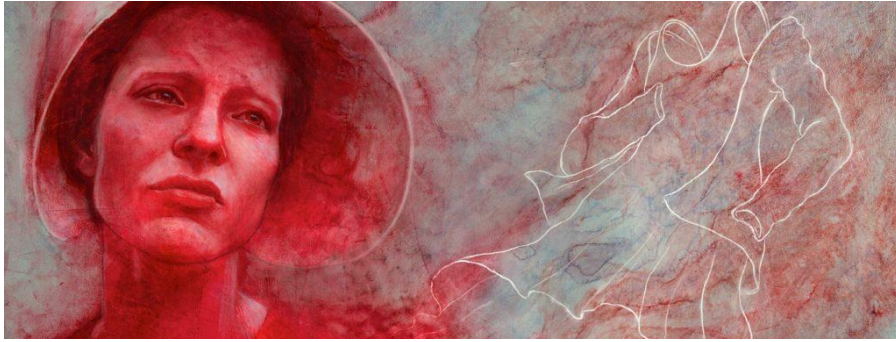


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THE HANDMAID'S TALE

Margaret Atwood

Introduction by Sophie Mackintosh

Afterword by Jan Garden Castro

Illustrations by Ken Cunningham

One of the most chilling cautionary tales of the 20th century, *The Handmaid's Tale* by Margaret Atwood is a tour de force of dystopian fiction.

It is the world of the near future, and Offred is a Handmaid in the home of the Commander and his wife. She is allowed out only once a day to the market, she is not permitted to read and she is hoping the Commander makes her pregnant; as her very existence is only valued if her ovaries are viable.

Offred can remember the years before, when she was an independent woman, had a job of her own, a husband and child. Now those days seem far away. For in their wake, the land that was once the United States has become the Republic of Gilead, a monotheocracy that has reacted to social unrest and a sharply declining birth rate by reverting to and going beyond the repressive intolerance of the original Puritans. The regime takes the Book of Genesis absolutely at its word, with bizarre consequences for the women and men in its population.

Unpredictable, horrifying, and altogether convincing, *The Handmaid's Tale* is an uncompromising portrait of totalitarianism and institutional misogyny. The novel explores themes of subjugated women in a patriarchal society, loss of female agency and individuality, and the various means by which they resist and attempt to gain individuality and independence.

In 2018, Atwood reflected on her process writing *The Handmaid's Tale*: “I made a rule for myself. I would not include anything that human beings had not already done in some other place or time, or for which the technology did not already exist. I did not wish to be accused of dark, twisted inventions, or of misrepresenting the human potential for deplorable behavior.”

The Handmaid's Tale won the 1985 Governor General's Award, and the first Arthur C. Clarke Award in 1987. It has been adapted into a 1990 film, a 2000 opera, and a 2017 television series. [JUMP TO ORDER BUTTONS](#)

ABOUT THE EDITIONS

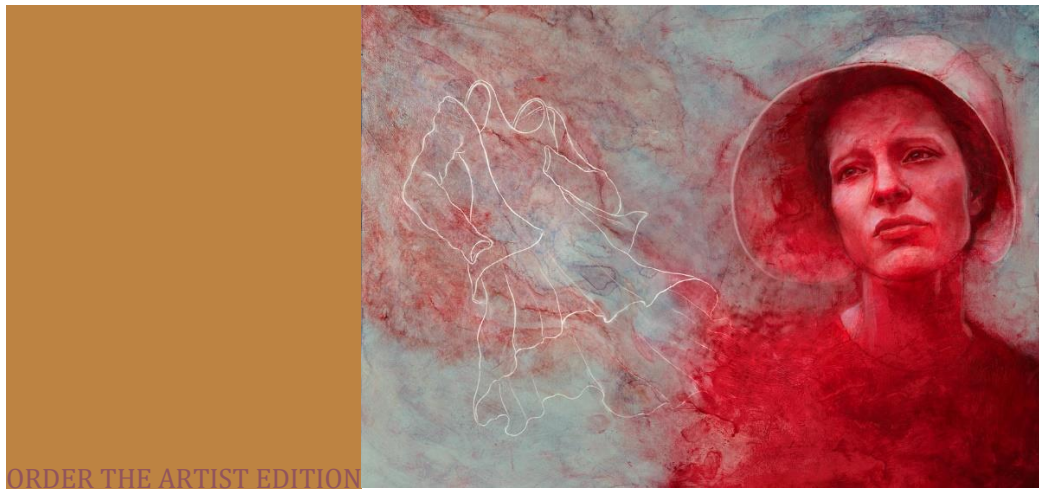
The signed limited edition of *The Handmaid's Tale* by Margaret Atwood is presented in three states: Artist, Numbered and Lettered. The editions measure 6" x 9" and include an introduction by Sophie Mackintosh, an afterword by Jan Garden Castro and six full color illustrations by Ken Cunningham. The Numbered and Lettered editions are signed by Margaret Atwood, Sophie Mackintosh, Jan Garden Castro and Ken Cunningham. The Artist edition is signed by Ken Cunningham.

A NOTE ON THE TYPOGRAPHY

Given that *The Handmaid's Tale* is about the oppression of women, we thought it important that the types we used to set the book be designed by a woman. In this case, one woman: Maria Doreuli. Her William Text is based on the types of William Caslon (1692–1766), whose letterforms would have been familiar to Puritan New Englanders from whom the founders of Gilead seemed to take so much inspiration. The display type, Kak, has its own oppressive qualities: It's heavy and dark and looming, always making its presence known. Like Gilead, it is overwhelming, inescapable, and allows for no light (or hope) to get through.

