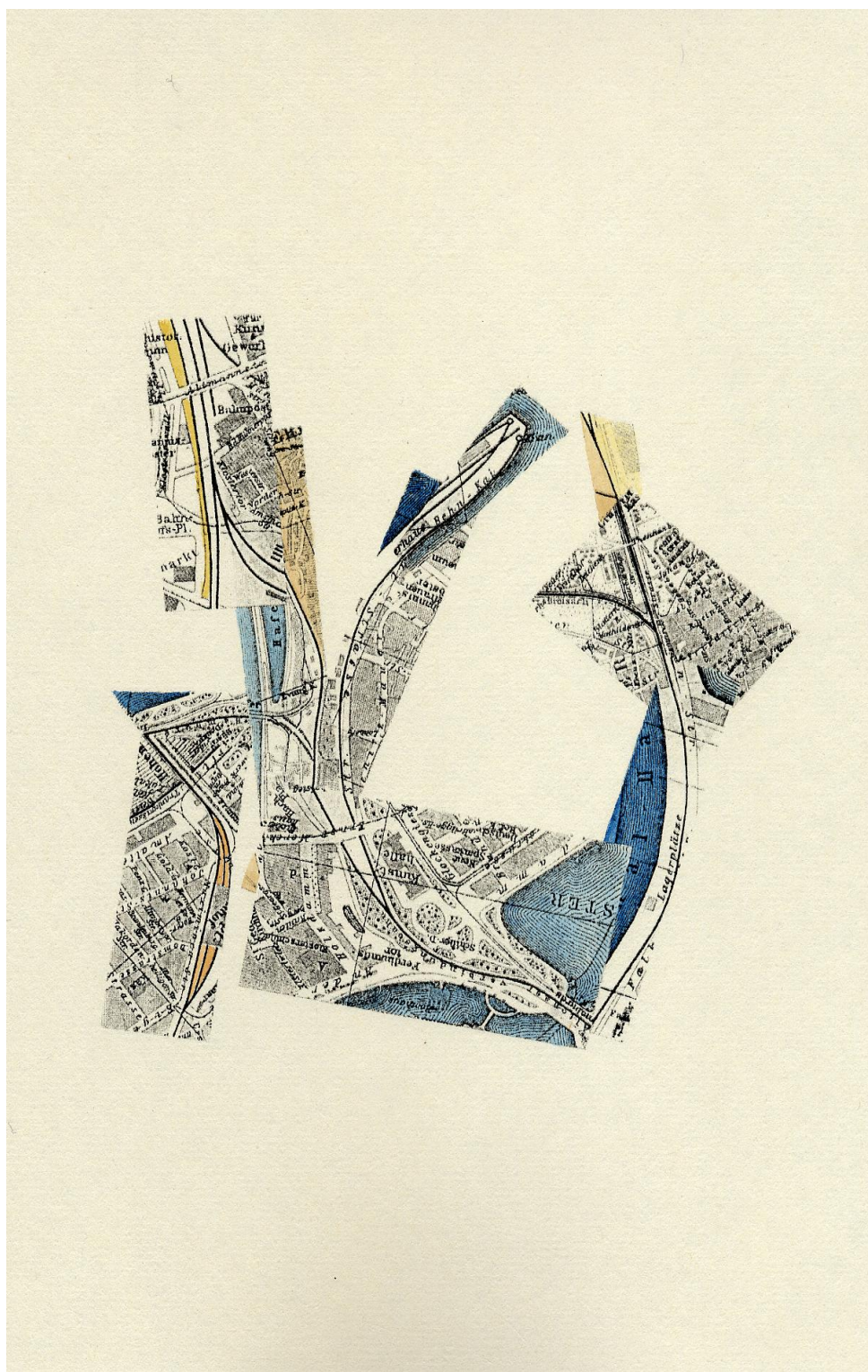


AMERICAN ARTISTS' BOOKS



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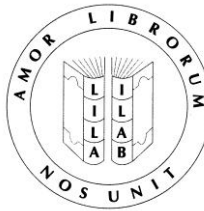
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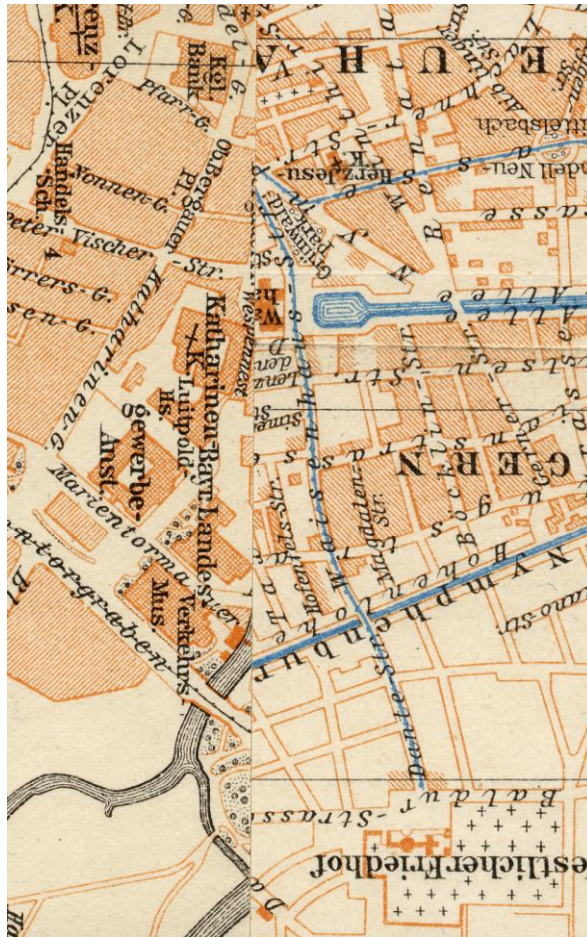
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Cover illustration: *Six Poems*. Lynne Avadenka



