ARTISTS’ BOOKS
FOR SALE
LIBRARY FELLOWS AWARD WINNING SELECTIONS

NATIONAL MUSEUM of WOMEN in the ARTS
1250 New York Avenue, NW
Washington, DC 20005-3370
ABOUT THE LIBRARY FELLOWS PROGRAM

The Library Fellows Program was established in 1989 to encourage and support the creation of artists' books and to benefit the NMWA Library and Research Center (LRC). The Fellows' contributions were used to offer a grant to a selected artist to produce an artist's book in a limited edition of 125 copies. As a benefit of membership, each Fellow received a copy of the book. The artists kept 25 copies as a form of remuneration for their creative efforts. The remaining copies were sold in support of the LRC. From 1990 to 2013, 21 artists' books were published.

The Library Fellows, now called the Book Arts Fellows, meet once a year, usually in the Fall. Prior to 2013, every other year, they reviewed and discussed proposals from artists to select the following year's book. Since then, members are given the opportunity to assist with purchasing artists' books for the NMWA collection. Membership was, and still is, limited to individuals who contribute $1,500 each year. Each Fellow's name is placed on a plaque outside of the entrance to the LRC.

HOW TO PURCHASE A LIBRARY FELLOWS ARTIST'S BOOK

You may purchase a book in the following three ways:

**NMWA MUSEUM SHOP**
Located on the main floor of the museum

**EMAIL:** shop@nmwa.org
**PHONE:** 877-226-5294

Display copies are available at the NMWA Library and Research Center and the NMWA Museum Shop.

High-resolution photos of the books are online at: [www.flickr.com/nmwalrc/sets](http://www.flickr.com/nmwalrc/sets)
**D A Y B Y D A Y**
by Natasha Guruleva and Olga Nenazhivina
2013
$50 (was $200)

Canvas covers hand-stretched over wood frames
Digital reproductions, handwritten verse in pen
8” x 8” x 2”

Day by Day is a series of meditations, in verse and artwork, on everyday life and the world that we inhabit with other creatures. Its compressed moments speak of connections, relationships, and unity of creation. Each copy contains 20 spreads with verse by Guruleva and art by Nenazhivina. Several poems are handwritten and inserted in envelopes. Narrow belts of leather lock them together.

The diaristic/epistolary format conveys intimacy and directness, evocatively illustrating the creative process with plain, clean canvas and hand-inscribed poetry.

Natasha Guruleva was born in Russia and currently lives and works in New York. Her portfolio includes books of fairytales and poetry, songs, photography, independent films, costumes, and fabric sculpture. Her works have been exhibited nationally and internationally, and are included in many collections.

Olga Nenazhivina was born in Russia and currently lives and works in New York. She is a recipient of the Plano Art Association’s National Juried Exhibition award. Her works have been exhibited nationally and internationally.

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**G O L D I L O C K S**
by Nicole Vanasse
2011
$75 (was $395)

Sixteen textile collage panels digitally reproduced on canvas; hand-cut, laminated story cards; fleece; and faux fur cover 9 ½” x 10 ½”

Goldilocks is a creative interactive book that tells the tale of the Bear family meeting an unconventional Goldilocks. Readers can pull out the hand-cut cards—tucked into pockets facing the illustrations—that tell the story. The reproductions depict original textile collage panels that Vanasse made over a four-year period, which were transferred to pliable, matte-finished canvas and applied directly as book plates to sixteen fleece pages. Vanasse sewed, cut, and bound each edition by hand, carrying on the centuries-old tradition of mothers making soft books for children.

Nicole Vanasse is a textile collage artist living and working in the Washington, D.C. area. Her work has been acquired and exhibited nationwide in such venues as the Renwick Museum, the National Museum of American Art, and the U.S. Library of Congress.
HELENE KOTTANNER’S MEMOIRS
by Gwen Diehn
2008
$75 (was $425)

Woodcuts and letterpress text on 325-inch long accordion on warm white 120 lb. Velata paper, folded and sewn into double-thick pages. Cover is made of Simon’s Green Rough paper. 3½” x 3½”

The inspiration for Helene Kottanner’s Memoirs was the translation of a rare medieval memoir, written in 1450 by a handmaid to the Queen of Hungary. The memoir is a richly detailed and personal recounting of a friendship between two women of diverse backgrounds and stations in life. It tells of the fears, hopes, frustrations, and dreams that fueled and resulted from their death-defying plot to affect a change in the course of their country’s history. The richly illustrated memoir unfolds to a 325-inch-long accordion format and was created using woodcuts, letterpress and watercolor on handmade paper.

