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## **California International Antiquarian Book Fair**

Sponsored by the ABAA

February 9-11th at the Embarcadero in San Francisco  
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## **MICHAEL R. THOMPSON RARE BOOKS**

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**Please visit us in Booth 204 in Pasadena and  
Booth 134 in San Francisco**



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# California Printers

Fine Printing and Artist's Books from Northern and Southern California

*Books in our stock at Rare Books LA, Booth #204 and  
The 56<sup>th</sup> California International Antiquarian Book Fair, Booth #134*

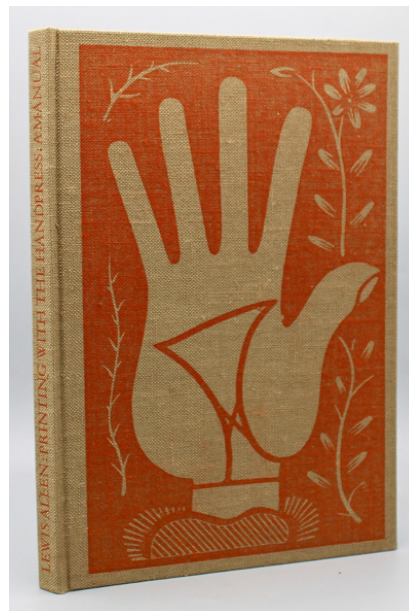
Michael R. Thompson Rare Books, ABAA/ILAB  
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1. [ALLEN PRESS.] ALLEN, Lewis. *Printing with the Handpress*. Herewith a Definitive Manual...to Encourage Fine Printing through Hand-craftsmanship. Kentfield, California: The Allen Press, 1969. Folio. 75, [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.

**\$1,750**

One of 140 copies of the Allen Press masterpiece (Allen Press bibliography #34).



2. [ALLEN PRESS.] WHARTON, Edith. *Quartet: Four Stories*. Kentfield, California: Allen Press, 1975. Folio. 126 pp. Full-page, three-color illustration (designed by Lewis and Dorothy Allen) at the beginning of each story. Printed with German ink on all-rag paper made specially for the Allen Press at St. Cuthberts Mill in England. The typeface is Romanée, designed by Jan Van Krimpen for Joh. Enschedé en Zonen. Printed damp on an 1846 Columbian handpress. Bound by the Allens in vermilion and beige Fortuny print cloth, hand-blocked in Venice. Minor toning to edges. Otherwise, a fine copy with the original prospectus and in the original acetate dust jacket.

**\$600**

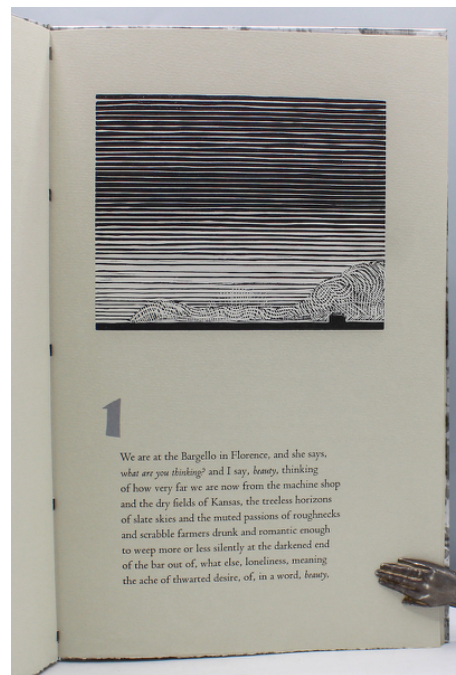
One of 140 copies produced by Lewis and Dorothy Allen. From the prospectus: "The four stories in the present edition were selected on the basis of most favorable reviews by

literary critics, plus an inclination toward textual and geographical variety — Rome, New York, Paris, and England..." (*Allen Press Bibliography*, 41.)

3. **[ARCHETYPE PRESS.]** *Pasadena*. [Pasadena, California:] Art Center College of Design, April, 2006. Oblong quarto. [46] pp. Fifteen plates, printed on Japanese Mulberry paper, using linoleum blocks and photopolymer plates. Hand-bound by Alice Vaughan in quarter brown morocco over green cloth boards. A fine copy in publisher's full tan cloth slipcase.

\$300

Special bindery edition, limited to twenty-six copies, presented in a slipcase. There were also seventy-five regular copies. A tribute to Pasadena in type and illustration, presented by the students of the Art Center College, under the direction of Gloria Kondrup and Heidrun Mumper-Drumm. Includes sections on the Colorado Street Bridge, the Rose Parade and Rose Court, Greene & Greene architecture, the Pacific Asia Museum, and Jackie Robinson, who grew up in Pasadena.

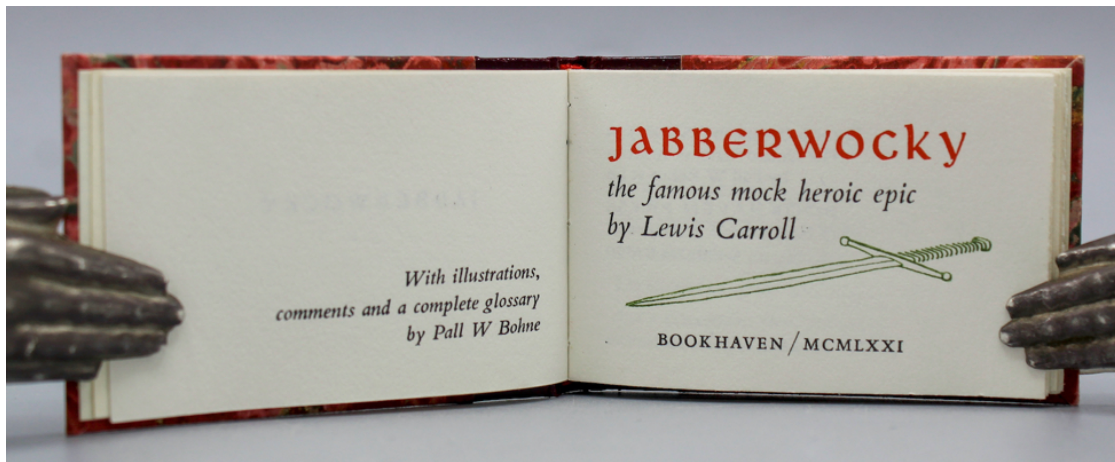


4. **[BLACKBIRD PRESS.]** FAIRCHILD, B.H. *Beauty*. A Poem by B.H. Fairchild. Upland, California: Blackbird Press, 2007. 7 by 11 in. Four linocut illustrations by Anna Alquitela. Printed on Zerkall Book paper, the text is Centaur and Arrighi monotype from M & H type. Hand-bound with aluminum-wrapped 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. 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. “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). Together, Gillingwaters and Alquitela created the binding for each book from a variety of materials, aging the thin aluminum with nontoxic chemicals to affect a dappled, weathered look. The beautifully crafted binding echoes the theme of the book while maintaining a close connection with Fairchild’s machine-shop laborers (Blackbird Press website).



