

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.

Rare Books Pasadena

1. Archer, Caroline; Clayton, Rob [photos]; Minsky, Richard [binding]. **Tart Cards: London's Illicit Advertising Art.** New York: Mark Batty Publisher, 2005. Limited Edition. Tight, bright, and unmarred. 'Corset bound' with pink cloth spine, black cloth boards with lace and black ribbon ties (resulting in two bound in bookmarks); two enclosed pockets in rear board hold loose tart cards; black archival box with in blind lettering. 8vo. 118pp. Illus. (color plates). Fine in Fine Archival Box. Hardcover. (#10633) \$750.00

One of the best explorations of London sex work adverts. Drawn from Caroline Archer's collection of tart cards and her interviews with printers, designers, artists, sex workers, etc. Tart cards emerged in the 1960s and became prevalent in the United Kingdom throughout the 1980s and beyond. The 1990s and the evolving Russian takeover of the sex trade in London saw a marked change, from generally offset printed and/or hand written to glossy and 'generalized' cards. Cell phones and the loss of phone booths has radically shrunk their visibility.

This is one of a specially bound limited edition, originally of 60 copies but in fact only approximately 30 were ever bound. 'Corset bound' in pink cloth and black lace and containing two bound in pockets with approximately 35 original tart cards.

2. 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 paintings for the endpapers to be the final visual representation of

RARE BOOKS PASADENA VIRTUAL FAIR

the book before getting to the actual text." [binder statement]

3. Cook, Mike (pub) and various others. **Dragon // Monthly Adventure Role-Playing Aid [Small Collection of 30 Issues]**. Lake Geneva: TSR Hobbies, Inc, 1983-1986. First Printings. Minor to light shelf/edge wear, else tight, bright, and unmarred. Printed color pictorial wraps. Small 4to. Var. pag. Illus. (color and b/w plates). Includes various inserts, fold-outs, etc [all present]. Very Good to Near Fine. Original Wraps. (#10874) \$450.00

"When I decided that The Strategic Review was not the right vehicle, hired Tim Kask as a magazine editor for Tactical Studies Rules, and named the new publication he was to produce The Dragon, I thought we would eventually have a great periodical to serve gaming enthusiasts worldwide... At no time did I ever contemplate so great a success or so long a lifespan." [Varney, Allen [1998], "Profiles: Gary Gygax". Dragon]

Dragon was one of two official magazines for source material and reference for Dungeons & Dragons, the role-playing game, the other one being, Dungeon. TSR, Inc. launched the monthly magazine in 1976, replacing the company's earlier publication, The Strategic Review. The last printed issue was #359 (September, 2007). Shortly thereafter, Wizards of the Coast (which had acquired TSR), relaunched Dragon as an online magazine, continuing on the numbering of the print edition through 2013 and Issue No. 430.

While issues circulate, finding long runs...especially of early issues, is challenging. A very nice set. Includes issues: 74, 78-106.

4. Cotnoir, Brian. **Alchemy: The Poetry of Matter**. New York: Khepri Press, 2017. Limited Edition. Bound in cloth with risograph printed dust jacket. Limited edition of 28 of which this is _____. 28 covers each with one letter of the Arabic alphabet. Kanat typeface designed by Lara Captan. As New in Fine Dustjacket. Cloth. (#10202) \$137.00 *Alchemy is the art and science of bringing something to its final perfection, or its completion, much as a work of art is completed or perfected. And so, at heart it is about creation, creator, and creativity. Rooted the Alexandrian alchemical tradition and working from a new translation of the Emerald Tablet, Alchemy: The Poetry of Matter is the author's personal exploration of the union of material and non-material alchemical*

practice, that is of physical alchemy and inner alchemy. Engaging the Way of the Philosopher, and through direct experimentation, several areas are investigated in light of the Emerald Tablet – Chrysopoiea, the Green Lion, the Quintessence and Aurum potable. - Author's website

5. Farrell, Jennifer. **The City is My Religion**. Chicago, IL: Starshaped Press, 2020. Limited Edition. Bright and unmarred. Two archival folders contain loose prints and bluelines; housed in an archival clamshell box. fo. np. Illus. (color and b/w plates). Numbered limited edition of 40. Fine/Fine Archival Box. Boxed. (#10347) \$1,250.00

"The City is my Religion is a project three years in the making and serves as a memoir, a type specimen and a love letter to the city of Chicago, my adopted home for the last 25 years.

The substantial metal type collection at Starshaped Press is constantly growing and evolving alongside my life experiences that are deeply rooted in Chicago. The urban environment is the backdrop for this typographic memoir that showcases the studio's type collection and serves as a pictorial representation of the first 25 years of my life in the city. My 2017-18 fellowship at The Newberry Library provided research support for the project and my day to day movement through the city was the guiding force and inspiration.

