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ONE
HUNDRED
LIES

1. Adams, Mac and Patrick Bouvet. **ONE HUNDRED LIES.** Paris: Christophe Daviet-Thery, 2001. First edition. A titled black folder, 10.5 x 11 inches, which is photo-illustrated on the inside panels, and contains 9 loose b&w photographic plates of varying size, with concrete poetry in both French and English on the reverse, each separated with a blank paper guard. Very light wear to the edges of the folder; else fine.

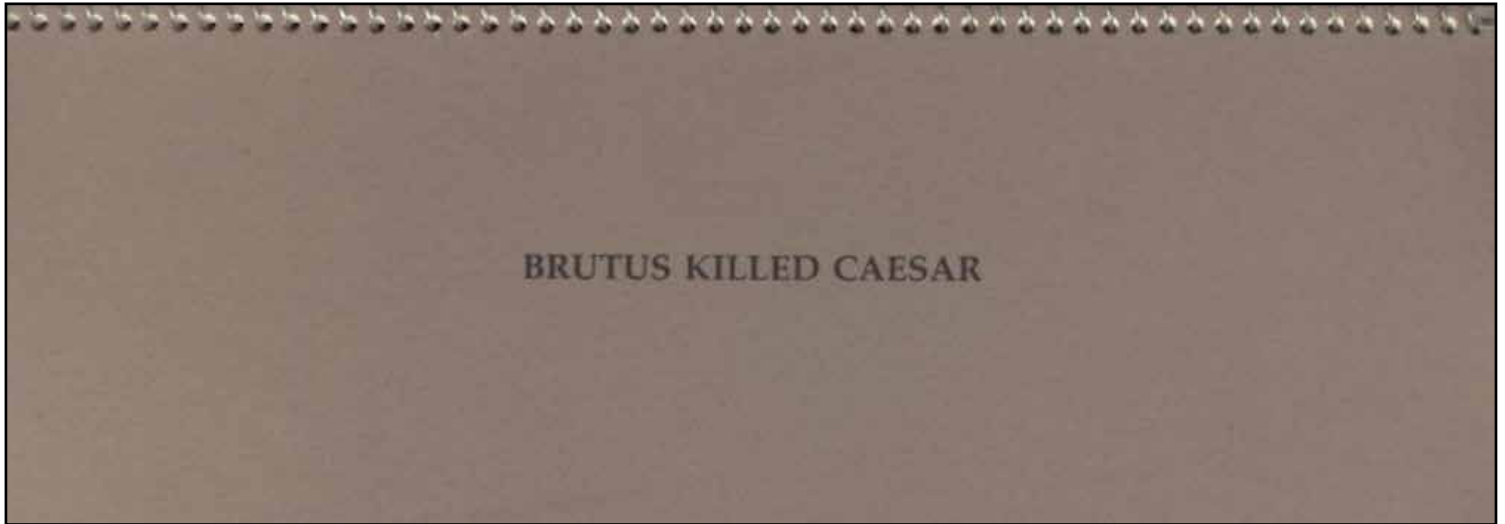
\$50.00

The photographs of domestic scenes and dolls are by Mac Adams, poetry by Patrick Bouvet. Limited to 500 copies. OCLC locates only three copies: Whitney Museum; Getty Research Institute; Bibliotheque d'Art et d'Archeologie

2 Andrew Cahan: Bookseller, Ltd.

2. Baldessari, John. **BRUTUS KILLED CAESAR**. Akron, Ohio: The Emily H. Davis Art Gallery of the University of Akron with the cooperation of the Sonnabend Gallery, New York and The Ohio State University, Columbus, Ohio, [1976]. First edition. 4 x 10 3/4 inches, (35) pp., photo-illustrated. Spiral bound printed wrappers. Fine.

\$1,000.00



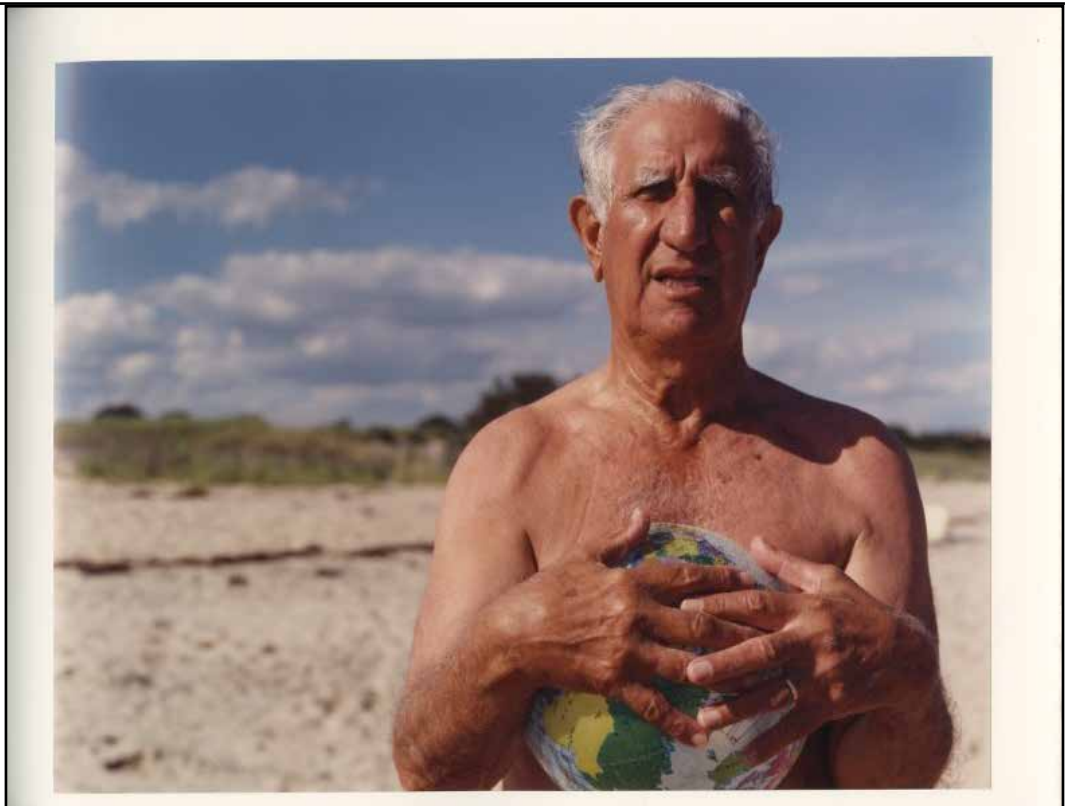
John Baldessari, born National City, California, 17 June 1931, is well known for using disparate elements of everyday life in his photographically generated works of art. In this, one of his earliest printed artist's books, he juxtaposes three images in a linear format using photographic portraits of two men facing each other with a photograph of a common household object between them. Each leaf repeats the same portraits but illustrates a different "murder weapon": a kitchen knife, a wooden board, a magnifying glass, a book of matches, pushpins, etc.

3. Barney, Tina and Tina Howe.
SWIMMING. New York: Library Fellows of the Whitney Museum of American Art, 1991. Limited first edition. Oblong folio, [14] pp. with [9] leaves of chromogenic photographs. Half pale blue morocco with blue cloth over boards, housed in a matching blue cloth over boards slipcase. The spine is light struck, turning the blue to green as is often the case with this volume. A fine copy. Limited to 175 copies and signed by both Tina Barney and Tina Howe.

\$1,500.00

The text is a four person dialogue written by Tina Howe, and set on a beach along the Atlantic Coast in late August. The text is accompanied by 9 mounted chromogenic photographs, 11 x 14 inches, by Tina Barney.

This was the second volume issued in the Artists and Writers series. It was designed by Katy Homans. The text is Monotype Bembo, and printed by letterpress by Michael and Winifred Bixler. Booklab executed the binding.

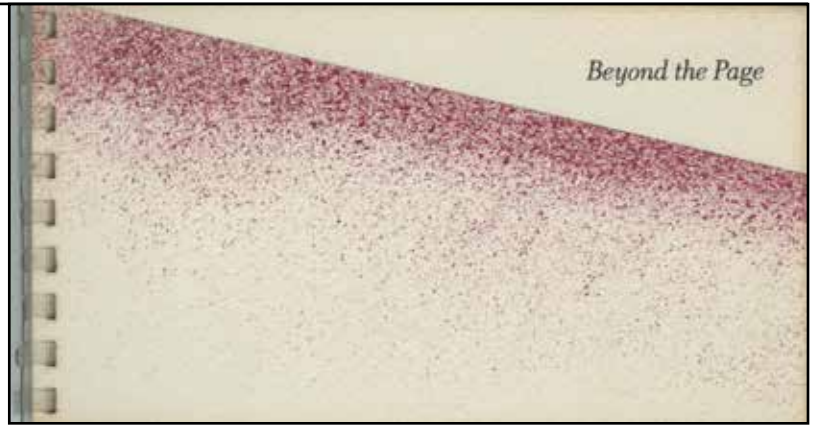


4. Barton, Carol. **BEYOND THE PAGE.** [Bethesda, MD: The Artist, 1983]. First edition. Oblong quarto. Ringbound decorated stiff wrapper, within acetate wrapper. Color illustrations and diecuts throughout. Near fine.

\$300.00

A textless narrative, printed by color offset lithography, with transitions between panels accomplished via strategic diecuts.

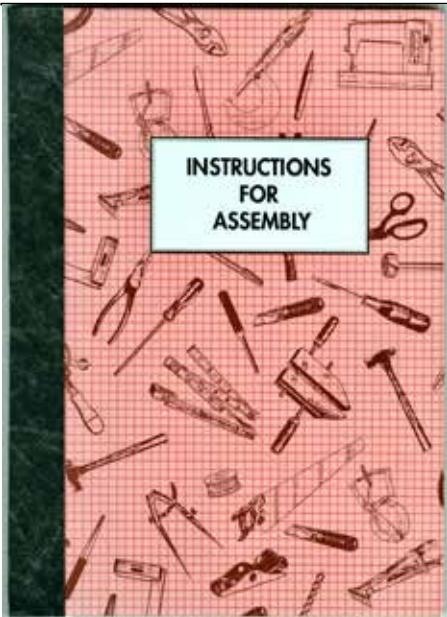
A quite early, and possibly the first, artist's book by the principal of the Popular Kinetics Press, and an influential artist in the pop-up genre. Although the printed colophon calls for an edition of 280 copies, the artist has signed and numbered this as one of 200 copies, a number mirrored in her online resume.



5. Barton, Carol. **INSTRUCTIONS FOR ASSEMBLY: THREE HOW-TO PROJECTS THAT WILL IMPROVE YOUR LIFE.** Atlanta: Nexus Press, 1993. First edition. Quarto (29 x 21 cm). Stiff decorated wrappers. Color illustrations and pop-ups. Fine, with instruction sheet and 12 extra tab strips laid in.

\$150.00

One of "hopefully" 600 copies printed on Mohawk Poseidon 80 pound cover stock. Both a "how-to" and an example of the pop-up art by the proprietor of Popular Kinetics Press, undertaken while the recipient of a Nexus Press residence award. In the author's online résumé of book productions, she indicates the edition actually consisted of 250 copies.



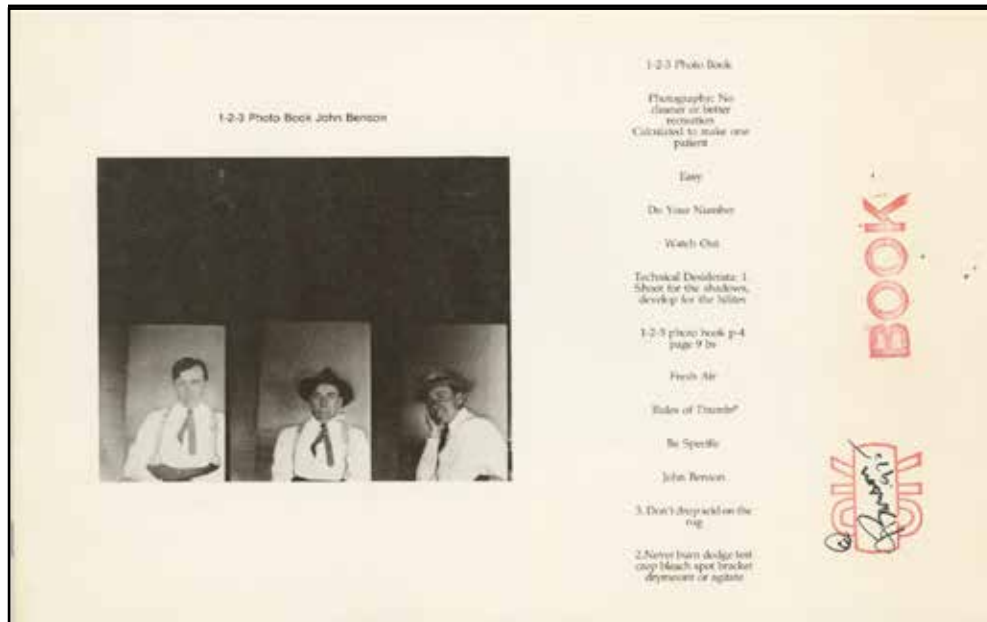
6. Becotte, Michael. **LUMINATIONS: TWENTY OFFSET LITHOGRAPHS.** [Philadelphia : Michael Becotte], 1977. First edition. Oblong elephant folio, 17 x 22.5 inches, which consists of a title sheet, colophon and 20 offset lithographs from photographs, loose as issued, all contained in a cloth tray and lid; the lid has a mounted illustrated offset photographic plate. Two corners of the box are torn; otherwise fine.

