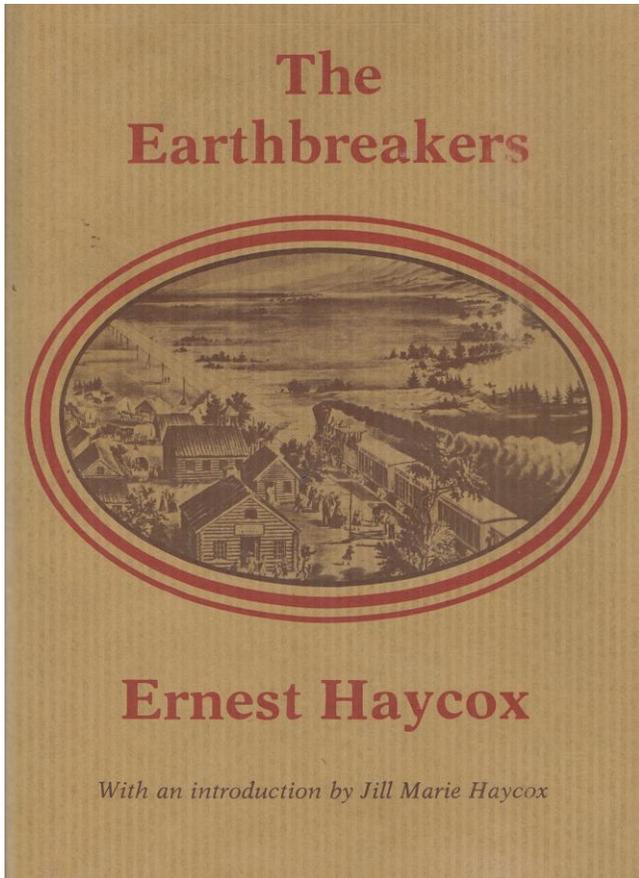


*Signature Gallery NW – Authors Hope Chest
still looking for a signed copy*



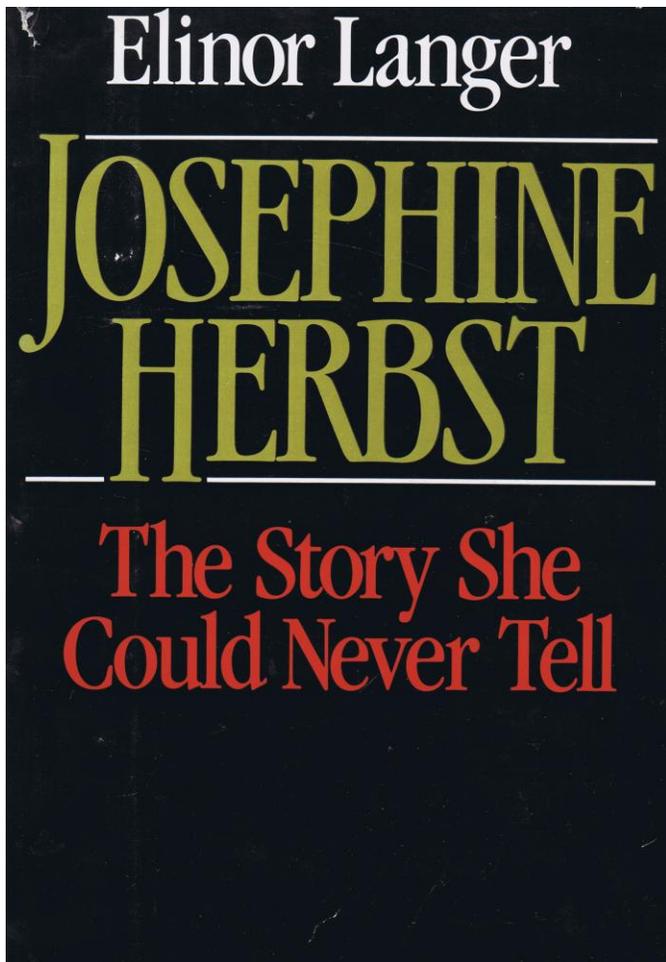
Ernest Haycox, *The Earthbreakers*, 1952

Wait...this is impossible...this novel was published post-humously, two years following his death. We'd just love to include a signed Haycox novel. Please reach us to share one we might add to this *Signatures NW* OCHC website feature.



