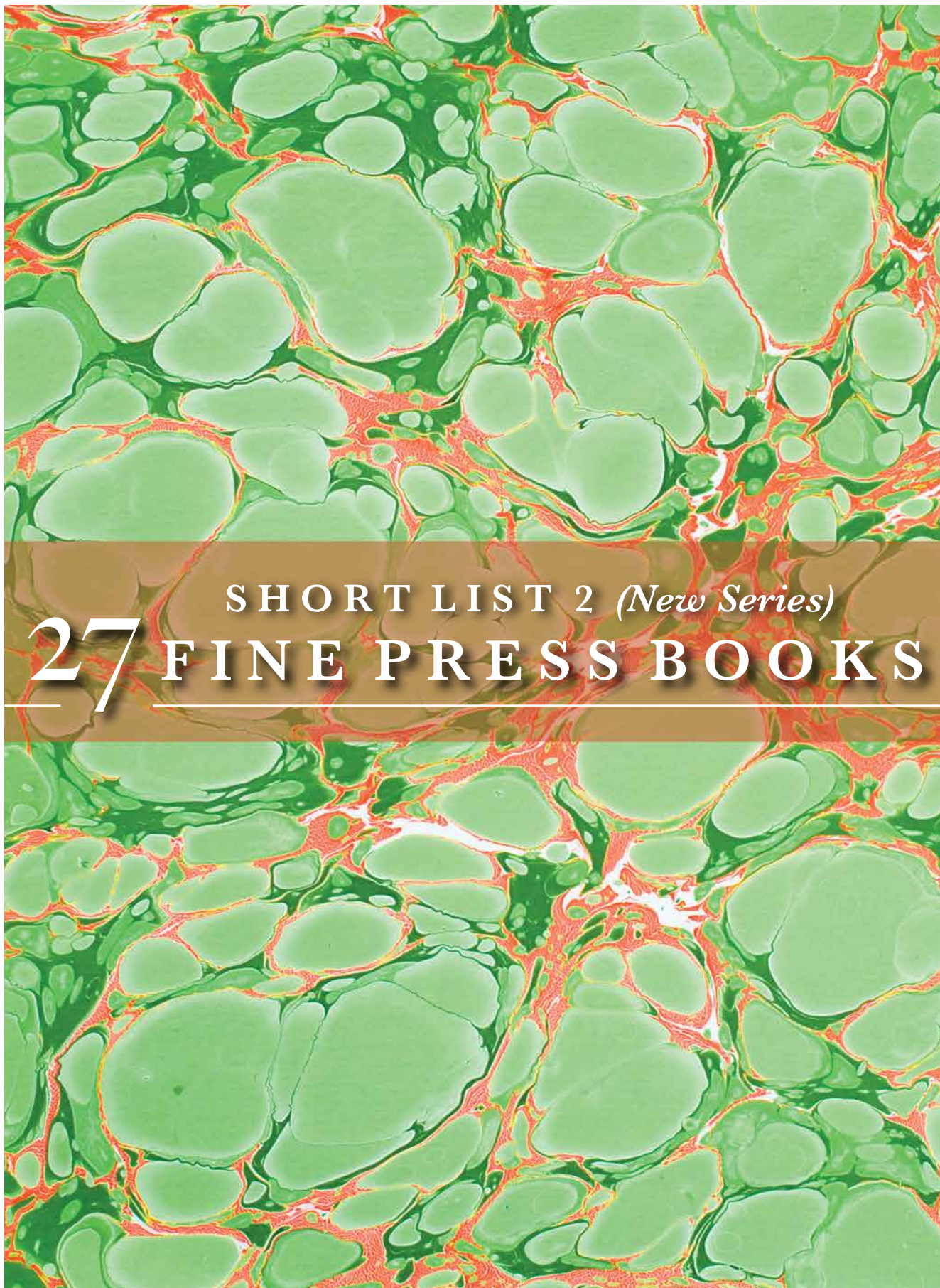


JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

49 Geary Street, Suite 233, San Francisco, California 94108

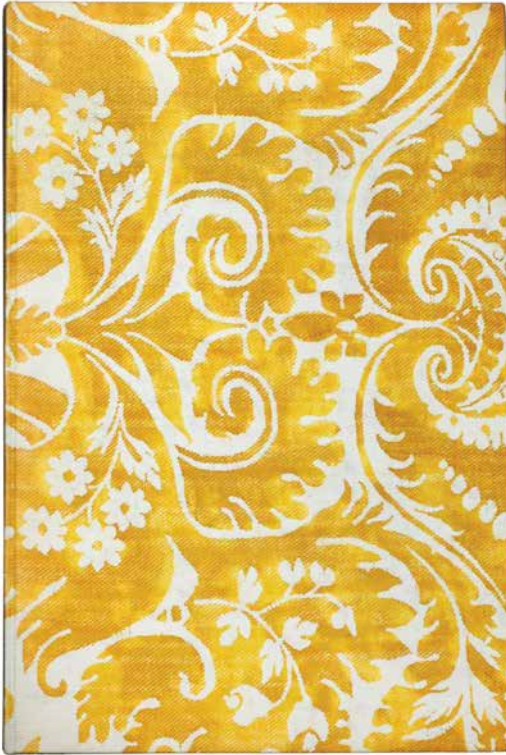


SHORTLIST 2 (*New Series*)
27 FINE PRESS BOOKS

Fine press, papermaking, and the art of the book. With regards from John, Rachel, and Annika.

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Cover image: (15) [HEYECK PRESS]. HEYECK, ROBIN. *Adventures of a Marbler*. Woodside, CA: Heyeck Press, 2006. (107216) \$1950.



1. [ALLEN PRESS]. ATHERTON, GERTRUDE. *The Splendid Idle Forties. Six Stories of Spanish California*. Kentfield, CA: Allen Press, 1960.

4to, 110 pp. Printed in black and red, with title, 7 large initials, and 18 decorations engraved on wood by Mallette Dean and hand-colored. A fine copy, bound at the Press in hand-blocked Fortuny fabric in yellow and white.

