
Fine Printing and Artist's Books

*Ninja Press, Windowpane Press, Southern California Printing,
Barbara Hodgson and Claudia Cohen, Ephemera, and More*

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

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Nineteenth Century American Wood Type Specimens,
One of 125 Copies from the Armstrong and Slow Loris Presses

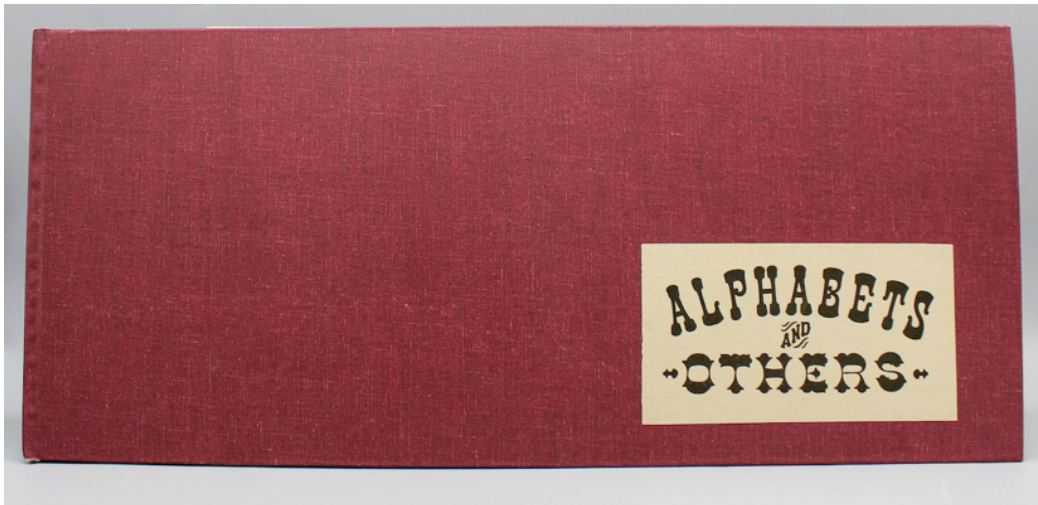
1. [ARMSTRONG PRESS.] [SLOW LORIS PRESS.] [CLEMENT, Walter B. and Ian L. Robertson, compilers.] *Alphabets and Others*. [Notasulga, Alabama: The Armstrong Press. Fairhope, Alabama: The Slow Loris Press, 1988.]

17½ in. x 7¾ in. [35] ff., some half-sized. Printed throughout, in black and in color, with specimens of nineteenth century American wood types and borders. With more than twenty typefaces represented. Text and descriptions printed in Caslon Oldface. Set, printed, and bound by Walter B. Clement and Ian. L. Robertson, who provided the types from their presses. With an envelope containing eleven pieces of ephemera from the two presses.

Dark red cloth with printed paper label. Some offsetting to preliminary blank from title-page. Otherwise, a fine copy of this charming type specimen book.

\$400

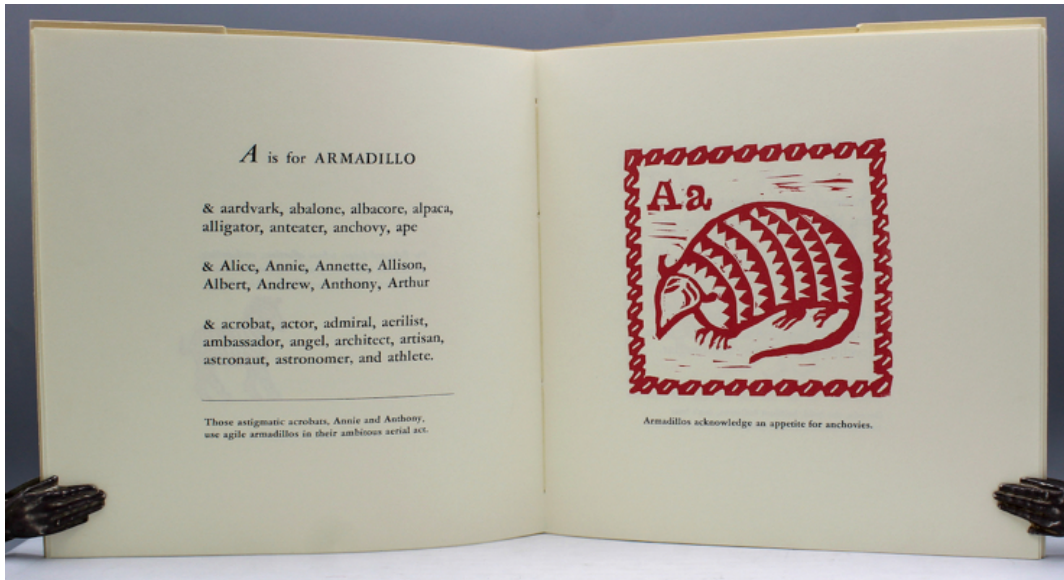
One of 125 copies.



Ian L. Robertson began printing in the early 1950s. At the beginning of his career, he was encouraged and mentored by Will Bradley and Arthur Rushmore. Robertson went on to operate the Windhover Press and work as a printer, editor, and designer at Colby College and the School of the Art Institute of Chicago. In 1973, he moved to Fairhope, Alabama, where he worked at a printing company and taught design at the University of South Alabama. Robertson partnered with Alabama-based printer Walter B. Clement to produce the present work under Clement's Armstrong imprint and Robertson's Slow Loris imprint.

APA Journal. Amalgamated Printers' Association (January 2009).





With a Charming Linocut for Every Letter of the Alphabet,
One of 135 Copies from Printmaker Press

2. BAKER, Marion A. *An Alliterative Alphabeastuary*. Animals, activities, names & nonsense. [Los Angeles:] Printmaker Press, [ca. 1988].

8¼ in. x 8¼ in. 64 pp. With a title-page vignette and a large linocut printed in red for every letter of the alphabet. Typeface is Garamond, hadset and printed by Marion A. Baker on a Vandercook SP15 press. Paper is Mohawk Superfine Text.

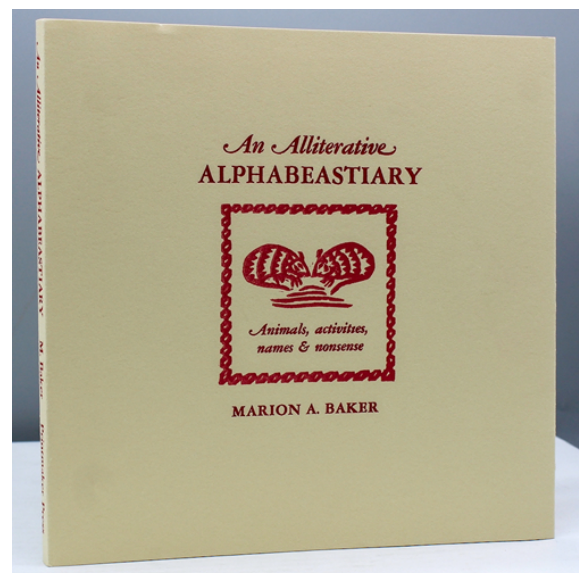
Buff stiff paper wrappers printed in red. A fine copy.

\$500

One of 135 copies. Numbered by Marion Baker on the colophon.

This alphabet book is dedicated to Edward Lear, "whose effortless, enchanting, alliterative allusions, from 'Abstemious Ass' to 'Zealous Zebra,' have elicited this edition."

Marion Baker developed her skills as a printer and illustrator (using linocuts and wood engravings) during the 1960s and 70s, taking courses in printmaking at Scripps College Press and the Women's Graphic Center. Baker established Printmaker Press in the early 1980s and was a founding member of the Women of Letters, a Los Angeles-based letterpress printing group that has also counted Kitty Maryatt, Bonnie Thompson Norman, Johanna Drucker, and



Farida Baldonado Sunada among its members. In the exhibition catalogue for *Women Over 25: Printing Letterpress for Over a Quarter of a Century*, which was held at Scripps College, Baker listed a variety of her inspirations: Sheila de Bretteville, Susan King, Claire Van Vliet, and her Women of Letters co-members Norman and Maryatt. Other Printmaker Press books include *A Touch of India* (1999), *The Store 5-10 & 25 cents* (2001), and *Fans & Fronds* (2009), all of which were written and illustrated by Baker.

Maryatt, Kitty and Judy Harvey Sahak, curators. *Women Over 25: Printing Letterpress for Over a Quarter of a Century*. Claremont, California: Scripps College, 2011.



The First Constitution of the Book Club of California

3. *The Book Club of California*. Founded 1912. Board of Directors. Committees. Constitution and By-Laws. List of Charter Members. San Francisco: [Printed for the Book Club of California by Taylor, Nash and Taylor], 1913.

6¼ in. x 9 in. 21 pp. Title-page printed in red and black.

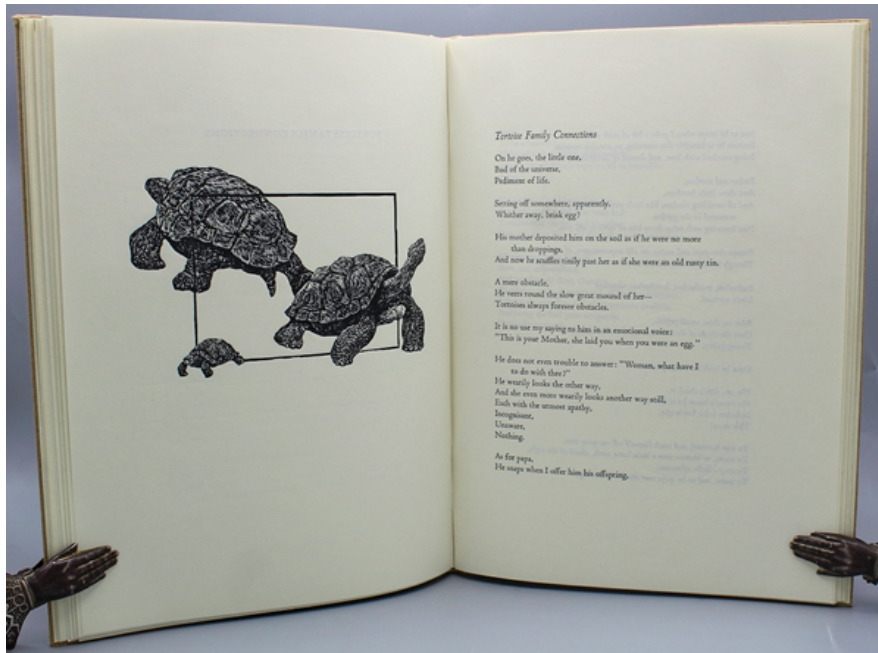
Original light brown paper wrappers printed in reddish-brown. Slight toning to edges of wrappers. Else a fine copy.

\$100

One of 350 copies. The Book Club of California published its first book, Robert E. Cowan's *A Bibliography of the History of California and the Pacific West*, in 1914.

The first constitution of the Book Club of California. The board of directors was elected in December of 1912 and comprised of president Edward Robeson Taylor, vice-president W.R.K. Young, treasurer Alfred M. Bender, and secretary Will Sparks, as well as James D. Blake, Alfred Sutro, Isaac O. Upham, and Mrs. Laurens Maynard. The roster of the Club's committees is also included here.





One of Two Hundred Copies from the Cheloniidae Press
With Seven Woodcuts

4. [CHELONIIDAE PRESS.] LAWRENCE, D.H. *Tortoises*. Six Poems by D.H. Lawrence. [Williamsburg, Massachusetts:] Cheloniidae Press, 1983.

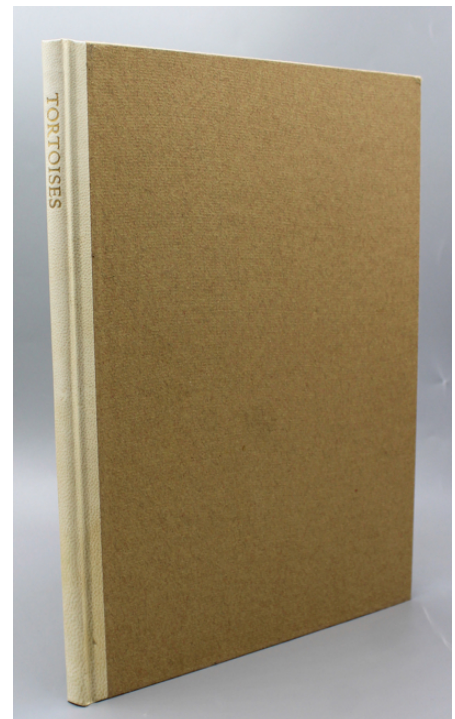
Unpaginated. With seven woodcut plates of tortoises by Alan James Robinson, who also designed the book. Also with two blind embossed designs of tortoises (one on the colophon and one on the terminal blank). Centaur and Arrighi typefaces cast by Michael Bixler and set by Winifred Bixler. Additional hand composition by Arthur Larson at Hampshire Typothetae. Printed at the Typothetae by H. Patrick McGrath on hot-pressed Wookey Hole paper (T. Edmonds Creme laid.)

Hand-bound in quarter vellum over light brown paper boards at the Gray Parrot bindery. Spine titled in gilt. A fine copy.

\$500

One of two hundred copies on T. Edmonds paper (out of a total edition of three hundred, including ten special copies bound in full vellum). Signed by Alan James Robinson on the colophon.

A collection of six poems written by Lawrence in 1920. The introduction was written by Jefferson Hunter, Associate Professor of English at Smith College in Northampton, Massachusetts.



Cheloniidae Press was founded in 1979 by Alan James Robinson and Joel Ginsburg. The original name of the outfit was ABCedary Press, and it was eventually renamed to the Press of the Sea Turtle after a lengthy run under the name Cheloniidae. The press garnered a reputation for maritime-themed books, though some of its best-known productions are *An Odd Bestiary* (1982), which compiles five hundred years of travelogue descriptions of creatures (some real and some imagined), and a beautiful, richly illustrated printing of Poe's *The Raven*. Along with their collaborations with Claudia Cohen and Suzanne Moore, Cheloniidae Press also worked with preeminent book artists and printmakers like Leonard Baskin, Barry Moser, and Clare Leighton.



Mass Extinction

5. [GEFN PRESS.] JOHANKNECHT, Susan and Katharine Meynell, project directors. *volumes (of vulnerability)*. London: Gefn Press, [n.d., 2005?]

Small oblong folio, 5 x 6 inches. Unpaginated. Illustrated with cuts salvaged from the defunct Lyndonville Printing Company. The type is Times New Roman cast in 1961. Printed on Mohawk Superfine Paper. Text and illustrations are in numerous colors (red, black, green, blue, etc.).

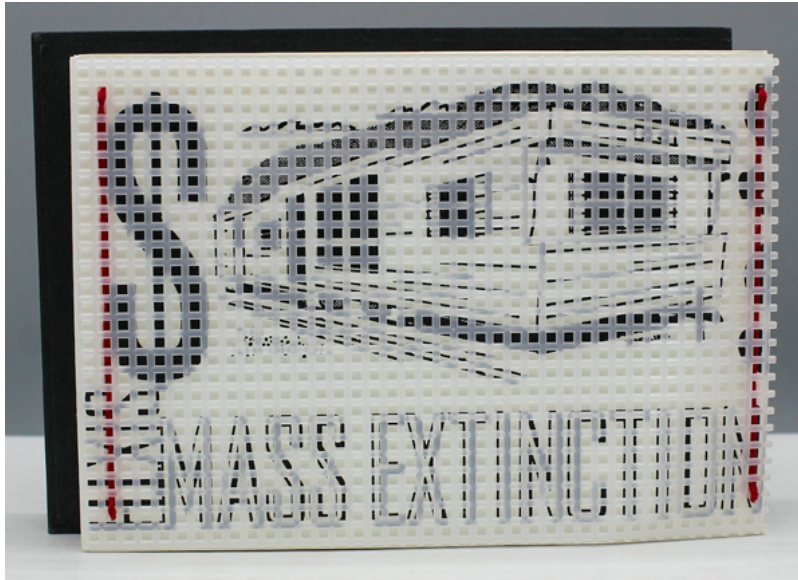
Stiff pictorial wrappers covered with a plastic grid sheeting and bound with red twine in an accordion style binding. In a custom black board slipcase. A fine copy of an interesting and unusual work.

\$200

Published in a small number of copies, though the exact limitation is unknown to us.

volumes (of vulnerability) is an artist's book that focuses on the detrimental effect that human beings have had upon the earth (pollution, waste, etc.) in addition to suggesting ways to preserve

wildlife and protect the environment. It urges the reader to take action in the form of lobbying, eating and producing locally grown food, boycotting factory farming, and other such things. Also included are lists of extinct fish and mammals.

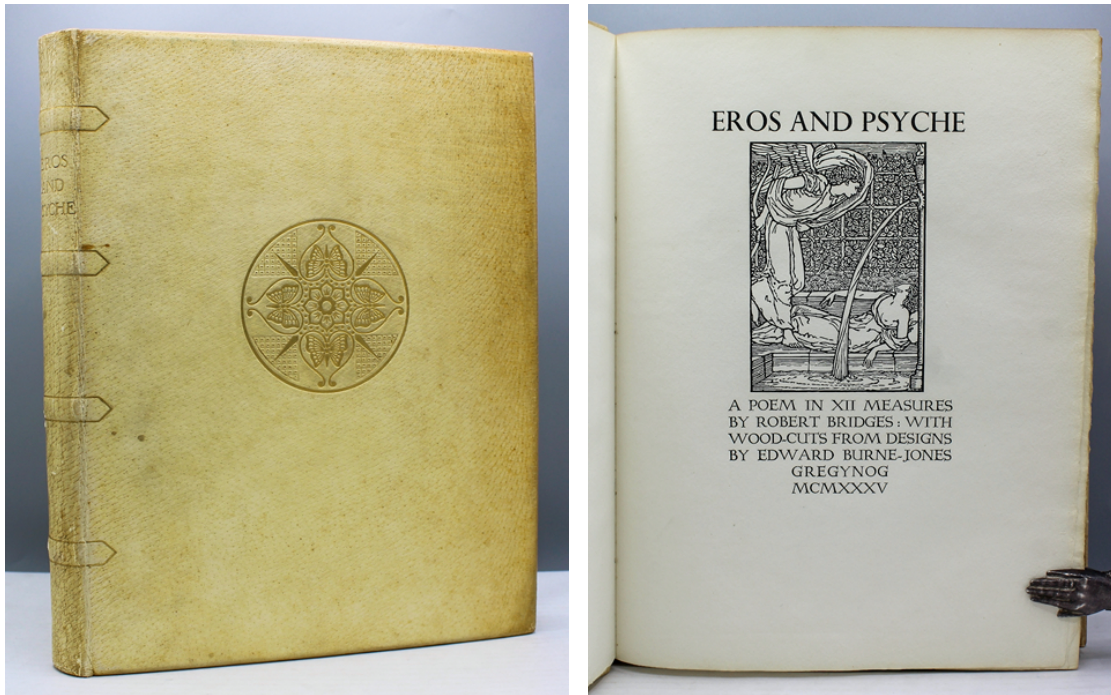


Susan Johanknecht is currently subject leader of MA Book Arts at Camberwell College of Arts, University of the Arts London. She studied English Literature at the University of Vermont and Fine Art (Printmaking) at the Central School of Art. Through National Endowment for the Arts funding, she was apprenticed to Claire Van Vliet and the Janus Press, Vermont.



