehrhardt cast by the Golgonooza Letter Foundry. Bound by Peggy Gotthold using quarter leather and printed gray Fabriano Roma paper over boards, with gold lettering on the spine. Housed in a red cloth slipcase plus gray chemise. Signed and numbered by the artist. Peter Koch, Printer: "*This abecedarium and bestiary was commissioned by Peter Koch from the artist Richard Wagener in 1991. It came to completion seven years later in what has been hailed a tour de force of wood engraving by a modern master. ... The text,*

*twenty-six short fictions written by Wagener that evoke the American West, ... Accompanying the text are twenty-six wood engravings in black that follow the artist's zoological alphabet, from the armadillo, *Tolypeutes tricinctus*, to the meadow jumping mouse, *Zapus hudsonius*. In addition to the zoological alphabet blocks, there are twelve engravings in red that serve as backgrounds for the initial letters used to indicate a new section.* **\$3,000**

Mary McCarthy ~ Massachusetts

Birds of Africa. By Mary McCarthy. Boston, Massachusetts: Mary McCarthy, 2008. Edition of 26. 6.25 x 6.5 x 1.25"; 30 pages. Pigment printed by Martin Berinstien with an Epson 4000 on Enhanced Matte paper. French fold binding. Side-sewn: Japanese Tea House stitching with Black linen cord. Bound with Japanese cloth spine in terra cotta and Yusen paper over Davey board. Housed in cloth-covered drop spine box. An editioned artist book created from McCarthy's one-of-a-kind alphabet book. The original images were paper collages of 26 birds found on the continent of Africa with text handwritten in brown acrylic ink. These images were scanned and printed for the editioned version. Birds: African Fin Foot, Bee Eater, Cuckoo, Denhams Bustard, Elephant Bird, Flamingos, Guinea [sic] Fowl, Hornbill, Ibis, Jacana, Kingfisher, Long-tailed Ground Roller, Malimbe, Nightjar, Ostrich, Plover, Quelea, Rednecked Spurfowl, Secretary Bird, Tacazze Sunbird, Upupa epaps, Vulture, Widow Bird, oXpeckers, Yellow-crowned Bishop, and Zoothera quattata.

in box \$575

without box \$475

Ellen McMahon ~ Arizona

A Is for Autonomy: 26 psychovisceral alphabet cards. By Ellen McMahon. 2001. Edition of 20. 3.25 x 5", 28 pages. Printed in three colors plus embossing on Rives BFK using Mrs Eaves plus miscellaneous wood type. A collaboration with Chax Press of Tucson, Arizona. Housed in matching white wraparound case tied with red grosgrain ribbon. "*Psychovisceral*" was coined by the artist to deal with the mind-body dilemma. On each card the word printed in black is the intellectualization of feeling, while the blind embossed word is the irrational, visceral sensation. Ellen McMahon: "*The body is inevitable. No matter how much our emotions are intellectualized, theorized, and rationalized they still persist as physical experience and expression. A Is for Autonomy pokes fun at my efforts to achieve control and order through my intellect in the realm of love; out of control and completely disorderly. The formal aspects of the work reflect the tension between things culturally constructed and socially reinforced as opposites: adulthood and childhood, love and hate, thinking and feeling, mechanical and handmade, and intimacy and autonomy. Things that actually blend and fuse and overlap and need each other to even exist.*" **\$300**

Cathryn Miller ~ Canada

J is for Janet: An Alphabetical Biography Complete with Pictures. By Cathryn Miller. Saskatchewan, Canada: Byopia Press, 2007. Edition of 24. Two books — *An Alphabet...* and *A Paper Doll* — in a dos-à-dos structure. Alphabet: 5.5 x 5.5"; 38 pages. Paper Doll: 8 x 10"; 5 leaves. Typeset in Bookman Old Style. Giclée printed on Cougar Cover and Weyerhaeuser First Choice. On Christmas when four year old, Cathryn Miller received a doll, which she named Janet. Janet survived the years — cuddled, dressed, and investigated (see "*E is for Embroidery Scissors*" for details of the internal exam) — and now is reformatted as a paper doll with an alphabetic history. The paper doll book produces Janet with a stand and four outfits and includes details of how each came to be.

\$55

A Beachcomber's Molluscalphabet. By Cathryn Miller. Saskatchewan, Canada: Byopia Press, 2004. Edition of 20. 6 x 6" closed; 6 x 18" open. Reverse gatefold structure. Giclée printed with illustrations from old natural history books. Typeface: Bodoni Book. Printed on Arches paper with an Epson Stylus Photo 2200 printer. With a 2"-wide bandoleer sleeve. An alphabet of molluscs printed in swirls and lists against a background of shell illustrations from natural history books. (SOLD) **\$30**

Starry Night: An Astro Logical Nomical Alphabet. By Cathryn Miller. Saskatchewan, Canada: Byopia Press, 2004. Edition of 20. 6 x 6" closed, extends to 18"; 3 leaves. Tri-fold. Giclée printed. Enclosed in two paper sleeves. A tribute to Van Gogh's Starry Night in the form of a straightforward alphabetic roam through the heavens — Ares to Zodiac. **\$30**

Otis Laboratory Press ~ California

Alphabetical. By Students of Intro to Letterpress (Fall 2009). Los Angeles, California: Otis Laboratory Press, 2009. 6 x 9 x 1.5"; 94 pages. Letterpress printed. Linocuts. Cardboard stock covers with exposed sewn binding. Each student was responsible for a letter of the alphabet and charged with determining content and design to produce a 12 x 9" printed sheet, which was folded to produce four pages. **\$65**

Barbara Rosenthal ~ New York

Alphabet Clock. By Barbara Rosenthal. New York: Barbara Rosenthal, 2007. Edition of 12. 4 x 4 x 3". A working Westclox electric alarm clock with exterior painted black and clock face covered with a contemporary digital print photographed from an age-mellowed 1987 original. In fitted cardboard box on which A to Z Clock plus artist's name are hand-stamped in red. Barbara Rosenthal: *"Do we read from L to R, but not tell time that way? Wake up to letters instead of numbers. This clock is read in a normal clockwise direction, but A starts at position 11, since we read from left to right from the upper left corner, which, as numbers, is not position 1, but 11. Time will tell. Time plays tricks."* **\$785**

Caryl Seidenberg ~ Illinois

WHEN FORTUNE SMILES I SMILE TO THINK HOW QUICKLY SHE MIGHT FROWN. By Caryl Seidenberg. Winnetka, Illinois: The Vixen Press, 2005. Edition of 10. Assemblage: box, game board, dice, book. Box: 14.5 x 17.75" drop-spine; bound in black cloth; indents for each element; titles stamped in red on front cover. Game board: 14 x 13.5" closed, 28 x 13.5" open; bound in black cloth with exterior base in red paper; on cover of fold-outs two giclée prints mounted on red paper. Dice: 1" cube; paper covered in white; text in black; images in red. Book: 3 x 5.5"; 24 pages; red paper endsheets; bound in black cloth over boards. Letterpress printed in Eusebius on Number 4 Vandercook Press. Printed on Somerset paper. The game board is a form of abecedarium. A booklet explains the beginnings and philosophy of board games in China. *"The rule in this game is that there are no rules. What you see is what you want to see. Or maybe it is what you are afraid to see. Perhaps it is what you used to see. Or maybe it is what you will see when you no longer can see. ...*

*"So players, here is some advice:
Roll the dice and choose your story.
Make it a story just for play.
Chinese proverbs also say
Tomorrow is another day"*

The project was commissioned by the University of Illinois at Chicago Circle. (Last Copy)
\$1,500

CB Sherlock ~ Minnesota

ABC Insects. By C B Sherlock. Minneapolis: Seymour Press, 2004. Edition of 26 deluxe.

Edition of 26 standard. 4.7 x 4.75"; 29 leaves. Letterpress printed in black and brown (recto side only) on Zerkall Book Cream paper. Illustrated end pages. As advertised by the title, an alphabet book of insects from ants to zorapterans. But also a printer's homage to type. A line of insects (presented as a simple two-dimensional solid viewed-from-the-top and printed in light brown ink) bisects each page: a line of ants on the first leaf, a line of zorapterans on the twenty-sixth. In the center of the page the appropriate letter (a for ants, etc.) in eight or nine different typefaces is printed in black. All insects are identified on the last leaf before the colophon.

standard (Bound in brown paper wrappers with black design on front board. Sewn on black cords with exposed binding.) **\$75**

deluxe (Bound in velvet boards with embossed design on front board. Housed in clamshell box lined with cork, illustrated paper covered exterior, ribbon pull. **\$225**

Suzanne Vilmain ~ Arizona

ALPHABET of TEXTure. from a series of alphabets. By Suzanne Vilmain. Sante Fe, New Mexico: Counting Coup Press, 2010. One-of-a-Kind. 7 x 7.5 x 1"; 86 unnumbered pages. Letterpress, origami, suminagashi, pressure printing, and collage. Printed with multiple passes. Five sewn signatures. Hardbound with leather attachments. Slipcased using Arches paper. Wrapped in 20.5 x 13.5" canvas cloth with alphabets and numbers overprinted. Colophon: "*a gathering of recycled book pages / letterpress printed, multiple passes, / pressure printing, western & Asian marbling, / collage, exquisite corpse, origami & map folds, / palimpsest & re-constructed / sequence and coherence are held together, with / alphabets over images over text not meant to be read - / texture & pattern, layers & juxtaposition / zigzag/wabi sabi/surreal influences & references.*" Text includes Homeopathic Dose of Poem by Miriam Sagan, quotation by R.D. Laing, and Vilmain's personal aphorisms. (SOLD) **\$1,200**

Shu-Ju Wang ~ Oregon

Alphabet for a Belly Dancer. By Shu-Ju Wang. Portland, Oregon: Shu-Ju Wang, 2008. Edition of 48. 3.25 x 4.25" closed, extends to 27"; 10 pages. Silkscreen printed on a Gocco. Bound in a pull out accordion structure. Wraparound paper cover in Japanese Masa Unwaxed and French handmade paper Mouchette Almond (pale green). Closure of hand-dyed rayon ribbon, cois, and beads. Housed in a protective envelope made with a shimmering dark turquoise 89 lb cover stock. Shu-Ju Wang: "*A sentimental prayer poem for belly dancers, this book captures the essence of belly dance through word play and rhythmic patter that mimics the dance itself.*"

Text (E through H):

Enchant, with the intricate movements of your

Feet, gliding, stepping to the beat of the drum.

Grace, with sweeps of your arms, hems of your skirts, your

Hands, beckoning, drawing them to your kingdom.

\$55



Suzanne Weinert ~ California

ABC North Shore of Kauai. By Suzanne Thomas Weinert . Santa Cruz, California: Suzanne Thomas Weinert , 2007. Edition of 150. 2.5 x 1.25"; 10 pages. Case bound miniature flutter book. Color photocopies of original watercolors. Bound in orange and yellow floral Hawaiian print cloth. Paper title tipped on front board. Suzanne Thomas Weinert : *"Each letter in this alphabet book is illustrated with an image from the North Shore of Kauai. Hand-painted with watercolors on site. Color photocopies are bound in orange and yellow Hawaiian-print cloth."* **\$75**

Santa Cruz ABC's. By Suzanne Thomas Weinert Weinert . Santa Cruz, California: Suzanne Thomas Weinert, 2007. Open Edition. 2.75 x 2.25" closed; 28 pages. Miniature accordion. Color photocopies of original watercolors, outlined with black pen. Pages tipped onto light green paper. Blue paper-covered boards (cover paper handmade by Peter Thomas) with tipped on paper title. Suzanne Thomas Weinert: *"Each page of this alphabet book is illustrated with an image of Santa Cruz."* **\$75**

End of Alphabet Books II

Still Around (Books from 1960 - 1989)
December 2010

Harold Berliner ~ California

A Christmas Carol: in prose being a ghost story of Christmas. By Charles Dickens, illustrated by Wolfgang Lederer. Nevada City, California: Harold Berliner, 1976. Edition of 750. 9 x 12"; 122 pages. Illustrated endpapers. Printed on Ragston paper in Baskerville type. Buckram over boards. Titles in gilt on spine and gilt decoration on front board. The classic Christmas tale.

\$225

Knights and Valentines: French Love Songs of the Fifteenth Century. A Florentine Chansonnier from the Time of Lorenzo the Magnificent. (Florence, Biblioteca Nazionale Centrale, Manuscript Banco Rari 229). Translated by Max Knight. Foreword by Howard M. Brown. Text established by Brian Jeffery. Illustrated by Wolfgang Lederer. Nevada City, California: Harold Berliner, 1989. Edition of 285. 7.5 x 11.5"; 124 pages. Printed letterpress on Ragston paper. Typeset in Monotype Bembo. Bound in red cloth over boards with title in gilt on spine and gilt decoration on front board. Foreword: *"The verses presented in this book are translated from French lyric poetry of the late fifteenth century. The rondeaux, bergerettes, and chanson, which Max Knight has here turned into English verse, represent only a small sample of the vast number of such poems that were written by aristocrats and courtiers, who created these elegant little gems either for their own amusement or for the enjoyment of the fellow members of their set. Many of the poems were intended simply to be read silently or recited aloud. Some may have accompanied courtly rituals or entertainments; others may have revealed to a particular lady or gentleman the fact that another member of their circle secretly yearned for her or him; and possibly many of the poems were intended merely to display the poet's skill with words. Some poems, including all those offered here, were set to music by leading French and Flemish composers of the time, and they were then performed ... for the entertainment of the members of high society, not only in France and Burgundy, but also in Italy, Germany, and virtually every other country in western Europe."* Forty-eight short, spirited poems: *"I am not such a gallant knight / to function ten, twelve times per night..."* The Table of Contents lists the titles in English as well as the original French (or Italian for the few Italian originals); the verses appear in English only.

\$300

Terry Braunstein ~ California

Heart Throbs. By Terry Braunstein. Los Angeles, California: Terry Braunstein, 1988. One-of-a-Kind. 5 x 7.5" altered book. Original book: **Heart Throbs** (Boston: The Chopple Publishing Company, LTD, n.d.). Using collage plus cutting and gluing, Braunstein creates three spreads containing a series of dramatic spaces — including a shadow box and several shallow windows — wherein she sets tableaux playing with the concept of romantic fixation. Noriko Gamblin, Curator, Long Beach Museum of Art: *"There are no ready answers to the questions Terry Braunstein poses, and no promise of a resolution forthcoming. In fact, there seem only to be more questions, and more cross-references. By importing the loaded content of mass media imagery into her artistic landscape, she not only challenges the assumptions implicit in contemporary culture but also addresses one of the aesthetic dilemmas: the interpretive gap between appearance and truth."*

\$1,800

What Beetle is This? By Terry Braunstein. Los Angeles, California: Terry Braunstein, 1988. Edition of 25. 5.5 x 8.4"; 24 pages. Altered book. Photomontage. Hand assembled by the artist. Braunstein substitutes humans for splayed and arranged insects. The effect is playful, pointed, and sometimes painful — and the pain is not from entomologist's pins or chloroform. Noriko Gamblin, Curator, Long Beach Museum of Art (1991): *"To create a picture in the way that Terry Braunstein does is, in essence, to reassemble pieces of our familiar world into a surprising, yet convincing, new world. This process entails collecting, classifying, editing, arranging, and rephotographing pictures cut from the pages of magazines and books. That these images already exist in the media, fully loaded with specific associations, is vital to Braunstein's purpose. In recycling the images, she alters their contexts, thus confounding their usual readings and proposing new meanings.... This idea of relatedness, of perceiving one's station in terms of other stations, is at the core of much of Braunstein's art. Nowhere, however, is it more playfully evident than in her 1988 bookwork What Beetle is This? Based upon a German handbook for beetle identification Welcher Käfer ist Das? this work investigates the nature and function of classification, by juxtaposing pictures of humans with the existing illustrations of beetles. Most of the beetles pictured are impressive, exceeding our modest expectations with their luminous shells and delicate limbs. A few seem unfairly plain by comparison — although not so ungainly as some of the bug-sized, human specimens. Like people, beetles are subject to comparison with an ideal type promoted through the media; unlike people, they do not suffer the humiliations of not measuring up to an impossible standard. The aspiration to perfection is, after all, a human conceit."* **\$800**

Cabbagehead Press ~ Arizona

Moorish Roses. Collaboration of Leonard Lehrer; Jill Livermore; John Risseuw. 1986. Edition of 40. 7 x 5"; ten pages, accordion fold. Lithographic drawings by Leonard Lehrer. Handset on Arches paper. Handmade paper-bound case and endpapers. *"This book was prompted by memories of visits to Granada, Spain, where the Alhambra and its roses continue to remind us that paradise is a garden."* **\$400**

Ken Campbell ~ England

AbaB. By Ken Campbell. London, England: 1984. Edition of 50. 9.25 x 13.5"; 68 concertina-folded pages. Formed from 17 joined sheets as one long strip, pasted onto heavy endboards of varnished wood, in a cloth slipcase. Silkscreened by Jim Birnie at Norwich School of Art on Heritage Rag acid-free paper. Ken Campbell: *"I wrote and artworked the book in three parallel and overlapping lines that run its length disregarding the concertina folds. The centre line records a conversation that took place between 'A' and 'B'. It stands as a proposition for a piece of sculpture, and also floats whisky on 'an ocean made of paper.' The other two lines help or hinder the progress of this notion: all three lines are in expanded or condensed woodletter forms deployed to assist this book's stammering progress from left to right. I had two cases of woodletter, of different printing heights: one Anglo-American, an extra fatfaced serif; the other Didot, a Continental sans serif, very condensed and beautiful. They were so different in their respective fatness and thinness that they represented the polar ends of type design. As an act of cussedness I thought to do a book that brings the two together and see what happens. A formal problem to run ragged the poetry to come. Then I thought of an ocean made of paper; 'think of an ocean, think of a notion.' The text followed a conversation between 'A' (me) and 'B' (Bruce Brown, in brown). We were discussing Borges' convolutions. We began thus: A: 'Think of a sea.' B: 'You mean the letter?' A: 'No an*

ocean made of paper...’ The conversation continued and I wrote it down. This was the first time I had generated text for a specific book. Up to that point the books had been slim volumes of verse attempting to break out of that mould.” **£500**

IN THE DOOR STANDS A JAR. By Ken Campbell

England: Ken Campbell, 1987. Edition of 40. 9.5 x 9.25”; 44 unnumbered pages. Polychrome letterpress, metallic dusting and handwork. Printed slipcase. Ken Campbell: “*There’s usually some kind of formal problem in the books - a way of dividing space up for good clear reason and for making things work in a useful sequence. I had a notion of putting a reduced version of the book’s two-page spread, which is a designer’s term for an opened book, on one page and putting the same two-page spread reduced on the opposite page, so you’re looking at a kind of visual pun: two spreads on the whole spread. On each page is another, smaller two-page spread printed on a black background. In each smaller spread is what is left after I have printed black solids as a window over and around the female forms. Black over colour gives ghostly images of the complete form. The poem runs laterally through the colour and bleeds off into the darkness on either side. There are very large dark borders. I had started to play with borders both as ways of containing the work in a field and as a dark space at the edge of things; a free-fire zone in which things seen in other parts of the book and things remembered can affect that which stands in the light. I wanted to bury words in those borders as a kind of visual echo of the words being used in the poem, a metaphor for where words come from in one way of creating poetry: hearing echoes of sound and meaning from other places. This process is pursued in other, later books. I cut a female form out of a background of zinc and wood, and then cut it in half so that there were four blocks which were then manipulated and printed in a variety of colours. The jar that stands in the door is both a woman’s thick-waisted torso, and a jar which is cut up, dismembered and moved around. It was a tilt back to my designer past, making a page move almost in a cinematographic way through the book, in the spaces between the two verses. It was a very formal piece, a very sculptural thing to do. So the book is about joy and darkness, and the sensual face of this world, and the fact that death moderates all.*” **£1500**

Rebecca Chamlee ~ California

Vanity. By Rebecca Chamlee. Los Angeles: Pie in the Sky Press, 1988. Edition of 25. 14.75 x 10”; 12 unnumbered trapezoidal pages in which the top edge has been trimmed on an angle. Accordion structure. Text composed in Spartan, Futura, and Baskerville types. Printed on Roma paper. Zinc cuts colored using a letterpress method developed by Dikko Faust of Purgatory Pie Press. Written, designed and bound by the artist. Bound in cloth covered boards. From Chamlee’s *Seven Deadly Sins* series. The narrator [Chamlee?]: “*What I can’t master I disdain.*” *She decides “after 34 year of relative inactivity and about 20 years of cigarette smoking” to become a bicycle racer. Vanity, vanity, all is ...* **\$125**

Circle Press ~ England

Macbeth. By William Shakespeare. Guilford, England: Circle Press, 1970. Edition of 150, 15 proofs. 50 x 35 cm, 60 pages in 15 unstitched four page sections. Printed on J. Green mould-made paper. Housed in a natural canvas covered folder and black slipcase. Ten silk screen mask designs, all titled and initialed with the entire text of the play printed letter-press in 14 pt Plantin. William Shakespeare’s tragedy with King’s illustrations make a wondrous combination. **\$1200**

The Prologue to the Canterbury Tales. By Geoffrey Chaucer. Guilford, England: Circle Press, 1978. Second Edition of 250. 111 x 16"; 72 pages. Letterpress printed in Monotype Plantin seires 110. Printed on paper 190 gsm Queen Anne Antique White. Screenprints printed on Bockingford 190 gsm. Bound in blue cloth with slipcase. Original print of "The Nonne" in separate paper folder. The original edition of King's "The Prologue to the Canterbury Tales" was first designed and printed in 1966 by the artist for Editions Alecto in a limited edition of 125 unbound books. This was the first publication of Circle Press. A facsimile edition of 5,000 was printed in 1978 (approximately 1500 copies were rejected due to faulty binding). At the same time 250 copies were set aside to include a newly designed print and specially written poem segregated in a separate folder. Ronald King, *Cooking the Books*: "This second edition was produced for Martin Ackerman of Sovereign Arts to be given to colleges and collections across the U.S. The budget was originally set for ordinary four-colour reproduction. I volunteered to produce a facsimile edition in silk screen and letterpress for the same price. Marty was so pleased with the result that extra folders with prints were added to make the production even more special." Kevin Power, "Introduction" [to this Prologue]: "Ron King's illustrations make no attempt to convey the psychological aspects of each pilgrim but deal with their function in society. He blends symbolism and mediaeval heraldry to give us the mask they wear. It's an intriguing idea to use the African mask since many of its rituals revolve around notions of social balance, of how a person can function both as an individual and as part of a tribal unit. Being a person is also being mystical, being endowed with a rightful thirst for the transcendence of human limitations. The masks set out to maintain the balance between the real and the transcendent. This, indeed, was the aim of the strict hierarchies within Chaucer's own society." (SOLD) **\$300**

Sas Colby ~ California

Inspira. By Sas Colby. Berkeley, California: Sas Colby, 1980. One-of-a-Kind. 7.75 x 14" open; 22 pages. Silk organza pages with typed text. Padded silk covers with stitched drawing. Zipper closure. Hand stitched additions of glass beads and findings. Signed in stitching on outside of back cover. This inventive riff on inspiration is the last in a series of textile books made by the artist in the 1970s. The translucency of the thin organza pages offers a layering of meaning, which beclouds and enriches any single narrative line. **\$1,600**

Life Book 1939 - 76. By Sas Colby. Berkeley, California: Sas Colby, 1976-77. One-of-a-Kind. 12 x 14"; 14 pages including covers. Textile pages using black and white fabrics. Xerox photo transfers. Stitching and found objects. Artist's name stitched on front cover with monogram on the back cover. Bound with two brass rings through brass grommets. Sas Colby: "A fabric photograph album depicting childhood, family life, and beyond...Lifebook [sic] was exhibited in *Livre d'Artistes* at the Centre Georges Pompidou, Paris, in 1985." **\$3,600**

Coracle ~ Ireland

Utopiary. By Simon Cutts & Karl Torok. London: Coracle, 1988. Edition of 50. 10 x 15"; 32 pages. Letterpress printed on Somerset mould-made paper. Eight computer generated and altered images printed by a paint-jet printer. Half bound in green and brown cloth. Paper title on front board. The port-manteau title – *utopia and topiary* – is apt for this combination of minimalist poetry and manipulated images. **\$150**

Coyote Love Press ~ Maine

Voiceprints. By David Walker. Portland, Maine: Coyote Love Press Romulus Editions, 1989. Edition of 100. Edition initially of 100 (75 numbered copies printed on mouldmade Arches, with etchings by Cornell hooked in, and quarter-bound in leather. With 24 copies, a Livres deluxe edition, printed damp on handmade Barcham Green Langley, but with a separate suite of prints.) Type is Monotype Bembo set by Michael and Winifred Bixler. Based on the 15th Century designs of Francesco Griffo for the Aldine “*De Aetna*” by Pietro Bembo. Designed and printed by George Bennington. Etchings by Thomas Cornell and printed by James Cambronne. Signed by Walker and Cornell.. The graphic device on the bastard title, title page, and covers was made from a recording of the poet pronouncing the vowels and consonants of the book’s title on a BK precision 40 MHZ oscilloscope. **\$400**

Sam Erenberg ~ California

The Killing of Nettie Love. By Sam Erenberg. Santa Barbara, California: Mudhorn Press, 1983. Edition of 100. 5 x 6.5”; 34 pages. Signed & numbered by the author. Letterpress printed using handset Univers on Ingres Antique text. With photoengraved prints. Handbound into Canson Mi-Teintes covers by Judy Mudfoot at Mudhorn Press. Issued in glassine envelope. Sewn fold binding in black paper cover. Understated testimony about the collateral damage that attends violence. Sam Erenberg lived in a loft in downtown Los Angeles in 1965. That August of that year, The Watts Insurrection erupted and a curfew zone, initiated by the California National Guard and the LAPD, included the corner where Erenberg lived. The story of Nettie Love was told to the artist’s mother, Adele Erenberg, by Nettie’s husband, Claude Love. **\$200**

The Spirit Tower. By Sam Erenberg

San Francisco: Sam Erenberg, 1989. Edition of 30. 8 x 8” closed; 8 x 192” extended; 24 pages. Accordion fold letterpress printed on handmade Japanese Moriki paper. Screens printed by Philip Insalaco at Santa Barbara. Text handset by M & H Type, San Francisco. Text and plates printed on a Vandercook Proof Press by Julie Holcomb Printers, San Francisco. Binding and portfolios by Klaus Rotzscher, San Francisco. Wrappers printed with four relief prints in gold from photoengraved plates. Enclosed in an archival gray board. Signed and numbered by the artist. Sam Erenberg: “*This hand-made letterpress book combines gold and black text with screened HM Moriki papers from Japan, creating unusual colors and textures. The text, poem no. 242 from The Confucian Odes, translated by Ezra Pound, alludes to King Wen’s magical tower, built in a holy place surrounded by water during the Chou dynasty in China. The scroll-like pages are 8 inches high and unfold, like the song itself, to a length of 192 inches.*” **\$600**

Diane Fine ~ New York

Untitled Book About Stairs. By Diane Fine and Mario Laplante. Madison, Wisconsin: Moonkosh Press, 1988. Edition of 38. 12.75 x 9.25” single sheet folded to 6 x 6 x 8.5” triangle. Letterpress and lithography. Housed in a triangular paper case bearing a hand-painted decoration and printed colophon. This single sheet collaboration between Diane Fine and Mario Laplante unfolds from a triangle. One side of the sheet is an austere network of hand-tinted lithographs with step-like architectural structures suggesting, perhaps, pyramids. The lushly printed interior is more fluid but contains a letterpress printed poem in a rectangular format. The words proceed from sacred buildings (St. Peter’s ...) to concentration camps (Auschwitz ...) to colors (Freesia ...) to the Marx Brothers (Groucho ...) and end with Hallelujah. The unfolding and refolding is as mysterious and yet fixed as the text. **\$125**