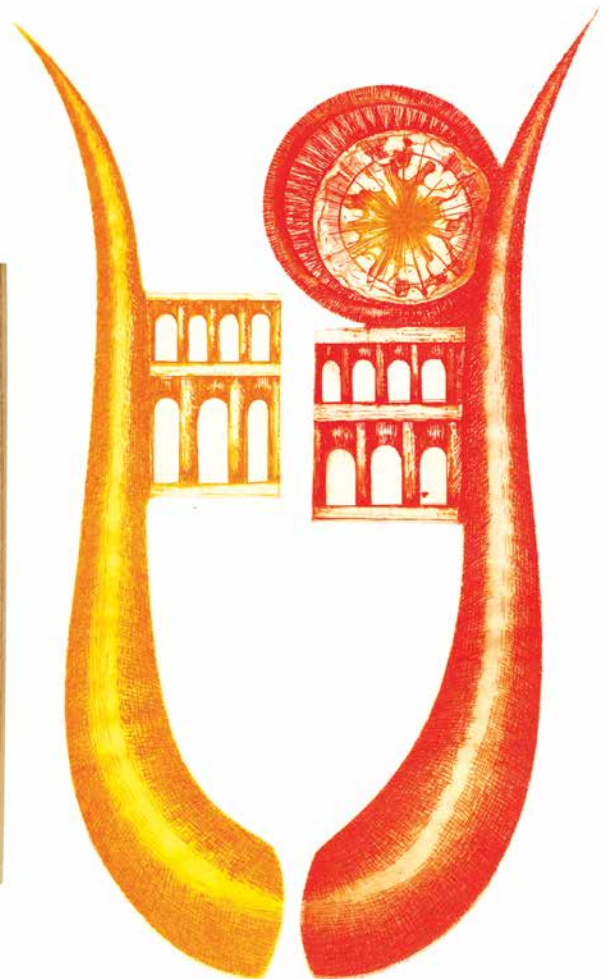
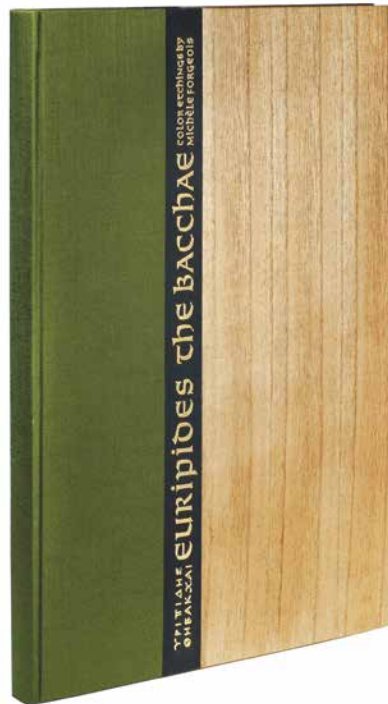
§ One of 150 copies signed by Lewis and Dorothy Allen. Preface by Oscar Lewis. "Perhaps the best known collection of stories of that romantic period of California history when the incoming Americans were first intermingling with the Californians of rancho and presidio." Zamorano 80. These stories are selected from 13 tales written by Atherton in 1888-89. (102801) \$525.



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

Large 4to, unpaginated, with 3 full-page plates. Quarter cloth with wooden boards, cloth slip-case. Fine as issued.

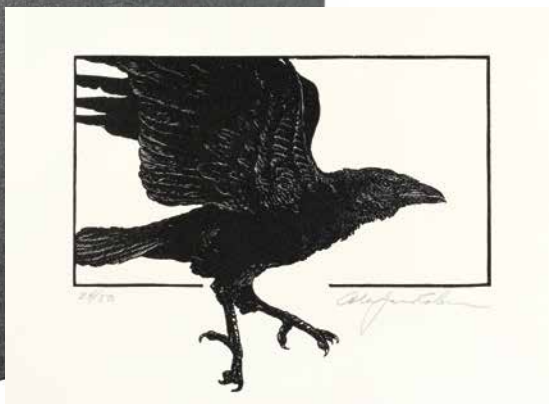
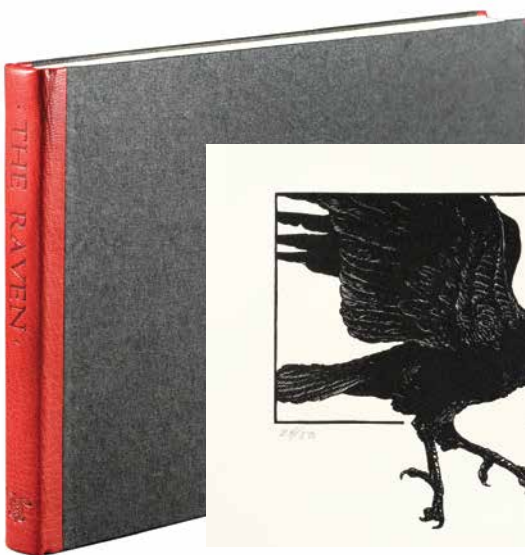
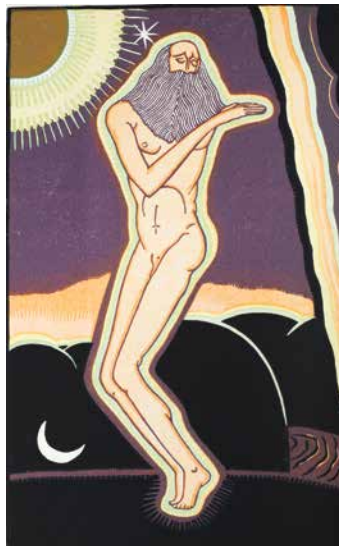
§ Printed in an edition limited to 130 copies. The three full-page color etchings, one for each of the three acts, are by French artist Michele Forgeois, and are signed and numbered. The title is in orange, olive, and black, and the colors orange, blue, olive and blue-green highlights are printed throughout the text. Each page has a border (head and side only) of Greek letters. The Greek lettering was designed by the calligrapher James MacDonald of San Francisco. Allen Press Bibliography 38. (5570) \$675.



3. (ANGELO, VALENTI). *Valenti Angelo Author Illustrator Printer*. San Francisco: Book Club of California, 1976.

Folio, 99 pages. Richly illuminated and illustrated throughout, with 43 specimen leaves. Original quarter red cloth and boards, fine, original plain dust-jacket, age toned and lightly worn.