Katharine Meynell is a British video artist and author. She earned a Masters in Environmental Media at the Royal College of Art, London in 1983. In 2000 she earned a Ph.D from the Painting School, Royal College of Art. Some of her other works for Gefn Press include *Season of the Moon* (1988) and *Emissions* (1992).





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

6. [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.

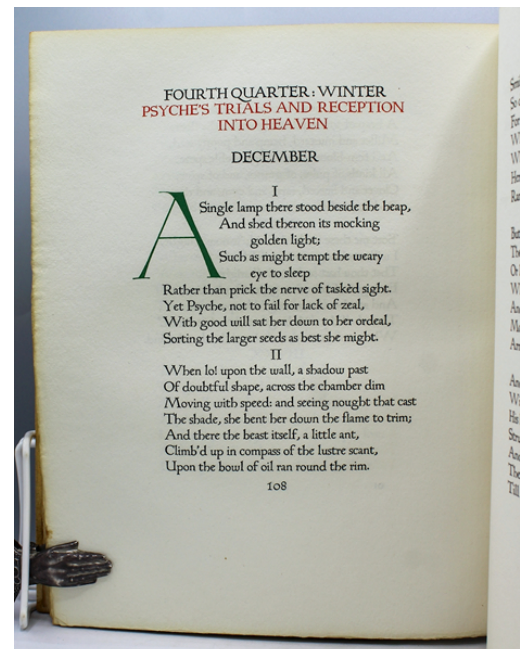
Quarto. [8], 141, [3] pp. With twenty-four woodcuts after drawings by Edward Burne-Jones, including two full-page and several half-page illustrations. Cut by Loyd Haberly and R. John Beedham and prepared for woodcutting by Dorothy Hawksley. Text printed in red and black with green initial letters. The 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. Near-fine.

\$1,500

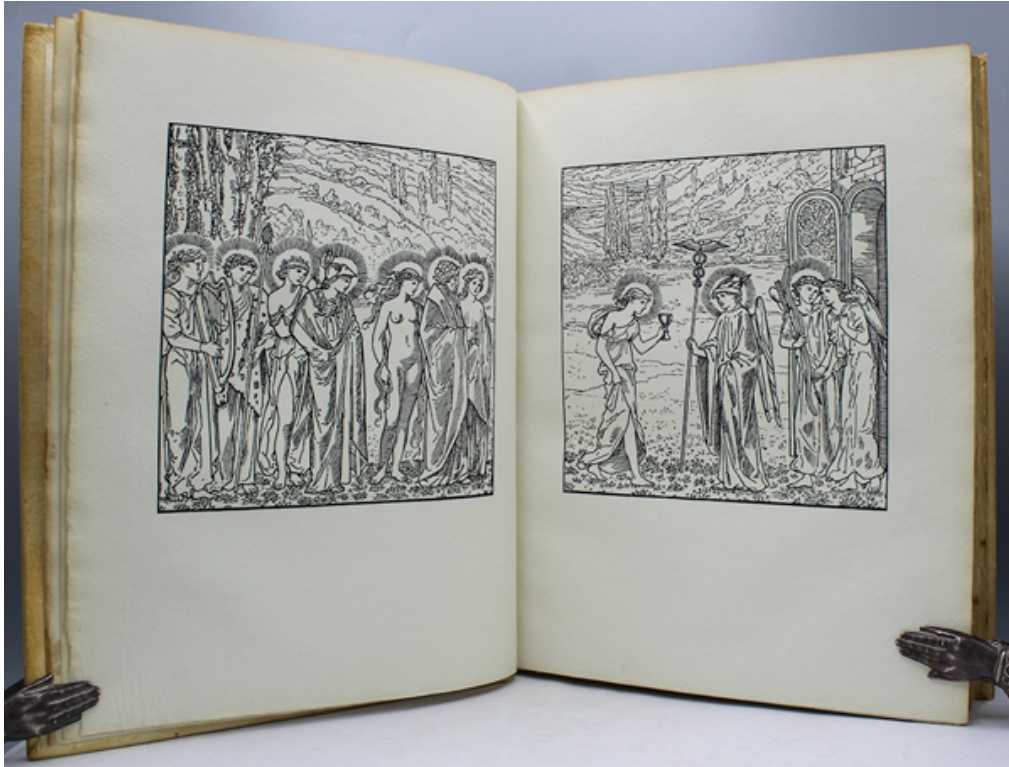
One of 285 copies in pigskin out of three hundred.

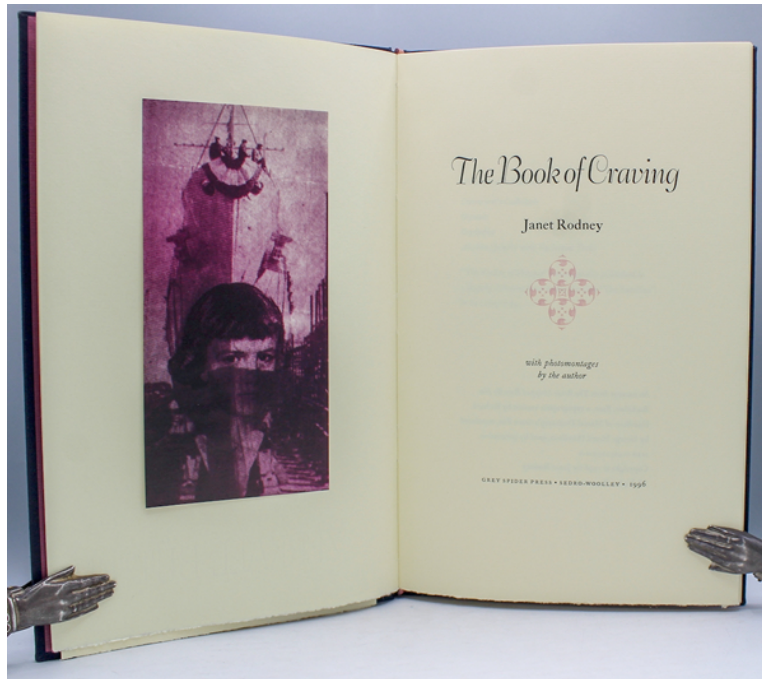
Cave writes that the forty-two books printed by the Gregynog press, beginning in 1923, "more than bear comparison with the work of any other private press. In the



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).





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

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

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

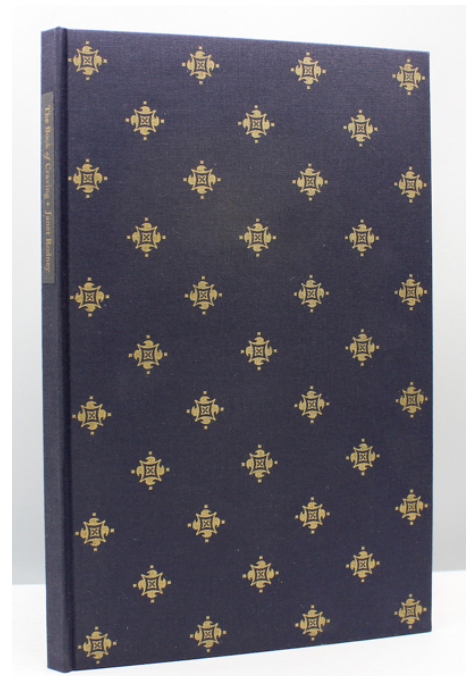
Bound in black Italian cloth with gold arabesque pattern. Purple endpapers. A fine copy with the original prospectus laid in.

\$200

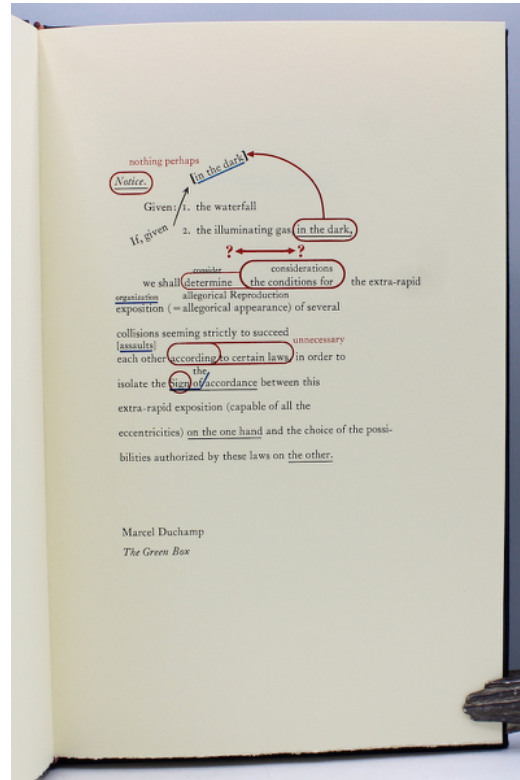
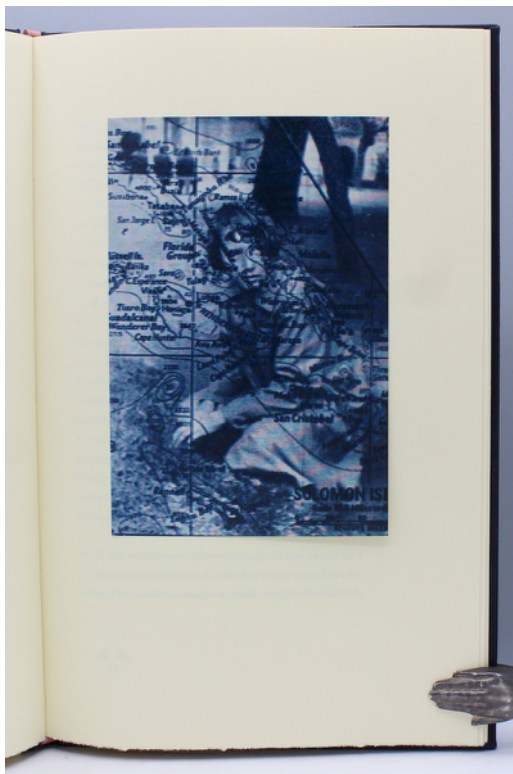
One of 175 copies designed, printed, and bound by Chris Stern with assistance by Jules Remedios Faye.

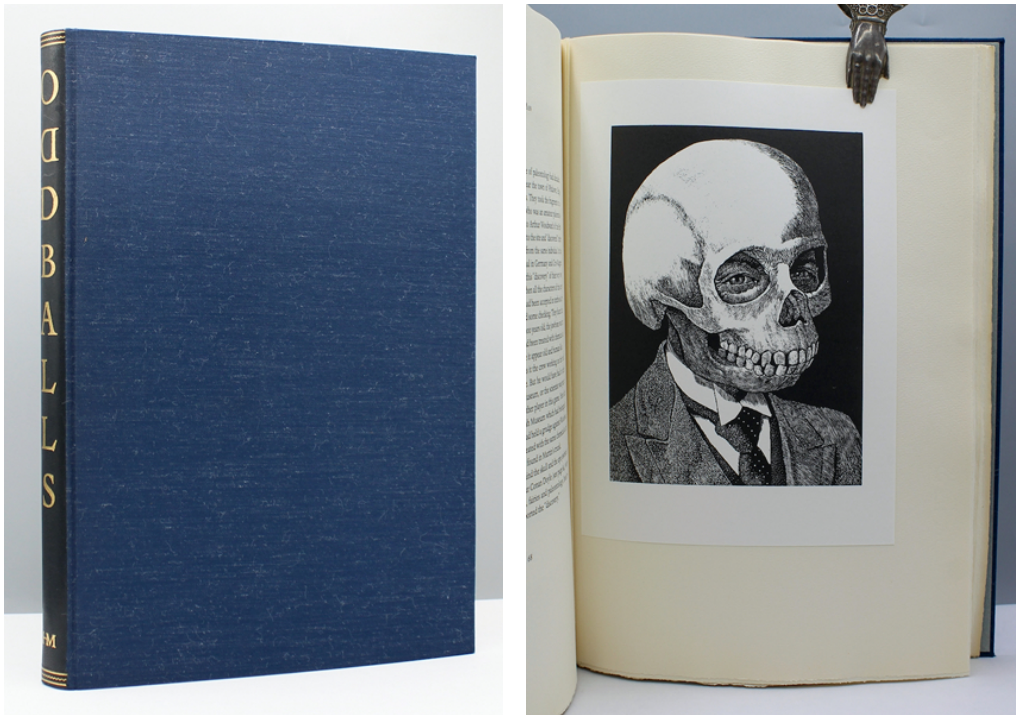
“This is personal prose of the highest quality. The dreamlike cadence of this rich, poetic memoir carries the reader into the author’s childhood during and after World War II. The narrative revolves around the life and death of her father and the memories associated with his absence,” (from the prospectus).

Lyn Hejninian described *The Book of Craving* as “a beautiful work of narrative meditation, looking forward and



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





8. [HEAVENLY MONKEY.] WESTERGARD, Jim. *Oddballs: The Remarkable True Stories of Forty Unique, Strange, Peculiar, Extraordinary & Generally Odd People, Told in Prose and Wood Engravings...* With an Introduction by Barry Moser. [Vancouver, British Columbia]: Heavenly Monkey, 2011.

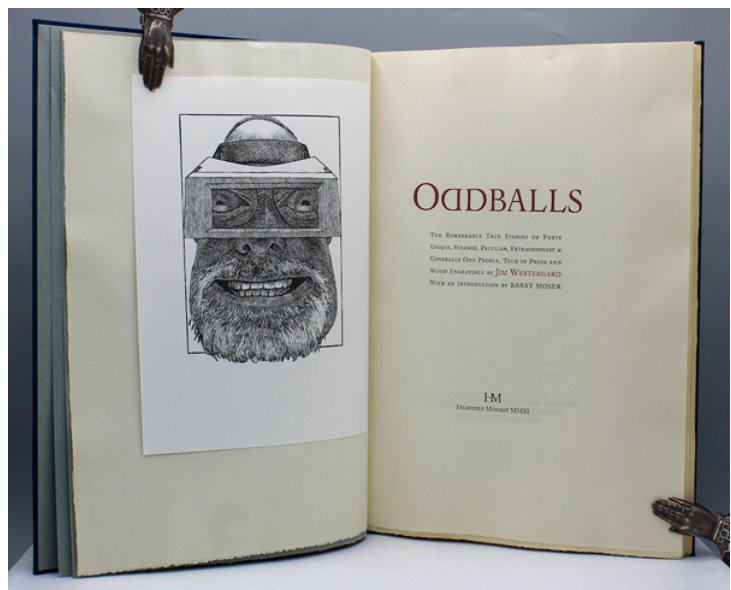
Folio. 98 pp.

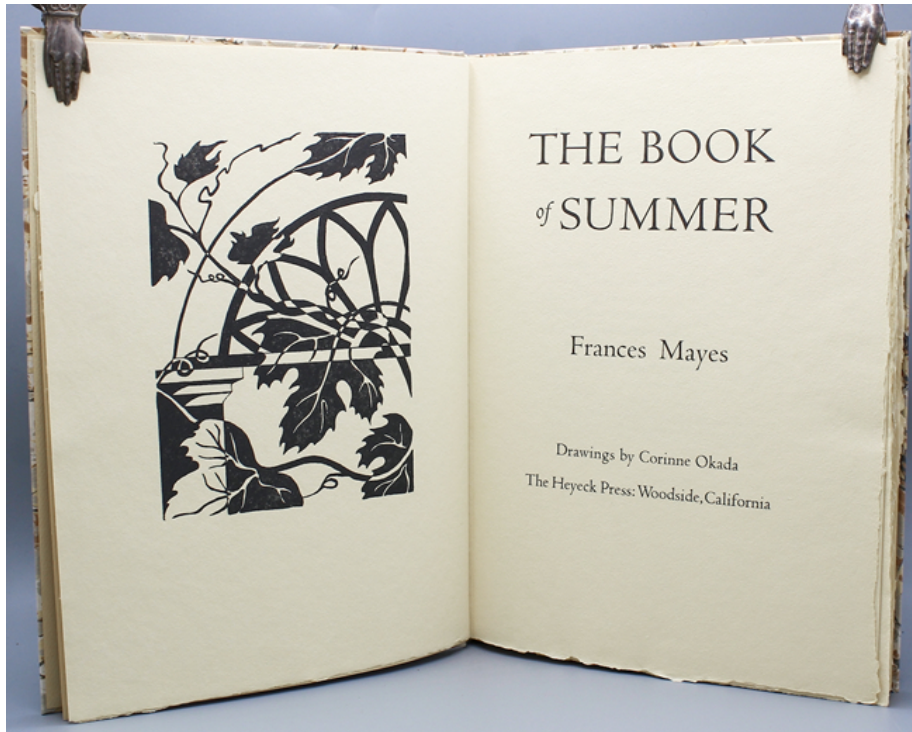
Bound by Claudia Cohen in dark blue Japanese cloth with gilt black morocco spine onlay. A fine copy.

\$2,500

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

A book featuring darkly humorous illustrations of notable oddballs, including Salvador Dali, Aimee Semple McPherson, Howard Hughes, Gelett Burgess, Rasputin, Timothy Leary, Sir Arthur Conan Doyle, Lizzie Borden, and others. Afterword by Rollin Milroy.





One of Ninety Copies Printed at the Heyeck Press

9. [HEYECK PRESS.] MAYES, Frances. *The Book of Summer*. Woodside, California: The Heyeck Press, 1995.

