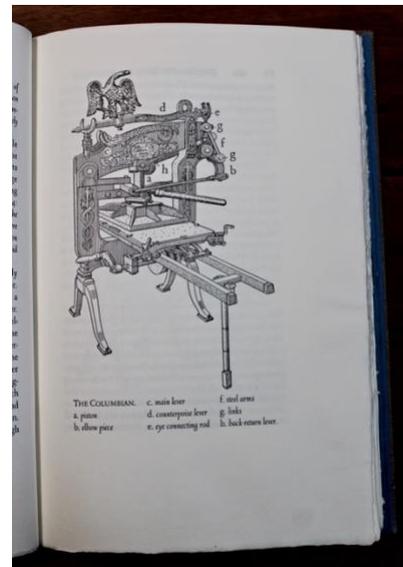
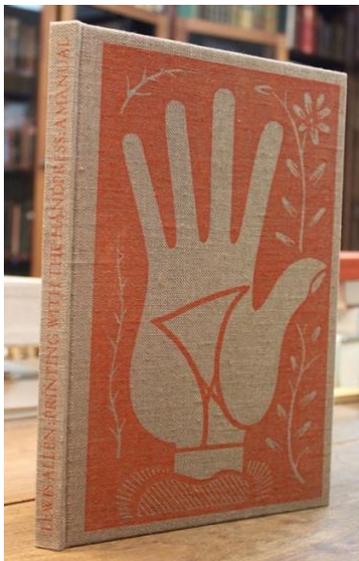


California Fine Printing & Artist's Books

*A Century of Books and Ephemera from California Artists and Presses
with an Addendum of 17 Items Printed by Will Cheney*

Michael R. Thompson Rare Books
8242 W. 3rd Street • Suite 230
Los Angeles, CA 90048
mrtbooksla.com
mrtbksla@pacbell.net • (323) 658 - 1901



Item #1

The Masterpiece of the Allen Press

1. [ALLEN PRESS.] ALLEN, Lewis. *Printing with the Handpress*. Herewith a Definitive Manual...to Encourage Fine Printing through Hand-craftsmanship. Kentfield, California: The Allen Press, 1969.

Folio. 75, [1], [2, index] pp. Illustrated in black & white by Victor Seward. The engraved hand device, by Mallette Dean, which is printed in blue at the beginning of each chapter, is printed in red on the front cover. Title-page printed red, blue and black; decoration in red and blue throughout. Printed on handmade paper from the Wookey Hole Mill in England.

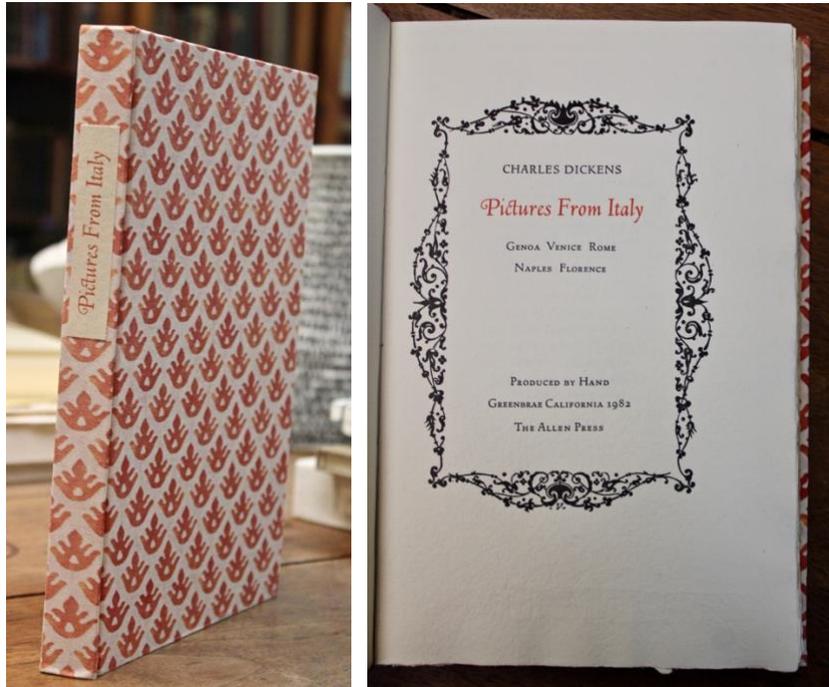
Brown linen, decoratively stamped in red. A fine copy of this classic text on letterpress printing, often considered the masterpiece of the Allen Press. In acetate dust jacket, with the original prospectus laid in.

\$2,000

One of 140 copies.

The Allen Press was founded in 1939 by Lewis and Dorothy Allen. Located in the San Francisco Bay Area, the Allen Press released fine reprints of classic literature as well as printings of classical texts like Euripides' *Bacchae*.

The Allen Press Bibliography, #34.



Item #2

One of 140 Copies Finely Printed by the Allen Press

2. [ALLEN PRESS.] DICKENS, Charles. *Pictures from Italy: Genoa, Venice, Rome, Naples, Florence*. Greenbrae, California: The Allen Press, 1982.

Large octavo. 121 pp. Printed on all-rag handmade paper from the Richard de Bas mill in France. Title-page in red and black; running-titles in various colors.

Full red and beige decorative cloth, hand-blocked at Venice, Italy. A fine copy in publisher's acetate dust jacket. Original prospectus laid in, though it has some ink notes by a former owner on the verso.

\$450

One of 140 copies.

The Allen Press Bibliography, #47.



Item #3

Illustrated by Leger, Picasso, Tanguy, and Arp

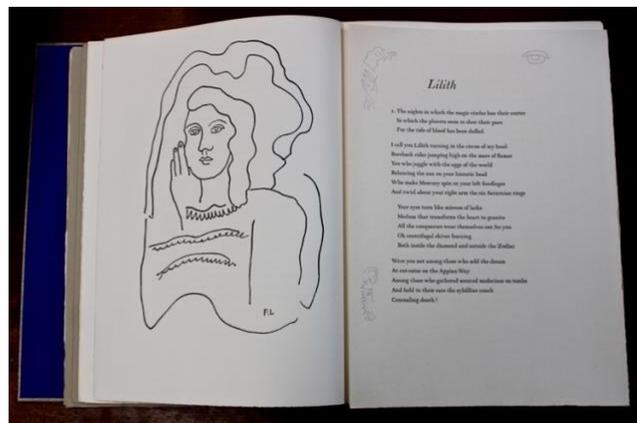
3. [ALLEN PRESS.] GOLL, Yvan. *Four Poems of the Occult*. Illustrations by Fernand Leger, Pablo Picasso, Yves Tanguy and Jean Arp. Edited & with introductions by Francis Carmody. [Kentfield, California:] The Allen Press, 1962.

Folio. [98] leaves. Nine hand-colored initials and forty-seven border drawings by Mallette Dean. Printed letterpress on Rives handmade paper.

Leaves in five unsewn sections, each in beige handmade paper wrappers. Together in linen slipcase and chemise. A fine copy. With the prospectus and the handling instructions to the reader laid in.

\$3,000

One of 130 copies. First English edition of these poems.



Item #3

The illustrations consist of six line drawings by Fernand Leger, four lithographs by Pablo Picasso, three etchings by Yves Tanguy, and eight wood-engravings by Jean Arp.

The Allen Press Bibliography, #25.



Item #4

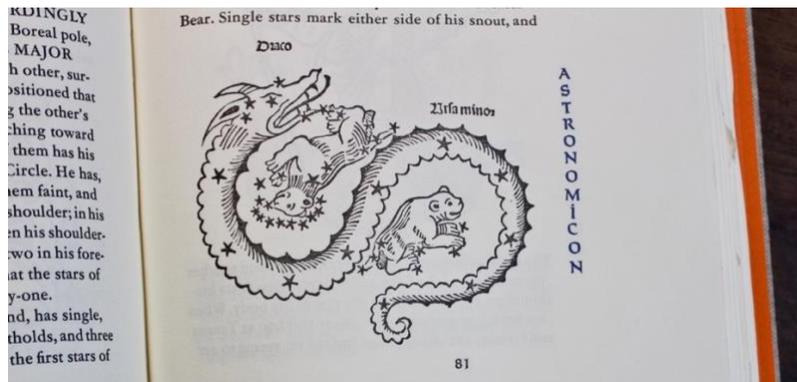
*First English Translation of an Important Astronomical Text,
One of 140 Copies, with Reproductions of the Original Woodcuts*

4. [ALLEN PRESS]. HYGINUS, Gaius. *The Poeticon Astronomicon*. Being the illustrious astronomer's exposition of the lore of the World and the Heavenly Sphere... [Translated from the Latin by Mark Livingston and D. Neel Smith]. Greenbrae, California: Produced by hand at the Allen Press, 1985.

Small folio. 156 pp. Forty-eight woodcuts reproduced from the first printed edition and four large initial letters hand-colored in vermillion. Title page woodcut illustration hand-colored in vermillion, purple, and raw sienna. Each page, in the side margins, carries author or title in sky-blue ink. The all-rag paper was handmade at the Barcham Green Mill, England.

Bound in natural linen with an enlarged version of the Orion woodcut printed in blue on front board and title printed in vermillion on spine. Prospectus laid in. A fine copy in a fine linen slipcase.

\$1,750



Item #4

One of 140 copies. The present work is the first translation in English from the Latin, based on Ratdolt's edition and corrected against Bernhard Bunte's variorum edition (Leipzig, 1875). The woodcuts have been slightly enlarged. The first edition was printed in 1482.

The prospectus explains that Hyginus "was a first century A.D. writer of voluminous manuscripts, with the *Poeticon* as his most famous work. The fifteenth century printed version is a cornerstone Renaissance work as it transmitted the Greek, Roman and medieval images of the constellations which have survived to this day. Of the popular literature which deals with the movement of the stars and planets, this opus ranks among the best known. Also, it has distinctive merit as an early scientific treatise, enlivened by the charming Greek and Roman myths of the constellations."

The Allen Press Bibliography, #51.



Item #5

*One of 30 Special Copies Hand-Colored by Valenti Angelo,
Signed and with a Handwritten Annotation*

5. [ANGELO, Valenti]. *Valenti Angelo Author Illustrator Printer*. San Francisco: Book Club of California, 1976.

Folio. [99] pp. Numerous full- and partial-page illustrations from Angelo's books, decorative initial letters and tail-pieces.

Red linen over yellow-gold boards, decorated in blue-gray. Printed paper spine label. Bottom corners lightly bumped. Near fine, in the acetate dust jacket (chipped).

\$600



Item #5

One of about thirty copies hand-colored by Angelo, out of a total edition of 400 copies. This copy is signed by Angelo, and has his annotation: "This copy has been hand colored by the artist."



Item #6

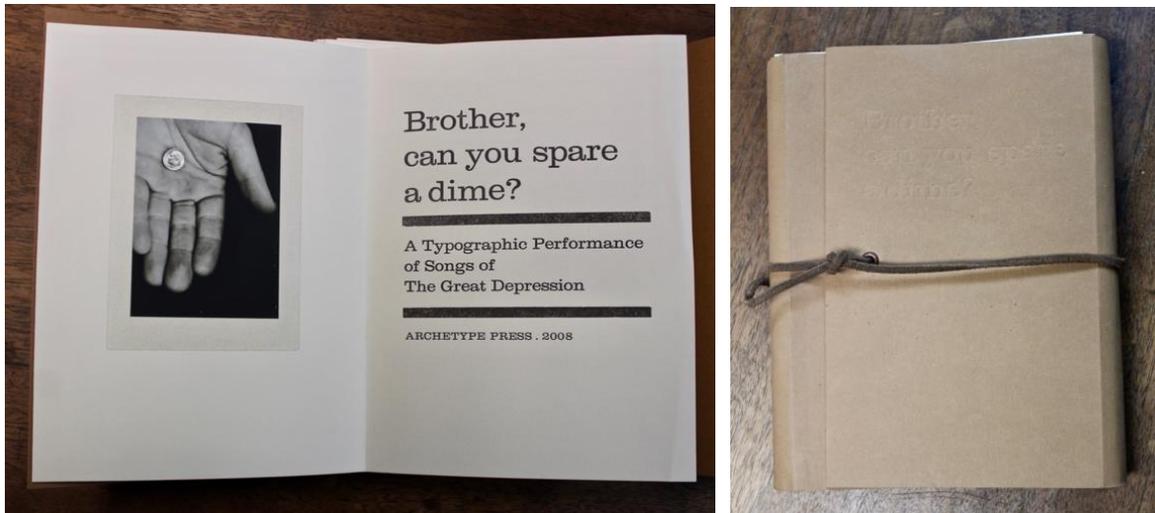
*Capturing the Sound of the Great Depression in Typography,
One of 50 Copies from the Archetype Press*

6. [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, 5 1/4" x 7." Mounted photographic frontispiece by Alyssa Stefek. Illustrated in various colors and printed in various type faces.

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

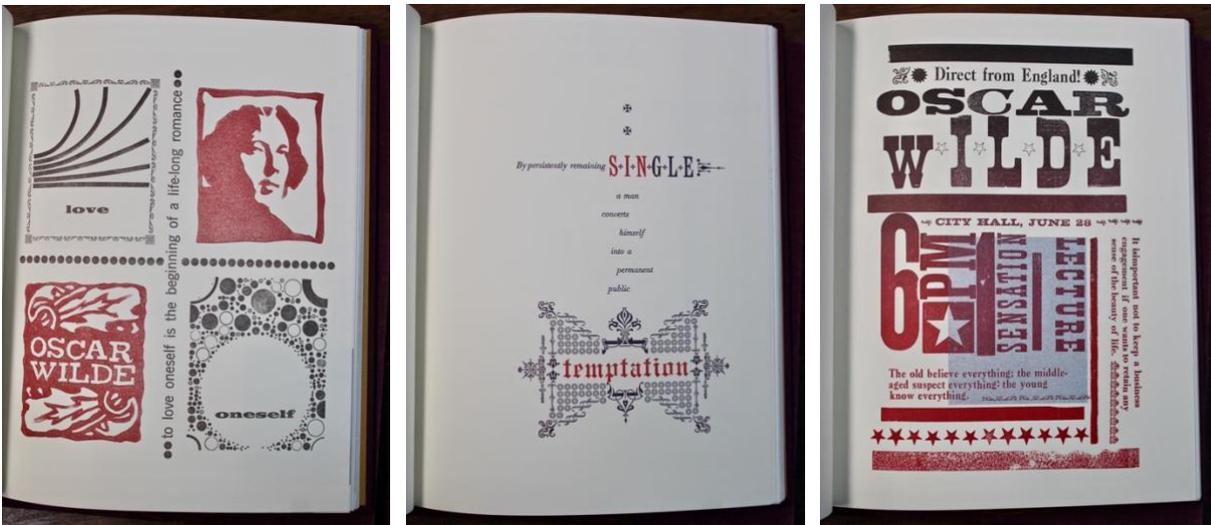
\$200



Item #6

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.



Item #7

*A Typographic Tribute for Wilde's 150th Birthday,
One of 26 Special Copies for the Clark Library*

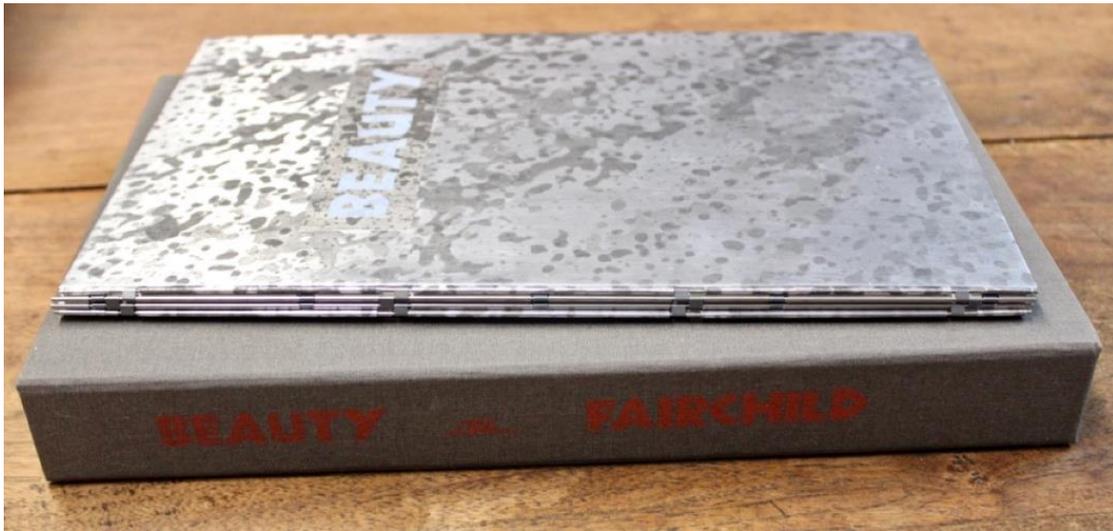
7. [ARCHETYPE PRESS]. WILDE, Oscar. *Selections from Phrases & Philosophies for the Use of the Young. A typographic tribute to Oscar Wilde on the 150th anniversary of his birth.* Pasadena: Archetype Press, Art College of Design, 2004.

Octavo. Printed letterpress on Vandercook proof presses by students using metal type, wood type, laser-cut masonic blocks, lineoleum blocks, silk screens, and polymer plates. Preface by Bruce Whiteman of the Clark Library of UCLA, which houses the private printing of Wilde's *Phrases and Philosophies* (1894), the book to which students referred in completing this book.

Quarter burgundy morocco over cloth boards, front cover stamped in gilt. Fine, in a fine slipcase.

\$350

One of twenty-six special copies bound and presented in a slipcase for the William Andrews Clark Memorial Library. The total edition consisted of seventy copies.



Item #8

*One of 100 Copies in an Aluminum Binding by the Blackbird Press,
Signed by the Author, Artist, and Printer*

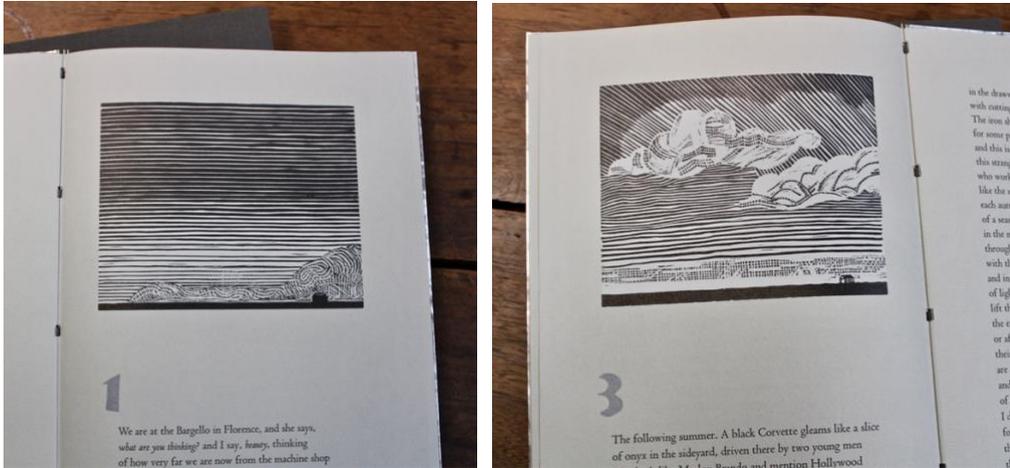
8. [BLACKBIRD PRESS.] FAIRCHILD, B.H. *Beauty*. A Poem by B.H. Fairchild. Upland, California: Blackbird Press, 2007.

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

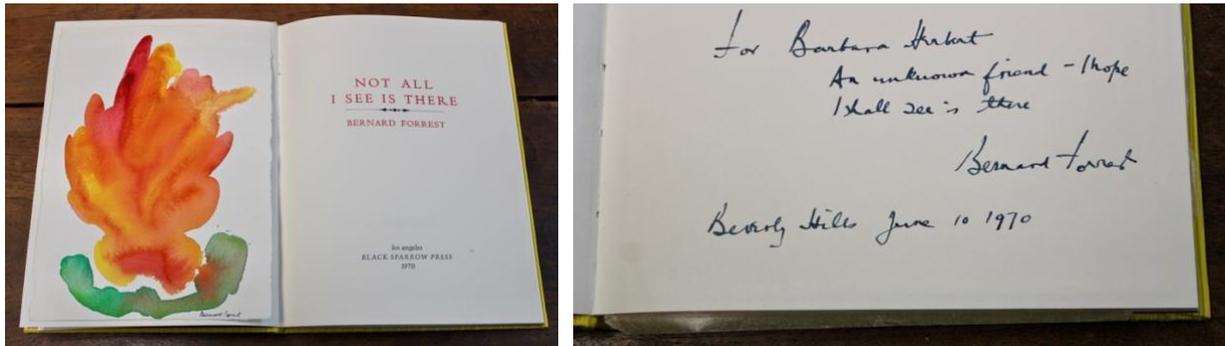
One of 100 copies, signed in ink by the poet, artist, and Blackbird Press printer Jean Gillingwaters on the colophon.



Item #8

“Beauty,” a loosely narrative poem set in a machine shop, first appeared in B.H. Fairchild’s (b. 1942) *The Art of the Lathe*, which was a Finalist for the National Book Award. The present item’s 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 populate industrial cityscapes. Together, Gillingwaters and illustrator Anna Alquitela created the binding for each copy of *Beauty* over the course of several years. They aged the thin aluminum with nontoxic chemicals to effect a dappled, weathered look; the beautiful binding honors the machine-shop laborers featured in Fairchild’s poem.