§ Limited to 400 copies printed at the Arion Press and signed by Angelo. This is “a special copy hand colored by the artist” so inscribed by Angelo. A beautiful record of Angelo’s career incorporating checklists of his work as illustrator, printer, publisher, and author as well as a brief autobiography and contributions from Oscar Lewis, Robert Grabhorn, Sherwood Anderson, and Annis Duff. Original prospectus inserted along with letterpress invitation to Angelo’s 80th birthday party at the San Francisco Public Library. (102950) \$875.



4. [CHELONIIDAE PRESS]. POE, EDGAR ALLEN. *The Raven*. Easthampton, Mass.: Cheloniidae Press, 1986.

Oblong 8vo, (40) pp. Printed on rectos, bound in quarter red morocco by Claudia Cohen, with a linen portfolio containing an additional suite of eleven signed prints. Fine in the original (slightly spotted) linen box. Original prospectus laid in.

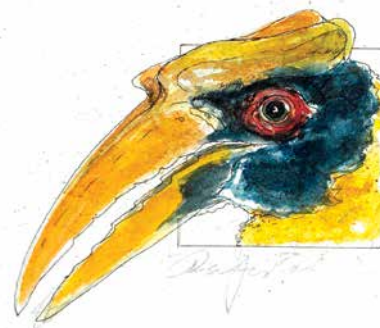
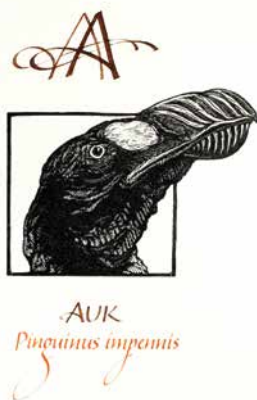
§ Number 24 of 50 copies of the deluxe edition. The second edition of this poem by the press, this designed by Alan James Robinson and illustrated by him with wood engravings and etchings printed by

Harold McGrath. The text is the original Lorimer Graham version with the author’s corrections and was printed by Daniel Keleher at Wild Carrot Letterpress. A beautiful new edition of Poe’s immortal poem. (106375) \$1,950.

5. [CHELONIIDAE PRESS]. ROBINSON, ALAN JAMES. MOORE, SUZANNE. *A Fowl Alphabet*. Easthampton: Cheloniidae Press, 1986.

8vo, unpaginated with 26 wood-engravings by Alan James Robinson. Full limp vellum with gilt title on spine, initial letter and the Latin and common names of the birds hand lettered in colored inks by Suzanne Moore. With a signed suite of the 26 wood engravings, a blind-stamped set of the line-cut initials, and an original watercolor signed by Robinson enclosed in a chemise and quarter vellum portfolio. This edition bound by Gray Parrot. Fine in slightly spotted vellum-backed cloth folding box. Catalog and prospectus laid in.

§ Full vellum deluxe edition, limited to 26 copies lettered A-Z of which this is H-2. Signed by the artist on the colophon. Cheloniidae’s 12th bound book, printed by master printer Harold Patrick McGrath on Rives lightweight paper and French-folded. Designed by Robinson, Arthur Larson and Suzanne Moore. (106306) \$3,500.





6. [CRANACH PRESS]. WILLIAM SHAKESPEARE. *The Tragedie of Hamlet, Prince of Denmarke. Edited by J. Dover Wilson from the Text of the Second Quarto; with which are also printed the Hamlet stories from Saxo Grammaticus and Belleforest and English translation there-from.* Weimar: Cranach Press, 1930.

Folio, 186, (2, colophon) pp. Printed in red and black in a Fraktur type designed by Edward Johnston, title-page by Eric Gill, 80 wood-engravings by Edward Gordon Craig, including one tinted with blue and one of stars with color highlights. Original boards, vellum backstrip; with the supplement present in the pocket at the back. Some foxing to the title-page and a few leaves mostly at the front and back, and a small stain at the top corner of the upper cover.

§ A unique “ad personam” copy, with the colophon printed entirely in red and reading “This copy is not for sale; it was printed for Eric Gill.” Issued in an edition of 300 copies, this is one of the greatest illustrated books of the 20th century and the best possible association copy. As best we can tell it is one of the three copies with a dedication colophon specially printed for an individual, the other two being Kessler himself and one for his younger sister. One of the most meaningful association copies of any 20th-century press book, akin perhaps to a Kelmscott Press Chaucer dedicated by Morris to Cobden-Sanderson or a Doves Bible from Cobden-Sanderson to St. John Hornby. Association copies of great press books from one master to another are of the utmost rarity. Full description online (107137) \$45,000.



7. [CRANACH PRESS]. *Cantique des Cantiques de Salomon.* [Paris: Editions de Cluny, 1931].

Tall slim 8vo, 32, (1, colophon) pp. With 10 wood-engravings and several initial letters by Eric Gill. Text printed in red and black. Original de luxe binding of full red morocco signed by O. Dorfner. Very slight spotting to upper cover, otherwise as issued.

CANTIQUE DES CANTIQUES

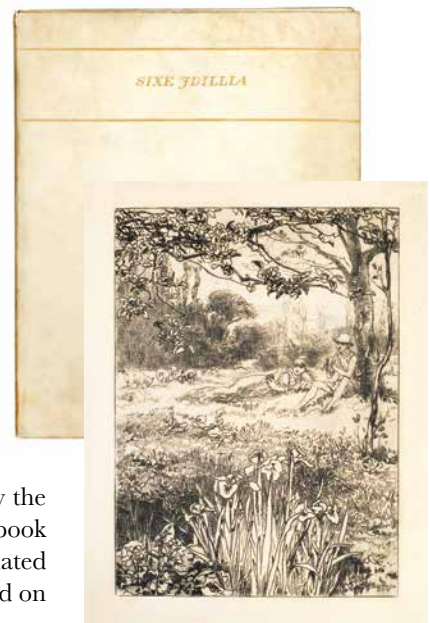


§ Edition limited to 100 copies in French, printed in the type Antiqua designed by Gill and cut by Prince; this book is one of the outstanding works of the Press and one of Gill's masterpieces. Versions in Latin and German were also printed. Copies of this version are very scarce—the last one at auction was in 1993, in the trade binding (\$1100) and the Schimmel copy on vellum sold in 2000. Brinks 93; noting this edition but not in this binding, which appears to be unrecorded on paper copies. Sophie Schneideman noted of her copy: "Kessler seems to have got the very best out of Gill, with a darker mood and deeper intensity in his engravings than was usual for the artist. Some of this is achieved by the style of printing but much must have been due to Kessler's tight control of the production and strong influence over Gill's work for it. The partnership produced a truly remarkable work of art." (107138) \$5750.

