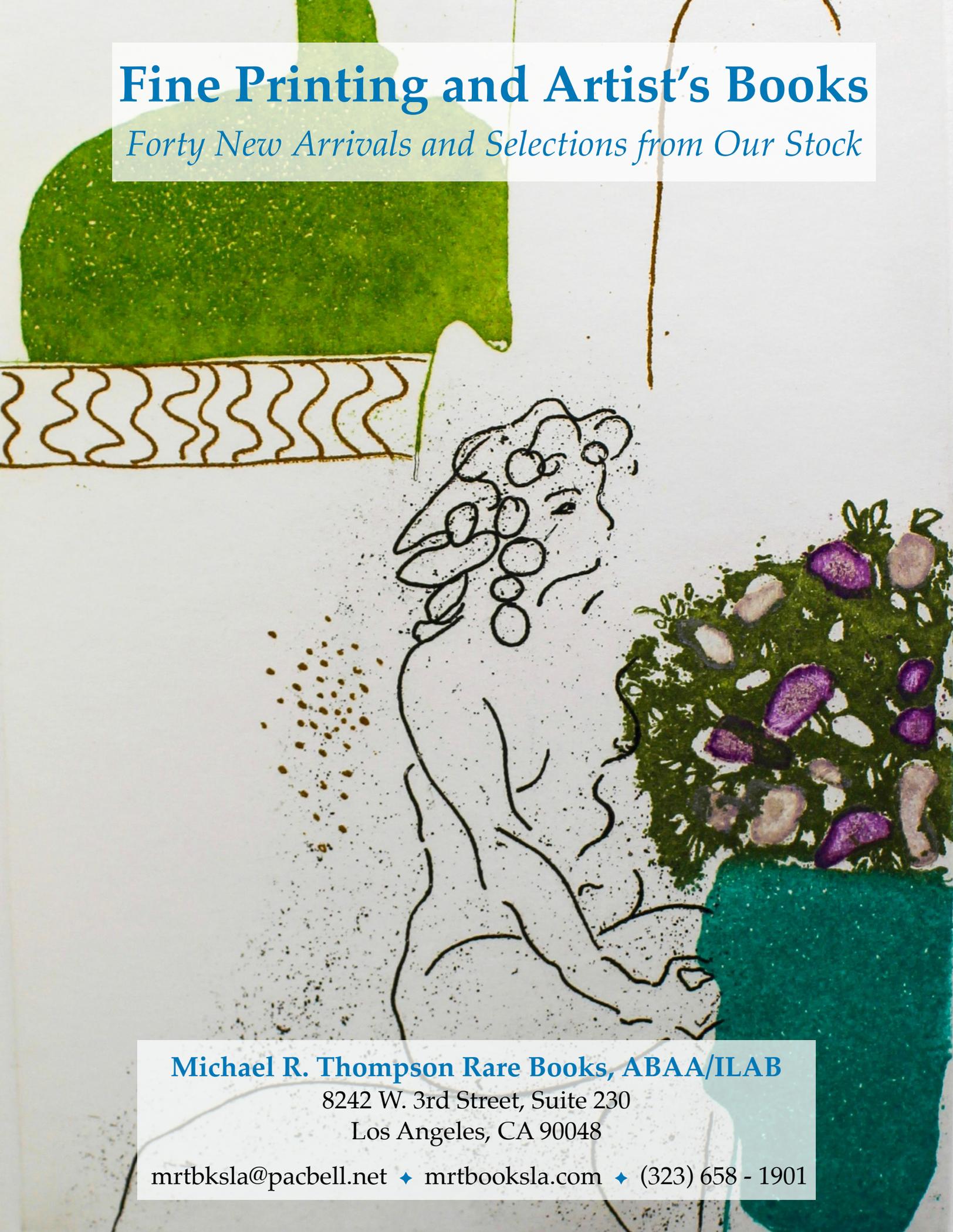


# Fine Printing and Artist's Books

*Forty New Arrivals and Selections from Our Stock*



**Michael R. Thompson Rare Books, ABAA/ILAB**

8242 W. 3rd Street, Suite 230

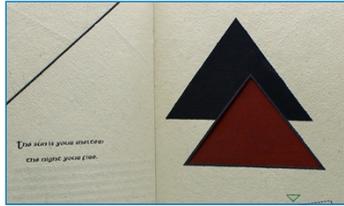
Los Angeles, CA 90048

[mrtbksla@pacbell.net](mailto:mrtbksla@pacbell.net) ♦ [mrtbooksla.com](http://mrtbooksla.com) ♦ (323) 658 - 1901



*The Dream of the Dirty Woman*  
Bread and Puppet Theater

Janus Press  
Item #18



*The Intimate Stranger*  
Breyten Breytenbach

Ninja Press  
Item #23



*Zebra Noise*  
Richard Wagener

Peter Koch  
Item #35

## Fine Printing and Artist's Books

*Forty New Arrivals and Selections from Our Stock*

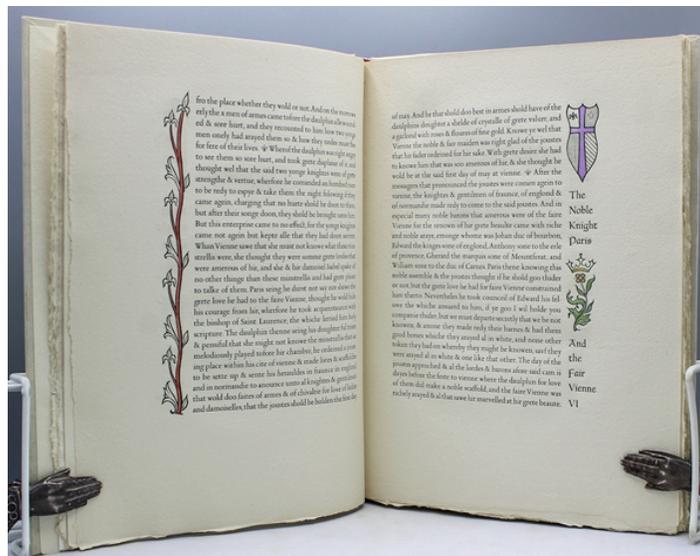
Michael R. Thompson Rare Books, ABAA/ILAB  
8242 W. 3rd Street, Suite 230  
Los Angeles, CA 90048

mrtbksla@pacbell.net ♦ mrtbooksla.com ♦ (323) 658 - 1901

Thirteenth-Century French Romance, Originally Translated by  
William Caxton and Published by Him in 1485,  
One of 130 Copies Printed Anew by the Allen Press

1. *The Noble Knight Paris & the Fair Vienne*. [Translated oute of Frensshe in to Englisse by William Caxton at Westmestre, 1485. Kentfield, California: Allen Press, 1956].

Quarto. 43 leaves. Printed in black and red in Romanée types adapted from the Caxton 1485 edition. Eight wood-engravings by Mallette Dean, hand-colored by Dorothy Allen.



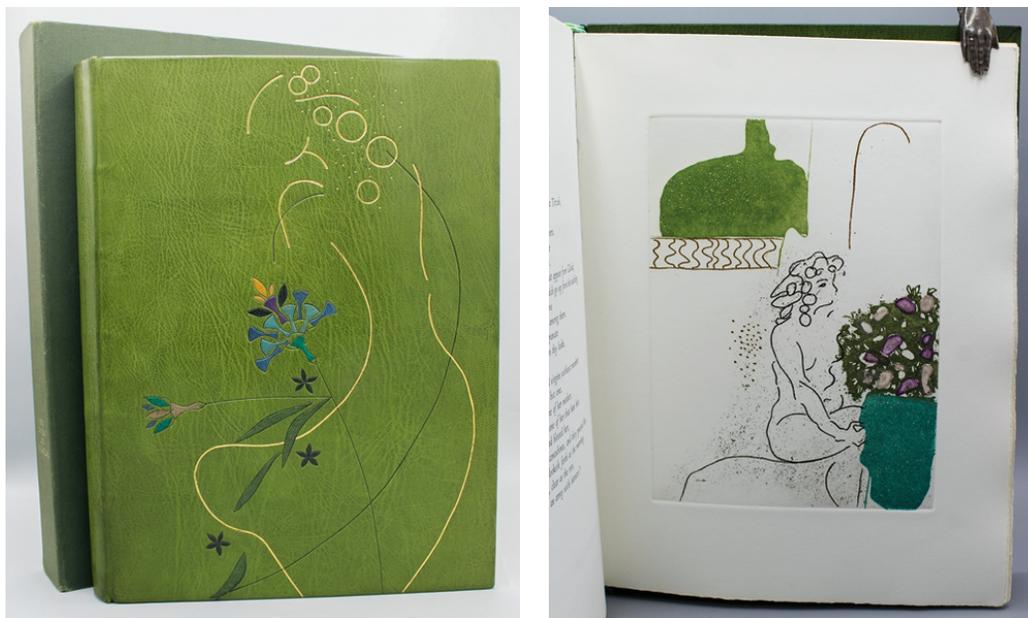
Quarter parchment over gray boards, decoratively stamped in dark gray. Spine lightly toned, but far less darkened than in most copies we have handled. A near fine copy in publisher's slipcase.

\$500

One of 130 copies printed on French handmade paper. A particularly attractive early Allen Press publication.

Allen Press Bibliography 18.





Susan Allix's Second Book, One of Fifty Copies,  
With Twenty-One Original Etchings and Aquatints

2. [ALLIX, Susan]. *The Song of Solomon*. With etchings and aquatints by Susan Allix. Privately printed and illustrated. [London. 1977.]

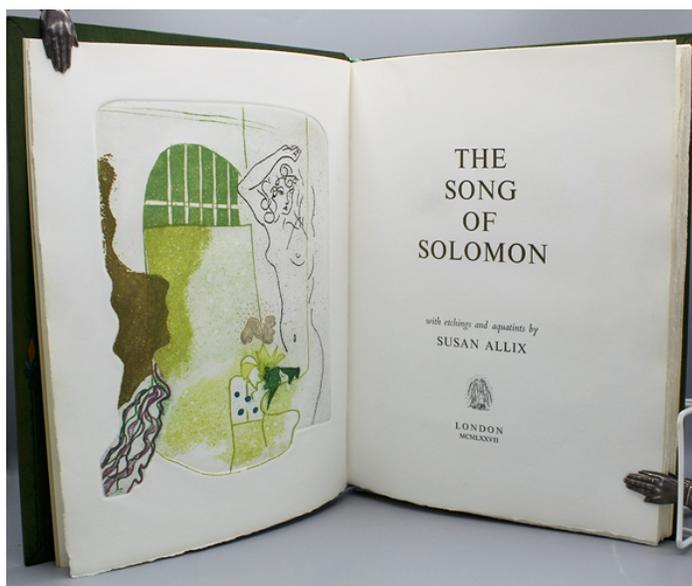
Quarto. 13¼ x 10¼ in. Twenty-one original etchings and aquatints, hand printed by the artist on BFK Rives mould-made paper. Letterpress printed in Bembo Italic.

Hand bound by Susan Allix in green Oasis leather, with colored onlays in a floral design, with tooling in gold and blind. In matching green felt-lined clamshell box. With a greeting card from Allix to a friend laid in. A fine copy.

\$6,500

Susan Allix's second book, one of fifty copies, signed by her.

A spectacular production, designed, printed, illustrated and bound by Allix.





One of Sixty Copies, Signed and Numbered by the Poet

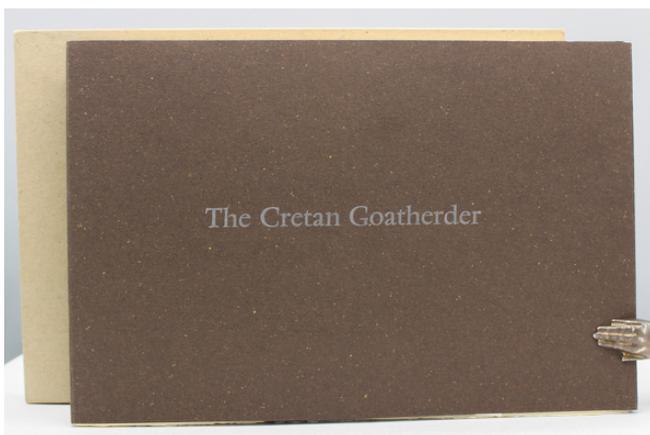
3. ANDREWS, Michael. *The Cretan Goatherder*. [Translated by Ilias N. Pontikos (Greek) and Julian Norcross (French). Retaud, France: Pre Nian Editions, 2014].

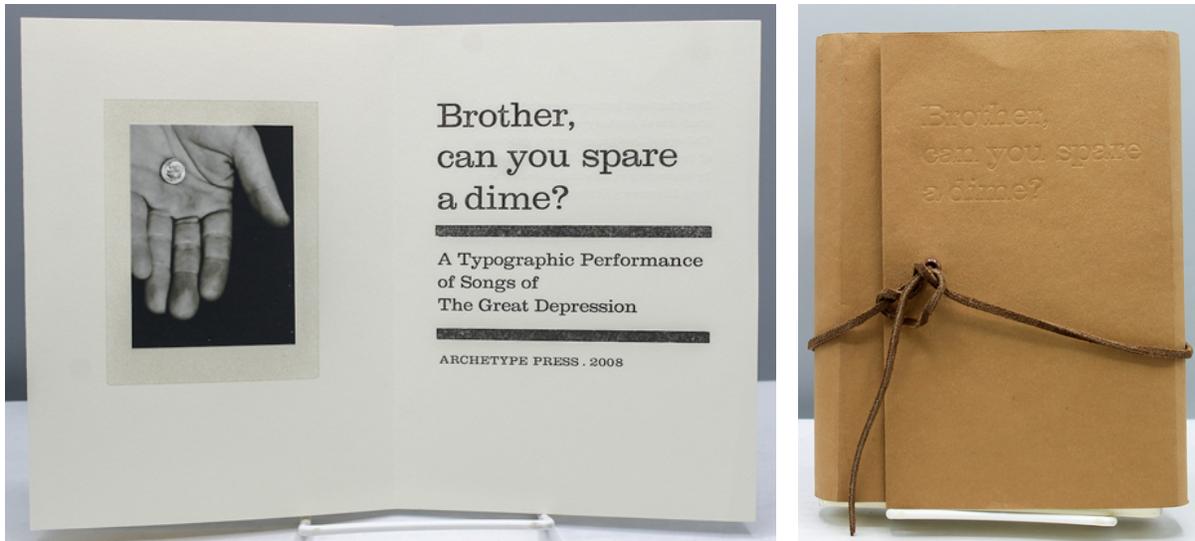
Oblong octavo. Unpaginated and unbound, as issued. Silkscreen color illustrations by Pindaros Michaelides and Bertrand Bracaval. Hand-set in Vendome and printed by letterpress.

Brown paper wrappers with title printed in gray on front cover and spine. Signed and numbered in pencil by the poet on colophon. Pages untrimmed. A fine copy. Comes with handmade slipcase by Jean Frere with the contributions of Katie Hadjipateras and Philippe Miennee. A fine copy, as new.

\$500

Limited edition of sixty numbered copies, including fifteen signed author's copies, of which this is number eight.





4. [ARCHETYPE PRESS]. *Brother, Can You Spare a Dime?* A Typographic Performance of Songs of The Great Depression. [Pasadena:] Archetype Press, 2008.

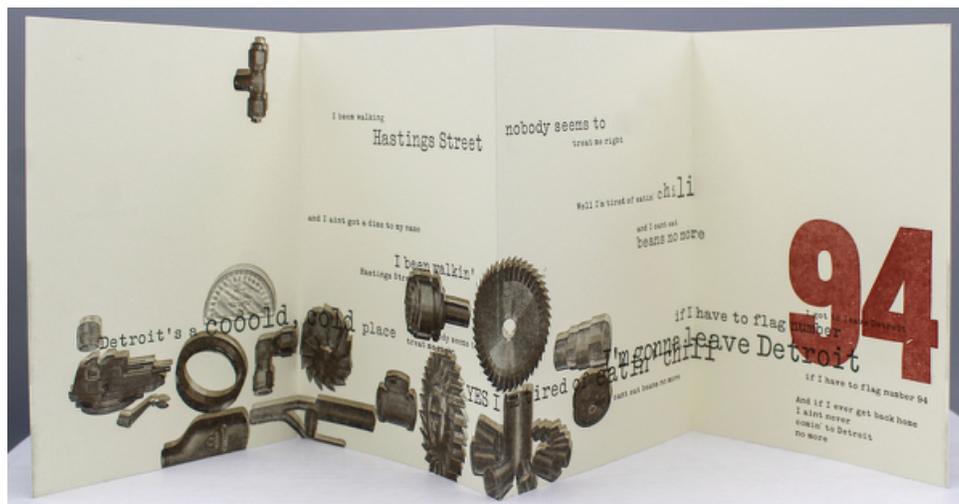
Sixteen sheets, 21" x 7," folded to make eight pages, 5¼" x 7." Mounted photographic frontispiece by Alyssa Stefek. Printed in various typefaces, both wood and metal.