Six Poems

AVADENKA (LYNNE). PAGIS (DAN). *Six Poems*. Translated by Stephen Mitchell. Lithographs by Lynne Avadenka. Land Marks Press, Ann Arbor, 2007. First Edition with these illustrations. One of an edition limited to 15 copies numbered and signed by the artist. 4to. Eight folios, housed in a custom-made, silk-covered box. Each folio (individual sheet size 11" high x 22" wide) is printed in Hebrew and English and an original hand-coloured lithograph accompanies six of them. On the cover of each box is an inset collage, created from antique maps. There are six poems, an introductory folio and a colophon folio. The first two poems refer to the poet's childhood, the middle two refer to his experiences in the Holocaust, and the final two are more open-ended and abstract. Fine copy. £1,250

During 2006 Lynne Avadenka was an artist-in-residence at the Oberpfalzer Künstlerhaus 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. The lithographs, created to accompany the poems and based on these original collages, were printed on waram-shi paper and then hand-coloured with gouache. Centaur, David and Optima types were printed letterpress from photopolymer plates on Magnani grey paper.



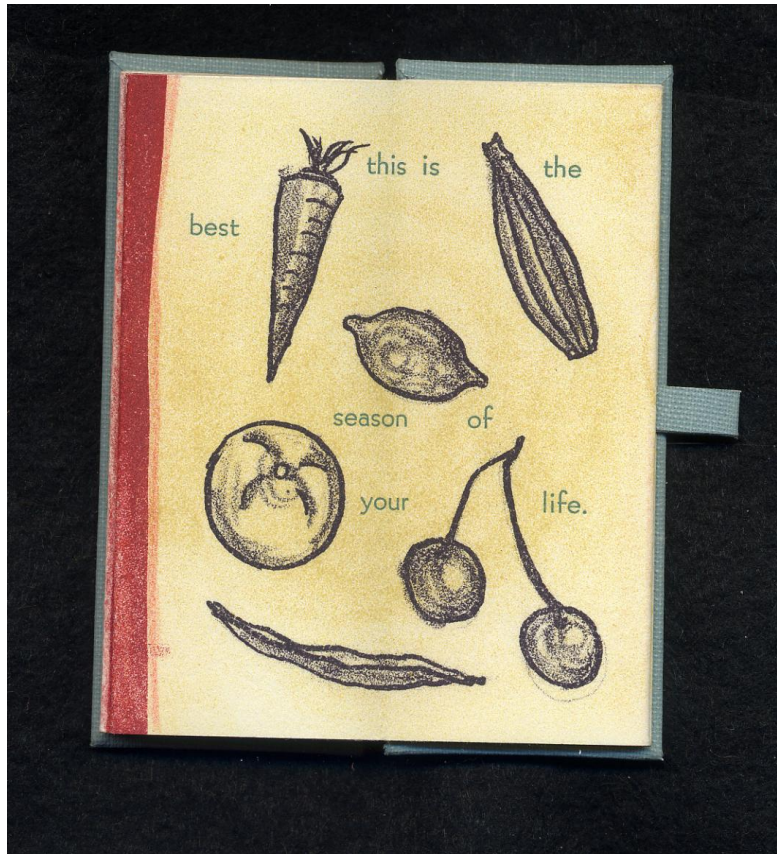
The remarkable life of Dan Pagis began in Radatzch, Bukovina in 1930; he died in Jerusalem in 1986. During World War II when he was in his early teens, Pagis was imprisoned in a concentration camp in the Ukraine. He escaped in 1944, and two years later made his way to a kibbutz in pre-state Israel, where 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.



