

## Fine Printing and Artists' Books

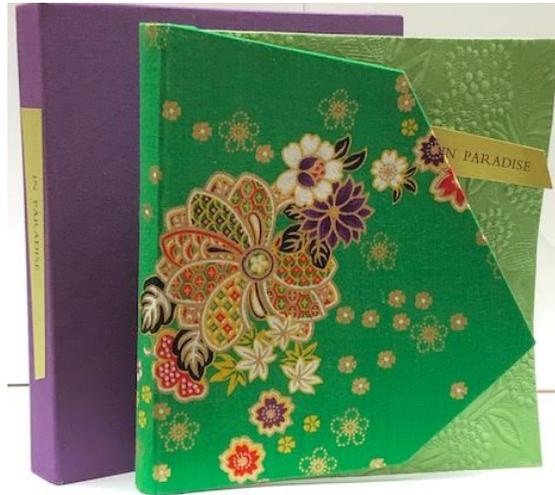
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<http://www.mrtbooksla.com>



Item#1

*One of Twelve Copies*

1. ALLIX, Susan. *In Paradise: Images from near the Andaman Sea, with Short Quotations*. [London:] Susan Allix, 2012. 6 7/8 x 6 3/8." [42] pp. The six etchings, with letterpress set in Bembo, have been printed on a variety of hand and mould-made papers. Green plant embossed covers with patterned green cloth shaped over-cover lined in red flower embossed paper, with separate yellow paper title strip between the two covers. Laid in a purple cloth box with yellow cloth title strip on spine and closure trimmed in yellow in front. The base closure is of the same patterned green cloth as the outer cover. A fine copy.

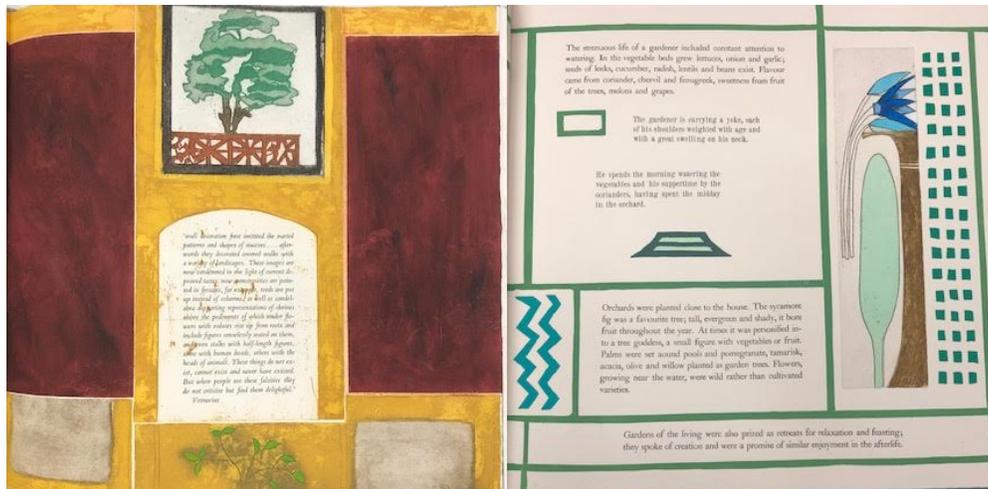
\$750

One of twelve copies.

“What are the sights and sounds of paradise? This book suggests ideas of the physical surroundings (as opposed to states of mind) that evoke a pleasurable and undemanding experience.

“Each section of the book is a separate proposal that is expressed through the shapes, textures and colours of the pages and the prints. This means that pages are different sizes and prints reveal themselves from out of folds and angles of semi-transparent, printed or manipulated papers. The words are brief; short lines found in Coleridge, a hymn, Kipling or Shakespeare.

“The colours used in the pages related directly to the binding which is a combination of cloth over boards over hand-made bright green paper heavily embossed with exotic plant shapes. The cloth is Malaysian batik-printed cotton in green, purple, red and gold. The form of the book is from an idea based on a collection of folded offcuts of various papers. The irregular and overlapping leaves seemed to create an interesting life of their own, while the vibrant cotton print (originally intended as a sarong) suggested a colour scheme.” – Susan Allix.



Item #2

*One of Seventeen Copies*

2. ALLIX, Susan. *A Prospect of Gardens*. Visited, Discovered, and Presented by Their Owners, Creators & By Travellers, Including Observations by Cyrus the Younger, Vitruvius, Columella, Goethe, Aurangzeb, Edward Lear & Others. With Painted Prints, Collages, Photographs, and Descriptions. [London:] 2015. Large, thick quarto. [144] pp. Illustrated with prints and photographic reproductions; there is frequent use of lino cut with etching in the prints, and they are painted with watercolor, gouache, acrylic, or colored ink. The paper is mould-made Velin Arches. Other papers are colored Bugra Butten, blue and green rag paper, Karuki grass, Corn hair, and Khadi papers. Awagami Mingeishi with a printed image is used for some endpapers. The principal typefaces are Caslon, Roman Compressed, Verona, and Bembo, set by hand and printed letterpress in black colors. Green and yellow-gold morocco illustrated with a yellow-dotted vine pattern and an engraved copper leaf inlay that has been oxidized to give it a dark coloring. The artist notes that each binding in this edition is slightly different. However, two constant themes connect them all – a predominance of green, and leaves that have been cut out of copper, engraved, then oxidized to make them dark; pages are joined together and, for strength, the book is sewn on

linen tapes laced into multi-layer boards; the endbands are of pierced leather in colors that reflect those used on the boards. The book comes in a green cloth box with a black-lettered paper label. As new.

\$9,500

One of seventeen numbered copies.

“This book is a book of garden moments. It is neither a history, nor a story of specific gardens; not a gardening manual, or account of plants, designers, gardeners...it contains elements of all these, laying out a perspective of shapes, influences and preferences occurring when nature is organized and the companionship of the earth is considered. Under six titles a collection of gardens are presented: Gardens of Ancient Egypt; Early Persian Gardens; Illusion and Reality in Roman Gardens; Giardino Giusti; Mughal Gardens, lost and found; Jardin Majorelle. Although divided by time and location, they are not so far apart that the influences of conquerors, trade and migration may be identified in their characters...As a garden, or a progression through the prospect of the garden, the book is planted with shapes, colours, walkways, light, and shade” (from the prospectus).

*One of Twenty-One Copies Printed, Illustrated, and Bound by Susan Allix,  
Winner of the Gregynog Letterpress Prize*

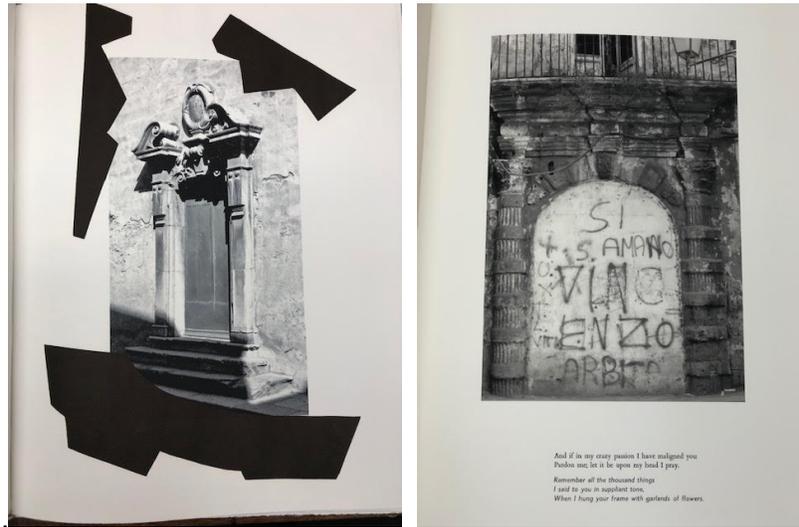
3. ALLIX, Susan. *Through Closed Doors*. 7 Paraclausithyra. Theocritus, Ovid, Tibullus, Plautus, Horace, Catullus, Propertius. With Photographs of Italian Doors and accompanying Prints. [London: 2005]. Folio. 104 pp. Twenty-six photographs, of which sixteen are black-and-white and ten are in color. Twenty of the photographs are full page. Among the photographs are series of prints: seven etchings, one lino-cut, and one woodcut. There is also stencil, air brush, and crayon work and some titles are printed on gray Japanese or Zerkall papers. The photographs are printed, with the text, on Somerset pure cotton printmaking paper using archival inks; this combination of ink with uncoated paper ensures a long life for the images without fading. Quarter black goatskin over Japanese wood veneer paper-covered boards. The wafer-thin wood has been printed, stained gray, air-brushed in soft red and black and wax polished. Paper and reversed goatskin onlays in black, gray, magenta, and green. Black Japanese paper doublures and the endpapers have cuts onto a doorway printed onto the flyleaves. Illustrated prospectus and biographical article about the author, entitled “God is in the detail,” laid in. A fine copy in a gray cloth, felt-lined clamshell case with an illustrated spine label.

\$7,500

One of twenty-one copies, this being number seven. Signed and numbered in pencil by the author on the colophon. Also signed by the author on preliminary blank: “For Denis / Warmest regards / Susan / 24<sup>th</sup> January 2007.”

“This book combines Roman poetry with photographs of doorways from south Italy. Writing mostly during the 1<sup>st</sup> century BC-AD, the poet used a genre of Greek and Roman literature known as the Paraclausithryon: a poem spoken ‘through closed doors’ that takes the form of verses spoken by an excluded lover outside a door that forbids entry. Their

themes include pleas for admission, attempts to persuade a girl to come out to them, and complaints at the door's cruelty. The doors speak too.



Item #3

*In A Fine Binding of Full Brown Morocco by Julie Beinecke,  
 With Original Typed Correspondence From the Binder Laid In*

4. [ANVIL PRESS]. HEBEL, Johann Peter. *Francisca and Other Stories from the German...* Translated by Clavia Goodman and Bayard Quincy Morgan...Lexington, Kentucky: The Anvil Press, 1957. Twelvemo. [1], [1, blank], xii, [1], [1], 106, [1, blank], [1, colophon] pp. Half-title printed in black and red. Press work by Jacob Hammer. The endpapers are pastepaper and use the lino-block from the covers. Full brown morocco by Julie A.H. Beinecke of the JAHB Bindery, blocked in blind with a lino-cut on front and back boards. Blind-lettered spine, top edge stained orange. Bookplate of Frank Novak, who commissioned the binding, on recto of preliminary blank. A fine copy in a cloth clamshell box with paper printed spine label and original typed correspondence from Beinecke to Novak laid in.

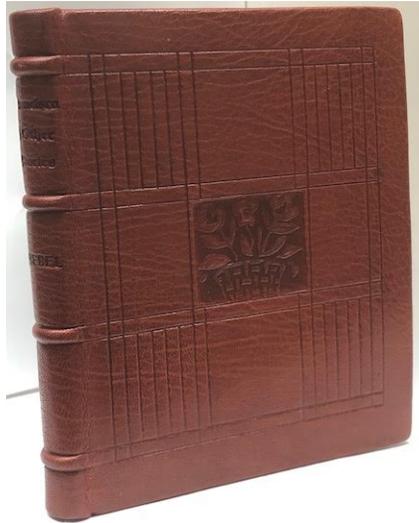
\$750

One of 175 copies printed by the Anvil Press (Anvil Press Publication VI); this is copy number 87. The selections from the *Schatzkaestlein des Rheinischen Hausfreundes* were translated from the Kuerschner edition of Hebel's works (Deutsche National-Litteratur, Bd. 142, II).

The correspondence consists of three letters, two on JAHB Bindery letterhead (one of which is signed in ink) and the third being a receipt for the cost of the binding; the letters detail her design and her methods for binding the book.

