



















One of the firsts at last there stood the mountain, wholly unveiled, awful in bulk and majesty, filling all the view like a separate, new-born world, yet without so fine and so beautiful it might well for the dullest observer be deprecate enthusiasm. —JOHN MUIR

Known since Katsushika Hokusai (1760–1848) is perhaps best known for his seminal work, *Thirty-six Views of Mount Fuji* and included from this to circa 1840, depict the sacred peak within the context of landscapes and scenes of daily life. At the heart of the series is his fascination with Fuji's

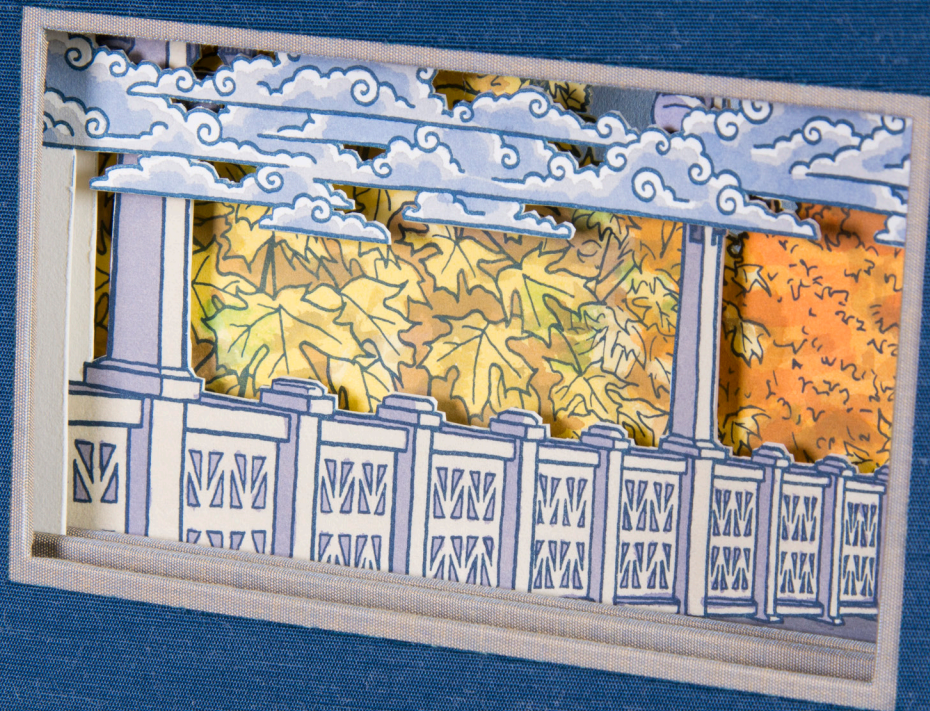
And one day—whether tomorrow or in a million years, is an explosion of ad or by the erosion of time—Mount Rainier will disappear completely. I can't begin to predict the future, but I can attempt to capture the present moment. One hundred present moments, to be exact. If nothing else, *Local Conditions* is a reminder of the lesson of this place:

○○○

Illustrated, designed, printed and bound by Chandler O'Leary, through Washington. Each of the book's 120 image flats is illustrated and compiled from sketches, photographs and data collected in person, on location, from September 2002 to October 2010. All text and images were letterpress printed in Hokusai's indigo ink, down the street at Springdale Press. Images and typography patterns are hand-drawn and watercolored. For making it possible to turn this crazy idea into an even crazier reality, many heartfelt thanks to Donald Sidman, Jessica Spring, Rebecca Watson, Sound Collins Memorial Library, and the Book Arts Guild. Thanks also to the enough for me to grab the camera and jump in the car. Produced with the support of a Tacoma Artists Initiative Program grant from the City of Tacoma Arts Commission.

120 NUMBERED COPIES. THIS IS IT. TACOMA, WASHINGTON





Japanese writer Kunikida Doppo (1898 - 1968) is perhaps best known for his musical books. *Thirty-Six Views of Mount Fuji* and published from 1911 to 1914. The two series of woodblock prints, scenes of landscapes and scenes of daily life. In the heart of the series is

No all the while, Katsura has changed as much as the table. Its various mountainous shifts in form, as our experience of weather makes its appearance. It hides, or dominates, depending on the time of day or year. Even we have proved a catalyst, as our whether tomorrow or in a million years to predict the future, but I can attest to the present. One hundred present moments, to be sure, is a reminder of the lesson of this. First, we never see the same Mountain twice.

○○○

printed and bound by Chandler O'Leary, three feet, and a thousand gentle rains. Tacoma's 120 image flats is illustrated and compiled. All text and images were letterpress printed on the street at Springtide Press. Images and turn this crazy idea into an even crazier reality. old Sidman, Jessica Spring, Rebecca Watson, Arts Commission, the University of Puget and the Book Arts Guild. Thanks also to the storious reputation, seeming to hold just long and jump in the car. of a Tacoma Artists Initiative Program grant mission.

