

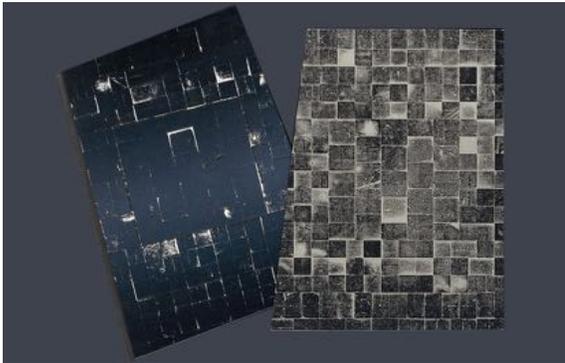
## UNUSUAL STRUCTURES AND DESIGNS

### Lux Mentis, Booksellers

Lux Mentis specializes in fine press, fine bindings, and esoterica in all areas, books that have been treasured and will continue to be treasured. As a primary focus is the building and/or deaccessioning of private collections, our selections is diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

### Unusual Structures and Designs

1. Campbell,  
Ken. **Tilt:  
The Black-  
Flagged  
Streets.**  
London:  
Ken  
Campbell,  
1988.  
Limited  
Edition.  
Minimal



shelf/edge wear to slipcase, else tight, bright, and unmarred. Quarterbound, black cloth spine, printed paper boards, non-square boards and square textblock; slipcase matches boards. 8vo. np [62pp]. Illus. (color plates). Numbered limited edition of 80, this being VI of VI [AP copies. Signed by the artist. Inscribed to family member in 2008]. Fine in Fine Slipcase. Hardcover (#9565) \$1,750.00

*"Letterpress composed of Albertus type, found lino blocks and handmade zinc blocks. Many passes including metallic dusting and handwork. Black cloth binding with decorative paper boards in trapezoid shape. Printed*

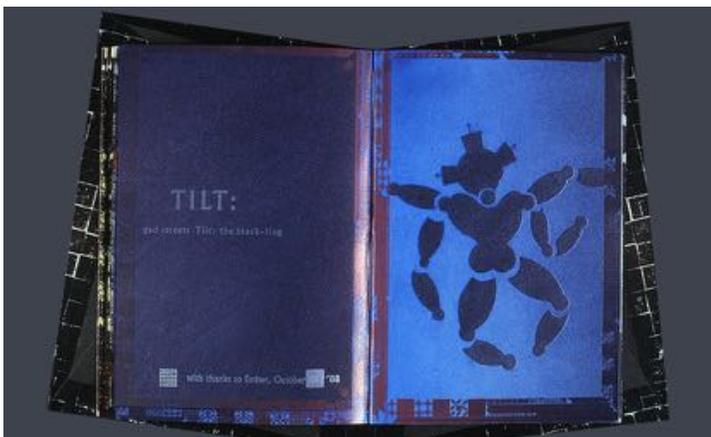
*slipcase.*

*'Tilt' was the widest-cast net so far, bringing the most disparate things together. I wrote a poem called 'Storm Song' in Canada in 1981, after listening to a sung account of a maritime disaster on one of the Great Lakes (The Wreck of the Edmund Fitzgerald, I think it was). I also had in mind the vertiginous steps of flagstones up to the old cathedral at Whitby and the black flag of anarchy and disturbance. I had found some old mounted lino blocks which were random-sized squares, black flags of different sizes, and some Albertus type, rather beaten up. While in Zürich I walked into the Museum Rietberg and up to a statue of Shiva, with limbs hanging out in funny angles, and lightning in his/her hair, all in a big wheel of fire. I can remember the statue saying to me, 'I'm coming into your book.' I thought, what the hell has Shiva got to do with this book about a 'Storm Song' and the Whitby steps and black flags? And I thought, well, I'll do as I'm told, as ever. The following morning at breakfast I drew the figure of Shiva, with breasts, and realised it was a puppet that I was going to dismantle. I made a puppet out of zinc pieces; it is disassembled from the right-hand page by repeatedly having a piece of its body nominated by a decorative silver star. Each piece is removed and replaced on the left-hand page. Alongside this cycle of nomination, removal and redisposition, the poem accumulates line by line. In this way Shiva is removed*



