

PROFILE: coracle press, london

CORACLE PRESS: OPEN TO IDEAS & FUSION

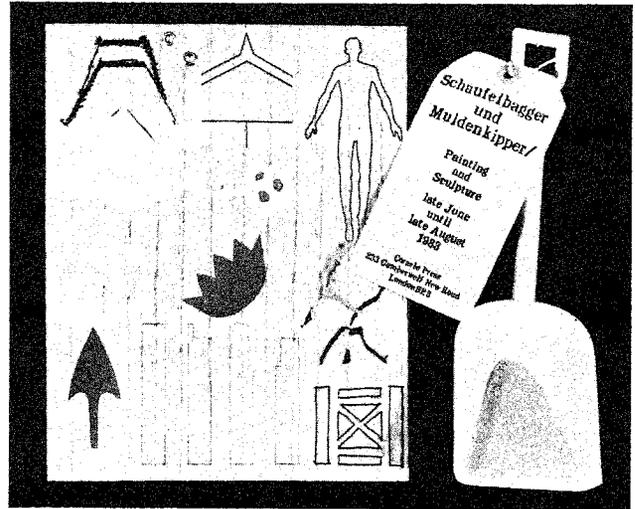
Simon Cutts, who founded Coracle Press and also Coracle Gallery, has been publishing since 1964. In the beginning, it was small press poetry and a magazine which he ran from Nottingham called *Tarask*. He worked along with a colleague Stewart Mills, and they bought a press in 1968 which gave them their own means of production. It became more and more physically possible to make visual books, which seemed to become more pronounced in the late 1960s, when illustration was used more in publications and even during the last days of concrete poetry. For instance, when they started working with Ian Hamilton Finlay, they finally saw a book as a completely separate entity and not just as a press producing poetry or a magazine. The sense of the book was isolate.

By 1972, Mills became more involved in continuing a magazine, while Simon Cutts continued in the same vein, founding Coracle Press in 1975. By then, it was so visually oriented that there were already exhibitions in the wings besides group exhibitions in which artists made parts of books or illustrated books alongside those of writers. By 1976, the idea of a gallery developed and became endemic. The look of Coracle Press books is very specific, idiosyncratic, and Cutts explains that there is a fluent collaboration between him and his designer, where a sense of the independence of books is manifest, moving attached or unattached to exhibitions. Coracle Press is always open to ideas and extremely sympathetic to the needs of an artist, where there is a cohesive idea, "a fusion of where we are with an idea of someone fitting into our situation." Although Coracle used to make very small books, a very special Coracle look, now there is a genuine diversification, which is part of the way of supporting the press and the gallery. "We can make books for ourselves, but we can make books for other people too. . . . When we started, I didn't know we could make books this well. I think that now we have lots of new ideas about books coming through. Diversity has been a catalyst for new ideas and an ongoing device for publication."

But with the technological revolution, things have changed, but the feeling for letterpress printing, according to Cutts, will never be lost in England, because of that tactility of type on the page which is irrefutable, even flying in the face of technology.

As far as distribution is concerned, it is as difficult as ever. Distribution isn't any different, according to Cutts, only the quality of the materials is different. Xerox has run right into the hands of quality and book reproduction. Then there are a group of specific collectors who know about artworks and boxworks and bookworks, but alas there are a precious few. In a funny way, in England, the concept of a gallery with a bookshop is not generally accepted. The two are seen in separate ways, but there is Coracle Press which has a gallery, and Nigel Greenwood, who also has a book distribution service and a gallery, but they really remain two separate entities.

At one time Coracle had a subscription to the books, say 50 pounds a year for one year's production, which included invitation cards and ephemera. But that does not work as well now that the gallery takes up so much



time. Yet the ephemera of Coracle Press are phenomenal, so that every exhibition announcement is truly a work of art, of printing and design art, and it goes hand in hand with either the catalog or the book that comes out of the exhibition. A collection of these can be found in most known archives of bookworks around the world.

