

# Fine Printing and Artist's Books

*Thirty-Two New Arrivals and Selections from Our Stock*

Michael R. Thompson Rare Books, ABAA / ILAB

8242 W. 3rd Street, Suite 230 ♦ Los Angeles, CA 90048

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



*Paper Botanists*

Barbara Hodgson and  
Claudia Cohen  
Item #9



*The Bibliography of the  
Ninja Press*

Carolee Campbell  
Item #14



*Ode to Evening*  
William Collins

Pear Tree Press  
Item #16

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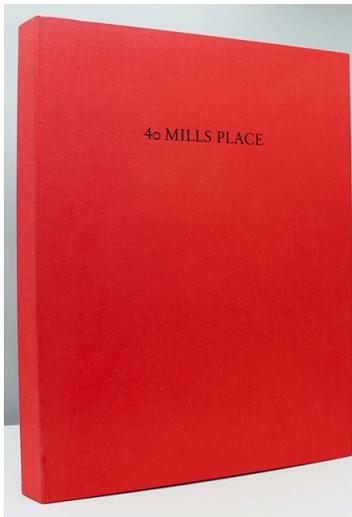
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### Forty-Eight Type Specimens, One of the Press's Most Ambitious Productions

1. [ARCHETYPE PRESS, Pasadena]. *40 Mills Place: A Collection of Type Specimens*. Pasadena, California: Archetype Press, Art Center College of Design, August 2003.

Fifty-three sheets, printed on rectos only, consisting of a half-title, title-page, introduction by Doyald Young, colophon leaf, an illustrated leaf containing an image transfer print by photographer

Steven A. Heller, and forty-eight type specimens, featuring color and illustrations, printed by the students of Art Center, under the direction of Gloria Kondrup and Cody Clark. The sheets are loose, in a red cloth clamshell case, made by Alice Vaughan. The specimens were printed letterpress, using metal and wood type. A fine copy.

\$600

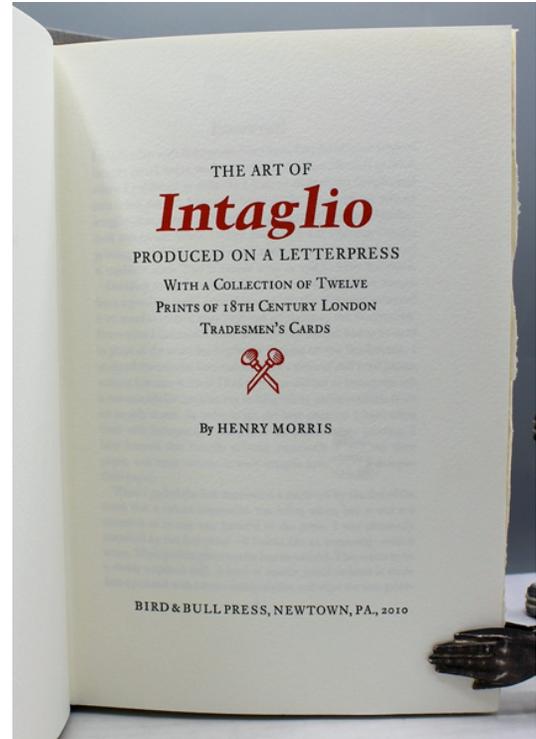
One of 120 copies, printed as a tribute to 40 Mills Place, the address at which the Archetype Press printed forty different projects. The Press has recently moved to new quarters.

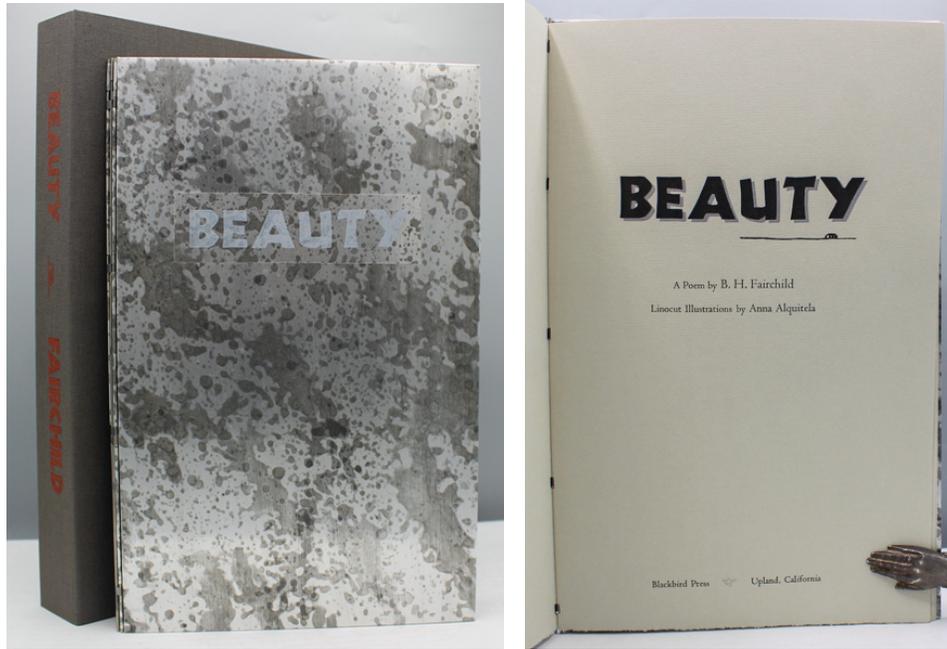
This is one of the Archetype Press's most ambitious productions. It includes samples of the different kinds of type owned by the press, from the classic fonts like Bembo, Palatino, Garamond, Baskerville and Bodoni to those designed by the great designers of the twentieth-century such as Eric Gill, Jan Van Krimpen, Frederic Goudy, and Rudolf Koch, to more contemporary, whimsical ones. The Steven Heller illustration is a delightful color rendition of the historic Old Pasadena building.





'card'-they are really papers of differing sizes-ever since I got Heal's book fifteen years ago. Thanks to my recent introduction to intaglio, I have returned twelve of these prints to their original 18th century state: you can run your finger over the print and feel the image. Students and collectors of ephemera are acquainted with these cards, but for those who are not, some of Heal's comments may enlighten: To anyone with a liking for old things the Trade Card must make an irresistible appeal. It is so convincingly of its own time. The old signs that hung over the ship doors and are reproduced on the Traders' Cards are of great antiquity and interest. The names of the old streets, many of which have long since been swept away, such as 'Knaves' Acre,' 'Rosemary Lane,' 'Wendegaynlane,' take one's imagination quite apart from their historical or topographical connections. The lettering is invariably well drawn and well spaced and the designing of the devices, if sometimes crude, is always direct and interesting. They reflect the art of the engraver through two centuries..."





One of 100 Copies Printed by Blackbird Press,  
Signed by the Author, Artist, and Printer

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

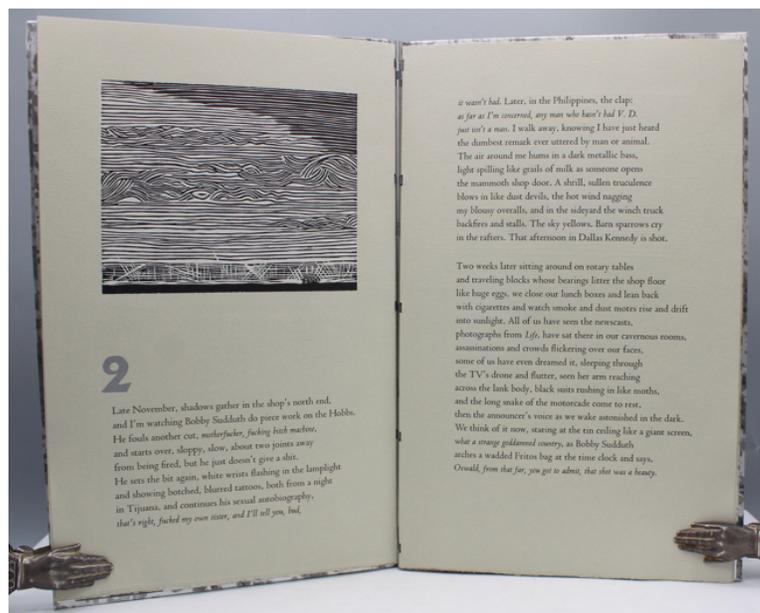
7 in x 11 in. Four linocut illustrations by Anna Alquitela. Printed on Zerkall Book paper, the text is Centaur and Arrighi monotype from M & H type.

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

\$750

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

B.H. Fairchild (b. 1942) is an American poet and former college professor. His poems have appeared in



various publications and journals, including *The New Yorker*. The poem *Beauty* has many “book characteristics”: a narrative structure, four chapter-like divisions, and a lyrical appeal. Its aluminum-wrapped binding, which features metal hinges made by Jean Gillingwaters after a design by Daniel Kelm, is reminiscent of the corrugated-metal buildings that often house machine shops (where the poem is set). Overall, the creation of the binding and its process took several years. Together, Gillingwaters and Alquitela created the binding for each book from a variety of materials, aging the thin aluminum with nontoxic chemicals to effect a dappled, weathered look. The beautifully crafted binding echoes the theme of the book while maintaining a close connection with Fairchild’s machine-shop laborers.

OCLC lists four copies (The Claremont Colleges in CA, National Museum of Women in the Arts in DC, Iowa State University, and Northwestern University Library in IL).

See the Blackbird Press website for more information.



Alphabet Book with Origami Pop-Up Letters,  
One of 150 Copies from the Circle Press

4. [CIRCLE PRESS.] KING, Ronald. *The White Alphabet*. [Guildford, England:] Circle Press, 1984.

5 ¼ in. x 11½ in. [58] pp. A pop-up letter emerges from each pair of facing pages in the accordion binding. Each letter in an embossed border. Handmade paper from J. Barcham Green

cut and folded by Ronald Green with assistance from Joy Adams. Alan Smith at Penny Press in London assisted in the embossing.

Bound in sycamore and beech boards made by the Circle Press. In a natural linen box made by Paul Haskell of Dorset Bookbinding Company. A fine copy.

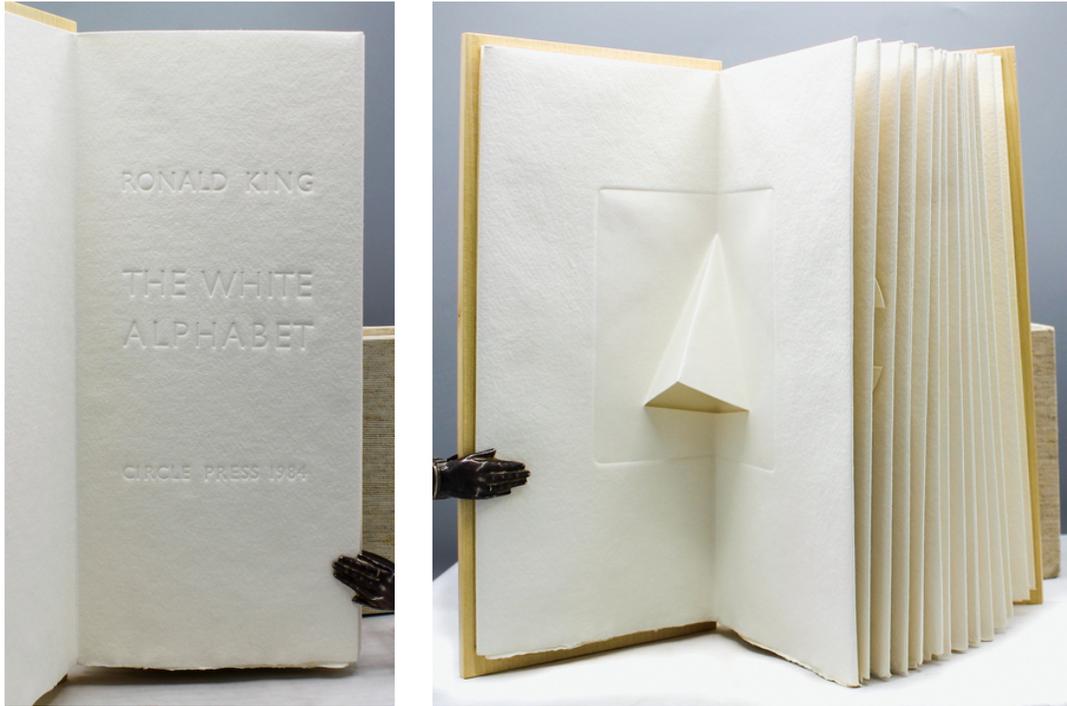
\$2,000

One of 150 copies. Signed by Ronald King on the colophon.

“Circle Press, formed by Ron King in 1967, is both part of a tradition and a breaker of tradition. The stages of



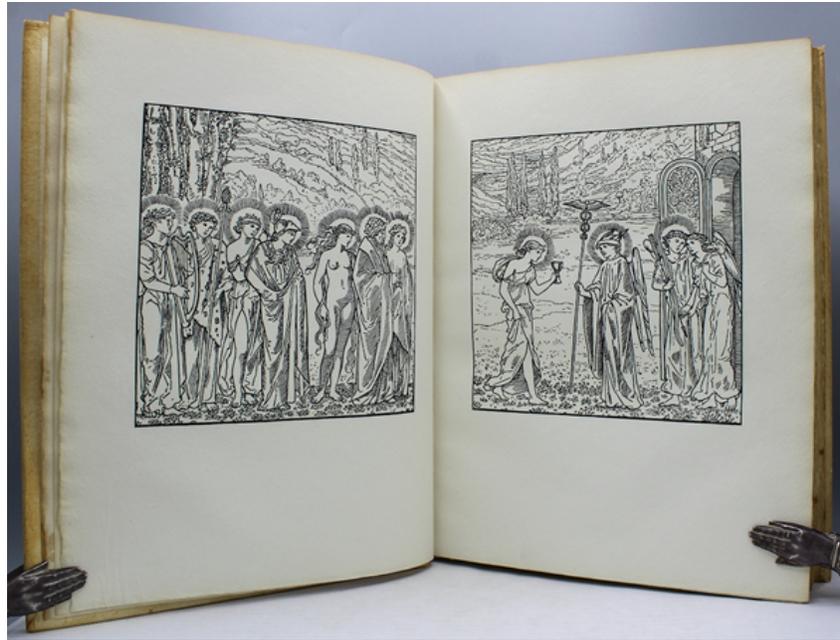
its life are marked not only by the individual natures of those whose books and prints it has published but also by the differing character of the decades through which it has passed. ... The name Circle Press was chosen by Ron to suggest his vision of a group of like-minded persons working within a shared, supportive framework, a circle which over the period of time has enlarged to include over 100 artists and poets," (Circle Press website).



Circle Press produced several other alphabet books, including *Scenes from the Alphabet* (1978), *little but often* (2007), and *Alphabet Concertina* (2007).

Also see *Cooking the Books: Ron King and the Circle Press, 1967-2002*.





One of 285 Copies by the Gregynog Press, Featuring Illustrations by Burne-Jones,  
The Last Book Produced Under Loyd Haberly's Direction

5. [GREGNYOG PRESS.] [BURNE-JONES, Edward.] BRIDGES, Robert. *Eros and Psyche: A Poem in XII Measures*. With Wood-Cuts from Designs by Edward Burne-Jones. [Newtown, Montgomeryshire, Wales:] Gregynog [Press], 1935.

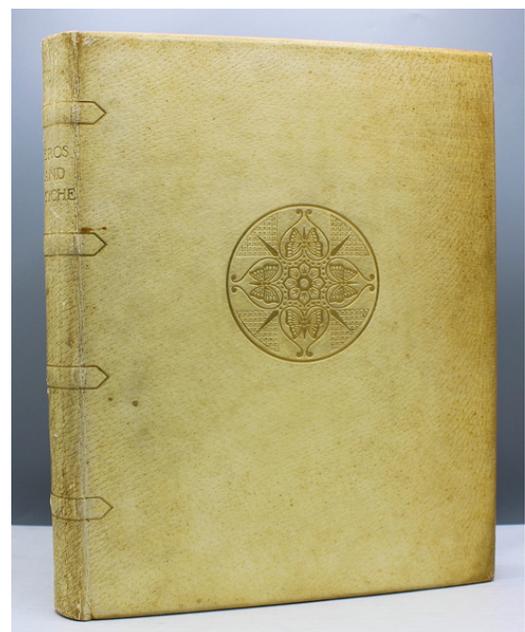
Quarto. [8], 141, [3] pp. With twenty-four woodcuts after drawings by Edward Burne-Jones, including two full-page and several half-page illustrations. Cut by Loyd Haberly and R. John Beedham and prepared for woodcutting by Dorothy Hawksley. Text printed in red and black with green initial letters. The type was designed by Graily Hewitt and used only in this book. Printed on Batchelor handmade paper.

White pigskin titled and stamped in gilt with a circular design that incorporates hand-tooling. Toning to pigskin, as usual (Colin Franklin says the binding was "a particularly foolish choice" for this reason). Top edge gilt. With a folded leaf (4 pp.) of specimen pages, including two woodcuts. A near-fine copy.