Johann Peter Hebel (1760-1826) was a short story writer, dialectal poet, theologian, and pedagogue, best known for his collection of Alemmanic lyrics poems (*Allemanische Gedichte*) and collection of tales (*Schatzkaestlein des Rheinischen Hausfreundes*).

Julie Beinecke established an independent bindery in Nantucket in Massachusetts in 1975, later moving to Maine. (<https://nha.org/research/the-collections/finding-aid/guide-to-the-julie-beinecke-stackpole-collection-on-mary-ann-beinecke-1961-2018/>).



Item #4

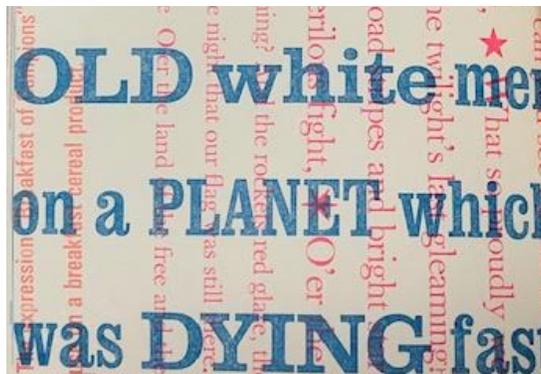
*One of Seventy-Five Copies*

5. [ARCHETYPE PRESS]. *Having the Last Word*. [Pasadena:] Archetype Press, 2004. Octavo. Printed letterpress on verso by students at the Art Center College of Design, Pasadena. Light brown cloth, stamped in black. A fine copy.

\$150

One of seventy-five copies.

A collection of last paragraphs, last lines or last lines of books, with interesting typographic interpretations. Books quoted include *The Color Purple*, *Green Eggs and Ham*, *The Awakening*, *The Little Prince*, *Slaughter House Five*, *No Exit*, *The Hitchhiker's Guide to the Galaxy*, *Falling Up*, *Memoirs of a Geisha*, and others.



Item #5

*Presentation Copy From Robert Bridges,  
One of Eighty-Five Copies on Handmade Paper,  
Printed by the Ashendene Press*

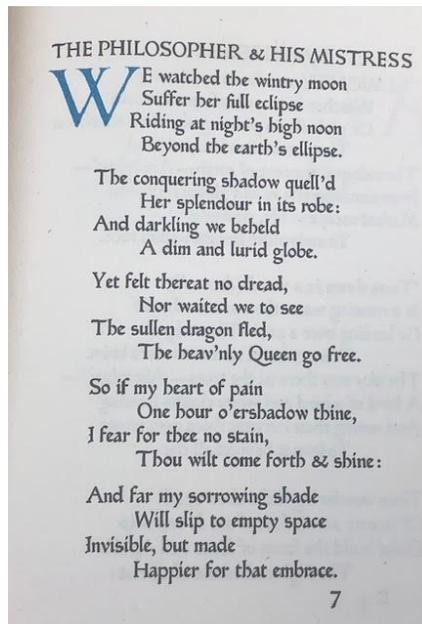
6. [ASHENDENE PRESS]. BRIDGES, Robert. *Poems Written in the Year MCMXIII*...Shelley House, Chelsea: The Ashendene Press: Printed by St John Hornby for Robert Bridges, Poet Laureate, 1914. Small quarto. [2], 20 pp. Initial letters printed in red and blue. Printed in Subiaco type on Batchelor handmade paper with a 'bugle' watermark. Initials by Graily Hewitt, printed in red and blue. Original blue boards, lettered in black with a linen backstrip. Very minor foxing. A fine copy and a presentation copy from Bridges with a laid-in holograph letter addressed to "Marsh," dated July 5th, 1915 and signed "RB."

\$4,500

One of eighty-five copies on handmade paper and six on vellum, none for sale.

The publication of Bridges' *Poems* was the single significant literary event in Ashendene Press' history. The book's issue is recorded in detail among the Bridwell archives. It was set by Hornby himself and printed during the first few months of World War I. It is worth noting that *Poems* was the last work issued by the Ashendene Press until after the war's end (Colin Franklin, *The Ashendene Press*).

*Ashendene Press Bibliography XXVIII.*



Item #6

*One of 115 Copies Printed at the Bird & Bull Press*

7. [BIRD & BULL PRESS]. MORRIS, Henry. *The Art of Intaglio Produced on a Letterpress*. With a collection of Twelve Prints of 18<sup>th</sup> Century London Tradesmen's Cards. Newton, PA: Bird & Bull Press, 2010. Octavo. Twelve engraved plates of tradesman's cards, plus

numerous other illustrations, including engravings, mounted color, and mounted black and white illustrations. Title in black and red. Bound dos-a-dos. At the end is a twelve-page piece by Morris entitled “Schlocker & the Fishes.” It contains two full-page engravings, a decorative initial letter, and a title-page ornament in green. Printed on Arches & Somerset Papers. Quarter black morocco over gray silk boards, gilt red morocco spine label. A fine copy in matching slipcase with original prospectus.

\$600

One of 115 Copies.

“I had been told that intaglio could not be printed satisfactorily on letterpress, which is generally true. But in 2009 I tried my hand, printing two intaglio plates successfully by letterpress, albeit not very large ones. In this new book I have printed by letterpress, twelve intaglio plates, some as large as 5 x 6.5.” These images were made from Ambrose Heal’s privately published 1925 London Tradesmen’s Cards of the Eighteenth Century, which showed 101 collotype prints of old engravings advertising the wares, goods and services offered about 250 years ago. I have been attracted to these ‘cards’ – they are really papers of differing sizes – ever since I got Heal’s book fifteen years ago. Thanks to my recent introduction to intaglio, I have returned twelve of these prints to their original 18<sup>th</sup> century state: you can run your finger over the print and feel the image. Students and collectors of ephemera are acquainted with these cards, but for those who are not, some of Heal’s comments may enlighten. To anyone with a liking for old things the Trade Card must make an irresistible appeal. It is so convincingly of its own time. The old signs that hung over the ship doors and are reproduced on the Traders’ Cards are of great antiquity and interest. The names of the old streets, many of which have long since been swept away, such as ‘Knives’ Acre,’ ‘Rosemary Lane,’ ‘Wendegayne,’ take one’s imagination quite apart from their historical or topographical connections. The lettering is invariably well drawn and well spaced and the designing of the devices, if sometimes crude, is always direct and interesting. They reflect the art of the engraver through two centuries...”



Item #7

*With an Original Leaf from the Wynkyn de Worde Publication*

8. [BIRD AND BULL PRESS]. *Three Lions and the Cross of Lorraine*: Bartholomaeus Anglicus, John of Trevisa, John Tate, Wynkyn de Worde, and *De Proprietatibus Rerum*. A leaf book with essays by Howell Heaney, Dr. Lotte Hellinga, Dr. Richard Hills. Newton, PA: Bird & Bull Press, 1992. Folio. 40 pp. plus nineteen pages of facsimiles of the original woodcut illustrations. Quarter burgundy morocco over tan paper boards, gilt black morocco spine label, decoration in red on front cover. A fine copy with publisher's printed slip lain in.

\$2,000

One of 138 copies with an original leaf from the 1495 Wynkyn de Worde book, in a protective sleeve at the end of the volume.

The most important book on papermaking history ever published by Henry Morris, based around a leaf of the first English book printed on paper made in England by her first papermaker John Tate. It was out of print upon publication. John Tate (1448-1507/8) built a papermill near Hereford sometime before 1495, and the paper he produced was of high quality. With *De Proprietatibus Rerum's* extending to 480 leaves, de Worde's order for paper was a large one, and Tate's paper was used in a number of the printer's subsequent books. Tate died a wealthy man, but the paper mill closed shortly after his death, apparently the victim of foreign competition. The next paper mill in England was not built until 1558.



Item #8

9. [BLACK SPARROW PRESS]. FORREST, Bernard. *Not All I See Is There*. Los Angeles: Black Sparrow Press, 1970. Quarto. [4], 9-73 pp. Watercolor frontispiece, signed by the author, with glassine tissue guard. Illustrated with drawings and watercolors by the author. Yellow cloth with pictorial onlay. Binding extremities lightly rubbed. A few small stains not affecting text or illustrations.

\$125

This edition is limited to 750 copies bound in paper wrappers and 200 large paper copies handbound in boards by Earle Gray. Inscribed and dated in ink on a preliminary blank by the author and signed by the author on the colophon.

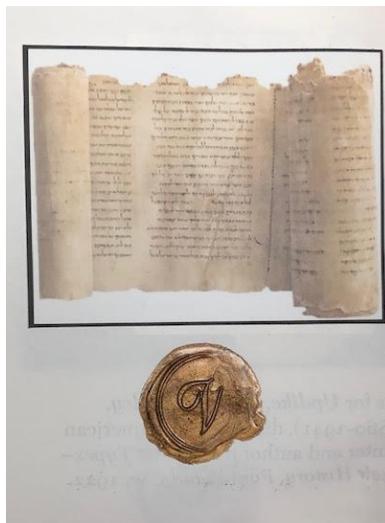
*One of Seventy-Five Copies, Signed by the Author/Printer*

10. D'AMBROSIO, Joseph. *Nineteen Years and Counting*. A Retrospective Bibliography, 1969-1988. [Sherman Oaks, California:] Joseph D'Ambrosio, 1989. Octavo. 129 pp. Sixty tipped-in color photographs. Gray leather over handmade marbled boards, with an overlay of polished copper. Covers hinged with matching gray leather strips. A remarkably fine copy in gray linen jacket, trimmed with marbled paper.

\$750

One of seventy-five copies, signed by D'Ambrosio, who wrote, designed, and printed this work. The bibliography described forty-four of the printer's works.

D'Ambrosio, *A Memoir of Book Design, 1969-2000*, pp. 110-113.



Item #11

11. [DUCKS IN A ROW PRESS]. TROTTIER, Nancy Ann. *An Abecedarium for the Makers of Artist's Books*. [Cambridge, Massachusetts: Ducks in a Row Press, 2009]. Small quarto (5 3/4 x 2 3/8"). [59], [1, blank] pp. The Caledonia and Bulmer types were set at Firefly Press in Boston, Massachusetts. Asian-style rubber stamp on the title-page. Colophon with two Asian-style rubber stamps, linoleum Ducks in a Row Press printer's mark, mounted "In My Soul I Am Free" calligraphy opposite with sealing wax, dedication page with black-and-white portrait of Edward M. Catich. Hand-bound in full patterned cloth with printed paper top cover and spine labels. Housed in a matching-cloth slipcase with printed paper spine label. A fine copy.

\$200

A handmade artist's book designed, printed, and hand-bound at Trottier Studios.

Twenty-six letters of the alphabet with accompanying text and sample tipped-in. Occasional glue residue and some stray ink marks, byproducts of the hand-made nature of this book. Twenty-six openings provide a mounted multi-colored artist's rendering of each letter, and opposite a tipped-in sample of the concept under discussion; for example, "M" is for "marbling" with a sample of marbled paper and below that, a wax seal with the corresponding letter.

*One of 70 Copies Printed at the Firebrand Press*

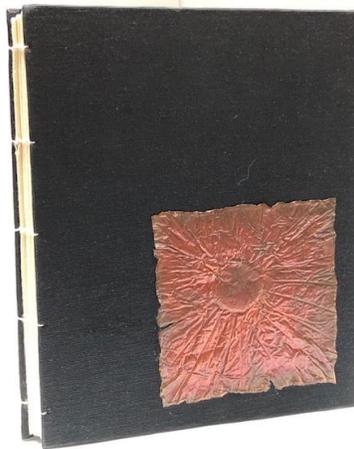
12. [FIREBRAND PRESS]. FAULKENBERRY, Lauren. *The Heart Wants What it Wants*. Tuscaloosa, Alabama: Firebrand Press, 2010]. Three volumes. Small quarto. Unpaginated. Full color illustrations by the author. Images were created using woodcuts and photopolymer plates. Text and illustration on one side only. Illustrated yellow boards lettered in black, accordion-style binding, comes with a blue and gray clamshell box with a few minor bumps, the title and colophon printed on the inside, signed and numbered by Lauren Faulkenberry. A fine copy.

