

**US Fine Presses Established after 1945:  
A Guide to the British Library's Holdings**

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## Introduction

This project grew out of a conversation in late 2019 with Phil Hatfield, then Head of the Eccles Centre for American Studies at the British Library, who had recently pledged financial support towards the cataloguing of a backlog of US fine press publications that had been acquired by our curatorial colleagues. Phil suggested that without some kind of check-list or guide, it would be almost impossible for the Library's readers – now, or in the future – to appreciate the depth and richness of these acquisitions.

Our rather limited initial vision for this guide – that it would focus solely on the presses whose material was then being catalogued – suited me perfectly at that point, as I really didn't understand the time, money and effort that my colleagues had devoted to these items! Thankfully, however, as I immersed myself in this world, my appreciation grew – both for the items themselves and for the imagination and skill of their hand-press printers. And as my appreciation increased, so too did the scope of this project. After discovering P.A.H. Brown's *Modern British and American Private Presses (1850-1965): catalogue of the holdings of the British Library* (London, 1976) it seemed sensible to push our own guide's start date back to 1965.<sup>1</sup> And as it became apparent that numerous post-war presses had been omitted from Brown, so we pushed that date back even further, to 1945.

The first step in tracking down these presses was to search the Library's catalogue. Not infrequently, however, minimal cataloguing details made it difficult to determine whether an item was hand-printed or not and the Covid restrictions in 2020 made it impossible to check out a fine press item's credentials in person. Thankfully, online access to rare bookseller and auction websites made it possible, slowly but surely, to verify whether a particular item was hand-printed and whether the press itself had been founded after World War II. Additional searches led to bibliographies, fine press exhibitions, library archives and innumerable other sources which generated the names of more potential presses. These new names were then entered into the Library's catalogue and checked for holdings.

In total, these strategies yielded a list of more than 180 US fine presses which were established after World War II and whose work is held in the British Library. Of these, more than 160 started after 1965 and – incredibly – more than 90 were established between 1965-1980. This fifteen-year period truly was a golden era for hand-press printing in the United States – a cultural phenomenon which seems entirely in-tune with that *counter-cultural* moment. It was also the point at which graduates from the recently established university book arts programmes began founding fine presses of their own.

Researching the emergence and development of these presses has been utterly fascinating. And time and again it has illuminated the profound impact that great teachers can have not only on individuals, but on an entire creative landscape. For this reason, in addition to listing the names of these presses and some of their works, the guide offers a short 'biography' of each of press. Where possible, this includes: the name of the press's founder; the founder's training and/or education and mentor; how long the press was in operation; how it developed over time; any speciality in subject matter or genre; any change in location; the type of equipment used; and whether they made their own paper. In a few cases, this information was either impossible to tract down or contradictory; in the latter case, I went with what seemed most likely.

After this ‘biography’, the full details of up to 10 works held in the Library’s collections are listed for every press. If the Library holds 10 or less items by a particular press, then all of the items are listed. If the Library holds more than 10 items, this will be indicated with “10+ items” or “20+ items” etc, followed by the full details of up to 10 items which will hopefully give a sense of the press as a whole.

At the end of the guide, there is also a geographic index arranged by US state which I hope will prove useful.

Finally, I would like to express my huge thanks to Phil Hatfield for suggesting this project; Carole Holden for buying so many of these items; Kathleen Walkup for reading the guide, making helpful suggestions and enhancing the Library’s collections with some wonderful donations; Annalisa Ricciardi for cataloguing the backlog mentioned above and making it easy for future researchers to work out whether an item is fine press or not; and Philip Abraham, Mercedes Aguirre, Fran Fuentes Rettig, Cara Rodway and Polly Russell for their enthusiasm, suggestions and generous support.

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## References

1. P.A.H. Brown’s *Modern British and American Private Presses (1850-1965): catalogue of the holdings of the British Library* (London: British Museum Publications Ltd for the Library, 1976; shelfmarks 2708.aa.36; Open Access RAR 094.4016 ENG; Document Supply 78/9820)

## **Abattoir Editions**

### **Omaha, Nebraska**

Abattoir Editions was founded by Harry Duncan at the University of Nebraska, Omaha, in the early 1970s. Duncan – an author, librettist and translator as well as a hand-press printer – had previously directed the Typography Laboratory at the University of Iowa’s School of Journalism and operated his own Cummington Press. At the latter he had published early works by writers including Robert Lowell, Wallace Stevens, Tennessee Williams and Marianne Moore. In 1982 *Newsweek* described Duncan as “the father of the post-World War II private-press movement.” Duncan printed books under the Abattoir imprint until his retirement in 1985, returning to the Cummington Press imprint until his death in 1997. Abattoir’s name was apparently chosen under the “mistaken impression” that meat-packing was still the main source of wealth in Omaha. Most of Abattoir’s titles were issued as part of an academic programme in design, hand printing, typography and binding. 30+ items, including:

- Radcliffe Squires, *Waiting in the Bone, and Other Poems*. 1973. With fifteen relief etchings by Keith Achepohl. Limited edition of 260 numbered copies. Cup.407.mm.3
- Ernest Kroll, *Fifty Fraxioms*. 1973. Cup.510.ss.7
- S. Foster Damon, *Selected Poems by S. Foster Damon*. Edited by Donald E. Stanford. 1974. Limited edition of 470 numbered copies. Cup.510.ss.8
- Rainer Maria Rilke,  *Holding Out: Poems*. Rendered from the German by Rika Lesser. 1975. Limited edition of 225 numbered copies. Cup.407.gg.3
- William Heyen, *Of Palestine: A Meditation*. 1975. An edition of 275 copies. Cup.408.yy.11
- John Ridland, *In the Shadowless Light*. 1978. Cup.409.c.15
- Francis Golfing, *Collected Poems*. 1980. With four linocuts by Ruth Fine. Cup.510.pdx.2
- Richard Wilbur, *Seven Poems*. c1981. Limited edition of 200 copies. YD.2005.a.6507
- Walter Raleigh, *The Ocean to Cynthia*. 1984. YA.1987.b.5931
- William Logan, *Moorhen*. 1984. YA.1987.b.5961

## **Adagio Press**

### **Harper Woods, Michigan**

Leonard Bahr – an advertising typographer by profession – established Adagio Press in Grosse Pointe, Michigan, in 1956. Seven years later, he moved the press to Harper Woods.

- John Ruskin, *The Comtemptible Horse*. 1962. Cup.510.pg.2
- Leonard F. Bahr, *Adagio: A Statement of Purpose...* 1963. Cup.510.pg.3
- *Typographic Embellishers: Some Specimens from the Collection used at the Adagio Press*. [1967]. 2708.b.156
- Norman Strouse, *C-S: The Master Craftsman*. 1971. Cup.408.yyy.18
- *A Letter from Stella: An Epilogue to ‘C-S: The Master Craftsman*. X.900/25671
- Leonard Bahr, *A Manner of Printing*. 1972. Limited edition of 300 signed and numbered copies. Cup.510.pg.12
- *Typographia*. 1976 - . First issue printed in a limited edition of approximately 325 copies. 2708.bb.17.1-
- *TypoGraphia Two*. 1979. Cup.510.pg.15
- *Various Aspects of Borrowed Book...* 1984. Cup.511.bl.2

## **Albondocani Press**

### **New York, New York**

George Bixby founded Albondocani Press in 1968. It had an active print-run until the mid-1990s and a revival in the early 2000s. It published novels and collections of poetry as well as classic reprints. Authors include Joyce Carol Oates, Gertrude Stein, Marianne Moore and the illustrator Edward Gorey. 20+ items, including:

- Gertrude Stein, *Lucretia Borgia: A Play*. 1968. Cup.510.nid.1
- Marianne Moore, *The Accented Syllable*. 1969. Cup.501.nid.2
- Thomas Gunn, *Sunlight*. 1969. Cup.510.nid.3
- Nancy Cunard, *Thoughts about Ronald Firbank*. 1971. Cup.510.nid.10
- Ronald Firbank, *Two Early Stories*. 1971. Cup.510.nid.11
- Thomas Gunn, *Poem After Chaucer*. 1971. Cup.510.nid.12
- Joyce Carol Oates, *Wooded Forms*. [1972]. X.907/20758
- E.M. Forster, *A View Without a Room*. 1973. Cup.510.nid.5 and Cup.510.nid.6
- John Updike, *Warm Wine: An Idyll*. 1973. Cup.510.nid.4
- Saul Bellow, *A Silver Dish*. 1979. No. 167 of a limited edition of signed and numbered copies. YA.1999.a.5873

## **Alcatraz Editions**

### **Santa Cruz, California**

- Brother Antoninus, *A Canticle to the Waterbirds*. [1992]. Woodcuts by Daniel O. Stolpe. Limited edition of 61 copies. HS.74/1888

## **Almond Tree Press & Paper Mill**

### **Tempe, Arizona**

Almond Tree Press & Paper Mill was established in 1979 by Eugene “Gene” Valentine, Emeritus Professor of English at Arizona State University, Tempe. The press publishes poetry, ephemera and occasional works of prose.

- *James Boswell writes to Thomas Percy, the Lord Bishop of Dromore: an unpublished letter from the collection of Loren and Frances Rothschild*. Tempe, Ariz., [1996]. RF.2017.b.82

## **Angelica Press**

### **New York, New York**

Angelica Press was founded in 1974 by Dennis and Marilyn Grastorf. Both had graduated from the Rochester Institute of Technology’s School of Printing in 1969 and their first book was Washington Irving’s Christmas as *Bracebridge Hall*. They continued publishing fine press books until around 1980. [See also, Press of the Good Mountain.]

- *Wood Type of the Angelica Press*. [1975]. Copy no. 212 of a limited edition of 220 copies. HS.74/1411
- Jonathan Swift, *A Voyage to Laputa: From Travels by Lemuel Gulliver*. 1976. Cup.511.ag.1
- John R. Mattingly, *When Men Were Men and Animals Were Men: A Study of the Graphic Work of David Itchkawich*. 1976. No. 417 of a limited edition of 250 copies; signed by author. L.49/166

- Abe Lerner, *Form and Content: The Books of the American Private Presses Today*. 1979. No. 43 of an edition of 500 copies. Cup.410.b.38

## **Anvil Press**

### **Lexington, Kentucky**

Anvil Press was founded in 1952 by Carolyn Reading and Joseph Graves and was more an association of Lexington's leading printers than a unique hand press. As well as Reading and Graves's own presses (Bur Press and Gravesend Press, respectively) it also included the Helm Press and Victor Hammer's Stamperia del Santuccio. The association enabled its members to create print runs – at cost – on any of the assembled presses. In 1955 Reading married Hammer, who was a painter and sculptor as well as a printer and typographer and who had fled to the US from Austria in 1939. A year later, Reading established the King Library Press which is still in operation at the University of Kentucky. From the late 1970s she used the Anvil Press imprint exclusively on her own work, having bought out the other members. [See also, Gravesend Press and King Library Press.]

- *Shake-spears Sonnets*. 1956. Cup.510.nev.1
- *Chapters on Writing and Printing...* 1963. Cup.510.nev.2
- *Kentucky Wild Flowers – 20 Woodcuts*. 1968. No.96 of a limited edition of 100 copies; hand-coloured plates. X.525/7933
- *Thomas Merton, Early Poems, 1940-42*. Cup.510.nev.6

## **Aralia Press**

### **West Chester, Pennsylvania**

Michael Peich founded Aralia Press at West Chester University in 1982. He announced at that time: "The same care that is used to select manuscripts will also be used in the production of every title. Since we want the reader to enjoy the reading experience, we will pursue typographic excellence in design. All titles will be printed from hand-set types on a Vandercook cylinder press, using machine-made and hand-made papers." Aralia has published works by many of America's established poets. From its inception, however, it has also been notable for its commitment to publishing the first books of new poets, including David Mason, Gabriella Mirollo and Dana Gioia. 30+ items, including:

- Dana Gioia, *Planting a Sequoia: Poems*. 1991. Cup.410.g.590
- Michael Peich, *John DePol: The Aralia Press*. 1994. Cup.410.g.592
- Annie Finch, *Catching the Mer-Mother*. 1995. Edition of 150 copies. RF.2004.a.87
- Richard Wilbur, *Bone Key & Other Poems*. 1997. Edition of 180 copies. RF.2004.a.82
- Wendy Cope, *Being Boring*. 1998. Edition of 180 copies. YD.2014.a.2607
- Stanley Kunitz, *The Long Boat*. 2002. YD.2018.a.1970.
- W.H. Auden, *September 1, 1939*. 2002. Foreword by Dana Gioia. Edition of 200 copies. RF.2004.a.70
- A.E. Stallings, *Aftershocks*. 2003. Edition of 125 copies. RF.2004.a.86

## Arif Press

### Berkeley, California

Wesley B. Tanner has been a letterpress printer “since walking into a printing class in junior high school in 1960.” Three years later – aged 16 – he landed a job at Press Baza, one of the early California Beat poetry presses. In 1970 Tanner set out on his own and Arif Press operated in the San Francisco Bay Area for the next two decades. He later relocated to Ann Arbor, Michigan, where he co-founded Passim Editions with calligrapher and designer, Susan Skarsgaard. Tanner is currently located in New England, where he continues to work as a designer and printer. [See also, Protean Press.]

- Joanne Kyger, *Desecheo Notebook*. 1971. Unnumbered copy of an edition of 500 copies. YA.1986.a.10065
- Lawrence Ferlinghetti, *Love is No Stone on the Moon*. c1971. YA.2002.a.39023
- Andrei Codrescu, & *Grammar & Money*. 1973. Limited edition of 350 copies. X.598/26843
- Alastair Johnston. *Self-portrait with Several Beards against the Invention of Television*. 1974. Unnumbered copy of an edition of 150 copies. YA.1986.a.4392
- Joanne Kyger, *Trip Out and Fall Back*. 1974. Limited edition of 1000 copies. X.958/26842
- Bobbie Louise Hawkins, *Fifteen Poems*. 1974. Edition of 426 copies. YA.1986.a.4161; D74/39945
- Anne Waldman, *Sun the Blonde Out*. 1975. Limited edition of 900 copies. YA.1997.b.1516
- Michael McClure, *The Book of Benjamin*. c1982. 125 copies printed. Cup.410.g.10

## Arion Press

### San Francisco, California

Arion Press was founded by Andrew Hoyem in San Francisco in 1974, but can trace its origins to the founding in 1920 of the Grabhorn Press by brothers Edwin and Robert Grabhorn. Following Grabhorn’s closure in 1965, Robert began working with Andrew Hoyem, who had been publishing Beat poets with Dave Haselwood at Auerhahn Press. Nine years later, Hoyem changed the company’s name from Auerhahn to Arion. Today, Arion Press has a vast collection of historic types, including those of Grabhorn. It also operates M & H Type, the oldest and last fully functioning composition and casting operation in the United States. Arion’s limited-edition books, printed by letterpress and bound by hand, include ancient literary texts, modern classics, new material and resurrected “lost” texts – many of which are illustrated by prominent artists. Speaking about this process, Hoyem notes: “The letterpress process achieves an aesthetic effect that can’t be duplicated by more modern methods. When type bites into paper, a shadow or halo is created that makes for a three-dimensional, almost tactile, quality.” Some Arion books have been licensed for trade editions, including its illustrated *Moby Dick*, which was published as a college text by the University of California Press. [See also, Auerhahn Press and Dave Haselwood Books].

110+ items, including:

- *The Psalms of David and Others*. As rendered into English [from the Latin] by Richard G. Barnes. 1977. Limited edition of 200 copies. Cup.510.nah.3
- Herman Melville, *Moby Dick: or, The Whale*. 1979. Limited edition of 265 copies. C.105.k.4
- Edwin Abbott Abbott, *Flatland*. 1980. No. 50 of an edition of 275 copies. Cup.900.WW.77

- F. Scott Fitzgerald, *The Great Gatsby*, 1984. Illustrated and signed by Michael Graves. YH.1987.b.416
- James Joyce, *Ulysses*. 1988. Etchings by Robert Motherwell. No. 38 of an edition of 150; signed by the illustrator. Cup.410.c.130
- Brillat-Savarin, *The Physiology of Taste*. 1994. Translated from the French by M.F.K. Fisher; with drawings and colour lithographs by Wayne Thibaut. No. 145 of an edition of 200; signed by the illustrator. Cup.410.c.162
- Robert Louis Stevenson, *The Silverado Squatters*. 1996. Photographs by Michael Kenna. Limited edition of 250 signed copies. YA.1996.b.5427
- John Milton, *Paradise Lost.: A Poem in Twelve Books*. 2002. No. 132 of 400 numbered copies. RF.2004.b.52
- Miguel de Cervantes, *Don Quixote*. 2009-2010. Translated by Edith Grossman; illustrated by William T. Wiley. 2 Vols. No. 133 of a limited edition of 400 copies; signed by the illustrator. RF.2011.b.19
- Shirley Jackson, *The Sundial*. 2011. Illustrations by Miles Hyman. No. 108 of a limited edition of 300 copies; signed by the illustrator. RF.2011.b.13

## **Artichoke Press**

### **Mountain View, California**

Artichoke Press was founded in 1975 by printer/photographer Jonathan L. Clark in Mountain View, California. In 2012 Clark received the Oscar Lewis Award for outstanding contribution to the Book Arts from the Book Club of California.

- Kenneth Patchen, *May Peace and Grace Attend...* 1979. No. 24 of a limited edition of 35 copies; signed by the author. C.135.k.14

## **Auerhahn Press**

### **San Francisco, California**

Auerhahn Press was founded by Dave Haselwood in 1958. At high school in Kansas in the late 1940s, Haselwood had established lifelong friendships with poet Michael McClure and artist/filmmaker Bruce Conner. After returning from a military posting in Germany Haselwood moved to San Francisco's North Beach where he quickly connected with Beat poets and writers. After an attempt to publish a friend's work ended in unwanted modifications by the printer, Haselwood dropped out of college and established Auerhahn Press. Poets published by the press included McClure, William Burroughs and Philip Lamantia. In 1961 Haselwood joined forces with Andrew Hoyem (later of Arion Press) and together they published limited edition works by poets including Jack Spicer, Charles Olson and Diane Di Prima. Many of these editions were enhanced by the work of artists such as Brion Gysin, Bruce Conner and Wallace Berman. Between 1958 and 1964 Auerhahn published 28 letterpress-printed titles. Writing about Auerhahn's publications in 1961, Haselwood noted: "If the poems are great, they create their own space. The publisher is just a midwife during the final operation. Contrary to what many people think, including publishers, publishing is not a gentleman's profession, it is the occupation of a crook or a madman." Haselwood transferred Auerhahn to Hoyem in 1964. He later published titles by Lawrence Ferlinghetti, Allen Ginsberg, Charles Plymell, and Joanne Kyger under the imprint Dave Haselwood Books. [See also, Arion Press and Dave Haselwood Books.] 10+ items, including:

- Philip Lamantia, *Ekstasis*. 1959. Cup.512.a.235



- Philip Whalen, *Self-portrait, from Another Direction*. Cup.510.ne.4
- Michael McClure, *Hymns to St Geryon and Other Poems*. 1959. Cup.510.ne.2; Cup.510.ne.6
- William S. Burroughs, *The Exterminator*. 1960. Poems and calligraphs by Brion Gysin. X.900/2039
- Philip Whalen, *Memoirs of an Interglacial Age*. 1960. Cup.510.ne.5
- Michael McClure, *Dark Brown*. 1961. Cup.1000.c.8
- David Meltzer, *We All Have Something to Say to Each Other*. 1962. X.909/7706
- Bill Deemer, *Poems*. 1964. Cup.510.ne.8
- *The Poet is Dead*. (A Memorial for Robinson Jeffers). 1964. Cup.510.ne.1
- R. John Blackley, *Beyond Dust*. 1964. Cup.510.ne.7

## **Banyan Press**

### **New York, New York / Pawlet, Vermont**

The Banyan Press – named for the oriental tree which re-roots itself from its own branches – was founded in New York in the winter of 1946/47 by poet and playwright Claude Fredericks and writer Milton Saul. In 1948, largely to reduce expenses, they moved the press to Pawlet, Vermont. Having printed twenty titles in two years, the press then closed. In 1953 Fredericks re-opened it under his own name. Many of the works chosen by Fredericks for publication are limited editions of unpublished works by well-known writers, including Gertrude Stein, Andre Gide and Robert Duncan. Reflecting on his approach to printing in the January 1979 edition of *Fine Print*, Fredericks remarked that he wished: “to get free of all such ideas of ‘fine printing’, ‘art’, and ‘design’; to print – by hand of course – the classics of our literature with integrity, simplicity and skill and with the best materials available ... not designing them, but letting their beauty arise inevitably and uniquely from the flawless skill of true craftsmanship, from the very making of the book itself.” From 1961, Fredericks taught Greek, Italian and Japanese at Bennington College, Vermont, where his students included Donna Tartt and Brett Easton Ellis.

- William Jay Smith, *Poems*. 1947. Cup.408.zzz.74
- Stephen Spender, *Returning to Vienna, 1947: Nine Sketches*. 1947. Author’s presentation copy to Peter Watson, with autograph signature. 11660.ee.54
- Ruthven Todd, *Christmas 1947: For Stephen Spender*. 1947. Inscribed by the author. HS.74/1171/7
- *A First List of Books Printed and Published by the Banyan Press*. With a foreword by Carl Van Vechten. 1948. YD.2006.a.5053
- Barbara Howes, *The Undersea Farmer*. 1958. Edition limited to 250 copies. YD.2008.a.2776
- Osbert Sitwell, *Four Songs of the Italian Earth*. 1948. Cup.510.nay.6
- Gertrude Stein, *Blood on the Dining-Room Floor*. [1948]. Cup.500.b.9
- Richard Eberhart, *Brotherhood of Men*. 1949. Cup.510.nay.2
- Gertrude Stein, *Things As They Are*. [1950]. Cup.510.nay.3
- Chomei Kamo, *An Account of my Hut: the Hojoki of Kamo no Chomei*. Cup.510.nay.8
- Stephen Sandy, *End of the Picaro*. c1977. Cup.510.nay.7

## **Bayberry Hill Press**

### **Meriden, Connecticut**

Bayberry Press was founded in 1958 by commercial advertising printer Foster Macy Johnson. Johnson used the best types and papers and a press that had once belonged to printer, artist and type designer Frederic William Goudy. The Bayberry Hill archive is held at Brown University.

- Foster Macy Johnson, *The King, the Pirate and the Maid. A Dithyramb in Doggerel for Old and Young Alike. Especially Composed to Accompany Divers [sic] Ancient Wood Engravings by the Master, Thomas Bewick.* 1964. Cup.510.nec.2
- M.E. Musson, *Muss's Little Tours: or, London on a Quid.* Illustrated by W. Haynes Fitzgerald. 1965. Cup.510.nec.1
- Ruth Johnson, *The Return of Boo and Sam.* 1969. X.992/5603
- Lois Stephenson, *A History and Annotated Bibliography of Skating Costume.* Illustrated by Kathleen Stephenson. 1970. Cup.510.nec.3

## **Bellevue Press**

### **Binghamton, New York**

The Bellevue Press was established in 1973 by Gil and Deborah H. Williams. Gil Williams grew up in Rockland County, New York, and began collecting art at a young age. In 2017 he gave more than 400 works of art to Binghamton University.