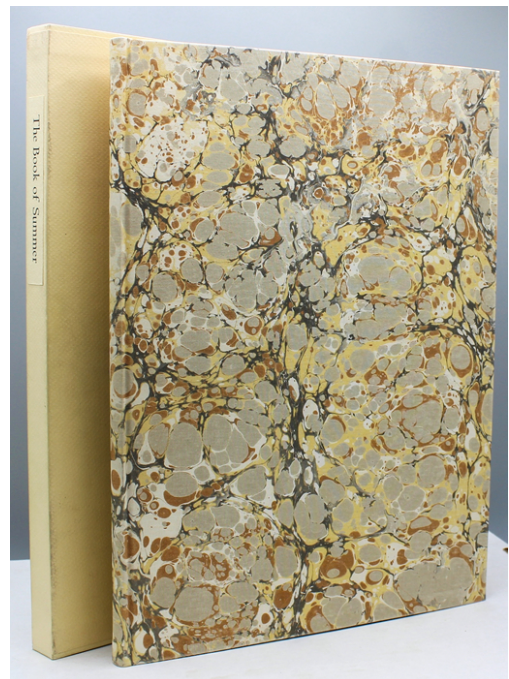
Folio. 61, [3] pp. Five illustrations from drawings by Corinne Okada. Designed and printed by Robin Heyeck in Centaur and Arrighi type on Barcham Green's handmade Cambersand paper.

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

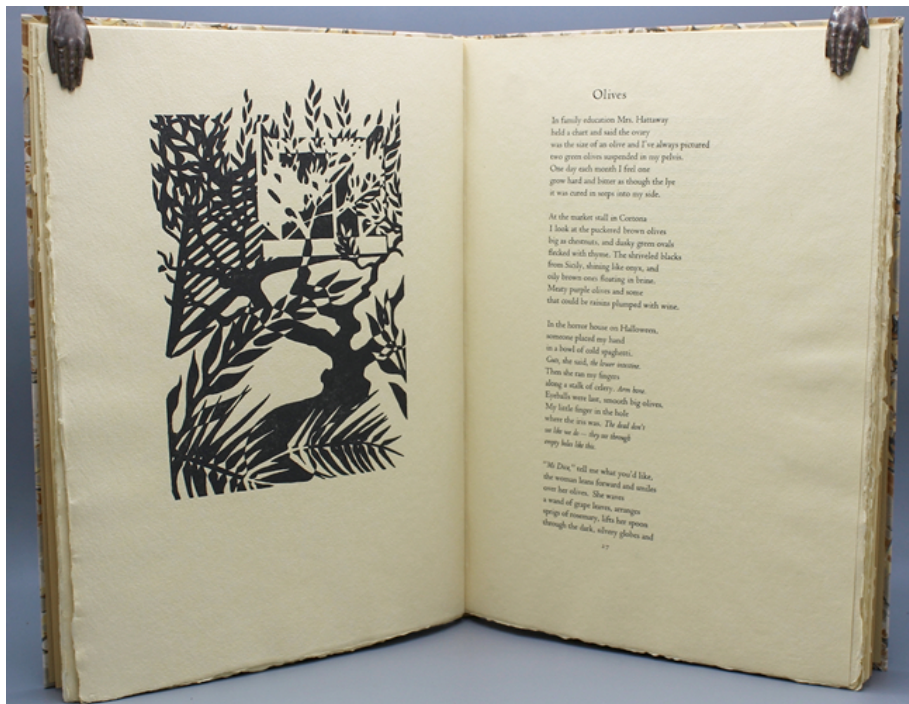
One of ninety copies. Signed by the author.

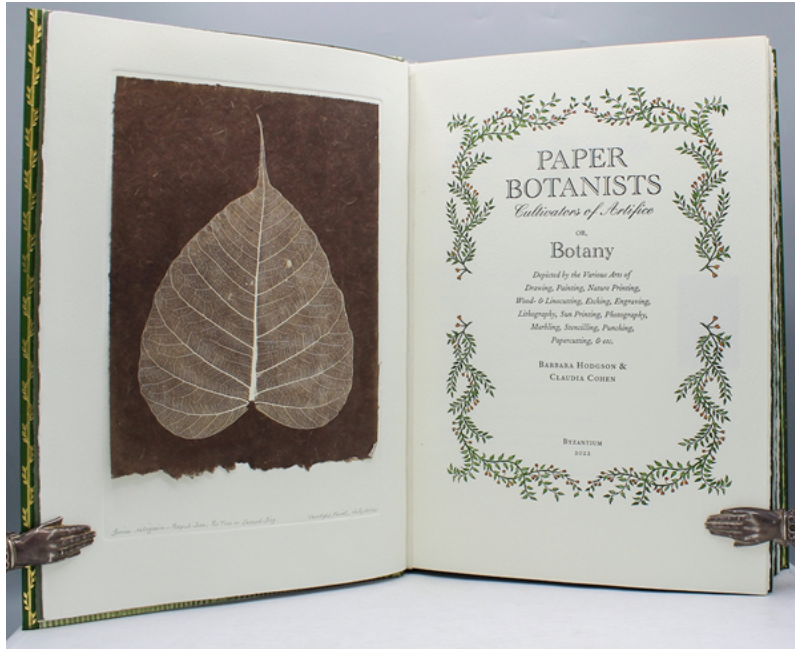
A beautiful production of the Heyeck Press, featuring Mayes' poems inspired by a trip to Italy. Mayes (1940-), born in Georgia and educated at the University of Florida and San Francisco State, is chair of the Department of Creative Writing at San Francisco State. She has published several volumes of 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 Cortona in Tuscany. It was number one on the New York Times bestseller list and was made into a movie with Diane Lane in 2003.

Robin Heyeck began teaching herself to print in the fall of 1975. She established the Heyeck Press in Woodside, California in January of 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 Adrienne Rich, Frances Mayes, and Sandra Gilbert, including Rich's *Sources* (1983) and Mayes' *The Book of Summer* (1995). 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.





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

10. HODGSON, Barbara and Claudia Cohen. *Paper Botanists: Cultivators of Artifice*. Byzantium, 2022.

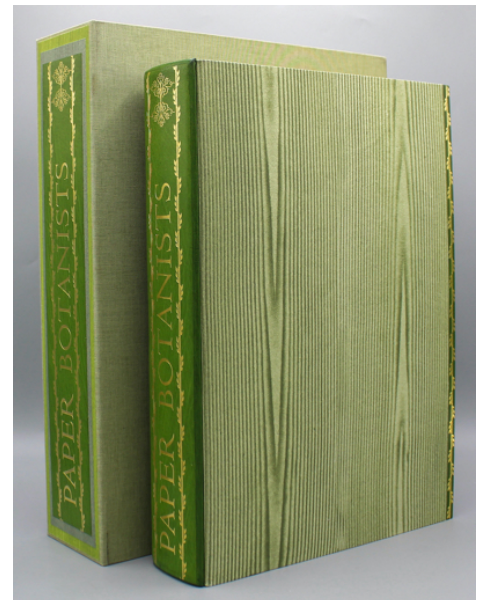
8½ x 12 in. 50 pp. With approximately 140 sample leaves of herbaria, drawings, and prints, plus a folder with extra oversized sample leaves from eleven different sources. The leaves originate from broken volumes of botanical texts from the last 350 years or were created by the authors for the present 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.

\$8,900

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

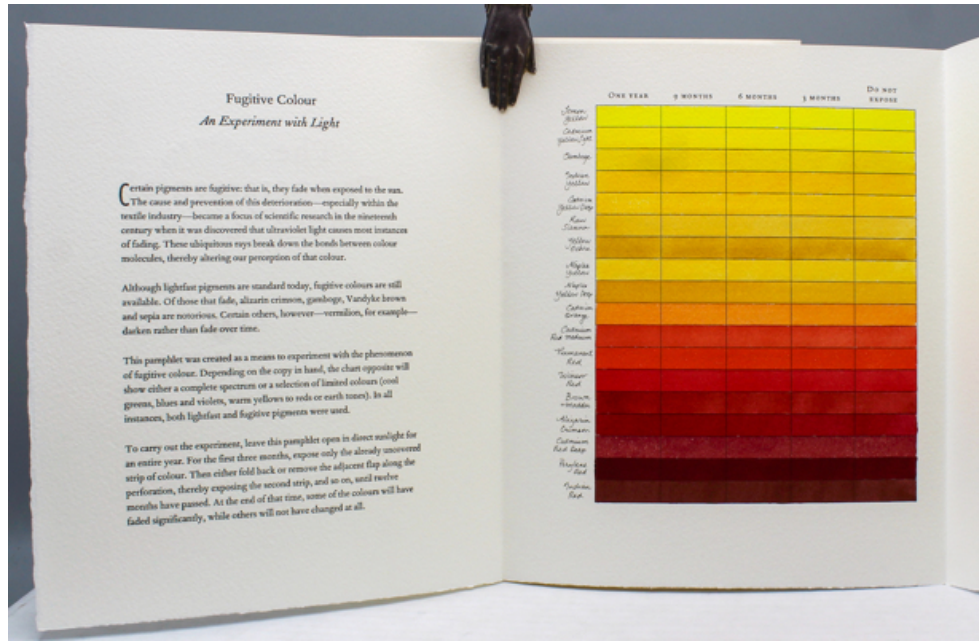


have been historically represented by artists who struggled to capture realism while aiming for an aesthetic ideal. These artists, some of whom were also botanists, carefully studied all parts of the plants they portrayed, striving to accurately depict the tiniest filament, the faintest vein and the 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

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

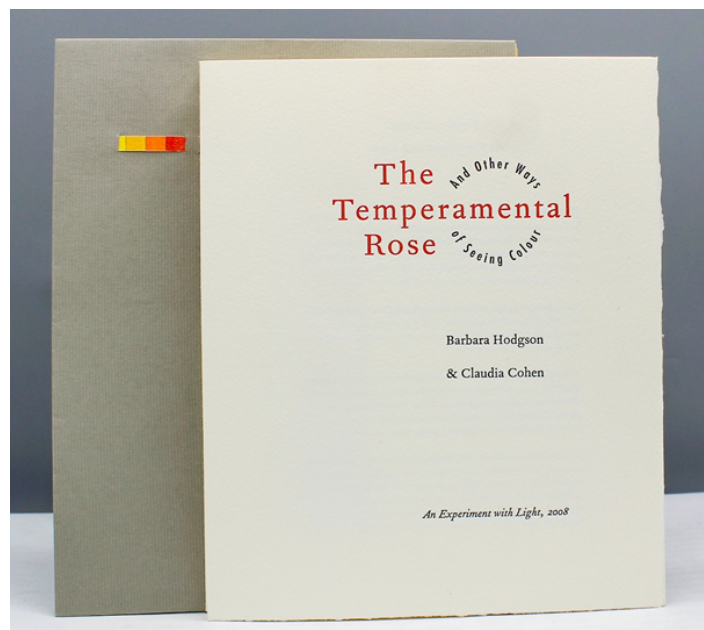
Set of four pamphlets (7" x 8 1/4") with their original envelopes. Each with a watercolor hand-painted and hand-labelled color chart that allows the reader to experiment with "fugitive colors" (pigments that fade with exposure to the sun). All four design variants are included here (cool colors, warm 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

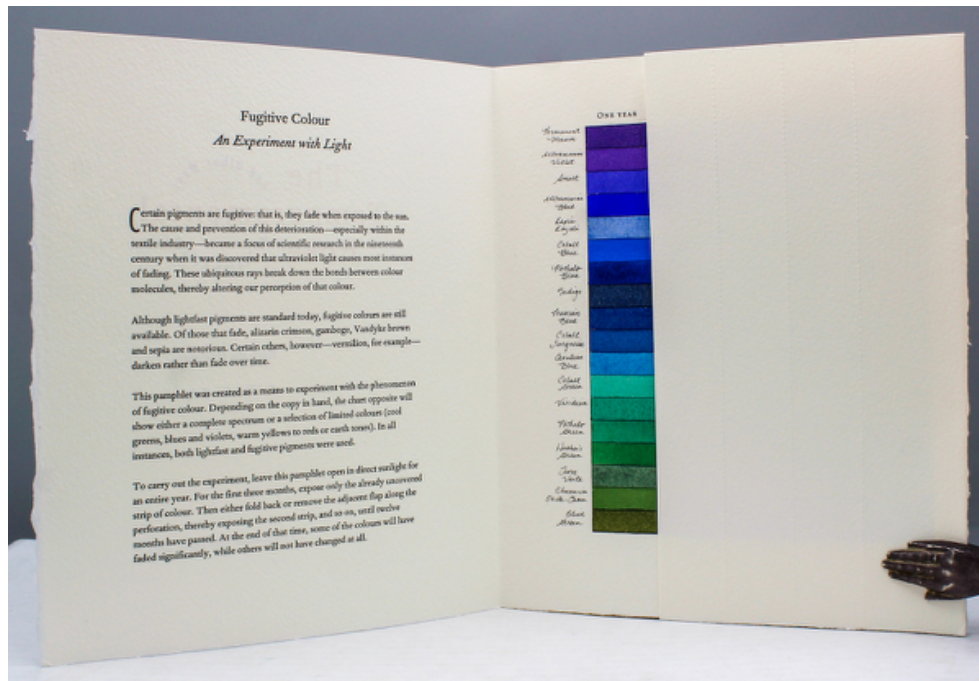
Edition of sixty copies signed and numbered by Hodgson.

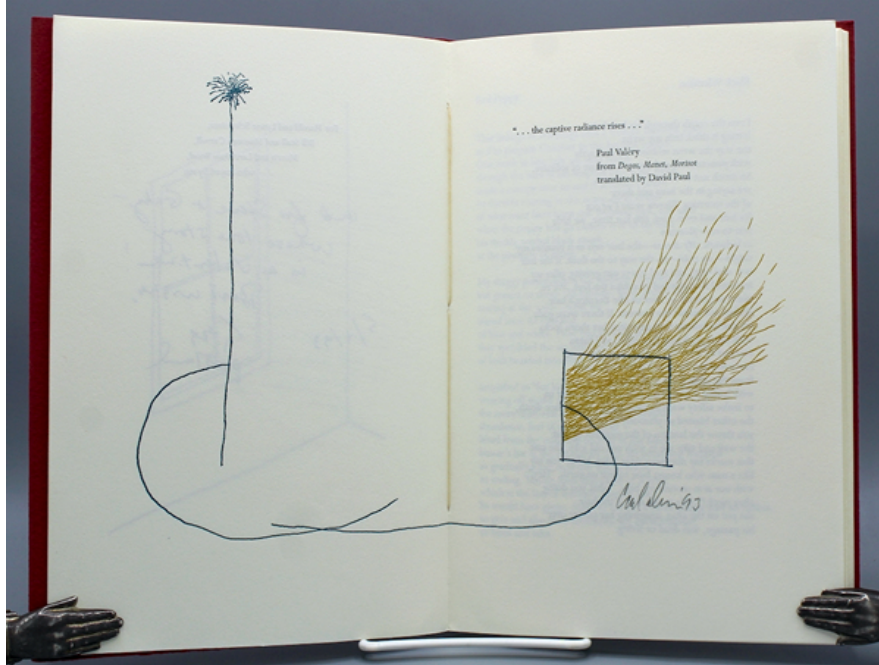
These pamphlets were printed as a companion to Hodgson and Cohen's *The Temperamental Rose* (Heavenly Monkey, 2007) for an exhibition of Hodgson's art and publications organized by Wessel and Lieberman Booksellers in Seattle.



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.





One of Two Hundred Copies from Jungle Garden Press,
Inscribed by the Poet

12. [JUNGLE GARDEN PRESS.] GALLAGHER, Tess. *The Valentine Elegies*. Fairfax, California: Jungle Garden Press, 1993.

Octavo. [32] ff. With large color engravings by Carl Dern on thirteen pages. Printed on a Chandler and Price letterpress by Marie C. Dern in Perpetua type on Rives paper.

Bound in red paper wrappers by Marie C. Dern. Stitched with white thread at spine. A white paper "bow" printed with the title is tied at the end of the spine thread. Inscribed by Tess Gallagher "for Steve and Gaby – whose love story is a valentine!" Inscription dated May 1993. Some fading to spine and edges of wrappers. A near-fine copy.

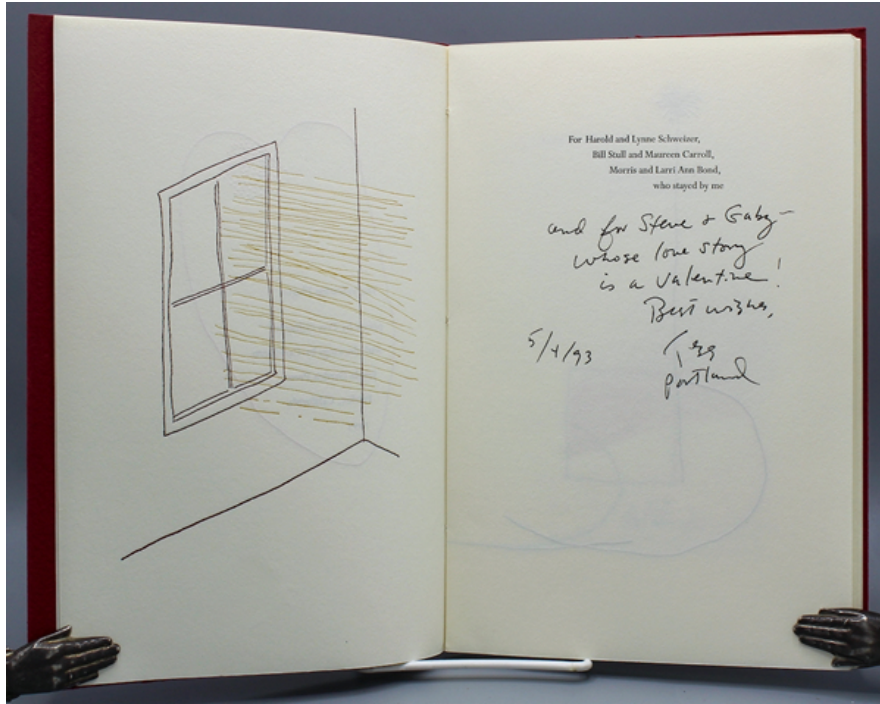
\$300

One of two hundred copies signed by Tess Gallagher and Carl Dern.