*from the wheel of fire of the material world on the right, and repositioned and rebuilt in a calmer place on the left. Each new line of the poem is revealed between black flags, the flags being arranged to suit the disposition of the line that they enclose. A decorative border is used to re-affirm the rectilinear nature of the page to counter what I did to the cover, which was to make it tilted and disturbed.*

*A line in the poem refers to 'the kingly fisher of men'. A Christ or Osiris figure perhaps, but I discovered that Halcyon, the kingfisher, mythically made its nest on stormy waters, thus calming them. This seemed to complete the circle proposed by the poem.*



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*I also discovered, as an act of necessity, an odd process which I have called offset letterpress. To enable a previously printed coloured element to show better through a recently-applied dark solid, I immediately ran the wet page through the press again after having wiped the solid plate clean. This removed ink from where it sat on the underlying image but not from where it was sitting in the virgin paper.*

*The statue of Shiva that spoke to me had, unbeknownst to me at the time, been a childhood obsession of our Zurich hostess. The statue in the Museum Rietberg was accompanied by a dancing girl, who appears at each end of this book."*

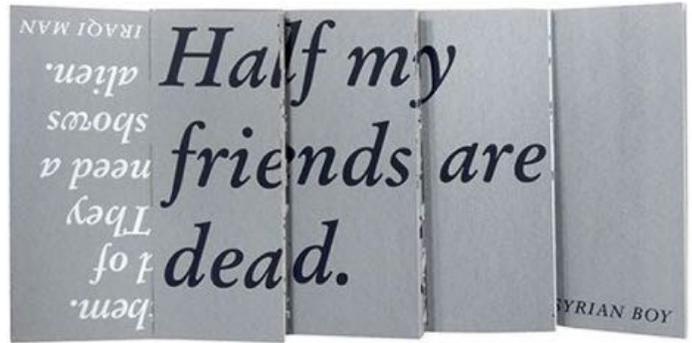


2. Cummins, Maureen. **AlieNation / SepaRation.** Pennsylvania/New York: Maureen Cummins, 2019. Limited Edition. Tight, bright, and unmarred. Printed stiff board; etched acrylic case. fo. 192pp. Numbered limited edition, this being \_\_ of 50 copies. Signed by the artist. Fine in Fine Slipcase. Stiff Boards. (#10219) \$2,600.00

*Done as part of Swarthmore College's Friends, Peace, and Sanctuary project. "The project brought five artists into conversation with Syrian and Iraqi individuals resettled in Philadelphia. Cummins interviewed four participating families in 2018. The interviews captured the unspeakable losses experienced by the settlers and bore witness to their struggles to adjust to new countries, cultures, languages, and their separation from loved ones.*



*From the interviews, Cummins selected forty-eight excerpts that she pieced together to create a narrative arc. To house the text, the artist created a structure that is visually startling, experimental, and conceptually driven. Text blocks are severed, then reprinted as quarto-sections on corresponding pages of four separate books. As in the case of the resettlers themselves, these stories must be*



*reunited in order to be read, understood, and made whole again. Since the structure is two-sided, with half the pages printed upside down, the reader is forced to puzzle out where and how to begin and what order in which to read the pages. In this way (s)he is forced to experience some measure of the confusion, alienation, dislocation, and separation that resettlers struggle with every day. The books were created by first deeply saturating flats of color onto Arches Cover White. Blocks of text were then surprinted over the color fields, a process that required masterful registration. Bound by Lisa Hershey in the Coptic style structure that draws on Middle Eastern binding tradition. Each set of four books is housed in a handsome plexiglass slipcase and laser-etched titling by Sarah Pike." "AlieNation / SepaRation is the most physically and materially ambitious project I have ever produced. The creation of the edition required over a year and a half of intense work, one hundred-plus pages of transcribed interviews, 1,500 sheets of Arches Cover, 192 press runs, and upwards of 50,000 squeegee pulls." [Artist statement]*

3. Cummins, Maureen. **The/rapist.** High Falls, New York: Maureen Cummins, 2016-2017. Limited Edition. Bright and unmarred. Laser-cut aluminum pages, with silkscreen printed text and imagery. Aggregated in an aluminum two ring 'binder' with a metal back. Die-cut circles punched through all pages with the exception of colophon.