\$450

An edition of 70 copies, of which this is number 14.

*The Heart Wants What it Wants* is a story based on the mythology of the Greek Furies that tells of heartache, obsession, and redemption. When arranged together, the three books (entitled *Smolder*, *Galvanize*, and *Devour*) and the case form an image of an anatomical heart.

Lauren Faulkenberry, under the imprint of Firebrand Press, specializes in writing, letterpress printing, and the production of limited edition handmade books.



Item #13

*Unique Artist's Book by Canadian Designer Dea Fischer, in "Starbook" Format,  
Featuring a Poem by e.e. cummings*

13. [FISCHER, DEA.] [CUMMINGS, E.E.]. *Sunrise*. [Canmore, Alberta, Canada]: Dea Fischer, n.d.]. 8 1/8 x 6 3/4." "Starbook," with seven double-page openings with fourteen

pockets, forming a star or carousel pattern. Color photographic images of the artist's own images of tree shadows cast at sunrise, printed on translucent vellum paper, with accompanying text excerpted from e.e. cummings' poem "i am a little church." Starbook binding of boards covered in black silk grosgrain cloth, embossed copper onlay on front cover, open stitched spine. Fine condition.

\$950

Unique artist's book, designed around the quote from cummings, which reads in its entirety: "around me surges a miracle of unceasing/birth and glory/and death and resurrection:/over my sleeping self float flaming symbols/of hope, and i wake to a/perfect patience of mountains." For the complete text of the poem, see: [http://www.best-poems.net/e\\_e\\_cummings/i\\_am\\_a\\_little\\_church.html](http://www.best-poems.net/e_e_cummings/i_am_a_little_church.html).

"i am a little church" is one of the most frequently anthologized poems by New England poet, playwright, essayist and painter e.e. cummings (1894-1962).



Item #14

*One of 100 Specially Bound Copies, with an Extra Engraving  
Printed for the Golden Cockerel Press, with Color Engravings by John Petts*

14. [GOLDEN COCKEREL PRESS]. CYNWAL, Wiliam. *In Defence of Woman*. A Welsh Poem Translated by Gwyn Williams. Engravings by John Petts. [London]: The Golden Cockerel Press, [1960]. Tall twelvemo. 29 pp. Frontispiece, title-page, and nine wood-engravings by John Petts, all in color. Composition and presswork by the Chiswick Press. Printed on mould-made paper. Bound in blue morocco by Hiscox. Central gilt design on front board, gilt-lettered spine. Spine and boards edges slightly toned. Minor offsetting to edges of endpapers, light toning to margins. A near fine copy, the illustrations fresh and bright, in a slightly worn pink board slipcase.

\$650

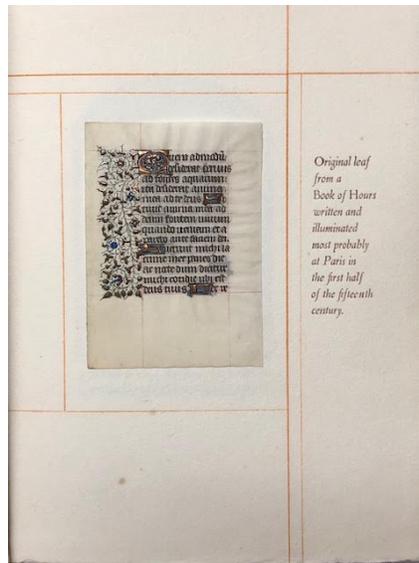
One of 100 copies, specially bound with an additional engraving. A total of 500 copies were published. Designed by Christopher Sanford.

“This reply to the [Welsh] satire *Against Women* [composed during the first half of the sixteenth-century] was written by the poet Wiliam Cynwal (d. 1587/8)...For [him], the highest purpose of poetry was to praise and this is a poem in praise of women...

“...Cynwal was satisfied with the knowledge possessed by the fourteenth-century poets and nothing could be more medieval than his mingling here of women from the Bible, from Welsh legend and from classical antiquity. The curious assembly here of Mary, Abisag, Gwenfrewi (Winifred in English), Catherine of Alexandria, Isis and the Sibyls seems centuries more old-fashioned than the exciting new use of classical mythology about to be embarked on by Marlowe, Spenser, and Shakespeare...

“...[Cynwal] forgoes the classical Welsh measures and employs a free metrical form of the old wandering rhymester tradition... The stanza is of six lines, five end-rhymed and one rhymed internally. The last couplet is a rough *awdl-gynydd*, in which the last word in the line rhymes with a word near the middle of the next” (Introduction, pp. 5-6).

Cock-a-Hoop, 210; Cave and Manson, *A History of the Golden Cockerel Press*, 210.



Item #15

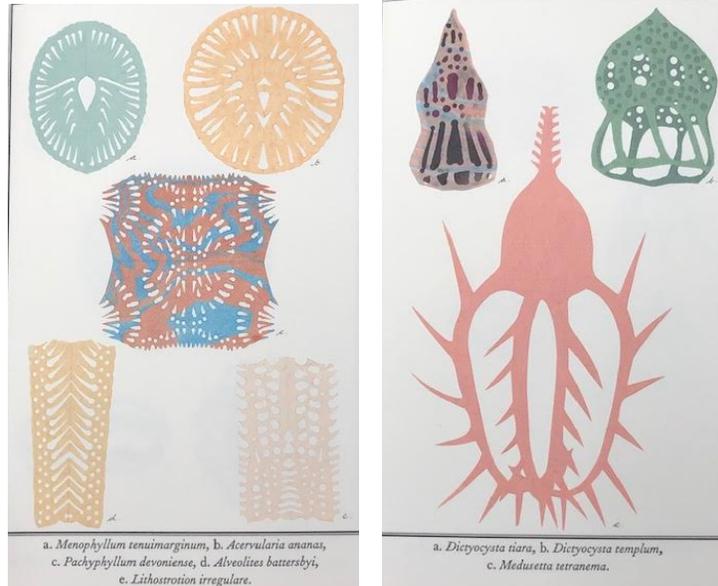
*With a Fifteenth-Century Illuminated Manuscript Leaf*

15. [GRABHORN PRESS]. SCHULZ, H.C. *French Illuminated Manuscripts*. San Francisco: David Magee, 1958. Small octavo. 30 pp. Printed in black and brown in Lutetia type with the pages ruled in orange. With an original illuminated manuscript leaf from a fifteenth-century Book of Hours tipped in. Illustrated with a reproduction of an illuminated miniature, redrawn and hand-colored by Mary Grabhorn. Quarter white parchment over decorative white boards with title in gilt on spine. A fine copy.

\$950

One of 200 copies printed on English handmade paper by the Grabhorn Press.

The original miniature vellum leaf, 3 1/2 x 2 1/2," contains fourteen lines on each side, nine gilt initials, and gilt floral scrollwork decoration in one margin.



Item #16

*With Cut Paper Designs of Microscopic Organisms,  
Based on the Work of Haeckel,  
One of 31 Copies Printed by Heavenly Monkey*

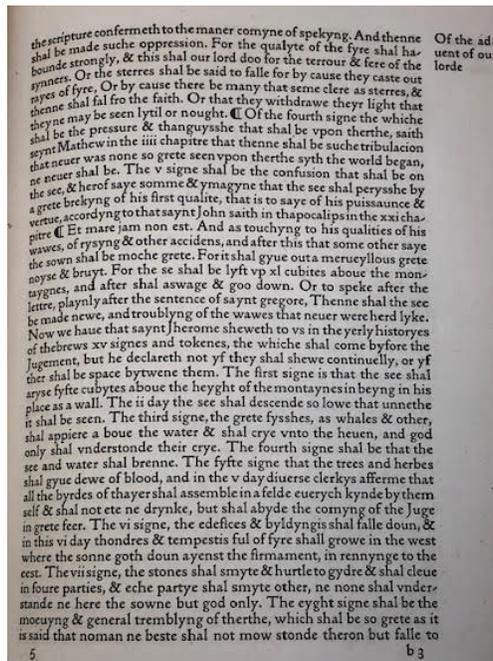
16. [HEAVENLY MONKEY PRESS]. HODGSON, Barbara. *Mrs. Delany Meets Herr Haeckel*. Radiolaria, Tetracoralla, Pediastra, Ciliata, etc., Rendered in Paper Mosaicks. [Vancouver:] HM Editions, 2015. Quarto. 50 pp. Cut paper image of a microscopic organism affixed to frontispiece with another cut paper image affixed to the recto of the same sheet; eleven cut-paper interpretations of microscopic organisms tipped on to captioned plates; tipped-in cut-paper initials; numerous smaller cut-paper decorations. The paper-cuttings in this book were adapted from images in Ernst Haeckel's *Die Radiolarien* (1862) and *Kunstformen der Natur* (1899-1904). They are cut from a variety of papers, including Yatsuo, Kozuke, mulberry, Gifu, Kitikata, and Kiraku kozo from Japan; Ingres and unidentified wove from Europe; and Reg Lissel handmade papers from Canada. Some were cut from papers previously marbled in the Turkish or Suminigashi styles. Some were dyed by the papermaker; some were dyed or otherwise hand-colored for this book. The cuttings are mounted on one of Arches text wove (white), Arches MBM Ingres (black) or Hahnemuhle Ingres (black). Full polished morocco ruled and stamped decoratively in red and gilt with a gilt-lettered spine. Binding by Claudia Cohen. Marbled endpapers. A fine copy in an orange clamshell case with a gilt-lettered spine label.

\$4,500

One of an edition of twenty-five copies and six A.P. copies, each signed by the author, printer, and binder in pencil on the colophon. This is one of the A.P. copies,

numbered IV.

*Mrs. Delany Meets Herr Haeckel* is "an imagined collaboration between Mrs. Mary Delany (1700-88) and, an English widow, woman of accomplishment, and creator of imaginative botanical 'paper mosaicks' and Herr Ernst Haeckel, (1852-1911), a distinguished and controversial German biologist and artist who devoted much of his time to the study and rendering of single-celled creatures. The book...expands on a paper-cutting theme presented in *Cutting Paper* (2013)...An introductory text provides some biographical background for Delany and Haeckel, and describes how the cut-paper renderings may have come about. An appendix provides a detailed taxonomy and nomenclature for each of the plates" (from the Heavenly Monkey website).



Item #17

*With Original Leaves from the Kelmscott Press 'Golden Legend' and the Doves Press Bible*

17. [HEAVENLY MONKEY PRESS]. *The Kelmscott & Doves Presses*. An essay by Alfred W. Pollard Presented with Leaves from the Kelmscott Golden Legend and the Doves Press English Bible. Calligraphy by Martin Jackson. Vancouver: Heavenly Monkey, 2019. Folio 28 pp., with the two original leaves tipped in. Publisher's boards with the cover papers made with acrylic paints on a white base sheet. A fine, clean copy, just off the presses.

