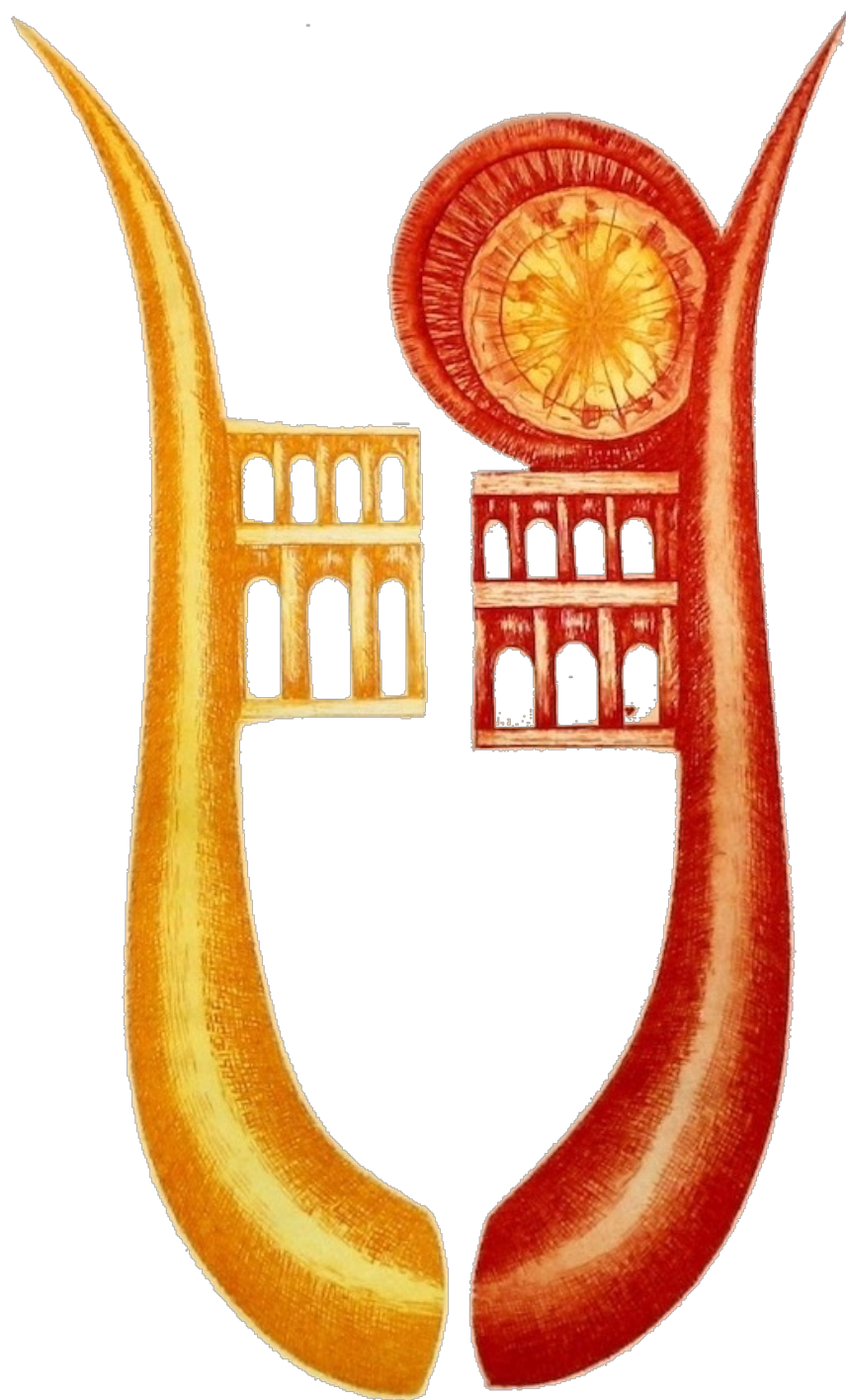


Fine Printing and Artist's Books



Some Highlights



On Painting
Susan Allix
Item #3



Known Fables
Antonio Frasconi
Item #11



*Ancient Books and
Modern Discoveries*
Printed by Bruce Rogers
Item #30

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

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

Fine Printing and Artist's Books

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

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One of 130 Copies, Designed, Printed, and Bound at the Allen Press,
With Three Full-Page Color Etchings, Signed and Numbered by the Artist

1. [ALLEN PRESS.] EURIPIDES. *The Bacchae*. Dionysus, the God. Kentfield, California: The Allen Press, 1972.

Folio. 74 pp. Illustrated with three full-page three-color copper-plate etchings. Title-page printed in orange, olive and black. Text printed within a partial border of Greek letters in a series of six colors (olive, orange, black, etc.) by calligrapher James MacDonald. All rag paper handmade at the Richard de Bas mill.

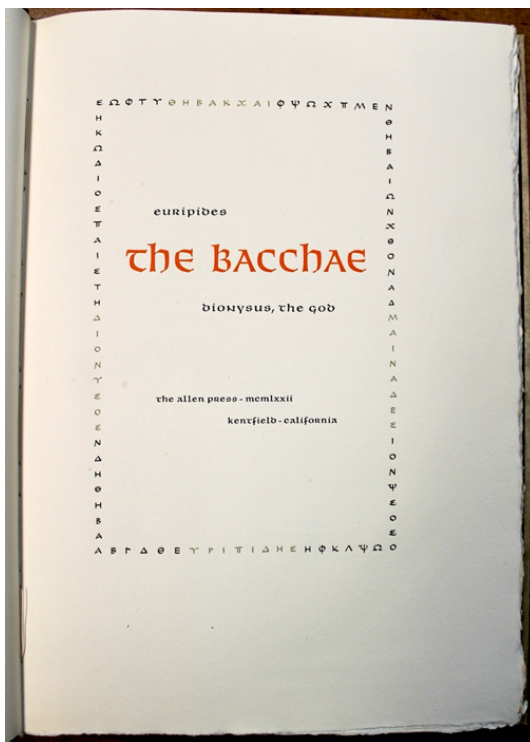
The binding, with the books sewn on tapes, is a combination of five pieces: the spine is olive green cloth from Paris; for the sides, a black strip of all-rag Italian paper with the title gilt-stamped in English and Greek; the balance of the sides are covered with a brown, grained wood veneer. Black

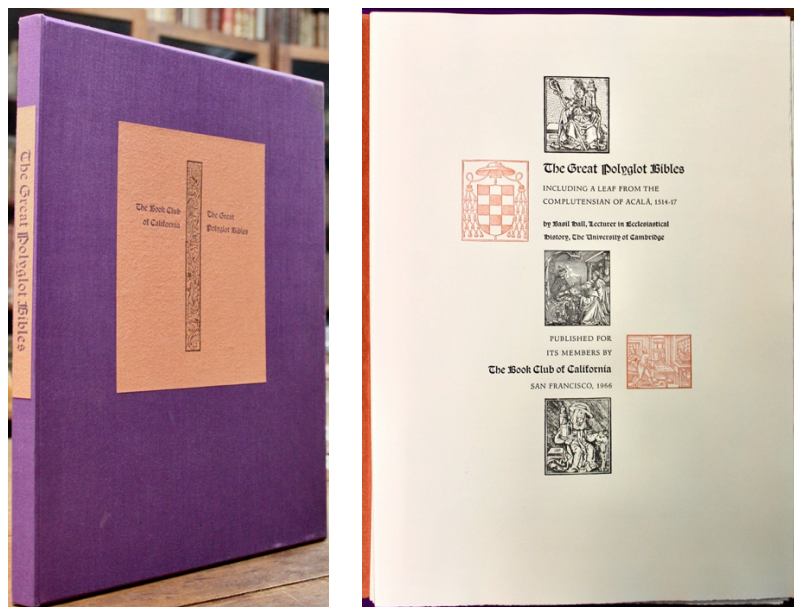
Italian endpapers. Very minor offsetting from illustrations. Pages uncut. Prospectus laid in. A fine copy in a near fine slipcase with very minor wear.

\$650

One of 130 copies designed, printed on an 1846 Columbian press, and bound by Lewis & Dorothy Allen at the Allen Press. Etchings printed by the artist Michèle Forgeois (1929 - 2000) at the Atelier Clot Bramson et Georges in Paris; the etchings are numbered, signed by her, registered in Paris, and the plates canceled – all according to the formula for a French edition de luxe.

Allen Press Bibliography #38





One of 400 Copies Printed by the Allen Press,
With an Original Leaf from the Complutensian Polyglot of Alcalá

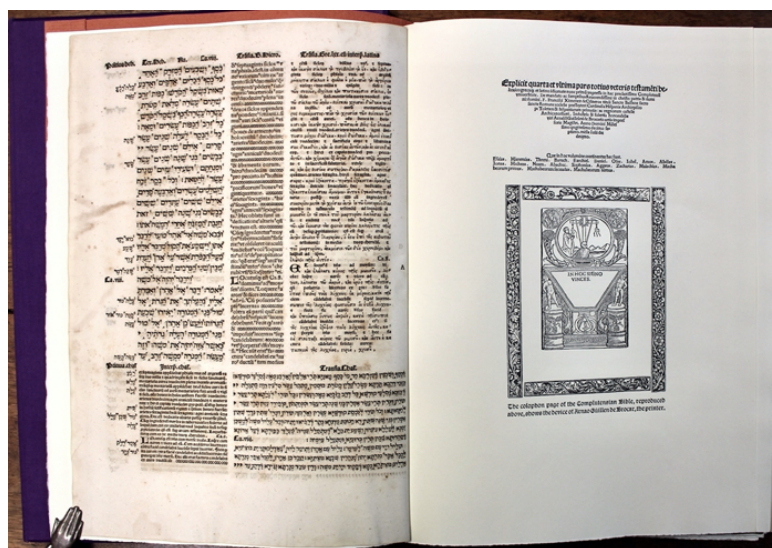
2. [ALLEN PRESS.] HALL, Basil. *The Great Polyglot Bibles*. San Francisco: [Printed at the Allen Press for] The Book Club of California, 1966.

Folio, unpaginated. Printed in black and red in Italian Old Style type on mould-made all-rag paper. Numerous woodcuts throughout.

Unbound sheets in terra cotta paper folder. Fine in purple cloth clamshell slipcase. With original card from the Book Club of California laid in.

\$750

Limited to 400 copies, printed letterpress by Lewis and Dorothy Allen at the Allen Press. Includes an original leaf, printed in Hebrew, Aramaic, Greek, and Latin, from the Complutensian Polyglot of Alcalá, printed 1514-1517.



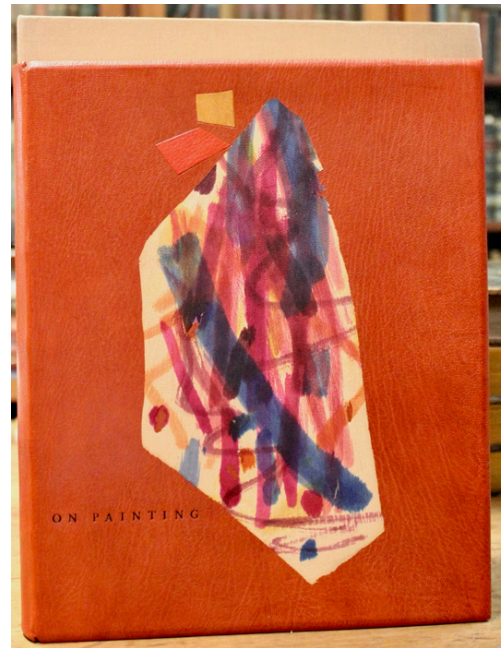
Allen Press Bibliography, 30. *Disbound and Dispersed*, no. 144.



*“Everything Begins with a Dot”: One of Twenty-Two Copies
Designed, Translated, Illustrated, Printed, and Bound by Susan Allix*

3. [ALLIX, Susan.] ALBERTI, Leon Battista. *On Painting*. Translated from the original Italian, abridged and accompanied with etchings by Susan Allix. London: Susan Allix, 1999.

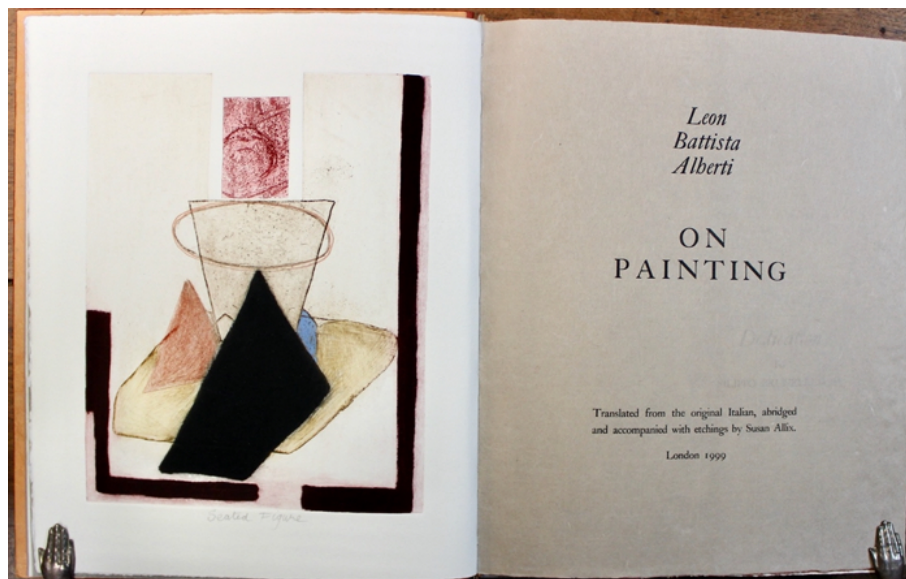
Folio. Unpaginated. With nineteen intaglio prints (including one two-page print), which are the result of four years of sketch book observation and drawing, platemaking, and reworking the plates. Many have extra hand-coloring on the prints or the type. The prints were made from copper, zinc, and perspex plates, and were executed using techniques including etching, drypoint, and mezzotint, often in combination, and also open bite, aquatint, sand grain, and carborundum. The plates have been printed in black and white and color in intaglio, relief, and blind. All the inks are made from pure pigments ground in copperplate oil, so interleaving sheets are laid in. As each plate is hand inked and printed separately, complete uniformity is not possible, so each page is individual.



Full red calf with large cream goatskin onlay abstractly dyed in color. Textured endpapers in red and brown. In the tan cloth clamshell case, lined with suede, and decorated with colorful calf onlay. Some light scuffing to case, but otherwise a fine copy of a remarkable work.

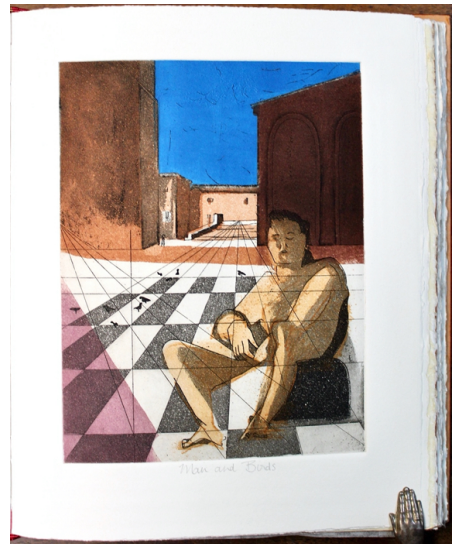
\$7,500

One of twenty-two copies, numbered and signed by the author on the colophon. Ten copies in the edition are deluxe editions in special bindings with extra illustrations.



"Alberti was born in 1404 of a Florentine family...He returned to Florence [from Rome] where, excited by the work of Brunelleschi, Donatello, and Masaccio, he wrote *On Painting*, in which he 'set forth principles to be followed by the painter.' He then [turned his attention to] architecture, the subject for which he is the most well-known writing, *De Re Aedificatoria* and accepting commissions for actual building projects. His wide knowledge of the classical past combined with an original eye for contemporary change enabled him to produce, throughout his life, a stream of writing on a variety of subjects, including sculpture, poetry, prose, mathematics, engineering, family life...He died in Rome in 1472.

"Ever since its first appearance [in 1435], Alberti's work has been studied by successive generations of artists. Highly influential in the early Renaissance, its ideas remained current for many centuries and it has been on and out of favor until it has finally become the preserve of art historians...the vitality and interest of Alberti lies in his ability to see those essential combinations of eye and hand that sometimes even painters forget...



"This translation of *On Painting* is a painter's translation and includes those parts that seem to hold, for the present, the most important of Alberti's ideas...It aims to be as clear and literal as possible, but, of necessity, it has been extensively abridged to prevent it from becoming several volumes. Many of Alberti's historical references and descriptions have been omitted, not because they are of no importance, but because they are not particularly helpful concerning painting today. Much that is repetitious, and also some long and complicated descriptions, especially on perspective, which can tangle and confuse the reader, or interrupt the flow of ideas, have not been included. The translation is based on the Italian text published in L.B. Alberti, *Opere Volgari*, Volume Terzo, edited by C. Grayson," (from the prospectus).

In a letter to us, Susan Allix wrote, "*On Painting* took me years. It was difficult to get right. One day I started to read Alberti's book and was astounded at his idea that everything begins with a dot. I spent a long time struggling away with fifteenth century Tuscan (helped with a more modern translation), but present Italian hasn't altered so much and I did find it readable. I wanted my own translation. Slightly unprofessionally some of this was done in the afternoon quiet of an Italian camping site. One interesting page is where I followed Alberti's instructions on how to achieve a squared pavement. So complicated, I never believed it would work, but lo and behold the perspective of the squared pavement appeared! I put it in a drawing I had made in Murano, at Venice."





Vibrant Work by Susan Allix
One of Fourteen Copies, this Copy an Artist's Proof

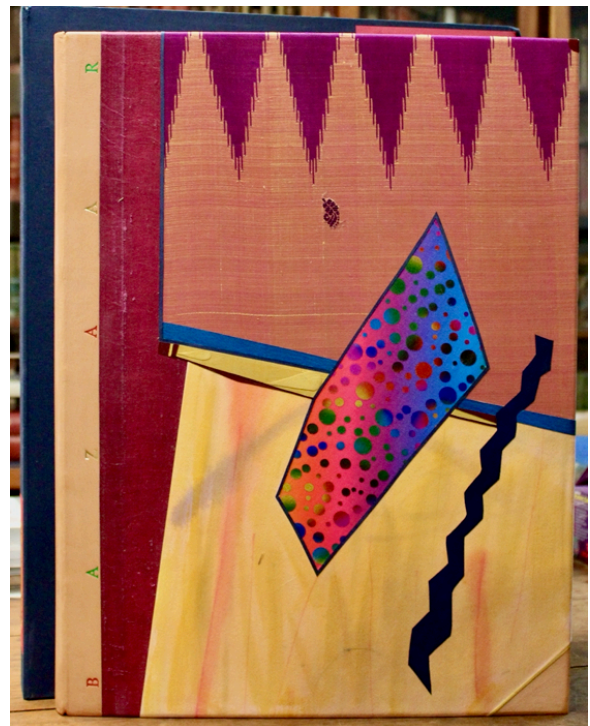
4. ALLIX, Susan. *Bazaar: Wanderings in Various Bazaars*. Accompanied by Prints. Together with an edited Poem by Sarojini Naidu. [London:] Susan Allix, 2013.

55 x 42 cm. [86] pp. The eight prints are etchings with aquatint and hand-coloring and linocuts, printed on Barcham Green mould-made paper. Text hand-set in Optima, Roman and Italic, with titling in Roman Open, printed on Zerkall paper. The decorative papers were made by hand in Sanganer, India.