5. **[BOOKHAVEN PRESS.]** CARROLL, Lewis. *Jabberwocky, The Famous Mock Heroic Epic*...[With illustrations, comments, and a complete glossary by Pall W. Bohne.] [n.p., Rosemead, California:] Bookhaven, 1971. Miniature (2 $\frac{5}{8}$  x 1 $\frac{3}{4}$ "). 42 pp. With five full-page illustrations printed in green. Printed on an Old Series Chandler & Price platen press. Typefaces used were *Libra*, *Bembo*, and “the type used to handset the poem itself is something of a mystery. It was give to me by a printer of note, Mr. Grant Dahlstrom of the Castle Press in Pasadena, Calif., who had received the font from an employee. Research...has, thus, far, failed to reveal the name of the type or its founder” (colophon. Hand-bound in quarter burgundy leather over French-made marbled paper. Fine.

**\$125**

One of 300 copies. In the introduction, Pall W. Bohne (1935 - 2017) writes, “In 1870 Lewis Carroll published his book *Through the Looking Glass*, which contains perhaps the most famous nonsense poem in the English language, the *Jabberwocky*. The poem is presented in chapter one, and later on, in chapter six, an explanation is given by Humpty Dumpty of the *hard words* found in verse one. The meanings of the hard words in the other verses have caused much debate during the past one hundred years. In an effort to quell this controversy, the publisher, after much research, takes pleasure in presenting this edition of the *Jabberwocky* with a complete glossary of all the hard words.”



6. **CHAYT, Steven, and Meryl Chayt.** *A Ludlow Anthology*. Winter Haven [California]: Anachronic Editions, 1986. Folio. [6], [viii], [95] pp. Each section is designed to be typographically distinct to showcase over twenty different Ludlow typefaces and explore the graphic potential of the material covered. With bibliography. Printed on Rives paper. Quarter natural linen over black cloth boards, spine stamped in black. With the prospectus and an original sales receipt (for the Campbell Logan Bindery) dated February 1987 laid in. In a custom black cloth slipcase. A fine copy.

\$750

One of 100 copies, signed by the Chayts, who edited and printed this lovely production. The Ludlow Typograph is a hot metal typesetting system used in letterpress printing. The device casts bars, or slugs of type, out of type metal primarily consisting of lead. These slugs are used for the actual printing, and then are melted down and recycled on the spot. The Ludlow Typograph Company, founded in 1906 by William I. Ludlow, began manufacturing the device in Chicago in 1912 as a cheaper, simpler alternative to the Linotype. By the early 1980s, the company claimed there were 16,000 such machines in operation worldwide. Includes essays by Richard Huss, R. Randolph Karch, William A. Kittredge, Sol Malkoff, Douglas C. McMurtrie, and Irving B. Simon.

7. **[DAHLSTROM, Grant.]** 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.

8. **[GRABHORN PRESS.]** *The Subtyl Historyes and Fables of Esope. Translated out of the Frensshe in to Englysshe by William Caxton at Westmynstre in the Yere of Oure Lorde M.CCC.LXXXIII*. San Francisco: The Grabhorn Press, 1930. Octavo. [viii], 168 pp. Illustrated title-page and six large headpieces designed and hand-colored by Valenti Angelo in teal, yellow, pink, and gold. Also with 117 distinct illustrative initials designed by Angelo and printed in red. Type is handset Koch Bibel Gotisch. Printed on unbleached Arnold paper. Original reddish-brown leather with gilt title and five raised bands on spine. Some rubbing to extremities and upper joint. Toning to edges and some foxing to edges of endpapers. Patch of toning to title-page and facing blank from something previously laid in. Otherwise bright and attractive throughout. Unnumbered, inscribed on the colophon by Ed Grabhorn to Leslie McMurtry (dated June 9, 1932). A very good copy.

\$950

One of 175 regular copies. Twenty-five special copies privately printed for Herbert Rothschild were also produced. This copy shares some characteristics with the twenty-five

special copies (which were produced before the regular copies). First, the date on the title page is given as 1383 (instead of 1483) in this copy, which is a printing error shared with the Rothschild copies only, as the error was corrected before the regular edition left the shop. In addition, both this copy and the Rothschild copies have three terminal blanks, as opposed to two in the regular copies. This copy was apparently given by Grabhorn to Leslie McMurtry on the same day as a copy of *A Lytell Geste of Robyn Hode and His Meiny* (Grabhorn Press, 1932), also unnumbered and with an inscription to McMurtry dated June 9, 1932.

9. **[HEYECK PRESS.]** MAYES, Frances. *The Book of Summer*. Woodside, California: The Heyeck Press, 1995. Folio. 61, [3] pp. Five illustrations from drawings by Corinne Okada. Designed and printed by Robin Heyeck in Centaur and Arrighi type on Barcham Green's handmade Cambersand paper. Full marbled silk in shades of gray, golden brown, and ochre, by Robin Heyeck. Pale yellow slipcase with printed paper label. A fine copy.

**\$300**

One of ninety copies. Signed by the author. A beautiful production of the Heyeck Press, featuring Mayes' poems inspired by a trip to Italy. Mayes has published several volumes of poetry, including *Climbing Aconcagua* (1977), *Sunday in Another Country* (1977), *After Such Pleasures* (1979), *The Arts of Fire* (1982), *Hours* (1984), and *Ex Voto* (1995). In 1996 she published *Under the Tuscan Sun*, a memoir of her buying and renovating an abandoned villa in rural Tuscany. It was number one on the New York Times bestseller list and was made into a film with Diane Lane in 2003. Robin Heyeck established the Heyeck Press in Woodside, California in 1976 and began letterpress printing contemporary poetry and books on paper marbling. By 2011, Heyeck had printed twenty-eight books of previously unpublished work by poets like Mayes, Adrienne Rich, and Sandra Gilbert, including Rich's *Sources* (1983). Heyeck Press books on paper marbling include *Suminagashi-zome* (1991) by Tokutaro Yagi and *Adventures of a Marbler* (2006), written by Heyeck herself. Heyeck was also a professor of English at the College of San Mateo for over three decades. As of January of 2023, her work is on display at the Metropolitan Museum of Art as part of an exhibition on late twentieth-century paper marbling.

10. **KING, Susan** and Jean Gabriel Adloff. *Say, See, Bone, Lessons from French*. Paradise Press, 1988. 7½ x 5¾ in. Unpaginated. Main text in French printed on paper made by David Carruthers at La papeterie St-Armand in Montreal. Interspersed with Kozo overlay leaves with an English translation and manuscript "corrections" to the text by Jean Gabriel Adloff. Printed by Susan King in American Garamond and Twentieth Century. Hand-bound in Coptic style by Shelley Hoyt. Decorative paper (made at the Paradise Press) over boards. Manuscript label. Fine.

**\$350**

One of 125 copies inscribed by Susan King on the colophon. "I became fascinated with the way a foreign language is taught to beginning students. By my second French lesson I was writing down directions, phrases used by the





instructor, or short sections of the text, *Langue et langage*, 4e edition, that leapt off the page as interesting examples of a culture other than my own. These notes sparked a series of short prose pieces which appear here...I wanted a visual element that was not an illustration: my beginner's essay corrected in French handwriting gave me an element that is both abstract and literal. What started out as a simple project became more complicated as Dr. Jean Adloff, my French instructor and also a writer, agreed to collaborate," (colophon).

11. **[LYCEUM PRESS.]** STEVENSON, Robert Louis. *Summer Sun*. Illustrated by Carmen Voss. [Fullerton, California:]: Lyceum Press, [2001]. Broadside (12 x 18"). Includes a hand-colored illustration of flowers in the sunlight, plus a hand-colored vignette of a bee. Designed, printed and painted at the Lyceum Press by Wm. Erik and Carmen Voss. Fine.