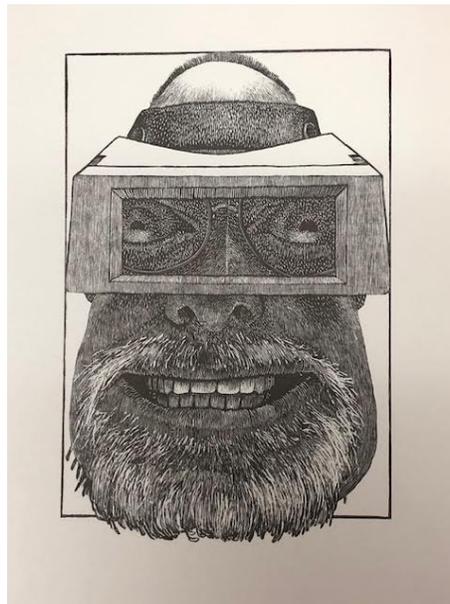
\$750

One of thirty copies of the "Printed" edition, with the calligraphic designs printed. There will also be a published "Written" edition of twenty copies with the calligraphy done by hand. The "Written" edition should be available in April.

"Alfred W. Pollard's introduction to the catalogue of William Andrews Clark Jr.'s Kelmscott and Doves collections [was] originally printed in 1921 by John Henry Nash and

issued in an edition of 150 copies. HM's edition [is] enhanced by the inclusion of leaves from the Kelmscott Press's 'The Golden Legend' (1892) and the Doves Press's English Bible (vol. 1, 1902); and the incorporation of Martin Jackson's beautiful calligraphy through the text.

"Pollard's essays provides an overview of each press's aims, with particular emphasis on typography and aesthetics, and specific references to 'The Golden Legend' and the Bible. Having pages from those books will provide readers the opportunity to consider Pollard's comments on type design and page layout while examining actual samples of the work. Pollard also discusses the Doves Press's use of calligraphy in its books, and this was the spark for the idea of recruiting Martin for the project. His work [appears] on the title-page, the essay's opening, numerous initial capitals throughout, the page numbers and colophon."



Item #18

*Featuring Wood Engravings of Salvador Dali, Howard Hughes,  
Timothy Leary, Lizzie Borden and Others,  
One of Thirty Copies Printed by Heavenly Monkey*

18. [HEAVENLY MONKEY PRESS]. WESTERGARD, Jim. *Oddballs: The Remarkable True Stories of Forty Unique, Strange, Peculiar, Extraordinary & Generally Odd People, Told in Prose and Wood Engravings...* With an Introduction by Barry Moser. [Vancouver, British Columbia:] Heavenly Monkey, 2011. Small folio. 98 pp. Forty mounted engravings. Bound by Claudia Cohen in dark blue Japanese cloth with gilt black morocco spine onlay. A fine copy with prospectus laid in.

\$2,500

First edition. One of thirty copies signed by Westergard. Out of print upon publication.

A delightful book, featuring darkly humorous illustrations of notable oddballs,

including Salvador Dali, Aimee Semple McPherson, Howard Hughes, Gelett Burgess, Rasputin, Timothy Leary, Sir Arthur Conan Doyle, Lizzie Borden, and others. Afterword by Rollin Milroy.

19. [JANUS PRESS]. LONEY, Alan. *Rise. Governor's Bay*. Sept./Nov. 2000. Newark, Vermont: The Janus Press, 2003. Small oblong octavo (5 1/2 x 7"). [2], 16 pp. The photograph of Governor's Bay in New Zealand was taken by Claire Van Vliet, prepared in Photoshop, and printed on Hahnemühle Digital paper by Fletcher Manley in New Hampshire. Title printed in black and silver. Stiffered paper wrappers, stamped in silver. Housed in publisher's clamshell slipcase. A fine copy.

\$350

One of 150 copies, printed at Claire Van Vliet's Janus Press.

This is a single poem, printed on rectos only, assembled so that the alternating leaves open from the right side and left side until they finally reveal a color photo of Governor's Bay at sunrise on the inside of the back cover.

The author is a New Zealand-born poet and fine printer. His own presses, the Hawk Press (1974-83), Black Light Press (1987-1991), and the Holloway Press, (1994-1998) have printed his own work and the work of other poets. He is currently associated with Electio Editions in Australia.



Item #19

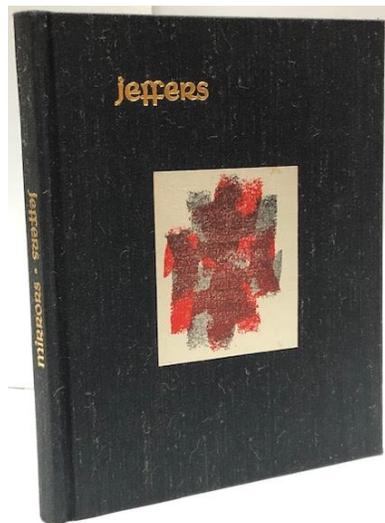
*The Last Book Printed by Ward Ritchie,  
Presentation Copy to Binder Mel Vain*

20. [LAGUNA VERDE IMPRENTA]. JEFFERS, Robinson. *Mirrors*. [from] *The Smart Set*, a magazine of cleverness, August 1913. [Bound with:] RITCHIE, Ward. Jeffers. [Laguna Beach, California: Laguna Verde Imprenta, 1993]. Small quarto, the two works bound back to back. [17], [27] pp. The Smart Set was printed on tan paper, with text and illustrations printed in brown on facing pages, each within decorative borders. Jeffers was printed on white paper, with illustrations of different colors on facing pages. The Smart Set was typeset by Partick Reagh and printed on an Albion hand press by Ward Ritchie. Jeffers was set and

printed by Ward Ritchie. Bound by Kater-Craft Bindery in black cloth with front cover and spine stamped in gilt, paper illustrated labels on each cover. A fine copy. Presentation copy, inscribed by Ritchie to Mel Kavin (1916-2006), proprietor of the Kater-Craft Bindery: "For Mel in appreciation for the book."

\$850

One of about fifty copies, of which "about forty survived" (according to a handwritten note on the colophon by Ward Ritchie). The colophon states that this is "probably the final book of Laguna Verde due to age and failing vision. A hodge-podge of paper remnant have been used..."



Item #20

*Deluxe Edition, One of Forty-Eight Copies  
with Nineteen Color Wood Engravings by Richard Wagener,  
and a Portfolio Containing Eight Engravings From the Text*

21. [MIXOLYDIAN PRESS]. CHERNOFF, Maxine and Richard Wagener. *Teapots & Tympani*. [Petaluma, California:] Mixolydian Editions, 2019. Folio. [40], [1, blank], [1, colophon] pp. Nineteen illustrations by Richard Wagener printed in various colors directly from wood blocks. Title-page set in Perpetua titling, text composed and cast in Monotype Bembo by Patrick Reagh, printed on paper from the Zerkall mill in the Kall River Valley, Germany. Quarter navy blue morocco over grayish-blue cloth, front board stamped decoratively in blind, red morocco spine label. A fine, uncut copy in a navy blue clamshell case with a red morocco onlay and red morocco spine label.

\$2,250

Deluxe edition, one of a total edition of forty-eight copies designed and printed by Richard Wagener, numbered and signed in pencil on the colophon by the author and the artist; this copy is lettered "M" and includes an additional eight engravings from the text, each lettered "M" and signed in pencil by Wagener, housed in a navy blue paper portfolio. Five copies are reserved as *hors de commerce*.

Maxine Chernoff (b. 1952) is an American novelist, poet, academic, and literary magazine editor. She is the professor and Chair of Creative Writing at San Francisco State University. With her husband Paul Hoover, she edits the literary journal *New American Writing*. Chernoff has written several notable novels and won prestigious awards, including the 1985 Carl Sandburg Award. *Teapots and Tympani* is a collection of eighteen poems on a variety of themes.

Richard Wagener (b. 1944) has been engraving wood for over thirty years. In 2006, he established Mixolydian Editions to publish fine printing editions of his own work. Writer and curator Victoria Dailey considers him the first California artist since Paul Landacre to achieve prominence in the art of wood engraving.



Item #21

*Nineteen Wood-Engraved Illustrations in Various Colors by Richard Wagener*

22. [MIXOLYDIAN PRESS]. CHERNOFF, Maxine and Richard Wagener. *Teapots & Tympani*. [Petaluma, California:] Mixolydian Editions, 2019. Folio. [40], [1, blank], [1, colophon] pp. Nineteen full-page wood engravings by Richard Wagener printed in various colors directly from wood blocks. Title-page set in Perpetua titling, text composed and cast in Monotype Bembo by Patrick Reagh, printed on paper from the Zerkall Mill in the Kall River Valley, Germany. Bound by Craig Jensen at Book Lab II in quarter navy blue cloth over yellow boards, front board stamped decoratively in blind, printed paper spine label, burgundy endpapers. A fine, uncut copy in a navy blue cloth slipcase.

\$1,500

One of forty-eight copies designed and printed by Richard Wagener, numbered and signed in pencil on the colophon by the author and the artist; this is copy number two. Five copies are reserved as *hors de commerce*.

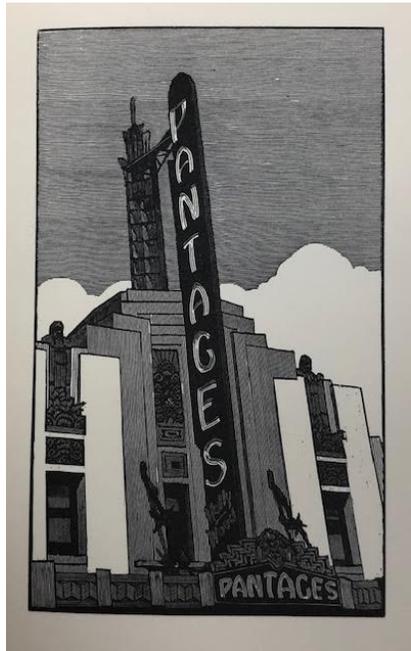
*Prose Vignettes Illustrated with Four Full-Page Wood Engravings,  
One of 65 Copies*

23. [MIXOLYDIAN PRESS]. WAGENER, Richard. *Cracked Sidewalks*. Sherman Oaks: Mixolydian Editions, 2006. Tall, narrow octavo (5 1/2 x 10"). [72] pp. Four pull-page wood engravings by the author of views of the Pantages theater, the Palomar Observatory, and 1950s automobiles. Vignette woodcut illustration in gray on title-page. Title-page printed in black and red. Composed and cast in Monotype Dante by Dan Carr and Julia Ferrari at Golgonooza Letter Foundry, Ashuelot, New Hampshire. Bound by John DeMerritt in quarter tan linen over gray boards, title-page vignette stamped in blind on front cover, printed paper spine label, burgundy endpapers. A fine copy.

\$450

One of 65 copies, of which numbers 26-65 are regular copies, signed and numbered in pencil on the colophon. This is copy number 40.

Richard Wagener (b. 1944) grew up in Southern California, where he spent a lot of time with his grandfather in the remote parts of the desert and up in the Sierra. He has been engraving wood for over thirty years and his work has been in a number of fine press editions, most notably with Peter Koch in Berkeley and the Book Club of California. In 2006, he established Mixolydian Editions to publish fine printing editions of his own work. Writer and curator Victoria Dailey notes that he is the first California artist since Paul Landacre to achieve prominence in the art of wood engraving. *Cracked Sidewalks* consists of a series of short prose vignettes about the author's experience growing up in Southern California.



Item #23

*Featuring Richard Wagener's Wood Engravings of 25 Desert Plants,  
The Deluxe Edition, with an Extra Group of 50 Signed Prints*

24. [MIXOLYDIAN PRESS]. [WAGENER, Richard, compiler and illustrator]. *Exoticum: Twenty-five Desert Plants from the Huntington Gardens*. Wood Engravings by Richard Wagener. Essay by Edwin Dobb. [Petaluma, California]: Mixolydian Editions, 2017. Folio. 12.25 x 7.5." 72 pp. Printed letterpress on two types of Zerkall-Bütten paper from the Kall River Valley in Germany. Engravings printed directly from the wood blocks on a Vandercook Universal I proof press. Quarter terra cotta morocco over marbled paper boards, gilt-lettered spine. Laid in a clamshell box, along with five signed prints from the edition and a special printing of the bladderpod plant, which was the genesis of this suite of engravings. The suite of prints is in a green paper chemise. Clamshell box with printed paper spine label. Binding by John DeMerritt; paper marbling by Pamela Smith of Abiquiu, New Mexico.