By A Thread

AVADENKA (LYNNE). *By A Thread*. Illustrated throughout with reproductions of the artist's original drawings using gouache, powdered graphite and letterpress. Land Marks Press, Michigan, 2006. First Edition. One of an edition limited to 300 copies, numbered and signed by the artist. 20 cm x 20 cm. Printed at the Borowsky Center for Publication Arts at The University of the Arts in Philadelphia, Pennsylvania, on a Kors Heidelberg offset litho press using Centaur and Legende types on dulcet cover paper. Bound at the Green River Bindery in Vermont in an elaborate accordion structure designed by the artist. Fine copy. £175

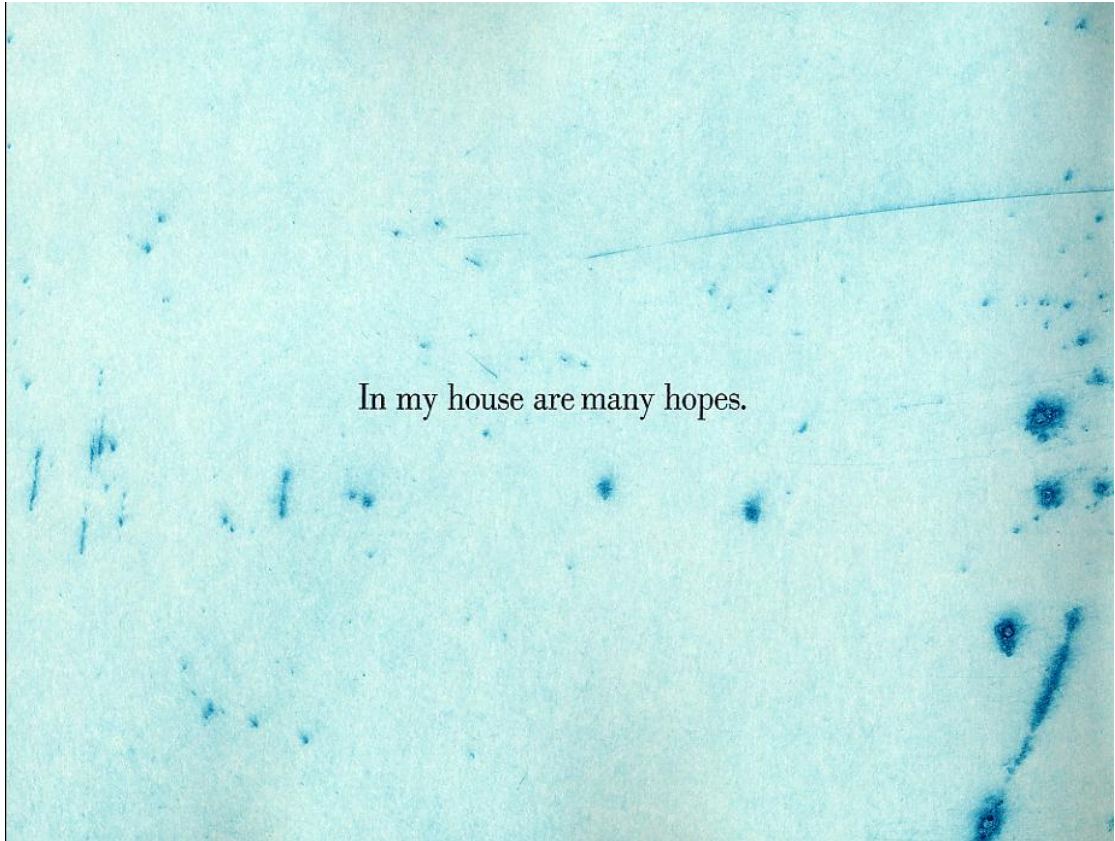
By A Thread is inspired by two legendary women of ancient Persia: the Jewish queen Esther and the Muslim storyteller Scheherazade. Avadenka's poetic reworking of the women's tales explores how storytelling and the manipulation of language were essential to their survival and the salvation of their people. The interweaving of the women's narratives is mirrored in the subtle structure of the interactive book, described through abstract imagery suggestive of the torturous turnings and hidden complexities in the architecture of palaces, states and the stories themselves. The book concludes that 'stories lead to stories' - though we can reiterate with endless creativity, all our telling is cyclical and leads us back to the beginning.



Cornucopia

FINE (DIANE). *Cornucopia*. Illustrated with lithographs by the artist. The Moonkosh Press, Plattsburgh, 2000. First Edition. One of an edition limited to 28 numbered copies. Miniature. Sage green cloth boards surround an accordion binding. Fine copy. £75

The text comprises a translation of the verse of the thirteenth century Chinese poet Wu Men.



Sojourn

FINE (DIANE). LAPLANTE (MARIO). *Sojourn*. Illustrated. Gravel Press, San Francisco and Moonkosh Press, Plattsburgh, 2002. First Edition. Oblong 8vo. Hand-printed using letterpress, photoetching and intaglio-wiped polymer plates. Bound in black cloth stamped with water motif in silver, and matching slipcase. A handsome copy. £400

