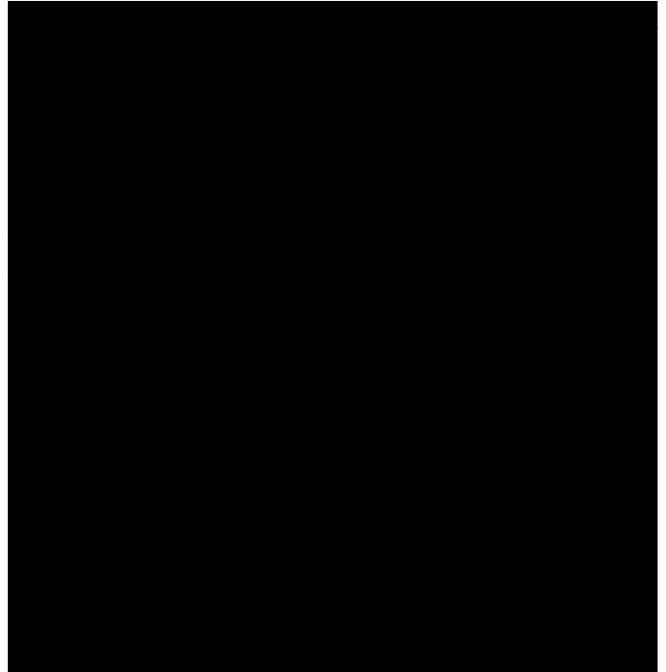
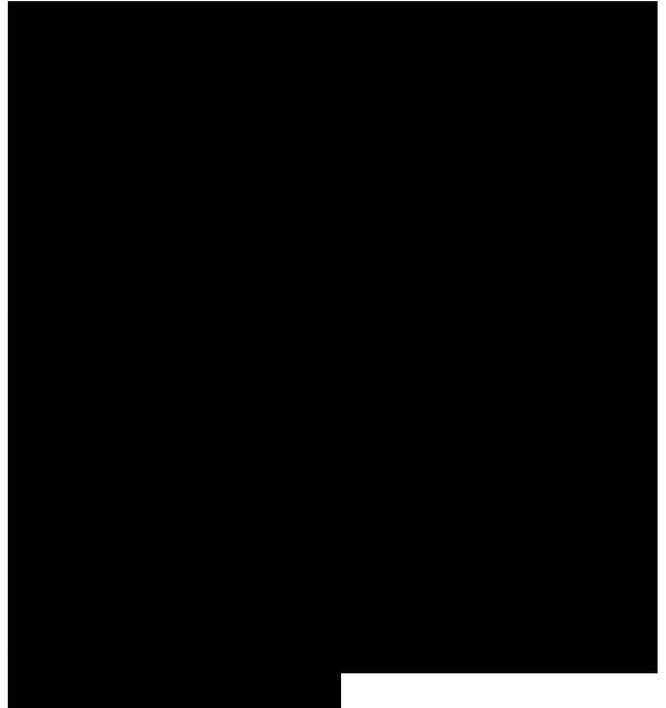
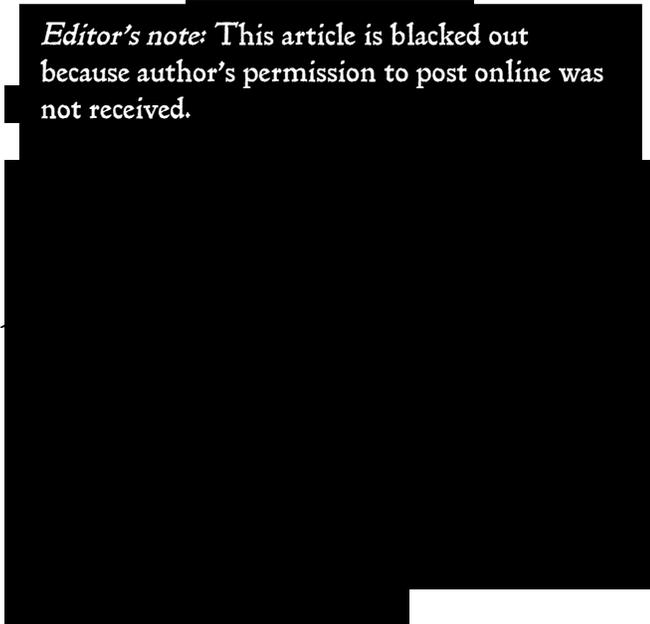
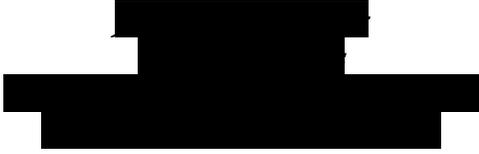
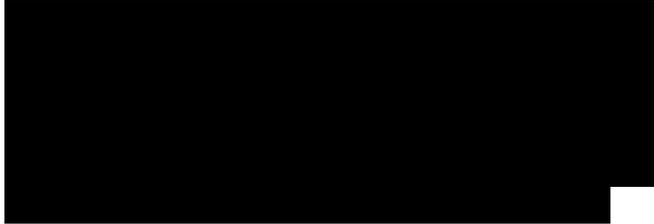