**\$250**

One of twenty-five copies signed by Wm. Erik and Carmen Voss.



12. **[NINJA PRESS.]** ANDREWS, Betty [pseudonym]. *Close to the Bone*. [Sherman Oaks, California:] Ninja Press, 1984. 5½ in. x 5½ in. 18 pp. With two linocut bone designs printed in gray. Handset in Centaur and Arrighi and letterpress printed on Nideggen paper. Bound in paper wrappers handmade by Harry Reese of Turkey Press. A fine copy.

**\$750**

One of 275 copies in paper wrappers. Signed by Betty Andrews. Forty deluxe copies in linen were also produced. *Close to the Bone* was the first publication of Ninja Press. In *Dispatches from the Lizard Brain: A Descriptive Bibliography of Ninja Press*, Carolee Campbell writes of the project, "I was as inexperienced as I was self-assured. Three hundred and fifteen copies for a first book testifies to that." Previously, Campbell had produced two small, unique books,

*Courting Sorrow* and *Homage*, and two copies of a keepsake for Claire Van Vliet. Campbell met Andy Blunt (a.k.a. Betty Andrews) during Campbell's time as a student in the theater program at Los Angeles City College. The two maintained a decades-long friendship, and Campbell developed an "undying devotion" to Blunt. Andy Blunt was the first poet published under the Ninja Press imprint. The second Ninja Press book, *Plowing the Wind*, also features Blunt's poems. Campbell has been the sole proprietor of Ninja Press since its founding in 1984. She publishes limited editions of contemporary poetry that she designs, handsets in metal type, prints letterpress, binds, and often illustrates. Campbell, who focuses on printing contemporary poetry, has printed the work of numerous important poets, including former United States Poets Laureate W.S. Merwin, Billy Collins, Philip Levine, and Natasha Trethewey. *Dispatches from the Lizard Brain: A Descriptive Bibliography of Ninja Press*, A4.



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**

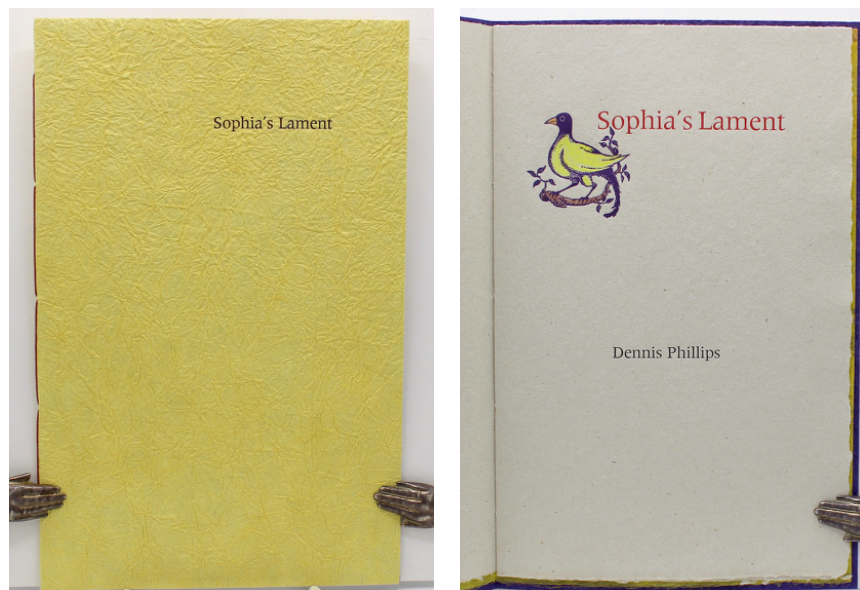
One of a hundred copies signed by the author. A beautiful and ambitious production and a creative milestone for Carolee Campbell's highly regarded private press.



14. [NINJA PRESS.] PHILLIPS, Dennis. *On Rooks*. [Sherman Oaks, California]: [Ninja Press], [2015]. Folio (12.5" x 6.75"). 36 pp. Photographically reproduced frontispiece and title page illustration; twenty-one photographic reproductions by Carolee Campbell. The photographs were printed digitally on Japanese Asuka washi, then cut and tipped-in by hand. The type is handset Van Dick with Felix Titling for the display. It is printed letterpress on dampened Barcham Green paper, handmade in 1986 at the Hayle Mill (now closed) in Maidstone, Kent, England. Quarter forest green French goatskin over decorative black English paper. Prospectus laid in. A fine copy.

\$1,250

One of seventy-five copies, signed both by the poet and photographer with an additional eight lettered hors commerce. This copy is number fifty-five. *On Rooks* is a "set of splendidly rich poems that records the minutiae of the moment, moving from the micro to the macro throughout. The poems are both the residue of privacy and an accounting of terrain, the poet's territory; a collision of megalopolis, mountain, and desert meeting in a fire" (prospectus).



15. [NINJA PRESS.] PHILLIPS, Dennis. *Sophia's Lament*. [Sherman Oaks, California: Ninja Press, 2012.] 6 $\frac{5}{8}$  in. x 10 $\frac{1}{4}$  in. [12] pp. With a letterpress printed bird, decorated by hand, on title-page. Title printed in red. All text letterpress printed on handmade paper from the Moulin du Verger papermill in Puymoyen, France. Paper wrappers made from two sheets (yellow outside and purple inside) of kyoseishi paper from the Fuji Paper Mills Cooperative. Letterpress title in purple on front cover. Sewn with red silk. Kozo endpapers containing mango leaves from Thailand. A fine copy, as new.

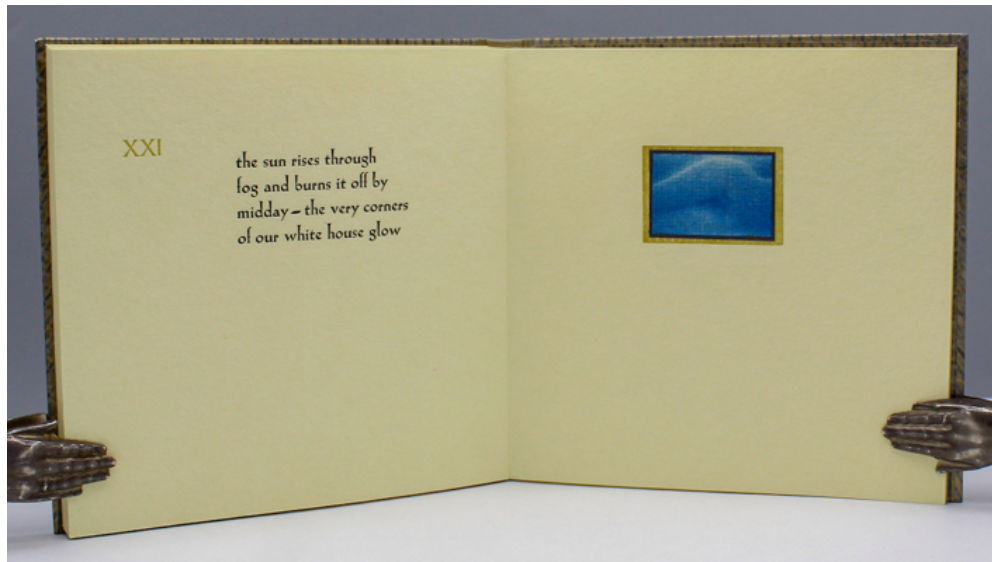
\$200

One of 79 numbered copies signed by Dennis Phillips. The present book was designed, printed, and bound by Carolee Campbell at her Ninja Press with assistance from Karen Skove Chu in the bindery. Eight lettered hors commerce copies were also produced.