## UNUSUAL STRUCTURES AND DESIGNS



Housed in an aluminum "archival" box. 16 pp., approximately 8.5x11". Of an edition of 40 books, this being copy \_\_\_\_\_. Fine in Fine Box. (#9246) \$3,300.00

*The/rapist was produced by Maureen Cummins in the autumn and winter of 2016/2017, with typographic assistance from Kathleen McMillan, production assistance from Molly Berkson and Sarah Rose Lejeune, and*

*metalwork by Charles Hubert. Initial research for the project was conducted in the Freeman/Watts archive at George Washington University, which holds the collected papers of Walter*



*Freeman and James Watts. Images are from a variety of sources, including the text "Psychosurgery: In the Treatment of Mental Disorders and Intractable Pain" by Freeman and Watts (1950), as well as from found 19th century photoengravings and other sources. All printing work was done at the Women's Studio Workshop Workshop in Rosendale, New York. A strong commentary on rape and medical history which is perpetuated through the silencing of survivors of sexual assault under the direction of science.*

lettered hors commerce copies. Fine in Fine Slipcase. Hardcover. (#9913) \$2,800.00



*Designed by Ed Marquand and Edward Armstrong. "One Tree honors a single relict tree in Sabalito, Costa Rica, and includes a major new essay by Gretchen C. Daily, Bing Professor of Environmental Science at Stanford University, and a member of the National Academy of Sciences and the American Philosophical Society. Daily has received considerable international recognition for her conservation work, including the Sophie Prize, International Cosmos Prize, Midori Prize for Biodiversity, Volvo Environment Prize, and the Heinz Award. She is a recipient of the 2017 Blue Planet Prize, the world's most prestigious award for global environmental sustainability. Daily's essay describes how one tree, the magnificent Ceiba pentandra in the village*



4. Daily, Gretchen (essay); Katz, Jr., Charles (photos). **One Tree**. Seattle, WA: Marquand Editions, 2016. Limited Edition. Tight, bright, and unmarred. 11.5 × 22.5" box in semicircular shape with nine color photographs and a wood carving of a tree. In slipcase. Includes two letterpress booklets and nine photographs. Numbered limited edition, all signed and numbered, plus three



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of Sabalito, Costa Rica, carries physical and spiritual importance far out into the world. In poetic language interwoven with scientific fact, she also describes the historical significance and natural history of this tree." [Publisher's statement]

One Tree is in the permanent collections of the Vatican Library, the Ute and Bill Bowes Art & Architecture Library at Stanford University, Pennsylvania State University Library, University of California Berkeley Library, and the Library of the Imperial Family of Japan, University of Washington Library Special Collections as well as many private collections.



5. Hiebert, Helen. **50 Revolutions**. Edwards, CO: Helen Hiebert Studio, 2015. Limited Edition. Bright and unmarred. Folded paper with watermarked onlay, paper and thread sculptural element, wooden box. 8vo. np. Illus. Numbered limited edition of 35, this being 9. Fine in Fine Box. (#9846) \$875.00

"This book represents the 50 revolutions I've taken around the sun and my thoughts on motherhood. The book includes: a Mapping Motherhood print with fifty rings, each containing a handwritten word; and a miniature Mother Tree with two single strands of crocheted mother's milk." [artist statement]

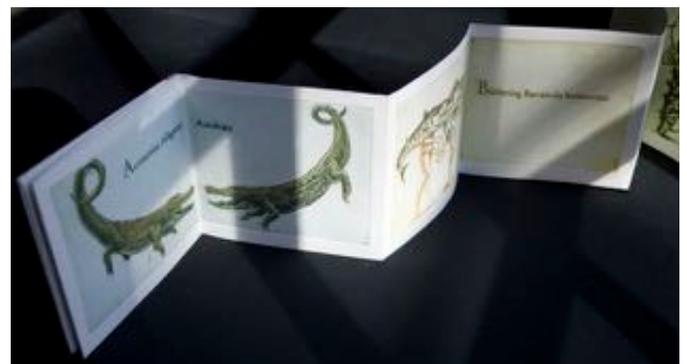


6. Kuch, Michael. **An Alliterative Abecedarium of Anthropomorphic Animals**. Northampton, MA: Double Elephant Press, 2010. Limited Edition. Tight, bright and unmarred. Black cloth boards, burgundy spine, matching slipcase, magnets at left of leaves form the spine (patent pending), inlaid marbled onlay with an embossed "A", black ink lettering, accordion fold. 12mo. np. Illus. (colored plates). Limited edition of sixty copies. Fine in Fine Archival Case. Hardcover. (#7247) \$2,600.00