Cutts also publishes from time to time complete catalogs of their book production. The latest catalog was that of the Work up to 1981-82. What with the gallery program, Cutts' making books for other people, as well as his own production of exhibition catalogs for other institutions, it is hard to keep up-to-date with an annual catalog, but Coracle Press does keep up with itself by issuing these catalogs of retrospective publishing.

Cutts recently went to New York and showed recent English sculpture at the Puck Building in November. The gallery office hums with activity, and Coracle Press, located at 233-235 Camberwell New Rd., London should be visited by all. The collection of exhibition announcements, as I stated above, is of immense interest not only for quality of production but for ingenuity and innovation. They can range from shovels to boxes—and everything in-between. Oftentimes even the exhibition catalogs they do are more than catalogs but rather become bookworks because of the participation of the artist and the design concept which becomes more than the exhibition and makes the catalog a bookwork. Write to Coracle Press at 233-235 Camberwell New Road, London SE5, England, and remember the name of Simon Cutts!

MOSCHATEL PRESS, begun in 1973, is named after a small green plant which has a terminal head of four flowers facing in the four directions while a fifth flower contemplates the sky. Although work by Cid Corman, Simon Cutts, Ian Hamilton Finlay and Jonathan Williams have been produced, the press principally exists to produce the poetry of Thomas A. Clark, illustrated by his wife Laurie, in small inexpensive editions. Since it began, the press has published cards and booklets (mostly printed on an Adana 8 x 5) designed for the mantelpiece rather than the bookshelf. Sometimes the booklets are merely pages of single words, but this press should be known. Some of the books are also visual, but that is up to you to see. Thomas A. Clark will be doing a reading at Woodland Pattern this year in Milwaukee. So those Wisconsin readers should look for him. He is a consummate poet, his press is little, his books however loom large, and Laurie Clark's illustrations have a precision and intensity at the same time. Write to them for their prospectus, which includes a new occasional magazine, *The Blue Boat*. The first issue for Spring 1983 featured nine poems by Robert Lax. Write to Moschatel Press, Iverna Cottage, Rockness Hill, Nailsworth, Glos., England.

BOOKS FROM THE VSW PRESS

This press has been committed to the work of authors and artists in the best tradition of publishing, some traditional in form, but others dynamically different, using images, words, photographs and spaces as media. Some new titles will whet your appetite for more, so write to them for their latest booklist, VSW Press, 31 Prince St., Rochester, NY 14607. Some of the new titles are:

Diary of an Exhibition by Everyartist, truly by Adele Cohen, compiled and edited from the Artist's diaries by Diane C. Prochownik, is set in a standard black and white school notebook. The diary is the tale of almost every artist's invited exhibition. The titles of the sections are recognizable: "Flattered right out of my mind!", "Promises, promises. . ." "Many late phone calls", "Traveling show. . ." "Stomach in knots," etc. The book touches the heart and mind of most artists, who have experienced the same—and worse.

Pale Pink by Phyllis Galebo answers the question: What happens when the daughter of a Jersey car salesman meets glitter? A small, but fantastic book of 12 of Galebo's furred and feathered friends photographed in a full-color cardboard and tinsel world, a set for fantasy, and in case you thought you were in the "real" world, every other page is a pink graphic motif. \$6.00

The Paros Dream Book is a collaborative project by Laurence Bach, who designed the book, and Robert Gollrich who wrote prose statements (14) for each day of August, during which time we share the dream-like movements of three people on the Greek island of Paros. Bach's photos are dream-like, the words are honest but poetic, and the book is only \$10.00 (72 pages, black and white photos).

The Anatomy of Proteus According to Merriam-Webster's Third New International Dictionary of the English Language Unabridged in 20 pages shows how an anonymous middle-aged man transmutes as a stretched halftone photograph into the pictorial content of the Image Maps. \$4.50

The book is by Bonnie Gordon, who also has done the next book in tandem with this.