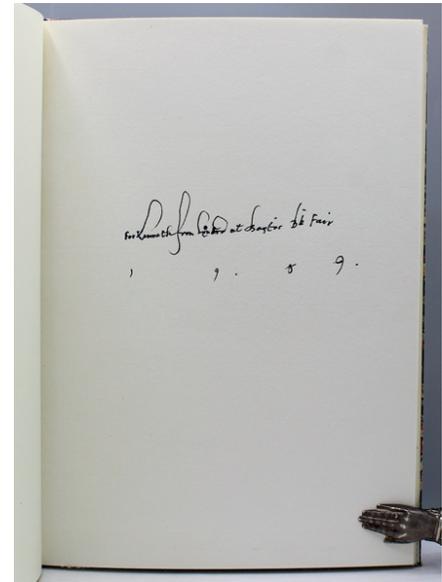
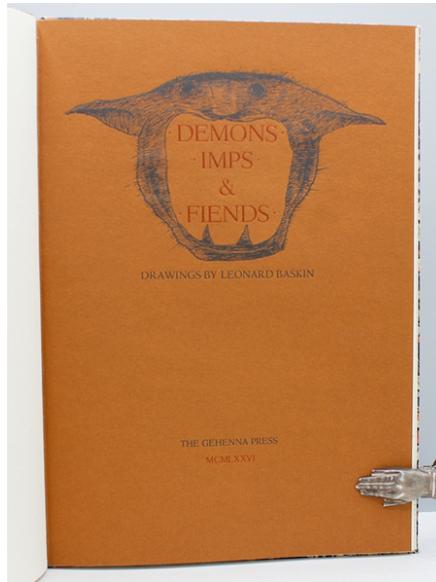
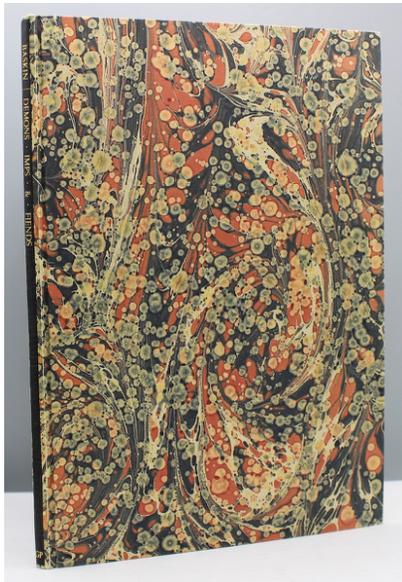
Loose, in golden brown paper folder with leather ties. A fine copy.

\$200

One of fifty copies.

Consisting of sections by fifteen students, plus introductory material, this project was designed and printed letterpress by students of Art Center College of Design, under the direction of Gloria Kondrup. The text includes lyrics from Depression era songs like "We're in the Money," "Happy Days are Here Again," "Brother, Can You Spare a Dime?" and more obscure jazz songs.





### Presentation Copy from the Artist

#### 5. BASKIN, Leonard. *Demons, Imps, & Fiends*. [Northampton, MA:] The Gehenna Press, 1976.

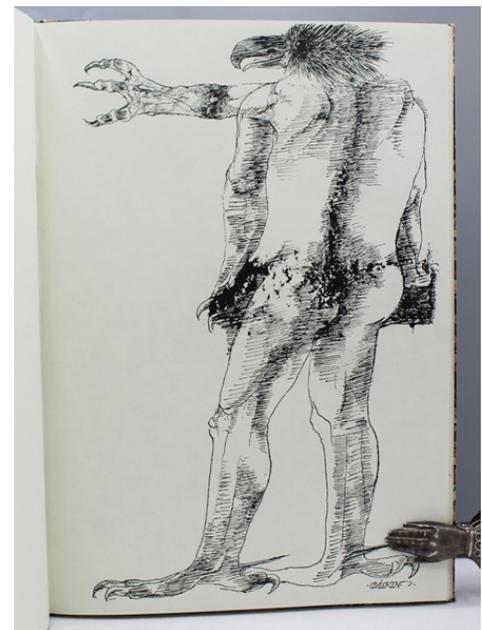
Folio. Unpaginated. Illustrated terra cotta title page printed in red and black. Nineteen drawings printed from line cuts in red and black on rectos only.

Marbled boards with gilt-lettered black leather spine label. Binding extremities have some very minor rubbing. Presentation copy, inscribed on a preliminary blank, "for Kenneth from Leonard at Boston Book Fair, 1989." A fine copy.

\$450

One of 450 copies was printed on various interesting papers; this is copy 263.

Leonard Baskin (1922 - 2000) was an American sculptor, illustrator, wood-engraver, printmaker, graphic artist, writer, and teacher. He founded Gehenna Press, a small private press that specialized in the production of fine books, while he was a student at Yale. Baskin was a friend of Ted Hughes and illustrated *Crow*; Hughes' wife, Sylvia Plath, dedicated "Sculptor" to Baskin in her famous work *The Colossus and Other Poems* (1960). The text of *Demons, Imps & Fiends* consists of a quotation from St. Bernard of Clairvaux. The illustrations feature various fantastical creatures in Baskin's signature style.





One of 160 Copies, Printed at the Bird & Bull Press,  
With a Foreword by its Founder Henry Morris

6. [BIRD & BULL PRESS.] SCHANILEC, Gaylord. *My Colorful Career*. Newton: Bird & Bull Press, 1996.

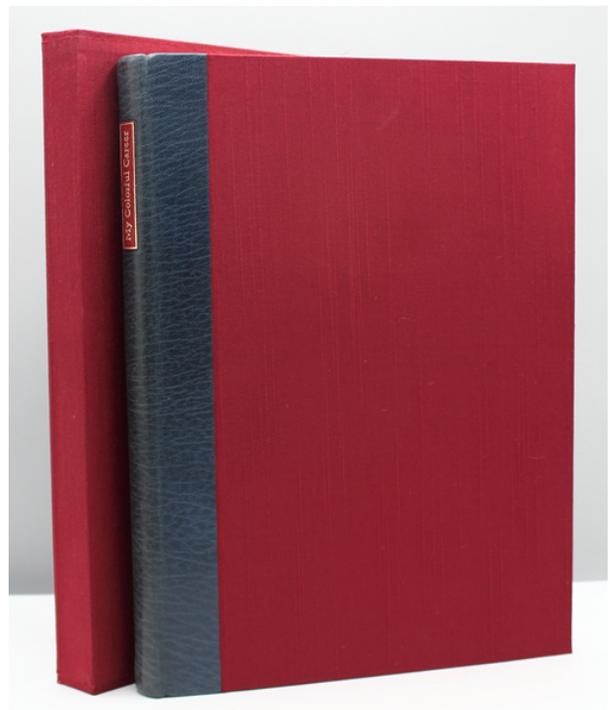
Octavo. 79, [1, blank], [1, colophon] pp. Illustrated with twenty-four wood engravings in color, including two large folding plates, one tipped-in broadside, and four full page plates, printed by the author at Midnight Paper Sales in Wisconsin. Title-page vignette in color. Printed on Zerkall mouldmade paper. Composed in Californian types of by M&H Type.

Quarter slate morocco over red silk boards, red morocco spine label ruled and lettered in gilt. A fine copy in a fine red silk slipcase.

\$500

One of 160 copies printed at the Bird & Bull Press, numbered in ink on the colophon. This is copy number 121. Foreword by the press' founder, Henry Morris. Includes a checklist of the author's work.

*My Colorful Career* is Gaylord Schanilec's (b. 1955) own story of his experiences as a wood-engraver, printer, illustrator, and the proprietor of Midnight Paper Sales Press, located in Stockholm, Wisconsin. His fine press books explore his interests and his hometown landscape and community. Schanilec gives lectures frequently and leads workshops at the Minnesota Center for Book Arts and the University of Iowa.



One of a Hundred Copies Printed by Blackbird Press,  
Signed by the Author, Artist, and Printer

7. [BLACKBIRD PRESS.] FAIRCHILD, B.H. *Beauty*. A Poem by B.H. Fairchild. Upland, California: Blackbird Press, 2007.

7 inches by 11 inches. Four linocut illustrations by Anna Alquitela. Printed on Zerkall Book paper, the text is Centaur and Arrighi monotype from M & H type.

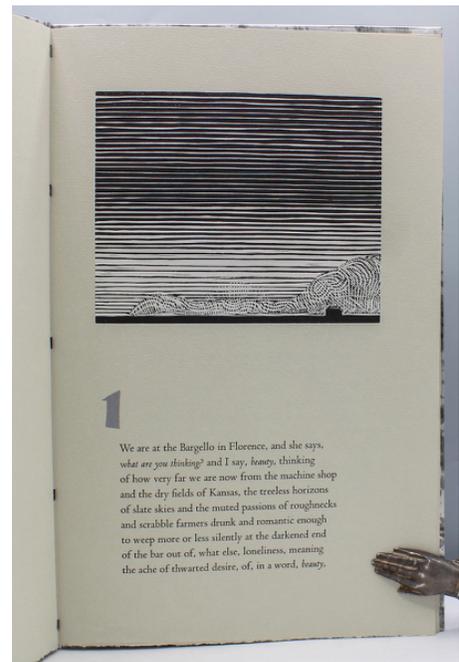
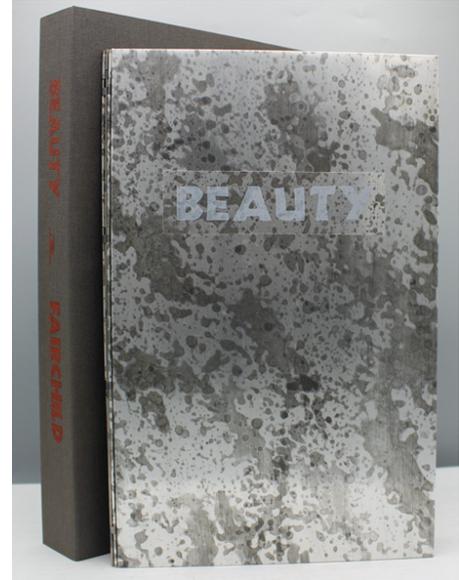
Hand-bound with aluminum-wrapped covers and stainless steel hinges. A fine copy with original numbered gray paper band in a gray cloth clamshell box.

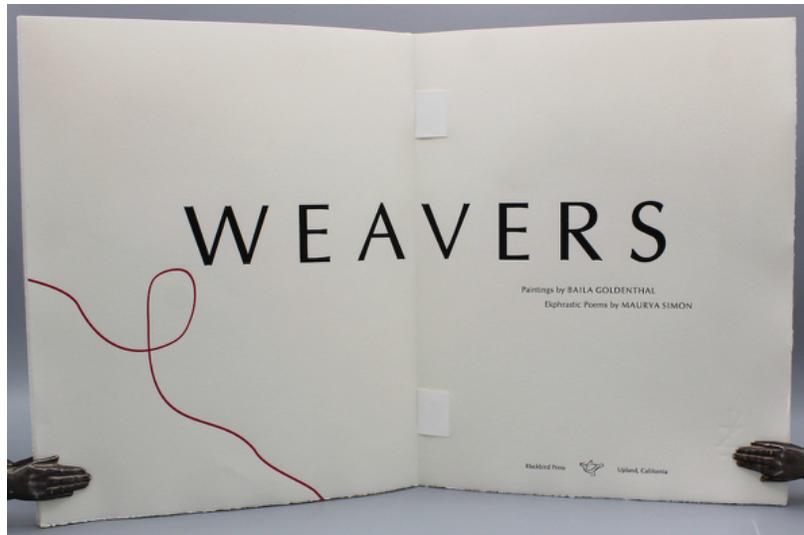
\$750

One of 100 copies, signed in ink by the poet, artist, and Blackbird Press printer Jean Gillingwaters on the colophon. This is copy number forty-six. The poem *Beauty* first appeared in Fairchild's third book of poetry, *The Art of the Lathe*, which received numerous awards and was a Finalist for the National Book Award.

B.H. Fairchild (b. 1942) is an American poet and former college professor. His poems have appeared in various publications and journals, including *The New Yorker*. The poem *Beauty* has many "book characteristics": a narrative structure, four chapter-like divisions, and a lyrical appeal. Its aluminum-wrapped binding, which features metal hinges made by Jean Gillingwaters after a design by Daniel Kelm, is reminiscent of the corrugated-metal buildings that often house machine shops (where the poem is set). Overall, the creation of the binding and its process took several years. Together, Gillingwaters and Alquitela created the binding for each book from a variety of materials, aging the thin aluminum with nontoxic chemicals to affect a weathered look. The beautiful binding echoes the theme of the book while maintaining a close connection with Fairchild's machine-shop laborers.

[See the Blackbird Press website for more information.](#)





One of Eighty Copies from Blackbird Press

8. [BLACKBIRD PRESS.] *Weavers*. Paintings by Baila Goldenthal. Ekphrastic poems by Maurya Simon. Upland, California: Blackbird Press, [2005].

8 in. x 10 in. Unpaginated. With eighteen prints of Baila Goldenthal's paintings from photos by Michael Honer and Michael Nelson. Type is handset Optima and Times New Roman printed with a Vandercook Universal on Zerkall Book paper. Made by Jean Gillingwators with assistance by Anna Alquitela.

Bound in handmade white Japanese Kyosei-shi covers with Tyvek strips at spine. The *Book of Mary* binding structure of *Weavers* is based on the work of Claire Van Vliet. Enclosed in a clear plastic slipcase. A fine copy.

\$350

One of eighty copies signed by Goldenthal, Simon, Gillingwators, and Alquitela.

Baila Goldenthal was a painter/sculptor whose work appeared in the Los Angeles County Museum of Art, the Skirball Museum, the Downey Museum of Art, the Riverside Museum of Art, the Aldridge Museum of Contemporary Art in Connecticut, and many gallery solo and group exhibitions. She lived in Los Angeles, California.

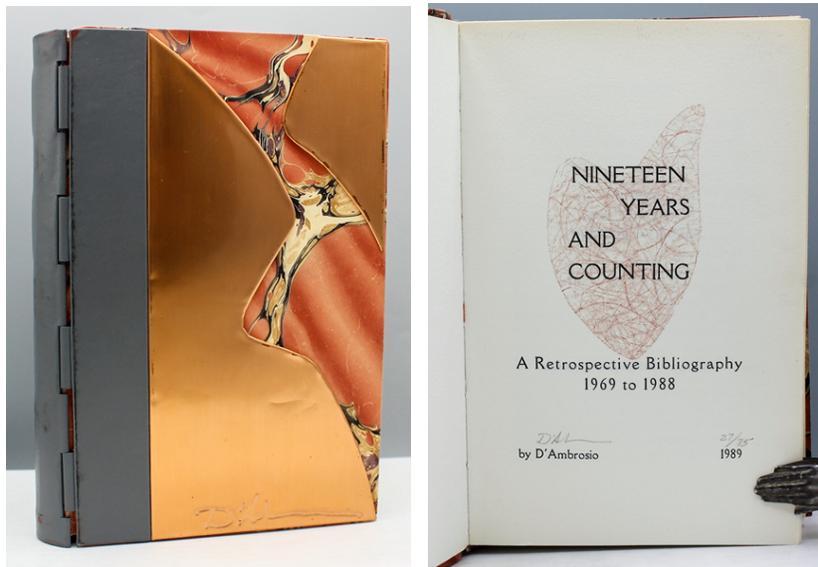
Maurya Simon is the younger daughter of Baila Goldenthal. She is the recipient of a 1999-2000 NEA Fellowship in poetry, as well as the author of six volumes of poetry, including most recently, *A Brief History of Punctuation* (Sutton Hoo Press, 2002) and



*Ghost Orchid*, which was nominated for a 2004 National Book Award in Poetry. She was a professor of creative writing at the University of California, Riverside.

Blackbird Press was established in 1982 by Jean Gillingwaters. The press produces limited edition letterpress printed books, broadsides, and ephemera. Blackbird Press books are in the collections of private collectors and institutions like Iowa State University, Scripps College, Brown University, Northwestern University, and the Getty.





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

9. D'AMBROSIO, Joseph. *Nineteen Years and Counting. A Retrospective Bibliography, 1969-1988.* [Sherman Oaks, California:] Joseph D'Ambrosio, 1989.

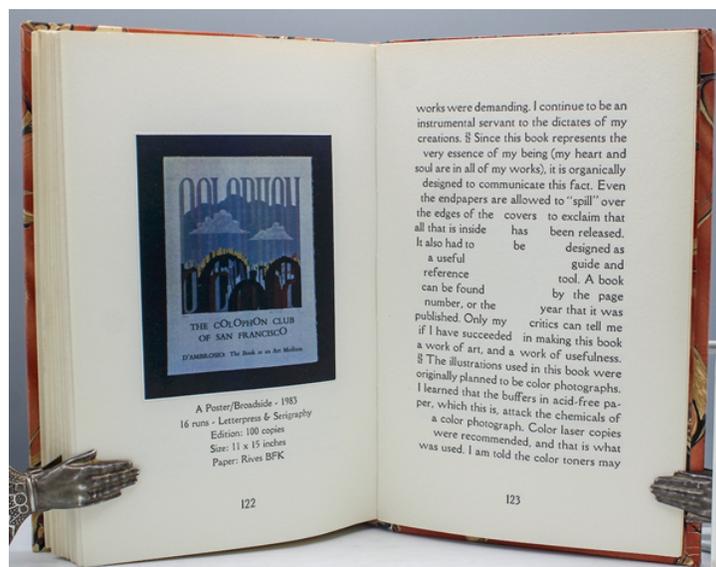
Octavo. 129 pp. With sixty tipped-in color photographs.

Gray leather over handmade marbled boards, with an overlay of polished copper. Covers are 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 describes forty-four of the printer's works.

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



One of 200 Copies Printed by the Dun Emer Press, with an Additional Advertisement  
Bound in, Containing the Signature of Elizabeth Yeats

10. [DUN EMER PRESS.] GREGORY, [Isabella Augusta]. *A Book of Saints and Wonders Put Down Here by Lady Gregory...* Dundrum: The Dun Emer Press, 1906.