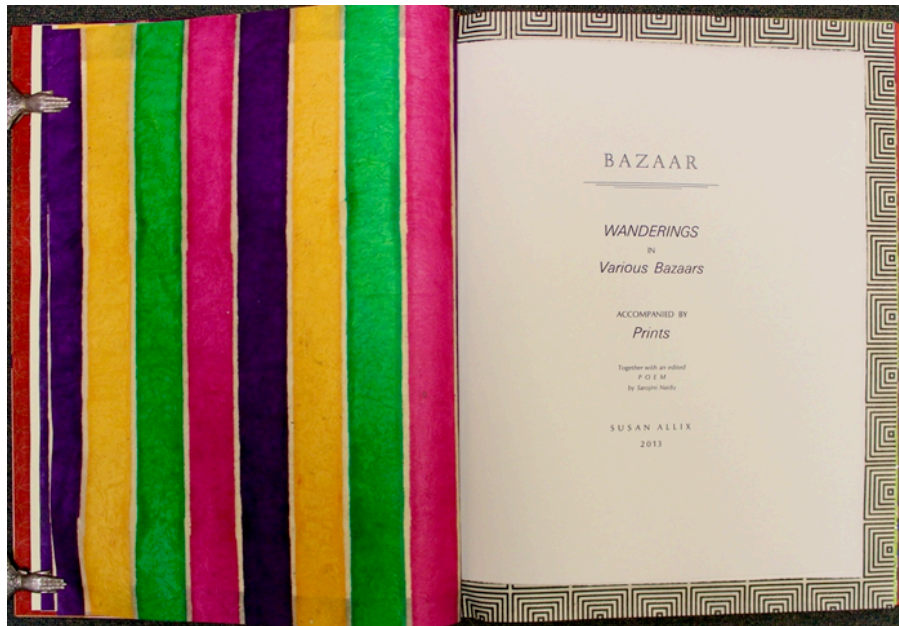
The whole is enclosed in a binding of silk, leather and painted paper over boards, with endpapers and doublures of hand made paper. The spine is leather with the silks and paper arranged on the boards, and the 'floating' headband is made to accommodate the variations in pages. The title is lettered in wide spacing in coloured foils on the front board. Each book is different in colour and design, and is enclosed in a dark blue cloth box.

\$9,500

One of 14 copies. This is an artist's proof.

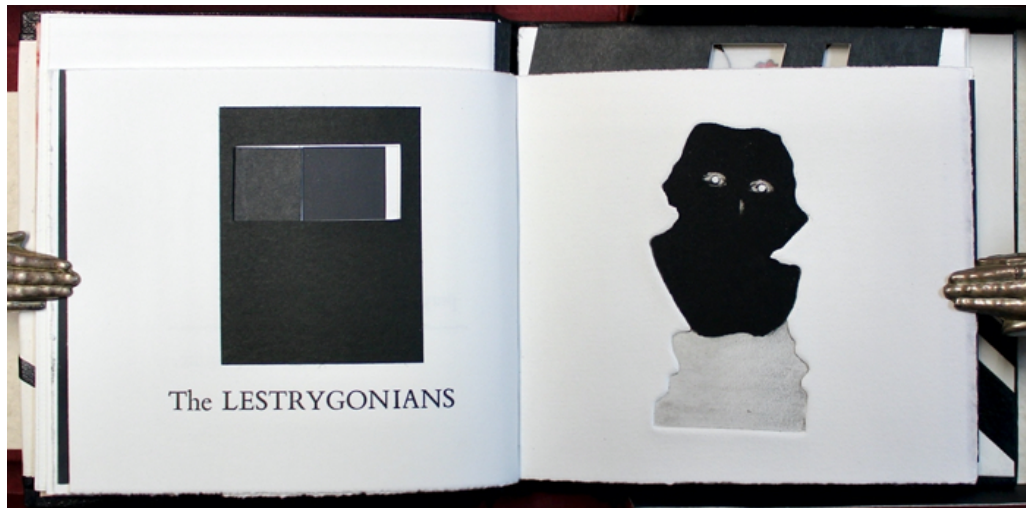


"*Bazaar* is a book large in format, noisy in colour, and crowded with textures and patterns. It contains a collection of observations on the experiences of visiting these chaotic, vibrant and expressive places, together with a series of eight original prints.



"The wanderings are set out in sections devoted to different subjects, among which are food and flowers, spices, personalities and a section on temple memorabilia. There are crabs with electric blue legs in Alexandria, spare teeth in Marrakesh, marigolds in Mysore, woven beds in Jaipur and cheroot-smoking ladies somewhere near Pindaya in Burma. The words and images are taken from writings and drawings and photographs made in the various locations" (Susan Allix)





With Carborundum Prints, Hand-Colored Etchings, and an Ink Painting;
A Special Copy in the Deluxe Three-Dimensional Binding

5. [ALLIX, Susan.] CAVAFY, Constantine. *Ithaca*. [London: Susan Allix, 2018.]

5.75 inches by 5.5 inches. [3] blank ll., [25] pp., [4] blank ll. Hand-set and letterpress printed in black, red and violet on Zerkall paper; with geometric cut-out accents, 2 fold-out leaves, and black Japanese paper collages. Also with 3 carborundum prints, 3 hand-colored etchings, and 1 ink painting.

Black goatskin and white calf, tooled with title, over boards. Extended back board. Geometric calf onlay to cover, with three-dimensional accents of mother-of-pearl and gold and silver wire. Pastedowns are dyed Nepalese paper; free endpapers are sand-colored, textured stiff paper. In a wine-red cloth clamshell case with paper and calf onlay. Interior of case includes raised supports to protect the three-dimensional cover and is lined with the same sand-colored paper stock as the free endpapers. A fine copy, as new.

\$1,750

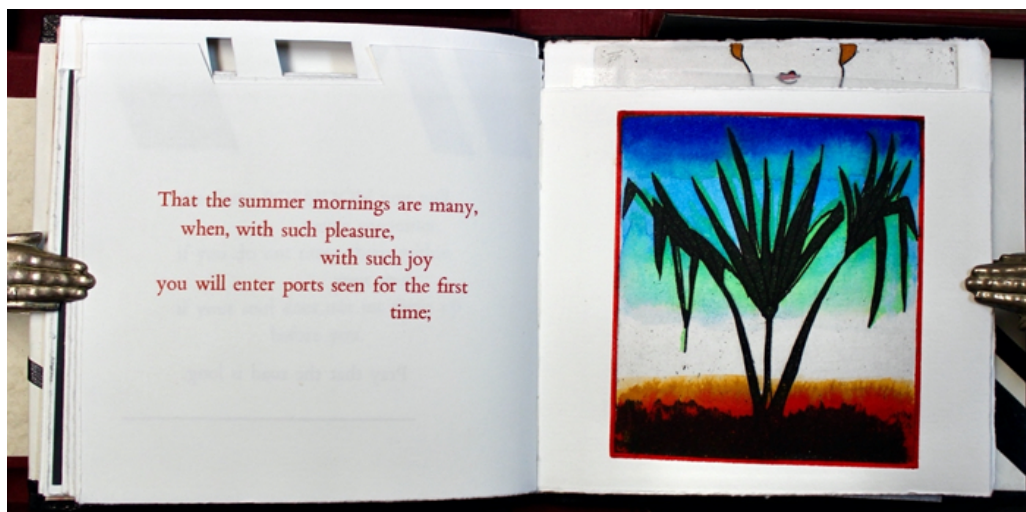
One of 18 total copies, signed and numbered by Susan Allix on the colophon. This is a special copy featuring the goatskin-and-calf cover, the three-dimensional accents, and the deluxe clamshell box; neither the colophon nor Allix's website note a limitation for the special copies.



Susan Allix (b. 1943) is a bookbinder, letterpress printer, and master engraver based in London. She has created over 50 limited-edition artist's books, some unique, since beginning her bookmaking career in 1973 with her printing of the *Rubaiyat of Omar Khayyam*. She has received many prestigious awards for her artist's books, including the Judges' Choice Award at the 2011 Oxford Fine Press Book Fair for her project *Myth*.



"Ithaca" by Constantine P. Cavafy (1863–1933) was originally published in Greek in 1911 and later appeared in English in *The Complete Poems of C. P. Cavafy* (1948). The English translation of "Ithaca" was popularized in the United States by Jacqueline Kennedy, who was very vocal about her love for the poem. Susan Allix's *Ithaca* is an abridged version of the poem, which was inspired by Odysseus' return to his home country in the *Odyssey*. The opening lines of the poem, as it is printed in this item, read: "When you set out on your journey to Ithaca, pray that the road is long, full of adventure, full of knowledge."



The First Book Designed by Merle Armitage, Jake Zeitlin's First Imprint,
And One of the First Books to Feature Grant Dahlstrom's Name

6. ARMITAGE, Merle. *The Aristocracy of Art*. An address before the California Art Club Open Forum, Los Angeles. March 4, 1929. Los Angeles: Jake Zeitlin, [June] 1929.

7 in. by 10 in. [12] pp. With title-page woodcut by Grace Marion Brown and typography by Grant Dahlstrom.

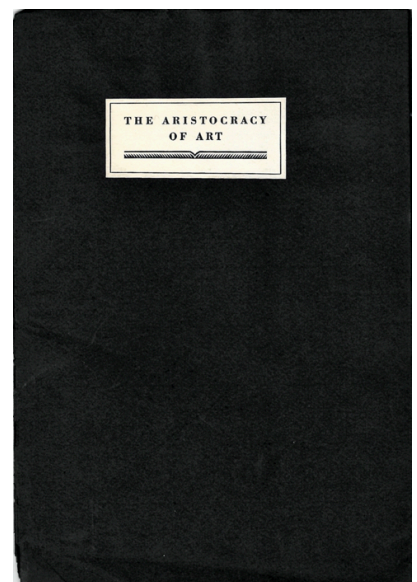
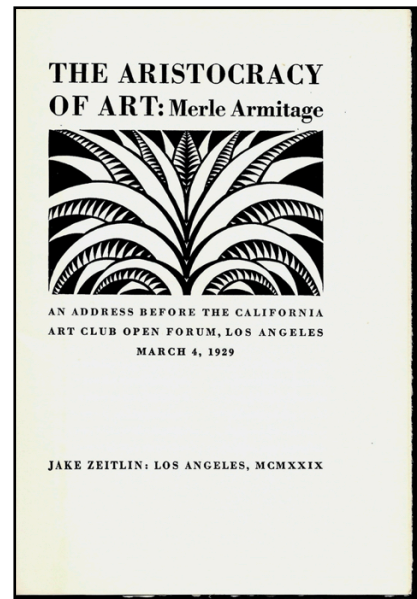
Original black paper wrappers with printed paper label. Wrappers cracking at spine. Chip missing from corner at spine. Offsetting from title-page onto blank flyleaf. Some offsetting from text. Still a very good copy of a work that Ward Ritchie called "a landmark, stimulating an outburst of creativity in Los Angeles."

\$350

One of 500 copies printed for Jake Zeitlin by the Mayers Company in Los Angeles. The present work is the first book authored and designed by Armitage, Jake Zeitlin's first imprint, and one of the first books to feature Grant Dahlstrom's name. Note that Zeitlin also published *Los Angeles in the Sunny Seventies* in the same year, though that work was published in the fall of 1929 and the present work was published in June.

Ward Ritchie wrote that "Jake Zeitlin's was the gathering spot for most of the younger writers, artists and printers of [Los Angeles]. Merle Armitage was perhaps the most dynamic and outspoken of this group. His talk before the California Art Club on March 4, 1929, was the stimulus and spark that ignited a small cultural awakening in the Los Angeles of the early thirties."

"Merle Armitage (1893 - 1975) was the leading force in modern book design in America during the period 1930 - 1950," (William Dailey). Armitage's most important works included Jean Charlot's *Picture Book*, which he printed, and his books on artists like Rockwell Kent, Henrietta Shore, Edward Weston, Richard Day, Eugen Meier-Kreig, Millard Sheets, Boris Lovet-Lorski, and more. "He designed these books in an entirely new vein...His use of large type combined with spacious leading and his two-page design spreads gave his books a drama and impact previously unseen," (William Dailey).



Dailey, William. *Comprehensive Collection of Merle Armitage's Book Designs*.

Marks, Robert. *Merle Armitage Bibliography*, p. 31.

Ritchie, Ward. *Merle Armitage: His Love and Many Lives*, pp. 6-7.



With Woodcuts Reproduced from the Printing of Wynkyn de Worde
And with an ALS from St. John Hornby

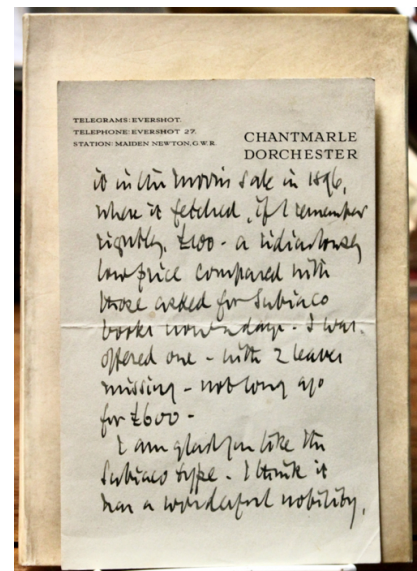
7. [ASHENDENE PRESS.] BERNERS, Juliana. *A Treatyse of Fysshynge wyth an Angle*. [Chelsea: Ashendene Press, 1903.]

Half sheet octavo. 48 pp. With a woodcut of an angler on page two and text woodcuts on six pages, all copied from the original *Treatyse*, which was printed by Wynkyn de Worde in 1496. Also with Subiaco type initials, the first in red, and the Ashendene Press device on the final page.

Full limp vellum with gilt lettered spine. Twentieth century bookplate on front pastedown of art collector C.F.J. Beausire. A fine, clean copy with the second half of an ALS from Ashendene Press founder Charles St. John Hornby, on his personal stationery headed with the address of his house Chantmarle in Dorset, laid in.

\$3,500

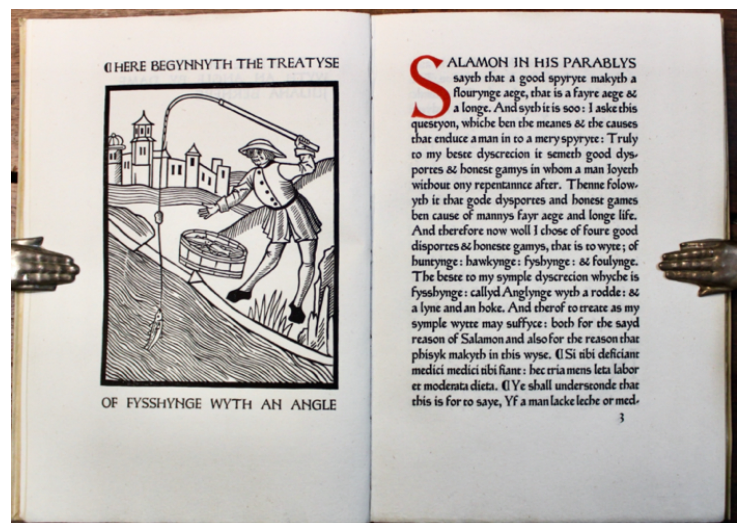
One of 150 copies on paper, 125 of which were for sale, printed by Hornby at the Ashendene Press with type set by Hornby and Meysey Turton. 25 morocco-bound copies on vellum, 20 of which were for sale, were also printed.



In the ALS included with the present book, Hornby discusses his choice of Subiaco type initials. He writes: "I am glad you like the Subiaco type. I think it has a wonderful nobility, and it is besides very good to read." Colin Franklin, in *The Ashendene Press* (1986), calls the present work a "small and happy book" with cuts that were recreated so carefully and accurately that engraver Charles Keates reproduced a crack in one of the original woodblocks.

The Boke of Saint Albans, which is often credited in whole or in part to Juliana Berners, was printed by de Worde in 1496. It was the first book on fishing printed English. Berners' authorship of the *Boke* has not been entirely verified, but her other writing on fishing, hunting, and hawking is some of the first of its kind.

Ashendene Bibliography, item XVI, p. 50.





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

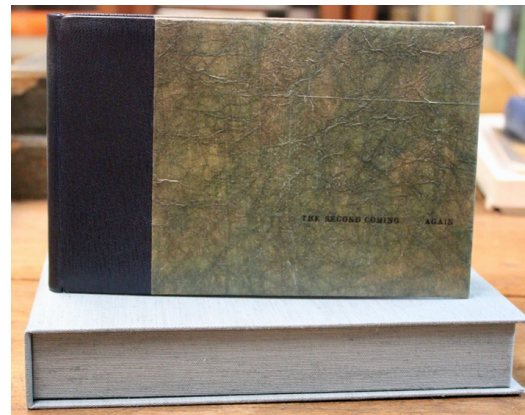
8. [AUBERGINE ATELIER.] YEATS, William Butler. *The Second Coming (Again)*...[with] Paintings by Jodee Fenton. Seattle: Aubergine Atelier, Printed at the Windowpane Press, 2019.

8½ inches by 5½ inches. 36 ff., plus 14 Japanese kozo paper leaves painted on both sides by Jodee Fenton in gouache, tempera, watercolor, and polyacrylic varnish. Additional painted kozo paper cutouts used as accents throughout. Endpapers are Zerkall Nideggen and painted kozo.

Navy goatskin over handmade recycled paper boards. Reddish-orange painted top edge. Orange and light blue handwoven silk headbands at head and tail of textblock. A fine copy, as new, housed in the light blue cloth clamshell case, with the prospectus laid in.

\$1,600

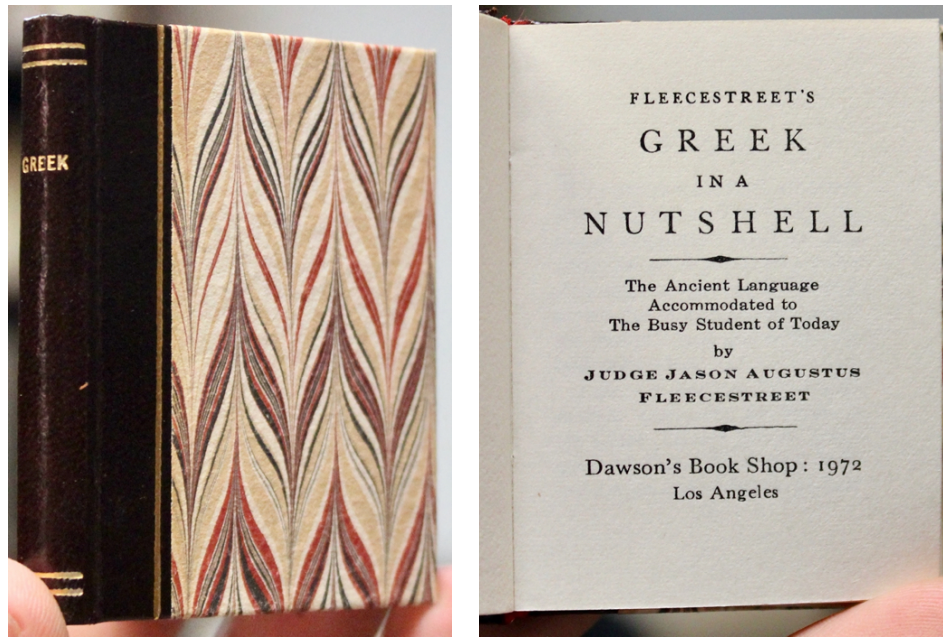
One of 30 copies designed by Jodee Fenton at Aubergine Atelier and printed by Bonnie Thompson Norman at the Windowpane Press. Each copy of the present book includes a unique set of fourteen paintings.