Ten prints, or ELEVATIONS, cover the themes of printing, women, labor, music, neighborhoods, architecture, motherhood and perseverance. Each tells a story in image and anecdote while featuring a grouping of typefaces based on my approach to the subject. Ten CONSTRUCTION DRAWINGS designed to resemble traditional architectural bluelines explain and document the text and typography of the prints." [Artist statement]

6. Goddard, Robert Hutchings; Meuter, Roland (binder), Gschwendtner, Arno (designer). **The Autobiography of Robert Hutchings Goddard, Father of the Space Age. Early Years to 1927 [Design Binding in Meteorite]**. Worcester, MA: St. Onge, 1966/2019. Limited Edition. Tight, bright, and unmarred. Meteorite binding, 8-cent Goddard US postage stamp tipped in, frontispiece; special endpapers illustrated with rocket blueprints, aeg; gray paper slipcase with beveled brown leather fore-edge. 72x53x9mm. 85pp. Numbered limited edition of 1,926 copies, this being 770. Fine. Hardcover. (#10903) \$7,000.00

RARE BOOKS PASADENA VIRTUAL FAIR

The original book was produced in honor of the fortieth anniversary of the launching of the first liquid-propellant rocket in 1926.

This unique iteration is bound in a Muonionalusta meteorite binding with engraved lettering and an engraved portrait of Goddard on the front cover, gilt lettering to spine. Concept by Arno Gschwendtner and bound by Roland Meuter, Switzerland, 2019, one of three bindings (and one artist proof binding).

The book's colophon states, "One thousand nine hundred twenty six copies of this book were printed by Joh. Enschedé en Zonen, Haarlem, Holland, and bound by Proost en Brandt N.V., Amsterdam, Holland to commemorate the fortieth anniversary of the launching of the first liquid-propelled rocket at Auburn, Massachusetts, March 16, 1926".

A copy of this book (original bound in full blue calf with gilt lettering and a portrait of Goddard to the front cover) was taken in 1969 on the first space launch to the moon (Apollo 11). When the handsome leather volume, returned from space, Edwin "Buzz" Aldrin, Jr., commander of the spacecraft, presented the copy to The Goddard Library at Clark University in Worcester, Massachusetts. There the celestial object remains today. [Bondy, p170; Bromer/Edison, p165] The making of a meteorite bookbinding by Arno Gschwendtner:

" The time and thought that went into the planning of this unique meteorite bound book was incalculable. I am sure it was much more than 100 hours in the last two years. Finding the perfect meteorite was the first formidable obstacle. I purchased numerous pieces of different meteorites to select the perfect one. I searched each meteorite to appreciate the difference in sizes, shapes, and thickness. I investigated how they would look when they were polished and etched with nitric acid or plated with Rhodium or gold.

For me the perfect meteorite has to be a Pallasite or an iron meteorite.

The Cape York iron meteorite is very nice, but the pattern is too big for a miniature book binding. And the most beautiful and oldest iron meteorite with the best Widmanstätten pattern - not too big and not too small - is the Muonionalusta meteorite which fell over a million years ago. And it was the perfect size for the perfect cover.

I previously had tried a Pallasite-binding and had bought one Pallasite that was tried to be cut in a slice. I was the most beautiful Pallasite – The Esquel. But it broke at one corner. And the slice was still too thick for a miniature book....

To try slices with other Pallasite pieces it is now quite difficult because beautiful pieces are rare to find and they are very, very expensive.

But the bigger problem was in cutting the perfect slice – if it was too thick (like mine that I tried) it looks clumsy like a brick as a binding. And if it is too thin – it breaks. And the Olivine in the Pallasite meteorites breaks very easily.

It would be possible to do a Pallasite inlay in the binding – but the visual look was just not at all pleasing. Finally, I found someone who could properly cut a Pallasite into a correct size. He had already done a with a pocket knife handle.

But the prices were absurdly high. The cheapest pocket knife costs 30,000 Euros!!! I believe he had to cut many slices of the Pallasite until one slice was exactly right and not broken.

And a book? Well, that might cost a little less...

However the next problem with a Pallasite is that the edges are rounded. It is not possible to cut a pallasite with sharp corners.

Round edges have the wrong look on a miniature book. Finding the perfect meteorite was, of course, only half of the task. Locating a trained craftsman who could slice the

meteorite was quite difficult. It had to be someone who could delicately slice to the perfect thickness of only 1 mm. After an exhaustive search I found an old-world craftsman who was experienced in meteorite handling and processing. This skilled artisan cuts and etches meteorites for the dials for Rolex and Jaeger LeCoultre wrist watches. He only uses the best quality meteorites. They have very few inclusions, are nearly flawless, and are the finest that can be attained in any market. The next question was to find a minibook that is worth being bound in a meteorite - not too small and not too tall. At a 10 cm tall book a meteorite binding looks too big - a little bit like a brick. The book will also be too heavy and it doesn't fit very well as a book. At 5 cm size it is too small and the surface is not large enough to see the wonderful pattern of the meteorite.