"Accordion Bound Copies: Double Elephant Press Fecundation Graven Herein Images: Just Kuch Limned, Mordanted, Next, Operosely Printed. Quantity Rendered: Sixty. Two thousand ten

Undertaking: Verbal Wayfarer's Xenagogy Yielding Zoomorphism." A brilliant, whimsical alphabet book...and one of the best colophons ever.

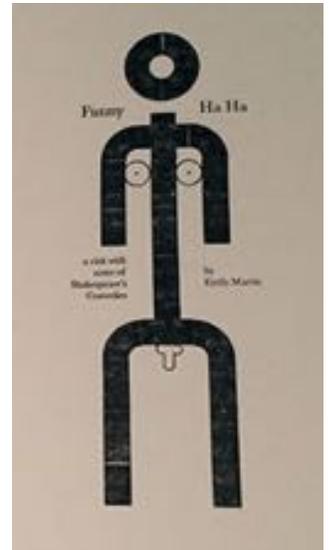


## UNUSUAL STRUCTURES AND DESIGNS



*hypocrisy, sexual harassment, intolerance, sexism, misogyny, and anti-Semitism.*

*I struggled for a long time to integrate all these ideas. I finally realized that what I needed to do was to address each aspect separately, thus a dos-a-do book. Each side has its own focus and treatment. The characters are the same in both books. They are printed using the P22 Blox which are a set of modular shapes that can be interchanged to change the body's posture and gestures.*



*The P22 Blox allows the presentation of the characters as interchangeable as well. Funny Peculiar is a drum leaf book and presents selected lines from five plays delivered by characters on a stage set. Funny Ha Ha is a slice book allowing the viewer to mix and match the costumes and gender of the characters in a variety of postures." [artist statement]*

*Texts included are from Shakespeare plays Troilus and Cressida, Measure for Measure, Much Ado About Nothing, Merchant of Venice, All's Well That Ends Well.*

7. Martin, Emily; Shakespeare, William. **Funny Ha Ha / Funny Peculiar.** Iowa City, IA: Naughty Dog Press, 2016. Limited Edition. Tight, bright, and unmarred. Black cloth binding in a dos-a-dos structure, letterpress printed with hand set type, images a combination of rubbings, ink washes, collagraphs, and polymer plates, grey endpages. 4to. 19; 28pp. Illus. (color and b/w plates). Limited edition of 25. Laid in black Japanese linen cloth clamshell box with titles on the spine. Signed and numbered by the artist on the colophon of both books. Fine in Fine Archival Box. Hardcover. (#9269) \$2,250.00



*"Funny Ha Ha Funny Peculiar or Funny Peculiar Funny Ha Ha is the result of my extended study of Shakespeare's comedies. I find the comedies individually to be enjoyable but there is a sameness to many of the plots that allows me to mix them up in my head. So much mistaken identity, gender confusion, and various other contrivances while romping their way to a fifth act wedding or two. Even more problematic are the decidedly unfunny themes that are common in many of these same comedies such as*



8. Pérez Grobet, Ximena. **Lecturas del Espacio.** Mexico City, 2007. Limited Edition. Tight, bright, and unmarred. Silk screen printing on Japanese paper; red cloth. Square 8vo. np. Numbered

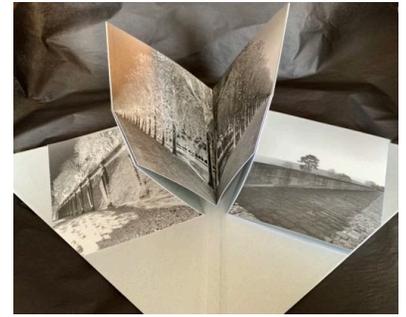
limited edition of 10 copies. Signed by Artist. Fine. Hardcover. (#9873) \$575.00