16. [NINJA PRESS.] SCHANILEC, Gaylord. *Departures*. [Sherman Oaks, California:] Ninja Press, 2019. Quarto. [12] ff. With six mounted full-color photographs by Carolee Campbell of wood engravings by Gaylord Schanilec. Photographs were printed digitally on Japanese Nyodo-shi paper. Text was hand-set and letterpress printed by Campbell on handmade Langley paper. With small triangular text ornaments in orange throughout. Handmade Belgian flax paper wrappers stitched with gray silk thread and decorated with a mounted color photograph. Edges untrimmed. A fine copy, as new, signed in pencil on the colophon by Gaylord Shanilec.

\$575

One of seventy copies designed, printed, and bound by Carolee Campbell at Ninja Press. Eight additional hors commerce copies were also produced.



17. [NINJA PRESS.] WHITEMAN, Bruce. *XXIV Short Love Poems*. [Sherman Oaks, California: Ninja Press, 2002.] 5½ in. x 5¼ in. 24 pp. With three small cyanotype prints (photographed by Carolee Campbell), bordered in navy, and mounted on printed gold rectangles. The prints were sensitized by hand and printed on Velke Losiny paper by Campbell. Type is Eve and Paramount handset and letterpress printed by Campbell in black, gold, gray, and blue on Japanese hangashi paper. Accordion binding. Blue-and-gold pastepaper (by Claire Maziarczyk) over boards. Japanese raw silk spine. Bound by Campbell with assistance of Karen Skove Chu. A fine copy.

\$500

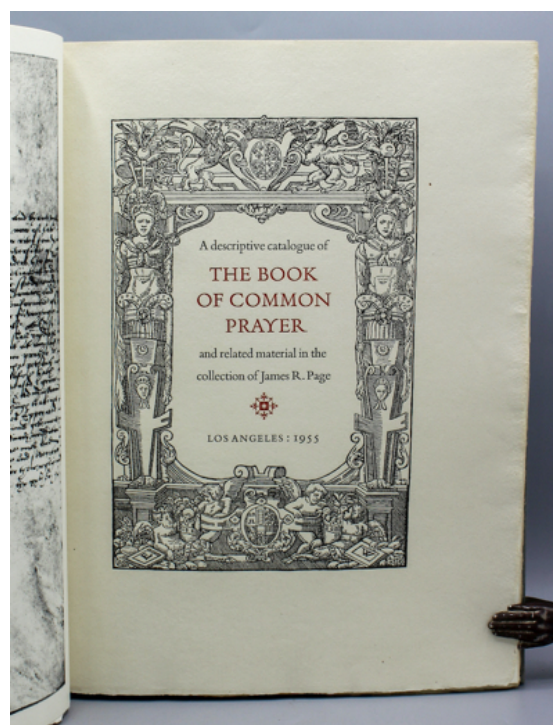
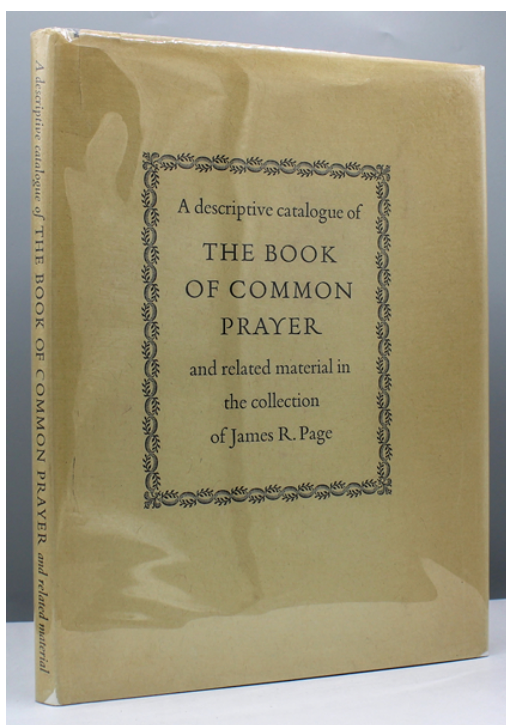
One of 135 copies signed by both Campbell and the poet. *XXIV Short Love Poems* commemorates the twenty-fifth wedding anniversary of Bruce and Deborah Whiteman. Bruce Whiteman (b. 1952) is a poet, essayist, and translator who worked as the director of the William Andrews Clark Memorial Library between 1996 and 2010. He has written several descriptive and annotated bibliographies, including one of Leonard Cohen, and translated poetry and essays from French and Latin (*Dispatches from the Lizard Brain*, A17.)



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

\$400

One of 50 numbered copies signed by the poet and printer. Designed, hand-set, printed, illustrated, and bound by Farida Baldonado Sunada at Ophelia Press. The prospectus reads as follows: "In this collection of new poems, Ron Koertge reconsiders the enduring myths of the Greek gods in a contemporary context and upends traditional narratives. Zeus, Hera, Demeter, Persephone, Dionysus, and other expose their vulnerabilities and acknowledge their surprisingly human shortcomings and longings."

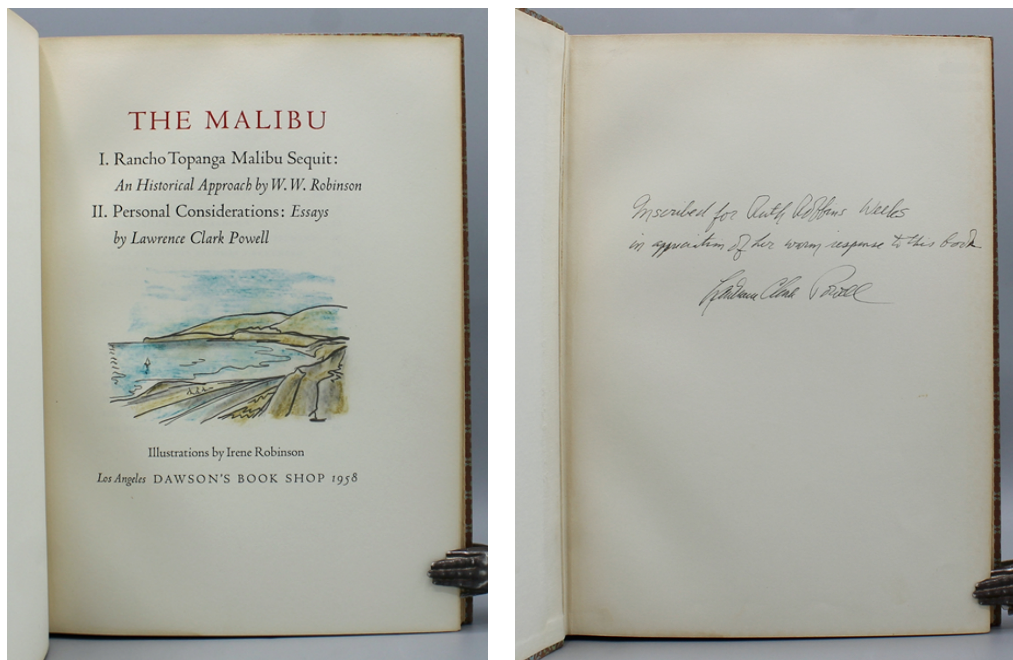


19. [PLANTIN PRESS.] PAGE, James R. *A Descriptive Catalogue of the Book of Common Prayer and Related Materials in the Collection of James R. Page*. Los Angeles: [The Plantin Press,] 1955. Quarto. 67 pp. With 8 plates, including fold-out 16" by 11½" facsimile of Queen Elizabeth's 1573 Proclamation enforcing the Order of the Observance of the Book of Common Prayer. Title-page printed in red and black with architectural woodcut border. Decorative initials and side-notes in red throughout, plus a printed facsimile of Elizabeth's signature. Printed on handmade paper.