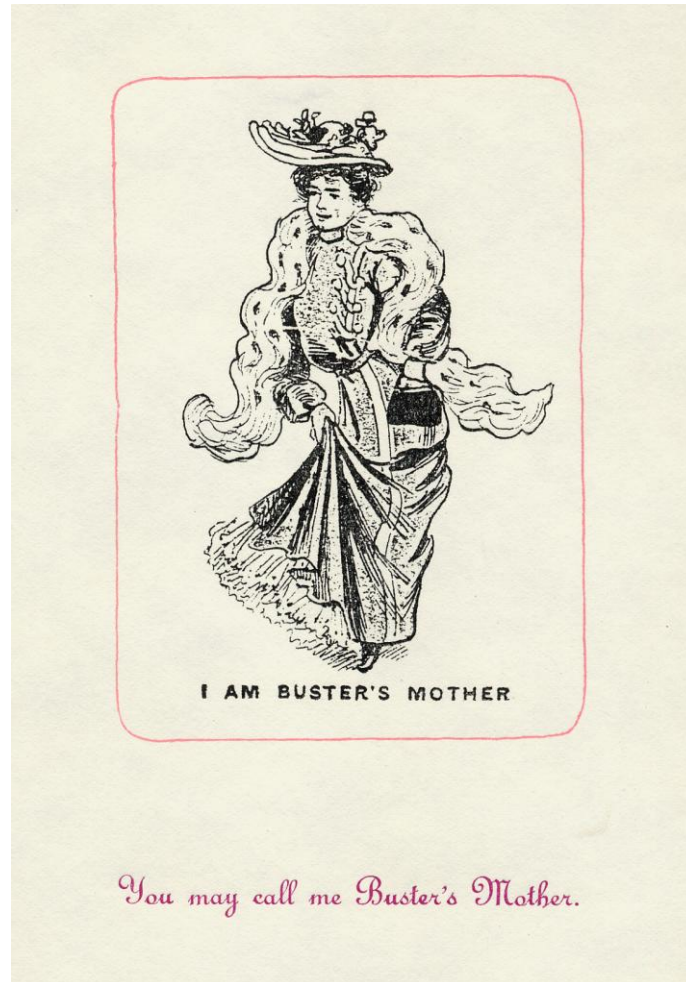
Alternating pages present monochrome photographs of beach landscapes and vivid emerald abraded polymer plates. The sparse text dramatically evokes a journey along the coast north of San Francisco: 'This book was the record of a few boundless days.' The scratchings on the polymer plate suggest free marks made on sand, but also have a painterly manner reminiscent of Cy Twombly's work. The photographs record land art incidents: circles of crab claws and stones, and the found patterns of fence-posts and sea-grass. A stunning book, this work captures the iconic possibilities of a single footprint and the mesmerising life of the land where water and earth meet.



Two Luso Lyrics

FINE (DIANE). BRAGA (TOM). *Two Luso Lyrics*. Illustrated. Moonkosh Press, Plattsburgh, 1994. First Edition. One of an edition of 52 numbered copies, printed and designed by Diane Fine at Moonkosh Press in collaboration with Mario Laplante, and signed by both on the colophon. 4to. Twin binding in stiff card wrappers. Poems printed in Bodoni on Magnani Pescia, Tobi and Kazaguruma papers. Fine copy. £75

The poems are printed on decorated papers and illustrated with a magnificent hand-printed lithograph with elements of letterpress and hand-colouring.



Doubly Bound; A Tool Kit

FINE (DIANE). HONN (TRACY). *Doubly Bound; A Tool Kit*. Compiled by Tracy Honn and Diane Fine. Moonkosh Press, Plattsburgh, and Ragpicker Press, Wisconsin, 1994. First Edition. One of an edition limited to seventy copies signed by the artists. 8vo. Thirteen folios letterpress printed in Baskerville and various display faces on Mohawk, Magnani Pescia and bound with a single stitch in Lana Ingres. Contained in a black cloth folding box Fine copy. £175

'*Doubly Bound* began with our desire to write a book about choices, and the paths of women's lives.' Diane Fine and Tracy Honn used 'Buster's Mother', a character from a generic turn-of-the-century playing card game, to reflect on the roles imposed on women in society. Thirteen folios offer alternative insights into 'Buster's Mother's' life, for example:

'Buster's Mother knits without looking.
Buster's Mother needles her neighbors.
Buster's Mother aims for the heart.
Buster's Mother sings hallelujah.'