- Al Glover, *Paradise Valley.* 1975. RF.2005.a.53
- Maurice Kenny, *Sandpiper for Fred Hoch.* c1978. LD.31.a.832
- Joseph Bruchac, *In Milan.* [1978]. YD.2019.a.2851
- Patricia Wilcox, *A Public and Private Hearth: Selected Poems.* 1978. X.950/14067
- Dave Kelly, *Mother at the Airport.* c1987. Limited edition of 300 copies. YD.2007.a.8254

## **The Bieler Press**

### **Paynette, Wisconsin / Minneapolis, Minnesota / Marina del Rey, California**

The Bieler Press was founded in Wisconsin in 1975 by Gerald Lange while he was a student at the University of Wisconsin. The press has also operated in California and Minnesota, depending on Lange's place of residence. Lange has published extensively on typography and the book arts. Between 1986 and 1993 was master printer at the USC Fine Arts Press and in 1991 he was awarded the inaugural Carl Hertzog Award for Excellence in Book Design. 10+ items, including:

- Gerald Lange, *Starless & Bible Black.* 1975. Limited edition of 100 numbered copies. Cup.406.g.76
- Albert Drake, *Roadsalt.* 1976. Limited edition of 150 numbered copies. X.909/43436
- Gayle Fayrer, *Demon Letting: A Selection from a Novel.* 1976. Limited edition of 100 numbered copies; signed by the author and artist. Cup.510.agk.1
- Dennis Seleh, *First Z Poems.* 1980. No. 103 of a limited edition of 103 copies; signed by the author. Cup.409.b.18
- Gary Young, *In the Durable World.* Copy no. 53 of a limited edition of 175 copies; signed by the author. Cup.510.b.215

- Ted Kooser, *The Blizzard Voices*. 1986. [Illustrations by Tom Pohrt]. 1986. No. 48 of a limited edition of 200 copies; signed by the author and the illustrator. Cup.512.b.218
- James Masao Mitsu, *After the Long Train: Poems*. 1986. No. 38 of a limited edition of 150 copies; signed by the author. Cup.512.b.214
- Rudyard Kipling, *The Neolithic Adventures of Taffi-mai Metall-mai*. 1997. No. 81 of a limited edition of 150 copies. 1997. Cup.512.a.195
- Gerald Lange, *Wild Parrots and the King of La Brea*. 1998. No.51 of a limited edition of 135 copies. Illustrated by Jiggs. RF.2000.b.16
- Jeffrey Atherton, *Black Letter*. 2000. Limited edition. RF.2002.c.10

## **Bird & Bull Press**

### **Newtown/North Hills, Pennsylvania**

Henry Morris founded Bird & Bull Press in 1958 having been inspired both by a piece of medieval paper he had recently acquired and by a new hobby of paper making. Over the next fifty-five years the press printed over seventy-five books, all focusing on the history of printing, book design and papermaking. Each book was printed on paper that had either been handmade by Morris himself or carefully selected by him. In 2007 Morris was awarded the American Printing History Association Individual Award for Distinguished Achievement in Printing History. 30+ items, including:

- Henry Morris, *Omnibus: Instructions for Amateur Papermakers with Notes and Observations on Private Presses, Book Printing and Some People who are Involved in these Activities*. 1967. A paper sample is inserted. Cup.501.pn.7
- Abe Lerner, *Assault on the Book: A Critique of Fine Printing at Private Presses in the United States Today*. 1979. An edition of 200 copies. 2708.e.1618
- Richard J. Wolfe, *Jacob Bigelow's American Medical Botany, 1817-1821: An Examination of the Origin, Printing, Binding and Distribution of America's First Color Plate Book*. 1979. An edition of approximately 300 copies. YA.1986.b.720
- Franz Weisse, *The Art of Marbling*. Translated from the German with an introduction and fourteen original marbled specimens by Richard J. Wolfe. 1980. No. 20 of a limited edition of 300 copies. Cup.501.pn.5
- Henry Morris, *Japonica: The Study and Appreciation of the Art of Japanese Paper*. No. 196 of a limited edition of 250 copies. Cup.409.a.11
- Floyd Alonzo McClure, *Chinese Handmade Paper*. 1986. An edition of 325 copies. RF.2007.b.19
- Richard Hopkins, ed. *The Private Typecasters: Preserving the Craft of Hot-Metal Type into Twenty-first Century*. 2008. With woodcuts by Christopher Manson. No. 105 of a limited edition of 150 copies. RF.2017.b.103

## **The Biscuit City Press**

### **Kingston, Rhode Island**

Biscuit City Press was established in 1969 by Robert Gutchen. Named after the street on which Gutchen lived, it published its first work in 1970 and was in operation for the next two decades. Speaking about the press, Gutchen, a professor of History at the University of Rhode Island, explained: "The Biscuit City Press exists because of the delight I derive from its product. I seek to print a page that is not only pleasant to the eye but also to the touch, so that the choice of paper and the bite of the letterpress into the sheet are as important as the

design of the printed matter. But, above all, the Biscuit City Press exists because of the sheer pleasure I derive from setting type by hand and from printing with my old Albion Press.”

- *Animal Proverbs, or Wisdan from Beastes*, 1978. Wood engravings by Fritz Eikenberg. Signed by the artist and printer. Cup.511.bl.3

## **Black Mesa Press**

### **Madison, Wisconsin**

Charles Alexander and Alison Circle founded Black Mesa Press around 1980. Both were students of renowned printer, book artist and teacher Walter Hamady at the University of Wisconsin Madison. Alexander later moved to Tucson, Arizona, where he established Chax Press. [See also, Chax Press and The Perishable Press Limited.]

- Mary Oppen, *Mother and Daughter and the Sea: Poems*. 1981. No. 136 of an edition of 150 copies. Cup.408.y.38
- Donald Wesling, *American Sentences: The History of West Seneca, New York*. 1981. No. 25 of 185 copies. Illustrations by Kathy Kuehn. YA.1986.b.762
- Anita Barrows, *The Limits*. c.1982. Cup.510.vcf.1
- Paul C. Metcalf, *From 1-57*. 1983. Broadside; signed by the author. Cup.648.s.34
- Edward Dorn, *Captain Jack's Chaps or Houston/MLA*. 1983. Illustrations by Jim Lee. One of 260 numbered copies on Frankfurt paper. X.950/47095.

## **Black Rock Press**

### **Reno, Nevada**

Black Rock Press was founded in 1965 by Kenneth J. Carpenter. Located in the Department of Art at the University of Nevada, Reno, the press has focused upon the practice and teaching of the art, craft and history of the creation of finely printed books. As a working museum the press houses numerous type cabinets filled with metal and wood type and a number of his historically significant presses, including a gilded 1837 super royal Columbian which is one of the finest examples of a nineteenth century iron hand press to be found in the United States.

- *The Springing of the Blade. (Poems of Nineteen Forty Seven)*. 1967. Cup.510.nif.1

## **Black Stone Press**

### **Missoula, Montana**

Peter Rutledge Koch's printing career began in Missoula, Montana, where he founded Black Stone Press in 1974. His founding venture was the poetry journal, *Montana Gothic* and the single-volume journal *Deadstart* grew out of an essay he published in *Montana Gothic* #2. In 1978 Koch bought his first handpress and in 1979 he apprenticed himself to Adrian Wilson at The Press in Tuscany Alley in San Francisco for a year of intensive training in book arts. That same year, he and his wife and co-printer Shelley Hoyt-Koch relocated Black Stone to the Bay Area. The press closed in 1975 but Koch has subsequently published under several monikers, including Peter Koch Printer, Peter and the Wolf Editions and Editions Koch. Together with his second wife, art conservator Susan K. Filter, he is co-director of the Codex Foundation. The Foundation is devoted to preserving and promoting the book as a work of art and it hosts approximately 200 bookmakers and publishers at a biennial fair in the San Francisco Bay Area [See also, the Codex Foundation, Editions Koch, and Peter Koch Printer.]

- Jane Bailey, *Pomegranate*. c.1976. Limited edition of 400 copies. X.989/84652
- Opal L. Nations, *The Marvels of Professor Pettingruel: A Feuilletton*. c.1978. Limited edition of 526 copies. X.529/35540.
- Adam Cornford, *Shooting Scripts*. c.1978. Collages by Ludwig Zeller. Limited edition of 50 signed and numbered copies. Cup.510.pda.1
- *Deadstart*. [1980- ]. X.0529/801
- Susan Roether, *Reflections on Color*. 1982. No. 135 of an edition of 170 copies. Cup.510.pde.2

## **Book Arts Press**

### **New York City, New York / Charlottesville, Virginia**

Terry Belanger founded the Book Arts Press at Columbia University in 1972. The press operated as a laboratory for students in programmes affiliated with rare books and special collections librarianship, the history of books and printing, descriptive bibliography, and the antiquarian book trade. In 1992 Belanger became University Professor and Honorary Curator of Special Collections at the University of Virginia and the BAP and its collections moved with him to Charlottesville. In 2000 its name was changed to the Rare Book School. Today, the Book Arts Press name is mostly restricted to RBS publications. 20+ items, including:

- Leman Thomas Reed & Henry Lemoine, *Printing & Bookselling in North America*. 1978. Cup.512.a.105
- William Salmon, *On the Gilding & Dyeing of Paper, &c.* 1979. Cup.512.a.98
- Terry Belager, *Ten Years of the Book Arts Press*. 1982. Cup.410.aa.65
- R. Campbell, *Advice to Parents on Careers in the Book Trade: Excerpts from Campbell's London Tradesman*. 2708.a.1551
- Michael Winship, *Herman Ernst Ludewig: America's Forgotten Bibliographer*. 2719.e.1897
- Bernard B. Rosenthal, *The Gentle Invasion: Continental Émigré Booksellers of the Thirties and Forties and Their Impact on the Antiquarian Book Trade in the United States*. 1987. ORW.1986.a.3519
- Daniel J. Miller, *Books go to the Rotunda: Reflections of a First-Time Curator*. 1997. YA.1999.a.8025

## **Bow and Arrow Press**

### **Concord, New Hampshire**

- Seamus Heaney, *Keeping Going: Poems*. 1993. No. 116 of 250 copies. Cup.410.g.378

## **Brighton Press**

### **San Diego, California**

Brighton Press was founded by printer, painter and sculptor Bill Kelly in 1985. To date the press has produced over fifty books. Each work is designed and produced through the collaboration of contemporary poets and visual artists, together with artisans in the fields of letterpress, bookbinding, papermaking, printmaking, and sculpture. Speaking about the press, its Director, Michele Burgess, notes: "...our aim is to use and enrich the elements and forms that a book possesses to translate thoughts, feelings, images, and information to the viewer in the form of a journey. The idea behind the book is central to all aesthetic and practical

decisions made during its creation. The craft should push the idea forward rather than be used to call attention to itself.”

- Jerome Rothenberg, *The Times Are Never Right*. 2003. No. 4 of an edition of 60 copies. RF.2018.b.91
- Ian Tyson, *Ghost*. 2005. An edition of 30 signed copies. RF.2008.b.49
- Jerome Rothenberg and Ian Tyson. *Homage to Goya: Caprichos & Elegies*. 2008. General Reference Collection Ian Tyson 68

## **Brooding Heron Press**

### **Waldron Island, Washington**

Brooding Heron Press was established in 1982 by Sally and Sam Green. The press sits within the off-grid log house the couple built themselves on an isolated island off of Washington State. The print shop includes a Chandler & Price, a small Vandercook proof press, a little tabletop Adana and a large flatbed Challenge. Sally is the printer and Sam, who also served as the state’s inaugural Poet Laureate, is the resident bookbinder. Authors published by the press include Denise Levertov, Gary Snyder, John Haines and Pattiann Rogers.

- David Lee, *Shadow Weaver*. 1984. Cup.512.a.192
- Ann Spiers, *The Herodotus Poems*. 1989. Limited edition; copy C, signed by the author. Cup.512.b.216
- David Lee, *Paragonah Canyon – Autumn*. c1990. Illustrations by Arlene Braithwaite. Limited edition of 300 copies. RF.2005.a.48
- Denise Levertov, *The Double Image*. 1991. One of 26 lettered copies, signed by the author, printer and binder. Cup.512.b.195
- Bu Lin, *Lin He-Jing: Recluse Poem of Orphan Mountain*. 1993. YA.1993.a.17578
- Gary Snyder, *North Pacific Lands & Water: A Further Six Sections*. 1993. Limited edition [lettered and signed by author, printer, artist and binder?]. Cup.512.b.198
- David Lee, *Wayburne Pig*. 1997. Cup.512.b.197.
- Ted Genoways, *The Dead Have a Way of Returning*. Limited edition [lettered and signed by poet, printer and binder?]. Cup.512.b.201

## **Bullnettle Press**

### **Tuscaloosa, Alabama / San Francisco, California**

The Bullnettle Press was founded by Asa Peavy in Tuscaloosa, Alabama, and published a range of material for 20 years. Peavy worked at Yale University Press and the Book Arts and Special Collections Center at the San Francisco Public Library.

- Walter Parke, *Advice to a Would-be Author*. 1984. Cup.511.bl.2

## **Buttonmaker Press**

### **Omaha, Nebraska**

Buttonmaker Press was founded by Donald W. Knoepfler, a faculty member in the Department of Communication at the University of Nebraska, Omaha. Knoepfler’s presses included an 1843 Columbian press, which was later donated to the University of Iowa Center for the Book.

- Mark Twain, *The Quaker City Holy Land Excursion*. 1986. [Limited edition of 150 copies.] YA.1988.b.3092

## **Buttonwood Press**

### **Lexington, Kentucky**

Buttonwood Press was founded in 1968 by artist, calligrapher, illustrator and book designer Robert James Foose. The press was in operation until 1972 and published nine books during this time. Foose later became Chair of the Art Department at the University of Kentucky, Lexington.

- Jonathan Greene, *A 17<sup>th</sup> Century Garner, Composed of Three Poems and Three Characters*. 1969. No. 37 of 50 copies. Cup.501.pdy.1

## **Caliban Press**

### **Montclair, New Jersey / Canton, New York**

Caliban Press was founded in 1985 by Mark McMurray in Montclair, New Jersey. Since that time, the press has printed more than 40 limited edition, handmade books and broadsides. McMurray was a special collections librarian for almost thirty years: first at New York Public Library in Manhattan and then at St Lawrence University, Canton, New York. Since retiring in 2018 he has been pursuing his printing and publishing activities full time.

- Harry Condoleon, *Andrea Rescued: An Act of Faith*. 1987. Illustrations by Alison Seiffer. Limited edition of 175 copies; signed by the author and illustrator. Cup.512.b.211
- Bruce Rogers, *Selected Letters*. 1988. Copy no. 21 of 190 numbered copies. YD.2005.a.6541
- Mark McMurray, *Type Specimens of the Caliban Press: On the Occasion of its Sixth Anniversary*. 1991. 100 copies, signed and numbered. RF.2002.c.11
- Walt Whitman, *Notebook Used Along the Jersey Coast, September and October 1883*. 1992. Limited edition of 150 copies. YA.1997.b.2713
- Jack Kerouac, *The History of Bop*. 1993. YA.1996.b.3352
- Dermot Bolger, *In Edward's Garden*. 1995. Wood engravings by David Moyer. Signed by the author and artist. Cup.512.a.187
- Michael Castro, *The Man Who Looked into Coltrane's Horn*. [1997]. Painting by Guy Berard. 150 copies; signed by the author and illustrator. RF.2005.a.418
- Albert Glover, *Interrogating the Tomb*. 1997. Signed by the author and printer. Cup.512.c.34
- Mark McMurray, *Ginsberg's Farm*. 2006. Photo by Mellon. Copy no. 32 of a limited edition of 40 copies; signed by McMurray and Mellon. RF.2012.b.44
- Guillaume Apollinaire, *New Boots*. 2008. RF.2010.b.55

## **Capra Press / Capricorn Press**

### **Santa Barbara, California**

Noel Young launched the Capricorn Press imprint in 1969 to mark his departure as both printer *and* publisher. Up until then he had – as Noel Young Printer – been designing and printing works by other independent publishers, including Black Sparrow, Oyez and Something Else. The name was changed to Capra Press in July 1972 to prevent any confusion with Putnam's Capricorn Books. Young began by publishing short works by well-known authors and later took risks by publishing works by unknown authors, including, most famously, Raymond Carver. In 2001 Capra was sold to Robert Bason, a Santa Barbara bookseller and lover of books, because of Young's ill health. The following year, Young passed away. In 2011 Capra was bought by Hilary Young Brodey (Noel's eldest daughter),

her husband Phil Brodey and John and Diana Harrington. Over the past five decades, Capra has published over 300 titles by authors including Henry Miller, Lawrence Durrell, Ray Bradbury and Anais Nin. 100+ titles, including:

- Charles Bukowski, *Fire Station*. 1970. Published in wrappers with a hard copy edition limited to 100 copies. YA.2002.a.18488
- Lawrence Durrell, *Down the Styx*. 1971. No. 127 of 200 handbound copies that were numbered and signed by the author. Cup.512.b.13
- William Everson [Brother Antoninus], *Who is She that Looketh Forth as the Morning*. 1972. Copy 117 of a limited edition numbered and signed by the author. LB.31.c.12513; Another copy fD72/419
- Carl Thayer, *Goodrich & the Haggard Ode & the Disfiguration*. 1972. No. 45 of 100 copies handbound by Earle Gray and numbered and signed by the poet. D72/214
- Henry Miller, *The Waters Reglitterized: The Subject of Water Color in Some of its More Liquid Phrases*. 1973. Limited edition of 285 numbered copies, signed by the author. X.429/10471
- David Meltzer, *Bark: A Polemic*. 1973. YA.2001.a.39055
- Raymond Carver, *Put Yourself in My Shoes*. 1974. Limited edition of 75 copies, signed by the author. Cup.510.pbm.1
- Henry Miller, *My Bike & Other Friends*. 1978. Signed by the author. Cup.510.pbm.4

## **Catawba Press**

### **Northampton, Massachusetts**

Bookbinder Barbara B. Blumenthal served an apprenticeship with Otto Werner in Pittsfield, Massachusetts, while studying for her undergraduate degree in American Studies at Smith College. Since 1980 she has designed, printed and bound five publications under her own Catawba Press imprint. She has a book binding studio in Northampton, Massachusetts, and between 1976 - 2017 worked as a rare book specialist in the Mortimer Rare Book Room at Smith College.

- Margaret Drabble, *Wordsworth's Butter Knife: An Essay*. 1980. YA.1988.a.18492
- Sylvia Plath, *Above the Oxbow: Selected Writings*. 1985. YH.1987.b.553

## **Chamberlain Press**

### **Portland, Oregon**

Artist Sarah Chamberlain studied under renowned artists/printers Leonard Baskin (Gehenna Press) and Barry Moser (Pennyroyal Press). She ran the Chamberlain Press from the mid-1970s to the mid-1980s in Portland, Oregon. [See also, Gehenna Press and Pennyroyal Press.]

- *The Pied Piper of Hamelin*. Wood engravings by Sarah Chamberlain. 1980. No. 13 of 150 copies. Cup.510.pdc.1

## **Chax Press**

### **Tucson, Arizona**

Chax Press was established by poet and artist Charles Alexander in the mid-1980s. It publishes experimental and avant garde poetry in both trade paperback and handmade fine press editions. It continues the work of Black Mesa Press which Alexander had co-founded in c1979 with Alison Circle in Madison, Wisconsin. Both had been students of Walter Hamady at the University of Wisconsin's Department of Fine Arts. 30+ items, including:



- Karl Young, *Five Kwaidan, in Sleeve Pages*. Limited edition of 165 copies. YD.2006.a.2571
- John Randolph Hall, *Zootaxy: A Book of Poems*. 1987. With drawings by Cynthia Miller. RF.2005.a.15
- Eli Goldblatt, *Sessions 1-33*. 1988. Drawings by Wendy Osterweil. Limited edition of 230 copies. RF.2007.a.27
- *Wo'i Bwikam = Coyote Songs: From the Yaqui Bow Leaders' Society*. Recorded, translated and annotated by Larry Evers and Felipe S. Molina; drawings by Cynthia Miller. 1989. Limited edition of 100 copies. YA. 1992.b.2706
- Nick Piombino, *Hegelian Honeymoon*. 2004. RF.2005.a.178
- Jerome Rothenberg, *A Book of Concealments*. 2004. RF.2005.b.48

## **Cheloniidae Press**

### **Easthampton, Massachusetts**

The Cheloniidae Press is the professional press of artist Alan James Robinson in long term collaboration with Joel Ginsburg. It was originally founded in 1979 and has had several incarnations over the years, including the ABCedary Press and the Press of the Sea Turtle.

- Alan James Robinson, *Gamebirds & Waterfowl*. [1980]. One of 26 special suites, signed by the artist, this one bearing the letter R. C.103.i.22
- Edgar Allan Poe, *The Raven*. 1980. Etchings and wood engravings by Alan James Robinson. No. 33 of a limited edition of 125 copies; signed by the artist. C.136.g.42
- John McPhee, *Roadkills: A Collection of Prose and Poetry*. Wood engravings by Alan James Robinson. 1981. No. 25 of 250 copies, signed by the artist. Cup.410.c.152
- *H.M.P.: Harold Patrick McGrath*. 1991. No.73 of a limited edition of 100 copies. Cup.512.b.139.

## **Chester Creek Press**

### **Chestertown, New York**

Robert Walp began his book making career at Vermont College and later earned an MFA in Book Arts at the University of Alabama, Tuscaloosa. Walp established Chester Creek Studio and Chester Creek Press in the Adirondack Mountains in 2004. Most Chester Creek books are volumes of poetry by established contemporary writers, illustrated with drawings and woodcuts. Walp makes his own paper, prints on a Vandercook proof press and hand binds the books himself.

- Dylan Willoughby, *Dusk at St. Mark's: And Other Poems*. [2009?]. No. 3 of 35 copies. RF.2019.a.67
- Charlotte Muse, *A Story Also Grows: Poems*. [2010]. Edition of 34 copies. RF.2019.b.80
- Jim Gross, *Fingerings for Words: Selected Poems, a Small Book of Pieces*. 2016. No. 28 of a limited edition of 40 copies; signed by author. RF.2019.b.73
- *Moon & Water: A Dream of Ancient Chinese Poets*. [2016]. No. 10 of a limited edition of 30 copies. RF.2018.a.295.
- Dylan Willoughby, *Les Festivals des Murmures*. [2018]. No. 12 of 20 copies. RF.2019.a.68

## **Codex Foundation**

### **Berkeley, California**

The Codex Foundation was established in 2005 by Peter Koch and Susan K. Filter to preserve and promote the contemporary hand-made book as a work of art in the broadest possible context and to bring to public recognition the artists, the craftsmanship, and the rich history of the civilization of the book. Codex hosts a biennial bookmakers and publishers fair in the San Francisco Bay Area. (Only fine items listed here). [See also, Black Stone Press, Editions Koch, and Peter Koch Printer.]