\$1,500

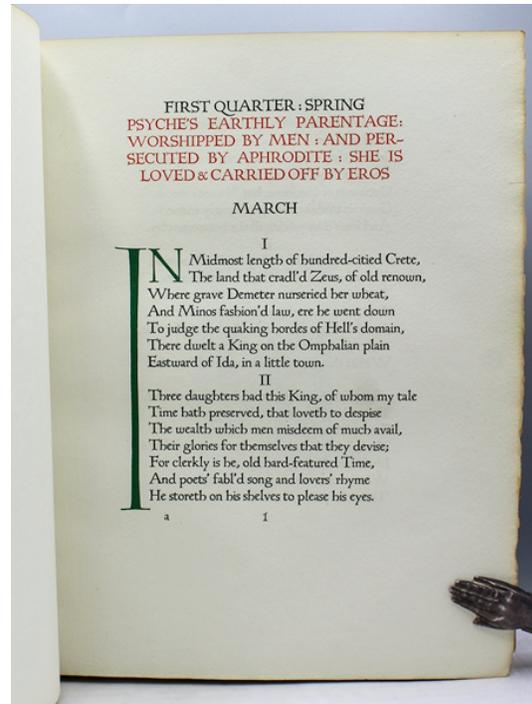
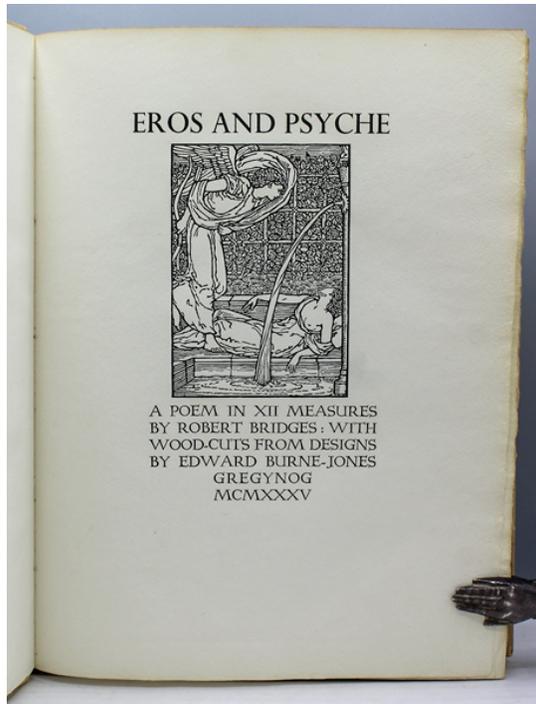
One of 285 copies in pigskin out of 300 total.

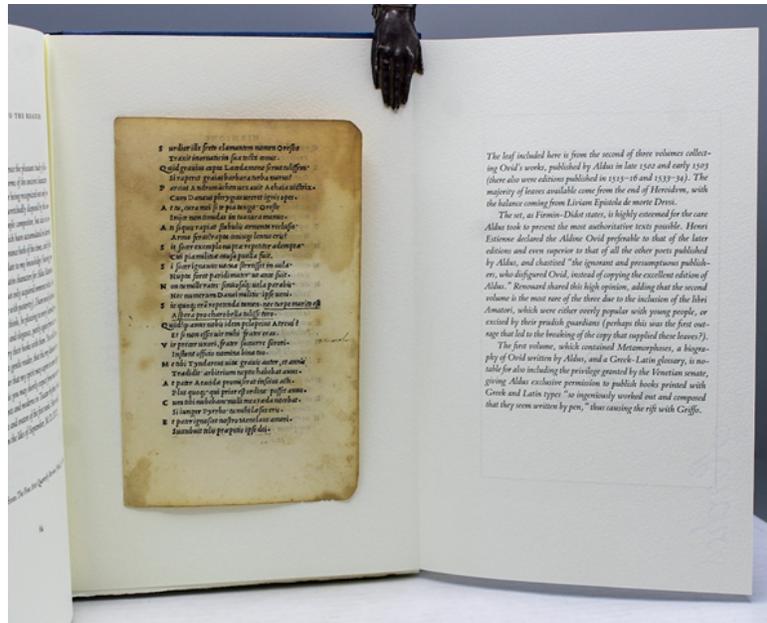
Cave writes that the forty-two books printed by the Gregynog press, beginning in 1923, "more than bear comparison with the work of any other private press. In the design and execution of the bindings it was far



superior to any, the Doves Press included.” Cave writes that the present book, which was the last produced under Haberly’s supervision, was the “principle book to be produced” under Haberly. Franklin calls it “a notable book...bringing together almost sentimentally the old players — Kelmscott paper, a type cut for the press, Graily Hewitt, Burne-Jones, Bridges” and praises the controversial typeface as “a bit undisciplined but brave and different, calligraphic, splendid for Gregynog.”

Harrop, *A History of the Gregynog Press*, #33 (p. 202).





One of Thirty Copies from Heavenly Monkey,  
With an Original Leaf from Aldus Manutius' 1502 Edition of Ovid

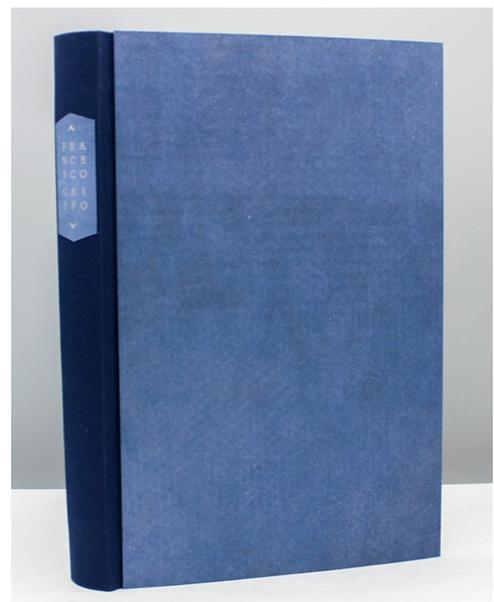
6. [HEAVENLY MONKEY.] *Francesco Griffo da Bologna: Fragments and Glimpses*. A new account of the life and work of the man who cut types for Aldus Manutius, Francesco Griffo da Bologna, told through a collection of fragments and glimpses assembled from a variety of sources, with a leaf from the Aldine Edition of Ovid's *Heroidvm Epistolae* set in Griffo's first italic type. [Vancouver, British Columbia:] Heavenly Monkey, 2020.

Octavo. 114 pp. With seven illustrations. Text set in Bembo and printed with a handpress by Rollin Milroy on Golden Hind, an English laid paper made in the 1950s. With initial letters adapted from the ones attributed to Griffo in Paulus de Middelburgh's *Paulina de recta Paschae* (1512).

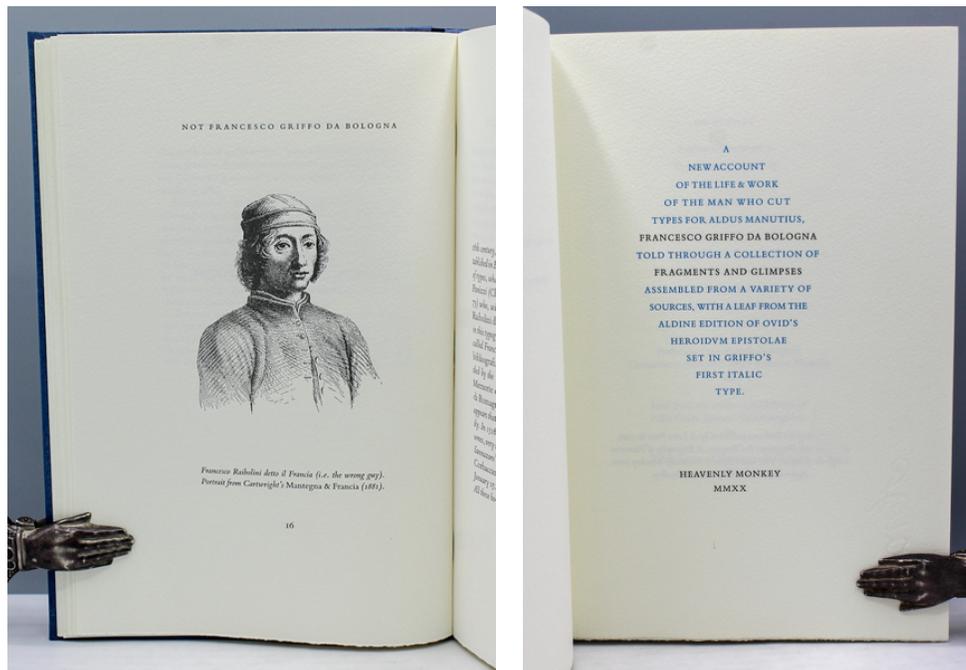
Quarter dark blue cloth with metallic blue painted paper over boards. Off-white endpapers. With original prospectuses for Rollin Milroy's *Fragments and Glimpses: A Biography of Francesco Griffo da Bologna* (A Lone Press, 1999) and Barbara Hodgson's *Good and Evil in the Garden* (Heavenly Monkey, 2003). Verso of the latter is inscribed by Millroy. Also with the original blue tissue wrapping (with printed paper label numbered in ink). A fine copy.

\$950

One of thirty regular copies bound by Natasha Herman at Heavenly Monkey (out of a total edition of fifty numbered copies and eight *hors commerce* copies). The biography section on Griffo included here was issued in an earlier form as Millroy's *Fragments and Glimpses* (1999).



“The first half of this book is a biography of Griffo’s life and work, assembled from quotations taken from over four dozen sources spanning the 15th to 20th centuries, structured both thematically (i.e. The Roman Types, The Greek Types, After Aldus) and chronologically...The second half contains translations of four 19th century texts at the heart of Griffo’s rediscovery, after being lost to history and then misidentified as the artist Francesco Raibolini. These translations, by Emma Mandley, were commissioned by HM, and we believe it is the first time these texts have been published in English,” (Heavenly Monkey website).



“The leaf included here is from the second of three volumes collecting Ovid’s works, published by Aldus in late 1502 and early 1503...The majority of leaves available come from the end of *Heroidvm*, with the balance coming from *Liviam Epistola de morte Drosi*. The set, as Firmin-Didot states, is highly esteemed for the care Aldus took to present the most authoritative texts possible. Henri Estienne declared the Aldine Ovid preferable to that of the later editions and even superior to that of all the other poets published by Aldus,” (p. 62).





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

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

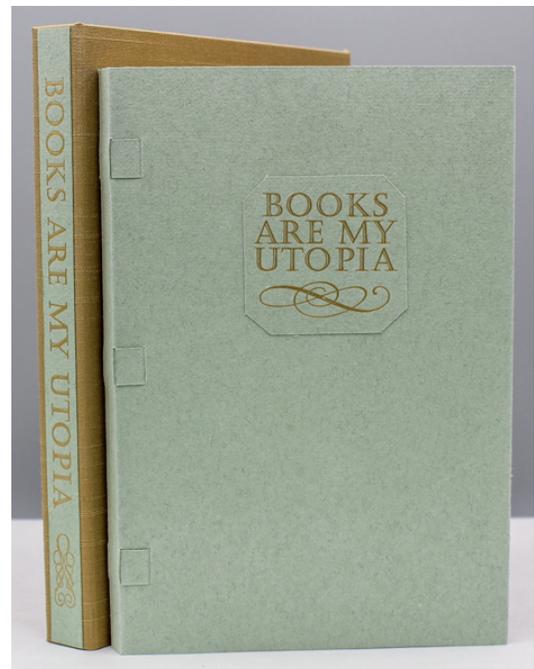
5¼ inches by 7½ inches. [20] ff., including three fold-out leaves. With sixteen aphorisms on the theme of books, each printed on a separate leaf (rectos only) from polymer plate reproductions of William Reuter's calligraphy and hand-embellished by Reuter. Featuring over a dozen different handmade and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

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

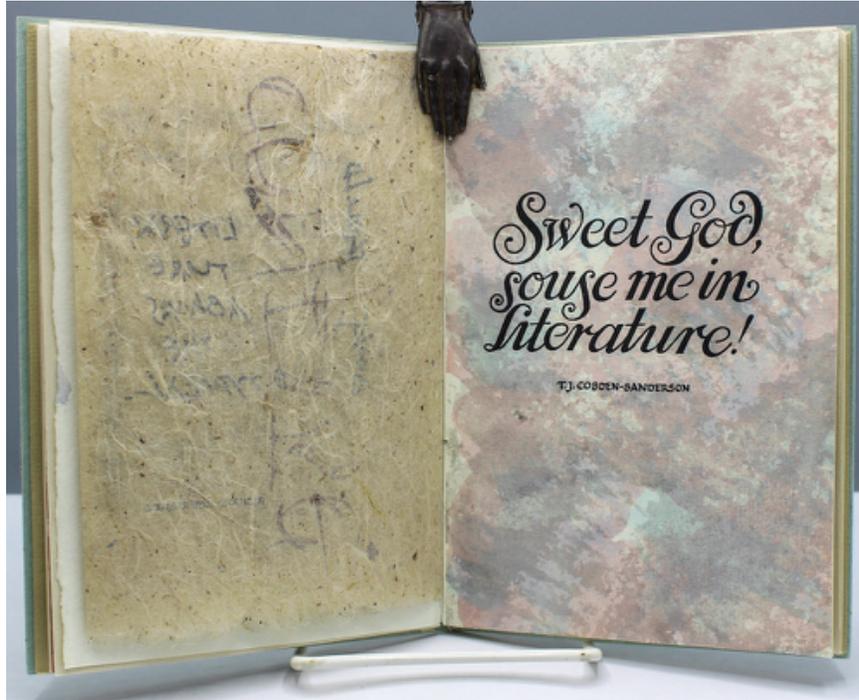
\$900

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

Along with the aphorism by Helen Keller that serves as the title of *Books Are My Utopia*, the collection includes aphorisms by Bohuslav Martinu, Stefan Zweig, George Santayana, William Morris, Martin Luther,

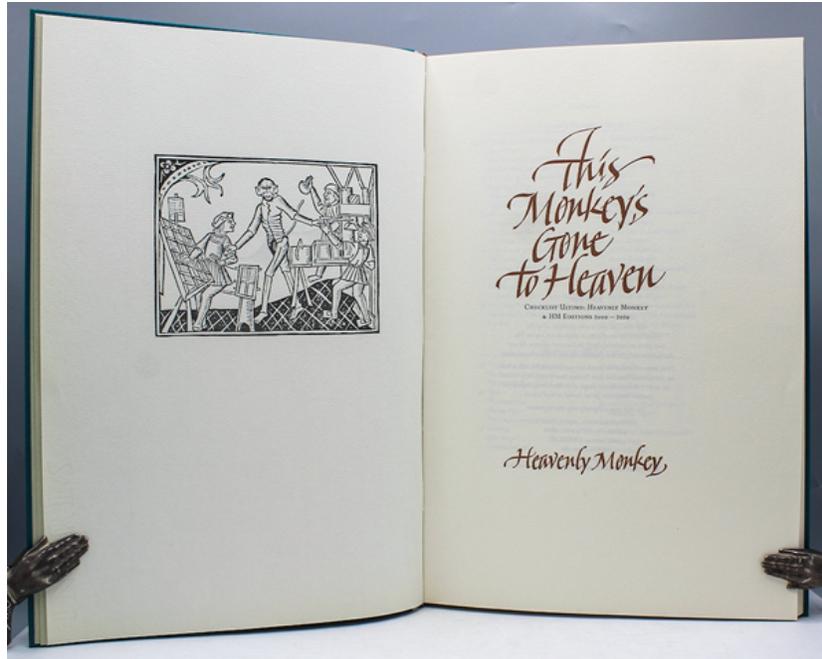


Richard Rodriguez, Paul Auster, T.J. Cobden-Sanderson, Raul Mario Rosarivo, Rabbi Nachman, Joseph Conrad, Herman Koch, John Ruskin, William Blake, Francesco Petrarcca, and Tertullianus. The Richard Rodriguez aphorism reads: "Books should confuse. Literature abhors the typical. Literature flows to the particular, the mundane, the greasiness of paper, the taste of warm beer, the smell of onion and quince."



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





The Final Book Under the Heavenly Monkey Imprint,  
One of Ten Special Copies with Three Dozen Additional Leaves

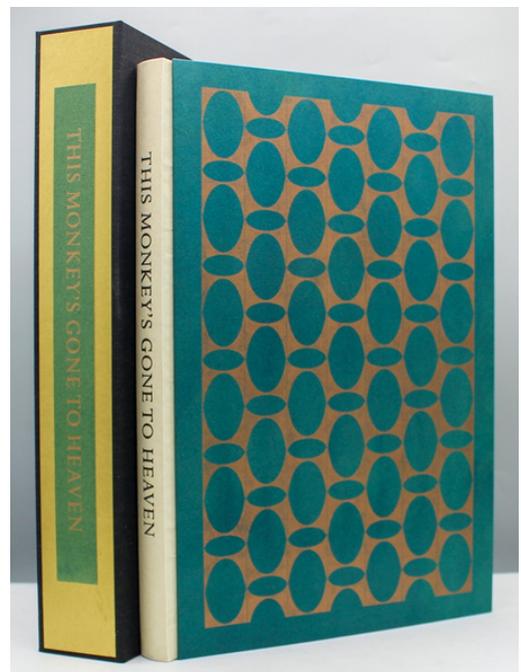
8. [HEAVENLY MONKEY.] *This Monkey's Gone to Heaven*. Checklist ultimo: HM & HM Editions 2000 – 2020 (aka HM=XX). [Vancouver, British Columbia: Heavenly Monkey, 2022.]