\$250.00

Michael Becotte, born in 1945, received his MFA from the Visual Studies Workshop in Rochester, New York. He is a Professor Emeritus of Photography at the Tyler School of Art, Temple University. His work is in the collections of the James A. Michener Museum of Art, National Museum of American Art and the Philadelphia Museum of Art, among others. He has been awarded two Individual Artists Fellowships from the NEA and two Individual Artists Fellowships from the Pennsylvania Council for the Arts.



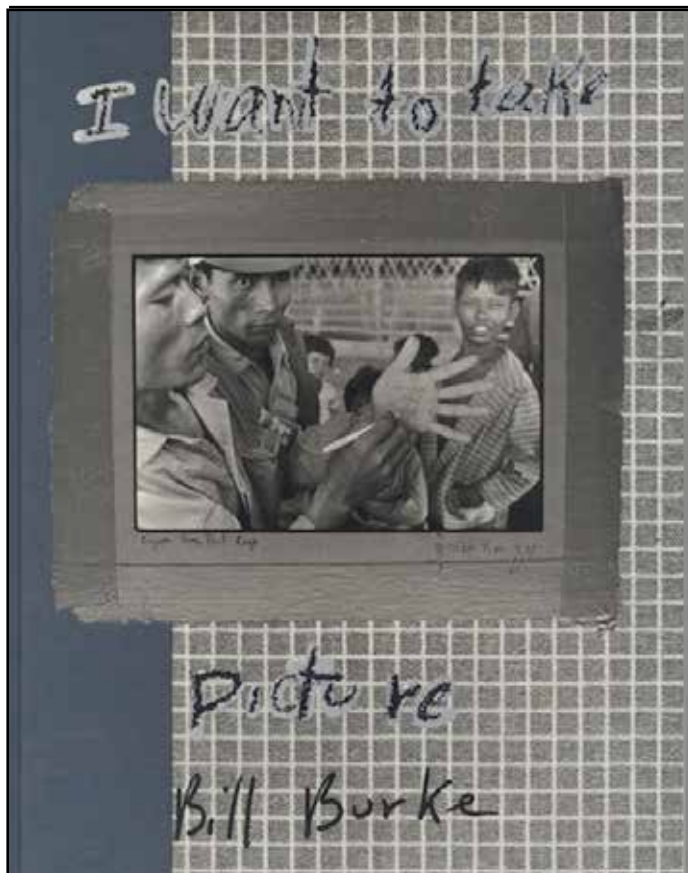
In this portfolio, Becotte took his camera with stroboscopic flash out into the night, painting trees and objects in the landscape with an eerie glow. Becotte designed and printed these three impression offset plates with 300 line screens on Warrens Cameo Dull paper. The typography was designed by Diane Becotte and the cases were executed by Jesse Jones. Limited to 100 copies, each signed and numbered by the photographer.



7. Benson, John. **1-2-3 PHOTO BOOK**. N.p.: The Perfect Sphere Press, 1975. First edition. Oblong 8vo., [12] pp., 6 b&w illustrations from photographs. Stapled pictorial wrappers. Near fine. 200 numbered copies. Signed and dated by the photographer.

\$100.00

Several of the illustrations are printed as negatives. A quirky take on an aesthetics manual.



8. Burke, Bill. **I WANT TO TAKE PICTURE**. Atlanta: Nexus Press, 1987. First edition. Folio, unpagged, b&w and color illustrations and photographs, illustrated endpapers. Illustrated paper over boards. Fine, as new.

\$750.00

A collage journal and scrapbook of the photographer's three trips to Thailand, Cambodia and others parts of Southeast Asia in 1982 - 1984. The layout is wild and effective in conveying the spirit of the time and place so imbued with danger and destruction. Limited to 1000 copies. This copy is additionally signed by the photographer on the occasion of his exhibition at ICP in 1987.



9. Carrera, John. **THE PURSUIT OF HAPPINESS** [caption title]. Portland, Maine: The Map Room, 2004. First edition. Oblong large narrow 8vo. (10.5 x 24 cm). Wirebound stiff pictorial wrappers. Illustrated throughout. Fine.

\$85.00

One of 1000 numbered copies. Published to coincide with an exhibition, under the same title, of Carrera's currency collages / manipulations. Prefatory note by the artist.



10. Christmastree, Lori. **THE BALLERINA**. [Rochester, New York]: Visual Studies Workshop, 1984. First edition. Seven panel double-sided leporello, cut in the shape of a chain of paper dolls (17 x 8.5 cm folded; 59 x 17 cm unfolded). Fine.

\$100.00

As stated in Joan Lyons', ARTISTS' BOOKS: Visual Studies Workshop Press 1971 - 2008, issued in an edition of 500 copies. This is copy #90 of 500 numbered copies, signed in silver ink, with the artist's stylized mark.



11. Christmastree, Lori. **A GOOD GIRL: A TALE IN TWO PARTS.** [Rochester, New York: Visual Studies Workshop, 1983]. First edition. Double-sided paper doll chain leporello on pink and black stock (17 x 50 cm; folded to 17 x 7 cm). Fine.

\$100.00

As stated in Joan Lyons', ARTISTS' BOOKS: Visual Studies Workshop Press 1971 - 2008, issued in an edition of 500 copies.



12. Christmastree, Lori. **MOTHER/MATE MESSAGES: IS THERE A DIFFERENCE?** [Rochester, New York: Visual Studies Workshop, 1983]. First edition. Bright pink construction paper printed with text in black; [13] leaves die-cut in the shape of a pair of lips (16 x 7 cm). Tied with black ribbon. Fine.

\$100.00

As stated in, Joan Lyons', ARTISTS' BOOKS: Visual Studies Workshop Press 1971 - 2008, issued in an edition of 500 copies. From the justification leaf, "This project was funded in part by a SUNY Research Foundation grant."

13. [Circle Press] Fisher, Roy, and Ronald King [artist & designer]. **BLUEBEARD'S CASTLE.** [Guilford: Circle Press, 1972]. First edition. Quarto (29 x 19 cm). Ten loose folders or bifolia, laid into a printed stiff card enclosure, the whole contained in a black perspex tray with clear lid. The lid has a long crack extending from a corner to the middle, and another small crack along an edge; otherwise, a fine copy. \$2,250.00

One of fifteen artist's proofs, signed by the poet and the artist, in addition to 175 numbered copies (according to the colophon) or 125 numbered copies (according to the press history). Acknowledged as one of

the watershed works of the press, BLUEBEARD'S CASTLE was King's first venture into the pop-up format. Based on the opera by Bartok, the visual theme of the book is represented by nine pop-up constructions: the portcullis, the castle and seven secret chambers, with the verse incorporated into the design. The text was printed in Optima type and the internal graphics were silk screened throughout onto Hollingsworth paper. The pop-ups themselves incorporate various reflective materials, colored stocks and non-paper objects.



COOKING THE BOOKS 27.



14. Eiland, Nicole. **UNSPRUNG.** [Philadelphia: The Artist, 2005]. Oblong octavo. Open-sewn decorated paper over boards. Accordion fold. Decorative onlay. The binding threads are left untrimmed, adding to the "unsprung" effect. Housed in a folding cloth clamshell case. Fine. \$225.00

Copy number three of five copies, signed by the artist. Panels of text are printed in bold on translucent plastic, intersewn with two leaves fabricated from dried, pressed papyrus fruit, with a smaller panel of the same material affixed to the upper board.



15. [Flying Paper Press] Williams, Jody. **FLYING PAPER PRESS [envelope title]**. Minneapolis: Flying Paper Press, 2007. Miniature envelope, paper label (8.5 x 6.5 cm) containing eight loose prospectuses, illustrated and printed on rectos only. Fine.

\$25.00

Word For Word!
A 7-word Scrabble® game played out page by page. Unopposed, the artist wins! Letter layouts, drawings, and random thoughts on the nature of puzzles, words, and points are included. Paperback of color etching and screenprinting fits w/imitation Scrabble® tile into a slipcase of screenprinting on Japanese paper over bookboard. slipcase: 2.5 x 2 x .75" edition of 100. c.2002

'To Be Between'
Paper meets metal, and what happens to the mixed messages in between. Brass-tipped etched copper plate covers add weight to the light-hearted yet heavy poetic text. Sturdy accordion pages feature windows to other images, paper, metal, and spaces between. Color etching on handmade and Japanese papers! opens to 19" from 1.75 x 2 x 1.5". edition of 75 c.2002

About the Artist
Jody Williams has been producing books under the name Flying Paper Press since 1989; received an MFA in printmaking from Rochester Institute of Technology, New York & is widely exhibited in the US, Canada & Europe. Her books are in collections at the Walker Art Center and San Francisco Museum of Modern Art, and many other public and private collections. Has done residencies at ArtPark, Lewiston, NY; at Women's Studio Workshop, Rosendale, NY; & Frans Masereel Print Center, Belgium. Received a MN Center for Book Arts/ Jerome Fellowship in 1994. Teaches at Minneapolis College of Art & Design and Minnesota Center for Book Arts.

Sand, Sea, Sky...
A set of three accordion books in a box. Reflections on the qualities of the shore, the sea, and the sky are illustrated with creatures who inhabit each place. Box measures 2 x 2 x 2.25", books are 1.75 x 1.5. Covers are Japanese printed papers, book pages are etching on Rives BFK paper, with a Linoleum pattern on back. Books also sold separately. Edition of 100 sets. '03.

Science Experiments
A tour of a real-life, kindergarten thru third-grade school science fair, as experienced and recorded by the artist. Triptych format echoes student displays. Bookboard is covered with etching on grade-school green Kozo paper; red title on front. Interior is screenprint and color etching on Rives BFK paper. Opens from 2 1/2 by 2 3/4" to 8 1/2" wide. Edition of 100. c.1997

FLYING PAPER PRESS
announces the publication of
"THIS TIME" (this year) and
"BEING IN DOUBT" (last year).

This Time ...
Many things go around and around, over and over, sometimes changing. What happens This Time is illuminated in this drum-leaf book of color etchings printed on Rives BFK paper. The drop-spine box (not shown) and hardcovers are archival digital prints on Tainet paper over bookbinders' board. Limited edition of 100. Closed box: 3 x 2.5 x .75", 2007

Retail Price List

This Time	\$ 125
Being in Doubt	\$ 85
Some Specimens	\$ 130
Sand, Sea, Sky:	
complete set w/box	\$ 135
individual books, each	\$ 40
To Be Between	\$ 195
Word for Word	\$ 95
Science Experiments	\$ 50
The Diminutive Digest:	
All 30 book issues	\$ 75
Diminutive Digest box	\$ 30
Shipping/Handling:	
one book	\$ 5
two or more	\$ 7

to order, send check payable to: Jody Williams
c/o Flying Paper Press
3452 26th Avenue South
Minneapolis, MN, 55407 USA
612-723-2593
jody_williams@mcad.edu

Being in Doubt...
Can 2" x 4" pieces of handmade paper be sent through a computer printer? The answer can be found in this book, along with illustrations and thoughts about the many meanings of in and out. This three-section hand-sewn hardcover is printed on handmade and Japanese papers using an archival Epson printer, in an edition of 40. 2 1/4 x 2 x 1/2, 2006.

