

## 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.

### Gabby, Erin, and Colin, oh my...



1. Clarke, Arthur C.; Fletcher, Erin [binder]. **2001: A Space Odyssey [Design Binding]**. New York: The New American Library, Inc., 1968/2019. First Edition. French-style fine binding with laced-in boards; bound in black buffalo skin with back-pared onlays in white, yellow and fuchsia goatskin, teal and lilac suede and yellow, orange, teal and light pink kozo paper; onlays are embellished with embroidered cotton floss; edges decorated with brushed-on white gouache and sprinkled with black gouache; hand-sewn double core French endbands in cotton embroidery floss; headband sprinkled with black gouache; matching edge-to-edge doublures with inlay of black calfskin which is blind tooled; flyleaves made by the binder to match edge decoration; endpapers include a cropped printed image of a Van Gogh and Wyeth painting with handmade kozo paper in teal and yellow. Housed in a clamshell box covered with black buffalo skin with onlays of handmade moon paper and scribble paper; center onlay is covered in black calfskin and blind tooled; trays covered in handmade moon paper and lined with handmade mottled purple paper; box is wrapped in

handmade olive colored paper with coyote foot bone. Fine in Fine Archival Box. Hardcover. (#9908)  
\$5,500.00

*"The tale of 2001: A Space Odyssey was a collaboration between Arthur C. Clarke and Stanley Kubrick. Therefore the design takes cues from both the text and the film as a nod to this collaboration.*

*Clarke divides his epic telling of human evolution into six parts. For my binding of this novel, I wanted to recreate each part as a tactile experience while the viewer moves through the enclosures and into the binding.*

*Beginning with the earth-toned wrapper, which includes a bone to signify the discovery of tools and how they might benefit as weaponry. Peeling away the wrapper reveals the clamshell box and the moment in the story when the mysterious monolith is unearthed by modern man on the moon.*

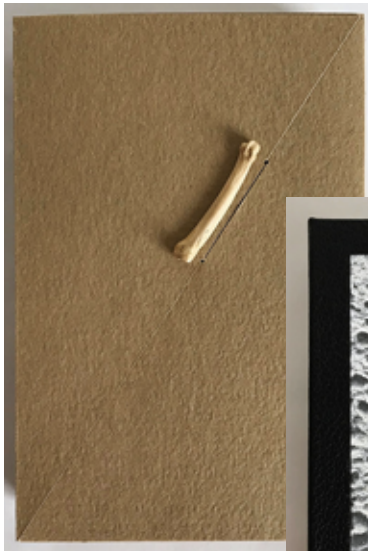
*The design of the binding illustrates the "star streaks" experienced by both the protagonist from the text, Dave, and viewers of Kubrick's film. Musical notations from Verdi's Requiem Mass "Dies Irae" are stitched on the back cover to highlight the bleakness Dave felt once the ship's life support, HAL, murdered his entire crew and attempted to do away with him as well.*

*In an attempt to save himself, Dave flees from the empty ship and enters the final stages of his evolution. This is communicated by the interior side of the boards, flyleaves, edge decoration and endpapers. In his escape pod, Dave enters a space with gaping black shafts filled with squares, triangles and polygons before emerging into a white space peppered with a myriad of tiny black specks overhead. Dave ends this portion of his journey in a room where the objects seem familiar but at closer inspection deemed poor replicas. Dave calls out how two paintings hung on the walls are quite blurry yet recognizable. These two paintings are Van Gogh's Bridge of Arles and Wyeth's Christina's World. I altered and*

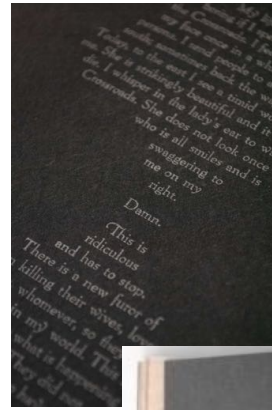


*cropped these*

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paintings for the endpapers to be the final visual representation of the book before getting to the actual text." [binder statement]



For instance, Sedna is in the shape of drowning, Anubis is his eye, Mac is a pit with someone at the bottom. The borders are all plants, roots, and things found on the earth. Some represent death like the poppy, and the yew tree." [artist statement]