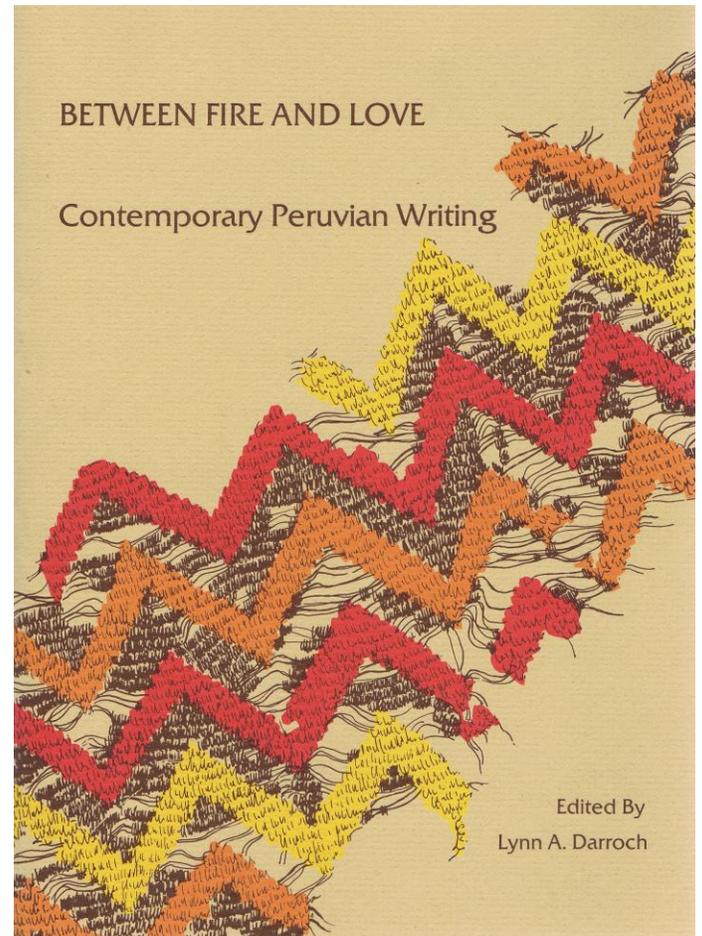
Matt Wagner, penciled by
Arnold & Jacob Pander,
Grendel: Devil's Legacy,
1986, 1987, 1988

Gentlemen, we'd love to feature your work and your penmanship...please check in.



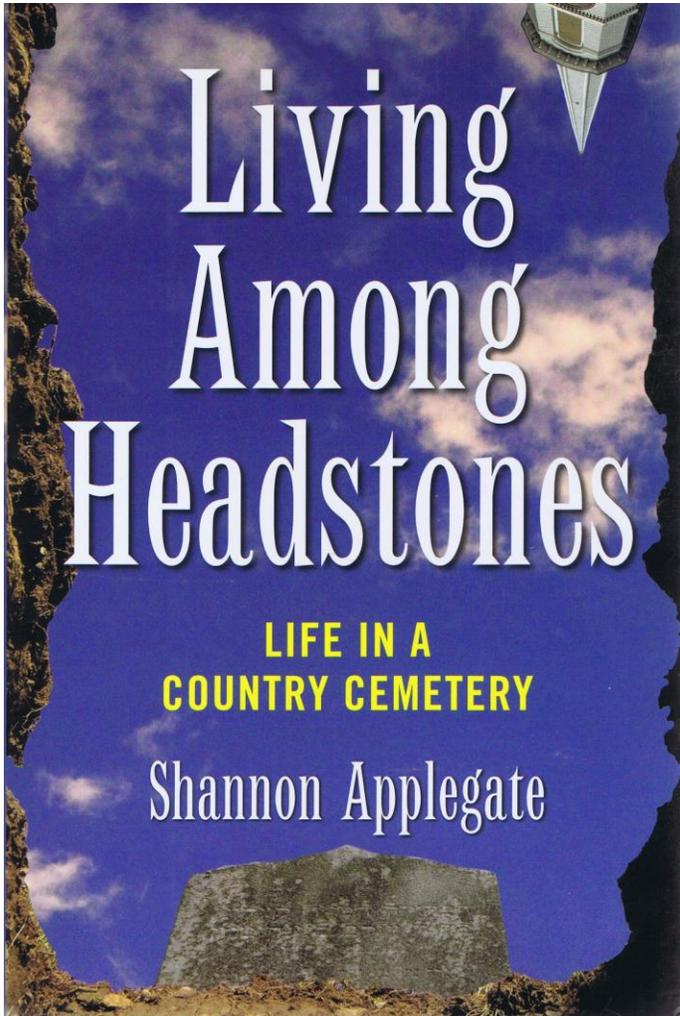
Elinor Langer, *Josephine Herbst*:
The Story She Could Never Tell, 1983, 1984

Elinor went on to write the powerful, revealing *A Hundred Little Hitlers*, with exciting work set in Hawaii in the offing. *Josephine Herbst* remains a valuable account.