Enclosed are new catalog pages for "This Time" and "Being in Doubt," and an updated price list of all available publications. Write, call, or e-mail for a complete catalog, or with questions! "This Time" is available for \$125, and "Being in Doubt" is \$85. Shipping is still \$5 for one book, \$7 for two or more. Make checks out to Jody Williams; address is on the back of this card. Both books should be available at the Minnesota Center for Book Arts Symposium/Trade Fair, July 29th, 10-4 pm, and at the Philadelphia Craft Show, November 8-11, 2007

"This Time" was inspired by a year's worth of bicycling, as the author set a goal to ride 5000 miles in honor of her 50th birthday. The drum-leaf book (at left) of color etchings is housed in a drop-spine box, shown on front, closed (left) and open with the book. "Being in Doubt" was completed as part of a book exchange with the assigned theme of In and Out: the page papers were all studio scraps, which limited the size of the edition. There are 34 copies available. See the catalog pages for more information on both books.

16. [Flying Paper Press] Williams, Jody. **FLYING PAPER PRESS ANNOUNCES THE PUBLICATION OF "THIS TIME" (THIS YEAR) AND "BEING IN DOUBT" (LAST YEAR) [cover title]**. Minneapolis: Flying Paper Press, 2007. Illustrated self-wrappers (11 x 9 cm). Two prospectuses and a price list, both illustrated and printed on rectos only, enclosed in a similarly illustrated folder with text. Fine, in a printed envelope.

\$25.00

17. Giroux, Marie-Claude. **A HAYSTACK EXPERIENCE** [caption title]. [Deer Isle, Maine: The Artist, 2003]. First edition. Six panels of handpainted mylar shards of varying shapes and length, bound on accordion pleated paper between boards, with watercolored mylar onlays (8 x 6.5 cm, with 26 cm extension). Ribbon tie. Fine.

\$125.00

Copy #12 of fifteen numbered copies, signed by the artist.



Giroux was an independent major at the California College of Arts & Crafts, where she received a BFA in 1993. There, she learned ceramics, papermaking, printmaking and performance. Further studies took her to Haystack Mountain School of Crafts, Penland School of Crafts and Appalachian School of Craft. She went on to graduate school, earning an MFA from the Rhode Island School of Design in 1998.



18. Glover, Katherine A. **SNAKE SKIN** [caption title]. [Deer Isle, Maine: Haystack Mountain School of Crafts], 2003. Concertina-folded two-ply paper (27.94 x 21.59 cm when unfolded). Letterpress poem with printed drawing of a snake's head on the obverse. Enclosed in a daub-painted Tyvek four-point folder with string tie. Fine.

\$85.00

Second (?) edition in this format, size of edition unstated.

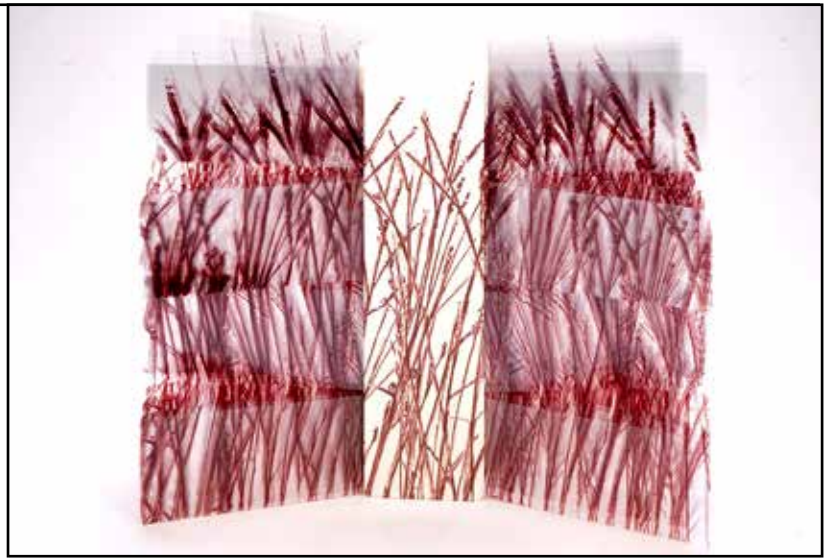
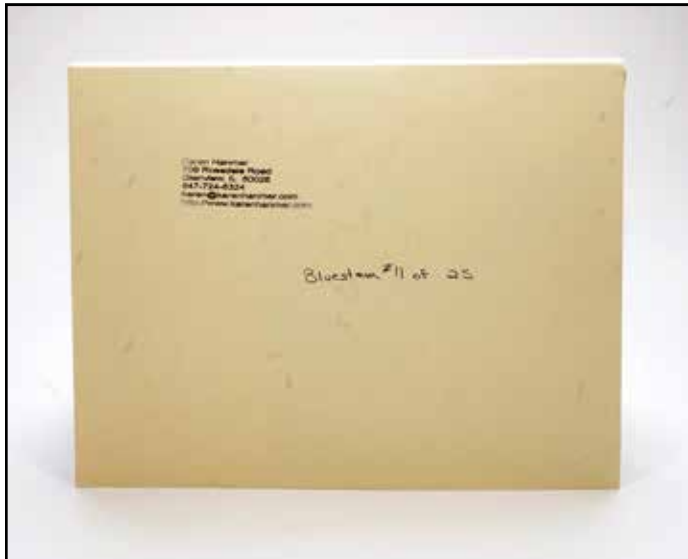
Glover trained at Haystack Mountain School of Crafts, and the School of the Museum of Fine Arts, Boston, although she did not begin her career as a book artist. After receiving an MBA from Harvard Business School, she served as an international consultant in strategy, industry best practices, and marketing communications. In the mid-1990s, she shifted to full-time work as a mixed-media artist and professional graphic designer. Glover published an early, color version of this work in 2000; the drawing incorporated in this edition is copyrighted 2003.

19. Gravelle, Barbara, and Kirk Lumpkin, editors. **ZYGA MAGAZINE ASSEMBLAGE I & II**. Berkeley: Zyga Multimedia Research, Spring / Summer 1981. First edition. 4to. Decorated wrappers over boards. Accompanied by a cassette tape, and a small boardbound issue of 'Z' Magazine; the lot enclosed in clear plastic pouch with heavy offset from another printed item laid in. Illustrated with various original photographs, color Xerox copies, folded inserted broadsides, printed photographs and illustrations, etc. Several late pages in the first volume have offset somewhat to the facing pages due to the reproduction process; there are small patches of staining/foxing to the wrappers/boards and on the occasional page; otherwise, very good.

\$100.00

First and only issue of this periodical intended to "expand and extend the conceptual form of the arts magazine." One of 250 numbered copies.

The second large volume is bound as a long accordion style foldout, again with several tipped-in and inserted items. The smaller boardbound 'Z' is also an accordion fold. The editors thank Michael McClure, John Cage, Brian Eno, David Bowie, Andy Warhol, Roman Polanski, Francis Bacon and many others for "their support, encouragement, and belief in the demise of mediocrity, & rise of the arts in a humanistic society." Less realistically, they also include Duchamp, Cocteau, Olson, Stein, Rimbaud, Leary, Albers, Picasso and others on their masthead as advisors and consultants. OCLC locates seven copies.



20. Hanmer, Karen, and Henry Maron. **BLUESTEM**. Glenview, Illinois: The Artist, 2006. First edition. Double-sided variation on an accordion flag book (20.5 x 25 cm folded). Fine, in folding card case with artist's imprint and limitation statement.

\$750.00

Copy #11 of 25 numbered copies, signed by Hanmer. Pigment inkjet prints on polyester film, with central printed card spines, which, when unfolded and extended, stands on its own as a whole. The work derives its inspiration from a passage in Willa Cather's, MY ANTONIA, which is printed on the tail piece in company with the formal limitation and Hanmer's signature: "Everywhere, as far as the eye could reach, there was nothing but rough, shaggy, red grass ... And there was so much motion in it; the whole country seemed, somehow, to be running." When unfolded, the imagery and potential kinetics of the piece replicate that impression. Hanmer is an award-winning binder and book artist whose works have been included in scores of exhibitions.

21. [Haystack Mountain School of Crafts]. **SYNCHRONICITY / SERENDIPITY** [cover title]. [Deer Isle, Maine: Haystack Mountain School of Crafts, 1999]. Oblong small octavo (11.5 x 14.5 cm) [10] concertina hinged leaves, with inserts. Red Japanese paper over boards, printed paper label. Fine.

\$95.00

A collaborative artist's book using ink jet printing, collage, photographs, stencil, stamps, inlays, hand sewing, etc.

Possibly the culmination of a book arts class at Haystack Mountain School of Crafts, this collaboration highlights the possibilities, and clever

utilization of, materials and construction in the book arts. Some artists who are identified are: R. H. Starr, C. Goodrich, K. Gloow, Mary Ellen Matthews, John Carden, M. Payth, among others. A number of the individual components are signed and dated by their creators.



22. Hosoe, Eikoh. **BA RA KEI: ORDEAL BY ROSES**. Preface by Yukio Mishima. Afterword by Mark Holborn. NY: Aperture, 1985. First edition thus. Folio, color illustrations, b&w photographs. A fine copy in the color illustrated dust jacket, with the publisher's printed silver wrap-around band, which is lightly rubbed and creased.

\$425.00

Signed in silver in by Hosoe in Japanese on the front free endpaper. The third variation of this work by Hosoe; each edition varied in format, design and printing. Printed and bound by Dai Nippon, Japan. Designed by Kiyoshi Awazu.

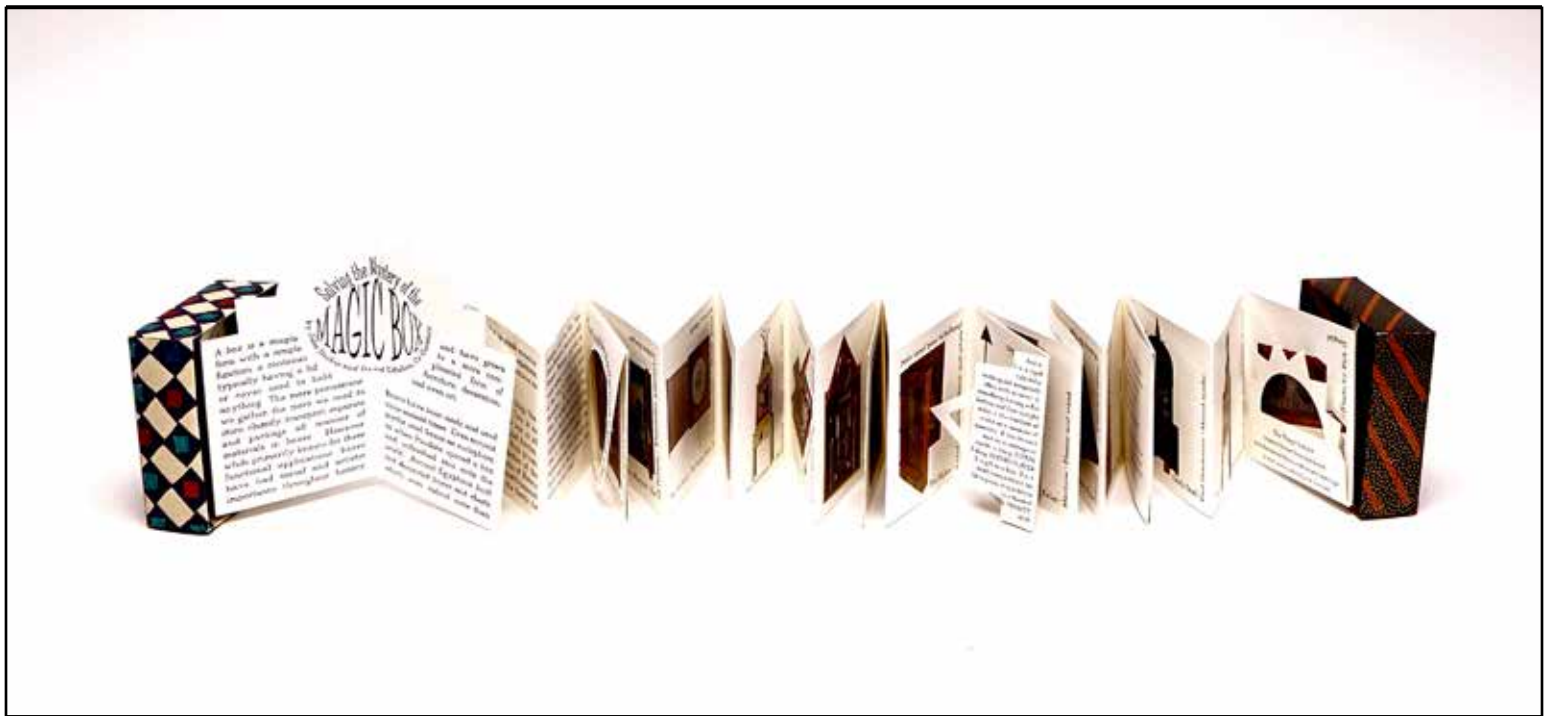


23. Hosoe, Eikoh. **KAMAITACHI**. With a preface by Shuzo Takiguchi, Dance by Tasumi Hijikata, Poem by Toyiichiro Miyoshi, Design by Ikko Tanaka. NY: Aperture Foundation, 2005. Limited Facsimile Edition. Folio, [41] folding double-pages; b&w photogravures from photographs. A fine copy, bound in illustrated cloth, with clear acetate dust jacket, titled in blue ink. Housed in a paper over boards brightly colored clamshell box, especially designed for this edition by Tadanori Yokoo; the front panel has a faint scratch. SIGNED in Japanese and with the photographer's chop mark, and numbered, 31 of 500 copies on a bookplate affixed to the front pastedown. Additionally, this copy was inscribed by the photographer in silver ink in both English and Japanese, dated upon publication in 2005 on the opposite free-endpaper.