Gwen Diehn teaches in the art department of Warren Wilson College, near Asheville, NC. Her prints, drawings, mixed-media pieces, and bookworks have been exhibited internationally and are included in private and public collections. She is the author and illustrator of many books.
CONTINUUM
by Clarice and David Smith
1993
$400 (was $750)
17 paintings reproduced in 2-color-screen process in four colors on a gloss varnish undercoat.

Continuum was the first book published by the Library Fellows. Created as a continuous record of the creative process around her Venice paintings, it features 17 of her Venetian canvases and includes an original, hand-colored lithograph. Smith’s paintings of Venice do not represent a triumphant city of grand palaces and majestic plazas. Her is a city of decadent beauty, of misty October and bridges at dusk. Its canals are depicted in dark and golden light, and in the fog. Everyone and Everything in the End We Are All One. In her work, Pohlman maps the human journey through vivid colors and imaginative landscapes. For her winning book, the artist took inspiration from forms in nature and human biology, using these images to draw connections between inward growth, physical journeys, and the interconnectedness of all human beings. Everything and Everyone’s accordion structure can be flipped though traditionally, or extended to reveal a continuous landscape that interweaves image and text. The handmade cover and spine papers are screen-printed and hand-painted by Pohlman—the brown paper and green design conveying the organic themes represented within. The interior pages reproduce Pohlman’s artwork and are printed using offset lithography. The physical structure of the book and its images invite the reader to reflect as we “go,” “question,” “connect,” “struggle,” and “love.”

THOUGHTS ON COLOR, COLOR OF THOUGHTS
by Beth Weiss
2006
SOLD OUT
Serigraph on handmade paper, 10” x 10”

Beth Weiss is a musician and calligrapher who has used her lettering skill to create artists’ books for the past fifteen years. Trained as a pianist since age four, she transposes the techniques that make beautiful music to her art. Contrast, line, texture, gradation, expression, dynamics and more inform her visual art as well as her music. Beth has exhibited her work internationally and examples of her artists’ books appear in recent book-art publications.

SING LINES
by Susan Harlan
1993
$250 (was $700)

Susan Harlan, a painter, printmaker and book artist who lives in Portland, Oregon, created this beautiful book inspired by the earliest maps of Australia. Harlan writes, “SING LINES represent collected symbols and images of dreams and form a kind of map of the emotional, intellectual and physical connections which bind us to each other and to the universe.” The book includes twenty-five hand printed pages and is bound in black sheepskin and Italian linen cloth. A map of an unknown territory, cast of anodized aluminum, is glued and riveted to the cover.

EVERYTHING AND EVERYONE:
IN THE END WE ARE ALL ONE
by Sarah P. Pohlman
2007
$50 (was $300)

Sarah B. Pohlman of Philadelphia, Pennsylvania is the recipient of the 2007 Library Fellows Award for her book Everything and Everyone: In the End We Are All One. In her work, Pohlman maps the human journey through vivid colors and imaginative landscapes. For her winning book, the artist took inspiration from forms in nature and human biology, using these images to draw connections between inward growth, physical journeys, and the interconnectedness of all human beings. Everything and Everyone’s accordion structure can be flipped though traditionally, or extended to reveal a continuous landscape that interweaves image and text. The handmade cover and spine papers are screen-printed and hand-painted by Pohlman—the brown paper and green design conveying the organic themes represented within. The interior pages reproduce Pohlman’s artwork and are printed using offset lithography. The physical structure of the book and its images invite the reader to reflect as we “go,” “question,” “connect,” “struggle,” and “love.”

Sarah Pohlman is a Philadelphia-based emerging visual artist whose books, prints, and paintings are an ongoing reflection on her observations of life and what it means to be human. Sarah received her bachelor of fine arts degree in printmaking/book arts from the University of the Arts. Her work has been exhibited nationally and is included in private and public collections.
WOMAN CONCERNED IN ART…
by Vera Khlebnikova
2005
$75 (was $400)

60 pages. Screen printed at the Hand Print Workshop International, directed by Dennis O’Neil. 19 screen printed pictures in color on Rives heavyweight paper. Text printed in Russian and English. Covers printed on hand-worked canvas. 18” x 13 ½”

Russian artist Vera Khlebnikova was awarded the 2005 Library Fellows Award for her artist’s book Woman Concerned in Art… With the fall of Soviet communism in the late 1980s, Mikhail Gorbachev’s liberalizing social policy of perestroika relaxed restrictions on individual freedoms. As censorship declined, individuals began placing newspaper ads to search for long-lost relatives, offer paid services, and advertise items for sale. “Behind those very short texts, we could clearly see an image of the person who was writing them,” Khlebnikova says. Her artist’s book adopts the format of a tabloid newspaper to bring these strangers to life. Along with copies of real classified ads from Russian newspapers, Klebnikova juxtaposes antique photographs inherited from her family. On each page, as text and image unite, personal stories of longing, joy, and tragedy are recreated.