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 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 recent retirement from her position as the managing librarian for special collections at the Seattle Public Library.





The Return of Judge Fleecestreet, Will Cheney's Alter Ego,
One of 200 Copies Printed by Cheney for Dawson's Book Shop

9. [CHENEY, Will.] *Fleecestreet's Greek in a Nutshell*. The Ancient Language Accommodated to the Busy Student of Today by Judge Jason Augustus Fleecestreet. Los Angeles: Dawson's Book Shop, 1972.

Miniature book (1¾" x 2⅜"). 57 pp. With errata leaf laid in before colophon.

Quarter brown calf over marbled paper boards. A fine copy.

\$250

One of about 200 copies printed by Will Cheney in December 1972.

In *Fleecestreet's Greek in a Nutshell*, Will Cheney once again assumes the character of Judge Jason Augustus Fleecestreet, the long-suffering scholar, classics teacher, and intellectual rival of Cheney's other alter ego Brigadier General Cyclops Stonebone. The character of Fleecestreet originated in Cheney's Pig Latin pamphlets and returned in *Fleecestreet's Improved Pig Latin Grammar* (1963) to further criticize the shoddy scholarship of Gen. Stonebone.

Los Angeles Typewriter, #78.

§ 1. Of the Alphabet.				
Ma- jus- cule	Min- us- cule	Ro- man letter	Name	Num. power
A	α	a	alpha	1
B	β	b	beta	2
Γ	γ	g	gamma	3
Δ	δ, Δ	d	delta	4
E	ε short	e	epsilon	5
Z	ζ	z	zeta	7
H	η long	e	eta	8
Θ	θ	th	theta	9



An Illustrated Guide to Pocketknives, Printed by Cheney at the Clark Gatehouse,
The Only Copy Sewn with Cords

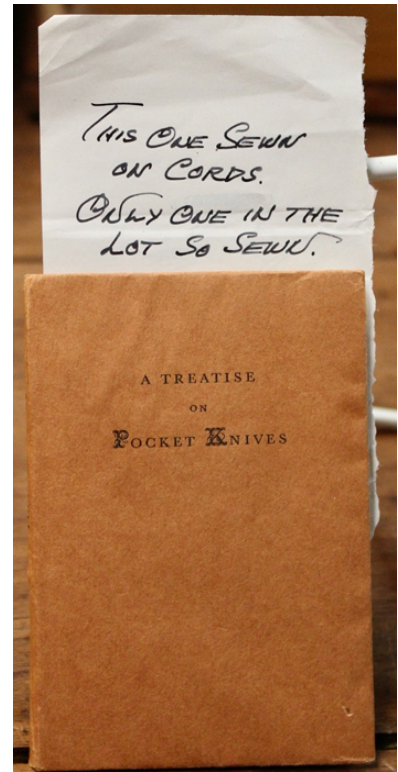
10. CHENEY, Will. *A Treatise on Pocket Knives*. Los Angeles: [Printed by Will Cheney at the Press in the Gatehouse,] 1964.

3 in. x 4 in. 36 pp. With decorative initials and 3 pages of illustrations of different varieties of pocketknives.

Original orange-brown printed stiff paper wrappers lettered in black. Sewn with tan cord. Fore-edge untrimmed. With an unsigned note laid in: "This one sewn on cords. Only one in the lot so sewn," in contrast to the white thread used to sew other copies. A fine copy.

\$200

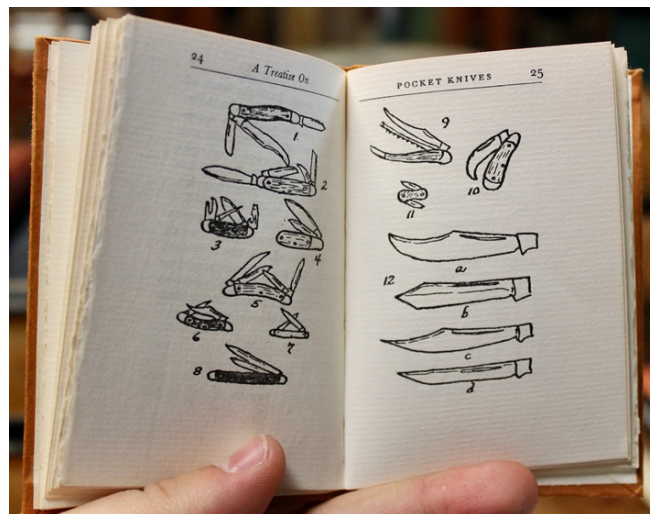
First edition. Based on Cheney's usual limitations for similar items, he probably printed around 100 or 150 copies. He printed a second edition in 1968 (*Los Angeles Timesticker*, 71). The note included in the present item has been written on the blank verso of a stray page (24) from another copy of *A Treatise on Pocket Knives*; however, the page is printed on a different paper stock than the present item and, in addition, the verso of page 24 in the present item is printed with text. Thus, the note may be written on a proof page.

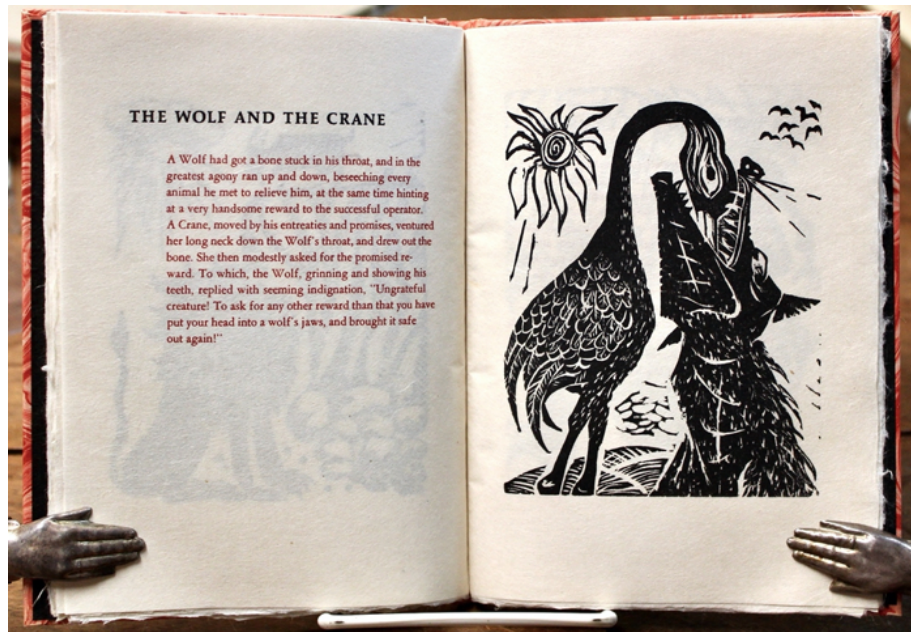


Some of the knife styles Cheney notes in *A Treatise on Pocket Knives* include the curved bistoury blade, used by surgeons and tailors alike and the seventeenth-century typesetter's coping blade (p. 32). He contextualizes the styles of knives by offering a history of their production and popularity. The Barlow knife, Cheney explains, was "a medium-sized knife designed for cheapness and durability." This pocketknife was "the knife Tom Sawyer had and was the characteristic boy's knife of the 19th and early 20th centuries," (p. 12).

A Los Angeles Timesticker, #57.

See also: *Will Cheney at 90*, Clark Library exhibition catalogue, p. 22.





One of 500 Copies Signed by Antonio Frasconi
with Twelve Full-Page Original Woodcuts

11. FRASCONI, Antonio. *Known Fables*. New York: Spiral Press, 1964.

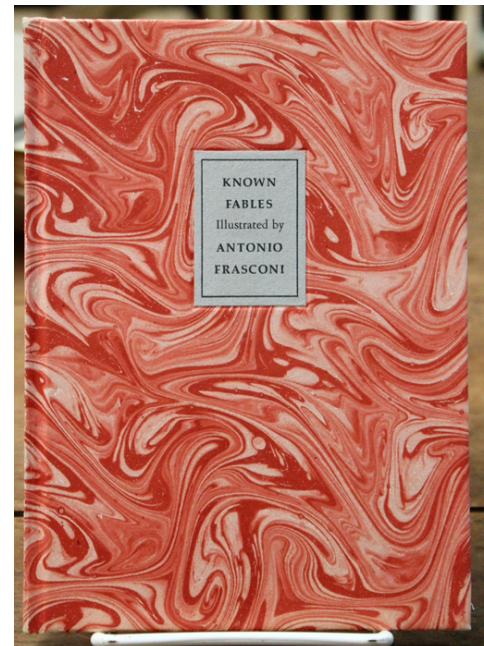
Small octavo. [32] leaves. With 12 full-page original woodcuts by Antonio Frasconi. Woodcuts in black; text in red and black. Printed on Goyu paper accented with added leaves of red china paper.

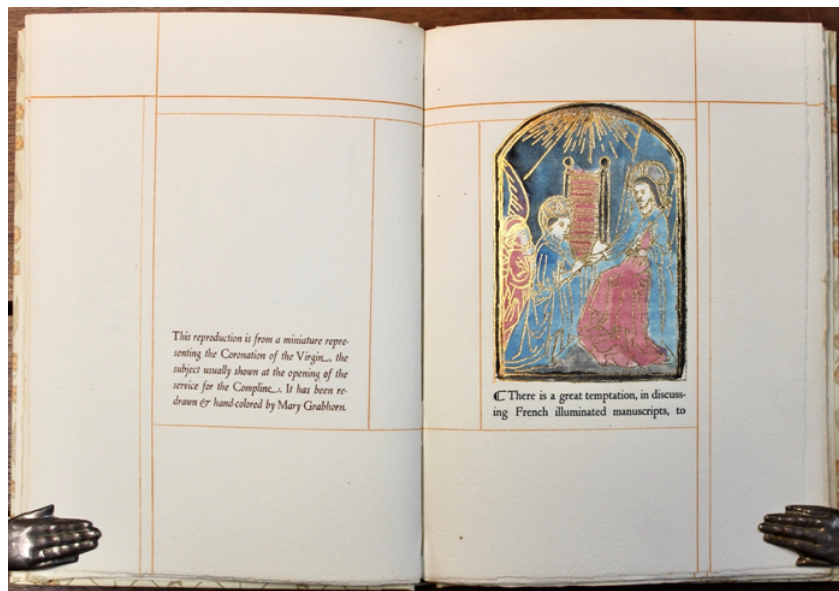
Marbled boards with gray printed paper label. Black endpapers. In a glassine dust jacket. A fine, bright copy.

\$350

One of 500 copies. Signed and numbered on colophon by Frasconi, and with his signature stamp in red. The text of the fables is from *Select Fables* (1820) by S. Hodgson.

The woodcut artist Antonio Frasconi (1919-2013) created multiple books of illustrated fables, including *12 Fables of Aesop* (1954). As an Uruguayan of Italian parentage who lived in the United States for much of his life, he was very interested in multilingual art and created several multilingual books including *See and say* (1955) and *The Snow and the Sun = La Nieve y el Sol* (1962). He was a Horn Book Fanfare Award winner for *The Snow and the Sun* and was a Guggenheim Fellow. Frasconi is remembered as one of the leading illustrators and graphic artists of the twentieth century.





With a Fifteenth-Century Miniature Illuminated Manuscript Leaf

12. [GRABHORN PRESS.] SCHULZ, H.C. *French Illuminated Manuscripts*. San Francisco: Printed for David Magee by the Grabhorn Press, 1958.

Small octavo. 30 pp. Printed in black and brown in Lutetia type with the pages ruled in orange. With an original illuminated manuscript leaf from a fifteenth-century Book of Hours tipped in. The original miniature vellum leaf (3½" by 2 ½") contains fourteen lines on each side, nine gilt initials, and gilt floral scrollwork decoration in one margin. Illustrated with a reproduction of an illuminated miniature, redrawn and hand-colored by Mary Grabhorn.

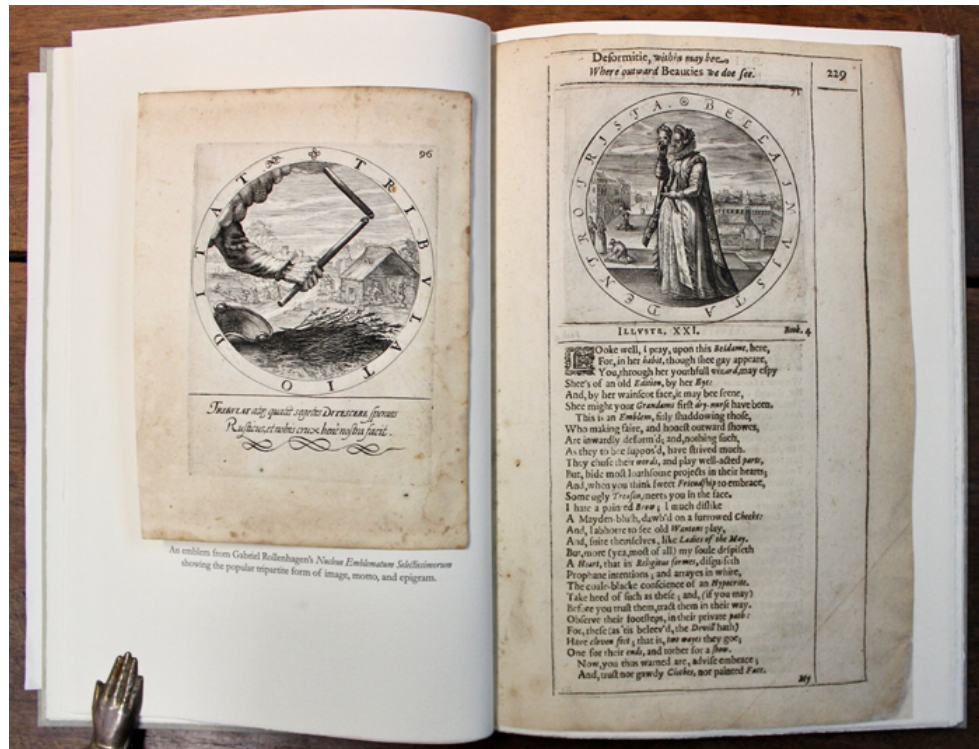
Quarter white parchment over printed paper-covered boards with title in gilt on spine. Some light spotting throughout. A very good copy in the original plain paper dust jacket.

\$950

One of 200 copies printed by the Grabhorn Press.

Disbound and Dispersed, #120.





A New Emblem Leaf Book from Heavenly Monkey,
One of Twenty-Four Copies Out of a Total Edition of Forty-Eight Copies

13. [HEAVENLY MONKEY PRESS. LEAF BOOK]. *Labour Vertue Glorie*. Leaves from the Emblem Books of Gabriel Rollenhagen (1611) and George Wither (1635). Illustrated with Diverse Comments Historic Y& Critical, assembled & annotated by Sim. Caelestibus. Vancouver: Heavenly Monkey Press, 2018.

Quarto. 63, (ii)pp. Series 3, with a leaf from both Rollenhagen's *Nucleus Emblematum Selectissimorum* and Wither's *Collection of Emblemes, Ancient & Moderne*. Series 1 contained four leaves, including leaves containing the same engravings from Rollenhagen and Winter; Series 2 contained a leaf from Rollenhagen paired with the same plate on a Wither leaf. With illustrations, ornaments, and decorative initials.

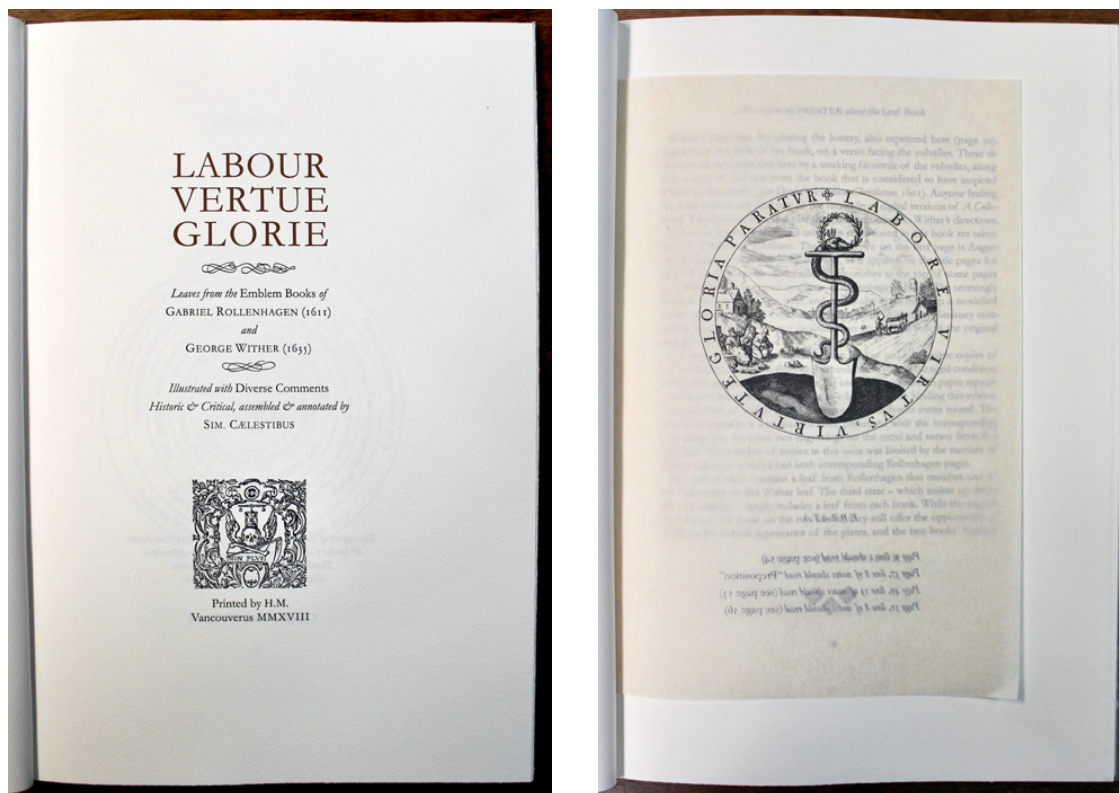
Bound in cream-colored paper over boards at the HM Studio. A fine copy, as new.

\$1,000

One of forty-eight copies, done in three different formats. Series 3 is one of twenty-four copies out of a total edition of forty-eight copies.



From the publisher, Rollin Milroy: “The focus of *Labour Vertue Glorie*...is not the content or interpretations of the two authors’ emblems, but the production and form of the books from which these sample leaves come. To that end, the book reprints three of Wither’s prefatory notes from *A Collection*: one about William Marshall’s engraved frontispiece, one about the game of lots included in the book, and “To The Reader” in which he discusses at length the book’s creation and intent. Each of these is appended with comments from a variety of sources, discussing and sometimes disputing the author’s words. The comments also provide some insights to how Wither adopted, and more importantly adapted, Rollenhagen’s original work for his own purposes. While not exact facsimiles, the reprinted texts follow the original’s use of swash characters and seemingly random combinations of roman, italic, and majuscule types. But only the reprinted texts; the rest of the book is set in a more traditional, and calming, manner.