8. [DANIEL PRESS]. THEOCRITUS. *Sixte Jdillia. Six small, or petty poems, or aeglogues, chosen out of the right famous Sicilian poet Theocritus, and translated into English verse.* Oxford: H. Daniel, 1883.

Small 4to, (8), 39, (1) pp. with engraved frontispiece, initials printed in red. Original vellum over stiff boards, gilt decorated on the front cover with horizontal fillets with the title in between. Printed on Dutch handmade paper. A largely unopened copy with some darkening to covers and light wear to the crown of the backstrip.

§ One of 100 copies. Daniel made a careful reprint of an Elizabethan English translation of Idyls 8, 11, 16, 18, 21 and 31 of Theocritus's descriptions of pastoral life in Sicily, originally composed for the sophisticated readers of Alexandria. This Daniel Press book is significant for several reasons: 1) it contains the first illustration - a delicate etching by Alfred Parsons - which serves as the book's frontispiece; 2) it was the first book printed on an adequate press (after the experimental phase was ended); 3) it was the first quarto format; 4) it was the first book to employ the artistic use of small ornaments; 5) it was the first priced book (12s.); 6) it was the first book for which a prospectus was issued. According to the bibliography, Mrs. Daniel miniated the capitals with white on a red ground; in this copy there are decorated initials in red on blank spaces left for that purpose. Madan 6. (105766) \$975.

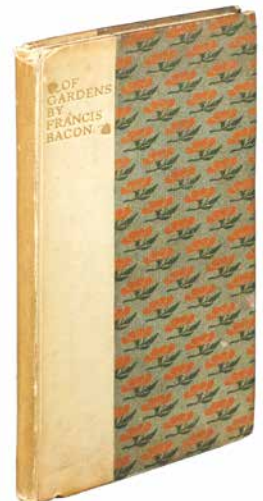


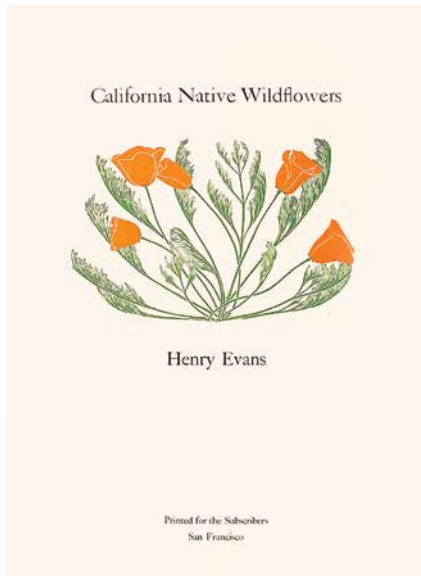
9. [ERAGNY PRESS]. BACON, Francis. *Of Gardens. An Essay.* London: Hacon & Ricketts, 1902.

Small 8vo, [27] pp. With a circular frontispiece, elaborate double-page opening spread printed in three colors, circular device of the Press at the end, all wood-engraved. Original decorative boards, paper backstrip, lettered in gilt on upper cover, binding slightly darkened and soiled, slight split to backstrip paper along lower joint, internally fine.



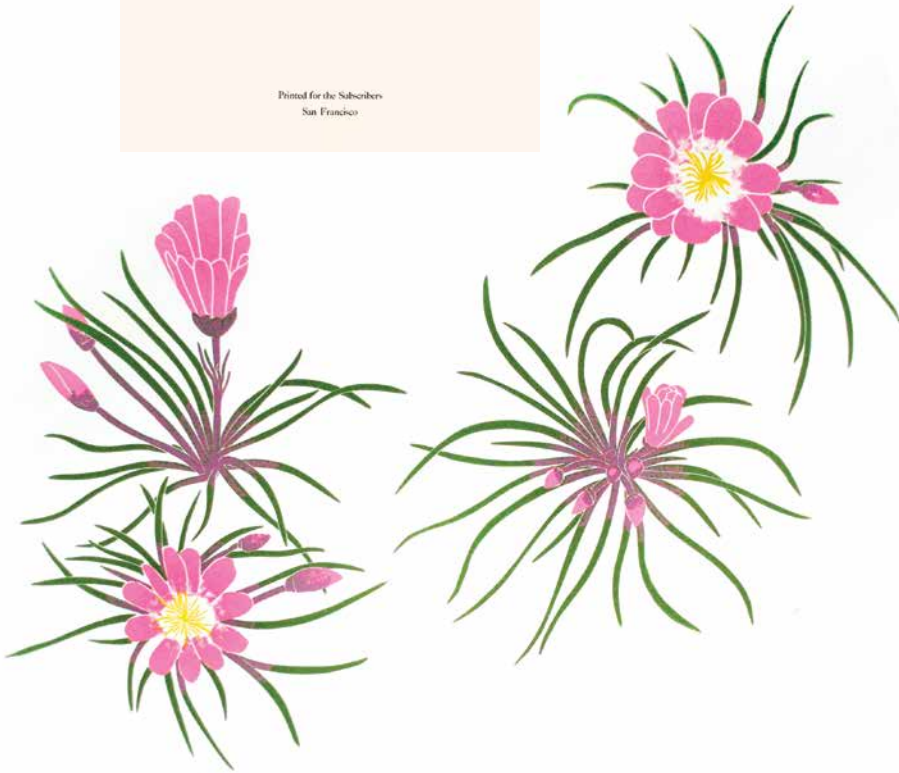
§ Limited edition, one of 226 copies. Printed in Vale type on Arnold hand-made paper, designed by Lucien Pissaro and engraved by him and Esther Pissaro. "In the Eragny Press *Of Gardens*, the Pissarros and Francis Bacon perform "tikkun olam", by using the art of design to repair and perfect the world around them. Form and content are merged here, pointing out a pathway through a garden to the Good Life of respect for one's self, for others and for the natural environment." (*Illustrating the Good Life*, Grolier Club, #104). Genz EP12. (7728) \$975.





10. EVANS, HENRY. *California Native Wildflowers*. San Francisco: 1985. Folio (20 x 13 inches), letterpress foreword, introduction, indices and 40 color linocut prints, each with letterpress description leaf, plus color linocut on title, in fine condition; loose as issued in faintly water stained linen portfolio.