\$500.00

To open this book is to see "sky blue"; each page is gate-folded with both verso and recto a field of blue. To view, one must open the "sky." Kamaitachi is an old myth of "The Weasel's Sickle" - a "lacerated wound caused by a state of vacuum, which is produced partially in the air, owing to a small whirlwind." During World War II, Hosoe was evacuated to the countryside with fields and open spaces. Years later, he returned to photograph, with the aid of renowned dancer, Tatsumi Hijikata, this tale of madness triggered by jealousy.

Parr/Badger THE PHOTOBOOK A HISTORY, Vol 1, p. 284-285; THE OPEN BOOK p. 248-249 for the first edition.



24. [Hutchins, Edward (designer)] Edelstein, David, and Julie Decker, curators. **THE MYSTERY OF THE MAGIC BOX: AN OPEN & SHUT CASE**. [Anchorage: Anchorage Museum of History and Art, 1995]. First edition. Accordion fold, mounted to the upper lid and lower base of card box (8.4 x 8.4 cm) with decorations by Barbara Mauriello. Text on recto and verso. Color illustrations. Fine.

\$200.00

One of 2000 copies. An innovative catalogue for the exhibition, printed on a 56 page accordion fold with die-cuts, pop-ups, and gatefolds. With an essay by Ron Glowman. Designed by Edward Hutchins, from an original idea suggested by Keith Smith.

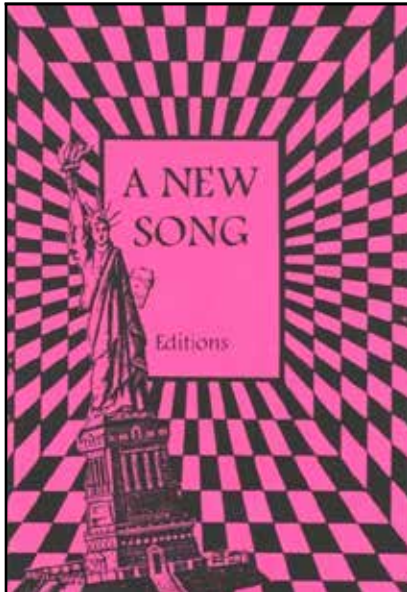


25. Hutchins, Edward H. **MARYLINE'S GARDEN**. Cairo, NY: Editions, 1996. First edition. Miniature (7.5 x 6.5 cm). Nine panel double-sided accordion fold, reflective mylar over boards, with printed text labels and eight colored paper pictorial pop-downs. Fine, in floral fabric bag, with tie and printed label.

\$300.00

Copy #39 of an edition reported to have consisted of only forty copies, assembled by hand by Hutchins, signed by him on the rear panel, and numbered on the tag attached to the fabric bag. When unfolded, the pop-downs are reflected by the mylar, creating a kaleidoscopic garden with birds and butterflies. This copy is not accompanied by the box reported by Bradbury.

OCLC: 37572224. BRADBURY 33.



26. Hutchins, Edward H. **A NEW SONG**. Cairo, NY: Editions, 1996. Second edition. 16mo. (11 x 7.5 cm). Decorated wrapper over stiff wrapper after a design by Spyris Horemis. Fine.

\$30.00

This second edition is in a differing format - the first edition was limited to 50 copies, 1986.

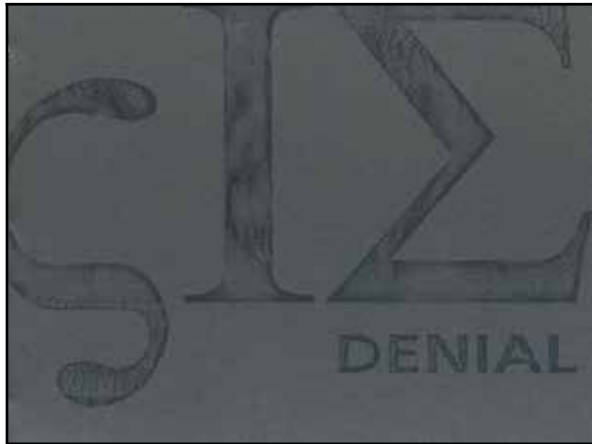
27. Hutchins, Edward H. **A UNIQUE ARCHIVE OF LETTERS, POSTAL CARDS, PROSPECTUSES, PHOTOGRAPHS, DECORATED AND ENHANCED ENVELOPES, ETC.** In all, there are 38 individual items, plus 6 envelopes of varying sizes. The envelopes are decorated with colored ink stamps, pasted stars, comical images and other added visual elements. All are addressed to R H Starr (Pete), Hutchins' customer, workshop attendee and friend. The envelopes are stuffed with prospectuses and price lists for his books, post cards, newsletters, color photographs, pop-ups and folding miniatures, many bear personal holograph notes. Additionally, there are many more loose items similar to those in the envelopes.

\$950.00



"Edward 'Ed' Hutchins, a practitioner of 'guerrilla bookmaking' where, 'everyone is a maker of books because everyone has a story to tell.' ("Books From The Heart: An Interview with Edward H. Hutchins", Movable Book Society Newsletter, 1993). His books come in all forms; miniatures, pop-up, pop out, movables, accordion folded, and shaped, made from a variety of common materials, often enhanced with humorous stamped images. Anne Anninger, Houghton Library, Philip Hofer Curator of Printing & Graphic Arts, said "... Hutchins little books made the point: begin with a deep concern for human issues and a strong sense of empathy, and express them in a few simple words; add funky imagery; present the whole in a unique, humorous, and expressive structure, which requires years of experience yet the irreverence of youth,,Impossible, you say? Not for Ed Hutchins." (Hutchins, Edward H. (1999) Thinking editions; an exhibition of artist book multiples. p. 3.)

The recipient of this mass of materials was R. H. (Pete) Starr, a developmental psychologist, a collector of artists' books, a frequent participant in bookmaking workshops, and as expressed in the correspondence from Hutchins, a valued customer and friend.



28. [Indulgence Press] Schilling, Wilber H. **[DENIAL [wrapper title].** [Philadelphia: Indulgence Press, 1993]. First edition. 12mo. Handsewn stiff wrappers, printed in silver and black (10 x 13.5 cm). Enclosed in a plastic envelope, with publisher's label. Fine.

\$150.00

One of 100 numbered copies, signed by Schilling. An artist's book printed on an old AB Dick offset press, the first book to be published under the Indulgence Press imprint. The images are produced from photographs, printed in extreme high contrast. "DENIAL" is a walk down Hollywood Boulevard that trips into space and lands on Elvis Presley's star.

From the colophon: The text was distilled from the definition of the term 'denial' in the book 'Psychoanalytic Terms and Concepts,' edited by Burness E. Moore M.D., and Bernard D. Fine M.D., and published by Yale University Press, 1990.



Picture/Readings

Barbara Kruger

29. Kruger, Barbara. **PICTURE / READINGS**. N.p.: Barbara Kruger, 1978. First edition. Oblong 8vo., [44] pp., illustrated from b&w photographs. Glossy blue wrappers, titled in white. Aside from a tiny nick at the lower edge of the front wrapper, and the original price sticker affixed to the blank rear wrapper, this is a fine copy.

\$1,000.00

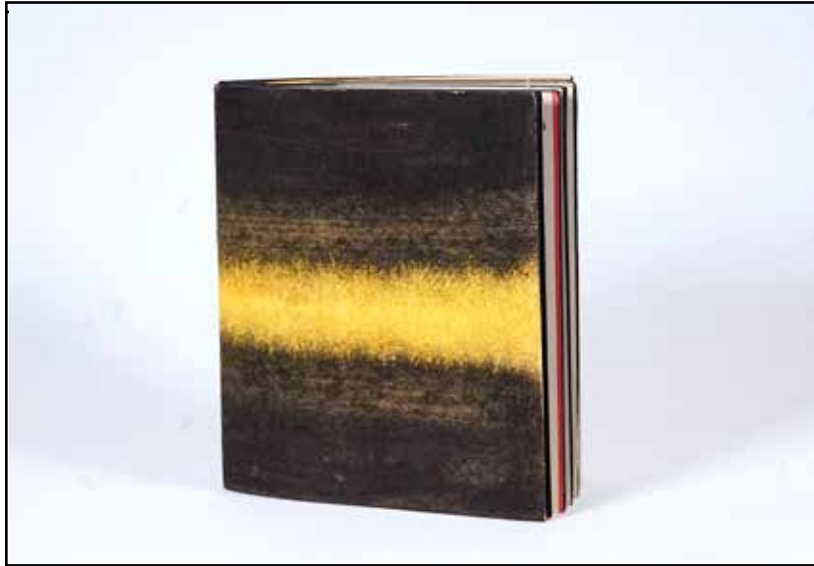
In this, Barbara Kruger's first artist's book, a fictional narrative text is presented opposite a photograph; in her later work, this same principal is distilled down to a single image which contains the added text. Scarce.



30. LaPlantz, Shereen. **THE DRESSED BOOK**. Bayside, CA: LaPlantz Studios, 1997. First edition. Rectangular paper wrappers, handmade paper enclosure (14 x 8.5 cm). Hand drawn and scanned illustrations; handsewn and bound in the shape of a kimono. Fine.

\$125.00

One of 300 numbered copies, signed by the author/artist. The book is at once a guide to construction of the kimono, its variations, and an example of the finished product.

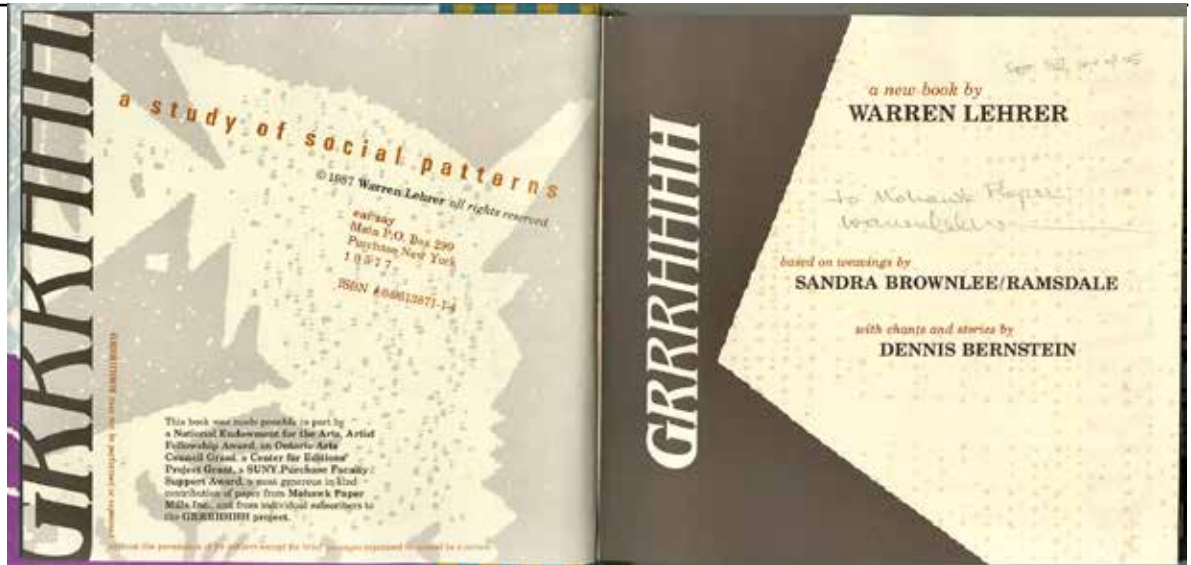


31. LaPlantz, Shereen. **WHEN THERE'S NO LIGHT AT THE END OF THE TUNNEL**. Bayside, CA: Press de LaPlantz, 1996. First edition. Five panel variation of a tunnel book, with printed film windows (15 x 13 cm). Bound with a colored handmade paper wrapper, with the leaves gathered by rubberbands and wooden spears at the fore-edges. Fine in the slightly used printed paper sleeve.