“*Labour Vertue Glorie* includes brief biographies of Rollenhagen and Wither; some bibliographic details about the two emblem books; a history of Augustine Mathewes, the printer of *A Collection*; and the tangled story of Wither’s protracted patent dispute with the Stationers’ Company, and how it relates to the publication of *A Collection of Emblemes*. Engraved portraits of both authors are reproduced, along with facsimile settings of an emblem (i.e. page) each from Alciato’s *Emblematum Liber* and Quarles’ *Emblemes*. The book concludes with a facsimile of the leaf at the end of *A Collection*, with the two boards for playing his game of lots, complete with spinners and Wither’s directions for playing. Thus, anyone feeling the need can easily find one of the facsimile or digital versions of *A Collection of Emblemes* available, and play the game.”





Tribute to Anne Bradstreet, One of Fifty Copies,
With Double-Page Pop-Up Spreads and Period-Accurate Needlework

14. [HOLBURNE PRESS.] *A Book for Anne Bradstreet*. [Seattle:] Holburne Press, [2004].

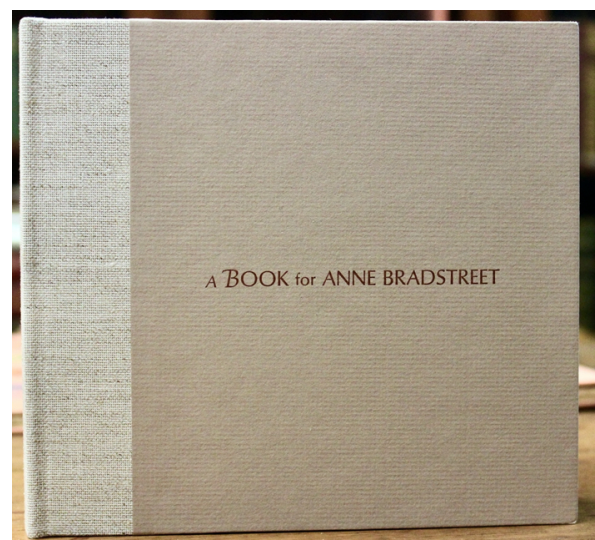
7 ¼ in. x 6 ¾ in. [10] pp. Double-page title and colophon printed in black and rust red. With three double-page spreads, each with three levels: a base level of brown paper printed in white with biographical information on Bradstreet; a smaller white sheet stitched to the base layer and printed in rust red with sayings by Bradstreet; and two pop-up leaves cut from the second layer printed in black with the poem "An Author to Her Book." The stitches are accurate to the embroidery of Bradstreet's era. Printed on Canson Mi Teintes paper.

Quarter beige tweed over tan paper-covered boards with red title. A fine copy.

\$600

One of fifty copies designed and letterpress printed by Margery S. Hellman at the Holburne Press. Bonnie Thompson Norman, proprietor of Windowpane Press, assisted. Guidance on stitches from the Cooper Hewitt National Museum of Design.

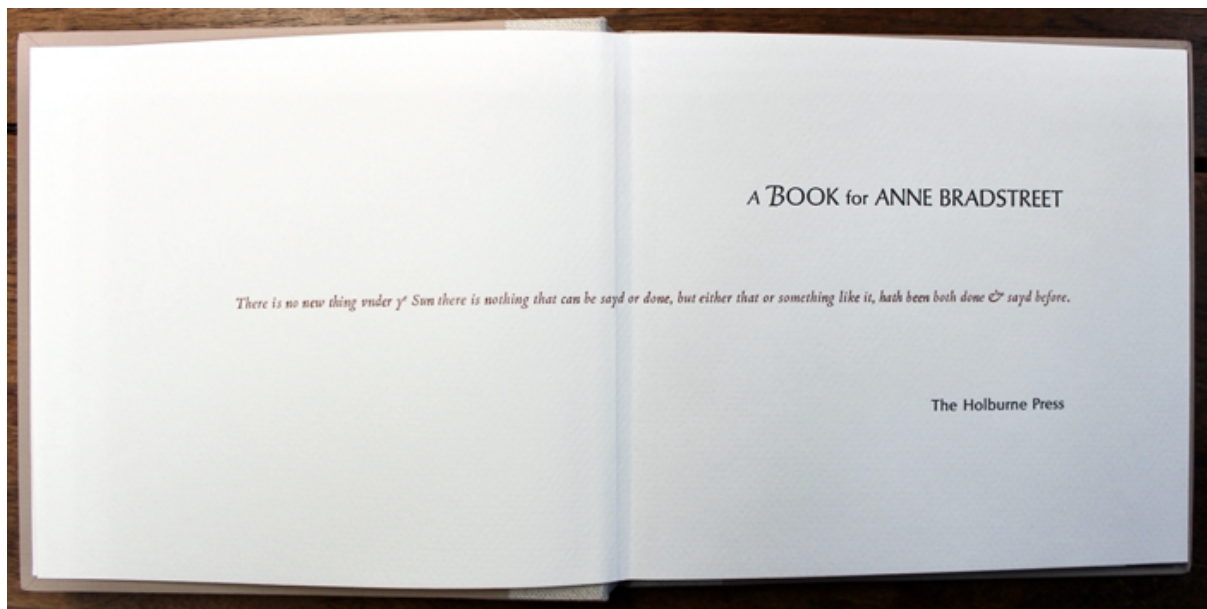
The present work is a tribute to the life and work of Anne Bradstreet (1612 – 1672), the first writer to be published in England's North American colonies. She achieved acclaim both in England and the colonies and is considered one of the most important early writers of the colonial period.



Margery Saunders Hellman (1935 - 2012) was born in San Francisco of South African and Scottish parents. She received her bachelor's and master's degrees in geography at Berkeley and studied at University College, London, as a Fulbright scholar. She and her husband moved to Seattle in 1967, where she began to create woodblock prints, paper collages, and handmade paper. In the mid-1990s, she began focusing on artist's books and studied under Bonnie Thompson Norman.



Hellman established her own press, the Holburne Press, in 1995 with the goal to “combine unconventional book structures with printing classic texts so as to create a dimension beyond the words—an added visual language.” Her other projects have utilized the work of Robert Frost, Emily Dickinson, and other poets. Hellman's works are held by important institutions including the University of Washington, the Rosenbach Museum, the National Museum of Women in the Arts, the Morgan Library, the Auckland Library, and the British Library.



One of 110 Copies from Janus Press
With Elaborate Five-Foot-Long Color Panoramas

15. [JANUS PRESS.] FINE, Ruth. *Four Months/Four Seasons*. Newark, Vermont: Janus Press, 2009.

Four volumes, 4 $\frac{5}{8}$ inches by 7 $\frac{1}{2}$ inches. Each volume contains a large fold-out (67 $\frac{1}{2}$ " by 7 $\frac{1}{2}$ "") reduction linocut illustration by Ruth Fine, each printed in five ink colors from seven linoleum blocks. And with a colophon booklet, also 4 $\frac{5}{8}$ inches by 7 $\frac{1}{2}$ inches, that includes a printed leaf demonstrating an early state of the reduction linocut process. Papers used are Barcham Green DeWint and and specially made papers by Katie MacGregor of Whiting, Maine.

Each volume is in panorama format, bound in stiff paper wrappers with printed cover titles "January," "April," "July," and "October," and each housed in its own stiff paper slipcase. A fine set, housed together in the original wooden slipcase.

\$600

One of 110 copies issued in the wooden slipcase, which was made from Baltic birch and poplar woods by Mario Messina in Lyndonville, Vermont. *Four Months/Four Seasons* is the first item in a series on the seasons; other sets in the series include *Trio*, which compiles poetry collections by Leland Kinsey, Judy Haswell, and Karen Hesse.



The colophon explains the painstaking method required to print reduction linocut illustrations: "Each of these four books is printed from seven carved linoleum blocks onto multiple sheets of paper...All sections of the seven-part image are made by a reduction linoleum cut process. This method requires that each section is partially cut from the block which is then printed, then cut again and printed again, multiple times. Following each recutting of the seven individual blocks, the newly printed ink layer adds marks and shapes to the final panorama as it maintains those already

printed. For example, the second cutting and printing reveals the initial ink layer; cuts for the third printing reveal the first and second ink layers. This continues until the desired number of colors is achieved with additional imagery contributed by every printed layer...For 'October,' brown was followed by coral, then yellow ochre followed by red, with orange printed last."

Ruth Fine, a painter and printmaker educated at the Pennsylvania College of Arts, was the curator of modern prints and drawings at the National Gallery of Art in Washington, DC between 1980 and 2002. She recently retired from her curator of special projects in modern art at the National Gallery and now works as a curator for the Art Institute of Chicago and the Pennsylvania Academy of the Fine Arts.



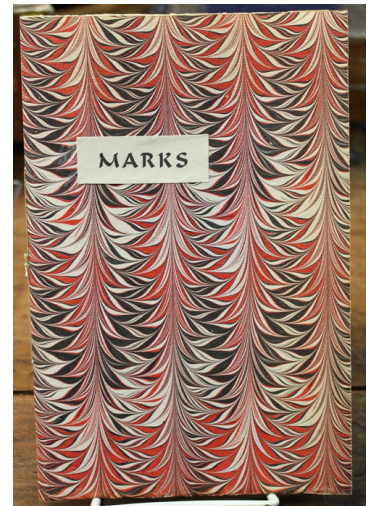
Ward Ritchie's Tribute to Saul Marks
The First Book of Laguna Verde Imprenta

16. [LAGUNA VERDE IMPRENTA.] [DREYFUS, John]. *Saul Marks and his Plantin Press*. [Laguna Beach, California: Laguna Verde Imprenta, 1975].

Octavo. [10] pp. Woodcut illustrations from an Eric Gill design on title-page; woodcut printer's device on colophon.

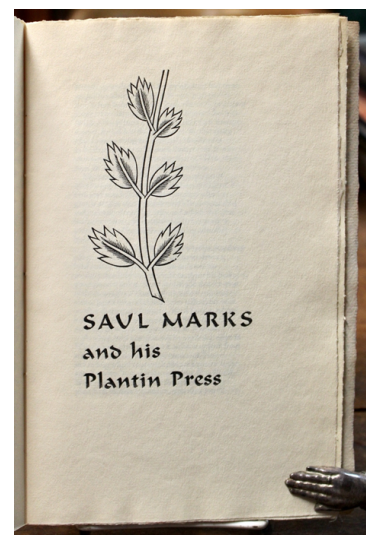
Red-and-black Cockerell wrappers. Some wear to edges of wrappers. Correction made in blue ink, probably by Ritchie, to a printing error (correcting "Lilliam" to "Lillian"). With a brief tribute to Saul Marks by Wallace Nethery laid in. A near-fine copy.

\$550



One of a small number of copies produced on an Albion handpress, though the limitation is not indicated. The first book of Ward Ritchie's Laguna Verde Imprenta, printed in memory of Saul Marks for Jacke Zeitlin, who also contributed the Gill Wood engraving.

The laid-in tribute is one of 350 copies printed at the Castle Press for presentation by the Friends of the USC Libraries at the Saul Marks Memorial Concert, William Andrews Clark Memorial Library, June 6, 1975.



A Family Scrapbook, One of Twenty-Five Copies
Printed by the Lone Goose Press

17. [LONE GOOSE PRESS.] LOWDERMILK, Susan. All My Relations. [Eugene, Oregon: Lone Goose Press, 1993].

Folio (14 7/8 x 9"). [13] leaves. Multiple block woodcuts from photos of the artist's ancestors and other images that evoke the passage of time. The background of each spread, printed with a wallpaper-like pattern, suggests that we are walking through the doorways of memory. The format is also suggestive of a family scrapbook.

Accordion bound with burgundy illustrated boards, in clamshell slipcase covered with a rich brocade. A fine copy.

\$750

One of twenty-five copies.

Lowdermilk's text reads:

"Memories and stories
that Grandmothers tell after dinner—
A velvet album of photographs and tintypes.

Woven tales resonate in a gentle voice, about
changes, growth and passage.

Most faces I don't recognize,
but I can see the present in the past.

I listen, and paint stories into my imagination.

Thumbing through these dog-eared relics,
I glance down.

Extending from my shirtsleeves,
I see my Grandmother's hands."



The First Major Work of Lumino Press
Illustrated with Ten Wood Engravings Depicting Lake Tahoe,
Each Titled, Numbered, and Signed by the Artist

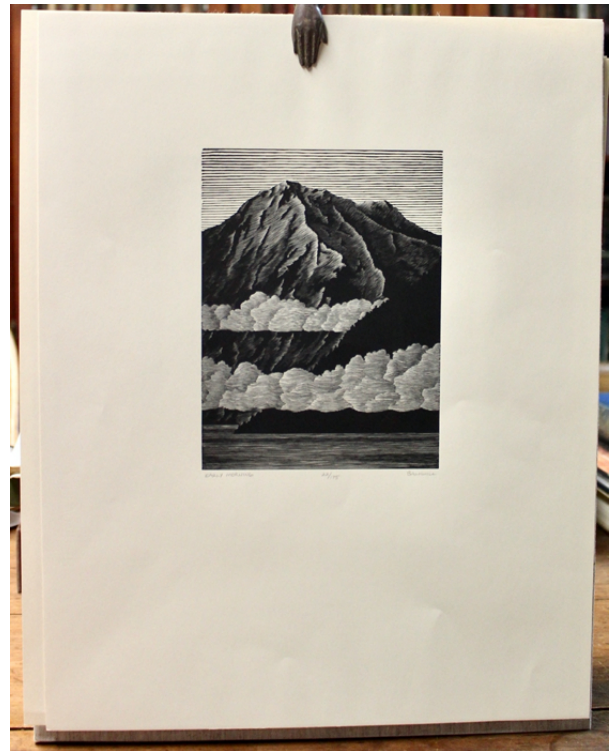
18. [LUMINO PRESS.] BALKWILL, John. *Ten Views from Lake Tahoe*. A Portfolio of Wood Engravings. [Reno, Nevada:] The Lumino Press, 1991.

Portfolio (18 ¼" x 14 3/8"). [1, blank heavy card], [15], [1, blank heavy card] ff. Five pages of text and ten wood engravings of various aspects of Lake Tahoe. Title-page and colophon printed in black with a blue vignette. The engravings were printed by the artist from end-grain maple blocks using a Vandercook 4 cylinder press. They were printed on Basingwerk Heavyweight paper using Roberts & Carlson's printing inks. The text pages were printed letterpress using metal type set by hand; the typefaces are Monotype Dante and ATF Twentieth Century. Text and engravings printed on rectos of leaves only.

Cloth portfolio of Dutch Linen covered boards with printed illustrated paper label on front board. Bound inside is a large gray envelope-style folder that contains the leaves. A fine copy of a scarce work.

\$1,750

One of 175 copies, with numbers 1-60 reserved for collection in portfolios; this is one of those portfolios, numbered 22. Each engraving is titled, numbered, and signed by the artist. Completed in June 1991.

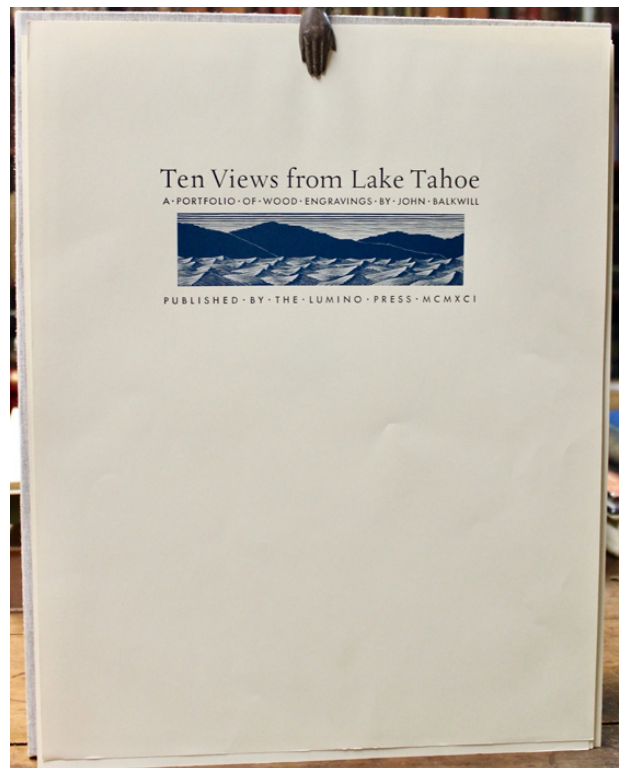
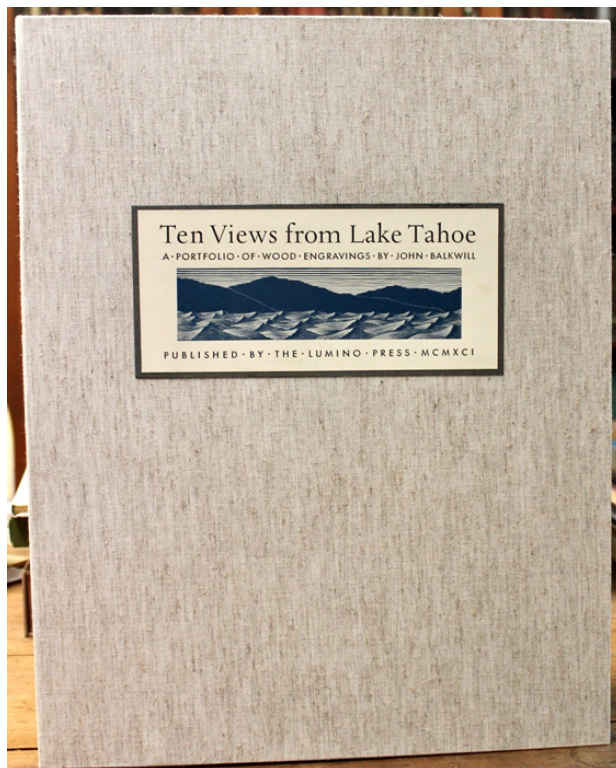


John Balkwill is a book artist and printmaker residing in Santa Barbara, California. He also operates the Lumino Press. After graduating from Notre Dame, he earned a Master's degree of Fine Arts from the Institute of the Book Arts at the University of Alabama where he studied under Gabriel Rummonds. He learned the techniques of wood engraving from John DePol and studied Japanese woodblock printmaking with Akira Kurosaki, one of the most important contemporary Japanese printmakers. *Ten Views from Lake Tahoe* is the first major work of Lumino Press.

In his "Statement of the Artist," Balkwill discusses the difference between the wood cut and the wood engraving and the influence that Hiroshige and his *Thirty-Six Views of Mt. Fuji* had upon this work. He writes, "Set high in the Sierra Nevada, on the border of California and Nevada, Lake Tahoe is the largest alpine lake in North America. Its setting is unique...Lake Tahoe has many faces, the mood and appearance of its landscape can change dramatically depending on the time of day, the time of year, the weather and, not least of all, the interior mood and emotions of the viewer.

“Fundamentally it is the abstract elements of form underlying any given landscape which make it remarkable or evocative and it is these underlying forms that I have attempted to bring forth in these prints, believing that the monochromatic images, rendered with the qualities inherent in the medium, would be useful in this pursuit...I wanted...to experiment with different ways of representing the different “faces” of the lake – to use the basic elements available to the wood engraver, ie. lines and individual marks, in varying ways to express different moods. Although each of the prints in the collection actually represents a specific place on the lake, it could be said that some are depicted ‘naturalistically’ while others are more ‘stylized’...