The Anatomy of the Image Maps According to Merriam-Webster's Third New International Dictionary of the English Language Unabridged is the culmination of ten years of examination of the contents of that Dictionary. By examining the etymons of words, and by grouping together dictionary definitions which contained identical words, Gordon discovered that the words proceeded to form their own messages discovering linkages between words and photographs, and finding or suggesting an "organic system of emblems and allegories. . . might underly the overt content of the dictionary and that linkages of identical words might be able to reweave and restore some semblance of that hidden structure." A most important and far-reaching book produced by an artist today. \$10.00

REVIEWS

Slide Show (\$2.00, 1983, 16p.), **In This Vent** (50 cents, 1983, 8p.), and **Young Tyrone: A Melodrama** (50 cents, 1983, 8p.) all by Jessica Amanda Salmonson, who is generally known for her work in the commercial fantasy genre. Her anthology *Amazons!* won the prestigious World Fantasy Award, while her heroic fantasy novels featuring sword-wielding heroines have been quite successful in the paperback market.

It is a bit of a surprise, then, to discover that a commercial writer as popular as Salmonson publishes strange little booklets of collage/assemblage in her spare time. One can only suspect that she is not satisfied with the restrictions placed upon her imagination by what passes for "fantasy" in the corporate publishing world. In the little booklets reviewed here, Salmonson lets her imagination do as it will, creating wacky, dada-bounding assemblages of words and images chock full of nasty humor and surreal dream logic.

Slide Show is the largest of these booklets, a 16-page collection of what might be cut-up poems. Or satirical ads. Or media dreams. "How have you survived without my crock of odor-free Siberian tiger cubs required by the times?" asks one of these poems. How indeed? And what about this dilemma: "53 Orientals promised his wife *Instant Power*—only 10cents." Visions of media-saturated zombies seeking truth in a neon-flashing landscape. Or something. Put on your party hat. When you're done laughing, you may find yourself still thinking.

In This Vent, subtitled "A doctor tells about sex mysteries," runs the usual sex advice/better health/woman's magazine rhetoric through the blender of imagination to create a new handbook for self-health care that may result in mutations. Things we learn (for our own good) include: 1. Goosing a pal with an air hose can cause death. 2. Enemas were invented by the ancient Egyptians, who learned it from birds. Keep this booklet handy! Emergencies can happen at any time.

Young Tyrone: A Melodrama consists of 4 cut-up prose poems detailing the rousing, if confusing, adventures of Young Tyrone, his rival Bunthorne, and assorted kiwis, tumors, and lemurs. Fear not! All ends well for our hero, who seems to be some sort of research scientist attempting to decipher the meaning of his environment. But that description fits us all, doesn't it? There are answers. There is hope.

Keep cutting and gluing, Jessica.

The Birds of Manhattan by Dan Witz signifies "hummingbirds", and if you've ever seen a hummingbird in New York City, it must have been in Central Park—or in your imagination. But Dan makes sure his hummingbirds are just where he wants them—in more than 40 sites all around Manhattan, painting them "illegally" on walls, sometimes fluttering over graffiti, sometimes on doors, on signs and behind fences, in windows and especially on the west side of Lafayette St. near Canal, on the south side of Howard Street near Broadway, and many more locations.

Funded by an NEA grant, Witz created this beautiful book for those who wish to remember how he used subterfuge and subvention and located these tiny flying hummingbirds to beautify the urban area. We who see them constantly in California appreciate what he has done still more, and seem to be awestruck by the harmony and beauty this young artist has created on the streets of New York. Some are still extant, some have been painted over, alas, but this reviewer remembers taking photographs of some of them not knowing why or by whom. But now I know, and you can too by buying **Birds of Manhattan** from Printed Matter for \$9.95, or from Skinny Books, Box A-94, New York, NY 10272. An insightful introduction by William Zimmer adds luster to this book, which includes a map indicating all the locations where they are.

Lori Christmastree has three new titles of her little books—all shaped books in hot pink paper with black ribbon bindings.