Blue-gray printed boards with red title and decorative border and white paper spine titled in red. In the original dust jacket (slight chipping, very good). With the bookplate of bookseller William Wreden to front pastedown. A bit of toning to edges of leaves but otherwise a fine copy of this masterful Plantin Press book.

**\$350**

One of 250 copies printed by Saul and Lillian Marks of this catalogue compiled by Dorothy Bowen. Seven of the plates in the present item appeared previously in the exhibition catalogue for the James R. Page collection of the *Book of Common Prayer* at the Huntington in June 1953, which was printed and bound in paper wrappers at the Plantin Press. The present item is a much more extensive version of the earlier catalogue, with the added fold-out plate. (Harmsen and Tabor, *The Plantin Press*, #121. See #104 for the catalogue in wrappers.)



20. **[PLANTIN PRESS.]** ROBINSON, W.W. and Lawrence Clark Powell. *The Malibu: I. Rancho Topanga Malibu Sequit, II. Personal Considerations: Essays*. Los Angeles: [Plantin Press,] Dawson's Bookshop, 1958. Quarto. [6], 86, [2, colophon] pp. Illustrations by Irene Robinson. Color reproductions of illustrations and color fold-out map. Cloth-backed patterned boards. Paper spine label. Corners and spine extremities lightly rubbed. Occasional light offsetting. Some staining in the gutter of the back pastedown and a terminal blank. Inscribed by Lawrence Clark Powell on front fly leaf: "Inscribed for Ruth Robbins Welles / in appreciation of her warm response to this book / Lawrence Clark Powell." A very good copy.

**\$1,250**

One of 320 copies printed at the Plantin Press, of which this is number 225. Signed by Saul Marks, Lillian Marks, L.C. Powell, W.W. Robinson, and Irene Robinson on the colophon.



21. **[PRESS OF HOLLYCROFTERS.]** CHAMFORT, Nicholas. *Wit and Gossip of the French Court...* Translated from the French by Lesley Mason. Hollywood: Press of Hollycrofters, 1937. Octavo. 41 pp. Set in Poliphilus and Blado and printed on handmade paper at the Press of Hollycrofters. Publisher's reddish-brown leather titled in gilt on spine. Some edgewear and smudging. Toning to edges. A very good copy.

\$125

One of 125 copies of this collection of aphorisms and anecdotes by Nicolas Chamfort (1741 – 1794), author and secretary to the sister of Louis XVI. We could not find much information on the Hollycrofters. Their publications date from 1929 to 1958, with most dating from the 1930s. Their other titles include Lucile Phillips Morrison's *Doll Dreams* (1932), which compiled short fiction by children with illustrations by California artists like Paul Landacre and Millard Sheets. They also published books with a Western Americana interest, including *Indians of Death Valley* by Lydia Clements (1953) and *Orphans of the Desert* by Leo Papiano (1929), the latter of which was one of their earliest publications.



22. **[THE PRESS IN TUSCANY ALLEY.]** STEVENSON, Robert Louis. *A Child's Garden of Verses...* With nine poems not published in prior editions. Illustrations by Joyce Lancaster Wilson. Introduction by Janet Adam Smith. San Francisco: The Press in Tuscany Alley, 1978. Octavo. 114 pp. With nine full-page illustrations, two tailpieces, and thirty-eight decorative initials, all printed in color. Adrian Wilson at the Press in Tuscany Alley. Typeset by the Mackenzie-Harris Corporation in Centaur and Arrighi types and printed on a Colt's Armory press on Arches Laid Text. Bound by the Schuberth Bookbindery in green silk. A fine copy.

\$350

One of five hundred copies, three hundred of which were bound by the Schuberth Bookbindery. The remaining two hundred copies were issued in folded gatherings for hand

bookbinders. Signed on the colophon by Joyce Lancaster Wilson and Adrian Wilson. Adrian Wilson was encouraged to print the present work by Norman Strouse, founder of the Silverado Museum (now part of the Robert Louis Stevenson Museum), and Ellen Shaffer, the museum's curator. Shaffer also encouraged Wilson to contact the Beinecke Library, which housed a set of galley proofs of nine Stevenson poems that had not yet been published.



23. **[PRICE, Robin.]** [Collection of ephemera.] [Los Angeles, CA and Middletown, CT: Robin Price, Printer and Publisher, 1984-2012.] Approximately fifty items. Including press catalogues, broadsides, keepsakes, prospectuses, letters to subscribers, invitations, announcements, an Occidental College certificate, stationery, and a cassette tape of a radio interview by Price, and more. Many items letterpress printed in color. A bright and fine collection of scarce ephemera.

**\$600**

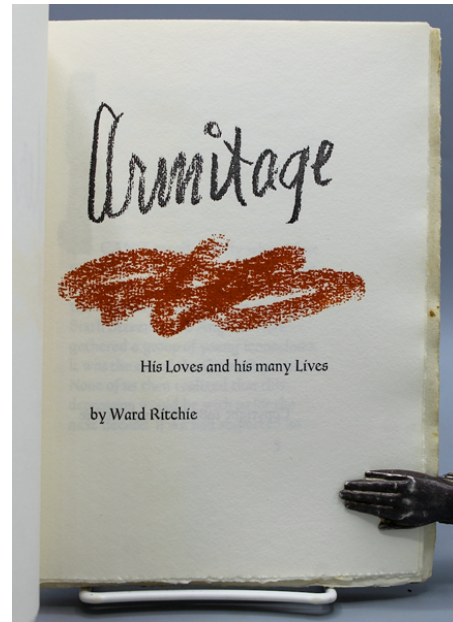
Items dated ca. 1984-2012. Robin Price began printing in 1984 during her last semester studying studio art as an undergraduate at Pomona College. That semester, she took a letterpress printing course taught by Christine Bertelson at the Scripps College Press, during which she produced *Miss Price's Primer*, an alphabet book. She went on to use the community letterpress studio at the Woman's Building in Los Angeles throughout the mid-to-late 1980s, and began working for Susan King of Paradise Press. From 1988 to 1992, she worked full-time as an assistant to Gerald Lange, the director of the USC Fine Arts Press. Price used the printing and book design skills she honed while working at USC to begin full-time operation of her first imprint, Lavender Armadillo Press, in Los Angeles. Price was one of the first members of the Women of Letters and has taught at Dartmouth College, Scripps College, Wesleyan University, Colorado College, and more. In 1995, Price moved from Los Angeles to Middletown, Connecticut, where she continues to print and publish under her own name.



24. **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 fine copy.

\$450

One of 250 copies, finely printed by Earle C. Tripp of Pasadena. A very uncommon title, finely printed for the author, who was the principal of the Buena Vista Plantation on the island of Mindanao, largely growing coconuts.