\$1,450

One of sixty copies, signed by both Edwin Dobb and Richard Wagener. This is one of the twenty-six deluxe copies, featuring the extra signed prints.

“Edwin Dobb is a fiction writer, essayist, and journalist. A former editor-in-chief of *The Sciences* and contributing writer at Harper’s, he currently writes for *National Geographic* and teaches at UC Berkeley’s Graduate School of Journalism. Richard Wagener is a California printmaker and book artist specializing in wood engraving, and is the proprietor of Mixolydian Editions where he publishes fine press limited edition books and prints. He is the 2016 co-recipient of the Carl Hertzog Award for Excellence in Book Design from the University of Texas at El Paso and the recipient of the 2016 Oscar Lewis Award for contributions to Book Arts from the Book Club of California” (from the prospectus).



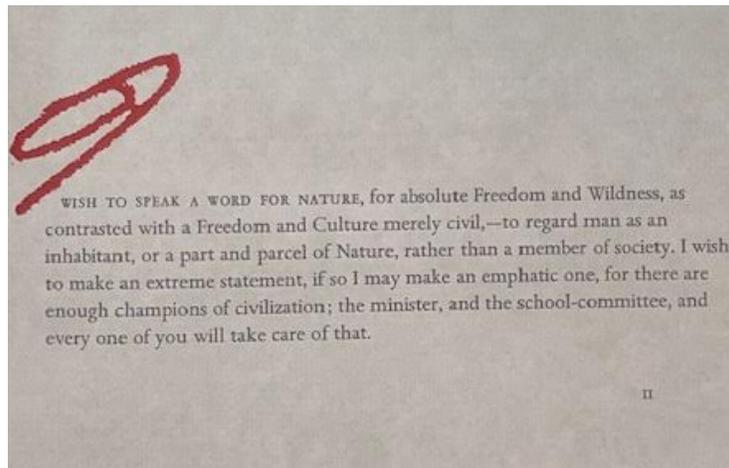
Item #24

*Uncommon Early Carolee Campbell Title, One of 150 Copies*

25. [NINJA PRESS]. THOREAU, David. *Walking*. Santa Barbara: Ninja Press in association with the Friends of the Library of University of California Santa Barbara, 1988. Quarto. [39] pp. Printed in Monotype Spectrum on Barcham Green Charter Oak paper. Tan cloth over tan boards, title stamped in blind on front cover, in facsimile of Thoreau's hand. Former owner's ink inscription on a preliminary blank. Otherwise, a fine copy in publisher's wrap-around portfolio. Portfolio is toned and a little soiled, but otherwise very good. An uncommon title on the market.

\$750

One of 150 copies printed by Carolee Campbell at the Ninja Press in Sherman Oaks.



Item #25

*The First Time Botticelli's Drawings Were Reproduced to Accompany Dante's Text,  
A Fine Copy of the Nonesuch Dante*

26. [NONESUCH PRESS]. DANTE ALIGHIERI. *La Divina Commedia or the Divine Vision of Dante Alighieri in Italian & English*. The Italian text edited by Mario Casella of the University of Florence with the English version of H.F. Cary and 42 Illustrations after the drawings by Sandro Botticelli. London: The Nonesuch Press, 1928. Octavo. [4], 325, [1, blank], [+1, colophon] pp. Illustrated with 42 double-page collotype illustrations printed by Daniel Jacomet. The illustrations reproduce Botticelli's silverpoint designs for *La Divina Commedia* in Berlin and Rome. Text printed by the Westminster Press in Poliphilus Roman capital letters and Blado italic small letters in Italian and English in double columns on Van Gelder Paper.

Orange vellum ruled in gilt with gilt centerpieces and spine. Top edge gilt. A fine, bright copy.

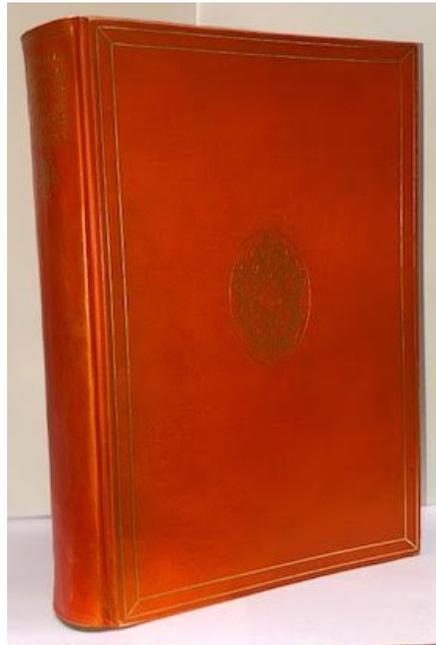
\$1,750

One of 1,475 copies printed for sale in England and America. The Italian text is that established by Professor Casella in 1923 and by him revised for this edition. The English

version by H.F. Cary was published first in 1814 and with corrections in 1844.

According to Volkman, "...no other artist of the Renaissance was so well fitted for the work of illustrating the 'Divine Comedy' as Sandro Botticelli (1445-1510)...[he] is, besides, the first among the Dante (1265-1321) illustrators who was susceptible to the keen artistic enjoyment of the Renaissance spirit..." (*Iconografia Dantesca*, pp. 74-79). This is the first time Cary's translation and the Italian text have been presented together and the first time that the finest of Botticelli's drawings have been reproduced to accompany Dante's text.

*The Nonesuch Century* #50; Dreyfus 50.



Item #26

*One of 300 Copies*

27. [OFFICINA BODONI PRESS]. SHAKESPEARE, William. *Songs from Shakespeare's Plays*. Verona: 1974. Octavo. 47 pp. Quarter green morocco over patterned green cloth, top edge gilt. A little offsetting from the leather turn-ins at endpaper gutters, as usual. Fine in mylar jacket, in publisher's beige cloth slipcase. With the four-page publisher's prospectus.

\$850

One of 300 copies printed in Dante italic on handmade paper. Only 200 copies were issued in the binding described above, the remaining 100 copies being quarter vellum and for exclusive distribution in Italy.

Mardersteig/Schmoller 185.

*With Handmade Paper Decorations Depicting Classical Greek Imagery,  
Including Slithering Serpents and a Blood-Stained River*

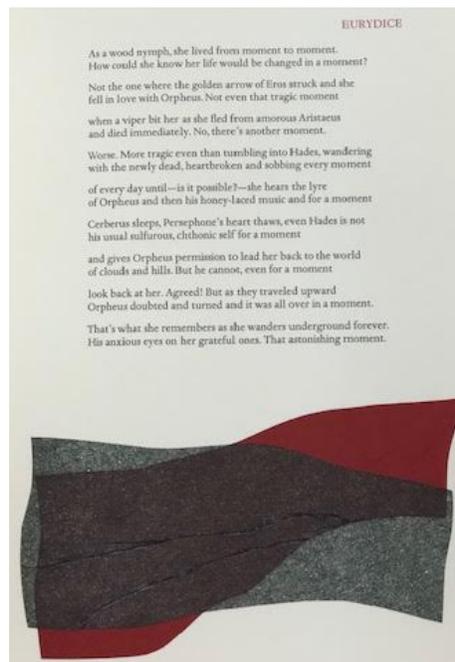
28. [OPHELIA PRESS]. KOERTGE, Ron. *The Gods*. [Alhambra, CA]: Ophelia Press, 2017. 12 1/4 x 8 3/16." [40] pp. The decorations, which include slithering serpents and a blood-stained river, are handcut from Tengucho and Yatsuo kozo papers made in Kochi and Toyama Prefectures, Japan. The Fuschia and plum-colored papers, which are interspersed throughout, were handmade in Nepal from the lotka plant. The poems are handset and letterpress printed in red and black on dampened Rives Heavyweight from the Arches paper mill in France. Title-page printed in black and red. Quarter iridescent gold-copper cloth from Japan sewn through the spine with red Irish linen thread over red kyoseishi paper-covered boards. A fine copy in a clear plastic slipcase with original prospectus laid in.

\$400

One of 50 numbered copies signed by the poet and printer. Designed, hand set, printed, illustrated, and bound by Farida Baldonado Sunada at Ophelia Press.

“In this collection of new poems, Ron Koertge reconsiders the enduring myths of the Greek gods in a contemporary context and upends traditional narratives. Zeus, Hera, Demeter, Persephone, Dionysus, and other expose their vulnerabilities and acknowledge their surprisingly human shortcomings and longings” (from the prospectus).

Ron Koertge is the author of several novels, including *Strays* and *The Brimstone Journals*, which were selected as American Library Association Best Books for Young Adults. He is also a two-time winner of the PEN Literary Award for Children’s Literature. He resides in Pasadena, California (<https://rotkoertge.com/about/>).



Item #28

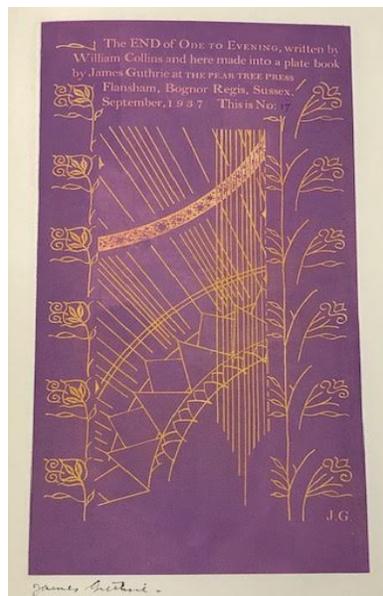
*One of 100 Copies Printed by the Pear Tree Press,  
With Illustrations Printed in Purple and Gold,  
This Copy Accompanied by Three Proof Sheets*

29. [PEAR TREE PRESS]. COLLINS, William. *Ode to Evening*. [Flansham, Bognor Regis: The Pear Tree Press, 1937]. 8 bifoliate leaves, printed on rectos only, comprising the half-title, frontispiece, title, three pages of the poem, the colophon (signed by James Guthrie), and the tailpiece. The text and illustrations are printed in purple and gold. Publisher's quarter oatmeal cloth over cream boards, illustrated paper label on front cover. Light blue paper dust jacket, featuring a variant version of the frontispiece illustration. A hint of foxing, but a lovely copy of a scarce work. With three proof sheets: the title, page 2 of the poem, and the colophon, printed in green and gold, the first two signed by Guthrie at the foot.

\$2,000

Number 17 of a purported 100 copies. OCLC notes seven copies only worldwide: Columbia, Stanford, Boston Athenaeum, Trinity College Dublin, Cambridge, The National Library of Scotland, and the British Library.

The Pear Tree Press was founded in 1899 by James Guthrie. He moved from Essex to Kent and Sussex before finally settling in Flansham. Using a small scale handpress, he printed in small batches, which he varied "from copy to copy as the order of [his] palette (or slab) suggests." Interestingly, the proof of the colophon is dated September 1934 and that of the finished book exactly three years later, suggesting that it had a long gestation period, during which he experimented with the use of colors. William Collins (1824-1889) was second in influence to Thomas Gray amongst English poets of the middle decades of the twentieth century. Like Gray, he presents a progression away from the Augustan poetry of Alexander Pope's generation towards the poetry of the Romantic era.