Mother/Mate Messages: Is There a Difference? is in the shape of lips and if I tell you what the words are, I'll give the book away, but you'll remember your mother and every mother in this book!

A Tale in Two Parts involves a bad girl and a good and is in the shape of a cut-out paperdoll.

You Don't Greet Me at the Door Anymore is in the shape of a big X and has a lot to do with relationships! For more information, write Lori Christmastree, 40 Eagle St., Williamsville, NY 14221.

Oodles of Doodles by Sue McDougal has just been published in an edition of 1,000. The book is indeed full of commentaries about her doodles, but they are not only witty, but incisive with social commentary. A delightful book of universal, pithy observations obtainable from the Art Bookshop in Melbourne or from 17 Hyland St., South Yarra, Vic. 3141, or from P.O. Box 73, Windsor 3181, Vic., Australia. Cost is \$5.95 Australian plus 55 cents for surface mail or \$1.85 airmail for a single copy—all in Australian money.

Painted Cakes by Arthur Secunda is a story about parties for an artist, another in the continuing saga of hilarious books by a serious artist. Available from Secunda, P.O. Box 6363, Beverly Hills, CA 90212.

segnosuoformaogetto (Signsoundformobject) poly-poetry works, curated by Enzo Minarelli, includes work by Mirella Bentivoglio, Carlo Conti, Betty Danon, Elisabette Gut, Richard Kostelanetz, Arrigo Lora Totino, Romano Peli, Michele Perfetti, Timm Ulrichs and more. This was an exhibition in Bondeno in Italy at the City

Library, which has been accompanied by a record album of 3 45rpm records. The whole subject matter of poly-poetry is explained in the lengthy introduction. Available from Enzo Minarelli, Via Cremonino 14, 44042 Cento, Italy.

Cataclysm by Sarah Jackson is a Xerox book which has elegant black and white prints which explain a page of marvelous words called a poem, **Cataclysm**. The images show swirls and vortices which suck one into all kinds of trains of thoughts. Edition of 75. The artist is associated with the Technical University of Nova Scotia, Box 1000 Halifax, NS B3J 2X4.

The English Book, a limited edition Xerox book, created by Paula Hocks during the winter 1983-84 in Oxford, England is an alphabet book done in the artist's inimitable style of collaged Xerox pages, interspersed with her hand-written alphabetic explanations for each letter. It is a delight in black and off-white, the paper being a cream-colored wove paper. \$50.00 softbound from Running Women Press, 663 Washington Ave., no. 45, Santa Fe, NM 87501.

In **Side Out** by Mario Lara arrived in a triangular package and in its perfect form is a wonderful book. Ironically, the intent of the book is to explore the way we absorb information through the media of the printed word, and the format in which these words are presented, namely, the book. The book is coil-bound on three sides, with hand-made pages in triangular form cut in such a way as to create a perfect triangle with three smaller triangles. You are offered 3 choices as a starting point, but each page is complete unto itself due to the fact that the "text" is a bit of information taken out of its original context anyway. These triggerpoints allow you to "visualize" in your mind a scene, situation, or further information. The "text" comes from a wide spectrum of books, periodicals, and even computer programs, so there is a cultural base for almost any reader. But to connect the pages and to relate them is the challenge; eventually, since there really isn't a means for denotation, it is the connotation or subconscious association that allows you to read the book and create the "meaning". It would be like viewing 20 TV sets, each on a different channel.

Mario Lara is the author, an incisive artist and designer, who has allowed his "readers" the freedom to develop their own line of thought. Instead of reading from left to right, one can use a zig-zag spiral pattern so that the end is no more than an invitation to reverse the direction and return to the beginning. The book, therefore, is different for each reader, and different each time. Hand-made, hand-stamped, hand-assembled, signed and numbered "by hand", the limited boxed edition is 200, available from the artist, 3787½ Third Ave., San Diego, CA 92103. \$20.00 US (includes airmail postage to anywhere on the planet).