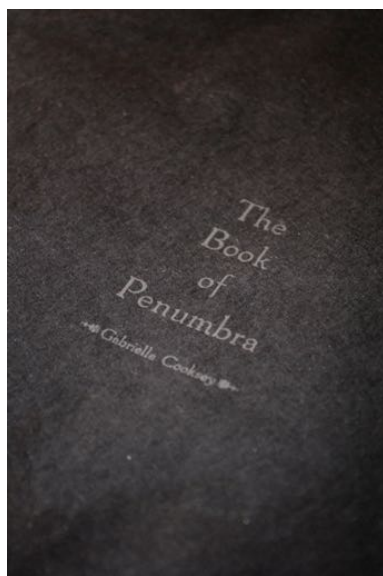
"These stories are told using pen and ink, then tidied up in Illustrator."



Photopolymer plates were combined with handset Packard, then letterpress printed and hand colored." [colophon]

Thai Mulberry Black and Tenju-jo Japanese Kozo. Photopolymer plates from sketches; handset metal type. Signed and numbered by the artist.

2. Cooksey, Gabby. **The Book of Penumbra**. Tacoma, WA: [Artist Book], 2016. Limited Edition. Tight, bright, and unmarred. Black paper boards, grey lettering; hinged wooden box, inlaid metal coffin in lid, ribbon lift. 8vo. np [19pp]. Illus. (b/w with gilt plates). Numbered limited edition of 23. Fine in Fine Box. Hardcover. (#9157) \$1,000.00



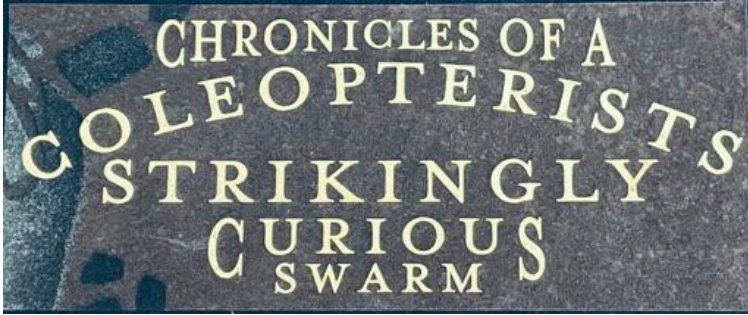
A book of small stories of death gods from around the world.

"Death has always fascinated me because it happens to all of us yet no one talks about it. I wanted to see what other cultures personified death as through myths and legends. The gods in this book are very hushed and for some, even if you speak the name, you'll be cursed. I wanted this book to be shadows, to be played in the light. I chose a

delicate paper so one could see through to the page behind it. The text is in all sorts of shapes because I wanted each story to represent the god being told about.

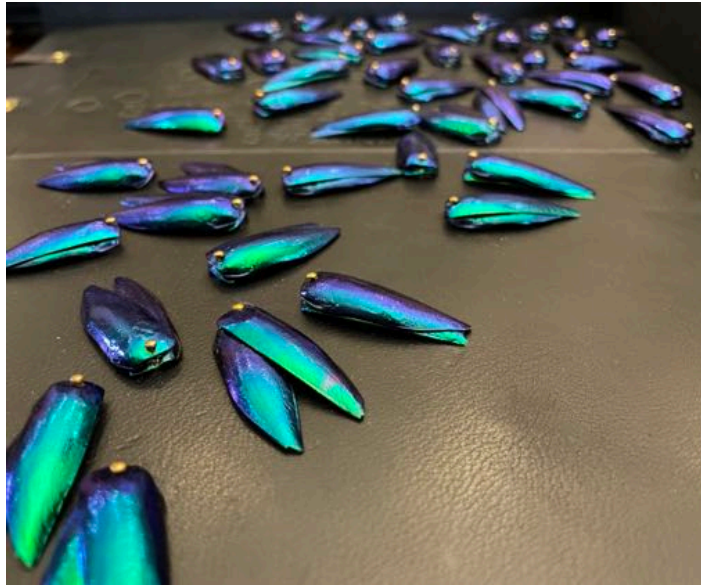






3. Cooksey, Gabby. **Chronicles of a Coleopterists Strikingly Curious Swarm [Design Binding]**. Tacoma, WA: Gabby Cooksey/Springtide Press, 2018/2019.

