



**A Kat Ran Checklist.** Limited editions designed, printed, and/or published between 1994 and mid-2012. With an introduction, occasional comments, and an essay about fine printing by Michael Russem.

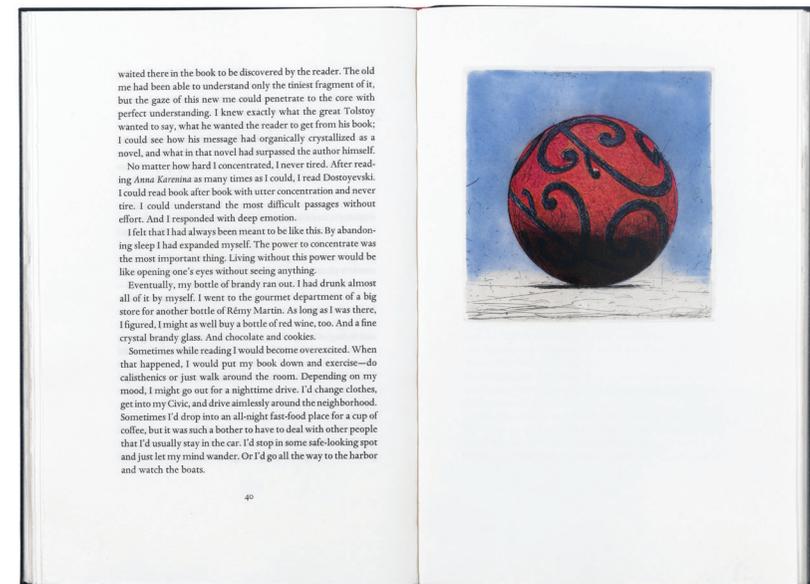
Prepared at the Cambridge Offices upon the closing of the Florence Offices.

A8 **Sleep.** By Haruki Murakami. Etchings by John Gibson. Translated by Jay Rubin. Florence, [Mass.]: Kat Ran Press, 2004. 7½ × 10 inches. 64 pages. 60 copies. Set in 12/16 Dante by Michael & Winifred Bixler with Columna for display and printed on Twinrocker. Etchings printed at Wingate Studio. Bound in black leather and boxed by Claudia Cohen. With 4-page prospectus.

*Sleep* was the book for which the preceding decade had prepared me. Haruki Murakami was my favorite author, and I loved John Gibson's paintings and prints. I spared no expense and thought that by doing so I could make the best book possible. Everyone involved in the production was at the top of their game, and as far as fine press books go, I think *Sleep* is pretty good. However, as a piece of *design*, the book is an utter failure and reminds me of a visit to an ice cream sundae buffet at which I piled on all of my favorite toppings. Although that always seems like a good idea, the result is a glut-tonous mess unfit for consumption. A simple bowl of vanilla ice cream with a few fresh berries is always the better dessert. Less really is more, and the content here would have been better served by a little restraint. Still, *Sleep* is always the first book I pull off my shelves when I want to show people what the letterpress years of Kat Ran Press were all about.

A9 **Designing the Mentoring Stamp.** By Lance Hidy. [Florence, Mass.]: Kat Ran Press, 2007. 5⅞ × 9 inches. 64 pages. 600 copies. Set in 11.25/15 Dante with Penumbra Sans Semibold for display and printed on Mohawk Superfine. Offset lithography by The Stinehour Press. Smyth-sewn paperback binding by Acme Bookbinding. Thirty-five deluxe copies bound in purple paste paper over boards by Sarah Creighton. Postcard prospectus.

The first book in the Kat Ran Essays in Philatelics, a series focusing on the forgotten or overlooked postage stamps designed by type and graphic designers. I had originally intended for this book to be a typical fine press production: letterpress, mould-made paper, and hand-binding. However, over the course of this book's *long* gestation period, my ideas about book design and production changed so drastically that the use of those precious methods and materials no longer made sense—especially for a book whose author has so thoroughly embraced modern methods of production and communication. Also, it seems to make little sense to produce a precious *limited* edition about fine printing and (in this case) design unless fine printers want to guarantee that the audience for these books *remains* limited and the information kept within a small circle of enthusiasts. With so much interesting and important design and printing history scholarship being published by fine presses, it seems a shame that much of that information is not being made available to a larger audience.



Haruki Murakami's *Sleep* with color etchings by John Gibson (A8)



Lance Hidy's *Designing the Mentoring Stamp* (A9)

**Kat Ran Press was founded in 1994 by Katherine and Michael Russem** with the goal of combining classical typography and contemporary art with the old ideals of fine printing. The Press had a pretty good run over the next eighteen years, printing everything from modest pamphlets to portfolios which have fetched as much as \$1 million at auction. With the closing of the letterpress plant in Florence earlier in 2012, the staff of the Cambridge Offices decided to put together a 60-page illustrated checklist of the over eighty limited editions designed, printed, and/or published at Kat Ran. Included is everything from the student books of the Russems to the last books they printed for The Lone Oak Press and Sherwin Beach Press. All books are described with just the right amount of detail for the casual reader, and most descriptions are followed by additional commentary by the printer. This major checklist of the works by a minor press is a must-have for any collector, printer, student, or library concerned with fine printing between 1994 and the middle of 2012.

*A Kat Ran Checklist* is published in three deluxe editions, each of which follows the typographic format illustrated in the middle of this prospectus.

- 1 **The Deluxe Leaf Book Edition.** Ten copies of the checklist hand-bound by Sarah Creighton in red cloth over boards, accompanied by *Pages from Kat Ran Press*, an 11½ × 16½-inch leaf book with leaves, folios, and/or prints from all eighteen books published by Kat Ran Press—including pages from the four incomplete and never-seen student works. The two books are placed in a clamshell box and will be ready for shipping in December of 2012—if not sooner. Probably sooner. Either way, you'll want to reserve a copy sooner rather than later. \$2,000
- 2 **The Deluxe Hand-Bound Edition.** Forty copies of the checklist handsomely hand-bound in red cloth over boards by Sarah Creighton and her staff at One Cottage Street in Easthampton, Massachusetts. Essential for the rabid collector of Kat Ran books. Shipping in December of 2012—if not sooner. Probably sooner. Seriously. \$180
- 3 **The Deluxe Edition.** Three hundred Smyth-sewn, paperback copies of the checklist, each placed in a Kat Ran Red (PMS 200) dust jacket. Perfect for reading in bed or on the beach. Available for shipping in October. \$40

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