Octavo. [8], 99, [1] pp. Text printed in black and red. One engraved illustration printed in red. A four-page advertisement from the Dun Emer Press has been bound in before the preliminary leaves; on the last leaf, the ink signature of Elizabeth Yeats has been pasted in.

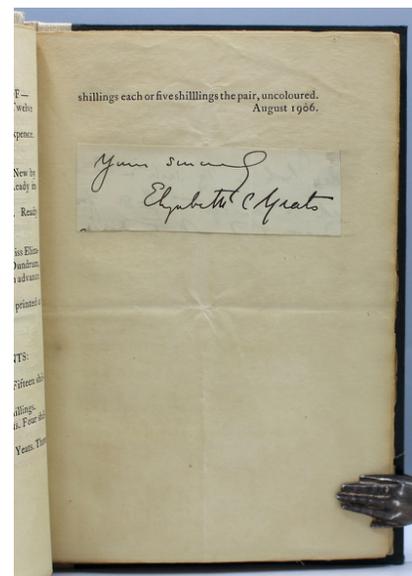
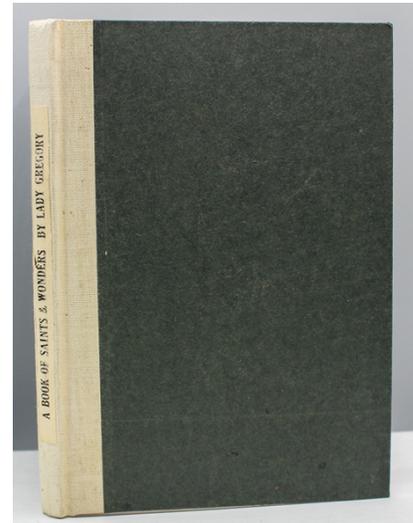
Ecru cloth over charcoal-gray boards. Slight offsetting to first few leaves. Intermittent very light foxing. Edges slightly toned. Pages untrimmed. Very minor soiling to boards, else fine.

\$850

One of 200 copies printed upon paper made in Ireland, and published by Elizabeth Corbet Yeats at the Dun Emer Press, in the house of Evelyn Gleeson in the County of Dublin, Ireland.

Lady Isabella Augusta Gregory (1852-1932) was an Irish dramatist, folklorist, theater manager, and wife of William Henry Gregory. With William Butler Yeats and Edward Martyn, she co-founded the Irish Literary Theater and the Abbey Theatre. She also produced a number of books, including the present work, which contained retellings of stories taken from Irish mythology. *A Book of Saints and Wonders* is divided into four parts and contains over seventy stories.

The Dun Emer Press (1902-1908) was an Irish private press founded by Elizabeth Corbet Yeats (1868-1940) and her brother William Butler Yeats (1865-1939). Part of the Celtic Revival, the press was named after Emer, the legendary wife of the hero Cú Chulainn in Irish mythology. The press produced limited editions of books, printed by hand in the manner of William Morris' Kelmscott Press. The texts were chosen by W.B. Yeats, the press' literary editor. In 1908, after it produced eleven titles, the different elements of the Dun Emer studio separated, with Evelyn Gleeson (1855 - 1944), an English embroidery designer, retaining the Dun Emer name.





One of Twenty-Six Copies of a Handmade Artist's Book

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.

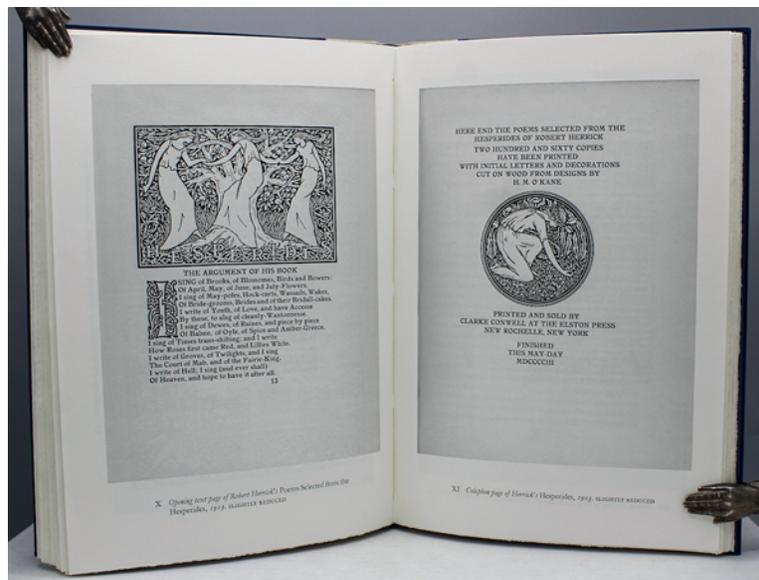
\$200

Limited edition of twenty-six copies (plus four proof copies), of which this is number twenty.

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 artists' 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.

Ducks In A Row Press, started in Cambridge, Massachusetts, is owned and operated by Nancy Ann Trottier. Now located in Deep River, Ontario, Canada, she has been a part-time calligrapher, watercolor artist, and maker of artist's books for almost 30 years.





### Bibliography and History of the Elston Press, One of 225 Copies

12. [ELSTON PRESS.] JOHNSON, Herbert H. *Notes on the History of the Elston Press of Clarke Conwell & Helen Marguerite O'Kane. 1900-1905. With Bibliographical Checklists of Elston Press Books and Prospectuses.* Wilmington [Delaware]: Douglas M. Harris, 1997.

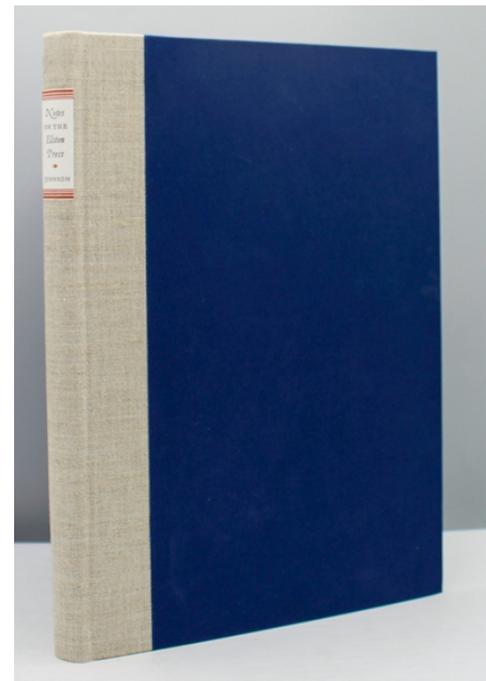
Quarto. 127 pp. With sixteen plates depicting Elston Press books. Composed on the Monotype in English Garamond and printed letterpress on Zerkall-Bütten laid paper at the Press of Michael and Winifred Bixler in Skaneateles, New York.

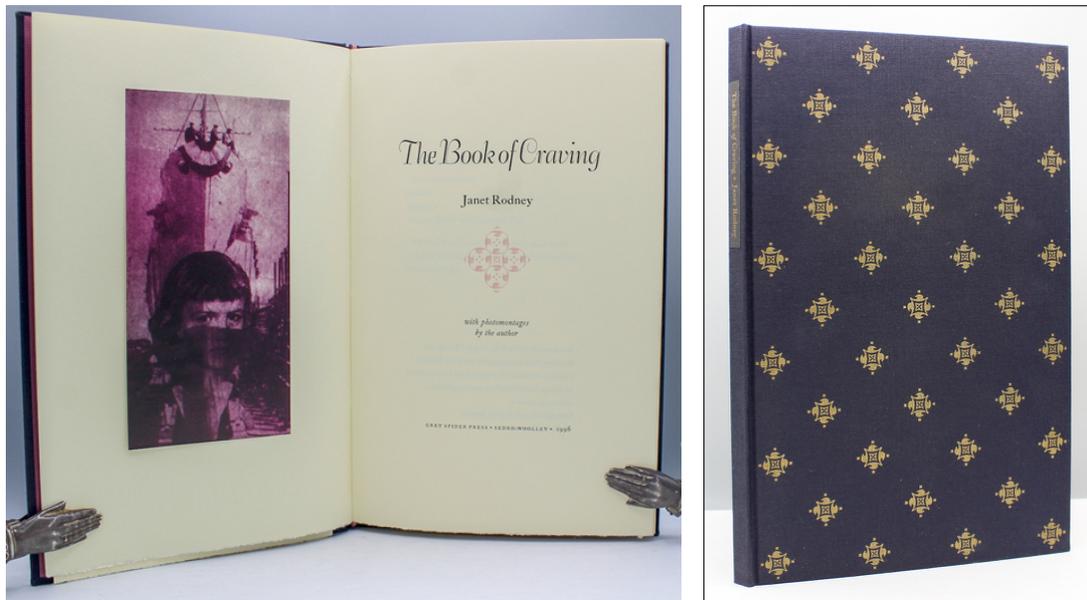
Quarter beige cloth over blue cloth. Printed paper spine label. A fine copy.

\$350

One of 225 copies.

“One of America’s most distinguished private presses, the Elston Press, was established in the summer of 1900 by Clarke Conwell and his wife Helen Marguerite O’Kane Conwell. This unique team of printed-husband and illustrator-wife remains relatively unknown today even by many book collectors, but theirs was a noble effort to demonstrate a legitimate American view of fine printing and bookmaking...[T]hey succeeded admirably in producing books of unquestioned merit, professionally done...” (p. 25).





“This is Personal Prose of the Highest Quality,”  
One of 175 Copies from Grey Spider Press

13. [GREY SPIDER PRESS.] RODNEY, Janet. *The Book of Craving*. With photomontages by the author. Sedro-Wooley [WA]: Grey Spider Press, 1996.

Tall quarto. 56 pp. With seven tipped-in photomontages by the author. Printed letterpress in Caslon 337 and Bernhard Tango on Zerkall paper. Photomontages rendered in halftones by Dale Hart. Ornaments cast by Pie Tree Press & Type Foundry. With a typographic foreword by Marcel Duchamp from *The Green Box*.

Bound in black Italian cloth with gold arabesque pattern. Purple endpapers. A fine copy with the original prospectus laid in.

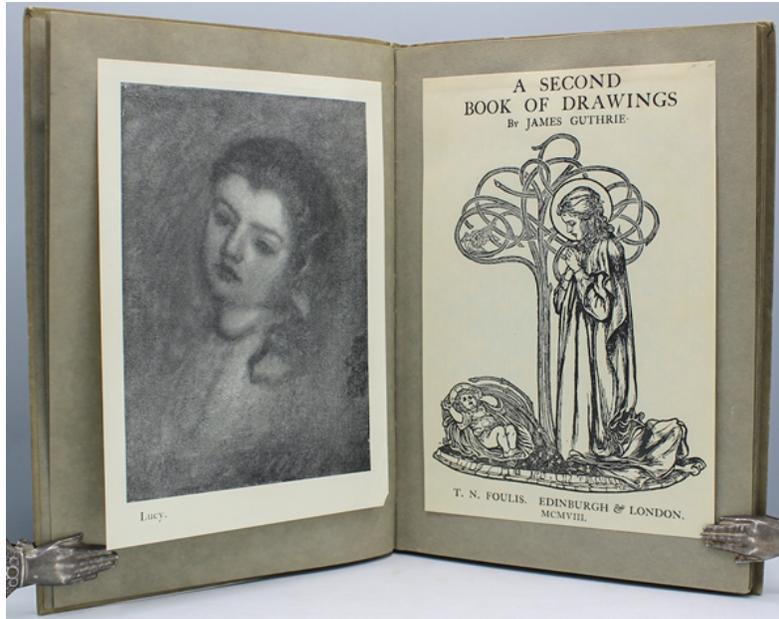
\$200

One of 175 copies designed, printed, and bound by Chris Stern with assistance by Jules Remedios Faye.

“This is personal prose of the highest quality. The dreamlike cadence of this rich, poetic memoir carries the reader into the author’s childhood during and after World War II. The narrative revolves around the life and death of her father and the memories associated with his absence,” (from the prospectus).

Lyn Hejninian described *The Book of Craving* as “a beautiful work of narrative meditation, looking forward and back through the gaps that loss—and words—make and then fill with time and light. The three parts of the work conjoin to form a triptych depicting incidents of historic violence only half visible though formative reflections—tints from the quotidian, the ‘normal,’ the personal. It seems that it is history that consists of unique, singular, inexplicable events, and individuality that is part of some continuum. The affirmation here is stunning,” (prospectus).





14. GUTHRIE, James. *A Second Book of Drawings*. Edinburgh & London: T.N. Foulis, 1908.

Small quarto. [6], [56] pp. Tipped-in black and white frontispiece and title-page by Guthrie; twenty-eight black and white additional illustrations tipped in.

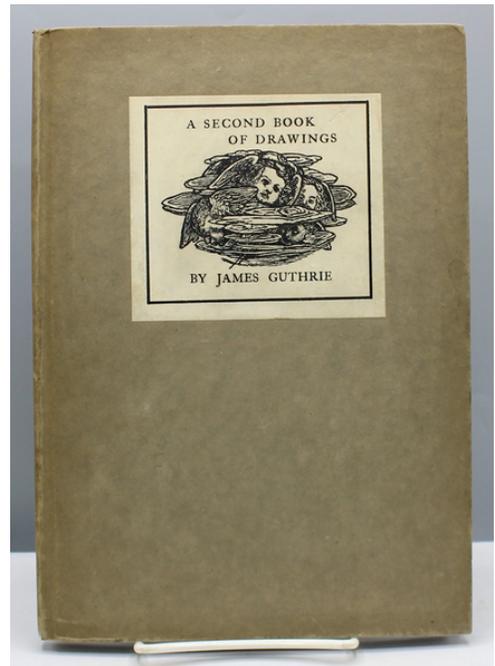
Original gray boards with a printed Guthrie-designed paper label on front cover. Slight soiling to boards, but a fine copy overall.

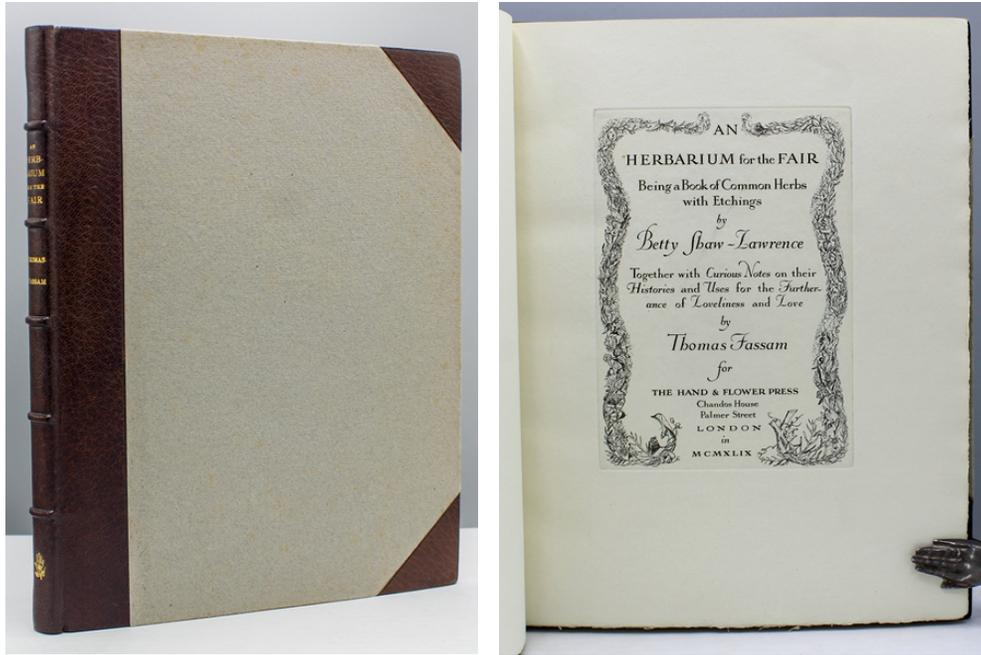
\$1,250

First edition.

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. Collecting work from diverse projects, *A Second Book of Drawings* showcases Guthrie's range as an artist and has as its introduction a four page essay by Edward Thomas.

OCLC lists only five copies in North America.





Illustrated with Twenty Copper Etchings,  
Signed by the both the Author and Artist

15. [HAND AND FLOWER PRESS.] FASSAM, Thomas. SHAW-LAWRENCE, Betty, illustrator. *An Herbarium for the Fair*. Being a Book of Common Herbs with Etchings... Together with Curious Notes on Their Histories and Uses for the Furtherance of Loveliness and Love by Thomas Fassam. London: The Hand & Flower Press, 1949.

Quarto. [92] pp. Engraved title-page by Alfred Richard Lane and illustrated with twenty copper etchings.

Half crushed brown morocco over gray boards, gilt-lettered spine with raised bands in six compartments. Top edge gilt, others uncut. Very minor foxing to boards and minor scattered foxing to outer margins, else fine.

\$400

One of 260 copies printed by the Ditchling Press, signed and numbered in ink on the colophon by Thomas Fassam. Plates signed in pencil by Betty Shaw-Lawrence.

In the "Advertisement" to the present work, Fassam writes, "What I have written to stand beside each plate is a digest of the principal lore concerning each plant. Their properties and uses are extracted from old herbals: and since our forbears lived long and happy, and no herbalist was hanged for murder by book, we may I think take it that



there is nothing noxious here if the receipts are followed exactly” (p. 11). Some of the herbs included in Fassam’s work are goldenrod, fennel, sage, water lily, sea holly, and cow wheat.