Item #29

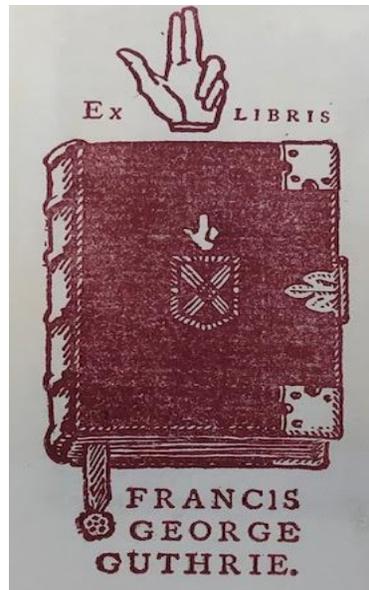
*Pear Tree Press Copy with Extra Material*

30. [PEAR TREE PRESS]. GUTHRIE, James. *Last Bookplates*. Being a Collection of Designs. Flansham, Bognor, Sussex: The Pear Tree Press, 1929. Octavo. [4], iv, [62], [+1, colophon] pp. Title page printed in black and decorated with a blue floral border. The frontispiece is a tipped-in bookplate of Sheila M. Thompson, illustrator of many of the press' books; decorated woodcut title-page printed in black and blue and illustrated colophon printed in blue; introduction with blue woodcut headband and tail piece; thirty-one plates, some printed in colors. Original linen-backed black paper boards with a printed blue paper label on the front cover. Binding extremities lightly rubbed with very minor soiling to paper label. Minor offsetting to front leaves and terminal blanks. Tipped-in bookplate on front flyleaf. A twice-folded sheet featuring four of the work's bookplates laid-in, possibly a proof. A near fine copy in cloth clamshell slipcase.

\$1,500

Limited edition of ninety copies printed by hand at the Pear Tree Press. This copy is out of the series and is marked "Pear Tree Copy."

The Pear Tree Press was founded by James J. Guthrie (1874-1952) in 1899 while he was living at Pear Tree Cottage in Ingrave, Essex, England. Guthrie was an artist, typographer, and printer interested in intaglio printing. He moved the press to Shorne in Kent, then Harting in Sussex, before settling at Flansham, near Bognor Regis, Sussex in 1907.



Item #30

*One of 200 Copies Printed by the Thomases,  
Contains Essays on Papermaking by John Evelyn and Celia Fiennes*

31. [PETER AND DONNA THOMAS]. *Papermaking in 17th Century England*. With illustrations cut by Donna Thomas. Santa Cruz: 1990. Sixteenmo. [58] pp. Title page vignette

of a papermaker. Additional woodcuts text. Includes two paper samples, one from a book printed in England in 1685. Printed letterpress in black and red by the Thomases. The introduction is by Peter Thomas; the illustrations were cut by Donna Thomas. Full brown morocco, four paneled spine, uncut, in a brown cloth slipcase with leather label on spine. A fine copy.

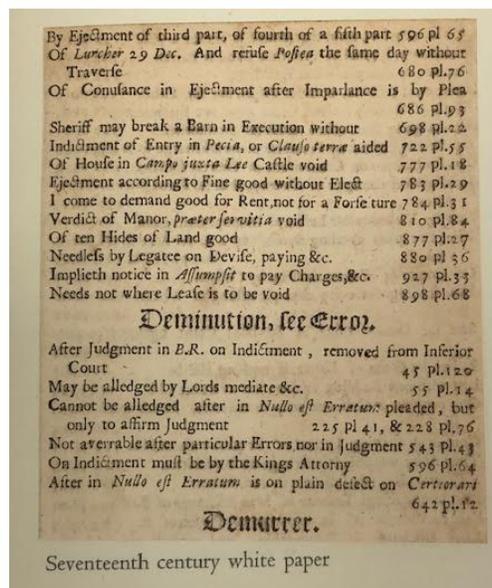
\$300

One of two hundred copies, of which this is number one hundred and twenty-seven. Printed on paper made by the author. It was handbound by the printers.

*Papermaking in 17th Century England* contains diary entries that describe the individual visits of Celia Fiennes and John Evelyn to paper mills during the 1600s.

Celia Fiennes (1662-1741) considered London to be her home, though she spent the majority of her time outside of the city. In 1697 she took a trip through Kent and recorded her visit to a paper mill located near Canterbury. This is one of the few known descriptions of English papermaking in the seventeenth century.

John Evelyn (1620-1706) was the son of a wealthy landowner. While abroad, he married Mary Browne, the twelve-year old daughter of the king's ambassador to France. He was an artist, scientist, statesman, and devout Anglican. Evelyn wrote over thirty books including *Sylva*, about the cultivation of various trees and the use of their wood. He is best known, however, for his diary, which he never intended for publication. Composed over a period of sixty-five years, it was a record of memoranda. He wrote of his visit to a paper mill in 1678, which is the first known description of how paper was made in England.



Item #31

32. [PIE IN THE SKY PRESS]. CHAMLEE, Rebecca. *Where Stucco Meets Chaparral*. Simi Valley, California: Pie in the Sky Press, 2014. Large octavo. [108] pp. Frontispiece map printed in green, gray, and brown of Corriganville Regional Park. Twenty-one color botanical

illustrations printed in color from hand-carved Gomuban relief plates; numerous background illustrations of plants and mountain ranges. Title-page printed in four pastel colors. Type is handset California Old Style cast by M & H Typefounders and Gothic XX Condensed wood type. Text printed in black on Somerset Book paper. Full olive green morocco over boards with three oak-leaf shaped onlays in orange and red. A fine copy in a handmade paper chemise, housed in a silk-covered, cloth-lined clamshell case, the bottom compartment bordered with thick paper and illustrated with silhouettes of plants, mountains, and foliated tree branches in several different colors.

\$2,000

One of seven deluxe copies, with an additional suite of six color plates, housed in a separate folder with wrap-around label on which is printed "The Tree of Corriganville Regional Park," out of a total edition of sixty-seven copies. The deluxe edition was also issued in a full morocco binding, while the regular edition is bound in boards. Deluxe copies are lettered A-G; this is letter "C," signed and numbered on the colophon by the author. The six additional plates are also numbered and signed in pencil by the author.

The present work is Rebecca Chamlee's tribute to California's unique landscape. It features an elegiac text explaining the origins of Corriganville Regional Park and the complex chaparral eco-system that covers the land.



Item #32

*With an Original Vellum Leaf from the Schoeffer Incunable*

33. [PLANTIN PRESS]. LEHMANN-HAUPT, Hellmut, and Charles McCurry. *Two Essays on the Decretum of Gratian*. Los Angeles: Zeitlin & Ver Brugge/San Francisco: Bernard M. Rosenthal, 1971. Folio. Unpaginated. Printed in red and black. With an original vellum leaf printed by Peter Schoeffer at Main in 1472, with hand-colored initials in red and blue. Quarter vellum over marbled boards, with gilt paper spine label, vellum tips. Some minor soiling to backstrip, flyleaves lightly foxed. Else, a fine clean, copy.

\$3,500

One of 193 copies printed by Saul and Lillian Marks at the Plantin Press, Los Angeles.

This is one of the Plantin Press's handsomest books. It is worthy of its subject, Schoeffer's printing of twelfth century author's disquisition on the problems of the medieval church. Gratian is considered the founder of the science of canon law. Schoeffer worked in the printing shop of Johannes Gutenberg and Johannes Fust in 1455, when the Gutenberg Bible was printed.

The Lehman-Haupt essay is entitled "Peter Schoeffer of Gernsheim, Printer of the *Decretum* at Mainz in 1472." It discusses the printer, his work, and the creation of the 1462 Bible type, used in the *Decretum*, which was the first successful typeface designed for normal use and which exerted a strong influence on the art of printing. The McCurry essay, "The *Decretum* of Gratian" collects the little biographical data we have on Gratian and discusses the sources of the text, its history, and its importance. "In both essays, commissioned especially for this volume, technical language has been avoided, while the highest standards of scholarship have been maintained. There is no other publication in which the most authoritative information available on the great printer and the great jurist has been brought together" (from the prospectus).

*Disbound and Dispersed, 157.*



Item #33

*One of Plantin Press's Greatest Achievements*

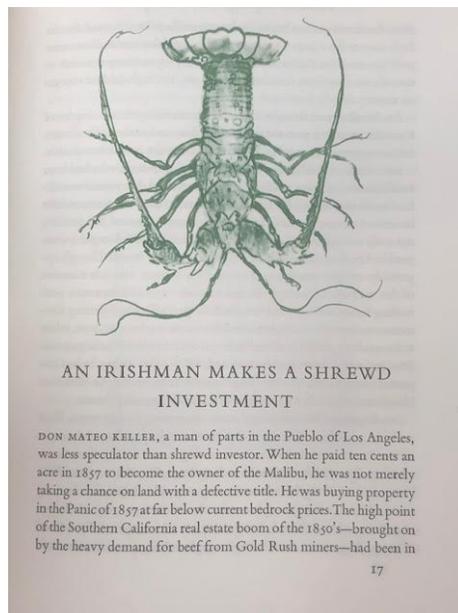
34. [PLANTIN PRESS]. ROBINSON, W.W. *The Malibu*. I. Rancho Topanga Malibu Sequit. An Historical Approach by W.W. Robinson. II. Personal Considerations: Essays by Lawrence Clark Powell. Illustrations by Irene Robinson. Los Angeles: Dawsons Book Shop,

1958. Quarto. 86 pp. Eighteen color illustrations by Irene Robinson, plus others in black or one color, including a fold-out map. Quarter cloth over paper covered boards. A fine copy.

\$1,250

One of 320 copies, printed by Saul and Lillian Marks at the Plantin Press, Los Angeles. Signed on the colophon by Saul and Lillian Marks, Irene and W.W. Robinson, and Lawrence Clark Powell.

A history and personal reminiscence of “the twenty-two mile strip of ocean-fronting land that lies midway between Santa Monica and Ventura...” One of the Plantin Press’s greatest achievements. Copies are seen with various combinations of signatures of authors, printers, and illustrators.



Item #34

35. [PRESS OF THE WOOLLY WHALE]. *Terms of the Armistice as Originally Supplied to the War Department, Washington, D.C. by American G.H.Q., Chaumont, France, November, 1918.* New York: Press of the Woolly Whale, Armistice Day, 1931. Small quarto. [18] pp. Endpaper reproductions of the front pages of *Le Figaro*, *The London Times*, the *New York Tribune*, and a Berlin paper, announcing the Armistice in 1918. Quarter black leather over aluminum covers. Spine stamped in silver with the numerals “11/11/18.” Front cover stamped in black. Binding extremities a bit rubbed. A very good, bright copy.

\$500

One of fifty copies, none of which were for sale, being intended for private distribution for Armistice Day, 1931. The text is reproduced from a Photostat of the document in the War Department, Washington, D.C., containing the terms of the Armistice, as issued by the American government.

This is one of a very few books bound in aluminum, the miracle metal of the first part of the twentieth century. There are several others, including the Pillsbury cookbook by Mary Ellis Ames, *Balanced Recipes* (1933), and the Museum of Modern Art exhibition catalogue, *The Machine as Seen at the End of the Mechanical Age* (1967), which chronicles the earlier part of the twentieth century. The slipcase to the Lakeside Press *Moby Dick* (1930) is also of aluminum.

*Three Poems from Hart Crane's Epic Poem,  
With a Double-Page Fold-Out Pop-Up Construction of the Brooklyn Bridge,  
Printed by the Red Angel Press*

36. [RED ANGEL PRESS]. CRANE, Hart. *Three Poems by Hart Crane from The Bridge*. [Bremen, Maine and New York City:] Red Angel Press, 2004. Oblong quarto. [32] pp. Poetry printed on Saunders Waterford paper and the title and illustrations on Sekishu. Six illustrations of the Brooklyn Bridge in black, green, and brown, plus a large double fold-out leaf with a pop-up construction of the Bridge. Ecru cloth with front cover illustration and spine lettering in charcoal. A fine copy.