About 7 cm x 5 cm would be perfect for a binding. And the Goddard minibook fit that requirement. All of the

RARE BOOKS PASADENA VIRTUAL FAIR

elements of a perfect marriage of subject matter, ultra-rare material and the consummate artist combined in the Muonionalusta meteorite Robert Goddard book. Just the mere act of holding the meteorite bound book in your hand gives the sense that this is no ordinary miniature book. This is a true work of art. And is now the center of my own collection of miniature books.

The key was finding the perfect subject matter and, of course, the topic had to do something with meteorites or space.

St. Onge books are among the best made miniature books in the world. From paper choice to printing and binding, they are as close to perfect as one can get. On the Robert Goddard book there is this wonderful gold printed circular text and profile of Goddard on the front binding. And the subject is of the biography of one of the most famous rocket scientist, the father of rockets and the space age. It was a perfect fit for a meteorite bound book.

It was important that the special meteorite bound book remains true to the original design of Achille St. Onge. So, I insisted that the meteorite book would have the same title on the spine, the same type, and the same design as on the original. I talked to several companies to see if they could do this as well as to some jewellers and goldsmiths. But none of them had the right skill or confidence to take on this kind of a delicate project. Fortune finally shined on me when a friend gave me the name of a company in Switzerland who could engrave anything on any surface, who had experience engraving on meteorites and who could guarantee the integrity of the meteorite would stay intact. And the company was also comfortable with slicing and then engraving on a meteorite only 1 mm thick! The finished product far exceeded my wildest dream of perfection.

This project has been years in the planning, has required painstaking research, but has been a true labor of love.

I am very proud to offer to you this rare chance to own a part of the history of mankind's adventure into space and of the stars themselves."

7. Godwin, William. **Lives of the Necromancers: Or, An Account of the Most Eminent Persons in Successive Ages, Who Have Claimed for Themselves, or To Whom had been Imputed by Others, the Exercise of Magical Power.** London: Chatto and Windus, 1876. First Edition. Rebound in red pebbled quarter calf, decorative

floral gilt design to spine with raised bands, modern marbled boards, marbled end papers, tight, bright and unmarred, slight bumped corners, yet text is crisp and clean, an exceptional copy. 16mo, x, 282pp, includes decorative printer's mark and armorial bookplate of Francis Brooks. Very Good+. Quarter calf. (#9460) \$2,400.00

William Godwin (1756-1836) was the famous radical journalist and author, husband of the feminist Mary Wollstonecraft, father-in-law of Percy Bysshe Shelley, and father of the author of "Frankenstein," Mary Wollstonecraft Shelley. Lives of the Necromancers was the final book written by Godwin and summarizes paranormal legends from western and middle eastern history. Although Scott's "Letters on Demonology and Witchcraft (1830) had prepared the public, Godwin's work was not widely reviewed. A long article, probably by David Brewster, in the "Edinburgh Review" lamented Godwin's failure to furnish 'any clue through the intellectual labyrinth of Necromancy' ... When it appeared in America a year later the master of the occult Edgar Allan Poe, however, took the opportunity in the "Southern Literary Messenger" to say that Godwin's name meant excellence and that his style was finished and graceful. The work was sufficiently in demand to be republished in New York... and in London in 1876." (Marshall). A definitive history of witchcraft and supernatural beliefs respectively, although critical of the Church's proceedings on the treatment of people prosecuted for witchcraft and a rationalist view of necromancy. Scarce edition rebound from the publisher's cloth.

8. Herford, Oliver; Thompson, Deborah Vingerhoet [binder]. **More Animals [Presentation Copy][Design Binding].** New York: Charles Scribner's Sons, 1901 [2020]. First Edition. Inscription by author at title page, dated owner bookplate, else tight, bright, and unmarred. Full leather design binding: full black goat binding over laced-on boards, fair goat onlay, edge-to-edge doublures in painted fair calf, endpages are Moriki Kozo paper, all edges sprinkled with ink, silk endbands, first and last signature hand-dyed to match original paper; Original cover papers and spine preserved in laid in folio. Square 8vo. 99pp. Illus. (duotone plates). Inscribed by the author. Fine/Fine Archival Box. Hardcover. (#10581) \$2,200.00

Inscribed by the author to noted poet and author Carolyn Wells in 1902 with a lovely little cat illustration ("her cat"). Wonderfully illustrated with duotone plates and pen and ink sketches.

RARE BOOKS PASADENA VIRTUAL FAIR

"My goal with this design was to, in an abstract way, suggest the idea of "more animals." The onlay on the front cover is the raw edge of a goat skin. It feels "animal" and yet has an artistic flair. It is unique to that skin, that animal. The spots on the doublures are representative of footprints of animals. They remind me of migration in Africa where many animals leave overlapping imprints in the earth." [Artist statement]

Deborah Thompson is a noted binder and paper marbler and founder of Echo Art Bindery. She was the 11th graduate of the fine binding diploma program at the American Academy of Bookbinding.