Marie C. Dern established Jungle Garden Press in 1974 when she began printing on a Chandler and Price letterpress. She studied printing under Clifford Burke in the UC Extension program, then earned her graduate degree from Mills College in the 1980s. In *Women Over 25: Printing Letterpress for Over a Century*, Dern wrote, "I was then, and

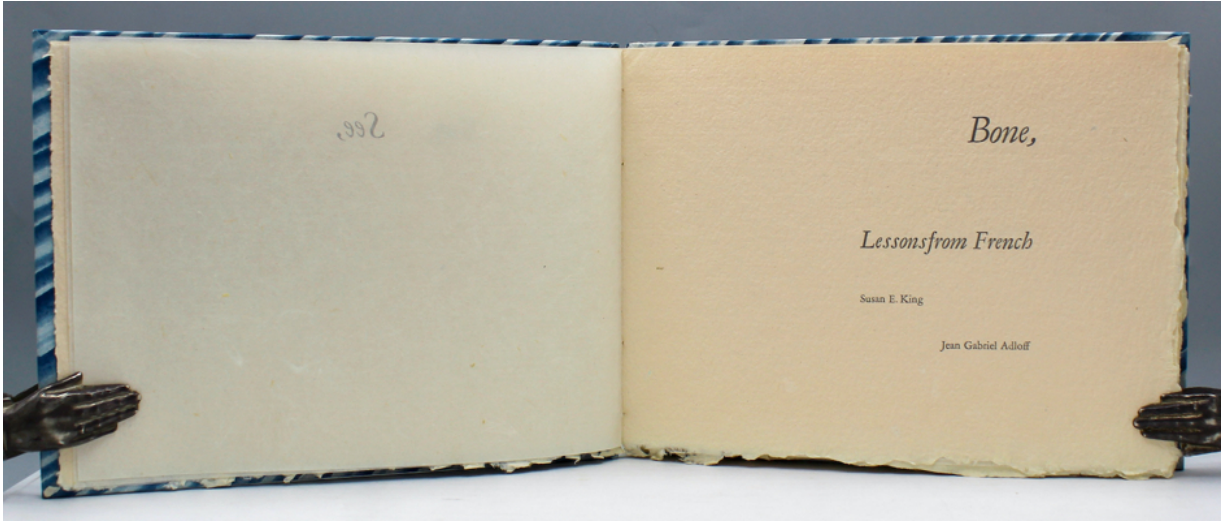


still am, interested in printing contemporary writing. There are exceptions: Shakespeare and Hank Williams, for example. I've printed books by poets and prose writers, collaborated with visual artists and used my own writing. I've made editions from 200 copies to one copy. Bindings vary also; some are collaborations with binders and some I've done," (p. 10).



Other Jungle Garden Press titles include Beau Beausoleil's poetry collection [*has that carrying*] (1985), Alastair Johnston's collection *Horror Vacuui* (1986), Gloria Kurian Broder's short story *The Intruder* (1989), the typographic alphabet book *William Caslon's ABC* (1990), and Dern's own short story collection *Petites Histoires* (2002).





One of 125 Copies from Susan King's Paradise Press

13. 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. A fine copy of a scarce book.

\$350

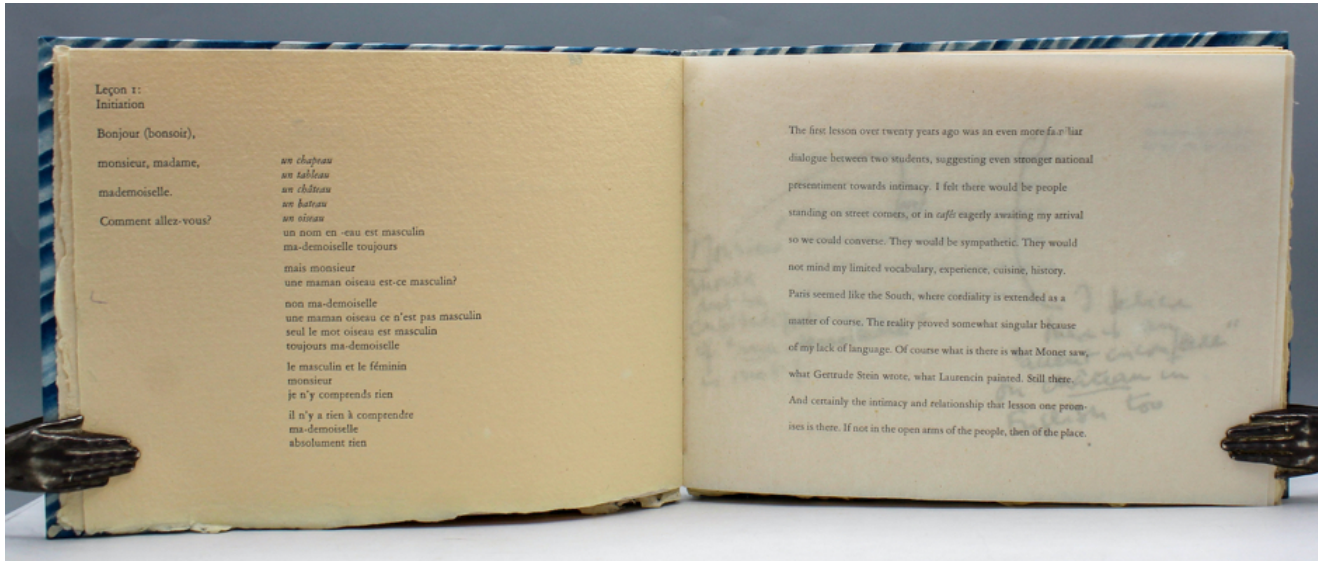
One of 125 copies inscribed by Susan King on the colophon.

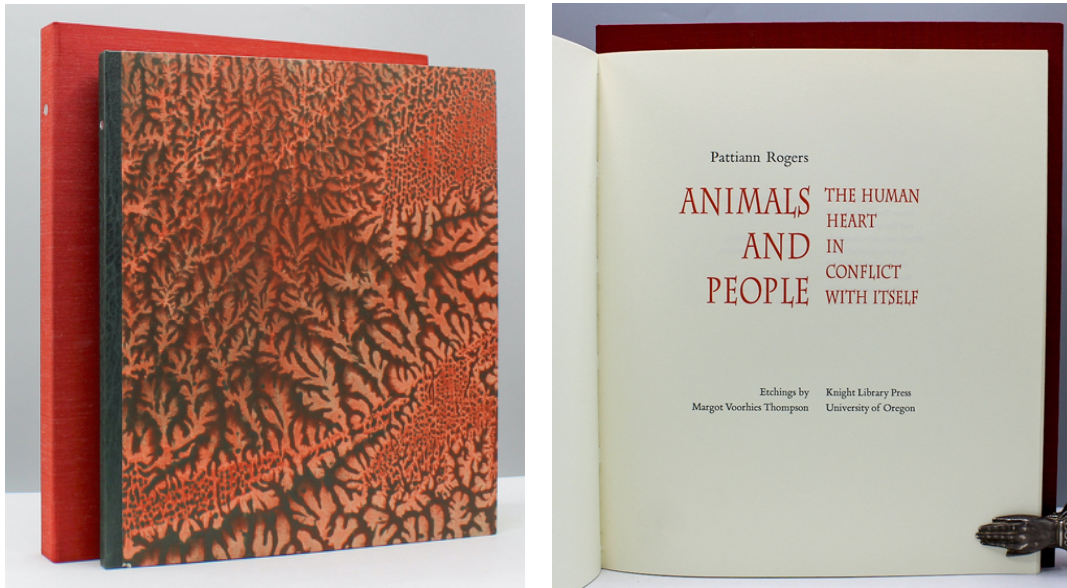
"I became fascinated with the way a foreign language is taught to beginning students. By my second French lesson I was writing down directions, phrases used by the instructor, or short sections of the text, *Langue et langage*, 4e edition, that leapt off the page as interesting examples of a culture 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, greed to collaborate," (colophon).

Susan King began printing in 1975 at the Women's Graphic Center at the Woman's Building in Los Angeles. King and Judy Chicago had helped establish the Woman's Building,



where King studied with Sheila de Bretteville and Helen Alm, and took classes with Bonnie Carpenter, Kathleen Walkup, and Frances Butler. She began using the Paradise Press imprint in 1978 with the publication of *Always a Bridesmaid, Never a Bride*, her first letterpress book, in 1978. In 1980, King, Kitty Maryatt, Marion Baker, and Bonnie Thompson Norman founded the Women of Letters, a letterpress printing organization for women, in Los Angeles. King's other books include *Women and Cars* (1983), which includes quotes from women drivers ranging from Gertrude Stein to Nancy Drew, and *I Dream Atget* (1997), which reflects on King's interest in pictorialism and the work of French photographer Eugène Atget. King now lives in Kentucky, where she continues her work in book arts, photography, and textile art.





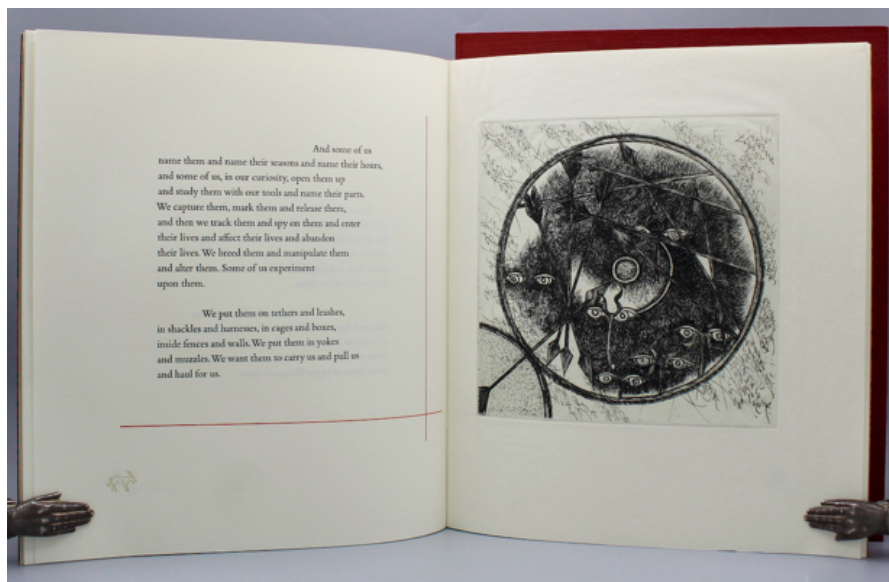
14. [KNIGHT LIBRARY PRESS.] ROGERS, Pattiann. *Animals and People: The Human Heart in Conflict with Itself*. Etchings by Margot Voorhies Thompson. [Eugene, Oregon]: Knight Library Press, University of Oregon, [2002].

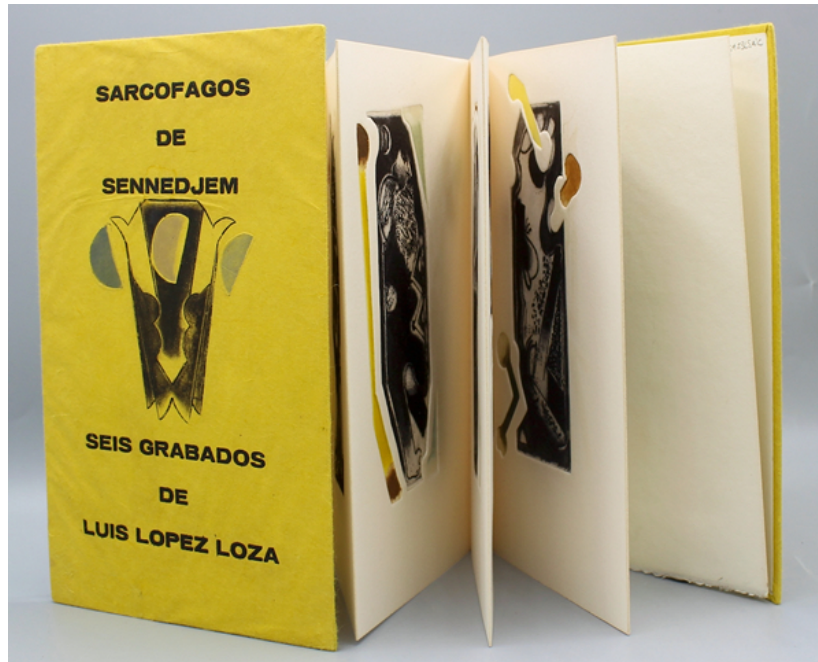
Quarto. [32] pp. Four copper-engraved etchings. Text ruled in burgundy, with vignettes of animals in tan. Together with a compact disc of the author reading her work.

Quarter black morocco over paste-paper boards. Designed, printed and bound by Sandy Tilcock who also created the paste papers cover boards. A fine copy in the cloth slipcase.

\$500

One of one hundred copies. Signed by the author and the illustrator. The poem first appeared in *Orion* magazine.





One of Thirty Copies by the Avant-Garde Mexican Artist Luis López Loza

15. LÓPEZ LOZA, Luis. *Sarcófagos de Sennedjem*. [Cover title.] [n.p., Mexico City?: El taller de Luis López-Loza, 1976.]

5½ x 9 in. Ten panels, unfolding to about 50 in. Six etchings with aquatint and carborundum print accents. Letterpress printed on Arches paper.

Accordion bound in yellow paper boards titled in black and printed with an illustration of the Sarcophagus of Sennedjem. Pencil gift inscription in, dated January 1977, to preliminary blank. Some offsetting from etchings. A near-fine copy.

\$1,250

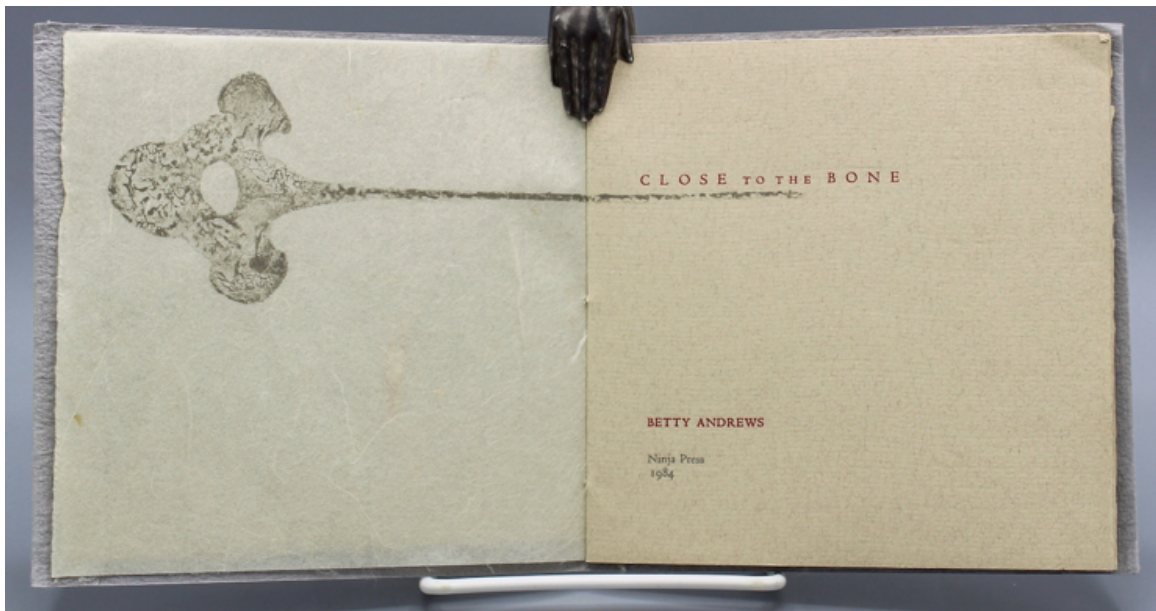
One of thirty copies signed and numbered by the artist.

The etchings capture different perspectives on the Sarcophagus of Sennedjem, which was found in the necropolis of Deir el-Medina on the West Bank at Luxor in 1886. The sarcophagus itself features scenes from the Book of the Dead. Luis López Loza's (b. 1939) designs recall bones and organs, rendered abstractly, as if the viewer were looking through the lid of the sarcophagus to the body inside.



López Loza is a Mexican painter, printer, sculptor, and scholar. He studied at the School of Painting and Sculpture (La Esmeralda) and at the Higher School of Applied Arts, both in Mexico City, and at the Pratt Graphic Art Center in New York. López Loza has been a prolific producer of avant-garde art since the 1960s, and has presented more than forty exhibitions in Latin America, the United States, Japan, Spain, and more. His many awards and honors include a Guggenheim Fellowship in 1975 and a National Prize for the Arts and Sciences, awarded by the Mexican government, in 2010. His works can be found at the Art Institute, the MOMA, and many other institutions globally.

This is a rare book. We could not locate any copies in commerce, nor on OCLC, nor in auction records. All of López Loza's books from this period are rare, with none in commerce and no more than a few copies of any title recorded on OCLC.



The First Publication of Carolee Campbell's Ninja Press

16. [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.

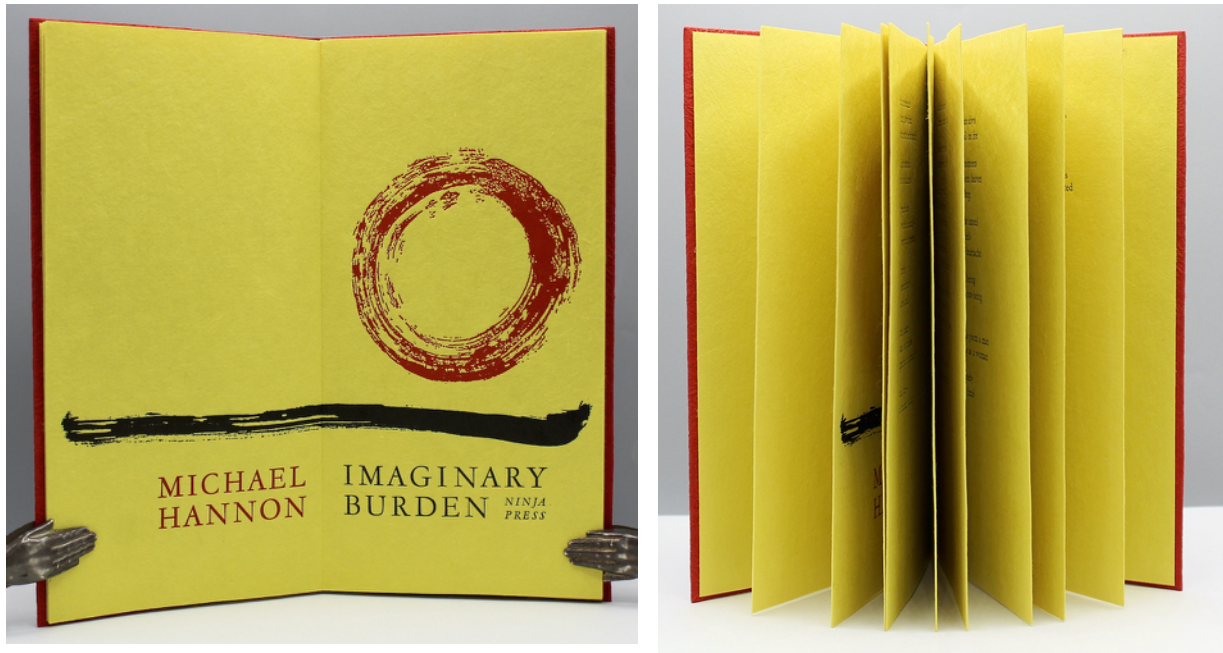
Close to the Bone was the first publication of Ninja Press. In *Dispatches from the Lizard Brain: A Descriptive Bibliography of Ninja Press*, Carolee Campbell writes of the project, "I was as inexperienced as I was self-assured. Three hundred and fifteen copies for a first book testifies to that." Previously, 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.