\$900

One of 100 copies signed by the printer/illustrator/designer Ronald Keller.

The three poems from Crane's masterpiece include "Cutty Sark," "Atlantis," and "To Brooklyn Bridge."



Item #36

*One of 100 Copies Printed by the Pennyroyal Press,  
Presentation Copy from Barry Moser*

37. [RED ANGEL PRESS]. DICKINSON, Emily and Nathaniel Hawthorne. *I Felt a Funeral in My Brain* [and] *The Hollow of the Three Hills*. [New York]: Red Angel Press, 2002. 8 1/2 x 8 1/8." Unpaginated. Six full-page illustrations Text in blue. The Emily Dickinson poem was edited by Betty J. Keller and illustrated by Ronald Keller. The book was designed by Ronald Keller. Charcoal cloth with front cover and spine stamped in black. As new.

\$350

One of 100 copies, signed by Ronald and Betty Keller. The Kellers have printed both texts alternatively on different papers to show the similarity in the sentiments of the two authors.

*One of 100 Copies*

38. [RED ANGEL PRESS]. JAMES, Henry. *Siena*. New York: Red Angel Press, 2000. 11 3/4 x 10." Colored woodcut illustrations by Ronald Keller. Rust cloth over boards; back board forms the base of a box, into which a woodcut image of Siena is nested (at a rounded slope deliberately reminiscent of that square's concave, shell-like shape); the four surrounding woodcuts reproduce the vertiginous 360 degree medieval square. Title printed in maroon on spine; handmade marbled paper on inside of front board. Front board features an inset papier mâché sculpture of a she-wolf. A fine copy, and a beautiful production.

\$750

One of 100 copies, a delightful book that recaptures in prose and illustration Henry James' impressions of his first visit to Siena.



Item #38

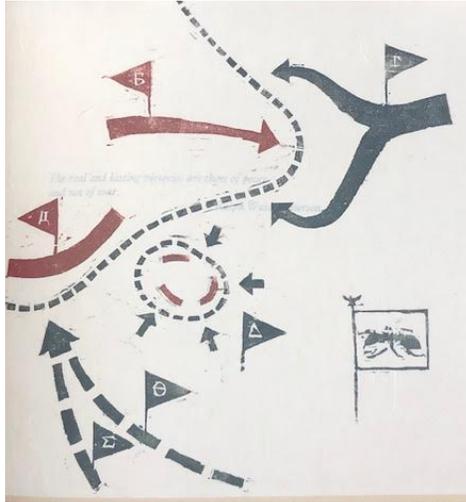
*One of 100 Copies Printed by the Red Angel Press*

39. [RED ANGEL PRESS]. THOREAU, Henry David. *War' from 'Walden.'* [New York and Bremen, Maine:] Red Angel Press, 2006. Quarto. 8 1/2 x 8 1/2." [28] pp. Printed in reddish-brown and black on Nideggen paper. Woodcut illustrations printed on Sekishu paper. Reddish-brown cloth, stamped in darker reddish-brown with a "W" on the front cover and an "AR" on back panel, dark-reddish brown endpapers. A fine copy.

\$450

One of 100 copies, signed by the artist/printer.

“This piece, from the chapter ‘Brute Neighbors,’ is a metaphorical and satirical observation on red ants battling black ones in the author’s woodlot. References to historical battles – the Trojan War, Napoleonic Wars and the American Revolution – powerfully and succinctly suggest the absurdity of man’s bellicose activities. The passage by Thoreau has been referred to as ‘The War of the Ants.’ We have titled it simply *War*” (from the prospectus).



Item #39

*Life's Choices*

40. [SCRIPPS COLLEGE PRESS]. *Choix de Vivre*. Composed and completed by the Typography and the Book Arts Class by Prof. Kitty Maryatt. [Claremont, California:] Scripps College Press, 2008. Quarto. [60] pp. Color illustrations produced from linoleum blocks. Handset type printed on four Vandercook presses. The colors selected by the group led to the purple cloth used for the binding. Purple silk, stitched at spine, Japanese style. Overall embossed design in blind on covers.

\$200

One of ninety copies signed by all the contributors.

“Six students at the Scripps College Press immersed themselves in making a book about choice. Early decision included selecting 12 pt. Centaur type, since we have three cases of Roman and two cases of Italic and several other sizes from which to choose display type. Nideggan paper was cut down from its 25 x 38 inch parent size for us by Advanced Color Graphics. After discussions about decision-making and its consequences, students developed texts and imagery. Images were carved from linoleum blocks; sometimes acrylic gel medium was added for texture. Several students produced reduction blocks, also called suicide blocks for their irreversibility.

41. [SCRIPPS COLLEGE PRESS]. *Objects Are Closer Than They Appear*. [Claremont, CA:] 2002. Octavo. Unpaginated. Printed by the students of Professor Kitty Maryatt on four Vandercook presses at the Scripps College Press. Printed on hand-ripped Somerset Satin,

Rives BFK, and receptive Mohawk Superfine papers. The type was handset in contrasting fonts so as to set off each text. Garamond and Weiss Initials were used for the front and back matter. The color charts were handpainted with acrylics using Duralar stencils. Dark purple cloth in a dos-a-dos, accordion binding, pages untrimmed. Signed in ink on the introduction page by Kitty Maryatt and on the colophon by each of her students. A fine copy.

\$250

A limited edition of 84 copies, of which this is number 55.

*Objects Are Closer Than They Appear* was conceived as an exercise in exploring the visual qualities of text and the narrative potential of imagery. The text and imagery are in distinct areas and each can stand alone. The students who contributed wrote stories inspired by a small object of some importance that each brought to their typography class. They wove tales without specifically naming the object. The inspiration for this work came from Edward Tufte's three volumes: *The Visual Display of Quantitative Information*, *Envisioning Information*, and *Visual Explanations*, as well as the structure of ancient maps and the use of symbols therein.



Item #42

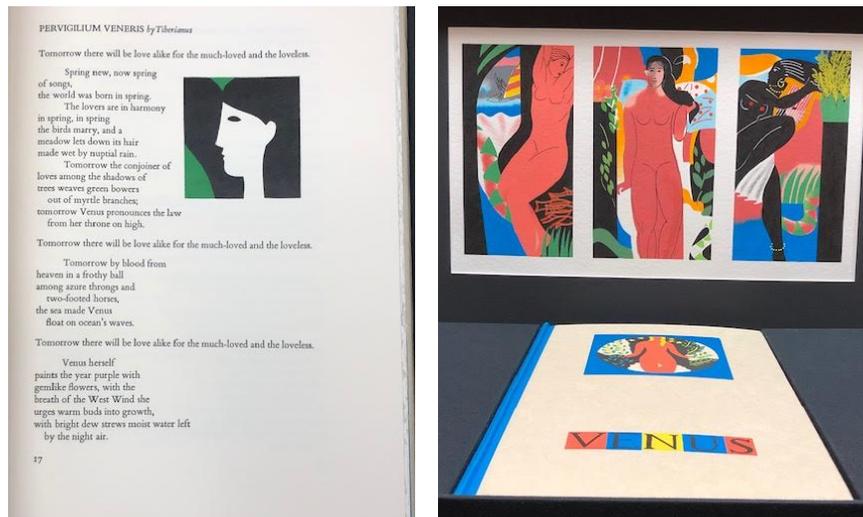
42. [SHANTY BAY PRESS]. BACHINSKI, Walter. *Still Life*. Illustrations and Text by Walter Bachinski. [Shanty Bay, Ontario]: Shanty Bay Press, [2019]. Folio. 53, [1], [1, colophon] pp. Seventeen illustrations, including five pochoirs, seven color reduction linocuts, and five black and white woodcuts. Title-page illustrated with dark yellow and black floral linocut, colophon illustrated with light blue and black floral linocut. Handset Deepdene type, linocuts, and pochoirs printed on 20 gsm Arches Cover. Woodcuts printed on Fudagami Oguni (large). Text and color linocuts printed on a Vandercook Universal I by Janis Butler. Bound by Butler in full orange cloth with inset color illustration on front cover, printed paper spine label, burgundy endpapers. A fine, uncut copy in an orange cloth slipcase with original prospectus laid in.

\$3,000

One of thirty-three copies, thirty of which are for sale. Numbered and signed in pencil on the colophon by Bachinski and Butler. This is copy number three.

On the Shanty Bay Press website, Walter Bachinski notes that this publication is the press' "most personal from my perspective" and that it reflects his interest in the genre of still life and the text is written as a personal reflection on the importance of this art form...[He] then explains his debt to some of the great still life artists of the past such as Chardin, Cezanne, Redon, Braque and Matisse and why artistically he finds the tradition so rich. He concludes by outlining his own studio practice and how he approaches the development of a still life composition..."

The pochoirs reflect "a variety of approaches taken to still life by Bachinski over the years. Derived from large, existing paintings, these are by far the most complex pochoirs he has done to date." Five of the seven linocuts "are paired with quotations about or statements by, the artists who have affected the development of Bachinski's work" ([http://www.shantybaypress.com/sbp\\_Still\\_Life.html](http://www.shantybaypress.com/sbp_Still_Life.html)).



Item #43

*One of 35 Copies Printed by the Shanty Bay Press*

43. [SHANTY BAY PRESS]. [BACHINSKI, Walter and Janis Butler]. *Venus Poems*. [Oro-Medonte, Ontario]: Shanty Bay Press, [2016]. Tall folio. [2], v, [1], 21, [1, blank], [+1, colophon] pp. Illustrated title-page and colophon. Clamshell box with a matter pochoir triptych inset. Illustrated with color linocuts and pochoirs by Walter Bachinski. Text and color printing by Janis Butler. Quarter blue cloth over boards, front board illustrated with a five-color reduction linocut printed on Gampi paper. A fine copy in a black cloth clamshell case.

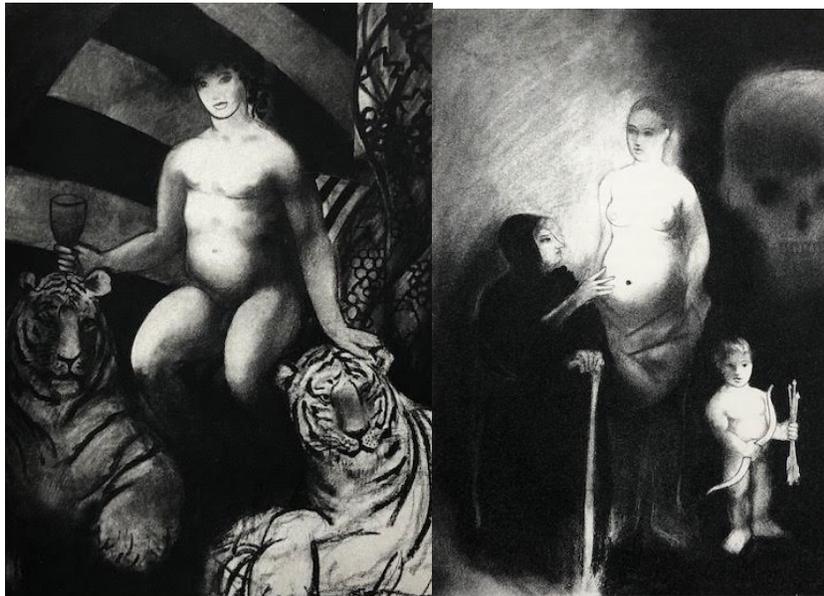
\$2,000

One of thirty-five copies, numbered and signed by the editors in pencil on the colophon. Designed by Walter Bachinski and Janis Butler. Contains three poems: "Sun and

Flesh” by Arthur Rimbaud, “The Birth of Venus” by Rainer Maria Rilke, and “Pervigilium Veneris” by fourth-century poet Tiberianus, all translated into English. The Tiberianus poem is translated by Canadian poet and rare book librarian Bruce Whiteman.