WORLDWISE
by Linda K. Johnson
2003
SOLD OUT

Four small flower folded books that fit the four corners of a circular case. Letterpress text on Nepalese Lama Li paper. Digital offset maps on Mohawk Superfine. 32 pages. 5 ½ x 2 ½ inches.

WorldWise juxtaposes copies of visually and historically rich 19th-century maps with ancient proverbs from all corners of the earth. Thirty-two proverbs from cultures as diverse as Australian Aboriginal, Yiddish and Tibetan are presented in four small folded book sections against a backdrop of old-world maps. The assembled book is a circle within a square, the circular shape of the case representing the world and the four book sections its four corners. Each of the four maps open to form a four point star and closes to a square that is housed in one of the four compartments of the circular case.

A TALE FROM THE FIRE
by Terry Braunstein
1995
SOLD OUT

16 page die-cut. Printed in 4 color offset on Starwhite Vicksburg

Based on the ancient legend of the phoenix, A Tale from the Fire uses the medium of photomontage to tell the story of a contemporary woman’s fiery journey and spiritual transformation. This work combines the artist’s photographs and collages with paintings from art history. Drawing upon myth and fairy tale for its form and text, A Tale from the Fire moves the viewer through a unique an timeless narrative.

QUERCUS PSALTER
by Sue Ann Robinson
1994
SOLD OUT

16 pages, printed in 3 color offset on 80 lb. Strathmore Pastelle Natural paper 7” H x 4 ½” W x 3 ½” closed 20” circumference opened

A contemporary meditation on the oak tree, Quercus Psalter is a sixteen-page accordion-fold bookwork printed on both sides with text, drawings, and photographs exploring the relationship between humanity and the oak. The title refers to the genus for “oak”, the Latinized version of “fine tree” in Celtic. Mythology, oak facts, and anecdotes about oaks are mixed with drawings and photographs in the enchanting form of the bookwork which opens out, accordion fashion, to represent a tranquil oak grove.

Each book is hand-assembled and hand-colored by the artist with two-color pochoir; six duotones, and one four-color. Hi-}\n\print tipped-in. Oak leaves were blind embossed on a cover of 80 lb. Environment Cover stock in Cypress color with end papers of sepia-colored oak leaves on 12 lb. sepia-colored U/V Ultra II papers.

Sue Ann Robinson has received numerous artist’s book production grants and artist-in-residence awards. Her limited edition and one-of-a-kind, mixed media sculptural bookworks have been widely exhibited in the United States. Her work is in private and public art collections. She lives in Long Beach, California.
COMPLETING THE CIRCLE
by Philomena Robinson
1996
SOLD OUT
Handmade paper, silver gelatin prints, watercolors, embossed copper and paper cutouts. 8” x 12” closed, 8” x 25” around when open.

In 1968, the Fellows had the rare opportunity to award a second grant to a newcomer to artist’s books, Philomena Robinson. Completing the Circle is a multi-layered book which weaves stories, poems, photographs, ancient symbols, and cut-out designs into a self portrait of the artist. It is a vessel which holds the people, colors, forms, and poetry that gave direction and shaped the life of Robinson as an artist and a woman.

The 24 pages are sewn into an accordion spine in eight, three-page sections that open into a freestanding circle. Each section is comprised of watercolor symbols, photographs, papercut and copper embossed designs, found and original text, and handmade paper by Marilyn Sword of PineSift Studios. The bookwork was printed on Lanaquarelle 100 hotpress and typeset in Helvetica.

Karen Kunc, an internationally known printmaker collaborated with a poet friend, Lenora Castillo, to make On This Land. This book reflects the austere beauty of the artist’s environment—its farmland and open sky—and describes the gradual process of acceptance and attachment to a new place. Kunc’s nature-inspired woodcuts echo the colors of rural harvesting, festivals, and folk arts. The size of the book is intimate in scale, yet unfolds to a dramatic horizontal spread that evokes the land itself. “Observing and reflecting on my world, creating a visual memoir, part cultural artifact, and memoir, part cultural artifact, Redressing the Sixties is King’s witty, whimsical recollection of the influences on her life related to clothing and fashion. Growing up in Kentucky during the 1950s and 1960s, she coped with the universal challenges of being a teenager and national traumas like the Vietnam War and the Kennedy assassinations. The book contains 14 original prose pieces by King along with texts she selected to provide commentary, ranging from film dialogue to artist Dora Carrington’s biography. Fabric samples from the artist’s collection of vintage clothing adorn many pages.

Philomena Robinson is a newcomer to artist’s books. This is her first editioned volume. Her one-of-a-kind artist’s books have been exhibited in several Chicago galleries and she’s been the recipient of many awards and grants.