Quarto. 65 pp. The bibliography listings are interspersed with graphics from projects. Every other opening includes original leaves or a bifolium from eighteen of the projects. With doodles and marginal annotations to various listings throughout every copy (not necessarily the same annotations in each copy) by Barbara Hodgson. Text is Perpetua printed in black by Rollin Milroy with some graphics in second colors. Title-page calligraphy in gold by Martin Jackson. The paper is Guarro laid, printed damp.

Bound at Heavenly Monkey in patterned paper cover boards with a printed paper vellum spine. Issued in a clamshell box made by Claudia Cohen, which contains eight folders with a collection of three dozen additional sample leaves, sorted by a unifying theme (e.g., “Barbara,” “Shinsuke,” etc.) A fine copy, as new.

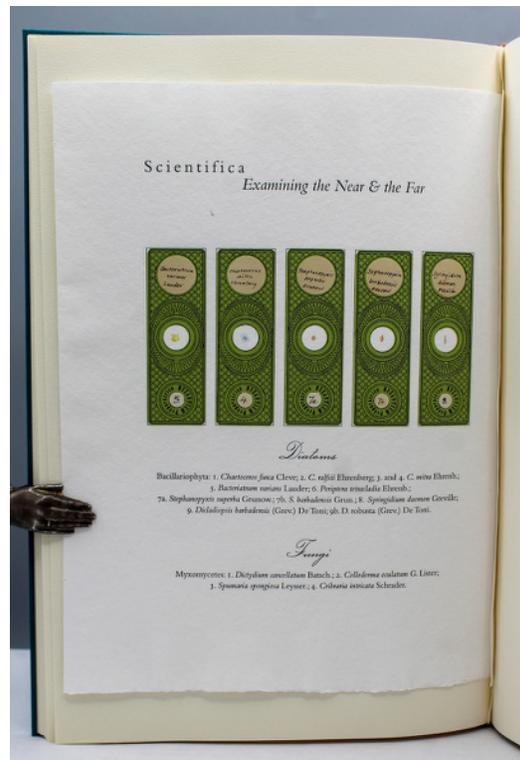
\$1,800

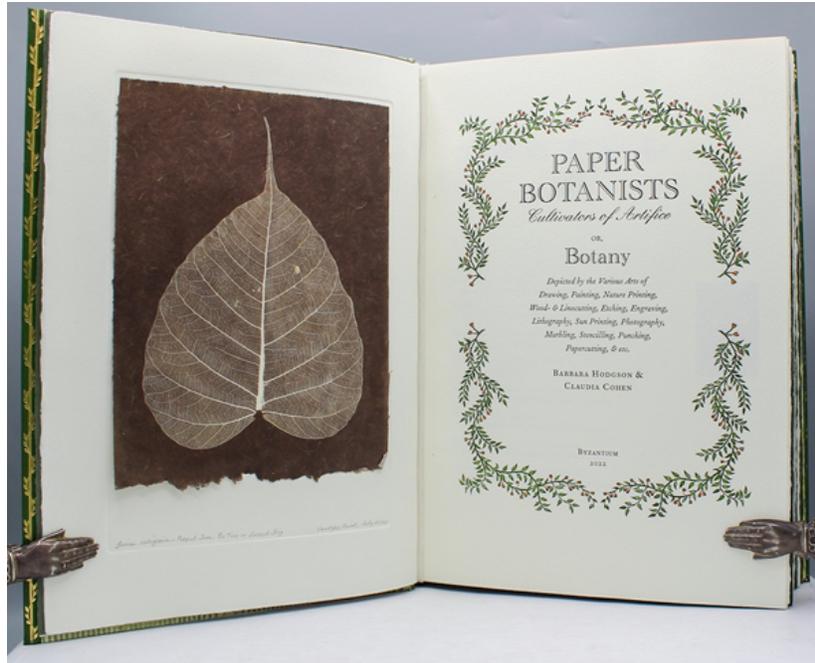
One of ten special copies in a total edition of forty. Twenty-seven regular copies and three *hors commerce* copies were also produced. The special and *hors commerce* copies were issued in the clamshell box. Signed by Cohen, Hodgson, and Milroy on the colophon.



“A bibliography of all publications from Heavenly Monkey from its debut in 2000 through 2020, including those issued from the HM Editions imprint; a total of 61 titles (+ *HM=XX* makes 62). Arranged chronologically, each title is accompanied by a concise bibliographic description of methods, materials, edition size, and any other relevant information. Most listings also include some brief comment (often an admission or confession) about the project,” (Heavenly Monkey website).

The first forty-one listings in the bibliography are titles published under the Heavenly Monkey imprint, while the remaining twenty were published under the Heavenly Monkey Editions imprint, which identifies projects conceived and at least partially produced outside of the Heavenly Monkey studios. *PatternPattern* (2019) was the last book issued under the Heavenly Monkey Editions imprint, and the present book is the last under the Heavenly Monkey imprint.





An Exquisite Collaboration Between Barbara Hodgson and Claudia Cohen,  
One of Twenty Regular Copies, with 140 Botanical Sample Leaves

9. HODGSON, Barbara and Claudia Cohen. *Paper Botanists: Cultivators of Artifice*. [n.p.] Byzantium, 2022.

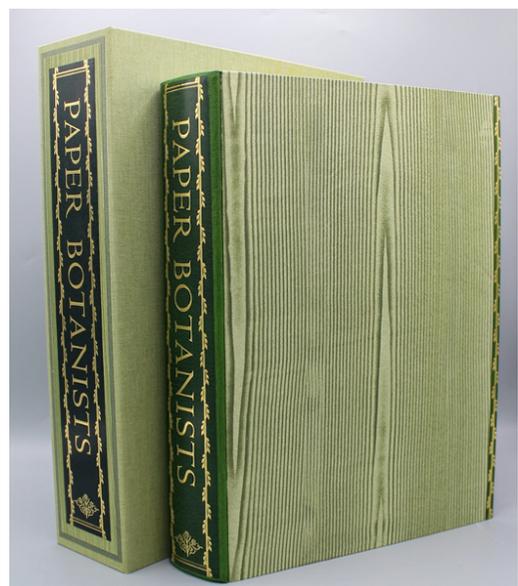
8½ x 12 in. 50 pp. With approximately 140 sample leaves of herbaria, drawings, and prints, plus a folder with extra oversized sample leaves from eleven different sources. The leaves originate from broken volumes of botanical texts from the last 350 years or were created by the authors for the present book. The prints include woodcuts, engravings, etchings, lithographs, photographs, marbling, and more. Explanatory text accompanies the imagery. The last five pages of the book comprise a comprehensive annotated bibliography. The text is set in Fournier, printed with a handpress on dampened Arches at by Rollin Milroy Heavenly Monkey in Vancouver, BC.

Bound by Claudia Cohen in green leather over green-and-white striped pastepaper boards. Leather titled and tooled in gilt. Enclosed in a matching green leather and pale green cloth clamshell case made by Cohen. A fine copy, as new, of a stunning production by two of the most accomplished book artists alive today.

**SOLD**

*Another copy available in late fall.*

One of twenty regular copies. Ten deluxe and six *hors commerce* copies were also produced. Signed by Hodgson and Cohen on the colophon.

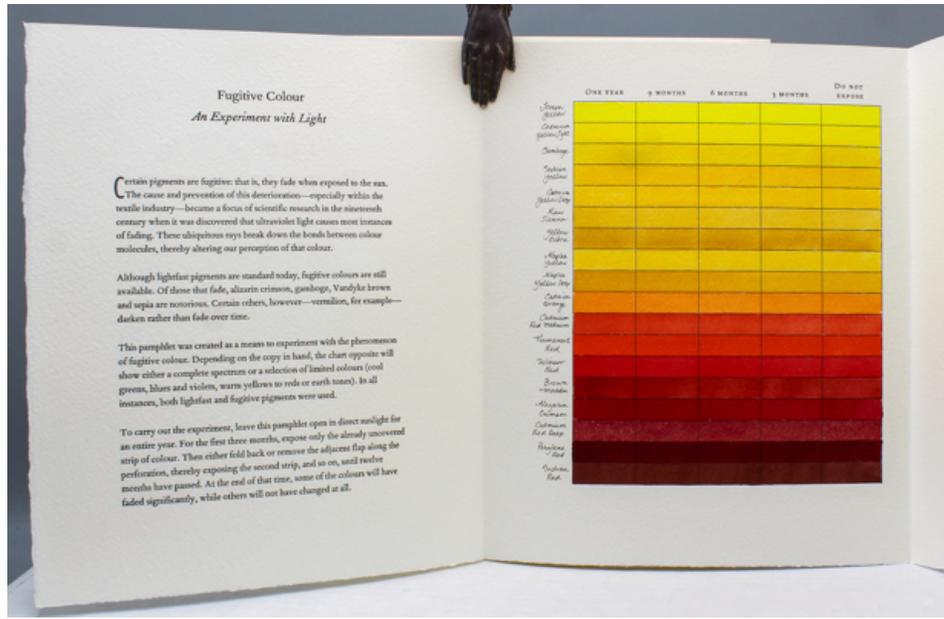




“Here [Hodgson and Cohen] direct their distinctive talents for combining historic material with their own creations to explore the connections between paper and botanical arts...The focus of *Paper Botanists* is on how plants have been historically represented by artists who struggled to capture realism while aiming for an aesthetic ideal. These artists, some of whom were also botanists, carefully studied all parts of the plants they portrayed, striving to accurately depict the tiniest filament, the faintest vein and the most minuscule seeds, not to mention the visible characteristics that would allow anyone, anywhere, to identify the plant and cultivate it appropriately.”

*Paper Botanists* is the first collaboration between Hodgson and Cohen to be published by Byzantium, an imprint established by Hodgson in 1995 for trade book publications. Their previous collaborations have been published by Heavenly Monkey, including *PatternPattern* (2019), *Folding Paper* (2017), and *The WunderCabinet* (2011).





Set of Four Variant Pamphlets Printed as a Companion  
To Barbara Hodgson and Claudia Cohen’s First Collaborative Book

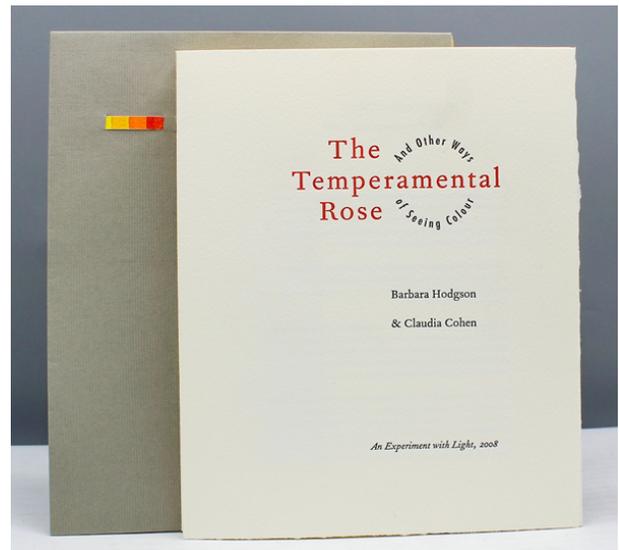
10. HODGSON, Barbara and Claudia Cohen. *The Temperamental Rose and Other Ways of Seeing Color. An Experiment with Light.* [Seattle: Wessel & Lieberman Booksellers,] 2008.

Set of four pamphlets (7" x 8 1/4") with their original envelopes. Each with a watercolor hand-painted and hand-labelled color chart that allows the reader to experiment with “fugitive colors” (pigments that fade with exposure to the sun). All four design variants are included here (cool colors, warm colors, earth tones, and a rainbow color spectrum). Text set in Monotype Fournier, to a design by Barbara Hodgson, and printed letterpress by David Clifford at Black Stone Press in Vancouver. Printed on Arches Cover.

White paper sheets folded into three sections. With a prospectus for Harriet Bart’s *13÷14* (Mnemonic Press). A fine set of these rare pamphlets.

\$2,000

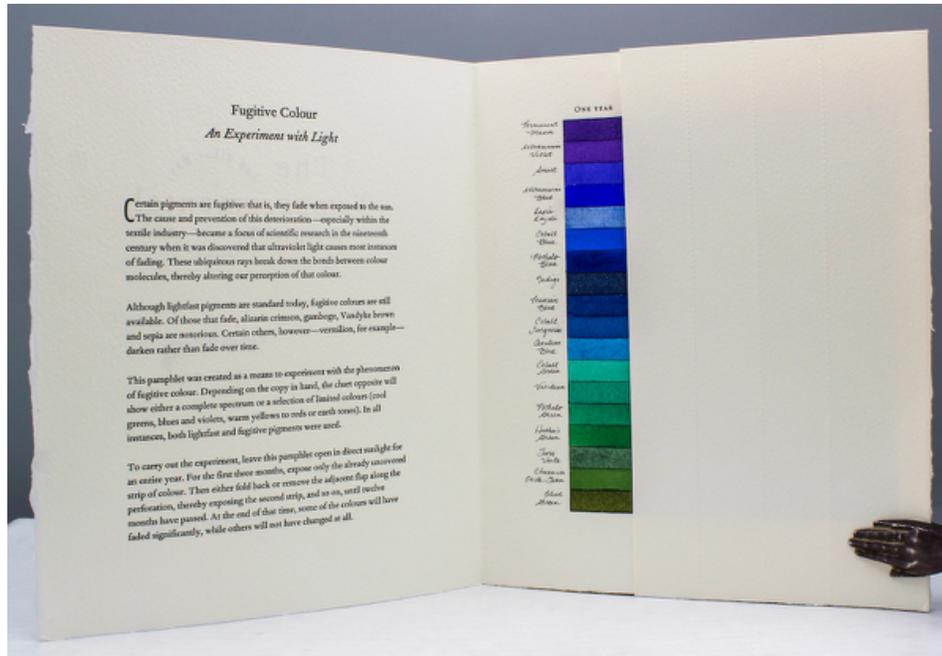
Edition of sixty copies signed and numbered by Hodgson.



These pamphlets were printed as a companion to Hodgson and Cohen’s *The Temperamental Rose* (Heavenly Monkey, 2007) for an exhibition of Hodgson’s art and publications organized by Wessel and Lieberman Booksellers in Seattle.

*The Temperamental Rose* was “borne during [Hodgson and Cohen’s] first meeting, in the summer of 2006, when they discovered mutual passions for colour wheels and other systems for charting and codifying colours. Inspired by centuries of colour studies, including those of Johann Wolfgang von Goethe and M.-E. Chevreul, the authors reproduce existing colour wheels as well as create new and fanciful ways of seeing colour. An introductory essay discusses the history of colour, and each of the charts is accompanied by explanatory text,” (Heavenly Monkey website). The book was produced in an edition of thirty numbered copies and five AP copies.

OCLC records no copies.





11. [JANUS PRESS]. LONEY, Alan. Rise. Governors Bay. Sept/Nov. 2000. Newark, Vermont: The Janus Press, 2003.

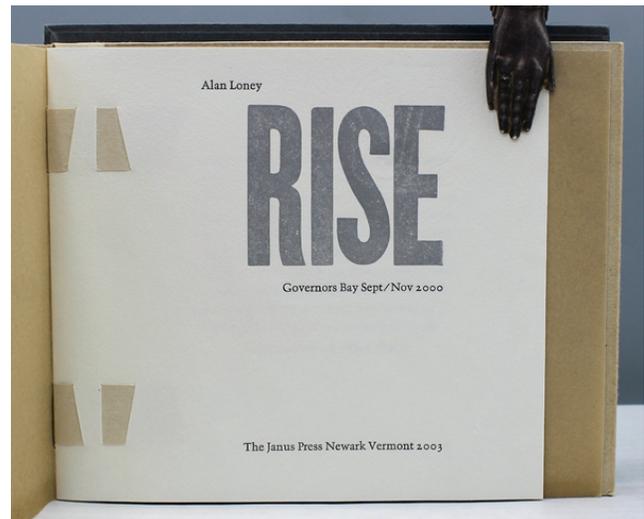
Small, oblong octavo. (5 ½" x 7"). [2]. 16 pp. The photograph of Governors Bay in New Zealand was taken by Claire Van Vliet, prepared in Photoshop, and printed on Hahnemühle Digital paper by Fletcher Manley in New Hampshire. Title printed in black and silver.

Stiffened paper wrappers, stamped in silver. Housed in publisher's clamshell slipcase. Presentation copy, inscribed by Claire Van Vliet on the limitation page.

\$350

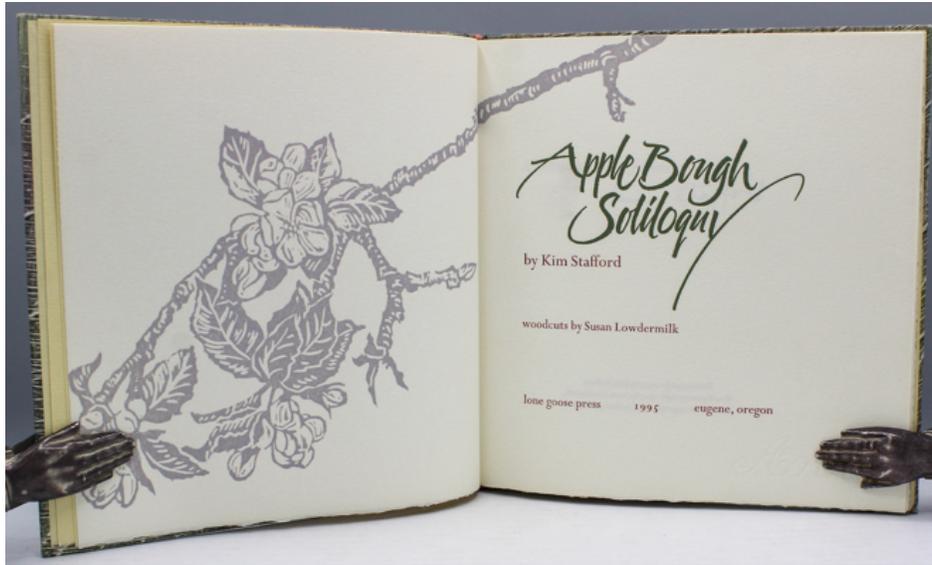
One of 150 copies, printed at Claire Van Vliet's Janus Press.