The Journal of Elizabeth Jennings Wilson 1853-1867. By Joe Napora. Moonkosh Press and Ragpicker Press. 1987. Edition of 160. 6" x 7". Printed letterpress on hand-made and Ogawa paper using Palatino foundry type. Marginal ornamentations appear throughout the text with a central folio of illustrations. The soft cover long-stitch binding is sewn on a strip of velum. Prospectus: "*This book is a collaborative publication of (the) Moonkosh Press and Ragpicker Press consisting of poems based on the journal of Elizabeth Jennings Wilson, a woman who lived, worked and traveled West in the middle of the 19th century. Through her observations, from the simplicity of apple parings at the home of friends' to her fear for her brothers away at war, this poem cycle traces the growth of an American woman from girlhood to adulthood.*" **\$150**

Alisa Golden ~ California

Hat. Hat. Hat. By Alisa Golden. Berkeley, California: never mind the press, 1989. Edition of 42. 10 x 7"; 20 pages. Letterpress printed on Rives bfk. Cover of ogora grey. Illustrated using handcarved rubber stamps. "*When I got to Moscow...I was the only one who didn't have a hat.*" From this begins one of those small but epic sagas that color our lives. **\$40**

Susan Kae Grant ~ Texas

The Wink, The Kiss, The Slap. By Susan Kae Grant. Dallas, Texas: Black Rose Press, 1987-88. Edition of 15. 3 x 4 x 3" plexiglas box with 3 flip books in drawers. Books: 3 x 2" miniatures bound in fur. Letterpress printed. Susan Kae Grant: "*Inspired by failed relationships, [this work] consists of three miniature flip books bound in rabbit fur and contained in a plexiglas jewel box. On the surface, the books appear to be light and entertaining. However, upon closer examination the tiny flip books become painful symbols and reminders of the growing number of dysfunctional relationships in the culture. Beginning with the courting process, the reader is introduced to familiar issues such as 'pursuit,' 'trust,' 'response,' and 'deception.' The combinations of materials (fur and cubic zirconium) represent symbols used in society for enticement. The transparent and closed quality of the box entices the viewer, yet also provides a barrier much as the behavior that shapes human relationships. The three fur-bound books are presented in a treasure like chest with a 'man made' diamond mounted in the pull of each drawer. Fur and diamonds symbolize and represent the status people are encouraged to search for in relationships and the treasures the consumer industry has taught them to expect.*" The three fur-bound books are presented in a treasure like chest with a 'man made' diamond mounted in the pull of each drawer. Fur and diamonds symbolize and represent the status people are encouraged to search for in relationships and the treasures the consumer industry has taught them to expect. "*Repetitive text is printed letterpress on cards stock and contact-size photographs are original laser prints. Each of the three books is bound in a color chosen symbolically for the intended message. While flipping the pages, the alternation between male and female stares, winks, and kisses is barely noticeable and seems innocent. In the last book, The Slap, gender is hardly decipherable and the physical gesture combined with the color no longer appears innocent.*" (Two copies available) **\$1,200**

Haybarn Press ~ New York

Aesthetique du rale. By Michael Anania. Chicago: Haybarn Press / Editions due Grenier 1977. Edition of 100. 11 x 8.5"; 17 pages bound in a portfolio. Signed by the poet and artist with original collaborative print, signed and numbered. Type is Optima. Offset Lithography. This portfolio album is one of a series inspired by the poet's text. Ed Colker, The Anthromorphic Book exhibition catalogue, 1994: "*Aesthetique du Rale evolved after Chicago poet Michael Anaia visited my studio*

and expressed concern over the latest trend in contemporary art: mutilated body parts. This was in the mid-1970's. He sees the poem's last line of 'dernier cri' ("last word" in fashion) as the "rue" (death-rattle) of aesthetics. After the offset printing, the poet and I joined in a two-handed etching which we printed in relief as a frontispiece." (Last four copies) **\$90**

R. Waldo Emerson. By Ralph Waldo Emerson. New York: Haybarn Press, 1985. Edition of 200. 9.25 x 13" Text in Palatino. Frontispiece printed on Rives BFD. Drawings are offset lithography. Bound in purple paper wrappers with paper title on front. This edition was conceived to mark the approach of the 150th anniversary of the publishing of Ralph Waldo Emerson's essay on Nature and grew out of special studies at New York University. **\$150**

Karen Kunc ~ Nebraska

Lore of Gold. By Karen Kunc. Avoca, Nebraska: Blue Heron Press, 1986-1987. Edition of 20. 16 x 9", 12 leaves, multi-color with sewn binding and blue hemp covers. Woodcut and letterpress on Okawara paper. Text in typeface of Garamont. A pairing of early texts with Kunc's contemporary art. The text is taken from three sources: "*The Stone of the Philosophers, an undated 17th-century work by George Starkey; the Golden Tractate of Hermes Trismegistus (fourth or fifth century); and, Of the Nature of Things by Paracelsus (Theophrastus von Hohenheim) from 1650. All three concern the process of making gold. Now you shall understand that the Ancient Philosophers made division of the Water to separate it into four substances; one to two and three to one; the one third part of which is colour; which is a coagulating moisture; but the other two thirds are the Weights of the Wise. Take an ounce and a half of the humidity; and the midday Redness, the soul of gold, take a fourth part which is half an ounce. Of the citrine Seyre take similarly half an ounce. Of the Auripigment take half (which are eight) thus making a total of three ounces; and you must know that the Vine of the Wise is drawn forth in three, and the Wine of it is perfected in Thirty....*" Karen Kunc: "*Text and full page woodcut illustrations alternate to create a vision and mystery surrounding the art of creation. Nature is animate within the medieval understanding and this contemporary imagery.*" **\$500**

Syl Labrot ~ New York

Pleasure Beach: a book in three parts. By Syl Labrot. New York City: [Eclipse], 1976. First edition of 1200. 10.5 x 15.75"; 84 pages. Text in Monotype Bembo, Garamond, Linotype Weiss, Italic, and Arrighi (often photographically manipulated). Offset printed. Quarter cloth bound. Smyth sewn with flat black headband, square back binding, and illustrated dust jacket. With color photo-montage artwork throughout. A three-part personal meditation on the nature of color photography. VSW: "*Pleasure Beach represents breakthroughs both in conception and production. Its design is symphonic, incorporating numerous themes and movements of color, layered images, and texts. It was printed under Labrot's careful super-vision from fine-line negatives made using techniques which he developed specifically for the offset production of this book.*" Light Work Collection: "*Syl Labrot's recent photographically-derived offset work is a significant departure from the traditional single image. Pleasure Beach, a lavish extension of the photographic book, is a remarkably dramatic exploration into his own history and imagination. Its foundations [are] Labrot's long-standing concern with the color photographic print as a space quite separate from both the reality reproduced by the camera and the graphic forces of the print, the print transcends its parts, yet is deeply linked to them. Working with offset allowed him to reconstruct and redefine*

his own evidence, much as if he were his own archaeologist. Syl Labrot was born in New Orleans in 1929 and died in 1977. He worked in many aspects of photography and printmaking including a collaboration with Walter Chappell and Nathan Lyons, that produced the book Under the Sun in 1960. His photographs, prints and paintings were widely exhibited and collected during his lifetime.”

\$200

Su Lund ~ California

Tsutsumu The Japanese Package. By Su Lund. Sarasota, Florida: Su Lund, 1984. One-of-a-Kind. 5 x 6.25 x 1.25” closed, 5 x 71.25” extended; 22 pages. Pen-and-ink drawings with notes by the artist.. Japanese paper on-lays. Handmade papers. Concertina binding. Bound in antique hand-woven silk from Kyoto, Japan [brought to the US by the artist’s father after WWII]. ...Housed in matching clamshell box with tiny intaglio etching on-lays. Binding by the artist. Ten drawings by the artist illustrating different types of Japanese packaging. Notes written by the artist regarding style or some characteristic of the particular packaging. Colophon: “*The design on the title page is a stylized version of the Sino-Japanese ideograph tsutsumu (to wrap). All information taken from Tsutsumu: The Art of the Japanese Package by Tokyo designer, scholar, and critic, Mr. Hideyuki Oka.*”

\$1,500

Scott McCarney ~ New York

Memory Loss. By Scott McCarney. Rochester, New York: Visual Studies Workshop, 1988. Edition of 500. 2.5 x 22”; 40 pages. Four-color offset printed. A single sheet. Combination venetian blind/foldbook. Bound with cord strung through die-cut holes, which can be used to create different angles of viewing. The book cannot, however, be laid completely flat. Black embossed board covers with title blind-stamped on each. A powerful work that represents in physical, verbal, and visual ways the complexity of brain trauma, Memory Loss was inspired by a traumatic brain injury suffered by the artist’s brother in 1986. The accordion structure combines fractured images and texts drawn from medical literature about head injury with personal photographs and correspondence. The book can be seen from many angles: as a static piece of sculpture from a “clinical” distance, or close at hand where manipulating the pages reveals personal struggles. Scott McCarney, The Biography of a Book: “*Memory Loss came into existence as a book at the Visual Studies Workshop Press three years after it was conceived and five years after the event that inspired it. It uses elements of biography and autobiography to create an ‘experiential autobiography’ that exists only in the context of the book. This book conveys the kaleidoscopic and shifting memory state of the artist’s brother following an accident. The images unfold in ways that are unrelated logically. Yet we can sense psychological relations, and the struggle of a wounded brain to get back to is business of making sense. On the bluer, less colorful side, images seem largely inspired by the world of medical care: various representations of the head and the brain, photographs in which the patient’s full face [and thus the patient], seem elusive, and terms a doctor might use regarding affect in what look like rubber stamps: ‘IMPULSIVITY,’ ‘IMPATIENCE,’ ‘EUPHORIA.’ The reverse is brighter, more spacey, and with red, the images suggesting less the doctors looking at the patient and more the patient looking into himself. A few sensuous details creep in: ‘Pork Chops.’ A few questions: ‘huh?’ He focuses on his hands, making shadow puppets, and struggling to get his fingers back to the notes of the guitar. The stamp-like script of the other side gives way to his own, still shaky, handwriting. Above all he writes to his artist brother, Scott: ‘you’re good therapy.’ [Beyond the Text: Artists’ Books from the Collection of Robert J. Ruben by Yvonne Korshak and Robert J. Ruben]*

\$150

Midnight Paper Sales ~ Wisconsin

Buffaloed. By Gaylord Schanilec. Stockholm, Wisconsin: Midnight Paper Sales, 1983. Edition of 100. 8 x 11.5 inches; 16 pages. Letterpress from hand-cut blocks. Sewn into rust-colored paper with the texture of hides over boards; cloth spine. An early work by Schanilec. The spare, hand-carved text tells a story of collective isolation, but the images, as if drawn from a Native American tale, point toward the mythic. Inherent in the title is the definition of the word as “being baffled or mystified.” There is a sense of spiritual defeat in the text, yet the images offer the antidote. The lone figure of the buffalo-man—with the great beast’s head resting atop a human body like an encompassing mask—suggests a potency of spirit in the face of despair. There is a stark undercurrent of anger in these pages, but the sparseness of design refrains from overstatement and leaves room for individual interpretation and response. **\$175**

Milkweed Editions ~ Minnesota

Spillville. Text by Patricia Hampl. Art by Steven Sorman. 1987. Edition of 150. 12 x 17” 27 engravings by Steven Sorman. Forty-one broadsheet-size pages. Housed in a specially-made archival presentation box. Printed on gray Rives BFK paper. Engravings printed on cream-colored Kitikata paper. Body text set in 14 point Bembo, English Monotype Series 270. Display type, Felix Tiling, English Monotype Series 399. A collaboration between writer Patricia Hampl and artist Steven Sorman. It is a work about an Iowa farming community, where Anton Dvorak composed his “*American Quartet.*” It is about place and music and art. **\$2,000**

Louise Neaderland ~ New York

Empress Bullet. By Louise Neaderland. Rosedale, New York: Women’s Studio Workshop / International Society of Copier Artists, 1982. Edition of 100. 9.75 x 9”; 8 pages including cover. Accordion fold. Photocopy in black-and-white on a Xerox 9400. Women’s Studio Workshop, Synopsis: “*This book is based on a news story by Steve Crist and a photograph by Vic DeLucia which appeared in The New York Times. It was created from multiple copies of a single image arranged in such a way as to create a visual narrative moving through time and space with discovered poetry emerging from re-aligned text. A Xerox 9400 was used to create the multiples.*” Louise Neaderland: “*A racehorse throws her rider, goes on to cross the finish line first but is disqualified from winning because she has no rider. Without a rider to rein her in she continues running until impaling herself on a safety barrier. Created from multiples of a single image and the article’s text manipulated to create found poetry.*” **\$25**

La Strada. By Louise Neaderland. Brooklyn, New York: Bone Hollow Arts, 1986. Edition size unknown. 4.25 x 4.25”; 6 leaves. Offset printed in duotone. Stitch bound. Housed in envelope with title tipped on. Third in Neaderland’s series “Where is Home?” Each flip-up page grows in size, lengthening the view, until, on the last page, the people disappear and are placed by a mirrored surface, which literally brings the reader into the work. Louise Neaderland: “*Mylar mirror at the end reflects an empty road and the viewers reflection. On each page the road gets longer, giving the illusion of the two figures walking, the road moving further away. The finally disappear, leaving just the road, empty, and reflected in the mirror along with the viewer of the book.*” **\$15**

Bea Nettles ~ Illinois

Flamingo in the Dark. By Bea Nettles. 1979. Edition of 2000, unnumbered. 11 x 11" square; 72 pages. Full color plates. Hardbound with an illustrated jacket. Inky Press: "A visual autobiography containing over sixty five bichromate images created in multi layered color, predating digitally manipulated photographs by years. All images were produced from 1976 - 1979 using a Kwik Print on vinyl. This process involves coating light sensitive color onto a vinyl base, contact printing large negatives with a bright light source and washing away the unexposed color with water. The images were built up with multiple negatives and many exposures." Bea Nettles, from the Introduction: "This book is my visual autobiography, starting with my girlhood in Florida and starting over again with my daughter Rachel's first year. The work is loosely sequenced and includes portraits of myself and family and landscapes pieced together from memories." Shelley Rice, Art in America (June 1978): "These images float freely across the picture, defying gravity and ignoring normal space and scale with Surrealist-influenced irrationality. Figures loom large over landscapes and turn into angels; the moon beams at the earth with a smiling face and then becomes a dish or a clock. Folds of patterned cloth sprawl into mountains capes while translucent fish swim through rainbows in the night sky. The artist's visions come alive against backdrops of purples, greens, blues, mauve pinks, amber, browns....Emotionally charged and deeply subjective, Nettles' colors are equivalents for a reality perceivable only by the inner eye." **\$35**

Swamp Lady. By Bea Nettles. Inky Press Productions, 1974. Edition of 150. 3.25 x 4.25"; 29 cards. Experimental four color printing done on a small offset press by Bea Nettles. This work first appeared in Colors: An Offset Portfolio, published by Florida State University. Deck is encased in a white box with Swamp Lady label and consists of pairs of images including Gator, Palm, Dive, Snorkle, and Beach. Cards are varnished on both sides and corners are rounded. Bea Nettles: "A variation on the card game Old Maid. Dealer shuffles and deals the cards. Players look at their cards and put any pairs face up on the table. The dealer starts the play by offering his hand, face down to the player on his left, who picks any card. If this makes a pair, put it down face up. That player then offers his hand to the next. The player left with the SL card is the SWAMP LADY!" **\$250**

Kevin Osborn ~ Virginia

Wide Open. By Kevin Osborn. Arlington, Virginia: An Osborn Book, 1984. Edition of 50. 34.5" x 7.5" x 26"; 74 shaped leaves. Printed by offset lithography on archival Mohawk Superfine paper with lightfast inks at the Writer's Center Bethesda, Maryland. Bound between shaped covers of plexi with a wooden spine. A separate 10.5 x 5.5" wooden base has slots to slip plexi covers in for standing and storing. Produced during a Virginia Museum Fellowship between July of 1983 and July of 1984. [Note: to "read" the book you have to remove it from the wooden base and rest the spine on some other surface so you can turn the pages.] Renee Riese Hubert & Judd D. Hubert, The Cutting Edge of Reading: Artists' Books: "Kevin Osborn disturbs the act of reading as much as possible.... Wide Open (1984) makes the very handling of the book almost impossible. The volume, large in size, requires the reader either to lock it up between two plexiglas covers reposing on a wooden pedestal doubling as spine or to leave it wide open, as the title indicates. Each of its alternately rectangular and triangular pages has its own dimensions and never coincides with another. Because of this manifest 'difference,' the reader cannot progress in an accustomed way: his or her field of vision constantly requires refocusing. Other devices jolt us out of our habits: patterned lithographed papers with alternating designs seem somewhat reminiscent of wallpaper. The turning

of the pages disrupts any routine that we might still rely on, and the thick double leaves, leaning on each other, insist on bending over. Open or closed, the book resembles a bird attempting to fly away. The sculptural volume constantly deprives us of the intimacy of reading. Normally, we find ourselves alone with books and physically close to them, but in Wide Open our approach, our seeking to turn the pages, our asking them to lie flat, only disturb the equilibrium of the flight. Colored patterns into which large stripes and Arches intrude become the bed on which words eventually come to life. Scattered black seedlings play the role of forerunners of words which could appear in any text....They become more crowded and busy as the patterns intensify; they may eventually repeat, but they never link up spatially, semiotically, or syntactically. Since words do not stand out, the reader literally has to pin them down. The artist describes Wide Open as 'A book of passage through dense landscapes of overlay pattern and structure.' Instead of transfixing a text on the page, Osborn proposes a flight over a spatial expanse where we can spot at best a hidden word from afar."

Note: *Instead of wooden removable base with slots for standing book upright in covers, in the prototype the same book — the printed pages between the plexi covers with a wooden spine — is affixed to a pedestal, a wooden base 13.5 x 8 x 5.5". A screw mechanism allows the book to be tilted diagonally for reading and turning the pages (i.e. the wooden spine of the book swings down to rest on the pedestal so that the spine rests at an angle).*

(Editioned, one copy only available) **\$5,800**

(Prototype, one copy only available) **\$5,000**

Claire Owen ~ Pennsylvania

Seven Gods, Seven Demons: A Bestiary. By Claire Owen. 1987. Edition of 30. 10.25 x 7". Fourteen hand-painted etchings and three hand-printed wrappers on Rives paper. Text printed letterpress by Mary Phelan, using Caslon Old Style and Lombardic Capitals. Bound by Owen in a cloth covered chemise, decorated with a hand painted etching. Printed in an edition of 30, 26 lettered, and 4 numbered copies. Signed by the artist. A contemporary treatment of a medieval book form, revisiting the bestiary to explore the use of animals to represent good and evil. Seven animals as gods, seven as demons. (Three copies remain) **\$500**

Pacific Editions ~ California

Quartet: Four essays. By Lewis Thomas. San Francisco, California: Pacific Editions, 1986. Edition of 130. 8.25 x 12". Housed in a drop leaf box with an additional etching in folder. The four essays by Thomas are each illustrated with a color etching by Joseph Goldyne. **\$1,200**

Peridot Press ~ Hawaii

A Bird in the Hand. By S. M. Schneider. N.p.: Peridot Press, 1986. Edition of 100. 5.125 x 7.125"; 30 pages. Handset type and letterpress printed dry on Japanese paper. Wood engravings (including one fold-out illustration) by Pati Scobey. Case bound in linen with heat-stamped cover ornament illustration (bound & heat-stamped by Katherine Kuehn based on printer's design).

Poems by Susi Schneider:

Up From Down Under

Autumn Scene

A Bird in the Hand

Feel My Heartbeat

Protective Coating

Voyeur

The World at Your Fingertips

Excerpt from A Bird in the Hand

*The bushes in front hide the porch inside
where you spend your time.*

Wide bamboo curtains help to keep the outside out. ...

\$225

Backwaters. By Stephen M. Miller. Illustrations by Stephanie Newman. Madison, Wisconsin: Peridot Press, 1983. Edition of 60. 5.375 x 7"; 30 pages. Handset type and letterpress printed dry. Illustrations printed from zinc plates in two colors. Handmade cover and text paper made by Susi Schneider. Concertina binding. Printed spine and cover illustration. Other insets fishing line and lure. Bound with silver thread. Colophon: "*Backwaters, the second book of The Peridot Press, ... brings together the talents of Stephen Miller, poet and explorer of human natures, and Stephanie Newman, artist and, for this book, haunter of diners and bowling alleys.*" **\$150**

Perishable Press ~ Wisconsin

Notes Toward the Definition of David. By Joel Oppenheimer. 1984. Edition of 125. 26 cm; 10 leaves with one illustration. Letterpress printed by Walter Hamady on handmade Bodleian. Sewn in two signatures onto a handmade paper wrapper of Shadwell made by Hamady. Woodcut by Scobey. Mary Laird: "*Joel came to the farm and thrilled the Hamady children by making wonderful faces. They tried to imitate him.*" (One Copy) **\$125**

Purgatory Pie Press ~ New York

Lily Lou. By Holly Anderson. New York: Purgatory Pie Press, 1986. Edition of 200. 12 x 6" in paper-covered boards with illustrated dust jacket. Weiss Roman foundry type. Phoenix Imperial Paper. Profile printed in two-tone Purgacolor. Background printed from Dikko-made sandpaper. Letterpress printed. Signed by Anderson. **\$100**

The World at my Fingertips. By Donna Ratajczak. New York: Purgatory Pie Press, 1988. 18.75 x 6.5" 16 pages in stiff boards with red and black folded over wrapper. Poems in the form of newspaper-clippings. **\$150**

Pyracantha Press ~ Arizona

Puella. By James Dickey. Tempe, Arizona: 1985. Edition of 150. 7.25 x 13.5" quarter-bound in leather and natural cloth. Printed in two colors on Arches Text Laid paper. Three line illustrations and the "Puella" title drawn by Brenda Bodney. Designed, set, and printed by John Risseeuw. Prospectus: "*... James Dickey's collection of nineteen poems which form a record of a woman's coming of age journey, from childhood to adulthood. The book is based on the life of his wife, Deborah, and was written as a gift to his daughter, Brown. Before publication in book form, the works had already been awarded the prestigious Levinson Prize from Poetry magazine. In 1982, the world premiere of Puella was given at the Arizona State University Kerr Cultural Center. This production of literature translated into fine arts performance was directed and produced by Dr. Janet Larson McHughes of the ASU Department of Communication. Staged with original music, choreography and set design to complement the oral interpretation of the poems, the Puella production was a beautiful showcase of the best of the performing arts. To complete the fine art involvement with Puella, the book arts press of the ASU School of Art, the Pyracantha Press, was chosen to produce a limited edition of the text....The text was handset from Mr. Dickey's original manuscript*"

\$120

Venus and Adonis. By William Shakespeare. Newly edited with an introduction by John Doeblér Tempe, Arizona: 1984. Edition of 120. 8.25 x 11"; 76 pages. Paper handmade at the HMP papermill in Woodstock Valley, Connecticut. Type is Monotype Bembo, machine set and reset by hand in the shop. Printed in three colors throughout. Bound in half-leather and dark maroon linen over boards. Designed and printed by John Risseeuw. Prospectus: *"This book is the first of several fine press editions which were commissioned to celebrate the Centennial of Arizona State University in 1984-1985. The text of the poem has been newly edited from the first edition of 1593 by John Doeblér, Professor of English at ASU, who has also written a scholarly introduction..... An effort has been made to reflect something of the first edition in this new limited edition. Through choice of paper, typeface, ornamentation and design as well as through the fidelity of the text in an 'old-spelling' form, the event of Shakespeare's first appearance in print is interpreted for the modern reader."* **\$225**

Red Ozier Press ~ Alabama

Homage and Desecrations. By Octavio Paz [English translation by Eliot Weinberger]. New York City, New York: Red Ozier, 1987. Edition of 75. 6.75 x 12"; 20 pages. Van Dijk types printed in black and green on mouldmade Frankfurt. The title page has a green vertical rule with a triangular bullet in rust before the author's name. Two illustrations by Richard Mock: one within the text, printed in brown with bronzing powder mixed into the ink, and one in black on the front cover. Quarter-bound in black linen and pastepapers by Claire Maziarczyk. Pumpkin-colored endsheets. Design, printing, and binding by Ken Botnick and Steve Miller. Signed by Paz and Weinberger on the colophon, by Mock on his internal illustration. Four poems by Octavio Paz (1914 - 1998): *"Amor Constante Más Allá de la Muerte"* [*"Love Constant Beyond Death"*]; *"Aspiracion"* [*"Aspiration"*]; *"Espiracion"* [*"Respiration"*] and *"Lauda"* [*"Tomb"*]. Translation into English by Eliot Weinberger. Bilingual text accompanied by Richard Mock's artwork. Roberto Gonzalez Echevarria, Professor of Spanish at Yale University, The New York Times, May 15, 1988: *"In his 1960 book, Homage and Desecrations, Mr. Paz rewrote "Constant Love Beyond Death," a famous sonnet by the 17th-century poet Francisco Quevedo, thereby claiming as his poetic antecedents the baroque poets, whose echoes were audible in his poetry much earlier. His return to the baroque is emblematic. Realizing that the language inherited from the Spanish-language Romantics was derivative and hollow, modern Spanish poets reached back to Quevedo, his contemporary Luis de Gongora and their disciples as the only worthy models, poets who had achieved an original poetic revolution. Mr. Paz is torn between the glittering, imagistic world of Gongora and the wit, paradox and sober vision of Quevedo, but he seems to settle finally on the latter as a mentor, and on the 17th-century Mexican nun and poet Sor Juana Ines de la Cruz. Quevedo's language, oscillating between excrement and the most purified love, repulsion and desire, is particularly appropriate for Mr. Paz's sense of the failure of history."* **\$350**

Clarissa Sligh ~ North Carolina

Reading Dick and Jane with Me. By Clarissa T. Sligh. Rochester, New York: Visual Studies Workshop, 1989. Edition of 800. 7 x 8.375"; 24 unnumbered pages. Offset photo-lithograph. Pamphlet stitched. Signed by Sligh. Clarissa Sligh: *"Reading Dick & Jane with Me (1989) is an artist's book created to interrupt the authority of old elementary school textbooks called The Dick and Jane Readers. These reading textbooks of the 1940's and 50's represented a white upper middle class suburban family as normal life for most Americans. Although statistically the average American at this time was working class, the artist as a young girl thought these depictions meant that her*

family must be an aberration outside the norm. In *Reading Dick and Jane with Me*, children from Clarissa's old neighborhood stand in for the young people who could never talk back at that time." Sligh underscores the covert, powerful, and potentially dangerous messages sent to young readers when the power of literature, even of the most elemental sort, is backed by the authority (both on a real and spiritual level) of the school. What happens when the young don't see themselves or their worlds reflected in the models foisted upon them? The simplicity of this book's format doesn't conceal the complexity of the issue or the peril of the possible consequences.