- Peter Rutledge Koch, *Art: Definition Five (and other writings)*. [2008]. RF.2017.a.94
- Alan Loney, *Each New Book*. [2008]. RF.2017.a.96
- Robert Bringhurst, *Why There Are Pages and Why They Must Turn*. [2008]. RF.2017.a.93
- *Alchemie du Verbe: Assembling; Codex 2015*. RF.2019.b.3

## **Corycian Press**

### **Iowa City, Iowa**

- *Romanian Poems*. Translated by Stavros Deligiorgis. [1977]. X.981/12114
- Burt Blume, *Evasions*. Limited edition of 200 signed and numbered copies. X.802/10940
- Nichita Stanesco, *Unfinished Work*. Translations by Stavros Deligiorgis, drawings by Sori Dumistrescu. 1979. No. 36 of an edition of 300; signed by the poet and the artist. Cup.510.pef.2
- Marin Sorescu, *Don Quijote's Tender Years*. Translations by Stavros Deligiorgis, drawings by Florin Pucă. 1979. No. 36 of an edition of 300; signed by the poet and the artist. Cup.510.pef.3
- Brian Swann, *Paradigms of Fire*. Woodcuts by Ann Khan. 1980. No. 17 of an edition of 200. Cup.510.pef.1

## **Cowell Press**

### **Santa Cruz, California**

Cowell College (University of California, Santa Cruz) has a distinguished history of letterpress printing and book arts instruction dating back to 1969, with notable teachers including Jack Stauffacher and George Kane. The press's back catalogue includes many innovative print and book artists of the Monterey Bay Area. In the 1970s students at UCSC also had the opportunity of working with William Everson at his Lime Kiln Press. Cowell Press is currently under the direction of poet, teacher and publisher Gary Young. [See also Lime Kiln Press and Quail Press.]

- Adrian Wilson, *The Highest Form of Flattery*. 1982. No. 34 of an edition of 90 copies. Cup.409.b.13

## **Crabgrass Press**

### **Prairie Village, Kansas**

Philip L. Metzger founded the Crabgrass Press in 1957 after purchasing an Old Style Chandler & Price treadle press. Soon after, a 7 x 11 clamshell treadle jobber was also acquired. In 1976 Metzger retired as Vice-president of the Kansas City Power & Light Co.,

and devoted himself completely to printing. Talking about the press's name, he once explained: "The homeowner knows that if he neglects his lawn it will soon be overrun with crabgrass. Since acquiring my press I have spent little time on the lawn. Ergo: the Crabgrass Press."

- Philip L. Metzger, *Words on Paper*. 1978. Cup.511.bl.3
- *Orbis Typographicus: Thoughts, Words and Phrases on the Arts and Sciences*. 1980. Experimental typography by Hermann Zapf. No. 48 of a limited edition of 99 sets. Cup.401.c.336

## **Cranium Press**

### **San Francisco, California**

Poet Clifford Burke founded Cranium Press in San Francisco in the 1960s at a time of huge political and literary upheaval. In just under a decade the press published more than one hundred titles – many of them volumes of poetry – as well as several hundred broadsides, posters and other pieces of ephemera. The press closed in 1976 when Burke returned to Washington State. In 2011 Burke received the Book Club of California's Oscar Lewis Award for the Book Arts. [See also, Desert Rose Press.]

- Martin MacClain, *The Bearing*. 1967. Cup.406.g.71
- Clifford Burke, *Griffin Creek: Poems*. c1972. D72/483
- Michael McClure, *The Mammals*. YA.2001.a.18347; 72/24410
- Gino Sky, *Sweet Ass'd Angels, Pilgrims and Boogie Woogies*. c1973. Cover woodcut by Genevra Sloan, lino block illustration by Dana Sloan. D74/7364
- Keith Abbott, *What You Know With No Name For It*. 1976. YA.1986.a.4061

## **Crepuscular Press**

### **Madison, Wisconsin**

Marta Anderson established Crepuscular Press in 1971 in order to publish illustrated editions of contemporary poetry, American literature, Asian translations and illustrated ephemera.

- N. Scott Momaday, *A Poem*. 1979. Cup.21.g.19(16)

## **Dave Haselwood Books**

### **San Francisco, California**

A legendary figure in the San Francisco Bay Area publishing scene, Kansas native Dave Haselwood first conceived the idea of becoming a publisher while stationed with the US Army in Germany in the 1950s. In 1958 – within months of moving to San Francisco – he had established Auerhahn Press and published his first book. Three years later he took on Andrew Hoyem, who later established Arion Press. Together they published the first books of many emerging and soon-to-be influential poets, including Haselwood's old school friend, Michael McClure. In 1964 Haselwood passed the press to Hoyem. As the Beat scene faded with the ascent of Hippie culture, Haselwood continued to collaborate with artists on Dave Haselwood Books projects. [See also, Arion Press and Auerhahn Press.]

- John Wieners, *The Hotel Wentley Poems*. 1965. X.950/10323
- Charles Plymell, *Apocalypse Rose*. 1966. X.950/15550
- Bruce Conner and Michael McClure, [*Mandalan*]. 1966. LB.31.b.23719
- Gerard de Nerval, *Chimeras*. 1966. X.900/2629

- Lawrence Ferlinghetti, *After the Cries of the Birds*. 1967. X.909/19514
- Michael McClure, *Dark Brown*. 1967. Cup.804.n.22
- Michael McClure, *The Sermons of Jean Harlow & The Curses of Billy the Kid*. Four Seasons Foundation with Dave Haselwood Books. 1968. Cup.407.g.25
- Allan Ginsberg, *Indian Journals*. c1970. Asia, Pacific and Africa T 40737

## **Desert Rose Press**

### **San Jose, New Mexico**

Desert Rose Press was established in the early 1990s by Clifford Burke and Virginia Mudd. Burke, the founder of Cranium Press, had been a key figure in political and literary upheavals in San Francisco in the 1960s, while Virginia was a student in the Book Art Program at Mills College, California, in the 1980s. [See also, Cranium Press.]

- Clifford Burke, *Sacred Places: Poems*. 1993. YD.2009.a.8474

## **Doggeral Press**

### **Santa Barbara, California**

Doggeral Press appears to have operated in Santa Barbara, California, from the late 1970s to the early 1980s.

- *The Head-Shaving Fox: A Japanese Folk-tale*. Translated by John Wilson. Illustrated and hand coloured by Diane Roby. 1981. Cup.409.b.34

## **Double Elephant Press**

### **Northampton, Massachusetts**

Michael Kuch grew up in Vermont and studied under Leonard Baskin (Gehenna Press) while at Hampshire College. In 1994 Kuch launched the Double Elephant Press in Northampton, Massachusetts. [See also, Gehenna Press.]

- Anthony Hecht, *Seance for a Minion: Ten Poems*. Intaglios by Michael Kuch. 2001. No. 30 of a limited edition of 100 copies. RF.2003.c.12
- Michael Kuch, *Falling to Earth: Poems & Intaglio*. 2002. No. 35 of a limited edition of 100 copies. RF.2003.c.14
- Michael Kuch, *A Sphinx's Field Guide to Questionable Answers*. 2004. No. 33 of a limited edition of 150 copies. RF.2018.b.64
- Michael Kuch, *[art original]*. 2004. HS.74/1942

## **Editions Koch**

### **Berkeley, California**

Peter Rutledge Koch began designing and printing books and ephemera in the 1970s in Missoula, Montana, where he founded Black Stone Press. After moving to California's San Francisco Bay Area, Koch built an international reputation under numerous imprints, including Editions Koch. Speaking about his work, Koch notes: "I firmly stand on the side of the argument that there is no art without craft. Art without craft denies the difficult beauty of a thing well made, the elegant simplicity of an idea. Through craft and the precision of design, I seek to bring the rich civilization of the printed book with me to the forge of meaning." Koch is co-director – with his wife, art conservator Susan K. Filter – the of the

Codex Foundation. The Foundation was established in 2005 to preserve and promote the book as a work of art. [See also, Black Stone Press, the Codex Foundation, and Peter Koch Printer.]

- Robert Bringhurst, *The Fragments of Parmenides & an English Translation*. 2003. Wood engravings by Robert Wagener. Limited edition. RF.2008.b.74
- Robert Bringhurst, and others. *Carving the Elements: A Companion to "The Fragments of Parmenides"*. 2004. YD.2015.a.1338
- Debra Magpie Earling, *The Lost Journals of Sacajawea*. 2010. No. 22 of a limited edition of 65 copies; signed by the author. RF.2018.b.116
- W.S. Merwin, *Small Elegies*. 2011. Relief prints Peter Rutledge Koch. No. 14 of a limited edition of 50 copies; signed by the author and illustrator. RF.2018.a.222

### **Ellen's Old Alchemical Press** **Sacramento, California**

- *Hard Pressed*. (Poems). 1975- . Cup.512.b.125

### **The ELM Press** **Wallingford, Pennsylvania**

The ELM Press was founded in 1986 by artist/editor Enid Mark and was dedicated to publishing fine press artists' books. Most featured Mark's delicate lithographs, although she also explored other printing techniques and technologies. Speaking about the press, Mark – a classmate of Sylvia Plath – remarked: "My early books were one-of-a-kind efforts that, like most artists' books, presented political, social and autobiographical ideas. But an ongoing interest with writing and literature, especially poetry, led me to reconsider my direction... Whatever the initial impetus, books published at The ELM Press are planned so that all of their discrete elements co-exist."

- Diane Ackerman, *Beyond the Map: Poems*. 1995. Lithographs by Enid Mark. No. 13 of an edition of 35; signed by the illustrator. YA.1996.c.31
- Diane Ackerman, et al., *About Sylvia / Poems*. 1996. Cup.512.d.9
- Eleanor Wilner, *Processional*. 1998. Lithographs by Enid Mark. No. 19 of an edition of 45 copies; signed by the author. Cup.512.32
- Eavan Boland, *To Persephone: Poems*. 2000. Lithographs by Enid Mark. Copy number 13 of 45 numbered copies; signed by the artist. RF.2003.c.16
- Enid Mark, *Collaborations: Enid Mark and the ELM Press*. c2003. RF.2006.a.27

### **Elysium Press** **North Pomfret, Vermont**

Elysium Press was created in 1980 to publish letterpress books by authors whose works were either out of print or out of fashion in the contemporary world. It particularly focuses upon works by gay authors of the last century whose work has been neglected or overlooked by the commercial trade. The books are printed by hand on fine papers and hand bound in limited editions.

- *Dear Paul, Dear Ned: The Correspondence of Paul Bowles and Ned Rorem*. 1997. RF.2002.b.29

## **Empyrean Press**

### **Iowa City, Iowa**

Empyrean Press is affiliated with the Center for the Book at the University of Iowa, Iowa City.

- Jorie Graham, *All Things*. 2002. Limited edition of 350 copies. RF.2003.b.49
- John Ashbery, *Ignorance of the Law is No Excuse*. 2004. Broadside. Artwork by David Tallitsch. Limited edition of 200 copies. HS.74/1822

## **Engdahl Typography**

### **Vineburg, California**

Founded by Lee Engdahl.

- Raymond Carver, *Three Stories*. Vineburg, Calif., 1990. Cup.410.g.372.

## **Eremite Press**

### **Leeds, Massachusetts**

Eremite Press was founded by Leonard Baskin in the mid-1980s. Four decades earlier, while a student at Yale University, Baskin had founded Gehenna Press which – with an eventual output of more than 100 works in 50 years – became one of the most successful private presses in the United States. He established Eremite after returning to the US, having lived and worked in England for nearly a decade. The imprint lasted only a few years, however, as Baskin switched back to using the Gehenna Press designation in 1989.

- Leonard Baskin and Ted Hughes, *Mokomaki: Thirteen Etchings of Shrunken & Tattooed Maori Heads*. 1985. Cup.410.c.291

## **Eucalyptus Press**

### **Oakland, California**

Established in 1932 by Professor Rosalind Keep, the Eucalyptus Press is at the centre of the Book Art Program at Mills College, Oakland, California. The press once published books by Mills faculty, students and administrators as well as broadsides by renowned writers in the Contemporary Writers Series. These broadsides were designed and printed in limited editions by graduate students in the Book Art Program. The current iteration of the press began in 1977, hence its inclusion here.

- Elias Olan James, *Thieves of Mercy*. 1934. Cup.407.bb.18
- Helen Burwell Chapin, *The Round of the Year*. Poems from the Chinese, translated by H.B. Chapin. 1936. 11102.c.22
- Luzena Stanley Wilson, *Luzena Stanley Wilson, '49er: Memories Recalled Years Later for her Daughter, Correneh Wilson Wright*. 1937. Mic.A.13526
- Mary Atkins, *The Diary of Mary Atkins: A Sabbatical in the Eighteen Sixties*. 1937. Cup.510.pdb.7
- Howard Thurman, *The Greatest of These*. 1945. X.989/75829
- Helen Rogers Blasdale, *Bibliography of the Eucalyptus Press*, 1950. YD.2006.a.2507
- Victoria Nelson, *Jacob's Ladder*. 1977. Co-published with Rebis Press. Limited edition of 150 copies. Cup.648.s.10

## **Ex Ophidia Press**

### **Cottondale, Alabama**

Ex Ophidia Press specialises in contemporary poetry and fiction and was founded in 1982 by writer and printer Richard-Gabriel Rummonds. It was the successor to the Plain Wrapper Press which Rummonds had established in 1966 in Quito, Ecuador, and which later operated in Verona, Italy.

- Dana Gioia, *Journeys in Sunlight*. 1986. RF.2002.c.9.

## **Feathered Serpent Press**

### **San Rafael, California**

Feathered Serpent Press was founded by Susan Acker (and Mary McDermott) and operated in San Rafael and San Anselmo, California, in the 1970s – 1990s.

- Lee Engdahl, *The Old Carpenter & Books*. 1984. Cup.511.bl.2

## **Finial Press**

### **Champaign, Illinois**

Finial Press was founded by Alvin D. Moore, a faculty member at the School of Art and Design at the University of Illinois, Champaign.

- Guy Davenport, *Wo Es War, Soll Ich Werden*. 2004. RF.2017.a.126

## **Five Trees Press**

### **San Francisco, California**

Five Trees Press was founded in a rented storefront in San Francisco in 1973 by Kathleen Walkup, Jaime Robles and Cheryl Miller. The women became acquainted both through Clifford Burke's Cranium Press, where Miller worked as an apprentice and through Wesley Tanner's Arif Press. Much of the press's energy was devoted to printing, publishing and distributing small chapbooks of poetry by women writers, both well-known and emerging. Since 1978, Walkup has directed the Book Art Program at Mills College, Oakland, CA, where she established the first separate degree-granting graduate degree in the country. In 2000 the College established the first MFA in Book Art & Creative Writing degree in the country. Walkup currently hold the inaugural Lovelace Family Chair in Book Art, the only endowed chair in Book Art in the United States.

- *The Poet & the Dancer: H.D.* Illustrations by Jaime Robles. 1975. Number 1 of a limited edition of 100 hand-bound copies (from an edition of 600 copies). RF.2020.b.14
- Denise Levertov, *Modulations for Solo Voice*. 1977. Limited edition of 250 copies. LB.31.c.12344

## **Foolscap Press**

### **Santa Cruz, California**

Foolscap Press was established by Peggy Gotthold and Lawrence G. Van Velzer in 1990. Previously, Gotthold had worked as a bookbinder at Arion Press and Schuberth Bookbindery in San Francisco. She had also trained in letterpress printing and typesetting at the Cowell Press, Yolla Bolly Press and Artichoke Press. Van Velzer had operated his own press and had

worked as a printer and typesetter at Arion; both his father and grandfather had been involved in the printing trade in California. Foolscap Press prints, publishes and binds its own limited-edition books and also prints and binds books for other publishers, usually in limited editions. The pressroom has two platen presses, two proof presses and an assortment of other letterpress equipment.

- Stephen Leacock, *The Man in Asbestos: An Allegory of the Future*. 1990. LB.31.a.3014
- *The League of American Libraries Announces the Winner of the Sadie L. Spincraft Discovery Award...* c2002. YA.2002.a.14837
- Heryk Moosekowsky, *Shakespeare: Motions & the Man*. [2003]. RF.2017.a.123
- Laurent Durfort, *Gaillard Durfort: An Ordinary Frenchman's Ride Up & Down History*. [2004]. RF.2017.a.121
- Basil Roan Quagga, *My Private Library: Confessions of a Collector*. 2006. RF.2018.a.233
- *On the Labeling of Painting: A Guide for the Art School Impaired*. [2007]. RF.2018.a.234
- Michael Katakis, *Despatches*. 2008. RF.2010.a.4
- *Literary Recipes: Or Food for Thought from Famous Writers*. 2009. RF.2017.a.180
- *Calliope vs. Thamyris*. 2011. RF.2019.a.141.
- *The Diaries of a Damp Stone: 1 April 1850*. [2012]. RF.2018.a.232

## **The Four Winds Press**

### **Locust Valley, New York**

Having installed a Vandercook proof press in his home, retired executive Henry Schniewind established Four Winds Press in 1971 in Locust Valley, Long Island. An evening class in printing and the camaraderie of the group the Typophiles contributed to his largely self-taught output, with the refinements he achieved largely coming from his own aesthetics in spacing and design and an early and sustained practice of pulling his own printing proofs. The press closed in 1988.

- Joan Digby, *Two Private Presses: The Four Winds Press & The Stone House Press on Long Island*. 1988. Cup.410.e.70

## **Gardyloo Press**

### **Madison, Wisconsin**

Gardyloo Press was established by John Thomas Bennett in Madison, Wisconsin. It was in operation from the 1970s – 1980s. After receiving his MFA, Bennett became director of the University of Wisconsin's Silver Buckle Press, a working museum of letterpress printing history. He later moved to Oregon from where he continued to publish sporadically under the Gardyloo imprint.

- Fred Willard Bennett, *With the River Hogs*. 1978. No. 32 of an edition not exceeding 65. X.955/348
- Jim Lee, *In the Apartment*. 1979. No. 39 of a limited edition of 55. Cup.510.pdk.1



## **Geary Press**

### **Chicago, Illinois**

Geary Press was founded in 1987 by Pam Geary, daughter of Elwood and Wava Geary, whose *Corwith Herald* was one of the last weekly letterpress newspapers in the Mid-west.

- John Harris, *American Folktales*. Linocuts by Ralph Creasman. 1987. Cup.512.b.105

## **Gefn Press**

### **Vermont, USA / London, UK**

Susan Johanknecht established the Gefn Press in Vermont in 1977. In the 1980s it relocated to London from where it has published more than forty books and projects on subjects including the vulnerability of the environment, the relationship between finance, politics and the arts, and artists books as a site for collaborative practice. 30+ items; the Vermont titles are as follows:

- Susan Johanknecht, *Salt Flower*. 1977. No. 39 of a limited edition of 75 copies; signed by the author. Cup.510.pcb.1
- Barbara Luck, *Fast Pass*. 1984. Collage covers by Susan Johanknecht. In collaboration with Janus Press. No. 124 of a limited edition of 150 copies; signed by the author. Cup.510.pcb.3

## **Gehenna Press**

Artist and sculptor Leonard Baskin founded the Gehenna Press in 1942 while a student at Yale University. Over the next six decades, the press would print over 100 books, making it – both in terms of longevity and output – one of the most significant and successful private presses in the United States. The press's first book – *On a Pyre of Withered Roses* (1942) – was a selection of Baskin's own poetry. Its second publication – *Little Book of Natural History* – was not published for another nine years. During this time Baskin served in the Navy at the end of World War II, had a brief stint in the Merchant Marines, completed his Bachelor's degree at the New School for Social Research in New York City and studied at the Academie de la Grande Chaumiere in Paris. In the early 1950s he joined the faculty at Smith College, where he taught sculpture and printmaking until 1974. That year, the Baskins moved to Lurley Manor in Devon, UK. Baskin had expected this move to be permanent and believed Gehenna to be effectively defunct, but a few years later he purchased several printing presses and established a pressroom. In Devon, the Baskins lived only twenty miles from Ted Hughes. Leonard had first collaborated with Hughes in 1958 when the latter was living in western Massachusetts with Sylvia Plath. The first Gehenna book published at Lurley – *Primer of Birds* (1981) – featured poems by Hughes and this collaboration would continue for another two decades. In 1983 the Baskins returned to Massachusetts. For a short while, Baskin printed under the imprint of the Eremite Press but in 1989 he switched to the Gehenna Press designation which he used until his death in 2000.

- Wilfred Owen, *Thirteen Poems*. 1956. Drawings by Ben Shahn. C.104.k.6
- William Blake, *Auguries of Innocence*. 1959. Wood engravings by Leonard Baskin. 1959. No. 106 of 250 copies. RB.23.b.7712
- Ted Hughes, *Pike: A Poem*. 1959. Woodcut by Robert Bermelin. HS.74/1074(11)
- Walt Whitman, *There Was a Child Went Forth*. 1968. Wood engravings by Gillian Tyler. Cup.510.nax.12
- William Shakespeare, *Titus Andronicus*. 1973. Illustrated by Lenoard Baskin. No. 49 of 250 copies; signed by the artist. HS.74/1709

- Stanley Kunitz, *The Coat Without a Seam: Sixty Poems, 1930-1972*. 1974. No. 6 of an edition of 145 copies; signed by the author. Cup.510.nax.11
- James Baldwin, *Gypsy & Other Poems*. 1989. Cup.510.nax.14
- Ted Hughes, *Capriccio: Poems*. 1990. Engravings by Leonard Baskin. C.191.c.4
- Ted Hughes, *Howls & Whisper: Poems*. 1998. Etchings by Leonard Baskin. No. 41 of a limited edition of 110 copies; signed by the author & artist. Cup.512.b.150
- *Oresteia/Aeschylus: A Version by Ted Hughes*. 2001. Woodcuts by Leonard Baskin. Limited edition of 60 copies; signed by Lisa Ungar Baskin and Carol Hughes. HS.74/2141

## **Good Book Press**

### **Santa Cruz, California**

Good Book Press was founded by Peter and Donna Thomas in 1977 and published its first book the following year. The couple spent the next decade producing fine press books in both full size and miniature format, making the paper and printing and binding the books themselves. In 1988 they reorganised under the imprint Peter and Donna Thomas. [See also, Peter and Donna Thomas.]

- *An Aesop's Fable: The Miser*. 1982. RF.2004.a.61

## **Granary Books**

### **Minneapolis, Minnesota / New York City, New York**

Steve Clay began Granary Books as Origin Books in Minneapolis in 1985. Three years later, he relocated Granary to New York City. In addition to being an independent small press, Granary is also a rare books and archive dealer. It has assisted in the placement and preservation of numerous artists' and authors' archives. Johanna Drucker described Granary Books as "late twentieth-century fine press meets literary experiment and innovative arts" in *Threads Talks*, a Granary publication. 90+ items, including:

- Jonathan Williams, *Noah Webster to Wee Lorine Niedecker*. 1986. RF.2018.a.32
- Jack Spicer, *Rabbits Do Not Know What They Are: Aphorism*. 1986. Printed at the Bieler Press in an edition of 300 copies. RF.2018.b.109
- Buzz Spector, *A Passage*. 1994. RF.2008.a.23
- Johanna Drucker, *The Word Made Flesh*. c1996. RF.2005.b.187
- Jane Wodening, *What the Ambulance Driver Said*. 1998. With Hermetic Press. Edition of 300 copies; signed by the author. RF.2017.a.124
- Emily McVarish, *Was Here*. 2001. Limited edition of 50 copies. RF.2005.b.158
- Anne Waldman, *Nine Nights Meditation: Poems*. 2009. Gouaches by Donna Dennis. 40 copies plus two artists's proofs; numbered and signed by the poet and artist. RF.2009.b.35
- Aram Saroyan, *The Letter Book*. 2018. Edition of 29 copies; signed by the author. RF.2019.b.41

## **Gravesend Press**

### **Lexington, Kentucky**

Joseph Clark Graves established Gravesend Press in the basement of his small brick house just outside Lexington, Kentucky in the late 1940s. Along with Carolyn Reading, he was a

founder of Anvil Press and an active member of Lexington's vibrant printing community in the mid-twentieth century. [See also, Anvil Press.]