Satyagraha: M. K. Gandhi in South Africa 1893-1914 by Constance de Jong and Philip Glass is the historical material libretto comprising the opera's book by the authors, the opera having had its premiere in Rotterdam in 1980, marking the opening of the Netherlands Opera season. "Satyagraha" was Gandhi's term for his philosophy of spiritual, non-violent political activism, which he developed during

his years of struggle in South Africa. Through a series of tableaux, the opera depicts those years—from the building of Gandhi's first communal settlement to the founding of an Indiana newspaper, the burning of a registration card, and finally the climactic march that led to the abolition of the most odious restrictions against the Indian community. This book, an expanded edition of the one privately published for the premiere of the opera, includes the historical material (text and photos) and libretto for the opera, a preface by Phil Glass and photographs of the Rotterdam production. This is not just a document of an art event, but "an active remembrance" of the idea of citizens self-organized into non-violent civil disobedience. 80 pages, \$5.95 sewn paper binding, \$12.95 cloth from Tanam Press, 40 White St., New York, NY 10013 or from your local bookshop.

Better Shape Up by Ann Rosen has just been published at the Visual Studies Workshop Press and was previewed by the January 1983 cover of *Umbrella*. With Jo, Charlotta Carmellata, and Blood, the characters emerge as not figments of Rosen's imagination, but personalities of a world made in the future—and of yesterday. The Greek Chorus of An-Ors pipes up with truths. Each page of text is countered by a page of dancers—women half-dressed who twist and turn their skillful limbs in determined exercise and expressive movement. **Better Shape Up** has more to do with mental drive and direction than with physical exercise. \$8.95 postpaid from Ann Rosen, 412 E. 9th St., no. 5, New York, NY 10009 or at Printed Matter, Writers & Books, Visual Studies Workshop.

Cheek to Cheek by Jo Harvey Allen, known to many as a performance artist, is a series of poems and excerpts from interviews published by Duck Down in Nevada. This is Allen's first book, thanks to an NEA grant, and although she has been an actress and writer for years, this book reveals something more about her because the reader has a chance to read many more poems than a fleeting page, and return to them again and again. You can hear her Texan accent reciting each poem but the words are not Texan, but universal. She touches the heart and the cheek in this moving book. Cover by Terry Allen, words by Jo Harvey Allen, and feelings by that beautiful waitress, that counter angel. \$6.00 from Duck Down, P.O. Box 1047, Fallon, NV 89406.

21 and Over with words by William L. Fox and drawings by Jim McCormick is an interesting production of Duck Down. The illustrations are random images derived from the cover drawing, their selection and placement generated by random drops of a card. The drops were performed by Kirk Robertson in a blind box on one day at the University of Nevada, Reno. The sequence of the drop is shown in the colophon. . . an amazing performance for illustrative purposes. \$3.00 from Duck Down.

What I Saw on My Summer Vacation in Oregon by Mark Bulwinkle documents a vacation taken in the fall of 1980 by this shipbuilder, welder, boilermaker, painter and sculptor, Mark Bulwinkle. The book is illustrated by the artist in energetic, hair-raising, dynamic woodcuts. They are hilarious, yet expository to the hand-written text which is also

hilarious. You will never forget these images, and never forget this vacation—in Oregon. Perhaps Oregon will never be the same for you or for Mark Bulwinkle again! Xeroxed in an edition of 50 copies, this full-size 8½ x 11 inch book is a gem in 54 pages! The paper is wove, the blacks are rich, and the words are unforgettable! \$25.00 from Mark Bulwinkle, 5333 Manil St., Oakland, CA 94618.

Born in the Negative Tense by Dennis Miles is a moving, driving, sensitive, aggressive, rhythmic stream of consciousness, an outcry, a manifesto, a confession, as well as a call to conscience. The text is enhanced by 8 original illustrations by Will Roscoe, that translate the author's richly layered language into a visual world utilizing copy art, collage, cut-up and graphic techniques in black and white. Positive and negative become a visual motif uniting both design and illustrations in the contrast of the black and white and the play of the positive and negative graphic elements. But it really is the language that drives you on, making you want to read and reveal the "am" in all of us. Edition of 400, published by Vortex, P.O. Box 11622, San Francisco, CA 94101, perfect bound. \$9.95 plus \$1.00 postage and handling.