Limited Edition/Unique Copy. Tight, bright, and unmarred. Bound in dark gray calf, brass and purple goatskin make up the clasp, brass and purple goatskin make up the decorative corners and spine, label blind embossed onto the cover, real jewel beetle wings pinned to the front, brown calf skin leather hinge, sewn silk endbands, hand-painted Suede-tex paper make up the flyleaves and pastedowns. The text block was sewn on hinges so there would be no sewing in the folio gutters, inlaid painted aluminum



plates. 4to. np. (32pp). Limited edition of 26, this being #26. Fine in Fine Dustjacket. Hardcover. (#10182) \$6,000.00

*12 aluminum beetles with stories. 7 of the stories were written by Cooksey. The others are Edgar Allan Poe, Charles Darwin, Hans Christian Anderson and Aesop's Fables.*

*According to the artist, this mouthful of a title is meant to be just that... A Coleopterist is, of course, one who studies beetles and a swarm is a gathering of beetles. Gabby has "always been interested in these insects so researching them was a joy. The stories I made up are meant to feel true, and you question if you've*

*heard of them before or not. This book is meant to feel precious but also rugged; I chose all the materials to withstand a beating like a field guide...". And yet, her exquisite sense of design and subtle and sophisticated craftsmanship is reflected throughout.*

*The book includes seven stories by Gabby and the rest by*





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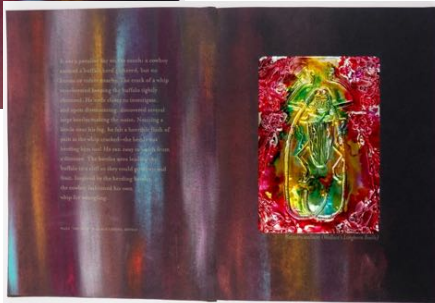


Edgar Allan Poe, Charles Darwin, Hans Christian Anderson, and Aesop's Fables. "These tales were told to me through whispered words from around the world and



researched extensively through old tomes. I write to you now, my fellow believer in myths and legends,

trying to provide the truest rendition of these stories into your hands. May you find a beetle of your own, and one day, tell me its fanciful story." [from the author's preface notes]



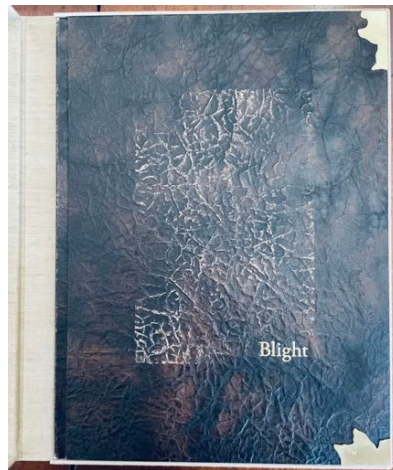
There is a wonderful weight to the book and each leaf is lovely and heavy in hand...the book simply has great 'feel'. "The beetles are crafted out of embossing paper templates and photopolymer



plates, stylized with a ball point pen and painted with alcohol ink on aluminum. The pages are Suede-tex paper painted with acrylic



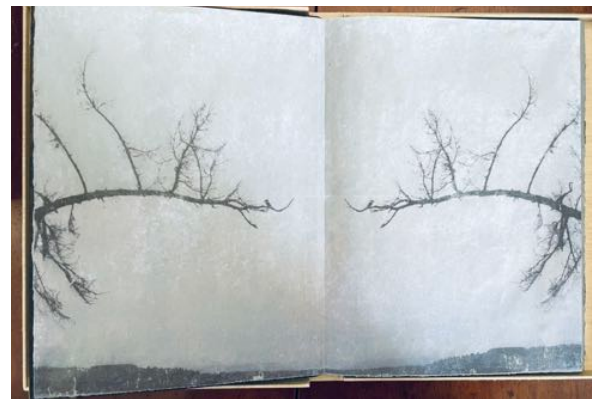
and methyl cellulose; the cover is cave paper. Mrs. Eave's text printed on photopolymer plates. I wrote 7 out of the 12 stories. Letterpress printed at Springtide Press with Jessica Spring in Tacoma, WA. Dedicated to Eli for our childhood of bugs and stories." [colophon]



4. Emerson, Ralph Waldo [text]; Cooksey, Gabby [art/printing/binding]. **Blight [Artist Book]**. Tacoma, WA, 2020. Limited Edition. Tight, bright, and unmarred. Brown textured paper boards (by Hook Pottery Paper) in a modified case binding, letterpress printed with handset type on inkjet photo transfers, silkscreen

printed panels, and acrylic painted Kozuke paper (printing completed at Springtide Press with assistance from Jessica Spring); housed in an archival dropspine box. 4to. np. Illus. (color plates). Numbered limited edition of 28. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10426) \$2,100.00