Bookplate of Carolyn Wells (1862 – 1942) at ffep. Wells was an renowned American writer and poet. When she completed finishing school she worked as a librarian for the Rahway Library Association before publishing her first book 1896. Over her life, she wrote a total 170 books and is best known for her murder mysteries. Interestingly, her first known illustrated newspaper work was a two-part series titled 'Animal Alphabet' (illustrated by William F. Marriner). Wells's husband was Hadwin Houghton, the heir of the Houghton-Mifflin publishing empire founded by H.O.Houghton.

9. Hugel, Baron Friedrich von [Huegel]. **The Mystical Element of Religion As Studied In Saint Catherine Of Genoa And Her Friends.** London/New York: J.M. Dent/ E.P. Dutton, 1908. First Edition. Very minor shelf wear on two edges, volume two has very minor bump to front extremities. Both volumes with some foxing at start and end, else text and content clean and crisp, large margins, untrimmed. Two volumes bound in publishers brown cloth, embossed printers mark to covers, title in gilt to spines. Both title pages in red and black print. Volume one lacking first blank, no affect and cleanly removed. With two frontispieces, volume one with sepia tone engraving of St. Catherine and volume two with engraving of Battista Vernazza, transfers to tissue guards. Very Good+. Hardcover. (#10329) \$225.00

Hugel, baron von Hugel (1852-1925), Roman Catholic philosopher and author who was the forerunner of the realist revival in philosophy and the theological studies of religious feeling [-Britannica]. "von Huegel was a remarkable man who set out to write a biography of Saint Catherine of Genoa and ended up writing an extensive and brilliant treatise on the 'philosophy of mysticism'. Catherine of Genoa (Caterina Fieschi Adorno, 1447–15 September 1510) was an Italian Roman Catholic saint and mystic, admired for her work among the sick and the poor and remembered because of various writings

describing both these actions and her mystical experiences. She was a member of the noble Fieschi family, and spent most of her life and her means serving the sick, especially during the plague which ravaged Genoa in 1497 and 1501. She died in that city in 1510. Using St. Catherine and her friends as illustrative examples, in this book he develops his well-known analysis of the three basic elements of religion 1. the institutional, 2. the intellectual and 3. the mystical. While he saw the mystical element as the summit of religion, von Huegel insisted that all three are necessarily present at the same time, and that the key to the highest spiritual life is attainment fo the proper balance among the three" [-Michael Downey, intro to 1999 edition].

10. Maddox, Carol, Church of All Worlds, Dr. Leo Louis Martello, former owner. **The Neo-Pagan Alternative (CAW 6) newsletter / manifesto.** St. Louis, MO: Church of All Worlds (CAW), 1971. First Edition. Faded and minimally sunned, otherwise, legible and unmarred. Lettersize typed, printed both sides, single sheet. Printed in black on yellow paper. Very Good+. (#10620) \$150.00

Early photocopied and typed broadside manifesto from the Church of All Worlds. CAW started in 1968 by Tim Zell (Oberon Zell-Ravenheart) and recognized in 1970, as a pagan church. The mission, as stated on the currently online is "to evolve a network of information, mythology and experience that provides a context and stimulus for reawakening Gaia and reuniting her children tribal community dedicated to responsible stewardship and evolution of consciousness." Carol Maddox taught the tradition of Deborean and formed a group called Eregion Grove. This particular manifesto leans towards the radical environmental side to neo-paganism, as the opening lines state: "Mankind seems to be locked into a course of Terricide, murder of the planet on which he lives...The Church of All Worlds is paganism grown up. Neo-pagans make peace with Nature in the strength of our terrible technological arsenal." Early nods to the deep green resistance and anti-civ movements. Formerly owned by Dr. Leo Louis Martello.

11. Moran, Patrick. **Buried [zine] [Issue 7].** London: Self-published, 2020. Limited Edition. Tight, bright, and unmarred. Black cloth boards, gilt lettering and decorative elements, tipped in photographically reproduced plate, black leaves, printed (image and text) in gold, black ribbon placeholder with USB key attached. Small 4to. np [35pp.] Illus. (monochrome prints). Numbered limited edition of 50. Fine. Cloth. (#10495) \$125.00

RARE BOOKS PASADENA VIRTUAL FAIR

Handbound and exquisitely printed death metal fanzine from London. "This seventh issue surveys the brutal death metal scene in Colombia and Ecuador, looking at new bands and those that have been stalwarts since the scene developed in the mid-nineties. Bacteremia, Internal Suffering, Suppuration, Mental Apraxia, Extremely Rotten Flesh, Cercenatory, Goretrade, Insalubrity, Carnivore Diprosopus, Infectology, and Animals Killing People. As well as featuring Latin America's most extreme metal, Buried seven features commissions from philosopher Dr. Patricia MacCormack, Craig Boagey, David Stewart, and mangaka Toshio Maeda (Urotsukidōji), Stefan Sadler, Harman Bains, Ruth Angel Edwards and Tamsin Snow."