See the Blackbird Press website for more information.



Item #9

*One of 200 Special Hand-Bound Copies,
Inscribed by the Artist to a Friend*

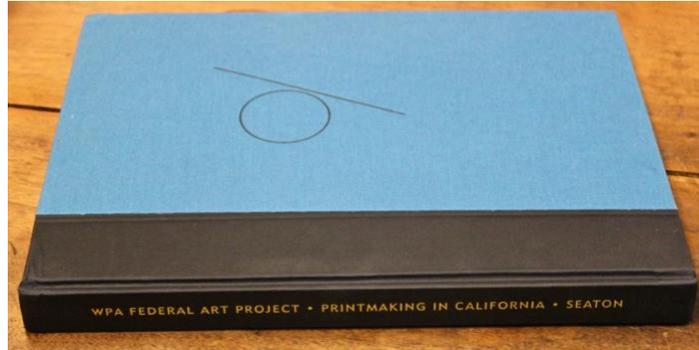
9. [BLACK SPARROW PRESS]. FORREST, Bernard. *Not All I See Is There*. Los Angeles: Black Sparrow Press, 1970.

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

One of 200 large paper copies handbound in boards by Earle Gray. 750 smaller copies in paper wrappers were also printed. Inscribed and dated in ink on a preliminary blank by the author and signed by the author on the colophon.



Item #10

*One of 450 Copies Designed by Patrick Reagh for the Book Club of California,
With 82 Illustrations from Photos, Lithographs, and Engravings*

10. [BOOK CLUB OF CALIFORNIA.] SEATON, Elizabeth. *WPA Federal Art Project- Printmaking in California, 1935-43*. [Preface by Clinton Adams]. San Francisco: The Book Club of California, 2005.

Folio. [4]-132 pp. Title page printed in black, red, yellow, and blue. 82 illustrations, including reproductions of photos, lithographs, and engravings, several of which are in full color.

Blue cloth boards with a black cloth spine lettered in yellow. A fine copy.

\$350

One of 450 copies designed by Patrick Reagh for the Book Club of California. Some of the artists included in the book are Paul Landacre, Shirley Julian, and Lloyd William Wulf.

In the preface to the present work, Clinton Adams writes, “Elizabeth Seaton has compiled an invaluable mass of information, much of it previously unknown or unstudied, which allows us for the first time to perceive the technical, stylistic, political and social conditions in which the FAP printmakers worked, and the ways in which California’s unique history caused many of their prints to have a flavor and character different from those produced in the East and Midwest...Seaton provides extended notes on the forty-six artists whose work she illustrates, a biographical dictionary of FAP printmakers in California, and a bibliography of the primary and secondary sources she consulted in her work,” (p. 9).

*One of 500 Copies from the Castle Press,
With 208 Illustrations*

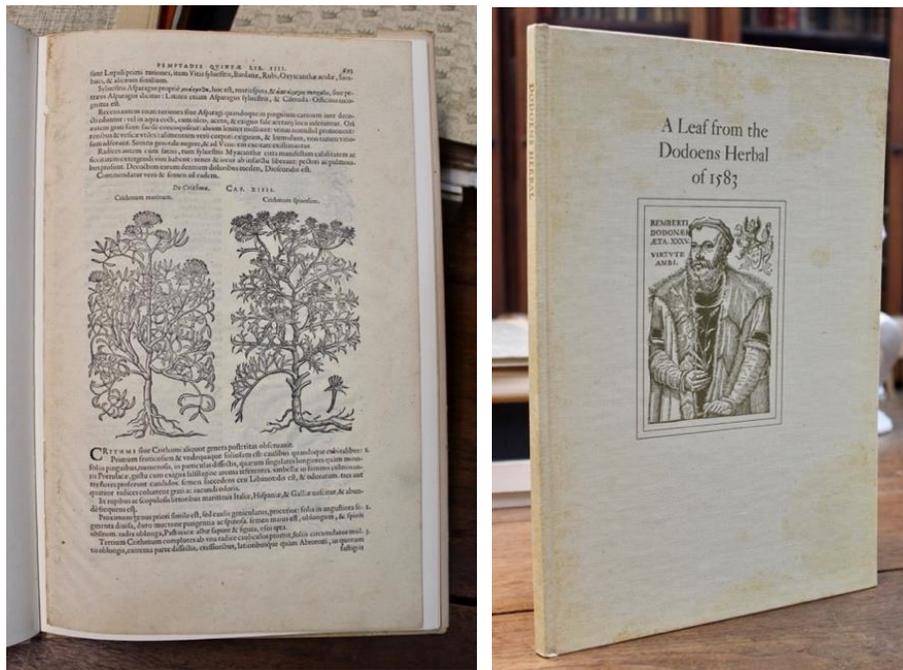
11. [CASTLE PRESS.] KRUSKA, Dennis. *James Mason Hutchings of Yo Semite*. San Francisco: Book Club of California, 2009.

Quarto. xv, [1], 324, [3] pp. With 208 illustrations in black and white and in color. Notes, bibliography, index.

Black cloth over green cloth boards, printed paper label on front cover, spine stamped in gilt. A fine copy.

\$400

One of 500 copies. Designed and printed using stochastic screening at the Castle Press in Pasadena.



Item #12

Printed by Grant Dahlstrom for the Book Club of California

12. [DAHLSTROM, Grant, printer.] BLISS, Carey. *A Leaf from the 1583 Rembert Dodoens Herbal*. San Francisco: The Book Club of California, 1977.

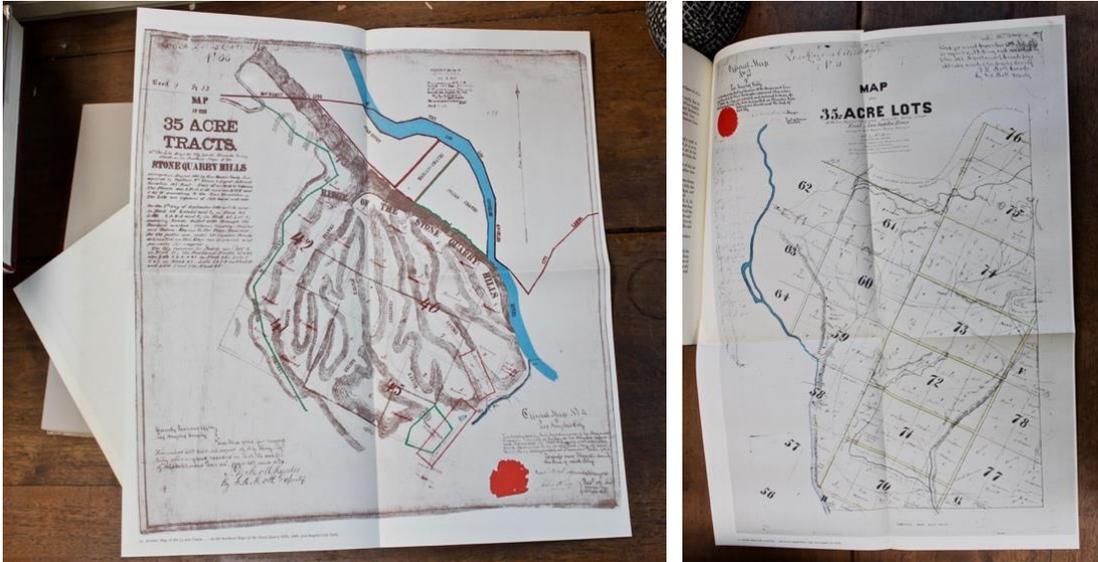
Folio. [8], 28, [+1, colophon] pp. Woodcut engraved half-title and woodcut engraving printed in red on title page in addition to numerous other woodcut engravings. Tipped in leaf also has several woodcut engravings. Title page printed in black and red.

Pictorial light green cloth in a plain dust jacket. Cloth is lightly soiled. Dust jacket has some minor creasing, small stains, and a few minor tears. A very good copy.

\$350

An edition limited to 385 copies printed for the Book Club of California by Grant Dahlstrom.

Disbound and Dispersed, #166.



Item #13

*Los Angeles Cartographic History with 14 Maps,
Printed and Signed by Grant Dahlstrom*

13. [DAHLSTROM, Grant, printer.] HARLOW, Neal. *Maps and Surveys of the Pueblo Lands of Los Angeles*. Los Angeles: Dawson's Book Shop, 1976.

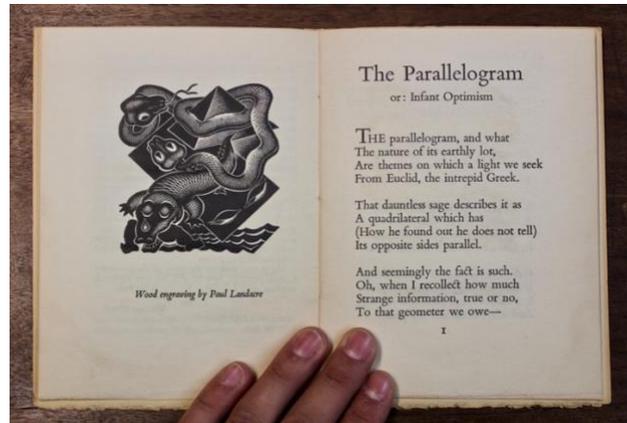
Folio. [xx], 169, [3] pp. Frontispiece, fourteen maps, most folding, including two in back pocket. Extensive notes and bibliography.

Quarter charcoal cloth over decorative boards. Head and foot of spine lightly rubbed. Near fine.

\$300

One of 375 copies printed by Grant Dahlstrom, Pasadena, California, and signed by both Harlow and Dahlstrom.

A detailed history of the cartography of Los Angeles from 1781 to 1881, with much on the complicated land claims, surveys, boundary questions, etc. involved in her development from a small Spanish-American pueblo to an important American city.



Item #14

*With a Wood-Engraving by Paul Landacre,
One of 250 Copies Printed by Grant Dahlstrom*

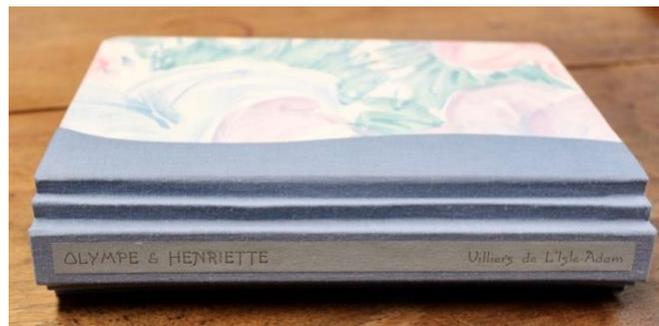
14. [DAHLSTROM, Grant.] HOUSMAN, A.E. *The Parallelogram, the Amphisbaena, The Crocodile*. Los Angeles: 1941.

6 1/8 inches by 4 5/8 inches. [16] pp. Wood engraving by Paul Landacre. Introduction by William White. Someone has penciled in "less than" before the statement "250 copies printed..." on the colophon.

Tan wrappers, with author and title printed in red on front cover, stitched at spine. Wrappers lightly browned. A very good copy.

\$125

One of 250 copies printed by Grant Dahlstrom.



Item #15

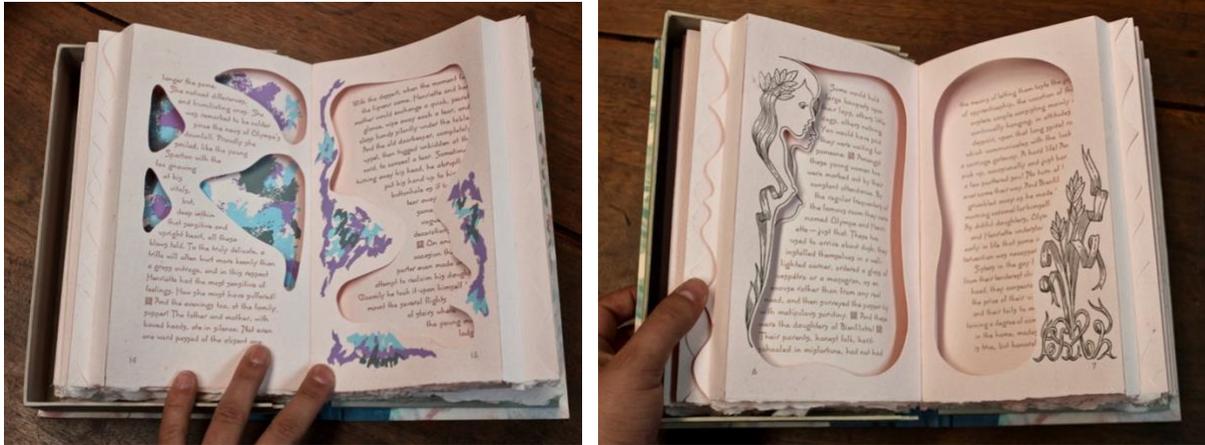
One of 75 Copies, Designed by Joseph D'Ambrosio

15. [D'AMBROSIO, Joseph]. VILLIERS DE L'ISLE ADAM, *Olympe and Henriette*. With an introduction by Patrick Magarick and handmade paper by Madeleine Pestiaux. [Beachwood, Ohio:] Livre d'Art by D'Ambrosio, 1992.

Octavo. An ingeniously designed book, employing cut-outs, three-dimensional effects, scalloped edges, and serigraph designs. Printed on Madeleine Pestiaux's "Misty Rose" handmade paper, using a Vandercook No. 4 proof press, with Van Son's inks in Brick Dust and Slate Gray.

In a self-contained box, acting as both the binding and the case, with blue cloth spine over floral-decorated cloth-backed boards. A fine copy of an attractive and unusual production.

\$500



Item #15

One of 75 copies (plus ten artist's proofs) signed by D'Ambrosio.

*The Last Folio by the Grabhorn Press,
Inscribed by the Author to his Friends*

16. [GRABHORN PRESS.] ELKUS, Richard J. *Alamos: A Philosophy in Living*. San Francisco: Grabhorn Press, 1965.

Folio. Unpaginated. Illustrated with twenty-four reproductions of photographs taken by the author; photographic plates engraved by Walter J. Mann & Co. Title-page printed in black and red. Text printed on rectos only on all-rag paper.

Quarter brown suede over Mexican decorative cloth with title blindstamped on front cover. Very minor offsetting from title-page. Binding extremities slightly rubbed, very minor fraying to cloth at edges. A near fine copy.

\$450

One of 487 copies, signed by the author and Edwin and Robert Grabhorn on the colophon; additionally inscribed by the author on the front flyleaf: "To Eve and Taos / In friendship and affection / Dick Elkus / May 1st 1967." This is the last major folio by the Grabhorn Press.



Item #16

The Grabhorn Press was established in San Francisco in 1920 by brothers Edwin and Robert Grabhorn. The Grabhorn brothers, as well as Robert's wife Jane Bissell Grabhorn (1911-1973) and the illustrator Mary Grabhorn, built the Grabhorn Press into one of the finest and most creative printing outfits in the United States. The press produced over 650 items, from books to menus to broadsides and more, until it was succeeded by the Arion Press in 1974. The Arion Press still publishes limited-edition books from its San Francisco location and maintains the Grabhorn Institute to preserve the legacy of the Grabhorn Press and the art of fine bookmaking as a whole.

Grabhorn Bibliography, 653.



Item #17

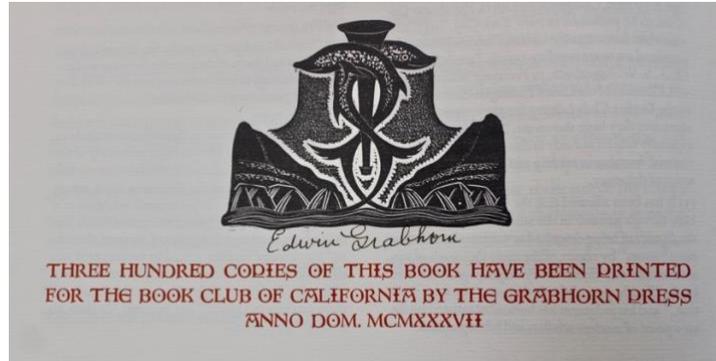
*With a Leaf from the 1611 First Edition of the King James Bible,
One of 300 Copies Printed by the Grabhorn Press and Signed by Ed Grabhorn*

17. [GRABHORN PRESS.] *A Leaf from the 1611 King James Bible.* With "The Noblest Monument of English Prose" by John Livingston Lowes & "The Printing of the King James Bible" by Louis I. Newman. San Francisco: Printed for the Book Club of California by the Grabhorn Press, 1937.

Folio. XXII pp., [2] pp. notes. Double-column text printed in black and red. Hand-illuminated initials in red, blue, yellow, and gold. With a tipped-in leaf from the first edition of the King James Bible, the 1611 “He” Bible, between pages XVI and XVII.

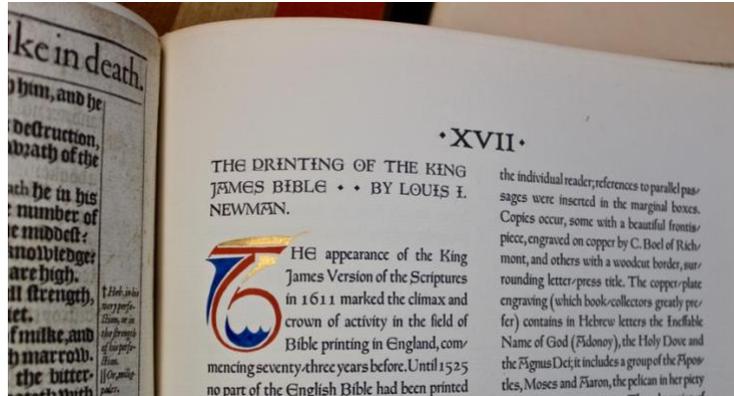
Quarter tan cloth over greenish-gray and cream boards with a paper label on spine printed in red-orange. Some light foxing and wear to boards and some toning to edges. A very good copy signed on the colophon by Edwin Grabhorn with the original prospectus laid in.

\$600



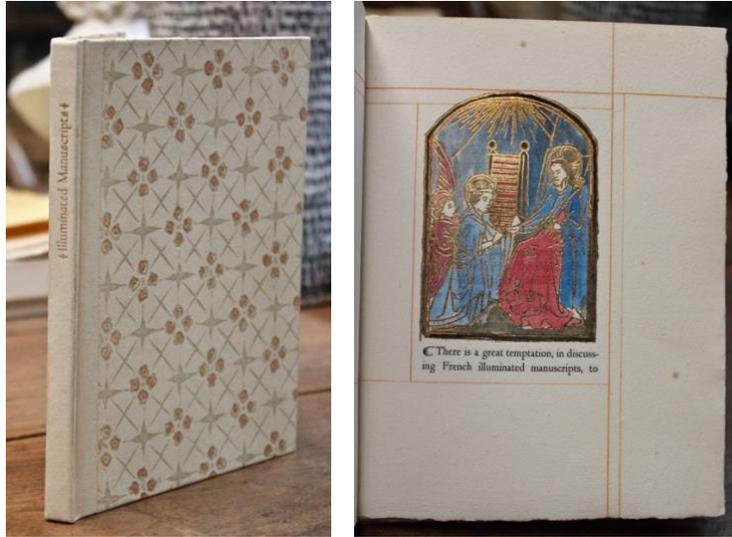
Item #17

One of 300 copies printed. The leaf in this copy is Aaa (Job 20-21).



Item #17

Louis I. Newman's essay explains that the 1611 first edition of the King James Bible is known as the “He” Bible because it contains the “unusual but correct” translation of Ruth 3:15, which reads “And he measured six measures of barley and laid it on her, and he went into the city.” Certain versions, including the Vulgate, interpreted the second clause of the sentence to mean “and she [Ruth] went into the city.” The original Hebrew, however, uses a masculine verb form to express that “he [Boaz] went into the city.” The “He” version of the clause appeared in the first edition of the King James Bible in 1611 (pp. XVII-XVIII).



Item #18

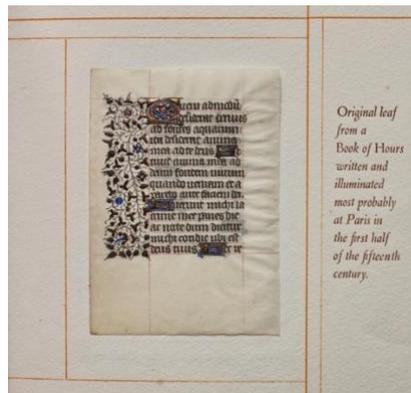
With a 15th Century Miniature Illuminated Manuscript Leaf

18. [GRABHORN PRESS.] SCHULZ, H.C. *French Illuminated Manuscripts*. San Francisco: David Magee [The Grabhorn Press], 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. The original miniature vellum leaf, 3.5 inches by 2.5 inches, contains fourteen lines on each side, nine gilt initials, and gilt floral scrollwork decoration in one margin. 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



Item #18

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



Item #19

*One of 130 Copies Printed by Peter Koch
with Original Illustrations by Theophilus Brown*

19. [KOCH, Peter, printer.] GUNN, Thom. *Unsought Intimacies: Poems of 1991*. Three Etchings [by] Theophilus Brown. Berkeley: Peter Koch, Printer, 1993.

Quarto. [16] leaves, including three full-page original etchings. Printed on handmade paper.

Charcoal handmade paper boards, two paper labels on front cover. Fine in publisher's slipcase.

\$500

One of 130 copies, signed by the author and the artist.