Quiet, sophisticated, and remarkably powerful, Gabby's newest work is an exquisite blend of book art and binding. Gabby has, from early in her career, gone beyond her roots in design binding, creating the text, art, and printing for several books now. Just as her design





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*bindings push limits and explore possibilities, so does her art and print work. It is a remarkable evolution.*

*"Ralph Emerson wrote this*

*poem, "Blight", in July of 1843. He spoke out on climate change and the ways we could shift course by not blindly following others. In describing his travels to Europe while writing on life and nature, Emerson said, "same faces under new caps and jackets, another turn of the old kaleidoscope."*

*I took some liberties with Emerson's poem, surrounding his words*

*with*

*photographs captured at Owen Beach in*

*Washington state on a rainy winter day in 2019.*

*This public beach, in the middle of an urban old-*

*growth forest, will close for a year beginning in fall of 2020 to mitigate the effects of climate change and rising sea levels. Emerson's words of anger and disappointment at environmental destruction only resonate more with our current climate of melting glaciers and raging fires. As we continue to twist the kaleidoscope, I remain optimistic we will find a way to rearrange these fragments and improve the view for future generations." [artist statement]*



*Edition. Tight, bright, and unmarred. Bound in red goatskin with a skin disease, leather hinges, sewn endbands, decorated head with acrylic paint, pig is blind tooled with a fool's tool then painted in*



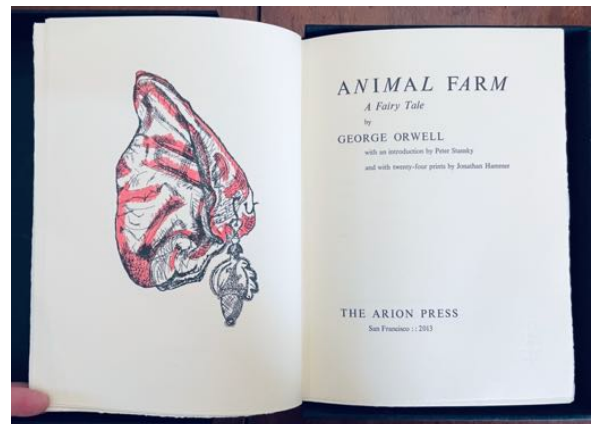
*with black acrylic, nose is strawberry paper, black leather and vellum onlays, mirror image of a pig with different shadows accentuated; black cloth clamshell box. 4to. 150pp. Illus. (color and b/w plates). Numbered limited edition, this being 121*

*of 300. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10180) \$3,200.00*

*"The image of the butchered pig's head came from an illustration from inside the book by the artist, Jonathan Hammer. The image was perfect for my idea of what Animal Farm is about: cruelty, dual-image, and death." [artist statement]*



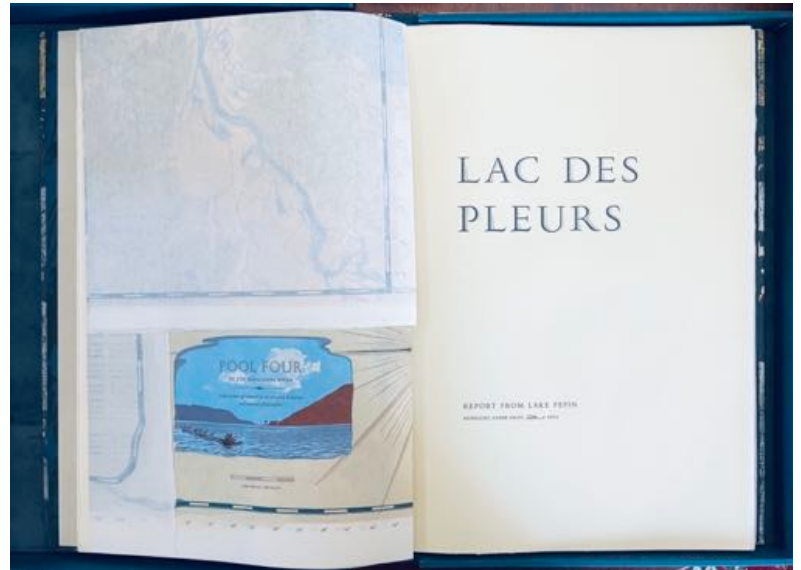
*5. Orwell, George; Stansky, Peter [Intro]; Hammer, Jonathan [art]; Cooksey, Gabby [binder]. **Animal Farm [Design Binding]**. San Francisco, CA: The Arion Press, 2013/2019. Limited*