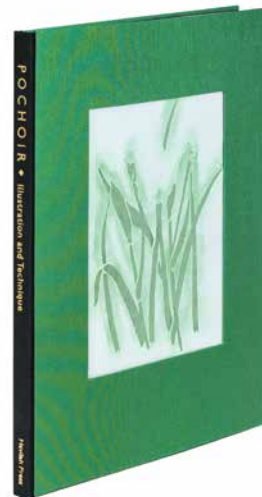
§ One of 50 copies, printed for subscribers only. A beautiful series of Henry Evans' linocuts. All the prints are signed by the artist in pencil, titled, dated and numbered (dates and limitations vary). Henry Evans (1918-1990) was one of California's best-loved botanical printmakers. His work has been exhibited by the National Arboretum in Washington, The Royal Horticultural Society in London, the Field Museum in Chicago, the Smithsonian Institution, the California Academy of Sciences in San Francisco, and others. (106836) \$3,000.



11. [HAVILAH PRESS]. *Pochoir: Illustration and Technique*. Emeryville: 2013.

Tall 8vo (7.75 x 10.5 inches), v, [3], 45, [1], [1, colophon], [1] pp. Illustrated throughout with plates that guide the practitioner and a tipped in pochoir plate. Quarter black cloth over green cloth, gilt spine lettering, pochoir plate inset into front cover. In black card case along with the portfolio of progressive prints. Prospectus laid in. A fine copy, new.

§ First English edition. One of 20 deluxe copies (of an edition of 50), numbered, containing a set of progressive prints demonstrating the pochoir process. "Havilah Press commissioned the translation into English of two sections of Saudé's text [*Traité d'Enluminure d'Art au Pochoir*, Paris, 1925]: Treatise on the Art of Pochoir and Illustrating the Art of Pochoir. The book also includes an introduction outlining the history of pochoir, two pochoir illustrations, and a list of references" (Prospectus). (106604) \$750.





12. [HAVILAH PRESS]. *Specimens: Decorative Initials*. Emeryville: 2012.

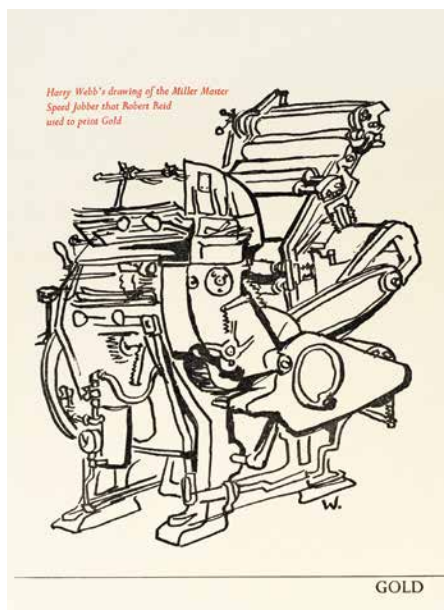
Folio, (45) leaves comprising title page, introduction, contents, 41 specimen leaves, colophon. In a teal cloth box, magnetic fastener. As new.

§ Limited to 28 copies, of which 20 were for sale. Sold out before publication. A record of the initials in the collection of Fred and Barbara Voltmer at the Havilah Press, beautifully printed (some in color) on heavy wove paper. The types include Tory, Cloister, Massey, Meridiale, Zeese, Della Robbia, Caslon, Weiss, Mole, Lotus, Eve, Egmont, Dutch, Euclid, Gill, Vogue, Ransom, Cincinnati, Caxton, Missal, Lombardic, Jenson, Bradley, Burford, Department Store, Filligree, Mother Hubbard, Versatile, De Roos, Bodoni, Post Roman, and others. (105890) \$750.

13. [HEAVENLY MONKEY]. KUTHAN, GEORGE. *Kuthan's Menagerie Completed*. Vancouver: Heavenly Monkey, 2003. [Edition started by Nevermore Press in 1960].

Folio (9.75 x 13 inches), 26 pp., in leaves, printed on one side only and folded. New content has been printed in Perpetua with a Washington handpress on blank and waste paper found with the unbound copies. Original sheets are wrapped in the yellow Japanese paper that was used for endpapers in the original 1960 edition. In red fabric clamshell box made by Simone Mynen.

§ Number 21 of an edition of 50. "Kuthan's Menagerie of Interesting Zoo Animals" was published in 1960 from the private press of Robert and Felicity Reid, but only 60 copies of the intended edition of 130 were ever bound. Heavenly Monkey completed the edition with this run of the 50 remaining copies of the book that had lain untouched in Fritz Brumm's bindery for over 40 years. Introduction and descriptive text for each colourful linocut also by Kuthan in this unusual and charming bestiary. (106629) \$2,000.



Harry Webb's drawing of the Miller Menter Speed Jobber that Robert Reid used to print *Gold*

GOLD 1958



14. [HEAVENLY MONKEY]. REID, ROBERT. Preface by Takao Tanabe. *Reid's Leaves: A bibliography of the private press of Robert R. Reid*. Vancouver: Heavenly Monkey, 2001.

Folio, 38 pp. plus samples. In limp paper wrappers made by Reg Lissel, with four vellum slips, embossed with Reid's personal monogram. Hand-set in 18-point Perpetua and printed on Arches mouldmade paper in a variety of colors, using a Washington handpress. Numerous illustrations throughout. Handmade paper guards for each sample. In tan slipcase.

§ A bibliography of the books from the private press of Robert R. Reid, published in Vancouver from 1949 to 1962, with commentaries on each by Reid and sample sheets from three of his books (*Gold*, *The Journal of Norman Lee & Kuthan's Menagerie*). This is number 27 of a numbered edition of 40. Colophon signed by Robert Reid. (106630) \$3000.

