

MORPHO TERRESTRE

poems by Emily Wilson
prints by Sara Langworthy



Morpho Terrestre consists of seven poems and four images. Wilson takes *Micrographia*, Robert Hooke's 17th c. treatise on the microscope, as her point of departure. The poems revolve around an extremely close examination of the natural world, referencing specific moments in nature, and the things found in those moments. The images use as their starting point direct photocopies of sticks, stems, and leaves. These objects are printed from photopolymer plates, using a multilayered process pairing relief printing on a Vandercook press with hand-applied sumi ink washes. The pages are assembled as gatefolds, allowing the viewer to read each poem without a visual interpretation obstructing the reading of the text.

The text is digitally composed using Janson types. Images and poems are printed from photopolymer plates on Sakamoto lightweight paper. Book is soft covered, sewn with silk in a Japanese Multisection binding, and housed in a clamshell box. The box is oversize, providing a safe viewing area for the fully extended book.

Edition of 50, completed in 2006. **\$600**

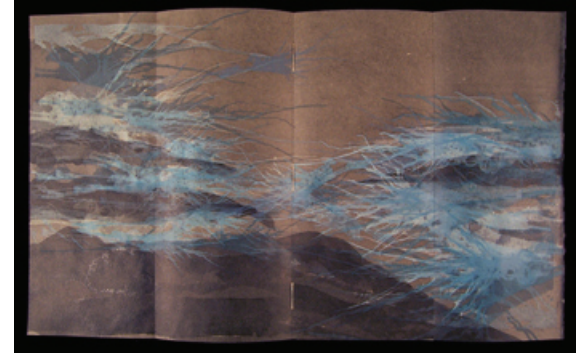
viewing sequence for the poem *Stereotype*



gatefolds closed for poem-only view



one gatefold open, poem in view



entire spread open to view full image, poem hidden

SOLID PHASES

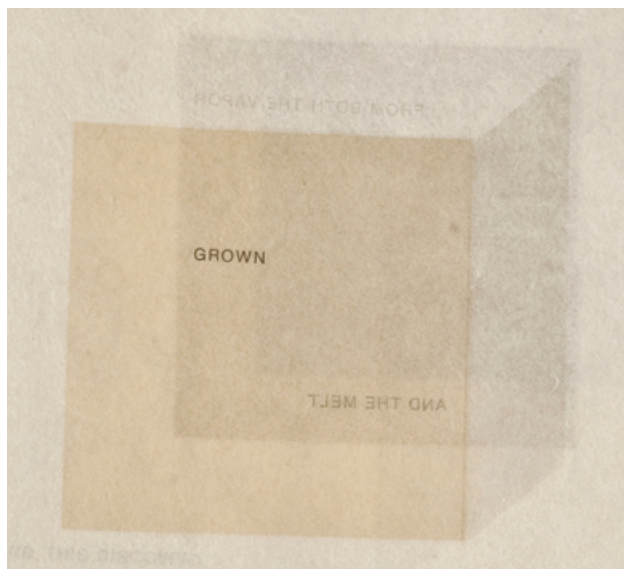


Solid Phases is inspired by drawings of the molecular structure of ice, and the language used to describe the particular brittle bond of water in its solid phase. The text is culled from the book *Ice Physics* (Peter V. Hobbs, 1974) in particular the first section, "Solid Phases of the Water Substance." Exploring the fragile nature of connection and the impact of stress upon a solid, *Solid Phases* is a close examination of stasis. The book is presented in three chapters with the headings: *When a solid body is subjected to stress its shape changes; the container of when, where; and finally, we summarize.*

Many of the papers used are transparent Japanese or handmade sheets, layered images and text are built through multiple pages. A sense of "front" and "back" becomes confused, and as those distinctions are blurred the reader views down through each page. The text is hand-set from a very worn case of Helvetica, and printed on a Vandercook SP-20. Images are printed from photopolymer plates and linoleum blocks. Papers are Sakamoto, Shin-Tobi, flax paper made by Bridget O'Malley of Cave Paper, and assorted handmade text-weight flax and hemp papers from the UICB Papermaking Facility. Four one-pound cans of transparent white ink were used in the printing of *Solid Phases*. The book measures $9\frac{1}{2} \times 12\frac{3}{4}$ inches and is contained in a full-cloth case binding, with an inset print and title label on the front cover.