Bettina Shaw-Lawrence (b. 1921), self-taught artist, painter, and sculptor who studied under Fernand Léger and Arthur Lett-Hayes. Her work has been exhibited numerous times at such places as the Leicester and Hanover Galleries in London. She was active professionally until the 1980s.



### One of Twenty-Six Copies from Heavenly Monkey, Signed by the Poet

16. [HEAVENLY MONKEY.] BUDD, Harold. *Angel*. [Vancouver, British Columbia: Heavenly Monkey,] 2012.

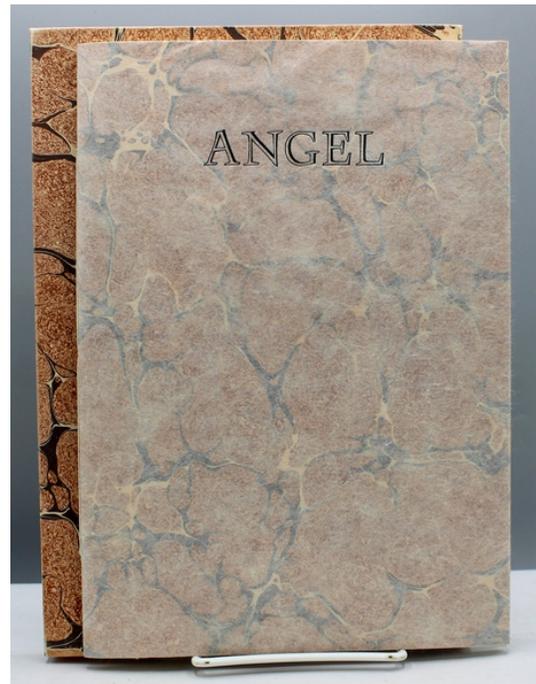
7¼ inches by 10¼ inches. [28] pp. Poems set in Perpetua italic and titles set in Monument, printed on Barcham Green Bodleian paper.

Stiff cream-colored paper wrappers with a two-layered dust jacket: semi-transparent Japanese tissue (with printed title) over hand-marbled paper. A fine copy in the original marbled board slipcase with printed spine label.

\$500

One of 26 copies printed by Rollin Milroy at Heavenly Monkey and signed by Harold Budd.

Harold Budd (b. 1936) is a poet and prolific experimental composer. *Angel* is his second poetry collection, preceded by *Colorful Fortune*, which was published by Heavenly Monkey in 2009 with illustrations by Budd. The description of *Angel* on the Heavenly Monkey website states that the design of the book as “unadorned and straightforward” to match Budd’s concise, uncomplicated verse.



### One of Thirty-Six Hand-Embellished Copies from Heavenly Monkey

17. [HEAVENLY MONKEY.] REUTER, William [calligrapher and compiler]. *Books Are My Utopia*. Calligraphic Aphorisms Chosen & Rendered by Wm. Reuter. H[eavenly] M[onkey], 2020.

5¼ inches by 7½ inches. [20] ff., including three fold-out leaves. With sixteen aphorisms on the theme of books, each printed on a separate leaf (rectos only) from polymer plate reproductions of William Reuter's calligraphy and hand-embellished by Reuter. Featuring over a dozen different handmade and mold-made papers.

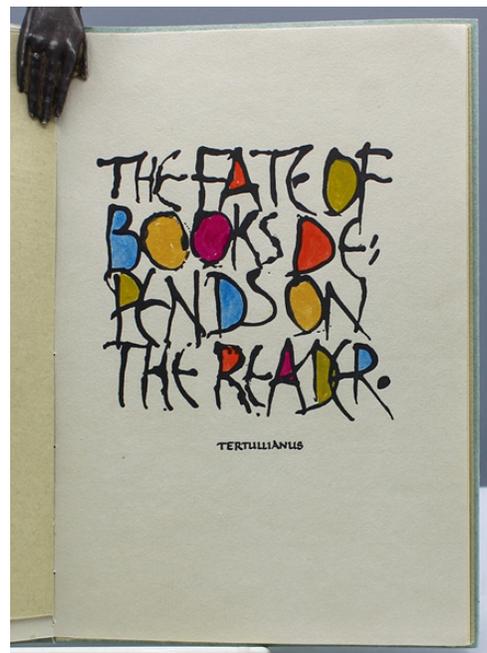
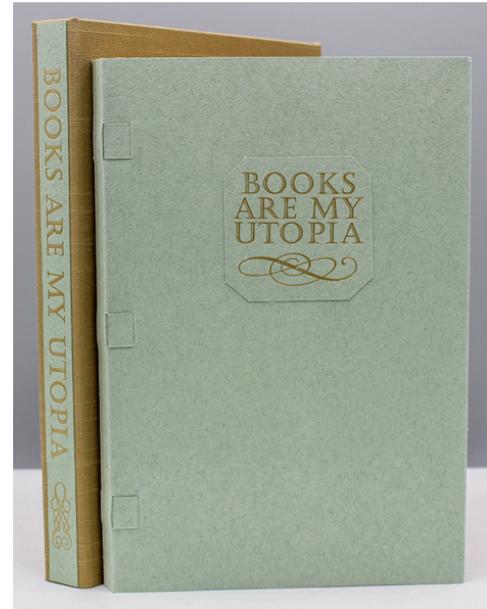
Blue-green stiff paper wrappers with gilt-stamped paper label. Pale green endpapers. A fine copy, as new, in its original gold cloth clamshell case.

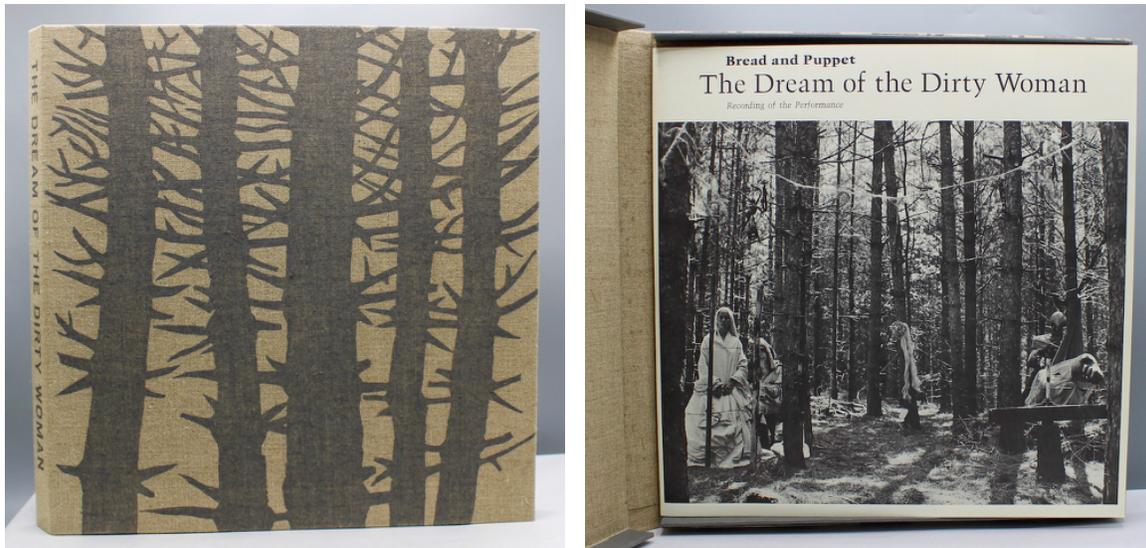
\$900

One of thirty-six copies handpress printed by Rollin Milroy, bound by Claudia Cohen, and signed on the colophon by Aliquando Press proprietor William Reuter. Along with providing the original calligraphy and the hand-embellishments, Reuter also printed the three fold-out leaves at his own studio in Dundas, Ontario.

Along with the aphorism by Helen Keller that serves as the title of *Books Are My Utopia*, the collection includes aphorisms by Bohuslav Martinu, Stefan Zweig, George Santayana, William Morris, Martin Luther, Richard Rodriguez, Paul Auster, T.J. Cobden-Sanderson, Raul Mario Rosarivo, Rabbi Nachman, Joseph Conrad, Herman Koch, John Ruskin, William Blake, Francesco Petrarca, and Tertullianus. The Richard Rodriguez aphorism reads: "Books should confuse. Literature abhors the typical. Literature flows to the particular, the mundane, the greasiness of paper, the taste of warm beer, the smell of onion and quince."

Calligrapher, printer, and book designer William Reuter began publishing books and broadsides under the auspices of his Aliquando Press in 1962. Reuter was a founding member of the Society of Canadian Book Designers and has designed stamps for Canada Post. *Books Are My Utopia* represents a long-distance collaboration between Reuter in Ontario and Heavenly Monkey in Vancouver, CA.





One of Forty-Five Numbered Copies from the Janus Press  
With Color Relief Print Illustrations and a Vinyl Record

18. [JANUS PRESS.] [BREAD AND PUPPET THEATER.] *The Dream of the Dirty Woman*. A play in one act based on a dream of Elka Schumann with a record of the performance. Newark, Vermont: The Janus Press, 1980.

12 in. x 12 in. [10] pp. Every page illustrated with color relief prints by Claire Van Vliet. Paper handmade by Van Vliet and Kathryn Clark at the Twinrocker Handmade Paper Mill in Brookston, Indiana. Type is Franklin Gothic and Trump Mediæval with old brass and wood type printed at the Janus Press. Bilingual text in English and French.

Accordion book in gray handmade paper self-wrappers with wood type title printed in silver. Enclosed in a brown cloth clamshell case decorated in silver, made by James Bicknell, Nancy Southworth, and Tamara Schumann. Also enclosed is a vinyl record of the Bread and Puppet Theater performance in a brown paper sleeve and a four-page photo illustrated booklet. Fine.

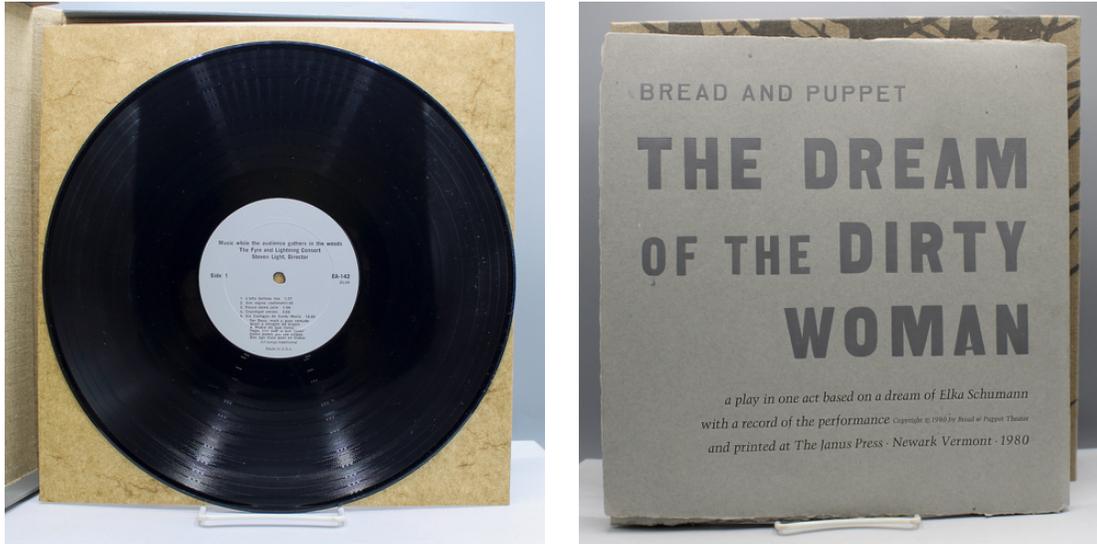
\$1,000

One of forty-five numbered copies. Another forty *hors commerce* copies were inscribed to patrons, participants, and organizations involved in the Bread and Puppet Theater production. The recording was produced in an edition of one thousand.



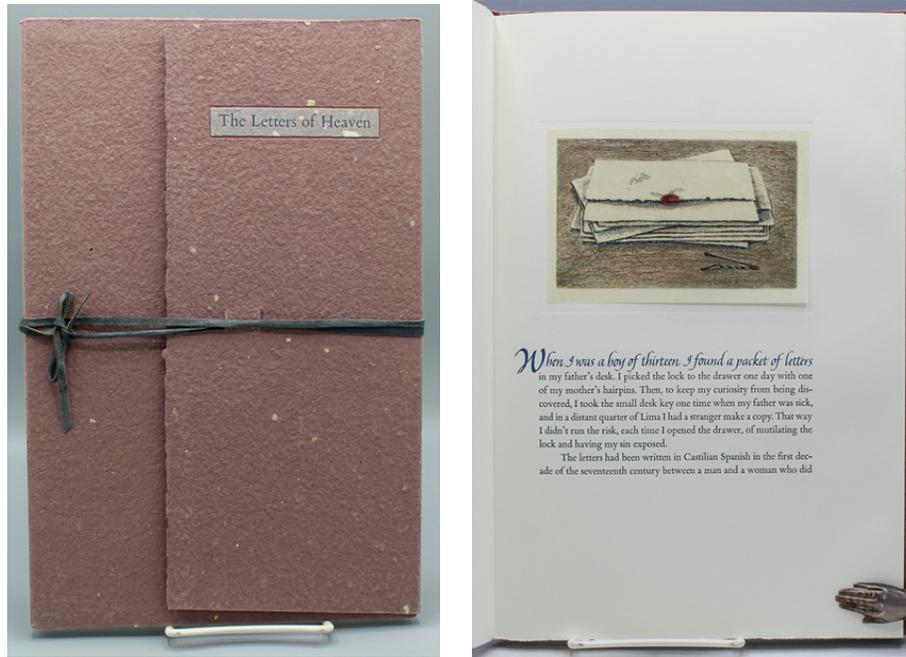
In 1963, Peter Schumann founded the Bread and Puppet Theater in New York City's Lower East Side. The theater has been politically radical since its inception, and its early productions —

aside from the rod-puppet and hand-puppet shows for children — were concerned with rent, rats, police, and other issues in the neighborhood. The productions soon became more elaborate and ambitious, and incorporated music, sculpture, dance, and participants of all ages from the community. Many performances were done in the street, and the Vietnam War inspired the theater to stage block-long processions and pageants involving hundreds of people.



Bread and Puppet Theater moved to a farm in Vermont in 1974 to expand the operation and establish a museum in a 140-year-old hay barn on the property. The theater now tours in the United States and abroad, putting on puppet shows that range from “tightly composed theater pieces presented by members of the company to extensive outdoor pageants which require the participation of many volunteers.” Bread and Puppet continues to be one of the oldest nonprofit political theatre companies in the country (Bread and Puppet website).





One of 125 Copies Printed by the Knight Library Press

19. [KNIGHT LIBRARY PRESS.] LOPEZ, Barry. *The Letters of Heaven*. Etchings by Robin Eschner. [Eugene:] Knight Library Press, [2000].

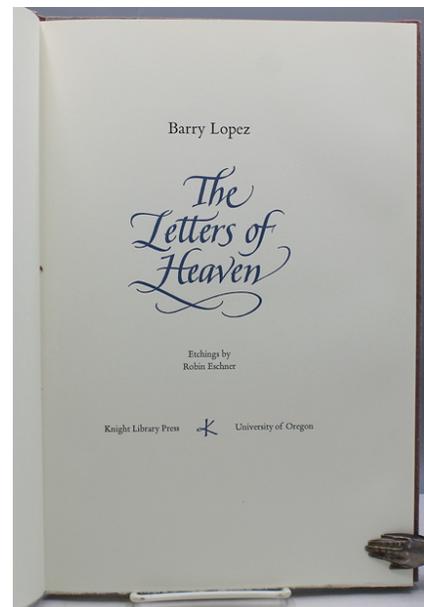
Small folio. 13 1/8 x 8 5/8." 31 pp. Printed on double-folded sheets. Five tipped in hand-colored etchings by Eschner. The book was designed, printed and bound by Sandy Tilcock; calligraphic title, headings and ornaments by Marilyn Reaves.

Covers made from laminating two handmade papers: Moulin de Larroque's Brown and Twinrocker's Mica rose, leather tie. Printed paper label on front cover, leather ties. A fine copy.

\$425

Limited to 125 numbered copies, signed by the author and the illustrator.

The story is from Lopez's recently published collection of short stories, *Light Action in the Caribbean*.





With Twenty-Eight Hand-Colored Orchid Illustrations,  
One of Thirty Copies from the Lilliput Press

20. [LILLIPUT PRESS.] [SCHWARTZOTT, Carol.] *A Brief History of the Orchid*. [Freeville, NY: Lilliput Press, 2001.]

Twelvemo. 60, [10, bibliography] pp. With twenty-eight illustrations of orchids hand-colored by the artist. The designs are from eighteenth- and nineteenth-century botanical texts.

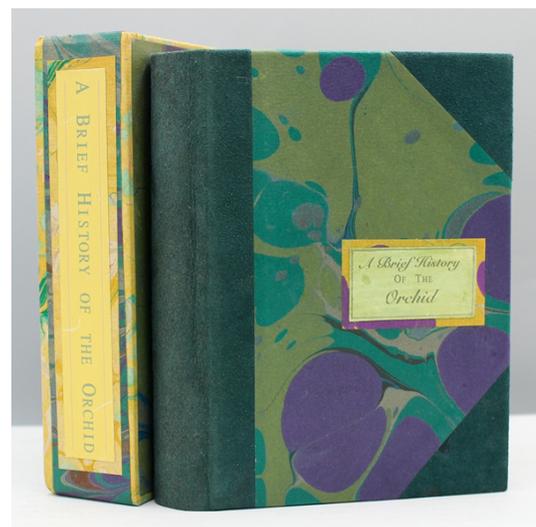
Half green suede over marbled paper boards. Marbled endpapers. In a matching marbled paper slipcase. With an original Carol Schwartzott bookmark/business card laid in, with pencil note "Greg, Thanks" by Schwartzott. A fine copy.