*"There are many images and pictures to which we are exposed daily and which we read about time and space without being aware of this. As a result of this idea, a total of twelve images that are familiar to everyone when they accompanied by their corresponding letters or*

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*Expressionist writer Stanislaw Przybyszewski and has been referred to as a "proto-surrealist." Rather brilliantly conceived and executed collection of images and bound in an intriguing and aesthetically pleasing form.*



*numbers were selected. Deleting these references causes a shock, the surprise of the recognition, identification and aesthetic appraisal of the "graphic scaffolding" covering the sign. Stripping these indications of their referents and context makes us aware that what we interpret is the space rather than the texts." [artist statement]*



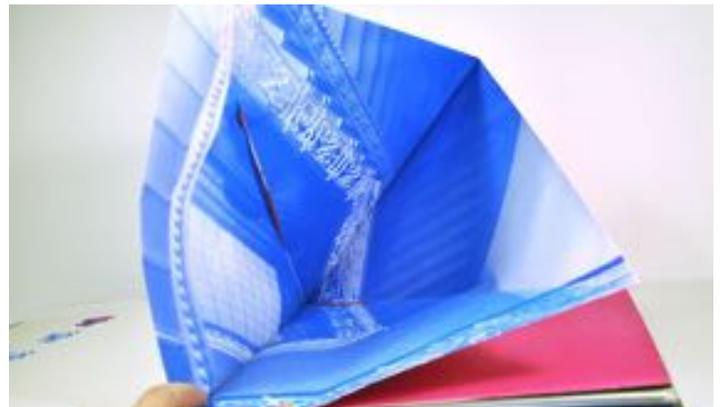
9. Przybyszewski, Jacek; Dlubak, Z. **Percevoir, Voir.** Paris: Z. Dlubak, 1999. Limited Edition. Tight, bright, and unmarred. Quarterbound, grey cloth, grey paper boards, black ink lettering; cloth archival case; both in an unusual triangle form with the corners clipped off. 11x11x12. Numbered limited edition, this being 5 of 30. Fine in Fine Archival Case. Hardcover. (#7106) \$500.00



*Opens to fanlike collection of b/w photographs, negatives facing positives. The artist is the grandson of revered*



10. Rafalski, Julie; Henningham, David; Deans, Tahu. **The nth Convention (second edition).** London: Henningham Family Press, 2009. Limited Edition. Tight, bright, and unmarred. Color printed wraps, screenprinted images, complex structure, blue cloth slipcase. Square 8vo. np [27pp]. Illus. (color plates). Numbered limited edition of 30. Fine in Fine Slipcase. Original Wraps. (#9427) \$750.00



## UNUSUAL STRUCTURES AND DESIGNS



"Julie Rafalski, Tahu Deans and David Henningham reenacted Cold War psychic drawing experiments in a Leipzig building that had formerly housed an East German supercomputer. They also reconstructed the computer as a set to be reconfigured and

photographed. These pictures, films, drawings and transcripts make up the content of this book. Operating like the distinct CMYK dots that merge optically to form a full-colour picture, the artists have worked together to take the viewer through corridor spaces, doctored photographs, and a psychic spying apparatus redolent of the building itself. Not every page is accessible without the use of a knife. The books are editioned using a vector-based system so that each book is assigned a non-hierarchical relationship to the others." [from the publisher]