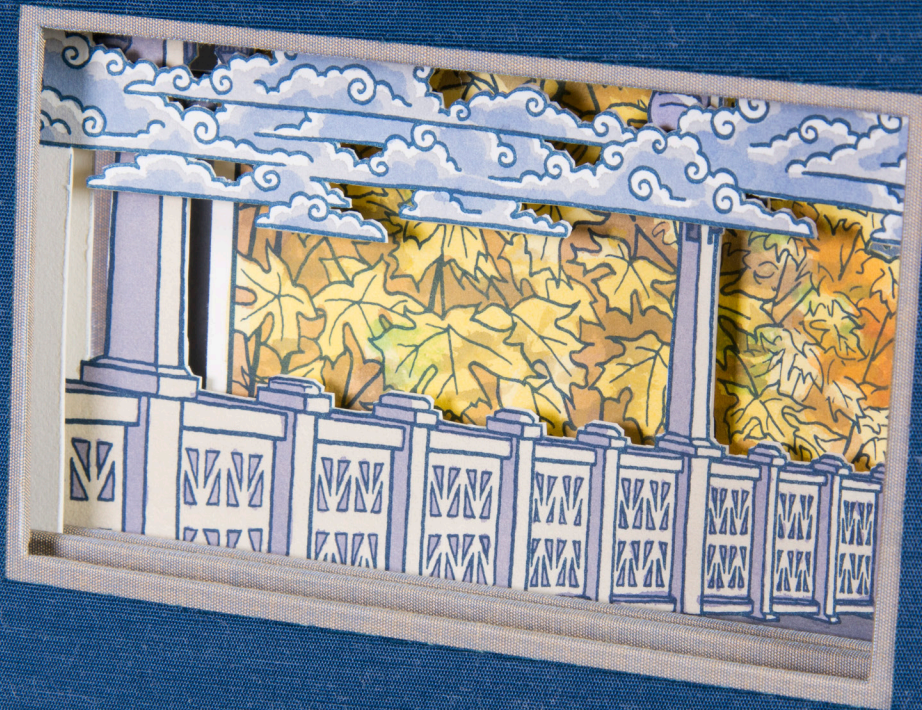
18 12. THOMAS O'LEARY





31





31

...the world, just what we find and as beautiful a sight and for the distant observer as desperate enthusiasm. — *Journal*

...the world, just what we find and as beautiful a sight and for the distant observer as desperate enthusiasm. — *Journal*

So all the while, Kaitian has changed as much as the table  
in various continuous shifts in form, as our experience has  
weather made its appearance. It looks, or dominates, de-  
pends on the time of day or year, even on the speed of wind,  
the weather, the season or in a million  
the season of time—Mount Kaitian  
wages to predict the future, but I can see  
mount. One hundred present moments, to be  
realities is a reminder of the known of this  
Fate, we never see the same Mountain twice.

ooo

printed and bound by Chandler O'Leary, three  
beet, and a thousand gentle rain. The  
one's can image fate is illustrated and complete  
and data collected in person, on location, from  
All text and images were letterpress printed  
at Springdale Press. Images and  
text were hand-colored and watercolored.

idea into an even crazier reality.  
Rebecca Spring, Rebecca Watson,  
Kaitian, the University of Puget  
Arts Guild. Thanks also to the  
on, seeming to hold just long  
be car.  
Kaitian Initiative Program grant

CHANDLER O'LEARY





000  
LOCATOR KEY



EFFIANCE MARINA FROM  
HOUSE, RUSTON, WA  
Flats 25 + 19

September 2009

Park  
31' 3" W  
3 M  
/ 2.7 M  
16°C  
K/H

12

TACOMA DOME  
TACOMA, WA  
Flats 25 + 22

Friday, 25 December 2010  
3:02 P.M., Christmas Day  
Market and South 17th Streets  
47° 14' 47" N 122° 26' 24" W  
Elevation 125 FT / 38 M  
Clear, calm, 44°F / 7°C

S. HARMON FURNITURE BUILDING  
TACOMA, WA  
Flats 25 + 22 + 24

Friday, 25 December 2010  
2:59 P.M., Christmas Day  
Market and South 17th Streets  
47° 14' 47" N 122° 26' 24" W  
Elevation 125 FT / 38 M  
Clear, calm, 44°F / 7°C

STOCK CARS, PORT OF TACOMA  
TACOMA, WA  
Flats 25 + 26

Friday, 19 March 2010  
1:24 P.M.  
Saint Paul Ave. and East J Street  
47° 15' 4" N 122° 25' 18" W  
Elevation 10 FT / 3 M  
Partly cloudy, 58°F / 14°C  
Wind N 5 MPH / 8 K/H

13