“The inspiration to create a series of prints on a particular landscape subject came...from the work of Japanese woodblock artists of the nineteenth century who often created print collections with scenes from famous places” (p. [1])



One of 75 Deluxe Copies with Hand-Stenciled, Hand-Colored Illustrations

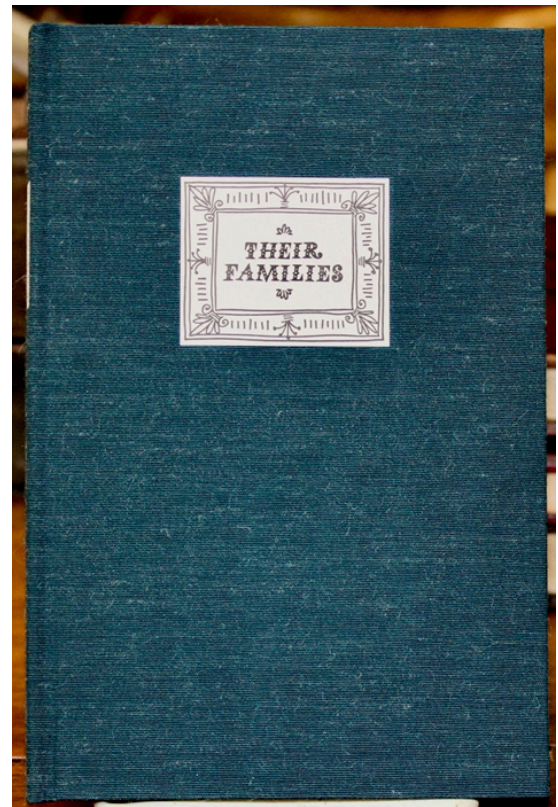
19. MACDONALD, Betty Bard. *Their Families...* with Illustrations by Jennifer Kennard [and a foreword by Paula Becker]. Seattle: The Book Club of Washington, 2015.

Octavo. xii, [2], 29 pp. With eight text illustrations hand-stenciled and hand-colored by Jennifer Kennard. Also with a hand-colored border and title-page vignette by Kennard.

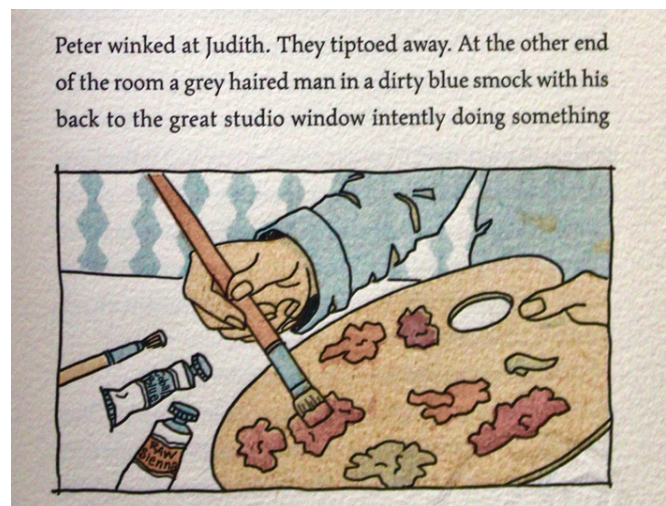
Blue Japanese book cloth with white printed labels on cover and spine. White endpapers printed in grayish-blue with silhouettes of a man and woman, plus a patterned background. A fine copy of a lovely book.

\$150

One of 75 deluxe copies in cloth with hand-stenciled, hand-colored illustrations by Jennifer Kennard, signed and numbered by Kennard on the colophon. 25 deluxe copies in sheets were also produced for binding by independent bookmakers, plus 250 regular copies in paper wrappers.



"Their Families" was the first published work by the memoirist and children's book author Betty Bard MacDonald (1907-1958). The short story first appeared in *The Town Crier*, a weekly arts and culture magazine operating in Seattle, in 1933. MacDonald went on to publish the humorous memoir *The Egg and I* (1945) about her early life in Seattle, then several other memoirs and the bestselling *Mrs. Piggle-Wiggle* series of short story collections for children. "Their Families" is reprinted here for the first time, with a foreword by Paula Becker, author of *Looking for Betty MacDonald: The Egg, the Plague, Mrs. Piggle-Wiggle, and I* (University of Washington Press, 2016).



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

20. [NINJA PRESS.] PHILLIPS, Dennis. *Sophia's Lament*. [Sherman Oaks, CA: 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.

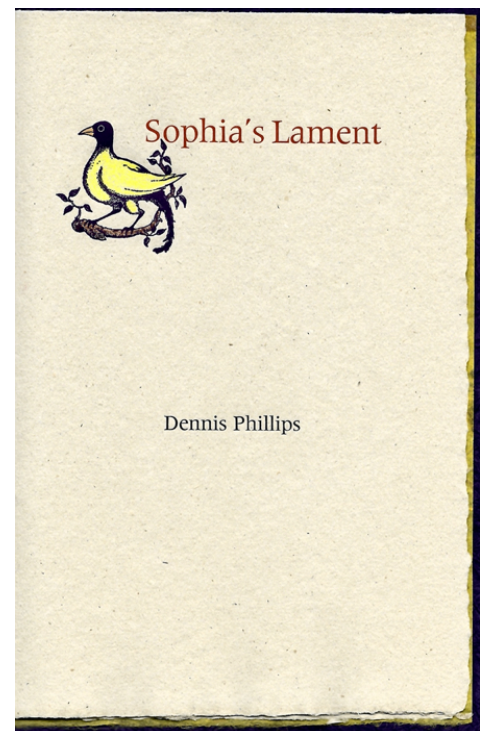
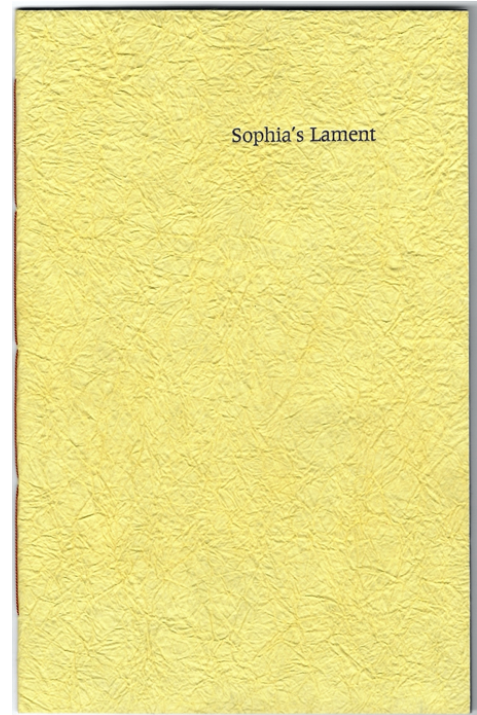
Paper wrappers made from two sheets (yellow outside and purple inside) of kyoseishi paper from the Fuji Paper Mills Cooperative. Letterpress title in purple on front cover. Sewn with red silk. Kozo endpapers containing mango leaves from Thailand. A fine copy, as new.

\$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.

Dennis Phillips (b. 1951) is a poet, novelist, literary critic, and editor born and raised in Los Angeles. He is the author of over a dozen books of poetry, recently *Navigation: Selected Poems* (2010) and *Measures* (2013), and the editor of *Joyce on Ibsen* (2008). His chapbook *On Rooks* (2015) was also published by Ninja Press. Phillips is a professor at the Art Center College of Design in Pasadena and is on the faculty of the Otis College of Art and Design.

Carolee Campbell (b. 1936) is the sole proprietor of Ninja Press, where she has been designing, letterpress printing, and binding books, broadsides, and keepsakes since 1984. Campbell has printed the work of numerous contemporary poets including former United States Poets Laureate W.S. Merwin, Billy Collins, Philip Levine, and Natasha Trethewey. Ninja Press books are collected by some of the world's most important libraries: the Getty Research Institute, the Library of Congress, the New York Public Library, the British Library, and more.



With 6 Mounted Color Photographs from Engravings by the Author, One
of 70 Copies from Ninja Press

21. [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 Schanilec.

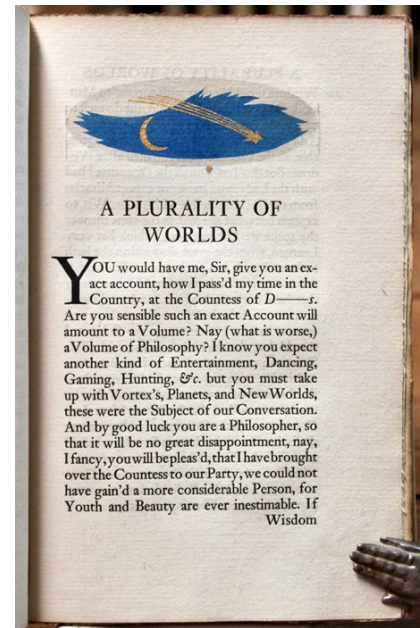
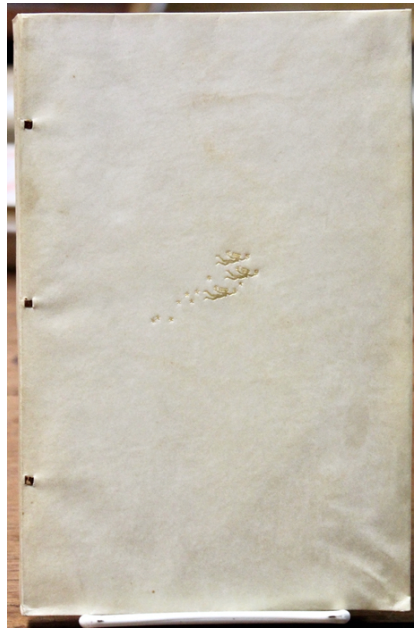
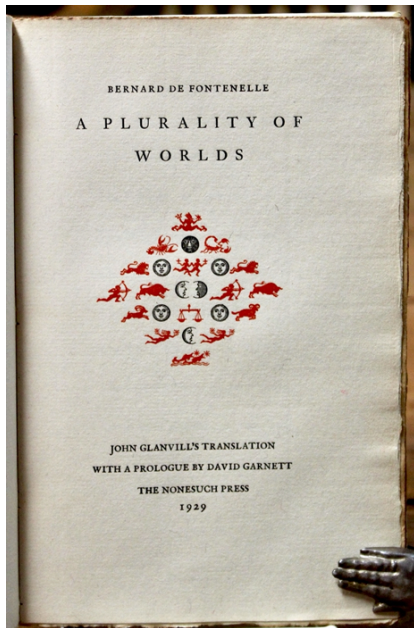
\$575

One of 70 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*.

Letterpress printer and book artist Carolee Campbell (b. 1936) is the sole proprietor of Ninja Press, where she has been producing books, broadsides, and keepsakes since 1984. Campbell has printed the work of numerous contemporary poets, including former United States Poets Laureate W.S. Merwin, Billy Collins, Philip Levine, and Natasha Trethewey.





One of 1,200 Copies from the Nonesuch Press,
With Eight Headpieces Beautifully Hand-Stenciled in Color

22. [NONESUCH PRESS.] FONTENELLE, Bernard de. *A Plurality of Worlds*. John Glanvill's translation. With a prologue by David Garnett. [London:] The Nonesuch Press, 1929.

Octavo. x, 138 pp. With a title-page vignette of astrological symbols printed in red and black. Also with eight headpieces in blue and gray with gold accents, all hand-stenciled by T.L. Poulton. Printed in Janson type on Van Gelder paper at the Curwen Press.

Original full limp vellum with gilt decoration and gilt title on spine. Minor toning to front cover and to edges. A near-fine copy of a beautiful Nonesuch Press production.

\$125

One of 1,200 copies for sale by the Nonesuch Press. Another 400 copies were sold in the United States by Random House. Designed by Francis Meynell and composed by T.W. Hay. The text is taken from the first known edition of Glanvill's translation (1688).

In the *Nonesuch Century* (#65), Maynell noted: "Usually a stenciled illustration is printed in black, and color is thereafter applied to the key pattern. Here there is no printing at all: the whole decoration is stenciled."





One of 140 Copies Printed at the Plantin Press

23. [PLANTIN PRESS.] MARKS, Saul. *Christopher Plantin & the Officina Plantiniana*. A sketch by Saul Marks, and a translation by Peter van der Pas of the Flemish text describing the Office Rules at the Golden Compasses, Antwerp, c. 1563. Los Angeles: The Plantin Press, 1972.

Octavo. [10], 44 pp. Woodcut device of compass printed in brown on title page; full page portrait of Christopher Plantin; decorative initial letters printed in bluish green; second compass device printed in black on colophon.

Tan printed boards. In the original dust jacket, printed in orange, with minor toning. A fine copy in a very good dust jacket with the original prospectus laid in.

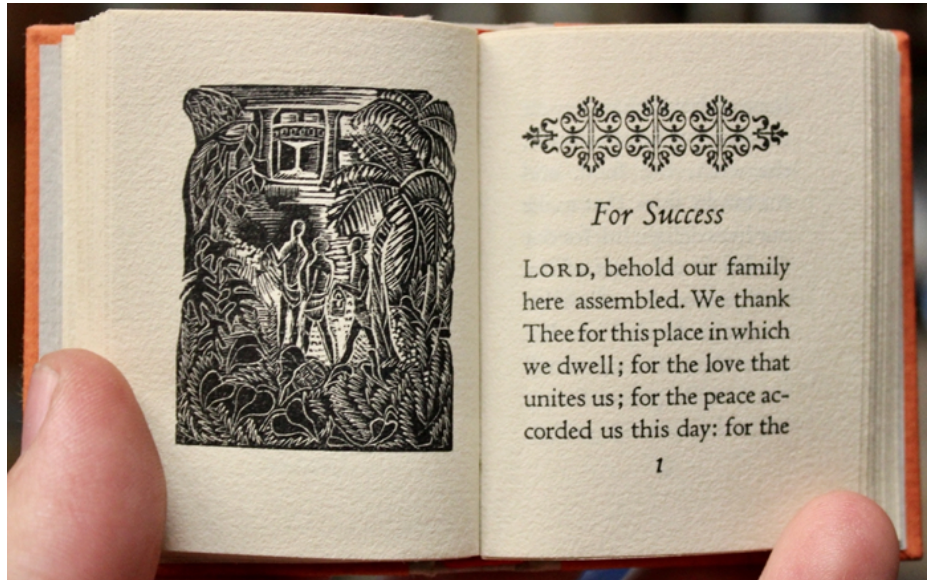
\$300

One of 140 copies printed by Saul & Lillian Marks at the Plantin Press.

The present work is a printing of the talk that Saul Marks gave about Christopher Plantin before the Zamarano Club, based on the work of Plantin scholars Max Rooses, Maurice Sabbe, Leon Voet, T.F. Dibdin, Theodore Low de Vinne, Colin Clair, Harry Carter, Ray Nash, and others. Also included are "The Office Rules at the Golden Compasses," translated by Peter van der Pas, which are the Master's "standing orders" for those employed at his printing office; such rules include not discussing religion (a heavy fine is imposed on violators); not using obscene language or telling untrue stories; not removing proofs, printed sheets, or anything else from the office; and not discussing the printer's business with outsiders, among many others.

Plantin Press bibliography, #355.





One of 500 Copies by the Plantin Press for Dawson's Book Shop

24. [PLANTIN PRESS.] STEVENSON, Robert Louis. *Prayers Written at Vailima*...with an introduction by Mrs. Stevenson. Los Angeles: [Printed by Saul and Lillian Marks at the Plantin Press for] Dawson's Book Shop, 1973.

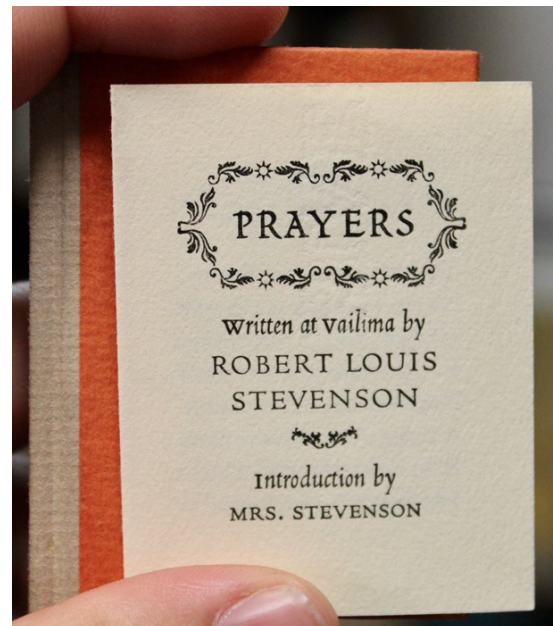
Miniature book (1½" x 2⅜"). xxxviii, 61 pp. With a full-page wood engraving (facing page one) by Mary Kuper.

Orange paper-covered boards with gray paper spine. Front cover and spine printed in red. Gray endpapers. A fine copy with the original prospectus laid in.

\$100

One of five hundred copies printed at the Plantin Press. This edition has an introduction by Fanny Stevenson (1840 – 1914) and a twelve-page note by Ellen Shaffer, curator of the Silverado Museum in St. Helena, California.

Plantin Press bibliography, #380.



One of a Small Number of Copies for the Friends of Saul and Lillian Marks

25. YEATS, W[illiam] B[utler]. *The Second Coming & Other Poems*. [Los Angeles: The Plantin Press, 1970].

6½ in x 4½ in. 17 pp.

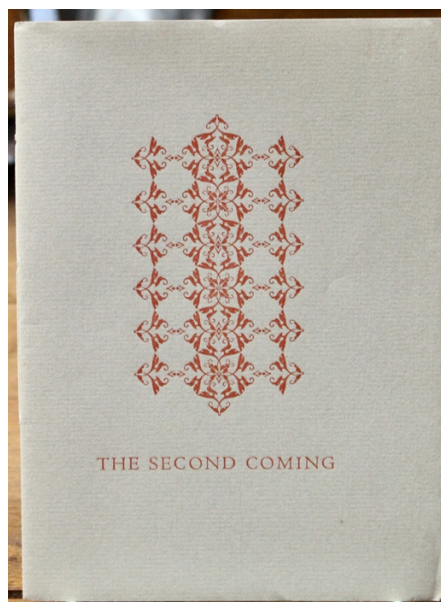
Printed buff paper wrappers printed in red. A fine copy.

\$150

One of a small number of copies, the limitation of which is not stated, printed for friends of Saul and Lillian Marks. Also issued in gray paper wrappers.

The Second Coming contains eight of Yeats' poems, including the titular poem, "The Stolen Child," and "An Irish Airman Foresees His Death."

Plantin Press bibliography #328.



With an Original Incunable Leaf

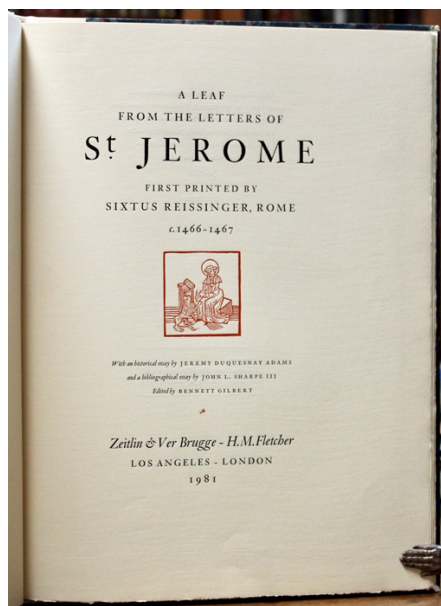
26. [REAGH, Patrick and Vance Gerry, printers.] GILBERT, Bennett, editor. *A Leaf from the Letters of St. Jerome First Printed by Sixtus Reissinger, Rome, c. 1466-1467*. With an Historical Essay by Jeremy Duquesnay Adams and a Bibliographical Essay by John L. Sharpe III. Los Angeles: Zeitlin & Ver Brugge – H. M. Fletcher, 1981.