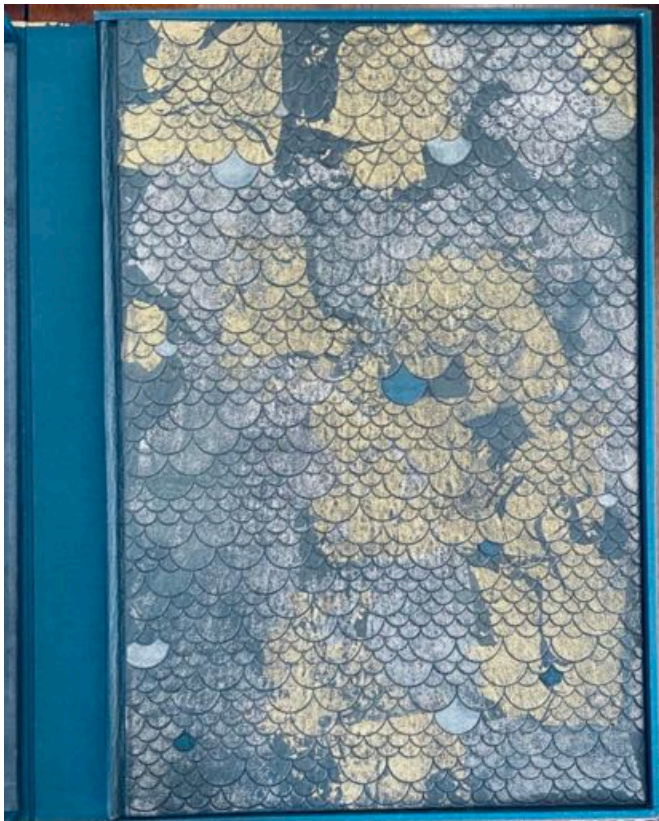
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6. Schanilec, Gaylord; Urbina, Colin [binder]. **Lac Des Pleurs: Report from Lake Pepin [Design Binding]**. Stockholm, WI: Midnight Paper Sales, 2015/2018. Limited Edition/Unique. Tight, bright, and unmarred. Three part Bradel binding sewn on stubs, leather from Pergamena, end sheets made of handmade paper by Andrea Petersen of Hook Pottery Paper, end bands of the same material loosely sewn with dyed blue thread, boards are surface gilt, sanded, polished, blind tooled, scratched, and have tooled-edge onlays, spine title is foil stamped; drop-spine archival box, leather spine matching boards. fo. np [76]pp. Limited to 100 numbered copies, signed by Gaylord Schanilec on colophon. Fine in Fine Archival Box. Hardcover. (#10205) \$12,500.00

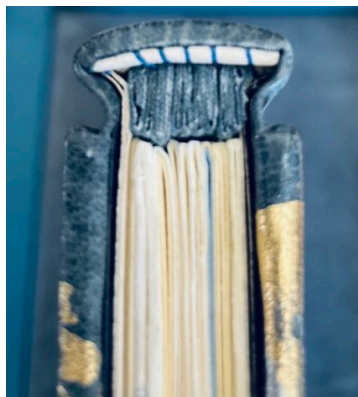


*the tooling template for the covers, and material samples. The cover is intended to evoke the shimmering of the surface of water, fish scales, and waves. This binding uses two different techniques I come back to regularly: large scale surface*

*gilding and detailed repetitive tooling. The rough surface gilding lends in this case depth, and the tooling lends texture. I have admired Gaylord's work for years, and it was a daunting pleasure to be able to bind one of his works." [Artist Statement]*



*"From starting research on the structure to being finished with the box, this book took me over a year to complete. I made several model books to make sure the binding was appropriate and suitable for a masterpiece of modern printing. I kept detailed notes on how this book was made in a 1:1 copy of the book using the same kinds of paper which is kept in a separate (much larger) box with plaquettes, the aforementioned models,*



## BINDING AND ARTIST BOOK TEASER - 2021

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

### **Ian J. Kahn**

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