\$150

The Third & Elm Press ~ Rhode Island

The Best Tailor in the World. By Ilse Nesbitt. Newport, Rhode Island: The Third & Elm Press, 1983. Edition of 100. 10 x 13"; 24 pages. Printed on Rives heavyweight paper. One double-spread page per story. Printed with black ink specially made by the artist. Housed in a printed wrapper of colored cover stock. Prospectus: "*The nine stories in The Best Tailor in the World are folktales. They have their sources in eight different countries: China, Esthonia, France, Germany, Iran, Ireland, Japan, Northeast Africa; and one is a Chassidic tale. It was the intention of the artist to present them in a format that would be visually enjoyable and, at the same time, readable. So this book resembles the block books of the early history of printing: the text and illustrations have been cut on the same block. The tales were selected from a large and varied collection that was made over many years: some are childhood memories, one is recalled from a high-school French test, and others come to the fore in trying to complete the choice for the book. Each story covers a double spread, printed on one side of the sheet only. The double spreads are hinged together to make a unique binding enclosed in a covering wrapper.*"

Nine folktales:

German: Mayer Hoppe

Esthonia: Good Luck and Bad Luck

Japanese: The Two Frogs

Chassidic: The Treasure

Persian: Death also comes to Isfahan

French: The Three Tailors

Chinese: Who is the Delinquent?

Irish: The Planet

Northeast African: The Hare

\$220

Raoul Veroni ~ Argentina

Ariel Poems. By T. S. Eliot. Buenos Aires, Argentina: Estudio Gráfico, 1961. Edition of 30. 34 x 24.5 cm; 60 pages. In lightweight paper-covered cardboard slipcase. Printed on various papers: four on Whatman, Ten on Fabriano-Perusia, and six on Ingres-Canson. This is an Ingres copy. Includes four lithographs and eleven woodcuts. Veroni set up the type composition and engraved the illustrations. A bi-lingual printing of Eliot's Ariel Poems. Translated and commentary notes were written by Basilio Uribe. Volume VII in the series of poem chapbooks "La Cabellera." [The illustrator and printer, Raoul Veroni, studied at the Escuela Superior de Bellas Artes in Buenos Aires. An exhibit of his books was held at the Centro Argentino del P.E.N Club Internacional in 1975.]

A cold coming we had of it,

Just the worst time of the year

For a journey, and such a long journey:

*The ways deep and the weather sharp,
The very dead of winter.'*

~from Journey of the Magi

(Last two copies) **\$1,000**

Cantos del Anochecer. (1908 - 1955). By Enrique Banchs. Buenos Aires, Argentina: Raoul Veroni, 1966. Edition of 20. 8.2 x 12"; 68 pages. Laid in hard cover presentation folder. Housed in matching green marbled paper covered slipcase. Text in the original Spanish. Signed by Enrique Banchs, David Martinez, and Raoul Veroni. Letterpress printed by Raoul Veroni. Illustrated by Raoul Veroni with eight lithographs, 6 vignettes, colophon with embossed detail, and cover lithograph. Portrait of the poet signed by Veroni. Introduction by David Martinez. Of the edition: 5 on Whatman for Banchs, Martinez, and Veroni; 15 on Fabriano numbered 3 to 17. These are the Fabriano copies. Argentine Enrique Banchs (1888 - 1968) published four books of poetry in the early years of the 20th century: *Las barcas* (The Boats) (1907), *El libro de los elogios* (The Book of Elegies) (1908), *El cascabel del halcón* (The Bell of the Hawk) (1909) and *La urna* (The Ballot Box) (1911). Although Banchs remained active in the Argentine literary community and was a member of the Argentine Academy of Letters, he stopped publishing poetry for about 50 years. This publication includes selections from *El libro de los elogios*, *El cascabel del halcón*, and *La urna*, as well as 14 poems written from 1912 to 1955. **\$1,000**

Women's Studio Workshop ~ New York

What's Happening with Momma? Clarissa T. Sligh. Rosendale, New York: Women's Studio Workshop, 1988. Edition of 150. 6.25 x 11.5 x 2" closed; extends to 38". Multiple accordion structure: a larger horizontal structure of 6 panels and 6 vertical accordions affixed to the horizontal panels of 8 panels each. Silkscreen and letterpress. Housed in a clear plastic box. This dimensional, house-shaped book literally unfolds to tell an autobiographical story full of pain and confusion from the author's childhood. Clarissa Sligh, *Making Artist's Books* (2002): "*The emergence of a memory of a younger sister being born at home set into motion the making of What's Happening With Momma? It seemed like a simple idea, but while building and combining text with photographs, I found myself groping for the physical form it would take. Making book dummies led me to realize that the container had to be a small safe space. But my biggest challenge was to create a structure that would also provide a way for the viewer to interact with the book in order to 'read' it. How could I evoke with photographs, mark making and text something of the way that the Baptist preacher and the gospel and rhythm and blues singers and musicians used repetitive, rhythmic fragments to elicit the audience response necessary for the satisfactory completion of their work? Here too 'the reader' needed to interact with the art. After agonizing over it for months, I visited Keith Smith's home in Rochester, New York. There I saw a videotaping of a book artist, Susan Share, perform her book in order for it to be seen by the viewer. I knew immediately that her process of 'unfolding' was exactly what my piece was about. That night, a multiple accordion structure came to me in a dream. Waking up, I drew it in my sketchbook on the table beside my bed. The next morning I saw that it was the solution to the problem for which I had been searching. Initially the book was made using a Van Dyke Brown alternative photographic process. Negatives were pieced together and contact printed for the house-shaped accordion structure. The interior accordion pieces, printed separately on a different paper, were cut, folded and adhered to the interior of the house structure with adhesive. Using these methods, I was able to make a very small and ephemeral edition. The following year,*

Women's Studio Workshop in Rosendale, New York, awarded me an artist residency fellowship. While there I made a different version of What's Happening With Momma? Ann Kalmbach guided me in strengthening the structure and in printing an edition of 150 books with silk screen inks and letterpress." **\$450**

Ziggurat Press ~ Rhode Island

A Packet of Letters. By Walter Feldman. Providence, Rhode Island: Ziggurat Press, 1989. Edition of 45. 8.25 x 11.25"; 36 unnumbered pages. 18 pt Bodoni type. Printed on Nideggen paper by a hand-fed Vandercook Press. Spiral bound at top with cloth-covered hardcover wraparound. Paper title on wraparound. During World War II Feldman was an lieutenant in the infantry, serving from 1943 to 1946, even acting as an aide at the Potsdam Peace Conference. Deeply affected by his war-time experience, Feldman at his Ziggurat Press continues to publish works that examine war and its effects. Donald Kuspit, Walter Feldman 2007: "*In his book, A Packet of Letters, Feldman looks back at some of his experiences as a soldier. He recalls how his mother learned to read and write English so she could stay in touch with her son stationed across the globe. While at war, Feldman found himself under small arms fire in the forests of the Ardennes, more commonly known as the Battle of the Bulge. The shards of shrapnel that lodged in his lower back left a lifetime injury, and the trauma of his near-death and harrowing rescue made a lasting impact on him. Feldman used art as therapy for the wounds of war. While recuperating in Paris, he was told he would never walk again. But he did. And as he recovered, he learned to paint through his pain and found healing through brush and canvas*". The Books of Walter Feldman: "*In A Packet of Letters, which can be described as being about words and the writing of words, he has himself contributed the text. A wartime book done in spiral notebook wrapped in fatigue green, it tells in every way - visual and textual - a story about filial and maternal love.*" **\$250**

End of Still Around (Books from 1960 - 1989)

Artists with \$50 and under bookworks March 2011

Megan Adie ~ Switzerland

Items from 121 Garden Lane. By Megan Adie and Milly Bartelmez. [San Francisco]: Megan Adie, 2010. Edition of 25. 4.125 x 3.125"; 12 cards. Photographs digitally printed. Text letterpress printed. Housed in lightweight cardboard card box with slip-in flap closure. Megan Adie: "A collection of cards housed in a small blue box. Each card has a photograph on the front and all are vaguely enigmatic; a bronze bird sculpture, boxes of cocktail stir sticks, a jar of beach glass. On the backs of the cards are a letter, describing a road trip and including section of news about the trip, familial musings, and the other meaningless-meaningful things we share with our family. *"Though it is not important to the project, the images and the text are quite personal in nature. In 2007, following the death of my grandmother, I took photographs of everything in her house; the images chosen for this book were from among those pictures. The letter is a recreation of an actual letter written from my grandmother to her sister on the same road trip described. The idea of the project is to muse on home, the things in it, and what makes up a life."* **\$40**

Matthew Aron ~ Illinois

Suburban Skies: A Field Guide. By Matthew Aron. Chicago: Arbitrary Press, 2010. Open Edition. 7.5 x 7.5"; 32 pages. Offset printed in two colors. Typefaces Quadraat, Tyfa, and Eurostile, Perfect bound. In the format and spirit of the democratic multiple, *Suburban Skies* is a cross between a Guide to the Constellations and a modern-day Babbitt - with a dash of Peyton Place and pinch of the Sopranos. Matthew Aron "wanted to emulate the very brief descriptions of the Greek mythological figures in the constellation books I had as a kid, which were painfully incomplete. (Those always left me curious for more, and thankfully there were well-stocked libraries in my hometown.) But I like to think the individual pages in *Suburban Skies* are more curious than frustrating in their incompleteness, and that there's pay-off within the book as the suburban-mythological figures start to interact and their stories overlap and crossover." In a simple and direct way, the book reflects how many of us make our way through the world. As Aron says, "While we wait for scientists to answer those [fundamental] questions with increasing certitude every generation, the rest of us project ourselves beyond what we experience here on the planet, just like the ancients did. We see the universe through human eyes." Matthew Aron: "*Suburban Skies* is part of my ongoing investigation into using familiar-seeming nonfiction books as the launchpad for fictional storytelling. In this case, the book is a guide to the constellations of the night sky. In place of ancient myths are figures from the landscape of New York City's suburbs. The year is 1988. The town is Keaton, New Jersey. The vices are drugs and sex. Roni Engel and Jack LaVolpe are high school students trying to navigate the challenges of growing up amidst their parents' and teachers' foibles and failures. "Is anyone paying attention to what's really going on?" **\$20**

Mariona Barkus ~ California

Generations: a fictional family history. By Mariona Barkus. Los Angeles, California: Litkus Press, 1984. Edition of 20. 3.75 x 3.75"; 16 pages. Signed and numbered. In matching envelope. Produced as part of an artist in residence program at the Women's Graphic Center in Los Angeles, which is funded in part by NEA. This "*fictional family history*" unfolds so that three pages are always on display. The opening page of six postage stamp sized photographs remains constant throughout the telling of tales. The stories are juxtaposed with these postage stamp sized snapshots. The stories explore what Barkus calls the "*archetypal women within me.*" Mariona Barkus: "*These are stories my mother told me as I tried to define what I was supposed to grow up to be - a WOMAN. Now, I search for the sources of my strengths and weaknesses. An odd mixture of gumption and acquiescence.*" **\$50**

Illustrated History No. 14. By Mariona Barkus. Los Angeles, California: Litkus Press, 2009. Edition of 200. 7.25" x 5.5"; 8 black and white postcards. Offset postcard folio. Mariona Barkus: "*Since its inception in 1981, my Illustrated History series has chronicled some of the comic absurdities of contemporary American life in the form of postcard folios, broadsides, and poster installations. "As in all 13 earlier editions, the stories are true, the illustrations are constructs. Issues explored - suspension of habeas corpus by the Military Commissions Act, USDA renames 'hunger' as 'low food security,' No Child Left Behind narrows school curriculums, disillusionment with over-consumption, nanoparticles in the environment, hate groups increase in number, the demise of the penny, The World Institute of Slowness advocates mindful living.*" **\$20**

Denise Brady ~ Nebraska

Blown Roses. By Nancy McCleery. Omaha, Nebraska: bradypress, 2003. Edition of 125. 9.5 x 6.24". 28 pages. Hand set Perpetua and Optima italic display and printed text and linocuts using a Vandercook proof press on Somerset Book paper made at the Inversek mill in England. Sewed sheets using a visible long stitch into covers of French Specklestone, a recycled paper, and Thai Unryu endsheets. Poems by Nancy McCleery and linocuts by Jaime Hackbart. Presented at the 2001 Nebraska Literature Festival in Peru, Nebraska. **\$35**

Grief / Rue Des Ecouffe. By Marilyn Hacker. Omaha, Nebraska: bradypress, 2001. Edition of 100. Two poems, one hundred numbered copies printed in three colors from Perpetua type on Arches text and cover papers with endsheets of Ogura lace and a French Marble wrap. The original etching, signed and numbered by the artist, has been tipped into the book. Book design and production by Denise Brady. Poems by Marilyn Hacker with an etching by Marie Geneviève Havel. (Two copies remaining) **\$35**

King of the Butterflies. By Christopher Howell. Omaha, Nebraska: bradypress, 2003. Edition of 90. 6 x 7"; 11 pages. Denise Brady produced this book at the University of Nebraska-Lincoln. The poem is printed from handset Centaur and illustrated with a photoengraved print. The title page bears a linocut initial printed in red. Black cover and red endsheets were hand made from cotton fabrics. Text paper is white Bugra. During his reign, John II Casimir, King of Poland declared that two million butterflies should be captured and sent up to God as an offering of the Earth's bounty. A single butterfly has such special beauty but to capture two million small wonders was indeed overwhelming. An elegant presentation that captures the delightful beauty of the butterfly in the single photoengraving that accompanies the text. **\$35**

Postpartum Lullaby: A Poem and Drawing. By Elizabeth Layton. Omaha, Nebraska: bradypress, 1993. Edition of 175. 10 x 7.5"; 10 pages. Denise Brady printed the poem from Romulus type on Rives heavyweight with Harry Duncan's direction using his iron hand press. Mary Gallagher, Ginny Morocco, Bonnie O'Connell and Floyd Pearce assisted. The two signatures are sewn into a wrapper of Rives marbled by Takako Hicken and the printer. Layton provided a line drawing to illustrate the title page that was printed from a photoengraving. The late Kansas artist Elizabeth Layton began this poem in the 1950s and continued to revise and expand it for twenty-five years. The six-page poem deals with motherhood, grief and hope, cataloging events and mothers both nameless and famous. **\$30**

Three New Poems. By Hayden Carruth. Omaha, Nebraska: bradypress, 1999. Edition of 150. 5.75 x 8". 10 pages. These three recent poems have been hand set in Perpetua type and printed using a Vandercook proof press on Frankfurt paper. Red initials are Romulus Open. The paper cover is Thai Reversible: two sheets of Kozo laminated, tobacco brown on the outside and sienna inside. Carruth's three new poems: My Dear Odysseus, Memory, and End of Winter. **\$24**

R. D. Burton Books ~ Maryland

Brooklyn Bridge. By R. D. Burton. Ocean, New Jersey: Burton Books, 2010. Open Edition. 2.5 x 2.5" closed, opens to 7 x 15". One sheet snake fold book. Manipulated digital images. Specialty papers. Inkjet printed. Laid in matching paper wrap with tab and slot closure. R. D. Burton: *"America's most famous bridge is the inspiration for this one-page flip-flop book. Personal photos along with vintage images provide a variety of viewpoints both from the bridge and from various places in Brooklyn and New York City."* **\$25**

CrustaCea. By R. D. Burton. Ocean, New Jersey: Burton Books, 2009. Open Edition. 2.5 x 2.5" closed, opens to 15". One sheet snake fold book. Manipulated digital images. Specialty papers. Inkjet printed. Laid in matching paper wrap with tab and slot closure. R. D. Burton: *"Creature from the deep is the inspiration for this one-page flip-flop book."* **\$25**

No Gas. By R. D. Burton. Ocean, New Jersey: Burton Books, 2009. Edition of 10. 2.75 x 6.75" closed, opens to 16"; 22 pages. Double-sided accordion structure. Manipulated digital images. Materials: specialty papers, metal, linen string. Inkjet printed. Thread and tab closure. R. D. Burton: *"Hopefully all gas pumps may end up as rusting relics from the 'age of oil.'"* **\$45**

Marcia Ciro ~ Massachusetts

Personal Refuge. By Marcia Ciro. Watertown, Massachusetts: Marcia Ciro, 2000. Edition of 12. 4 x 6" closed; 6 x 15" open. Original photographs, illustrations and text printed with archival inkjet inks on Red river paper. Housed in a transparent wrapper. A double sided accordion with an open interior. Marcia Ciro: *"Using the metaphor of breathing, this book explores the relationship between feeling safe and feeling in danger. Images of sharp, piercing objects on the outside contrast with the glittering fresh air of the seashore on the inside. The flaps on the outside reveal devices to help you breathe when you're in trouble; on the inside, a heart and lungs work together in harmony. The action of holding the book mimics breathing."* (Four copies remaining) **\$50**

Lynne Carnes ~ Arizona

Cork Books. By Lynne Carnes. Tucson, Arizona: Isabel Lynne Carnes. Open Edition. 1 x 2 x 1.5". A severed wine-bottle cork serves as the boards to this miniature. Accordion structure with calligraphic text and grape leaf decoration. Tie closure. Two versions available: one reads "*In vino veritas*"; the other "*And Noah he often said to his wife when he sat down to dine I don't care where the water goes if it doesn't get in the wine.*" **\$18**

Ghoulies and Ghosties. By Lynne Carnes. Tucson, Arizona: Isabel Lynne Carnes. Open Edition. 4.75 x 3"; 12 pages. Carousel structure. Thread and bead accents. Thread loop at top for hanging. Design, lettering, and handmade beads by Lynne Carnes. Text is from a Cornish prayer, "*Good Lord deliver us from ghoulies and ghosties and long legged beasties and things that go bump in the night.*" Ghoulies and Ghosties is used as an example of a tassel book or hanging ornament in Diane Maurer's 2006 book *Paper in Three Dimensions*. **\$18**

Mike Coughlin ~ Wisconsin

A Snow Storm. By John Burroughs. Cornucopia, Wisconsin: Mike Coughlin, 2007. 5.75 x 9"; 16 pages. Set in 14 point Granjon on a Model 31 Linotype. Letterpress printed. Casebound in cloth boards with stamped illustration on front board. Mike Coughlin: "*This essay by John Burroughs first appeared in 1875 in a book titled A Year In the Fields. It is such a delightfully told story of a massive snow storm that virtually brought Burroughs' world to a stand still. The visual images he creates, the feeling he gives of the magnitude of this storm, the delight he takes in the mystery and wonder that accompanied the wintry blast are chocolate for the soul. For years I planned to turn this essay into a small book and in December, 2007 this became reality.*" **\$25**

Living Up Here. By Mike Coughlin. Cornucopia, Wisconsin: Mike Coughlin, 2003. 4.25 x 7.25"; 44 pages. Typeset on a Model 31 Linotype in 8 and 12 point Garamond. Title hand set in 24 point Rondo Bold. Case bound with marbled paper boards. A Selected entries from Coughlin's journal from late 2001 through 2003. Mike Coughlin, introduction: "*I began these ramblings in the spring of 2001. Later that year, planes crashed into the World Trade Center, the Pentagon and a farm field in Pennsylvania, and life in the United States changed. Things became more complicated. I determined to stay focused life around here, looking for some continuity and some sanity in this world. Initially, these scribblings were meant for my own eyes, but then in a moment of egomania, I decided to put them into type and print them into a small book. We must remain focused on the people dear to our lives and take pleasure in the gifts we all have. Life is far too short and our desires can consume us, if we let them. We're blessed with living by the big lake where the forests filter our air, where cars are few and the night sky brilliant.*" "*November, 2001: Winter descended upon us last Monday. The long Thanksgiving holiday had hardly come to a close and the balmy weather we had been lulled into complacency with all through November ended abruptly. The skies opened and heavy, wet snow stilled the land. ... some 40-50 mile-per-hour winds out of the northeast accompanied this storm and reports from someone at Split Rock Lighthouse on the North Shore put waves upwards of 18 feet at that location. ... It was a fearsome evening Monday. The snows kept coming and piling on top of the stuff below. The roads clogged up and plows were called back to their garages to resume their labors on the morrow.*" **\$19.95**

Tom: A gentle teacher and friend & A fairy tale. By Mike Coughlin. Cornucopia, Wisconsin: Mike Coughlin, 2003. Edition of 80. 6.25 x 9.5"; 24 pages. Typeset on a model 31 Linotype in 14 point Granjon. Page headings set in 24 point Coronet on a Ludlow. Printed from photopolymer plates on a platen press using Biblio paper. Casebound in red bookcloth. Paper title on front board. Mike Coughlin: "*My uncle Tom brought an uncommon presence to those who were fortunate to know him. This tribute to Tom includes a fairy tale I wrote on his advice that fathers should write such stories for their children. Tom was a remarkable man who grew up during the difficult depression years, was drafted into the Army during World War II and slugged his way through Italy in a campaign that eventually saw him trapped at Anzio in a three-month stalemated battle with German forces. Despite these life events, or perhaps because of them, Tom maintained a love for life and a distinct connection with children and underprivileged individuals. The original fairy tale I wrote while working in Lithuania. My memories of Tom inspired the story and serve as the basis for this story.*" **\$50**

Coracle Press ~ Ireland

Bedhangings II. By Susan Howe. Clonmel, Tipperary, Ireland: Coracle, 2002. Edition of 300. 5 x 6.25"; 26 leaves. Letterpress with printed endpapers. Casebound with embossed inlay on cover. In *Bedhangings II* distinguished American poet Susan Howe (American Book Award Winner, Guggenheim fellowship, member of the Academy of Arts and Sciences) teases meaning from the movement of language.

*Secrecy let me light you in
In shadow something other
echoed and re-echoed only*

*The dark who can veneer it
That conjoint abstraction will
come to snow let us go back*

\$45

Fredson Bowers & the Irish Wolfhound. By J.C.C. Mays. Clonmel, Tipperary, Ireland: Coracle, 2002. [Edition of 500.] 5.75 x 7.75"; 86 pages. Printed four-color offset. Printed endpapers. Casebound with embossed inlay on cover. Includes notes and index. Coracle Press: "*Jim Mays suggests that Anglo-American bibliography would be different if Fredson Bowers had not passed over the distinctive features of the Irish book as he theorized his subject.*" *Umbrella*, Volume 26, no. 1 May 2003: "*A tribute to Fredson Bowers, one of the most famous Anglo-American bibliographers. This is a pithy essay by Jim Mays, who has worked most of his life at University College Dublin. It is an accumulation of thoughts about books, about Irish culture, about the 1500-year history of the book in Ireland as the most extensive and continuous in Europe, and Mays argues for broadening the prevailing consensus about the creation and transmission of knowledge in the Western world.*" Marta Werner: "*In the bucolic but still wild climes of South Tipperary, Fredson Bowers's wolfhound, ready defender of the flock of Anglo-American bibliographers, may meet up with another kind of wolf-hound, a dog crossbred with a wolf and ready to send the flock scattering.*" **\$35**

Namenlosen. By Simon Cutts & Colin Sackett. Docking, Norfolk, England: Coracle, 1993. Edition of 130. 7.5 x 10.25"; 56 pages. Letterpress in two colours with blind-embossing. Casebound paper over boards. Simon Cutts: "*Namenlosen is the word for those shipwrecked who have no name - Naufragiste in French. So my book with Colin Sackett presupposes several mythic names from the annals of Modernism lie on the seabed stacked on top of each other as the printed impression dissipates through the pages of each section. It presupposes they are lost at sea, in the welter of other names and information. As to the Yeti of the cover, there is no clear answer, but the whole seems to work on a level of tactility and the physicality of letterpress printing and ink.*" **\$45**

Poems Found In a Pioneer Museum. By Susan Howe. Ballybeg, Grange, Tipperary, Ireland: Coracle, 2009. Edition of 300. 3.875 x 5.125"; 35 unbound leaves. 32 letterpress cards. Printed on Canaletto Liscio paper. Two green boards to segregate the poems from the front and back interiors. Two-piece dark green cloth covered binder's box with the title of the book imprinted in the top. Colophon: "*I copied these poems, almost verbatim, from typed identification cards placed beside items in display cases at Salt Lake City's Pioneer Memorial Museum founded in 1901 by the Daughters of Utah Pioneers. The artifacts and memorabilia in their collection date from 1847 when Mormon settlers first entered the Valley of the Great Salt Lake until the joining of the railroads at Promontory, Utah in 1869.*" Minimalist jewels presented in Coracle's elegant style.

43: *Hair cut from Joseph Smith Jr. by Mary Ann Smith Stratton just before he was taken prisoner. It was given to Henriette Keyes Whitney Hale, pioneer of 1847. It was the only thing she had left from the journey across.*

\$40

Jenny Craig ~ Washington

An Incidental Relation. By Jenny Craig. Philadelphia, Pennsylvania: 2005. Edition of 65. 4.25 x 5.5"; 36 pages. Screen printed, illustrated and printed by Jenny Craig at UARTS in Philadelphia. Produced on Sterling Ultra Matte paper. Features an original binding structure created specifically for it. Jenny Craig: "*This is a tale, à la Edward Gorey, of a mysterious object and its impact on my life and the lives of my friends. It is a true story related in an oblique narrative with extremely minimal illustrations. I think perhaps nothing is as amusing as real life.*" **\$15**

Cuneiform Press ~ New York

Poems and Pictures: A Renaissance in the Art of the Book (1946-1981). By Kyle Schlesinger. New York: The Center for Book Arts et al., 2010. 7.5 x 9.625"; 110 pages. Softcover. Glossy illustrated wraps. *Poems & Pictures* is the catalog printed for the traveling exhibition curated by Kyle Schlesinger. Each work in the catalog is presented with an essay about the artist and work as well as an image. It includes a bibliography, Checklist of the Exhibition, and an index. Alexander Campos, Executive Director, The Center for Book Arts: "*This exhibition examines the place where language and visual art collide, blurring the relationship between form and content, and seeing and reading. Over 90 artworks were drawn from a broad range of presses in operation between 1945 - 1981, all committed to presenting provocative writing with imagery that is equally as stimulating. Additionally, the exhibition features a selection of contemporary work by artists and presses, from*

the 1990s to the present, in order to provide examples and a possible trajectory of the contemporary mergence of language and art.” Kyle Schlesinger, introduction: “The exhibit features over 60 books, as well as paintings, collages, periodicals, and ephemera. Many of the works explore fundamental relationships between: form and content; seeing and reading; writing and drawing; and the extraordinary occasions when these things and activities fuse, introducing a third element.”