ARTIST EDITION

The Artist edition is limited to 1000 copies, and is the only edition to include a dust jacket illustrated by Ken Cunningham. It is a full cloth, Smyth sewn binding with two-hits foil stamping, and is housed in an embossed paper covered slipcase. The edition features embossed endsheets and is printed offset on premium archival Cougar Natural Vellum paper. This edition is signed by the artist.



NUMBERED EDITION

The Numbered edition of 250 copies is bound in black Harmatan and Oakridge goatskin, and red Japanese cloth. The cover and spine are foil blocked in three colors, and endsheets are printed letterpress on Hahnemühle Bugra.

The edition is housed in a quarter Japanese cloth cigar-box enclosure with handmade paste paper sides by Marie Kelzer. Each sheet of the paste papers are hand painted one at a time, and no two are entirely alike. Marie Kelzer's paste papers are part of the Paper Legacy Project and are housed at The Metropolitan Museum of Art in New York City, at the Thomas J. Watson Library.

The edition is printed letterpress on a Heidelberg Cylinder Press by Bradley Hutchinson in Austin, Texas. The paper is Mohawk Superfine Softwhite Eggshell, and the edition is signed by Margaret Atwood, Sophie Mackintosh, Jan Garden Castro and Ken Cunningham.

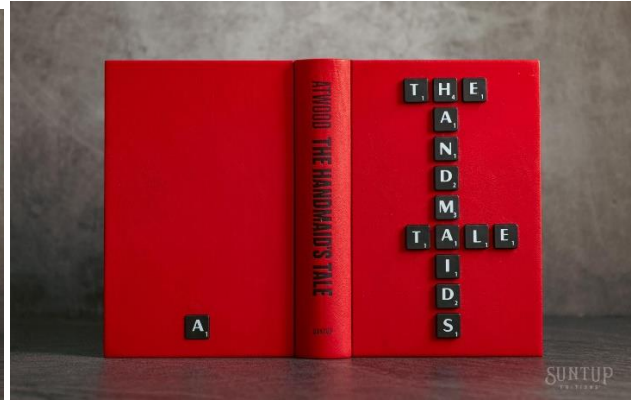


If there are any copies of the Numbered edition remaining after the Matching Pre-Order, depending on quantities, these copies will be available for purchase either by lottery or directly through the online store.

LETTERED EDITION

The Lettered edition is limited to 26 copies for sale and is a full leather bradel binding with a graphite top edge. Real scrabble tiles are inset and affixed to the binding, forming the title on the front cover, and the designation on the back cover. The clamshell enclosure is debossed and covered in Japanese cloth with a leather spine label.

Endsheets are hand marbled in Italy by Flavio Aquilina and the edition is printed letterpress on a Heidelberg Cylinder Press by Bradley Hutchinson in Austin, Texas. Each copy includes an original drawing by Ken Cunningham. The paper is mouldmade Zerkall Book softwhite vellum, and the edition is signed by Margaret Atwood, Sophie Mackintosh, Jan Garden Castro and Ken Cunningham.



If any copies of the Lettered edition are available when it opens up for public pre-order, those will be sold through a lottery only.

ABOUT THE AUTHOR



Photo by George Whiteside

Margaret Atwood is the author of more than forty books of fiction, poetry, and critical essays. In addition to *The Handmaid's Tale* (now a Hulu series) and its sequel *The Testaments*, her novels include *The Blind Assassin* (winner of the Booker Prize), *Alias Grace* (winner of the Giller Prize in Canada and the Premio Mondello in Italy), *The Robber Bride*, *Cat's Eye*, *The Penelopiad*, *The Heart Goes Last*, and *Hag-Seed*, a novel revisitation of Shakespeare's play *The Tempest*, for the Hogarth Shakespeare Project. Her latest book of short stories is *Stone Mattress: Nine Tales*. She is also the author of the graphic novel *Angel Catbird* (with co-creator Johnnie Christmas). Margaret Atwood lives in Toronto with writer Graeme Gibson.



ABOUT THE CONTRIBUTORS

Sophie Mackintosh Jan Garden Castro Ken Cunningham

Sophie Mackintosh is the author of two novels, *The Water Cure* and *Blue Ticket*. *The Water Cure* was longlisted for the Man Booker Prize 2018. Her work has been published in the *New York Times*, *Granta* and *The Stinging Fly*, among others. Her third novel, *Cursed Bread*, is forthcoming in 2023.

Jan Garden Castro is co-editor of *Margaret Atwood: Vision and Forms* (SIU Press) and author of *Sonia Delaunay: La Moderne* (Tokyo: Japan Association of Art Museums), *The Art & Life of Georgia O'Keeffe* (Crown, Virago, & Three Rivers), and *The Last Frontier* (Eclectic Press). Castro founded the MLA's Margaret Atwood Society. She is Contributing Editor of *Sculpture Magazine* (over 17 cover stories) and has curated art exhibitions in Japan, Peru, and USA.

Ken Cunningham is an artist and multiple award-winning director. As an artist, Ken strives to create work that is mythic, poetic, transformational and personal. Through his work, he paints the elusive tide that lies beneath what we perceive in the world around us. His paintings reveal the layers of feeling we sense but that are just out of cognitive reach. As a director he has worked on projects for a diverse range of clients including Lucasfilm, Lego, Marvel and Universal Pictures, among others.

Estimated 408 pages Publication: Fall 2022

ARTIST EDITION ISBN: 978-1-951151-93-5 Limited to 1000 copies Publication price: \$175

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OUT OF PRINT

- **LETTERED EDITION** ISBN: 978-1-951151-91-1 Limited to 26 copies Publication price: \$2950

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