\$300.00

Copy #35 of 100 numbered copies, with the text and illustrations hand drawn, then digitized and gocco printed on Fabriano Ingres. Signed by the artist. The colophon elaborates upon the disaster and disruption which the edition survived (a flood, moves, etc).

32. Lehrer, Warren; Sandra Brownlee-Ramsdale, and Dennis Bernstein. **GRRRRHHH, A STUDY OF SOCIAL PATTERNS....** Purchase, New York: Ear / Say, 1987. First edition. Thick oblong octavo, [462] pp. Woven decorative cloth and decorated boards, paper spine label, ribbon marker. Illustrated in color throughout. Comprised of color printed leaves based on art weavings by Sandra Brownlee-Ramsdale, with chants and stories by Dennis Bernstein. Minute trace of rubbing to lower fore-tips; otherwise fine.



\$1,250.00

Copy #2 of fifteen numbered copies, specially bound with an original woven spine, signed by Lehrer, with a swatch of weaving depicting an animal tipped to the front pastedown. There was also a trade issue of 635 ordinary copies in wrappers.

"An extended visual fugue based on the long-forgotten but important [imaginary] animals of the earth ... this volume attempts to document the evolutionary and social patterns of these mytho-hysterical creatures." The book was printed via offset in a manner that "allowed for experimentation with translucent, opaque, and iridescent inks, split fountains, overprinting techniques and multiple plate exposures." The book was printed on Mohawk Superfine text paper, and this copy is inscribed by Lehrer on the title to Mohawk Paper Company (one of two copies presented to them by Lehrer). Laid in is a one page t.l.s. forwarding the two copies of the deluxe edition, dated 4 April 1989, apologizing for the delay in the preparation of the special copies, and commenting on the press the book had received and the response from parties who have been shown regular copies by Mohawk. Also laid in is a copy of a publication press release.

33. Leighton, Ron. **UNTITLED**. Los Angeles: G. Ray Hawkins, 1976. Limited first edition. Oblong small quarto of 20 leaves of stiff art paper, comprised of a penciled limitation leaf signed and dated 1976 by the artist and numbered 14/20; a leaf signed in pencil by G. Ray Hawkins, publisher, Los Angeles, 1976; 15 leaves each with an original gelatin silver photograph mounted within a debossed frame, followed and three blank leaves at the end. Bound in quarter black calf and charcoal cloth, with the artist and publisher in silver ink on the spine. Housed in a matching slipcase of calf and cloth. Fine.

\$850.00

Ron Leighton, born 1944, earned a B.A. in psychology and an M.A. in art from California State University, Fullerton. He taught photography at Saddleback College, Mission Viejo, California, exhibited widely and was represented by the G. Ray Hawkins Gallery. He describes his work as follows: "The relation between man and nature has evolved a genre of its own. The combination of organic and inorganic forms and their arbitrary juxtapositions create new entities which become unique within themselves. When these entities are isolated, i. e. deprived of their natural environment, they are coerced into new relationships, often becoming anomalies - paradoxical and enigmatic. Here is semblance, yet its real meaning is intrinsic to the subject matter - its palpable substance which evokes sentient response." Camera, Lucerne: C.J. Bucher, Ltd, August 1972.

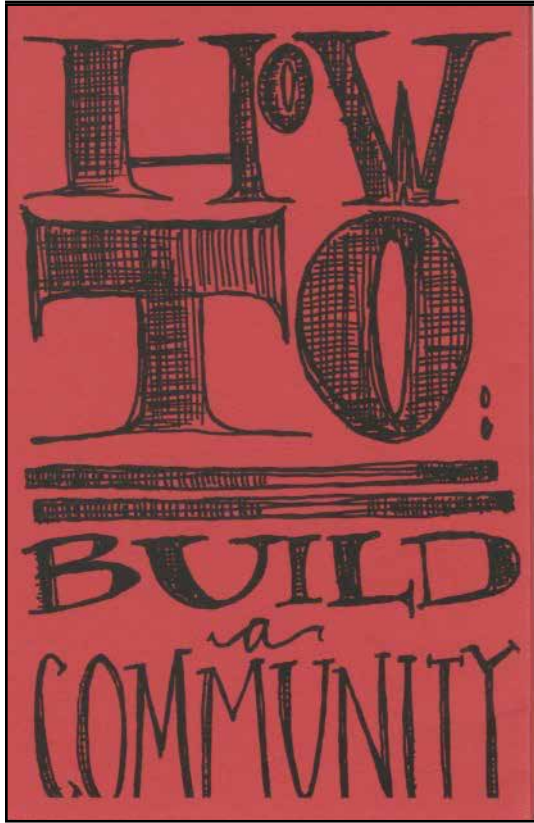
This artist's book of 15 studies in lights and form, recall Zen meditations. Printed on Kodatolith gelatin silver paper 5 x 3 3/8 inches.



34. Lovejoy, Margot. **PARADOXIC MUTATIONS**. [Purchase, New York: Center for Editions, SUNY Purchase, 1994]. First edition. Oblong octavo (13.5 x 23 cm). Leaves of various sizes, fully illustrated in colors, including foldouts and gate folds. Light use at edges, but a very good or better copy.

\$30.00

Produced with Clifton Meador at the Center and printed by Lori Spencer, Borowsky Center for Publication Arts, The University of the Arts, Philadelphia.



35. [Lovely in the Home Press]: Sweeney, Erin. **HOW TO BUILD A COMMUNITY [with] HOW TO BE A GOOD FRIEND.** [Peterborough, New Hampshire]: Lovely in the Home Press, 2008. First edition. 16mo. Accordion-folded colored paper. Hand drawn photocopied “instant” books, the first and second in the series of five books. Fine.

\$30.00

Both titles are numbered as being copy “one of one,” no doubt facetiously. Signed by the author/artist, likely during a book arts workshop she taught at Haystack Mountain School of Crafts in Deer Isle, Maine.

36. Martin, M. A. **CINDY A FOLK SONG & PLAY PARTY GAME** [caption title]. [Deer Isle, Maine: The Artist, 2003]. First edition. Double-sided 9 panel leporello with pop-ups. (10.5 x 9 cm, folded; 81 x 10.5 cm, unfolded). Printed text and illustrations affixed to paper stock. Near fine. Copy #14 of an edition of fifteen copies, numbered and signed by the artist.

\$45.00

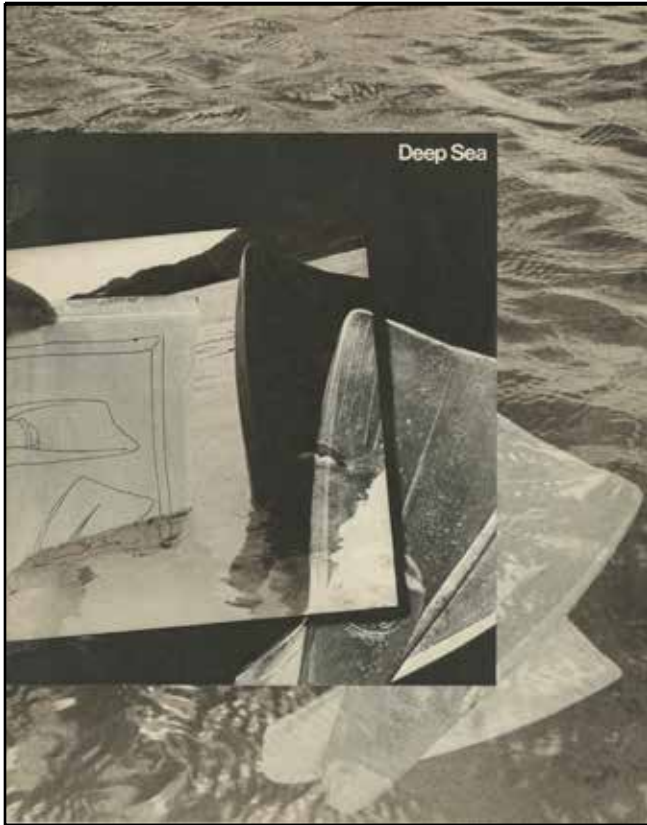


Playful book art illustrating a popular folk song. The book consists of various images, pop-ups and objects that include a portion of a musical score, paper dolls, and a beneficent pope.

37. Minervini, Ursula. **TRACE**. [Baltimore]: Bunyip Song Press, 2004. First edition. Small octavo (15.5 x 12 cm). Open-sewn etched paper over boards, etched label affixed to the upper board. Tipped-in illustrations in varying sizes, one eight panel folding plate. Fine.

\$350.00

Copy #14 of 17 copies of this early work by one of the future principals of the Pellinore Press, signed by her on the justification leaf. The sparse text is accompanied by 45 small original etchings, each of which is thematically related to, and occasionally presents a progressive variant state of a detail from the large folded etching (14.8 x 92 cm). A lovely production, fully reflecting the artist's concern with the inhabitants of the natural world.



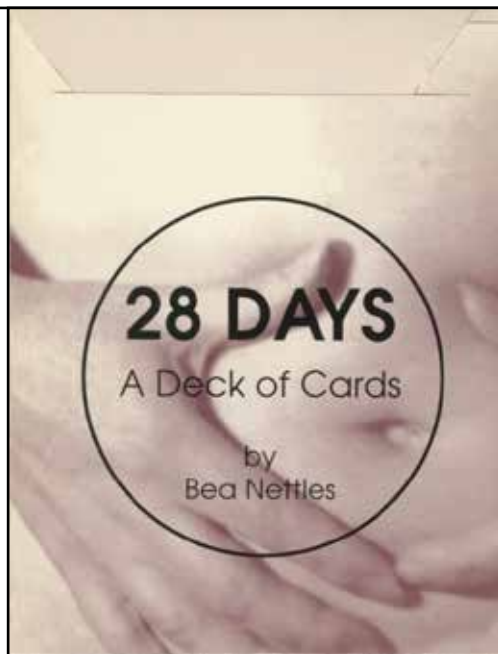
38. Mitchell, Suzanne. **DEEP SEA**. N.p.: Suzanne Mitchell, 1978. First edition. Folio, [16] pp., fully illustrated with two page spread b&w photo-collages. Illustrated stiff wrappers. Light wear to the edges of the wrappers. Very good.

\$50.00

Collages made using photographs and Xerography of images of the sea, sketches, inserted images, textural compositions. Signed in white ink on the rear wrapper.

39. Nettles, Bea. **28 DAYS: A DECK OF CARDS.** [Urbana, Illinois: Inky Press Productions, 1991]. First edition. 12mo (11.5 x 8.5 cm). 28 photographically illustrated cards. Fine, in a fine printed stiff card wallet. \$250.00

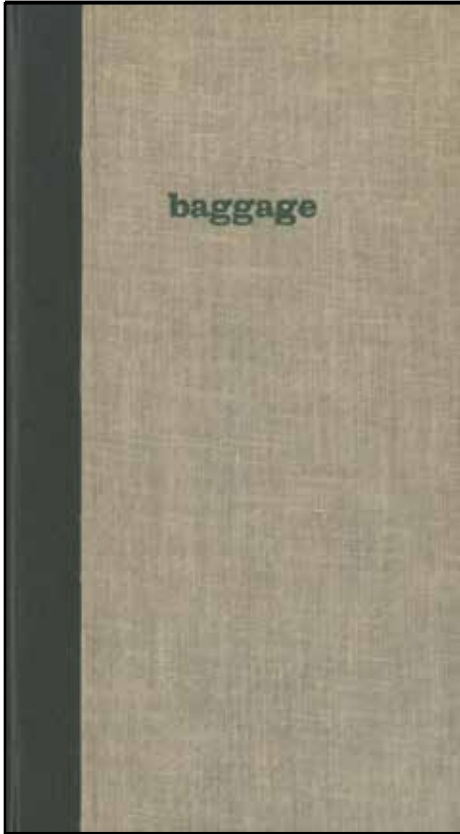
"Enclosed are 28 photographic cards with images that metaphorically represent some of the emotions and physical sensations of the menstrual cycle. Medical text is intermixed with the artist's personal statements about her cycle.... lay them out in a continuous circle on a round table. In this way the 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." (Bea Nettles). These images were originally made with Polaroid type 55 film.