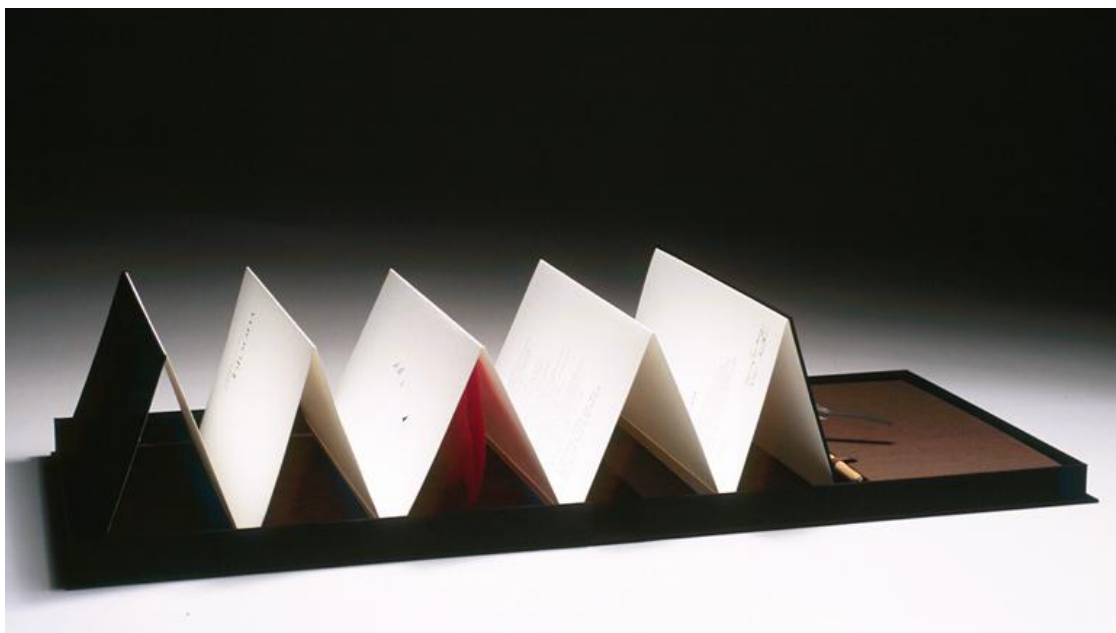
These culminate in the concluding folio which features an original gouache playing card design. All artwork was produced collaboratively by the two artists.



Forever and Ever

FINE (DIANE) AND KAPLAN (BETH FINE). *Forever and Ever*. Photographs by Sue Lezon. Moonkosh Press, Plattsburgh, 1997. First Edition. One of an edition limited to seventy five copies, numbered and signed by the artists. 12mo. Concertina bound between printed boards. Fine copy. £75

The book explores the prayer and the use of the *tefillin* in Jewish culture. It charts the experience of two sisters, one diagnosed with breast cancer, and the process of living with the illness, and the support drawn from religious faith and family ties. The official instructions on how to wear the *tefillin* are interspersed with diagnostic questions and the patient's thoughts on how to live with illness. 'The metaphor of a sealed box as container for the answers we cannot know led us to explore the message, ritual and history of the *tefillin*. We were unfamiliar with the practise because as women we were excluded from that obligation' (Diane Fine).



Radiance and Repose

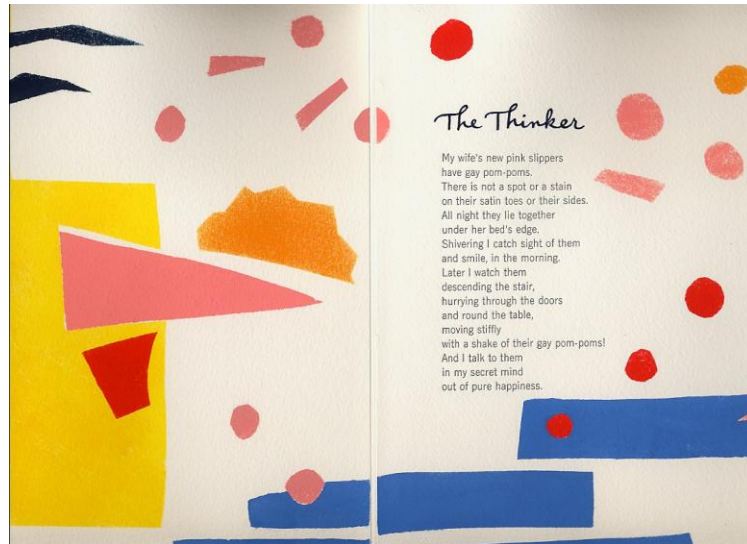
GROSS (RONI). *Radiance and Repose. Portrait of My Neighbor's Tree in Bloom and Litany at Dusk*, two poems by Gerry Gomez Pearlberg. Z'roah, New York, 2003. First Edition . One of an edition limited to fifteen sets, signed by Gerry Gomez Pearlberg, Roni Gross and Peter Schell. Folio. A two accordion book set designed by Roni Gross. *Portrait of My Neighbor's Tree in Bloom* (4to), set in Diotima, printed on Bockingford, with scarlet Moriki paper used in the central panel drawing by Peter Schell. *Litany at Dusk* (oblong 4to) is designed to be read as a hanging broadside, 70" in length, set in Diotima and printed on Shikoku paper. Both books are bound in Japanese cloth with title gilt on upper board. The two books are housed side by side in a square cloth clamshell box with a printed paper label. Fine copy. £650



Objects Stein

HARSIMUS PRESS. STEIN (GERTRUDE). *Objects Stein*. A collection of images drawn from Stein's writings by Barbara Henry and Barbara Mauriello. Hoboken and Jersey City, 2007. First Edition. One of an edition limited to 24 numbered copies, signed by the artists. 14 cm x 14 cm, 25 pages. Concertina of Johannot printed in five colours with bold lino cuts, and bound between blue cloth boards with printed paper label. Fine copy in folding box with button clasp. £300

Inspired by Gertrude Stein's *Tender Buttons*, this book contains a joyous and colourful sequence of images.