According to the prospectus, “The inspiration for the book evolved out of Bachinski’s obsession with representing the female form. The centerpiece of the book, the Venus pochoir triptych, has been influenced by his study over the years of the great bather paintings of the French artists Cezanne, Matisse & Renour. Accompanying this is a small book of three poems on the theme of Venus...

“The book of poems is housed in the bottom of a large clamshell box, while the complex Venus pochoir is matted and set within the cover of the box. It is designed to allow for the viewing the triptych while reading the poems. The various images in the book are not meant as specific illustrations to the text, but rather as decorative elements having an emotional connection to the three poems.”



Item #44

*With Photogravure Illustrations from Drawings by Walter Bachinski,  
One of Seventy Copies Printed by the Shanty Bay Press*

44. [SHANTY BAY PRESS]. OVID. *Stories from the Metamorphoses*. Illustrations by Walter Bachinski. [Shanty Bay, Ontario]: Shanty Bay Press, [2013]. Folio. (15 x 10 1/4"). xi, [1], 133, [3] pp. Hand-set in Bembo and printed on 200 gsm Arches Cover. Title-page with photogravure vignette and pochoir lettering in red. Fifteen photogravures by Jon Goodman from drawings by Walter Bachinski, one to illustrate each of the fifteen selections from Ovid’s work. Pochoir initial letters in red on a gray background by Walter Bachinski. Quarter tan calfskin over Japanese Gampi paper boards. A fine copy in fawn-colored cloth slipcase.

\$3,500

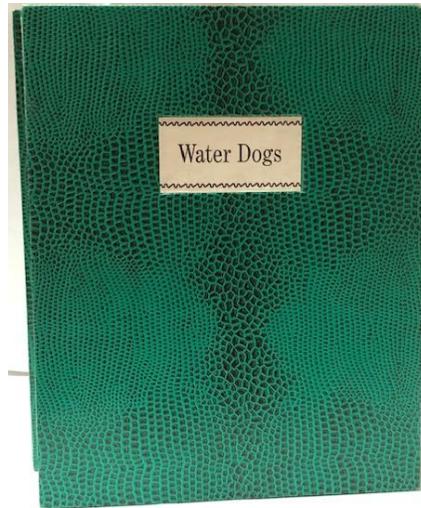
One of sixty regular copies out of a total edition of seventy copies.

“We have chosen familiar tales including ‘Transformation of Daphne,’ ‘The Story of Phaeton,’ and the stories of Pygmalion and Polyphemus. These archetypal myths have influenced literature, music, and the visual arts for many centuries. The translation is the one compiled by Sir Samuel Garth in 1715, in which he used leading poets of the era such as John Dryden and Joseph Addison.”

*With Seven Color Linoleum Block Illustrations  
One of Thirty Copies Handset by Micah Slawinski-Currier*

45. [SLAWINSKI-CURRIER, MICAH]. JOYCE, James. *Araby*. [Brooklyn: Micah Slawinski-Currier:] 2007. 5 ¼ x 4 5/8.” [4], 29, [3] pp. Seven color linoleum block illustrations. Handset in Cheltenham 12 pt. by Micah Slawinski-Currier and Danny Kalan with the assistance of Alicia Minkel, and printed on a Vandercook SP 15 and Chandler and Price platen presses. Full black cloth. A fine copy.

\$350



Item #46

*Signed Proof Copy*

46. [STREET OF CROCODILES PRESS]. FAYE, Jules Remedios. *Water Dogs*. Seattle: Street of Crocodiles, 1992. Small quarto. Unpaginated. Five color woodcut illustrations. Illustrated, printed, and bound by the author. The linoleum blocks were printed on a Vandercook 4 and the text was printed on a C & P platen press. The paper used is Rives BFK. Faux emerald water serpent skin (paper) with paper label on front cover, accordion-style binding. Corners slightly rubbed. A fine copy.

\$200

One of a lettered edition of 26 copies. This copy is marked “proof copy” and is signed by the author on the colophon.

Jules Remedios Faye (b. 1958) is an American author, editor, letterpress printmaker, bookbinder, teacher, and creator of artists' books. She established Stern & Faye Printers, a letterpress print shop and hand bookbinding located in Mt. Vernon, WA. Faye participates in bookarts exhibits and events throughout the Skagit Valley and Puget Sound area.

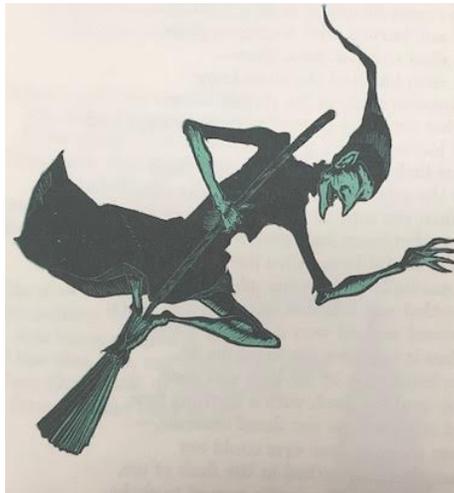
*With Whimsical, Colored Wood-Engravings by Berrot Hubrecht,  
One of 230 Copies Printed at the Tryst Press*

47. [TRYST PRESS]. RILEY, James Whitcomb. *Fantasy and Nonsense*. Illustrated with wood-engravings by Berrot H. Hubrecht. Provo, Utah: Tryst Press, 2001. Octavo. [54] pp. Color engravings. Printed letterpress on handmade paper by Robert Buchert. Quarter purple silk over red paper-covered boards. Title in black on front cover. A fine copy.

\$250

One of 230 copies.

This is a compilation of the poems of James Whitcomb Riley (1849-1916), the Hoosier Poet known for his works for children, and his dialect works. Titles include "The Lugubrious Whing-Whang," "The Nine Little Goblins," "The Pipes of Pan," "The Werewife," etc. The whimsical, colored wood-engravings capture the author's spirit



Item #47

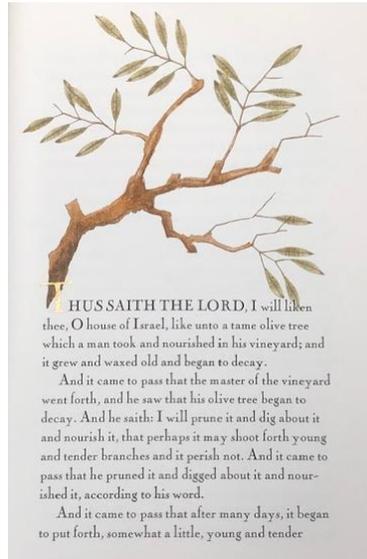
*The First Use of the Book of Mormon in a Fine Press Edition*

48. [TRYST PRESS]. SMITH, Joseph. *The Allegory of the Olive Tree*. Translated by Joseph Smith, Jun. Provo: Tryst Press, 2006. Octavo. [32] pp. Printed in Cochin and Garamond types on handmade paper. The pigments used in painting the decorations are for the most part made from precious and semi-precious stones. Quarter burgundy calf over decorative beige silk boards, design of olive branches in bas-relief across both covers. A fine copy.

\$1,250

One of fifty copies.

*The Allegory of the Olive Branch* is essentially Chapter 5 of the Book of Jacob, one of fifteen main sections of The Book of Mormon. This is the first use of the Book of Mormon in a fine press edition. The colophon notes: “The original text is discussed in detail in Royal Skousen’s *Analysis of Textual Variants of the Book of Mormon*, Part Four (Provo, Utah: The Foundation of Ancient Research and Mormon Studies, Brigham Young University).



Item #48

*Leonora Speyer's Poems about the Oberammergau Passion Play,  
Etched by Bernhardt Wall, One of Fifty Copies,  
Presentation Copy, Inscribed by the Author*

49. [WALL, Bernhardt]. SPEYER, Leonora. *Oberammergau*. [New Preston], 1922. Octavo. Unpaginated. With seventeen etchings, most including text and image, printed on rectos. Quarter cloth over decorative boards, printed paper label on front cover. Boards partially faded, a little very light foxing. A very good, clean copy.

\$600

Author's edition. First printing, limited to fifty copies, signed by both Speyer and Wall. Presentation copy, inscribed by the author: "To John L. Huber from his friends Leonora Speyer. Edgar Speyer. 1924."

Leonora Speyer (1872-1956) was an American poet and violinist. She was the daughter of Count Ferdinand von Stosch of Mantze in Silesia, who fought for the Union Army, and Julia Schayer, a short story writer. She studied music in Brussels, Paris, and Leipzig. She married the banker Edgar Speyer. She won the 1927 Pulitzer Prize for Poetry for her book *Fiddler's Farewell*. The subject of the present work is the Oberammergau Passion play, performed in Bavaria since 1634. It was written by Othmar Weis, J.A. Daisenberger, Otto Huber, Christian Stuckl, Rochus Dedler, Eugen Papst, Marcus Zwink, Ingrid H. Shafer, and the inhabitants of Oberammergau, with music by Dedler. Since its first

production, it has been performed on open-air stages in the village. The text of the play is a composite of four distinct manuscripts dating from the 15<sup>th</sup> and 16<sup>th</sup> centuries. The play consists of scenes from the Old Testament, which prefigure events in the New Testament, with musical and choral accompaniment.

Bernhardt Wall (1872-1956) was a pioneer etcher and producer of fine books. Born in Buffalo, NY, he studied at the Buffalo Art Student's League. He also studied under Henry Reuterdaahl and apprenticed under William Auerbach-Levy. He started his career as a lithographic illustrator, and he soon became known as the "Postcard King," designing over 5,000 comic cards. In 1915, he travelled to Colorado, Nevada, and California, where he made etchings of Indians, cowboys, and major cities, which he published in a portfolio called *Under Western Skies*. He then moved to California permanently. He published many books of his etchings, and is best known for his Western etchings, as well as etchings of the lives of prominent Americans (Abraham Lincoln, Mark Twain, Thomas Edison, and Andrew Jackson).



Item #50

*Prose Fiction Commemorating the 50<sup>th</sup> Anniversary of Columbus' Voyage,  
With Five Illustrations by Michael Woodcock*

50. [WINDOW PANE PRESS]. SANDERS, Barry and Michael Woodcock. *Fourteen Ninety Two or Three*. [North Hollywood]: The Window Pane Press, 1993. Folio.[1], [1, blank], [3], [1,blank], [1], [1, blank], 34, [1], [1, blank], [1, colophon] pp. Five illustrations with tissue guards, titles, and initial letters drawn by Michael Woodcock. Illustrations printed from photoengravings of drawings and linocuts. Bound by the BookLab, Inc. in quarter black and red patterned cloth over red cloth lettered in gilt. Black endpapers. A fine, uncut copy in a fine red cloth slipcase.

\$500

One of 75 copies, numbered and signed in ink by the author and artist on the colophon. Designed and printed by Bonnie Thompson Norman. This is copy no. 40.

Barry Sanders is a writer and academic. He has been nominated twice for the Pulitzer Prize, is the author of fourteen books as well as over fifty essays and articles, and earned a doctorate in medieval literature from USC in 1966. Sanders' work is often described as occurring in the "intersection of art and activism." His story *The Green Zone: The Environmental Costs of Militarism* was named one of top-censored stories by Project Censored in 2009. *Fourteen Ninety Two or Three* features prose fiction on various themes related to Christopher Columbus, including his journey ("September") and the effects his discovery had upon the New World ("The Arrogance of the Heart").

Michael Woodcock (1951-2013) was a noted Claremont artist and a Pitzer College professor emeritus. He completed an M.F.A. in drawing and painting at Claremont Graduate University.