Item #20

"An Indescribable Whole"

20. [MOVING PARTS PRESS.] GÓMEZ-PEÑA, Guillermo. *Doc/Undoc. Documentado/Undocumented. Ars Shamanica Performativa*. [Santa Cruz, California: Moving Parts Press, 2014].

Large folio in an accordion style binding (17 3/4" x 11 1/8" x 1 1/4"). Unpaginated. Relief prints and typography by Felicia Rice. All images and type were printed from digital polymer plates on a Vandercook 20 proof press with the exception of the handset type printed at SF CameraWork on an Adana tabletop press. The images employ a range of relief printmaking techniques: letterpress, stratography, collagraphy, monoprinting, and chine collé.

Front panel covered in faux fur. Signed on the terra cotta colophon by the contributors. A fine copy of an unusual work in a clamshell box.

\$6,000



Item #20

A limited edition of fifty signed and numbered copies; this is copy number thirty-eight. This particular edition features commentary by González in addition to other essays that appear in a pamphlet; Vazquez and Gómez-Peña's video collaboration and Watkins' sound art are housed with the book and pamphlet. A deluxe edition of fifteen copies was also printed.

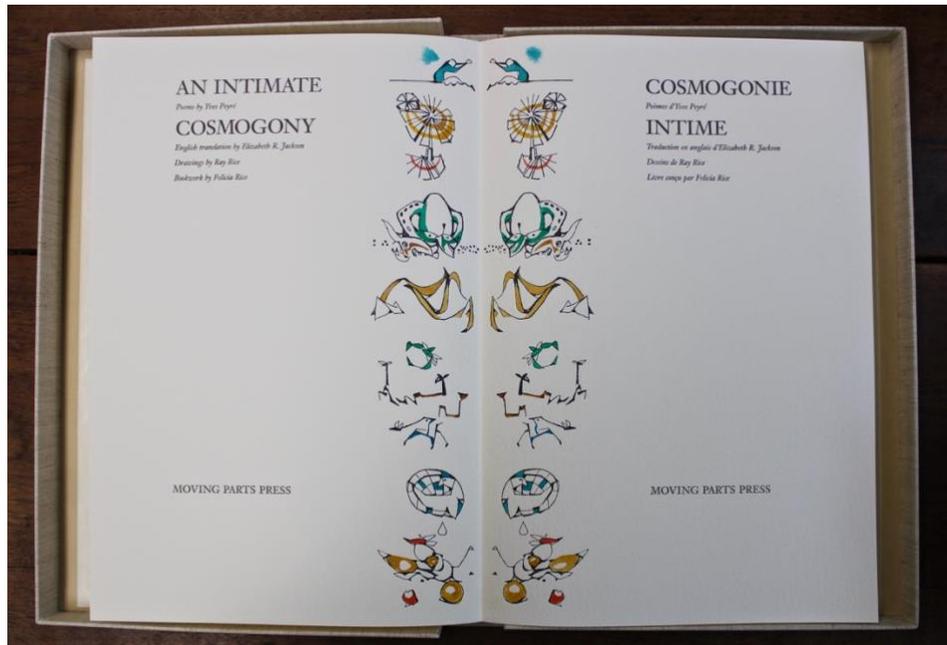


Item #20

Felicia Rice is a graduate of the University of California, Santa Cruz and the sole proprietor of Moving Parts Press, letterpress print studio and electronic publishing company, which creates and published limited edition artists' books. Her work builds bridges between art forms, cultures,

artists/audiences and technologies. "*DOC/UNDOC*...is the outcome of a seven-year collaboration between Guillermo Gómez-Peña, Jennifer González, Felicia Rice, Gustavo Vasquez, and Zachary Watkins.

The object itself carries within a crisis of identity: What is it exactly? A stage for an intimate one-on-one performance? An unusual video screening room? A personal multi-media altar? A “vanity” used for preparing for a performance? It is all these things and it is also an original book, a performative artists’ book in search of a new format and a new audience. The colophon states that “each element stands by itself, but together they form an indescribable whole.”



Item #21

*One of 12 Deluxe Copies Printed by the Moving Parts Press,
With Hand-Painted Illustrations on Every Page*

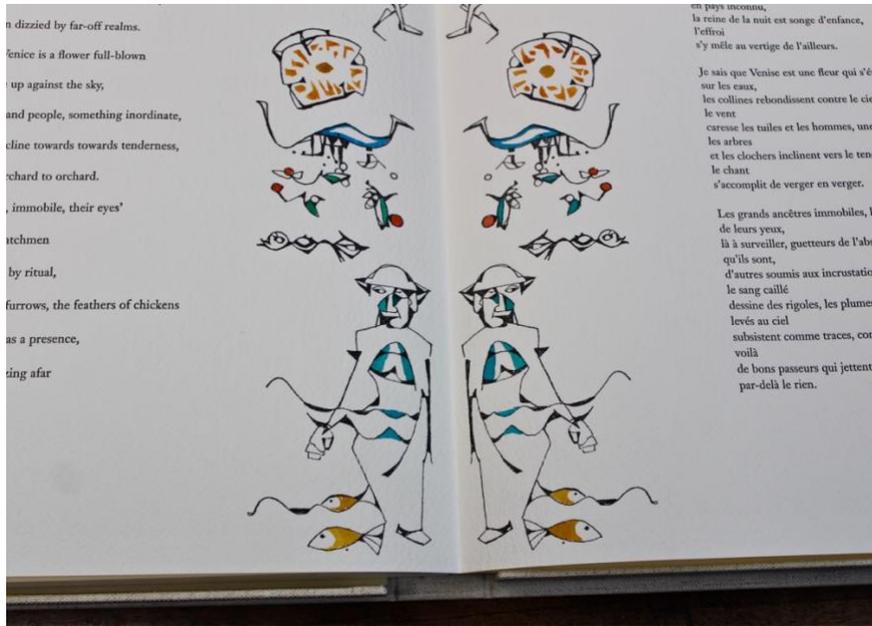
21. PEYRE, Yves. *Cosmogonie Intime/An Intimate Cosmogony*. Poems by Yves Peyré. English translation by Elizabeth R. Jackson. Drawings by Ray Rice. Bookwork by Felicia Rice. [Santa Cruz, California: Moving Parts Press,] 2005.

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. Hand-painted illustrations on each page and on the cover.

As new in publisher’s plain paper slipcase.

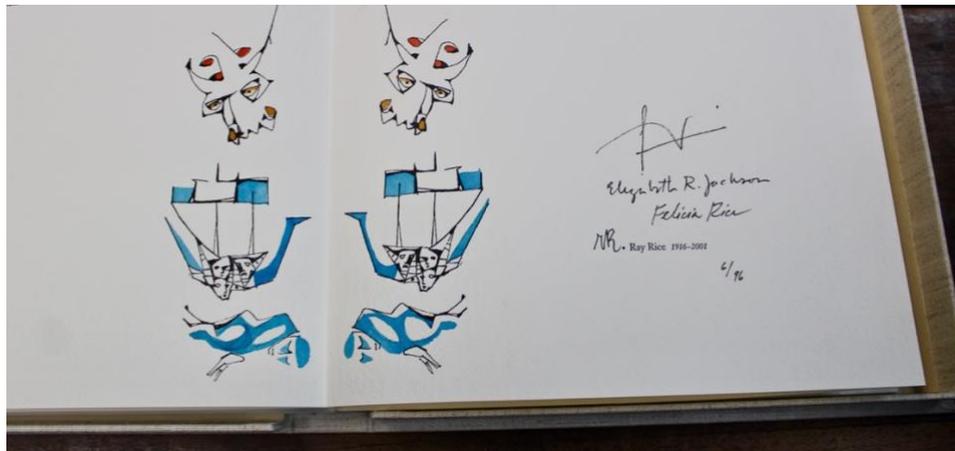
\$4,800

One of twelve copies hand-painted by the artist, in a total edition of 96 copies. Signed by the printer and the translator and initialed “rR.” The illustrator, Ray Rice, died in 2001.



Item #21

Yves Peyré, a leading French poet, is the 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.



Item #21

Yves Peyre wrote that “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 simple 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.”



Item #22

*With 7 Landscapes Translated from Paintings into MacPaint Pixel Art,
One of 15 Hors Commerce Copies Signed by the Artist*

22. [OCCASIONAL WORKS.] HOLLISTER, Valerie. *Seven Computer Landscapes*. Woodside, California: Occasional Works, 1993.

8 inches by 6.75 inches. [vi] pp., 7 pp. illustrations, [7] pp. With black and white pixel art illustrations drawn in MacPaint and printed on heavyweight Arches 88 paper. Type was hand-set and letterpress printed on Mohawk Superfine paper.

Transparent hard plastic covers, with black external hinges, over paper wrappers printed in black and white with a MacPaint landscape illustration. Title letterpress printed in red on wrappers. The 7 pages of illustrations are in accordion format, bound in at one end only, and can be folded out from the book's gutter. Very light toning to a few edges but otherwise fine.

\$150



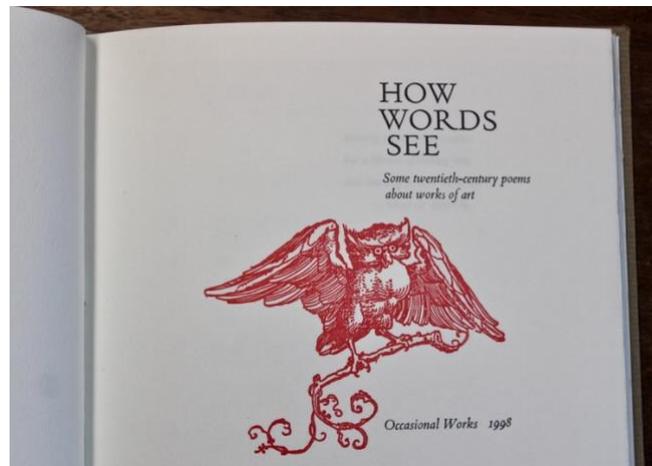
Item #22

One of 15 *hors commerce* copies, marked "HC" on colophon and signed by Valerie Hollister. 35 copies were also printed for sale. The binding was handmade by Foolscap Press in Santa Cruz, California after a Joanne Sonnichsen design.

Valerie Hollister (b. 1939), a California-born painter and digital artist, explains in the preface to *Seven Computer Landscapes* that she was inspired to translate her landscape paintings into black-and-

white digital artworks when she saw her twelve-year-old daughter drawing in MacPaint. Hollister goes on to say that her paintings often convey “a change of light, a change of place, a change of time of day...the shapes, colors, and changing light of landscape” and that the challenge of translating her landscapes into black-and-white pixel images intrigued her because “it gave me an opportunity to...see whether I could capture the essential sensations of light, shape and color that drew me to each of these landscapes in the first place” (pp. [i-ii]).

Occasional Works was founded in 1977 by the photographer, journalist, and literary editor Ann Rosener (1914-2012). The press was based just outside of Palo Alto, California and also published fine and creative limited editions of poetry by C.P. Cavafy and Thom Gunn, as well as anthologies like *How Words See: Some Twentieth-Century Poems About Works of Art* (1998) that feature important poets like Frank O'Hara, Mina Loy, and May Swenson.



Item #23

With 47 Poems by Frank O'Hara, Thom Gunn, Mina Loy, and More

23. [OCCASIONAL WORKS.] [ROSENER, Ann, editor.] *How Words See*. Some twentieth-century poems about works of art. [Menlo Park, California:] Occasional Works, 1998.

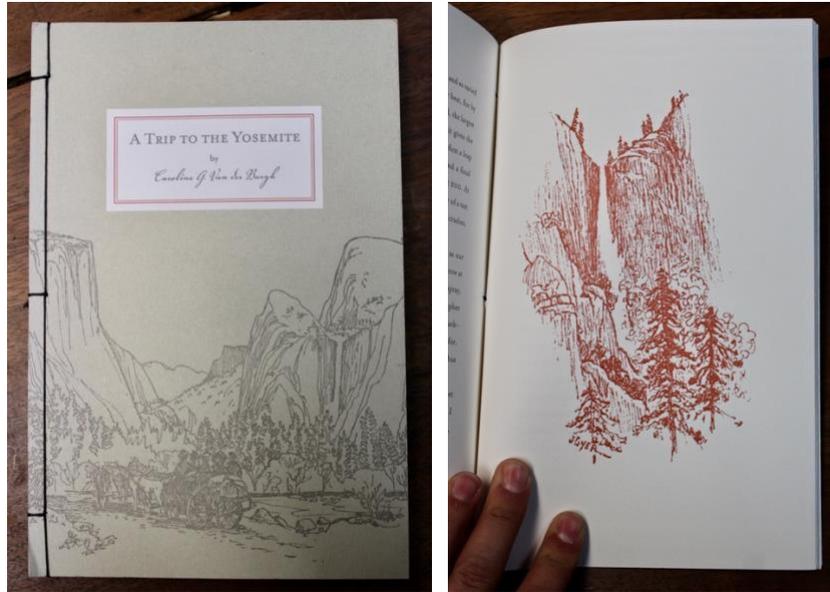
Quarto. 74 pp. Red-printed engravings of birds on title-page and colophon from *Owl Attacked by Three Birds of Prey* by Albrecht Dürer (ca. 1515). Printed on Arches rag paper.

Brown pictorial boards with images of birds and with a printed paper label on spine. Brown endpapers matching boards. A fine copy of an interesting anthology featuring such poets as Frank O'Hara, Thom Gunn, Mina Loy, and Alicia Ostriker.

\$125

One of 80 copies.

How Words See follows up on Occasional Works' other poetry anthologies like *Sunday Collection: Thirty twentieth-century poems about Sunday* (1995).



Item #24

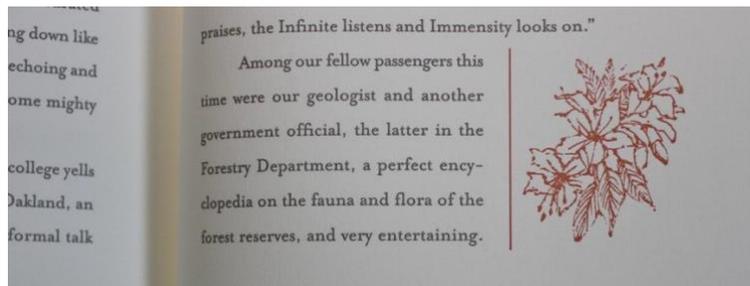
With an Illustrated Title-Page and 19 Additional Illustrations

24. [ONE HEART PRESS.] VAN DER BURGH, Caroline G. *A Trip to the Yosemite*. With an introduction by Carolyn Lansden Whittle and Line Drawings by Jane Gyer. Yosemite National Park, California: Yosemite Association, [2002].

Octavo. ix, [1, blank], 33, [+1, colophon] pp. Illustrated title page; fifteen textual illustrations and four full-page illustrations printed in red. Letterpress printed on Mohawk Superfine paper.

Bound in Teton paper cover using a Japanese-style stab sewing. A fine copy.

\$200



Item #24

One of 250 copies, signed and numbered by the illustrator on the colophon. Designed by Michael Osborne Design. Printed by Norman Clayton and J. Chadwick Johnson at One Heart Press.

Jane Gyer (1925 - 2004) was a San Francisco-born artist who grew up in Los Angeles and studied with Millard Sheets, Jade Fon, and Joseph Magnani. She lived in and around Yosemite for over fifty years.



Item #25

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

25. [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 the original prospectus laid in.

\$400



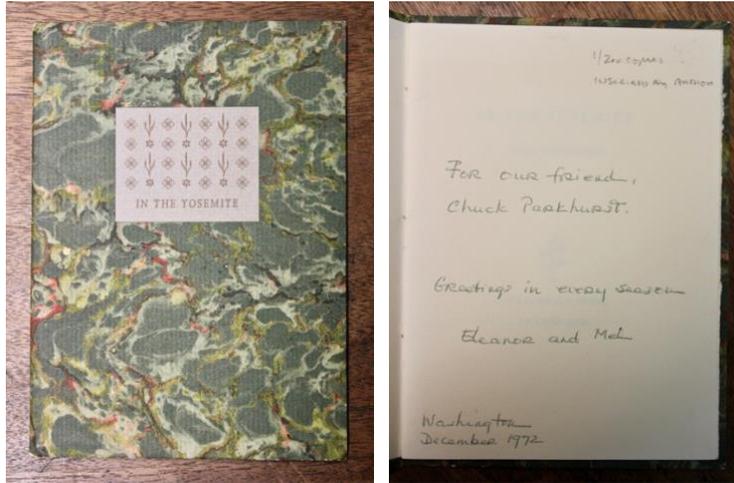
Item #25

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.

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. The prospectus of the present item explains that, in *The Gods*, 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.”

Farida Baldonado Sunada is an emerging book artist and the proprietor of Ophelia Press. *The Gods* is her first book. She lives in Alhambra, California.



Item #26

*One of 200 Copies from the Plantin Press,
Inscribed by the Author*

26. [PLANTIN PRESS.] EDELSTEIN, Eleanor. *In the Yosemite*. Los Angeles: The Plantin Press, 1972.

4.5 inches by 5 inches. [12 unnumbered] pp.

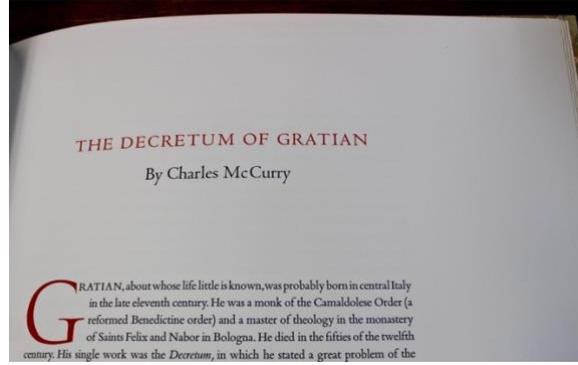
Marbled green wrappers, beige printed label. Very slight rubbing to corners. Three-hole pamphlet stitch binding. Inscribed to Chuck Parkhurst on the front free endpaper in green ink by the poet and Mel Edelstein, her husband. A fine copy.

\$125

One of 200 copies printed at the Plantin Press.

Eleanor Edelstein's poetry has been collected in chapbooks by presses like the Magpie Press in Los Angeles and included, alongside poems by Allen Ginsberg and Robert Penn Warren, in a 1964 anthology commemorating the seventy-seventh birthday of Marianne Moore. Her husband, Mel Edelstein (1925-1996), was a senior bibliographer and resource coordinator for the Getty's Center for the History of Art helped the Getty Museum build a collection of Italian Renaissance and Baroque festival books. Chuck Parkhurst is a bookseller based in Arizona.

The Plantin Press: A Bibliography, #358.



Item #27

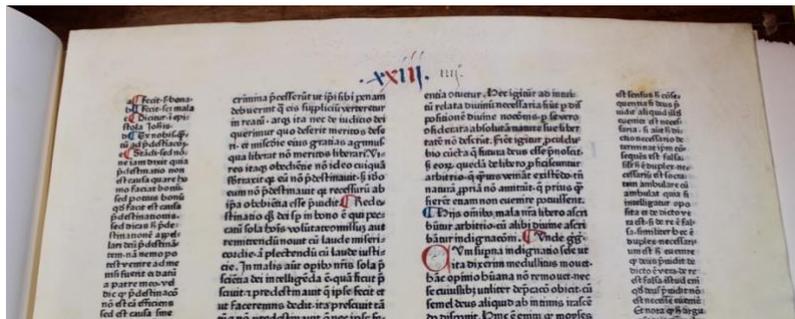
With an Original Vellum Leaf from the Schoeffer Incunable,
One of 193 Copies from the Plantin Press

27. [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 Mainz 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, fly-leaves lightly foxed. Otherwise a fine, clean copy in fine publisher's slipcase with the original prospectus laid in.

\$3,500



Item #27

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

This is one of the Plantin Press's handsomest books. It is worthy of its subject, Schoeffer's printing of the 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 Lehmann-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 type face 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. The prospectus explains that “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.”

Disbound and Dispersed, 157.



Item #28

*One of 100 Special Copies from the Plantin Press,
With Lillian Marks' Bookplate*

28. [PLANTIN PRESS.] *Kaspare Cohn*. A Commemorative Tribute to the Founder and First President of Union Bank. Printed for friends on its 50th Anniversary by Union Bank. Los Angeles: [The Plantin Press,] 1964.

Folio. [10] pp., pp. 15-23, [1] pp. Text in blue and black. With a reproduction of a bronze plaque commemorating Kaspare Cohn on page [13].

Blue paper-colored boards, quarter blue leather, with vellum tips. Some very light foxing and toning to endpapers but otherwise a bright, fine copy with Lillian Marks' bookplate on front pastedown, in the original marbled paper slipcase.

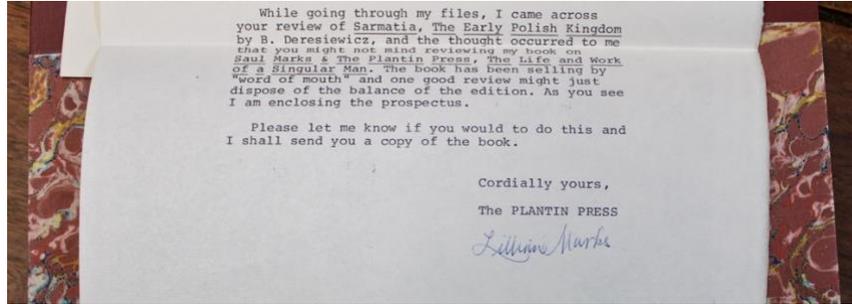
\$150

One of 100 special copies. A regular edition of 300 copies in wrappers was also released.