WCW's Accordion

HARSIMUS PRESS. WILLIAMS (WILLIAM CARLOS). *WCW's Accordion*. Six Early Poems by William Carlos Williams. Illustrated with polychrome pochoir prints. Harsimus Press, New Jersey, 2006. First Edition with these Illustrations. One of an edition limited to 15 numbered copies, signed by the artists. Large 8vo. Poems printed in ATF's Lightline Gothic onto Arches cover paper by Barbara Henry. Titles calligraphed by Ana Pinto, using letterforms derived from Dr. Williams' own handwriting. The accordion binding design was by Barbara Mauriello and the pochoir prints executed by all three artists in collaboration. Cloth boards with blind stamped motifs repeat aspects of the pochoir imagery. Fine copy. £350

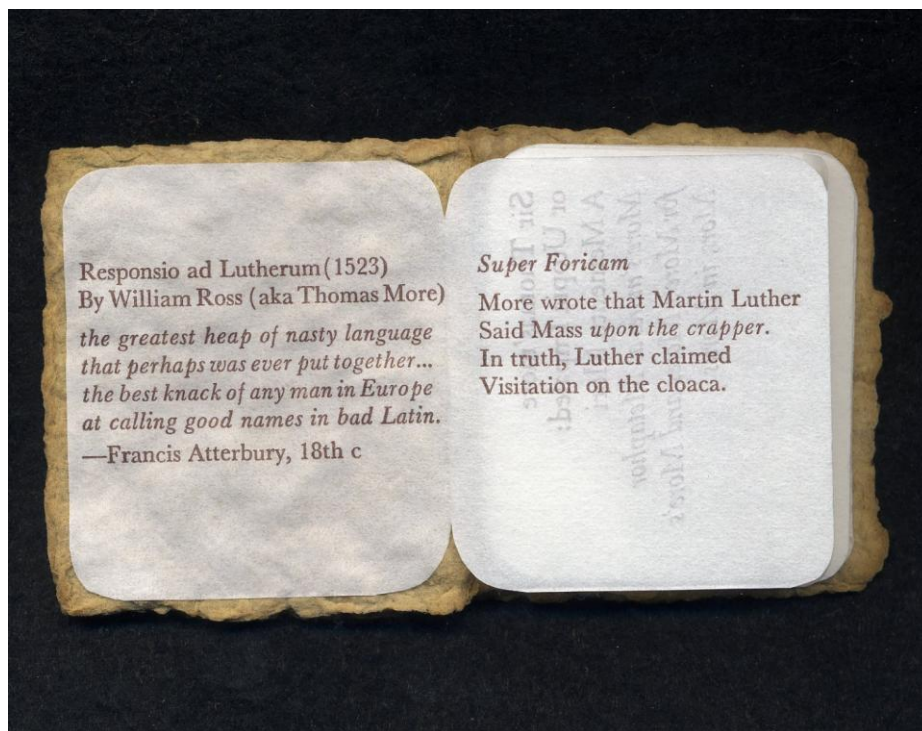
A very attractive publication, the prints are particularly crisp and bright and the type cleanly printed. This is a fine partnership of poetry and image.



Ornamental Deciduous Tree

LORENZ (ANGELA). *Ornamental Deciduous Tree: Scratch'n'Sniff Not Included.* Bologna, Italy, 2007. First Edition. One of an edition limited to 30 numbered copies, signed by the artist. The first in a series of Light Verse Magazines by the artist. 15 cm x 15 cm (extended). Photocopy text transferred by bone folder onto saffron-dyed Japanese mulberry paper concertina and cardstock label with magic marker blender pen. Concertina sewn at one end with early nineteenth century yellow linen Barbour drug twine. Enclosed in a glass test tube with stopper from Di Giovanni chemistry supplies, Bologna, formerly located opposite the Teatro Comunale and the large Ginko tree which inspired the text. Fine copy. £150

Lorenz's short verse was inspired by the comical observation that the scent of the ginko tree was so unpleasant that many passersby paused to check the soles of their feet. The ginko is a fascinating tree which has magical and medicinal properties. The poem, here presented in a ginko-leaf-shaped concertina binding, weaves together cultural coincidences in inimitable Lorenz style.