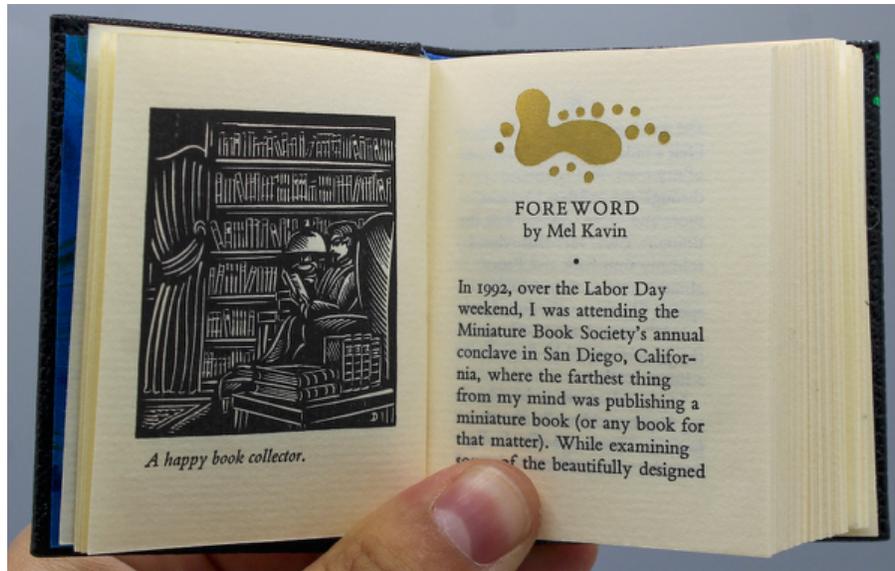
\$500

One of thirty copies designed, printed, and bound by Schwartzott. Signed and numbered by her on the colophon.

With information on the geographical distribution of orchids, different species of orchids, and how to cultivate the plants. Schwartzott adds information on the cultural importance of orchids, especially their popularity during the nineteenth century "orchid craze."

Carol Schwartzott (b. 1945) is the founder of the Lilliput Press and has been creating artists books since the 1970s. Her most recent productions include *The Garden* (2021), which was made in both miniature and full-size editions, and *India's Love Lyrics* (2021), compiled by Laurence Hope.





Charming Miniature Book, One of 500 Copies  
Signed by Ward Ritchie, John DePol, Henry Morris, and Five Others

21. MIDDLETON, Bernard. *You Can Judge a Book By its Cover. A Brief Survey of Materials.* [Pico Rivera, California: 1994.]

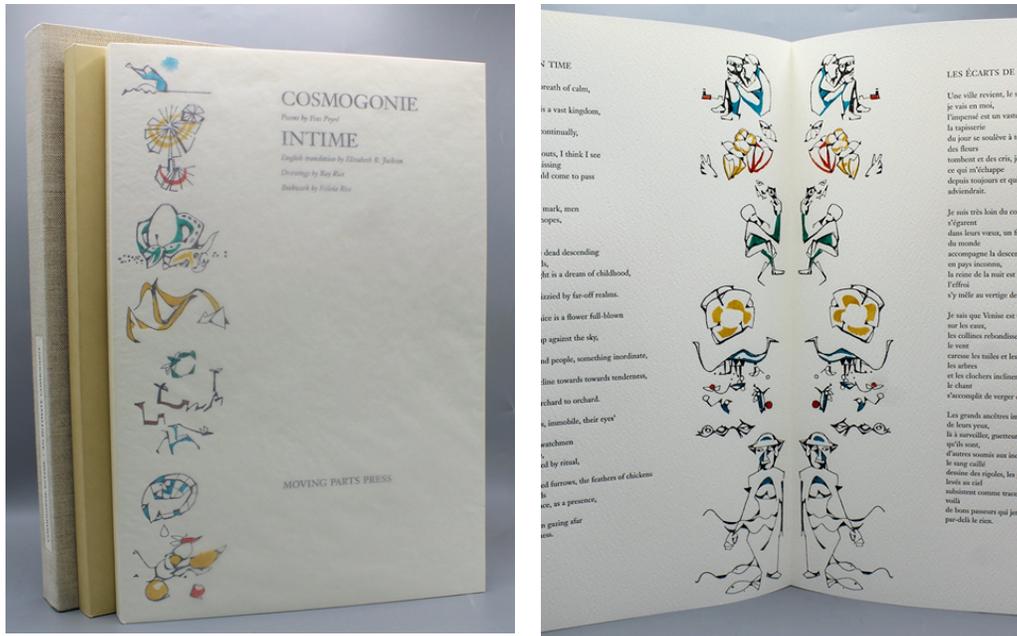
Miniature (2½ in. x 3 in.) Seven wood engravings by John DePol. Text designed by Ward Ritchie and printed by Henry Morris at the Bird & Bull Press. Two-page title decorated and ruled in gilt. Gilt chapter headings. Edited by David Pankow with a foreword by Mel Kalvin.

Bound in full black morocco with abstract onlays in blue and red morocco by Tini Miura. Decorated with iridescent green and blue dots on covers and gilt top-edge. Bright blue marbled endpapers by Einen Miura. In the silk clamshell case with black-and-red morocco spine. A fine copy inscribed by John DePol to a friend (dated Christmas 1995), with an additional note by DePol laid in between terminal blanks.

\$500

One of five hundred copies. Signed by all eight contributors.





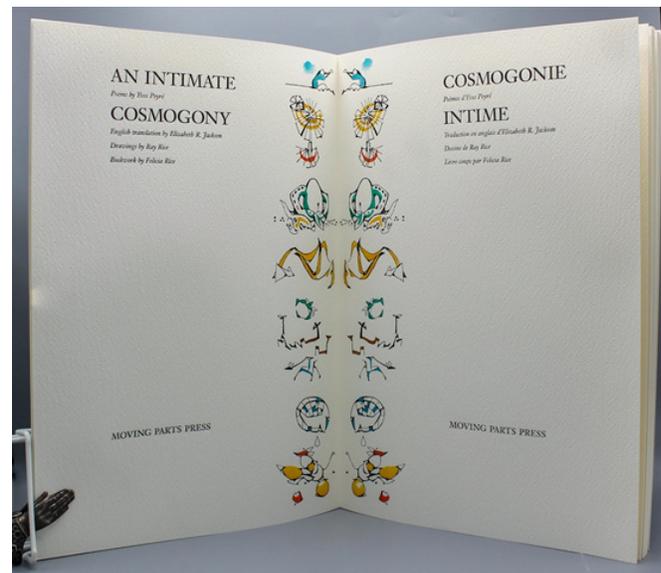
One of Ninety-Six Copies Printed by the Moving Parts Press,  
Featuring Color Illustrations by Ray Rice

22. [MOVING PARTS PRESS.] PEYRE, Yves. *Cosmogonie Intime/An Intimate Cosmogony*. Poems by Yves Peyré. English translation by Elizabeth R. Jackson. Drawings by Ray Rice. Bookwork by Felicia Rice. [Santa Cruz, California: [Moving Parts Press,] 2005.

Folio (10 x 15"). [36] leaves, printed on Fabriano Artistico paper, on one side only, and folded accordion style, in white pictorial wrappers, with glassine. Parallel English and French texts. Pochoir colored illustrations on each page and on the cover. As new in publisher's plain paper slipcase.

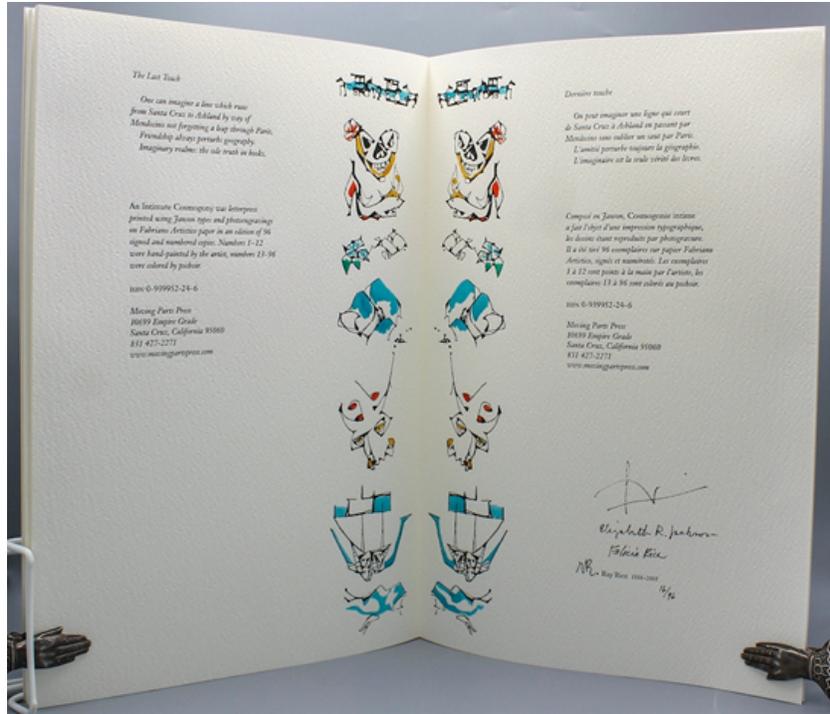
\$2,400

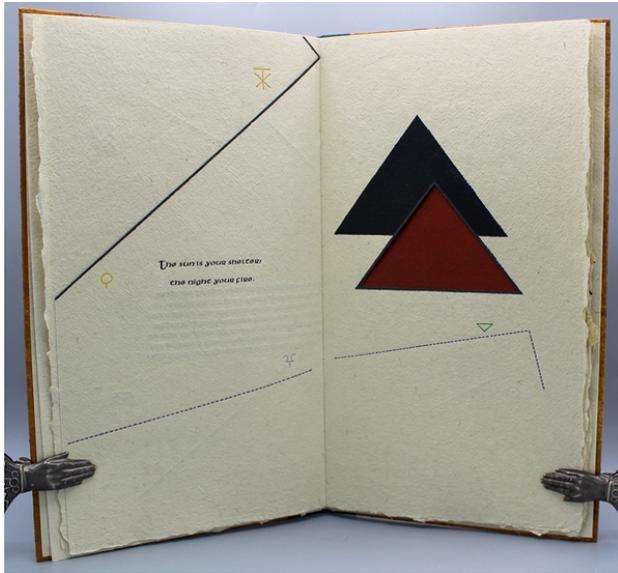
One of eighty-four copies regular copies, out of a total edition of ninety-six copies. There were also twelve copies hand-painted by the artist. Signed by the printer and the translator and initialed "rR." The illustrator, Ray Rice, died in 2001.



Yves Peyré, in addition to being a leading French poet, is Director of the Bibliothèque littéraire Jacques Doucet, the French government's library of first editions, manuscripts, and publications of modern French literature. Artist Ray Rice is the father of the printer, Felicia Rice. He spent over fifty years on the modern American art scene as a painter, mosaicist and animator of experimental films.

“Our *Cosmogonie Intime* is a very beautiful thing, a first rate book. It isn’t too ‘French’ in the worst sense of the word (exaggeratedly bibliophile). It’s perfectly modern in form and in spirit. It ‘floats’ in two ways...like everything which is rather appealing right now. It is s[imple but elegant, somewhat *livre d’artiste*, somewhat ‘inventive’—a special sort of expression. (Felicia Rice has) put together a terrific piece of work. Also, I’m happy for Ray Rice, who would have enjoyed every much, I’m sure, being able to see the whole work in finished form. It’s without doubt a great book. A very beautiful object and a great joint product of complicity despite the language barrier and the extent of geography involved” (quoted from the author in the publisher’s promotional material).





One of a Hundred Copies of an Out-of-Print Ninja Press Book

23. [NINJA PRESS.] BREYTENBACH, Breyten. *The Intimate Stranger*. [Sherman Oaks, California:] Ninja Press, [2007].

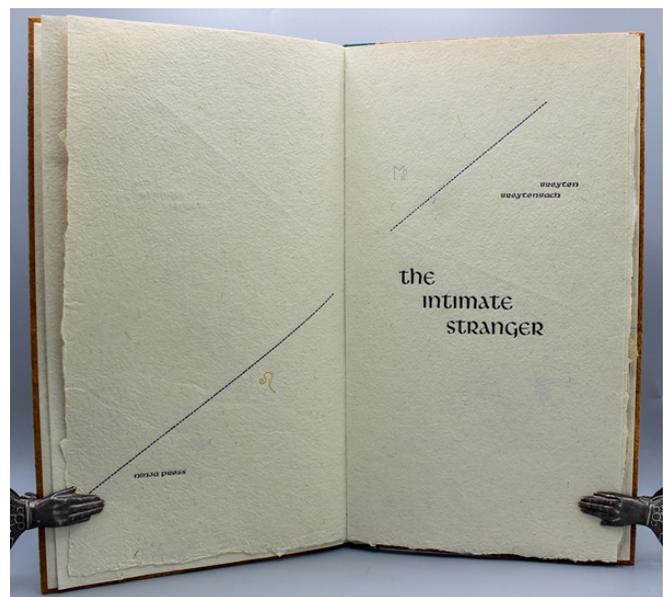
13 in. x 7½ in. 40 pp. Printed letterpress in Samson and Libra type on dampened flax paper handmade especially for this book by Bridget O'Malley at Cave Paper. A horoscope, as well as the multicolored signs and symbols seen throughout the text, were drawn by Carolee Campbell and printed from polymer plates. Additional symbols are applied by hand using pure earth pigments. Printed in eight colors with three additional pigments applied by hand.

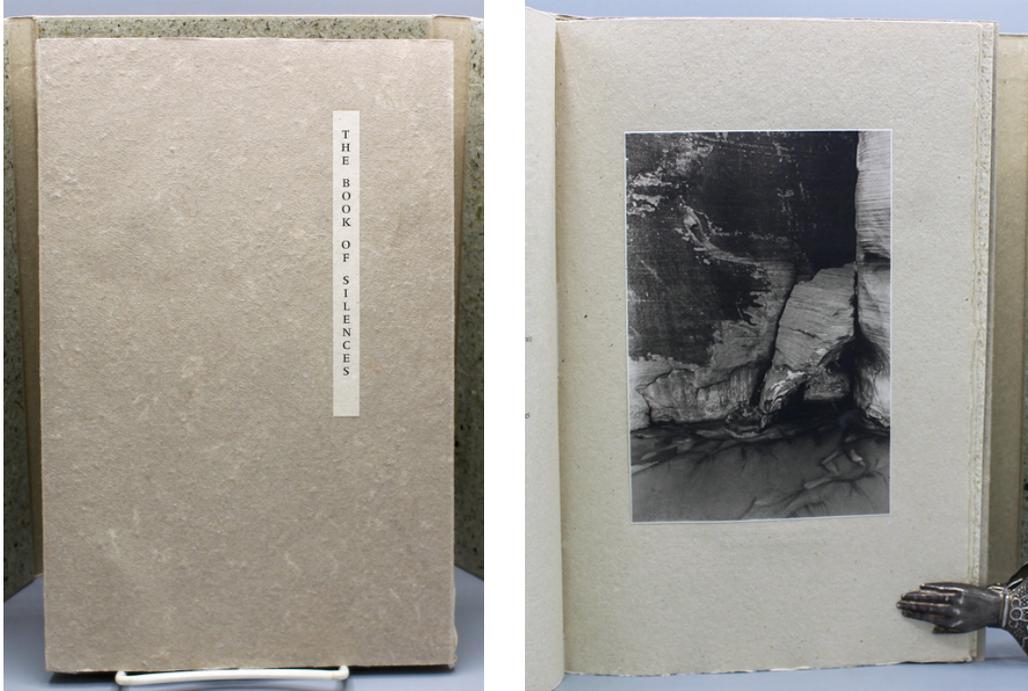
Quarter green leather over flax paper-covered boards, hand-coated with a mixture of ochre pigment and fine volcanic pumice. In purple cloth chemise, together with separate chapbook containing a legend for the text-inspired signs and symbols, as well as an original prospectus. A fine copy of an out-of-print Ninja Press book.

\$2,500

One of 100 copies signed by the author.

A beautiful and ambitious production and a creative milestone for Carolee Campbell's highly regarded private press.





One of One Hundred Numbered Copies from Ninja Press

24. [NINJA PRESS.] BRINGHURST, Robert. *The Book of Silences*. [Sherman Oaks, California:] Ninja Press, 2001.

6¾ in. x 10 in. 29, [14] pp. With three platinum print photographs taken by Carolee Campbell and printed by Gordon Mark. Hand-set Meridien printed by Campbell on Moulin du Verger handmade paper.