Kaspare Cohn (1893-1916) was a Prussian-born businessman who lived in Los Angeles for 55 years. Aside from founding the Union Bank, he was also a real estate investor, and the president of Congregation B'nai B'rith (now the Wilshire Boulevard Temple). The Kaspare Cohn Hospital, which he founded in 1902, has since been incorporated into Cedars-Sinai Medical Center.

See the Jewish Museum of the American West website for more information on Cohn.

The Plantin Press: A Bibliography, #222 (see #223 for the regular edition in paper wrappers).



Item #29

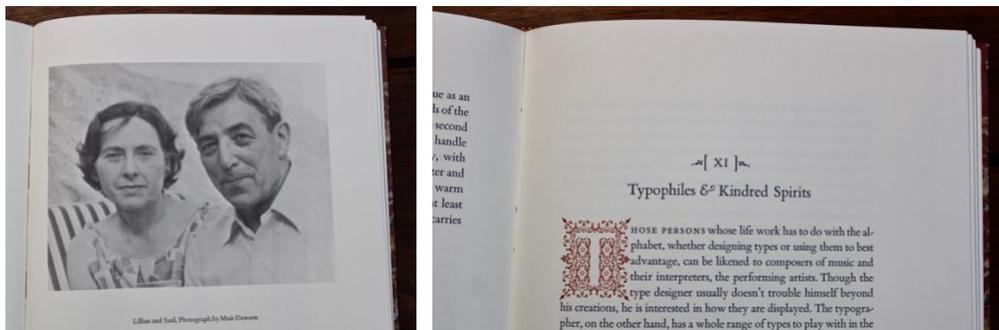
Lillian Marks' History of Saul Marks and the Plantin Press, with the Prospectus and a Letter Signed by the Author

29. [PLANTIN PRESS.] MARKS, Lillian. *Saul Marks and The Plantin Press: The Life & Work of a Singular Man*. Prologue by Lawrence Clark Powell. Los Angeles: The Plantin Press, 1980.

Octavo. xxiii, 194 pp. 47 pages of illustrations. Woodcut title page printed in black and red. Printed on archival quality paper. The text was printed in Bembo and Narrow Bembo types and the illustrations by lithography.

Marbled paper with cloth spine stamped in gold. Corners are lightly rubbed and there is a small stain on paper label on spine, probably ink. Previous owners' names in pencil on front free endpaper. A very good copy, without the slipcase. Laid in are a typed letter, signed by the author, (dated 9th March 1981) in which Lillian Marks asks Jacob Chernofsky, editor of *The Antiquarian Bookman*, to review the book; and the original prospectus, annotated by Chernofsky.

\$200

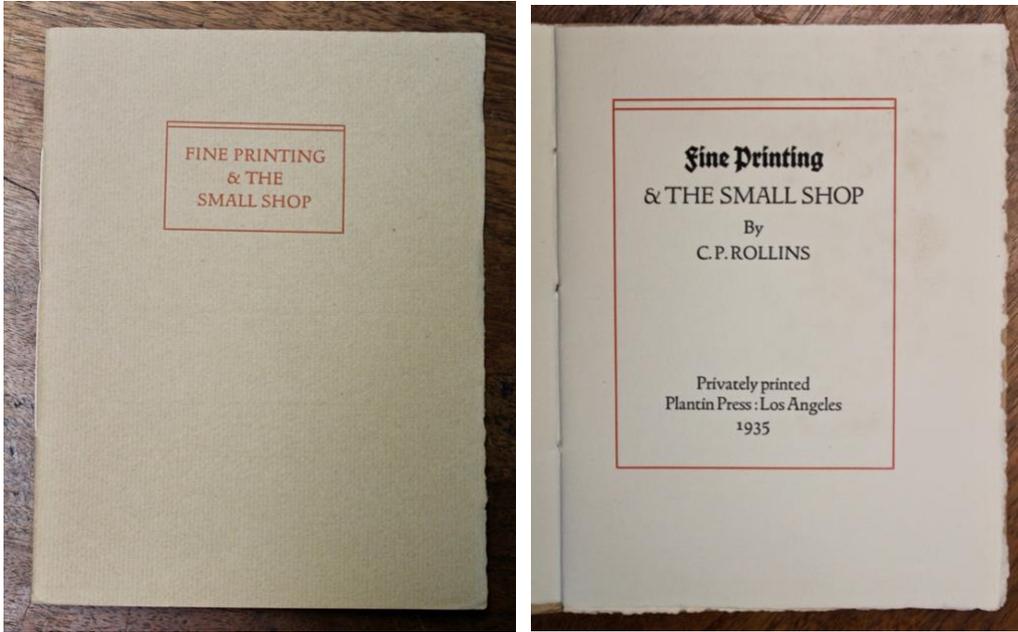


Item #29

One of 350 copies.

A biography, history of the Plantin Press, and an account of the fine press movement in Southern California. It was written by his wife, Lillian, who was his partner and the co-founder of the Press.

The Plantin Press: A Bibliography, #412.



Item #30

*The First Publication by Saul Marks Printed on the Handpress,
One of Only 35 Copies*

31. [PLANTIN PRESS]. ROLLINS, C[arl] P[urington]. *Fine Printing & The Small Shop*. Los Angeles: Privately Printed, Plantin Press, 1935.

Small quarto (6 3/8" x 5 1/4"). [2], 10, [2] pp. Title-page printed in black and ruled in red.

Printed paper wrappers. A bit of light dampstaining throughout. A very good, untrimmed copy of a very scarce and important early Saul Marks project.

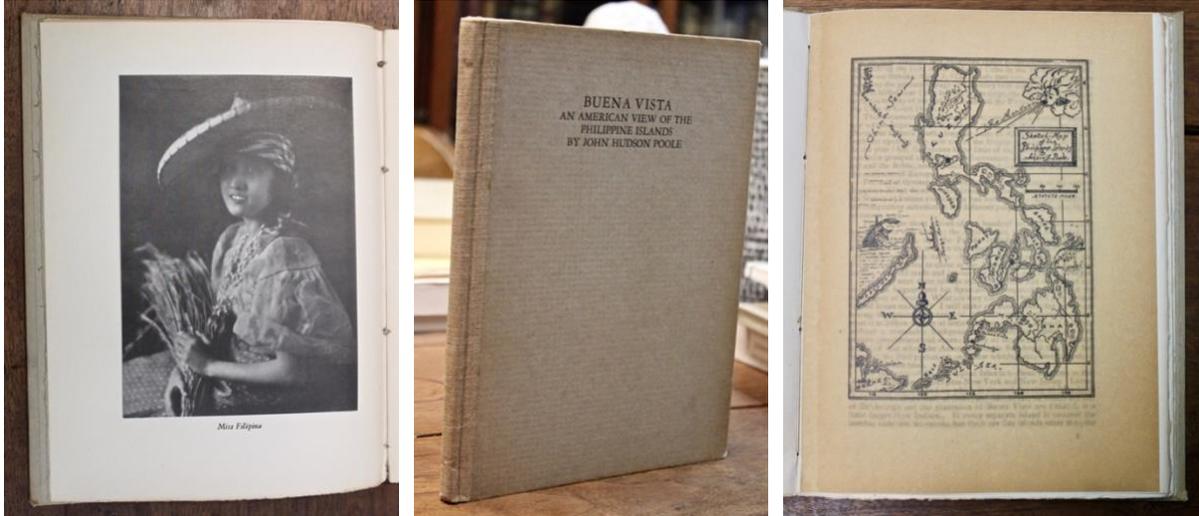
\$1,500

One of 35 copies and the first job by Saul Marks on the handpress.

Carl Purington Rollins (1880-1960) was the first printer to Yale University, from 1920 to 1948, and founded the Bibliographical Press in the Yale University Library in 1927. For four decades, he designed more than 2,000 books for Yale University Press in addition to most of the university's ephemeral materials. He was awarded the American Institute of Graphic Arts medal, the highest distinction in his field. The text of *Fine Printing & The Small Shop* is an excerpt from a paper presented for the American Institute of Graphic Arts.

OCLC lists six copies.

Harmsen and Tabor, *The Plantin Press: A Bibliography*, 13.



Item #31

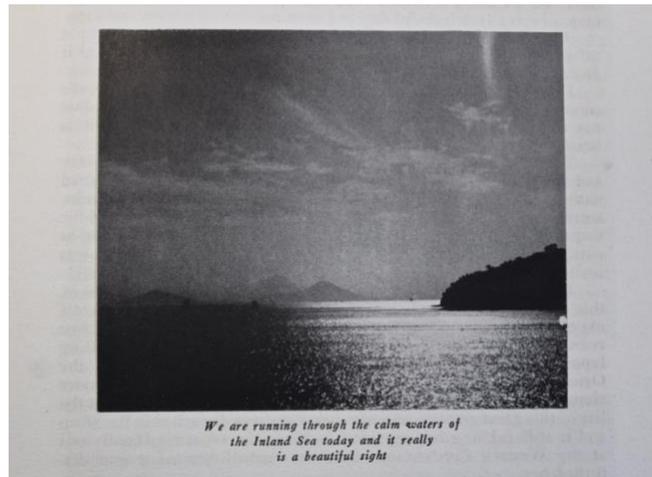
Scarce Southern California Printing Item

31. POOLE, John Hudson. *Buena Vista*. An American View of the Philippine Islands. Pasadena: Privately printed, 1925.

Quarto. [4], 45, [5] pp. Illustrated with fourteen photographic plates, three mounted, and a map.

Natural linen over printed paper boards. A bit of toning to boards and pages. A very good copy.

\$450



Item #31

One of 250 copies printed by Earle C. Tripp of Pasadena.

A scarce title, finely printed for the author, who was the owner of the Buena Vista Plantation on the island of Mindanao.

*One of 125 Copies Printed,
With a Foreword by Lawrence Clark Powell*

32. [POWELL, Lawrence Clark.] DURELL, Laurence. *A Landmark Gone*. Los Angeles: Private Printed, 1949.

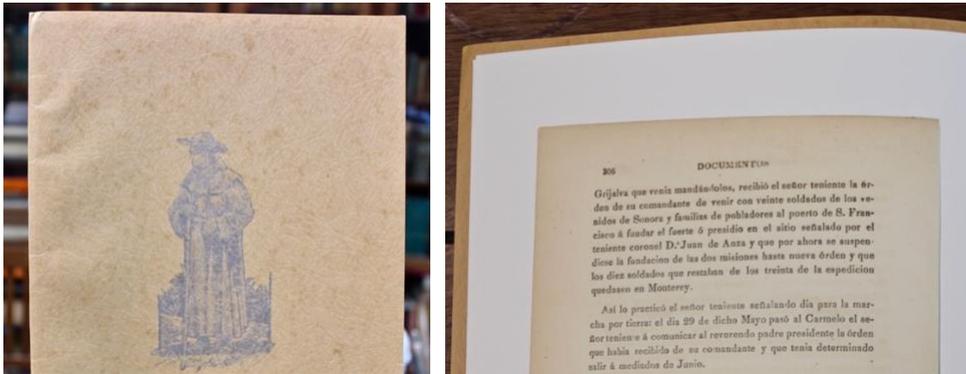
Octavo. [2], ii, [8] pp.

Original tan wrappers, stitched at spine. Green paper dust jacket with printed paper label (also stitched at spine). A fine copy.

\$350

First separate edition. One of 125 copies printed by Reuben Pearson for friends of Lawrence Clark Powell. Powell contributes a two-page introduction.

This piece on Corfu, Greece, was first published in the *Middle East Anthology* in 1946. Powell notes that “Southern California is a fitting place for these glowing pages to be set again in type, for it has an ambience akin to Corfu’s — a land of olive, oleander, lemon and hibiscus, seasonal rain and much sun.”



Item #33

With an Original Leaf by a Spanish Missionary in California

33. [PRESS OF THE GOLDEN KEY.] LARSON, Jennifer. *A Leaf from Francisco Palou's 'Noticias de la Nueva California, Mexico, 1857.'* Orinda, California: [Press of the Golden Key], 1990.

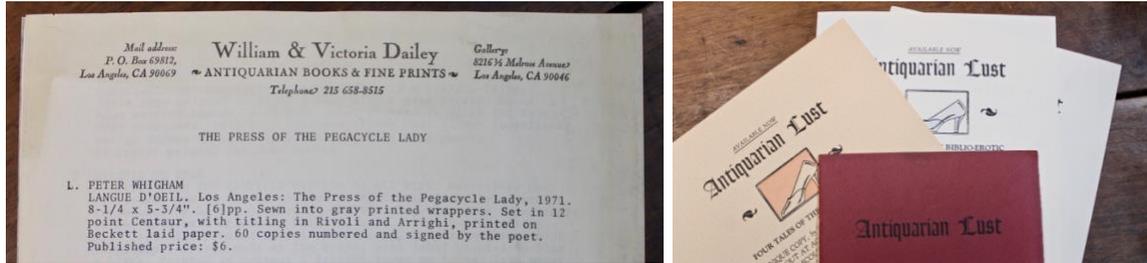
Quarto. [12] pp. Title page printed in black and red with small wood-engraved publisher's device. Contains a tipped-in original leaf (309/310) from an 1857 printing of Palou's work opposite half-title. Also includes a facsimile of the original half-title.

Tan stiff paper wrappers with a woodcut engraving of Padre Francisco Palóu (1723–1789) in silver by Rik Olson on the front. Very slight creasing. Corners lightly rubbed. A near fine copy.

\$150

One of 150 copies. The present item was printed as a keepsake for the gathering of the Roxburghe and Zamorano Clubs.

The original leaf accompanying the essay is from the final volume of Palou's work, which was first printed a year after his death and then reprinted in a set of twenty-one volumes by the Mexican government, with the final volume being published in 1857. The original manuscript of the *Noticias* is now lost.



Item #34

*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*

34. 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.

11 business cards; 3 event invitations; 2 typewritten William Dailey Antiquarian Books descriptions; 4 receipts from the Daileys' businesses; a leaf with several proof printings of letterhead designs; a printed pamphlet listing the exhibitions at the Huntington Library in 1970; an announcement for the grand opening of William & Victoria Dailey's bookshop; 2 of the same announcements in the Daileys' envelopes addressed to other booksellers; 2 greeting cards from the Daileys; a William & Victoria Dailey postcard; a copy of *A Note on Traditional Japanese Print Sizes*, printed by Patrick Reagh for the Daileys; and a handwritten note by Victoria Dailey on her letterhead.

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.

[with:]

"The Press of the Pegacycle Lady." [A list of productions by the Press of the Pegacycle Lady between 1971 and 1978. Unpublished. Los Angeles: The Press of the Pegacycle Lady, ca. 1978.]

8.5 inches by 11 inches. 2 ll. Text typewritten on rectos only on William & Victoria Dailey Antiquarian Books & Fine Prints Letterhead. The texts listed span from the Press's first production, Peter Whigham's *Langue d'Oeil* (1971), to *William Blake's Relief Inventions* by Robert Essick (1978).

Some toning due to paper quality, but in very good condition overall. With handwritten notations probably made by William Dailey, based on other examples of his handwriting included in this ephemera set.

[and:]

Antiquarian Lust. Angelopolis [Los Angeles]: [The Press of the Pegacycle Lady,] 1973.

Octavo. 14 pp. With title-page vignette printed in bright red.

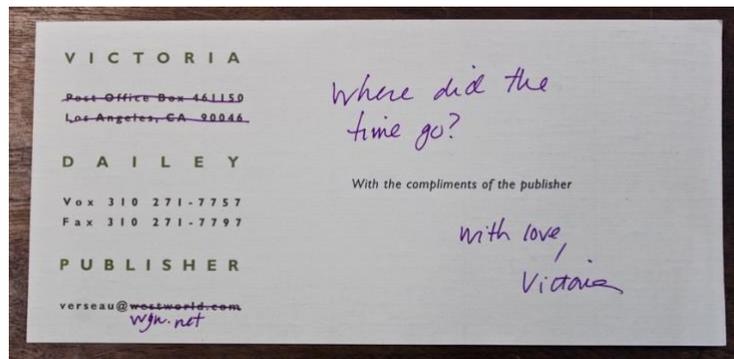
Dark red paper wrappers, stitched. A bit of light creasing to wrappers but otherwise a bright, fine copy accompanied by the prospectus and two different prospectus proofs, one colored by hand.

No limitation is given in this item, but the prospectus notes that 100 total copies were printed. This is one of the 80 copies in printed wrappers.

\$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 course of the following two decades.

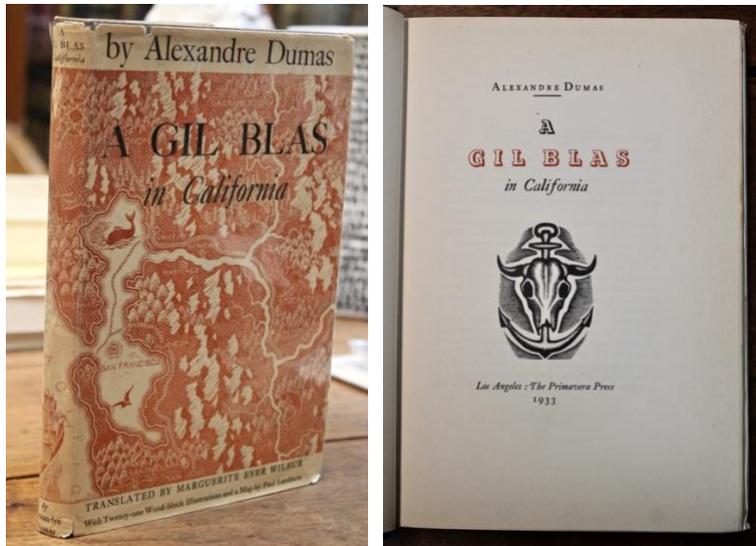
In a lecture given at the Beverly Hills Public Library, Victoria Dailey reflected on the passionate spirit behind the Press: “From the very beginning, bookselling and publishing were the mainstays of our lives. We were crazy about books, and lived the motto of the Antiquarian Booksellers’ Association 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.”



Item #34

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.



Item #35

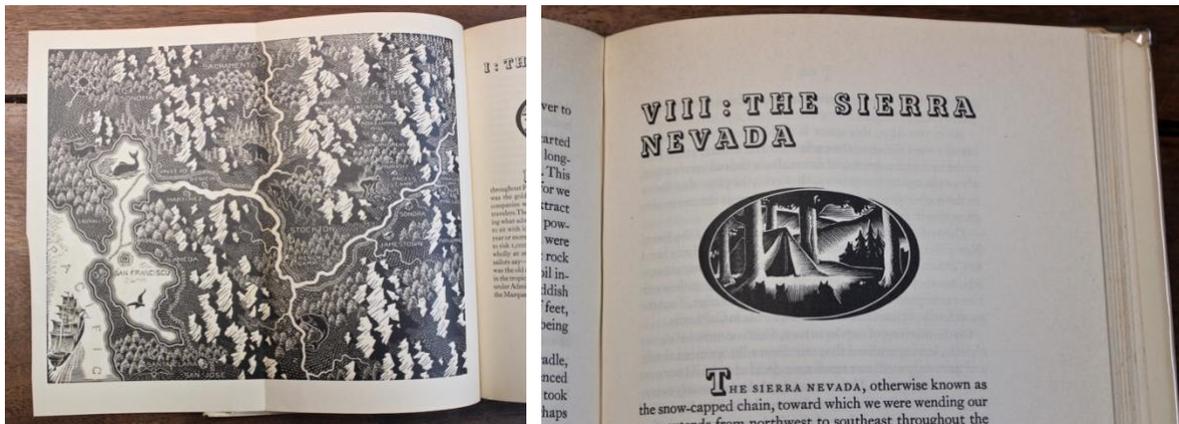
*The First Book Printed by Saul and Lillian Marks,
Designed by Ward Ritchie with Illustrations by Paul Landacre*

35. [PRIMAVERA PRESS.] DUMAS, Alexandre. *A Gil Blas in California*. [Translated by Marguerite Eyer Wilbur.] [Foreword by Phil Townsend Hanna.] Los Angeles: The Primavera Press, 1933.

Octavo. xxx, [2], 170 pp. Title page printed in black and red. Wood engravings by Paul Landacre; one folding map by Landacre.

Light charcoal linen with printed paper spine label. Binding extremities lightly worn with slight toning and soiling to cloth. A few minor stains, at times touching text, but not affecting legibility. Map has minor creasing and foxing. Binder's ticket on rear pastedown. A very good copy in a very good Landacre designed dustjacket with minor chips and tears. Scarce in the dust jacket.

\$250

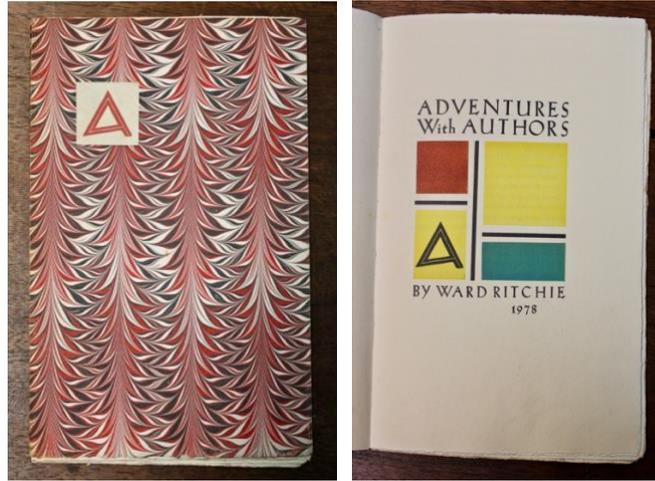


Item #35

First edition, thus. One of five hundred copies.