- Llewelyn Powys, *Thomas Bewick, 1753-1828*. 1951. 11870.a.13
- Rudolf Koch, *Wer Is Victor Hammer?* 1952. Cup.510.nap.4
- Giovanni Boccaccio, *The Three Admirable Accidents of Andrea de Piero, from the first Englyshed Edition of the Decameron... with woodcuts by Fritz Kredel*. 1954. Cup.510.nap.1
- *The Song Story of Aucassin & Nicolette*. [Translated by Andrew Lang. Woodcuts by Fritz Kredel. 1957. Cup.510.nap.3
- Fritz Kredel, *Dolls and Puppets of the Eighteenth Century, as Delineated in Twenty Four Drawings by F. Kredel*. 1957. Signed by the author; copy number 207 of 500. Cup.510.nap.2; another copy Cup.502.a.1

## **The Grenfell Press**

### **New York, New York**

Founded in 1979 by Leslie Miller, The Grenfell Press prints and publishes artist's books and limited edition prints, with a specialty in woodcut, linocut, and pochoir, as well as letterpress printing. Collaborations with writers include John Ashbery, William Burroughs, Robert Creeley and Robert Duncan. Collaborations with artists include Gregory Amenoff, R. B. Kitaj and Carroll Dunham.

- Ann Lauterbach, *Sacred Weather*. 1984. Limited edition of 130 copies. YD.2005.b.418
- John Hawkes, *Innocence in Extremis*. 1985. Cup.410.b.136
- William Gass, *Culp*. 1985. Cup.711/251
- William S. Burroughs, *The Cat Inside*. 1986. Drawings by Brion Gysin. Limited edition of 133 copies. RF.2008.b.7
- Harry Mathews, *Singular Pleasures*. 1988. Illustrations by Francesco Clemente. No. 213 of a limited edition; signed by the author and illustrator. RG.2013.a.37

## **Grey Spider Press**

### **Seattle & Sedro-Woolley, Washington**

Entranced by type, and more specifically the beauty of letterpress printing, C. Christopher Stern founded Grey Spider Press in 1986. The press became the literary fine press publishing wing of the work that Stern carried out with his wife Jules Remedios Faye. For decades – both separately and together (as Grey Spider and Stern & Faye Printers) – the pair letterset printed, published and bound works in their 'printing barn' outside of Sedro-Woolley, Washington. The press printed chapbooks and special editions focusing upon north western writers, but not exclusively so. [See also, Stern & Faye Printers, and Street of Crocodiles Printery.] 10+ items, including:

- Jody Aliesan, *States of Grace: A Keening*. c1992. Copy no. 140 of a limited edition of 175; signed by the author. Cup.512.b.207
- C. Christopher Stern, *Calling Down the Birds: A Tale Told in Wood*. 1994. No. 125 of a limited edition of 125 signed and numbered copies. Cup.512.b.204
- Kevin Miller, *Ribbon*. c1994. Limited edition of 100 copies; signed by the author. HS.74/1239/21
- Marvin Bell, *About Dead Man and Desire: More about the Dead Man and Desire*. c1994. Signed by the author. HS.74/1239/21

- *The Gate of Night: Six Songs from the Noh*. c1995. Translated by Yasuhiko Moriguchi and David Jenkins. Copy no. 113 of a limited edition of 125 copies. Cup.512.b.200
- Janet Rodney, *The Book of Craving*. c1996. With photomontages by the author. Copy no. 23 of a limited edition of 175 copies. Cup.512.b.203
- Melinda Mueller, *Apocrypha*. c1998. Cup.512.b.208
- Jody Aliesan, *Desperate for a Clearing*. c1998. Limited edition of 300 copies. Cup.512.b.205

## **Harsimus Press**

### **Jersey City, New Jersey**

Harsimus Press was established in the late 1980s by Barbara Henry. Henry studied typography with Kay Amert at the University of Iowa Center for the Book and named the press for Harsimus Cove, a neighbourhood in Jersey City. Works by the press include stories told in linoleum cuts, specimen books of metal and wood type and chapbooks of poetry and literary criticism. [See also, University of Iowa Center for the Book.]

- Barbara Henry, *Walt Whitman's Faces: A Typographic Reading*. 2012. RF.2017.b.131

## **Helikon Press**

### **New York, New York**

Helikon Press was based in New York City and published five works between 1972 and 1981.

- George Barker, *III Hallucination Poems*. 1972. Document Supply D72.216
- Helen Adam, *Selected Poems & Ballads*. 1974. No. 75 of a limited edition of 100 numbered copies; signed by the author. Cup.408.y.40
- Thomas Gunn, *Talbot Road*. 1981. [One of 150 numbered copies; signed by the author]. YA.1986.b.2856

## **Heron Press**

### **Boston, Massachusetts**

Bruce T. Chandler established Heron Press in 1968. Chandler's wood cuts, etchings and metal designs were a major enhancement to Heron's reputation as a fine press. Always in small editions of handmade papers (a particular favourite was Fabriano), the press's output primarily comprised of poetry, although drama, music and historical biography were also featured.

- Stuart R. Lavin, *To a City Girl I Have Forgotten: A Selection of Poems Chosen by the Author*. 1968. Five Illustrations cut in wood by Bruce T. Chandler. No. 42 of an edition of 100 copies. Cup.501.pbg.1
- Stuart R. Lavin, *A Ballad of the Cinema Kid: Poems*. 1969. Designs in wood and metal by Bruce Chandler. Cup.510.pbg.3
- *Poems: Between the Body & the Soul*. Deerfield, MA, 1975. Limited edition of 120 copies. Cup.510.pbg.4
- Jon Silkin, *The Peaceable Kingdom: Poems*. 1975. Cup.510.pbg.2

- Armand Schwerner, *The Tablets xvi-xvii*. 1976. Limited edition of 300 copies. YA.1994.a.6223
- Jerred Davis, *Angels in the House: Poems*, [1979]. Images by Steve Davis. Edition of 100 copies; signed by the author. Cup.510.per.1

## **The Heyeck Press**

### **Hillside, California**

The Heyeck Press was founded by Robin Heyeck on 1 January 1976. It produces printed books with significant literary content or, in the case of the marbling books, historical significance. Poets published by the press include Adrienne Rich, Sandra Gilbert, Susan MacDonald and Frank Cady. Both the fine limited editions and the paper wrapper editions are printed letterpress using hand-set metal type and a hand-fed platen press. 15+ items, including:

- Frances Mayes, *Sunday in Another Country*. 1977. Limited edition of 350 copies. YA.1999.a.4294
- Abby Niebaur, *Three Windows*. 1980. No. 27 of a limited edition of 200 copies; signed by the author. X.981/13727
- Honor Johnson, *Herbal: Poems by Honor Johnson*. 1980. X.950/18017
- Frank Cody, *Poems on a White Page*. 1982. Letterpress edition of 400 copies. X.950/45608
- William Dickey, *Brief Lives*. 1985. Cup.510.vr.1
- Robin Heyeck, *Marbling at the Heyeck Press*. 1986. No. 36 of a limited edition of 150 copies; signed by the author. Cup.410.b.1
- Edward Kleinschmidt, *To Remain*. 1990. Cup.512.b.186
- Tokutaro Yagi, *Suminagashi-zome*. 1991. Translation by Kyoko Mueke; wood engravings by Rik Olson; marbling by Robin Heyeck. Cup.512.b.185
- Frances Mayes, *The Book of Summer*. 1995. Cup.512.c.31

## **Iguana Press**

### **Madison, Wisconsin**

Iguana Press was founded in 1978 by Jim Escalante to publish limited edition books by contemporary writers and illustrators. Escalante was a Professor of Art at the University of Wisconsin for over thirty years; he retired in 2019.

- Naomi Shihab Nye, *On the Edge of Sky: A Collection of New Poems*. 1981. Number 71 of a limited edition of 190 copies. Cup.510.peo.1
- Todd Moore, *Scales & Weights*. 1985. Cup.510.peo.2

## **Indulgence Press**

### **Minneapolis, Minnesota**

Artist Wilber “Chip” Schilling creates fine press books, artists’ books, broadsides and prints and since 1992 has been working under the imprint of Indulgence Press. Text, narrative and photography play key roles in Schilling’s work and he collaborates with other artists and writers on many of his editions.

- Wilber H. Schilling, *A Reminder: An Open Book Test*. [1994]. Signed by the author. RF.2018.b.213

- Michael Dennis Browne, *Panthers*. 2007. Illustrated by Chip Schilling. No. 34 of a limited edition of 151 copies; signed by the author and illustrator. RF.2011.a.17
- Wilbur H. Schilling, *Half Life, Full Life*. [2009]. No. 10 of a limited edition of 60 copies. RF.2018.a.52
- Wilbur H. Schilling, *Agents of Change: What Goes Around Comes Around*. 2012. No. 35 of a limited edition of 50 copies; signed by the author. RF.2018.a.18

## **INK-A! Press**

### **Tuscaloosa, Alabama / Reno, Nevada**

INK-A! Press was established by Inge Bruggeman to publish limited edition fine press artist's books, broadsides, prints and print objects. Bruggeman is Associate Professor at the University of Reno, Nevada, and Head of the University's Black Rock Press. [See also, Black Rock Press.]

- Hank Lazer, *Negation*. 1994. CDM.2000.b.91
- Michael McAllister, *Jack on Jack on King on King*, 1996. Limited edition of 55 copies. Cup.512.b.219
- Hank Lazer, *Simple Harmonic Motions: Based on Selected Poems from Days*. 2001. Edition of 50 copies. RF.2008.b.25

## **Inkwell Press**

### **New York, New York**

Vincent Torre first printed under the imprint The Inkwell Press in the early 1950s while serving on the USS *Orion*. During his Navy career, Torre produced 12 titles on Navy equipment, each in small editions of six to 20 copies. After his discharge, he acquired both an old hand press and a Vandercook proof press, on which he printed more than 60 titles in 50 years of activity. His biggest project, which took 12 years to complete, was four companion volumes of his own fables and poems, printed from handset type and illustrated with 80 full-coloured woodcuts printed from the blocks. Torre bound all Inkwell Press books by hand.

- Vincent Torre, *Seasons: Poems, 1947 – 1972*. 1973. Limited edition of 100 copies. Cup.510.sbw.1
- Vincent Torre, *Tales & Fables*. 1987. Illustrated by Vincent Torre. Cup.510.sbw.2
- Vincent Torre, *Songs & Fables*. 1990. Illustrated by Vincent Torre. No. 77 of a limited edition of 150 copies; signed by the artist. YD.2015.b.718
- Vincent Torre, *Verse & Fables*. 1993. Illustrations also by Vincent Torre. No. 112 of a limited edition of 150 copies. Cup.510.sbw.2
- Vincent Torre, *Rhymes & Fables*. 1996. Illustrated by Vincent Torre. No. 134 of a limited edition of 150 copies; signed by the author. YD.2015.b.719

## **Intima Press**

### **New York, New York**

Artist Mindy Belloff established Intima Press in 1996 to produce limited edition fine letterpress editions, artist's books, unique bindings and poetic broadside editions.

- *Writing a Book is an Adventure*. 2007. RF.2018.a.196
- Mindy Belloff, *W2LZX*. 2007. No. 5 of a limited edition of 30 copies. RF.2017.a.90
- *The Unanimous Declaration of Independence July 4, 1776*. 2009. No. 22 of a limited edition of 100 copies. HS.74/2468

## **Janus Press**

### **San Diego, California / Newark, Vermont**

The Janus Press was founded in San Diego, California, in 1955 by Claire Van Vliet. It moved to Newark, Vermont, a decade later. The press publishes collaborative works by contemporary writers, papermakers, printmakers and artists including Raymond Carver, Tess Gallagher, Seamus Heaney, Ted Hughes and Denise Levertov. Van Vliet was awarded a MacArthur Fellowship for her work in 1989. [See also, Pickering Press.] 10+ items, including:

- Claire Van Vliet, *Sky and Earth*. 1973. Cup.936/793
- *The Tower of Babel, an Anthology*. 1975. Limited edition of 110 copies; signed by the author. RF.2008.b.83
- Ted Hughes, *Chiasmadon*. 1977. With a relief print by Claire Van Vliet. No. 93 of a limited edition of 150 copies; signed by the author and the artist. X.950/6192
- Leconte de Lisle, *Midi = Noon*. 1977. Translation by John Theobald. No. 12 of a limited edition of 75 copies. Cup.408.z.66
- Ruth E. Fine, *Claire Van Vliet, Paperwork*. 1978. 2708.e.1210
- Galway Kinnell, *Two Poems*. 1979. With offset lithographs by Claire Van Vliet. No. 99 of a limited edition of 185 copies. X.950/6482
- Peter Schumann, *This is: A Play*. 1980. Cup.512.b.163
- Charles G. Finney, *The Circus of Doctor Lao*. 1984. No. 61 of an edition of 150 copies. Cup.408.rrr.10
- Barbara Luck, *Fast Pass*. 1984. Collage covers by Susan Johanknecht. In collaboration with Gefn Press. No. 124 of 150 copies; signed by the author. Cup.510.pcb.3

## **Jungle Garden Press**

### **Berkeley, California**

Jungle Garden Press was founded by Marie C. Dern in 1974. It was named after her backyard in Berkeley, California, which was “overgrown with wild roses, errant onions, and a tangle of tulip vines.” From the beginning Dern used two letterpresses – a Chandler & Price and a Vandercook. Initially, she only published editions of poetry; later, she began publishing short prose and collaborating with visual artists. She printed and published more than 40 books and also made sculptural books, both one of a kind and in small editions. She returned to school in the 1980s and received an MA in Book Art from Mills College in 1986. Dern passed away in 2020.

- Alastair Johnston, *Horror Vaccui*. 1986. Signed and dated by the author. RF.2019.a.45

## **Juniper Press**

### **La Crosse, Wisconsin**

John Judson founded Juniper Press in 1963. Two years later, he joined the Department of English at the University of Wisconsin and he moved his family and the press to La Crosse. Johnson was an award-winning poet, novelist and playwright. Both the press and his little magazine – *Northeast Magazine* – supported contemporary writing. He died in 2019. (60+ items)

- John Knoepfle, *Thinking of Offerings: Poems*. 1975. Limited edition of 290 copies. Cup.407.bb.10

- John Stevens Wade, *Each to His Own Ground*. 1976. Limited edition of 270 copies. Cup.500.h.54
- Raymond Roseliep, *Light Footsteps: Haiku*. 1976. Limited edition of 250 copies. Cup.550.g.62
- Randy Brooks, *Where Will Mockingbird Nest?* 1977. Limited edition of 230 copies. Cup.550.g.93
- Michael Tarachow, *Or A Lake*. 1980. Limited edition of 180 copies. Cup.550.g.160
- John Judson, *August on a Lone Bassoon*. [1981]. Limited edition of 300 copies. Cup.550.g.216
- Richard Behm, *Simple Explanations*. 1982. Cup.510.vk.3
- Araki Yasusada, *Joyous Young Pines: Haiku*. 1995. Translated from the Japanese by Kent Johnson. YA.1996.a.8993
- Kenneth Brechner, *An Eyelid and a Visitant*. c2000. YA.2002.a.36326
- Robin S. Chapman, *Arborvitae*. 2002. 200 copies handset. YA.2002.a.6436

## **Kat Ran Press**

### **Somerville, Massachusetts**

Michael Russem founded Kat Ran Press in 1994. He had previously worked at Michael and Winifred Bixler's type foundry, one of the few shops in the US still creating type for letterpress printers. Kat Run Press also printed and designed books for others, including the Grolier Club and Oak Knoll Press. Today, Russem focuses on book design.

- Julia Alvarez, *Seven Trees*. Lithographs by Sara Eichner. 1998. Limited edition of 50 copies signed by the author and lithographer. Cup.512.d.13
- Robin Barker, *A Year of Smoke*. 1999. Number 37 of a limited edition, signed by the author. Cup.512.a.185
- Robin Barker, *Crow Calls*. 2001. With photogravures from drawings by Jennifer Schmidtman. Copy number 30 of 50 signed copies. RF.2003.b.77
- Eleanor Wilner, *Everything is a Starting: A Poem*. 2002. With an etching by Louise Kehrman. RF.2017.b.63
- Lance Hidy, *Designing the Mentoring Stamp: An Artist's Commentary on Theory, Gesture, Photography, Composition, Color, Light and the Typeface Penumbra*. 2007. Limited edition of 35 copies. RF.2009.a.26
- Eric Gill, *Notes on a Postage Stamp: With a Series of Preparatory Drawings*. 2011. YD.2011.a.3586
- Michael Russem, *A Kat Run Checklist*. 2012. YD.2012.a.7661; YD.2013.a.1207
- Michael Russem, *A Brief Survey of Postage Stamps by AIGA Medalists*. 2013. YD.2013.a.3717
- Ivan Chermayeff, *Why Stamps?* [2014]. YD.2014.a.2585
- W.A. Dwiggin, *Towards a Reform of the Paper Currency*. [2015]. YD.2015.a.1007

## **King Library Press**

### **Lexington, Kentucky**

Inspired by a visit to the bibliographical press at Oxford University, Carolyn Reading established the King Library Press in 1956 in the basement of the Margaret I King Library at the University of Kentucky, Lexington. It was originally called the High Noon Press because



the librarians printed work on the platen press during their lunch hour. Four years earlier, together with Joseph Graves, King had also established Anvil Press. [See also, Anvil Press.]

- Thomas Merton. *Prometheus. A Meditation*. 1958. Cup.501.d.22
- *Whittington and His Cat. With an epilogue on the chapbook by Rhoda K. Channing*. 1974. Illustrations by Carolyn Whitesel. No. 51 of an edition of 100 copies. Cup.500.ii.21
- *The Seafarer: A Translation*. By George McWhorter. [1975]. No. 32 of a limited edition of 100 copies. X.955/1598

## **Knight Library Press**

### **Eugene, Oregon**

Knight Library Press was established in 1999 at the University of Oregon, Eugene, thanks to the financial support of a private donor and the enthusiastic backing of the University Librarian, George Shipman. Its first director was Sandy Tilcock, proprietor of the lone goose press [sic]. Tilcock was a graduate of the Books Arts Program at the University of Alabama where she studied under renowned printer Richard-Gabriel Rummonds (Ex Ophidia Press). [See also lone goose press and Ex Ophidia Press].

- Barry Holstun Lopez, *The Letters of Heaven*. 2000. Etchings by Robin Eschner. Limited edition. RF.2006.b.71

## **Labyrinth Editions**

### **Torrance, California / Athens, Ohio**

Richard Bigus founded Labyrinth Editions in 1977 in Torrance, California. Bigus had learned his craft under the tutelage of William Everson and Jack Stauffacher at Cowell College, University of California, Santa Cruz. His first true book – Naruda’s *Ode to Typography* – was produced as his MFA thesis at Yale University and created a sensation. Speaking about Labyrinth Editions, Bigus explained that its aim was “to experiment literally and visually with fine letterpress printing and give the art of the book a run for its money.” It relocated to Athens, Ohio, in the early 1980s. [See also, Cowell College Press and Lime Kiln Press.]

- William Everson, *Eastward the Armies: Selected Poems, 1935-1942, that Present the Poet’s Pacifist Position through the Second World War*. Illustrations by Tom Killion. Edited by Lee Ferriss. 1980. No. 55 of a limited edition of 250 signed by the poet and artist. C.105.K.10
- W.H. Auden, *Auden: Five Poems*. With a foreword by Edward Mendelson. No. 10 of an edition of 100, signed by printer, artist and Edward Mendelson. CUP.408u.43
- Kenneth Rexroth, *Between Two Wars: Selected Poems Written Prior to the Second World War*. With an introduction by Bradford Morrow and an interview with the poet by Les Ferriss. Illustrations by Daniel Goldstein. Labyrinth Editions and Iris Press, San Francisco. No. 79 of a signed edition of 130 copies. [1982]. Cup.408.rr.12
- Pablo Neruda, *Ode to Typography*. 1977. No. 40 of limited edition of 100 copies. Cup.408.e.4
- Walt Whitman, *Out of the Cradle Endlessly Rocking*. 1978. No. 6 of a limited edition of 65 copies. HS.74/7

## **Laguna Verde Imprenta**

### **Lagune Verde, California**

Ward Ritchie established Laguna Verde Imprenta following his retirement from commercial printing in 1976. In the 1920s, Ritchie had travelled to Paris to seek an apprenticeship with internationally-renowned printer Francois-Louis Schmied. In 1932, after returning to Los Angeles, he established the Ward Ritchie Press. At this time, fine printing in Southern California was experiencing something of a Golden Age. Many new private presses were emerging and these printers collaborated not only with each other but with artists, publishers, booksellers and authors. Over the next forty years, Ritchie's press flourished and developed and he became one of the nation's premier printers, book designers and printing historians. He worked with two presses at Laguna Verde Imprenta: an 1835 Albion hand press and a Vandercook proof press. Most of the books he produced were printed on dampened, handmade papers in very limited editions. Some of his best and most interesting work comes from this period. In 1994 Ward was the inaugural recipient of the Book Club of California's Oscar Lewis Award for the Book Arts.

- Ward Ritchie, *Adventures with Authors*. 1978. Limited edition of about 50 signed and numbered copies. Cup.407.s.33
- Ward Ritchie, *The Poet and the Printers*. 1980. "One of nearly fifty copies." Cup.410.bb.2
- Ward Ritchie, *Merle Armitage: His Loves and His Many Lives*. 1982. "Around sixty copies printed." Cup.410.aa40

## **Landlocked Press**

### **Madison, Wisconsin / Bangor, Maine**

Landlocked Press was established in Madison, Wisconsin by Walter Tisdale. In 1979 Tisdale "bluffed" his way into Walter Hamady's Typography class at the University of Wisconsin, Madison, by expressing his (very real) admiration for the work of Harry Duncan. Although the other students were studying for an MFA, they were generous with their knowledge and Tisdale graduated and founded a press of his own. He relocated Landlocked in Bangor, Maine, in 1987.

- Scott Campbell, *The Gentle & the Wild: Poems*. 1980. No. 98 of a limited edition of 200 copies. Cup.510.pdt.1

## **The Lime Kiln Press**

### **Santa Cruz, California**

Poet, teacher and printer William Everson – the son of Christian Science printers – founded The Lime Kiln Press while Poet-in-Residence at Cowell College, University of California, Santa Cruz. The press published more than fifty volumes, including fine art editions of Everson's own poetry as well as the works of Walt Whitman and Robinson Jeffers. Prior to his arrival at UCSC – and under the name Brother Antoninus – Everson had been a Dominican monk. According to students who worked at the press, he ran the studio: "like a monastery or medieval guild." [See also, Cowell Press and Quail Press.]