Sir Thomas'more or Utopia Impaled

LORENZ (ANGELA). *Sir Thomas'more or Utopia Impaled: A Memento Mori More's'mores as Metaphor for More's Mores and More's Mors, in Morus.* Bologna, Italy, 2007. First Edition. One of an edition limited to 26 numbered copies signed by the artist. Box: various dimensions. Book: 6 cm x 6 cm. Text letterpress printed on 16-page concertina of mulberry paper by Wolfe Editions in Portland, Maine. Marshmallow and graham crackers made with cotton pulp from Israel. Presented in cardboard replica of chocolate box with brass wire handle. Fine copy. £650



Angela Lorenz's latest work is a tribute to Sir Thomas More (1478-1535), a lawyer, writer, practising orator and trained grammarian. Her research into Thomas More led her to believe that he 'played the fool his whole life': this included punning on his name, which contains Latin suggestions of death and folly, as well as (important for this artist) the seeds of reference to the mulberry tree. The texts, sandwiched between the life-like paper replicas of graham crackers, comprise examples of More's 'gallows humour' while in prison and prior to his execution, as well as scatological exchanges between More and Erasmus. The book is accompanied by a marshmallow on a stick, made entirely from paper fibres, branded with an image of More based on a portrait by Holbein. The image references the American snack known as 'Smores' as well as the more tragic image of More's head impaled on a spike after his execution.



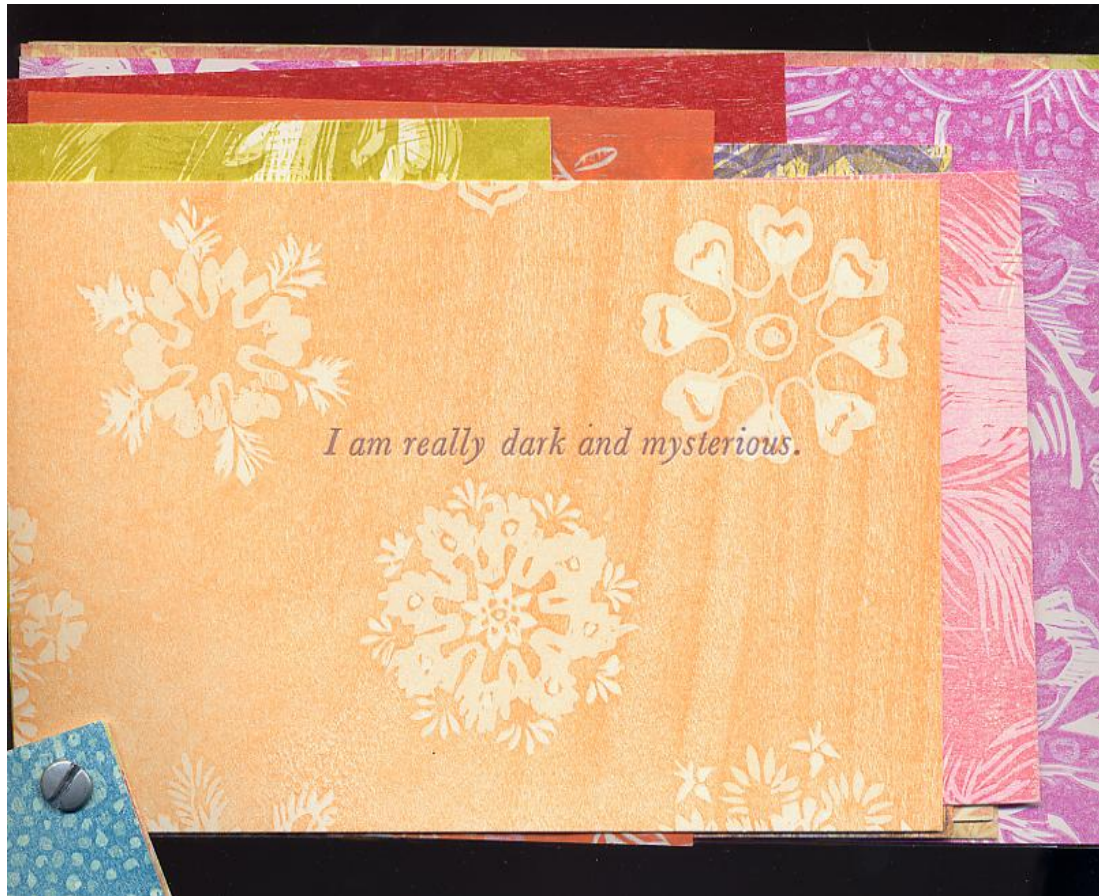
LORENZ (ANGELA). *The Theatre of Nature; Or, Curiosity Filled the Cabinet.*

Novelties of Purpose, Boston, Massachusetts, First Trade Edition, limited to 5000 copies.

A series of copperplate etchings showing museum interiors are reproduced on a two-fold accordion binding with watercolours of exhibits and text verso. Extended, this creates a "theatre of nature." The card sleeve can be set up independently to create a magic lantern.