The first book printed by Saul and Lillian Marks. Designed by Ward Ritchie and printed for Jake Zeitlin's Primavera Press.

The Ward Ritchie Press and Anderson, Ritchie & Simon, p. 129
Plantin Press Bibliography, 10.



Item #36

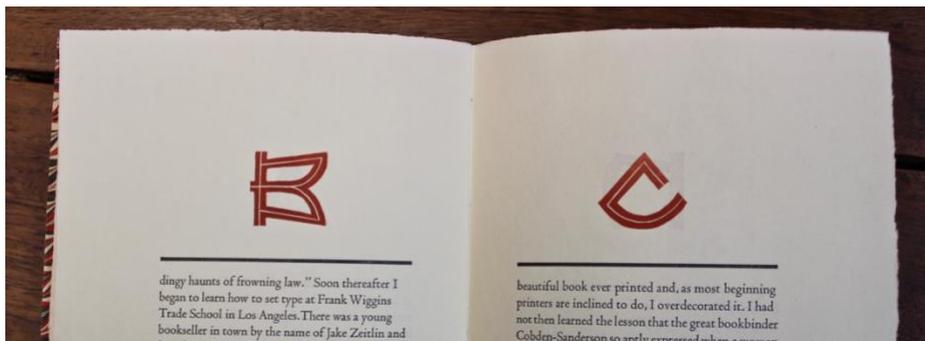
*The First Use of Letters Designed for Ritchie by Stanislaw Szukalski,
One of About Fifty Copies*

36. RITCHIE, Ward. *Adventures with Authors*. [Laguna Beach, California: Laguna Verde Imprinta], 1978.

Octavo. [32] pp. Decorative title-page in yellow, red, green and black. Decorative initials in red, printer's device in green on colophon.

Red, black and cream marbled wrappers with decorative labels on front and back covers. A fine copy.

\$750



Item #36

One of about fifty copies printed on an 1865 Albion handpress by Ward Ritchie. The text is based on a talk given to members of the Zamorano Club. Ritchie discusses his experiences with Robinson Jeffers, Gertrude Stein, Robert Graves, Laura Riding, Somerset Maugham, and others.

“This short account...is here printed as a vehicle to show some initial letters designed for me by the late Polish sculptor and painter, Stanislaw Szukalski. They were cut in wood by a young employee named Digges Graves and for more than forty years have been buried to be exhumed and printed here for the first time.”

The Laguna Verde Imprenta Bibliography, #11.



Item #37

Illustration Proofs and a Cover Sketch for a Ward Ritchie Project

37. [RITCHIE, Ward, designer.] APOSTOL, Jane. *El Alisal*. Where History Lingers. Los Angeles: Historical Society of Southern California, 1994. [Proofs of a zinc illustration plate for Apostol's *El Alisal* and a sketch of the book's cover design. Undated.]

3 items. 1 paper-and-board tracing pad (9.5" x 14") with images of alder flowers; 1 glossy page (9.5" x 12.75"), also with alder flowers; 1 page (8.5" x 11") with a sketch of the *El Alisal* cover design in ink, inside plastic sleeve. Notes on the tracing pad specify instructions to the engravers, including "zinc...wood mounted" and "Charge to Anderson + Ritchie...Plates to Ward Ritchie."

A bit of foxing to the cover design sketch and a few light smudges to the board component of the tracing pad. A very good, interesting set of proofs for a Ward Ritchie book.

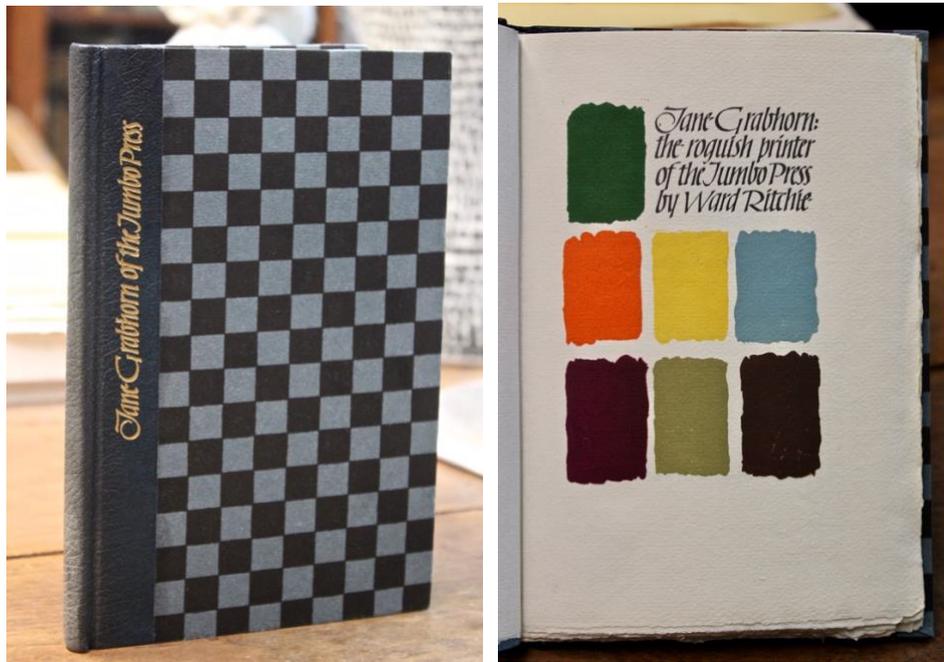
\$100

El Alisal was published in an edition of 250 copies signed by Jane Apostol and Ward Ritchie.

Apostol's *El Alisal* tells the story of journalist, poet, and librarian Charles Fletcher Lummis (1859-1928) framed by his historic home "El Alisal," which is also known simply as the Lummis

House. El Alisal was built over the course of thirteen years, beginning around 1895, on the edge of Arroyo Seco in Los Angeles — *el alisal* means “alder grove” in Spanish, which commemorates the alder trees that grew in the area. The building was the headquarters of the Historical Society of California between 1965 and 2015. El Alisal and its grounds are now open to the public as a museum and a botanical garden.

Jane Apostol (1922-2016) was a Zamorano Club member, a Southern California historian, and a friend and colleague of Southern California Renaissance figures like Ward Ritchie and Lawrence Clark Powell.



Item #38

One of 70 Copies from the Laguna Verde Imprenta

38. RITCHIE, Ward. *Jane Grubhorn: The Roguish Printer of the Jumbo Press*. [Laguna Beach: Laguna Verde Imprenta, 1985].

Octavo. [47] pp. With color illustrations including reproductions of Jane Grubhorn's work.

Quarter blue-green leather over black and gray decorative boards, title in gilt on front cover. Spine slightly faded and with a bit of offsetting from title-page. Overall a near-fine copy of a lively, interesting book honoring the work of an important California printer of the twentieth century.

\$750

One of about 70 copies printed by Ward Ritchie on the Albion hand press of Laguna Verde Imprenta. This book was created from a talk given as the Goudy Lecture at Scripps College in Claremont.



Item #38

Jane Bissell Grabhorn (1911-1973) was a printer, typographer, and bookbinder who trained at the Grabhorn Press, which was co-founded by her husband Robert Grabhorn and his brother Ed. She was known for her cutting wit, master typesetting skills, and for founding the Jumbo Press and co-founding the Colt Press with Jane Swinerton and William M. Roth.

Ritchie, *Laguna Verde Imprenta*, 1975-1987, #25.



Item #39

*Janet Hathaway Ritchie's Copy of an Early Ward Ritchie Project:
A Doves Press Exhibition Catalogue by Alice Millard*

39. [RITCHIE, Ward, printer.] MILLARD, Mrs. George M. [Alice Parsons]. *Doves Books*. From the Press & Bindery of T.J. Cobden-Sanderson with Memorabilia of the Man Assembled by Mrs. George M. Millard at the Little Museum of La Miniatura in Pasadena. [South Pasadena, California: Ward Ritchie,] 1933.

Octavo, 6.25 inches by 9.75 inches. 60 pp. Doves Press device in red on title-page and large red decorative initial on page 5. Text throughout mostly in black with red section headings.

Cream-colored paper wrappers printed with the phrase "Order Touched with Delight" in red. Wrappers toned and some offsetting from title-page on inside of wrappers. Edges untrimmed. A bit

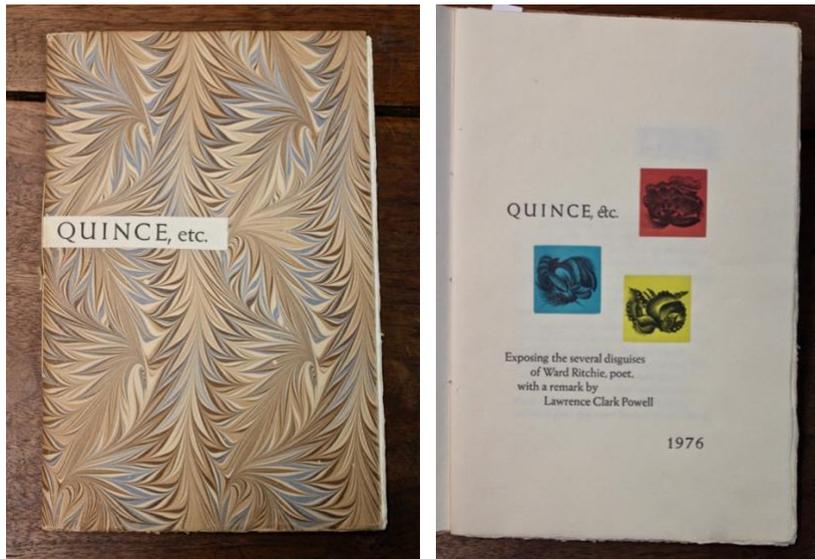
of foxing to edges, but overall the pages are clean. With the bookplate of Janet Hathaway Ritchie on inside of wrappers. A very good copy of an early Ward Ritchie project.

\$250

One of 125 copies. This item was printed by Ward Ritchie in his hometown of South Pasadena, possibly in his parents' home.

Alice Parsons Millard (1873-1938) was known widely during her lifetime as a bookseller and a friend of other bibliophiles like Ward Ritchie and William Andrews Clark, as well as an important advisor to collectors like Clark and Estelle Doheny. She was also known for commissioning Frank Lloyd Wright to build her home, La Miniatura, in Pasadena.

The Ward Ritchie Press and Anderson, Ritchie, & Simon, pp. 7-8, 70.



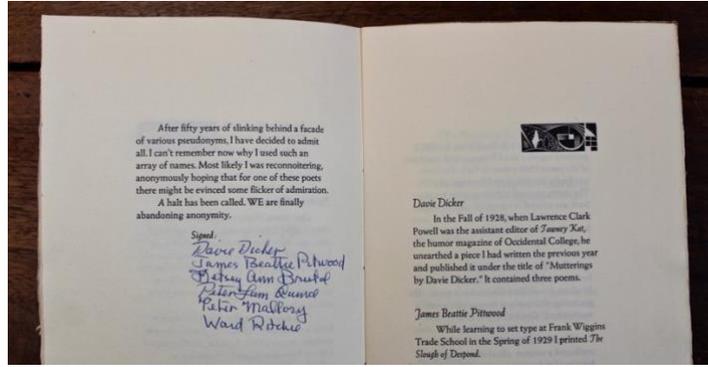
Item #40

*One of About Fifty Copies Printed at Laguna Verde Imprenta,
Signed by Ward Ritchie and Lawrence Clark Powell*

40. [RITCHIE, Ward]. *Quince, etc.* Exposing the several disguises of Ward Ritchie, poet, with a remark by Lawrence Clark Powell. [Laguna Beach, California: Laguna Verde Imprenta], 1976. Octavo. [16] pp. Seven woodcut illustrations from designs by Paul Landacre. Title-page in blue, red, and yellow.

Original marbled wrappers with printed paper label. Wrappers lightly browned around the edges, possibly a flaw in the manufacturing, as we've seen this in other copies. Otherwise a fine, fresh copy.

\$750



Item #40

One of about fifty copies printed by Ritchie on an Albion handpress. The introductory essay is signed by Lawrence Clark Powell. Ritchie signed his essay with all his various pseudonyms, including Peter Lum Quince, and his own name.

This book gives a thorough chronicle of Ritchie's various pseudonyms, detailing when each was used. It is followed by Ritchie's poem, "A Smattering of Quince."



Item #41

*Painted with Real Tea on Every Page,
One of 15 Copies from the Scripps College Press*

41. [SCRIPPS COLLEGE PRESS]. CAROTHERS, Morgan. *Loose Leaf*. [Claremont, California: Scripps College Press, 2018].

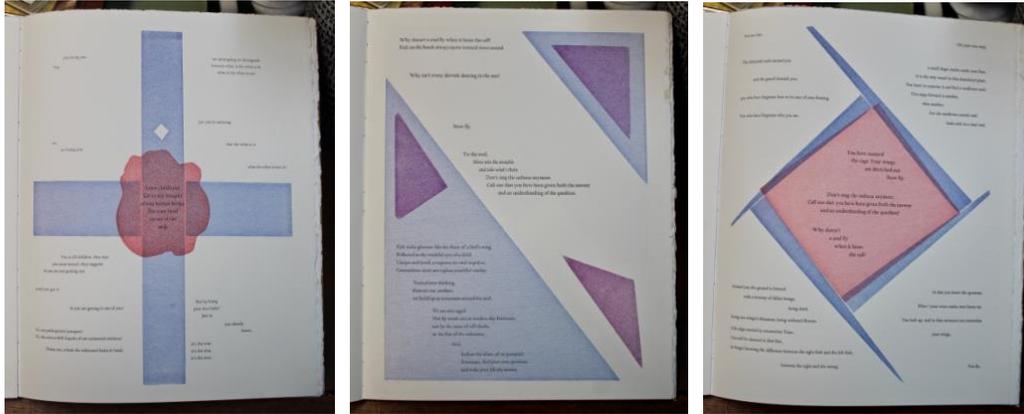
7" by 8 1/2." 10 ll. + [1, small square colophon (2 1/2" x 2 1/2") attached with a white string]. Each leaf illustrated with a linoleum cut printed in brown. Each page is accented with a painted streak of the tea described on that page.

White paper wrappers shaped like a tea bag in a flag structure binding, front and rear covers dyed with tea. A fine copy.

\$200

One of fifteen copies. Signed and numbered in pencil on the colophon by the author. The present work was created for Art 135: Typography and Book Arts taught by Tia Blessingame.

Loose Leaf showcases the worldwide origins and traditions of teas. The book features ten teas, both herbal and caffeinated, each tea accompanied by brewing instructions and the country or region where it is traditionally sipped.



Item #42

An Exegesis on Rumi,
One of 103 Copies from the Scripps College Press

42. [SCRIPPS COLLEGE PRESS]. *Ruminations*. Created and produced by the Typography and Book Arts Class under the supervision of Prof. Kitty Maryatt. Claremont, California: The Scripps College Press, 2011.

Folio. Unpaginated. With geometric vinyl prints on every page in blue, pink, red, and purple.

Ginga iridescent gold book cloth in a coptic binding, untrimmed. Corners lightly rubbed. Some small stains on the outer margins. Signed by the students and Kitty Maryatt. A near fine copy.

\$250

One of 103 copies.



Item #42

The book presents a thirteenth century Rumi poem, as interpreted by Coleman Barks, with responses from each student. The visual aspects of the book were inspired by the geometric structures of medieval book imagery. The colors of the linoleum blocks reflect the preponderance of lapis lazuli blue, crimson red and royal purple in medieval miniatures.



Item #43

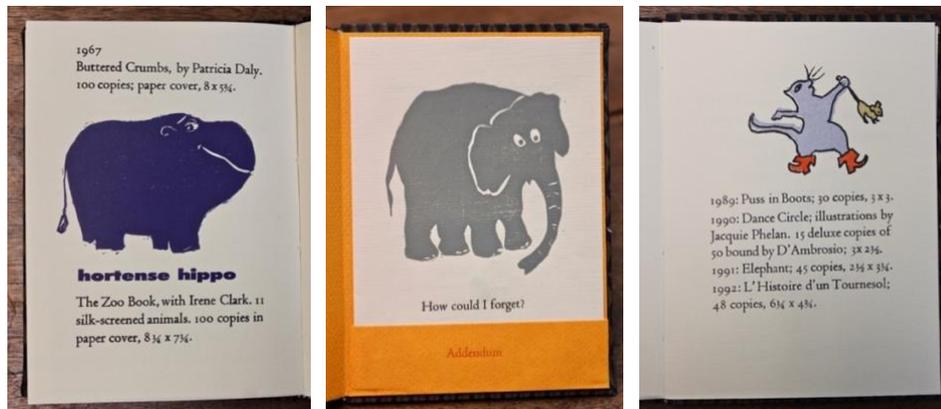
*One of 50 Copies of the Sunflower Press Bibliography,
Signed by Carol Cunningham*

43. [SUNFLOWER PRESS.] CUNNINGHAM, Carol. *L'Histoire D'Un Tournesol*. Mill Valley, California: Sunflower Press, 1992.

Twelvemo. 29 unpaginated ll. With 4 pp. bifold "Addendum" in pocket bound to rear pastedown. Orange sunflower frontispiece. Hand-stenciled and hand-painted illustrations throughout. Serigraph sample tipped in on ninth leaf. All type was hand-set by Cunningham.

Blue cloth patterned in green and orange. Orange endpapers. Paper label on front cover printed with title and an orange sunflower within a decorative border. A bit of toning and light wear; overall a bright, near-fine copy of a lively book.

\$500

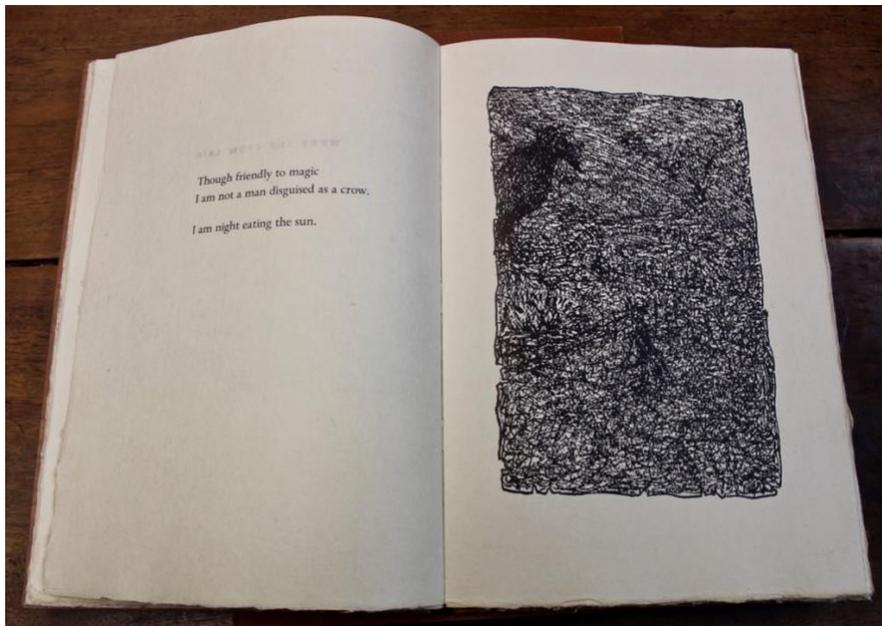


Item #43

One of 30 copies on Frankfurt paper, signed and numbered in ink by Carol Cunningham on colophon. 20 additional copies were printed on Mohawk paper.

Carol Snell Cunningham (1925-2013) was a book artist and one of California's most significant 20th century female printers. Like her printing contemporary Jane Bissell Grabhorn (1911-1973), Cunningham had a humorous and eccentric style, and this bibliography showcases her playful color schemes and interest in cartoonish illustrations—Arnold Lobel's iconic Frog even makes an appearance opposite the colophon. Cunningham was a frequent collaborator of fellow book artist Joseph D'Ambrosio and was instrumental in the establishment of the annual Fine Print Fair in San Francisco.

For more information on Cunningham's friendship and collaboration with D'Ambrosio, see *A Memoir of Book Design 1969-2000*.



Item #44

*One of 125 Copies from the Turkey Press
Signed by Poet Michael Hannon and Illustrator William T. Wiley*

44. [TURKEY PRESS.] HANNON, Michael and William T. Wiley. *Fables*. Poems by Michael Hannon. Drawings by William T. Wiley. Isla Vista, California: Turkey Press, [1988].

9 inches by 13 inches. 60 unnumbered pp. Frontispiece and 13 full-page illustrations relief printed from photoengraved plates on kozo paper handmade at Fuji Paper Mills Cooperative in Japan. Includes prospectus from Turkey Press.