\$15

Schablone Berlin. By Kyle Schlesinger and Caroline Koebel. Buffalo, New York: Cuneiform Press / Chax Press, 2005. Edition of 500. 8 x 5.5”; 156 pages. Typeset in Gill Sans, Delarofont Stencil, Whitebold & Weltron Urban by Kyle Schlesinger. Photography by Schlesinger and Koebel. Full-color and perfect bound with illustrated glossy wraps. Kyle Schlesinger and Caroline Koebel: *“In September 2004 while living in Berlin we began working on a study of the stencil (Schablone) in Berlin, Germany. Our research has been published in the form of a book entitled Schablone Berlin ... The book consists of two sections. It begins with a substantial essay that explores the aesthetics and politics of the Schablone as a form of street art writing specific to Berlin, while placing this phenomenon in an informed cultural and technological context. It continues with a representative selection of approximately 80 images culled from photographs of over 600 different stencils.”* Johanna Drucker, Subculture communication (Schablone Berlin) (review), Afterimage March - April 2006: *“Schablone Berlin, by Caroline Koebel and Kyle Schlesinger, documents this activity of stenciling, and in its pages works to replicate some sense of the views and sightlines that occur in the urban setting. The photographs displayed in this book record actions taken in real time and in a real space. Thus the format of the book suggests documentary work, not photographic protocol. The printed images bleed to the edges, as if to insist that the world they come from continues beyond the frame. The lens frames their presentation, as a gesture of showing, offering, pointing, rather than as an act of photographic composition. The varied textures and colors of walls, residue of stains and wear, create palimpsestic layers. Responses scribbled and others rubbed out call attention to the history of provocative exchange. Not static icons, but instruments of intersubjective exchange, the stenciled images are communicative expressions. They assume a public and circumstantial audience. The trail of activity that connects artist and audience, artist and landscape, and image to image across the gaps of walking, glancing, coming unaware on an already familiar icon in a new location, is inscribed in the way the book structures its own intertextual play. ... Equal parts subjective impression and theoretical analysis, the introduction by poet-critics Koebel and Schlesinger draws the threads of printing history and graffiti subversion together in a moody rumination on appearance and disappearance, the ephemerality of these signs, their public role, and the physicality of their rapid production. The subtext of the book is a comment on cultural difference, on the conviction that somehow alternative culture – radical, subversive, activist, and chaotically but collectively organized – is thriving in Berlin in a way that it has been expunged from the sanitized and surveilled spaces of contemporary America. If that is true, we have something more urgent to learn from this book than how to appreciate this stencil art .”*

\$16.95

The Amputated Toe. By Gil Ott. New York: Cuneiform Press, 2006. Edition of 50. 16 x 25 cm; 28 pages. Illustrations by Christopher Webster of London. Book design by Kyle Schlesinger. Printed on a Vandercook 4 from photopolymer plates produced by Harold Kyle at the Boxcar Press. Text set in Scotch. Display font Dyrynk Roman from P22. Japanese side stitch binding with cloth covered boards. Edition numbered. Gil Ott (died 2004) essayist and poet founded and directed Singing Horse Press. The journal Paper Air was published by the press from 1976 through 1990. Ott published several books of poetry. His essays focused on the role of the arts in social change. Erik Sweet, Artvoice, The Amputated Toe Book Review: *“What we have is a beautifully constructed, side-stitched book with images by artist Christopher Webster. The story unfolds over 11 pages on yellow paper with black ink. This brief but abstract fable has a dream-like quality, weaving together how memory interacts with performance. From the presence of the boy-deer to mysterious appendages, Ott explores the space between actor and audience. This slim volume will have you wanting more of Ott’s unique visions. In an interview with poet CA Conrad in 2004, Ott talked about the story, which he refers to as a “fable,” as being difficult to write. He said, “I had finished the book PACT, which was a collection of prose fables. And I had great difficulty finding the string which would lead me back to writing.” Being called to his father’s bedside helped inspire him to write The Amputated Toe. The inspiration for Toe was Ott bringing his 89-year old father to the emergency room after he accidentally lopped off his toe while trying to cut his toenails. What is so impressive about the book is the physicality of it; in our digital age, holding a book and feeling the weight of the covers is wonderful. With handmade stitched books, you feel the love and effort it took to put it together. The Amputated Toe is Gil Ott’s last book; with this edition, Cuneiform has done a great job of honoring Ott’s work.”* Kyle Schlesinger: *“The Amputated Toe was produced in memory of friend, poet and publisher Gil Ott. This fable, as Gil characterized it, is part of Pact, a “unique collection of either poetic prose or prose poetics (depending on your view)” described as “a gold mine of tactile ruminations, devolving narrative, acute perceptions, and splintering syntax.” Ott asks, “Whose voice is all inaudible resonance, rattling the bottles on the shelves and pressing on the scalp? Shadow without substance, angles without planes. Whose speech even as it is spoken is a memory?”* (Last Copy) **\$35**

The Books to Come. By Alan Loney. Foreword by Jenni Quilter. Buffalo, New York: Cuneiform Press, 2010. Edition of 200. 5.75 x 8.75”; 138 pages. Typeface: Quadraat. Hardbound in illustrated boards. In illustrated dust jacket. Cuneiform Press: *“Of Alan Loney’s long-anticipated collection of essays entitled The Books to Come, Johanna Drucker has written: ‘Few people have mused with such imagination on the topic of the book as Alan Loney does in this volume. His reflections distill a lifetime of practice and reading, of knowing books and living with and around them. His thoughts about libraries, writing, texts, the codex, printed books, the artist’s book, fine press traditions, and bibliography are at once philosophical and poetical. Though writing in the tradition of Mallarmé, Jabès and Blanchot, Loney’s sensibility is contemporary and original, informed by his practice as a printer and a profound engagement with books as expressive objects and objects of contemplation. Alan Loney had his first book of poems published in 1971 and began printing in 1974. ... Loney has published 11 books of poetry, and eight books of prose with a recent emphasis on the nature of the book. ... The Books to Come brings together formulations of Loney’s thinking about the relations between poetry and typography for the first time.”*

Includes six essays by Loney:

Meditation: the printer printed:manifesto

Zephyros: the book untitled

Each new book

What book does my library make

The limits of the book as object

Exergue: destroying the books

\$40

Margaret Davis ~ Oregon

A Tango with Ataturk. By Margaret E. Davis. Portland, Oregon: Ma Nao Books, 2008. Edition of 10. 7 x 4.25"; 8 leaves. Accordion structure. Letterpress printed. Laid inside a slim red cloth-covered custom binding. Paper title label on spine. Margaret Davis: "*Mustafa Kemal Ataturk brought many things to Turkey as he pulled it out of the Ottoman Age and into the modern world: an alphabet, a secular government, freedom from capricious and oppressive religious rule, and a sold sense of patriotism in the land where Europe and Asia meet. He also brought tango. A Tango with Ataturk, based on a story about a 1926 reception that Ataturk hosted as his nascent country's new leader, imagines what happens from the perspective of a female tango dancer that night... "There can be no revolution without music." — Mustafa Kemal Ataturk*

"Wewomenfaceourpartners,ourhairandanklesnaked,readyforthetranscendentalpowerofthedance. We will help destroy another taboo."

\$45

Bahia Night. By Margaret E. Davis. Portland, Oregon: Ma Nao Books, 2003. Edition of 50. 4.5 x 8" with 26 pages. Original hand-lettered in Lloyd Reynolds "Oregon" italic reproduced digitally. In a sewn daifuku cho Japanese binding with distinctive cover papers. A story of international intrigue and mischief, "Bahia Night" details South American sensuality in cinematic takes. Expats and Brazilians mix it up in an open-air bar in Bahia, where flirtations percolate like a samba beat and a foolproof dating method gets put to the text.

\$40

Nicole Eiland ~ New Jersey

between. By Nicole Eiland. Pennsauken, New Jersey: Nicole Eiland, 2007. Edition of 80. 2 x 2" closed; 15 pages. Miniature accordion book. Offset printed. Hand coloring. Bound in paper covered boards. Nicole Eiland: "*This book has different interpretations for me. It is the way between which is important and not the start or the end. Another view is to stand between two worlds. I currently stand between my country and the country I live in. It is sometimes a really long journey from one world to the other, mentally and physically.*" Originally from Switzerland, Eiland moved to the United States in 2004.

\$15

Bundle Up. By Nicole Eiland. Mat and Nicole Eiland. Pennsauken, New Jersey: Nicole Eiland, 2005. Edition of 25. 3.5 x 4"; 8 pages. Offset print and hand coloring. Handbound with a crocheted scarf accenting the spine. Nicole Eiland: "*Bundle up is a summary on my feelings towards cold weather.*" Eiland offers her Fahrenheit Gang, a scarf-wearing group - including Edin and Patrick on sniffle patrol - who step up "*to fight the forces of the freeze breeze.*"

\$15

nomads in the rain. By Mat and Nicole Eiland. Pennsauken, New Jersey: Nicole Eiland / Borowsky Center, 2006. Edition of 100. 5.75 x 5.75"; 10 pages. Printed offset on French construction paper and hand dyed tyvek. Includes CD attached to front inside board. Text in German and English. Bound in paper covered boards. Nicole Eiland: "*This was a collaboration with Mat Eiland, in*

which we tried to have a dialogue between our art and languages. I started out with some imagery and he went on to do a song, then I wrote some German words . He wrote the English part and so on. nomads in the rain is about traveling, passing, moving willingly and unwillingly.” **\$45**

Wendy Fernstrum ~ Minnesota

O Drop. By Mevlana Jaluddin Rumi. Minneapolis, Minnesota: fernwerks press, 2005. Edition of 80. 2.75 x 3.75” letterpress printed by Wendy Fernstrum while artist-in-residence at Minnesota Center for Book Arts on a Vandercook 219, using photopolymer plates. Typeface is Caslon adapted for use with photopolymer plates. Inside pages are BFK Rives (white). Outside paper is Hazuki Unruyu along the spine and Wave paper on the covers. A fine press edition of a poem by mystic poet Mevlana Jaluddin Rumi (affectionately known as “Rumi” in the West). “O Drop” appears in Rumi’s Mathnawai, a mystical epic in six volumes. **\$45**

Brad Freeman ~ Illinois

The Grass is Greener. By Brad Freeman . Charlottesville & Atlanta: JAB Books & Nexus Press, 2001. Edition of 500. 7.25 x 5”; 48 unnumbered pages. Offset printed in duotones and CMYK on Astrolite by Monadnock. Case bound with illustrated covers. Photographed, designed, and digitally manipulated by Brad Freeman. Nexus Press: “*The pathos and beauty of mortal frustrations comprise the central theme of The Grass is Greener. The repetitive enclosure of the book form, with its capacity to enact a cycle of constraint within the bound sequence of its pages, reinforces the irony of this work — even as the final signature pulls back, catching its breath and ours in a dry laugh of response. This book is tight, succinct, and highly aesthetic as an expression of a wry, dark vision of the lived condition. Finely wrought images of grass changing color, the pacing motions of a caged tiger, the expressive response of a watching crowd — in these three signatures the theme of this book is enacted as a cycle of repetition and frustration. Highly aesthetic, its attitude doesn’t reinforce a sense of futility so much as comment ironically on the lived condition. Freeman’s capacity to use the book form, print medium, color, intensity, and visual range is aptly demonstrated in this succinct, tightly crafted work.*” The photographs were taken in Baton Rouge, Morgan City, and Tallahassee in 1999 and 1975. **\$40**

Carrie Galbraith ~ California

Tesoro. By Carrie Galbraith. Santa Rosa, California: Ketone Press, 2006. Edition of 38. 5.5 x 7”; 16 pages. Inkjet pigment on Rives-BFK paper. Handpainted elements. Bound in paper-covered boards with handsewn binding. Colophon: “*Printed in California. Inspired in Turkey.*” In Spanish *tesoro* means both *treasure* and *thesaurus*. Art to be Read, University of the Arts, Printmaking Alumni Exhibition: “*In Carrie Galbraith’s Tesoro, text and image comprise different but intersecting voices, each on alternating page spreads. The book is a meditation on the human marks found in ruins, a meditation marked by stations, pauses, the shift from wordless image to imageless words and back again — each evoking its partialness, what cannot be known.*” (Last Copy) **\$50**

The Far Country. By Carrie Galbraith. Pennsylvania: Ketone Press, 2001. Edition of 100. 20 x 46cm; 20 pages. One-leaf folded accordion format to form 20 pages; includes popups. Scanned photos. Offset lithograph on Mohawk Supertfine paper. Printed on a Heidelberg KORS offset litho press at the Borowsky Center for Publication Arts, the University of Arts. Fragments of Galbraith’s memories of her grandfather are interspersed with black & white images of him. Carrie Galbraith: “*The ghosts of civilizations, as found in artifacts and ruins, reflect both personal and collective*

loss. My interest is the theme of history and memory and stems from my own losses, as understood and interpreted in the context of collective history as found in archeological sites. The loss of family leaves ruins in the form of fragmented, and often unfathomable, memories. By combining drawing, printmaking, photography, digital imaging and writing, I explore the narratives found in these memories and inexplicable remains of the past through the book form.” **\$50**

Alisa Golden ~ California

CHART: these bright lights. By Alisa Golden. Berkeley, California: never mind the press, 1997. Edition of 32. 5.5 x 5”; 16 pages. Circular, linen-taped accordion with painted pages. Letterpress printed Caslon 471 Shining on Lenox. Layered with acrylic inks and white colored pencil. Alisa Golden: “A quiet walk through a Japanese tea garden. Clearing leaves and cleaning out closets. Staring alone at a night sky that others have seen in other times. Each of these activities is a point in its own circle. I have named them: ‘Walking on the Sentence Stones;’ and ‘On My Street: Fall;’ and ‘Chart: These Bright Lights.’ Together these books make up the Circle Series: accordion-folded paper with acrylic inks in colors reflecting the mood of each poem. I cut the papers into strips. Then I letterpress printed handset, metal type on top of the ink-washed pages and folded and joined the paper. I always imagined I would have to choose between writing and art. Since 1983, making books has been a way for me to connect the two things I have to do, the things I thought were very separate. Making multiple copies allows me to let go of the work over and over and still keep it. My intention with the Circle Series was to create rhythm and mood, cohesive places in which to walk with my mind and with my hands. Places to be calm.” **\$40**

Hat. Hat. Hat. By Alisa Golden

Berkeley, California: never mind the press, 1989. Edition of 42. 10 x 7”; 20 pages. Letterpress printed on Rives bfk. Cover of ogura grey. Illustrated using handcarved rubber stamps. “When I got to Moscow...I was the only one who didn’t have a hat.” From this begins one of those small but epic sagas that color our lives. **\$40**

Not Falling / Not Moving. By Alisa Golden. 2002. Edition of 42. 2.75 x 3” miniature book. Handset type and two relief prints letterpress printed on painted Lenox paper. Double-sided, seven-pannelled accordion. Each side of the accordion opens “correctly” making it possible to open the book from either end. Painted hard covers with foil stamped title. Two poems about having presence and conquering fear. *As his body moves / growing between the / cracks in the ground / his mind is / not moving.* **\$40**

Brandon Graham ~ Illinois

Bad Heart. By Brandon Graham. Chicago, Illinois: Brandon Graham, 2010. Open Edition. 3.5 x 3.5”; 24 pages. Text printed with black-and-white photographs. Off set codex with a pamphlet stitched binding. Black and white illustrated wraps. Brandon Graham: “This democratic multiple features original text and design with found images. The content is a social commentary which uses irony to explore social isolation and it’s ramifications in a specific fictional relationship.” Another of Brandon Graham’s short text-and-image productions, which all pack a lot of wallop into a small package. Created for Valentine’s Day 2010. **\$12**

Irresistible. By Brandon Graham Chicago, Illinois: Brandon Graham, 2007. Open Edition. 3.25 x 4"; 8 pages. Opens to 8 x 13". Formed from one folded legal-sized sheet of paper. Created in In-Design. Printed on a color laser printer. Brandon Graham: "*Irresistible combines my interest in the printed multiple as a means for delivering an 'art experience' to viewers in non-gallery settings, the use of first person short fiction to engage a reader, and my concerns over the political direction our country has been moving and continues to move. More specifically Irresistible is a reaction to the Bush administration's slow bludgeoning drumbeat for war with Iran. A drum beat that echoes the rhythms of the argument that rushed us into war with an argument that was repeated again this week [January 2008] in the President's State of the Union Address.*" **\$10**

Razed. By Brandon Graham. Chicago: Brandon Graham, 2009. Open Edition. 8.5 x 8.5"; 16 unnumbered pages. Off-set printed. Text printed on black-and-white photograph collage. Soft cover with saddle stitch binding. Another of Graham's productions set firmly in the tradition of the Democratic Multiple, Razed explores themes of loss and renewal. **\$15**

Karen Hanmer ~ Illinois

The House George Built. By Karen Hanmer. Glenview, Illinois: Karen Hanmer, 2007. Edition of 100. 2.5 x 4.5 x .75"; 71 pages. Flipbook with pigment inkjet prints. Perfect bound. Illustration in collaboration with Henry Maron. Not-so-subtle political comment. If only it were just a child's game. Karen Hanmer: "*An image of the White House deconstructs to represent blunders and evil-doings since the 2001 inauguration.*" **\$30**

America's Most Wanted: Black Gold Texas Tea. By Karen Hanmer. Glenview, Illinois: Karen Hanmer, 2003. Open Edition. 3.5 x 2.5 x .5". Designed as a deck of cards in card case with 52 playing cards. Inspired by decks of playing cards portraying villains and heroes from Operation Iraqi Freedom. This deck pictures 52 different Sports Utility Vehicles. **\$50**

John R. Hastings ~ Washington

Fear of Water Colors. By John R. Hastings. Everett, Washington: John R. Hastings, 2009. Edition of 100. 8.5 x 2.25"; 26 unnumbered pages. Printed on Epson Premium Presentation Matte paper using an Epson Stylus Photo 2200 printer with pigment inks. Kidtypertyp font. Spiral bound. Laid in hinged tin watercolor box. John Hastings, colophon: "*The images in this book appear in the order in which I painted them. I can see a definite improvement, can't you?*" An illustrated riff of personal water phobia: white-, salt-, bottles-, troubled-, glacier-, geyser-, well-, and toilet water. **\$45**

The Ink Spots. By John R. Hastings. Everett, Washington: John R. Hastings, 2009. Edition of 100. 2.5 x 4" closed; 8 unnumbered pages. One sheet book. Black-and white photographs of crows. Poem with an extended analogy of ink spots and crows. The inkspots arrived like a murder of crows. Littered my pages in columns and rows. Settled upon my poems and prose ... **\$15**

Low Man on the Totem Pole. By John R. Hastings. Everett, Washington: John R. Hastings, 2009. Edition of 25. 6 x 5.5"; 10 unnumbered pages, two of which are foldouts. Cover and pages printed on Canson Mi-Teintes paper. Images and colophon printed on Epson Matte Heavyweight paper using an Epson Stylus Photo 2200 printer with pigment inks. Comic Sans font. Sewn pamphlet style binding. John Hastings, colophon: "*My father was a kind man with a great sense of humor, but he*

also taught me some important life lessons, such as what it means to be the low man on the totem pole. It seems as though I've spent a lot of time in that position. **\$50**

Pursed Lips. By John R. Hastings. Everett, Washington: John R. Hastings, 2006. Edition of 3. 2.75 x 2" closed; 2.75 x 20" extended; 10 pages. Accordion-fold. Printed on Epson's Matte Heavy-weight and Photo Quality Glossy papers using an Epson Stylus Photo 900 printer. Housed in a 3.2 x 5.5" black cloth snap closure coin purse. John Hastings, colophon: "*I was inspired to make this book when I found a coin purse in an antique mall, and later, while walking around, also saw an old doll with red painted lips.*" Pure visual pun and fun: lips pursed and unpursed in a purse. (Last Copy) **\$45**

Sailing Past Panama. By John R. Hastings. Everett, Washington: John R. Hastings, 2008. Edition of 3. 1.5 x 1.75" closed; 21 unnumbered pages. Accordion structure. Miniature. Housed in circular (2.6" diameter) lidded tin. Colophon tipped in bottom of the tin. John Hastings, colophon: "*During 1928-29, when my father was a young man, he lived and worked in Chile. To secure passage back to the US he got a job as a work-away on the freighter Cuzco. The text for this book is based on excerpts from the journal he kept during the 35-day voyage from Antofagasta, Chile, to San Pedro, California.*" **\$45**

Charles Hobson ~ California

Parisian Encounters. Great Loves and Grand Passions. By Charles Hobson. San Francisco, California: Chronicle Books, 1994. Second printing. 11 x 6" with 42 unnumbered pages. French door format book with monotype/pastel portraits. Published as a trade edition by Chronicle Books. Signed by artist. This book uses a "*French door*" binding to tell about the relationships of eight famous couples who met in Paris. It includes pastel/monotype portraits of each couple, eccentric biographies and maps of Paris showing the spot where each couple met. **\$25**

Poems from the Heart: Hearts in San Francisco. By Charles Hobson. San Francisco, California: Pacific Editions, 2004. 4.5 x 5.5" Hand-sewn into a painted cover and mounted in a folded corrugated folder. It contains digital pigment prints from an Epson 2200 printer which portray the printed books and poems used on the heart sculpture. POEMS FROM THE HEART by Charles Hobson is one of 130 large sculptural hearts created by artists to support the San Francisco General Hospital and is located on the mezzanine of the main entrance of the San Francisco Public Library, 100 Larkin Street, San Francisco. Organized by a group of dedicated volunteers, the project placed the hearts around San Francisco in the summer months of 2004. POEMS FROM THE HEART is also a hand-made artist's book picturing the heart sculpture with the eighteen poems by children about love and the heart. Sales of the book benefit the San Francisco General Hospital through its "*Hearts in San Francisco*" project. The poems have been used with the kind permission of the poets which have been made available through the California Poets in the Schools. (Last Copy) **\$25**

Andrew Huot ~ Illinois

Fade to Gray. By Fade to Gray. 5 x 7"; 8 double sided unnumbered pages. Accordion structure. Printed offset on Cougar 98 Bright paper. Printed at the Borowsky Center for Publication Arts at The University of the Arts. Photographs printed as duotones with grey and black ink. Green foliage printed from hand cut stencils. Andrew Huot: "*Color can be a journey. This book follows the journey from west to east, from suburban to urban, and from green to grey.*" **\$25**

Exits West. By Andrew Huot. Philadelphia: Tank Dive Press, 2008. Edition of 100. 7.25 x 3.25 x .25" closed, 7.25 x 26 x 8" open; 12 unnumbered pages. Accordion structure with drop downs. Printed with offset lithography at the Borowsky Center for the Publication Arts at the University of the Arts. Andrew Huot: "This book chronicles a journey by car from Philadelphia to Portland with memories from the road and the stops along the way. Made as an accordion structure, the book has drop down lists of the exit signs along the way." **\$35**

ISCA ~ New York

I.S.C.A. Small Bookworks Sampler: From 1986 through 2003. By ISCA Members. Brooklyn, New York: International Society of Copier Artists, 2003. 9 x 5.5 x 1.5" clamshell cardboard mailing box with printed title label around spine containing 20 books of varying size, number of pages, content, and construction. Each sampler contains 20 books, each by a different ISCA Member. The following list is from one Sampler and provides an idea of what might be included. Although some items will appear in more than one Sampler, each Sampler will contain a different set of 20 books.

Adam and Eve and the story of the forbidden fruit by Patrick Merrill

Patrick Merrill, 2000. Edition of 125.

4.25 x 5.25"; 9 pages. Accordion with accordion wraps. Signed and numbered.

Artist at Work by Louise Neaderland

[Brooklyn, New York: Louise Neaderland]

6.75 x 4.25"; 4 pages. Accordion structure. Front cover yellow paper with illustration and titles.

Beauty by Sarah Stengle

Brooklyn, New York: Sarah K. Stengle, 1991.

4.25 x 2.75"; 6 pages. One sheet book. Signed and numbered.

Cash Register Drawing by Elichi Matsushashi

Tokyo: Street Museum of Tokyo, 2003. Edition of 130.

5 x 7"; 2 pages. 11 copies of cash register receipts tipped in. Illustration on front wrapper with colophon on back. Signed and numbered.

City Thunder by S. Denker

Portland, Oregon: S. Denker, 2003. Edition of 160.

3.25 x 4"; 6 pages. Konica copier on Conqueror Lightspec paper. 2 pop-ups. Slip on band with colophon and title. Signed and numbered.

Cult by Reid Wood

State of Being Digital Press. Edition of 130.

2.75 x 4.25"; 6 pages. One sheet book. Numbered.

How to Make a Gaff by Marc Sander

Fiji Island Mermaid Press, 2001. Edition of 125.

2.5 x 3.5"; 6 pages. One sheet book. Signed and numbered.

Papaver by Ka Klein

Ka Klein, 2003.

4.25 x 5.5"; 16 pages. Sewn binding in red and black wraps.

QQQ by Keinhi

Edition of 125.

1 x 2"; 8 pages. Accordion. Paper clip closure. Signed and numbered.

Qu'est-ce que c'est by Karen Fuhrman

Edition of 130.

2.75 x 2.75"; 10 pages. Font set in Linenstroke. Printed on 65 lb. cardstock on a HP psc 2210 printer. Black ribbon closure. Text in French. Numbered.

Rush Hour Traffic by David Cammack

David Cammack, 2000. Edition of 125.

5.5 x 4.25"; 16 pages. Stapled binding. Signed and numbered.

Self Portrait: Small Parts by Cecil Lee

Cecil Lee, 2001. Edition of 125.

2.25 x 3.5"; 10 pages. Stapled binding.

Self Portrait: Small Parts by Cecil Lee

Cecil Lee, 2001. Edition of 125.

2.25 x 3.5"; 10 pages. Stapled binding.

Sometimes getting more on the pages means less is ever read by Cecil Lee

Cecil Lee, 2000.

4 x 2.5"; 8 pages. Glued binding.

A Summer Book by Jessie Nebraska Gifford

Jessie Nebraska Gifford, 2001.

4.25 x 5.5"; 6 pages. Stapled binding.

tout dans le monde existe pour dans un livre

Text: Stephanie Mallarme; translation: Nancy Krois; realization: Patricia Collins

3.75 x 4.75"; 8 pages. Single metal ring at left top as binding. Text in French and English.

Unlikely Armed Icons by Sharon Wright Pettus

Tucson, Arizona: Sharon Wright Pettus, 1996. Edition of 125.

5.75 x 4.5"; 12 pages. Stapled binding. Yellow covers. Signed and numbered.

Walking Meditation by E. Klingner

E. Klingner, 2003. Edition of 125.

3 x 4.25"; 8 pages. Variation of one sheet book. Black paper wraps. Signed and numbered.

Whisper Day by Caledonia Curry

2000. Edition of 125.

3 x 4.25"; 12 pages. Waxed pages. Signed and numbered.

Whispers by C. Freid

C. Freid, 2000. Edition of 125.

2.75 x 6"; 4 pages closed. Not meant to be opened. Signed and numbered.

Will Art for Food by Drobner

Drobner, n.d. Edition of 125.

4.25 x 5"; 2 pages. One sheet book. Signed and numbered.

(10 samplers remaining)

\$50

Paul Johnson ~ England

Garden of the Mind. By Paul Johnson. Cheshire, England: Paul Johnson, 2008. Edition of 100.

.75 x 2.25"; 8 pages (four spreads, each of two pages). Miniature. Carousel structure. Twine tie

closure. Housed in illustrated paper slipcase. Paul Johnson: "A miniature carousel book with inter-

locking gardens." Text: "Hide yourself in the secret garden. Let time sleep awhile. Grow flowers in

the world of the mind. And as you leave pause."

\$25

Haiku for the Heart. By Paul Johnson. Cheshire, England: Paul Johnson, 2008. Edition of 100. 2.5 x 3.5 x 2". A rectangular housing of colorfully dyed mouldmade watercolor paper contains a 4-page accordion with poems and a shadow box of architectural (?) elements. All enclosed in a protective paper band. Four haiku poems by Paul Johnson:

Was it you who came

Without message or warning

To lighten the day? ...