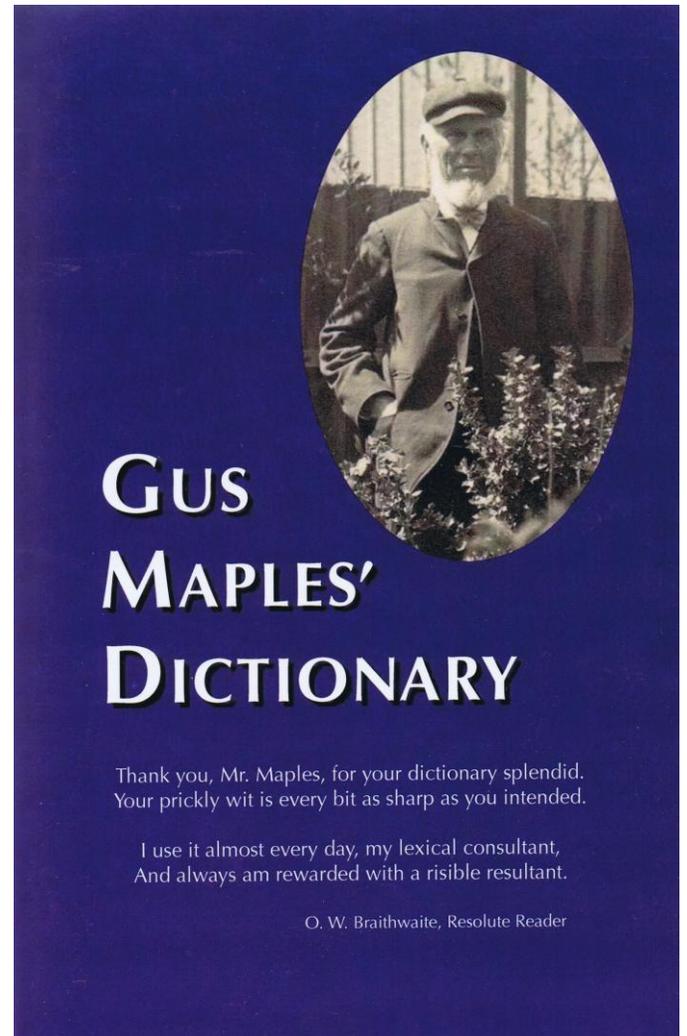
Lynn Darroch, editor, *Between Fire and Love*,
Contemporary Peruvian Writing, 1980

We'll track Lynn down, for this excellent late 20th century Peruvian anthology of poetry and prose needs to be included.



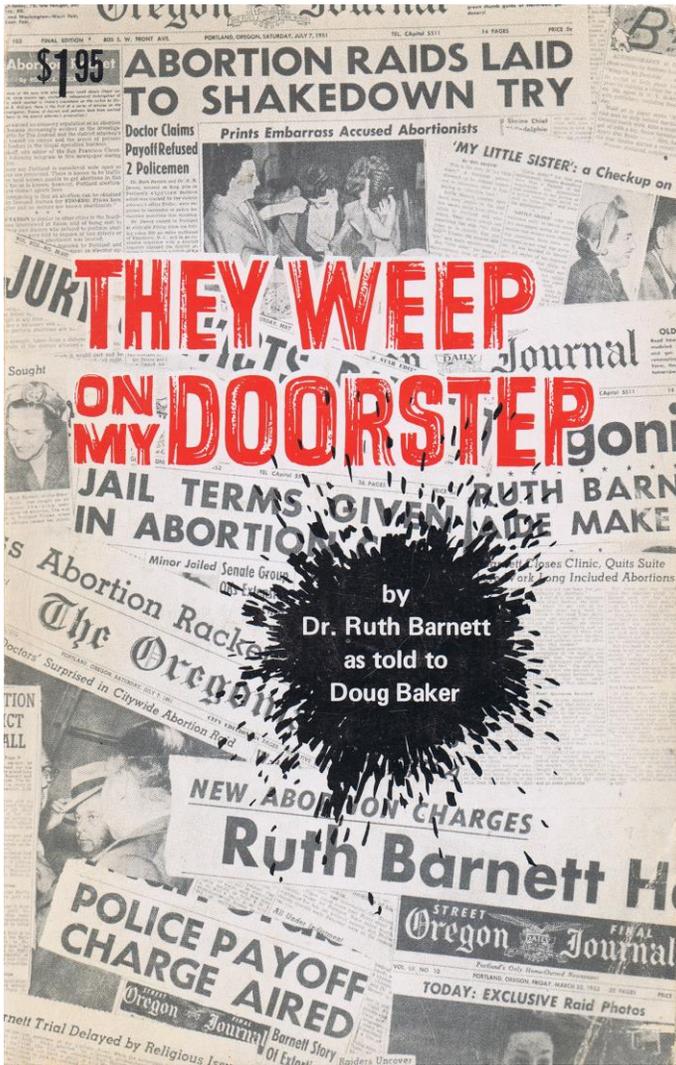
Shannon Applegate, *Living Among Headstones: Life in a Country Cemetery*, 2005