*--Buried website.
"Buried is more akin to a publication from William Morris's Kelmscott Press, than the average xerox pamphlet, albeit one drenched in gore...Each meticulously produced issue is hand bound and filled with original interviews, illustrations and commissions. The production values aim to be a fitting platform for the craft of the metal and commissions included within." --Publisher's statement.*

12. Morris, Jan (text); Gerry, Leslie (illus). **New York Reflections.** Gloucestershire, UK: Leslie Gerry Editions, 2015. Limited Edition. Tight, bright, and unmarred. Quarterbound, grey cloth spine, printed color paper wrappers, matching archival case; loose sheets in cloth covered archival portfolio. fo (22"x16" and 22"x30"). Illus. (color plates). Numbered limited edition of 5 copies [N.B. Only two copies have been or will be printed. The other copy is in a private collection]. Delux includes full suite of unbound prints. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#8789) \$10,000.00

Text set and printed by Whittington Press. "New York Reflections...[are] the result of an intense three week visit to New York in May 2013 to observe, sketch and gather reference material. These paintings, full of colour, light and shadows are his observations and reflect a very personal view of the city. An enormous publication with 26 powerful colour plates dominating a 22x20 inch sheet. The text is made up of extracts from Jan Morris' book Manhattan '45." (from the prospectus)

"Once back in my studio, a year of painting begins. With a stylus and Wacom tablet, I paint on the computer in Illustrator. Working only with flat areas of colour (CMYK) and no tone, I "cut out" colour shapes with the stylus, arranging them on different layers, creating a collage. In fact, I first began working this way years ago (before

developing my computer skills) by cutting out sheets of coloured paper with scissors, similar to the way Matisse created his paper cut-outs. Matisse described it as "drawing with colour". The paintings end up as digital files; vector images which can be reduced or enlarged to any size. Therefore there is no scanning, the files can be printed directly from the computer onto a mould-made paper, using a flat-bed UV inkjet printer. The images give a narrative to the book." [artist statement]

13. **NOTIONS: Piece work by 20 artists about factory girls, fatal fires, and the common threads that bind us all [together with] Notions: The Poster.** Charlottesville, VA: Virginia Arts of the Book Center, 2014. Limited Edition. Bright and clean. Various components housed in sewing box; materials include papers, oil-based and pigment inks, watercolors, textiles, thread, acrylics, embroidery, letterpress, quilting, digital print, offset print, photocopy, decoupage. Box 12x6". Numbered limited edition, this being 27. Also includes 'poster' of original letterpress offprint cover by Lana Lambert from original project. Fine in Fine Box. (#10881) \$1,750.00

"Sewing boxes are an archive of family history, holding not only practical sewing notions-those small tools and supplies used to stitch and mend-but also saved scraps, cached papers and other private artifacts imbued with deeply personal stories. Notions takes as its organizing trope a sewing box that has passed down through four generations of an American family, beginning with Rosie, a seamstress who died in the 1911 Triangle Shirtwaist Factory fire in New York City. A century later it belongs to her great-grandniece, Katya, a designer of low-cost clothing, who awakens to the burden of her own history in the aftermath of the 2012 Tazreen Fashions factory fire in Bangladesh. Twenty artists set out to tell a tale in objects spanning that 100 years, recreating paper and fiber ephemera to convey their own notions about the value of a human life, women's changing roles at home and at work, and the growing distance between consumers and producers.

A small digitally produced catalog accompanies the work, providing a fictional narrative derived from artist statements and serving as a guide for reading this unique artists' book.

The back stories: The Triangle fire killed 146 young immigrant workers, who either burned inside the building or jumped to their deaths because the factory doors were locked, among other unsafe practices. One of the worst workplace disasters in American history, it galvanized the city and the nation to fight for workplace protections,

RARE BOOKS PASADENA VIRTUAL FAIR

spurred union organizing, and inspired far-reaching reforms that continue to protect Americans today. In Dhaka, Bangladesh, however, where workers in search of economic opportunities were asked to meet a staggering global demand, the lessons did not prevent another 112 people from losing their lives.

Twenty member artists of the Virginia Arts of the Book Center together produced this limited edition artists' book. They are: Kristin Adolfson, Josef Beery, Bonnie Bernstein, Janet Eden, Stacey Evans, Lotta Helleberg, Angie Hogan, Donna Knoell, Nancy Kober, Lana Lambert, Kevin McFadden, Yolanda Merrill, Barbara Payne, Garrett Queen, Frank Riccio, Rachel Singel, Dorothy Smith, Cecilia Sorochin, Laura Sprung, and Michael Swanberg."