\$25

The Quest. By Paul Johnson. Cheshire, England: Paul Johnson, 2007. Edition of 50. 4 x 3.5"; 5 pages. Laser printed on mouldmade Hahnemühle Aquarell. Hand engineered. Presented in hand-made interlocking paper case. Paul Johnson: "*Is the princess happy or not? She's not quite sure. Castle with hinged door revealing a pull out pop-up accordion book [provides the answer].*" **\$45**

Ursula's Garden. By Paul Johnson. Cheshire, England: Paul Johnson, 2007. Edition of 50. 5.5 x 4.5"; 2 pages. Laser printed on mouldmade Hahnemühle Aquarell. Hand cut and assembled. 90-degree pop-up book. Housed in an slip-in envelope with title and image on front. Paul Johnson: "*I planned the engineering of Ursula's Garden from the upstairs bedroom window of my mother-in-law's house in north London. The deafening noise of bulldozers and heavy vehicles redeveloping that area emphasized the tranquility of her tiny garden. It was like being in a Japanese garden where the mind steps out of the body for a while and lives in an alternative reality more real than the 'real' one.*" **\$45**

Kaitlin Kostus ~ Illinois

no shorthand, no signal, no semaphore. By Kaitlin Kostus. Chicago, Illinois: Kaitlin Kostus. Edition of 5. 7.5 x 5.25"; 8 pages. Accordion book. Altered shorthand textbook pages. Woodblock print. Kaitlin Kostus: "*While exploring a shorthand textbook from the 1960's, I discovered that this formerly specialized skill was taught almost only to women. However, women would be recording the words of men in a system only known by other women; therefore female secretaries held power over the information gathered from men, despite being secondary actors in the workforce. My experiences with gender and communication can be frustrating at best and the topic of gender at large is difficult to navigate. I chose to forge my own text from wood; this physically demanding and sometimes aggravating action mimics my frustration with gendered communication.*" **\$15**

Louise Levergneux ~ Utah

City Shields. By Louise Levergneux. 2001 -2007. Open Edition. 4 x 4"; 18 cards. Printed on die-cut circles, squares and rectangles. Cropped to the shape of manhole cover. Housed in a clear plastic jewel case. A photographic documentation that takes the viewer on a walking journey through the urban streets of various Canadian, Scottish and American cities. Louise Levergneux: "*This work collects souvenirs of traveled cities around the world using manhole covers to depict exploration of geographical locations along my life journey*" From the book: "*In the fall of 1999 Louise Levergneux looked down at a manhole cover while on holiday in Scotland with her husband and noticed how different the manhole covers were from the ones back home. Louise continued during her trip to look down at the entryways to the world beneath and started photographing with a Sony Mavica digital camera and built quite a collection of manhole covers.*" **\$30 each volume**

Volumes available:

Ottawa Vol 1: No 1 Ontario, Canada

Ottawa Vol 1: No 2 Ontario, Canada
Ottawa Vol 1: No 3 Ontario, Canada
Eastern Ontario Vol 1: No 4 Ontario, Canada (Merrickville, Kemptville, Smiths Falls)
Toronto Vol 2: No 1 Ontario, Canada
Hull Vol 3: No 2 Quebec, Canada
Ville de Québec Vol 3: No 3 Quebec, Canada
Scotland Vol 4: No 1
District of Columbia Vol US1: No 1
Maine Vol US2: No 1 (Camden, Wiscasset, Freeport)
Arizona, US Vol US3: No 1 (Flagstaff, Tucson, Jerome, Williams, Camp Verde, Sedona, Scottsdale, Prescott)
New Mexico, US Vol US4: No 1 (Albuquerque, Santa Fe, Corrales)
New Mexico, US Vol US4: No 2 (Albuquerque, Santa Fe, Corrales)
Ohio US Vol US5: No 1 (Tuscarawas County -New Philadelphia, Newcomerstown, Gnadenhutten, Urichsville)
Ohio, US Vol US5: No 2 (Franklin County-Columbus, Westerville)
Ohio, US Vol US5: No 3 (Summit County-Stow, Cuyahoga Falls, Hudson)
Ohio, US Vol US5: No 4 (Summit County-Stow, Cuyahoga Falls, Hudson)
Ohio, US Vol US5: No 5 (Portage County-Kent, Ravenna)
Ohio, US Vol US5: No 6 (Stark County-Hartville, Canton, Louisville)
Ohio, US Vol US5: No 7 (Cuyahoga County-Cleveland)

Margot Lovejoy ~ New York

The Book of Plagues. By Margot Lovejoy. Philadelphia, Pennsylvania: Borowsky Center for Publication Arts, 1994. Edition of 500. 11 x 11"; 44 pages. Fold-out book with smaller 20 page book in the center. Printed on white Mohawk superfine acid-free archival paper. Duotone and tritone printings. Pre-process produced with Clifton Meador at the Center for Editions, SUNY Purchase, New York. Digitally processed at SUNY on the Macintosh Quadra using Quark XPress and Photoshop software with film output on the Agfa Compugraphic. Printing by Lori Spencer at the Borowsky Center. Publicity card: "*AIDS provokes a confrontation with the body. The Book of Plagues provokes a confrontation with AIDS. It addresses contemporary issues which resonate powerfully with the past. From the fourteenth-century Black Death to today's AIDS crisis, public reaction has been remarkably the same: a widespread sense of panic and fear; of blaming and victimizing the stricken ones; and government indifference to adequate funding for research and caring assistance. Constructed to open outward, the page structure creates a montage of juxtaposed historical images which frame the contemporary as they unfold in the second half of the book. At its very center is a smaller book containing essays by Margot Lovejoy, Dorothy Levenson, and Paula A. Treichler. Today's epidemic conditions force a new analysis of sexual difference and of the construction of identity. AIDS has brought to the fore one of the most important issues of our time - the change in sexual categories. With AIDS, the private has become necessarily public, as victims of the disease battle for visibility, political power, and change. As old scourges - tuberculosis, cholera, venereal diseases - resurge in the current global and economic collapse, this bookwork insists on the need to respond to the present danger.*"

\$30

Emily Martin ~ Iowa

Crime and Romance: a book in parts. By Emily Martin. Iowa City, Iowa: Naughty Dog Press, 2000. Limited Edition. 5.5 x 8.5"; 36 pages. Black-and-white xerox slice book [slice book is Martin's own coinage, see below] with text and images. Card stock with a black plastic comb binding. A book from Martin's "*Eyes Were Watching*" series. Each page is divided into thirds; each third holds an image or a connecting phrase (for example, "*Suddenly it was revealed,*" "*Later that same day*"); images and phrases can be sequenced in a mix-and-match mode, giving multiple combinations and viewing scenarios. Much like an exquisite corpse structure. Martin: "*I somewhat arbitrarily called them slice books, I think the form predated the Exquisite Corpse games, which did combine images but on intact pieces of paper.*" (Last Copy) **\$30**

How Can I Love You? a romance in pieces. By Emily Martin. Iowa City, Iowa: Naughty Dog Press, 2000. Limited Edition. 4.25 x 5.5"; 33 pages. A color Xerox slice book. Card stock with a green plastic comb binding. Emily Martin on her slice books: "*I somewhat arbitrarily called them slice books, I think the form predated the Exquisite Corpse games, which did combine images but on intact pieces of paper. I had forgotten children's Mix and Match books, it certainly has weight as to the number of commercially printed books using that term for the form.*" Color xerox images from one of her series of bookworks: "*It Isn't Always Funny.*" Pages are divided in thirds, one image per third, for multiple viewing possibilities. No text. (Four Copies remaining) **\$30**

Juror #13. By Emily Martin. Iowa City, Iowa: 2001. Edition of 150. 4.5 x 6"; 16 pages. Archival inkjet printed on Crescent and Canson papers. Pamphlet sewn pages and end papers with wrap-around paper cover. Emily Martin in a simple way details the conflicting reactions one might have to serving on a jury. Each statement of the text is paired with another statement. The pages are laid out with one statement along the bottom of the page and the other upside down along the top of the page. The book has two fronts and can be opened from either end for alternative readings.

Believing the defendant and not the cop is politically correct.

Believing the defendant and not the cop is naive.

\$10

Sweet Dreams. By Emily Martin. Iowa City, Iowa: Naughty Dog Press, 2010. Edition of 50. 4 x 5"; 20 pages. Printed on Rives Lightweight paper using inkjet and letterpress printing. Lithos Pro and Baskerville fonts. Hahnemühle Ingres deep green cover paper. Double pamphlet binding. Emily Martin: "*A short story of my childhood sleep problems with assorted illustrated nightmares.*" In between lines of Emily's story are the comforting words: "*Now I lay me down to sleep.*" **\$35**

Scott McCarney ~ New York

C(a[e{I}o]u)P: Autobiography #5. By Scott McCarney. Rochester, New York: Visual Studies Workshop, 2005. Edition of 150. 5.5 x 8"; 48 pages. Digital printing. Dos-à-dos binding. Scott McCarney: "*Collections are a reflection of the collector and the act of collecting as much as the objects collected. As I get older, the relationship between collecting and discarding parallels that of remembering and forgetting: I remember less and accumulate more.... When my mother died, I was designated the family archivist and salvaged the remnants of my parent's estate. The bulk of family photographs, historical records and sentimental objects were things I had lived with and taken for granted for most of my life. Unpacking this material invoked many family memories. Seeing it in the same place and at the same time illuminated my own propensity for collecting and ordering. Could*

it be genetic? ... C(a[e{I}o]u)P: Autobiography #5 combines my parents' small collections with my own, broadening the definition of a self-portrait through generational/genealogical slices. Tea cups my mother displayed in exacting order on a cherry wood hutch her father had crafted compliment souvenir caps from my travels. Videotapes my father recorded over and over and labeled accordingly are framed by pages from my 'to-do' lists. The most poignant find in my parent's effects were two small boxes labeled 'Scott's Art' and 'Scott's Correspondence.' Stored within were postcards, show announcements and small books I sent to them over the past twenty-five years. The post cards, a conventional gesture to let my parents know they were in my thoughts, transcend the nominal time and expense of their original posting. The act of collecting them was a gentle acknowledgment of relationship through memory and reflection, as well as a certain comfort found in order."
Standard **\$50**

State of the Union/ LIVE, EVIL, VILE. By Scott McCarney. Rochester, New York: Visual Books, 2006. Edition of 100. 8 x 8", 32 pages. Digital printing. Stab binding with duct tape and red linen thread. Text from the Internet Anagram Server. Scott McCarney: "*The source of images for State of the Union was the 1992 television broadcast of George W. Bush's State of the Union address. My boyfriend had recently given me a small point-and-shoot digital camera for my birthday. I was curious what a digital image from television would look like. I did not have this book in mind at the time, and I set up my camera on a tripod and turned down the volume on the TV. The resulting images of Bush emphasized the odd tics and expressions that had become a trademark of this president. In the forthcoming political cartoons, these expressions have mirrored the massacre of language which he is known for world-wide. The live tag in the frame of the television screen transformed into evil and then into vile. On the internet, and the resulting anagrams for The State of the Union became a text-crawl which separated Bush's expressive eyes from that of his mouth. This binding made with plastic sheeting and duct tape is suggestive of the Department of Homeland Security use of readiness for chemical and biological terrorist attacks.*" **\$35**

Lise Melhorn-Boe ~ Canada

Family Album. By Lise Melhorn-Boe. North Bay, Canada: Transformer Press, 1994. Edition of 100. 8.5 x 5.5" 12 pages. Text and family photos are photocopied on Hemp/cereal straw paper with pink Kuratani end papers and pink handmade cotton paper covers with plastic comb binding. Photos of three generations of good little girls from the artist's family are paired with other women's stories about being good or their parents' expectations of goodness. Lise Melhorn-Boe: "*I had decided to explore the socialization of little girls and so wrote a questionnaire asking about being a good girl, or not, and sent it out to the women on my list - this wasn't the first questionnaire. So the stories come from a number of women but I chose to use photos of girls in my own family. I remembered how we used to get black and white photos in little booklets with the plastic "coils" so that's why I bound it that way.*" **\$30**

History Repeats Itself. By Lise Melhorn-Boe. North Bay, Canada: Transformer Press, 2003. Edition of 100. 5.5 x 3", 8 pages, a magic wallet book, photocopied on Ecosource Prf-21 55lb. hemp-flax-cotton Cover, with pink handmade paper inserts. "*Magic Wallets*" have a hidden text behind the visible one. Sarah relates a couple of stories about being embarrassed by her parents and then realizes that she and her husband aren't perfect either. **\$30**

Misleading advice: The Worst Advice You'll Ever Receive (And Why Most Follow It) By Lise Melhorn-Boe. North Bay, Canada: Transformer Press, 1997. Edition of 25. 8.5 x 11"; 23 pages. Magazine format. Color photocopied on Domtar Plainfield Offset paper. Saddle stitch (staple) binding. The titles of articles in women's magazines promise heaps of insider wisdom. Lise Melhorn-Boe: "*Women's magazines are chock-full of advice—this handy volume wastes no space on articles but gives you nothing but advice on everything from "Eight things never to say to the man you love" to "Ten ways to make yourself miserable."*" **\$45**

Sex Rules: Dos and Don'ts. By Lise Melhorn-Boe. North Bay, Ontario, Canada: Transformer Press, 2001. Open Edition. 4 x 5.25"; 16 pages. Accordion fold. Collage created using text and images from popular magazines. Collage colour-copied onto hemp-cotton-flax cardstock. Lise Melhorn -Boe: "*Illustrations from fashion magazines are paired with strange commands to create a bizarre little rule book for sex in the new millennium.*" **\$30**

TV Blues. By Lise Melhorn-Boe. North Bay, Canada: Transformer Press, 2009. Edition of 14. 9 x 6.75" closed. Tunnel book. Lise Melhorn-Boe: "*I am an artist who has been making books as art objects for over twenty-five years. I have often used other women's stories as the inspiration and text for my work.*" Based on Robyn Mooney's story, this book speaks to the effect of a night spent in a home where the bed consisted of a pillow in front of the television. **\$50**

Daniel Mellis ~ Illinois

Blackstone's Dictum. By Daniel Mellis. Chicago, Illinois: Daniel Mellis, 2009. Open edition. 2.5 x 3.5"; 6 pages (unpaginated). Handset Monotype Perpetua printed on Mohawk Superfine with Bugra covers. Trifold with a sewn paper cover. Daniel Mellis: "*Blackstone's Dictum performs the Latin text - Cuius est solum eius est usque ad coelum et ad inferos - written by William Blackstone, the influential 18th century English jurist. Originally contained within his treatise Commentaries on the Laws of England, it eloquently expresses the right of a landowner to control the earth below his/her property and the air above it. The text of Blackstone's Dictum leaves out 'et' - Latin for 'and' - because the conjunction is created by the structure of the trifold.*" **\$6**

Columns of Chicago: a photographic survey. By Daniel Mellis. Chicago, Illinois: Daniel Mellis, 2009. Edition of 200. 3.25 x 4"; 14 leaves (unpaginated). Offset printed tritones with letterpress printing on the cover. Spiral bound. Daniel Mellis: "*Columns of Chicago documents an architectural phenomenon in Chicago: the isolated column. The function of the columns ranges from memorial to commemorative to artistic. Narrow pages [six 1 x 4" pages separating the tritones] provide historical information above each of the pictured columns. The cover column was never built; it was Adolf Loos's entry to the Tribune Tower design competition of 1922. Columns was printed in black, gray and brown inks. The brown printing plate was created, not to tone the image as in standard tritone, but to pick out brown and orange elements in the original scene.*" **\$15**

If the register marks are in register. By Daniel Mellis. Chicago, Illinois: Daniel Mellis, 2009. Edition of 100. 3.75 x 5.5"; 6 leaves. Letterpress printed using photopolymer plates. Handsewn pamphlet binding. Daniel Mellis: "*If the register marks are in register was inspired by an expression by the great offset printer Richard Benson. This expression - If the register marks are in register that only means that the register marks are in register - is meant as a reminder to the printer. Because*"

register marks are the small lines or figures on a printing plate that aid the printer in correctly aligning multiple colors on the same sheet, if the printer focuses on them he/she will neglect what is important: the image being printed. **\$10**

Catherine Michaelis ~ Washington

The Embrace of Rose. By Catherine Michaelis. Shelton, Washington: May Day Press, 2008. Edition of 75. 4 x 6.25"; 8 pages. Letterpress printed text. Pressure printed roses. Printed on Superfine in Centaur and Arrighi typefaces. Pamphlet stitched binding. Red paste paper cover. Text: "*Just as we deliver roses to the celebrant, the ill, and the beloved, we can bring ourselves a moment of centering serenity or uninhibited joy by stopping to smell the roses. As we take a deep breath, the rose reaches into our heart chemically, spiritually, and emotionally, and we receive nature's embracing gift.*" Colophon: "*This rosy idea was designed, written, letterpressed, and everything else by Catherine Alice while snow (and rain) fell on the deep red rose hips surrounding the studio.*" Catherine Michaelis: "*This is a colorful, elegant unfolding for a flower that inspires most everyone. The text of this piece explores the nature of the rose's scent and its power to affect us so profoundly. ... Inside is a sheet pressure printed with roses on one side and letterpress printed text on the other. It is sewn with yellow linen thread, as more than 90% of roses have yellow stamens.*" **\$40**

Gardening by the Moon and Stars. By Catherine Michaelis. Vashon Island, Washington: May Day Press, 2006. Edition of 75. 4.25 x 4.75"; 4.25 x 19" extended. 6 unnumbered pages. Vertical accordion structure. One-fold sheet (7.5 x 3.5") sewn in. Text for fold-in sheet "Gardening by the Moon's Phase & Sign." Text for accordion "The Pleiades Star Cluster. Letterpress printed. Illustrated front cover with paper cut and fold to form moon design. Text: "*Moon gardening is an ancient practice based on the moon's pull on Earth's water bodies. The moon's gravitational force affects more than the tides. Ground water tables and the subtler flow of water in soil and plants are also affected.*" **\$30**

Halves. By Kim Newall. Vashon Island, Washington: May Day Press, 2002. Edition of 250. 3.8 x 5" Double spiral-bound laid-in black & silver fitted paper box with illustrated title label. Printed letterpress with linoleum block prints by the author. "*Halves*" is a celebration of the symmetry of our body set within the poetry of varying juxtapositions. Each combination presents a possibility inherent within our sacred trans-sensory capabilities. **\$45**

Ingredients for a Night Blooming Garden. By Catherine Michaelis. Vashon Island, Washington: May Day Press, 2005. Edition of 75. 3 x 4.75"; 8 pages. Single sheet book folded. Pressure print. Linoleum cuts. Housed in matching brown paper wrapper with paper slip and slot closure. Catherine Michaelis: "*So many garden ideas, so little time to garden. Sometimes the gardens I want to create just can't happen in the yard, they have to be created in the studio. This one is a pressure print of black-leaved plants on dark paper with linoleum-printed white flowers, stones, and moon to light your way through the pages.*" **\$45**

Plant Dyes from the Kitchen. By Catherine Michaelis. Shelton, Washington: May Day Press, [2006]. Edition of 75. 4.375 x 3.25"; 12 leaves. Letterpress printed at Springtide Press. Typeface: Adonis. Japanese stab binding. Colophon: "*Japanese Uwa papers have been tested, torn, boiled,*

dyed, hung out to dry, sorted, torn again, letterpressed, stabbed, and sewn. Variations took great effort to achieve. Please do not display in bright light. The paper for each page in this book is dyed from various herbs and foods one might find in a kitchen: Turmeric, Black Tea, Red Onion Skins.” Catherine Michaelis: *“This was also created in the kitchen! The pages are a soft Japanese paper dyed with plant stuff after rummaging through the spice cupboard and refrigerator. It was sewn on during Catherine’s honeymoon in Sanibel, Florida.”* **\$50**

Elizabeth Munger ~ Iowa

A Study in Self Portraits or, A Wolf in Sheeps Clothing. By Elizabeth Munger. Iowa City: wolf in sheep’s clothing press, 2007. Edition of 20. 4.9 x 11.5”; 12 pages of sewing pattern paper. Printing techniques: monoprint, collograph, pressure prints, and photo polymer. Alternate Gothic type. Stitched binding. Using sewing pattern paper as a background, Munger juxtaposes images of a sheep, a wolf, and a young woman. Which am I? Are there differences? Are they related? **\$50**

Catherine Miller ~ Canada

Four Seasons In A Dry Year. By Cathryn Miller. Grasswood, Saskatchewan, Canada: Byopia Press, 2005. Edition of 40. 5 x 5” closed, extends to 29.5”; 6 leaves. Accordion structure. Calligraphic design giclée printed onto Arches 90 lb. hot pressed paper. Tipped in handmade paper collages. Housed in two part handmade paper sleeve. Calligraphy, digital manipulation, papermaking, printing, and assembly by the artist. Cathryn Miller: *“The foundation of Four Seasons In A Dry Year is language. The calligraphic landscapes include 10 First Nations and 60 immigrant languages for seasons (part of living in the northern hemisphere at this latitude) using the prairie landscape as a visual framework. If one lives outside a city, as most people used to (and many still do), the weather and the seasons are a way of measuring time. I hoped to reflect in this work both the multicultural aspect of Canada as a country and the importance of the natural world: length of day, amount of rain, when the bugs come, when the harvest is ready. It also refers to the threat of climate change. Weather patterns are not what they once were: storms are more violent, droughts more severe, and last for more years than Environment Canada (or anyone else) can correctly predict. The book was created after Saskatchewan had suffered a prolonged period of drought. In some areas it was drier than during the Great Depression of the 1930s. And this year [2005], of course, we have suffered from torrential downpours and flooding. Language is the way people define their universe: it was raining so hard that...; it was so cold that.... And where I live in the central part of the country, weather (and the seasons) are extreme.”* (Five copies remaining) **\$40**

Snowy Owl. By Cathryn Miller. Grasswood, Saskatchewan, Canada: Byopia Press, 2009. Edition of 24. 4.75 x 6.5”; 8 pages. Accordion structure. Giclée printed on Legion Domestic Etching paper. Bound with reverse folded covers and house in a paper slip case. Cathryn Miller: *“Digitally created images and a poem in pantoum form about a Snowy Owl hunting in winter.”* Note: The pantoum, a poetic form something like a villanelle, is a series of quatrains with the second and fourth lines of each stanza are repeated as the first and third lines of the next.

*A ghost from the North:
sudden as a blizzard wind
he arrives, silently,
as a single snowflake falls. ...*

\$40

Sredni Vashtar By Saki. Illustration by Cathryn Miller. Grasswood, Saskatchewan, Canada: Byopia Press, 2008. Edition of 12. 3.5 x 3.5"; 20 pages. Typeset in Garamond Premier Pro. Text and original illustration digitally printed on 100% recycled paper. Housed in a plastic case. This Saki (pen name of H. H. Munro) satire of Edwardian mores has the expected macabre elements. The title character, a ferret, becomes the avenging god in a young boy's repressed world. The tight, crisp presentation – small page size, straightforward design, basic black-on-white palette, the plastic case – mirrors Saki's signature style. **\$35**

Louise Neaderland ~ New York

23 Sins. By Louise Neaderland. Brooklyn, New York: Louise Neaderland, 2002. Edition unknown. 4.5 x 5.75"; 5 pages. Flag structure. Inkjet printed. Red covers with title illustration tipped on. Louise Neaderland: *"From sin to cynosure, to synergism, no sin, cyn, or cin can hide in this book."* **\$25**

Black Holes. By Louise Neaderland. Brooklyn, New York: Bone Hollow Arts, 1997. Edition of 200. 4.25 x 5.5"; 10 pages. Star carousel structure. Photocopy process. Louise Neaderland: *"In open form the viewer can look into a black hole. By definition, a black hole cannot be seen, its presence must be detected through indirect evidence. Each page has different information about black holes with the cautionary note The search for the invisible requires sustained obsession."* **\$45**

The Disposable History of the World. By Louise Neaderland. Brooklyn, New York: Bone Hollow Arts, 1986. Series variant. 6.25 x 3.75 x 2"; 50 sheets. Tissue container box construction. Pages cut out from a newspaper. Louise Neaderland: *"Handmade tissue box containing 50 1-ply sheets of all kinds of news and advertising in several different languages. One side flap remains unglued to allow for refilling. These newsprint items are meant to fade and ultimately disintegrate. It is the artist's intention to comment on the fact that we learn very little from history and are forced to repeat the same mistakes; that advertisements for five hundred dollar shoes sit cheek by jowl with news of the latest disasters; that all items, in any language, seem to carry the same weight, and that they are all, in a sense, disposable."* **\$20**

A Mideast Kaleidoscope. By Louise Neaderland. New York: International Society of Copier Artists, 1983. 4.5 x 8.5"; 39 leaves. Card stock. Bound by a single removable screw fastener. Includes pamphlet (4 x 4"), 8 pages) attached with black thread. Louise Neaderland: *"35 card stock pages of the same image from the ill fated invasion of Lebanon by the Israeli army. With a drilled hole at each corner and a removable fastener which can be inserted in any one of the four Corners, the cards can be spread open (right or left) to form eight different configurations of image and text. The text is Menachim Begin's 'Happy is the nation whose warrior sons these are.'"* The pages can be spread open in a clockwise or counter-clockwise direction to produce a great variety of designs as well as statements about warfare. The book is based on a photograph by Fadi Mitri and a portion of Israeli government statement announcing a cease fire in Lebanon on June 11, 1982. The foreword pamphlet gives a brief statement of the contents and photos of arrangements of the cards. **\$25**

Shock and Awe. By Louise Neaderland. New York: Louise Neaderland, 2003. Edition of 150. 8.75 x 5.25"; 7 pages. Accordion fold. Black-and-white inkjet. Photo collages combined with found text draws parallels between ancient and modern history. Louise Neaderland: "*This book opens with an engineering drawing of a B-2 bomber raining rockets down on Iraq and ancient Sumerian gods going into battle. The remaining four pages show Babylonian artifacts, reliefs of battles, and prophecies from 600 BC in front of news photos of death and destruction in invasion of Iraq.*" The irony and bombast of the "Shock and Awe" campaign is more evident today [August, 2010] than when the artist created this aptly cheap book. **\$10**

Heidi Neilson ~ New York

Home Planetarium Survey. By Heidi Neilson. New York: Heidi Neilson, 2008. Edition of 100. 7.5 x 7.5"; 16 pages. Digital-offset printed. Saddlestitch bound. Signed and numbered by Neilson. Heidi Neilson: "*Home Planetarium Survey displays seven toy planetariums and photograms of the constellation Orion as projected by the planetariums.*"

The seven home planetariums:

Orbiter Motorized Planetarium and Talking Film Projector, model #ORPTS

Oshizorakodu Planetarium Kit. Tomy Co.

National Geographic Society Star Planetarium. Uncle Milton Industries.

Portable Junior Planetarium No. 6500. Harmonic Reed Corporation.

Our amazing Home Planetarium. Educational Design, Inc.

Haro Planetarium. Banpresto Co.