Most of this book was designed and printed in 2009, during a Visiting Artist Residency at the University of Iowa Center for the Book, made possible by a grant from the Windgate Foundation. The final twelve press runs and binding were completed in the fall of 2012. Some things take their own time.

Edition of 33, completed in 2012. \$700.



NEW PATTERNS IN OLD STYLE



detail of full page spread at left

New Patterns in Old Style examines linked opposites, and the tensions present when opposing elements exist in proximity to one another. The text was composed by reassembling definitions of the word “cleave” and words found in tatting instructions. The text is paired with images built from multilayered prints of close-cropped decayed leaves. The book is printed almost entirely from photopolymer plates, with a few select pages hand painted with sumi ink. The first signature is printed in pale greys and greens; the second signature is equally monochromatic, using a pink/orange/yellow palette.

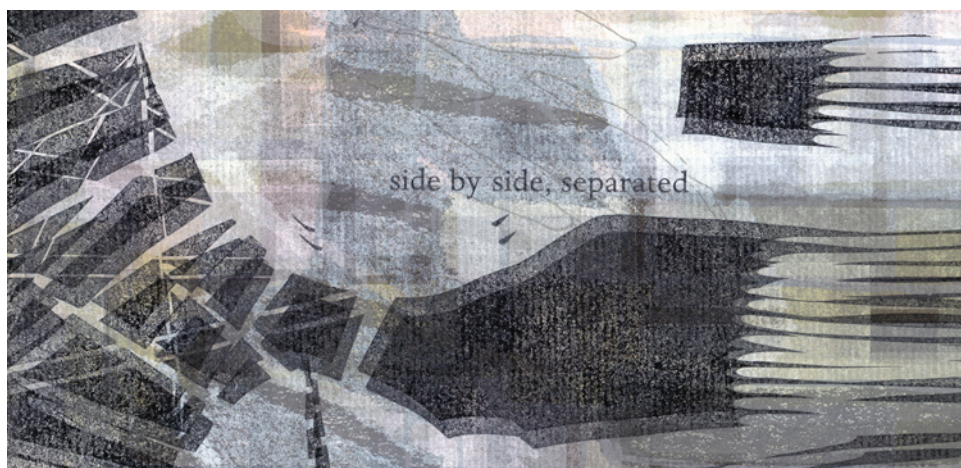
The rectangles and squares of the leaf prints reference narrow column newspaper clippings of sewing instructions. A formal constraint of this project was to use only papers already on hand and to reuse unfinished pieces and half-begun prints, in the manner of a sewer’s scrap bin or workbasket. The total number of these repurposed sheets determined the edition size of the project.

The types are Bulmer and Dante, printed from photopolymer plates on a Vandercook No. 4T. The papers are Kitakata, Kozo Kaiga, University of Iowa Center for the Book handmade text sheets in a variety of fibers including hemp, flax, and cotton, and an over-

beaten flax paper specially made by Cave Paper for the book *Solid Phases*.

The book is sewn into a modified limp paper binding with a wrap-around cover label. Cover paper is UICB Papercase Natural. It measures 8½ × 9¾ inches and is housed in a full-cloth clamshell box.

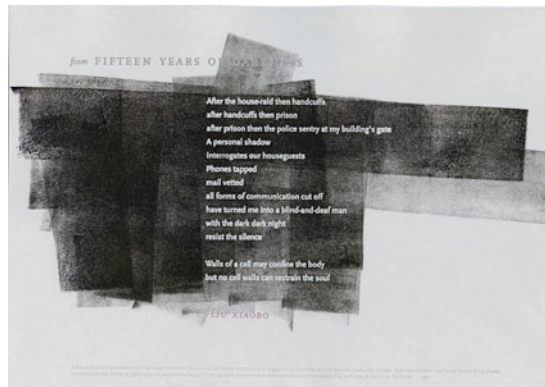
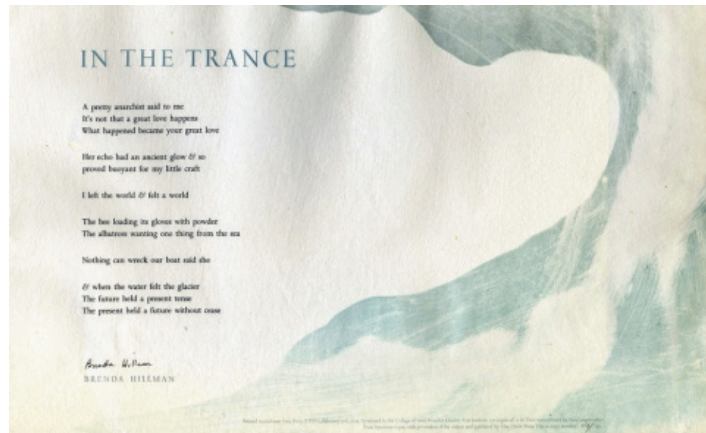
Edition of 24, completed in 2013. \$850.