Carolee 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. Ninja Press books can be found in the collections of libraries including the Getty, the Library of Congress, UCLA, and the British Library.

Dispatches from the Lizard Brain: A Descriptive Bibliography of Ninja Press, A4.





Poet Michael Hannon's First Collaboration with Carolee Campbell,
One of 137 Copies from Ninja Press

17. [NINJA PRESS.] HANNON, Michael. *Imaginary Burden*. [Sherman Oaks, California:] Ninja Press, [1990].

4¾ in. x 9¼ in. With a two-page title with two large printed decorations (including an ensō, an empty circle, a design common in the Japanese Zen painting tradition). Printed in three colors in handset Garamont Light on yellow kozo kusaki and kyousei papers handmade at the Fuji Paper Mills Cooperative in Tokushima, Japan (the kozo kusaki paper is no longer available). Designed and executed by Carolee Campbell.

Accordion bound in vermilion kyoseishi over boards. Fine.

\$500

One of 137 copies.

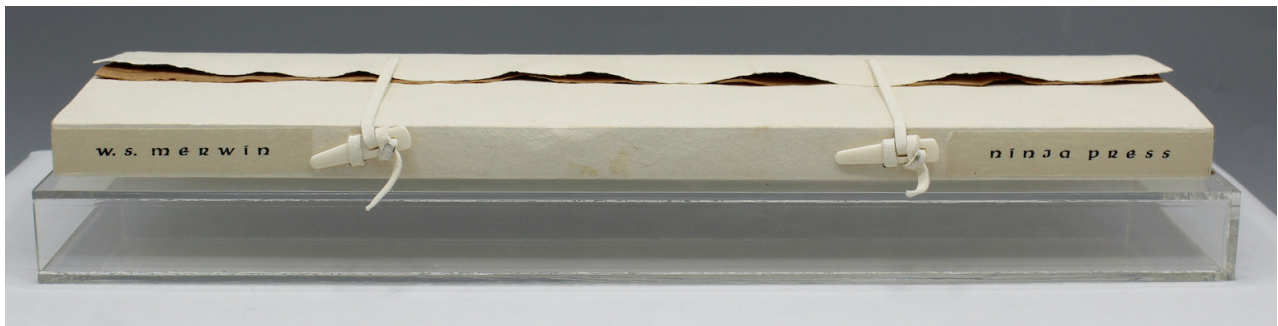
Imaginary Burden is the first book of Michael Hannon's poetry printed by Carolee Campbell. She also printed *Burn Down the Zendo* (2004) and *Pruned Boughs* (2008), as well as ephemeral pieces featuring Hannon's poetry. In *Dispatches from the Lizard Brain: A Descriptive Bibliography of Ninja Press*, Carolee Campbell writes, "When Michael gave me the manuscript to print, it consisted of twenty-three poems titled *The Wine Poems*...Over the months, as is Michael's wont, he kept paring them down, word by word, until at last he was left with a single long poem that he titled *Imaginary Burden*."

The present work is inspired by zenga, the Japanese Zen painting style. The decorations on the cover and spine are reminiscent of the calligraphic strokes used in zenga. Of the ensō design used on the title-



page, Campbell writes, “The ensō is considered one of the most profound images in zenga...It is just a circle, completed with one brushstroke in a single long, exhaled breath. It can mean everything and nothing, representing paradoxical statements with no fixed meaning. It carries a web of thinking that cannot be replaced by a single English word.”

Dispatches from the Lizard Brain: A Descriptive Bibliography of Ninja Press, A8.



One of the Most Attractive and Ambitious Ninja Press Productions,
One of 160 Copies Signed by the Poet

18. [NINJA PRESS.] MERWIN, W.S. *The Real World of Manuel Córdova*. [Sherman Oaks, California: Ninja Press, 1995.]

4 in. x 13 ½ in. Fifty-five paper panels, plus paper wrappers, fold out to about fifteen feet in length. Printed by Carolee Campbell in handset Samson Uncial on kakishibu, a persimmon-washed and smoked handmade paper from the Fuji Paper Mills Cooperative in Tokushima, Japan. A five-color printed river design runs parallel to the text of Merwin’s poem, which is printed in black. The river design was printed from photopolymer plates.

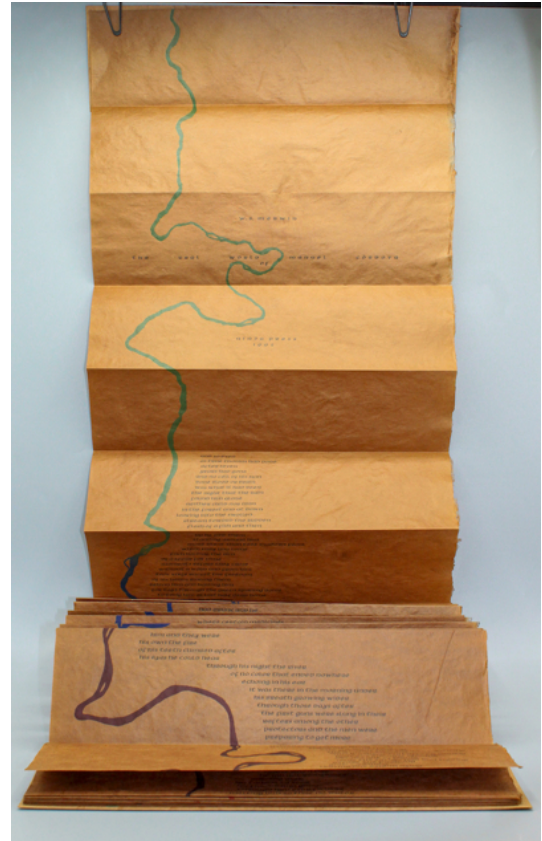
Handmade brown stiff paper wrappers titled in black. Enclosed in a cream-colored sheet of heavyweight flax paper handmade at the Center of the Book Papermaking Facility at the University of Iowa. The enclosure is lined with kakishibu on which is printed a map of the world drawn by Athanasius Kircher in 1665, which was the first map to show the world’s currents. The map is hand-tinted with pencil in five colors that echo the colors of the river design. The enclosure is fastened with alum-tawed goatskin and bone. Housed in an acrylic slipcase. A fine copy.

\$2,500

One of 160 copies signed and numbered by W.S. Merwin (1927 – 2019). Eighteen lettered *hors commerce* copies were also produced. “The Real World of Manuel Córdova” was inspired by the experiences of Manuel Córdova-Rios, a *vegetalista* (herbalist and shaman in indigenous Peruvian Amazon traditions), in the forests at the headwaters of the Amazon River in 1907.

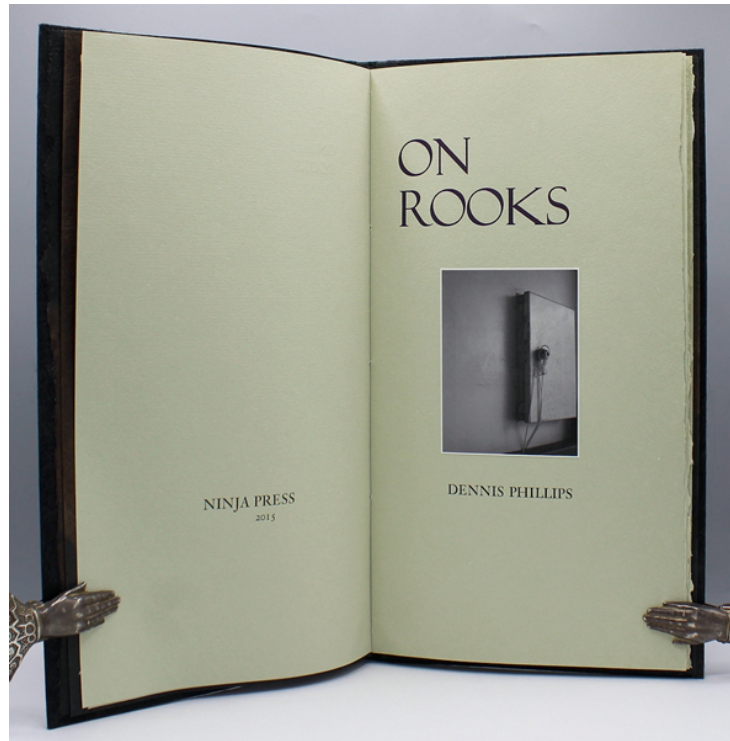
In *The Art of the Book in California* (2011), Robert Bringhurst writes, “One of my favorites among [Carolee Campbell’s] books is her edition of W.S. Merwin’s long poem, *The Real World of Manuel Córdova*...It is a poem about a river, printed as a river, so it becomes the map of a river, on paper that ripples like a river and is as richly colored as water gorged with red Amazonian mud. It is a river of words and a map of the mind, but it is also, first and last, a book, and so the sheet...folds into something as compact as a Javanese or Tibetan sutra.”

In her essay “The Ideal Book: In Search of a Book Design” (*Book Club of Washington Journal*, 2014), Campbell wrote that “Of the number of books I published before 1995, none approached what was to become my ideal book: a work that both embodied my personal encounter with the literature, as well as one that extended the reader’s perspective through its tactile and visual form. With *The Real World of Manuel Córdova* by W.S. Merwin, I moved closer to that ideal. *The Real World of Manuel Córdova* is a long, single poem consisting of forty-three fourteen-line stanzas. Upon reading it for the first time I knew I wanted to spend deep time working on it. As it turned out, I would.”



Dispatches from the Lizard Brain: A Descriptive Bibliography of Ninja Press, A12.





One of Seventy-Five Copies from Ninja Press

19. [NINJA PRESS.] PHILLIPS, Dennis. *On Rooks*. [Sherman Oaks, California: Ninja Press, 2015.]

Folio (12½" x 6¾"). 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.

\$1,500

One of seventy-five copies signed by Phillips and initialed by Carolee Campbell. Eight lettered *hors commerce* copies were also produced.

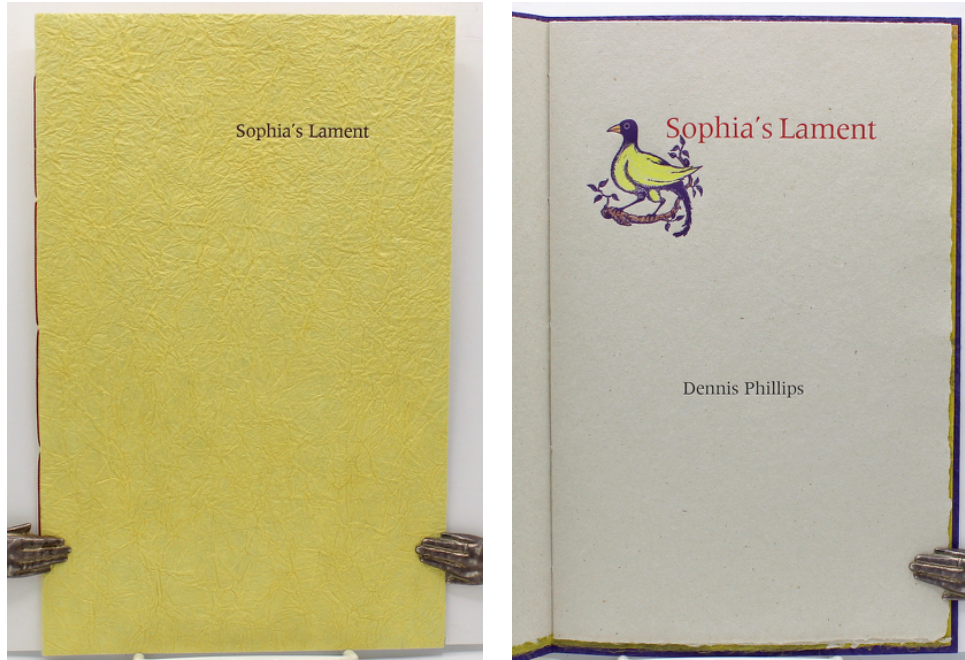
On Rooks is "a set of splendidly rich poems that records the minutiae of the moment, moving from the micro to the macro throughout. The poems are both the residue of privacy and an accounting of terrain, the poet's territory; a collision of megalopolis, mountain, and desert meeting in a fire," (from the prospectus).



Dennis Phillips (b. 1951) is an American poet and novelist. He co-edited the poetry section of the *New Review of Literature*, was a founding editor of Littoral Books, the first Book Review Editor of the magazine *Sulfur*, and the first poetry editor at *LA Weekly*. Phillips is a professor in the Humanities and Science Department at the Art Center College of Design in Pasadena. His other works include *The Hero is Nothing* (1985), *20 Questions* (1991), and *Hope: A Novel* (2007). His poetry collection *Sophia's Lament* was published by Ninja Press in 2012.

Dispatches from the Lizard Brain: A Descriptive Bibliography of Ninja Press, A27.





One of 79 Copies Beautifully Designed, Printed, and Bound at Ninja Press

20. [NINJA PRESS.] PHILLIPS, Dennis. *Sophia's Lament*. [Sherman Oaks, California: Ninja Press, 2012.]

6⁵/₈ in. x 10¹/₄ 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.

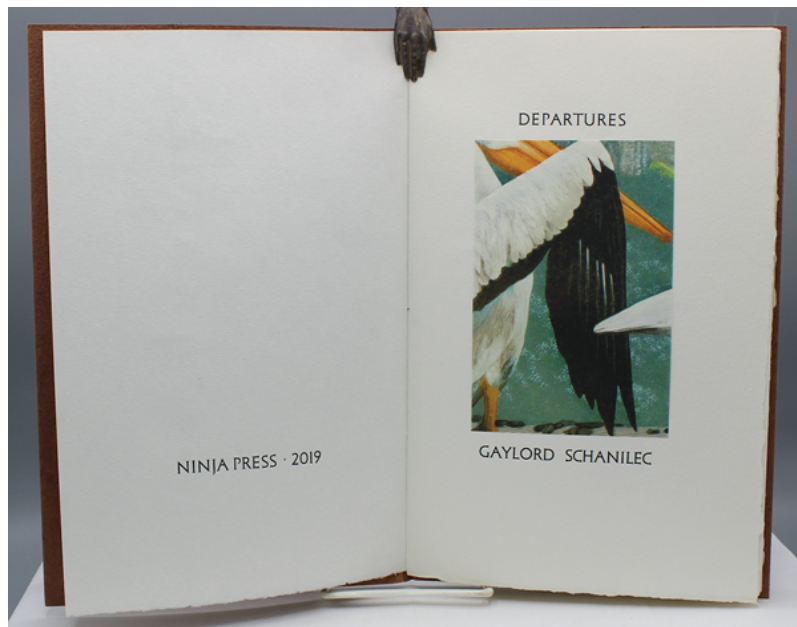
Paper wrappers made from two sheets (yellow outside and purple inside) of kyoseishi paper from the Fuji Paper Mills Cooperative. Letterpress title in purple on front cover. Sewn with red silk. Kozo endpapers containing mango leaves from Thailand. A fine copy, as new.

\$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.

See the Poetry Foundation website and the Ninja Press website for more information.





With Six Mounted Color Photographs from Engravings by the Author,
One of Seventy Copies from Ninja Press

21. [NINJA PRESS.] SCHANILEC, Gaylord. *Departures*. [Sherman Oaks, CA:] 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.

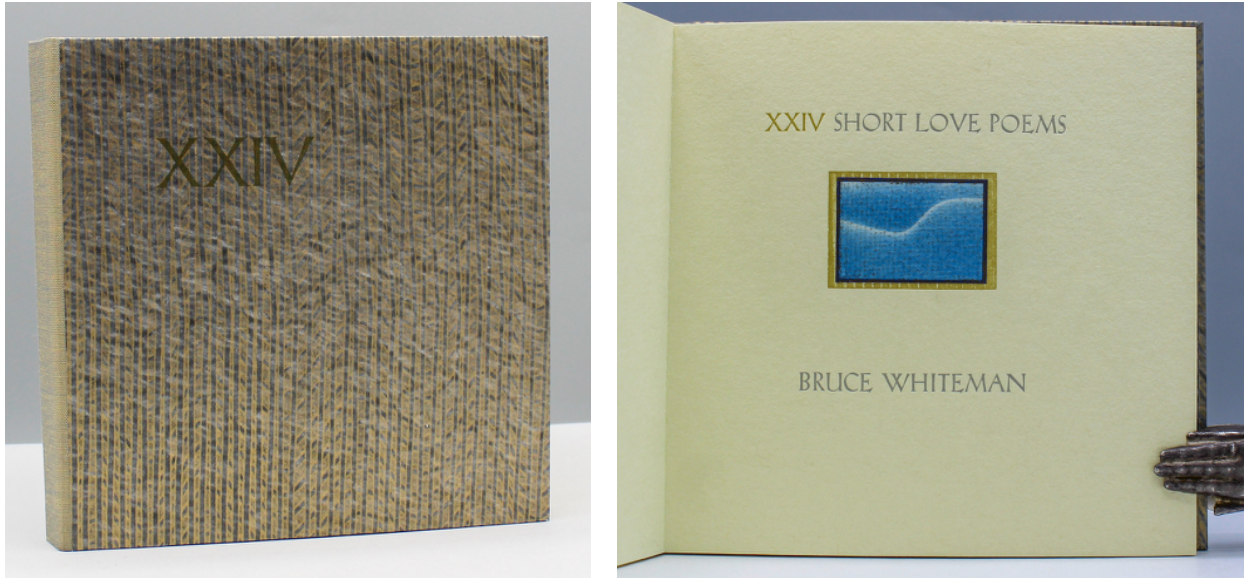
Handmade Belgian flax paper wrappers stitched with gray silk thread and decorated with a mounted color photograph. Edges untrimmed. A fine copy, as new, signed in pencil on the colophon by Gaylord Schanilec.