Folio. [4], 30, [2], [+1, colophon] pp. Title page printed in black and red. With an original fifteenth-century leaf in a pocket at the end of the text.

Quarter vellum over marbled boards. A fine copy.

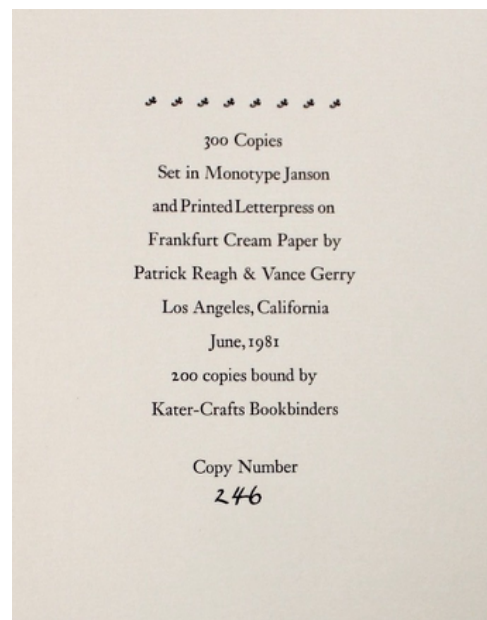
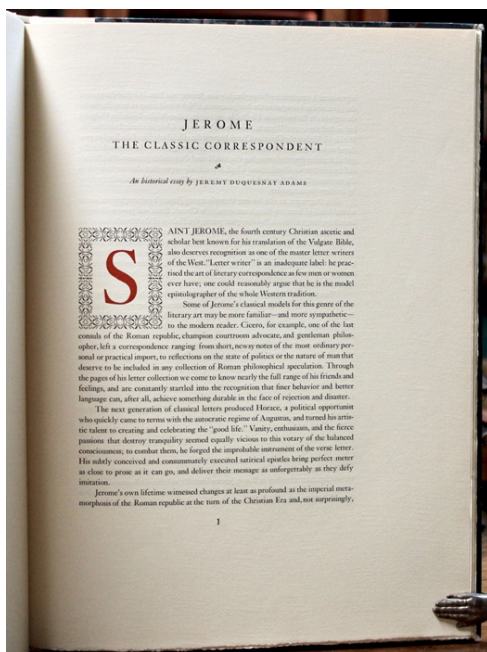
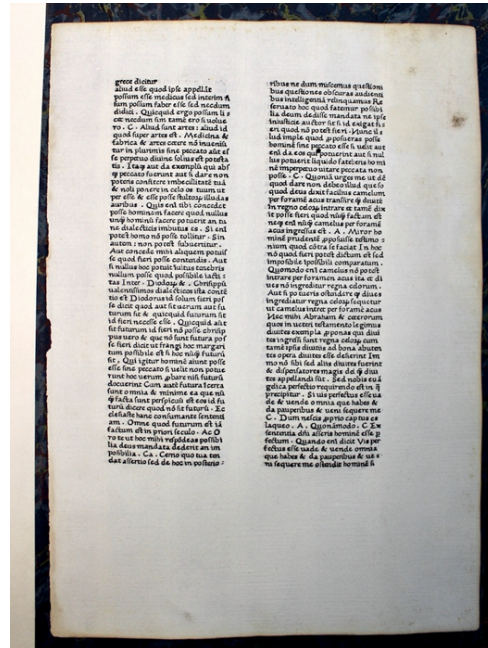
\$1,500

One of an intended 300 copies set in Monotype Janson and printed letterpress on Frankfurt Cream Paper by Patrick Reagh and Vance Gerry. A note from the publisher states that, given various publication mishaps, the final number was actually closer to 200.



The leaf is from what is purported to be the first book printed in Rome. Reissinger set up his printing firm in 1466, about the time that Sweynheim and Pannartz left Subiaco and moved to Rome. It is certainly from a very early Roman incunable, and the editio princeps of the Letters of St. Jerome, a pivotal book in the Western canon.

Disbound and Dispersed, #170





Hart Crane's Masterpiece, with a Five-Foot-Long Pop-Up of the Brooklyn Bridge,
One of 100 Copies from Red Angel Press

27. [RED ANGEL PRESS.] CRANE, Hart. *Three Poems by Hart Crane from The Bridge*. [Bremen, Maine, and New York City:] Red Angel Press, 2004.

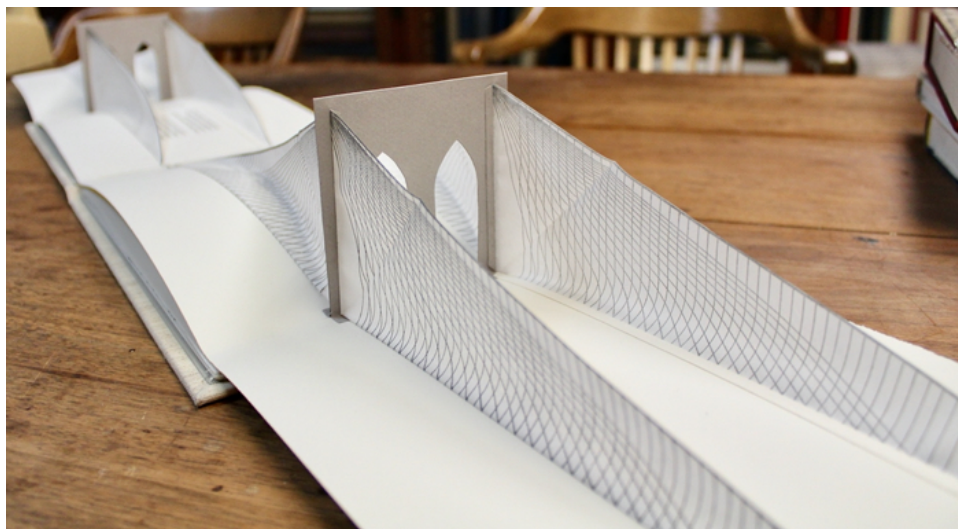
Oblong quarto. [32] pp., with the poetry printed on Saunders Waterford paper and the title and illustrations on Sekishu. Six illustrations of the Brooklyn Bridge in black, green, and brown, plus a large double fold-out leaf with a pop-up construction of the Bridge (approximately five feet long).

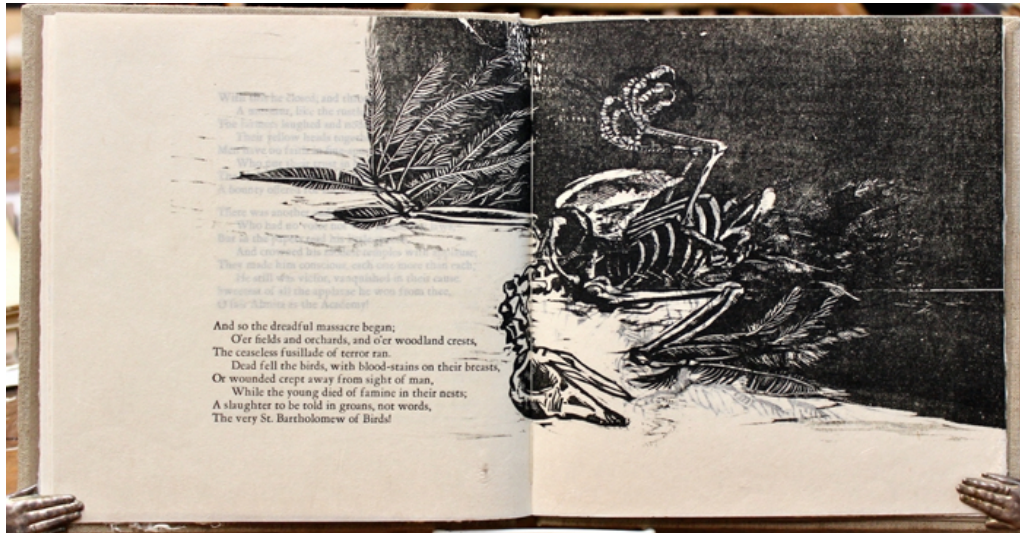
Ecru cloth with front cover illustration and spine lettering in charcoal. As new.

\$900

One of 100 copies signed by the printer/illustrator/designer, Ronald Keller.

The three poems from Crane's masterpiece include: "Cutty Sark," "Atlantis," and "To Brooklyn Bridge."





With Four Striking Woodcuts,
One of 152 Copies from Red Angel Press

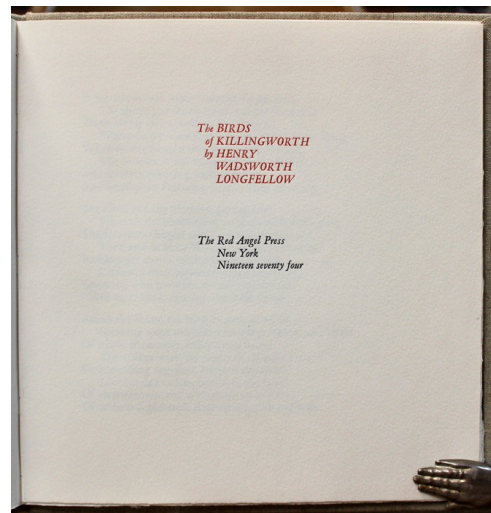
28. [RED ANGEL PRESS.] LONGFELLOW, Henry Wadsworth. *The Birds of Killingworth*. New York: Red Angel Press, 1974.

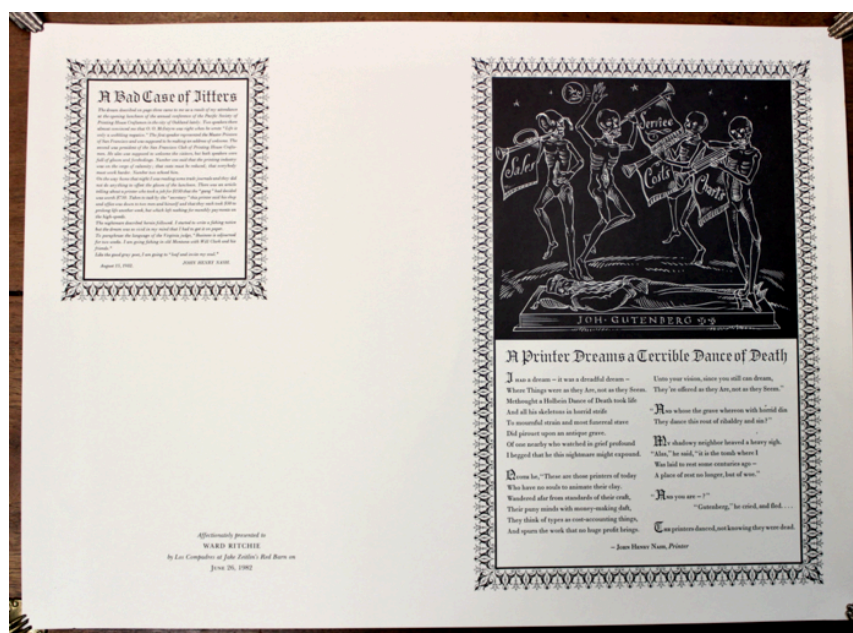
7½" x 8." [18] pp. Four woodcuts by Ronald Keller, printed on Sekishu paper. Printed in black and red.

Wheat-colored cloth with a raised design of a bird in flight. A fine copy.

\$250

One of 152 numbered copies signed by printer/illustrator, Ronald Keller. This poem is taken from Longfellow's *Tales of a Wayside Inn* (1863).





Rare Broadside "Presented to Ward Ritchie by Los Compadres at Jake Zeitlin's Red Barn"

29. [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.

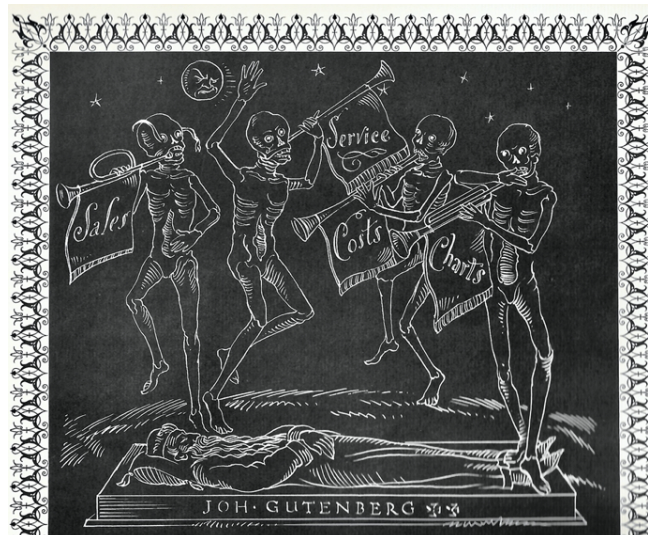
Broadside, 21½ in. x 15½ in. With an illustration (8" x 7") of a *danse macabre* (with skeletons labeled Sales, Service, Costs, and Charts) on Gutenberg's grave above the poem "A Printer Dances a Terrible Dance of Death" by John Henry Nash. Also, with anecdote, "A Bad Case of the Jitters," by Nash. Text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

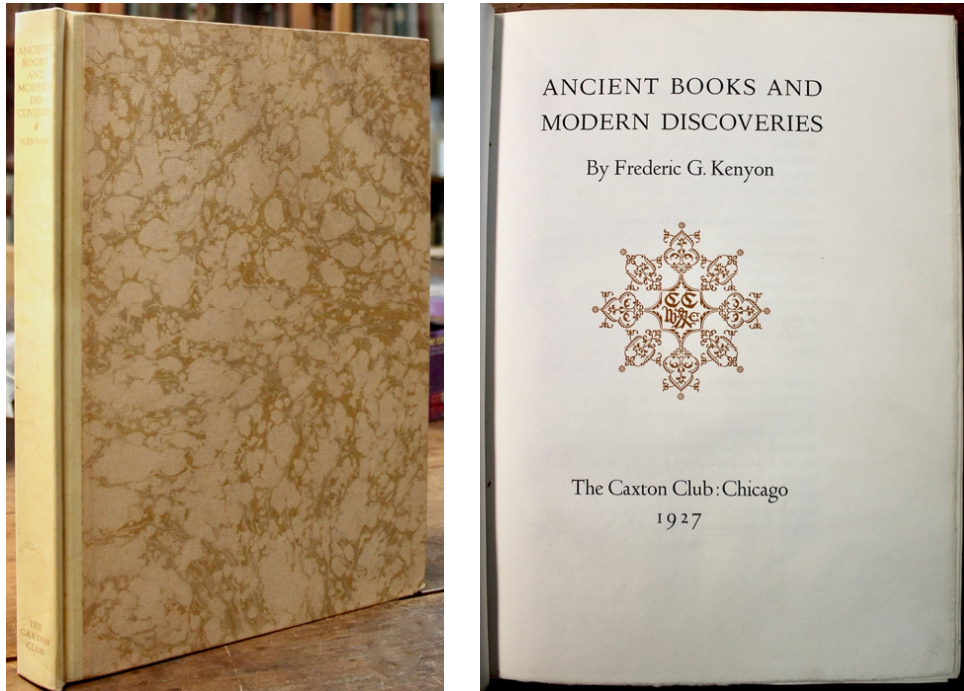
All text and images printed in black, on off-white card paper. A fine, bright copy of a rare later Ward Ritchie and Jake Zeitlin item.

\$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.





Designed and Printed by Bruce Rogers,
with Thirty Fine Collotype Plates by Emery Walker,
A Remarkably Fine Copy

30. [ROGERS, Bruce.] KENYON, Frederic G. *Ancient Books and Modern Discoveries*. Chicago: The Caxton Club, 1927.

Quarto. [10], 83 pp. Thirty black and white collotype plates by Emery Walker. Title page vignette, engraved headbands, and initial letters. Printed by Bruce Rogers at the press of William Henry Rudge in Mount Vernon, New York.

Parchment over marbled boards with gilt-lettered spine. Top edges gilt. Corners lightly rubbed. Some minor pencil annotations on front end pastedown and front fly leaf. A remarkably fine copy in plain paper dust jacket.

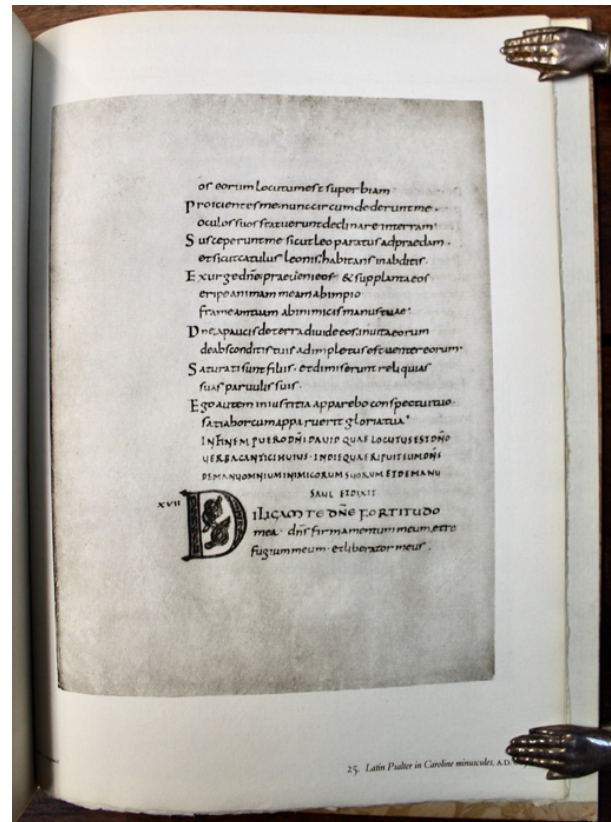
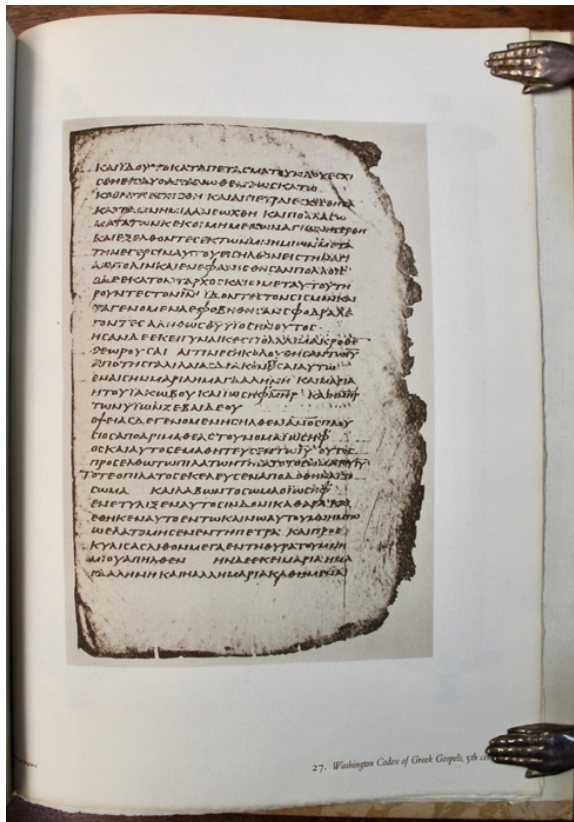
\$750

An edition of 350 copies.