25. **RITCHIE, Ward.** *Merle Armitage. His Loves and his many Lives.* [n.p., Laguna Beach: Laguna Verde Imprenta, 1982.] 6 x 8 in. 68 pp. Color-printed initials and two abstract vignettes. With "A Footnote to the Loves of MA" leaf laid in. Blue Cockerel paper wrappers. Toning to first and last leaf and some offsetting from the initials and vignettes. Otherwise, a near fine copy.

\$650

One of "around sixty copies" printed by Ritchie. (Laguna Verde Imprenta bib., 21.)

26. **[RITCHIE, Ward].** BRINTON, Anna Cox. *A Pre-Raphaelite Aeneid of Virgil in the Collection of Mrs. Edward Doheny of Los Angeles.* [Los Angeles: Ward Ritchie Press, 1934]. Octavo. [40] pp. Woodcut title-page border, two full-page facsimile illustrations, and one facsimile vignette. Printed on Dard Hunter handmade paper. Tipped-in slip reads "With the Compliments of Mrs. Edward Laurence Doheny." Ecru boards with parchment backstrip. Slipcase has slight browning. Otherwise, fine, fresh copy.

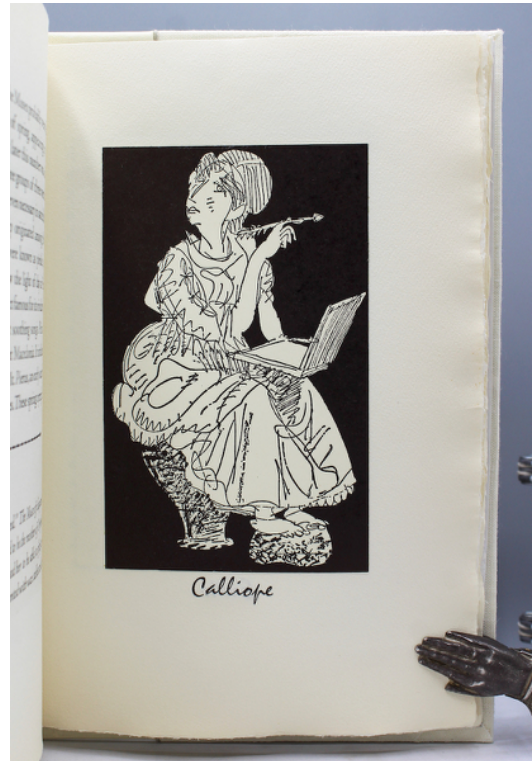
\$750

One of 150 copies. This copy is signed by Anna Cox Brinton, Estelle Doheny, and Ward Ritchie. Printed for an exhibit at Mills College in Oakland, this is one of the most attractive of the early Ritchie publications.

27. **[SUNFLOWER PRESS.]** CUNNINGHAM, Carol. HOLTAN, Gene, illustrator. *Muses*. Mill Valley, California: Sunflower Press, [1994]. 6½ in. x 10 in. [22] ff. With twenty-one illustrations by Gene Holtan. Printed by Carol Cunningham in handset Centaur, Arrighi, and Mistral types. Specially bound by Joseph D'Ambrosio in quarter white Masonic sheep over white cloth boards hand-shaped to resemble wings. In the original orange cloth clamshell case, with the original prospectus. A fine copy inscribed by Carol Cunningham.

**\$600**

One of twenty-five deluxe copies specially bound by D'Ambrosio (in a total edition of sixty). Also signed by Cunningham on the colophon and by D'Ambrosio on the lower pastedown. In his *Memoir of Book Design*, D'Ambrosio writes: "[*Muses* is] I believe the first larger book that Carol did...This was not an easy book for Carol to produce. The information about the Greek Muses seemed to be scattered everywhere. So, complete with all the information in one volume, this book belongs in every research library in the country as a reference work. The illustration of each Muse, done by Gene Holtan in the lighthearted and satirical style of Arthur Rackham, adds to the delight of this entire work.... The binding is another matter...Every facet of the design had to convey the lyrical lightness conveyed by the concept of the Muses," (pp. 157-157)



28. **[SCRIPPS COLLEGE PRESS.]** *Emerge*. Written and Produced by the Typography and the Book Arts Class. [Claremont, California:]: Scripps College Press, 2013. 11 x 5 ½ in. [48] pp. Printed letterpress. Illustrated in pochoir and ink. The drawings were done by hand with a thin .038 Umbral Signo pen. The color was hand-produced by pochoir, using a variety of sponges and Colorbox pigment pads. Black paper wrappers with a white design reminiscent of a lightning strike. A fine copy.

**\$275**

One of 111 copies, signed by all the students and Kitty Maryatt. "The relationships between the four dimensions: line, area, volume and time, were the focus of this class. We started by drawing from nature, drawing only the edges of leaves and flowers in a continuous line, in order to explore the boundary. Next we allowed lines to intersect, creating areas, which demanded to be filled with color..."

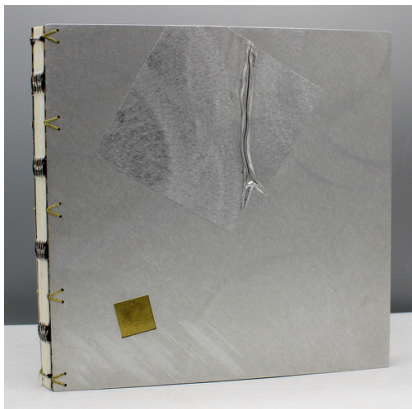
29. **[SCRIPPS COLLEGE PRESS.]** *On the Impact of Expectations*. Researched and Compiled by S. Boyer et al. [Claremont, California:] Scripps College Press, 2001. Seven booklets (approx. 5" x 5"), each enclosed in a folder (5¼" x 5½"). The booklets are variously illustrated with



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

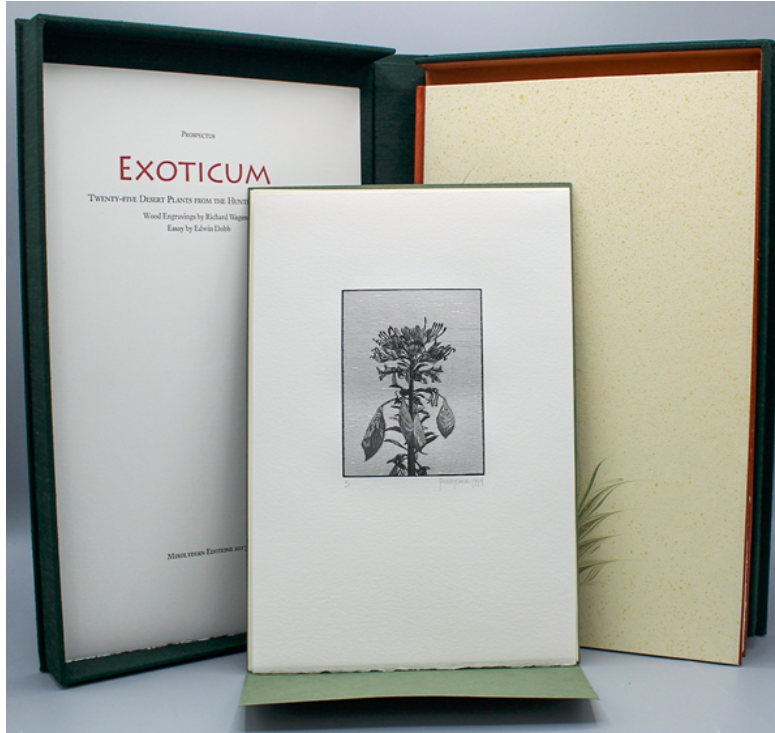
One of seventy copies. This is the thirtieth collaborative book project directed by Kitty Maryatt for the book arts classes at the Scripps College Press. Signed on the colophon by the students collaborators and Maryatt. In the abstract, Maryatt writes, "This is the thirtieth book in fifteen years from 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 page configurations serve to reveal the structure of each story."