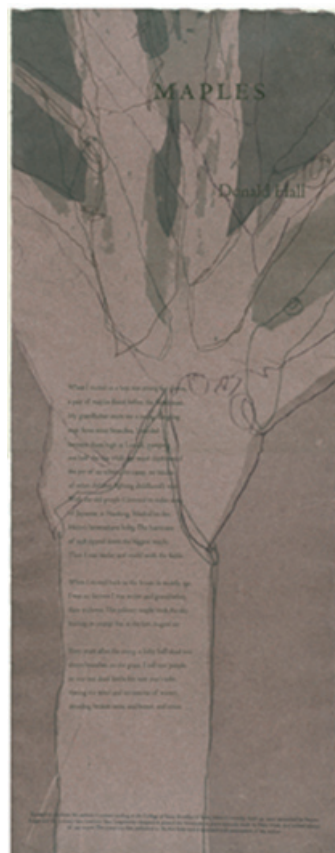
Hand printed on a Vandercook proof press. Texts used with permission and signed by the author. \$50 each

AUTHORS AND TITLES

- Anne Carson
Recipe
- Eavan Boland
Atlantis: A Lost Sonnet
- Nick Flynn
Healong
- Louise Gluck
A Village Life
- Donald Hall
Maples
- Brenda Hillman
In the Trance
- Donald Revell
Against Creation
- Marilynne Robinson
Gilead
- Rebecca Solnit
from A Field Guide to Getting Lost
- Ellen Bryant Voigt
Practice
- Emily Wilson
Small Study
- Liu Xiaobo
from Fifteen Years of Darkness
- Tiphanie Yanique
The Bridge Stories



Sara Langworthy lives and works in Iowa City, IA where she maintains a studio and teaches letterpress printing at the University of Iowa Center for the Book. Langworthy has produced artist books and broadsides since 1998, employing a variety of relief-based print processes including hand-set metal type, photopolymer plates, and experimental imagemaking techniques on a Vandercook proof press. In her work, she combines editionable print techniques with hand work such as painting, ink washes, collage, and sewing. She has been awarded grants from the Jerome Foundation, the Women's Studio Workshop, and the UI Center for the Book. In 2011, Langworthy was awarded the Emerging Educator Award at the College Book Art Association conference. Her artist books and prints are found in national and international collections, including the Walker Art Center and the Library of Congress.



clockwise from top left: Brenda Hillman/*In the Trance*;
Rebecca Solnit/*from A Field Guide to Getting Lost*;
Donald Hall/*Maples*; Liu Xiaobo/*from Fifteen Years of Darkness*

To order books or prints, please send an email to sara-langworthy@uiowa.edu
or send a note via the contact form on my website:
www.slangworthy.com

If you are purchasing for a collection or institution, an invoice will be shipped with your order. For individuals purchasing books, orders must be prepaid. Please feel free to contact me with questions.

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|--------------------------|---------------------------|-----------|
| <input type="checkbox"/> | artist books | |
| <input type="checkbox"/> | new patterns in old style | \$850 |
| <input type="checkbox"/> | solid phases | \$700 |
| <input type="checkbox"/> | morpho terrestre | \$600 |
| <input type="checkbox"/> | without question | \$175 |
| | broadsides | \$50 EACH |
| <input type="checkbox"/> | Anne Carson | |
| <input type="checkbox"/> | Eavan Boland | |
| <input type="checkbox"/> | Nick Flynn | |
| <input type="checkbox"/> | Louise Gluck | |
| <input type="checkbox"/> | Donald Hall | |
| <input type="checkbox"/> | Brenda Hillman | |
| <input type="checkbox"/> | Donald Revell | |
| <input type="checkbox"/> | Marilynne Robinson | |
| <input type="checkbox"/> | Rebecca Solnit | |
| <input type="checkbox"/> | Ellen Bryant Voigt | |
| <input type="checkbox"/> | Emily Wilson | |
| <input type="checkbox"/> | Liu Xiaobo | |
| <input type="checkbox"/> | Tiphonie Yanique | |

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