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



The author is a New Zealand-born poet and fine printer. His own presses, the Hawk Press (1974 - 83) the Black Light Press (1987 - 91), and the Holloway Press (1994 - 1998), have printed his own work and the work of other poets. He is currently associated with Electio Editions in Australia.





One of a Hundred Numbered Copies Printed at the Lone Goose Press

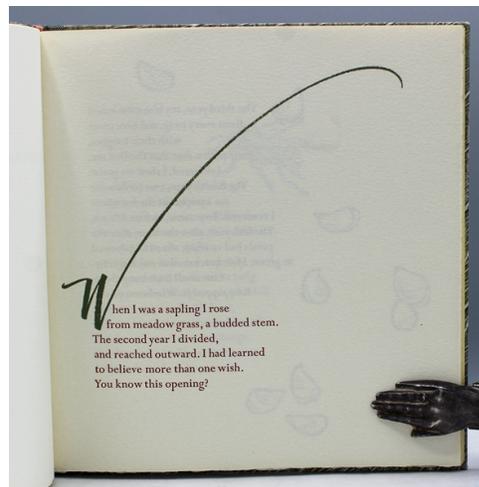
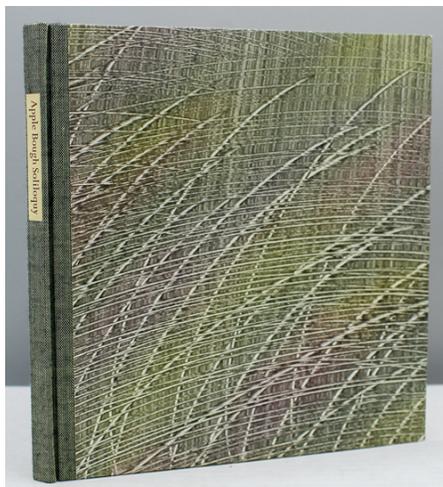
12. [LONE GOOSE PRESS.] STAFFORD, Kim. *Apple Bough Soliloquy*. Woodcuts by Susan Lowdermilk. Eugene, Oregon: Lone Goose Press, 1995.

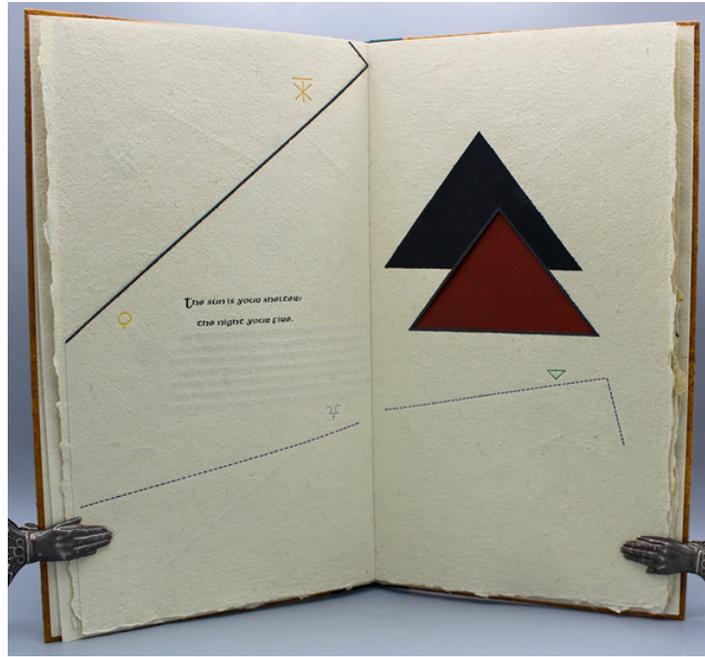
Square octavo. Unpaginated. Printed from hand-set Perpetua type on Arches Text Wove paper using a Vandercook 219 with brush lettering by Marilyn Reeves. Green cloth over decorative boards, printed paper spine label. A fine copy.

\$250

One of a hundred numbered copies out of a total edition of 126 copies. (The twenty-six lettered copies were accompanied by a print.) This copy is signed by both the poet and the artist.

Kim Stafford (b. 1949) is the son of poet William Stafford (1914 - 1993). He teaches writing at Lewis and Clark College in Portland and is the founding director of the Northwest Writing Institute.





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

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

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

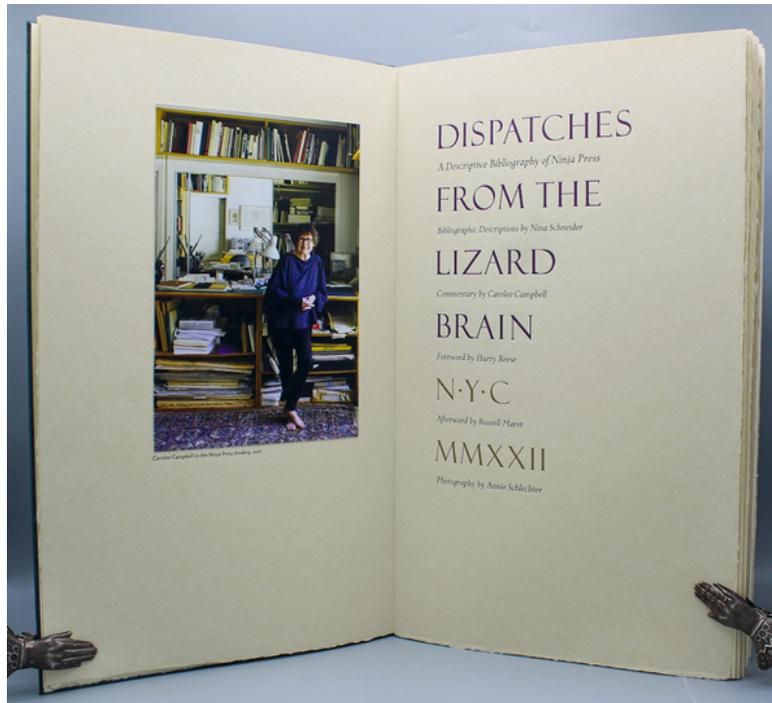
Quarter green leather over flax paper-covered boards, hand-coated with a mixture of ochre pigment and fine volcanic pumice. In purple cloth chemise, together with separate chapbook containing a legend for the text-inspired signs and symbols, as well as an original prospectus. A fine copy of an out-of-print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

\$2,500

One of a hundred copies signed by the author.

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





One of Seventy-Seven Copies of the Out-of-Print Ninja Press Bibliography, A Beautiful Production with Tipped-In Work by Carolee Campbell

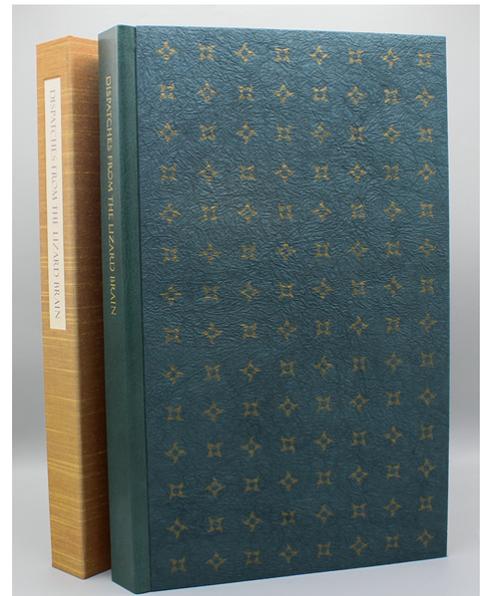
14. [NINJA PRESS.] CAMPBELL, Carolee. *Dispatches from the Lizard Brain: A Descriptive Bibliography of Ninja Press*. Bibliographic Descriptions by Nina Schneider. Commentary by Carolee Campbell. Foreword by Harry Reese. Afterword by Russell Maret. Photography by Annie Schlecter. New York: [Gaspara Stampa Inc., Russell Maret,] 2022.

Folio. 129 pp. With dozens of tipped-in samples of work by Carolee Campbell, plus photographs. The primary text face is Carolee, designed by Russell Maret and printed from photopolymer plates. Titles are set in Felix Titling.

Bound in blue patterned paper boards by Amy Borezo at Shelter Bookworks. The pattern was adapted from ornament designed and punch-cut by Carolee Campbell. Blue-green leather spine titled in gilt. Pale yellow and green endpapers. In the copper cloth chemise. With a copy of Carolee Campbell's *An Argument for Lying Fallow & the Habit of Risk* (2022, 10 pp.) laid in. A fine copy, as new, of a beautiful book that was already out of print upon publication.

\$3,900

One of seventy-seven numbered copies. Twenty-five *hors commerce* copies were also produced. Designed and edited by Russel Maret and printed by Maret and Sarah Moody. Signed on the colophon by all the contributors to the project.



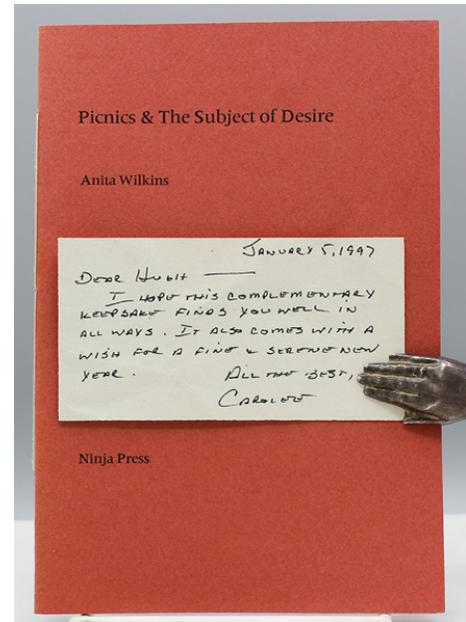
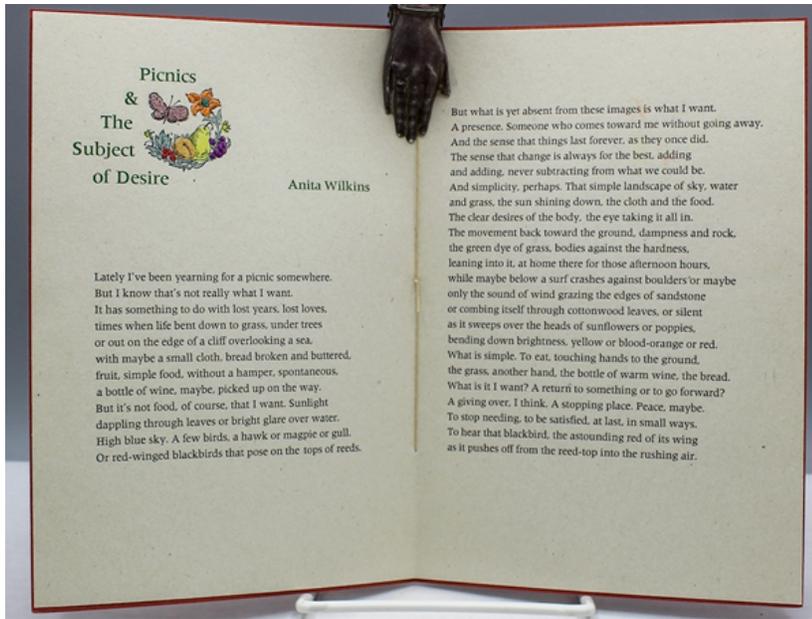
*Dispatches from the Lizard Brain* chronicles the work of Carolee Campbell since she inaugurated Ninja Press in Sherman Oaks, California in 1984.

Campbell, the sole proprietor of Ninja Press, publishes limited editions of contemporary poetry that she designs, handsets in metal type, prints letterpress, binds, and often illustrates. She has printed the work of numerous important poets like former United States Poets Laureate W.S. Merwin, Billy Collins, Philip Levine, and Natasha Trethewey. Campbell's work is heavily influenced by her extensive experience as a photographer as well as her career as an Emmy-winning actress.



Ninja Press books can be found in the collections of libraries including the Getty, the Library of Congress, UCLA, and the British Library. The Ninja Press archive is held in the Special Research Collections of the University of Santa Barbara Library.





### Keepsake Printed by Carolee Campbell

15. [NINJA PRESS.] WILKINS, Anita. *Picnics & the Subject of Desire*. [Sherman Oaks, California: Ninja Press, 1999.]

5 x 7¼ in. [4] pp. First page with a floral illustration printed from a magnesium plate and hand colored. Type is Meridien in two colors, printed on paper purchased in 1990 in Hungary.

Bound in brick red Canson Mi Teintes paper wrappers. Stitched at spine. A fine copy with a signed note (dated January 5, 1997) from Carolee Campbell to a friend.

\$125

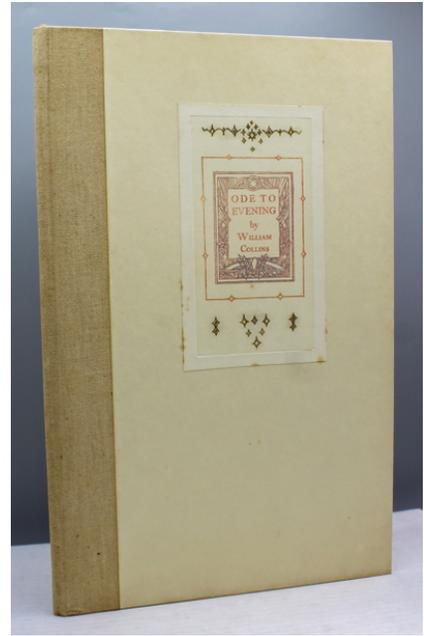
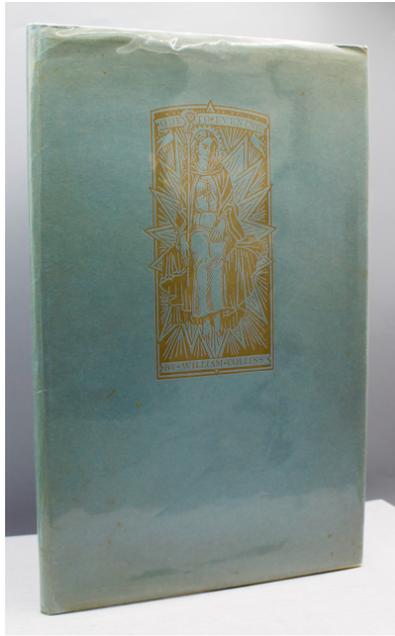
First edition. One of a small number of copies printed by Carolee Campbell at Ninja Press. "This keepsake is for Hector [Elizondo] from Carolee in celebration of this special 1996 Winter Solstice birthday— & for all the friends of Ninja Press," (colophon).

Campbell's note reads: "Dear Hugh — I hope this complementary keepsake finds you well in all ways. It all comes with a wish for a fine & serene new year. All the best, Carolee."

Carolee Campbell, the sole proprietor of Ninja Press, publishes limited editions of contemporary poetry that she designs, handsets in metal type, prints letterpress, binds, and often illustrates. She has printed the work of numerous important poets like former United States Poets Laureate W.S. Merwin, Billy Collins, Philip Levine, and Natasha Trethewey. Ninja Press books can be found in the collections of libraries including the Getty, the Library of Congress, UCLA, and the British Library. The Ninja Press archive is held in the Special Research Collections of the University of Santa Barbara Library.

Ninja Press bibliography A13. Also see the Ninja Press website.





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

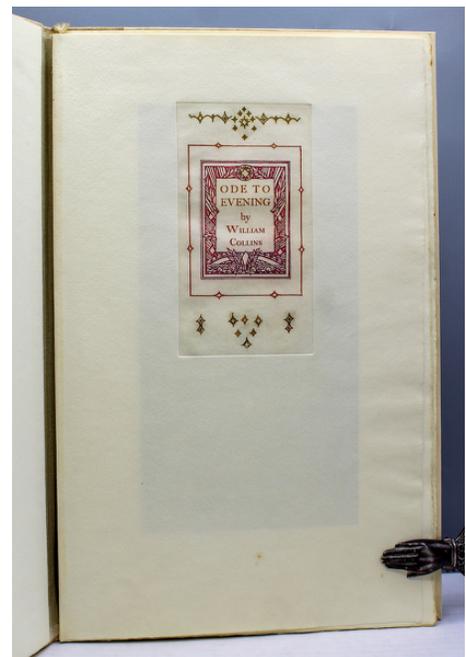
16. [PEAR TREE PRESS.] COLLINS, William. *Ode to Evening*. [Flansham, Bognor Regis: The Pear Tree Press, 1937].

8 bifoliate leaves, printed on recotos only, comprising the half-title, frontispiece, title, three pages of the poem, the colophon (which is signed by James Guthrie), and the tailpiece. The text and illustrations are printed in purple and gold.