\$650

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

Gaylord Schanilec (b. 1955) is a poet, a wood engraver, and the proprietor of Midnight Paper Sales. Since 1987, he has produced nineteen books and over twenty broadsides, which include poems by Joyce Carol Oates, Saadi Yousef, Robert Bly, and Gregory Orr. Schanilec's most extensive project to date has been *Lac Des Pleurs: Report from Lake Pepin*, which is described on his website as a "seven-year odyssey" of photography, wood engraving, commentary, and typography that culminated in 2015. The photographs included in *Departures* capture portions of Schanilec's engravings in *Lac Des Pleurs*.





One of 160 Copies from Ninja Press

22. [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

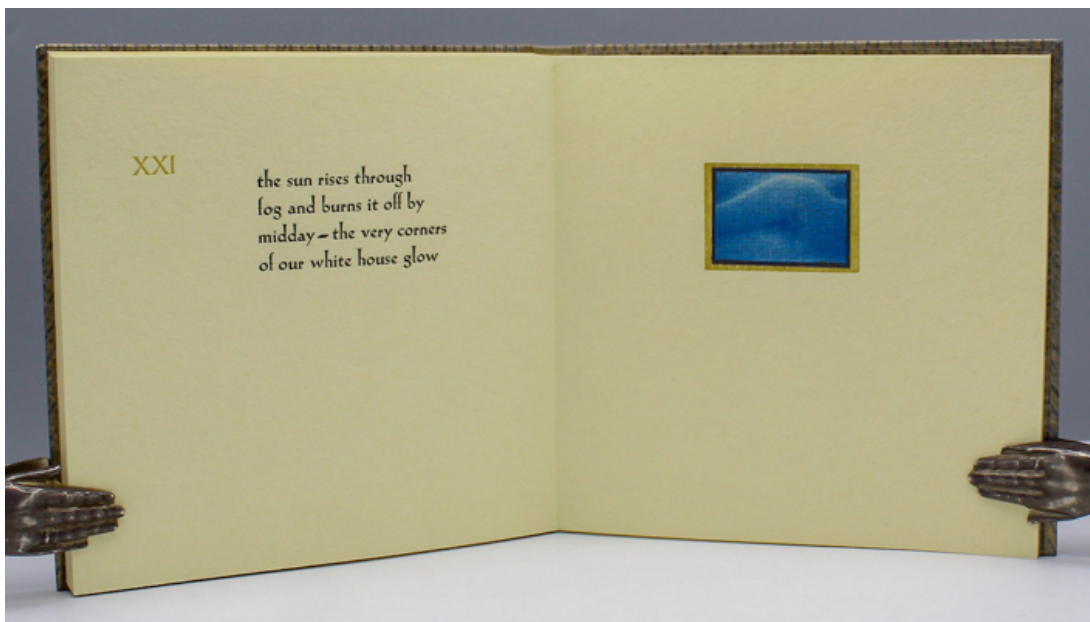
One of 135 copies signed by both Campbell and the poet.

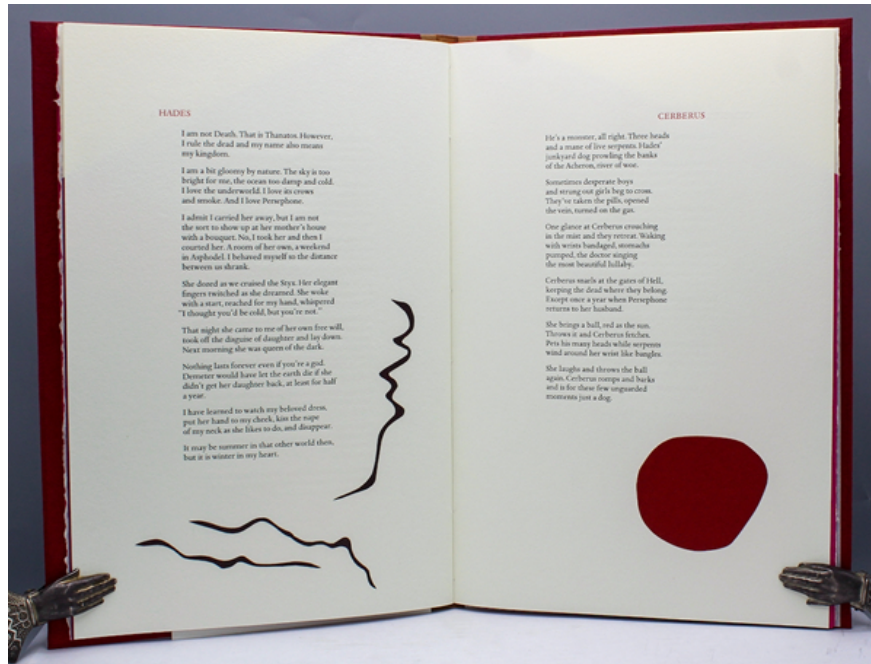


XXIV *Short Love Poems* commemorates the twenty-fifth wedding anniversary of Bruce and Deborah Whiteman.

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. He writes primarily prose poetry; his most widely known poetic work is the ongoing epic prose poem that he began publishing in 1984. The first six books of the poem were published in 2006 as a collection titled *The Invisible World is in Decline* by ECW Press in Toronto. Book VII of the epic, *Intimate Letters*, was published by ECW in 2014.

Dispatches from the Lizard Brain: A Descriptive Bibliography of Ninja Press, A17.





With Handmade Paper Decorations Depicting Classical Greek Imagery

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

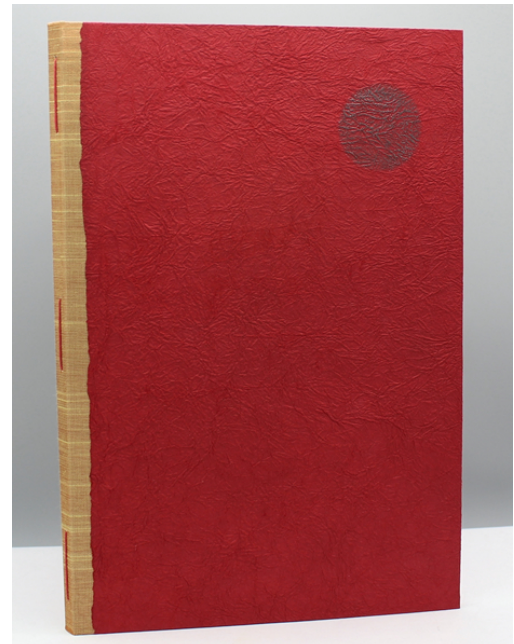
Folio. [40] pp. The decorations, which include slithering serpents and a blood-stained river, are handcut from Tengucho and Yatsuo kozo papers made in Kochi and Toyama Prefectures, Japan. The Fuschia and plum-colored papers, which are interspersed throughout, were handmade in Nepal from the lotka plant. 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.

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 with the prospectus laid in.

\$400

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

The prospectus reads as follows: "In this collection of new poems, Ron Koertge reconsiders the enduring myths of the Greek gods in a contemporary context and upends traditional narratives. Zeus, Hera, Demeter, Persephone, Dionysus, and other expose their vulnerabilities and acknowledge their surprisingly human shortcomings and longings."

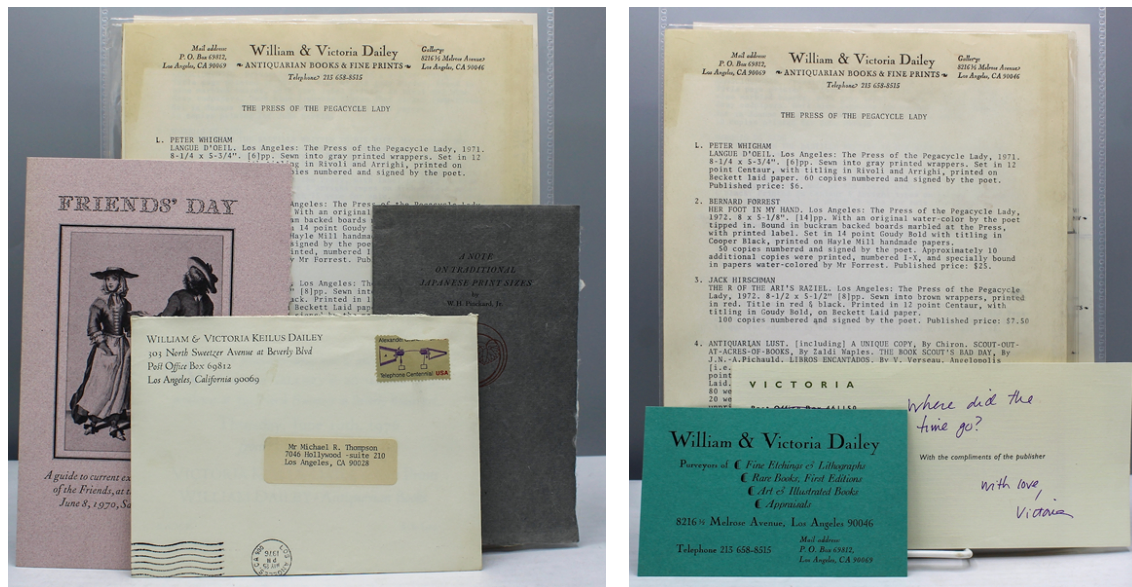


Ron Koertge (b. 1940) is the author of several novels, including *Strays* (2007) and *The Brimstone Journals* (2001), which were both selected as American Library Association Best Books for Young Adults. He is also a two-time winner of the PEN Award for Children's Literature. He lives in Pasadena, California.



Farida Baldonado Sunada creates artist's books, broadsides, and cards under her Ophelia Press imprint. She has a B.A. in History/Art History from UCLA and after a nearly 20-year career in the registration and curatorial departments at UCLA's museums, she embarked on a new path with the establishment of Ophelia Press. She studied letterpress printing and typography through the extension programs at ArtCenter, Otis College of Art and Design, and Armory Center for the Arts. Her first book, *The Gods* by South Pasadena poet Ron Koertge, is held in private collections and special collections libraries throughout the West Coast. She is currently working on a book of lyrics by Oakland-based singer-songwriter Aireene Espiritu. The stories behind Espiritu's songs will be included in the book, which Sunada will design, hand set, print, illustrate, and bind. Sunada is a member of the Women of Letters and a longtime presence in the California printing community. Her studio is located behind her house in Alhambra, California.





Over Thirty Pieces of Ephemera from the Press of the Pegacycle Lady, Including a List of the Press's Productions on the Daileys' Letterhead

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

11 business cards; 3 event invitations; 2 typewritten William Dailey Antiquarian Books descriptions; a receipt from Victorian Keilus Dailey Fine Prints and Illustrated Books; 3 receipts from William Dailey Antiquarian Books; a leaf with several proof printings of William & Victoria Dailey letterhead; a printed pamphlet listing the exhibitions at the Huntington Library in June of 1970; an announcement for the June 1976 grand opening of William & Victoria Dailey's bookshop; 2 of the same announcements in the Daileys' printed envelopes addressed to other booksellers; 2 greeting cards from William and Victoria Dailey; a William & Victoria Dailey Antiquarian Books & Fine Prints postcard; a copy of *A Note on Traditional Japanese Print Sizes* by W.H. Picknard Jr., printed by Patrick Reagh for the Daileys; and a handwritten note by Victoria Dailey on her letterhead.

A bit of toning to the items printed on lower-quality paper, but most items are clean and bright. Overall, a near-fine collection.

[with:]

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

[and:]

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

\$350

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

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

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

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



Ephemera Relating to California Printer and Publisher Robin Price

25. [PRICE, Robin.] [Collection of ephemera.] [Los Angeles, CA and Middletown, CT: Robin Price, Printer and Publisher, 1984-2012.]

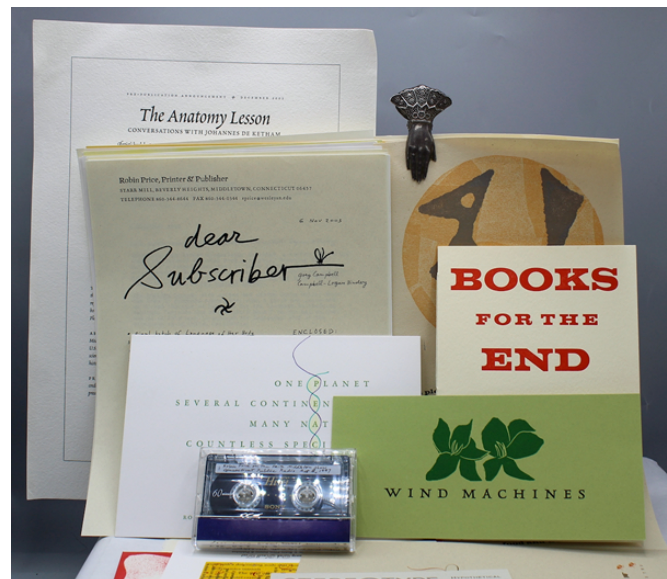
Approximately fifty items. Including press catalogues, broadsides, keepsakes, prospectuses, letters to subscribers, invitations, announcements, an Occidental College certificate, stationery, and a cassette tape of a radio interview by Price, and more. Many items letterpress printed in color.

A bright and fine collection of scarce ephemera.

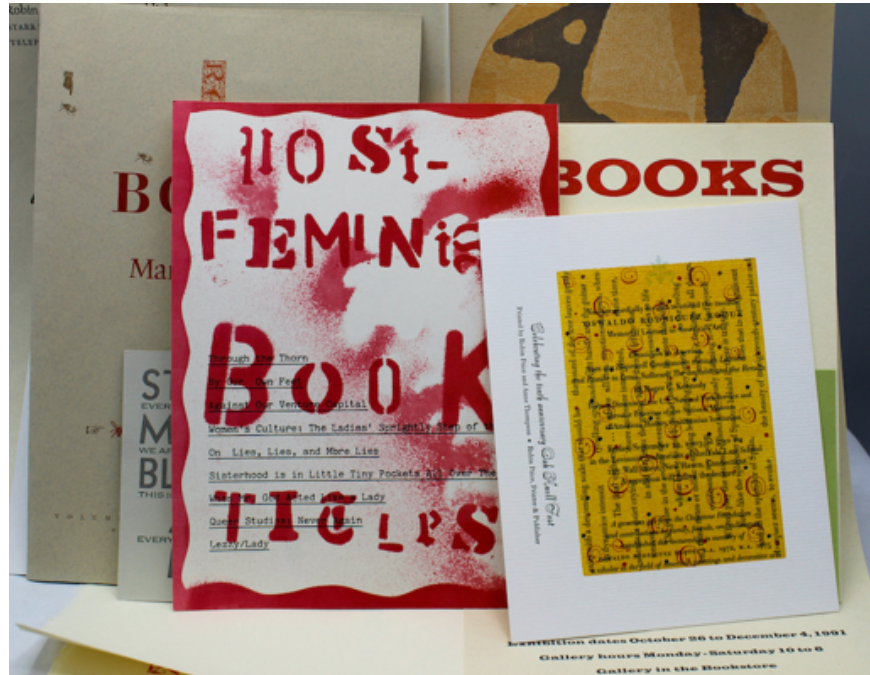
\$600

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

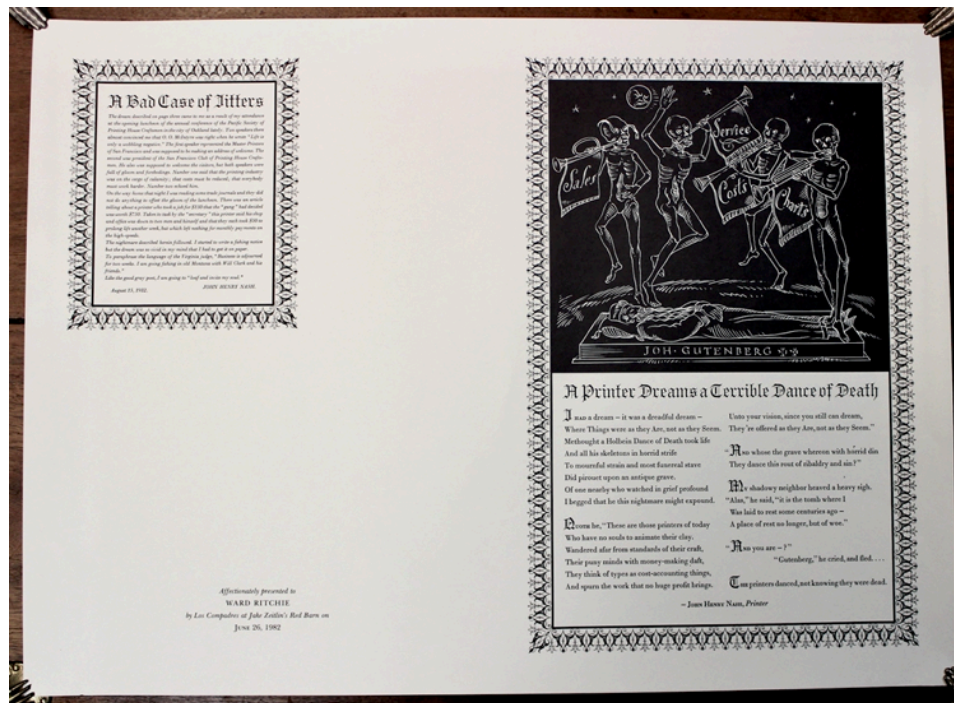


the mid-to-late 1980s, and began working for Susan King of Paradise Press. From 1988 to 1992, she worked full-time as an assistant to Gerald Lange, the director of the USC Fine Arts Press. Price used the printing and book design skills she honed while working at USC to begin full-time operation of her 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.



Price's books include *The Book of Revelation* (1994), *Slurring at Bottom: A Printer's Book of Errors* (2001), *Language of Her Body* (2003), *The Anatomy Lesson: Unveiling the Fasciculus Medicinae* (2004), and *According to Robin Price, with Annotated Bibliography* (2007). Her forthcoming books are *An Ecological Reckoning: The Agave Plant Book* and *Folded Meditation*.





Rare Broadside “Presented to Ward Ritchie by Los Compadres at Jake Zeitlin’s Red Barn”

26. [RITCHIE, Ward.] “A Printer Dances a Terrible Dance of Death” [and] “A Bad Case of the Jitters.” Affectionately presented to Ward Ritchie by Los Compadres at Jake Zeitlin’s Red Barn on June 26, 1982. [Los Angeles: n.p.], 1982.

Broadside, 21½ in. x 15½ in. With an illustration (8” x 7”) of a *danse macabre* (with skeletons labeled Sales, Service, Costs, and Charts) on Gutenberg’s grave above the poem “A Printer Dances a Terrible Dance of Death” by John Henry Nash. Also, with anecdote, “A Bad Case of the Jitters,” by Nash. Text and engraving in decorative borders.