Otona no Kagaku Planetarium Kit. Gakken Co. **\$20**

On Safari, 1976. By Heidi Neilson. New York: Heidi Neilson, 2009. Edition of 100. 7.5 x 7.5"; 26 unnumbered pages. Digital-offset printed, saddle-stitch bound. Colophon: "*The photographs for On Safari, 1976 were selected from the archives of Lilian Neilson (1913 - 1996). It is a series of re-produced photographs with zoomed-in excerpts.*" With this simple book, photographer-bookmaker Neilson asks some not-trivial questions about photography: Is its value in recapturing the past? Remembering the past? Reproducing reality, whatever reality is? How much does focus play a part? Is the past fuzzier the farther (literally and figuratively) we are from it? Or does closer vision blur the picture? **\$20**

Typography of the Period: A Brief Introduction. By Heidi Neilson. New York: Heidi Neilson, 2003. Edition of 100. 8.5 x 8.5" with 56 pages in white and black wraps. A survey of the design of periods in 26 common typefaces. The periods are presented greatly enlarged for close examination. Richard Goodman, *Fine Books & Collections* (January/February 2008): "*While learning letterpress, [Heidi Neilson] noticed that some of the periods she was setting looked damaged. They weren't perfectly round, as she had expected they would be, but they weren't, in fact, damaged. 'I was impressed that someone had actually designed a period,' Neilson said. She decided to demonstrate this dramatically and so chose over two dozen typefaces and enlarged their periods 3,000 percent.... The result is a book of periods that are as different as children in the same family are. Some are perfectly round, some perfectly square, while others veer into the oblong, the oval, and even, as in the typeface Papyrus, the indescribable.*" **\$25**

Bea Nettles ~ Illinois

Complexities. By Bea Nettles. 1992. Edition of 2000, unnumbered. 10 x 10" square; 48 pages. Softbound. Duotones. To untangle and examine the complex ties that bind many mothers, Nettles blends her experiences of childhood, education, pregnancy, childbirth, housework, and professional life. In this book's layered images and text she demonstrated how she uses intrusions, improvisation, and balancing as the basis for her art, and art that is tightly woven with her life. From the Introduction: *"All mothers are 'working mothers.' I belong to the majority of American women who also happen to work outside of their homes. For twenty-two years I have been an artist and college professor. What I do involves balancing priorities and making compromises. I function despite frequent interruptions, piecing things together in patches of time. My roles as artist, teacher, and mother can at times enhance each other, at times compete."*

\$15

The Fig Leaf. By Bea Nettles. Urbana, Illinois: Bea Nettles, 2010. Edition of 17. 3 x 4 "closed, extended to 23.5"; 8 pages. Accordion book structure. Grey museum board cover with label. Printed using an Epson printer. Bea Nettles: *"While I was in Italy, I became curious about the use of the fig leaf, so I created this first book about its history in art."* Text: *"The fig leaves that we see on Greek and Roman torsos were added to them after the Council of Trent and a 1557 edict from Pope Paul IV. Having been firmly attached to these existing sculptures, they continue to cling to them to this very day."*

\$40

Life's Lessons: a mother's journal. By Bea Nettles. 1990. Edition of 2000, unnumbered. 8.5 x 11"; 68 pages. Duotones. Softbound. Photos and text examine contemporary mother/child relationships and issues of separation, gender, aggression, materialism, and hope for the future. Introduction by Sandra Matthews with preface by Terry Suhre. Claire Wolf Krantz, New Art Examiner, April 1992: *"...most moving as psychological document. Nettles wishes to be clear about her intent; thus her photographs are far more documentary than her earlier work and her texts are presented clearly and unambiguously. Yet, her own fears about the world surface as they are projected onto her children's lives and images, and her disapproval of aspects of her environment becomes the source of tension in her pictures. Thus, her art expands beyond the documentary into an expressive photographic journey, as she struggles to live and to make art out of that life."*

\$15

Seasonal Turns: Four Accordion Books. By Bea Nettles. 1998. Edition of 800, unnumbered. Four accordion booklets, each 3.5 x 3.5", 24.5" extended. 56 duotones. Housed in 4.5 x 4.5" plastic box. The passing of the seasons is represented by strips of sequenced photographs folded into four accordion books. Each book is printed in a different color, combining evocative landscapes and portraits. Journal of Artist's Books, Fall 1999: *"One after another, the images emphasize qualities in each other as the reader moves from one juxtaposed pair to another. The sense of continuity that is created has to do with the skill of Nettles's sequencing, the way she reigns in the multiple levels of photographic meaning enough to anchor the viewer's experience in connections from one image to another. The full effect of the photographs escapes these links, of course, allowing them their more expansive resonance as memory fragments and personal records."*

\$10

Turning 50. By Bea Nettles. Illinois: Prairie Book Arts Center, 1995. Edition of 200. 4 x 8"; 64 pages. Duotones, softbound on acid free stock. Muted but moving collection of 60+ photographs and musing observations by Bea Nettles addressing the female body, aging, journeys, strength, loss and gain. Out of print for several years, the original press sheets have been bound in a new cover commemorating the tenth anniversary of this book's publication. **\$20**

Bonnie Thompson Norman ~ Washington

The Seasons. By Bonnie Thompson Norman. Seattle: Bonnie Thompson Norman, 2003. Limited Edition. 5 x 3.75" Set of four letterpress printed, handbound booklets in a printed gold card folder. Each booklet is covered in a different colored paper with different decorations indicating the seasons. Each has a single double page opening with a quotation for that season. A handsome letterpress set to celebrate the year, all four seasons. **\$45**

Hidden Agenda. By Bonnie Thompson Norman. Seattle: Bonnie Thompson Norman, 2006. 3.875 x 8.5"; 8 pages. Produced in a class taught by Norman. Students: Shannon Cook, Marianne George, Geoffrey Keyes, Happy Kush, Kim O'Neill, and Megan Zimmerman. Structured as a vertical pad (like a reporter's notebook). The single word on each page is partially obscured by a glassine-like wrap: question, question, wander, dream, sing, laugh, dance, create. **\$25**

Otis Laboratory Press ~ California

Through the Looking Glass. By Students of Intro to Letterpress A (Spring 2009). Los Angeles, California: Otis Laboratory Press, 2009. 5.75 x 9"; 38 pages. Letterpress printed. Linocuts. Accordion flutter fold. Front and end spreads pasted to the interior of cover wraps. Design students (at the Otis College of Art & Design) explored popular song lyrics and put them into type. That is, a fragment here and there, an image here and there:

Lola! girls will be boys & boys will be girls

seeing Me and Julio down by the school yard. ...

\$50

Do & Don't. By Students of Intro to Letterpress B. Los Angeles, California: Otis Laboratory Press, 2008. 5.75 x 9 x .75"; 36 unnumbered pages. Letterpress printed. Linocuts. Accordion flutter fold. Front and end spreads pasted to the interior of cover wraps. Students learning letterpress printing (at the Otis College of Art & Design) explore type and typography using song lyrics. The emphasis for this typographic wandering dealt with the words do or don't in song lyrics. **\$50**

Teresa Pankratz ~ Illinois

Flying. By Teresa Pankratz. Chicago, Illinois: Theodora Press, 2005. Edition of 160. Wing-shaped outer pages (4 x 5.25" closed, opens to 10.5") holds a miniature accordion book with endpapers attached to underside of wings. Etched cover is handprinted on Stonehenge. Miniature book (2 x 1.375") has 8 pages printed by laser jet in 14 point Brush Script on Hagakure. Colophon: "This wing shaped book was conceived and created at the close of a year of great change and chance happenings." The text is a simple affirmation to the liberating power of "shedding / lightening / (not) seeing / (but) believing." **\$30**

Hey Cookie. By Teresa Pankratz. Chicago, Illinois: Theodora Press, 2006. Edition of 60. 4 x 3.25” closed, extends to 9.75”; 3 leaves. Printed by laser jet on acid free cover weight Royal Fiber. Text printed in Brush Script M7. Housed in 3.875 x 3.5 envelope with colophon tipped on. Teresa Pankratz: “*This paper doll string of cookies was created in response to the 9/11 terrorist attacks. An earlier edition was included in [my] holiday greetings at the end of the year 2000.*” Text printed across pages shaped like a gingerbread man whose head is progressively chomped until only a smile remains: “*Life is very unpredictable / so perhaps the best solution / is to keep smiling to the end.*”

\$15

Jessica Poor ~ Wisconsin

The Pharmacy of Crippling Hope. By Jessica Poor. Milwaukee, Wisconsin: Fez Monkey Press, 2007. Edition of 60. 2.25” diameter x 4. 1” circular plastic pill container with childproof cap containing 40+ capsules. Each capsule is transparent and contains a few words that apparently describes what that pill will effect. Colophon tipped on top of cap. A grim production, without the saving humor of irony. These nostrums, like “*Look directly at the sun,*” call into question our pill-taking society. But when viewed in light of the instructions and cautions on the bottle suggest a fatalistic attitude that borders on pessimism: “*Take as many pills as you want, you are still going to die.*”

\$50

Purgatory Pie Press ~ New York

High Anxiety / Team Evil. By Bill Fick. New York: Purgatory Pie Press, 2004. Edition of 200. 7 x 4. 75” closed, unfolds to 14 x 19”. One sheet book. Printed letterpress on Bodleian paper with metal typefaces: Gillies Gothic, Kaufman Bold, Balloon, Craw Clarendon, Globe Gothic, Signal, Egyptian Wide, Tower, Folio Bold Condensed, Dom Casual, City Compact Bold, Brush, Wedge Gothic, Corvinus. Handcut linoleum images. The first book in Purgatory Pie’s InstaBook series. The press calls this an inside out book. It is a one sheet book featuring gruesome characters. Team Evil images are printed on the inside pages and High Anxiety faces are printed on the folded pages. The Team Evil pages are not revealed until the book is unfolded. The High Anxiety faces are folded as pages to be turned through. High Anxiety images are melting faces like “*Drip Nose*” while Team Evil are strong prints like “*Eyebad.*” Bill Fick is a printmaker who lives and works in Chapel Hill, North Carolina. He is currently a Visiting Assistant Professor at Duke University in the Department of Art, Art History, and Visual Studies. Bill Fick: “*Printmaking has a long tradition of narrative satire. My work follows this tradition while also drawing upon elements of comics, cartoons, and popular culture. Linocut is the perfect medium for making super graphic images.*”

\$35

Unpopular Records. By Bob & Roberta Smith [Patrick Brill]. New York: Purgatory Pie Press, 1994. 7 x 7” clear plastic sleeve with 45 rpm record slipped in a paper record sleeve. Letterpress printed by Dikko Faust. Text and labels designed by the artist. Signed by the artist. An original 45 rpm (of unknown titles) is appropriated and revisioned here by applying new labels. The original labels are covered by letterpress printed labels reading “*Roberta ‘n’ Bob Smith, Lame!*” on one side and “*Roberta ‘n’ Bob Smith, Worse*” on the other. Bob & Roberta Smith is the pseudonym of British contemporary artist Patrick Brill (born 1963). Brill also performs music, often with a group known as The Ken Ardley Playboys, who had their first 45 released by Billy Childish on his label Hangman Records, a British independent label.

\$45

Brains & Spines. By Jesse Nebraska Gifford. New York: Purgatory Pie Press, 2005. Edition of 200. 4.75 x 6.75"; 8 pages. One sheet book. Letterpress. Handset metal types: Agency Gothic Open, Bank Gothic and Horizon Italic. Jessie Nebraska Gifford (1932) artist and printmaker collaborated with Purgatory Pie Press to produce this one sheet editioned book as part of her MS Series. The book was conceived by the artist; the basis of the images and text are MRI scans of her brain and spine. Esther Smith composed the poetic text as well as the book design. Dikko Faust handset the text from metal type and made photopolymer plates from Gifford's scans. This is #2 in Purgatory Pie's series of insta-books. **\$45**

Maryann Riker ~ New Jersey

Affirmations of a Domestic Goddess. By Maryann Riker. Phillipsburg, New Jersey: Maryann Riker, 2009. Edition of 20. 2.75 x 2" closed, 4 x 4" open; 8 pages. Carousel of four double pages with ribbon ties. Miniature. Color copy of vintage papers. Housed in a pink metallic gauze pouch and tied with pink satin ribbons. Maryann Riker: "*A miniature house-shaped carousel book that celebrates the golden age of the American housewife in post World War II America. Based on the statement made by the fine artist, Barbara Kruger, 'I shop, therefore I am' This statement has been recontextualized to affirm the dreams and purpose of American women in the 1940's and 1950's. Utilizing vintage advertising, vintage wrapping paper, and storybooks for little girls, these images convey the idealism of the time when housewives were perfectly coiffed and always wore pearls and pumps while laundering, vacuuming, and cooking.*" **\$30**

Once ...A Small Revised Fairy Tale. By Maryann Riker. Phillipsburg, New Jersey: Maryann Riker, 2008. Edition of 20, 2 artist's proofs. 2 x 2" closed, 4 x 4" open; 8 pages. Miniature with pop-ups. Four double-page carousel with ribbon ties. Maryann Riker: "*A miniature pop-up book that unfolds 360 degrees to reveal four page spreads with a beautiful princess, a frog, and other things that render a visual replay of the classic fairy tale of 'living happily ever after.' But look more closely and the tale has been slightly revised to reflect a contemporary princess's view of 'living happily ever after.' First in a series of miniature pop-ups based on revised fairy tales from a feminist perspective.*" **\$35**

Pearlessence. By Maryann Riker. Phillipsburg, New Jersey: Maryann Riker, 2010. Edition of 15. 2 .25 x 2.25 x .5"; 8 page. Double-sided accordion structure. Color copy of vintage papers with glued on pearls. Housed in a gold metallic gauze pouch tied with gold satin ribbons. Maryann Riker: "*Certain iconic symbols remind one of certain times. Poodle skirts, stiletto heels, pearl necklaces all bring one back to a time when women were not 'turned out' until they accessorized their outfit with their pearls. This little miniature accordion-book adorned with a gold frame accented with pearls highlights the history of how pearls became the hallmark of the American woman. Vintage advertising photos of women wearing all lengths of pearls highlights the text. This little 'pearl' is another tribute to the golden age when women would not go out grocery shopping without that little pearl necklace and studs.*" **\$35**

Pumps and Pearls. With a poem by Nancy Scott. Phillipsburg, New Jersey: Maryann Riker, 2010. Edition of 15. 4.5 x 4 x .25"; 6 pages. Double-sided accordion structure. Collage elements. Bound in color copy of vintage images with small pearls added. White ribbon tie closure. White satin ruffles frame the back board. Maryann Riker: "*Pumps and Pearls is another visual ode to women*

of the 1950's who established an ideal through the media for all American women to follow. With a poem written by Nancy Scott entitled "Power to Burn" it speaks to women of a generation who balanced their sanity on stilettos and choked their ambitions with pearls. Vintage fashion photography depicts women of the time who perfectly coiffed and corseted themselves and made it look effortless. The dream and the reality were difficult to achieve and it was not until the 1960's when women broke these ideals that bound them. Finished with a satin ruffle and adorned with pearls, this accordion-style book is a small pictorial history of that era and its images." **\$35**

Tie One On: A Miniature History of the Apron. By Maryann Riker. Phillipsburg, New Jersey: Maryann Riker, 2010. Edition of 20. 4.5 x 4.5"; 8 pages. Double-sided accordion book. Four pop-ups. Page edges sculpted to resemble lace. Bound in color copy of vintage papers. Pink ribbon ties. White cotton lace frames the back board. Maryann Riker: "The history of the apron is an interesting little narrative that starts with Adam and Eve when they first sewed together fig leaves for cover. This little miniature accordion pop-up book highlights the apron's purpose and its evolution as a fashionable clothing accessory. With pop-ups from vintage apron patterns showing women's aprons from the 1930's through to the 1960's the apron has protected many a dainty lap in its lofty purpose of protecting all that it covers." (Last two copies) **\$45**

San Francisco Center ~ California

BICHOS DEL CAMPO: 3 animals & 3 stories. By Daniel González. San Francisco, California: San Francisco Center for the Book, 2009. Edition of 100. 4 x 4"; 14 pages. Linoleum cuts. Printed in two colors on Rives Heavyweight 175 gsm. Letterpress printed at Aardvark Letterpress in Los Angeles. Bound in Bhutan Shawa covers at the San Francisco Center for the Book (SFCB). Illustrations, type design and printed by Daniel González. Binding designed by Vi Thuc Ha. Book production coordinated by Rhiannon Alpers with binding assistance of SFCB volunteers and interns. SFCB: "Bichos del Campo is a bestiary of three Mexican folk tales re-told and illustrated by artist Daniel González. As the artist relates: My work is inspired by the folk stories that my parents and grandparents have passed on. I have a desire to invent and share my own narratives and vision through printmaking. I want to be able to communicate through the image an invitation to tell a new story to be told or an old one to be remembered. Bichos del Campo translates as Creatures of the Fields. Its introductory text and fables are illustrated in Daniel's signature linoleum block print style, delivering on the mood set in his preface: If there was ever a setting where anything was possible, where the real and imagined can coexist, it would be in the ranchos of my grandparents. At night, the small flicker of the kerosene lamp was the only light for miles in a night filled with sounds. In these adobe homes, I learned that bees pray, snakes steal milk from cows, and some people fly in the shape of owls. Daniel studied graphic design and printmaking at the California College of the Arts. He currently lives and works in Los Angeles where he served a two-year apprenticeship at La Mano Press before striking out on his own. He draws on his Mexican heritage and bicultural experiences in much of his artwork." **\$40**

god's femur: An Anatomy Lesson. By Ward Schumaker. San Francisco: San Francisco Center for the Book, 2009. Edition of 100. 4.125 x 4"; 30 pages. 15 illustrations. Letterpress printed on a Vandercook 4 press. Paper: Somerset. Typeset: Gill Sans. Handbound in heavyweight illustrated paper cover with cloth spine. Written and illustrated by Ward Schumaker, this is one in the Small Plates series published under the Imprint of the San Francisco Center for the Book. Text designed

by Lili Ong and Michael Bartalos. Kafkaesque story of a young artist meeting up with provincial tastes (or perverted minds?) in 1965 Nebraska. Ward Schumaker: *“Yes, the story in God’s Femur is true—all except the part about the painting being dirty. It wasn’t. And isn’t. But I was making a book out of the event, a small and short book, so I came up with a different ending. And after all this time and water-under-the-bridge, did I care? Better to look back and laugh.”* About the writer/artist: *“As an illustrator Ward Schumaker’s work has appeared in over 100 magazines, including Poetry, The New Yorker, Le Figaro, Le Monde, Esquire Japan, and the L.A. and N.Y. Times. He has drawn for clients as diverse as Hermès, Neiman Marcus, United Airlines, and SFJazz. He is author/illustrator of three children’s books: Dance; Sing a Song of Circus; and In My Garden. He has illustrated two limited edition letterpress books for the Yolla Bolly Press: Two Kitchens in Provence by M.F.K. Fisher, and Paris France by Gertrude Stein. ... He is the creator of many logotypes, including Moose’s Restaurant (San Francisco), Columbus Bakery (New York City) and MosBurger (Tokyo). He has received awards from the AIGA, CA Illustration and Design Annuals, Print Magazine, Graphis, American Illustration, and The Society of Illustrators. His work has been featured in articles in Communication Arts, Print, Step-by-Step, Design Journal (Korea), and Portfolio (Japan). With the Smithsonian Institution, Cooper-Hewitt, National Design Museum in New York, he received a Federal Design Achievement Award for his work on “Unlimited by Design.”* **\$40**

Gray Matter Gardening: How to Weed Your Mind. By Nanette Wylde. San Francisco: San Francisco Center for the Book, 2008. Edition of 100. 4 x 4”; 23 pages. 23 illustrations. Letterpress printed paper cover. Inkjet images. Handbound. San Francisco Center for the Book: *“Nanette Wylde is a conceptual artist and cultural worker with a passion for artists’ books. She is a native of California where she makes her home with one spousal unit, one cat, and an abundance of edible and decorative plant life.”* Five sections: *Create an environment conducive to weeding; Determine what is a weed and what is not a weed; Remove the weeds; Understand the weed; and, Repeat as needed. “Inspiration provided by the Dharma.”* (Last copy) **\$40**

How Birds Sing. Book design by Tucker Nichols. Poem by Kay Ryan. San Francisco: San Francisco Center for the Book, 2008. Edition of 200. 4 x 4”; 9 pages. 6 illustrations. Letterpress printed on a Vandercook 4 press. Heavyweight paper cover and hand-bound. Ryan’s 11-line poem (posted in the Central Park Zoo) is here illustrated by Tucker Nichols. Ryan, appointed the Library of Congress’s sixteenth Poet Laureate Consultant in Poetry in 2008, was called by Billy Collins *“the Fabergé Egg”* of poetry. **\$40**

RABBITPOX. By Allison Weiner. San Francisco, California: San Francisco Center for the Book, 2009. Edition of 100. 4 x 4”; 20 pages. Hand set in Century Schoolbook type. Printed on a Vandercook Proof Press. Housed in a handmade lightweight illustrated card box with flap and tab closure. This is the second of four Small Plates editions published in 2009 under the Imprint of the San Francisco Center for the Book. The book production was coordinated by Katherine Case and Pam De Luco with printing and binding assistance of SFCB volunteers. SFCB: *“Rabbitpox, written and illustrated by Allison Weiner, casts rabbits as the heroes and the pawns in a tale of biological warfare. The story is inspired by a 2004 Harper’s Magazine item describing American scientists as having engineered extra-lethal forms of mousepox, cowpox and, of course, rabbitpox. Allison’s book combines text, inventive design, and diagrammatic illustrations with a whole lot of personality to find humor, absurdity, and alarm at the dark extremes of biological science. Each book is*

housed in a handmade box and bound with thread spun by Pam [De Luco] from the fur of her pet rabbit Charisma, a white German Angora who reportedly had a show career. Allison [Weiner] is a Bay Area creative who studied at Stanford University, The San Francisco Art Institute, and the California College of the Arts. Rabbitpox is her first artist's book edition. It is Charisma's first foray into book arts as well."

\$40

Small Fires Press ~ Tennessee

The Wheat Wars. By Erasmus Gold. Tuscaloosa, Alabama: Small Fires Press, 2008. Edition of 55. 4.5 x 5.5"; 16 pages. Images and text reproduced with photopolymer plates on a Vandercook #4 at the University of Alabama. Bell and Baskerville typefaces. Printed on Arches Text Wove, Satin Vellum. Pamphlet stitched. Bound in a handmade cover stock comprised mostly of recycled blue jeans and shirts. illustrated vellum free end pages. Illustration by Cherie Weaver. Written by Erasmus Gould, municipal spy and national man of mystery, and edited by Alex Chambers. Essay explaining how corn came to dominate wheat in the national mindset.

\$15

Abandoned Tales. Stories by Michael Lee. Illustrations by Cherie Weaver. Tuscaloosa, Alabama: Small Fires Press, 2009. Edition of 65. 5 x 6.5"; 28 pages. Letterpress printed on handmade cotton/flax paper. Images and typefaces (Bernhard Modern and Rosewood) reproduced with photopolymer plates on a Vandercook #4 at the University of Alabama. Pamphlet bound with handmade linen/hemp endsheets and cover wraps of handmade paper from wool, linen, cotton, mule dung, and modal. Small Fires Press: "A collection of screwy, perverted, beautiful folk tales by Michael Lee. Michael Lee's work can be found in *Conjunctions* and *Denver Quarterly*. He lives in New Orleans. Born in a warren, moved to a burrow, raised in a barn, Cherie Weaver lives in Austin, Texas, where she's found gainful employment as a yeti genealogist & urban wood-sprite."

\$45

Live, From The Delay. By Ryan Flaherty. Tuscaloosa, Alabama: Small Fires Press, 2009. Edition of 65. 5.75 x 6.375"; 19 pages. Images and Perpetua typeface reproduced with photopolymer plates on a Vandercook #4 at the University of Alabama. Text letterpress printed on handmade abaca/cotton paper. Bound in handmade paper from Alabama Kozo, abaca, cotton, flax, and linen. Colophon: "This book's structure and design attempts to recreate the original process that the poem was written in. The book is designed to be read like a standard codex (with fold down accordions) or folded out and read as a wall hanging." Ryan Flaherty: "Rather than composed, the poem was constructed from several years' worth of notes, which were either written for this poem or were pieces that fell off other poems. Over a month long period, I cobbled these fragments together on 3 X 6 sheets of paper tacked to an unused door propped up in my attic." Bennie Scarton, Jr, News & Messenger: "Flaherty grew up in Manassas and graduated from Osbourn Park High School in 1992. He braved the snows of New England to earn a B.A. at the University of Massachusetts. Learning to love the cold north, Flaherty moved to Ann Arbor to attend the University of Michigan, where he received an MFA in poetry and won the Hopwood Graduate Poetry Award. Besides poetry, Flaherty has a special skill for chocolate. He and Katie Umans are the chocolatiers behind *Two Poet Truffles*, being hailed far and wide. Flaherty now lives in Dover, New Hampshire., working toward his MFA in creative non-fiction while teaching at the University of New Hampshire. His poetry has appeared in a range of publications, including *Denver Quarterly*, *Conduit*, the *New Republic*, *Crazyhorse*, and *Columbia*."

*I had wanted a yellow bird
on a branch in my hand.*

*What I got was: yellow birding
a hand, the yellow of bird,
a bird yellowing a nest. ...*

\$50

some bridges migrate. By Scott Pierce. Tuscaloosa, Alabama: Small Fires Press, 2008. Edition of 100. 5.125 x 8.125"; 12 pages. Designed and letterpress printed on a Vandercook #4. Printing, design, and handmade paper by Friedrich Kerksieck. Bembo type and imagery were reproduced using photopolymer plates on Frankfurt Cream paper and a flax/cotton cover stock handmade in the Lost Arch Paper Mill (at the University of Alabama). Illustration by Cherie Weaver (Austin, Texas). Small Fires Press: "*Scott Pierce is toasted in Austin, Texas, and does labor camp time-release tablet by day, and by night produces the sweet pap of the Effing Press. Cherie Weaver is an artist who lives and works in Austin, Texas. She is currently under the spell of a Bill Callahan lyric that urges us all to be 'the fire part of fire' and enjoys any opportunity to talk about herself in the third person.*"

*let the dust cover our eyes behind houses
would the streets entrench in our mud
and be stuck ...*

\$20

Tryst Press ~ Utah

Rabbi Ben Ezra. By Robert Browning. Provo, Utah: Tryst Press, 1995. Edition of 120. 5.375 x 3.625", 60 pages. Printed letterpress on handmade cattail paper from Bembo types. Line drawings printed from photopolymer plates. Casebound paper over boards. Illustrated by Darren Breen. Rabbi Ben Ezra was first published in Browning's *Dramatis Personae* in 1864. This printing by Rob Buchert is accompanied by Darren Breen's illustrations and is dedicated to Buchert's wife, Georgia. Tryst Press: "*Rabbi Ben Ezra, the famous work of religious optimism by Victorian poet Robert Browning, was the first of Tryst Press's collaborative works. It is a small but powerful, wonderfully cohesive pocket book, a gem that you'll enjoy having with you at home and in your travels. Darren Breen's clever and minimalistic illustrations harmonize perfectly with this contemplative poem.*"

*Grow old along with me!
The best is yet to be,
The last of life, for which the first was made:
Our times are in His hand
Who saith, 'A whole I planned,
Youth shows but half; trust God: see all, nor be afraid!*

\$40

Leslie Norris: Unpublished and Uncollected Poems. By Leslie Norris. Provo, Utah: 2006. Total edition of 400: 30 deluxe; 370 standard. 6 x 9"; 208 pages: Four chapbooks in a stiff brown paper slipcase: *Recollections* (35 pages); *The Small World* (47 pages); *Translations* (47 pages); and *The Ballad of Self and Self and other Poems* (56 pages). Illustrations by Robert Buchert. Tryst Press: "*Leslie Norris: Unpublished and Uncollected Poems is a four-volume softcover set of the celebrated Welsh writer's previously unavailable poems. Printed posthumously, this work had its inception some months before the passing of Norris, and was urged forward by his wife following his death. The Ballad of Self and Self and Other Poems comprises poems from earlier decades of Norris's long, fertile career. Translations presents Norris's wonderful renderings of works by Dafydd ap Gwilym, Rainer Maria Rilke, and Johann Wolfgang von Goethe. The Small World contains, first,*

a poetical autobiography, which was yet a work-in-progress at the end of Norris's life; and second, his most recent verse. *Recollections* is an assemblage of memories excerpted from a recent email correspondence between Leslie Norris and Linda Evans, an MA student studying at the Centre for Research into the English Literature and Language of Wales (CREW) at the University of Wales, Swansea. "Several special contributors pay homage to Leslie Norris in this set." Standard edition **\$48**

The Chichester Carols. By Leslie Norris. Provo, Utah: Tryst Press, 2004. Open Edition. 6 x 8"; 28 pages. Softcover chapbook. Letterpress printed with Caslon Old Style 337 type on Mohawk Superfine (text). Tryst Press: "The Chichester Carols is both a cheering and reflective collection of poems for Christmas, penned by Leslie Norris. A handful of these poems have been turned into songs and performed by others; all of them are full of Norris's own warm music, however, and are excellent meditations for the Christmas season or any other. A delightful forward by Leslie Norris introduces the carols. Charcoal illustrations by Brian Kershnik quietly decorate this lovely chapbook." **\$16**