"In creating the contents of this box, we decided we would create a story to convey some of our own notions about greed and the value of a human life, about women's changing roles at home and in the workplace and about the increasing distance between consumers and producers. ... We named our primary character Rosie ... Rosie, her sister Kate, niece Rose, grandniece Rachel, and great-grandniece Katya, and other associated with them are composites of other historical and invented characters. 'Notions' is best read through the objects and the stories we've imagined that gather around them. It is framed like a quilt--an assemblage of many small pieces that stitched together tell a human story about workers here and elsewhere, now and in the past, who sew the clothes we wear. It is also an artists' book that expresses some of our own notions about how and why we make art, and how and why we use art to explore our humanity and comment on the human condition." [Introduction]

The 23 objects in the sewing box, each created by different artists, include postcards, an embroidered shirtwaist collar, a jar of buttons with modern label, reprints of historic news articles about the fire, letterpress printed cards, a paper doll, quilted lace, a vintage photo, a sewing booklet, and numerous other art objects. The sewing box itself has a pair of scissors and an empty thread spool laid in along with the art objects. The Kraft papier mache box painted with red acrylic, wrapped with a giclée-printed band of advertising art, and lined with sewing pattern tissue; original art on lid is letterpress printed. Also includes a small book describing the history of the tragedies and each of the items in the collection inside the box.

Detailed list of the 23 items:

Postcard from Rosie's fiancé - an antique postcard image giclée printed on Arches watercolor paper, hand-tinted with watercolors, and letterpress printed on back by Yolanda Merrill;

Rosie's ruined piecework - white cotton shirtwaist collar, machine-stitched, with hand-embroidered inscription by Lotta Helleberg and Dorothy Smith

Rosie's charm string and button jar - buttons strung, knotted and saved in jam jar with original label art and Dickens quotation handset and letterpress printed by Janet Eden and Frank Riccio

Smocking for Mrs. Vanderbilt - cotton embroidery floss on muslin) by Barbara Payne

"Sewn in my own heart's blood" (letterpress printing on newsprint with hand-sewn embellishment by Dorothy Smith Smoldering fire - reprint of historic New York Times article accompanied by song lyrics typed on manual typewriter by Barbara Payne and Laura Sprung

Rachel's yarn card - letterpress printed card with vintage yarn by Janet Eden

Lue's letter to Rachel - original letter reproduced on old book paper, vintage photo enclosed with letter by Rachel Singel

Betsy McCall moves forward - vintage Betsy McCall paper doll enclosed in a cardstock folder imprinted with an original story and art) by Dorothy Smith and Cecilia Sorochin

Mill migration postcards - letterpress printed duotone images on Crane's 90# Pearl White Wove and Rives Lightweight papers by Kristin Adolfson and Lotta Helleberg

Déjà vu: 9/11 and 1911 - reprint of a newsletter chronicling the experiences of former Peace Corps volunteers teaching in New York City public schools during 9/11 by Michael Swanberg

Something old, something new - hand-quilted pieces of lace sewn onto a card; original art and calligraphy letterpress printed by Cecilia Sorochin

Tarzeen redirect - digital printing of designs and original artwork) by Garrett Queen and Lana Lambert

Tazreen button card - letterpress printing with watercolor by Angie Hogan

Mourning our loss - recreated historic newspaper articles printed on hand-stained paper with decoupage roses and black lace embellishment by Cecilia Sorochin

"Plus change" mourning card - digital printing of graphic elements, including photo by Donna Knoell

Rosie's needle book - letterpress needle book with tea stains, hand sewing, and a hidden message by Kevin

RARE BOOKS PASADENA VIRTUAL FAIR

*McFadden Kate's matchbox catch all - letterpress printed labels on die-cut matchboxes by Bonnie Bernstein and Yolanda Merrill
Conscience pin cube - letterpress-printed labels on papered boxes with ball head pins by Bonnie Bernstein*

Red Threads care instructions - color-printed on canvas and machine-stitched in red thread by Bonnie Bernstein

Old Wavy hang tag - letterpress printed on Crane's 100% cotton paper by Kristin Adolfson

Mayn Rue Platz/My resting place - letterpress printed cabinet and card with photograph and music CD by Bonnie Bernstein, Stacey Evans, Nancy Kober

Lives beyond measure - a timeline charting family and labor history printed on canvas with aluminum embellishments in the form of a measuring tape) by Nancy Kober. [artists/publishers statement]

14. Parcero, Tatiana. **Natura et Corporis**. Mexico City: Arts & Graphics with Giovanni Troconi, 2017. Limited Edition. Bright and clean. Black cloth box, unbound contents: 6 archival prints at 30x30 cm; 3 archival prints at 30x60 cm; 1 photo-transfer on Kiri wood at 20x20 cm; 1 Poem by Alberto Roy Sanchez; Contained in folio box, 4to. np. Illus. Numbered limited edition of 20. Fine. (#9877) \$6,500.00

"This lovely portfolio-style artist book with work by Tatiana Parcero includes a striking cross-section of images: 9 prints on photo-paper and a photo-transfer on wood, for a total of 10 works with a poem by Mexican writer, publisher, and educator Alberto Roy Sanchez and certificate. Not only is this a wonderful representation of an established body of work by Parcero, it bridges series, and foreshadows future works.