40. Neufanger, Marcus. **JEDE GEHEIME SPRACHE IST VERBOTEN: HOW TO CRITICIZE ART: LE CLUB.** N.p.: A Great Bear Pamphlet, 1993. First edition. 8vo., [32] pp., with 15 full page line drawings with captions, printed recto only. Illustrated stapled wrappers; light wear else very good.

\$100.00

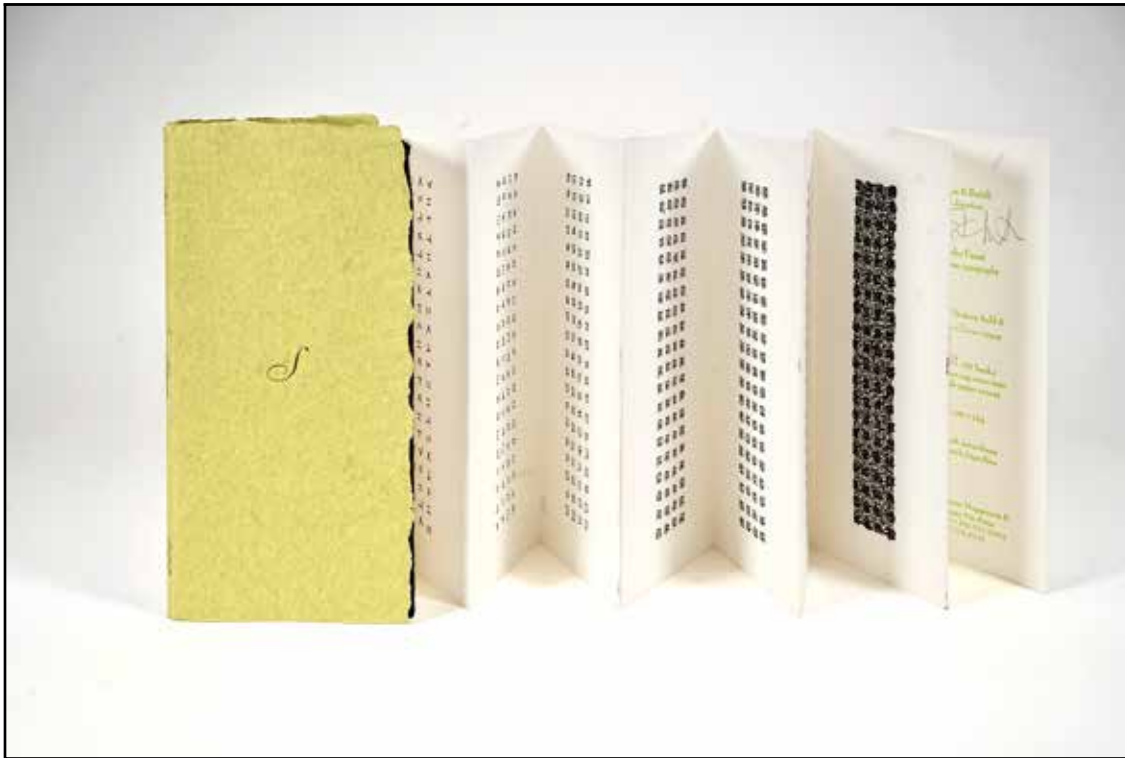
Marcus Neufanger, 1964 Nürnberg, is an artist/curator working in Germany. This was his first publication, and although called a Great Bear Pamphlet, it was likely an unsanctioned "homage" to the series. The terminal leaf gives thanks to a long list of contemporary artists, which includes: Joseph Beuys, Christian Boltanski, John Cage, Dead Kennedys, Ian Hamilton Finlay, Gelibert & George, Allan Kaprow, Sigmar Polke, David Salle, Lawrence Weiner, et al. OCLC locates a single copy at MoMA.



41. Porter, D.H. (David Hlynsky). **BAGGAGE**. Toronto: The Coach House Press, 1974. First edition. Narrow 4to., (iv) pp., tipped-in color frontis, plus 41 b&w and color images. Faux morocco-backed cloth. Neat signature of Alan Winer, photographer and former administrator of the Visual Studies Workshop on the front endpaper. Very good. Hardcover.

\$30.00

"Sweeping the see with an elastic net, it's a trick to separate the obvious from the oblivious..."
Limited to 1000 copies.



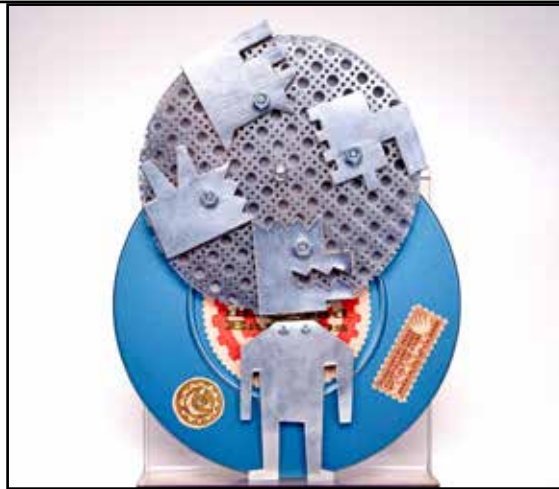
42. [Purgatory Pie Press] Happersett, Susan. **SPROUT**. [New York]: Purgatory Pie Press, 1998. First edition. Small octavo (16.5 x 8 cm). 12 panel leporello folded and sewn into printed paper wrapper. Fine.

\$150.00

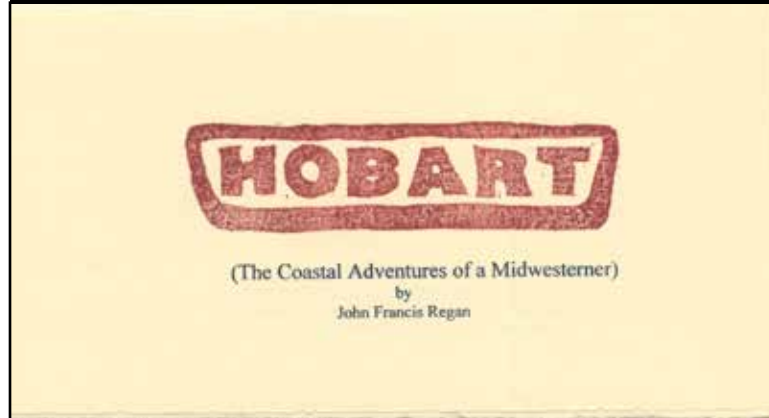
From a total edition of 144 copies, this is one of 55 copies printed on Johannot rag paper by Dikko Faust, bound in handmade paper. Signed by the designer, Esther K. Smith. "This series of mathematical drawings is based on the growth patterns of plants and the Fibonacci sequence."

43. [Purgatory Pie Press]:
Bartalos, Michael. **VISHNU
CREW STEWS VINDALOO
ANEW**. New York: Purgatory Pie
Press, 1990. Aluminum and paper
construction, contained in 16mm
film canister (24 cm diameter),
with printed labels on and inside
the upper lid. Fine. Copy #35 of
an edition planned to consist of 74
copies. Signed by Bartalos, and by
Dikko Faust and Esther K. Smith,
principals of the press.

\$2,500.00



The construction contains four accordion-fold booklets, letterpress printed on handmade, Khadi jute paper. Each is bound between aluminum covers, which are die-cut into the profile shapes of a cat, duck, crocodile and man's head. They're attached with nuts and bolts to a circular, revolving disk, hinged to a die-cut figure, in an allusion to multi-headed conceptions of Hindu deities. The whole, when folded, is then inserted into the felt-lined film canister, calculated as an ode to Bollywood. "I was in India on this trip with my college roommate, and I was really struck by the industrialization and the modernization of India, juxtaposed with the traditional aspects of it ... It's such an extrasensory experience being in India, and I wanted to express that in this book. ... Each of the heads tell a story and how the industrialization is changing India very, very fast" - the author/artist quoted in the context of an interview. At the time of cataloguing, the publisher's website and catalogue indicate a single copy of the work is available at \$5000.

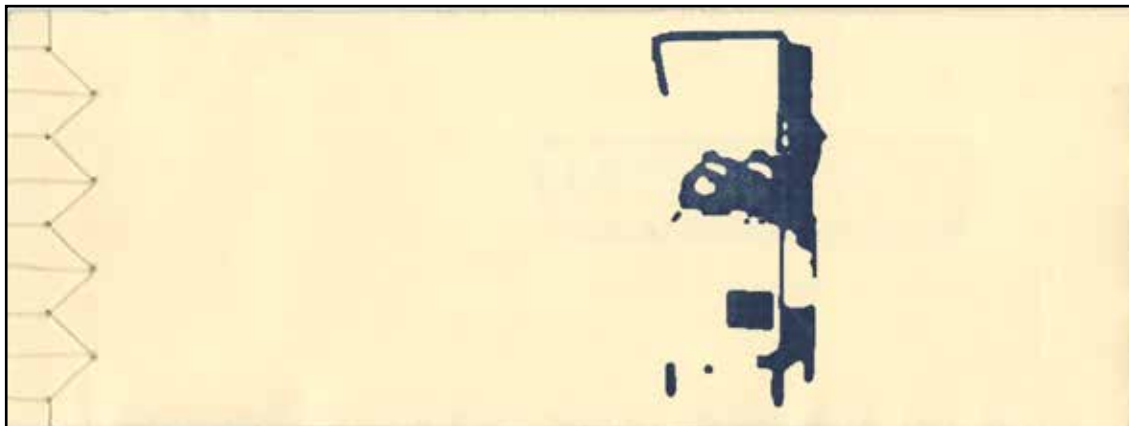


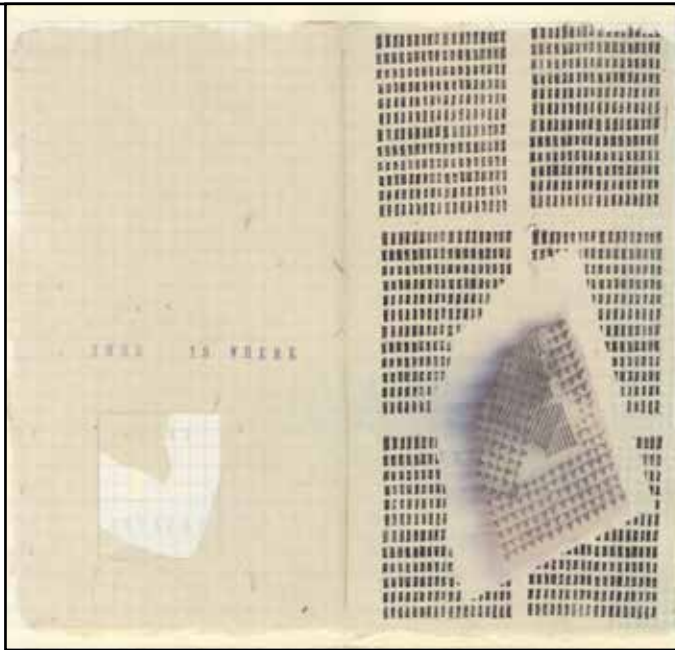
44. Regan, John Francis

**HOBART (THE COASTAL ADVENTURES OF A
MIDWESTERNER)**. [Haystack, Deer Isle, Maine: The Artist,
August, 2003]. First edition. Open-sewn oblong folio, 9 leaves
and decorated wrappers, 4 3/4 x 12 13/16 in. (12 x 33 cm). Gocco
screen printed on Frankfurt cream paper, verso only . Fine.

\$45.00

*Copy #13 of 15 numbered copies, signed by the author/artist. A
prose account of the author's subjugation to a Hobart dish washer
at Haystack Mountain School of Crafts.*





45. Ricketts, Julia. **URBAN ISLANDS**. Deer Isle, Maine: The Artist, 2003. First edition. 8vo., [8] pp. Sewn stiff wrappers, with die-cut window in the shape of an island. Printed on graph paper and handmade Hosho paper, with a die-cut and paper on-lay. Fine.