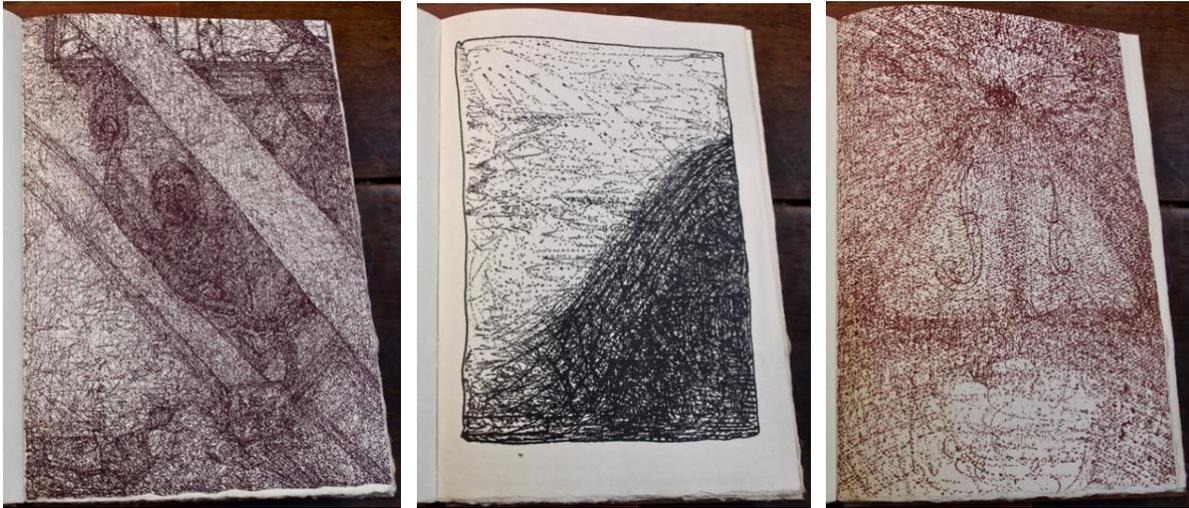
Split-board binding with terra cotta-colored handmade Japanese kakishibu paper over boards and a black linen spine. Title blindstamped on front cover. Edges untrimmed. Enclosed in a terra cotta cloth-covered clamshell case and titled in black on spine. A fine copy.

\$750

One of 125 copies signed by the poet and artist. The 13 short poems in *Fables* include “What the God Said” and “What the Crow Said.” The full text of the latter poem reads as follows:

“Though friendly to magic
I am not a man disguised as a crow.

I am night eating the sun.”



Item #44

Michael Hannon (b. 1939) is the writer of over thirty-five chapbooks and full-length collections of poetry and is a frequent collaborator of the illustrator and Guggenheim Fellow William T. Wiley (b. 1937). Their numerous collaborative works include the artist's books *Lyrical* (2008) and *Time Being* (Tangram, 2004) and the broadsides *Love Poem* (1997) and *The Goddess* (1998).



Item #44

Since 1974, the Turkey Press has been owned and operated by book artists Harry Reese and Sandra Liddell Reese out of their home and studios in Isla Vista, California. Aside from Hannon and Wiley, the press has also collaborated with artists and writers like Antonio Frasconi, Kiki Smith, and Yoko Ono.



Item #45

*30 Wood Engravings Recalling the Work of Landacre,
One of 300 Copies Printed by Peter Koch and Signed by Richard Wagener*

45. WAGENER, Richard. *California in Relief*. Thirty Wood Engravings by Richard Wagener. San Francisco: The Book Club of California, 2009.

Folio. Unpaginated. [4] pp. introduction by Victoria Dailey. Title-page printed in black and red, with wood-engraved vignette, thirty full-page wood-engravings by Wagener.

Green linen over tan laid paper boards, with woodcut illustration on front cover. Printed paper spine label. As new in glassine jacket, with woodcut illustration repeated. In slipcase.

\$750



Item #45

One of 300 copies, signed and numbered by Wagener. The wood-engravings have been printed by the artist and the text printed by Peter Koch. With an introduction by Victoria Keilus Dailey, bookseller and co-founder of the Press of the Pegacycle Lady.

California in Relief includes short prose pieces by Wagener and thirty original woodcut illustrations of architecture and landscapes including the Pantages Theater in Hollywood, the San Jacinto Mountains, the Antelope Valley, and the Sierra Nevada. In the introduction to the present

book, Press of the Pegacycle Lady co-founder Victoria Dailey writes: “Not since Paul Landacre mastered the aesthetic and technical challenges of wood engraving in the early twentieth-century has any California artist achieved prominence in the medium until Richard Wagener began to explore it in the 1980s...Wagener’s technical skill is such that the images shimmer, jewel-like, concise renditions in black and white of sunlight and shadow, landscape and sky.”



Item #46

*“I Think in Wood,” with 75 Richard Wagener Engravings;
One of 80 Deluxe Copies from the Barbarian Press
with an Additional Print Signed by Wagener*

46. WAGENER, Richard. *A Dialogue with Wood Engraving*. With an Introduction by the Artist. Endgrain Editions Five. [British Columbia, Canada:] Barbarian Press, 2019.

Folio. Unpaginated. With 75 wood engravings by Richard Wagener, 15 of which are in color, all printed from the original blocks. Each image is accompanied by a date (from 1983 to 2018), title, and caption. Two of the engravings are fold-out panoramas of Yosemite landscapes. Text printed in black and red using Eric Gill’s Joanna typeface on Zerkall paper. Includes a tipped-in frontispiece and an additional proof of the frontispiece, signed and numbered in pencil by Richard Wagener and housed in a large black envelope.

Patterned paper-covered boards in red, black, and white, quarter red morocco. With spine label lettered in gilt. Housed in a black cloth slipcase paneled with patterned paper matching the book’s covers. A fine copy, as new.

\$1,500

One of 80 deluxe copies in a total edition of 130. The deluxe copies are bound in quarter red morocco and include a slipcase and a signed proof of the book’s frontispiece.

A Dialogue with Wood Engraving is a retrospective on the nearly four-decade career of California-based engraver Richard Wagener (b. 1944). The introduction by Wagener, along with his

captions and epigrams, narrate and illuminate his work: the epigram that accompanies his piece *Migration* (2007) reads “I think in wood.”

Along with Wagener’s introduction, the essay “Printing the Journey” by Barbarian Press proprietor Jan Elsted has been included at the end of *A Dialogue*. The appendices in the present book also include a bibliography of Wagener’s writings, his Mixolydian Editions publications, additional appearances of his work, and articles about Wagener. A list of Wagener’s awards, a selection of his exhibitions, and a list of institutions that house his work comprise the last four pages of the appendices.



Item #46

Barbarian Press was founded in 1977 by Jan and Crispin Elsted and has been publishing the Endgrain Editions series since 2000. Each Endgrain Editions book showcases the work of a single engraver with all the images printed from the original blocks. Before Richard Wagener, the artists featured in the Endgrain Editions series were Gerard Brender à Brandis, Abigail Rorer, Peter Lazarov, and Simon Brett.



Item #47

*One of 125 Copies from the Weather Bird Press, with 12 Full-Page Illustrations,
Printed by Patrick Reagh and Signed by Illustrator Dale Barnhart*

47. [WEATHER BIRD PRESS.] OWEN, Wilfred. *The Selected War Poems of Wilfred Owen*. Illustrated by Dale Barnhart. Pasadena [California]: The Weather Bird Press, 1983.

11 inches by 15 inches. [18] ll. Title-page vignette, an illustrated portrait of Wilfred Owen, and 12 full-page illustrations. Title-page text printed in black and pale pink. The illustrations throughout are each printed in two colors: pink and red, two shades of pink, or two shades of green. Green cloth boards with glossy brown cloth spine. Gilt border stamped around a brown cloth onlay of a man wearing a laurel wreath. Spine also lettered in gilt. Edges untrimmed. A bit of light offsetting from illustrations but otherwise a fine copy in the original printed paper dust jacket.

\$375



Item #47

One of 125 copies printed by Patrick Reagh at the Weather Bird Press. Signed on the colophon by Dale Barnhart. The poems collected in the present item include some of Owen's most famous pieces, like "Anthem for Doomed Youth," "Dulce et Decorum est," and "Strange Meeting," which were published posthumously in the collection *Poems* (1920).

Dale Barnhart (1918-1996) was an illustrator and Disney animator whose projects included *Cinderella* (1950), *Alice in Wonderland* (1951), and *Peter Pan* (1953).



Item #48

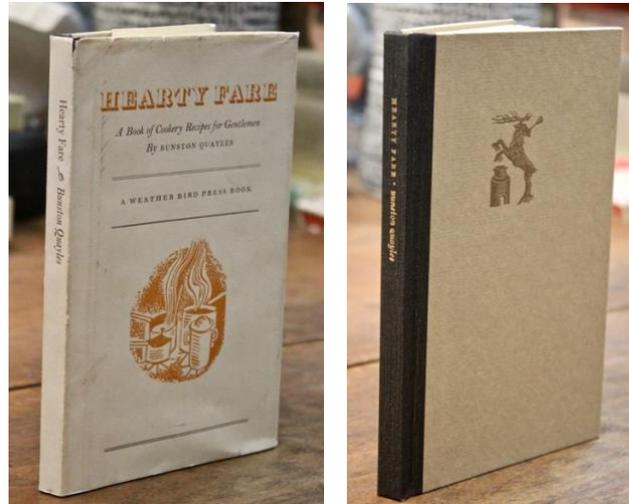
Easy Recipes for Gentlemen from the Weather Bird Press

48. [WEATHER BIRD PRESS.] QUAYLES, Bunston. *Hearty Fare*. A Gentleman's Cookery Book. The Weather Bird Press, 1990.

Twelvemo. viii, [2], 35 pp. Illustrated title page and five additional illustrations.

Black cloth over illustrated brown boards with a gilt lettered spine. A fine copy in a very good dust jacket with a bit of light wear and a few small tears.

\$125



Item #48

One of 150 copies.

In the introduction, Quayles writes: “In this time of nouvelle cuisine and other contemporary trends in cooking a gentleman needs a reminder of simple and pleasing dishes which fall into the category described by the title of this book, those dishes that may appeal to a man’s spirit as well as his palate... This book is intended to be a reminder to gentlemen of dishes once relished but perhaps temporarily forgotten, and to provide a source for fare inspired by remembered campfires, all night chili parlors or hash houses or perhaps the aroma of roasting wieners at the beach,” (pp. vii-viii).



Item #49

With a Large Fold-Out Woodcut Illustration

49. [THE WEATHER BIRD PRESS.] STREHL, Dan, editor. *Not to Be Forgotten Items for a Picnic*. From *Beeton's Book for Household Management*, 1859. By Isabella Beeton. Pasadena [California]: The Weather Bird Press, 2000.

Twelvemo. [6] ll. With an 11" woodcut-illustrated fold-out leaf printed with "Mrs. Beeton's not to be forgotten items for a picnic," including champagne, teapots, a cake, three corkscrews, and more. Also with a woodcut in brown of a picnic basket on the title-page.

Original beige stiff paper wrappers printed with yellow checker pattern. With a white label lettered in black and printed with a light brown border. A fine copy.

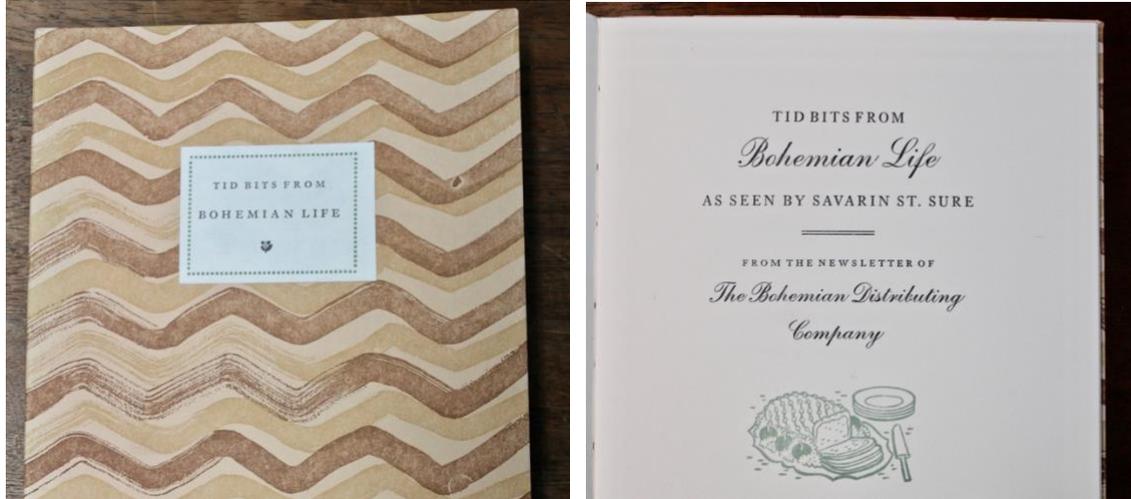
\$75



Item #49

One of 100 copies printed by the Weather Bird Press.

Isabella Mary Mayson Beeton (1836 – 1865) published her most significant work, *Mrs. Beeton's Book of Household Management*, in installments between 1859 and 1861. In *Not to Be Forgotten Items for a Picnic*, Dan Strehl explains that *Mrs. Beeton's Book* "became the Bible of Victorian housewifery...A thousand pages long, it covered every aspect of domestic management, from etiquette to law, in great detail. It was a remarkable achievement." Beeton also seemed to be a host of lavish picnics, as the items she recommended for that event include "three or four" teapots; three corkscrews; three dozen quart bottles of ale; two dozen bottles each of ginger beer, soda water, and lemonade; six bottles of sherry; six bottles of claret; and two bottles of brandy.



Item #50

*Compiling Recipes from Phil Townsend Hanna's 'Bohemian Life' Newsletter;
One of 100 Copies by the Weather Bird Press*

50. [WEATHER BIRD PRESS.] STREHL, Dan, editor. *Tid Bits from Bohemian Life*. As Seen by Savarin St. Sure. From the Newsletter of the Bohemian Distributing Company. Pasadena, California: The Weather Bird Press, 2001.

Twelvemo. 21 pp. With title-page vignette of a tabletop scene in light green.

Original beige stiff paper wrappers printed in brown and tan, with a white label lettered in black and printed with green border. Beige endpapers. A fine copy.

\$75

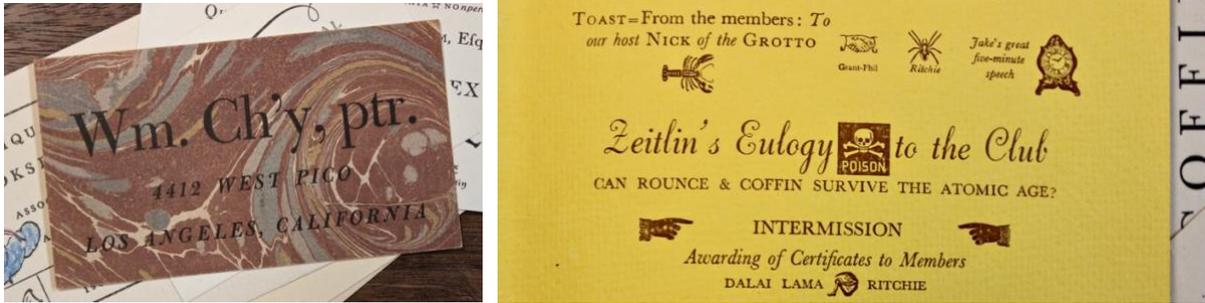
One of 100 copies printed at the Weather Bird Press.

As prolific book collector and cookbook author Dan Strehl explains in the introduction to the present item, “Savarin St. Sure” was the pseudonym that Phil Townsend Hanna used between 1939 and 1957 to publish the monthly *Bohemian Life* newsletter. Among other writers and connoisseurs, M.F.K. Fisher (1908 – 1992) and the Welsh-American novelist Idwal Jones (1890 – 1964) contributed to *Bohemian Life*, which featured recipes for food and cocktails, reviews of cookbooks and restaurants, and anecdotes centered around the culinary arts. Hanna kept publishing *Bohemian Life* during World War II, though Strehl writes that the content of the newsletter shifted “to help readers maintain a gourmet lifestyle in spite of rationing,” (p. 8).

The five sections of *Tid Bits* compile recipes from the *Bohemian Life* newsletter during the war years of 1941 to 1945. The sections include a treatise on “The Cannibal Sandwich,” which reads as follows: “The theory behind the Cannibal is pretty sound. It consists of the belief, supported by experience, that raw beef thus eaten absorbs much of the alcohol in beverages one may be drinking and hence maintains one in sobriety and minimizes any possible after effect caused by over-indulgence,” (p. 16).

Will Cheney

Addendum to the California Printing and Artist's Books Catalogue



Item #51

*Over 2 Dozen Pieces of Will Cheney Ephemera,
Including Rounce & Coffin, Clark Library, and Society of Typstickers Items
and a Signed Letter from Jane Grabborn Praising Cheney's 1961 Type Book*

51. Ephemera relating to William Murray Cheney and his printing, including materials for and the William Andrews Clark Memorial Library, the Rounce & Coffin Club, and Cheney's North American Society of Typstickers and Clamshell Pressmen, ca. 1950-1965.

6 small items: business card for "Wm. Ch'y, ptr." at 4412 West Pico; mock business card printed by Cheney for "Quintus Sextus Dillstrim, Esq."; printed and hand-colored card identifying Richard Archer as an ABAA member; "Confidential – 'Between Ourselves'" calling card addressed to "Miss..." that can be filled out; 2 mock announcements (one with black text only and one with black and blue text) for Cheney's *Aztec-Welsh and Welsh-Aztec Glossaries*, which were never actually published.

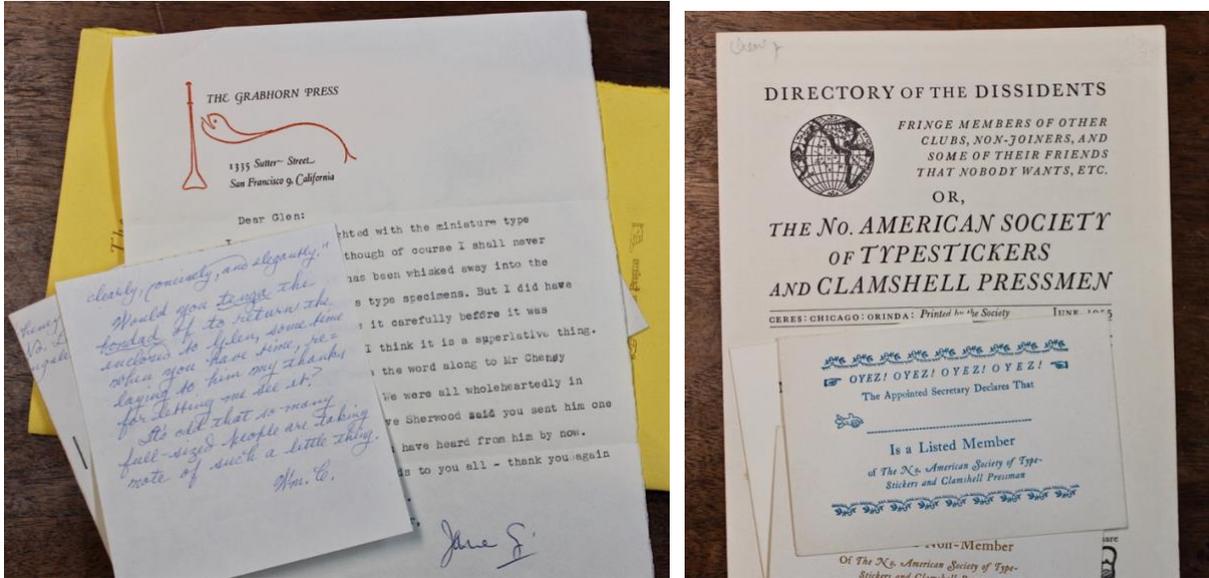
6 Rounce & Coffin Club items: a Rounce & Coffin Club "20th Anniversary Encampment" program, dated 1951; piece of letterhead for "A Rounce & Coffiner's Epistle to his Secretary Treasurer"; 2 Rounce & Coffin meeting invitations, 1 undated and 1 dated 1952; data collection card for the Rounce & Coffin 1953 roster; a card declaring "[blank] is a Rounce & Coffin Club Member in Good Standing" for 1953.

4 Clark Library items printed by Cheney: announcement for Clark Library Founder's Day celebration, June 1955; undated announcement for an open house for the "new annex"; invitation to the 1950 dedication of the rare book rooms and special collections, in a Clark envelope addressed to Roger Bixby Smith; announcement for a series of lectures hosted by the Clark at Dawson's Book Shop.

3 holiday cards: Christmas card from Will and Elmora Cheney, in an envelope addressed to Richard Archer; New Year's card from the Cheney's, in envelope addressed to Ted Hewidson; a holiday card printed by Cheney for the Harmsen family.

4 North American Society of Typstickers and Clamshell Pressmen items: "Directory of the Dissidents" for the Society for June 1955, including lists of the rules, officials, and members; mock

“Memorandum to the Booksellers and Librarians of the Americas,” dated 1956, announcing forthcoming publications of the Society; 2 cards reading “The Appointed Secretary Declares that [blank] is a Listed Non-Member” of the Society, one card with text printed in brown ink and one in teal ink.



Item #51

Correspondence: a letter from Jane Grabhorn to Glen Dawson, on Grabhorn Press letterhead and signed by her, complimenting Cheney’s *Types in the Cases of William M. Cheney* (1961). Also included is a note from Cheney to Tom Neal responding to Grabhorn’s praise of his *Types* book. Both the Grabhorn letter and the Cheney note are enclosed in an envelope addressed from Cheney to Neal.