- William Everson, et al., *West to the Water: Six Poets, a Santa Cruz Portfolio*. 1972. No. 156 of a limited edition of 200 copies, signed by the poets. C.180.k.6
- Robinson Jeffers, *Tragedy Has Obligations*. 1973. Illustrated by Allison Clough. No. 179 of a limited edition of 200, signed by the poet and artist. L.50/176

- *American Bard by Walt Whitman: Being the Preface to the First Edition of Leaves of Grass...* 1981. RF.2018.b.197

## **Logan Elm Press** **Columbus, Ohio**

Logan Elm Press, together with the University of Ohio Libraries Center for the Book Arts, was founded in 1978. Under the leadership of Robert C. Tauber the press published handmade limited edition books, while the Center brought together editors, designers, scholars, writers, craftspeople and artists for hands-on interdisciplinary and learning experiences. A year after Tauber's retirement in 2014 both the press and Center suspended operations.

- Sidney Chafetz, *The Story of Wu-Kut & Pren-Ting: A True Account Gathered from Contemporary Sources*. 1979. Limited edition of 75 copies, signed by the author. Cup.408.S.48
- Andrew Cahan, *To Goudy w/luv: A Photogravure*. 1980. N.Tab.2025/11.(18)

## **lone goose press [sic]**

### **Eugene, Oregon**

Sandi Tilcock established lone goose press in 1989 to promote book arts, celebrate outstanding writing, and foster conversation about community, social justice, and environmental ethics. The press publishes limited-edition letterpress works, printed broadsides and hand bound books. In 1999, Tilcock became the first director of the Knight Library Press at the University of Oregon, Eugene.

- Ivan Doig, *Of the Three of Us*. 1996. Woodcuts by Susan Lowdermilk. Limited edition of 100 copies signed by the author. HS.74/1239/22

## **Lord John Press**

### **Northridge, California**

Lord John Press was founded as a limited edition, signed edition press by Herb Yellin in 1977. The press's name came about after Yellin realised that all of his favourite authors – Updike, Barth, Fowles, Gardner, Cheever and Hawkes – were called John. 15+ items, including:

- Ray Bradbury, *Two Hieroglyphs that Swim in the River Dust*. 1978. No. 209 of a limited edition of 300 copies; signed by the author. YA.1996.a.8276
- James Dickey, *The Enemy from Eden*. 1978. No. 95 of a limited edition of 275 copies; signed by the author. YA.1997.a.4628
- Joyce Carole Oates, *The Step-father*. 1978. Uncorrected proofs of the first edition. Cup.512.b.122
- John Updike, *Talk from the Fifties*. 1979. No. 120 of an edition of 300 copies; signed by the author. Cup.512.b.52
- Norman Mailer, *Of a Small and Modest Malignancy, Wicked and Bristling with Dots*. 1980. No. 138 of a limited edition of 300 copies; signed by the author. YA.2003.a.43385
- John Updike, *People One Knows: Interviews with Insufficiently Famous Americans*. 1980. No. 264 of an edition of 300 copies; signed by the author. Cup.510.pen.1

- John Ashbery, *Apparitions: Poems*. No. 37 of a limited edition of 50 copies; signed by the author. Cup.512.b.156
- Samuel Beckett, *Ill Seen, Ill Said*. No. 147 of a limited edition of 299 copies; signed by the author. Cup.408.zz.31

## **Loujon Press**

### **New Orleans, Louisiana / Tucson, Arizona**

Loujon Press was founded in New Orleans in 1961 by husband-and-wife publishers Jon and Louise “Gypsy Lou” Webb and later moved to Tucson, Arizona. It was described by Nathan C. Martin as “a distinctive and compelling entity at the intersection of fine-press publishing, counterculture literature and the French Quarter from which it emerged.” The press’s bibliography includes Charles Bukowski’s earliest books, two of Henry Miller’s later books and a magazine: *The Outsider*. Writing to Jon Webb about the press, Bukowski later noted: “How does one talk about a Loujon creation? I could roll cigarettes and drink beer all night and write about it and end up with all the pages, and perhaps myself, on the floor and still not have said it.”

- Charles Bukowski, *It Catches My Heart in My Hands: New & Selected Poems, 1955- [1963]*. Gypsy Lou Series No. 1. Cup.510.pae.2
- Henry Miller, *Order and Chaos Chez Hans Reichel*. c1966. General Reference Collection Durrell 78.
- *The Outsider: Out of Tucson, Arizona. Number four & five*. [1969]. RF.2017.b.120.

## **Marble Hill Press**

### **New York**

George Sas founded Marble Hill Press in 1962. Unusually, Sas did not own his own printing equipment. Instead, as a hand compositor at a New York City printing and engraving company, he was given weekend and evening access to its equipment, including beautiful types and ornaments.

- Friedrich Schiller, *William Tell, Act Three, Scene One*. 1964. One of an edition of 80 copies. Cup.510.sb.5
- Washington Irving, *The Mutability of Literature...* 1964. Cup.510.sb.2
- Talbot Baines Reed, *Old & New Fashions in Typography*. 1964. One of an edition of around 100 copies. Cup.510.sb.3
- William Preston Hubbard, *The Ant Plank*. 1964. Limited edition of around 250 copies. YD.2007.b.172
- Alfred Tennyson, *The Revenge: A Ballad of the Fleet*. One of about 125 copies. Cup.510.sb.1
- Flavius Avianus, *The Fables of Avianus*. 1967. One of about 100 copies. Cup.510.sb.6
- *Precatio Terrae et Precation Omnium Herberum*. 1967. One of about 80 copies. Cup.510.sb.4

## **Meadow Press**

### **Iowa City, Iowa / San Francisco, California**

Leigh McLellan established Meadow Press in Iowa City, Iowa, in **1974**. Three years later the press moved to San Francisco where it operated until 1990.

- Michael Karl, *For those in the Know: Poems*. 1976. No. 100 of 200 copies handset and handpainted by Leigh McLellan and signed by the author. YA.1986.b.1312
- Robert Pope, *Imagine a Moment*. 1976. No. 70 of 200 copies, signed by the author. X.950/29002
- *A Garland of Iowa Songs: Traditional Folk Lyrics of Iowa and the Midwest*. Selected by Harry Oster. 1977. YM.1989.a.540
- Sandra McPherson, *Sensing: Poems*. 1980. Limited edition of 100, signed by author and printer. Cup.510.pdo.2
- Patricia Kirkpatrick, *Learning to Read: Three Poems*. No. 76 of 100 copies, signed by the poet and the designer. Cup.409.c.11
- Stephen Vincent, *Passages*. 1983. No. 54 of limited edition of 75 copies, signed by the author. Cup.409.c.43
- Charles Simic, *Shaving at Night: Poems*. Woodcuts by Helen Siegl. No. 107 of 200 copies, signed by the author and artist. Cup.408.u.13

## **Melville Press**

### **Pacific Palisades, California**

Melville Press was established in 1995 and produces hand-bound, letterpress editions of 200 copies or less. The press was born from a passion for Melville's work and is devoted to publishing books which capture his vision and the spirit of voyaging and the sea.

- *Cetus: the Whale*. 1996. Artist, Catherine Kanner; editor, John Sheller. Copy number 118 of a limited edition of 200 copies. Signed by the artist and editor. Cup.512.b.212
- Robert Louis Stevenson, *Prayers Written at Vailima*. 1999. Artist, Catherine Kanner; editor, John Sheller. No. 44 of 200 copies. Signed by artist, Catherine Kanner. Cup.512.a.193
- Dylan Thomas, *In the Direction of the Beginning*. 2003. Artist, Catherine Kanner. Limited edition of 200 copies. RF.2003.b.48

## **Menhaden Press**

### **Vermillion, South Dakota**

- Herman Melville, *John Marr*, 1980. Edition of 33 copies. X.950/26720

## **Metacom Press**

### **Worcester, Massachusetts**

- Ann Beattie, *Jacklighting*. 1981. No. 50 of 250 signed copies. Cup.512.a.174
- Edward Gorey, *The Dripping Faucet: Fourteen Hundred & Fifty Eight Tiny, Tedious & Terrible Tales*. [1989]. No. 384 of 500 copies; signed by the author. RF.2019.b.112

## **Midnight Paper Sales**

### **Stockholm, Wisconsin**

Wood engraver, designer and illustrator Gaylord Schanilec printed his first book under the Midnight Paper Sales imprint in 1980. Works published by the press explore Schanilec's interests and experiences as well as the Wisconsin landscape and community: from farming culture and the rivers of the Mississippi, to an exhaustive inventory of the 24 species of trees

surrounding his studio. Schanilec's wood engravings illustrate local landscapes, historical anecdotes and natural science investigations. New York City has also featured in two of his books. (20+ items)

- Gaylord Schanilec, *Farmers: Wood Engravings – Interviews*. 1989. Cup.410.g.579
- Peter Hautman, *Bad Beat: With Jim Crow's Rules for Poker and Life*. 1998. Wood engravings by Gaylord Schanilec. No. 125 of a limited edition of 200 copies; signed by the author and engraver. Cup.512.a.190
- John Dufresne, *I Will Eat a Piece of the Roof & You Can Eat the Window*. 1999. No. 61 of a limited edition of 99 signed and numbered copies. RF.2003.b.75
- Edwidge Danticat, *The Coriolis Effect*. c2002. Limited edition of 170 copies. RF.2005.a.426
- Jim Haynen, *Old Swayback*. 2006. RF.2007.a.35
- Michael Ondaatje, *He Was Seeing All the Fibres of Natural History Around Him*. 2004. In collaboration with Fox Run Press, Vancouver. RF.2017.a.66
- Robert Bly, *Turkish Pears in August: Twenty Ramages*. 2005. 150 copies. RF.2006.a.21
- Ben Verhoeven & Gaylord Schanilec, *Sylvae: Fifty Specimens Printed Directly from the Wood with Historical Anecdotes & Observations*. 2007. 120 numbered copies. RF.2008.b.86
- Richard Goodman, *The Bicycle Diaries: One New Yorker's Journey through 9-11*. 2011. With wood engravings by Gaylord Schanilec. No. 39 of limited edition of 250 copies. RF.2018.a.15

## **Mixolydian Editions**

### **Petaluna, California**

Richard Wagener has been engraving wood since the 1970s and his work features in numerous fine press editions, most notably those of Peter Koch and the Book Club of California. In 2006 Wagner established his own imprint – Mixolydian Editions – to publish fine press editions. He has collaborated with David Pascoe of Nawakum Press, co-publishing three fine press books, one of which, *Loom*, earned them the 2016 Carl Hertzog Award for Excellence in Book Design. In 2016 Wagener was awarded the Book Club of California's Oscar Lewis Award for the Book Arts.

- *Trading Eights: the Faces of Jazz*. Essay by Ted Gioia; engravings by James G. Todd, Jr.; poems by Dana Gioia. 2016. No. 51 of a limited edition of 55 copies. Signed by essayist, poet and engraver. RF.2016.b.69

## **Moving Parts Press**

### **Santa Cruz, California**

Felicia Rice was introduced to fine press printing as a student at UC Santa Cruz where she worked with master printers William Everson (Lime Kiln Press) and Jack Stauffacher (Cowell Press). Rice established Moving Parts Press in 1977 and for more than four decades published limited edition artist books, broadsides and prints from a studio in her family's home in Bonny Doon, Santa Cruz county. On 20 August 2020, both were destroyed by the CZU complex of lightning-initiated fires. As this work goes to press, Rice is creating a new studio in Mendocino, California.

- Elba Rosario Sánchez, *Tallos de Luna = Moon Shoots*. 1992. Drawings by Robert Chiarito. YA.2000.a.9139

- Guillermo Gómez-Peña, *Codex Espangliensis: From Columbus to the Border Control*. c1998. RF.2008.b.36
- *Cosmogonie Intime = An Intimate Cosmogony*. [2006]. RF.2018.b.89
- *DOC/UNDOC*. [2014]. No. 23 of a limited edition of 65 copies; signed by contributors. RF.2018.b.132
- *Borderbus*. [2019]. Poem by Juan Felipe Herrera; prints by Felicia Rice; introduction by Carmen Giménez Smith. No. 22 of a limited edition of 44 copies. RF.2019.b.144

## **Nawakum Press**

### **Santa Rosa, California**

Nawakum Press was founded by David Pascoe and takes its name from the Native American word *nawakum*, which originated in the Pacific Northwest region and means “gently flowing water”. The press publishes handcrafted fine press and artists books. In 2016 Pascoe was a co-recipient of the Carl Hertzog Award for Excellence in Book Design. He explains that the press: “draws its inspiration from literature and new artwork steeped in the fluid, natural rhythm of both inner and outer landscapes. It strives to share these realms in a clear and refreshing manner, and with reverence.”

- Herman Melville, *Norfolk Isle & the Chola Widow*. 2011. Wood engravings by Rik Olson. No. 69 of limited edition of 100 copies. RF.2016.a.65
- Barry Moser, *Encheiresin Naturae: Fifteen Engravings; Accompanied by a Heroic Crown of Poems by Paul Muldoon*. 2015. No. 27 of a limited edition of 50 copies. Signed by artist and author. RF.2016.b.41

## **Night Heron Press**

### **Madison, Wisconsin**

Night Heron Press was founded in Madison, Wisconsin, in 1975 by Elizabeth and Jay Benforado.

- William Stafford, *The Design on the Oriole*. 1977. Edition of 200 copies. Cup.510.bew.1

## **Ninja Press**

### **Sherman Oaks, California**

Ninja Press was founded in 1984 by Emmy Award winning actor Carolee Campbell. At the outset no specific literary agenda governed the selection of works to be published, yet an abiding interest has been contemporary poetry. All books, broadsides and keepsakes are printed letterpress on a Vandercook Universal I flatbed proof press. In 2013 Campbell was awarded the Oscar Lewis Award for the Book Arts. 20+ items, including:

- Betty Andrews, *Close to the Bone*. 1984. No. 206 of a limited edition of 315 copies; signed by the author. Cup.512.a.198
- Michael Hannon, *Imaginary Burden*. 1990. No. 88 of a limited edition of 137 signed and numbered copies. Cup.512.b.224
- José Montoya, *El Sol y los de Abajo*. 1992. No. 187 of limited editon of 195 signed and numbered copies. Cup.512.c.45
- Peter Matthiessen, *On the Ice Mountain*. 2004. Signed by the author. RF.2018.b.107
- Breyton Breytonbach, *The Intimate Stranger*. 2006. RF.2008.b.48

- Nathaniel Tarn, *The Persephones*. 2009. No. 41 of limited edition of 85 copies; signed by the author. RF.2018.b.125
- Alan Loney, *The Sirens*. 2011. No. 41 of a limited edition of 80 copies; signed by the author. RF.2018.b.110
- Dennis Phillips, *Sophia's Lament*. 2012. No. 41 of a limited edition of 79 copies; signed by the author. RF.2018.b.81
- W.S. Merwin, *Lives of the Artists*. 2013. No. 41 of a limited edition of 72 signed and numbered copies. RF.2017.b.95

## **Oyez Press**

### **Berkeley, California**

Oyez Press was founded in 1964 by Robert Hawley, a student of John Wieners, Robert Duncan and Charles Olson in the final days of Black Mountain College. The press first published ten broadsides by various poets; these were printed by Auerhahn Press in San Francisco. Its first book was *The Process*, a collection of poems by David Meltzer. Oyez Press continued for the next two decades, primarily publishing the work of poets of Black Mountain College and the San Francisco Bay Area.

- Brother Antoninus [William Everson], *The Last Crusade*. c1969. No. 50 of 165 numbered and signed copies. RF.2003.c.28

## **Ox Head Press**

### **Menomenie, Minnesota**

Ox Head Press was founded by Donald Olsen in 1966 and operated until 2000. It specialised in poetry, miniature books, hand-made pamphlets, leaf prints and other materials. Olsen was a professor at Southwest State University in Marshall, Minnesota.

- Michael Hamburger, *In Massachusetts*. 1967. YA.1989.a.20580
- John Ridland, *Old-fashioned Love Poem*. 1967. Cup.510.pbk.1
- Donald Hall, *The Alligator Bride*. 1968. X.907/20179
- Robert Bly, *Ducks*. 1972. YD.2007.a.5852
- Philip Dacey, *The Condom Poems*. 1979. YD.2008.a.1304

## **Palaemon Press**

### **Winston Salem, North Carolina**

Editor, publisher and translator Stuart Wright founded Palaemon Press in 1977 in Winston-Salem, North Carolina. The press was in operation until 1985 and published books, pamphlets and broadsides, primarily by Southern authors, and in most cases offering the first printing or first separate appearance of the work. Most of its offerings were limited editions, although it later moved into trade publications.

- James Dickey, *Veteran Birth*. 1978. YA.1996.a.11273
- A.R. Ammons, *Six-piece Suite*. 1978. No. 119 of a limited edition of 230 copies; signed by the author. YA.1997.a.4643
- Robert Penn Warren, *Two Poems*. No. 21 of a limited edition of 230 copies; signed by the author. YA.2000.a.3644



- Harry Crews, *The Enthusiast*. 1981. No. 22 of a limited edition of 150 signed and numbered copies. YA.2003.b.4185
- Robert Penn Warren, *Love: Four Versions*. 1981. Limited edition of 200 copies; signed by the author. Cup.512.b.155
- Robert Penn Warren, *Mountain Mystery*. [1981]. No. 13 of a limited edition of 126 copies; signed by the author. 74/C.161.f.1.(64.)
- Jayne Anne Phillips, *The Secret Country*. 1982. YA.1983.b.2908
- John Ashbery, *Spring Day*. c1984. HS.74/1171/46
- A.R. Ammons, *Changing Things*. 1981. YA.1989.a.9025
- Walker Percy, *Bourbon*. 199- . YA.1993.b.8187.

## **Peacock Press**

### **Milwaukee, Wisconsin**

- Micheal Joseph Phillips, *Concrete Haiku*. 1974. RF.2018.a.209

## **Penmaen Press**

### **Boston, Lincoln & Great Barrington, Massachusetts**

Penmaen Press was founded in 1968 in Boston, Massachusetts, by author and illustrator Michael McCurdy and continued production in Lincoln and Great Barrington. Penmaen published first-edition poetry and fiction by leading European and American writers and McCurdy frequently provided his own woodcut engravings as illustrations. The press closed in 1985 as McCurdy increasingly devoted himself to writing and to illustrating trade books and limited editions for other publishers. McCurdy passed away in 2016. The Penmaen archive is held at the University of Connecticut. 10+ items, including:

- *Dove at the Windows: Last Letters of Four Quaker Martyrs*. 1973. Woodcuts by Michael McCurdy. No. 161 of a limited edition of 200 copies. Cup.510.sbx.5
- Richard Eberhart, *Poems to Poets*. 1976. Cup.510.sbx.6
- Allan Ginsberg, *To Eberhart from Ginsberg: A Letter about Howl, 1956*. 1976. X.981/22173
- William Saroyan, *An Act or Two of Foolish Kindness*. 1977. Limited edition of 500 copies. Cup.510.sbx.1
- Joan Norris, ed., *Banquet: Five Short Stories*. 1978. Wood engravings by Gillian Tyler. X.950/16273
- Henry David Thoreau, *Clear Sky, Pure Light: Encounters with Henry David Thoreau*. 1978. Edited by Christopher Childs; wood engravings by Michael McCurdy. X.981/13078
- Suzanne E. Berger, *These Rooms*. 1979. X.900/22421
- Lawrence Ferlinghetti, *The Love Nut*. 1979. Edition of 300 copies. Cup.648.s.22
- Robert Steiner, *Passion*. 1980. Wood engravings by Berta Golahny. X.981/13676

## **Pennyroyal Press**

### **Easthampton, Massachusetts**

In 1967 Barry Moser moved from Tennessee to teach at the Williston Academy in Massachusetts. After studying printing and typography at the Gehenna Press with Leonard Baskin, Moser persuaded Williston to purchase a printing press. In 1969 Moser embarked on

graduate studies in printmaking at the University of Massachusetts, Amherst, and named his press Pennyroyal. Over the next few years, he printed several small works and in 1977 was asked by Andrew Hoyem to illustrate Arion Press's forthcoming *Moby Dick* (1979). This hugely acclaimed work prompted Moser to push his own press to produce something far grander than before. In 1983 the trade edition of Pennyroyal's *Alice's Adventures in Wonderland* won an American Book Award and its limited edition Caxton King James Bible was hailed by the *New York Times* as "the Bible for our time." With 233 relief engravings by Moser, it is the only Bible published in the twentieth century to have been illustrated by a single artist. [See also Gehenna Press and Arion Press.]

- *Pennyroyal: A Checklist...* [1986]. Cup.512.b.250
- Barry Moser, *Thistles and Thorns: Abraham and Sara at Bethel*. 1977. Cup.501.scc.1
- Arthur MacApline, *Man in a Metal Cage: Thirty-three Poems*. 1977. X.981/22175
- L. Frank Baum, *The Wonderful Wizard of Oz*. 1985. Illustrated by Barry Moser. No. 42 of a limited edition of 350 copies. LB.37.c.16.
- Jane Yolen, *The Lady and the Mermaid: A Tale*. 1977. D80/3121
- Lewis Carroll, *Alice's Adventures in Wonderland*. Illustrated by Barry Moser. No. 160 of an edition of 350 copies. HS.74/324
- Lewis Carroll, *Through the Looking Glass...* Illustrated with 95 wood engravings by Barry Moser. 1982. No. 158 of an edition of 350 copies. Cup.512.d.7

## **Penstemon Press**

### **Madison, Wisconsin**

Penstemon Press was established in the mid/late 1970s by artist Kathleen Gray Schallock. It published artists' books and poetry with illustrations. Speaking about her work, Schallock noted: "I am primarily interested in combining literature with illustration and fine papers to produce visual/literal tactile, experience artwork." She now lives in Santa Fe.

- Kathleen Gray Schallock, *Songs Without Music*. 1976. Signed by the author. Cup.510.pdr.1

## **Penumbra Press**

### **Lisbon, Iowa**

Bonnie O'Connell was introduced to letterpress printing by legendary teacher and printer Walter Hamady (University of Wisconsin, Madison, and The Perishable Press Limited). In 1972 she moved with her husband to a large farmhouse in Iowa and soon after – having bought a letterpress and some paper – started a printing business of her own. Over the next 12 years Penumbra Press published 23 books of poetry, with O'Connell doing all of the typesetting and printing herself. In 1985 she became a professor of book arts at the University of Nebraska, Omaha (UNO) – a position she held for over three decades. She was also Director of Abattoir Editions, UNO's celebrated literary press. [See also The Perishable Press Limited and Abattoir Editions.]