Most of the work included in the folio is from the Artist's established Universus series, which explores the body and its connections to the world through naturalists drawings and broken landscapes in diptych form. It also includes a work on wood; this piece is a link to newer and still evolving series and experimentations, so the folio should prove to be a pinnacle and a pivot piece; it marks a shift in the artist's work and visual investigations.

Yet undefined, the new work seeks to make connections between wood and bone. The artist's choice to work on Kiri (or Paulownia) wood is interesting due to its properties. The Paulownia tree is common across Eastern Asia, and can grow even in poor soil. It is the fastest growing hardwood, but is light, warp-resistant, and won't quickly dull a blade. Nearly every bit of this wood is useful. The wood is commonly used to make trunks or carvings.

Charcoal for drawing can be made from its ashes, and powder for fireworks can be made of its sawdust. The artist finds the history of the material interesting, and is intrigued by qualities she sees it has in common with bones." [publisher's statement]

15. Parvus, Albertus Magnus; [Albert le Petit; Albert le Grand; Albertus Magnus]. **Les Secrets Merveilleux de la Magie Naturelle du Petit Albert, tiré de l'ouvrage latin intitulé** Alberti parvi Lucii, libellus de mirabilibus naturae arcanis et d'autres écrivains philosophes. Enrichi de figures mystérieuses, d'astrologie, physionomie, etc. etc. Lyon: Chez les Heritiers de Beringos Fratres, a l'Enseigne d'Agrippa, 1868. Nouvelle édition corrigée & augmentée. Minor shelf/edge wear, few minor tears, tip in repair to title page, no foxing to text block, else tight, bright, and rebound. Rebound in quarter tan calf and 19th century over contemporary marbled boards/marbled end papers/edging, spine gilt and lettering, raised bands. 12 mo., 180 pp, (frontispiece with [4] folded leaves of plates, illustrations within text, index) Very Good+. Quarter calf. (#9475) \$650.00

The Petit Albert [18th-century grimoire of natural and cabalistic magic] was a mixture of a book of magic and the popular books of secrets from the Renaissance with filled with potions and remedies. The Petit Albert is inspired by the writings of St. Albertus Magnus and represents a phenomenal publishing success in many editions/states. It is a composite or heterogeneous work, and perhaps a bric-a-brac, collecting texts of unequal value written by (or attributed to) various authors; most of these authors are anonymous, but some are notable such as Cardano and Paracelsus. This is a new edition, includes discussions on astrology, talismanic magic, and physiognomy. Has print of St. Veronica as frontispiece.

16. 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

"Julie Rafalski, Tahu Deans and David Henningham re-enacted 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

RARE BOOKS PASADENA VIRTUAL FAIR

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]

17. Romero, Derli. **Dextra/Sinistra**. Morelia, Michoacán, México: Nihil Obstat Press, 2001. Limited Edition. Bright and clean. Dark brown cloth slipcase, unbound contents: [4] leaves, [10] leaves of plates at 48 cm. Title label on upper cover. Contained in portfolio box, 8vo. np. Illus. Numbered limited edition of 27, this being 1. Hand numbered by the artist at lower edge. Near Fine. Slipcased (Issued in portfolio). (#10592) \$1,500.00

Illustrations were made by pressing custom-designed, heated iron brands onto the hand-made paper, which "brings to mind the inhuman system used at the dawn of the conquest by Hernan Cortez and Francisco Pizarro."-- Leaf [1]. Printed by Derli Romero ... The paper ... was produced by the artist and Jeff Lindenthal at the Green Field Paper Company in San Diego, California ... translation from Spanish to English ... by Joan Lindgren"--Colophon. Scarce.

Text in Spanish and English.

18. Rú. **Grateful Dead Serigraph: "Original Dead"** 1981. Limited Edition. Tack holes at corners (well within matting borders), small closed tear related to upper right tack hole, very minor rubbing, else bright and clean. Poster. Approx. 18x24" sheet. Color illus. Near Fine. (#10628) \$750.00

"Original Dead" serigraph, depicting the band skull logo held in the hand of Lady Liberty. Signed "Rú" and dated 1981 in pencil with title and limitation in same hand.

19. 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 30. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10617) \$1,100.00

...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]

20. Spivak, E. Lawrence [publisher]; Anthony Boucher; J. Francis McComas [editors]. **Magazine of Fantasy**. New York: Mystery House, Inc., Fall 1949. First Edition. Some discoloration, toning on pages, but otherwise in excellent condition. Volume 1, Number 1, Fall 1949. First issue, digest paperback, 128 pp. 5-1/4x7.5" Cover features a Kodachrome printing photograph by Bill Stone and iconic logo by George Salter. Very Good+ in Wraps. Original Wraps. (#9556) \$50.00

One of the early science fiction and fantasy speculative fiction magazines to challenge the normalized pulp and action based story lines. Very little to no illustrations, emphasizing the text and content quality of the genre. Authors include: Theodore Sturgeon, Winona McClintic, H.H. Holmes.