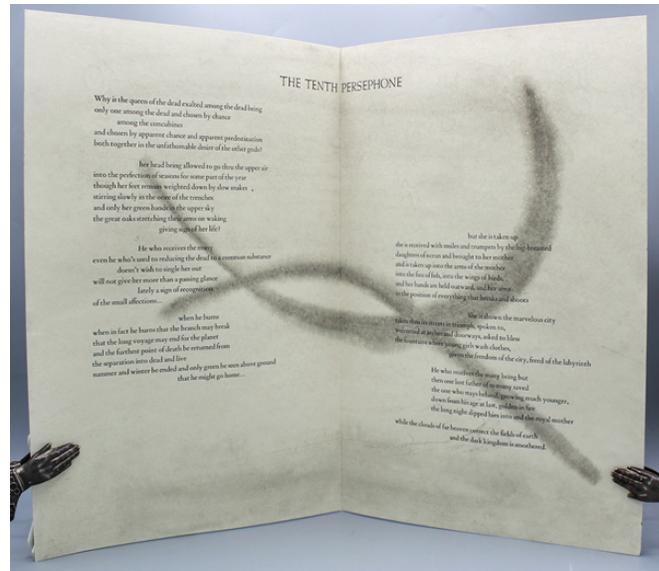
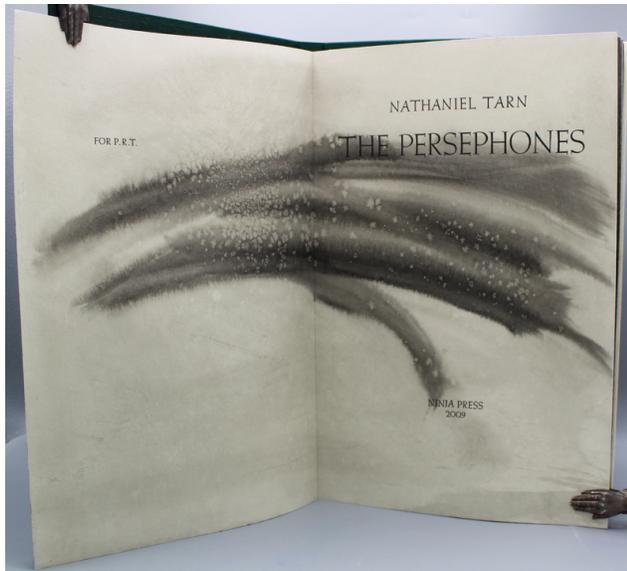
Bound in Barcham Green Renaissance paper and housed in a buff paper chemise. Chemise lined with gray-green handmade paper. A fine copy.

\$1,250

One of one hundred numbered copies signed, numbered, and ink stamped by the poet. Twelve letters *hors commerce* copies were also produced.

“The speakers of these poems are the ghosts of Asian monks, hermits, philosopher-poets and intellectual trouble-makers, most of them Buddhists, some of the Taoists, some of them too far now in the past to place in any lineage of which we know the name.”





One of the Most Impressive Ninja Press Productions,  
One of Eighty-Five Copies Signed by the Book Artist and Poet

25. [NINJA PRESS.] TARN, Nathaniel. *The Persephones*. [Sherman Oaks, California:] Ninja Press, 2009.

Folio (14¼" x 9¼"). Handset Van Dijk type with Weiss Initials Series I printed letterpress by Carolee Campbell on dampened Domestic Etching paper.

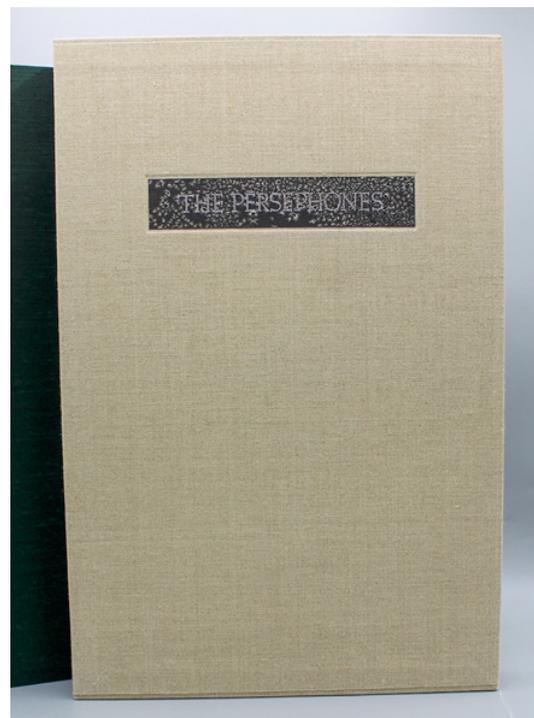
Twelve unbound folios laid into flexible parchment wrappers. Each folio painted by hand with sumi ink and salt by Campbell. Enclosed in a green Asahi Japanese chemise, which is enclosed in a natural Japanese linen slipcase. A fine copy.

\$2,750

One of eighty-five copies signed and numbered by Campbell and Tarn.

"*The Persephones* was the first published by Christopher's Books in Santa Barbara, California in 1974. Much of the edition was subsequently destroyed by fire. The poems were significantly altered in 2007 by the poet for this Ninja Press edition," (colophon).

"Nathaniel Tarn is a well-known American poet who was born in Paris in 1928. He spent his childhood first in Belgium and then in England. After graduating in history and English from Cambridge University, Tarn studied anthropology at the Sorbonne and then at the University of Chicago, where he completed his doctoral degree based on fieldwork in the Mayan region of



Guatemala. Further work in anthropology followed, with extensive research on Buddhist culture in Burma. He has worked as a professional anthropologist as well as a poet, essayist, editor, and translator. His poetry possesses a remarkable range of voice and reference, fusing archaic myths with contemporary concerns and moving from hieratic visions to the deeply personal. His many books include *Selected Poems 1950-2000* (2002); *Recollections of Being* (2004); *The Embattled Lyric* (2007); and *Ins and Outs of the Forest Rivers* (2008)," (from the announcement for the launch of this book at the William Andrews Clark Memorial Library, February 7, 2010).





With Handmade Paper Decorations Depicting Classical Greek Imagery,  
Including Slithering Serpents and a Bloodstained River

26. [OPHELIA PRESS]. KOERTGE, Ron. *The Gods*. [Alhambra, California]: Ophelia Press, 2017.

Folio. [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. Includes prospectus for this book from Ophelia Press.

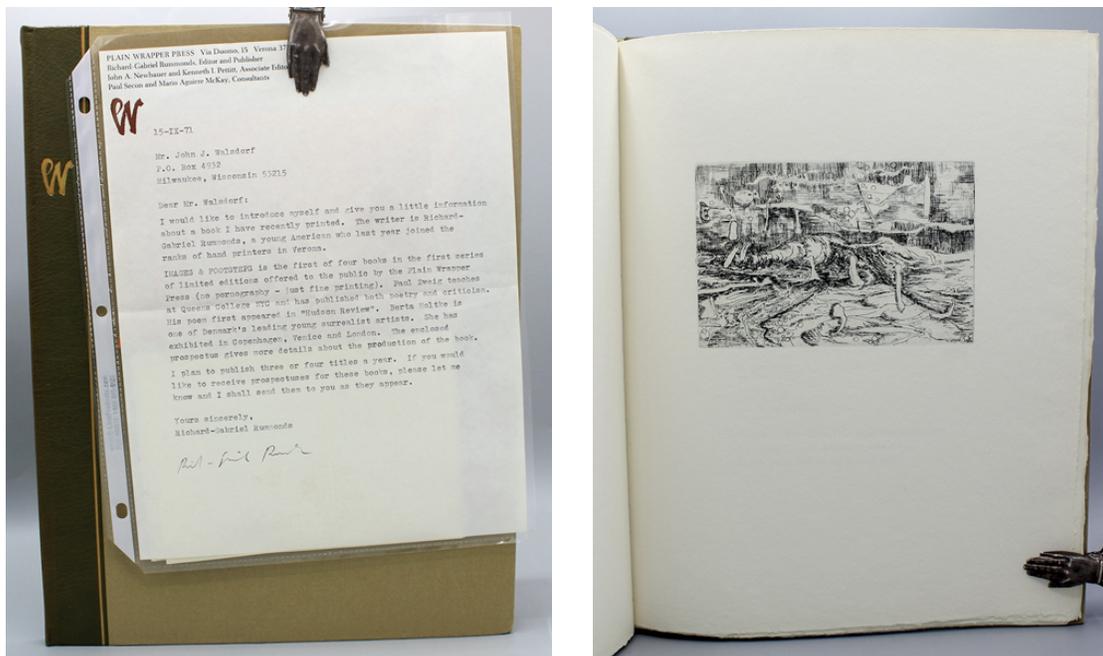
Quarter iridescent gold-copper cloth from Japan sewn through the spine with red Irish linen thread over red kyoseishi paper-covered boards. A fine copy in a clear plastic slipcase with original prospectus laid in.

\$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.

The prospectus reads as follows: "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."

Ron Koertge (b. 1940) is the author of several novels, including *Strays* (2007) and *The Brimstone Journals* (2001), which were both selected as American Library Association Best Books for Young Adults. He is also a two-time winner of the PEN Award for Children's Literature. He lives in Pasadena, California. Farida Baldonado Sunada is the proprietor of Ophelia Press. *The Gods* is her first book. She lives in Alhambra, California.



Early Plain Wrapper Press Book, Signed by the Author and Artist, With a Typed Introductory Letter Signed by Gabriel-Richard Rummonds

27. [PLAIN WRAPPER PRESS.] ZWEIG, Paul. *Images & Footsteps*. A Poem by Paul Zweig. [Verona:] Plain Wrapper Press, [1971].

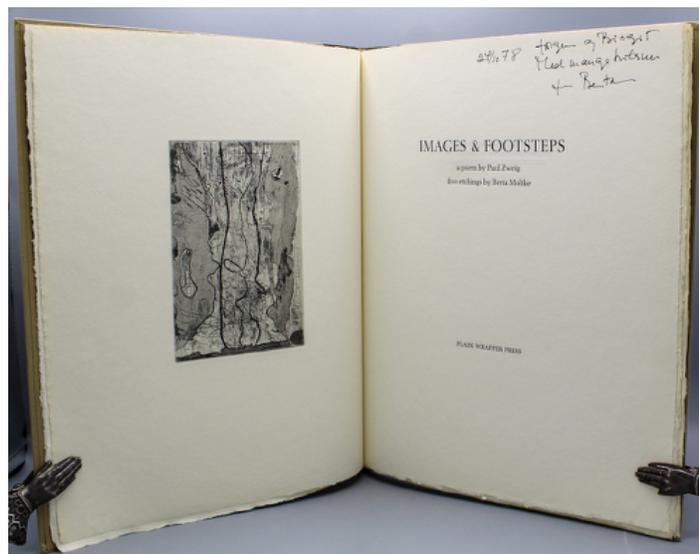
Quarto. [26], [+1, colophon] pp. The frontispiece is one of five surrealist etchings by Berta Moltke. Handset in Horizon Light type from Bauersche Giesserei, printed letterpress on a Washington Press on handmade Umbria paper from the Cartiere Miliani Fabriano. Etchings pulled by Luciano Cristini.

Quarter green morocco, ruled and stamped in gilt, over boards with a gilt-lettered spine and with original prospectus, order form, and signed, typed letter on Plain Wrapper Press letterhead written by Richard-Gabriel Rummonds dated September 15th, 1971 to John J. Walsdorf offering this book for sale with the original mailing envelope postmarked September 17th, 1971. A fine copy in original board slipcase that is very lightly worn with minor soiling.

\$650

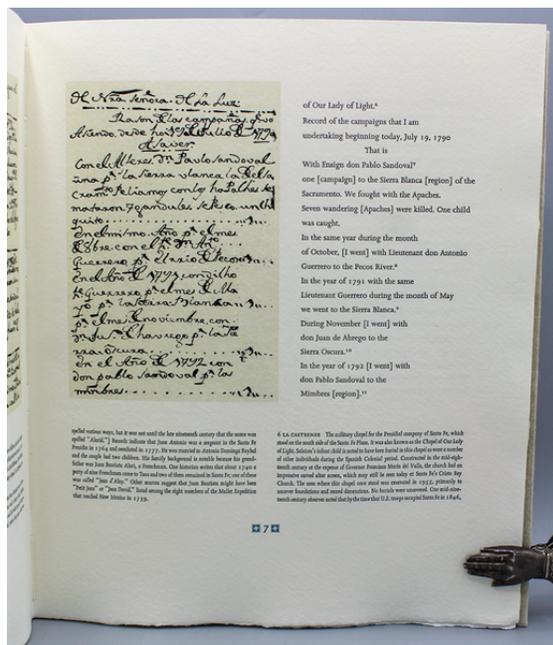
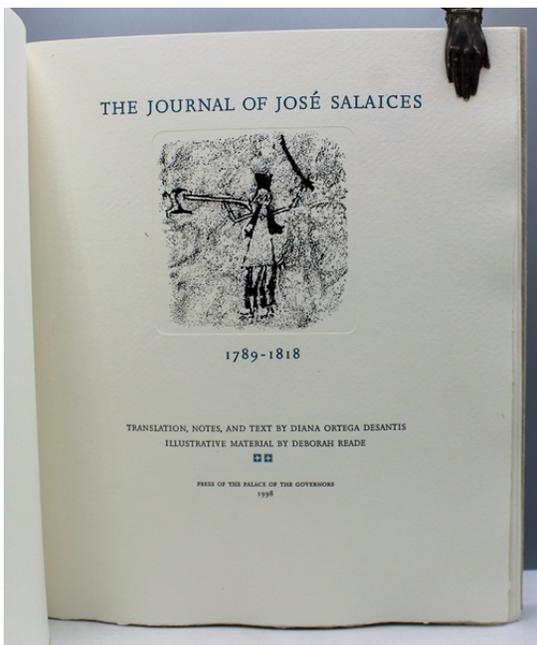
Limited edition of 200 copies; this is copy number 124, signed by the author and artist on the colophon.

Paul Zweig (1935-1984) was an American poet, critic, and memoirist, who



taught at Columbia University. His poem, *Images & Footsteps*, first appeared in *The Hudson Review*. Bertha Moltke (b. 1938) is a Dutch painter and printmaker. Her art has been featured at the Victoria & Albert Museum in London, and many other places.

For nearly twenty-five years, Richard-Gabriel Rummonds has printed and published illustrated limited editions of contemporary literature in Verona. Rummonds is widely considered to be one of the late twentieth century's pre-eminent handpress printers. According to Rummonds, he attempted to determine the origin of his press' name and surmised that Gertrude Stein's Plain Edition Publications was a possible influence. (See *Fantasies & Hard Knocks*).



New Mexico History, One of Sixty-Five Copies Printed Letterpress by Pamela Smith

28. [PRESS OF THE PALACE OF THE GOVERNORS.] SALAÍCES, Jose. *The Journal of Jose Salaices 1789-1818*. Translation, notes, and text by Diana Ortega DeSantis. Illustrative material by Deborah Reade. [Santa Fe, New Mexico]: Press of the Palace of the Governors, 1998.

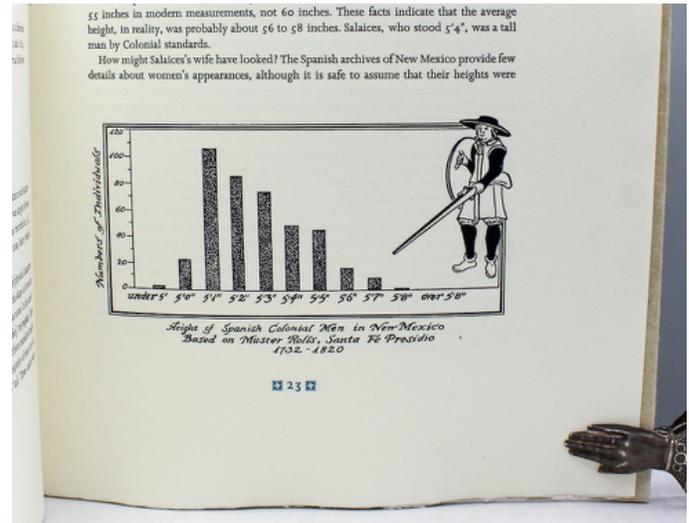
Quarto. 25, [1, colophon] pp. Illustrated with two maps, one full-page, a chart, and other drawings by artist Deborah Reade; numerous facsimile journal entries by Peterson Engravings, Los Angeles. Title-page printed in blue and black and illustrated with the figure of a Spanish Colonial soldier from a late eighteenth-century Cieneguilla, New Mexico prayer book; the soldier was originally hand drawn on the book's leather cover. Printed on handmade Moravia paper.

Bound in handmade paper wrappers with vellum ties by Bridget O'Malley of Cave Paper. Binding designed and executed by Martha Little. A fine copy.

\$350

One of sixty-five copies designed and letterpress printed by Pamela Smith. Presentation copy, inscribed "For Sam / Pam The Printer." Also signed by the translator.

"In 1992, while developing an exhibition about Hispanic residents of New Mexico in the late Spanish Colonial period, Palace of the Governors Museum curator Diana DeSantis discovered the Salaices manuscript in the Museum's History Library. [The present work] is her translation of the journal, along with commentary on some of the people and places mentioned by José Salaices, and a revealing look at everyday life in Spanish Colonial New Mexico compiled by DeSantis from her extensive research" (p. 4).



Over 30 Pieces of Ephemera from the Press of the Pegacycle Lady,  
Including a List of the Press's Productions (1971-1978) on the Daileys' Letterhead

29. PRESS OF THE PEGACYCLE LADY. Ephemera relating to the Press of the Pegacycle Lady and its co-proprietors William Dailey and Victoria Keilus Dailey, ca. 1971-1992.

Collection of ephemera including business cards, event invitations and announcements, envelopes, greeting cards and postcards, two typewritten William Dailey Antiquarian Books descriptions, receipts from Victorian Keilus Dailey Fine Prints and Illustrated Books and William Dailey Antiquarian Books, a leaf with several proof printings of William & Victoria Dailey letterhead, and a handwritten note by Victoria Dailey on her letterhead. Also with three Press of the Pegacycle Lady productions: a list of publications by the press between 1971 and 1978, *Antiquarian Lust* (1973), and *A Note on Traditional Japanese Print Sizes* (printed by Patrick Reagh).