Publisher's quarter oatmeal cloth over cream boards, illustrated paper label on front cover. Light blue paper dust jacket, featuring a variant version of the frontispiece illustration. A hint of foxing, but a lovely copy of a scarce work. With three proof sheets: the title, page 2 of the poem, and the colophon, printed in green and gold, the first two signed by Guthrie at the foot.

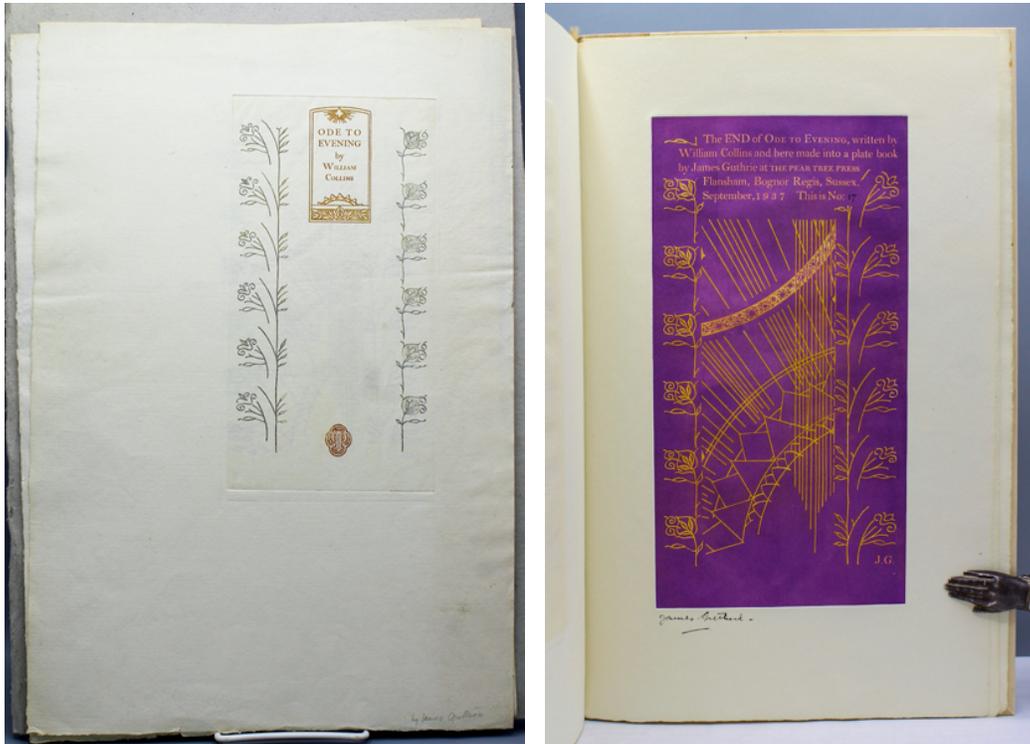
\$2,000

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



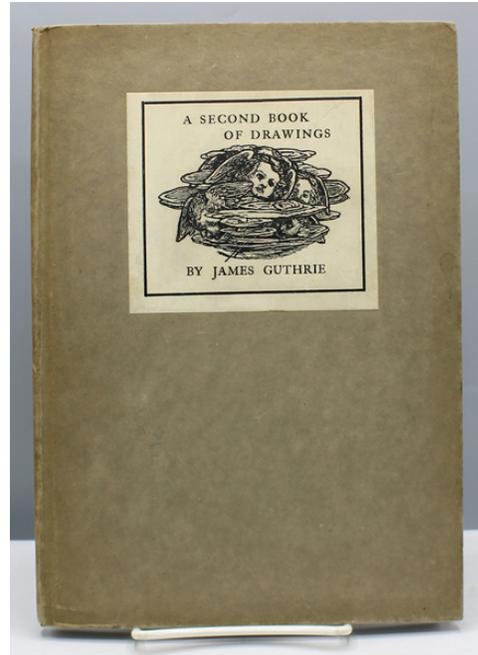
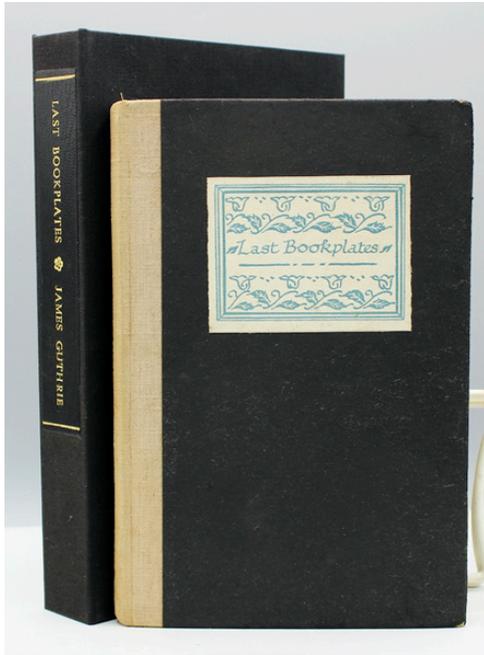
The Pear Tree Press was founded in 1899. Its proprietor, James Guthrie, named it after his residence at the time, Par Tree Cottage in Brentwood, Essex. He moved from Essec to Kent and

Sussex before finally settling in Flansham. A small scale handpress, Guthrie printed in small batches, which he varied "from copy to copy as the order of [his] palette (or slab) subbests." Interestingly, the proof of the colophon is dated September 1934 and that of the finished book exactly three years later, suggesting that it had a long gestation period, during which he experimented with the use of colors.



William Collins (1824-1889) was second in influence to Thomas Gray amongst English poets of the middle decades of the twentieth century. Like Gray, he represents a progression away from the Augustan poetry of Alexander Pope's generation towards the poetry of the Romantic era.





Pear Tree Press Copy with Extra Material

17. [PEAR TREE PRESS.] GUTHRIE, James. *Last Bookplates*. Being a Collection of Designs. Flansham, Bognor, Sussex: The Pear Tree Press, 1929.

Octavo. [4], iv, [62], [+1, colophon] pp. Title page printed in black and decorated with a blue floral border. The frontispiece is a tipped-in bookplate of Sheila M. Thompson, illustrator of many of the press' books; decorated woodcut title-page printed in black and blue and illustrated colophon printed in blue; introduction with blue woodcut headband and tail piece; thirty-one plates, some printed in colors.

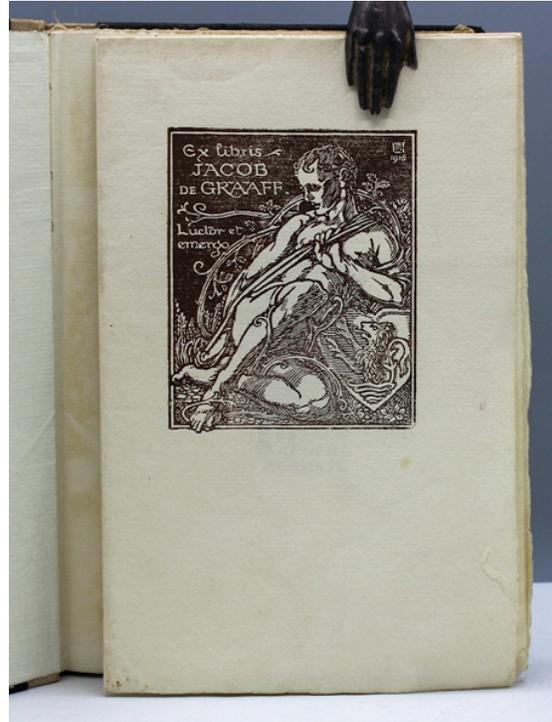
Original linen-backed black paper boards with a printed blue paper label on the front cover. Binding extremities lightly rubbed with very minor soiling to paper label. Minor offsetting to front leaves and terminal blanks. Tipped-in bookplate on front flyleaf. A twice-folded sheet featuring four of the work's bookplates laid-in, possibly a proof. A near fine copy in cloth clamshell slipcase.

\$1,500

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



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





One of 100 Copies Printed at the Pear Tree Press

18. [PEAR TREE PRESS.] GUTHRIE, James. *The Wild Garden*. Verses for Children. Flansham, Bognor, Sussex: The Pear Tree Press, [1924].

Small folio. [1, blank], [20], [2, blank] ff. Text etched and hand-printed intaglio style in a variety of colors by Guthrie. Decorative half-title and title-page. Poems printed on rectos only.

Leaves bound with red thread laid within a folder lettered in gilt on front wrapper and stamped in blind on rear wrapper. Light offsetting from text. A fine copy in a slightly worn slipcase with a printed paper label.

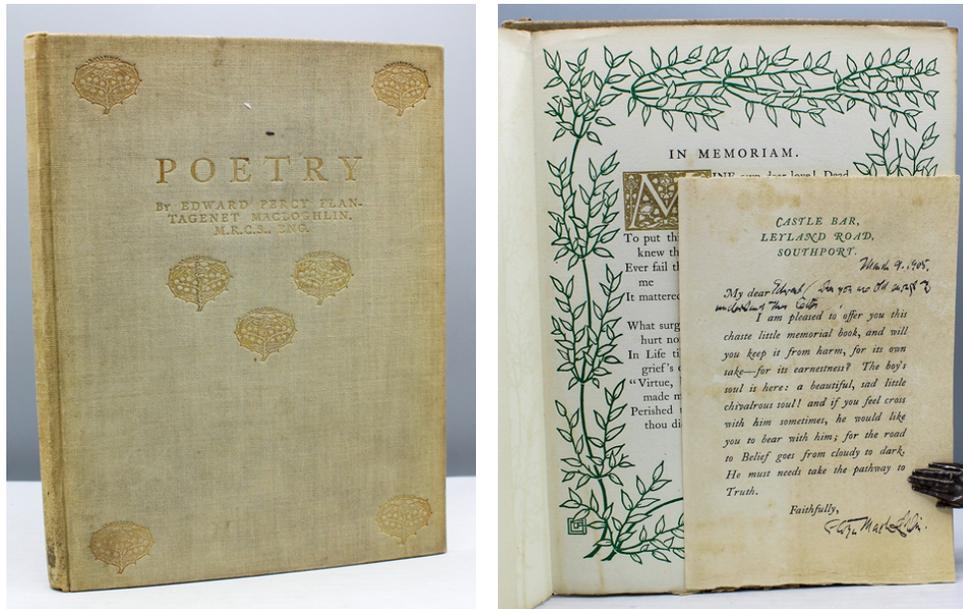
\$950

One of 100 copies designed and printed by the author. Also signed by him in ink on the colophon. The pages were initially written out by Edith C. Goodman. For of these poems previously appeared in an earlier work also entitled *The Wild Garden* published in 1922.

Joshua James Guthrie (1874-1952), a Scotsman who moved to London as a child, was an artist, typographer, printer, and the father of artist Robin Guthrie (1902-1971), and founder of the Pear Tree Press. Guthrie started the press in 1899 when he was living at Pear Tree Cottage in Ingrave, Essex, England. He was particularly interested in wood



engraving, designing bookplates and intaglio printing. Eventually, he moved the press to Shorne in Kent, then Harting in Sussex, before deciding to settle in Flansham near Bognor Regis, Sussex in 1907. The first book the Pear Tree Press printed was a collection of Edgar Allan Poe's poetry. *The Wild Garden* is a collection of seventeen poems about a variety of themes including fairies, flowers, butterflies, trees, sadness, and winter.



Scarce Pear Tree Press Item, Presentation Copy from the Compiler  
and With Pear Tree Press Ephemera Laid In

19. MACLOGHLIN, Edward Percy Plantagenet. *Poetry*. With an introduction by Eliza Macloghlin. [Harting, Petersfield, Hampshire]: [The Pear Tree Press, 1905].

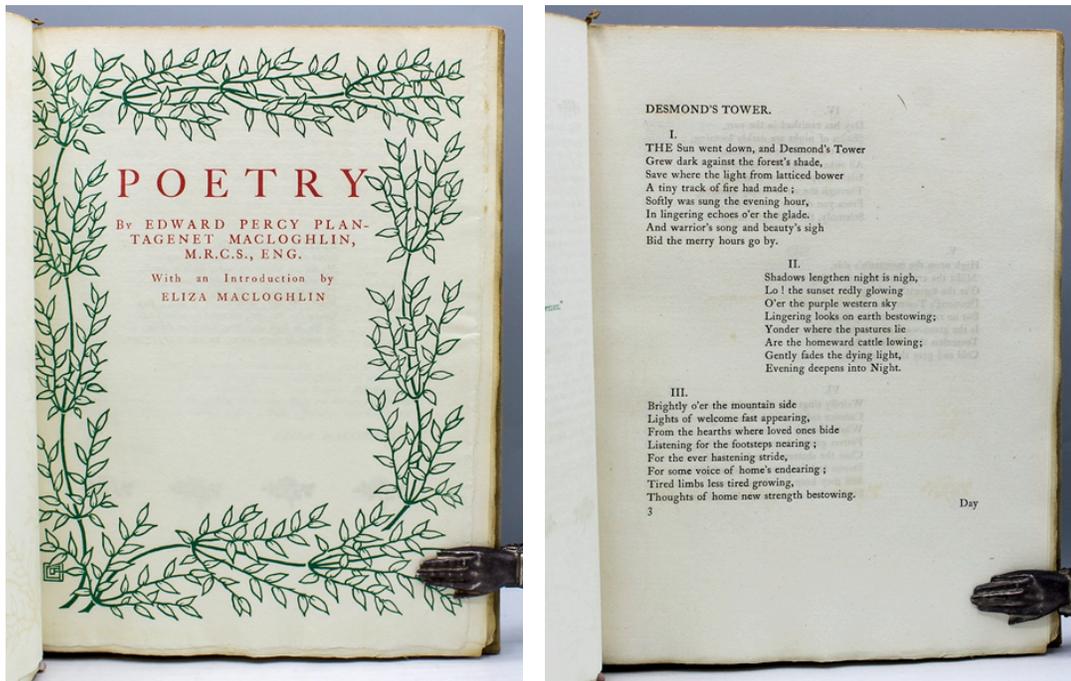
Quarto. [iv], 61, [+1, colophon] pp. Title page printed in green and red; colophon printed in red. Illustrated with small green vignettes.

Beige cloth stamped decoratively and lettered in gilt. Pictorial endpapers in green, red, white and pink. Binding extremities lightly rubbed and cloth is slightly toned and soiled. Some light offsetting. Inscribed by Eliza Macloghlin on a preliminary blank. A signed and dated letter from Eliza Macloghlin on Pear Tree Press letterhead and several poems by her printed by the Pear Tree Press in green and black, some with decorative green borders and vignettes and one ("In Memoriam") with an initial gold letter, laid in. Pages untrimmed. A good copy of a handsome work.

\$1,250

Published in a small edition, though the exact number of copies is unknown. This is a presentation copy from the compiler.

Edward Percy Plantagenet Macloghlin (1855-1904) was a general practitioner from Lancashire, noted as a free-thinker and prominent atheist. His wife Eliza Macloghlin (1863-1928) wrote the introduction to his work *Poetry*, noting that it was not published for criticism, but instead to serve as a memorial for her late husband. She states that "the writing of beautiful, sad poetry made music for him" and that "every line is sacred and precious" given his death. In addition to the book of verse, his widow also commissioned a sculpture in honor of his passing, which stands in the entrance hall at the Royal College of Surgeons of England.



The Pear Tree Press was founded by James J. Guthrie in 1899 while he was living at Pear Tree Cottage in Ingrave, Essex, England. Guthrie was an artist, typographer, and printer interested in intaglio printing. He moved the press to Shorne in Kent, then Harting in Sussex, before settling at Flansham, near Bognor Regis, Sussex in 1907. The first book issued by the Pear Tree Press featured the poems of Edgar Allan Poe, illustrated by Guthrie.

OCLC lists only seven copies in North America.





One of Seven Deluxe Copies Issued with Six Additional Color Plates, and in a Full Morocco Binding

20. [PIE IN THE SKY PRESS.] CHAMLEE, Rebecca. *Where Stucco Meets Chaparral*. Simi Valley, California: Pie in the Sky Press, 2014.

Large octavo. [108] pp. Frontispiece map printed in green, gray, and brown of Corriganville Regional Park. Twenty-one color botanical illustrations printed in color from hand-carved Gomuban relief plates; numerous background illustrations of plants and mountain ranges. Title-page printed in four pastel colors. Type is handset California Old Style cast by M & H Typefounders and Gothic XX Condensed wood type. Text printed in black on Somerset Book paper.

Full olive green morocco over boards with three oak-leaf shaped onlays in orange and red. A fine copy in a handmade paper chemise, housed in a silk-covered, cloth-lined clamshell case, the bottom compartment bordered with thick paper and illustrated with silhouettes of plants, mountains, and foliated tree branches in several different colors.