15. [HEAVENLY MONKEY]. SIEVEWRIGHT, KARA. *The Girl with the Mask of a Crow and Other Stories.*



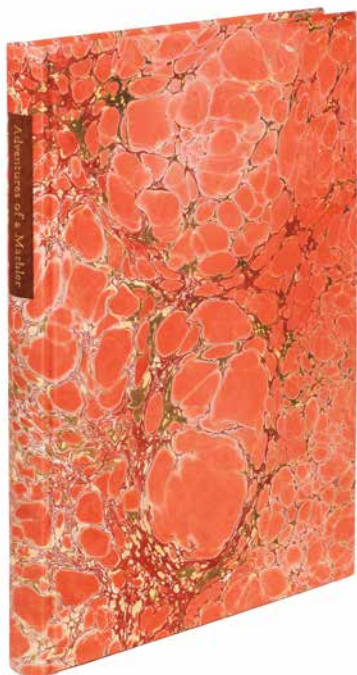
The girl puts on the mask of a crow and thinks "To be dancing again," with her collection of things, past the shops selling natural histories.

Vancouver: Heavenly Monkey, 2004.

8vo, (6.75 inches sq.), 18 leaves all but one printed recto only, 8 full-page panels printed from line engravings with a gray wash applied to simulate the etchings reproduced in the original zine. Original black cloth, untrimmed, top edge gilt, with dust jacket featuring an original screen print by the artist. Prospectus laid in.



§ A collection of three illustrated short stories originally published as zines by young Vancouver author and artist Kara Sievewright. Number 13 of 30 numbered copies. Text hand-set in 8-point Gill Sans. Text, linocuts and line engravings printed in a variety of colors on Rives BFK paper. (106613) \$1,750.



16. [HEYECK PRESS]. HEYECK, ROBIN.

Adventures of a Marbler. Woodside, CA: Heyeck Press, 2006.

4to, 67 pp. with 31 marbled paper samples tipped in. Marbled paper boards, gilt titling, red slipcase, mint.

§ 150 copies on handmade paper. Celebrating the thirtieth anniversary of the Heyeck Press with chapters on history, method, and philosophy and a bibliography of marbling projects, each with a marbling sample. An exquisite memoir. (107216) \$1,950.

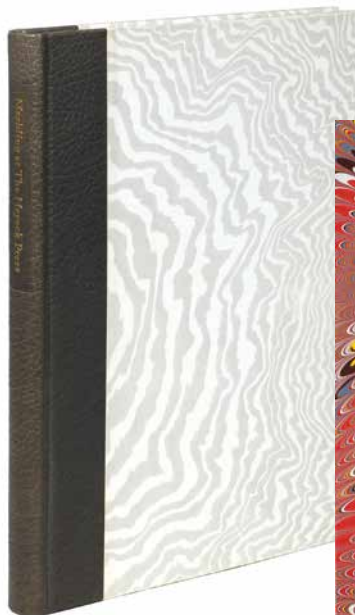


17. [HEYECK PRESS]. HEYECK, ROBIN.

Marbling at the Heyeck Press. Woodside, CA: Heyeck Press, 1986.

4to, 63 pp. with 28 marbled paper samples tipped in. Half grey morocco, grey & white boards, gilt titling, grey slipcase, mint.

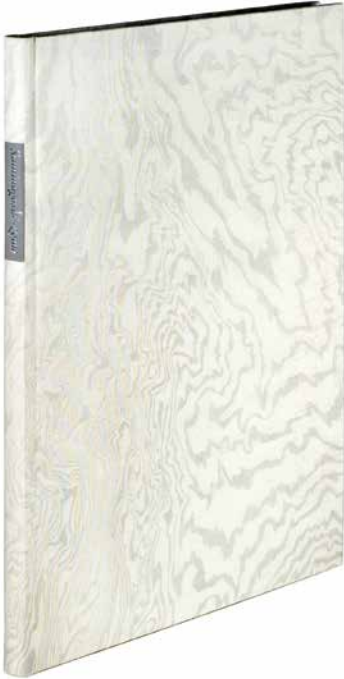
§ 150 copies on handmade paper. Samples of papers with different flaws are included, and chapters are devoted to many variables that determine success in marbling. The work contains a descriptive bibliography of marbling projects, with instructions on how to avoid many problems in the craft of making marbled paper. (107215) \$1,650.



18. [HEYECK PRESS]. YAGI, TOKUTARO. *Suminagashi-zome*. Translation by Kyoko Muecke. Wood Engravings by Rik Olson. Marbling by Robin Heyeck. Woodside, CA: Heyeck Press, 1991.

Royal 8vo, 57 pp. With 3 wood engravings and 13 hand-marbled samples. Original hand-marbled silk broadcloth, grey slipcase, new.

§ Limited to 200 copies. "Dictated in 1913 by Kyoto marbler [Yagi] this historically important account of his marbling secrets covers colors, tools, water, chemicals, and techniques, including directions for twenty suminagashi patterns. . . . printed letterpress with handset 16 point Centaur and Arrighi type on dampened handmade Twinrocker paper which was created especially for this edition," (Prospectus). This translation of Yagi's manuscript gives an account of how this great artist created his bewilderingly beautiful marbled patterns. Heyeck has put his methods to the test and emerged with a collection of some of the subtlest and most alluring marbling. This work joins previous Heyeck Press publications as a valuable reference book. (107214) \$1,250.

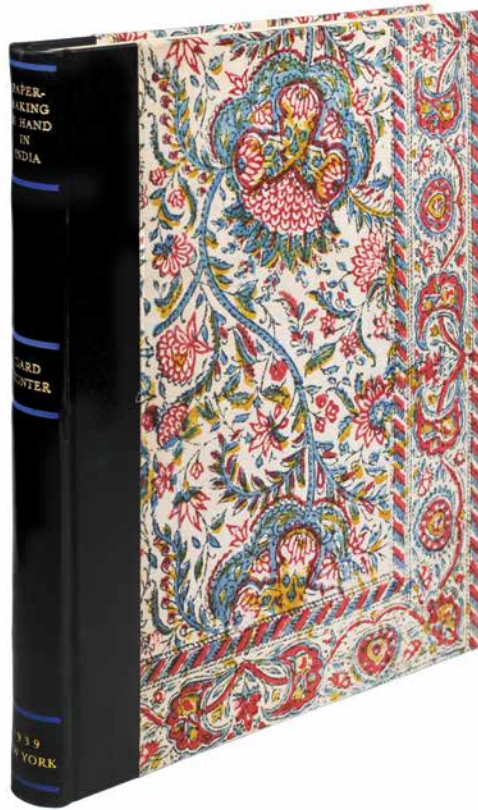


19. HUNTER, DARD. *Papermaking by Hand in India*. New York: Pynson Printers, 1939.

Quarto, 129, (4) pp., plus 27 paper specimens. Title page with photogravure portrait and 84 further photogravure illustrations on 42 unpaginated leaves. Original block-printed Indian cotton over boards with black calf backstrip ruled in blue and lettered in gilt, insignificant scuffing to backstrip, near fine in original slipcase.