Susan Viguers ~ Pennsylvania

The Self Inside the House. By Susan Viguers. Philadelphia, Pennsylvania: Shandy Press, 2000. Edition of 45. 6 x 3.5" closed; 13.5 x 6" open. A modified accordion with the first and last spreads sewn in cloth boards. Offset printed on Mohawk Superfine. Set in Goudy. What is the self and how does one define it? The book plays with the idea of the self as a person inside looking out of a house. It explores the sense of separation between self, which is a constant, and one's body, which can be dressed up or down, which grows, changes, becomes old. The simple line drawings are of animated windows, the eyes of the house, which dance across the pages. Small inserts sitting inside the larger pages offer brief attendant contemplation's. One contrasts the cross section of a tree trunk with the sapling visible at its center and the impossibility of finding the toddler in any specific part of a diagram of the adult human body. (Last Copy) **\$20**

On Lines. By Susan Viguers. Philadelphia, Pennsylvania: Shandy Press, 1997. Edition of 100. 7 x 5" with eight spreads. Font is Frutiger. Ink is dark brown on Speckleton Oatmeal. A folio sheet of heavy handmade paper separates the cover from the body of the book, enclosing the experience in the textured materials of the natural world. Printed at The University of the Arts. Lines are simple, yet are immensely powerful mathematically, physically, and metaphorically. The meditative offset book of minimal images and text seeks to create in the reader the metaphoric experience of various lines - straight and curved, parallel and intersecting. The process of reading the text and images enacts the metaphoric, as well as physical, movement of the lines, from the horizontal which "moves forward - and sideways - into the future" to curving lines which "create eternity." **\$15**

Spring. By Susan Viguers. Philadelphia, Pennsylvania: Shandy Press, 2004. Edition of 50. 7 x 5 " closed. The type is wood (except for an occasional metal letter), and is letterpress printed on a Vandercook Proving Press. The paper is Rives Lightweight. Written, designed, printed, and bound by Susan Viguers. "Spring Tongue-Tied the Ocean" captures the wonder of the coming of spring. The season comes slowly as one turns the pages, beginning with the melting of winter: "Weariness burbled and plopped." With each page turn the word SPRING enters from the left, at first just part of the "g" (printed only slightly darker than the page itself) until the final spread where the full word presents itself in a vibrant green. As the letters spelling SPRING deepen in color, the primary text, which expressively dances across each page, turns from almost black to a blue. **\$50**

Julie Wagner ~ New Mexico

Heart Song. By Julie Wagner. El Rito, New Mexico: Julie Wagner, 2007. Edition of 100. 3.6 x 4.6"; 8 pages. Created in Photoshop Elements on an iMac computer. Printed using an Epson Stylus Photo 2400 printer. A flutter book of photographs, rubber stamps, and drawings printed on Epson Ultra Premium Presentation Paper. Cover is paper over boards with a paper title label with line drawing tipped on front board. Julie Wagner: "*Heart Song was created ... using an EKG of a beloved black Lab named Max.*" Bookended by an image of the dog and what is presumably its grave, Heart Song combines the EKG with simple images and a melancholy two-word chant, from "*true heart . stout heart . good heart*" to "*heart failure . heart break . heart broken.*" It's a personal story, but one that should resonate with any pet owner. **\$48**

Beata Wehr ~ Arizona

23 proofs for existence of the past. By Beata Wehr. Tucson, Arizona: Beata Wehr, 2002. Edition of 100. 1.5 x 4" with 14 pages with hand sewn binding. Archival inkjet print on Exact Index Wausau paper. Looking at this book is like looking at an archaeological dig. There are images of twenty-three metal objects that solicit questions from the reader – what are these, where did they come from, what is their history? Beata Wehr: "*Some of the materials I am working with are found, so their history is unknown to me, and this mystery creates yet another layer of thinking about the time with all that is unknown and can only be guessed.*" **\$35**

Calendar for Everyday Passing. By Beata Wehr. 1998. Edition of 100. 2 x 2.5" miniature of archival inkjet print, accordion fold. Each page displays a monthly calendar of days. On the side are images of the end flap of a Kodak film box pierced by the image of a dark figure. This calendar book, based on a unique piece, plays the inexorable passing of time against our attempts to preserve the moment, to make time stop. Beata Wehr: "*I am interested in recording the passage of time, obsessed by the changes happening in our life, changes of our fragile bodies, our minds. I am curious how the past determines the present and how what is happening now influences our thinking about the past. The rhythm of life is different depending on the place we live, our age, occupation, gender, role in a family and in a society. I am trying to capture chunks of time comparing different periods of my life, recording transience by creating journal-like books, time lines, letters from the past, calendars.*" **\$35**

Proofs for Existence of the Time. By Beata Wehr. Tucson, Arizona: Beta Wehr, 2008. Edition of 25. 4.25 x 1.75"; 16 pages. Miniature. Sewn binding. Miniature of Wehr's 2006 bookwork "*Proofs for Existence of the Time.*" Each oblong page is an image of one or more found objects laid on a blue background. Beata Wehr: "*I am interested in recording the passage of time, obsessed by the changes happening in our life, changes of our fragile bodies, our minds. I am curious how the past determines the present and how what is happening now influences our thinking about the past. The rhythm of life is different depending on the place we live, our age, occupation, gender, role in a family and in a society. I am trying to capture chunks of time comparing different periods of my life, recording transience by creating journal-like books, time lines, letters from the past, calendars. ... Some of the materials I am working with are found, so their history is unknown to me, and this mystery creates yet another layer of thinking about the time with all what is unknown and can only be guessed. Time and transience are very important factors in our life, and this why I am choosing them as a subject.*" **\$45**

Women's Studio Workshop ~ New York

Presidential Quiz. By Ann Kalmbach, Tatana Kellner. Rosendale, New York: Women's Studio Workshop, 1997. Edition of 75. 4.25 x 17.25"; single folded sheet, six leaves. Silkscreened accordion fold book. WSW: "*Match the hairdo to the president and test your knowledge of America's political history. This funny book, inspired by a student's info ruler, tests your visual memory.*"

\$35

Empress Bullet. By Louise Neaderland. Rosedale, New York: Women's Studio Workshop / International Society of Copier Artists, 1982. Edition of 100. 9.75 x 9"; 8 pages including cover. Accordion fold. Photocopy in black-and-white on a Xerox 9400. Women's Studio Workshop, Synopsis: "*This book is based on a news story by Steve Crist and a photograph by Vic DeLucia which appeared in The New York Times. It was created from multiple copies of a single image arranged in such a way as to create a visual narrative moving through time and space with discovered poetry emerging from re-aligned text. A Xerox 9400 was used to create the multiples.*" Louise Neaderland: "*A racehorse throws her rider, goes on to cross the finish line first but is disqualified from winning because she has no rider. Without a rider to rein her in she continues running until impaling herself on a safety barrier. Created from multiples of a single image and the article's text manipulated to create found poetry.*"

\$25

Remembrance. By Judith Mohns. [Rosendale, New York]: Women's Studio Workshop, 2003. Edition of 400. 6.5 x 6.5"; 72 pages. Offset printed on French Dur-O-Tone Newsprint text and cover (100% recycled and acid-free). Pamphlet sewn. Judith Mohns: "*This book uses the August 26, 2001 obituary page from The New York Times to create new readings of the existing text by isolating different words and lines. The visible and underlying structures of obituaries, families, society, and the qualities of life and death itself are explored revealing both the cold commonalities and the very personal specifics of the lives of the deceased.*" You'll never read the obituary page quite the same way again.

\$40

End of 50 Artists with \$50 and under bookworks

War and Conflict

August 2011

Sas Colby ~ California

Repairs. By Sas Colby. Berkeley, California: Sas Colby, 1995. One-of-a-Kind. 15 x 13"; 10 leaves. Pages of newsprint applied with gesso, pencil, and shellac. Other material includes cotton gauze. Production methods: Xerox transfer on cloth, hand-drawn lines, and cut-outs. Housed in an acrylic hinged box. Sas Colby: *"The book has the feel of age, of something lost for a long time and entombed in a clear box, like an old artifact. Hand-drawn pencil lines, cut-outs, and shellac form abstract patterns on pages. The page edges are bound with a bandage-like cloth."* An indirect but powerful antiwar book, this book has the feel of old bandages and suppurating wounds
\$1,200

Sandra Jackman ~ New York

War Tome - To Be Continued. By Sandra Jackman. New York: 2009, Sandra Jackman. One-of-a-kind. 15 x 12 x 3" closed, 15 x 25 x 3" open. Collage. Archival ink. Acid-free paper. Cloth-covered box. *War Tome* is one in a series of three unique book sculptures about War. Each consists of paper sculptures created from original drawings in archival ink on acid-free paper. Sandra Jackman: *"The text is collaged or reworked from Samuel Beckett's play Waiting for Godot (Waiting for God to...?) The question I am most often asked when people view a work I have done based upon war is 'Why war?' Funny, I am always surprised by this. Wars in Iraq and Afghanistan are our wars for this new century. Throughout my life (which includes World War II) somebody's homeland was being crushed, somebody's family uprooted or destroyed. Government against government spilling precious blood. Yesterday's friend is tomorrow's foe. Mythical, biblical, religious, political, holocausts, ethnic cleansings – killing fields on lands that bear scars of violent histories. I have imagined a landscape of war into book form. The readiness to kill – car bombs go off, guns pointed, and missiles poised...THE POPULATION AT RISK. We had long heard tell of whole worlds that had vanished, of empires sunk without a trace, gone down with all their machines into the unexplorable depths of centuries...but the disasters that had sent them down were, after all, none of our affair. ... [W]e see now that the abyss of history is deep enough to hold us all.'* (Paul Valery, *The Crisis of the Mind*)"
\$4,500

Bonnie Thompson Norman ~ Washington

On War and Peace. By Bonnie Thompson Norman. Seattle: Windowpane Press, 2002. Limited Edition. 7.75 x 6". Letterpress printed, handbound accordion book with single signatures sewn on mountain folds. Musings on war and peace. *"Sometime they'll give a war and nobody will come."* —Carl Sandburg. *"What a country calls its vital economic interests are not the things which enable its citizens to live, but the things which enable it to make war. Petrol is more likely than wheat to be a cause of international conflict."* —Simone Weil, 1937.
\$25

Michael Peven ~ Arkansas

Cradle of Civilization. By Michael Peven. Fayetteville, Arkansas: Primitive Press, 2011. Second Edition of 21. 8.5 x 6" closed, extends to 72"; 16 pages. Accordion fold. Inkjet printed using archival inks on enhanced matte paper. Gray paper covers with title on green spine. Michael Peven: "*[This book features] imagery from various sources including iconic war images from Viet Nam, WWII, the Spanish Civil War, movie posters, and Carnival in Rio, while Fred Astaire and Ronald and Nancy Reagan dance in and out of the scroll. Text from the Lao Tzu's Art of War is juxtaposed over and around the images.*" **\$50**

9.11:

Bay Park Press ~ California

Portraits for Nancy Morgenstern. By Otis Rubottom. San Diego, California: False Bay Editions, 2003. Edition of 150. 12 x 5.5" 16 pages plus free end pages of handmade paper. Text set in 10 pt. Times Roman. Printed on Chartham English vellum. Cover papers Rives BFK grey, Classic Crest tarragon and handmade washi. Illustration letterpress printed from photo-polymer plates. In envelope sleeve. From Otis Rubottom: "*This poem is in memory of Nancy Morgenstern, who was among the thousands who died in the World Trade Center attacks on Sept. 11, 2001. She was my friend. We rode bikes together and raced them in the predawn hours in Central Park. She was my travel agent, and knew when and where I took vacations & how to find me a good ticket. I liked that she took care of me that way. She is survived by her parents and siblings, and by many friends who carry her broad smile through the world... We remember her.*" **\$180**

Maureen Cummins ~ New York

The Flag Project. By Maureen Cummins. New York: 2006. Edition of 50. 11 x 14.75 x 1.5" bound in black cloth. Each verso page contains two columns of letterpress printed text; every facing page is illustrated with a reproduction of one of the original silkscreen flag prints. The typeface used was Gill Sans, set in monotype by Michael Bixler at his letter foundry in Skaneateles, NY. All text and titling was letterpress printed onto sheets of Somerset Velvet by Michael Russem of Kat Ran Press. The images are Epson prints, reproduced from original screenprints by Joseph Ng of Basic Pictures. Mark Tomlinson designed the binding structure and bound the edition. In commemoration of the fifth anniversary of September 11th, 2001, "The Flag Project" is a visual and textual narrative that documents the artist's experience as an American during the aftermath of the 9/11 attacks. Prospectus: "*Cummins visually deconstructs the American flag - altering and mutating the national symbol to reinforce themes within her narrative. Stripes become lines of text; fields of stars are replaced with flames, fingerprints, human eyes, faces. The flag changes color, and orientation, and metamorphoses into other contemporary icons and motifs: a skull-and-cross bones, a fallout shelter symbol, a white flag of surrender.*" Maureen Cummins: "*The Flag Project came out of a critical time in my own life, and a time of crisis in the life of my country. It was borne of personal change, and has led to a new approach to my work, one in which I address issues directly rather than through the lens of history. Although in The Flag Project I touch upon themes that run throughout my work—the history of violence in America, the experience of marginalized groups, the conflict between individual and society, appearance versus reality—I have departed from my usual objective perspective and have developed this piece from an entirely personal perspective. I developed The Flag Project as a vehicle for exploration, a way to investigate the confused and*

often conflicted feelings I was having about myself and my own changing identity as a new mother, as well as my sense of myself as an American during a time of rising nationalism. I wanted to challenge representations being put forth by the media and the current administration of what it is to be an American, what American values, experiences and attitudes are. Not only did these words and images not reflect my own experience or reality, but I also questioned whether they truly represented anyone, if it was even possible in a country as diverse as the United States to have a national identity. It seemed to me that a personal memoir was the simplest and most powerful weapon that I, as an artist, could use in the face of rampant myths and stereotypes. Through memoir I hope to make the personal political." Available in two forms: a portfolio of silkscreen prints housed in a box (two copies remaining)

\$3,000

A limited edition book inspired by and based upon the print series. (Last Copy)

\$1,800

Portfolio and book together

\$4,500

Emily Martin ~ Iowa

Mutually Exclusive. By Emily Martin. . Iowa City, Iowa: Naughty Dog Press, 2002. Edition of 50. A letterpress printed set of 5 magic wallets provoked by the events of 9/11 which address the cacophony of news reports, emotions analysis and opinions (expert and otherwise) that follow in the wake of any major news event. The righteous indignation and reciprocal intolerance, white-washed by ideals from religion to political correctness, raise the question of personal belief. Using the magic wallet format, the books panels flip back and forth forming two opposing statements that reflect the slipperiness of forging a personal philosophy. Each of the texts has three layers, the pairs of basic statements in large type and the 10 sets of words from the Pythagorean table of opposites printed in transparent ink. The wallets are contained in a Japanese box wrapper with bone clasps made by Rosa Guimarae. Printed with the assistance of interns during an artist's in residency at the Center for the Book Arts in New York City. Each Wallet is 6 inches by 4 inches. (Last Copy)

\$450

Sarah McCoy ~ Iowa

Witaj Polska! {Hello Poland} Witaj American! {Hello America}. By Sarah McCoy. Iowa: Unexpected Joy Press, 2006. Edition of 32. 5 x 7"; 16 pages. Dos-a-dos construction. Stiff leaf bind with soft cover. Printed on Mohawk Superfine. Letterpressed on Japanese Hosokawa Ohban paper. Collage. Typefaces: Bellevue, Didot, Engravers, Interstate, P22 Johnston Underground, and Eric Gill's Perpetua. Sarah McCoy: "This book grew out of a trip to Poland and many conversations during 2005 and 2006 with my grandmother, Virginia Petroff. This book is dedicated to her and her enduring spirit." One side of the dos-a-dos book is a collaged version of the life of Virginia Olstynsky Petroff, born January 9, 1919, to Polish immigrants in Hammond, Indiana. In her eighties decided she "wanted to see Poland before I die." In the summer of 2005 she made that trip with her granddaughter, Sarah McCoy. The other side of the dos-a-dos presents a collaged version of the life of the granddaughter, Sarah McCoy. The format allows for appreciating common elements in the lives of two women born 50 years apart: love, family, work, first homes. Each story is punctuated by events from the larger world: the Depression, Pearl Harbor, the death of JFK, Oklahoma City. The terrorist attacks of 9/11 appear in both stories. The twin themes of the book are repetition and change, repetition and change. Tritely, the more things change, the more they stay the same. What binds the book together is the spirit of optimism that glows out of the relationship of this grandmother and this granddaughter.

\$225

Steve Miller ~ Alabama

The Names. By Billy Collins. Tuscaloosa, Alabama: Red Hydra Press, 2003. Edition of 100. 13 x 9", with Bembo types printed by hand on a field of atmospheric blue. Printed letterpress in an edition of one hundred press-numbered copies, each signed by the author. "United States Poet Laureate Billy Collins, reflecting on the events of September 11, 2001, wrote a powerful poem, 'The Names', and read it aloud at a joint session of Congress in New York City on September 6, 2002." Proceeds from the sale of this work will benefit 'Guiding Eyes for the Blind' in Yorktown Heights, New York, an organization that provides highly trained guide dogs for the blind. (broadside) **\$75**

Bonnie Thompson Norman ~ Washington

Homeland Security. By Bonnie Thompson Norman. Seattle: Bonnie Thompson Norman, 2006. 5.25 x 8"; four panels. Constructed for easy standing display. Handset, printed and bound. Unsubtle satire directed at the current notion of "homeland security" (circa 2006). Between the lines of a quotation from Charles Evans Hughes (Chief Justice, 1930-1941) about safeguarding constitutional rights (free speech, press, assembly) are works by Carl Schurz (Union General, US Senator): "Our country ... when right, to be kept right; when wrong, to be put right." **\$65**

Teresa Pankratz ~ Illinois

Hey Cookie. By Teresa Pankratz. Chicago, Illinois: Theodora Press, 2006. Edition of 60. 4 x 3.25" closed, extends to 9.75"; 3 leaves. Printed by laser jet on acid free cover weight Royal Fiber. Text printed in Brush Script M7. Housed in 3.875 x 3.5 envelope with colophon tipped on. Teresa Pankratz: "This paper doll string of cookies was created in response to the 9/11 terrorist attacks. An earlier edition was included in [my] holiday greetings at the end of the year 2000." Text printed across pages shaped like a gingerbread man whose head is progressively chomped until only a smile remains: "Life is very unpredictable / so perhaps the best solution / is to keep smiling to the end." **\$15**

Patricia Smith ~ Pennsylvania

Hours. By Patricia M. Smith. 2003. Edition of 150. 4 x 6" codex contains three signatures, each with four folios. The images are taken from graphite rubbings by the artist. The experience of the hours builds to the folio entitled "Vespers," which pulls out as an extended accordion. "Hours" is bound with a hard cover wrapped in purple Chinese silk book cloth with a black silk spine. "Hours" is the artist's response to the events of 9/11. This secular book of hours is a vehicle for recollection and reflection. The text references both the canonical hours of a day and the catastrophic events of our time. The images are taken from graphite rubbings by the artist, recollecting the evaporation of the Twin Towers. **\$75**

Gail Watson ~ Colorado

Testament. By Gail Watson. Denver, Colorado: Zuni Press, 2003. Open Edition. 13.5 x 18.5"; 18 pages. Spiral bound. Text and photos by Gail Watson. Gail Watson grew up in New York, worked for a time in New York City, but in 2001 was living in Colorado. On September 11, 2001, she was scheduled to catch a United Airlines flight to Newark for a visit to her family. She was leaving for the airport when a friend called and told her to turn on the television. Her family fortunately was unharmed, but her trip to New York was delayed for 6 months.

Her words describing the joy of that reunion are rendered more poignant by her photographs of a changed city. Gail Watson: *"These are photos I took during that visit when the memorials were still growing around St. Paul's Chapel and the twin beams of light filled the sky at night."*

\$175

Iraq:

Dean Dass ~ Virginia

The Phalanx Continues to Advance; Volume V. By Dean Dass. Charlottesville, Virginia: Dean Dass, 2004. One-of-a-Kind. 11.5 x 10"; 74 pages. Collage, pencil, gouache, pigments, inkjet, typing. Handsewn over raised cords. Bound in parchment. Dean Dass: *"This volume VII continues a project begun in 1991 during the first gulf war. (Little did I know what was to follow!) When American armored vehicles rolled through the desert near Babylon, I thought: we are not the first to do so. I thought of Alexander the Great and his dreams of a 'New World Order.' There began a series of books continuing to this day that explore the history of the Macedonian Period. A viewer going through the various manuscripts must negotiate a paratactic narrative as that earlier time period is conflated with present events. Among the overall impressions I wish to communicate is an unrelenting sense of history. Influenced by the Alexander Romances [collection of legends about the mythical exploits of Alexander the Great] as well as by the traditions of the Shah Namah manuscripts [the national epic of Greater Persia written by the poet Ferdowsi, which relates the mythical/historical past of Persia from the creation of the world until the Islamic conquest in the 7th century], I continue to work, astonished and dismayed. I'm not interested in American Foreign Policy and how that has played out in various administrations; I'm interested in history as myth and dreams of All-Unity."*

\$4,000

Evelyn Eller ~ New York

Why. By Evelyn Eller. 2006. One-of-a-Kind. 8 x 11" closed; extends to 11 x 63". Mixed media collage, Ingres Paper, Xerox on parchment paper, book cloth. Evelyn Eller: *"... created after seeing photos of some of the 2000 American soldiers that had died since the beginning of the Iraq war. Sadly, the number is now much higher."*

\$900

Brandon Graham ~ Illinois

Irresistible. By Brandon Graham. Chicago, Illinois: Brandon Graham, 2007. Open Edition. 3.25 x 4"; 8 pages. Opens to 8 x 13". Formed from one folded legal-sized sheet of paper. Created in In-Design. Printed on a color laser printer. Brandon Graham: *"Irresistible combines my interest in the printed multiple as a means for delivering an 'art experience' to viewers in non-gallery settings, the use of first person short fiction to engage a reader, and my concerns over the political direction our country has been moving and continues to move. More specifically Irresistible is a reaction to the Bush administration's slow bludgeoning drumbeat for war with Iran. A drum beat that echoes the rhythms of the argument that rushed us into war with an argument that was repeated again this week [January 2008] in the President's State of the Union Address."*

\$10

Tear Here. By Brandon Graham. Chicago: Brandon Graham, 2007. Open Edition. 5.5 x 6.5"; 38 pages. Designed in InDesign, and printed on a Color Laser Jet on linen-textured paper. Some pages altered with a perforator and then sewn on a sewing machine. Bound with a chain-stitch, but not cased in so that the spine is exposed. The statistics are accurate, the narrative fictional. Written, designed, and produced by Graham. An understated but unsubtle lament of the plight of US forces in the present Iraq War, especially the increase in amputees at "twice the rate of past U.S. conflicts." Brandon Graham: *"Tear Here started with taking a set of military uniforms, cutting off the arms and legs, and lashing them back together with red thread. Then I took digital images, tore at the seams, and visually documented the seams ripping apart.... Using the structural vocabulary of the codex, Tear Here explores the ways in which the conflict in Iraq tears away at the bodies and the lives of those soldiers who serve in the U.S. military."* (Last Copy) **\$85**

Karen Hanmer ~ Illinois

America's Most Wanted: Black Gold Texas Tea. By Karen Hanmer. Glenview, Illinois: Karen Hanmer, 2003. Open Edition. 3.5 x 2.5 x .5". Designed as a deck of cards in card case with 52 playing cards. Inspired by decks of playing cards portraying villains and heroes from Operation Iraqi Freedom. This deck pictures 52 different Sports Utility Vehicles. **\$50**

Art Hazelwood ~ California

Into Iraq. By Art Hazelwood. San Francisco: Art Hazelwood, 2010. Edition of 30. 9.75 x 8.5"; 36 pages. Accordion fold with two foldout pages. 34 linocut prints with linocut-printed titles. Decorative end sheets. Paper binding. Edition in three different papers: 21 of Mohawk Superfine with BFK grey cover; 3 of Torinoko with BFK cream cover; 6 of Whatman Print Paper with BFK cream cover. Signed and numbered by the artist. All linocuts were done in the last two years of the Bush Administration. Art Hazelwood: *"At the beginning of the Iraq war it seemed like a bad idea. At the end of George W. Bush's final term in office it was a bad idea that had fossilized. This bound set of prints is the bookend to Hubris Corpulentus, a series of engravings done in the first year of the war. Into Iraq consists of small linocut prints each one more full of bile than the previous. The subjects range from the battlefield to the media, to the neocons and the Congressional enablers in Washington. Oil Flag, Patriotic Tune, Sacrifice of Liberty, The President in his Labyrinth are some of the titles. These linocuts were all created in the last years of the Bush administration. Several were used as the basis for posters. In the last months of the Administration during the 2008 elections the whole series was exhibited in Oakland at the now defunct Front Gallery. It took from that time to the present to print and bind the thirty books. But it is a good time for us to recall George W. Bush. It is a good time to recall the path that led the country on its downward cycle. It is a good time lest we think he or his ilk have disappeared or worse that they have any good ideas at all."* **\$250**

Su Lund ~ California

Line in the Sand: Peace or Victory?. By Su Lund. Sarasota, Florida : Su Lund, 1991. One-of-a-Kind. 24 x 10 x .75" closed. Triptych structure. Mixed media on laced-in binders board, linen hinges, bamboo spine, pigments, linen cord, eggshell fragments, gold metal ball feet, thread, marble dust, leather onlays, leather hinges. Found objects. Acrylic. Su Lund: *"This is an anti-war piece created during the Gulf Wars for an exhibit in New York [City at the Center for Book Arts]. The outside panels show a whole leather hand intact at center, the side panels suggest explosion with bits, parts*

flying apart. The inner center panel shows a Peace symbol of Vietnam war era/or a Victory symbol of WWII era. Which is it?? The left panel suggests gun and noose shapes among sandpaper strips (desert sand), the right panel is a thumbs down (on war) symbol. Sand and sandpaper are coating the surfaces, along with eggshell and marble dust. Right panel folds in first, then left makes the cover.”

\$1,000

Louise Neaderland ~ New York

Shock and Awe. By Louise Neaderland. New York: Louise Neaderland, 2003. Edition of 150. 8.75 x 5.25”; 7 pages. Accordion fold. Black-and-white inkjet. Photo collages combined with found text draws parallels between ancient and modern history. Louise Neaderland: “*This book opens with an engineering drawing of a B-2 bomber raining rockets down on Iraq and ancient Sumerian gods going into battle. The remaining four pages show Babylonian artifacts, reliefs of battles, and prophecies from 600 BC in front of news photos of death and destruction in invasion of Iraq.*” The irony and bombast of the “*Shock and Awe*” campaign is more evident today [August, 2010] than when the artist created this aptly cheap book.

\$10

Ellen Sollod ~ Washington

The Napkin Project. By Ellen Sollod . Seattle, Washington: Ellen Sollod, 2003. Edition of 60. 4.75 x 10”; 2 cloth dinner napkins; 1 page. Text letterpress printed on Velin Arches and Rives BFK Heavyweight. Bodoni type. Laid into a paper wrapper. Ellen Sollod: “*Created in response to the pre-emptive war on Iraq in spring 2003 for delivery to 60 people around the world whose actions can foster peace. “[This] collaborative project incorporate[s] artwork by Ellen Sollod and poetry by Ginny Hoyle. ... The Napkin Project encouraged recipients to “instead of war, break bread. The artwork consisted of two dinner napkins, patinated by use and embroidered with a möbius strip, a notation for infinity as a symbol for hope, and a letter press-printed poem, in case of war. All were contained in a hand embossed box.”*

In case of war

Break glass.