\$2,000

One of seven deluxe copies, with an additional suite of six color plates, housed in a separate folder with wrap-around label on which is printed "The Tree of Corriganville Regional Park," out of a total

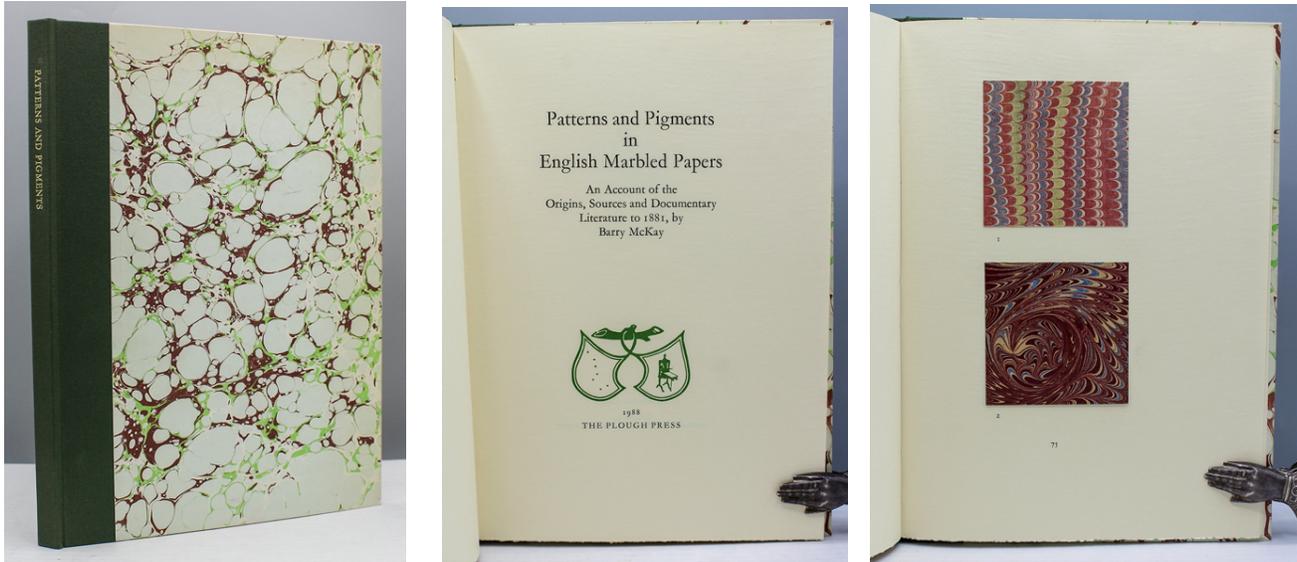


edition of sixty-seven copies. The deluxe edition was also issued in a full morocco binding, while the regular edition is bound in boards. Deluxe copies are lettered A-G; this is letter "C," signed and numbered on the colophon by the author. The six additional plates are also numbered and signed in pencil by the author.



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





With Fourteen Tipped in Paper Samples

21. [PLOUGH PRESS.] MCKAY, Barry. *Patterns and Pigments in English Marbled Papers: An Account of the Origins, Sources and Documentary Literature to 1881*. Oxford: Plough Press, 1988.

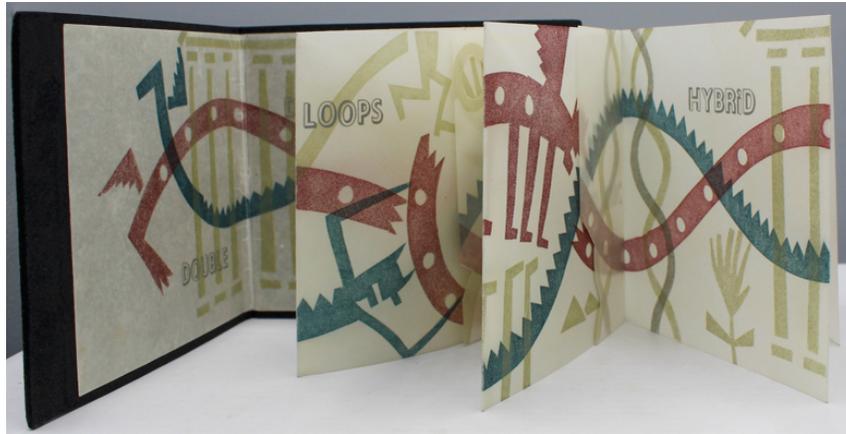
Octavo. 93 pp. With fourteen tipped in marbled paper samples, including eight from eighteenth and nineteenth century books, and six recently designed by Katherine Davis as contemporary interpretations of classic patterns.

Quarter green cloth over marbled boards. A fine copy, with the original prospectus laid in.

\$400

One of 160 numbered copies. Printed at The September Press, Irchester, Wellingborough, on Zerkall Elfenbein Halbmatte mould-made paper.





Inspired by the Structure of DNA  
 One of 150 Copies from Purgatory Pie Press

22. [PURGATORY PIE PRESS.] BARTALOS, Michael. *Double Helix*. Purgatory Pie Press, 1984.

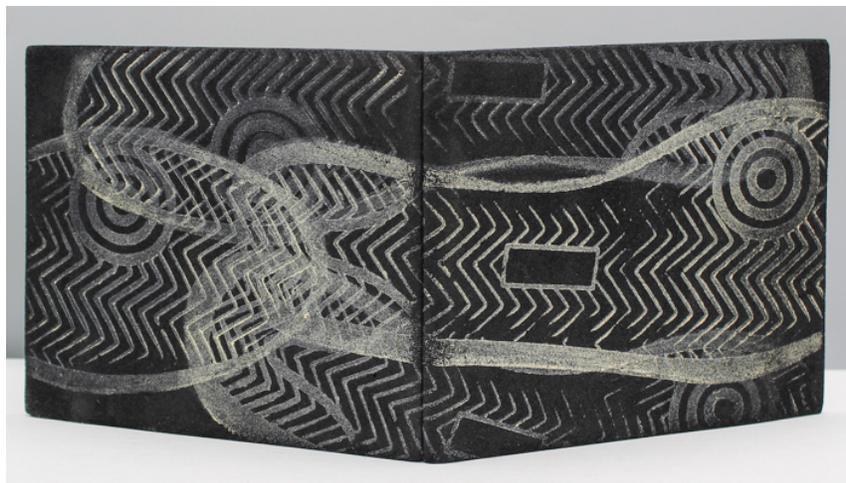
6½ in. x 5½ in. [8] panels, printed on one side only, plus four small fold-out flaps. Letterpress printed by Dikko Faust at the Center for Book Arts (NYC) on waxed Masa Couer paper in Orplid type. Illustrations printed in red, blue, gold, and silver from neoprene plates.

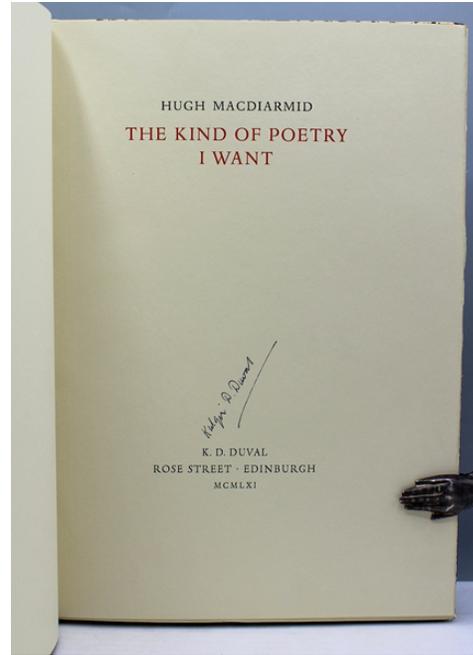
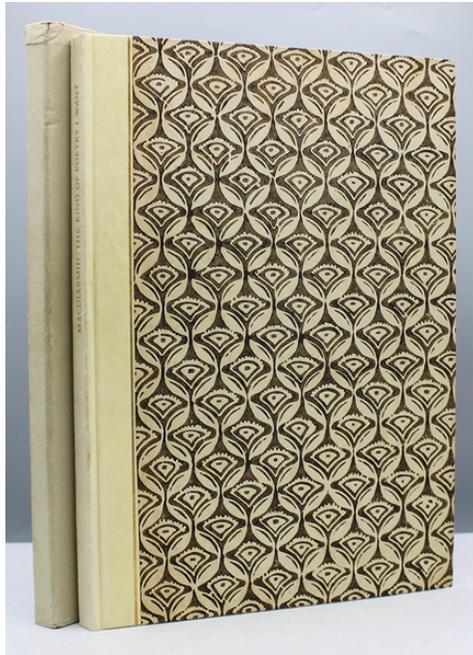
Accordion bound in black foam rubber wrappers printed in metallic inks. Fine.

\$350

One of 150 copies signed by Batalos, Faust, and Esther K. Smith.

Letterpress printmaker Dikko Faust and artistic director Esther K. Smith have collaborated on limited editions, artist books, cards, and prints for over forty years. The press was founded by Faust in 1977. He went on to complete his first two books and the paper for his third, move to New York City, and become the staff letterpress printer at the nascent Center for Book Arts. Purgatory Pie Press merged with the E.K. Smith Museum in 1980. Now, Purgatory Pie Press books are housed at institutions including MoMA, the Metropolitan Museum, Cooper Hewitt, London’s Tate, the Brooklyn Museum, and Azerbaijan’s Miniature Book Museum.





Presentation Copy, Inscribed by the Author  
to Fellow Poet Jonathan Williams

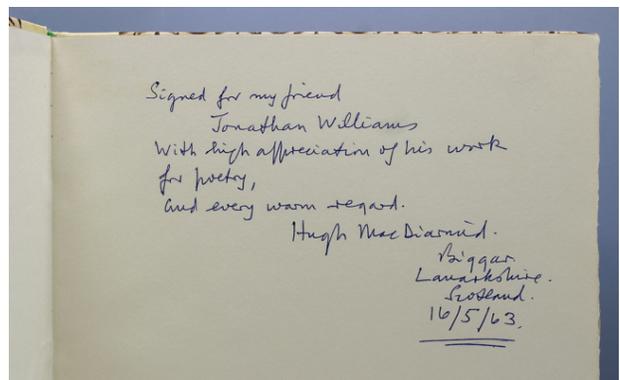
23. [OFFICINA BODONI.] MACDIARMID, Hugh. *The Kind of Poetry I Want*. Edinburgh: K D Duval, 1961.

Small folio. [63] pp. Printed in Griffio on Magnani handmade paper.

Quarter vellum with paper patterned boards, gilt spine. Spine lightly soiled. Near fine in lightly worn slipcase.

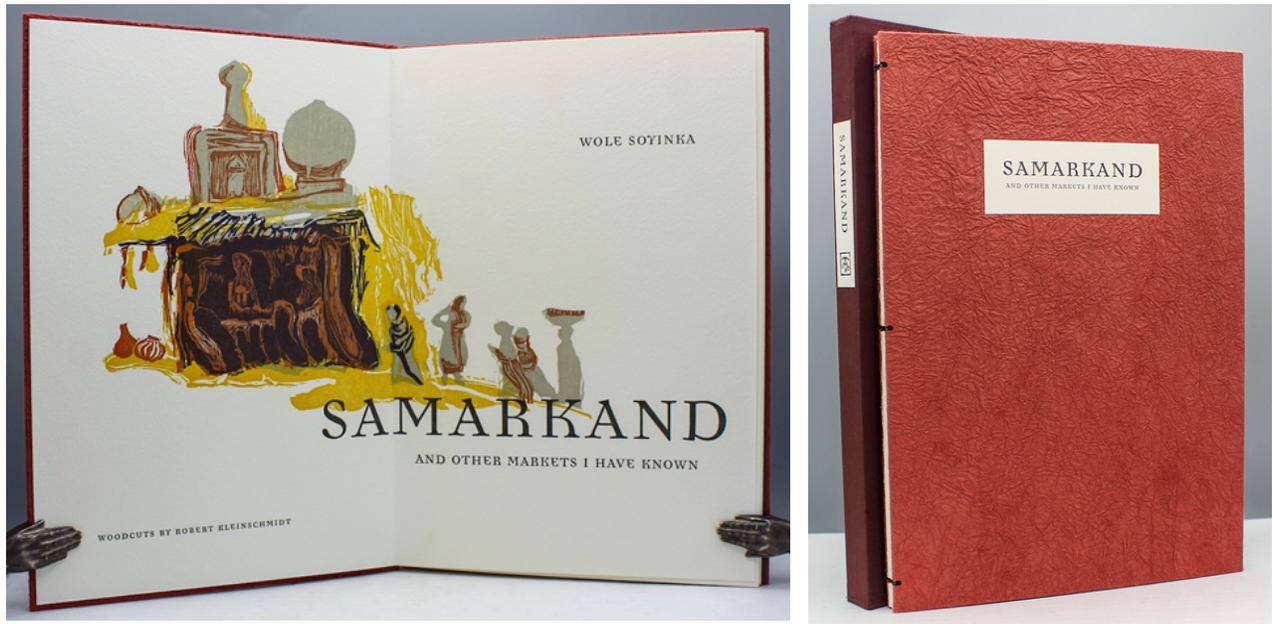
\$600

One of 300 numbered copies, signed by the author. This copy is additionally signed by the publisher on the title-page. It is also a presentation copy from the poet to the poet and publisher, Jonathan Williams, with the following inscription: "Signed for my friend Jonathan Williams With high appreciation of his work for poetry, and every warm regard. Hugh MacDiarmid. Biggar. Lanarkshire. Scotland. 16/5/63."



The Officina Bodoni printed some of the most attractive editions of modern poetry, including work by Eliot, Pound, and Dylan Thomas.





One of 399 Copies Printed by the Red Butte Press

24. [RAINMAKER EDITIONS.] SOYINKA, Wole. *Samarkand and Other Markets I Have Known*. Woodcuts by Robert Kleinschmidt. [Las Vegas, NV: Rainmaker Editions, 2003].

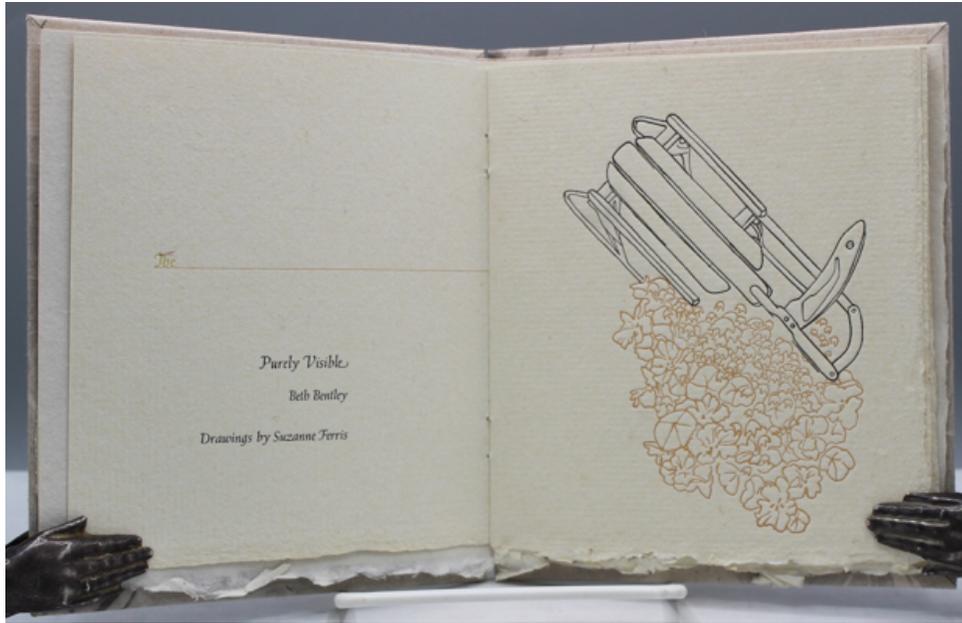
Quarto. Unpaginated. Four-color woodcuts by Robert Kleinschmidt.

Bound by Daniel Kelm in Japanese Kyosei-shi handmade paper over boards with printed paper label, in a silk covered slipcase. As new.

\$750

One of 399 copies printed letter-press at the Red Butte Press on the University of Utah. Signed by the author, artist and designer.





One of One Hundred Copies Signed by the Author

25. [SEA PEN PRESS.] BENTLEY, Beth. *The Purely Visible*. [Seattle: Sea Pen Press & Paper Mill, 1980].

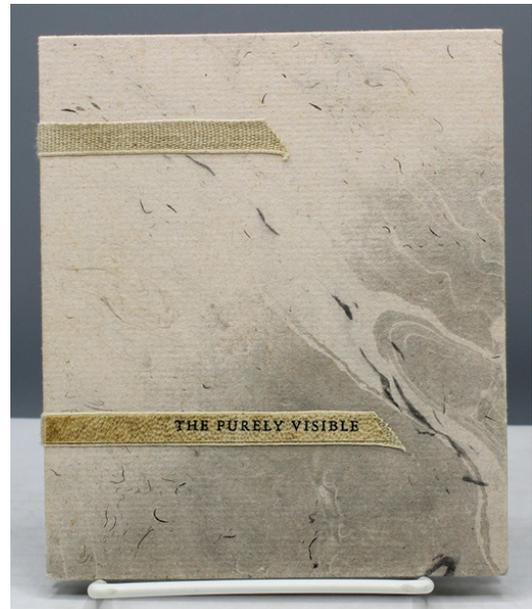
Small quarto. [15] pp. Drawings by Suzanne Ferris. Printed letterpress in twelve point ATF Garamond monotype by Scott Freutel at the Spring Valley Press, with titling and colophon hand-set in in Weiss types by Alan Ligda at the Archive Press.

Suminagashi paper covered boards with cloth ribbon labels. A fine copy.

\$200

Limited to one hundred copies. Signed by the author on a terminal blank.

Beth Bentley has taught poetry writing to adults and children, given countless readings, won many awards, and published widely from the *New Yorker* to *Poetry Northwest*. She has been recognized with a National Endowment for the Arts fellowship. She is also the author of *Little Fires*, published by Cune Press. *The Purely Visible* is a ten page poem.