A bit of toning to the items printed on lower-quality paper, but most items are clean and bright. Overall the items are in near-fine condition and provide valuable insight into the twenty-year run of the Press of the Pegacycle Lady.

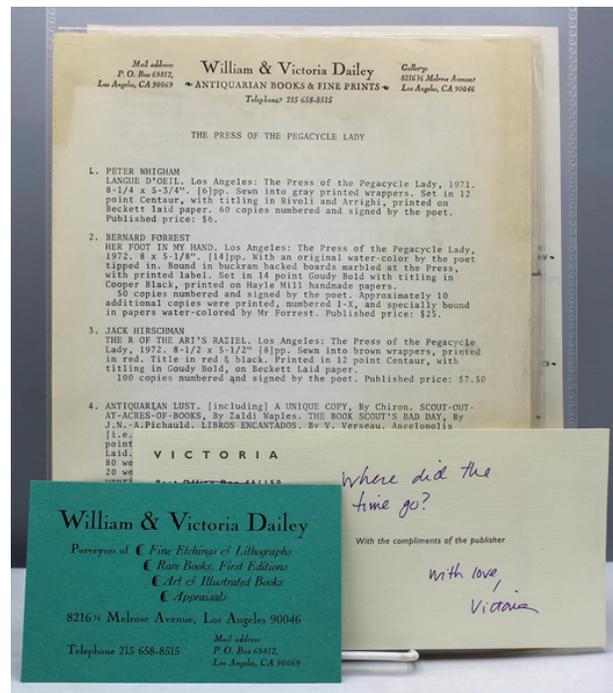
\$350

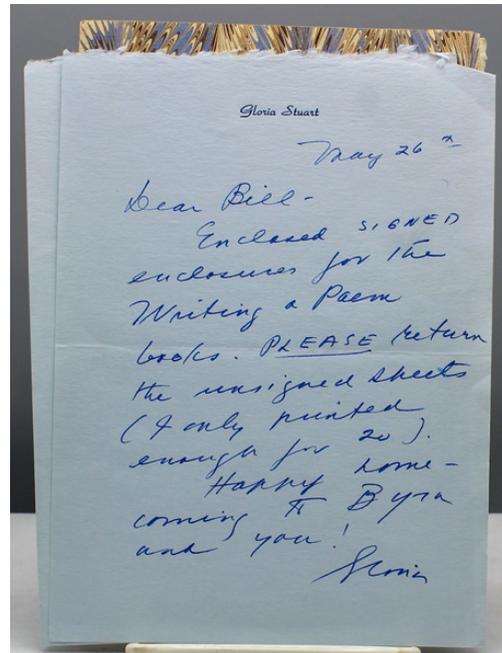
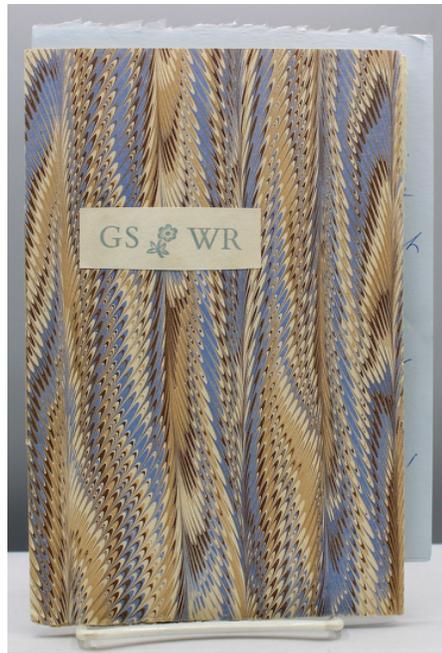
In 1971, William Dailey established the Press of the Pegacycle Lady. Victoria Keilus Dailey joined him in 1972 as his apprentice and, later, as his partner; the two went on to print twenty-five projects over the following two decades.

In a lecture given at the Beverly Hills Public Library, Victoria Dailey reflected on the passionate spirit behind the Press: "From the very beginning, bookselling and publishing were the mainstays of our lives. We were crazy about books, and lived the motto of the Antiquarian Booksellers' Association of America, *amor librorum nos unit* — the love of books unites us. After buying and selling books all day long, we found that nothing seemed like more fun than to print them at night — the Pegacycle Lady was definitely a creature of the evening."

Both during and beyond the life of the Press of the Pegacycle Lady, William and Victoria Dailey shared strong connections with other Los Angeles booksellers, printers, and collectors. Though the Press released its final production in 1992, its influence is still felt within that tightly knit Southern California bibliophile community. The handwritten note by Victoria Dailey included in this set reads, "Where did the time go? With love, Victoria."

See "The Lady Was Twenty-One: The Press of the Pegacycle Lady" on Victoria Dailey's website for the full lecture delivered at the Beverly Hills Public Library.





Printed by Ward Ritchie for Gloria Stuart  
With Two Signed Manuscript Notes by Stuart

30. RITCHIE, Ward. *March fifteenth, Nineteen eighty-three*. [Printed for the seventy-fifth birthday of Gloria Stuart.] [Laguna Beach, California: Laguna Verde Imprenta, 1985.]

5¼ in. x 8 in. [14] pp. Vignette and printed green leaf ornament to title-page.

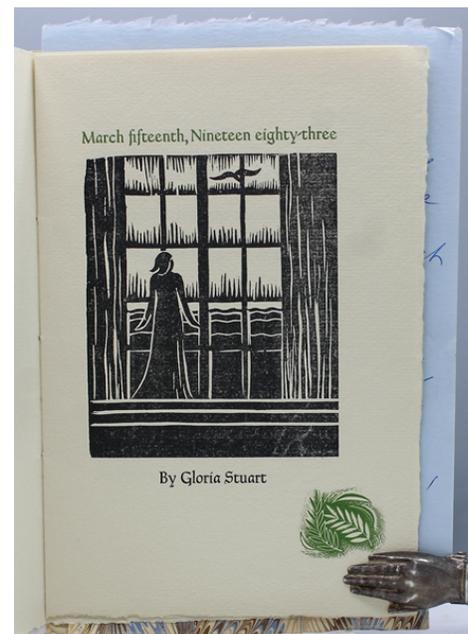
Original Cockerell marbled paper wrappers. Edges untrimmed. A fine copy, with two signed manuscript notes on blue paper by Gloria Stuart (from March 1985), both regarding the printing of this book and one other book.

\$600

No limitation given, but probably around fifty copies given other Laguna Verde publications. Signed on the colophon by Stuart and Ritchie.

Ward Ritchie (1905 – 1996) inspired Gloria Stuart (1910 – 2010) to learn how to print and establish Imprenta Glorias, her own private press. The poem in this item recounts Stuart and Ritchie’s meeting in 1983 and their burgeoning relationship at the time.

Laguna Verde Imprenta #24.





Analyzing Typefaces Through Emotional Description,  
One of Ninety-Five Copies

31. [SCRIPPS COLLEGE PRESS.] *Naked Faces*. [Claremont, California:] Scripps College Press, 2009.

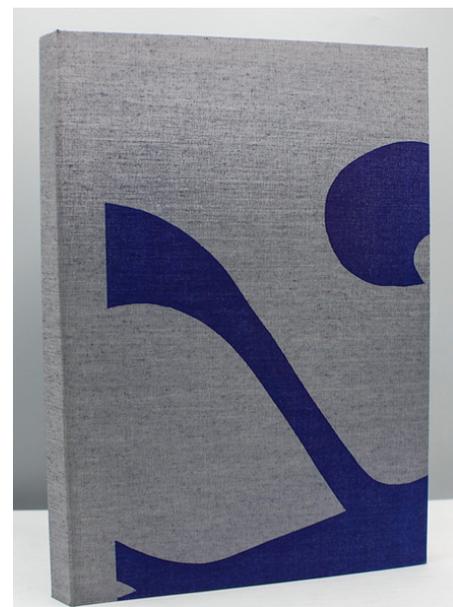
Quarto. [25] pp., plus [12] pp. guide to the typefaces used in the book, sewn in. Letterpress printed in blue, green, purple, black, and silver on Rives BFK 150gsm paper using Vandercook presses, and digitally. Large linoleum block illustrations. Printed in sixteen different typefaces, both metal and digital. The typeface guide is printed digitally on beautiful metallic silver paper.

Accordion bound in blue-gray cloth printed in metallic blue. A fine copy.

\$275

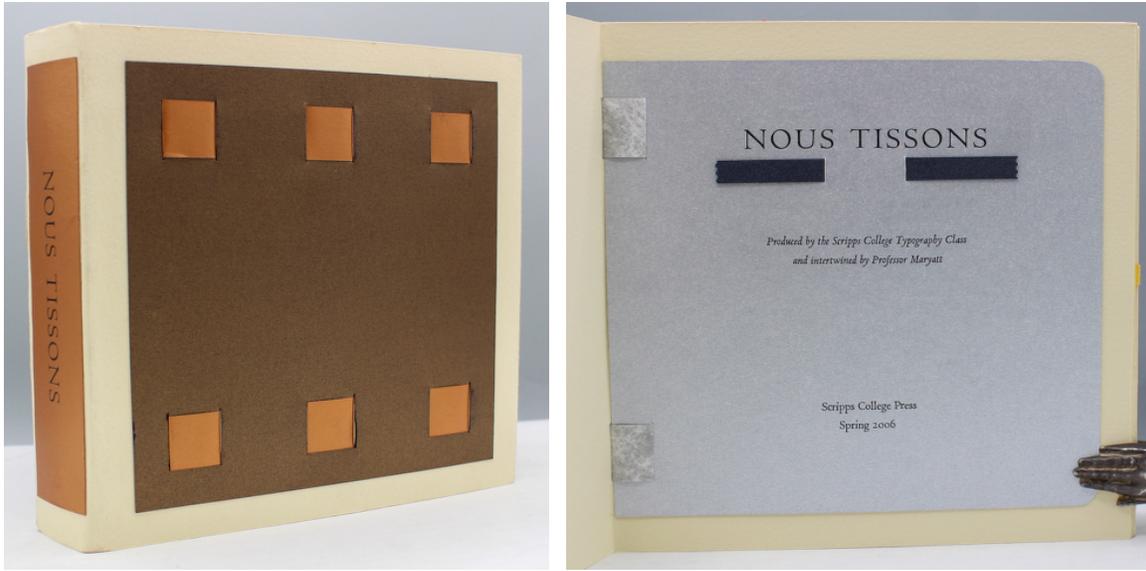
One of ninety-five copies signed by Kitty Maryatt and the student contributors.

“Robert Bringhurst classifies type based on movements of the time period in which it first appeared. We looked at typefaces from that perspective, by listening to music and looking at artworkers from the period. The myriad tiny details that make up a letterform have emotional impact on the entire typeface. Highlighting those rising emotions that are evident in the finished face became the focus of the book. Students selected digital typefaces from Bringhurst’s classifications list to investigate but used the metal typefaces available at the Scripps College Press for the emotional descriptions,” (Kitty Maryatt).



Features the following typefaces: Centaur, Arrighi, Caslon, Bembo Italic, Ehrhardt, Ehrhardt Italic, Poetica, Baskerville, Goudy Modern, Bodoni, Garamond, Palatino. Fournier, Nofret, Esprit.





Inspired by Claire Van Vliet and the Invention of the Jacquard Loom

32. [SCRIPPS COLLEGE PRESS.] *Nous Tissons*. Produced by the Scripps College Typography Class and intertwined by Professor Maryatt. [Claremont, California:] Scripps College Press, 2006.

Quarto. Unpaginated. Printed on Vandercook letterpresses in Centaur and Arrighi types in multiple ink colors. Main text printed on cream-colored handmade paper, with inserts and pop-ups on various other colors of paper. Decorated with woven paper and embroidered paper throughout.

Tan arches paper covers with brown and copper paper onlay and printed copper paper spine label. A fine copy.

\$450

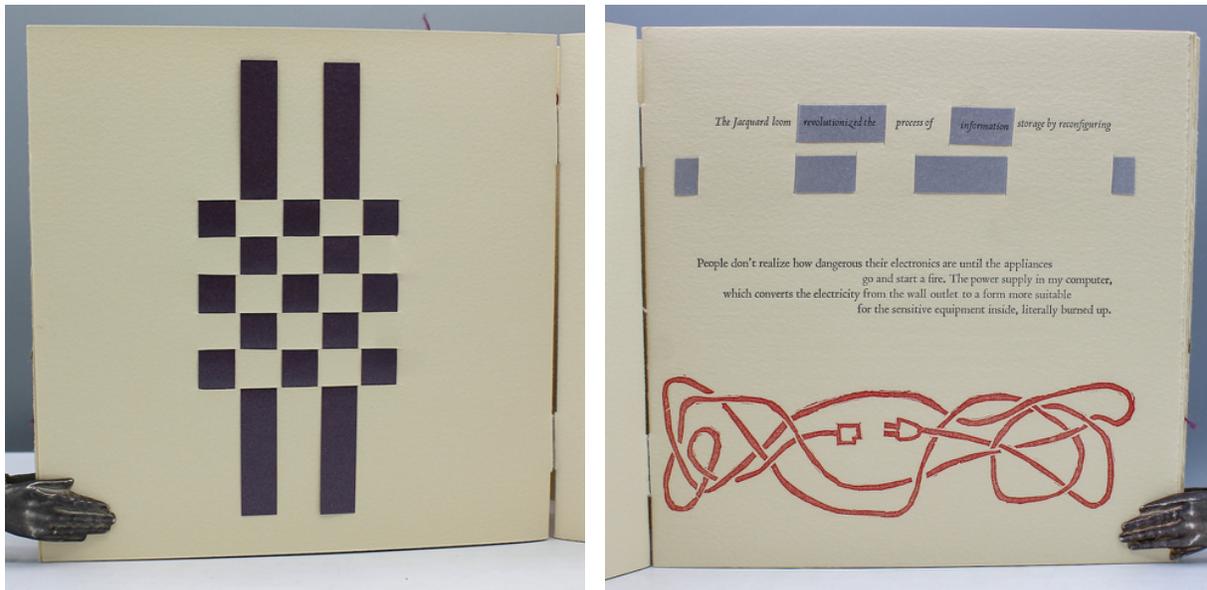
One of 102 copies signed by Professor Kitty Maryatt and the twelve students who contributed to the project.



At the beginning of the book, Maryatt notes that the inventive weaving techniques of Claire Van Vliet inspired the decorations in the book. Van Vliet, the proprietor of the Janus Press, has visited Scripps College three times between 1980 and 2006, and this book was produced as a tribute to her. Denison Library at Scripps also holds a significant collection of Janus Press productions.

The text of *Nous Tissons* was written by the students around the theme of weaving, specifically about the invention of the Jacquard loom in the early nineteenth century. The loom, which used punch cards, was both a revolutionary concept in the French labor market and a precursor of the computer.

The woven paper decorations in the present book are also reminiscent of the Froebel Gifts, an educational tool for kindergarteners developed by Friedrich Froebel. Book artists like Van Vliet, Claudia Cohen, and Barbara Hodgson have been inspired by Froebel, as well as figures like Frank Lloyd Wright and Kandinsky.





In a Full Aluminum Binding  
 One of Ninety Copies from the Scripps College Press

33. [SCRIPPS COLLEGE PRESS.] *Square Squared*. Shaped by the Typography students and strengthened by Professor Kitty Maryatt...Claremont, California: Scripps College Press, 2003.

Small quarto. Unpaginated. Color-illustrated on almost every page using a combination of linoleum block printing, ink, pochoir, and colored pencil, along with mounted fabric. Printed on Zerkall Book Laid paper in six different type faces.

Full aluminum with decorative cutouts and onlays. Spine sticked. Black and gold endpapers. A fine copy of this particularly attractive Scripps College Press production.

\$600

One of ninety copies. Signed by Kitty Maryatt and the seven student contributors.





Featuring Wood Engravings of Twenty-Five Desert Plants by Richard Wagener,  
The Deluxe Edition with Six Extra Signed Prints

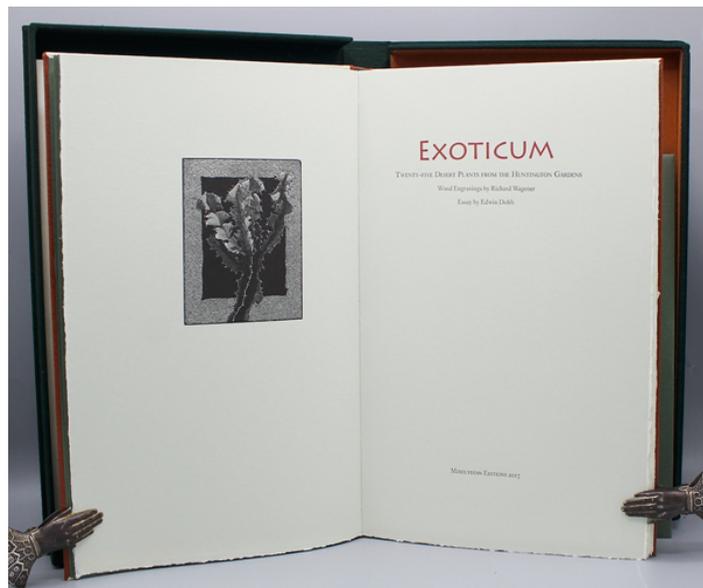
34. [WAGENER, Richard, compiler and illustrator]. *Exoticum: Twenty-Five Desert Plants from the Huntington Gardens*. Wood Engravings by Richard Wagener. Essay by Edwin Dobb. [Petaluma, California:] Mixolydian Editions, 2017.