- Jon Anderson, *Counting the Days*. 1974. No. 195 of an edition of 200 copies. Cup.510.pea.3
- Steven Orlen, *Sleeping on Doors*. 1975. No. 188 of an edition of 200 copies. Cup.510.pea.2
- Laura Jensen, *Anxiety and Ashes*. 1976. Signed by the author. Cup.510.pea.1
- Peter Everwine, *Keeping the Night: Poems*. 1977. No. 177 of an edition of 230 copies. Cup.510.pea.4

## **Peregrine Press**

### **San Francisco, California**

In 1949 Henry H. Evans purchased an 1852 Washington handpress and – with the assistance his wife, Patricia Evans – began publishing under the imprint Peregrine Press. Four years later, Evans combined the press with his antiquarian and secondhand bookstore under the moniker the Porpoise Bookshop. This operation – bookshop, small press publisher, letterpress printer and art gallery – became an inspiration and progenitor of the small press and artist book movement that flourished in California and beyond in the 1960s and 1970s. Porpoise closed in 1963 and Henry Evans took the skills he learned as a printer of other artists' works to become a printmaker himself and became widely known for his distinctive botanical prints.

- Henry Herman Evans, *Western Bibliographies*. Second edition. 1951. Cup.510.sbl.2
- O.V. Milasius. *Fourteen Poems*. 1952. Cup.503.f.6
- Praise for Carl Sandburg from Some of his Friends... 1953. Mic.K.4744
- Henry Herman Evans, *Specimen Sheet and Price List of the World's Finest Printing Inks for all Fine Letterpress Work*. 1957. Cup.21.g.8.(1.)
- Patricia Evans, *A Modern Herbal*. With illustrations by Rick Barton. 1961. Cup.510.sbl.1

## **The Perishable Press Limited**

### **Mount Horeb, Wisconsin**

Walter Hamady established the Perishable Press Limited in 1964 after a chance meeting with renowned book artist and printer, Harry Duncan (latterly, Abattoir Editions). At the time, Hamady was an MFA student at Cranbrook Academy of Art. Soon afterwards, he set up the Shadwell Papermill – named after Thomas Jefferson's birthplace – in order to make his own paper. In 1966 Hamady joined the faculty at the University of Wisconsin, Madison, where he taught papermaking, letterpress printing and bookbinding for over thirty years and mentored countless students. Under the Perishable Press imprint, Hamady printed over 130 volumes – both works of his own and those of contemporaries such as Denise Levertov, Gary Snyder, Robert Lowell and Robert Creeley. Until the early 1980s, he worked in partnership at the press with his first wife Mary Laird (Quelquefois Press). Hamady received three grants for his work from the National Endowment for the Arts, and a fellowship from the John Simon Guggenheim Memorial Fund and his work has been collected by institutions around the world. In 2004 he was elected to the College of Fellows of the American Crafts Council. [See also, Abattoir Editions and Quelquefois Press]. 70+ items, including:

- Denise Levertov, *Three Poems*. 1968. Cup.510.nia.2
- David Kherdian, *Homage to Adana*. [1970]. Cup.510.nia.4
- W.S. Merwin, *Chinese Figures: Second Series*. 1971. Cup.510.nia.35
- William Stafford, *That Other Alone*. 1973. Illustrations by Ann Mikolowski. An edition of 120 signed and numbered copies. D74/2567
- Armand Schwerner, *Triumph of the Will*. 1976. Limited edition of 150 copies. Cup.510.nia.26
- Toby Olson, *BirdSongS: Eleven New Poems*. 1980. Illustrations by John Digby. No. 96 of a limited edition of 140 copies. X.902/3955
- Diane Wakowski and Ellen Lanyon, *Making a Sacher Torte: Nine Poems, Twelve Illustrations*. 1981. No. 92 of an edition of 200 copies. X.955/2516
- John Wilde, *John's Apples: Thirteen Poems*. 1995. Cup.410.g.377
- Walter Hamady, *Traveling, or, Neopostmondripremortemism, or Dieser Rasen ist Kein Hundeklo...* 1996. Cup.410.g.572

- Paul Auster, *Reflections on a Cardboard Box*. 2004. RF.2016.b.64

## **Permutation Press**

### **Morgantown, West Virginia**

Permutation Press was a private printing press operated by Clifford A. Harvey, professor of art and founder of the graphic design programme at West Virginia University.

- *Early Twentieth Century Commercial Wood Engraving*. In conjunction with Pioneer Press of West Virginia. 1982. RF.2005.a.420

## **Peter and Donna Thomas**

### **Santa Cruz, California**

Peter and Donna Thomas have worked collaboratively and individually as book artists since the 1970s. They established The Good Book Press in Santa Cruz in 1977 and printed their first book in 1978. For the next decade they created limited edition fine press books: making the paper, printing and binding the books themselves. They reorganised in the late 1980s under the imprint Peter & Donna Thomas and began working with new formats. Since the 1990s they have been documenting the history and techniques of hand papermaking. [See also, The Good Book Press.]

- Rigby Graham, *Holt Mill Papers*. 1994. No. 16 of an edition of signed 50 copies. HS.74/883
- William Everson, *The Tarantella Rose: Six Poems*. 1995. No. 40 of a limited edition of 50 copies. RF.2003.b.70
- Dorothy Field, *Meditations at the Edge: Paper and Spirit*. 1996. Limited edition of 100 copies. RF.2005.b.189
- Peter and Donna Thomas, *The History of Papermaking in the Philippines*. 2005. Limited edition of 75 copies. RF.2006.b.67
- Peter Thomas, *Train Depots*. 2008. Illustrated by Donna Thomas. Limited edition of 85 copies. Cup.550.g.740
- Peter Thomas, *The Tuckenhay Mill: People & Paper*. No. 4 of a limited edition of 30 copies. RF.2017.b.92
- Donna Thomas, *Bathed in Such Beauty: A Pictorial Ramble on the John Muir Trail*. [2016]. No. 24 of a limited edition of 200 copies. RF.2017.a.44
- Peter Thomas, *Momento Mori*. 2018. No. 11 of a limited edition of 200 copies. RF.2018.b.226

## **Peter Koch, Printer**

### **San Francisco, California**

Peter Koch began designing and printing books and ephemera in Missoula, Montana, where he founded Black Stone Press. After moving to the San Francisco Bay Area, Koch built an international reputation for fine printing under numerous imprints, including Peter Koch, Printer. Speaking of his work, Koch notes: “I have conducted my business as a fine-art printer as a means of creating and transmitting my own ideas about language and form, both by creating my own work and by designing and directing collaborative publishing projects with others. In pursuit of my art, I am deeply committed to the crafts of typography, papermaking, printing, bookbinding and the design of books and I support these crafts as intensely as I can.” With his wife, art conservator Susan K. Filter, Koch is co-director of the

Codex Foundation, which devoted to preserving and promoting the book as a work of art. [See also Black Stone Press, the Codex Foundation, and Editions Koch.]

- Peter Rutledge Koch, [*Ur-text. Vol. III*]. [1994]. One of 25 copies. RF.2008.b.73
- Pablo Neruda, *Ode to Typography*. 1998. Translated by Stephen Kessler; aquatints by Joseph Goldyne. No. 94 of 100 numbered copies. RF.2003.a.154
- *A Hero Comes Home: Excerpts from the Letters of William F. Filter, WWII, & Roland R. Filter, WWI*. 2004. Edited by Susan K. Filter. No. 28 of a limited edition of 35 copies; signed by editor and publisher. RF.2018.a.316
- Michelangelo Buonarroti Simoni, *Hard High-Country Poems*. 2015. Translation by Robert Bringhurst; drypoint engraving by Joseph Goldyne. No. 56 of a limited edition of 112 copies. RF.2019.b.36

## **Petrarch Press**

### **New York, New York**

The original Petrarch Press was founded by Peter Bishop in California in 1985 although it soon relocated to New York City. Bishop taught himself to print on his 1865 cast-iron Albion Super Royal with the aim of printing important world literature in fine editions. He then accepted the additional challenge of learning to print on parchment. This became a Petrarch hallmark, with a number of special copies of every major book being printed on sheepskin parchment. Bishop moved back to California in 1995 and closed the press the following year. Just before his death in 2003 a group of his friends revived the press in Oregon House, California, as a non-profit corporation.

- Walt Whitman, *Song of Myself*. [1992]. Copy no. 68 of a limited edition of 120 copies. Cup.512.a.218

## **Pickering Press**

### **Maple Shade, New Jersey**

Pickering Press was founded in 1946 by John Anderson. Born in 1913, Anderson was inspired by the printing activities of the Wright brothers, and acquired a small hand press at the age of thirteen. He embarked on his first commercial enterprise in 1934 at age nineteen, when he founded the Bantem Press in Jersey City. Soon realising that his enthusiasm outstripped his skill, he apprenticed and later worked as a printer at numerous companies in New York and Philadelphia. During this time, he established Pickering Press, the imprint under which he printed for his entire career and which he named in honour of the renowned nineteenth century British printer, William Pickering. Throughout his career Anderson passed on his extensive knowledge to numerous students, including Clare Van Vliet (Janus Press), Neil Shaver (Yellow Barn Press) and Leonard Seastone (Tideline Press). He also collaborated over many years with wood engraver John De Pol. [See also, Janus Press, Tideline Press and Yellow Barn Press.]

- Joseph Blumenthal, *William Pickering: An Essay*. 1984. Limited edition of 100 copies. 2708.h.108
- William Hart Blumenthal, *Filigree Lettering and Ornamentation*. 1957. Limited edition of 100 copies. 11918.s.56
- Beatrice Warde, *Concerning Some Words by Beatrice Warde...* 1953. YA.1995.b.8317
- *The Freedom Pledge (First Use of Viktor Hammer's American Uncial)*. 1947. One of an edition of 50 copies. Cup.500.g.14.(1c.)

- Beatrice Warde. *Beatrice-Paul-Warde-Beaujon*. 1953. Cup.407.c.13; Cup.407.g.15

## **Pied Oxen Printers**

### **Hopewell, New Jersey**

David Sellers, the proprietor of Pied Oxen Printers, designs, hand-sets in metal type, prints and binds each book, while sometimes collaborating with an artist in the production of original graphic art. Monotype composition may be used in the rare occasions when the text exceeds the press's hand-setting capacity. Each book is signed by the poet, artist and printer. The press strives to create an original design for each edition and to use materials and processes that will pass the tests of time.

- Paul Muldoon, *Unapproved Road*. 2002. Intaglio Prints by Diarmuid Delargy. Copy no. 54 of 125 copies signed by the poet, artist and printer. RF.2003.b.82

## **P'Nye Press**

### **Los Altos, California**

- Janet Fire, *The Riddle*. 1978. Limited edition of 70 copies for the Private Libraries Association. Cup.511.bl.3
- Frederica Postman, *Beware of Books: An Admonition to Readers by One of their Number*. 1984. Cup.511.bl.2

## **Poltroon Press**

### **Berkeley, California**

Poltroon Press was founded in 1975 by Frances Butler and Alastair Johnston. Johnston's background was in writing and typography; he had apprenticed in commercial as well as fine press printshops. Butler was an artist working in academia whose star was rising in the world of textile design and whose clients included Macy's and J. C. Penney. Their press soon became one of the most influential in the San Francisco Bay Area. (30+ items)

- Larry Fagin, *Stabs*. 1979. YA.1988.a.19152
- Tom Raworth, *Nicht Wahr, Rosie?* 1979. YA.2001.b.2238
- Frances Butler, *Career Options: A Catalog of Screens, Including the Gesture of Outward*. 1985. RF.2019.a.47
- Jess, *Critical Dreams*. 1986. A limited edition of 120 copies; signed and dated by the author. RF.2019.b.30
- Tom Raworth, *Muted Hawks*. 1995. Illustrated by Alastair Johnston. No. 21 of a limited edition of 40 copies; signed by the author and illustrator. Cup.410.g.376

## **The Press at Colorado College**

### **Colorado Springs, Colorado**

The Press at Colorado College was founded in 1978 as a letterpress and book arts studio. Under the guidance of James Trissel, a professor in the Department of Art, it became one of the most notable academic letterpress studios in the country, regularly producing beautiful books on a variety of subjects, including *Color for the Letterpress*, *Twelve Mammal Skulls* and *A Selection of Poems by Helen Hunt Jackson and Emily Dickinson*. Since Trissel's death in 1999 succeeding Printers have continued the press's work and mission. The press is

currently under the direction of Aaron Cohick, whose title is Printer of the Press. Cohick also has his own imprint, New Lights Press. 10+ items, including:

- Ernest Kroll, *Tattoo Parlor & Other Traxioms*. c1982. No. 14 of a limited edition of 110 copies; signed by the author. Cup.512.a.217
- *Dentelle/Indented*. 1982. No. 118 of a limited edition of 140 copies. Cup.512.b.241
- *The Printed Poem/The Poem as Print: Twenty-four Broadsides of American Poetry*. Edited by Alastair Reed and Dana Gioia. No. 57 of a limited edition of 150 copies. HS.74/2350
- F.D. Reeve, *Nightway*. [1987]. No. 56 of a limited edition of 100 copies. Cup.512.b.239
- Gerard Manley Hopkins, *Inversnaid*. 1988. Limited edition of 50 copies. Cup.512.a.225
- Marianne Moore, *Marianne Moore at the Dial Commissions an Article on the Movies*. [1988]. No. 78 of a limited edition of 100 copies. Cup.512.b.237
- Tristran Tzara, *The First Celestial Adventure of Mister Benzadrine*. 1996. Translated by Elmer Peterson. Cup.410.c.331
- Alan Loney, *Orpheus the Stutterer: A Poetics of Silence*. 2013. No. 3 of a limited edition of 40 copies. RF.2018.b.19

## **The Press of Appletree Alley**

### **Lewisburg, Pennsylvania**

The Press of Appletree Alley was established in 1982 by former graphic designer Bernard Taylor. The press was closely associated with Bucknell University and its philosophy centred around two basic premises: first, it would publish only what was fit to be published; and second, it would publish distinct and experimental designs, especially when it came to size, illustrations and paper quality. Each of the press's three unique series were hand-printed and bound by its master book binder. Most of the illustrations took the form of wood engravings, woodcuts or linoleum cuts, many of which were designed by Taylor himself. The press closed in 2002.

- Bernard Shaw, *Shaw on Women*. 1992. Edited by Mary Chensweth Stralton; wood engravings by Linda Holmes. No. 16 of an edition of 150 copies. Cup.410.g.174
- Louis Simpson, *Jamaica Poems*. 1993. Signed limited edition of 150 copies. RF.2002.a.40
- Colette Inez, *Naming the Moons*. 1994. YA.1994.b.9563
- *Printing as an Art: William Morris & his Circle of Influence*. Edited by Mary Chensweth Stralton; wood engravings by Linda Holmes. 1994. YA.1994.b.7650
- Peter Balakian, *Yad Vashem Children's Memorial*. 1996. Cup.512.b.100
- Daniel Gabriel Rossetti, *The Rossettis: Brothers & the Brotherhood*. 1996. Edited by Mary Chensweth Stralton; wood engravings by Linda Holmes. Limited edition of 145 numbered copies. Cup.410.g.512
- Bruce Smith, *The Distance*. 1996. Wood engravings by Michael McCurdy. No. 67 of a limited edition of 125 copies; signed by the author. Cup.410.g.511

## **Press of the Good Mountain**

### **Rochester, New York**

The Press of the Good Mountain was set up in 1950 at the Rochester Institute of Technology to introduce students in the Hand Composition Course to the rewards of a private press.

Under the supervision of Alexander Lawson, Instructor of Typography, students would select a project, plan its typography, set it in type, print on a precision proof press, and bind it. Projects ranged from broadsides to 92-page books. [See also, Angelica Press.]

- Will Ransom, *What is a Private Press?* c1950. No. 47 of an edition of 100 copies. Cup.510.sce.2
- Henry Lewis Bullen, *Only a Composer!* 1962. One of an edition of 100 copies. Cup.510.sce.1
- Joannes Ravisius Textor, *Ecclesia: A Dialgue*. Edition of 55 copies. X.950/42616

## **The Press of the Nightowl**

### **Pittsburgh, Pennsylvania / Baton Rouge, Louisiana / Athens, Georgia**

The Press of the Nightowl was founded in 1965 in Pittsburgh, Pennsylvania, by Dwight E. Agner. It later operated in Baton Rouge, Louisiana, and finally Athens, Georgia.

- Richard Overall, *Seven Scintillations*. 1965. Illustrated by Margaret Agnes. Cup.510.pbr.2
- Earl H. Emmons, *Goudy in Rhyme*. 1967. Cup.510.pbr.1
- George Wald, *A Generation in Search of a Future*. 1969. Limited edition of 200 copies. X.598/29041
- Dwight E. Agner, *Comments on the Press of the Nightowl at the End of the First Ten Years*. 1975. YA.1990.a.5193
- Charlotte Garrett, *Presences: Poems*. 1977. X.958/23334
- Alexander Lawson, *The Composer as Artist, Craftsman and Tradesman*. 1990. Wood engravings by Joseph Sanders. YA.1999.b.6293

## **Press of the Palace of Governors**

### **Santa Fe, New Mexico**

The Press of the Palace of Governors was founded in the late 1960s and is situated in rooms adjoining the 400-year old courtyard of the Palace of the Governors in Santa Fe, New Mexico. Initially, the main function of the press was to produce replica “Wanted” posters for visitors to the Museum of New Mexico. Soon after, it began producing limited edition fine press editions and portfolios.

- *Tales of the Mountain Men*. 1984. Compiled and edited by Barton H. Barbour. Illustrated by Andrew Burns. Limited edition signed by author and artist. C.188.b.116; C.188.a.116

## **Press of the Pegacycle Lady**

### **Los Angeles, California**

The Press of the Pegacycle Lady was founded in 1971 by William Dailey and his then-wife Victoria Dailey. It specialised in letterpress printing and its publications often included tipped water colour paintings or woodcuts. It was in operation until 1992. In 1975 the couple also opened William & Victoria Dailey Rare Books. In 1997 this became Dailey Rare Books and William’s love of art, design and the arcane was reflected in its inventory. The store closed in 2007 but Dailey continued selling books via the internet and antiquarian book fairs.

- Jack Hirschman, *The R of Ari’s Raziel*. 1972. Limited edition of 100 copies. X.950/33698



- *Antiquarian Lust*. [By various authors]. 1973. No. 69 of an edition of 100 copies. Cup.510.ded.2
- D.H. Lawrence, *Consciousness*. Printed for John Martin. Cup.510.ded.1
- Stéphane Mallarmé, *Igitur*. Rendered into English by Jack Hirschman. 1974. No. 13 of an edition of which 1-100 are signed by the translator. Cup.510.ded.3
- Edouard Roditi, *Meetings with Conrad*. Limited edition of 200 numbered and signed copies. X.989/52721
- Anne Cobden-Sanderson, *How I Became a Vegetarian*. 1983. Limited edition of 100 copies. Cup.410.aa.45

## **Protean Press**

### **San Francisco, California**

Terry Horrigan established Protean Press in 1982 at her home in San Francisco having served an apprenticeship at Arif Press with Wesley Tanner. [See also, Arif Press.]

- *Hobo, Traveling Notes*. Poems by Steve Gilmartin; essay by Terry Horrigan. 1990. No. 41 of limited edition of 50 copies. RF.2003.a.131
- *A Small Box of Poets*. 1994. Limited edition of 60 copies. RF.2017.a.43
- Terry Horrigan, *Ellis Island*. 1995. No. 46 of a limited edition of 50 copies. RF.2003.b.55
- Terry Horrigan, *Ogham*. 1997. No. 6 of a limited edition of 50 copies. RF.2003.a.130
- Carolyn Miller, *Constant Lover*. 2001. Limited edition of 50 copies. RF.2006.b.12
- Adriana Williams, *Luis Barragán: An Inner Life; Recollections*. 2002. No. 23 of a limited edition of 60 copies. RF.2003.C.18

## **Proverbial Press**

### **Bloomington, Illinois**

Proverbial Press was established in 1974 by entomologist Edwin Roy Willis a few years prior to his retirement from Illinois State University.

- Kathryn Ruka Willis, *The Midnight Tryst*. 1978. Cup.511.bl.3
- Arlan Helgeson, *On Friends*. 1984. Cup.511.bl.2

## **Putah Creek Press**

### **Davis, California**

Putah Creek Press was established in 1968 at the University of California, Davis. It was primarily used as a teaching device for classes in fine printing, the history of the book and demonstrations of hand printing techniques.

- Ernest Kroll, *15 Fraxioms*. c1977. [Limited edition of 200 copies, signed by author and artist.] Cup.410.e.26

## **Pym-Randall Press**

### **Cambridge, Massachusetts**

The Pym-Randall Press was established in 1964 by Professor James Randall, founder and chair of the Writing Program at Emerson College. It was named for the author and for his “cranky Manx cat” Pym. The press specialised in the first book publication of young poets. Randall also co-founded the journal *Ploughshares* and helped bring it to Emerson, where it is

still published today. In 1975 Pym-Randall went into a self-described period of “torpidity”. It briefly revived in the early 1980s but permanently closed its doors in 1986. 15+ items, including:

- Basil Bunting, *What the Chairman Told Tom*. 1967. Cup.510.paf.2
- Thom Gunn, *Garden of the Gods*. 1968. Cup.510.paf.1
- Kenneth Rexroth, *The Spark in the Tinder of Knowing*. 1968. X.908/86008
- Thomas Kinsella, *Tear*. 1969. Cup.510.paf.3 & Cup.510.niu.1
- Martha Fritz, *If the River's This High All Summer*. 1974. Cup.510.paf.5 & D74/39782
- Richard Eberhart, *New Hampshire: Nine Poems*. 1980. Limited to an edition of 500 copies. YD.2007.a.6177

## **Pyracantha Press**

### **Tempe, Arizona**

Pyracantha Press is the independent publishing imprint of the Herberger Institute for Design and the Arts at Arizona State University. Established in 1982 by Professor Emeritus John Risseeuw, the press produces unique and experimental limited-edition books and prints reflecting the cultural landscape. The recently acquired Antonia and Adam Petko Type and Press Collection has given ASU the largest type collection of any university in North America. The collection includes 3000 cases of type (enough to fill three semi-trucks) and several ornate printing presses, among them a highly ornate 1834 Columbian. Works published by the press are currently held in over 100 national and international collections.

- William Shakespeare, *Venus and Adonis*. 1984. No. 10 of limited edition of 120 and 30 proof copies printed on handmade paper. YA.1987.b.635

## **The Quail Press**

### **Santa Cruz, California**

Tom Killion was raised in Marin County in Northern California and from an early age was inspired to create landscape prints using lino and wood. He was introduced to fine book printing by William Everson and Jack Stauffacher at UC Santa Cruz and in 1975 produced his first illustrated book on UCSC's Cowell Press. Two years later, after traveling extensively across Europe and Africa, he founded The Quail Press. Since then, Killion has worked at universities in the US and Africa. The Quail Press is still in operation on the coast in Marin County. [See also, Cowell Press and Lime Kiln Press.]

- Tom Killion, *The Coast of California: Point Reyes to Point Sur*. 1979. No. 48 of a limited edition of 100 numbered copies, and 26 lettered copies, signed by the author. C.180.k.1

## **Quelquefois Press**

### **Berkeley, California**

Mary Laird began letterpress printing in Wisconsin in 1969. She published works under own imprint – Quelquefois Press – and also under The Perishable Press Limited which she co-ran with her then-husband Walter Hamady. Following their divorce in the mid-1980s, Laird relocated to California. She is a Master Teacher at the San Francisco Center for the Book and has been teaching there since the mid-1990s. [See also, The Perishable Press Limited.]