X Writings '79 - 82 by John Cage is the latest in Cage's series of experimental texts. In **X** whose title was chosen by consulting the I Ching, Cage attempts to create looser and freer structures in both life and art, to write "without intentions" his poems, which isolate and identify aspects of his environment by catching them in poetic forms. Included are diary entries, poems, a witty mesostic alphabet (poems with words written down the center), twelve four-color "weathered images on the Siegel Cooper building" in New York City, eight on Sixth Avenue, two on 18th Street, and two on 19th Street. Cage has entitled them "Weather-ed I-XII." Printed in four colors, they appear throughout the book.

In the mesostics, he uses the author's names as the central words, such as James Joyce, Ezra Pound, and Marcel Duchamp. It is a wondrous book, one which you will fathom slowly and well, clearly and long. Published by Wesleyan University Press, Middletown, CT, 1983. \$25.95

A Pattern Book by Lachlan Stewart is a book of drawings divided into four architectural groups: stone, mosaic, pavement and wall patterns. In this limited edition of 250 copies, Stewart who is Scottish and lives in Kyle, Scotland, in the Highlands, deals with patterns which definitely are influenced by early Celtic patterns, sculpture and architecture. The book self-published by Stewart is 8 3/4" square and is drawn in sequence by the artist in black and white. There is calligraphy here, as well as Celtic influences, there is a looseness where most pattern books were tight, there is music, where pattern books tend to deal with design. The last page is as close to post-Modern painting as anyone can imagine. It has a sewn binding, has a gray cover, and is pure inside. \$16 from Wittenborn Art Books in New York or from Jaap Rietman, 167 Spring St., New York, NY 10012. For others outside the U.S., \$16.00 or £12 plus £1 or \$1.50 airmail postage to Lachlan Stewart, Tulach Ard., Balmacara, Kyle, Ross, Scotland.

De Nada Press has a wonderful series of little books, postcards and calendars that exhibit an energy, a comic sense, and a slight turn of satire such as a series of Postcards for the Society for the Prevention of Blondes. It's too late! or *No One is Here*, a group of proverbs and sayings for today, such as "Rarer still than rubies are kind thoughts for you from former lovers." Believe it or not, the first printing for \$1.00 is sold out!

Then there are *Fatal Interviews and Thin Screams*; all the questions you're afraid to ask, or answer. Great for Halloween, for journalists and for divorce lawyers—all for \$1.50. These are 4 x 5 inches in black and white Xerox and moderately priced. They are delightful, hilarious, tickling, and sometimes politely "viscious". Write to De Nada Press, 935½ N. Vendome St., Los Angeles, CA 90026 for catalog. You won't be sorry, only sorry not to have them all in your collection!

O, Kunstreichster Theuth by Fritz Balthaus is the first in a series of bookworks to be published by Vogelsang Publishers in Berlin. It is an ode to the Father of the Alphabet, Thoth, who "has decreed the opposite to how the alphabet actually works" since people take the alphabet for granted as written signs and forget to exercise their memories. There is a concentrated enlargement of the image of the letters showing their substance—actually, their concrete sense—in pictorial abstracts. This book, therefore, is a series of very enlarged photos of letters, typed, most with more than one letter overtyped in the same spot, for the purpose of evaluating the physical substance of the letters. The afterword by Ingrid Buschmann is a reduction of a Socratic discussion about what writing is. This is the first in a series called "Projects of my own accord" by C. Vogelsang Publishers, Behaimstrasse 8, 1000 Berlin 10, West Germany. Edition of 150. DM 24