\$75.00

The size of edition is unstated. Signed and dated by the artist on the recto of the rear wrapper. Ricketts, a visual artist who is primarily a painter, created this artist's book during a course at Haystack Mountain School of Crafts, Deer Isle, Maine. "The aerial perspective in particular has been a source of inspiration and an ongoing challenge to me ..." - from the artist's statement on her website.



46. Sardet, Dana [Rosen]. **IMAGINE** [cover title] **SWEET LIFE** [caption title]. [Deer Isle, Maine: The Artist, 2003]. Oblong tri-fold stiff letterpress wrapper (10 x 23 cm). Monoprint laid in. Enclosed in a monoprint and letterpress envelope. Fine.

\$60.00

Signed and dated by the artist on the verso of the print. A print with letterpress wrapper created at Haystack Mountain School of Crafts that employs the monoprint technique of chine collé, an extremely delicate method of printing and collage utilizing both stiff card and fine Japanese papers

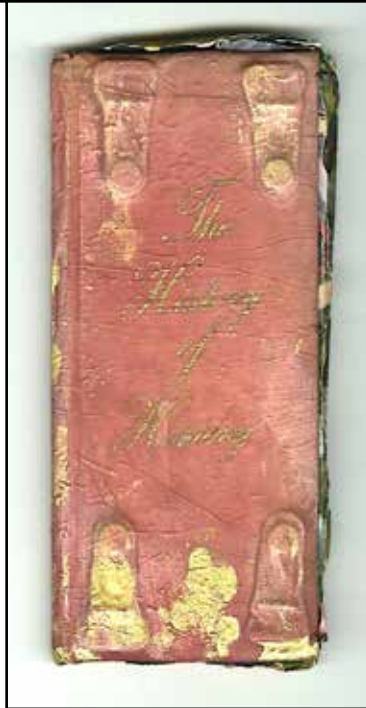


47. Savage, Naomi. **COLOR ME**. [Princeton: Naomi Savage, 2002]. First edition. 4to., [19] loose sheets with b&w images, with color printed front and rear covers and colophon sheet; all 8 1/2 x 11 inches. The illustrated covers and internal sheets are all printed by Xerography on glossy stock; the colophon is handwritten. These sheets are enclosed in a clear acetate folder. In a separate string-tied acetate folder are eight Sharpie Fine Point Permanent Markers in a variety of colors. These two components are then housed in a larger clear acetate folder that is string-tied. Fine. Signed by the photographer. \$300.00

An artist's book, limited to 30 SIGNED copies. Naomi Savage (1927-2005) was a photographer who worked in a variety of experimental processes, some of her own invention. As a teenager, she studied with Berenice Abbott at the New School. After college, she assisted and studied with her uncle, Man Ray. She worked as a freelance photographer, and exhibited widely with commissions and purchases by numerous museums and private collections. This is her first artist's book. Of this work she stated "this is a coloring book for adults, a collaboration between us." The plates are a series of female nudes that started as b&w photographs, and were altered and reduced by a variety of hand-worked processes to make these into surrealistic images.

48. Schaer, Miriam. **HISTORY OF HOSIERY**. [Brooklyn: The Artist, ca. 1986]. Unique First Edition. Narrow octavo (17.5 x 8 cm). Painted silk binding, with laces. Fold-outs consisting of two folded leaves of heavy stock, with double-spread center piece. In line with the material used, fine. \$600.00

A unique artist's book by this prominent American book artist, composed with mixed media and bound in a painted silk binding with raised girdle-snaps arranged under the silk and other features evocative of the subject. The three separate images consist of collaged pictorial clippings, worked over by hand with paint and other media. This is a good example of Schaer's exploration, often through the literal use of garments, of feminist and social issues. This work was exhibited at the 1986 Center for Book Arts "New Works" show, and in 1990, at the Lower East Side Print Shop exhibition, "Selections."





49. Schaer, Miriam. **RULES OF ENGAGEMENT.** Brooklyn: Ariadne's Threads, 2008. First edition. Oblong 8vo. Glossy pictorial wrappers. Fine.

\$50.00

An exhibition showcase for twenty of Schaer's aprons thematically linked to women and THE ART OF WAR. Inscribed and signed by the artist.

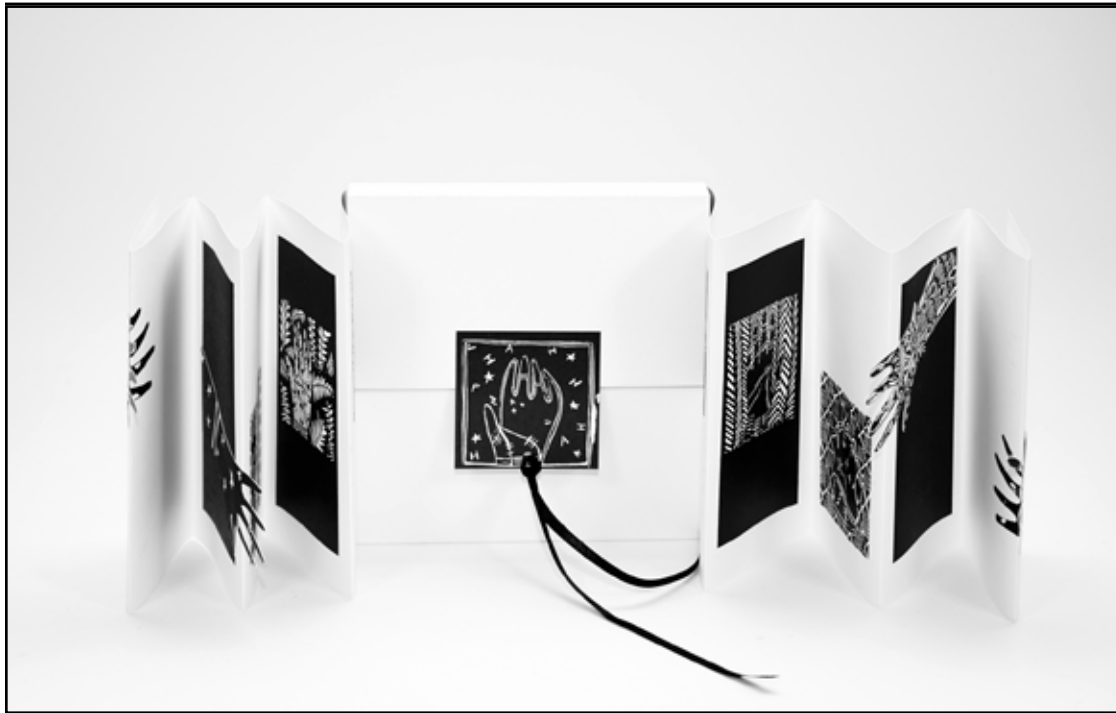
50. Schoenfeld, Diana. **ILLUSORY ARRANGEMENTS.** Los Angeles: G. Ray Hawkins, 1978. Limited first edition. Oblong small quarto of 20 leaves of stiff art paper, comprised of a penciled limitation leaf signed and dated 1977 by the artist and numbered 8/20; a leaf signed in pencil by G. Ray Hawkins, publisher, Los Angeles, 1978; 15 leaves each with an original gelatin silver photograph mounted within a debossed frame, followed by three blank leaves at the end. Bound in quarter black calf and charcoal cloth, with the artist and publisher in silver ink on the spine. Housed in a matching slipcase of calf and cloth. Fine.

\$1,000.00

Diana Schoenfeld, born 1949 and raised in Atlanta, Georgia, attended college in Florida and Switzerland before receiving her M.A. and M.F.A. in photography from the University of New Mexico. She has taught photography since 1975, primarily at the College of the Redwoods, Eureka, California, and exhibited widely in the United States, Canada and Europe. Her 1984 M.F.A. thesis, Symbol and Surrogate: An Interpretive Description of the Picture-Within-the Picture in Photography, was the basis for her curated exhibition held at the Galleries of the Claremont College, and the University of Hawaii at Manoa, and the published catalogue, Symbol and Surrogate, the Picture Within, Honolulu: University of Hawaii, 1989.



This artist's book of 15 female figure studies, 4 3/8 x 3 1/8 inches, from the photographer's picture-within-the picture series is exquisitely composed from multiple negatives and rendered in the mid to lower tonal range.



51. Schwartzott, Carol. **HANDS**. [Niagara Falls: The Artist, 1993]. First edition. Stiff white sheets 80 x 12 cm. and 27 x 12 cm. mounted at right angles to fold together forming a self-enclosed, movable book with illustrated label and black ribbon tie. Four paper hands mounted inside. Contained in a lidded plastic box, which is cracked, with lid detached. \$85.00

A largely textless paper construction. Copy #74 of an edition of 250 numbered copies. Designed, folded and signed by the artist, whose productions now appear under her imprint, the Lilliput Press

52. Share, Susan Joy. **[STILTED SCREEN]**. [New York: The Artist, 1989. Unique book. Folding, multipanel screen, in three major components (35.5 x 16 x 9 cm folded). Enclosed in gilt decorated linen chemise and slipcase with side panels decorated with color paste-paper collages, with inserted multipanel folding hand-painted construction of corrugated board and cloth to "fill" in the slipcase.

\$2,000.00

A unique book object, signed and dated by the artist on the slipcase. The structure is constructed from bookboard, paper and cloth folding panels, which are supported by metal-reinforced stilts. Fashioned in sections allowing for different permutations of arrangement, the screen unfolds to a length of over 75 cm, and adjoined panels fold upward, revealing collages that include photographs, photocopies and other materials. The whole is worked over with watercolor and acrylic.

Following in some fashion the ways maps and plates fold out of books, the screen utilizes imagery from, among other sources, a catalogue of medieval costumes that the artist rebound while working as a conservator at the Metropolitan Museum.

Susan Share was born in Syracuse, New York, and received her BFA from the College of Ceramics at Alfred University in 1977. She worked as an artist and conservator in New York City for 20 years before moving her studio to Anchorage, Alaska in 1997. Her artwork has been collected, exhibited and performed widely, including at the Anchorage Museum, the National Museum of Women in the Arts, the Brooklyn Museum of Art, the Victoria and Albert, and the Arthur and Mata Jaffe Collection. She was included in THE BOOK AS ART exhibition at the National Museum of Women in the Arts, and represented in the lavish catalogue of same.

THE BOOK AS ART, p. 64.



53. Share, Susan Joy, et al.
WINDOW. [Deer Isle, Maine: Haystack Mountain School of Crafts, 2001]. Concertina folded paper, window cut stiff cover, Japanese mulberry paper insert. (14 x 10.5 cm closed, 126 x 10.5, open). Letterpress and 6 color photocopy transfer images. Fine. Copy #2 of 15 numbered copies.

\$75.00

A commemorative collaborative book created during a book class in the summer of 2001,

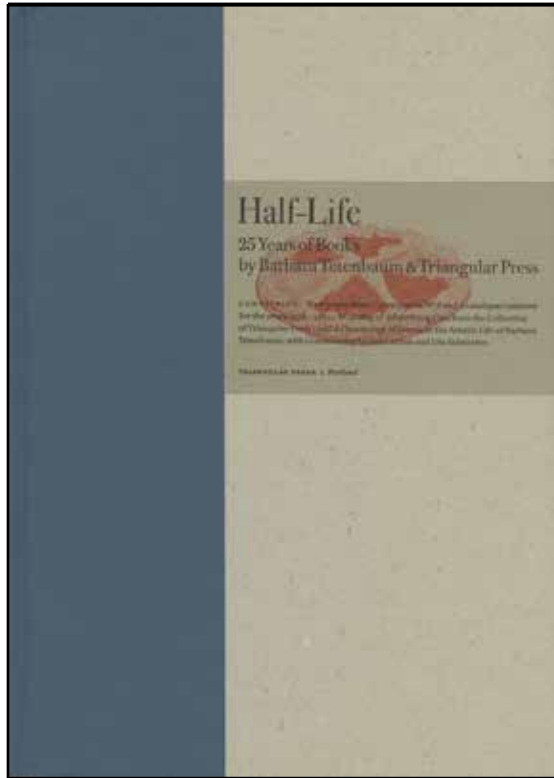
taught by the book artist Susan Joy Share, with the assistance of Stuart Kestenbaum, who conducted several writing workshops for this class. The artists represented are: Jennifer Wry, John Ricomi, Sarah Tabor, Raymond (Pete) Starr, Alice Simpson, Katherine Glover, Josie Seymour, Mary Ellen Matthews, Martha Hall, Beth Gotfried, Lisa Farago, and Niki Chernin.