30. **[SCRIPPS COLLEGE PRESS.]** *Square Squared*. Shaped by the Typography students and strengthened by Professor Kitty Maryatt...Claremont, California: Scripps College Press, 2003. Small quarto. Unpaginated. Color-illustrated on almost every page using a combination of linoleum block printing, ink, pochoir, and colored pencil, along with mounted fabric. Printed on Zerkall Book Laid paper in six different type faces. Bound in full aluminum with decorative cutouts and onlays. Spine sticked. Black and gold endpapers. A fine copy of this particularly attractive Scripps College Press production.

\$600

One of ninety copies. Signed by Kitty Maryatt and the seven students who contributed to the project. The woven paper decorations in the present book are also reminiscent of the Froebel Gifts, an educational tool for kindergarteners developed by Friedrich Froebel. Book artists like Van Vliet, Claudia Cohen, and Barbara Hodgson have been inspired by Froebel, as well as figures like Frank Lloyd Wright and Kandinsky.



31. **[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. Wood engravings of twenty-five desert plants, 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 six extra signed prints. Binding by John DeMerritt; paper marbling by Pamela Smith of Abiquiu, NM. A fine copy, as new.

**\$1,600**

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

32. **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 on Zerkall smooth paper. This is the deluxe edition with a suite of six additional signed prints, three in color. The prints reproduce woodcuts included in the book. Bound by Priscilla Spitler in red morocco over iridescent paste paper made by Claire Maziarczyk. Foil stamped with title on spine. With the prospectus. A fine copy, as new, of a beautiful book in the iridescent Japanese cloth clamshell case.

**\$1,450**

One of twenty-six deluxe 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 worldwide. 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.



33. **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 by Peter Koch and Richard Wagener. Fine in brown board chemise and red silk slipcase with printed paper label.

**\$4,900**

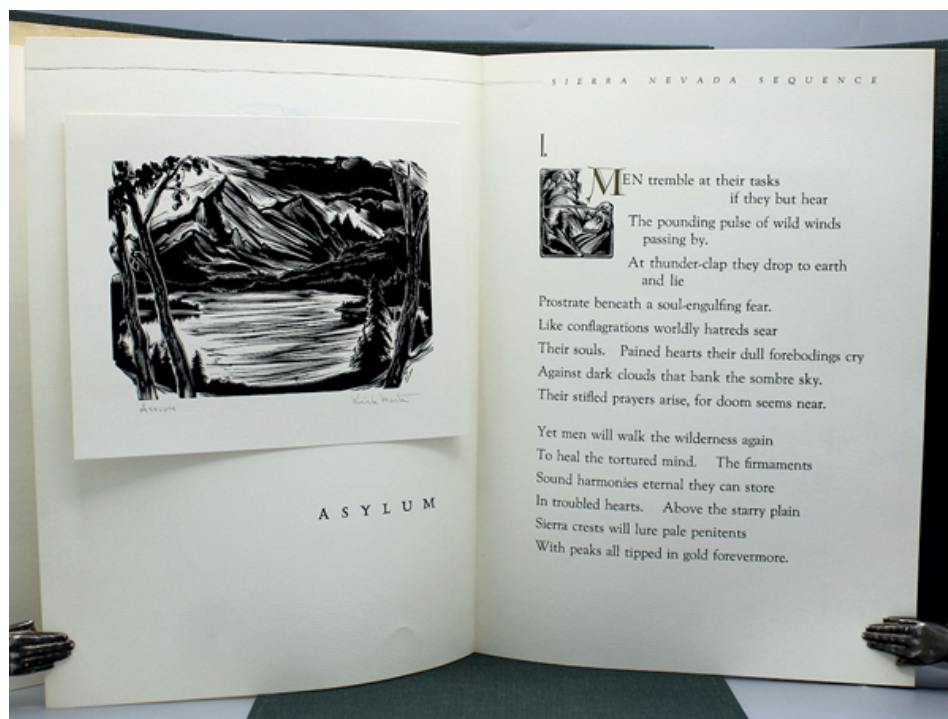
One of seventy numbered copies, signed by Wagener. This beautiful letterpress production is an alpha-bestiary, with a woodcut of an animal for each letter of the alphabet.



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

**\$2,250**

Deluxe edition, one of a total edition of forty-eight copies designed and printed by Richard Wagener, numbered and signed in pencil on the colophon by the author and the artist; this copy is lettered "M" and includes an additional eight engravings from the text, each lettered "M" and signed in pencil by Wagener. Maxine Chernoff (b. 1952) is an American novelist, poet, academic, and literary magazine editor. Chernoff has written several notable novels and won prestigious awards, including the 1985 Carl Sandburg Award.



35. **WALKER, Ardis Manly.** *Sierra Nevada Sequence. A Series of Sonnets.* Illustrated with Original, Signed Wood Engravings by Kirk Martin. [Kernville]: Sierra Trails Press, [1968]. Folio (13" x 7"). 35 folded sheets (unbound, as usual). Thirty-two tipped-in wood-engravings by Kirk Martin, a student of Paul Landacre, depicting the beauty and grandeur of the Sierra Nevada Mountains, each signed by the artist. Additionally inscribed by Walker on verso of table of contents. Engravings printed from the original blocks. Handset in Goudy Light and Hadriano. Printed on Ticonderoga Text. With eight pieces of related ephemera, one of which is inscribed on the verso in ink by Walker. Housed in a dark green cloth chemise with gilt-lettered spine and front board, handmade by Bela Blau. Minor wear to corners. A near fine copy.

**\$950**

One of 107 copies, numbered in ink on the colophon. *Sierra Nevada Sequence* contains thirty-two sonnets by Ardis Manly Walker (1901 - 1991).

36. **[WEATHER BIRD PRESS.] GÁG, Wanda.** *A Message from Wanda Gág.* A Biographical Letter to Her Fans, Circa 1940. Pasadena, California: The Weather Bird Press, 1999. Octavo. 19, [7] pp. With illustrations by Wanda Gág throughout. Includes the prospectus printed by the Weather Bird Press and, at the end of the book, a bibliography of writing on Wanda Gág and her work. Orange paper covered boards with olive green paper backing. Beige paper label on front cover, printed with text in black surrounded by an orange border. In original cream-colored dust jacket. A small smudge on the prospectus. A fine copy.