She is the author of *Skookum*, a *Literary Oregon – 100 Books* selection made by OCHC. This rewarding successor continues its evocation of the Applegate clan's nearly two century legend in and impact on Oregon.



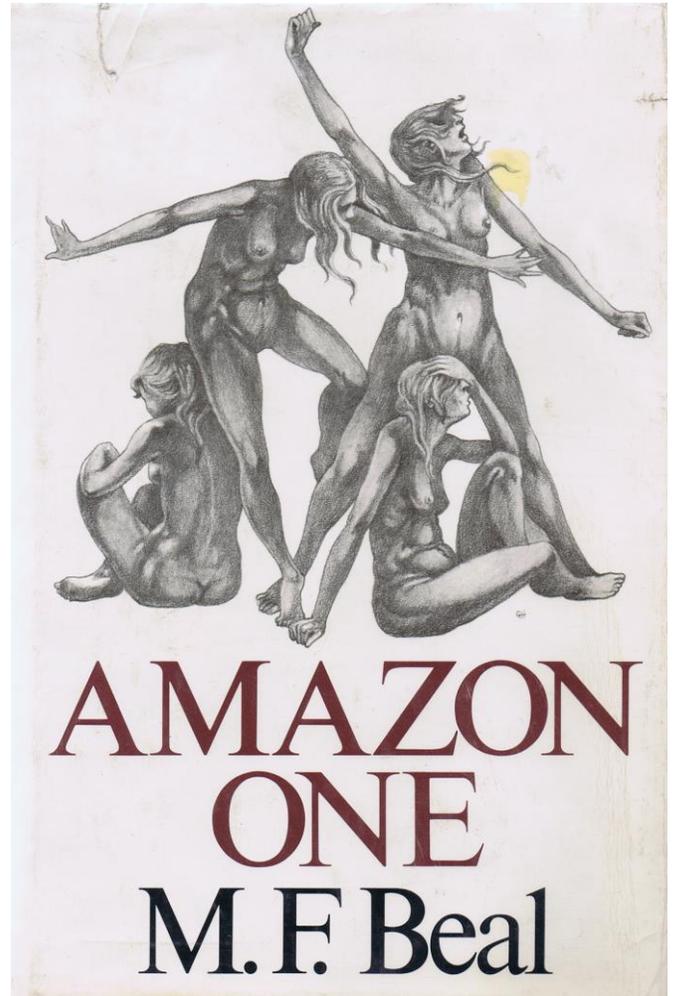
Fred Barrett, *Gus Maples' Dictionary*, 2006

This rare find by the author of the yet undiscovered 2006 *Ziiza: A Story of the Oregon Country* turned up unsigned. Maples turns up a passel of nuggets in them there hills.