54. [Stone, Nancy]. **SWEET MAGIC** [wrapper title]. [Williston, Vermont: Nancy Stone, 2003]. First edition. Concertina-folded paper wrapper (8.5 x 8 cm folded). Water colors applied to elephant hide paper, inserted star tunnel, and individual mounted water colors. Fine.

\$75.00

Copy #15 of twenty copies, signed by the artist. Nancy Stone is a noted painter and book artist who often is inspired by textured surfaces, as here. Stone is a co-founder and member of the Book Arts Guild of Vermont.



55. Tetenbaum, Barbara; Carmin, Jim, and Uta Schneider, commentary. **HALF-LIFE: 25 YEARS OF BOOKS BY BARBARA TETENBAUM & TRIANGULAR PRESS.** Portland, Oregon: Triangular Press, 2005. First edition. Small quarto. Cloth and plain boards, printed labels. Color photographs, plates and illustrations. Fine.

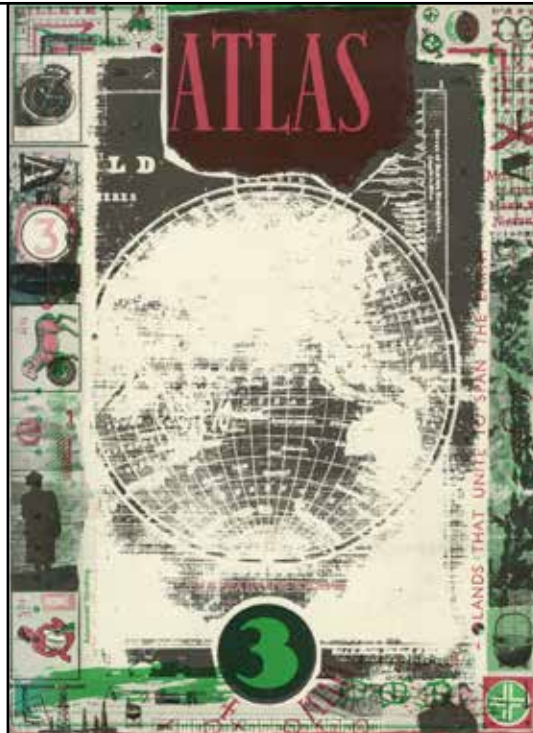
\$100.00

One of 1000 numbered copies. Schnieder's text is printed in English and German. A well-illustrated catalogue raisonné (1978-2005) and chronology. Laid-in is the artist's printed calling card. Published to accompany an exhibition at the Portland Public Library, December 2005.

56. Tilson, Jake, editor & publisher. **ATLAS 3**; Whole number three (of four published). London: The Wooley Dale Press, 1988. Small folio (28.5 x 21 cm). Stiff color pictorial wrapper over plain wrapper. Heavily illustrated, including inserts, overlays, and a bag of colorful printed items. Fine.

\$60.00

The third of four numbers of this eccentric and colorful artists' magazine, published in an edition of 2500 copies produced by offset litho and color photocopy. Contributors include Neil Jefferies, Tim Lewis, Thérèse Oulton, Dillwyn Smith, the editor, John Watson and Helen Wilde. Among the several inserts are a 16pp. SPY WORLD ISSUE and a plastic-bagged "Montage Made Easy" kit.



THE TEAPOT OPERA



Arthur Tress

57. Tress, Arthur. **THE TEAPOT OPERA: IN THREE ACTS.** Tokyo: Goro International Press Co., 1986. First edition. Square 12mo., unpagged, 37 full-page color plates, with text in both Japanese and English opposite. Illustrated wrappers. Fine. In the publisher's plain envelope. Paperback.

\$150.00

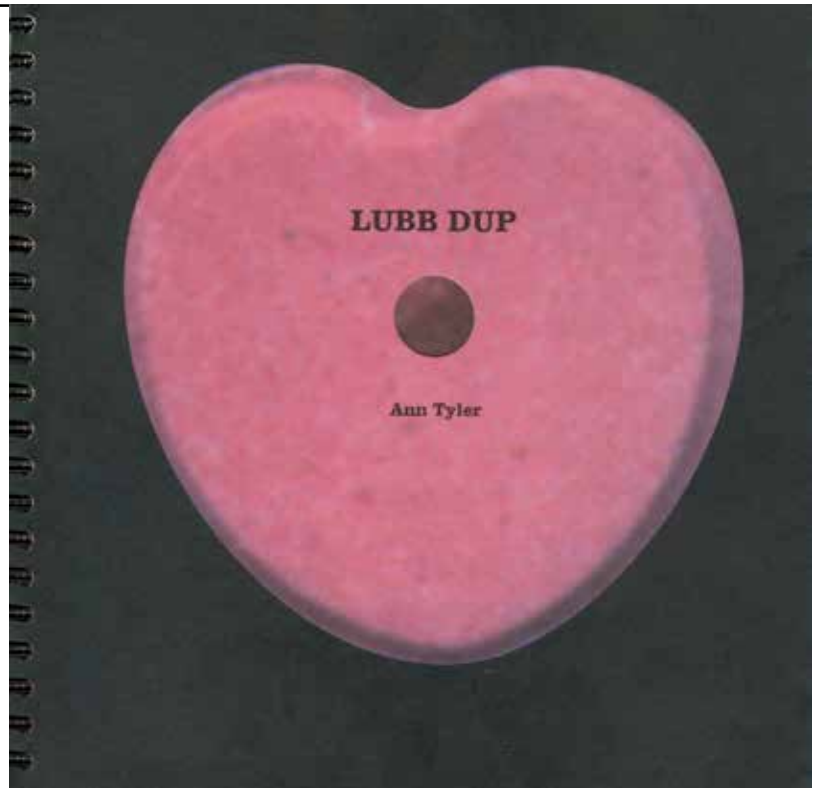
A colorful and fanciful dramatic version of the creation myth, or genesis, which unfolds from a teapot, the author's "cosmic egg." One of 500 signed copies. This precedes the 1988 Abbeville Press edition.

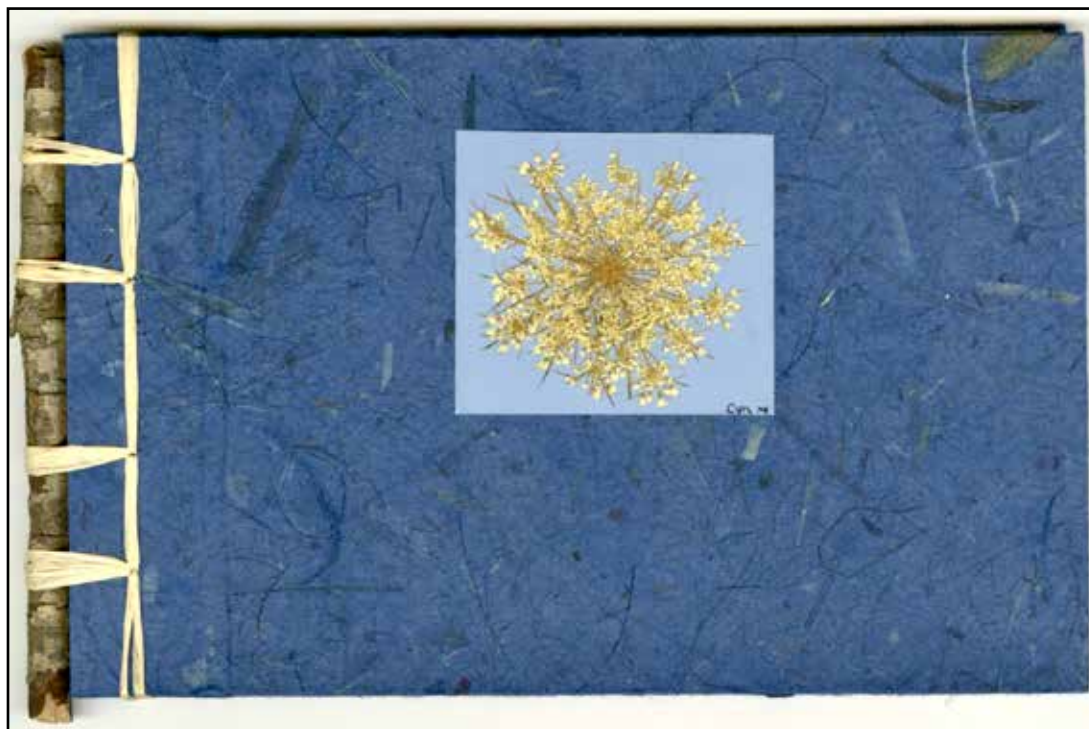
58. Tyler, Anne. **LUBB DUP.** Chicago: Sara Ranchouse Publishing, 1998. First edition. Square 8vo.[42] pp. Metal comb bound stiff pictorial wrapper. Minor use to wrapper edges; otherwise near fine.

Text complemented by photographs, diecuts, pull tabs, fold outs, etc., riffing on an infamous episode of the Jenny Jones show - the title is derived from the two part sound of a heart beat.

\$50.00

*Produced with assistance from the Print Media Department,
The School of the Art Institute of Chicago.*

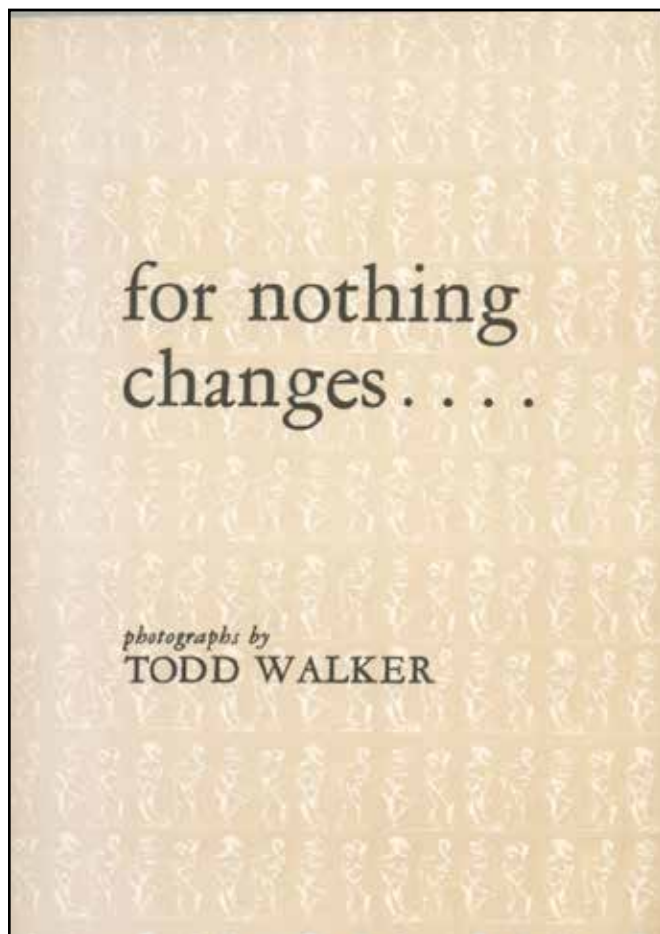




59. Walker, Cynthia. **UNTITLED HANDMADE BLANK ARTIST'S BOOK.** [Penland, NC: The Artist, 2004]. Oblong octavo (14.5 x 22 cm) Handmade paper-covered boards, open-sewn with "twig" spine, original printed pictorial onlay. Fine.

\$100.00

Signed and dated 'Cyn 04' on the pictorial onlay. Cynthia Walker is primarily a fine art photographer located in Black Mountain, North Carolina. In this handmade blank book, Walker incorporates her subject of choice, which is the natural world, into a manipulated handmade object. Her card is laid in.



60. Walker, Todd. **FOR NOTHING CHANGES... : DEMOCRITUS, ON THE OTHER SIDE, BURST OUT A-LAUGHING.** Tucson: Press of Todd Walker, 1976. First edition. 16mo., (iii), 22 full-page offset color plates after photos, with text opposite. Patterned stiff wrappers. Slight fading to the front wrapper. Fine. Paperback.

\$100.00

Female nudes accompanied by text from Robert Burton's 1652, ANATOMY OF MELANCHOLY, and others. This copy is boldly signed by the photographer on the title page.