Bruce Rogers (1870–1957) was the premier printer and type designer of the twentieth century. Rogers was known for his classical style of design, rejecting modernism, never using asymmetrical arrangements, rarely using sans serif typefaces, and favoring stolid roman faces such as Caslon and his own Centaur. His masterpiece was the *Oxford Lectern Bible* (1935).



Sir Frederic George Kenyon (1863–1952) was a British paleographer, biblical and classical scholar. From 1889 to 1931, he held a series of posts at the British Museum. He was also the president of the British Academy from 1917 to 1921, and from 1918 to 1952 he was Gentleman Usher of the Purple Rod. Kenyon joined the British Museum in 1889 and was its Director and Principal Librarian by 1909. He was knighted for his services in 1912 and remained at his post until 1931. In 1891, Kenyon edited the *editio princeps* of Aristotle's *Constitution of Athens*. In 1920, he was appointed president of the British School of Archaeology in Jerusalem. Kenyon spent most of his retirement researching and publishing ancient papyri. He was a noted scholar of ancient languages, and made a lifelong study of the Bible, especially the New Testament as an historical text.





The Last Scripps College Press Project by Kitty Maryatt

31. SCRIPPS COLLEGE PRESS. *Amongst the Shelves*. Created by the Students in the Typography and the Book Arts Class. [Claremont, California:] The Scripps College Press, 2016.

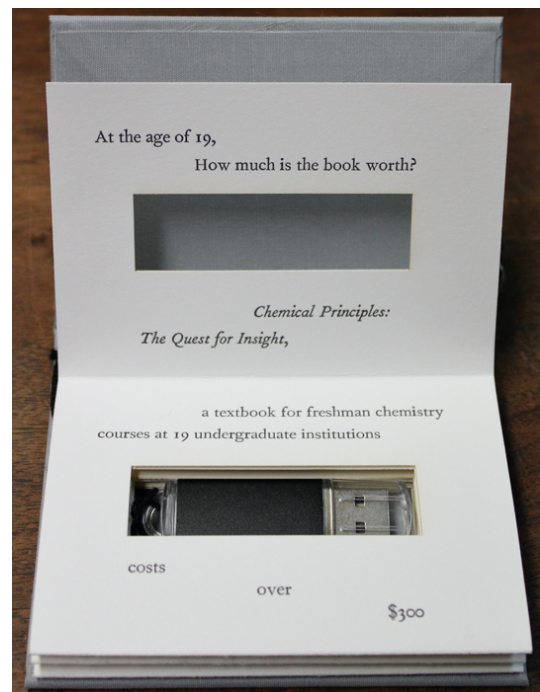
Nine individual books, each produced by a different student in addition to an introductory volume, all measuring approximately 4" x 3", though there is a small-sized one.

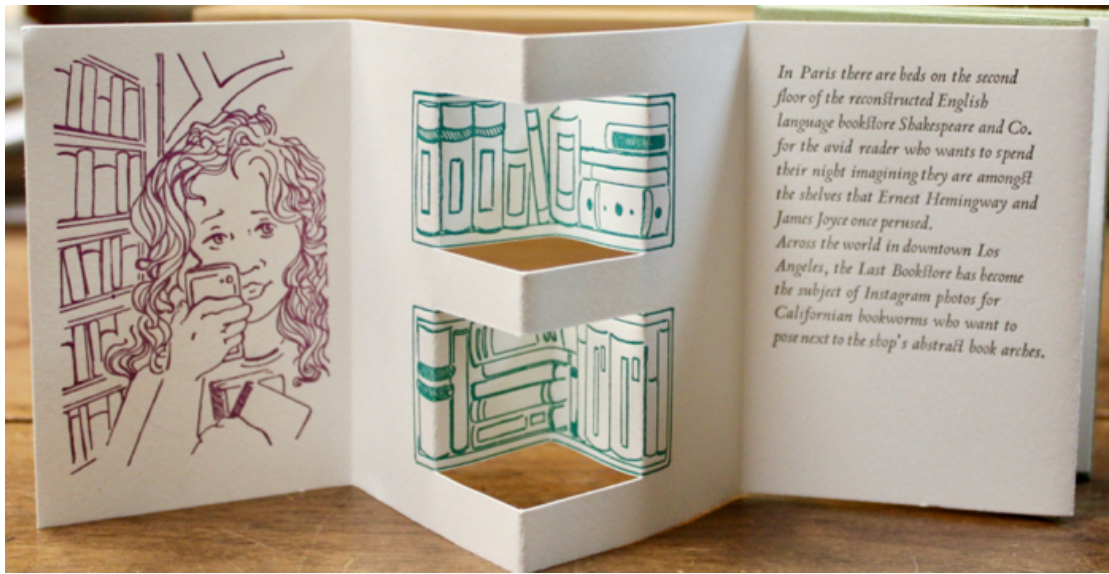
The books are housed in a bamboo tea caddy imported from Canada. The hardcovers were made with Davey board and Japanese book cloth from Hiromi, while the soft covers were leather or paper (Rives BFK or Somersset Satin). A fine set.

\$275

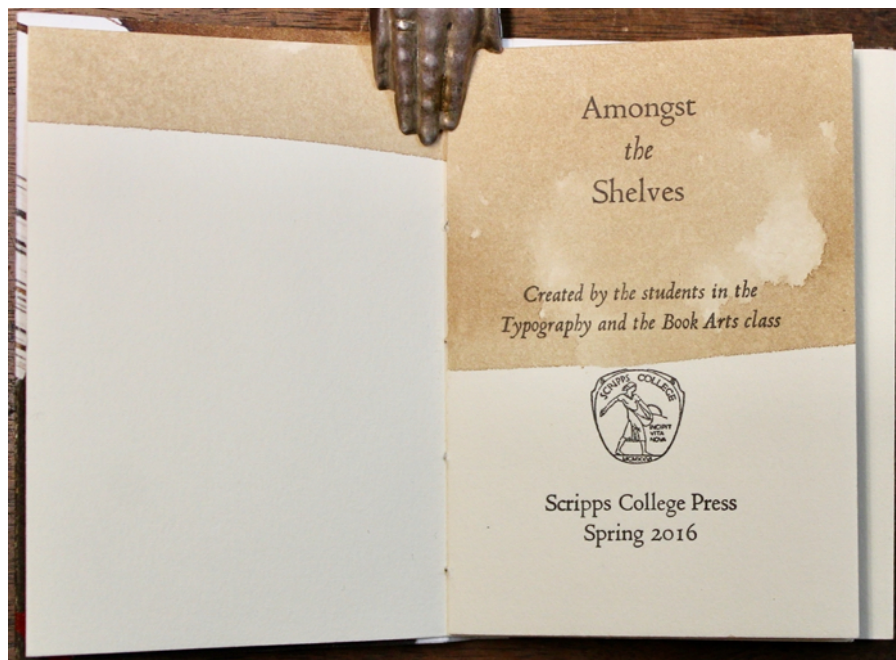
One of 105 sets. Signed on the colophon of the first book, *The Order of the Library*, by Professor Kitty Maryatt and the Book Arts students (Alana Gonzalez, Amelia Abramson, Michael Rees, Jacky Tran, Erin Sullivan, Madeleine Helland, Joe Sinopoli, and Rachael Hamilton).

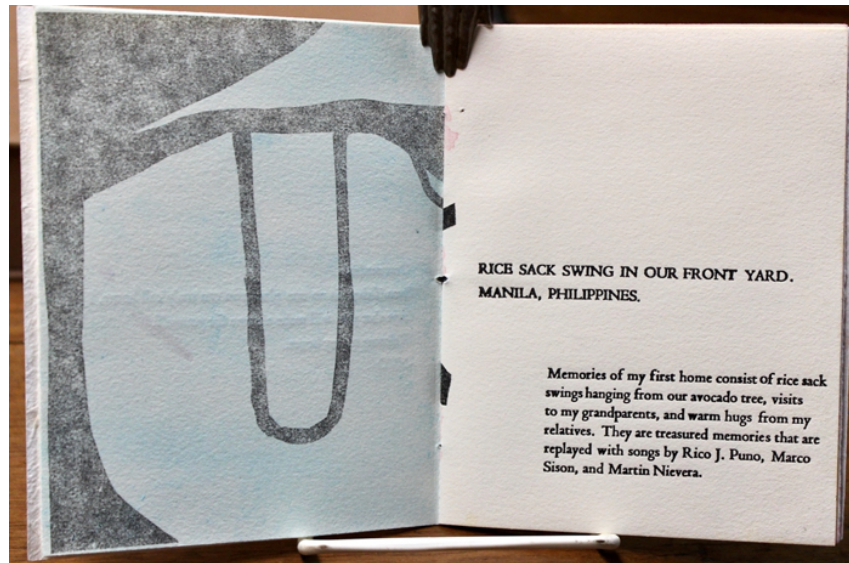
"For the last book edition overseen by Prof. Maryatt in the collaborative series started in 1986, we decided to examine the book as an icon. We looked at significant developments in 650 years of printing history using primary sources at Denison Library including a Gutenberg leaf, and books printed by Aldus Manutius, Nicolas Jensen, John Baskerville, Giambattista Bodoni, Frederic Goudy and Sumner Stone. The result is a small library showing the continuing importance of the book" (from the introduction in *The Order of the Library*).





The content of the books in *Amongst the Shelves* ranges from book burning and censorship to a passage from Ovid's *Metamorphoses* with an English translation and an original poem. The leaves on pp. 4-5 from student Michael Rees' book were hand cut into linoleum blocks and were inspired by images found in the Kelmscott Chaucer. Included with student Joe Sinopoli's book is a USB drive; the holes in his work were cut using an Epilog laser cutter in the machine shop of Harvey Mudd College.





"Where Do You Call Home?"
One of Fifteen Copies from the Scripps College Press

32. [SCRIPPS COLLEGE PRESS.] DRIZA, Nicah Vhin. *Fragments of Home*. [Claremont, California: Scripps College Press, 2019.]

5 inches by 7 inches. [6] ff. With four full-page cut vinyl illustrations printed in black over watercolor-painted pages in blue, yellow-orange, pink, and purple. The watercolor pages have a metallic sheen. All text and images letterpress printed using hand-set Centaur type.

Handmade floral paper covers sewn with thread. A fine copy, as new.

\$45

One of fifteen copies printed and bound by Nicah Vhin Driza at the Scripps College Press.

Fragments of Home follows up on Driza's first artist's book, *Para sa akin, mula sa akin* (*To Myself, from Myself*), which she printed at the Scripps College Press between March and May of 2019. Like her previous project, *Fragments of Home* draws on Driza's Filipina heritage to explore the meaning of "home" across national borders and cultural divides.

The colophon explains that this book begins to answer the question, "Where do you call home?" Each of the book's four illustrations depict a different location, from Driza's childhood home in the Philippines to her current residence of Claremont, California. Driza reprises the conversational tone of *Para sa akin, mula sa akin* and begins the present book with the address to the reader: "Even if there is no place you can truly call home, I hope that you will make a home for yourself. Welcome to my home."





One of the First Scripps College Press Productions Directed by Kitty Maryatt,
A Very Scarce Item, in Near Fine Condition

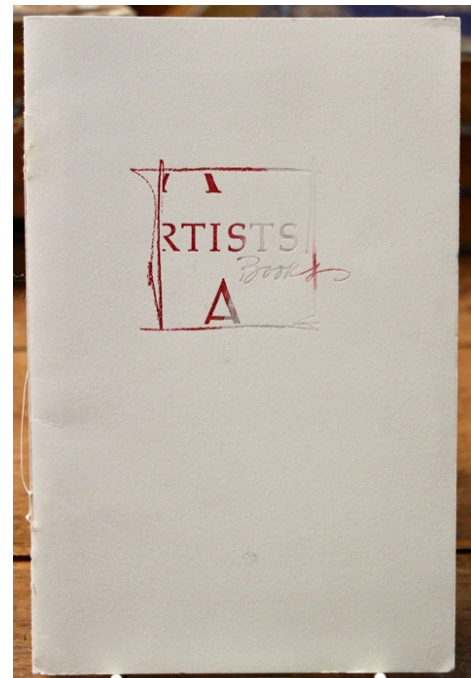
33. [SCRIPPS COLLEGE PRESS.] *Fine Printing* [bound with] *Artist's Books*. [Claremont, California: The Scripps College Press, 1990.]

5 ¾ inches by 8 ¾ inches. [4] pp. in "Fine Printing" section; [4] pp. with text and [10] partial ff. of decorative paper. With hand-set letterpress printed type and a floral headpiece in the "Fine Printing" section. Also with IBM computer-printed and Xeroxed text, plus a hand-drawn color illustration of flowers, in the "Artist's Books" section.

Gray paper wrappers stitched with white thread. Dos-a-dos binding with "Fine Printing" title and ornament printed in black on one face of the binding, plus "Artist's Books" title and border printed in red on the opposite face. The thread binding the "Artist's Books" section coming loose, though the binding remains sound. Overall a very bright, near fine copy of one of the first Scripps College Press productions under the direction of book artist Kitty Maryatt.

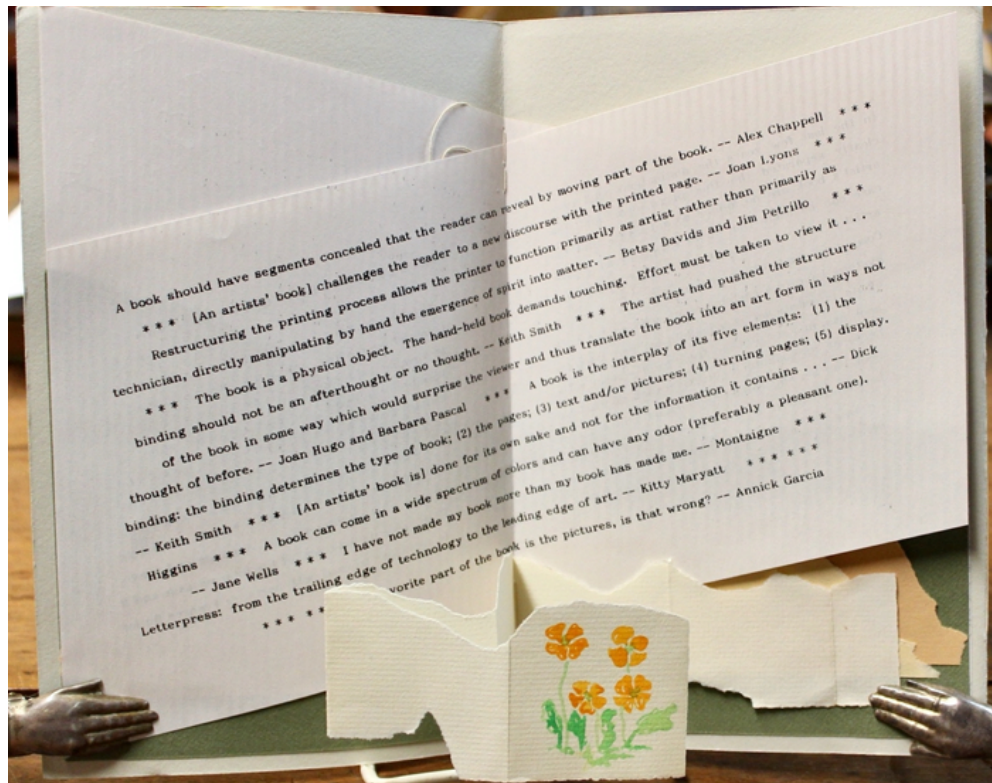
\$100

One of 200 copies made by the students of the Scripps College typography class and their instructor, Kitty Maryatt, during the winter of 1989 to 1990 for a Scripps alumnae event.



Kitty Maryatt became the director of the Scripps College Press in 1986 after the retirement of master printer Christy Bertelson, who had in turn taken over the Press from Joseph Foster and Ward Ritchie before him. Maryatt was the first Press instructor to establish collaborative bookmaking courses that engaged every student in each course toward the same project: writing, printing, illustrating, and binding a single book. The present item would have been only the third or fourth major production by a Scripps College book arts class under the direction of Maryatt, who went on to lead the production of sixty artist's books between 1986 and 2016. Maryatt is also a founder of the Los Angeles Society for Calligraphy and served on the boards of the American Printing History Association and the College Book Art Association.

This is a scarce item with no copies on OCLC and no copies in commerce at this time.



With Photogravure Illustrations from Drawings by Walter Bachinski
One of Seventy Copies Printed by the Shanty Bay Press

34. [SHANTY BAY PRESS.] OVID. *Stories from the Metamorphoses*. Illustrations by Walter Bachinski. [Shanty Bay, Ontario:] Shanty Bay Press, [2013].

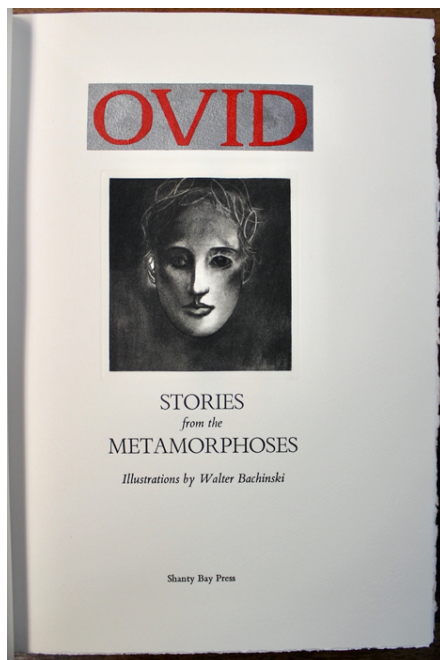
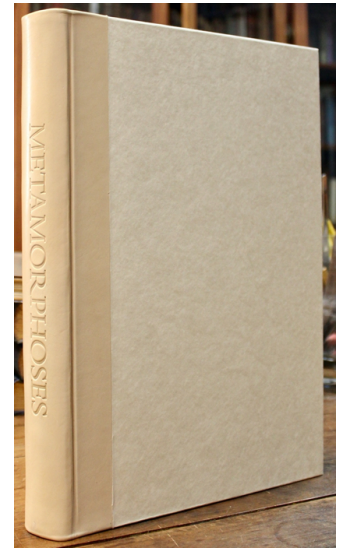
Folio (15" x 10 1/4.") xi, [1], 133, [3] pp. Hand-set in Bembo and printed on 200 gsm Arches Cover. Title-page with photogravure vignette and pochoir lettering in red. Fifteen photogravures by Jon Goodman from drawings by Walter Bachinski, one to illustrate each of the fifteen selections from Ovid's work. Pochoir initial letters in red on a gray background, by Walter Bachinski.

Quarter tan calfskin over Japanese Gampi paper boards. A fine copy in brown cloth slipcase.

\$3,500

One of sixty regular copies out of a total edition of seventy copies.

"We have chosen familiar tales including the "Transformation of Daphne," the Story of Phaeton," and the stories of Pygmalion and Polyphemus. These archetypal myths have influenced literature, music and the visual arts for many centuries. The translation is the one compiled by Sir Samuel Garth in 1715, in which he used leading poets of the era such as John Dryden and Joseph Addison."



One of 1,000 Copies Attractively Printed for Subscribers,
With Recent and Previously Unpublished Work by Important Twentieth-Century Poets

35. [TAGGARD, Genevieve, editor.] *Circumference: Varieties of Metaphysical Verse, 1456-1928*. New York: Covici Friede Publishers, [Printed by the Stratford Press,] 1929.

Octavo. xiv, 237 pp. With engraved border on title-page, plus large engraved initial on page three, and two engraved headpieces.