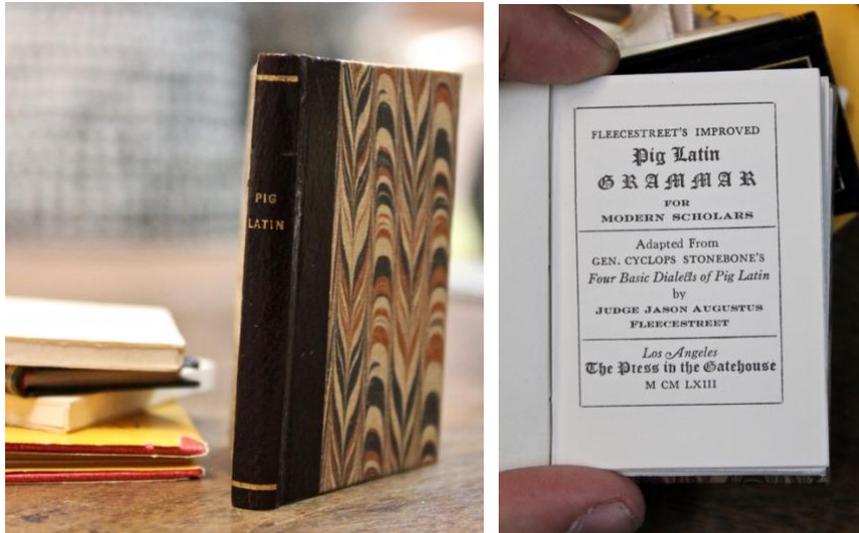
4 miscellaneous items: a mock letter from from “Cleopatra” to “Mark Antony” in which Cleopatra complains about her term paper due in two weeks in a class at “Pelusium U,” printed by Cheney (undated); a pamphlet titled “From H. Dick Archur, A Picture, Sent to G. Dahlstrom” attributing a silly printed image of a duck and a border of birds and airplanes to Richard Archer (one of 13 copies, dated 1949); mock invitation to a “Gigantic Removal Sale” to “Keep the Archers in Europe,” offering the Archers’ “books, records, pictures, quills, dishes, bric-a-brac” and more for sale; a card announcing books published by Peggy Christian, in an unaddressed Peggy Christian envelope.

The ephemera in this collection is largely clean, bright, and fine.

\$750

In 1961, Jane Grabhorn wrote a letter to Glen Dawson to praise Will Cheney’s *Types in the Cases of William M. Cheney*. The letter reads, “Dear Glen: I am simply delighted with the miniature type book you sent...it is a superlative thing. I wish you would pass the word along to Mr. Cheney if you get a chance. We were all wholeheartedly in appreciation.” After reading Grabhorn’s letter,

which was forwarded to him by Tom Neal, Cheney told Neal in a note: “It’s odd that so many full-sized people are taking note of such a little thing.” Both Grabhorn’s letter and Cheney’s response to Neal are included in the present collection; they are wonderful examples of the respect that other printers had for Cheney and the respect he had for them in return. Will Cheney was truly a staple of the Southern California Renaissance scene, and the items in the present collection attest to his impact on the California bibliophile community — not only as a printer but also as a colleague, accomplice, and friend to many.



Item #52

*Cheney’s Last Pig Latin Handbook,
One of 200 Copies Printed at the Clark Gatehouse*

52. *Fleecestreet’s Improved Pig Latin Grammar for Modern Scholars*. Adapted from Gen. Cyclops Stonebone’s *Four Basic Dialects of Pig Latin* by Judge Jason Augustus Fleecestreet. Los Angeles: [Printed by Will Cheney at] The Press in the Gatehouse, 1963.

Miniature, 2 ½ inches by 1 ¾ inches. 30, [4] pp. Title page printed within a ruled border. With bibliography and index.

Quarter brown calf, marbled paper over boards, spine titled in gilt. A very clean, fine copy in a square and tight binding.

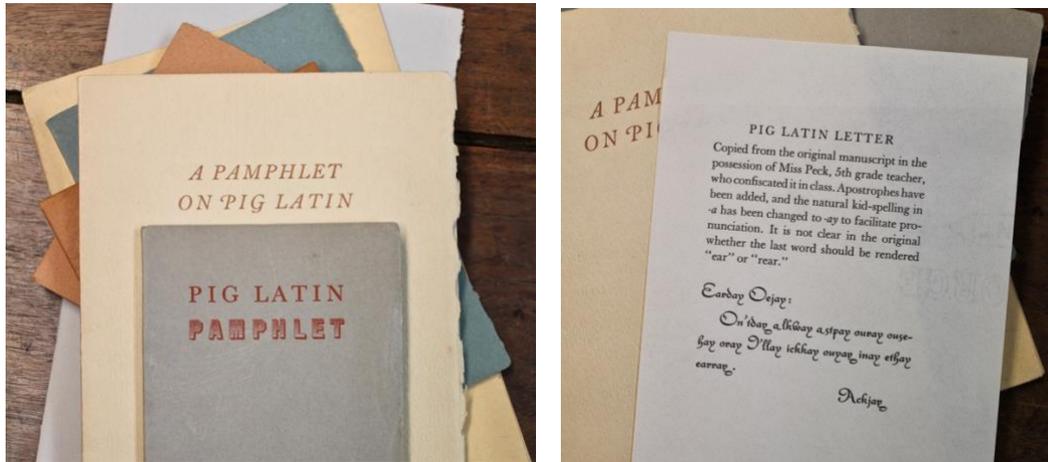
\$350

One of 200 copies, letterpress printed by Cheney at the William Andrews Clark Memorial Library gatehouse and bound by Bela Blau.

For *Fleecestreet’s Improved Pig Latin Grammar*, Will Cheney (1907-2002) took on the voice of Jason Augustus Fleecestreet to add further critical commentary to the 1950 *Pamphlet on the Four Basic Dialects of Pig Latin* by Brigadier General Cyclops Stonebone. Fleecestreet, a long-suffering scholar and educator, writes, “the works of the late General Cyclops Stonebone (1870-1953), though

nowadays largely discredited as linguistics, have lain so long on the shelves of our school libraries that his classifications and nomenclature have come to be accepted as classic,” (pp. 3-4). This item is the final work on Pig Latin by Cheney and was printed a full thirteen years after Stonebone’s *Pamphlet* introduced Southern California (and the world) to Cheney’s Pig Latin scholarship.

Bradbury, *20th Century United States Miniature Books*, 686.
Jones, *A Los Angeles Typewriter*, 54.



Item #53

Both Editions of 'A Pamphlet on the Four Basic Dialects of Pig Latin,'
Written and Printed by Cheney as "Brigadier General Cyclops Stonebone"

53. *A Pamphlet on the Four Basic Dialects of Pig Latin*. By Brig. Gen. Cyclops Stonebone. An Old Indian Fighter. Los Angeles: [Will Cheney,] 1950

Twelvemo, 3 ¼ inches by 6 inches. 23 pp. With title-page text printed in blue and black in a yellow border. Also with nine text ornaments: one on the title-page, of a soldier on horseback printed in blue; and eight in-text ornaments of frogs, rats, roosters, and more, printed in black. Strathmore felt-finished textured paper used throughout.

Original gray paper wrappers printed with "PIG LATIN PAMPHLET" in red. Wrappers slightly toned, with a bit of light creasing. Fore-edge untrimmed. A bit of light toning to pages but overall a near-fine copy of a scarce, fragile item.

One of 80 copies, though no limitation is specified in the present item. The preface to Cheney's 1953 "Second Edition with Critical Commentary" of the *Pamphlet* describes that 60 copies of the present 1950 edition were printed for sale along with 20 *hors commerce* copies. OCLC lists only 8 copies of this item in institutions.

[with:]

[CHENEY, Will.] *A Pamphlet on the Four Basic Dialects of Pig Latin*. By Brig. Gen. Cyclops Stonebone. Second Edition with Critical Commentary by Various Hands. Los Angeles: W.M. Cheney, 1953.

Octavo. xiv, 18 pp. With title-page printed in black and reddish brown. Also with a printed decorative initial at the beginning of the last 4 of the book's 5 sections, which include "Introduction II: Arkwright's Counterblast to Gen. Stonebone's Pamphlet" (p. ix-xiv)." Tipped in between pages 8 and 9 is a "Pig Latin Letter...Copied from the original manuscript in the possession of Miss Peck, 5th grade teacher, who confiscated it in class."

Original beige paper wrappers with "A PAMPHLET ON PIG LATIN" printed in light brown. A bit of toning to wrappers and some light chipping on back. Overall a near-fine copy with an additional copy of the "Pig Latin Letter" laid in.

One of 100 copies of this second edition that incorporates amusing "critical commentary" (presumably written by Cheney) credited to the characters "Mr. B. Sancto-Hirano" and "Mr. H. Dick Arkwright." OCLC lists only 4 copies of this item west of the Mississippi (12 copies in total).

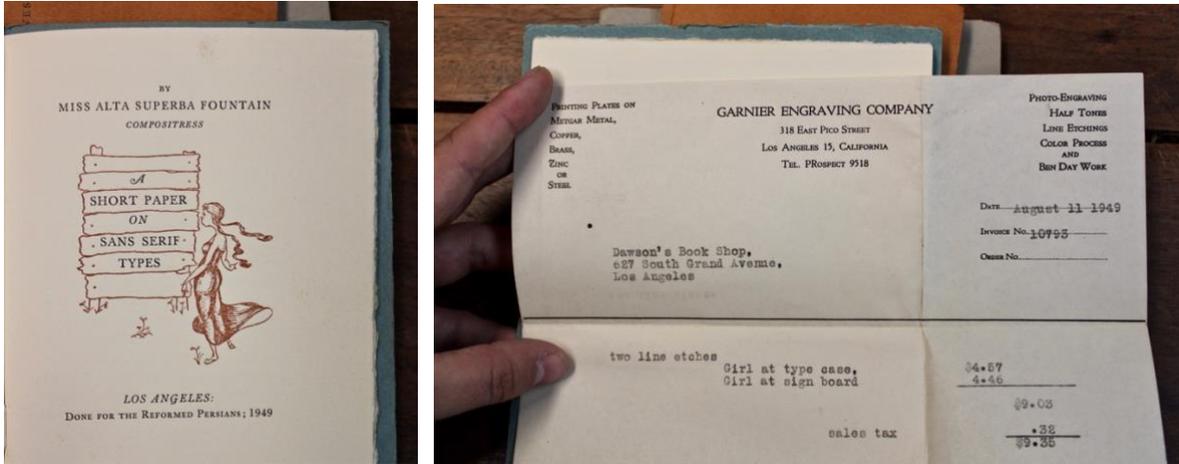
\$300

The two editions of Will Cheney's *Pamphlet on the Four Basic Dialects of Pig Latin* attest to his skills as a printer, a writer, and a comedian, and to Cheney's status as one of the most creative and charming players of the Southern California Renaissance. In the first edition of the *Pamphlet on the Four Basic Dialects of Pig Latin*, Cheney channeled the persona of Brigadier General Cyclops Stonebone and provided a brief history of and usage guide for Pig Latin, the native language of many young troublemakers and elementary school cryptographers alike.

In the "Second Edition with Critical Commentary" of the *Pamphlet*, Cheney extends the fiction of his parody of academia and reveals that General Stonebone's scholarship was widely disliked in the Pig Latin linguistics community. The second edition includes several highly critical responses to his work, including an introduction by one "Mr. B. Sancto-Hirano" in which Hirano demolishes Stonebone's scholarship and makes the impassioned statement that "I should like to...blast that *Pamphlet* off the face of the Earth," (p. v).

Despite the harsh criticism implying that "Stonebone" was a less skilled scholar than his peers, he cannot be criticized for his unexpectedly heartfelt treatise on the importance of linguistic evolution that appears in his original *Pamphlet*. As Stonebone, Cheney writes,

"Language belongs...to people running and eating on the beaches; in the bars, crying and singing: to them and to other people who are using it; not to lexicographers who record it...our language does not belong to any group of bookkeepers, forever entering words that are past accounts, dull credits and debits of somebody else's business. We acquire this property by use...The less we observe somebody else's tyrannically imposed standards the more intimately we possess language, until it is almost our very selves. We turn into poets of a sort," (pp. 7-8).



Item #54

*With Illustrations and a Dawson's Receipt for the Etched Plates,
Printed by Cheney at the Auk Press*

54. *A Short Paper on Sans Serif Types*. By Miss Alta Superba Fountain, Compositress. Los Angeles: [The Auk Press,] Done for the Reformed Persians, 1949.

Twelvemo. 10 pp. With title-page vignette and illustration on page 8 in printed in reddish brown.

Blue-green paper wrappers printed with title in brown. A bit of foxing to wrappers on back. Some light toning to margins throughout. A very good copy with the receipt (dated August 11, 1949) from Garnier Engraving Company to Dawson's Book Shop for the etched plates used to print the vignette and illustration in this item tipped in at lower free endpaper.

\$100

No limitation given, but probably around 100 or 150 copies based on Cheney's usual edition sizes for similar items. OCLC now notes only seven copies.

In *A Short Paper on Sans Serif Types*, Will Cheney takes on one of his many personas and writes from the perspective of "Miss Alta Superba Fountain," a printer and typographer. As "Miss Fountain," Cheney discusses the aesthetic properties of books printed in sans serif typefaces like Futura in comparison to serif types like Caslon, Baskerville, and Bodoni. Cheney explains trends in typography and notes how the aesthetic demands of printers and readers evolve over time as much as fashion and the interests of the art world (pp. 7-10).

The phrase "Done for the Reformed Persians" on the title-page references a passage from the *Odes* by Horace. The opening line of poem 38 in Book I reads "persicus odi, puer, apparatus," which Niall Rudd translates as "I dislike Persian frippery, my boy." Cheney quotes the *Odes* at the beginning of his *Short Paper* and uses this quote to frame his argument for "the virtues of type-clarity and type-plainness," (p. 10).



Item #55

Cheney's First Type Specimen Book (with all the Supplements and Complements)

55. *A Small Book of the Letters & Ornaments in the Type Cases of My Shop, Grouped Under the Names of their Kinds, and Displayed in Their Different Sizes.* Los Angeles: W.M. Cheney, Winter 1950-1951 [i.e. 1951].

Twelvemo. [12] ll. With engraved title-page vignette in reddish brown. With dozens of ornaments throughout (including roses, fish and birds, ships, and more) and with thirteen types displayed in humorous epigrams. text of the final specimen (Monotype Baskerville) reads, “NO MORE TYPE BOOKS / Wearisome Work / *Also wearisome in italic.*”

Original cream-colored textured paper wrappers with “TYPE SPECIMEN BOOK” printed in brown. Wrappers toned, with some soiling. Some toning to edges throughout and a bit of dampstaining to lower endpapers at gutter. Overall a very good copy of a fragile item.

[with:]

Supplement One. For Spring 1952. To the Type Specimens of Winter 1950. [Los Angeles:] Printed out on West Pico by W.M.C., 1952. 4 ¼ inches by 6 ¾ inches. [4] pp. With samples of 2 typefaces (Monotype Baskerville and Foundry Baskerville) in 2 different point sizes each. Also with a including a zodiac-themed set of text ornaments. Cream-colored paper folio, unbound, around one folded leaf. Edges toned but very good overall.

Supplement Two. To the Type Specimens of Winter 1950. [Los Angeles:] W.M. Cheney, 1953. 4 ¼ inches by 6 ¾ inches. [4] pp. With samples of 6 typefaces, numerous engraved text ornaments, and humorous commentary from Cheney. Cream-colored paper folio, unbound, around one folded leaf. Very good overall with just a bit of creasing and some light toning. Pencil marginalia reads “I hate this type of letter-spacing! – G.D.” It is possible that the writing was left by Cheney himself, given that he was known to forge critical marginalia by Grant Dahlstrom (signed “G.D.”) in his own work, including the note “I hate this book. – G.D.” in *The Bogle Pipe*.

Complement to Supplement Two. Georgian Initials. [Los Angeles: Will Cheney, 1953.] 4 inches by 6 ¼ inches. Single tan-colored leaf with text in blue. Aside from the title, the text reads as follows: “Supplement Two had been printed & distributed before these initials had arrived. Find a place in your copy to insert this leaf.”

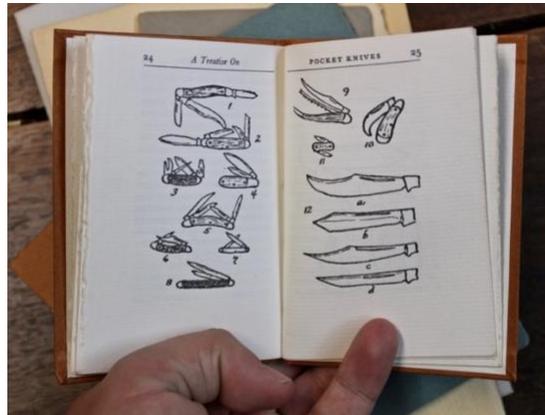
Supplement Three. To the Type Specimens of Winter '50...Devoted to Tangibilia. Los Angeles: W.M. Cheney, Winter 1953-1954. 4 ¼ inches by 6 ¾ inches. [4] pp. With decorative border pieces, elaborate initials, and 3 Thomas Bewick wood engravings. Cream-colored paper folio, unbound, around one folded leaf. Edges toned but very good overall.

Complement to Supplement III. [Los Angeles: Will Cheney, ca. 1954.] 1 ¾ inches by 3 ¼ inches. Single cream-colored leaf folded in thirds, printed on both sides with arrows and decorative borders. Other than the title, the text on the “cover” of the item reads as follows: “Please Glom on to This & Insert It In Your Copy Of Supplement III.”

\$450

No limitation given for any of these items. Probably around 100 copies (given Cheney’s usual edition sizes) were printed of the initial *Small Book of the Letters & Ornaments in the Type Cases of My Shop* (1951). OCLC lists two copies of the *Small Book* (one at the Huntington and one in Illinois).

Based on information given in OCLC, the present six items seem to comprise the full version of Cheney’s *A Small Book of the Letters & Ornaments in the Type Cases of My Shop*. Cheney expressed in some of the items here that he intended the full set — the *Small Book*, the supplements, and the complements — to be read together. For example, the *Complement to Supplement III* reads, “Please Glom on to This & Insert It In Your Copy Of Supplement III.” Cheney also printed a miniature type specimen book, *Types in the Cases of William M. Cheney*, in 1961.



Item #56

*An Illustrated Guide to Pocketknives with All 3 Supplements,
Printed by Cheney at the Clark Gatehouse*

56. *A Treatise on Pocket Knives.* Los Angeles: [Printed at the Press in the Gatehouse,] 1964.

Small octavo. 2 7/8 inches by 4 1/8 inches. 36 pp. With three supplement leaves printed on one side only; the first supplement measures 4 ¾ inches by 8 ¼ inches and the second and third measure 5 ½ inches by 6 ½ inches. And with decorative initials and 3 pages of illustrations of different varieties of pocketknives.

Original orange-brown printed stiff paper wrappers lettered in black. Fore-edge untrimmed. Some very light toning to edges. A fine copy overall, with the three supplements tipped onto lower endpapers and folded to neatly fit the dimensions of the book.

\$75

First edition. Cheney printed an expanded second edition in 1968, which formally included the supplements that are tipped into the present item. No limitation given in the present item, but probably around 100 or 150 copies based on Cheney's usual edition sizes for similar items. Note that the printing location (the Press in the Gatehouse) is not noted in the present item and is based on information in the catalogue of the "Will Cheney at 90" exhibition at the Clark Library (p. 22).

Some of the knife styles Cheney notes in *A Treatise on Pocket Knives* include the curved bistoury blade, used by surgeons and tailors alike and the seventeenth-century typesetter's coping blade (p. 32). In the "Third Supplement" to the *Treatise*, Cheney notes the jackleg knife, which he claims was a favorite of wood engraver Thomas Bewick. Cheney writes that Bewick "says in his memoirs that returning from a late card game one night he met the devil on a lonely moor. On Bewick's flourishing his 'Jackleg' knife, the devil stepped aside and let him pass."



Item #57

One of 100 Signed Copies of Cheney's Last Type Specimen Book

57. *Types in the Cases of William M. Cheney*. 1961 Type Specimen Book. Los Angeles: [Printed by Wm. M. Cheney for Dawson's Book Shop, 1961].

Miniature, 1 ¼ inches by 1 ½ inches. 39 pp. The last 25 pages of the book have been printed with examples of typefaces and ornaments in red and black.

Shiny, textured black paper over boards, cover and spine lettered and ruled in gilt. Signed in ink by Will Cheney on colophon. A fine copy, very bright and clean.

\$300

One of 100 copies signed by Cheney in an edition of 139 copies total.

This miniature book showcases typefaces from the simple but sophisticated Baskerville to flashier, more ornate types like Union Pearl, Tuscan, and Trocadero. A variety of type ornaments showing barbers' tools, a compass rose, a caduceus, and several more ornate designs are also included. On page 36 is a simplified map, printed in red, of California. The introductory essay discusses the aesthetic properties and recent history of the Baskerville typeface, particularly the near-disappearance of the American Type Founders' 6-point Baskerville after it was discontinued by the ATF in the early twentieth century.

OCLC lists two variants of this item. This variant is especially scarce: 8 copies are listed on OCLC, with only 2 copies west of the Mississippi.

Bradbury, *20th Century United States Miniature Books*, 686.

The 'Lament' of "Typewriter Dawson"

58. *The Typewriter's Lament*. Los Angeles: [Printed by Will Cheney,] 1956.

2 7/8 inches by 4 1/8 inches. 3 pp.

Orange-brown paper wrappers printed with title in black, with top edge untrimmed. A fine copy.