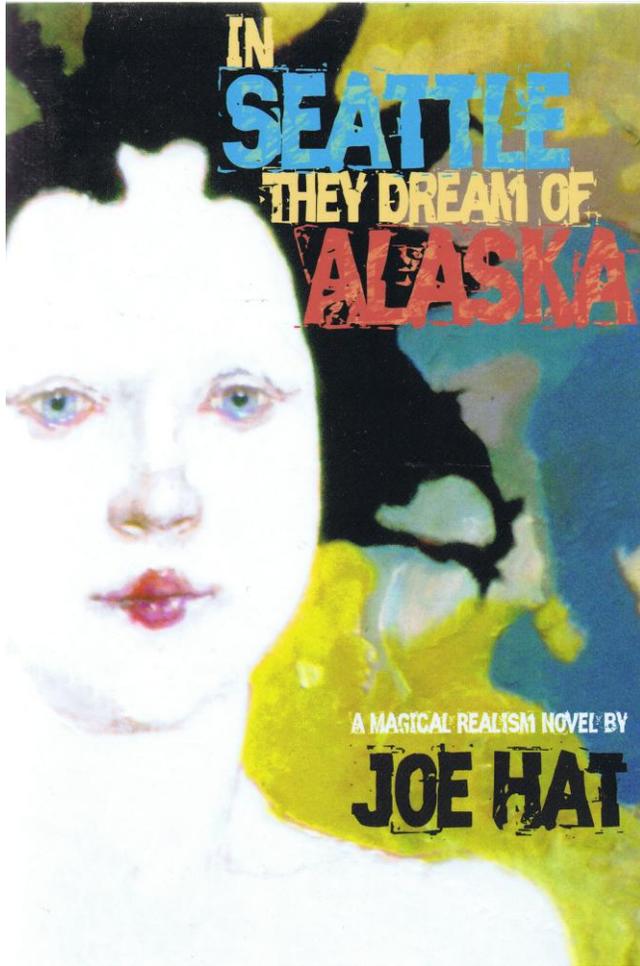
Dr. Ruth Barnett as told to **Doug Baker**,
They Weep at my Doorstep, 1969

This hard-hitting account is guided to port by the long essential *Oregon Journal* columnist, Oregon's own variant of San Francisco's Herb Caen.



M.F. Beal, *Amazon One*, 1975

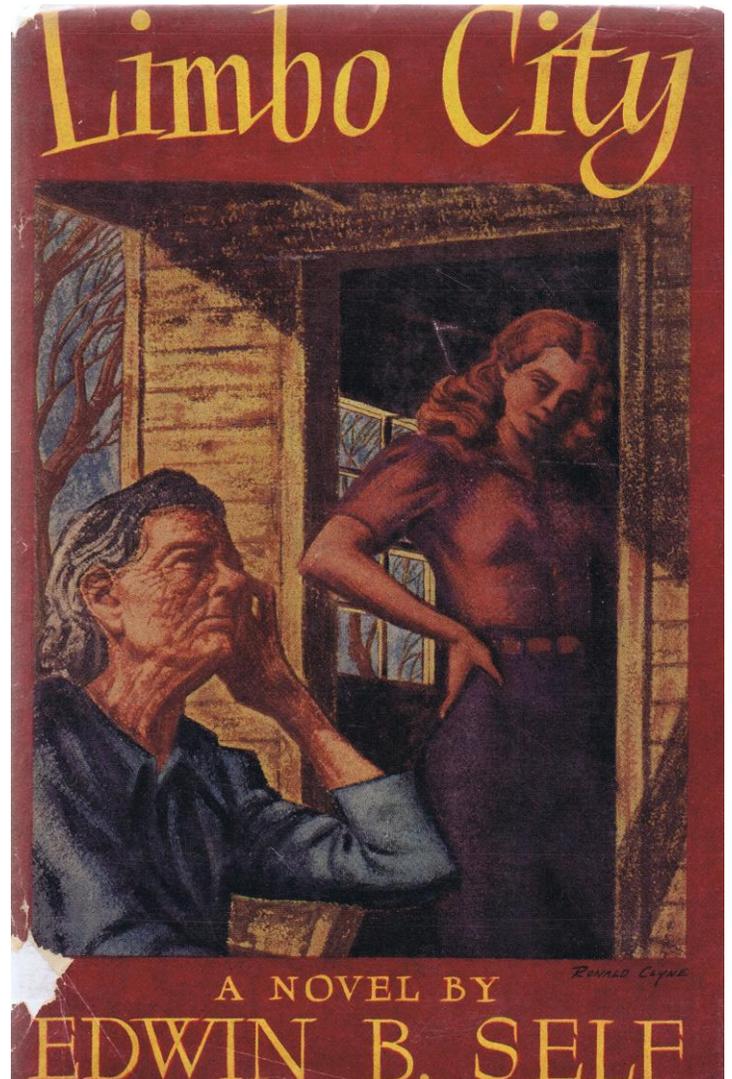
Recipient of the first Atlantic Grant “in four years” for the publication of what the Atlantic Monthly Press called “a novel certain to win for the author a place of prominence – and controversy – among this country’s writers of fiction.”