ON THIS LAND
by Karen Kunc
1996
SOLD OUT
Woodcuts on paper and red flax paper stained with walnut. 7½” x 5 ½” closed, 7½” x 10 ½” unfolded.

Karen Kunc is a printmaker and Associate Professor at the University of Nebraska at Lincoln. Her large-scale woodcuts and artist’s books have been exhibited internationally and in the United States. Her work is in many museum and public collections, and has received many awards and fellowships. She has conducted numerous printing workshops around the country and in Italy and Bangladesh.

Lenora Castillo’s poems have appeared in the Prairie Schooner, Nebraska Humorist’s Magazine and The 1995 Nebraska Poet’s Calendar. In 1999, she won the Vreeland Award for creative writing.

KIMONO/KOSODE
by Carol Schwartzott
2002
SOLD OUT
Letterpress on hand-dyed Japanese paper, Chiyogami paper, matboard, and basswood dowels. Matching slipcase. 11” x 8½” x 2”.

Carol Schwartzott’s Kimono/Kosode evokes the many graceful layers of traditional Japanese dress. It employs the repeated design of a cutout kimono shape and tri-fold panels covered with Japanese Chiyogami papers of varied patterns and related colors. The edition is produced in five colorways: blue, black, red, green, and brown. Kimono/Kosode has a hinged construction of basswood dowels with six rigid sections, each forming one tri-fold page. The book lies flat, but when it is displayed on its edge with the pages flipped open a tiny multidimensional theater appears and the kimono becomes a window. Each tri-fold section also contains a text giving a brief history of the kimono, printed letterpress on hand-dyed Japanese Yohko paper that floats against a mat-board surface. The book resides in a matching slipcase; dimensions are 11 inches high by six inches wide by two inches deep.

Carol Schwartzott’s professional portfolio lists many honors and exhibits. Her bookworks are in many museums, libraries, and private collections. She works in a studio nestled among white pines near Ithaca, New York.

REDRESSING THE SIXTIES, (ART) LESSONS À LA MODE
by Susan E. King
2001
$100 (was $450)

Letterpress on handmade paper, fabric samples, pins, and paste paper. 36 pages. 9 ½” x 14 ½”.

Part memoir, part cultural artifact, Redressing the Sixties is King’s witty, whimsical recollection of the influences on her life related to clothing and fashion. Growing up in Kentucky during the 1960s and 1970s, she coped with the universal challenges of being a teenager and national traumas like the Vietnam War and the Kennedy assassinations. The book contains 14 original prose pieces by King along with texts she selected to provide commentary, ranging from film dialogue to artist Dora Carrington’s biography. Fabric samples from the artist’s collection of vintage clothing adorn many pages.

King explains, “For those of us born after WWII, the upheaval of the Sixties coincided with our adolescence and growth toward adulthood. This book explores the events of that decade from my vantage point in Kentucky.”
In Zones of Time, Sand and Rain, Nelleke Nix portrays the flora and fauna of Costa Rica in a colorful compilation. Handwritten in the ancient lettering of the Middle Ages, with pages of text and prints layered to suggest the fallen leaves on the forest floor, the book contains several stories and anecdotes about conservation efforts. Also included is a digital print of a Leatherback turtle laying her eggs, with the tale of a team of ecologists helping the injured turtle dig her nest.

Nix collaborated on the project with Phyllis Utti-Maslin, whose eight photographs relating to rainforest and sea turtles are included. The cover is made of wood and handbound in Coptic style with natural waxed linen thread. The cover print is a tinted photograph surrounded by a sculptural metal plate.

The Diary of a Sparrow, which exquisitely chronicles history as viewed through special lenses, which are included. All papers are combined with modern computer techniques from the 16th century to the stereoscopic photography technique. The book is handmade by the artist. Based on traditional puppet construction, their abstract forms and moving parts are supported by sticks, which are held from the bottom. The accordion playbill is letterpress printed over a relief printed pattern. The book/stage combines letterpress text on relief printed pages. The concertina construction of the bookstage allows it to stand upright while its translucent paper lets in light. All parts are housed in a handmade, three paneled folio, covered wood hinge pins and archival paper puppets.

Wild Cranes celebrates the royal birds of the unbound wilderness, known for their loud, trumpeting call and their longevity. The work ponderes the majesty of the Alaskan landscape and contemplates the relationship between humans and the land that inspires spiritual renewal. Wild Cranes unites poetry and art. “The iconography of words and images,” says Going, “originates in the space between myself and the Alaskan life of heightened sensibility, in which the personal particular and the impersonal universal are a continuum in perpetual transformation.”

Jo Going is an artist who lives in Alaska. She has exhibited throughout the United States and Canada and has worked in several museum collections.