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Editor's note: This article is blacked out because author's permission to post online was not received.





A Brief Note Regarding Kat Ran Press

By John Russell

JUST THE OTHER DAY, I came home to an unexpected package from Kat Ran Press. I had been lucky enough to get a place in the Press's Ephemera Club earlier this year, and my first bit of ephemera had arrived. I must admit that I've not been a huge fan of the Kat Ran books - nobody's fault, really; they either haven't been my cup of tea or have been priced at a level outside of my comfort zone. But the Ephemera Club caught my attention because it is affordable (\$60/year for 3 items), because last year's ephemera looked really interesting (particularly the one concerning early printing in Massachusetts), and because I think it is a really clever way to encourage interest in the work of the Press.

Many printers wonder where the next generation of collectors will come from and something like the Kat Ran Ephemera Club is one way of approaching that dilemma. Ephemera (and other modestly priced items) can act as a kind of gateway object, encouraging interest and building an attachment to a press, as well as stimulating a perhaps latent collecting impulse; such items also provide an easier point of entry

into a world that outsiders may feel is accessible only to the very wealthy. If you can get beautiful, interesting items into people's hands, then they can begin to appreciate your work, your use of interesting paper, your skill at engraving or design, your vision or your personality. The encounter with fine printing can lead to a connection; the trick is to provide avenues for that encounter to happen. Which brings me back to my unexpected package. What was inside? Some temporary tattoos of a specimen of Rudolph Koch's Wilhelm Klingspor-Schrift. ✨



The Joys of Minneapolis

By Kira Homo

DURING A RECENT VISIT to Minneapolis I spent a pleasant afternoon at the University of Minnesota special collections. John and I had alerted Tim Johnson, the curator, that we were coming, and he had pulled a selection of fine press items from the collection for us to look at. I spent the majority of my time going through the Gaylord Schanilec materials, although a few other things caught my eye as well.

While the Schanilec collection comprises a wealth of material from many of his books, I spent the most time looking through the materials leading up to the printing of *Waterfalls of the Mississippi*, including correspondence, cost estimates, proofs, dummies, photographs of the waterfalls, and (most importantly), the blocks themselves. The materials enable one to trace the course of the book from conception through to finished product. The blocks, of course, were fascinating—included with the blocks was a brick of set type—but perhaps even more interesting were the various mock-ups of the book. The stages in designing the layout were demonstrated in a series

of dummies: a computer printout of a draft for the text, text printed on a computer but cut out and taped onto the correct size of paper, proofs with sketching on them, showing changes or improvements to be made to the images (and also notes on colors), printed bits of text cut out and arranged, and finally a complete copy, text and engravings together on unbound (but folded) sheets.