§ One of 370 numbered copies signed by Dard Hunter and Elmer Adler of Pynson Printers. A detailed, personal account of the traditional papermaking techniques Hunter observed on his journey through the provinces of India in 1937 and 1938. The prospectus announced it as "the only record of Indian handmade paper that exists". The photographic illustrations, beautiful in their own right, record with close attention the daily details of an ancient industry which Hunter found himself documenting in a moment of crisis: "Unless government encouragement is forthcoming, which is most unlikely, the handmade paper industry of India will be a thing of the past within ten years... I am wondering if these silent and embittered people would be cheerful and contented if they were suffered to go their own way, free from the political influence of Great Britain and from alien religious influence." (106902) \$1,250.

Three further Dard Hunter titles are available. Please see website or enquire.





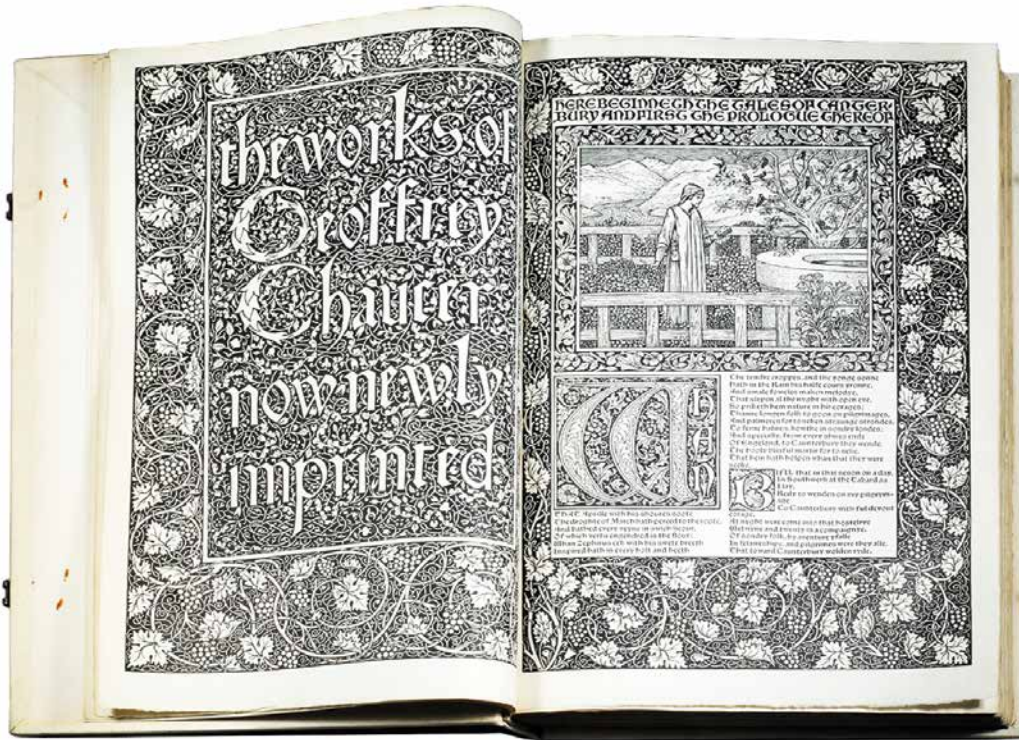
20. [JONES, DAVID.] MORISON, STANLEY. *The Fleuron. A Journal of Typography.* Edited by Stanley Morison. No. VI. Cambridge and New York: 1928.

Thick 4to, xiii, 264, (1) pp. With 10 plates, 60 line blocks in the text, 6 typographical insets, 3 broadsides, and an 8pp. type specimen printed on pale green paper; many in two or more colors; two original prints by David Jones including one signed in pencil. Original green cloth, black and gold deco stamping on backstrip and fore-edges, a fine copy.



§ De luxe edition of volume 6 of *The Fleuron*, surely the most lavish of the periodicals devoted to typography and design. Limited to 160 copies on gorgeous Batchelor Kelmescott paper, “*The Fleuron* presents the work of the most illustrious typographers, graphic artists, and bibliophiles of the 1920s. Edited by Oliver Simon and later Stanley Morison its contributions covered such subjects as principles of typography, printers’ flowers and arabesques, title pages, eminent designers, initial letters, printers’ marks, bibliographies, decorated papers, types and printing in Britain, Holland, Czechoslovakia, Italy, America and other countries, and book

production. A series on contemporary printers is illustrated with inserts from the printers themselves. Francis Meynell, Holbrook Jackson, and B.H. Newdigate were among the notable contributors.” As well as David Jones, of course, whose original engraving on Japon (signed in pencil) is from his extremely rare *Fables of Aesop*. (107173) \$1,975.



21. [KELMSCOTT PRESS]. CHAUCER, GEOFFREY. *The Works of Geoffrey Chaucer. Now Newly Imprinted.* Hammersmith: Kelmescott Press, 1896.

Folio (11.5 x 16.5 inches), [i]-ii, (1, title page), [1]-554, (2) pp. Printed on paper. Modern full blind-stamped pigskin, gilt edges, clasps, after the design of the original Cobden-Sanderson binding. Tiny spots of rust where the clasps attach to the boards inside, otherwise a perfect copy in a suitable binding.

§ 425 copies were printed on paper and 14 on vellum. *The Works of Geoffrey Chaucer* is without question the grandest production from Morris’ workshop and one of the great books of all time with 87 woodcut illustrations by Edward Hooper after Burne-Jones designs, 14 large borders, 18 different frames around the illustrations, and 26 initial words designed for the book by William Morris (Peterson). Colin Franklin writes that “from the first appearance the Chaucer gained a name as the finest book since Gutenberg. It has held its place near the head of the polls ever since. Booksellers take its current price for an index of the state of the nation” (*The Private Presses*, Second Edition, 1991). Clark Library, Kelmescott and Doves, pp. 46-48. *The Artist and the Book* 45. Peterson A40. Ransom, *Private Presses*, p. 329, no. 40. Ray, *The Illustrator and the Book in England*, 258. Sparling 40. Tomkinson, p. 117, no. 40. (105911) \$75,500.