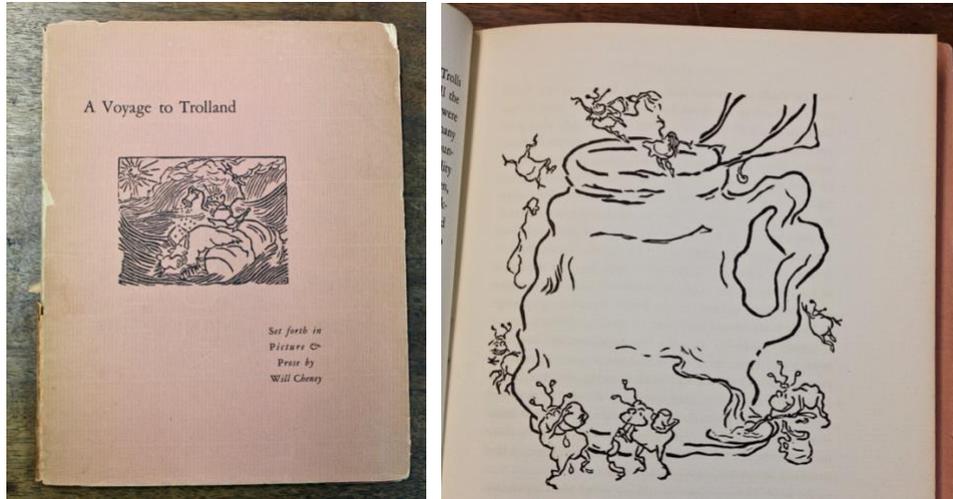
\$75

No limitation given, but probably around 100 or 150 copies based on Cheney's usual edition sizes for similar items. OCLC now notes only 2 copies.

Will Cheney takes on the voice of his friend and colleague Glen Dawson for this brief note addressed to "Neal," presumably the illustrator Tom Neal. In the note, a harried "Dawson" complains about pushy clients making unrealistic demands and wasting his time. Some of the last lines of the *Lament* read: "He asks, why don't I go over to Knox Printing Company, who used to do his printing, and ask them what — At this point type and time gave out on Typewriter Dawson," (p. 3).

Cheney (1907-2002) shared a long-standing friendship and professional relationship with Glen Dawson (1912-2016) and Dawson's Book Shop, the publisher of many Cheney printing endeavors. *The Typewriter's Lament* is not the first instance of Will Cheney's playful masquerade as one of his friends. Cheney was known to forge marginalia along the lines of "I hate this book" in his own productions and sign the notes as "G.D." for Grant Dahlstrom. A critical note from "G.D." in *Supplement Two* to Cheney's *Small Book of the Letters & Ornaments* (1951) reads "I hate this type of letter-spacing!"

Will Cheney at 90, p. 18.



Item #59

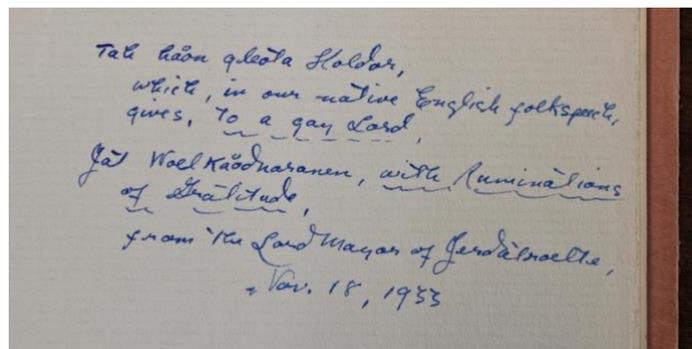
An Inscribed Copy of Will Cheney's First Book

59. *A Voyage to Trolland*. Set forth in Picture & Prose by... [n.p., Los Angeles]: Privately printed, 1933.

Octavo, 6 ½ inches by 8 ¼ inches. XXXVI pp. Title-page illustration, a map on page [II], illustrations by Cheney throughout, and a red leaf decoration accompanying text on page III.

Original boards under pink paper wrappers printed with illustration and title. Wrappers toned, with some chipping, and detached at spine. Some toning to endpapers and throughout, but pages are largely clean. Ink presentation inscription by Cheney on front free endpaper (dated November 18, 1933), mostly in English, but with added phrases in what is probably Cheney's Swedish-inspired constructed language "Trollish." Overall a good copy of a rare and fragile work.

\$500



Item #59

One of 150 copies.

A Voyage to Trolland is the first book Cheney wrote and the second he printed.

OCLC lists only three copies: at the Huntington Library, at UCLA, and at McGill University.



Item #60

One of 200 Copies Printed by Cheney for Bookseller Peggy Christian

60. CHRISTIAN, Peggy, [publisher]. *Br. Curtis's Carriage*. A Letter to Dea. Button. Los Angeles: Peggy Christian, 1972.

Miniature, 1¼ inches by 1¾ inches. 18 pp. With miniature decorative initials.

Tan textured paper wrappers printed with title. A couple of light scratches to spine but otherwise a fine copy in the original cream-colored stiff paper slipcase with the pink ribbon to aid in removal from slipcase.

\$85

One of 200 copies printed by Will Cheney at the Press in the Gatehouse at the Clark Library.

Br. Curtis's Carriage is described in the present item as a printing of “a detailed letter of instruction on building a carriage” written from Protestant preacher Harvey Curtis (1806-1862) to Deacon Ira Daniel Button (1797-1863) sometime “pre-1846.”

Peggy Christian was the proprietor of Peggy Christian Books in Los Angeles, where she specialized in children's books and was instrumental in building many important children's books collections. Aside from *Br. Curtis's Carriage*, Christian also commissioned Will Cheney to print the 1971 miniature *An Open Letter*.

Bradbury, *20th Century United States Miniature Books*, p. 50.

61. CHRISTIAN, Peggy, [publisher]. *An Open Letter*. C.N. Earl. Los Angeles, November 29, 1887. Los Angeles: Peggy Christian, 1971.

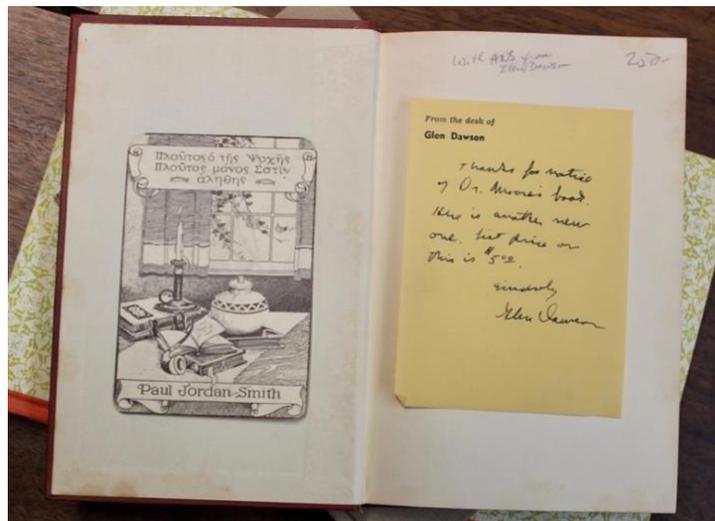
Miniature, 1½ inches by 1⅝ inches. With title-page printed in red and black and red decorative initial on page 5.

Beige stiff paper wrappers printed with title. A bit of creasing to wrappers at fore-edge but overall a fine copy in the original off-white stiff paper slipcase with the pink ribbon to aid in removal from slipcase.

\$85

One of “ca. 200” copies printed by Will Cheney at the Press in the Gatehouse at the Clark Library.

C.N. Earl’s letter printed here is described in the present item as “an open letter to the Republican City Central Committee,” protesting the requirement of Republican candidates running for public office in Los Angeles to pay the Committee a fee of \$150 (about \$4,000 now) to legitimize their candidacy.



Item #62

*Paul Jordan-Smith's Copy with an ANS signed by Glen Dawson,
One of 200 Copies Printed by Cheney at the Auk Press*

62. LAYNE, J[oseph] Gregg. *Books of the Los Angeles District*. Los Angeles: Dawson's Book Shop, 1950.

Twelvemo, [1, blank], 61, [+1, colophon] pp. Title page and colophon printed in black and red. Six plates of facsimile title pages and covers.

Brick-red cloth with a gilt-lettered spine. Binding extremities lightly rubbed. Very minor foxing and offsetting from illustrations. Bookplate of Paul Jordan-Smith on front pastedown. ANS from Glen Dawson laid in. A near fine copy.

\$250

One of 200 copies printed for Glen Dawson by Will Cheney at the Auk Press.

The author's foreword reads as follows: "In compiling this short bibliography on the Los Angeles district I have avoided including the various general histories of California...All books selected for the bibliography treat either wholly or largely on the Los Angeles district and all are available at any of the more important libraries throughout the state." This book represents one of the earliest collaborations between Dawson's Book Shop and Cheney, who printed for Dawson's for about twenty-five years.



Item #63

*Inscribed and Hand-Illustrated in Color by the Author,
One of 150 Copies Printed by Cheney at the Gatehouse*

63. NEAL, Tom. *Pretty Pictures*. A Fable. With Illustrations by TAN. Los Angeles: [Printed at the Press in the Gatehouse,] 1967.

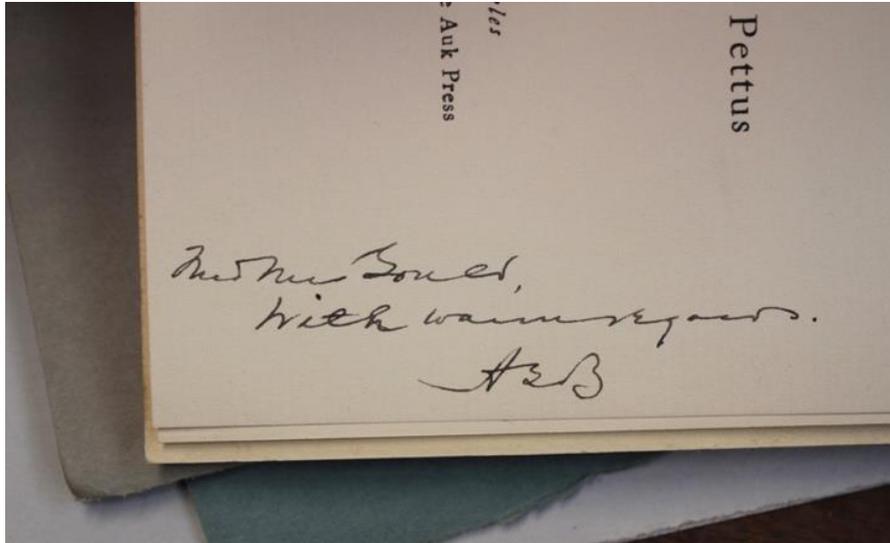
Miniature, 2 inches by 2 3/4 inches. 23 pp. With hand-illustrated half-title and color frontispiece and hand-colored title-page vignette. With eight black-and-white illustrations by "TAN" (Thomas Atwill Neal).

Red cloth with spine lettered in gilt. Some toning to pastedowns. A very good copy in a good original dust jacket (with hand-drawn ink decoration), inscribed in color ink to Neal's friends (dated April 1968) on verso of front free endpaper.

\$125

One of 150 copies printed by Cheney at the Press in the Gatehouse and bound by Bela Blau.

Tom Neal was a Los Angeles-born bookseller and illustrator who began his career as a buyer for Dawson's Book Shop in 1933. *Pretty Pictures* draws on Neal's experiences in the book world to tell, as the dust jacket text explains, "the story of Fred Folio, the brash bibliopole who learned – the hard way – that while one picture may be worth a thousand words, it can also be a lot more costly." Neal's other collaborations with Will Cheney include *De Grazia in Miniature* (1977).



Item #64

*Celebrating the "Connoisseurship of the Humorous Insult,"
Printed at the Auk Press and Signed by a Zamorano Club Founding Member*

64. PETTUS, William B. [translator]. *The Fine Art of Reviling*. Translation from the Chinese. Los Angeles: The Auk Press, 1936.

Octavo, 5 inches by 7 ¼ inches. 15 pp.

Original saddle-stitched beige paper wrappers with red printed title in English and Chinese. A bit of light toning to wrappers but overall a bright, fine copy signed by Zamorano Club founding member Alexander Gaylord Beaman (1885-1943).

\$200

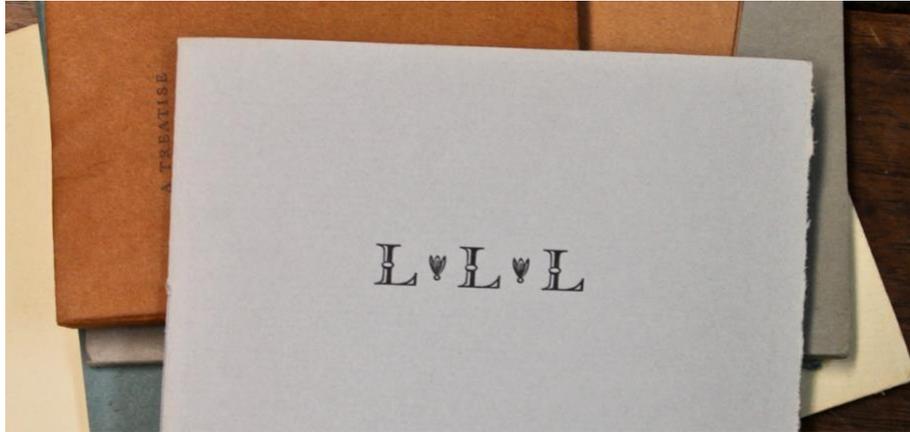
No limitation is given. The colophon explains that "By William B. Pettus and A. Gaylord Beaman, for their friends, several copies caused to be set up by hand and so printed by William M. Cheney, at the Auk Press."

Though William B. Pettus' introductory note describes "The Fine Art of Reviling" as "by an unknown Chinese author," the essay was written by the renown literary theorist and translator Liang Shiqiu (1903 – 1987) in 1927. Liang is best known as the first person to translate the complete works of Shakespeare into Chinese; the project was published in 1967 after almost forty years of work.

In *The Age of Irreverence: A New History of Laughter in China* (2015), Christopher Rea described Liang as an essential player in the centuries-old Chinese "literati tradition" of "connoisseurship of the humorous insult" (Rea, p. 83). Rea explains that "Fine Art" is an ironic guide to a sort of gentlemanly hatred; the essay parodies the rhetoric surrounding state-sanctioned violence in China during the first decades of the twentieth century (Rea, p. 82).

The American professor and translator William B. Pettus (1880 – ?) was the President of the College of Chinese Studies at the Beijing American School between 1916 and 1945.

Christopher Rea, *The Age of Irreverence: A New History of Laughter in China*, pp. 82-83.



*Lawrence Clark Powell's Address at the 1964 Grolier Club Meeting,
One of 150 Copies Printed by Cheney at the Clark Gatehouse*

65. POWELL, Lawrence Clark. *The Three L's*. Los Angeles: The Press in the Gatehouse, 1964.

Octavo. 12 pp.

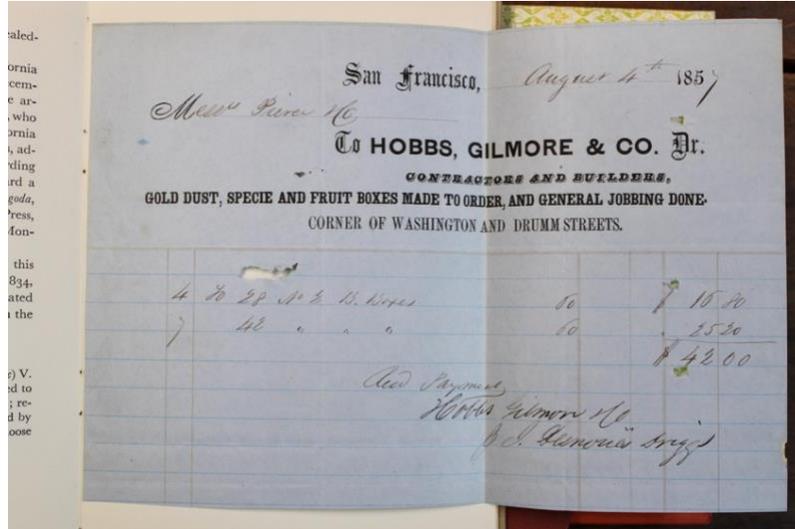
Gray printed paper wrappers, stitched. A bit of toning to edges of wrappers but otherwise a fine copy.

\$45

One of 150 copies printed by Will Cheney at the Clark Gatehouse.

“The Three L’s” is the text of the address that Lawrence Clark Powell (1906-2001) gave at the Grolier Club’s annual meeting in New York on January 23, 1964. The titular L’s are life, landscape, and literature, which Powell writes, “if these elements come together...there ensues in a man’s life a transcendental state which, when experienced, can be called heaven on earth,” (p. 4). Powell also discusses other important California figures like the poet Robinson Jeffers and Powell’s Occidental College classmate Ward Ritchie. He concludes that “this travelling reader, this reading traveler cannot say which of the three is supreme: landscape, literature, or life. Perhaps they really are one,” (p. 12).

Between 1962 and 1974, Cheney printed materials like this address for Lawrence Clark Powell and the William Andrews Clark Memorial Library from the Gatehouse on the library grounds. Cheney also produced event invitations, exhibition catalogues, and other promotional materials for the library. Personal productions Cheney printed at the Gatehouse include *A Treatise on Pocket Knives* and the miniature *Fleecestreet’s Improved Pig Latin Grammar for Modern Scholars*.



Item #66

*Written by Ward Ritchie and Printed by Cheney
With Four Original Specimens of Early California Printing*

66. RITCHIE, Ward. *Job Printing in California*. With four original examples of early California printing. Los Angeles: Glen Dawson, 1955.

Octavo. [2], 29 pp.

Tan cloth with front cover printed in red and charcoal. Contemporary book plate of the Automobile Club of California. A very good copy.

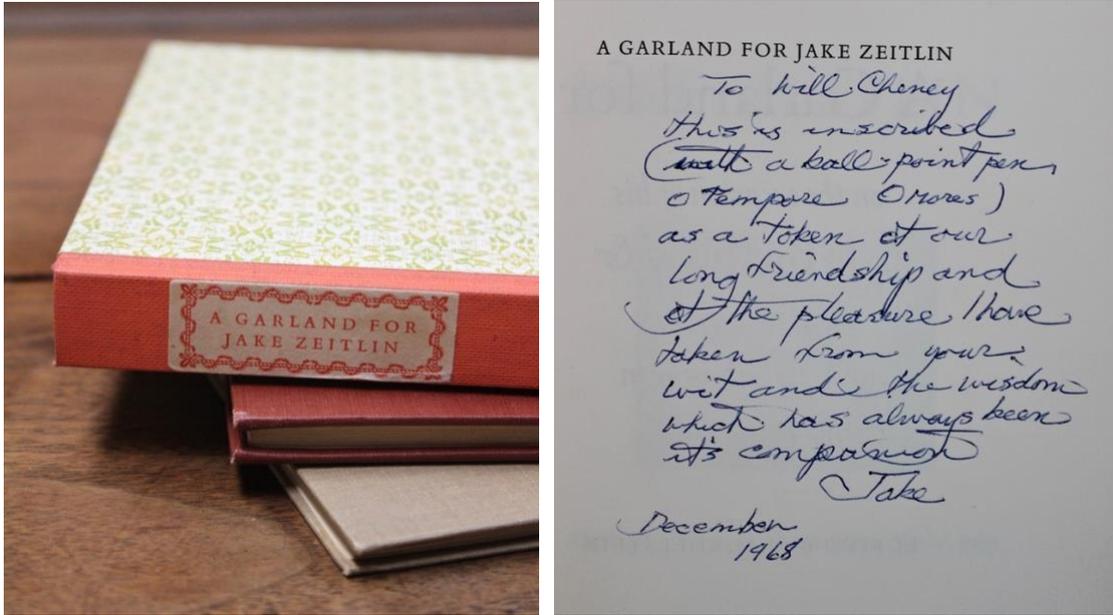
\$400



Item #66

One of 200 copies printed by Will Cheney as part of the *Early California Travels* series.

The four examples of early California printing in this copy include a stock certificate from the Antelope Silver Mining Company dated 1864, two bank checks from 1853 and 1854, and a commercial invoice from 1857. *Job Printing in California* is an important collaboration between Ritchie and Cheney, much in the style of the other account of historical Southern California printing *Books of the Los Angeles District* by Joseph Gregg Layne.



Item #67

*Inscribed by Jake Zeitlin to Cheney,
"As a Token of Our Long Friendship"*

67. [ZEITLIN, Jake.] EDELSTEIN, J.M., editor. *A Garland for Jake Zeitlin*. On the occasion of his 65th birthday & the anniversary of his 40th year in the book trade. Los Angeles: Grant Dahlstrom & Saul Marks, 1967.

6 ³/₄ inches by 10 inches. 131 pp. 2 plates. With engraved title-page vignette.

Cream-colored cloth decorated in gold and green, reddish-orange cloth spine with printed label. A bit of toning to edges and endpapers. Inscription by Jake Zeitlin to Will Cheney, dated December 1968, on half-title in ink. A near-fine copy.

\$150

One of 800 copies printed by Grant Dahlstrom at the Castle Press with typography by Saul and Lillian Marks at the Plantin Press. The inscription on the half-title reads as follows:

*To Will Cheney
this is inscribed (with a ball-point pen, o tempora o mores)
as a token of our long friendship and of the pleasure I have taken
from your wit and the wisdom which has always been its companion
Jake
December 1968*

The Plantin Press: A Bibliography, #268.