Kitty Maryatt’s Thirtieth Collaborative Book with the Scripps College Press

26. [SCRIPPS COLLEGE PRESS.] *On the Impact of Expectations*. Researched and Compiled by S. Boyer et al. [Claremont, California:] Scripps College Press, 2001

Seven booklets (approx. 5" x 5"), each enclosed in a folder (5¼" x 5½"). The booklets are variously illustrated with colorful linoleum cuts, pochoir, and polychrome prints. plus creative typography in black and in color. Each booklet was designed by a different student in the class, and each one features a unique binding and personal touches by the students, including a variety of decorative papers. One folder contains a sachet of color-printed paper tiles that create an illustration when put together. The manila paper folders are arranged to resemble a filing cabinet. Letterpress printed with handset type on Rives BFK and Rives Heavyweight.

Booklets and folders housed in a pearlescent acrylic box. A fine copy.

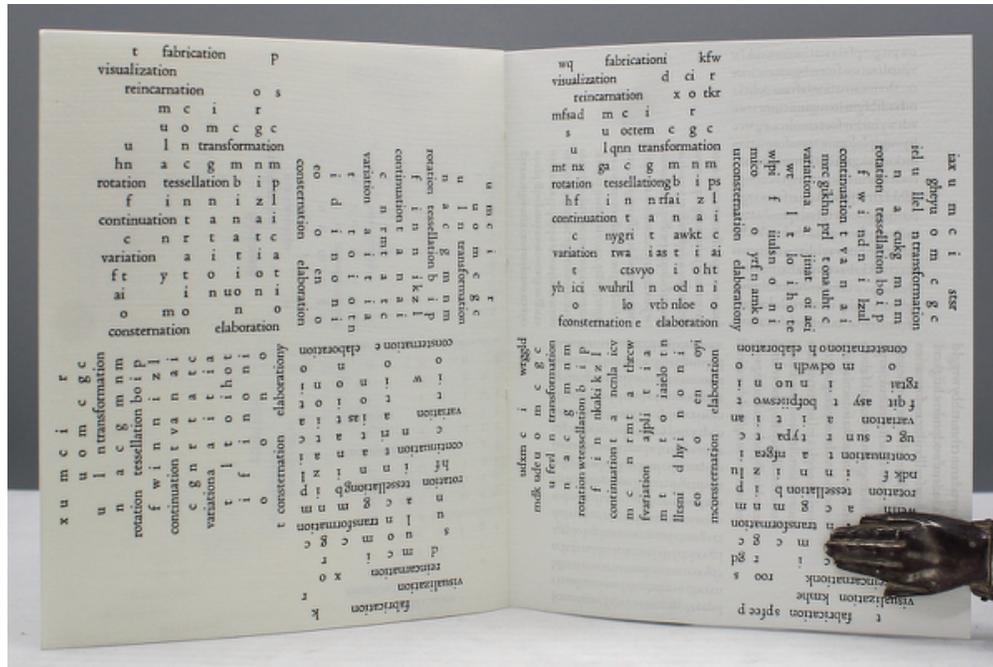
\$375

One of seventy copies. This is the thirtieth collaborative book project directed by Kitty Maryatt for the book arts classes at the Scripps College Press. The student collaborators were Gretchen Lindsay, Catherine Templeton, Jillian Wallis, Candice Cetrone, Shannon Kelly, and Sarah Boyer. Signed on the colophon by the students and Maryatt.



In the abstract, Maryatt writes, “This is the thirtieth book in fifteen years from the Scripps College Press. Over that time, I have observed that students often write overly predictable first rough drafts. As a result, the specific focus of *this* book is unpredictability or surprise. These stories became experiments in challenging the reader’s expectations. The resulting varied page configurations serve to reveal the structure of each story.”





“Presenting Text as Image...and Image as Readable Text,”  
One of Ninety-Nine Copies from the Scripps College Press

27. [SCRIPPS COLLEGE PRESS.] *This Tends to Happen*. [Claremont, California:] Scripps College Press, 2005.

Eight booklets (varying sizes). Each booklet was designed by a student in the class and features its own elaborate folded-paper format, some with pop-up and fold-out components. Illustrated in color with hand-carved linoleum blocks and magnesium relief engravings. Letterpress printed in hand-set Centaur on Frankfurt Cream, Frankfurt White, Nideggen, and Thai paper.

Enclosed in a hand-sewn double accordion-fold binding with eight compartments. The binding was handmade by Cave Paper in Minneapolis. In a white textured slipcase (a bit smudged in places). A fine copy.

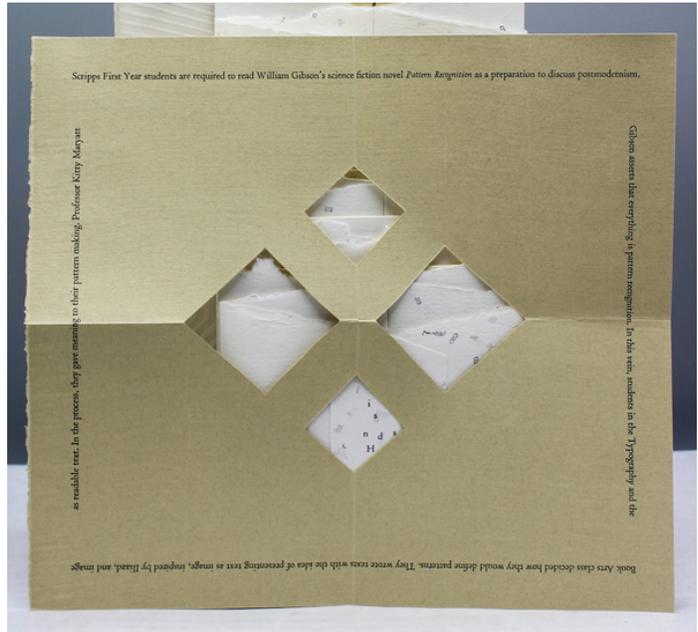
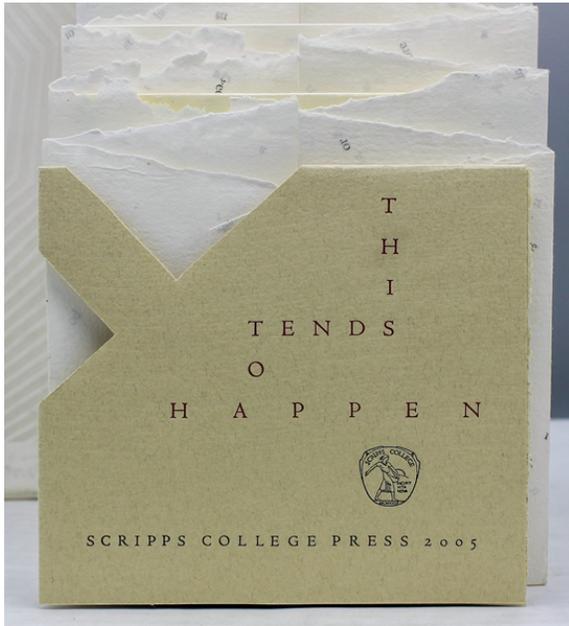
\$300

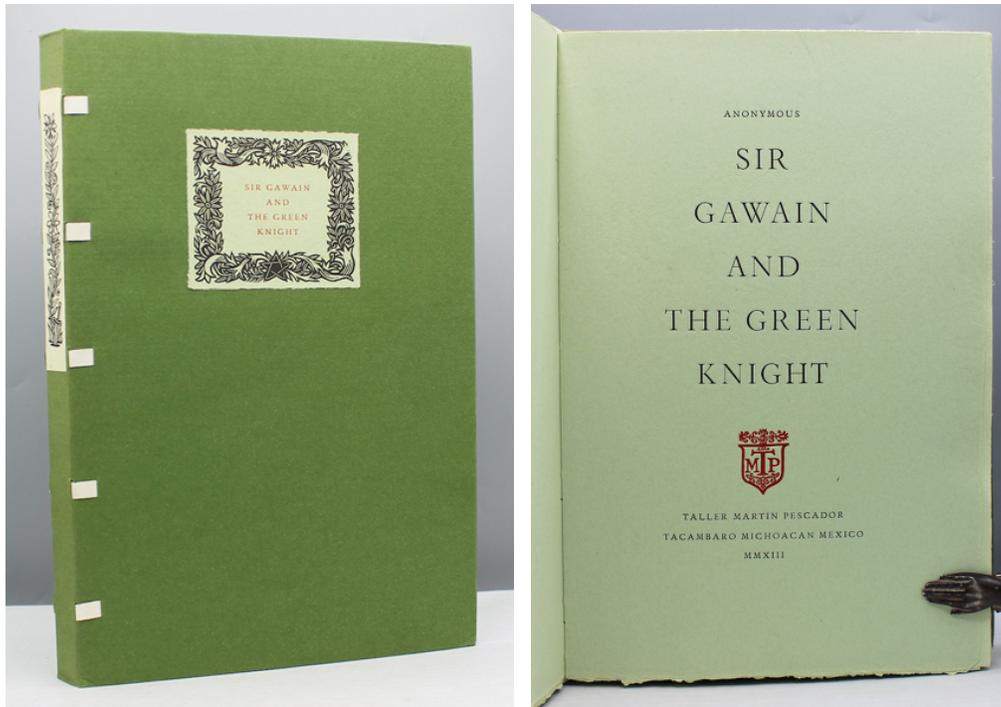
One of ninety-nine copies. Made by students Amelia Neptune, Kristin Knaebel, Sara Hoberman, Isla Falis, Marie Sophonapanich, Theodore Weber, and Jessica Duffett under the direction of Kitty Maryatt. Signed by the students and Maryatt on the colophon.

Kitty Maryatt writes, “Scripps First Year students are required to read William Gibson’s science fiction novel *Pattern*



*Recognition* as a preparation to discuss postmodernism. Gibson asserts that everything is pattern recognition. In this vein, students in the Typography and the Book Arts class decided how they would define patterns. They wrote texts with the idea of presenting text as image, inspired by [Dadaist artist and publisher] Iliasz [1894 – 1975], and image as readable text. In the process, they gave meaning to their pattern making,” (colophon).





One of 200 Copies Printed by Juan Nicanor Pascoe’s Taller Martín Pescador, Illustrated by Artemio Rodríguez

28. [TALLER MARTÍN PESCADOR]. *Sir Gawain and the Green Knight*. [Translated by John Ridland]. Tacambaro, Michoacan, Mexico: Taller Martin Pescador, 2013.

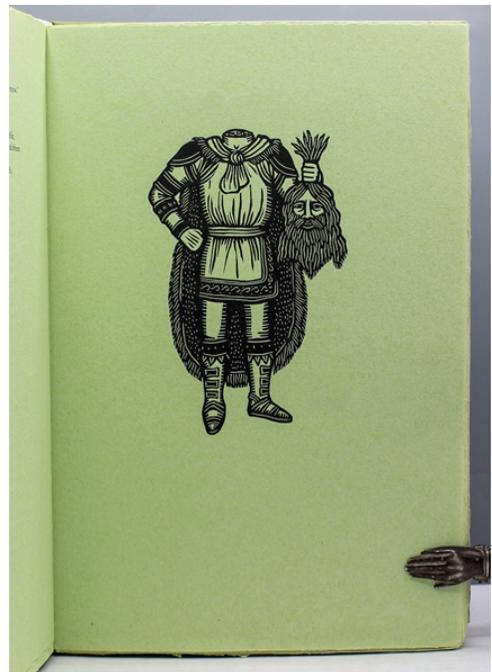
Large quarto. Illustrated with numerous linoleum cuts by Artemio Rodríguez, including five full-page cuts and one printed in green on colophon. Title-page printed in black and red. Printed on light green paper made by Pasquale de Ponte in San Lucas Tepetlaco. Bembo titling and Poliphilus types cast by Bradley Hutchinson in Austin, Texas.

Bound by the printers, sewn on vellum tapes and laced into dark green stiff paper covers with a printed paper label on front board and spine, the structure reminiscent of a classic limp vellum binding. Prospectus laid in. A fine copy.

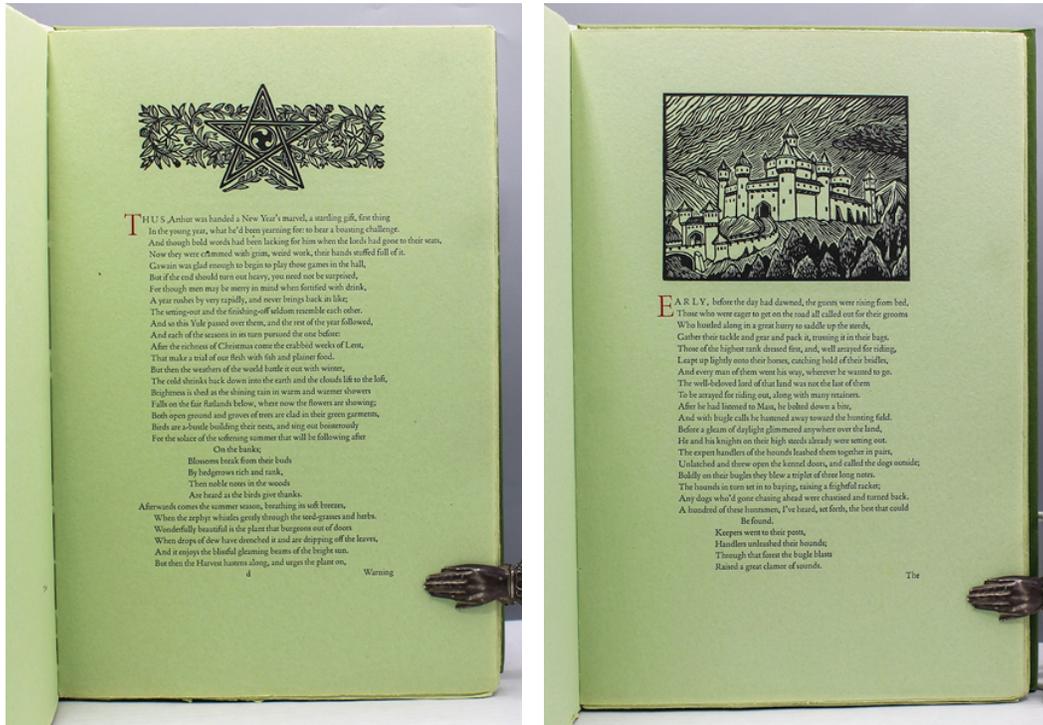
\$600

One of 200 copies printed by Juan Nicanor Pascoe’s Taller Martín Pescador.

Juan Nicanor Pascoe (b.1946, Chicago) was educated in the U.S. while spending vacations at his father’s home in Mexico City. He learned the art of letterpress printing while apprenticed to Harry Duncan at the Cummington Press in

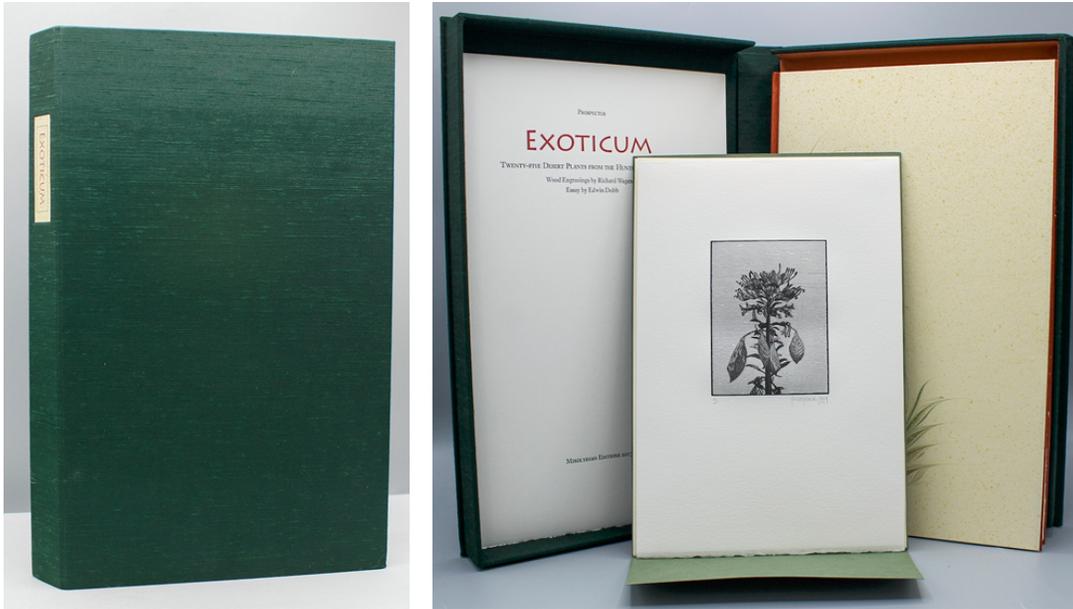


Iowa. He moved to Mexico in 1973 and set up a print shop with a renovated nineteenth-century R. Hoe Washington handpress. In 1975, he established his own imprint, the Taller Martín Pescador (Kingfisher Workshop), suggested by the writer Robert Bolaño.



Artemio Rodríguez (b. 1972) is a Mexican printmaker whose work has appeared in a variety of media, including books and on delivery trucks. He is influenced by medieval woodcuts and Mexican print artists such as José Guadalupe Posada. Rodríguez's work has been featured in galleries in the United States, Japan, Puerto Rico, and Mexico and in a number of museums, including the Los Angeles County Museum of Art.