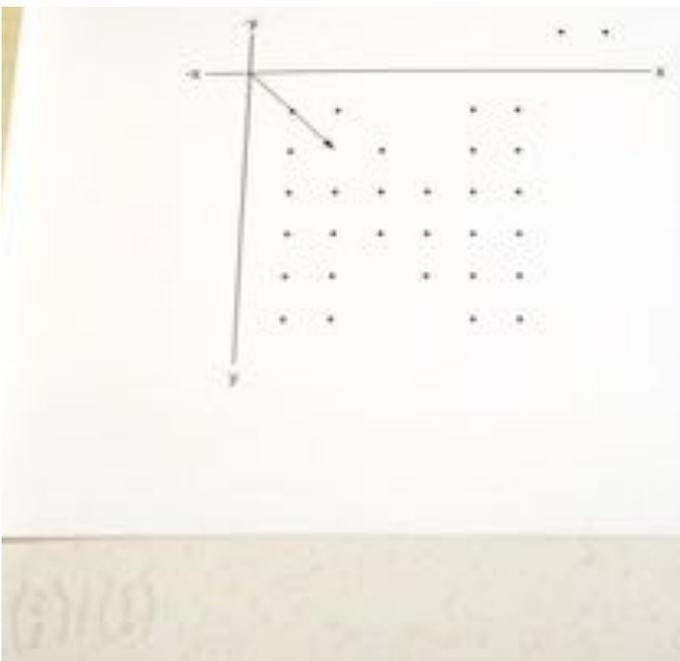


11. Schroeder, Keri Miki-Lani. **Influxstructure: A Topography of Ghosts**. San Antonio, TX: Coyote Bones Press, 2018. Limited Edition. Tight, bright, and unmarred. Complex structure, map-fold variation and 4-sided enclosed box variation, printed letterpress with polymer plates, pressure prints, and pochoir. 10"x10"x2" (closed); 20"x38"x1" (extended). np. Illus. (color plates). Limited edition of 25. Signed by the artist. Fine. Hardcover. (#10586) \$850.00



"Influxstructure: A Topography of Ghosts explores macro and micro human systems (both natural and artificial), and how we use the earth and our bodies to communicate and navigate space.

When the book is closed, iron filings encased in glass gather tightly over a hidden magnet. When the book is open, the iron filings scatter into formless dust. The map-fold variation structure allows images to be peeled back layer by layer, alternating between the minuscule (synapses, nerves, veins), to the immense (Nazca lines, US Highway systems, atomic bomb test site). Holes in pages peek through to highlight the interconnection of the systems. Text alternates from prose poems to cited research.



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12. Smith, Sarah [art]; Patten, Graham [binding]. **News Cycle**. Medford, MA, 2019. Limited Edition. Tight, bright, and unmarred. Dark rust paper binding, unusual structure, Cheloniidae Rag paper, and Hahnemuhle Bugra paper; paper archival box. 9x9x3 cm. np.



Illus. (b/w plates). Signed by the artists. Limited numbered edition of of 30. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10617) \$1,100.00

*Influxstructure shifts between the retrospective and introspective in that it examines how remnants from the past overlap and inform our current sensory experiences. Each image is from a vantage point that is either too close or too far away for the viewer to have a complete or clear perspective. There is a connection to be drawn between the monumental Nazca earthworks to our firing brain synapses: How do we determine consciously or unconsciously what is necessary to remember? We have created complex highway structures to move across the earth while our circulatory system moves blood throughout our bodies; we can locate ourselves on a planet of this size, yet cannot pinpoint where we exist within our own bodies?" [Artist Statement]*

*Keri Miki-Lani Schroeder is a book artist and proprietor of Coyote Bones Press based in San Antonio, Texas. Keri holds an MFA in Book Art & Creative Writing from Mills College, and was a former assistant for Julie Chen at Flying Fish Press, and an edition bookbinder at Craig Jensen's, BookLab II. She was awarded as Helen M. Salzberg Artist in Residence at the Jaffe Center for Book Arts for 2019-2021, and teaches Book Art classes at Southwest School of Art. Keri also produces and hosts Books in the Wild, a podcast about book arts and book history.*



*...in which the binder presents the multiplex carousel structure - a Continuously Convoluting Carousel - an unusual new structure. Designed and developed by bookbinder and conservator Graham Patten, it*

*features artwork by printer, illustrator, and book artist Sarah Smith. It can be inverted on itself indefinitely, revealing a sequence of four different hidden openings or displays. A variation on the Jacob's Ladder toy, the Continuously Convoluting Carousel employs the same double-action hinges that gave the original toy its characteristically illusive motion.*

*"News Cycle comments on our reaction to the news. Through the operation of the book, five groups of people express four different emotions—apathetic, shocked, angry and elated. The cycle continues indefinitely as the viewer*

*manipulates the book and the people experience the news. The images were drawn in pen and ink and then printed with photopolymer plates." [Artist Statement]*



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*Thank you, in advance, for your consideration. Please do not hesitate to contact us with any questions.*

### **Ian J. Kahn**

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Thank you, again, for your support and consideration.