Folio (12¼ in. x 7½ in.) 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, NM.

\$1,600

One of twenty-six lettered deluxe copies. Signed by Dobb and Wagener.



“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 the UC Berkeley 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).



Deluxe Edition, One of Forty-Eight Copies  
With Nineteen Color Wood Engravings by Richard Wagener and Extra Prints

35. WAGENER, Richard. CHERNOFF, Maxine. *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

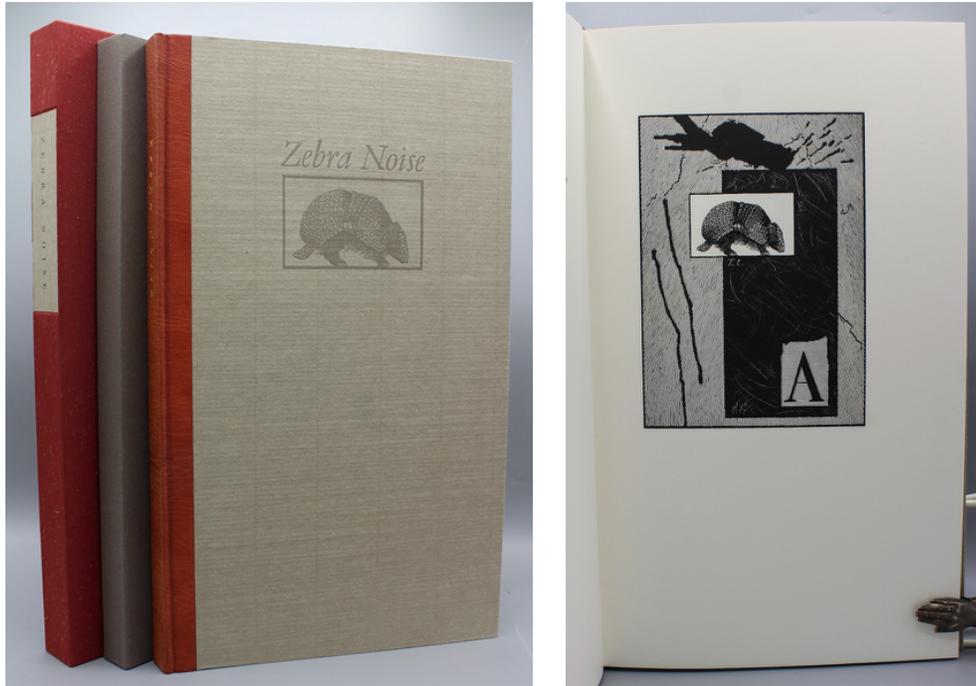
Deluxe edition, one of a total edition of forty-eight copies designed and printed by Richard Wagener, numbered and signed in pencil on the colophon by the author and the artist; this copy is

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 *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*





Fine Alpha-Bestiary with Woodcuts by Richard Wagener,  
Printed by Peter Koch

36. WAGENER, Richard. *Zebra Noise*. Berkeley: Peter Koch, 1998.

Folio. [55] ff. Twenty-six full-page wood-engravings, one for each letter of the alphabet, with short prose statements on facing pages. Twenty-six smaller woodcut section titles in red. Printed on Zerkall paper by Peter Koch and Richard Wagnener.

Fine in brown board chemise and red silk slipcase with printed paper label.

\$4,900

One of seventy numbered copies, signed by Wagener.

This beautiful letterpress production is an alpha-bestiary, with woodcuts of animals to accompany each of the twenty-six letters. The subjects range from armadillo to zebra.



With Fourteen Etchings by Bernhardt Wall,  
Iconic Artist of the Southwestern United States

37. [WALL, Bernhardt, lithographer.] VEST, George Graham. *Man's Best Friend: A Plea to a Jury...* New York: [Bernhardt Wall,] 1920.

Quarto. [17] ff. With fourteen etchings by Bernhardt Wall, including etched text.

Quarter red cloth over gray-brown boards. Some wear to binding. With Wall's publisher's catalogue laid in. A very good, clean copy of an attractive work, with text drawn from an oration that Vest gave in court in Missouri while representing a local man whose hunting dog had been shot by a neighbor.

\$300

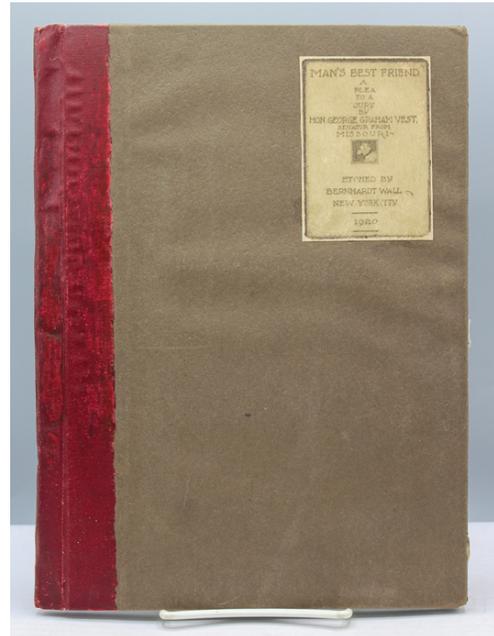
Limitation not given, but, based on Wall's other editions, probably 250 copies. Signed and numbered on title-page by Wall.

The publisher's catalogue reads: "The artist, in etching text and pictures, expresses himself autographically to a greater extent than in any other medium. Each item is a distinct production, and...a worthy contribution to the graphic arts, as well as the book world."

Bernhardt T. Wall (1872 – 1956) was a lithographer, publisher, and historian who designed over 5,000 comic cards and postcards. Many were produced as propaganda cards during World War I, and many others portrayed western themes after Wall traveled through Colorado, Texas, Nevada, and California in 1915. Though Wall was born and raised in the northeast, he spent most of his life in California and was beloved in the southwest, with particularly passionate admirers there and in Texas. His work was published by Valentine & Sons, Bergman, Barton and Spooner, International Art Co., the Illustrated Postal Card Co., Gibson Art Co., and J.I. Austen.

George Graham Vest (1830 – 1906) was a Confederate politician and United States Senator. He also pushed legislation to protect Yellowstone National Park from private interests and opposed the colonization of the Philippines and Puerto Rico in the wake of the Spanish-American War.

American National Biography.





Catalogue of Vance Gerry's Printing Endeavors,  
One of About a Hundred Copies from the Weather Bird Press

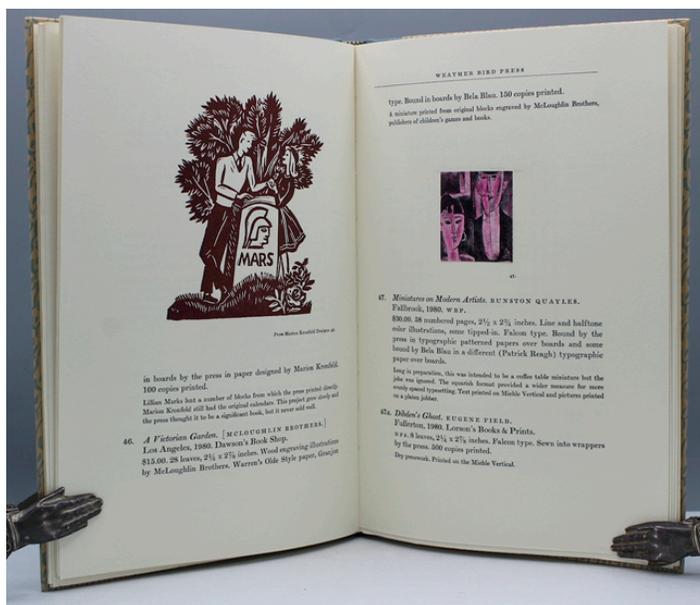
38. [WEATHER BIRD PRESS.] GERRY, Vance. *Twenty-five Years of the Weather Bird Press*. At various locations but under one master: V. Gerry. With a critical introduction by Bunston Quayles (pseud.) [Pasadena, California:] The Weather Bird Press, 1993.

Octavo. [44] pp. Title-page printed in terra cotta and black with a cityscape vignette. With thirteen illustrations (woodcuts, linocuts, and etc.), some in color; four mounted samples (of patterned paper and small illustrations); and two plates, one with a pochoir illustration from Dan Strehl's *The Spanish Cook* and the other a fold-out plate with a line drawing by Ednest Lindner.

Bound by Mariana Blau in patterned paper boards with blue cloth spine. In the original off-white paper dustjacket printed in light brown. A fine copy in a fine dustjacket.

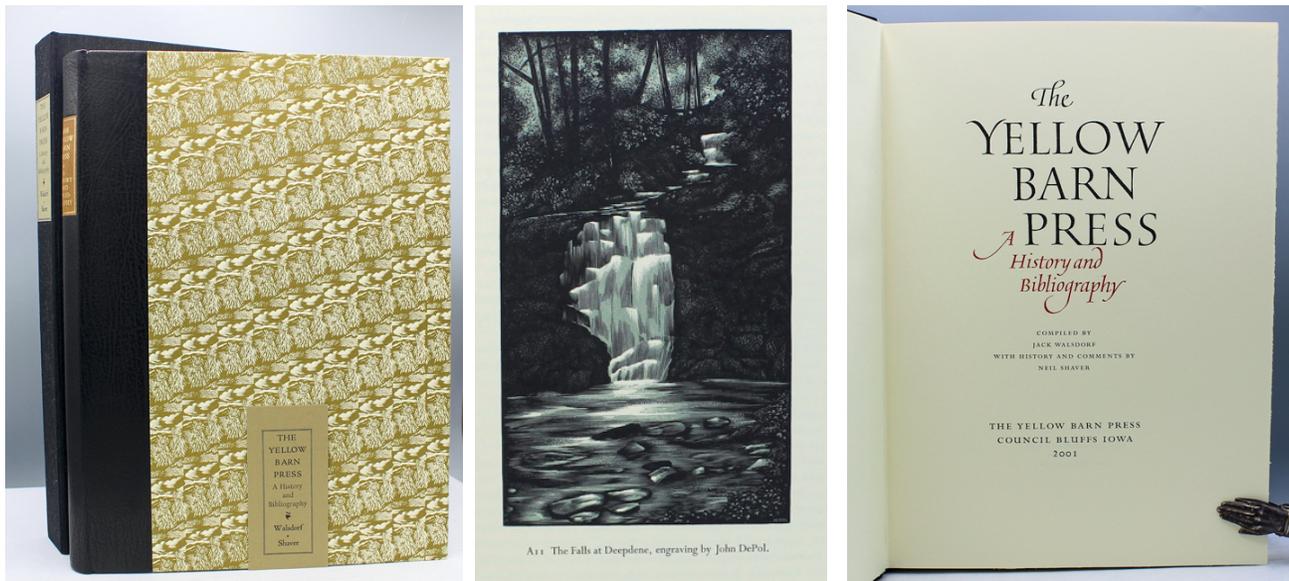
\$950

One of about a hundred copies, twenty of which are deluxe. Signed on the colophon by Gerry. The colophon states that a hundred copies were printed, while entry #77 in the present catalogue (which is for the catalogue itself) states that it was printed in an edition of 125 copies.



Catalogue of seventy-seven items printed by Vance Gerry between 1967 and 1993 at his Peach Pit Press and Weather Bird Press, beginning with Walton's *Piscator and the Angler's Wish*. Includes commissioned works done by the press. The preface by Vance Gerry gives a short history of his printing endeavors.

Butcher, "Checklist," in *Vance Gerry and the Weather Bird Press*, #103.



Illustrated with the Wood Engravings of John DePol,  
One of 175 Copies from the Yellow Barn Press

39. [YELLOW BARN PRESS.] WALSDORF, Jack, compiler. SHAVER, Neil, contributor. *The Yellow Barn Press. A History and Bibliography*. Council Bluffs, Iowa: The Yellow Barn Press, 2001.

Quarto. 140 pp. With twenty-two color plates and fifty-eight illustrations, many of them John DePol's wood engravings. Printed on Zerkall paper in Eric Gill's Perpetua

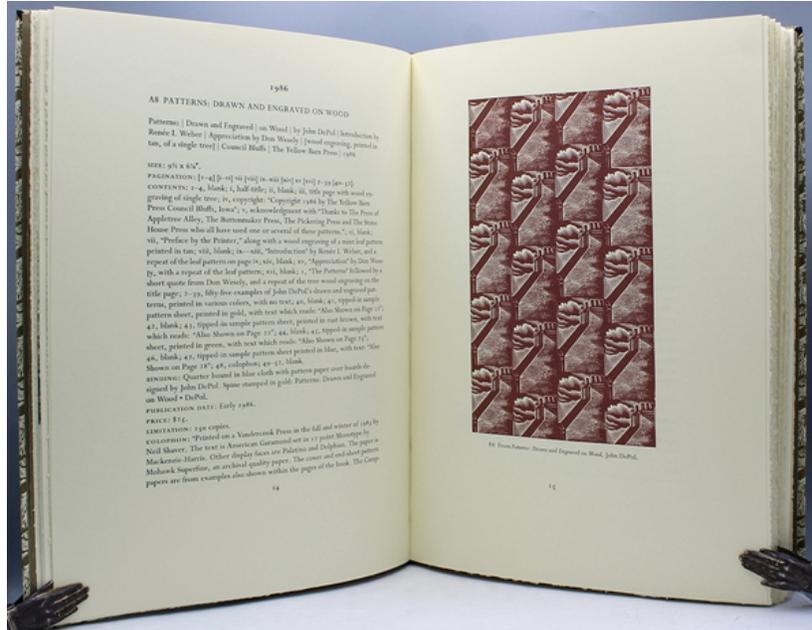
Quarter black Oasis goatskin over DePol patterned paper boards. Leather spine label titled in gilt. A fine copy with the prospectus in a black cloth clamshell case.

\$500

One of 175 copies.

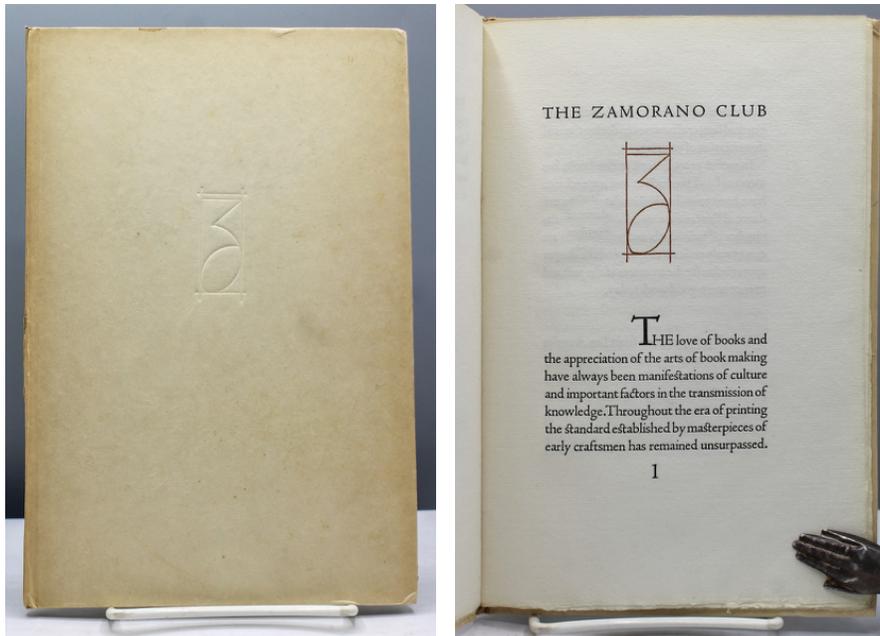
Neil Shaver (1924 - 2019) started the Yellow Barn Press in Council Bluffs, Iowa in the 1960s, though he did not begin printing seriously until 1979. He began at the University of Nebraska that

year, where he studied printing under Harry Duncan and produced the first Yellow Barn Press book. He went on to print many expertly designed and crafted books about books: *The Old Printing Office* (1985), *Elbert Hubbard: William Morris's Greatest Imitator* (1999), *American Iron Hand Presses* (1991), and *John DePol: A Celebration* (1994).



Starting with *The Old Printing Office*, John DePol (1913 – 2004) illustrated eighteen books for the Yellow Barn Press with his wood engravings. Jack Walsdorf writes that “the nineteen eighties and nineties were the time of John DePol’s most significant work and nowhere was it more in evidence than in the work he did for the Yellow Barn Press.”





The First Book Published by the Zamorano Club,  
Printed by Bruce McAllister, the First Fine Printer in Los Angeles

40. *The Zamorano Club*. 1929. [Los Angeles: Printed by Bruce McAllister for the Zamorano Club, September 1929.]

Octavo. 10 pp. Printed on fine rag paper with elegant design, typography, and embellishments.

Original cream-colored paper boards blindstamped with the Zamorano Club logo on front cover. Minor toning to boards and slight darkening to spine. Bright and fine internally. A very good, very clean copy of this beautiful book that is scarce in commerce.

\$250

This is the first book published by the Zamorano Club. It was authorized at a club meeting in April 1929 and is dedicated to the Arthur M. Ellis, the president of the club. No limitation given, but certainly printed in a small edition.

Bruce McAllister is considered by many to have been the first fine printer in Los Angeles. He also printed *California Hills*, Paul Landacre's masterpiece.

See D.W. Davies *Bruce McAllister: Los Angeles' First Fine Printer*.