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

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

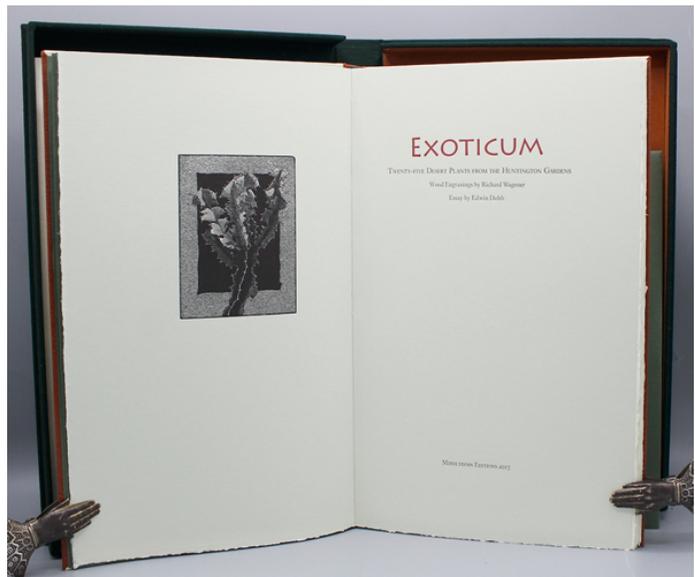
Folio (12¼ in. x 7½ in.) 72 pp. Printed letterpress on two types of Zerkall-Bütten paper from the Kall River Valley in Germany. Engravings printed directly from the wood blocks on a Vandercook Universal I proof press.

Quarter terra cotta morocco over marbled paper boards, gilt lettered spine. Laid in a clamshell box, along with five signed prints from the edition and a special printing of the bladderpod plant, which was the genesis of this suite of engravings. The suite of prints is in a green paper chemise. Clamshell box with printed paper spine label. Binding by John DeMerritt; paper marbling by Pamela Smith of Abiquiu, New Mexico.

\$1,600

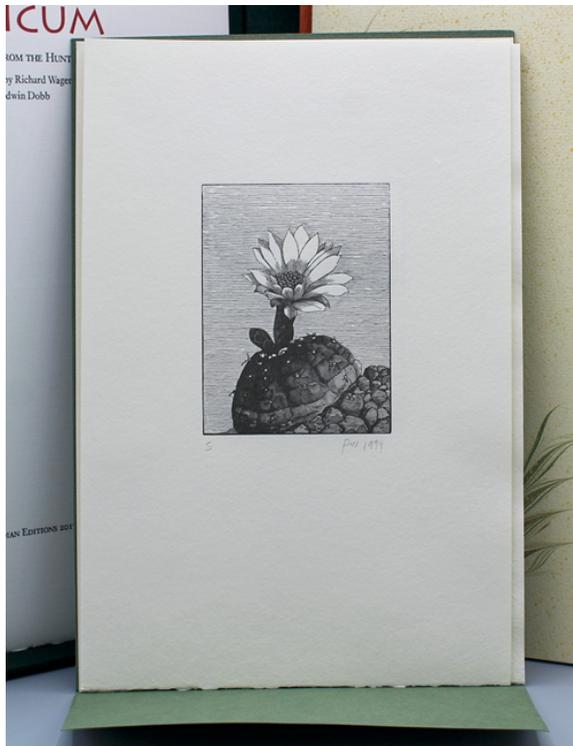
One of twenty-six lettered deluxe copies. Signed by Edwin Dobb and Richard Wagener.

“Edwin Dobb is a fiction writer, essayist, and journalist. A former editor-in-chief of *The Sciences* and contributing writer



at *Harper's*, he currently writes for *National Geographic* and teaches at the U. C. Berkeley Graduate School of Journalism.

Richard Wagener is a California printmaker and book artist specializing in wood engraving and is the proprietor of Mixolydian Editions where he publishes fine press limited edition books and prints. He is the 2016 co-recipient of the Carl Hertzog Award for Excellence in Book Design from the University of Texas at El Paso and the recipient of the 2016 Oscar Lewis Award for contributions to Book Arts from the Book Club of California," (from the prospectus).





One of Twenty-Five Copies of Richard Wagener’s Most Recent Book

30. WAGENER, Richard. *From Here and There*. Petaluma, California: Mixolydian Editions, 2022.

7½ x 12½ in. [72] pp. With twenty woodcut plates (including frontispiece), six in color, of plants observed in the wild and in botanical gardens internationally. With an explanatory paragraph for each woodcut. Printed by Richard Wagener in Aldus Nova, Centaur, and Bembo types on Zerkall smooth paper.

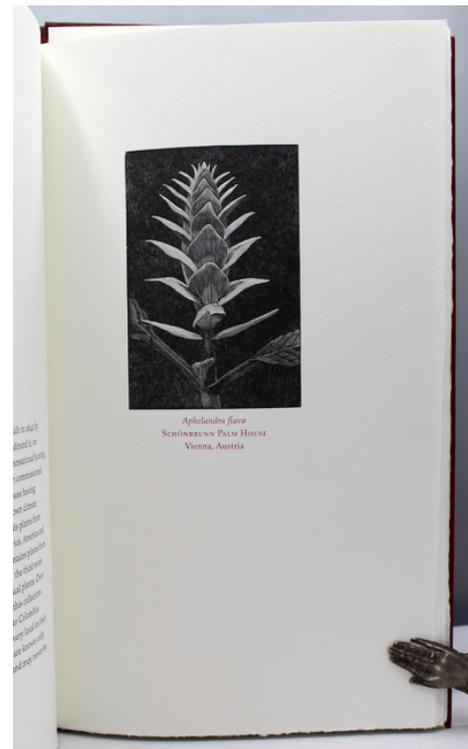
Bound by Priscilla Spittler in iridescent paste paper made by Claire Maziarczyk. Foil stamped with title on blue cloth spine. A fine copy, as new, of a beautiful book in the blue cloth slipcase.

\$975

One of twenty-five regular copies in an edition of fifty-one, plus six *hors commerce* copies.

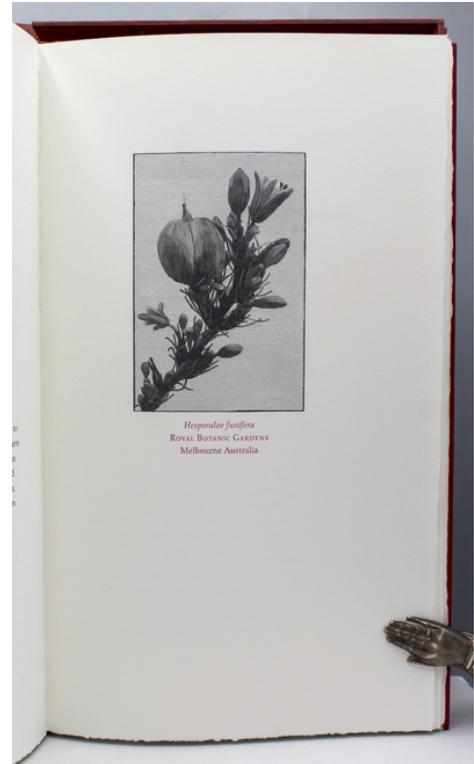
Wagener observed the plants illustrated in the present work while visiting botanical gardens in countries including Australia, England, Scotland, Lithuania, Austria, and Finland. These international finds are joined by illustrations of plants from the Huntington botanical gardens, as well as four plants observed in the wild in California and Costa Rica.

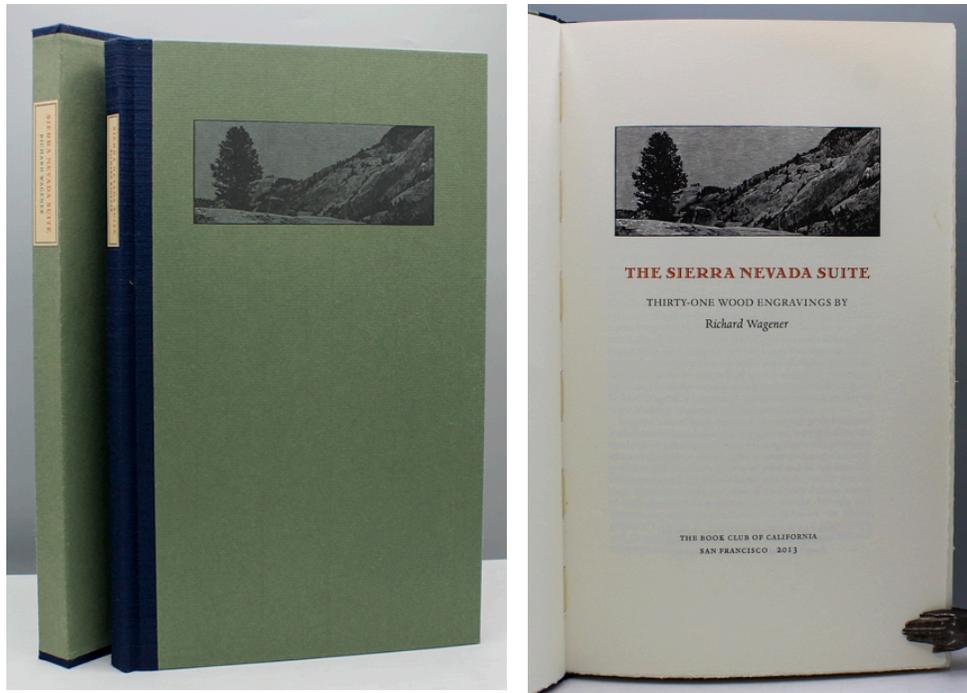
*From Here and There* continues thematically from Wagener’s *Exoticum* (2017), which also explores the plants of



the Huntington, in particular the native flora of California. The present work and *Exoticum* both have elements of the field guide in their form, with the explanatory paragraphs in the present work offering information on the origins of each plant and their relevance in medicine, cuisine, and culture. The result is a book that muses on ecology, the role of nature in human civilization, the threat of climate change, and even the forces of colonization and so-called discovery that brings a flower native to the Amazons to a botanical garden in Scotland in the first place.

Richard Wagener is a California printmaker and book artist specializing in wood engraving. He is the proprietor of Mixolydian Editions, where he publishes fine press limited edition books and prints. He is the 2016 co-recipient of the Carl Hertzog Award for Excellence in Book Design from the University of Texas at El Paso and the recipient of the 2016 Oscar Lewis Award for contributions to Book Arts from the Book Club of California.





With Thirty Wood Engravings of the Sierra Nevada,  
The Companion Volume to Wagener's *California in Relief*

31. WAGENER, Richard. *The Sierra Nevada Suite*. Thirty-One Wood Engravings...San Francisco: The Book Club of California, 2013.

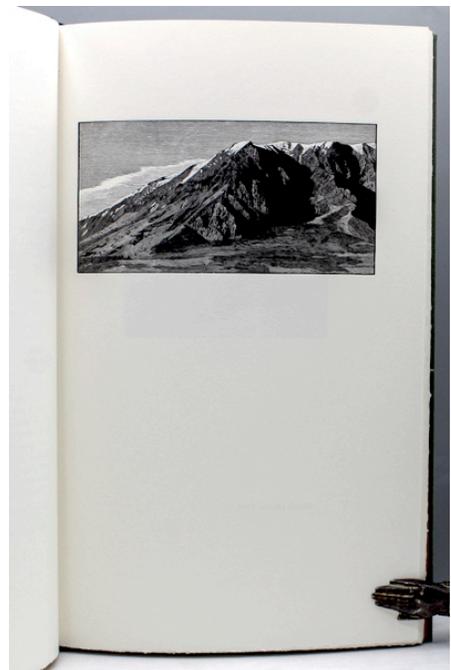
Narrow folio (7¾ in. x 12½ in.) With a [4] pp. introduction by Peter Rutledge Koch. Tilted-page printed in black and red, with wood-engraved vignette, thirty full-page wood- engravings by Wagener, two folding. Printed in Dante type, designed by Giovanni Mardersteig. The text was cast at the letterfoundry of Michael & Winifred Bixler and printed by Max Koch on Zerkel Buttenpapier.

Bound by John DeMerrit Bookbinding in black linen over green laid paper boards, with woodcut illustration on front cover. Printed paper spine label. A fine copy in matching black linen and green board slipcase.

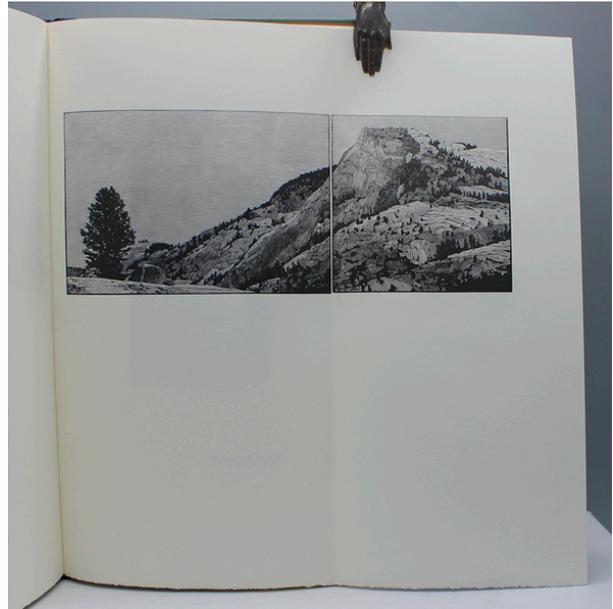
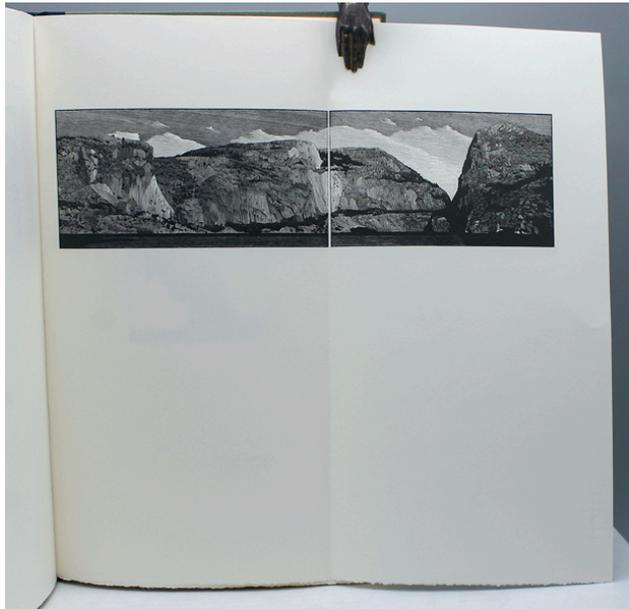
\$750

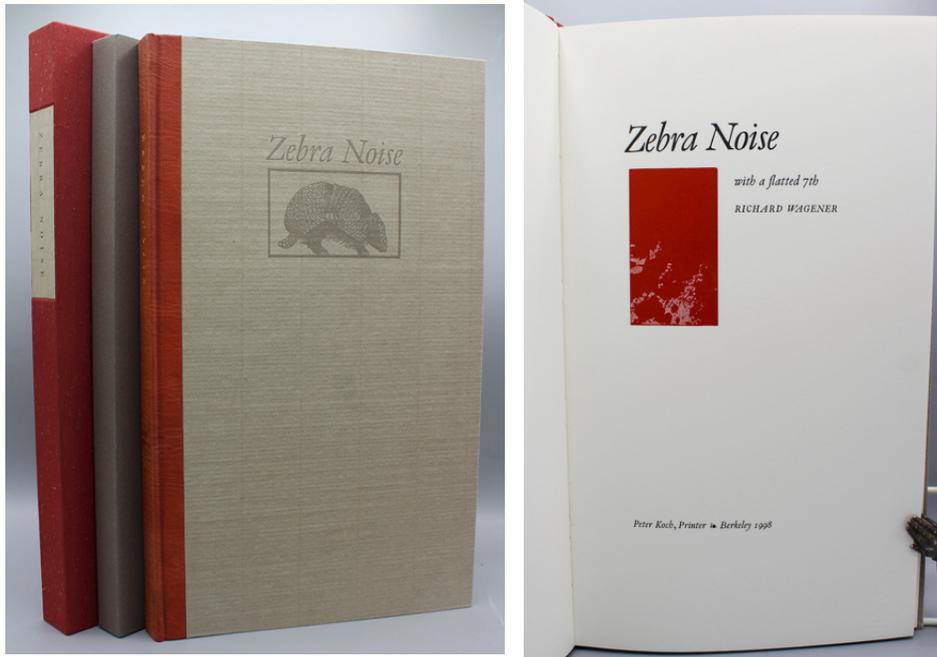
One of 308 copies. Signed by the artist. This is a companion volume to Wagener's *California in Relief*, which was published by the Book Club of California in 2009 and went out of print immediately.

"Keep close to nature's heart...and break clear away, once in a while, and climb a mountain or spend a week in the woods. Wash your spirit clean," (John Muir).



“John Muir reminds us that a life lived without great rocky outcrops and ageless trees as a part of one’s native landscape would be a life deprived of one of the greatest resources of the sublime...In the Sierra Nevada there live trees as old as Sumerian phonographic script and Egypt’s Bronze Age Middle Kingdom – there for you to lean against and smell...alive...sap oozing from the cores of the oldest living friends we have. Richard Wagener’s engravings capture an essential quality of that friendship—nearness and an austere clarity,” (from Koch’s introduction).





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

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

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

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

\$4,900

One of seventy numbered copies, signed by Wagener.

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