£25

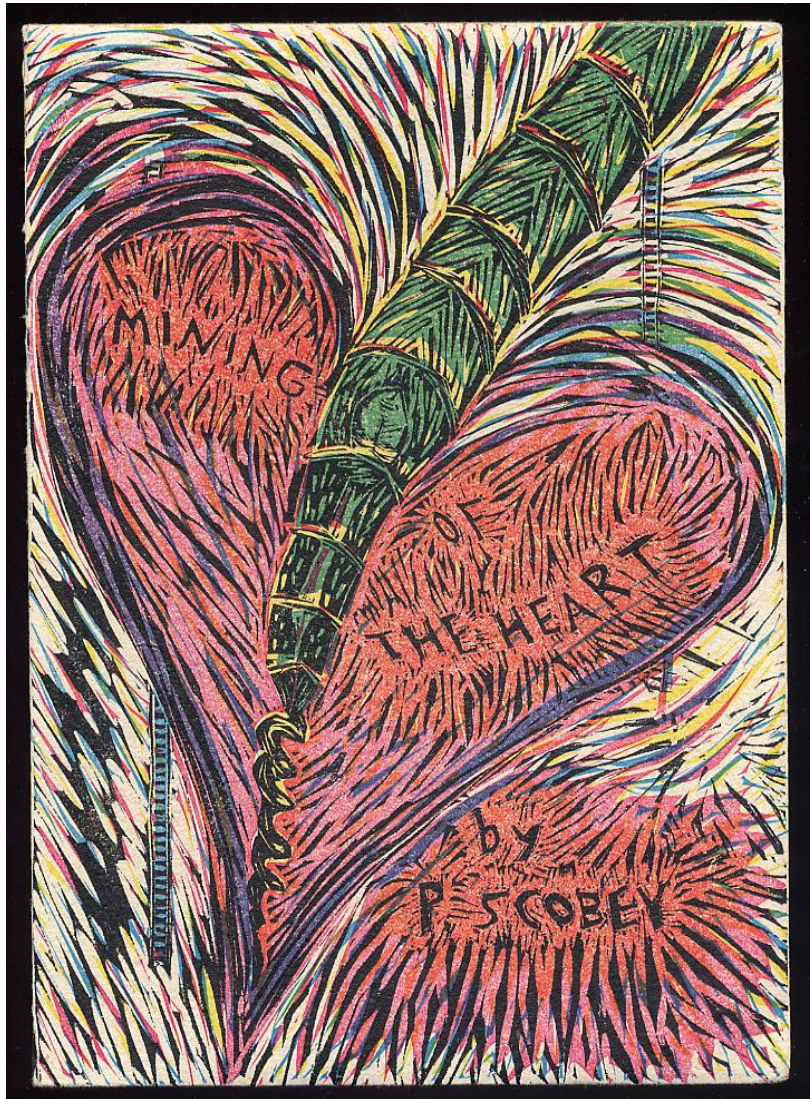
This pop-up museum is a visual counterpart to the history of museums from Ancient Greece through the eighteenth century, inspired by the cabinet of curiosities acquired by Ulkisse Aldrovandi (1522-1605), first professor of Natural History at the University of Bologna.



The McGinley Paper Co. Sample Book of Faults

NICHOLLS (SARAH). *The McGinley Paper Co. Sample Book of Faults.* New York, 2008. First Edition. One of an edition limited to 22 copies numbered and signed by the artist. Large 8vo. Paper samples held together in a fan formation by metal grommet and enclosed in printed paper wrappers. Fine copy, with very slight crease of the card wrappers. £150

Sarah Nicholls conflates the concept of a paper sample book with a compilation of character flaws. This startling array of foibles was collected over a year from anonymous volunteers who were willing to subject themselves to the artist's mockery. The printed wrappers offer a number of suggestions for ways to decide on a chosen 'fault.' Among those available here are 'I edit the past'; 'I am unhelpfully tenacious'; 'When you tell me something I don't agree with I start talking to drown you out' and 'I am Mr.-Fix-It-Know-It-All-Miss-Bossy-Mittens'. The typography of each 'sample' illuminates the fault itself and the backgrounds with witty and striking polychrome woodcuts inspired by wallpaper designs. An unusual and highly appealing book, guaranteed to generate greed, lust for collecting and evangelical hyperbole.



Mining of the Heart

SCOBey (PATI). *Mining of the Heart.* Landlocked Press, 1986-1988. First Edition. One of an edition limited to 100 copies. Fine copy. Printed paper boards. Interior with printed woodcuts and linocuts on Twinrocker and the artist's hand-made papers, produced in collaboration with Walter Tisdale. £250.



Evening Susurrus

SCOBAY (PATI). *Evening Susurrus*. Ricochet Works, Concord, 2006. First Edition. One of an edition of 2 copies. Scroll format, 30 cm x 15 cm at longest extension. Relief printing on Kitakata and linen book cloth, sewn onto bamboo 'spine'. Fine copy. £250

This structure is inspired by the Chinese whirlwind example, *Wuzhai xiongji fa* ('Divination of Fortune and Calamity'), in the British Library. Whirlwind bindings, with their stacked leaves within the scroll format, were a midway point between the scroll and the development of more practical forms of bookbinding in China. Although they were predominantly used for reference works, very few whirlwind bindings survive. Scobey was particularly moved by the transitory nature of these works, and this is aptly reflected in the subject matter - the wind - she has chosen to consider in the work.