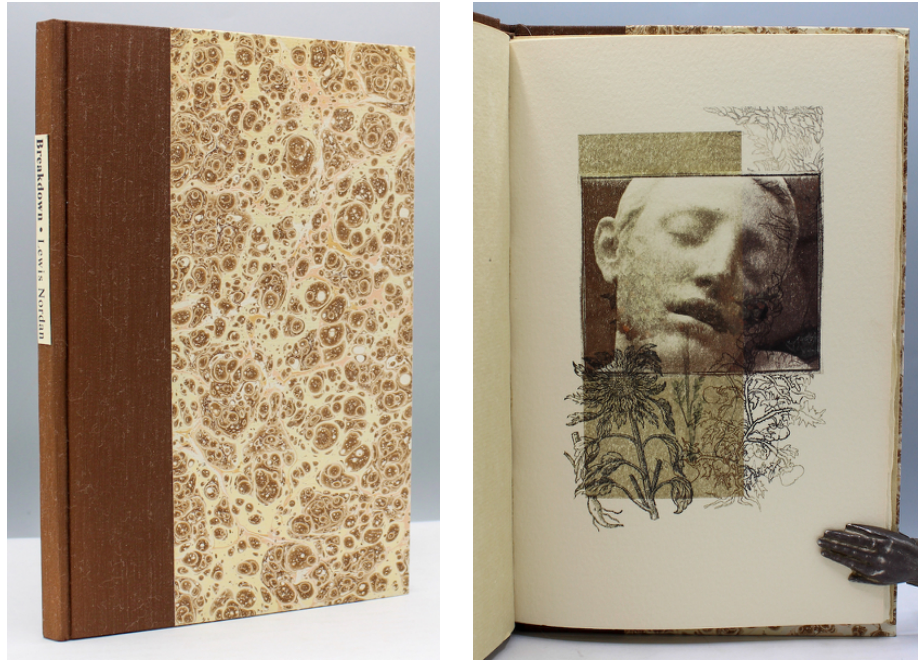
All text and images printed in black, on off-white card paper. A fine, bright copy of a rare later Ward Ritchie and Jake Zeitlin item.

\$125

The present work would have been presented to Ritchie just after his seventy-seventh birthday, though the exact occasion is unclear. “Los Compadres” refers to an informal club of bibliophiles gathered around Jake Zeitlin and his Red Barn.

We have been unable to locate any other copies in commerce at this time. OCLC also records no copies.





One of Fifty Copies from Red Butte Press

27. [RED BUTTE PRESS.] NORDAN, Lewis. *Breakdown*. [Salt Lake City: Red Butte Press, University of Utah, 2001.]

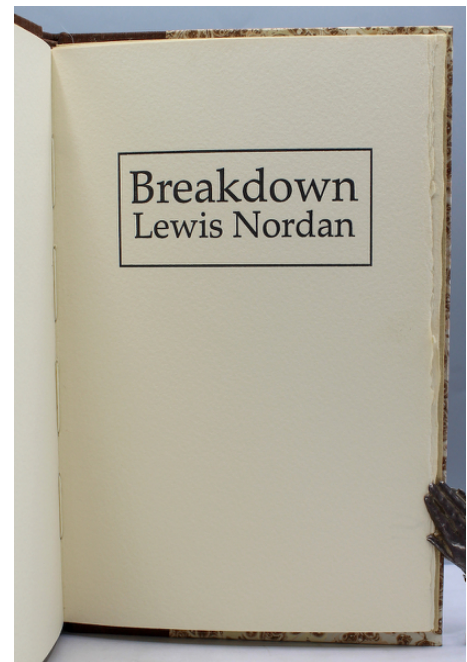
Octavo. [5] ff., plus three color-printed plates designed by Patrick Eddington.

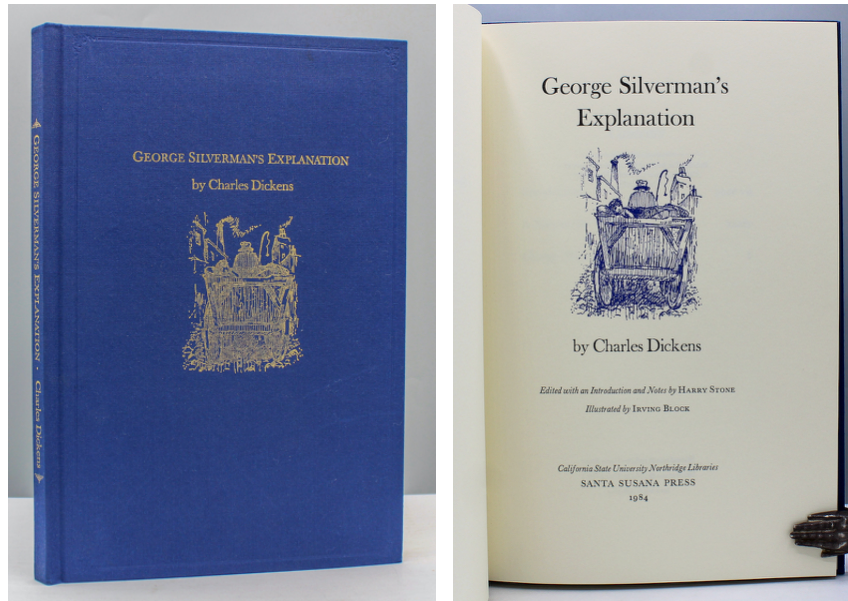
Quarter brown cloth over marbled paper made by Susan Makov. A fine copy.

\$100

One of fifty copies. Design, binding, and illustration by Patrick Eddington and Susan Makov. Signed by Nordan, Eddington, and Makov. Published in conjunction with the Cat Project.

Lewis Nordan (1939 – 2012) was the author of the short story collections *Welcome to the Arrow-Catcher Fair* (1983), *The All-Girl Football Team* (1986), and *Music of the Swamp* (1991) and novels including *Sharpshooter Blues* (1995) and *Lightning Song* (1997). *Wolf Whistle*, Nordan's 1993 novel about the murder of Emmett Till, was a popular and critical success, and earned him the Southern Book Award. Nordan's work is known for its magical realism, Southern settings, and autobiographical elements drawing on Nordan's life in Itta Bena, a small town in the Mississippi Delta.





Charles Dickens' Last Complete Work of Fiction,
One of 326 Copies from Santa Susana Press at CSU Northridge

28. [SANTA SUSANA PRESS.] DICKENS, Charles. *George Silverman's Explanation*. Edited with an Introduction and Notes by Harry Stone. Illustrated by Irving Block. [Los Angeles:] California State University Northridge Libraries, Santa Susana Press, 1984.

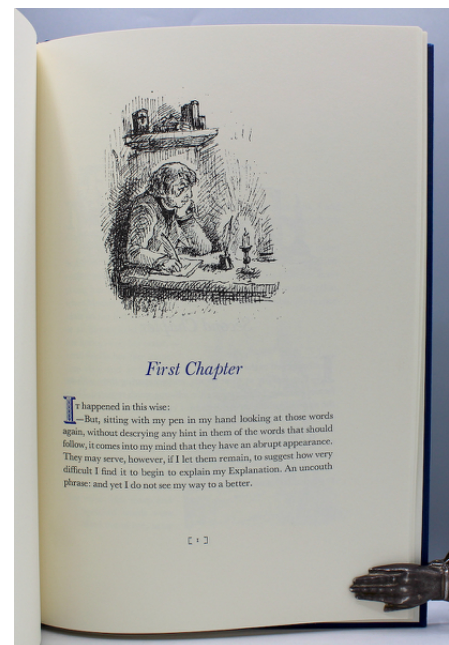
Octavo. xxxv, [3], 44 pp. With text illustrations by Irving Block throughout, including about a dozen larger (half- and quarter-page) illustrations. Designed and printed by Bonnie Thompson Norman and Patrick Reagh. Letterpress printed in Baskerville on Mohawk Superfine.

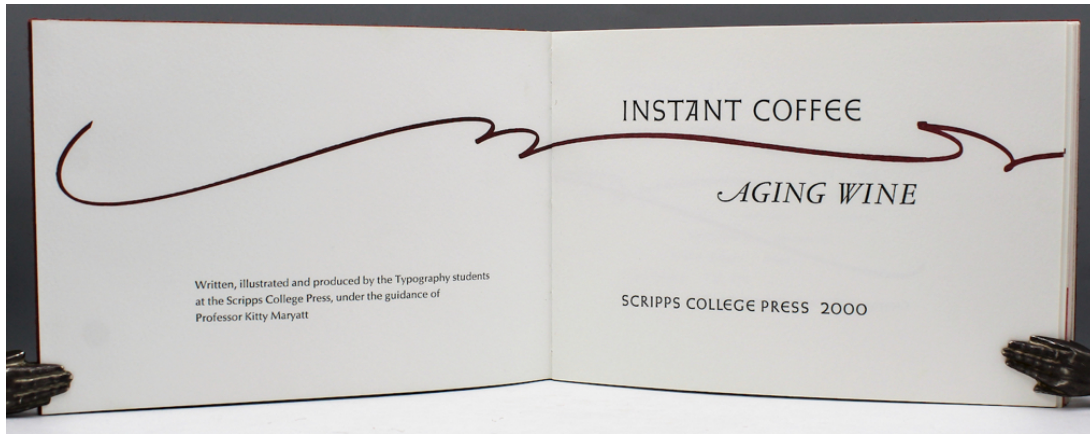
Bound in dark blue cloth stamped in gilt. A fine copy with the prospectus.

\$150

One of three hundred numbered copies in a total edition of 326. The "first book edition and first illustrated edition" of *George Silverman's Explanation* (1868), the last work of fiction completed by Charles Dickens.

"*George Silverman's Explanation* was published in 1868, the last work of fiction ever completed by Dickens. Though a short story in length, it is, as its nine chapters attest, a miniature novel in structure and in scope. But despite this intriguing format, and despite the beauty of the story, the work is virtually unknown. This is a pity, for *George Silverman's Explanation* is a tour de force...It is Dickens' last word on a number of crucial social and psychological mysteries that increasingly engrossed and perplexed him." (From the prospectus.)





One of Sixty Copies from the Scripps College Press,
A Particularly Attractive Production

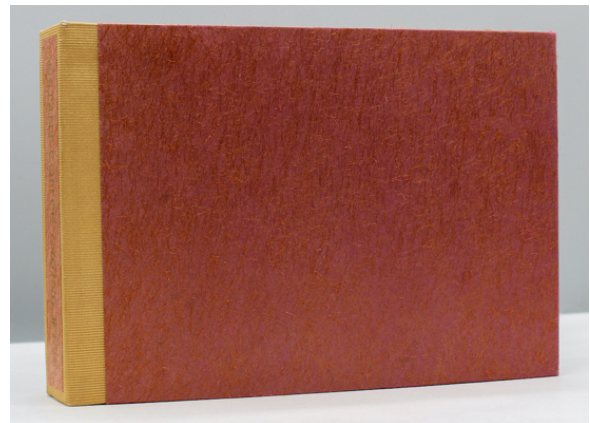
29. SCRIPPS COLLEGE PRESS. *Instant Coffee, Aging Wine*. [Claremont, California:] Scripps College Press, 2000.

Oblong quarto. Unpaginated. Illustrated on about fifty pages, mostly in color, with linocuts, decorative paper designs, photopolymer plates, vinyl pressure prints, cut-outs, ink, and more.

Bound in red paper, textured with iridescent copper fibers, over boards. In a Gary Frost-style sewn boards binding. Gold cloth spine. Spine label and endpapers match the binding. A fine copy of a particularly attractive Scripps College Press book.

\$275

One of sixty copies signed by Kitty Maryatt and the eleven student contributors. Each student was inspired by one word, mostly onomatopoeias (including *Brrr*, *TIC TIC*, *Bang*, etc.)



By way of introduction, Scripps College Press Director Kitty Maryatt writes, "Internet speed is the catchword today: download faster, get speedier access to all that information out there, get connected! At the Scripps College Press, we work letterpress speed. That means we set type by hand, hand crank the Vandercooks, carve and draw images, sew hand-folded signatures and fabricat the bindings. This is all very slow.

"On the other hand, the deadline for finishing the edition is the end of the semester. That means moving along at a clip with our writing and idea-forming, running those presses at top speed, and making decisions about the binding in a timely fashion. This seems to go very fast. So the students were asked to reflect on the idea of speed and develop stories that would reflect perhaps the advantages or disadvantages of going fast or slowly."





30. [SEA CLIFF PRESS.] [AUDEN, W.H.] ANSEN, Alan. *The Table Talk of W.H. Auden*. Edited by Nicholas Jenkins with an Introduction by Richard Howard. New York: Sea Cliff Press, 1989.

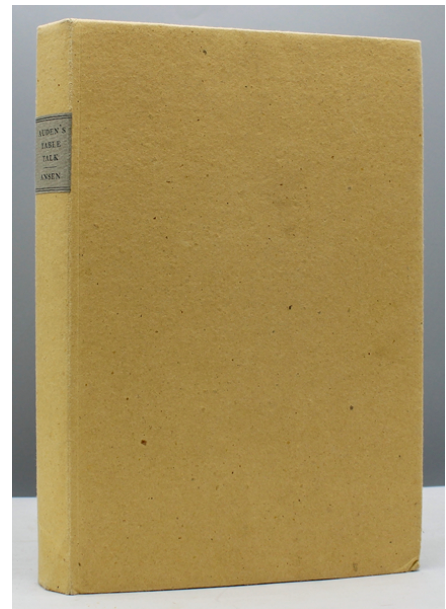
Octavo. [xvi], [123] pp.

Parchment wrappers with printed paper spine label. Bottom corner of front cover lightly bent. Prospectus laid in. A near-fine copy.

\$175

One of 150 copies printed on Saunders Mold-Made "Cream" paper. Title-page vignette and decorative endpapers by Dean Bornstein.

Ansen was Auden's student at the New School between November, 1946 and May, 1947, and then served as the poet's secretary and amanuensis. He kept a record of his conversations with Auden. "In the tradition of Hester Thrale's *Johnsoniana*, or Eckermann's *Goethe*, these conversations—though they are really monologues—record the private, extemporaneous and often outrageous musings of one of the great poets of our century" (prospectus).





31. [STONE WALL PRESS.] VAN WALLEGHEN, Michael. *The Wichita Poems*. Iowa City: The Stone Wall Press, 1973.

Tall octavo. [56] pp. Illustrated with abstract color prints by William Kough. Printed from Romanée type on Rives Light moldmade paper.

Japanese paper boards with printed paper spine label. A fine copy.

\$125

One of 250 copies.





Deluxe Edition of Richard Wagener's Most Recent Book
With Six Additional Woodcuts Printed in Color

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

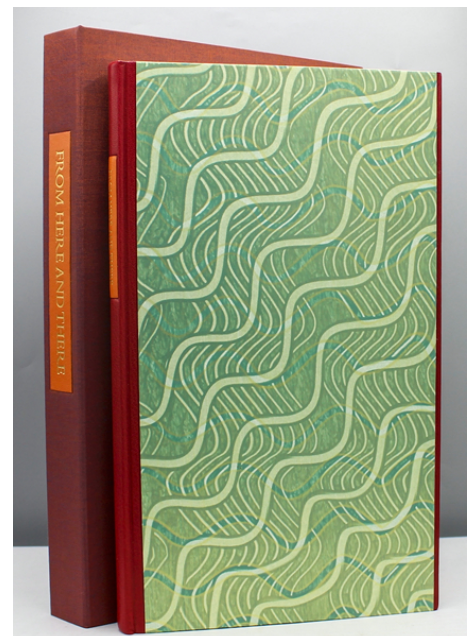
7½ x 12½ in. [72] pp. With twenty woodcut plates (including frontispiece), six in color, of plants observed in the wild and in botanical gardens internationally. With an explanatory paragraph for each woodcut. Printed by Richard Wagener in Aldus Nova, Centaur, and Bembo types on Zerkall smooth paper.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

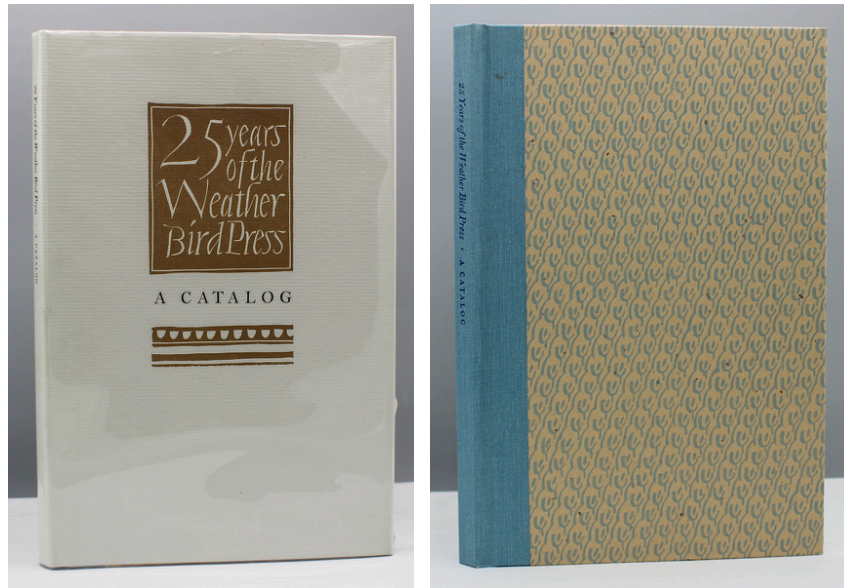


From Here and There continues thematically from Wagener's *Exoticum* (2017), which also explores the plants of the Huntington, in particular the native flora of California. The present work and *Exoticum* both have elements of the field guide in their form, with the explanatory paragraphs in the present 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.





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

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

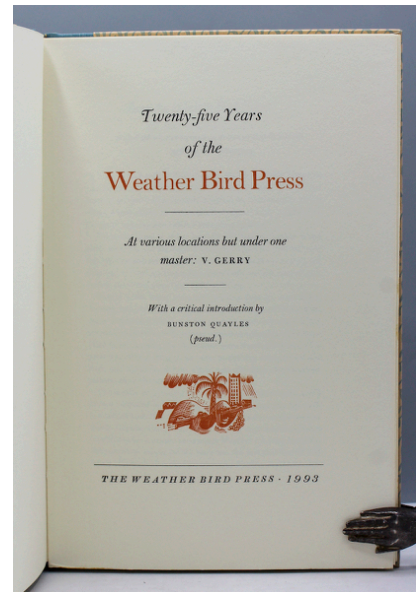
Bound by Mariana Blau in patterned paper boards with blue cloth spine. In the original off-white paper dustjacket printed in light brown. A fine copy in the dustjacket.