*Gather the children. Pour rice
through their outstretched fingers
into the fire. ...*

*In time of war, lives
shine like promises,
break like glass.*

(Last two copies)

\$600

Beata Wehr ~ Arizona

END. By Beata Wehr. Tucson, Arizona: Beata Wehr, 2003. One-of-a-Kind. 4.5 x 7” closed; 4.5 x 40” open. Mixed media: found metal objects, found suede, Polish linen, linen thread, gesso, ink. Magnet closure. Beata Wehr: “*The folded object, a book, was done at the beginning of the War [the Second Persian Gulf or Iraq War]. The hand written text says: ‘Today is 26th of March 2003, eight day of the US war on Iraq.’ I grew up in Poland, a country that was devastated by the World War II. However I was born 13 years after the end of the war, its shadow was still present. I felt strong reaction against the war on Iraq. The book is an abstracted version of this emotion, juxtaposing piece of soft suede coat which is the background and has a resemblance of a skin and a fragile*

body, with found metal objects whose sharpness may be associated with destruction and weapons. On the right of the piece I stitched the metal pieces, which became the word END - I see it as a wish for immediate END of the war or a fear of the END of the world.” **\$900**

Zena Zipporah ~ Ohio

Saddam and the Fortune Tellers. By Zena Zipporah. Shaker Heights, Ohio: Zena Zipporah, 1990. One-of-a-Kind. 4.75 x 2.5 x 1.5”; 54 unnumbered pages. Collage on girdle sample book. Zena Zipporah: “I got the little book, a girdle sample book, from a woman that sells old sewing stuff. I put this book together in 1990 when my studio was being built. I did it in a spare room, getting books on Arabic poetry from the library during the time of the first Gulf war. I was intrigued by the notion that Saddam Hussein thought he would prevail, that it was his destiny. I used to write poetry (and have actually started to again) so I was moved by the words. I wanted to understand that culture. And I loved the images, too. The book was my anti-war statement at the time.” **\$850**

Viet Nam:

Brad Freeman ~ Illinois

SIMWAR. By Brad Freeman. Philadelphia: Varicose Productions / Borowsky Center for Publication Arts, 1991. Edition of 300. 6.5 x 6”; 30 pages. Softcover. Offset printed in duotones on Lustro dull. Stapled binding. Freeman recounts how his idea of the Vietnam War (could be any war, couldn’t it?) shifts from heroic idealism to grimmer reality. Brad Freeman: “Television and video game images of simulated and real war raise questions as to how these technologies separate people from the tragic consequences of war. A parallel autobiographical text relates the author’s adolescent experience in a hospital with men wounded in war.” (Last two copies) **\$75**

Caren Heft ~ Wisconsin

For Boys Who Dream of War. By Alan Govenar (text) & Caren Heft (book design, printing, production). Stevens Point, Wisconsin: Arcadian Press, 2005. Edition of 49. 16 pages. Triangular book (17” spine x 12” x 12”: 8.5” at its widest point resting in triangular box - 25” x 17.75” x 17.75”: 12.5” at its widest point). Each page on Root River Mill Paper made by Jeff Morin, Brain Borchardt and Caren Heft, or Hahnemuhle paper sized and tinted. Type: Gill Sans. Open sewn spine with silver colored boards that are lightly marked to form a pattern with a cutout of an airplane in black and gray on the front board. Each different-colored page opens up as a square. Pages are edged with stars, the USA flag, or statistics relating to the Vietnam War. The book is laid in a scorched and black-paint-splattered triangular wooden box with magnet closure. The box is padded inside with soft reddish cloth. On the box’s top is a silver metal star, while on the inside is a plastic toy airplane. The book rests on top of an American flag (folded into a triangle). Set in the padded base of the box are a 2.75” glass figure of a wounded soldier (inscribed either with the number of American military dead in Vietnam or the number of Vietnamese civilians killed or wounded) and a small metal WWII first aid kit containing wound dressing, sulfa powder and instructions. This work bites its tongue, but the anti-war rage is barely in check. The left pages list the women who died in Vietnam. The right pages combine a mix of gung-ho-young-lad-playing-war and the story of LCDR Smokey Tolbert, much decorated flyer and Blue Angel, who was shot down over Vietnam. The official report of that downing seems questionable. Commander Tolbert’s remains were sud-

denly “discovered” by the Vietnamese and returned 16 years after his downing. He stands here for the waste and indignity that awaits “*boys who dream of war.*” Every statistic and story in this work repeats or is enveloped by its triangular shape, the shape the US flag that drapes coffins is folded into before it’s presented to the next of kin. **\$1750**

Midnight Song. By Alan Govenar. Stevens Point, Wisconsin: Arcadian Press, 1998. Edition of 123. 7.5” x 14.5” Root River Mill paper by Michael Nitsch comprised of old Army shirts from 1959 and abaca. Inks are Handschy silver offset and Ernie’s black. Type is Amos wooden type and Stempel 24 point Optima. Laid-in a fitted compartment in the cloth box is a CD “*The Music of the Hmong People of Laos. Documentary Arts*” by Boua Xou Mua. A six page narrative on Boua Xou Mua printed in an eclectic page size and design is laid-in.. An impression of a Hmong shaman, the spiritual leader of his people who was a mercenary for the French and the CIA in Laos. Pages are under printed in Hmong with one of the Shaman’s poems. **\$750**

C. David Thomas ~ Massachusetts

Agent Orange. By C. David Thomas. Wellesley, Massachusetts: C. David Thomas, 2009. Edition of 10. 9.25 x 11.125 x 2.75” closed; 30 x 24” assembled; 20 puzzle pieces. Printed using archival paper and ink on an HP Photosmart Pro B9180 printer. Pieces mounted on felt and handcut. A 4-page full-color pamphlet (7 x 9”) contains the colophon, edition information (including images of all 5 variants), and the artist’s signature. Housed in black linen box made by artisans in Hanoi, Vietnam. Illustrated title label on lid. Agent Orange is one in a series of five artist’s puzzle books by C. David Thomas. Each in the series is an edition of 10. Each deals with composite images that come from the Viet Nam conflict. C. David Thomas, introduction: “*Agent Orange is the code name for a herbicide and defoliant used by the US military in its Herbicidal Warfare program during the Vietnam War. According to the post-war Vietnamese government, 4.8 million Vietnamese people were exposed to Agent Orange, resulting in 400,000 deaths and disabilities, and 500,000 children born with birth defects. “From 1961 to 1971, Agent Orange was by far the most widely used of the so-called ‘Rainbow Herbicides’ employed in the herbicidal warfare program. During the production of Agent Orange (as well as Agents Purple, Pink, and Green) dioxins were produced as a contaminant, which have caused health problems for those exposed during the Vietnam War. Agents Blue and White were part of the same program but did not contain dioxins.*” **\$1,200**

Postage Due Forever Stamps. By C. David Thomas. Wellesley, Massachusetts: C. David Thomas, 2009. Edition of 25. 6.75 x 7.25 x 2.5”; 14 tri-fold booklets. Printed on Innova short grain, 200 gram, natural white soft texture duo paper. Printed from a Hewlet Packard Photosmart Pro B9180 using archival ink. Presented in a black linen clamshell box handmade by craftsmakers in Hanoi, Viet Nam. Ribbon and velcro closure. Illustrated title label on box cover. Postage mage thumbnails on interior of box. C. David Thomas, Introduction: “*This book contains twelve sets of stamps with images that cannot be found on U.S. Postal Service stamps. These include, among other, images of Vietnam’s leader Ho Chi Minh working with U.S. soldiers during WWII, images of American prisoners of war drawn by a former North Vietnamese soldier/artist, images of Agent Orange victims, images of the My Lai massacre in South Vietnam, images of a badly burned young girl fleeing from her village which had just been napalmed, and images of Hiroshima and Nagasaki, Japan, after the US nuclear bombing of those densely populated cities. I never really thought much about the importance of how we chose what images to place on our stamps until one day in 1995, when I went to post office and asked for an interesting stamp. The woman behind the counter handed me*

a sheet of the recently issued Richard Nixon stamp. This stamp was issued only twenty years after he was forced to resign in disgrace as the 37th President of the United States. Needless to say, I handed them back to her with some choice words. The next time I was to think about stamps was in 1996, when I went to the philately society in Hanoi, Viet Nam, while doing research for a book on President Ho Chi Minh. Of course I found dozens of stamps with the image of Ho Chi Minh as well as many other world leaders including Vladimir Lenin, Joseph Stalin, Karl Marx, Mao Tse Tung, and Mahatma Gandhi. Other stamps I found depicted Vietnamese war and sports heroes, butterflies, frogs, flowers, and even a 1966 stamp depicting the shooting down of the 1,500th US aircraft brought down over North Viet Nam and one with the image of Norman Morrison, the man who immolated himself outside Robert McNamara's office at the Pentagon. Just a few days before the US Post Office issued Robert Indiana's LOVE stamp in 1973, the US heavily bombed the densely populated city Hanoi killing hundreds of innocent Vietnamese civilians. For many summers during the 1950s and 60s my sister Karen and I, in order to escape the summer heat, would spend hours upon hours swimming and playing at Raymond Pond, ME. On a similarly hot summer day in June of 1968, Kim Phuc was playing with her two brothers in a tiny hamlet just north of Saigon when a US fighter jet dropped napalm on them, killing her two brothers instantly and burning the skin off her back. I have begun to understand the real power of this little jewel which may be the smallest form of propaganda available to all governments. These miniature posters travel all over the world spreading their message of the country of issue. Not only is it important what we decide to include on our stamps but possibly more important is what we chose not to put on our stamps. The images in this book were selected because they depict important events in American history which seldom appear in our historical documents. They are intended to force you to think and ask questions about our history as well as our future. If we refuse or ignore to face these facts, how can we ever have a clear understanding of our history? And won't we simply continue to repeat our mistakes? My Lai will be come Abu Ghraib and on and on." **\$900**

World War II:

Walter Feldman ~ Rhode Island

The Alphabet Book...WW II. A Short History of the Second World War in Two Volumes. By Walter Feldman. Providence, Rhode Island: Ziggurat Press, 1996. Edition of 35. 14.1 x 11.5"; two volumes (31 unnumbered leaves; 27 unnumbered pages). Ring binding. Printed on heavy mouldmade Somerset. Collage images in Volume I printed silkscreen and letterpress. Relief images in Volume II printed letterpress. Bound in brown bookcloth and housed in a matching slipcase. Donald Kuspit, Catalog, Walter Feldman: Recent Work, September 7 - October 5, 2007: "In 1942, Feldman entered Yale University to continue his art education, but plans were delayed by World War II. He spent 1943 to 1946 as an infantryman in the United States Army and rose in rank to Lieutenant of Infantry. He was assigned to Potsdam Peace Conference as an aide. ... While at war, Feldman found himself under small arms fire in the forests of the Ardennes, more commonly known as the Battle of the Bulge. The shards of shrapnel that lodged in his lower back left a lifetime injury, and the trauma of his near-death and harrowing rescue made a lasting impact on him. Feldman used art as therapy for the wounds of war. While recuperating in Paris, he was told he would never walk again. But he did. And as he recovered, he learned to paint through his pain and found healing through brush and canvas. World War II plays a prominent role in Feldman's art and life. The

Holocaust continues to haunt him. He created an alphabet book using locations and personalities from World War II ... [H]is art often serves as a testament to the powerful, lasting consequences of human conflict.” Walter Feldman, *The Alphabet Book* “Introduction”: “During the summer of 1995 I was reminded that it was 50 years since World War II came to an end. *The Alphabet Book, World War II* began to take form ... I also began a series of collages that consisted of letters in a variety of fonts for the 26 letters of the alphabet. These designs are concerned not only with letter identity but also with the formal relationships of their distinctive shapes within the geometry of the circle. I worked on a list of names, places, and events that would outline a kind of short history of the 2nd World War. ... “The point size of these words, their positions and their type faces have no particular significance other than aesthetic and typographical. Some names are listed with military rank or other designations; others simply the name. These decisions were based only on the design needs of the page. The dingbat arrows, circles, and other shapes make reference to war maps and troop movements. The ring binding was selected in order to insure that each page published lie absolutely flat.” *The Alphabet Book* consists of two volumes. Volume I is the typographical series of collages from a to z. Volume II contains short essays identifying each alphabetical item in Volume I. Seven items are supplemented by a 9 x 7” black-and-white print on a separate leaf.

ABWEHR

The intelligence bureau of the Third Reich headed by Rear Admiral Walter Wilhelm Canaris. ...

ZYKLON-B

A crystalline pesticide ... when exposed to air, the cyanide based Zyklon B becomes a deadly gas...

\$1,500

The Ballad of Rodger Young. By Walter Feldman. 2002. Edition of 20. Printed on Twinrocker handmade paper. Type used 14 point italic Kentonian. Images were conceived and printed by Walter Feldman. The box cover on the special edition has a “mourning cloth” made in the Ziggurat studios. Pamphlet style hand sewn binding with red, white and blue ribbon. CD accompanies edition and is set in case. The sheet music is printed and laid in at the end of the pamphlet . The text is printed and illustrated by Walter Feldman. In Feldman’s research of the Ballad, he found that the young soldier dies in combat on New Georgia in the Solomon Islands in 1944 and was posthumously awarded the army’s Congressional Medal of Honor for his heroic exploits that day. The army subsequently commissioned the song writer, Frank Loesser, to write a song about a plain ordinary foot slogging dogface and he chose Rodger Young. This Ziggurat Press publication is Feldman’s “*personal way of honoring all those who fought and died in World War II.*” **\$350**

A Packet of Letters. By Walter Feldman. Providence, Rhode Island: Ziggurat Press, 1989. Edition of 45. 8.25 x 11.25”; 36 unnumbered pages. 18 pt Bodoni type. Printed on Nideggen paper by a hand-fed Vandercook Press. Spiral bound at top with cloth-covered hardcover wraparound. Paper title on wraparound. During World War II Feldman was an lieutenant in the infantry, serving from 1943 to 1946, even acting as an aide at the Potsdam Peace Conference. Deeply affected by his war-time experience, Feldman at his Ziggurat Press continues to publish works that examine war and its effects. Donald Kuspit, Walter Feldman 2007: “*In his book, A Packet of Letters, Feldman looks back at some of his experiences as a soldier. He recalls how his mother learned to read and write English so she could stay in touch with her son stationed across the globe. While at war, Feldman found himself under small arms fire in the forests of the Ardennes, more commonly known as the Battle of the Bulge. The shards of shrapnel that lodged in his lower back left a lifetime injury, and the trauma of his near-death and harrowing recue made a lasting impact on him. Feldman used*

art as therapy for the wounds of war. While recuperating in Paris, he was told he would never walk again. But he did. And as he recovered, he learned to paint through his pain and found healing through brush and canvas". The Books of Walter Feldman: *'In A Packet of Letters, which can be described as being about words and the writing of words, he has himself contributed the text. A wartime book done in spiral notebook wrapped in fatigue green, it tells in every way - visual and textual - a story about filial and maternal love.'* **\$250**

Fleece Press ~ England

Today I worked well – the picture fell off the brush. The artistry of Leslie Cole. Told for the first time by Malcolm Yorke with a note on the interesting life of Brenda Cole. Upper Denby, England: Fleece Press, 2010. Edition of 500. 11 x 9.25; 208 pages. Type is Miller Display. Printed by Northend Creative Print Solutions. Book design by Simon Lawrence. Bound in quarter cloth and marbled paper. Fleece Press: *"Leslie Cole's wartime career was nothing short of extraordinary. Malcolm Yorke and I met at the Imperial War Museum a couple of years ago to see the collection of Ardizzone paintings, and while we awaited the curator's arrival we saw several paintings by Cole in a temporary exhibition. A student of Bawden and Ravilious at the Royal College of Art, Cole's watercolour technique could in some cases be mistaken for that of Ravilious. Cole saw action in Britain, Germany (he recorded the liberation of Belsen) and Malta (experiencing the harrowing, prolonged bombing which that island suffered), before going out to the Far East. All the time he painted what he saw, often highly complex pictures which rely on a strong sense of pattern for their impact. Malcolm has unearthed a great deal of material on an artist whose later career never quite matched the sheer brilliance of his wartime work. Malcolm Yorke's authorial skills are among the finest employed by the press in the past thirty years, and each of his books is eagerly awaited by readers and scholars alike. Cole's wife Brenda played a significant part in the downfall of the Vicar of Stiffkey in the early 1930s, a true cause celebre; he was unfrocked for consorting with prostitutes but died after being mauled by a circus lion while proclaiming his innocence, and this fascinating story is told afresh in the book. Brenda successfully reinvented herself and concealed her origins very well, becoming a gifted potter, and some of her work will also be shown."* **\$350**

Keiko Ishii Eckhardt ~ New York

Fly Deep into the Skies: one airman's battle. By Keiko Ishii Eckhardt. Minneapolis: Keiko Ishii, 1999. Edition of 6. 6.1 x 4.1" closed; 24" extended; 22 pages. Double-sided accordion. Printed on Rives BFK Paper at the Minneapolis College of Art & Design. On one side of the accordion is a quotation from W. B. Yeats recalling an airman's thoughts *"I know that I shall meet my fate somewhere among the clods above those that I fight I do not hate, those that I guard I do not love...."* On the reverse are images of pilots, aerial views of land, letters of missing in action - all from World War II. **\$175**

For Seventy Years: Loyal to My Family. By Keiko Ishii Eckhardt

Minneapolis: Keiko Ishii, 2004. Second Edition of 6. 4.9 x 7.4" closed, unfolding to 15 x 19" map. A screenprinted collage of documents including a birth certificate and a map. A silhouette of a family portrait covers the left side of the piece. Across the upper right-hand corner runs the handwritten words *"They were part of..."* The third in the series of books by Ishii examining the history of family members that resided in America before, during, and right after World War II. Keiko Ishii: *"The back of the 3rd book, For Seventy Years: Loyal to My Family, is based on the Loyalty Test on*

Japanese internees during the war. This government-issued questionnaire (February 1943) was taken by all adult internees in the camps to verify that they forswear allegiance or obedience to the Japanese emperor and willing to serve in the United States military. This created a tension between the two generations; the first who were born in Japan and could not become American citizens and the second who were naturally American citizens by being born in the U.S. The historical documents cause the viewers to imagine the complex feelings of many Japanese-Americans who lived through the era would have. The front of this book is a parallel response to the complex history on a personal level. With the questionnaire beneath the family related documents; birth certificates, area map of Tacoma, WA where they lived, midwives' names from the city directory and so on, it obscures the truth whether my family members were loyal or disloyal to the U.S. from myself as a researcher."

\$375

Ann Lovett ~ New York

se souvenir. By Ann Lovett. New Paltz, New York: Ann Lovett, 2006. Edition of 16. 3.9 x 5.75"; 48 pages. Pigmented inkjet print on rag paper. Coptic binding sewn through accordion-pleated sheets. Rice paper endsheets. Bound in green silk-wrapped hard covers. Ann Lovett: "The title, with obvious reference to the souvenir, means to remember in French. Se Souvenir is about Normandy, France, and the memorials and beaches commemorating the D-Day invasion during the second World War. It's also about Max, my ex-father-in-law, whom I never met. He was wounded in the second wave of the invasion and survived, and the old photographs are of him as a soldier. The photographs of Max maintain the fiction that all is well, presenting a smiling uniformed soldier who looks healthy and whole. Like most family photographs, the agenda here is to show life as you want it to be, orderly, stable, rich with family and friends, and service to country, not necessarily as it is. Little in these pictures speaks of the horrors of war, what he must have seen, or the fear he must have felt. For my generation, these 'memories' are constructed from the stories our fathers told us, or more often from the imagery of Hollywood films, images of courage and heroism, and perhaps for Americans the last righteous war. For the residents of Normandy that history is very much alive. It happened in their towns and in their backyards, and though those who experienced it are dwindling in number, the memorials and the memories of heroic liberators are enmeshed in everyday life. Although there is little evidence of the damage of war in Max's photographs or in the sparkling sands of Utah Beach, it is evident in the bruised landscape, still scarred in a few places by bomb craters, remnants of bunkers, and of course cemeteries, where French, American, British, and German soldiers are all buried. In Se Souvenir I am interested in creating a kind of visual poetry in how the images both resonate and collide with each other. To that end, in some page spreads the images flow together at the horizon line, while in others there is a discordant juxtaposition of space and form. There's both continuity and tension between beauty and damage, between past and present, and between what appears to be documented and what we think we know. For me this book is also about the scars that don't show, seeing Max's war experience reverberate into his children's lives. And perhaps it's in part about my own father, who was a Conscientious Objector during this war, and who still weeps sometimes for those who died."

\$350

Barbara Milman ~ California

Auschwitz. Interview of Gloria Lyon. A Hungarian child survives the largest death camp. Barbara Milman: "Upon arrival at Auschwitz, Jews were divided into two groups. The elderly and infirm were sent directly to the gas chambers. The young and healthy were sent to the forced labor section

of the camp.” Gloria Lyon: “We were in Auschwitz. Heads shaved, arms tattooed, we were sent to barracks. Next morning my mother, my sister and I were set to work sorting and packing clothing, shoes, glasses for shipment to Germany. Night and day thick black smoke filled the camp with an awful stench. After a few days I completely lost all my sense of smell.” **\$600**

Berlin. Interview with Rita Kuhn. A child’s view of pre-war persecution in Germany Barbara Milman: “Rita Kuhn was born of a Jewish father and a mother two who had converted to Judaism after marriage. Rita and her brother were raised as Jews. In 1933, the first legal definition of a Jew (non-Aryan) was enacted: any person with one Jewish parent or one Jewish grandparent was so classified. This definition was refined in 1935, after passage of the Nuremberg Laws, to distinguish between “full Jews” (persons who had at least three grandparents who were “full Jews by race”) and Mischlings (offspring of mixed marriages, who had one full Jewish parent and one Aryan parent). However, a Mischling was treated as a full Jew if, like Rita, the person was a member of the Jewish religious community when the law was enacted in 1935 or if certain other criteria applied.... Since Jews were defined by race, a non-Jew like Rita’s mother, who had married a Jew and converted to Judaism, was still considered Aryan and as such not subject to deportation with her family. The demonstration by Christian German wives of Jewish men on Rosenstrasse in March 1943 was one of the few incidents of public resistance to anti-Jewish actions by German citizens. In the face of this resistance, the Nazis backed down and released hundreds of Jewish husbands and children. Rita and her family were among those released, and they were not arrested again for the duration of the war.” **\$600**

Dresden: Feb 13-15 1945. Barbara Milman. El Cerrito, California: Red Parrot Press, 2008. Edition of 4. 22 x 30” closed; 22 x 60” open; triptych with linocut and collage. Black paper covered exterior with black ribbon tie. Barbara Milman: “This book is a tribute to Kurt Vonnegut’s *Slaughterhouse Five*, one of the most revered and reviled books of the 20th Century. Vonnegut reminded us that wars are always fought by children. He warned generations of future soldiers against taking part in massacres like the firebombing of Dresden by the Allies in World War II. Vonnegut’s book was burned by one American high school and banned by others.” **\$750**

Escape. Interview with Peter Schrag. *Fleeing Germany.* Barbara Milman: “Approximately 525,000 Jews lived in Germany when Hitler became that country’s Chancellor in 1933. As soon as the Nazis assumed power, anti-Semitic policies were established, and Jews were increasingly barred from schools, businesses, and professions. Jewish businesses were boycotted and Jews were subjected to mistreatment and arbitrary arrest.... With the implementation of the Nuremberg Laws, Jews with means began to leave their homeland. Peter Schrag and his family were among those Jews who fled Germany in 1935. By 1939, the year in which the war began, over 280,000 German Jews had managed to escape or emigrate to neighboring countries such as Luxembourg, which borders Germany on the west, and Belgium, which borders on Luxembourg.... Peter Schrag and his family were among those Jews who escaped first to Vichy France, and then to Spain and to Portugal. From Lisbon, the Schrag family came to the United States, arriving in New York City In June 1941.” *Escape* is the remembrance of Peter Schrag as his family evaded capture by German patrols as they traveled across Europe. They slept in haylofts, hid in cellars, jumped off trains, and walked through dark fields to wall through a hole in a fence towards freedom. Peter Schrag: “After days of bombs and

gunfire, there was a sudden silence. We did not know who had won. Then the cellar door was opened by soldiers yelling, 'Alle Raus.'

\$600

Holland. Interview with Hielke Sheneman. Working in the Dutch resistance. Barbara Milman: "At the time of the German invasion there were 140,000 Jews in Holland, and by the summer of 1943 the Germans estimated that there were approximately 20,000 Dutch Jews in hiding. About 18,000 of the hidden Jews survived the war, including at least two of the three Jews hidden by Hielke Sheneman and her family. Holland had more 'righteous gentiles' than any other European country. By 1990 over 3,200 Dutch citizens had been honored by the State of Israel for helping Jews escape the Holocaust, often by hiding them from the Nazis." Hielke Sheneman moved to Amsterdam and joined the underground. She delivered the underground newspaper, scavenged for food, and hid Jews. Sheneman: "When the Germans killed someone we put flowers on the sidewalk where they died. Toward the end of the war the killings increased so much that the sidewalks were always full of flowers."

\$600

Warsaw. Interview of Alexander Groth. Surviving the ghetto. Barbara Milman: "Hitler invaded Poland on September 1, 1939. However, Warsaw, the country's capital, did not fall until September 27, 1939 and German troops waited for several more days before entering the city. At first, Jews such as Alexander Groth and his family continued to live in their prewar homes. They were still there in the spring of 1940 for the celebration of Passover, but it was not long before Polish Jews were segregated from the rest of the population. The first Polish ghetto was established in Lodz on May 1, 1940 and at its peak had a population of 445,000. This meant that 30% of the city's total population, plus any Jews transported from other cities, was confined to 2.4% of the city's total area. By the middle of 1941, nearly 5,000 Jews a month were dying of illness and starvation." The Groth family was forced to move to the ghetto in 1940. They were more fortunate than most because they had money, food and warm clothing as well as their own apartment. But mass deportations began as well as executions of those considered not fit for work or transport. Groth's blind grandmother was shot - as well as her husband who refused to leave her side. It was then that Alexander Groth understood that "it would take a miracle for us to survive."

\$600

World War I:

Terry Schupbach-Gordon ~ North Carolina

Everyone Sang. (Book) By Siegfried Sassoon. Tobaccoville, North Carolina: Catbird (on the Yadkin) Press, 2009. Edition of 35. 3.9 x 5.75"; 48 pages. Pigmented inkjet print on rag paper. Coptic binding sewn through accordion-pleated sheets. Rice paper endsheets. Bound in green silk-wrapped hard covers. 9 x 8"; 20 pages. Woodcuts and handprinted type on Japanese papers, including Yugen and Kitakata. Type: Lithos Pro Light. Japanese stab binding with waxed linen thread. Illustrations by Terry Schupbach-Gordon. Terry Schupbach-Gordon: "Siegfried Sassoon (1886 - 1967) is best known as a poet of World War One. He wrote this poem in celebration of the armistice, just before he learned of the death of his friend, Wilfred Owen. This book was made in hopes that the beauty of these words will, like the singing, 'never be done.'"

\$95

Everyone Sang. (Broadside) By Siegfried Sassoon. Tobaccoville, North Carolina: Catbird (on the Yadkin) Press, 2009. 9.5 x 14"; single sheet. Woodcuts and handprinted type. Terry Schupbach-



Gordon: *“Siegfried Sassoon (1886 - 1967) is best known as a poet of World War One. He wrote this poem in celebration of the armistice, just before he learned of the death of his friend, Wilfred Owen. This [broadside] was made in hopes that the beauty of these words will, like the singing, ‘never be done.’”*

\$40

End of War and Conflict