Joe Hat aka **Bennet Norrbo**,
In Seattle They Dream of Alaska, 2007

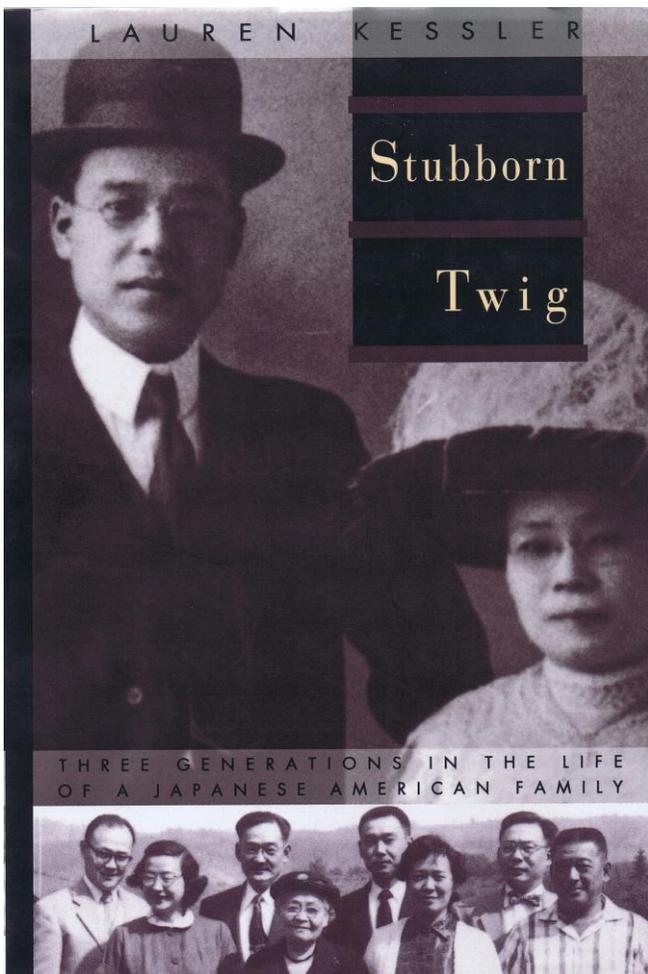
A dreamy novel in the **Mr. Otis / Stewart Holbrook** vein, this surreal account captures NW energy in an ethereal, sometimes chilling, fashion.

“The Big Spider walks around town with three legs stuffed down each pant leg and the clawed ends hooked into a pair of brown oxfords.”