22. NICHOLSON, WILLIAM. *An Alphabet [and] An Almanac of Twelve Sports [and] London Types*. London: Whittington Press, 1980.

Folio, 57 proof prints in black and white on hand-made paper. Fine.

§ Full description on request: this group of proofs includes 34 plates for the alphabet, one proof for the Almanac, and 22 for the London Types. Also offered is the text, in the original orange wrappers, to London Types. These plates are perfect examples of some of Nicholson's best work, suitable for display or framing. (103026) \$575.



23. [OFFICINA BODONI]. *Terence. [P. Terentius Afer]. A Comedy of Terence Called Andria. Translated Into English by Richard Bernard with Twenty-five Illustrations by Albrecht Durer*. Verona: Officina Bodoni, 1971.

Folio, 122, [123-125 colophon] pp. With 30 woodcuts in the text by Fritz Kredel after Dürer. Original quarter-vellum and yellow Roma boards with gilt rule at joints and gilt device. Fine in original slipcase with prospectus laid in.

§ Limited to 170 copies of the English version (it was also printed in German and Italian) with text in Dante Roman and Italic on handmade paper. Presentation copy inscribed by Fritz Kredel in the colophon. A superb example of Mardersteig at his best, immaculate design and letterpress accompanying woodcuts by the great master Fritz Kredel re-engraved on pearwood blocks after drawings made by Albrecht Dürer for an illustrated edition of Terence that was never printed. The 1598 prose translation is by Richard Bernard. With a postscript by Giovanni Mardersteig on Dürer and early illustrated editions of Terence. (106410) \$1,250.

24. [PLOUGH PRESS]. WAKEMAN, GEOFFREY. *English Hand Made Papers Suitable for Bookwork*. Loughborough: The Plough Press, 1972.

Folio, 76 leaves, of which 41 are printed in black and various colors on 24 different hand-made papers; frontispiece leaf made by Wookey Hole Mill, watermarked with a picture of a vatman; handset in Bembo, with display in Stevens Shanks Extra Ornamented and Figgins Shaded. Original green cloth, backstrip lettered in gold, uncut, cloth with a few insignificant marks, internally fine.

§ Limited to 75 numbered copies. "This book sets out to provide a record of all the book papers being made by hand in England which are readily available for sale, up to a maximum size of 30 x 20 inches, and substance of 155 gsm." (Introduction). A gorgeous book, perfect for the paper maniac and, by virtue of the tiny limitation and number of copies bought by institutions, rare in commerce. The makers represented are Wookey Hole Mill, Green's, Aisling, Philip Rowson, Sheepstor, and Twelve by Eight. (5631) \$1,250.

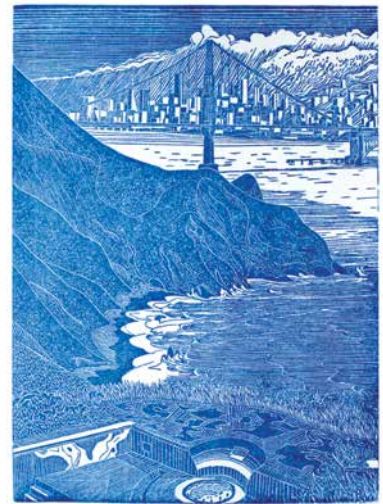




25.[QUAIL PRESS]. KILLION, TOM. *Fortress Marin; An Aesthetic And Historical Description of The Coastal Fortifications of Southern Marin County*. Santa Cruz: Quail Press, 1977.

Royal 8vo, (52) pp., with map tipped-in at rear, illustrated with 18 woodcuts in blue and black (mostly full page), colophon. Quarter brown buckram over red boards, paper label on front cover. Fine.

§ Limited to 240 copies printed from the original lino-cut blocks by the artist on Japanese hoshō paper; book designed by Richard Bigus; signed by Killion at the colophon. One of a series of woodcut books which show Killion's affinity with Japanese woodblock prints. The lovely cuts illustrate what is equal parts a poetic evocation of landscape and a history of the military fortifications. (5177) \$750.



26. [WILSON, ADRIAN].

LINDEN, JAMES. *The Ephemera of Adrian Wilson. An Annotated List, 1944-1988*. San Francisco: The Press in Tuscany Alley, 1994.

2 vols., folio, and portfolio containing loosely inserted printed items. Original unbleached cloth binding, both volumes with blindstamped upper board and paper label to backstrip, matching cloth slipcase also with decorated paper label affixed to backstrip. Folio, 151 pp. illustrated throughout by means of linocuts and wood engravings, many of them hand-colored, pages untrimmed, four plates from photographs tipped-in. Portfolio containing approximately 50 pieces of ephemera. Commemorative printed broadside and invitation to the publication party loosely inserted. Fine.

§ Limited to 75 unnumbered copies. A rich archive of Wilson's many varied playbills, prospecti, invitations, and other ephemera. Designed and hand-colored by James Linden in San Francisco, the composition and printing was done by James Wehlage on Wilson's own Heidelberg Cylinder Press. Photographic reproduction is by Michael Mundy, who also created and signed the original photograph for the Afterword. Bound by the Taurus Bookbindery, Berkeley, California. (104280) \$2,000.

27. WILSON, ADRIAN. *Printing For Theater*. San Francisco: 1957.

Folio (10 x 15 inch), 57 pp. with dozens of original playbills from the stage productions of the San Francisco-based Interplayers bound in, tipped in, or laid into a rear pocket. The endpapers are from a production of Hamlet. Full linen cloth, covers block printed in green, backstrip titled in red. Stain to lower outer corner of both covers, not affecting text block. Original prospectus in original envelope laid in along with a 1 page, typewritten letter to a subscriber to the volume, signed by Wilson in ink.

§ Limited edition of 250 copies printed by Adrian Wilson, of which this is number 43. The Interplayers were founded in 1946 by conscientious objectors, Quakers, and others who had met at a Civilian Public Service camp in Oregon following World War II. Adrian Wilson was associated with the players from the start, printing programs and other materials at a press installed in the lobby of the theater itself. This volume records the early history of the Interplayers and is extensively illustrated with original examples of Wilson's work. An important document in the history of West Coast radical theater and printing. (105820) \$1000.



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