- Joe Napora, *Snaketrain Freightrain: A Poem in Four Parts*. 1991. No. 69 of a limited edition of 150 copies; signed by the author. RF.2003.b.80

- Jalal al-Din Rumi, *One-handed Basket Weaving: Twenty Poems on the Theme of Work*. 1993. No. 93 of a limited edition of 125 signed copies. RF.2003.b.73
- Denise Levertov, *Nine Poems*. 1996. No. 36 of a limited edition of 90 copies. RF.2002.a.54
- *Psalm XXVII: A Psalm of David*. 1999. No. 29 of a limited edition of 100 copies. RF.2018.b.37
- William L. Cirocco, *The Affirmation of Shadows*. 1998. No. 44 of a limited edition of 60 numbered and signed copies. RF.2003.b.71
- Hazrat Inayat Khan, *A Prayer for Peace*. 2001. RF.2020.b.9
- S.R. Grosslight, *The Cost of Gold*. 2001. Limited edition. RF.2010.a.22
- Anita Barrows, *Kindred Flame: Six Poems*. 2008. No. 31 of a limited edition of 105 copies; signed by the author. RF.2018.b.136
- Anita Barrows, *Jagged Stones*. 2012. Artwork by Ciel Mckay. No. 17 of a limited edition of 115 copies. Signed by the author and printer. RF.2018.b.18
- Ralph Dranow, *Love in Unexpected Places*. 2017. No. 9 of a limited edition of 70 copies. RF.2018.a.14

## **Raintree Press**

### **Bloomington, Indiana**

Fredric A. Brewer, a professor at the University of Indiana, Bloomington, founded Raintree Press in 1975. His Vandercook SP-15 apparently provided Brewer with “hundreds of hours of quirky bedevilment” and he hoped the press would pay its way, “despite the fact that the proprietor exercises his right to idiosyncratic judgement as to what is produced.” By the mid-1980s, the press appears to have been renamed The Private Press of Fredric Brewer.

- Roger Pfingston et. al., *Plain Brown Wrapper Poems*. 1975. YD.2005.a.1999
- Roger Pfingston, *A Poem for Tom Sandage*. 1975. RF.2005.a.35
- William Carlos Williams, *Dear Ez: Letters from William Carlos Williams to Ezra Pound*. 1985. [Private Press of Fredric Brewer]. Lost. DS 85/38465.

## **Rara Avis Press**

### **Claremont, California**

Christy Bertelson founded Rara Avis Press in 1977 after having previously studied with Elliot Offner (The Rosemary Press), Leonard Baskin (Gehenna Press) and Walter Hamady (The Perishable Press Limited). A master printer, Bertelson ran the Scripps College Press in the mid-1980s before returning home to work as a journalist on the *St Louis Post-Dispatch*. [See also, Gehenna Press, The Perishable Press Limited, and Scripps College Press.]

- Christie Bertelson, *Letters to California, 1977-1978*. [1978?]. Drawings by Marta Anderson. No. 21 of a limited edition of 50 copies. Cup.550.g.283
- Bruno Schulz, *Birds: A Tale*. Five new illustrations by Janet Morgan. No. 56 of an edition of 90 copies. YA.1988.b.1650

## **Rarach Press**

### **Kalamazoo, Michigan**

Rarach Press was established in 1981 by Ladislav R. Hanka. It published etchings, wood engravings, broadsides, chapbooks, posters and books, occasionally in Czech.

- Richard Neugebauer, *Pavlov*. 1986. Illustrated by Ladislav Hanka. Original woodcuts; signed by the illustrator. No. 18 of an edition of 22 copies. Cup.410.c.2
- Richard Neugebauer, *Čertův Kámen...* 1981. One of 20 copies. Cup.408.z.79

## **Rather Press**

### **Oakland, California**

Rather Press was founded in 1968 by Clif and Lois Rather. Lois had been a teacher in the Oakland Public School system and a director of the San Francisco Children's Theater. In the mid-1930s she had also served as research supervisor of the local WPA Federal Theater Project. Clif's background included journeyman machinist, real estate investor and bootlegger. Rather Press was located at their home in the East Oakland hills where – except for paper-making – they conducted all press-operations themselves. They also originated the material for their books, many of which focused on the California experience of well-known figures such as Emerson, Gertrude Stein and Jack London. Lois's books about women printers, little magazines, early San Francisco theatre, and Bohemian life in San Francisco, provide valuable local history. 10+ items, including:

- Lois Rather, *San Francisco's First Printing Press*. 1970. No. 41 of a limited edition
- Lois Rather, *Two Lilies: Lillian Russell and Lillie Langtree*. 1973. No. 94 of a limited edition of 101 copies. D74/18098
- Lois Rather, *Bittersweet: Ambrose Bierce & Women*. 1975. D76/11508
- Lois Rather, *West is West: Rudyard Kipling in San Francisco*. 1976. YA.1988.b.7426
- Clif Rather, *Fine Points: A Printer's Miscellany*. 1977. Cup.510.qr.4
- Lois Rather, *Bohemians to Hippies: Waves of Rebellion*. 1977. Limited edition of 150 copies. X.981/13562
- Lois Rather, *Lotta's Fountain*. 1979. No. 72 of a limited edition of 150 copies. Cup.510.qr.1
- Lois Rather, *R. W. Emerson, Tourist: The Story of Ralph Waldo Emerson's Visit to California in 1871*. c1979. Cup.510.qr.2

## **Rebis Press**

### **Oakland, California**

Rebis Press was founded in the mid-1970s by Betsy Davids and Jim Petrillo. As colleagues at California College of Arts and Crafts, both were drawn to printing through their involvement in the free speech and literary scene in the San Francisco Bay Area. Many of their books had unfamiliar and unconventional structures. Davids is currently Professor Emerita at California College of the Arts and her artist books have been exhibited at the San Francisco Center for the Book and the Center for Book Arts, New York.

- Victoria Nelson, *Jacob's Ladder*. 1977. A co-publication with Eucalyptus Press, Mills College. Limited edition of 150 copies; scroll in cylinder. Cup.648.s.10
- Johanna Drucker, *As No Storm, or the Any Port Party*. 1975. Illustrated by Johanna Drucker. [One of 326 copies]. Cup.410.f.1256

## **Recalcitrant Press**

### **Atlanta, Georgia**

Established in 1976, Recalcitrant Press came about almost by accident when its proprietor Roy Rice, Jr. was looking for a book press but came upon a Craftsmen Machinery Company (CMC) Superior “hobby” printing press instead.

- *Printer’s Odes: Selected from the Pages of the The Inland Printer, 1883-1891.* 1984. Cup.511.bl.2

## **Red Angel Press**

### **Bremen, Maine / New York City, New York**

Red Angel Press was established by artist Ronald Keller, a long-time resident of New York City.

- James Dickey, *The Owl King.* 1977. Cup.410.b.131
- Herman Melville, *Rock Rodondo: Sketches Third and Fourth of “The Encantadas”.* 1981. No. 40 of an edition of 100 copies, signed by the artist. Cup.408.r.42
- *To You Walt Whitman: Speaking to Walt Whitman / a Collection of Poetry by Hamlin Garland et al...* 1977. Design and illustration by Ronald Keller. Copy no. 27 of 100 numbered copies, signed by the illustrator. Cup.512.c.46
- Henry James, *Siena.* 2000. Limited edition of 100 copies. RF.2006.b.23

## **Red Hydra Press**

### **Tuscaloosa, Alabama**

Steve Miller founded Red Hydra Press in 1988, having previously been the proprietor of Red Ozier Press. That same year, he joined the faculty of the University of Alabama School of Library and Information Studies, in its MFA Book Arts graduate programme. For over twenty years, Miller was a co-director of Paper and Book Intensive, a nationally-recognized annual series of summer workshops in the book arts. [See also, Red Ozier Press.]

- Thomas Gunn, *Death’s Door.* 1989. [Limited edition of 80 numbered copies, signed by author.] Cup.512.a.91
- Cathleen A Baker, *By His Own Labor: A Biography of Dard Hunter.* c2000. Copy no. 71 of 150 copies, signed by the author. Cup.512.b.227

## **Red Ozier Press**

### **Madison, Wisconsin**

Steve Miller founded Red Ozier Press in 1976. While bartending and waiting tables, and wanting to make a book of his own poems, he took a letterpress printing class with Walter Hamady, a professor at the University of Wisconsin and proprietor of The Perishable Press Limited. In 1979 Miller relocated to New York City and his friend Ken Botnick joined Red Ozier as co-proprietor. The press rapidly became known for its fine quality limited editions books, pamphlets, and broadsides of unpublished poetry and prose fiction. It subsequently produced works by notable authors including Robert Bly, Paul Bowles, William S. Burroughs, Charles Henri Ford, Lawrence Ferlinghetti and Allen Ginsberg. Red Ozier closed in 1988 and the New York Public Library purchased the press’s archive. [See also, Red Hydra Press and The Perishable Press Limited.] 15+ items, including:

- Allen Ginsberg, *Careless Love*. 1978. Patron copy no. 9 of 10. Inscribed 'For Claudia Becker, April 13, 1978, AH, Allen Ginsberg.' Cup.510.dkc.5
- Robert Bly, *Visiting Emily Dickinson's Grave & Other Poems*. 1979. Cup.510.dkc.4
- Galway Kinnell, *The Last Hiding Places of Snow*. 1980. Illustrated with wood engravings by Barry Moser. No. 20 of a limited edition of 150, signed by the author and artist. Cup.510.dkc.2
- Charles Henri Ford, *Secret Haiku*. 1982. No. 132 of a limited edition of 155 copies. Signed by the author and artist. Cup.510.dkc.3
- Guy Davenport, *The Bicycle Rider*. 1985. Limited edition of 150 copies. RF.2009.b.8
- Steve Miller, *What is a Red Ozier?* 1989. Limited edition of 200 copies. Cup.410.f.1109

## **Robin Price Printer & Publisher**

### **Los Angeles, California / Middletown, Connecticut**

Robin Price is an artist, editor, designer, letterpress printer and publisher and has been creating books since 1984. In 1987-88 she worked at Susan King's Paradise Press and in 1988-1992 she was assistant to Gerald Lange, Master Printer at the University of Southern California Fine Arts Press. In 1992 Price began working at her own press full-time and three years later she relocated the press to the historic Starr Mill in Middletown, Connecticut. Today, Price's limited edition press books, prints and unique works are collected and exhibited internationally. [See also, Bieler Press.]

- William Everson, *Ravaged with Joy*. 1998. Woodcuts by Keiji Shionhara. Limited edition of 150 copies, signed by the artist and printer. RF.2003.c.13
- Amy Bloom, *Language of her Body*. 2003. Photography by Derek Dudek; sumi-e by Keiji Shinohara. HS.74/1916

## **Ronald Ishill Press**

### **Staten Island, New York**

Founded by Ronald Ishill in 1961.

- Edwin Markham, *The Man With the Hoe*. No. 41 of an edition of 100 copies. Cup.510.sea.1

## **Salient Seedling Press**

### **Madison, Wisconsin**

Katherine Kuehn started the Salient Seedling Press c1978/80. She was a student of Walter Hamady at the University of Wisconsin, Madison, where she gained an MFA in Printmaking. She also worked as an assistant at Hamady's Perishable Press. Kuehn's editions – the collaborative work of artists, writers and the printer herself – are notable for their use of her own handmade papers and her typographical versatility. In addition to operating as Salient Seedling, Kuehn also works as a printer for Pace Editions. [See also, The Perishable Press Limited.]

- Tamara Plakins, *My Grandmother's Tablecloth*. Copy no. 66 of 75 copies. Cup.510.dke.1

## **Sarabande Press**

### **New York, New York**

The Sarabande Press was started in Manhattan in by Joe Freedman. It produces beautiful letterpress limited editions, designs and typesets books ranging from novels to scholarly books for major museums, has won numerous awards for its books and website, and has been in the vanguard of working with digital technologies to produce lasting and wonderful graphics

- Amy Clampitt, *A Homage to John Keats*. 1984. Limited edition, signed by author. RF.2018.b.123

## **Scarlet Ibis Press**

### **Bloomington, Illinois**

Scarlet Ibis Press was established in 1969 by Robert D. Weigel with the goal of producing “good books at a price affordable to the average collector.”

- Robert Sokan, *A Descriptive and Bibliographic Catalog of the Circus & Related Arts Collection at Illinois State University, Normal, Illinois*. 1976. Cup.510.pbs.1
- Ann Sokan, *A Bestiary for a Precocious Child*. 1978. Cup.511.bl.3
- Rodger L. Tarr, comp., *A Bibliography of the D.H. Lawrence Collection at Illinois State University*. 1979. DS 80/19341
- *In Praise of Books: A Common-place Chap-book about Books*. 1984. Cup.511.bl.2

## **Scripps College Press**

### **Claremont, California**

The Scripps College Press was founded in 1941 as an experimental typographic laboratory. The impetus came from Dorothy Drake, the College’s inspirational librarian, who encouraged the Class of 1941 to provide the start-up funds. From the very beginning the press had exclusive use of a font designed by Frederic W. Goudy. The press ceased operating in 1971 but re-opened in 1980 with master printer Christy Bertelson (Rara Avis Press) at the helm. Since this time, students on the Typography and Book Arts course have been co-creating two handmade books each year. In 1985 artist and writer Susan E. King supervised the press for a year. From 1986-2016 the press was directed by Kitty Maryatt. The press is now under the direction of Tia Blassingame, whose own imprint is Primrose Press. [See also, Rara Avis Press.]

- Richard Barnes, et. al., *The Example of the Arts: Poems*. 1991. Limited edition [of 85 copies, signed by the 21 people involved in the making of the book, including the poets.] YA.1992.b.1538
- *Too Much Bliss: Twenty Years of Granary Books*. [2006]. RF.2017.b.139

## **Sea Pen Press and Paper Mill**

### **Seattle, Washington**

The Sea Pen Press and Paper Mill was established in Seattle in the late 1970s by artist/printer Suzanne Ferris and papermaker Neal Bonham, both of whom had been students of Walter Hamady at the University of Wisconsin, Madison. [See also, The Perishable Press Limited.]

- Joan Stone, *Alba: Eight Love Poems & Three Drawings*. 1976. Cup.410.f.1255
- Beth Bentley, *Philosophical Investigations*. c1977. Cup.410.d.3

- Tess Gallagher, *Portable Kisses*. 1978. X.958/17785
- William Stafford, *Passing a Creche*. c1978. Cup.22.g.21.(24)0
- Mark Halperin, *Gomer*. [1979]. Signed by the author. X.958/15384
- Beth Bentley, *The Purely Visible*. [1980]. Drawings by Suzanne Ferris. Cup.510.pdn.1
- *Passwords: A Program of Poems*. 1980. Cup.510.d.6 each poem signed by the author; another copy Cup.919/23
- David Ferry, *A Letter and Some Photographs: A Group of Poems*. 1981. No. 144 of a limited edition signed by the author. X.950/19456
- Charles O. Hartman, *Gravitation*. [1982]. Cup.510.pdn.2

## **Seamark Press**

### **Iowa City, Iowa**

Kay Amert entered the University of Iowa as a freshman in 1966. Soon afterwards she began working in the University's Typography Laboratory which at that time was led by Harry Duncan (latterly, Abattoir Editions). Amert's own imprint – Seamark Press – published its first book in 1969. Following Duncan's move to the University of Nebraska in 1972, Amert took over the directorship of the Type Lab. She remained in this role until her retirement in 2006. [See also, Abattoir Editions.]

- Kevin McCullough, *The Easy Wreckage*. 1971. [Illustrated by Donna Violetti. Limited edition of 250 copies]. D73/14
- Donald Justice, *From a Notebook*. 1972. [One of 317 copies.] X.958/12288; D73/207
- Paul Nelson, *Cargo*. 1972. With Stone Wall Press. Limited to 250 copies [printed on handpress by Kay Amert, Howard Zimmon and K.K. Merker.] D72/397
- Ellen Evans, *Alternate Entries*. 1975. X.950/16417

## **Sherwin Beach Press**

### **Chicago, Illinois**

Sherwin Beach Press was established by Robert McCamant in 1984 as a small fine press specialising in non-fiction prose.

- Steve Bogira, *\$144 a Month: Life in the Safety Net*. 1993. Photographs by Mike Tappin. No. 21 of limited edition of 200 copies. Cup.512.c.42

## **Sierras Press**

### **Iowa City, Iowa**

- Jocelyn Webb, *Skinny This*. 1999. Drawings by Michael Russem. Limited edition of 50 copies. RF.2002.a.47

## **Silver Buckle Press**

### **Madison Wisconsin / Two Rivers, Wisconsin**

The Silver Buckle Press began with a superb collection of late nineteenth and early twentieth century printing equipment brought together over fifteen years by Robert Shaftoe, an art director for the Ford Motor Company. In accord with his desire that the collection be preserved intact, it was acquired by the University of Wisconsin Libraries in 1973. The Press



operates as a working museum and is dedicated to preserving the craft of fine letterpress printing through limited-edition publications, lectures, demonstrations and tours. It was housed at the University of Wisconsin, Madison for over four decades, but is now based at the Hamilton Wood Type and Printing Museum at Two Rivers, Wisconsin.

- Frederick Jackson Turner, *The Significance of the Frontier in American History*. 1984. [Limited Edition of 175 copies.] DS 88/11745
- Alfred, Erich Senn, comp., *The Revolutionary Word: A Guide to the Russian Underground Collection in the Memorial Library of the University of Wisconsin, Madison*. 1987. LB.31.b.6981
- Ciaran Carson, *Belfast Confetti*. 1993. No. 51 of a limited edition of 95 copies. RF.2013.b.2

## **Silver Quoin Press** **Seattle, Washington**

Silver Quoin Press was founded by James M. Dille in 1947. A quoin is a wedge or expanding mechanical device used for locking a letterpress form into a chase.

- Edwin Hubbard Adams, *Jump-Rope Rhymes*. 1947. [Limited edition of 190 copies, signed by the printer]. X.958/10004
- Edwin Hubbard Adams, *Poems for Fun*. 1949. Signed by the author. Cup.510.vp.1

## **Simplemente Maria Press** **Santa Barbara, California**

Mary Heebner founded Simplemente Maria Press in 1995 when she began transposing her studio-based work and travel inspired drawings and writings into book format. The press unites place-based inspiration and images with studio practice, print and paper-making. Since 1999 Heebner has worked with John Balkwill at the Lumino Press for letterpress printing and production.

- Michael Hannon, *Seeking the Open Heart*. 2002. Limited edition of 75 signed and numbered copies. RF.2003.a.156

## **Solmentes Press** **Decorah, Iowa**

Solmentes Press was founded by artist David Esslemont. Esslemont was born in Northumberland, UK, and established his first press in Newcastle-upon-Tyne in 1978. He was Artistic Director of the University of Wales Gregynog Press from 1985–97 and has won many book design awards including the Felice Feliciano International Award for Book Design in 1991. He now lives in northeast Iowa and first used the imprint Solmentes in 2002.

- *On the Folly and Wickedness of War: Two Eighteenth Century Essays*. 2004. No. 55 of a limited edition of 100 copies. RF.2018.b.12
- David Esslemont, *Taxi Driver Curry...* [2015]. No. 24 of 50 copies. RF.2017.b.20
- David Esslemont, *Pizza from Scratch*. 2017 No. 12 of limited edition of 40 copies, signed by the author.

## **Speakeasy Press**

### **Tuscaloosa, Alabama**

Frank Brannon is a book and paper artist and proprietor of the Speakeasy Press. In 2005 Brannon letterpress published *Cherokee Phoenix: Advent of a Newspaper*. A subsequent collaboration with the Oconaluftee Institute for Cultural Arts (later Southwestern Community College) resulted in the final set of 36-point type which has helped facilitate the revitalisation of letterpress printing in the Cherokee syllabary.

- Frank Bannon, *Cherokee Phoenix: Advent of a Newspaper, the Print Shop of the Cherokee Nation, 1828-1834*. 2005. Limited edition of 74 copies. RF.2007.a.36

## **Spring Valley Press**

### **Seattle, Washington**

In 1979 Scott Freutel opened the Spring Valley Press in the old Clyde Motor Showroom in Langley, Washington, after transporting his hot lead type printing press there from Seattle.

- Leslie Norris, *A Tree Sequence*. 1984. No. 69 of a limited edition, signed by the author. Cup.408.ss.30

## **Stern & Faye Printers**

### **Mt Vernon, Washington**

Stern & Faye Printers was established by married couple C. Christopher Stern and Jules Remedios Faye. Stern founded Grey Spider Press in 1986 and Faye established Street of Crocodiles Printery in 1990. [See also, Grey Spider Press and Street of Crocodiles Printery].

- Edward Hirsch, *In Memoriam Paul Celan*. c1994. Limited edition of 100 copies, signed by the author. HS.74/1239/19
- Karen Swenson, *Time and the Perfume River*. c1994. Limited edition of 100 copies, signed by the author. HS.74/1239/23
- William Pitt Root, *Courage: Revising the Text*. c1995. Limited edition of 75 copies, signed by the author. HS.74/1239/20

## **Stinehour Press**

### **Lunenburg, Vermont**

Having left the US Navy in the late 1940s, newly married Roderick D. “Rocky” Stinehour moved to Vermont and soon after became an apprentice to farmer-printer Ernest Bisbee. After a period of intense learning – including at Dartmouth College – Stinehour took over from Bisbee in 1952. Under the Stinehour imprint, he transformed the press from a small-scale print-shop to one of the nation’s foremost scholarly fine presses. NB: Works printed on behalf of others are not listed here.

- Rudolf B. Gottfried, *A Conscience Undeveloped: A Lecture on Thomas More*. [1958]. 9505.d.14
- John Emerson Langdon, *Canadian Silversmiths and Their Marks, 1667-1867*. [1960]. 2735.g.2
- Marianne Moore, *Occasionem Cognosce: A Poem*. 1963. Cup.510.pac.2
- Philip C. Duschenes, *Bruce Rogers, A Gentle Man from Indiana*. 1965. Cup.512.pac.12
- Julian Moses Drachman, *Just Now, For Instance*. 1969. Cup.510.pac.10
- James Boswell, *Boswell’s Verses on the Club*. 1972. X.902/2190

- T.S. Matthews, *Journal to the End of the Day*. 1981. YD.2008.a.28
- David Farrell, *The Stinehour Press: A Bibliographical Checklist...* 1988. 2725.g.1527
- *Celebrations of the Johnsonians, 1946-1996*. YA.1997.b.1279
- Susan Barron, *Bookman's Bestiary: Lettering, Illuminations, Poems*. [1998]. HS.74/2437

## Stone House Press

### Roslyn Harbor, New York

After retiring as Chief Librarian at Queens College in the late 1970s, Morris A. Gelfand bought a 70-year old Chandler & Price printing press and established Stone House Press in the basement of an 1855 house on the former estate of poet William Cullen Bryant. His goal was "to produce small but well-designed and well-printed editions of books once or twice a year." Over the next two decades he produced 47 original works, in 52 publications, in two languages, particularly of Long Island poets whose work was illustrated by artist John DePol.