Not Altogether True Not Altogether False is a book about women and money and business and politics and art—a series of checks in a facsimile checkbook, ingeniously produced at the Writer's Center in Glen Echo, Maryland. The checks, pink, are drawn on the First Women's National Bank, each one written by Nancy Garruba, the author and artist, to a different source: mother, telephone company, newspaper, etc., and on the back of each check, there is a comment by the artist which is cited as "True, False, or not altogether true, not altogether false". The saga continues, and you really get a picture of the artist in 25 expenditures, with reflections and value judgments. A brilliant social and economic mirror of the times for an artist, a woman, and a political being. \$12 (ed. of 300) plus \$2.00 for postage and handling from Nancy Garruba, 2 Frederick Douglass Court, N.E., Washington, DC 20002. Brilliantly produced as well. Is it reality or illusion?

Amaranth/Arachne, a magical book by Joan Wolbier, was also printed at the Writer's Center under an NEA grant. Beginning from the front or from the back, there is no front or back. "The insides of the brains have gone to motly" to paraphrase Samuel Butler, who appears in quotation on the frontispiece of either side of the book, and I suggest that the book is a visual trip through man-made and natural forms, through sumptuous color and negative space, through kaleidoscopic journeys of the mind and of the eye. With translucent paper, one journeys through myriads of geometrical forms, through whirlpools of deep

perspective to the inner self, to the center of the flower. This book is beyond verbal description, since it truly is a book to be seen and felt to be appreciated. It is not only appealing to the artist, but to the designer as well. \$15.00 plus \$2.00 postage and handling from Joan Wolbier, 2600 S. 16th St., no. 729, Arlington, VA 22204.

Crossing Map by Liliane Lijn (London, New York, Thames & Hudson, 1983, \$15.00 paper) is a journey not only for the reader, but especially for the artist who made the voyage since 1968. The book is as much a process as a product, a process of writing and rewriting, in Greece, in Paris, in London, a book of an artist, a woman, and a writer who is always searching for answers to the relationship between biology and spirit, to material and dematerialization, to proven fact and especially erratic fate.

A chance meeting at a conference on high-energy particle physics gave her the name of the book, and a revision removed the punctuation. From ideas in prose, it became a poetic form, and as an artist, she found it compelling to make a drawing for each page of text, the drawings flowing from page to page. In a strange way, the artist has created a sound-text with visuals, for this book must be read aloud—it has resonance in sound and in meaning, it exudes the energy of the artist, who has a long track record as a kinetic artist with "light works" in public and private collections worldwide. She also has worked on large public sculptures in cities across the United Kingdom. Her writings have been published in numerous art and poetry journals. Although American by birth, Lijn has lived abroad for many years and is currently a resident of London. Her most recent exhibition is a large installation in the *Electra* exhibition in Paris, where in fact her sculptures react to a tape of her voice reciting these texts from the book with a programmed light reaction to her voice.

You, too, will react to this book almost like a light installation, for the book itself is a tour de force. Although published by Thames & Hudson, it is one of a series of artists' books printed by Hanjorg Mayer in Stuttgart, with the artist's participation in the making of the book from page one.

Because of Hanjorg Mayer Editions and the reputation of this amazing printer over the years, it was fortuitous to work with this artist-printer, who published *Humument* by Tom Phillips as well as Richard Hamilton's *Collected Works* in this series for Thames & Hudson. Liliane had the great opportunity to actually participate in the printing of the book, using a one-color offset lithography press, distributing the inks herself as the machine printed, almost like a painter using a broad palette. As a result, each copy of this book is entirely different, with no two sets of pages, let alone the cover, the same. I am fortunate to have two copies to review, and it is truly a miracle of offset printing to see that each copy of this book is really "unique" and as a result not as much as multiple as the owner may suppose.

There is a deluxe edition as well, limited to 75 copies. In this edition the drawings are printed separately on Fabriano paper in fold-out leporellos. There are sixteen of these and the book itself, which is printed simply black and white, in a cloth-bound slipcase. The cost for this is £360, available from Hanjorg Mayer Editions in Stuttgart.

This is a woman artist's testament, one which will touch not only women but all artists.