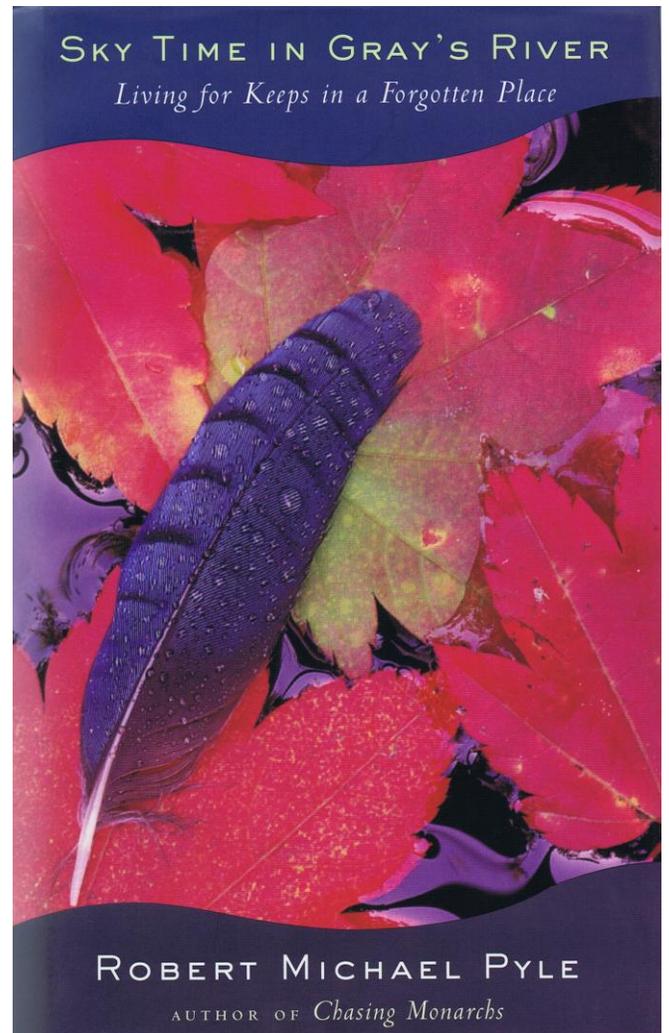
Edwin B. Self, *Limbo City*, 1946

At play in the hop fields of Polk County, Oregon, this rare novel with its wide-ranging multi-cultural cast keeps one flipping pages and amplifying this region's big picture.



Lauren Kessler, *Stubborn Twig*, 1993

A recent *Everybody Reads* statewide selection in Oregon, this wonderful story of Hood River's Yasui family through several decades was a well-deserved choice.

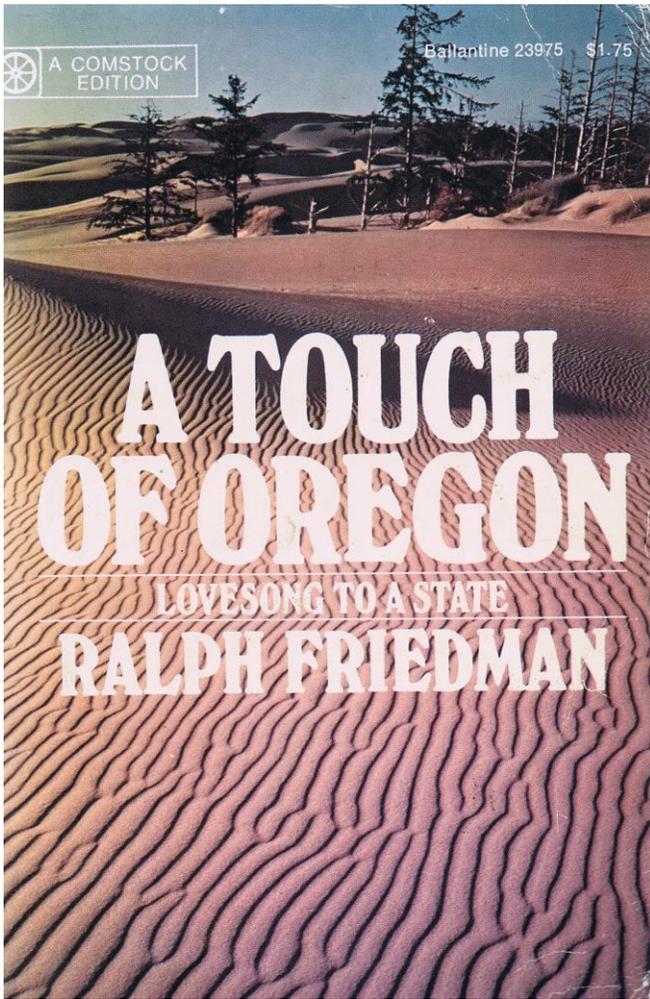


Robert Michael Pyle, *Sky Time in Gray's River, Living for Keeps in a Forgotten Place*, 2007

Debatably the Northwest's best answer to Wendell Berry, Pyle writes marvelously about the border lands just north of the Columbia River mouth.

"Bob Pyle's quiet, accurate writing is perfectly suited to the secretive beauty of the rainy riverlands where he lives."

Ursula K. Le Guin



Ralph Friedman, *A Touch of Oregon:*
A Love Song to a State, 1970, 1974

Ralph Friedman, the quintessential traveler in our place, surveying our lands with his photographer wife Phoebe, wrote indispensable books *Tracking Down Oregon* and the Pacific Northwest for the *Curious* at heart.



This sampling is but the tip of the iceberg of books we'd like to match up with NW authors' signatures. Check back frequently, as we'll find some, roll them in alphabetically, and then drop others into this *Hope Chest*.

Track down those that intrigue you from this entire *Signature Gallery NW* selection to learn and absorb this special place, whether you've lived here a lifetime, arrived in recent times, or are actual or virtual visitors.

We indeed make our home in our own image, and our creative figures help create the context.

Thanks for your interest and participation.