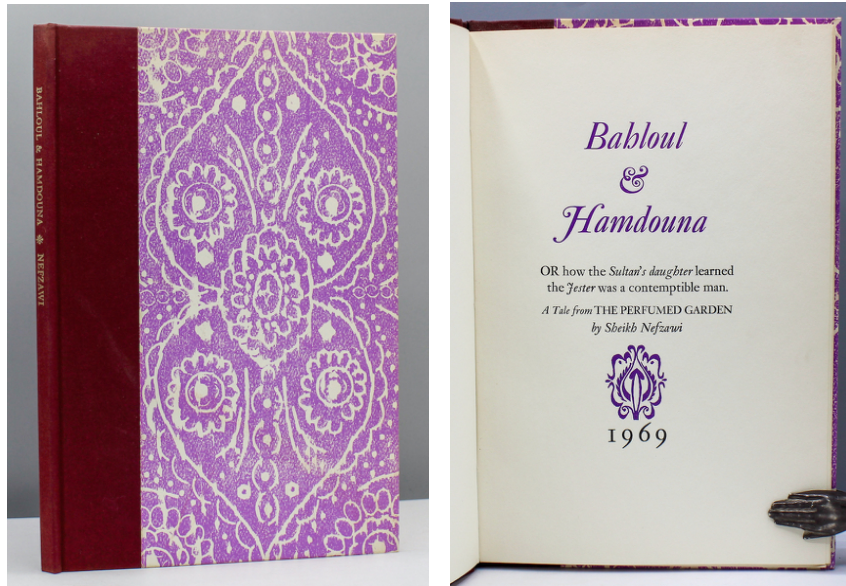
\$950

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

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

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





One of the Earliest Weather Bird Press Books,
 “The Press’ Only Encounter with Erotica”

34. [WEATHER BIRD PRESS.] NEFZAWI, Sheikh. *Babloul & 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.

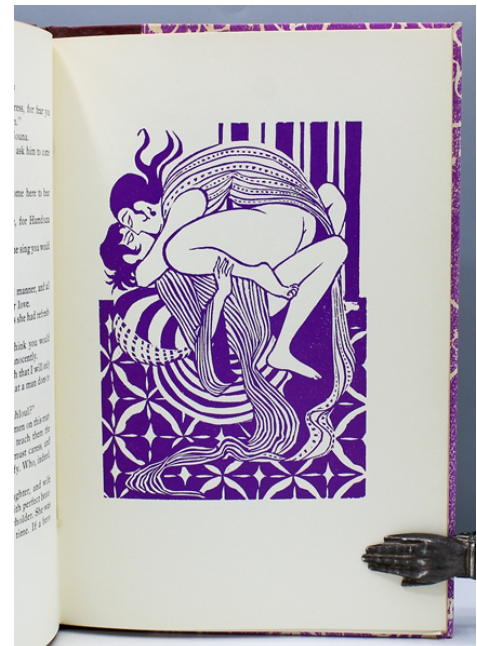
Octavo. 10 pp. With three linocut plates printed in purple. Title-page printed in purple and black.

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 from *The Perfumed Garden* 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.”



35. [WINDOWPANE PRESS.] *An Activist's Tablet*. Prescriptions for doing good in the World. Take one and pass it on. [Seattle, WA:] The Windowpane Press, [2010].

6 x 13 in. [8] ff., printed on one side only. Printed in red and black on heavyweight paper.

Leaves bound at top edge with fabric strip. Backed with brown board. Top edges perforated so each leaf can be removed and handed out (like leaves in a prescription pad). A fine copy.

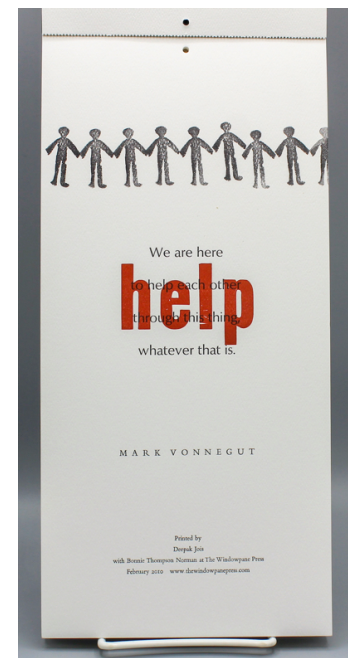
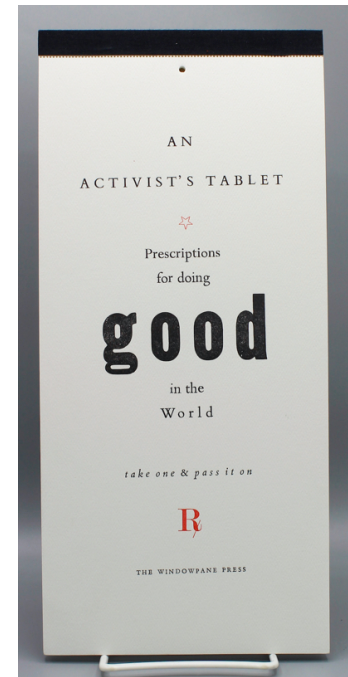
\$85

No limitation given. Printed by Bonnie Thompson Norman and eight student collaborators in a Windowpane Press printing class.

Each leaf is printed with a quote themed around social change and caring for one's community. A C.S. Lewis quote reads, "Do not waste time bothering whether you love your neighbor, act as if you do."

Norman, who describes herself as an activist artist, has been the proprietor of the Windowpane Press since 1978. Before moving to her current home of Seattle, Norman lived and printed in Southern California for over two decades. She began her career at Jake Zeitlin's Red Barn in Los Angeles, worked for Patrick Reagh, and maintained a longtime friendship with Saul Marks, who inspired her own printing. She was Studio Director at the Woman's Building in Los Angeles after Susan King, one of the founders of the Book Arts program.

In Seattle, Norman is a past co-chair of the Northwest Chapter of the Guild of Book Workers, as well as a member of Book Arts Guild, Puget Sound Book Artists, and The Book Club of Washington. Recent productions of The Windowpane Press include *The Second Coming (Again)* (Aubergine Atelier, 2019) which features the text of "The Second Coming" by Yeats paired with original paintings by Jodee Fenton; and *Which Side Are You On?* (2019), which focuses on the political turmoil that surrounds the United States/Mexico border wall. Aside from producing artist's books, Norman also teaches workshops in letterpress printing and book arts at the Windowpane Press.





36. [WINDOWPANE PRESS.] *Ballot Box*. [Seattle, WA:] The Windowpane Press, 2014.

5 x 5 x 5 in. cube, folds down to 5 x 5 x 5/8 in. Each of the six panels forming the cube is printed on both sides with quotes about democracy and facts about voting rights.

Printed in black and red on white paper panels, which are mounted on black board. Hand-drawn accents in red. A fine copy.

\$150

No limitation given, probably one of about a hundred copies. Designed and produced in a class taught by Bonnie Thompson Norman in collaboration with Dawn Hobson, Margaret Johnson, Ben Melhuish, and Caroline Williams.

This artist's book transforms into a three-dimensional "ballot box" printed with text that aims to inform readers about voting rights and how to vote, along with quotes about democracy. *Ballot Box* is one of Bonnie Thompson Norman's many books that blend activism with artistry. Books like *Which Side Are You On?* (2019), *A Primer for Democracy* (2004), and *Fourteen Ninety-Two or Three* (1993) all address concepts of activism, equality, and social justice.





37. [WINDOWPANE PRESS.] *A Mealtime Blessing*. Seattle, WA: The Windowpane Press, 1995.

Seven folding panels (8½ x 1½ in. folded, 8½ x 11¼ in. unfolded). In an 8½ x 15½ in. paper wrapper printed in gold with facts about the poor working conditions faced by Mexican laborers in California. Panels are printed in gold, brown, and purple on a Vandercook SP15 from photoengraved plates. Art by Jennifer Kennard.

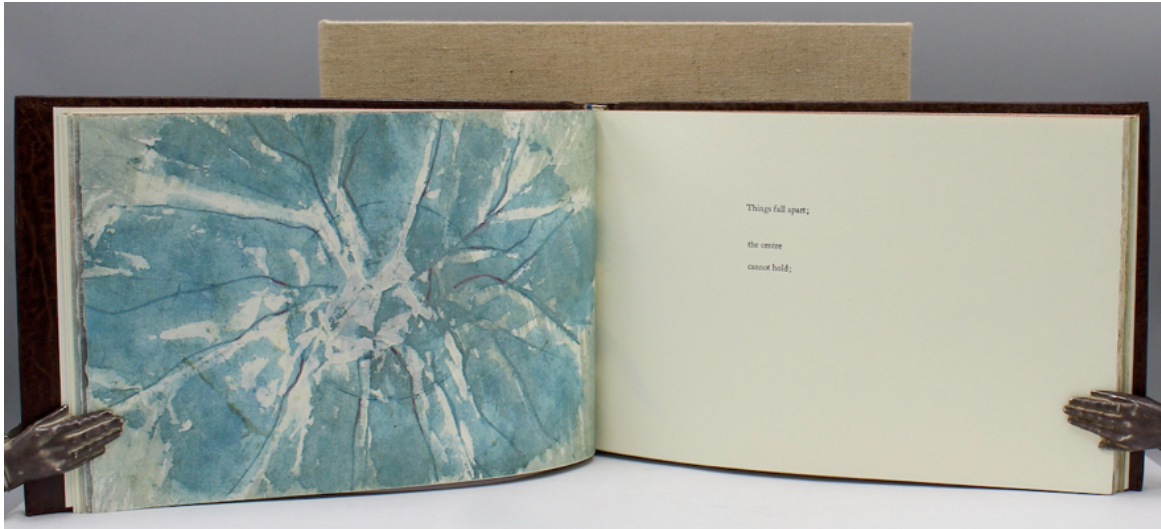
Flexible paper-covered board panels in a hand-sewn palm book format, bound at opposite ends with twine. Based on the palm book structures found throughout Central and Southern Asia, dating from 450 CE. Beige paper label titled in purple. Beige paper wrapper. A fine copy.

\$65

No limitation given.

Norman writes on the colophon, "I learned this mealtime grace when my children and I were visiting my dear friend Jill Littlewood who learned it from a friend of hers. The blessing concludes with a squeeze of hands that travels around the table from one person to the next. This book is meant to be like that pressing of palms: acknowledging with gratefulness family, friends and the bounties which some of us are so fortunate to receive." She also notes that a "percentage of the proceeds from the sale of this book are donated to a local food bank." The grace is inspired by mealtime blessings used in Waldorf schools.





One of Two Deluxe Copies from Aubergine Atelier and the Windowpane Press,
With Fourteen Original Paintings by Jodee Fenton

38. [WINDOWPANE PRESS.] 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.

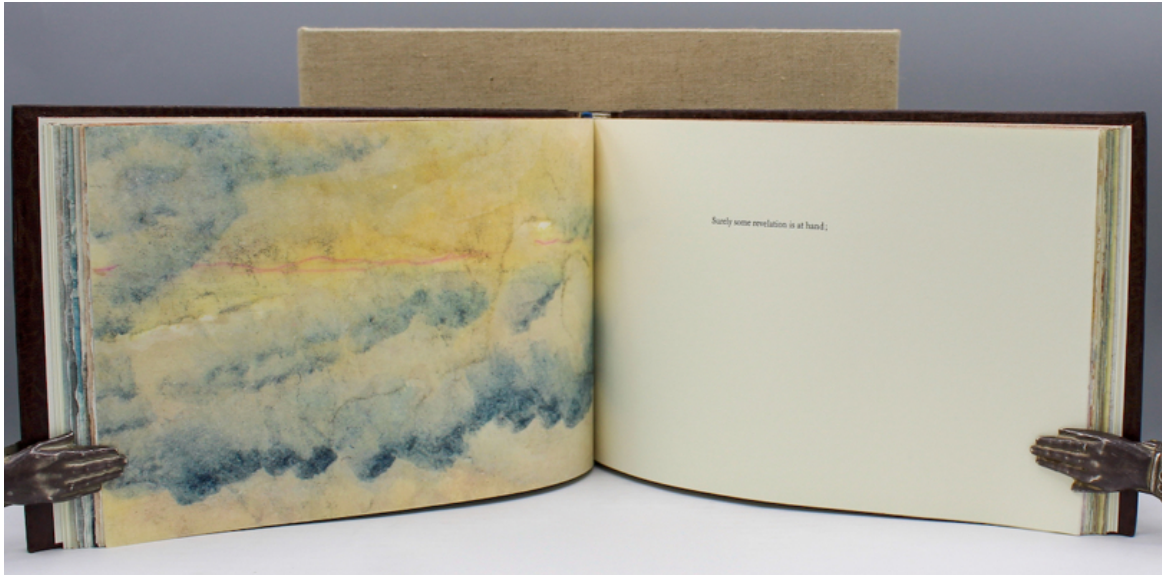
\$3,900

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 20th 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 21st century.”



Jodee Fenton is a painter, a bookbinder, and a former president of the Book Club of Washington. She is a member of the Guild of Bookworkers, the Puget Sound Book Artists Association, and the Book Arts Guild. Fenton has pursued painting and bookmaking full-time since her retirement from her position as the managing librarian for special collections at the Seattle Public Library.



Scarce Jake Zeitlin Ephemera

39. [ZEITLIN, Jake.] "The Division of the Humanities and the Division of Aeronautics of the California Institute of Technology invite your attendance at an exhibition of Rare Books illustrating the Evolution of the AIRSHIP and AEROPLANE 1670-1933..." [Pasadena:] California Institute of Technology, [1934?].

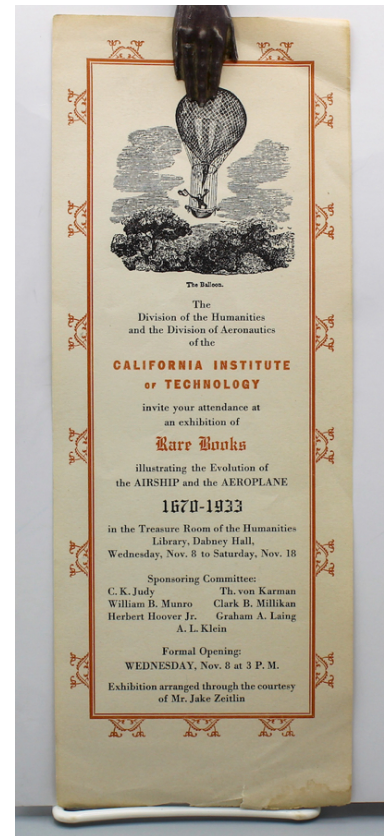
One sheet (4" x 10½"). With a vignette of a man in a hot air balloon printed in black. Decorative border and some text printed in orange. Some chipping and a small spot of dampstaining to bottom margin. A very good copy of this scarce and fragile item.

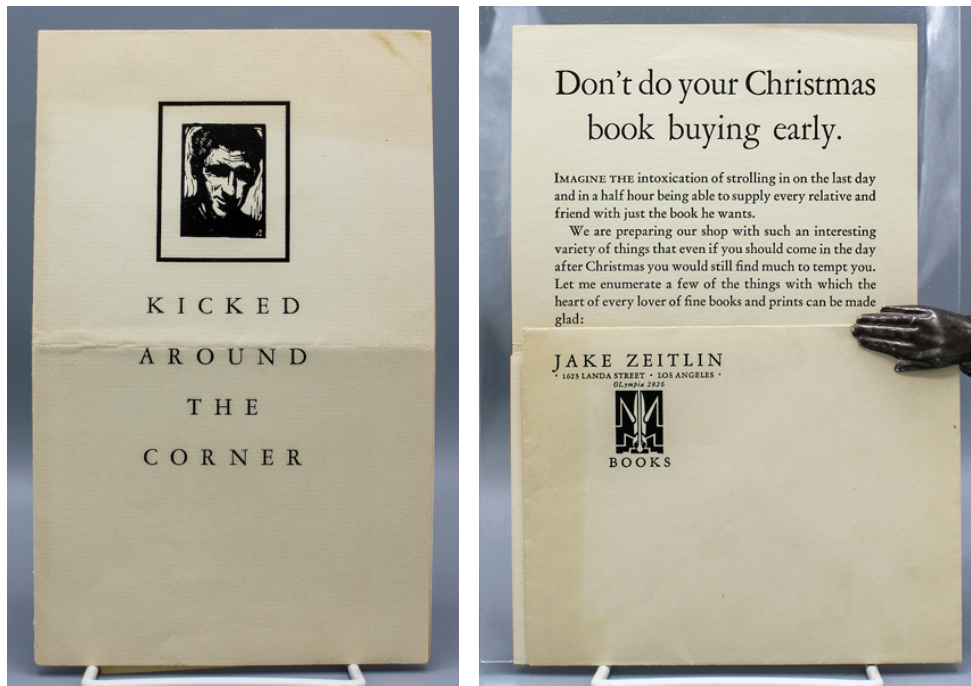
\$75

First edition.

Printed in commemoration of an exhibition arranged by Jake Zeitlin. The sponsoring committee for the exhibition includes Herbert Hoover Jr., Clark B. Millikan, and Theodore von Karman. The exhibition ran from November eighth until November eighteenth in the treasure room of the Humanities Library.

We could not locate any other copies in commerce at this time.





Rare Ephemera Printed to Announce the Moving of Jake Zeitlin's Shop
With a Woodcut and Logo Design by Paul Landacre

40. [ZEITLIN, Jake.] *Kicked Around the Corner*. [Los Angeles: Jake Zeitlin, n.d.]

Pamphlet (5¼ x 8½ in.) moving notice, with single sheet Christmas sale notice (5¼ x 12½ in.) and original mailing envelope (5¾ x 4½ in.) Pamphlet with a woodcut portrait of Jake Zeitlin by Paul Landacre. Woodcut shop logo by Landacre on all three items.

All three items printed in black on buff paper. Some toning. Moving and sale notices creased to fit into envelope. A very good set of rare Jake Zeitlin ephemera.

\$250

Printed to announce the moving of Jake Zeitlin's shop from a South Hope Street address to a Sixth Street address, just around the corner. Zeitlin occupied the South Hope Street for less than a year before moving to the larger Sixth Street shop. The text of the pamphlet is written as a parody conversation between Zeitlin and his landlord.