21. Taylor, Mike. **Q d'etat**. St. Augustine, FL: Mike Taylor, 2021. Limited Edition. Tight, bright, and unmarred. Yellow cloth boards, black ink lettering and pictorial elements; mylar DJ with white ink accent images [each mylar DJ includes unique drawing in white ink], drum leaf bound, screen printed. fo. np [24pp]. Illus. (color plates). Limited number edition, this being ___ of 19 Fine in Fine Dustjacket. Hardcover. (#10879) \$2,800.00

"It seems that the right wing has found its own brand of atomizing identity politic, its own purity test; yet unlike the online left, the academic left, the paralyzed left, the right has rallied behind its darkest angels. Every one of Q's predictions have failed to come to pass, but the seeds of doubt and mistrust it planted have bloomed a thousand rotten suns. The Anons are a living manifestation of the Fallacy of Misplaced Concreteness, wherein the vampire reified is a literal vampire. As fake and cynical as the Q

RARE BOOKS PASADENA VIRTUAL FAIR

myth has been from the start, we will live in new voting districts, we will install new representatives, and we will bend to cops and judges that are the direct result of a racist internet scam. Hobbled by a broken democracy and an intractable social web, where we go one, we go all." [Artist statement]

Taylor has a gift for exploring current socio/political events with his art, and this embodies an exceptional example.

22. Teillard, Ania. **Spiritual Dimensions.** London: Routledge & Kegan, 1961. First English Edition. Page edges a bit darkened, otherwise a tight and unmarred copy. (Dust jacket rear panel a bit rubbed and darkened, edges lightly rubbed, not clipped). Black cloth with gilt title on spine, black and white illustrations. Loosely inserted are two letters; one, a two page type-written draft of a letter to the author from a Mrs. J. H. Kurth of Texas discussing her thoughts on Jung, and the other a two page autograph letter, signed, by Teillard, written in response. Very Good in Very Good DJ. Hardcover. (#9667) \$225.00

Ania Teillard [Anja von Mendelssohn, Ania Adamkiewicz-Mendelssohn] (1889 -1978) was a German psychologist, graphologist and writer, who was much influenced by her study of Carl Jung in Zurich. In this volume the author "makes a comparative study of her own experiences with the descriptions of Emmanuel Swedenborg, Sri Aurobindo and Aldous Huxley."

23. Williams, Joseph J., S.J. **The Psychic Phenomena of Jamaica.** New York: Dial Press Inc., [1934]. First Edition. No visible wear, tight, bright, and unmarred. DJ shows light wear/rubbing/chipping, visible toning to end and internal pages, price clipped, tear p.9. Brown cloth boards, blind device. 8vo. 309pp. Index. Bibliography. In mylar. Very Good in Very Good Dustjacket. Hardcover. (#10819) \$150.00

"The cases dealt with include examples of poltergeist phenomena...superstitious delusions and scientific explanation in Jamaica." Contents include chapters on: "Ashanti Cultural Influence in Jamaica", "Jamaica Witchcraft", "Applied Magic", "Belief in Ghosts", "Funeral Customs", "Poltergeist." Companion to Williams's earlier work, Voodoo and Obeahs. Dr. Joseph J. Williams was born in Boston in 1875 as the son of Nicholas and Mary Jane Williams. He was educated at home by his mother, a former Boston school teacher, and later at Boston College High. In 1893 he entered the Society of Jesus at Frederick, Maryland. After two years of scientific and philosophical studies at Woodstock

College he was assigned to Jamaica from 1906 to 1907. Williams earned a doctorate in ethnology at Woodstock and was editor of America from 1910 to 1911. The next five years he served as a missionary in Jamaica. The author also spent numerous years studying black culture in Jamaica, an attempt to trace the many Hebrewisms, especially those found in tribes in West Africa, particularly among the Ashanti. Instructive African American scholar researching Afro-Caribbean and African religious practices and beliefs for several decades of scholarship.

24. Williams, Loretta J. **Black Freemasonry and Middle-Class Realities.** Columbia, MO & London: University of Missouri Press, 1980. First Edition. Tight, bright, and unmarred. Bound in blue boards with near fine dust jacket. Light annotations in pencil. 8vo, 165pp. + graphs, index, and bibliography. Near Fine in Near Fine Dustjacket. Hardcover. (#9768) \$100.00

Loretta J. Williams was one of the first black women on the faculty at Missouri University. She was a professor of sociology and a passionate civil rights activist. She also taught at the State University of New York at Buffalo, the Women's Theological Center in Boston, and Boston University. This volume is the published iteration of her dissertation with the same title which "is the story of the Prince Hall Masons, an organization within the black community established over two hundred years ago. By examining this black organization, from the colonial period to the present, one can more fully understand the struggles of the black, middle-class men. Black Freemasonry, as a separate structure, emerged in response to the discriminatory practices and policies of mainstream American Freemasonry, an institution dedicated to the universal brotherhood of mankind." - Publisher. Important and critical work written about marginalized communities within Freemasonry and the intersection of race and class.

RARE BOOKS PASADENA VIRTUAL FAIR

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

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