**\$200**

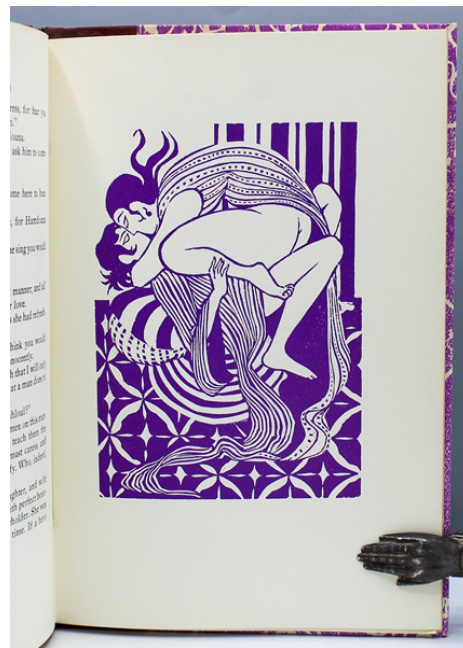
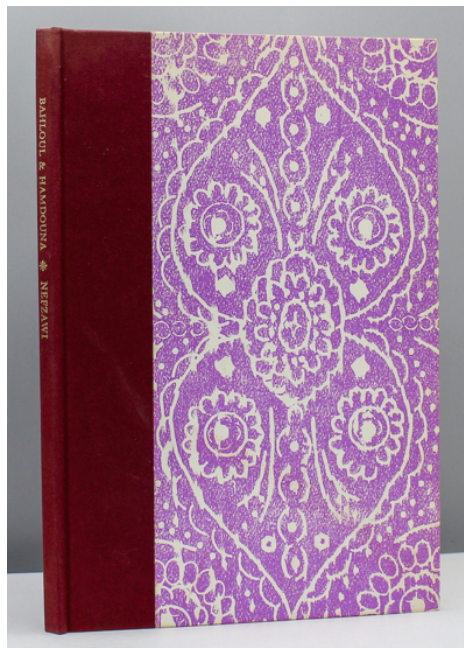
One of seventy-five copies printed by Vance Gerry and bound by Mariana Blau. Wanda Gág (1893 - 1946) was a printmaker, a translator, and an author and illustrator.



37. **[WEATHER BIRD PRESS.]** GERRY, Vance. *Twenty-five Years of the Weather Bird Press*. [Pasadena, California:] The Weather Bird Press, 1993. Octavo. [44] pp. With thirteen illustrations, some in color, four mounted samples, and two plates. Bound by Mariana Blau in patterned paper boards with blue cloth spine. In the original off-white paper dustjacket printed in light brown. A fine copy in a fine dustjacket.

\$950

One of about a hundred copies, twenty of which are deluxe. Signed on the colophon by Gerry. The colophon states that a hundred copies were printed, while entry #77 in the present catalogue (which is for the catalogue itself) states that it was printed in an edition of 125 copies. Catalogue of seventy-seven items printed by Vance Gerry between 1967 and 1993 at his Peach Pit Press and Weather Bird Press, beginning with Walton's *Piscator and the Angler's Wish*.



38. **[WEATHER BIRD PRESS.]** NEFZAWI, Sheikh. *Bahloul & Hamdouna, or how the Sultan's daughter learned the Jester was a contemptible man. A Tale from The Perfumed Garden* by Sheikh Nefzawi. [South Laguna, CA: Weather Bird Press,] 1969. Octavo. 10 pp. With three linocut plates printed in purple. Title-paged printed in purple and black. Dark red cloth over patterned purple boards. In the dust jacket, which is a bit chipped at the edges. A fine copy of a scarce book.

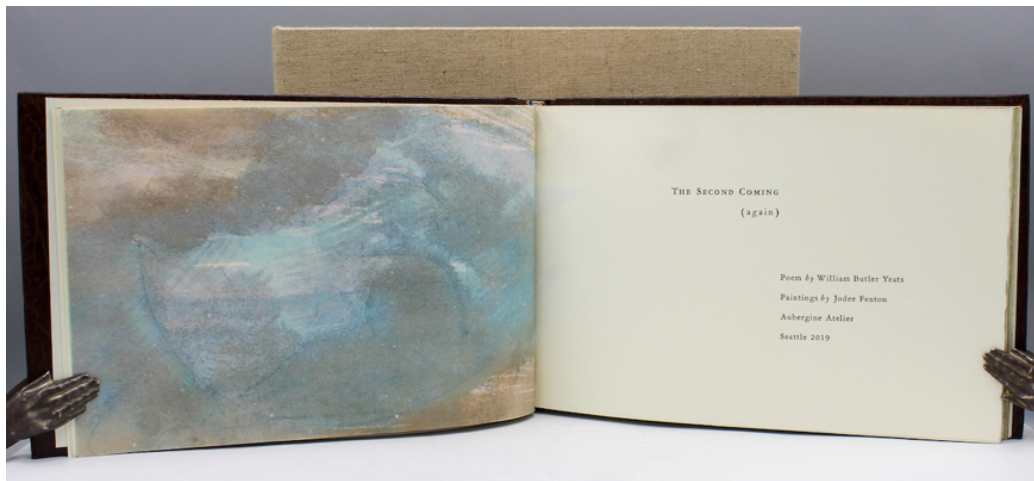
\$750

One of fifty copies in boards in a total edition of seventy-five (twenty-five were bound in paper wrappers). This is one of the earliest books of Vance Gerry's Weather Bird Press. Most of the earliest items were ephemeral pieces, or in wrappers. *25 Years of the Weather Bird Press*, #10: "This excerpt...is the press' only encounter with erotica. The illustrations, cut by the press, transcend the subject matter so well as to deserve a G rating today."

40. **[WINDOWPANE PRESS.]** NORMAN, Bonnie Thompson. *A Primer for Democracy*. Seattle, Washington: Windowpane Press, 2004. Box (3" cubed) enclosing forty-two notched cards that reminiscent of paper ballots. Letterpress printed in black and in color. White lightweight card box titled in black and in color. A fine copy.

**\$375**

Produced in a printing class taught by Norman at the Windowpane Press. The students were Dawn Endean, Patricia Halsell, Kaylea Trowbridge, and Elizabeth Walters. No limitation given. The notched cards bear slogans about democracy and civil rights.



41. **[WINDOWPANE PRESS.] [AUBERGINE ATELIER.]** YEATS, William Butler. *The Second Coming (Again)*...[with] Paintings by Jodee Fenton. Seattle: Aubergine Atelier, Printed at the Windowpane Press, 2019. 8½ inches by 5⅝ inches. 36 ff., plus fourteen Japanese kozo paper leaves painted on both sides by Jodee Fenton in gouache, tempera, watercolor, and polyacrylic varnish. Each copy includes a unique set of paintings. Additional painted kozo paper cutouts used as accents throughout. Deluxe edition bound in full dark brown leather. Reddish-orange painted top edge. Blue and gray handwoven silk headbands. With the original prospectus. A fine copy, as new, housed in the natural cloth clamshell case.

**\$3,900**

One of two deluxe copies (total edition of thirty). Designed by Jodee Fenton at Aubergine Atelier and printed by Bonnie Thompson Norman at the Windowpane Press. *The Second Coming (Again)* features the text of Yeats' poem "The Second Coming" with edited enjambment, new stanza breaks, and abstract paintings that encourage a new perspective on the classic poem. In the artist's statement included in the prospectus, Fenton writes: "'The Second Coming' references political and economic threats of the early 20<sup>th</sup> century which were dominating the cultural, political, and social news of the time. These threats (nativism, anarchy, nationalism, and worse) were compounded by the brutality of the Great War. This poem explores these complex events and emotions and seems very relevant to what we face in the early 21<sup>st</sup> century."