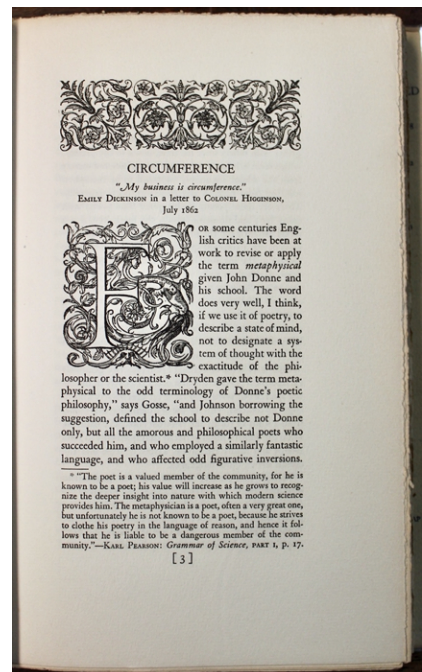
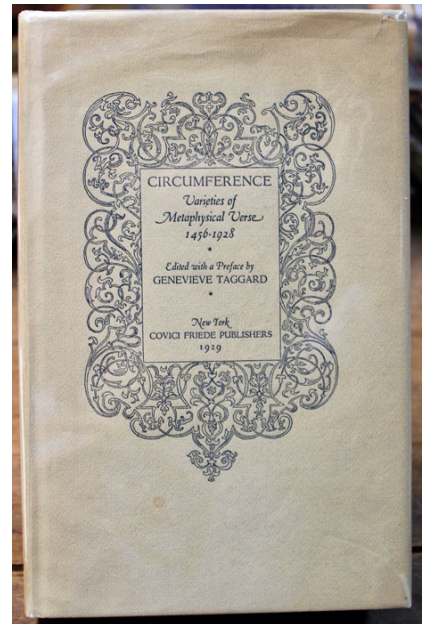
Blue-gray paper-covered boards, quarter parchment paper, with gilt-titled spine. Light toning to endpapers but overall a near-fine copy in the very good original dust jacket (designed by Bernard Salomon).

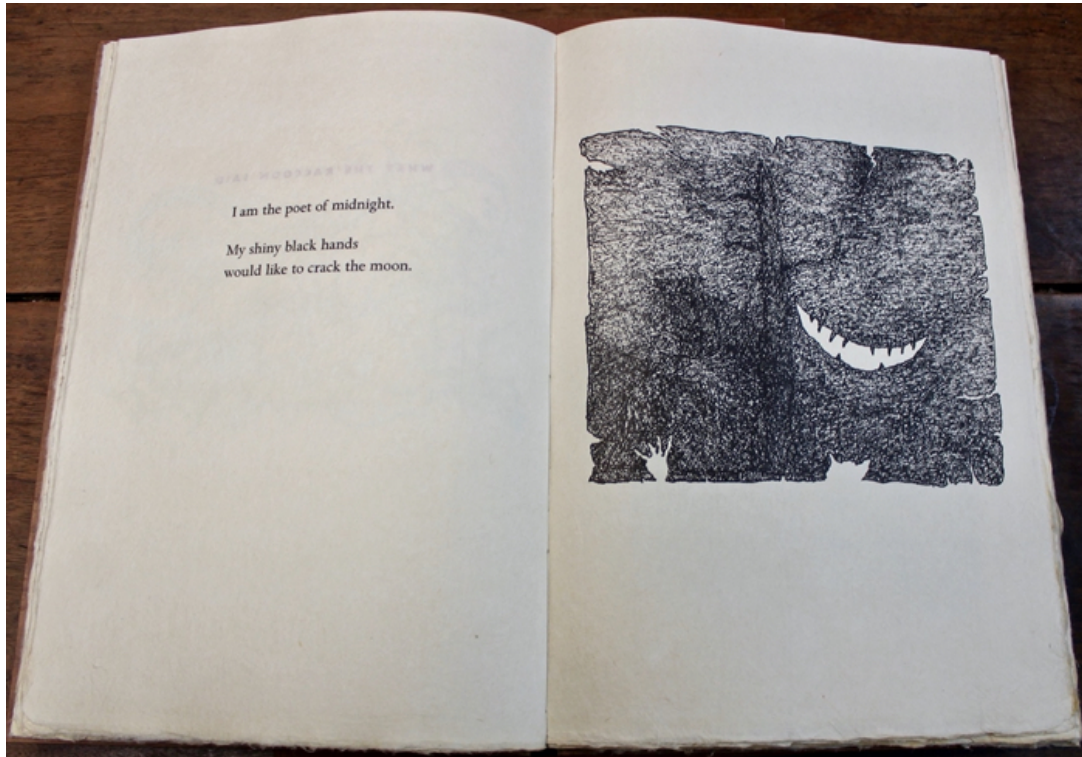
\$100

One of 1,000 copies printed for subscribers by the Stratford Press. Fifty *hors commerce* copies were also printed.

The present work compiles over 150 poems, including recent poems by Hart Crane, Léonie Adams, Wallace Stevens, and more; and "Change," a previously unpublished poem by Stanley Kunitz. The Wallace Stevens poems, including "The Snow Man," appear here two years before the second edition of his debut collection, *Harmonium*; the second edition truly introduced his poetry to the public after only 100 copies of the first edition were sold.

The poems are supplemented with a preface by Genevieve Taggard (1894 – 1948), a professor, Guggenheim Fellow, Dickinson biographer, and author of thirteen collections of poetry. Her poetry collections include *For Eager Lovers* (1922), *Calling Western Union* (1936), and *Not Mine to Finish: Poems 1928–1934* (1934). Taggard also edited the anthology *May Days: An Anthology of Verse from Masses-Liberator* (1925). She was a contributing editor for the Marxist journal *The New Masses* and the founder and editor of the poetry journal *Measure*.





One of 125 Copies from the Turkey Press, with Thirteen Full-Page Illustrations,
Signed by Poet Michael Hannon and Illustrator William T. Wiley

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

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

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

\$750

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

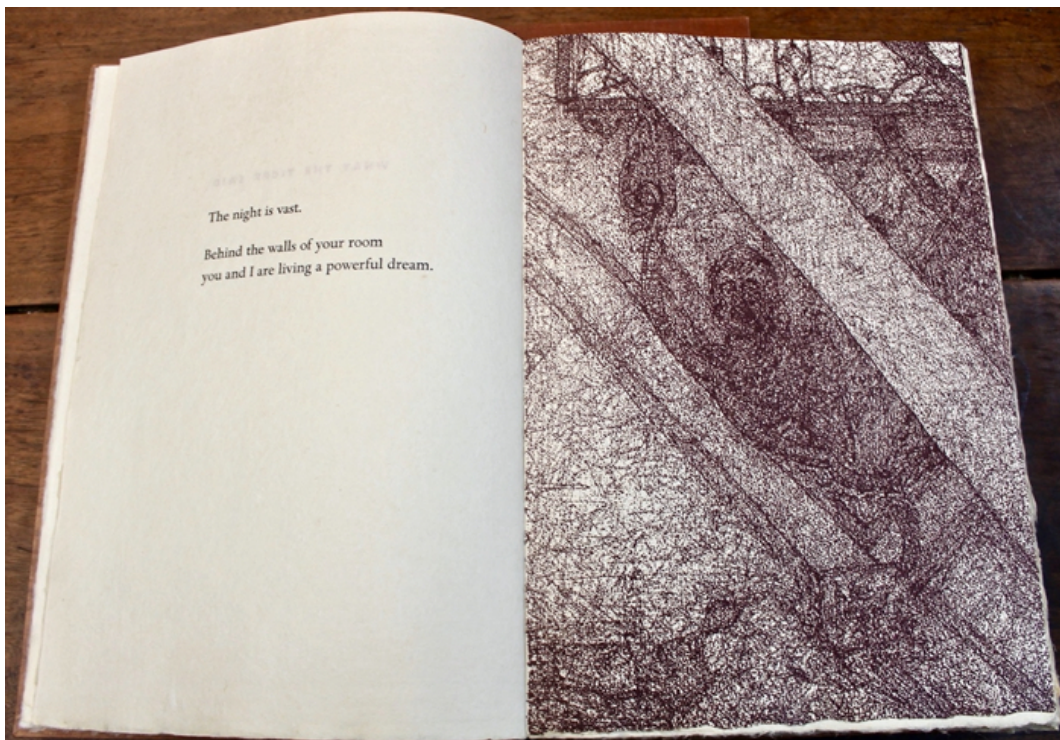
"I am the poet of midnight.

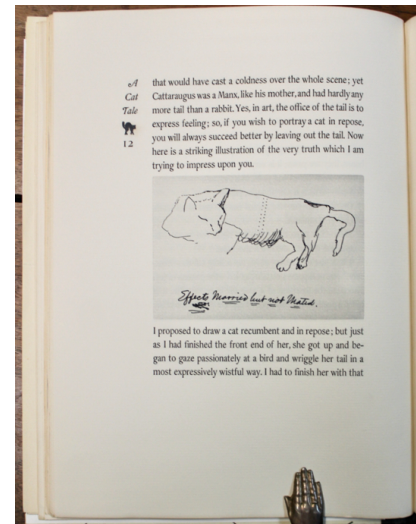
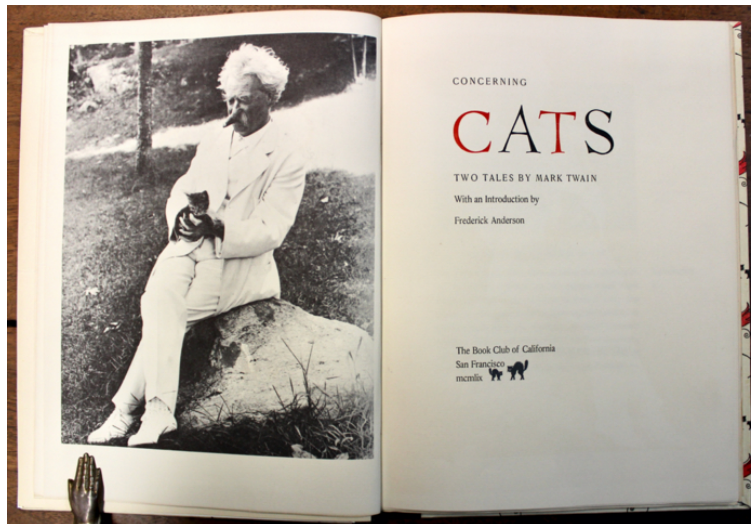
My shiny black hands
would like to crack the moon."

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



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





**“The Only Known Examples of Pictorial Art by Mark Twain,”
With Two Previously Unpublished Short Stories**

37. [TWIN, Mark.] *Concerning Cats: Two Tales by Mark Twain*. With an Introduction by Frederick Anderson. San Francisco: The Book Club of California, 1959.

Quarto. xvi, 29 pp. With a frontispiece portrait of Twain; a reproduced photo of his daughters; and two reproduced illustrations of cats by Twain – “They are, it is believed, the only known examples of pictorial art by Mark Twain,” (prospectus). Handset in in Elzevir type.

Original patterned paper boards printed in red and black. With black linen spine and printed paper spine label. Some toning to endpapers. In the original dust jacket (with “Cats by Mark Twain” added later in ink). A very good copy with the prospectus laid in.

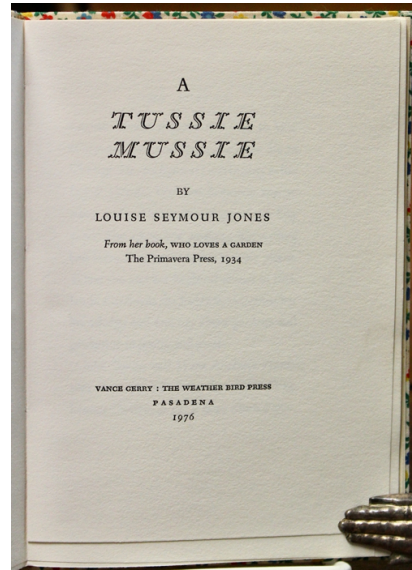
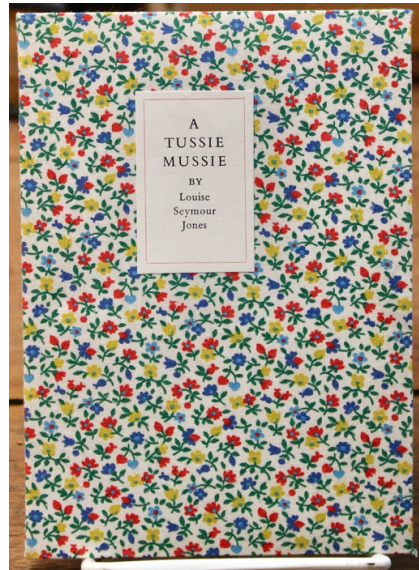
\$250

First publication of these two stories and illustrations. One of 450 copies printed at the Grabhorn Press for the Colt Press. Designed by Jane Grabhorn. “*Concerning Cats*...contains a long and informative introduction by Frederick Anderson, assistant to the editor of the Mark Twain estate.”



From the prospectus: “It is not generally known that Twain was an ailurophile or, in less fancy language, a lover of cats. Among his papers...two sketches that exemplify this love were discovered. The sketches were written for his three small daughters and were written with all the charm and skill as if intended for publication....Possibly he planned at some later date to polish and round them off, and either forgot or never found time to do so...” “In addition to writing out these stories for his children, he embellished one with two small, amusing drawings, rather reminiscent of Edward Lear’s illustrations for the Nonsense Books. They are, it is believed, the only known examples of pictorial art by Mark Twain.” (Also see *The 200th Book of the Book Club of California*, #102.)





One of 200 Copies from the Weather Bird Press,
With a Full-Page Engraving by Vance Gerry

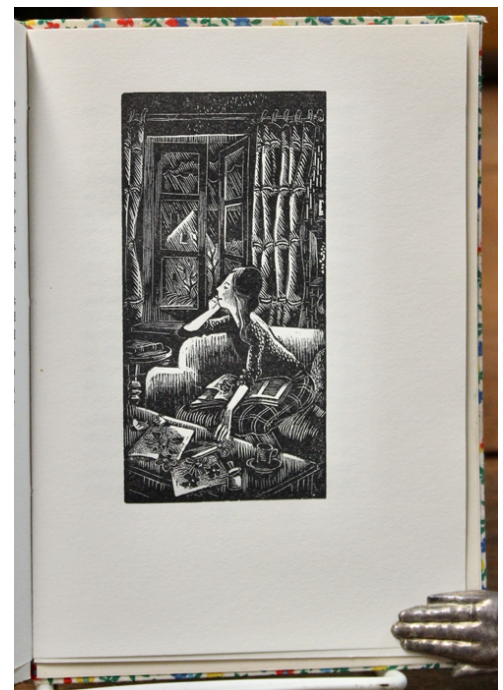
38. [WEATHER BIRD PRESS.] JONES, Louise Seymour. *A Tussie Mussie*. From her book, *Who Loves a Garden*, The Primavera Press, 1934. Pasadena: Vance Gerry: The Weather Bird Press, 197[8].

Octavo (4½" x 6"). [10], 9 pp. With an engraved headpiece and a full-page engraving by Vance Gerry. Linotype Fairfield on Curtis Rag wove paper.

Floral cloth over stiff card wrappers. With printed paper label. A fine copy.

\$175

One of 200 copies. "The title-page is dated 1976 but the publication was delayed until 1978. The size of the leaves varies considerably in the copies seen," (Vance Gerry bibliography #41).





Deluxe Edition of an Essential Work on Roger Fry's Omega Workshops

39. [WOOD LEA PRESS.] GREENWOOD, Jeremy. *Omega Cuts*. Woodcuts and linotypes by artists associated with the Omega Workshops and the Hogarth Press. The Wood Lea Press Woodbridge, Suffolk 1998

Folio. 147 pp. Sixteen tipped-in color plates and many black & white plates and text illustrations, one folding.

Quarter brown morocco over patterned boards, using a pattern from the Omega Workshops. The author states that it may be by Vanessa Bell, but is unsigned. Fine in linen and board slipcase.

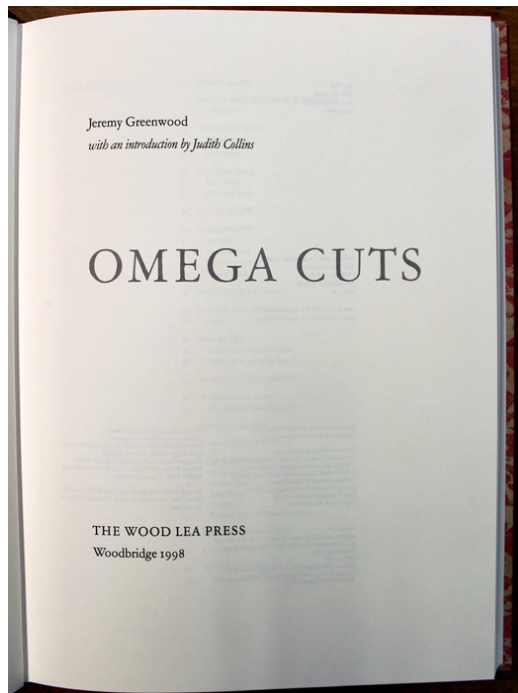
\$750

Deluxe edition, limited to 105 copies in a special binding, with accompanying folio booklet with ten woodcuts—five by Fry, four by Vanessa Bell, and one by Carrington—printed from the original blocks by Simon Lawrence at the Fleece Press. There were 450 copies of the standard edition.

A beautifully produced, very useful history and catalogue of original prints made by artists associated with



the Bloomsbury Group, including Vanessa Bell, Roger Fry, Duncan Grant, Henri Gaudier-Brzeska, [Dora] Carrington, E. McKnight Kauffer, Henri Gaudier-Brzeska, and others. The excellent introduction by Judith Collins discusses the individual artists and the development of the wood- & linoleum-cut in modern times.



“Build Bridges Not Walls”

40. WINDOWPANE PRESS. *Which Side Are You On?* Seattle: The Windowpane Press, 2019.

6¼ inches by 8¼ inches. With 6 printed silhouettes; printed rule evoking a prison cell or cage; and several styles of decorative paper, including paper with a chain-link pattern.

Tan cloth covers. Front cover features a cut-out panel through which a three-dimensional wire chain-link is visible, placed over a printed silhouette of a child. Accordion binding that can be folded out and placed on its tail edge to create a wall. Woven endpapers reminiscent of burlap. A fine copy, as new, in the clamshell case.

\$650

One of a small number of copies (no more than thirty) printed with hand-set type and bound by Bonnie Thompson Norman at the Windowpane Press.

Which Side Are You On? compiles quotes by George Washington, Franklin Delano Roosevelt, and Emma Lazarus that contradict current anti-immigrant sentiment and legislation in the United States. The book also compiles three slogans – including “nobody is illegal” and “build bridges not walls” – that are often used by protestors opposing ICE, the wall along the northern border of Mexico, and other anti-immigrant and anti-refugee measures.

Bonnie Thompson Norman has been the proprietor of the Windowpane Press since 1978. Aside from producing artist’s books, Norman also teaches courses in letterpress printing and bookbinding at the Press. She has been a 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 Windowpane Press productions include *The Second Coming (Again)*, which features the text of “The Second Coming” by Yeats paired with original paintings by Jodee Fenton. *The Second Coming (Again)* was printed by Norman at the Windowpane Press and published by Aubergine Atelier in 2019.