I also looked at a few items from other printers. *Daniel's Dream* was released by the Red Howler Press in 2000. It is a collection of seven engravings "inspired by the visions described in the seventh chapter of the Book of Daniel in the Old Testament." The book is printed in Fette Fraktur black letter type and illustrated with wood engravings by David Moner. I should preface my remarks by saying that ever since I took a paleography class I have hated gothic letterforms and the typefaces that use them as models. Black letter typefaces are heavier than roman ones, and in this case the size of the type was large enough that I simply felt as though I were drowning in black ink. The preface, which explains the premise of the book unfortunately includes numbers for a date, "250 B.C."; compared to the letters, the numbers are spindly little things that stand out like a sore thumb. They are roughly in the middle of a page of text, but were the first thing to draw my eye and kept distracting me throughout my reading of the page. Wisely, the book is a large folio—there is plenty of white space around the text, in the margins. But that did not, to my eye, make up for the lack of white space within the text itself.

I ended my day by looking at a couple of Enid Mark books: *Beyond the Map* and *An Afternoon at Les Collettes*. Neither of these books is particularly recent; the first was printed in 1995 and the second in 1988. I liked them both very much, particularly *Beyond the Map*. The basis for the lithographs are maps and symbols generally found on maps. A number of them seem in particular to have taken inspiration from

topographical maps with their elevation lines, while a few are based on maps of the constellations.

During our visit we also stopped by James and Mary Laurie's bookshop, which has a nice fine-press section. While we were there, Mr. Laurie was kind enough to show us some of his favorites. The most interesting of these was *Submarine Bells*, a book by David Rathman of the Red Egypt Press (only 20 copies were produced). The binding, by Jill Jeune, is constructed in such a way that the book, when open, lies flat. The gatherings and sewing are visible on the spine, as is the wire that seems to be the heart of the structure. Despite missing out on the Minnesota Center for the Book Arts, the trip to Minneapolis was an enjoyable one. ✨



Seen and Heard

One of the goals of *Bibliographica* is to let folks know what is going on in the fine press world. To that end, each issue includes brief notices (by the editor) of new or interesting titles as well as other tidbits of information. We also maintain *Fine Press News*, an online source for new and forthcoming publications available at <http://finepress.blogspot.com>. If you have news you would like included in either forum, please contact the editor at aeoluspress@yahoo.com.

Editor's Note: Our loyal readers (all 40 of them!) will notice a new style, as we changed typeface and added a decorative header. Given the plain appearance of our previous issue, the editorial board decided something had to be done and placed Kira in charge of layout & design; we're quite pleased with the result. I would also like to note that our California printing column is on hiatus as Skye was busy getting married, but she promises to have something for the Summer issue. As always, we are actively seeking articles, notices, or reviews - if you would like to write something for a future *Bibliographica*, please e-mail us at aeoluspress@yahoo.com. We also welcome comments & letters from our readers. If you know someone who would enjoy receiving *Bibliographica*, have them contact us; subscriptions are currently free. Conversely, if you are no longer interested in receiving our quarterly publication, send us a short e-mail and we will remove your name from our mailing list.

You have been reading the Spring 2005 issue of *Bibliographica*. Editorial Board: John Russell, Skye Thomsen, and Kira Homo

With my focus last time on Oak Knoll Fest, I neglected to mention the latest book from The Perpetua Press. *Odyssey: Patagonia to the Antarctic* is a book of photographs by Norman Seider, wonderfully designed by Dean Bornstein. For those of you not familiar with Dean, he does excellent work. For more information, e-mail perpetua@pivot.net. ✨

Graham Moss of the Incline Press recently sent out a mailing indicating that hand binding of *Art for Life* will be, by the time this issue of *Bibliographica* is in your hands, well underway. ✨

Old School Press has been busy with two new books out this Spring: *Bricks of Venice* (with gorgeous watercolors by Peter Harris) and *Harry Carter, Typographer*. ✨

The latest Gwasg Gregynog offering is *The Lost Children* by Byron Rogers and illustrated by Anna Ravenscroft. ✨

The Press on Scroll Road released *Some Rules of the Game: Essays on Garden Design* by Sir Francis Bacon, Henry Mitchell and Roger Swain just in time for Spring planting. ✨

The latest addition to the Midnight Paper Sales Little Book Series is *Turkish Pears in August: 20 Ramages* by Robert Bly. The book is bound in handmade paper with three multi-colored vignettes by Gaylord Schanilec. ✨

The Chronicle of Higher Education ran an article about Richard Gabriel Rummonds ("The Eroticism of Printing") in the April 8th issue.