- Gerard Previn Meyer, *Renewals: Selected Poems and Translations*. 1982. A limited edition of 140 signed copies. RF.2004.a.84
- John Digby, *Incantations: Poems and Collages*. 1987. Limited edition of 215 signed copies. RF.2004.a.94
- William Heyen, *The Shore*. 1991. Wood engravings by John DePol. Limited edition of 140 copies, signed by the author, artist and printer. YD.2007.a.8742
- James Thomas Flexner, *Poems of the Twenties*. 1991. Limited edition. RF.2005.a.378
- William Heyen, *With Me Far Away: A Memoir*. 1994. Limited edition. YD.2007.a.8337
- Georgia Mansbridge, *Bruce Rogers: American Typographer*. 1997. No. 56 of limited edition of 120 copies. Cup.512.a.231

## Stone Wall Press

### Iowa City

The Stone Wall Press was founded in 1957 by Karl Kimber "Kim" Merker and Raeburn Miller. Merker had come to Iowa City the previous year as a poet and student in the Writers' Workshop. While there he had the opportunity to work with Harry Duncan, who operated the renowned Cummington Press as well the Typography Laboratory in the School of Journalism. Miller soon left Stone Wall to pursue an academic career, leaving Merker to continue as sole director. The press focused on publishing poetry, both by well-known and unknown authors. Books were issued in editions of 200 to 300 copies. The approach to design was pristine and classical in nature and colour was used with restraint. In 1967 Merker became the first director of the University of Iowa's Windhover Press. He also founded the University of Iowa Center for the Book. [See also, Abattoir Editions, Windhover Press, and the University of Iowa Center for the Book.]

- Margaret Tongue, *A Book of Kinds*. 1958. X.958/28910
- John Pauker, *Excellency: A Sequence of Poems*. 1967. Illustrations by Thomas Kovacs. Cup.408.e.23
- Donald Justice, *Sixteen Poems*. 1970. Cup.510.vce.1
- Paul Nelson, *Cargo*. 1972. With Seamark Press; limited edition of 250 copies. D72/397
- Michael Van Walleghen, *The Wichita Poems*. 1973. Prints by William Kough. Limited edition of 250 copies. D73/11941

## **Street of Crocodiles Printery**

### **Seattle & Sedro-Woolley, Washington**

Street of Crocodiles Printery was founded in 1990 by author, editor, letterpress printer, book binder, book artist and teacher Jules Remedios Faye. Faye also worked with her husband C. Christopher Stern at Stern & Faye Printers. [See also, Stern & Faye Printers.]

- Jules Remedios Faye, *The Mechanical Dreamer=Il Sognatore Meccanio: A Fabulous Tale of Italian Dreams...* 1993. Limited edition of 125 copies. Cup.512.a.176

## **Swamp Press**

### **Oneonta, New York / Northfield, Massachusetts**

Having purchased a 10 x 15 Golding jobber press, poet Ed Rayher, Robert Rayher, Jo Mish and Frank Pondolino established Swamp Press in Oneonta, New York, in 1976. In its first few years the press produced more than 70 volumes, often in dual editions of soft and hardcover. In 1980 Ed Rayher moved to Amherst, Massachusetts, for graduate school, taking the press with him. Today Swamp Press is based in Northfield, Massachusetts.

- Alice Fulton, *Anchors of Light*. 1979. Signed copy of an edition of 165 copies. YA.1986.b.567.
- Lillian Spina, *Fire in the Louvre*. 1979. [Limited edition of 200 copies]. X.950/18767
- Carole Stone, *Legacy*. 1979. [Limited edition.] Cup.935/419

## **Symposium Press**

### **Los Angeles, California**

Symposium Press was founded by Charles Bennett Gullans, a poet who taught English at the University of California, Los Angeles, for over three decades.

- Charles Gullans, *Imperfect Correspondences*. 1978. No. 32 of a limited edition of 275 copies; signed by the author. Cup.409.aa.35
- Janet Lewis, *The Birthday of the Infanta*. 1979. No. 18 of a limited edition of 300 copies; signed by the author. Cup.510.pac.17
- John Espey, *The Empty Haiku Box*. No. 30 of a limited edition of 300 copies; signed by the author. Cup.510.pac.18
- Charles Gullans, *Many Houses*. 1981. No. 27 of a limited edition of 300 copies; signed by the author. Cup.510.pac.19
- Charles B. Gullans, *A Diatribe to Dr Steele*. 1982. V87/30822
- Brian Meehan, *Plain Song*. 1982. No. 52 of an edition of 300 copies, signed by the author. X.950/37344
- J.V. Cunningham, *Let Thy Words Be Few*. 1986. YA.1999.a.12794

## **Theodore Press**

### **Bangor, Maine**

In 1979 artist and writer Michael Alpert began publishing letterpress books with significant texts and artist's books that focus on the structural/visual side of book arts under the imprint Theodore Press. In the late 1990s he shifted his primary artistic focus from book arts to photography. Based in Bangor, Maine, Alpert continues to work as a publisher (at the University of Maine Press), an author and a visual artist.

- George Herbert and Andrew Marvell, *Ev'n as the Flowers in Spring: Poems*. [1993]. Copy no. 48 of a limited edition. Cup.512.a.194
- William Shakespeare, *The Tragedie of King Lear*. 1986. With woodcuts by Claire Van Vliet. An edition of 160 copies, signed by the artist. Cup.512.c.33
- Walt Whitman, *On the Beach at Night*. 1992. No. 66 of a limited edition of 100 signed and numbered copies. Cup.512.a.172

## **Thing Press**

### **Stamford, Connecticut**

Thing Press was founded by poet, novelist and illustrator, Russell Edson. Edson was the son of cartoonist-screenwriter Gus Edson and studied art early in life. He attended the Art Students League as a teenager and began publishing his poetry in the 1960s.

- Russell Edson, *Appearances: Fables & Drawings*. c1961. RF.2003.a.232
- Russell Edson, *A Stone is Nobody's*. 1961. Cup.510.sbt.1
- Russell Edson, *The Boundry*. 1964. Cup.510.sbt.2
- Russell Edson, *The Brain Kitchen: Writings and Woodcuts*. 1965. YD.2006.b.51

## **Tideline Press**

### **West Sayville, New York**

Leonard Seastone – poet and professor of Art & Design at Purchase College, SUNY – established Tideline Press in 1975.

- James Howard Fraser, *The Bottle Hill Poetry Studio of Arthur W. Rushmore and Delight Rushmore Lewis*. 2002. An edition of 75 copies. RF.2005.b.160

## **Toothpaste Press**

### **West Branch, Iowa**

Toothpaste Press was founded by Allan and Cinda Kornblum in 1970. While a participant at the University of Iowa Writers' Workshop, Allan, an aspiring poet, founded the mimeographed *Toothpaste Magazine* as a means of encouraging and recognising the work of lesser-known writers like himself. He enrolled in the renowned printer Harry Duncan's Introduction to Typography course in September 1970 and, after acquiring a hand press, the couple printed their first letterpress book – *Famous Americans* – in 1971. When Duncan accepted a new job at the University of Nebraska in the summer of 1972 (where he established Abattoir Editions) the couple bought his house, complete with a press room. From this point on they developed Toothpaste as a literary fine press. The press closed in 1983 when the couple moved to the Twin Cities in Minnesota and established non-profit publishing venture the Coffee House Press. [See also, Abattoir Editions.] 30+ items, including:

- Jim Hanson, *Reasons for the Sky: Poems*. 1979. Cup.510.pdb.2
- Rose Lesniak, *Young Anger: Poems*. 1979. Cup.510.pdb.1
- Antonio Machado, *Canciones*. 1980. Translated by Robert Bly. No. 21 of an edition of 150 copies; numbered and signed by the translator. Cup.501.pdb.6
- Jonis Agee, *Mercury*. 1981. Cup.510.pdb.3
- Faye Kicknosway, *Asparagus, Asparagus, Ah, Sweet Asparagus*. 1981. No. 62 of an edition of 100; signed by the author. Cup.410.f.331

- Tom Clark, *Heartbreak Hotel: Short Stories*. 1981. No. 419 of an edition of 500 copies; signed by the author. Cup.510.pdb.5
- Mary Molyneux, *Lessons for a Fourth Grade Class*. 1982. No. 350 of a limited edition of 700 copies. Cup.410.c.195

## **Traffic Street Press**

### **St Paul, Minnesota**

The Traffic Street Press Irish Poetry series is a collaborative project with the Center for Irish Studies at the University of St. Thomas in St. Paul, Minnesota, and includes selections of poetry by well-known Irish poets. The books were published on St. Patrick's Day between 2000 and 2008 and were designed by Paulette Myers-Rich, with the involvement of each poet. All are letterpress printed and hand bound in signed limited editions.

- Cathal O. Searcaigh, *Dialann = Diary*. 2006. Limited edition. RF.2009.b.10

## **Turkey Press**

### **Cranston, Rhode Island / Isla Vista, California**

Harry Reese established Turkey Press in Cranston, Rhode Island, in 1974, when he was a graduate student at Brown University. The name of the press was inspired by Benjamin Franklin's lamentation about the bald eagle having been chosen to represent the United States. In Franklin's opinion: "The turkey is a much more respectable bird, and withal a true and original native of America." In 1975, Reese returned to California, where he met Sandra Liddell Paulson. They married two years later and Sandra became a full working partner at the press. Initially, a publisher of poetry books in small press limited editions, Turkey Press started small and got smaller, as the couple learned how art fit into and shaped their own lives. In 1990, they created a second imprint, Edition Reese, to allow for more eccentric individual and collaborative projects, primarily artist's books that provide them opportunities to explore the varieties of technologies available to artists today. In 1991 they closed Turkey Press and sold its archives to the Getty Research Institute. Together and separately the couple have given over two hundred different lectures, presentations, panel discussions, and studio demonstrations at a variety of public and private art, literary and civic venues around the country and abroad. Harry Reese directed the Book Arts Program at University of California Santa Barbara from 1978-2018; he is currently Professor Emeritus. 10+ items, including:

- Kirk Robertson, *Origins, Initiations*. No. 35 of 400 copies; signed by the author. 1980. X.955/564
- David Roberts, *A Secret of the Heart*. 1980. No. 45 of a limited edition of 100 copies; signed by the author. Cup.510.pdd.2
- Tom Clark, *Nine Songs*. C1981. X.950/16223
- Michael Hannon, *Venerations & Fables*. 1982. Limited edition of 140 copies. L.49/3075
- Jack Curtis, *The Man in Place*. 1982. YA.1988.b.1796
- Tom Clark, *Under the Fortune Palms*. 1982. YA.1987.b.612
- James Laughlin, *Stolen & Contaminated Poems*. 1985. No. 183 of a limited edition of 200 signed and numbered copies. Cup.512.a.165
- Carlos Oquendo de Amat, *Five Meters of Poems*. 1986. Limited to 300 copies. YD.2006.a.2535

## **Two Ponds Press**

### **Rockport, Maine**

Two Ponds Press was founded by Kenneth Shure and Liv Rockefeller and published its first book, *Interior Skies: Late Poems from Liguria*, in 2011. The press is “devoted to celebrating and reinventing the fine art press” and the proprietors collaborate with leading writers, artists, photographers, designers, printers and bookbinders on projects in a variety of fields.

Although the press is rooted in the traditions of classic fine printing it also embraces the newest technologies available. Metal type letterpress, polymer plates, wood engravings, etchings and more are all utilised in the creation of their books, portfolios and broadsides.

- Anthony Hecht, *Interior Skies: Late Poems from Liguria*. 2011. Engravings by Abigail Rorer. No. 8 of a limited edition of 75 copies. RF.2018.b.122
- Stephen Hannock, *The Last Ship from the River of the Northern City*. Prints by Stephen Hannock; lyrics by Sting. 2015. No. 39 of 75 numbered copies, signed by Hannock and Sting. HS.74/2300
- George Bernard Shaw, *A Speech Introducing Albert Einstein*. 2015. With etchings by Joseph Goldyne. No. 17 of a limited edition of 75 copies; signed by etcher. RF.2018.b.61

## **Two Windows Press**

### **San Francisco, California**

Two Windows Press was founded by Don Gray in Berkeley, c. 1968.

- Manfred Wolf, *Change of Scene: Contemporary Dutch and Flemish Poems in English Translation*. [1969]. Cup.510.ss.5
- Dennis Hutton, *Footsteps*. [1971]. D71/48.

## **Unicorn Press**

### **Santa Barbara/El Paseo, California / Greensboro, North Carolina**

Unicorn Press was founded in 1966 by Ken Maytag in Santa Barbara, California. Author Alan Brilliant (who had worked at Black Sparrow Press) and his wife, poet and translator Teo Savory, began working at the press in 1967 and they purchased it the following year. The press became known for publishing chapbooks and broadsides of works by contemporary American poets in attractive limited editions. It later developed a specialty for printing poetry in translation. In 1972 the press relocated to Greensboro, North Carolina. [See also, Black Sparrow Press.] 40+ items, including:

- Muriel Rukeyser, *The Outer Banks*. 1967. Cup.503.l.11
- Jerome Rothenberg, *Poland: Nineteen Thirty One*. 1970. 82/13614
- Philip Levine, *5 Detroits*. 1970. RF.2006.a.8
- Teo Savory, *Transitions*. 1973. 73/1275
- Ann Deagon, *Indian Summer*. 1975. Illustrated by Andrew Martin. A limited edition of 200 copies. YD.2008.b.1998
- *Bread, Hashish and Moon: Four Modern Arab Poets*. 1982. 85/13079
- Gunnar Ekelöf, *A Mölna Elegy*. 1984. Translated by Muriel Rukeyser and Leif Sjöberg. 1984. YA.1990.b.1936
- Allen Jih and Adam Vines, *According to Discretion: Poems*. 2015. YD.2016.a.2457

## University of Iowa Center for the Book

### Iowa City, Iowa

The University of Iowa Center for the Book was founded in 1986 by distinguished letterpress printer and bookbinder, Kim Merker. In 1957 Merker had founded the Stone Wall Press and a decade later, with the support of the University of Iowa, he had established the Windhover Press, one of the nation's first teaching fine presses at a university. Today the UICB is a distinctive degree-granting program that integrates training in book arts practice and technique with research into the history and culture of books. In August of 2012 the extensive collection of type and presses assembled by Carroll Coleman at the University in the late 1940s was incorporated into the Centre's newly renovated premises. This collection had previously been housed in the School of Journalism where Harry Duncan and then Kay Amert had cared for this "Type Lab" and shared it with generations of students. [See also, Stone Wall Press, and Windhover Press.]

- Amy Clampitt, *Manhattan: An Elegy and Other Poems*. 1990. Woodcuts by Margaret Sunday. Cup.410.c.143
- Barry Moser, *No Shortcuts: An Essay on Wood Engraving*. 2001. Limited edition of 325 copies. RF.2004.a.98
- *A Sonnet by Dante*. Translation by W.S. Merwin. 2001. Limited edition of 100 copies. RF.2017.a.69

## W. Thomas Taylor

### Austin, Texas

W. Thomas Taylor, a well-known antiquarian bookseller in Austin, Texas, published his first book in 1976. The subsequent output was literary in nature or pertained to book arts. In 2006 Taylor relocated to Fredericksburg, Texas where he opened Birdways, a business focusing on materials relating to ornithology. 10+ items, including:

- Christopher Middleton, *Razzmatazz*. 1976. Limited edition of 250 signed and numbered copies. X.900/25502
- Bernard Shaw, *Flyleaves*. Edited by Dan H. Laurence and Daniel J. Leary. 1977. V79/16197
- *Printers' Choice: A Selection of American Press Books, 1968-1978: Catalogue of an Exhibition held at the Grolier Club, December 19, 1978 – February 3, 1979*. 1983. No. 77 of an edition of 325 copies. L.45/3733
- Harry Duncan, *Doors of Perception: Essays*. 1987. Signed by the author. 2708.e.477
- Adrian Wilson, *The Work & Play of Adrian Wilson*. 1983. No. 19 of an edition of 325 copies. C.108.AAA.13
- Joseph Blumenthal, *Robert Frost and His Printers*. Limited edition of 1000 copies. 2708.h.153
- Michael Wilcox, *Twelve Bindings: With Remarks on the Bindings by Michael Wilcox & on the Books by Elaine Smyth & W. Thomas Taylor*. 1985. No. 72 of a limited edition of 225 copies. 667.t.68
- Jean-Vincent Capronnier de Gauffecourt, *Traité de la Reliure des Livres*. 1987. Translated by Claude Benaiteau. 667.u.51



## **Warwick Press**

### **Easthampton, Massachusetts**

Warwick Press was established in 1973 by Carol Blinn. It has since published over fifty fine limited editions of poetry and prose. The editions vary in size, from tiny gem-like productions of personal writings handbound in silk, to one-poem booklets with original watercolours tipped-in to a checklist of works from one of America's most approachable poets, Donald Hall. With few exceptions, all of the design, illustration, letterpress printing and hand bookbinding is done in-house. (20+ items)

## **Waves Press**

### **Richmond, Virginia**

- John Updike, *An Oddly Lovely Day*. [1979]. No. 6 of a limited edition of 276 signed copies. Cup.21.g.2.(65)
- Bill Pronzini, *Cat's Paw*. 1983. Limited edition of 150 signed copies. YD.2005.a.1232

## **Weaselsleeves Press**

### **Santa Fe, New Mexico**

Janet Rodney founded Weaselsleeves Press in 1987 and quietly introduced a new focus to New Mexico private press work. A poet since childhood, Rodney grew up in Europe and worked there as a journalist and magazine editor before her literary interests brought her to the United States. Spurred by her fascination with the printed word, she apprenticed at a New York fine press, acquired her own letterpress printing equipment, and produced her first book in Santa Fe in 1990. Weaselsleeves' work combines contemporary writings with Rodney's own creative imagery and packages them in skillfully crafted limited editions. Her books are an exploration of the wider realm of language, a study of words from varying historical periods, cultures and perspectives.

- Susan Howe, *Incloser: An Essay*. 1992. Cup.512.b.135
- Nathaniel Tarn, *Three Letters from the City: the St Petersburg Poems, 1968-98*. 2001. Edition of 1000 copies. YA.2002.a.4391; YA.2003.a.13629

## **Weather Bird Press**

### **South Laguna, California**

Vance Gerry was born and raised in Pasadena, California. He was an apprentice at the Castle Press of Grant Dahlstrom as a teenager and later worked for the Walt Disney Animation Studio as a lay out and story sketch artist. In 1963 he established the Peach Pit Press which he renamed the Weather Bird Press five years later. Until his death in 2004, Gerry produced some of the most understated, beautifully printed and illustrated books from any private press. 10+ items, including:

- *The Ernest A. Linder Collection of Antique Printing Machinery*. 1971. 2703.baa.27
- Mabel Dodge Luhan, *Some Letters Concerning D.H. Lawrence...* 1978. Limited edition of 200 copies. X.909/86469
- Wilfred Owen, *Selected Poems of Wilfred Owen*. 1983. Illustrated by Dale Barnhart. No. 29 of a limited edition of 125 copies; signed by the illustrator. L.50/358

- Edward Ardizzone, *On the Illustrating of Books*. 1986. Limited edition of 200 signed copies. RF.2003.a.237
- Vance Gerry, *Twenty-five Years of the Weather Bird Press*. 1993. Cup.512.b.149; RF.2007.b.2
- Ward Ritchie, *A Southland Bohemia*. 1996. YD.2017.a.3185
- William Roscoe, *The Butterfly's Ball and the Grasshopper's Feast*. 1996. Limited edition of 50 copies. Cup.512.b.179
- Vance Gerry, *L.A. Type: A Concise History of the Los Angeles Type Founders, Inc.* 2000. Limited edition of 100 copies; signed by the author. Cup.512.b.249

## **Wickford Press**

### **Newburyport, Massachusetts**

- John Updike, *On Meeting Authors*. Author's presentation copy; one of 250 copies. Cup.510.pag.1

## **Wind River Press**

### **Austin, Texas**

- David Holman, *Buckskin and Homespun: Frontier Texas Clothing, 1820-1870*. c1979. 450 copies. Cup.410.bb.64
- Don E Carleton, *Who Shot the Bear?* 1984. No. 170 of 295 copies. Cup.401.bb.11
- Hazael Williams Beckett, *Growing Up in Dallas*. 500 copies. YA.1988.b.5320

## **Windhover Press**

### **Iowa City, Iowa**

Windhover Press was established by Kim Merker at the University of Iowa in 1967. A decade earlier, while attending the University of Iowa Writers' Workshop, Merker had taken a typography class with renowned printer Harry Duncan. Soon after, he established The Stone Wall Press. Windhover Press was one of the first teaching fine presses to be established at a university. In 1986 Merker established the University of Iowa Center for the Book. [See also, Stone Wall Press and University of Iowa Center for the Book.] 20+ items, including:

- *Völuspá = The Song of the Sybil*. 1968. Translated by Paul B.Taylor and W.H. Auden. 450 copies printed. Cup.503.dd.16
- Bernard Shaw, *Passion Play*. 1971. Cup.510.ss.6
- John Hoole, *Journal Narrative Relative to Doctor Johnson's Last Illness...* 1972. Cup.500.h.8
- Larry Levis, *The Afterlife: Poems*. 1977. X.950/3443
- Peter Scupham, *Natura*. 1978. With a wood engraving by Peter Reddick. Limited edition of 225 copies signed by the author and artist. Cup.510.dhr.1
- Eugenio Montale, *Motetti = Motets*. 1981. Limited edition of 220 copies. Parallel Italian and English texts. Cup.512.a.179
- H.D. *Within the Walls*. 1993. Wood engravings by Delles Henke. Cup.512.b.106
- Wallace Stevens, *Vassar Viewed Voraciously*. 1995. RF.2002.b.26

## **Woodside Press**

## **Brooklyn, New York**

Woodside Press printing studio was established in Queen's New York in 1993. Five years later, it moved to the historic Brooklyn Navy Yard in 1998. The press has established an unparalleled collection of late 19<sup>th</sup> and 20<sup>th</sup> century printing type.

- Nancy Campbell, *Boat Trip*. 2006. No. 16 of 70 signed and numbered copies. RF.2016.a.4

## **Yellow Barn Press**

### **Council Bluffs, Iowa**

In 1966 Neil and Fran Shaver moved to rural Iowa, outside of Council Bluffs. On the property was a barn, which they cleaned up and turned into Neil's printing studio. Fran is credited with coming up with the name Yellow Barn Press. In 1980, Shaver retired, sold his grocery business, and turned his printing avocation into his vocation. He printed about two books a year – first on a Washington press and later on a Vandercook, which is easier for one person to operate. After publishing over thirty books, Shaver closed the press in 2005 due to failing eyesight. 10+ items, including:

- Eric Gill, *Dress: Being an Essay in Masculine Vanity...* 1986. Limited edition of 200 numbered copies. RF.2003.a.242
- Walter Shewing, *Late Verses and Earlier*. 1988. Wood engravings by John DePol. Cup.511.aq.1
- Frank Colebrook, *William Morris: Master Printer*. c1989. Wood engravings by John DePol. YA.1999.b.6389
- Stephen O. Saxe, *American Iron Hand Presses*. c1991. Wood engravings by John DePol. No. 6 of a limited edition of 180 copies. Signed by the author and engraver. Cup.512.b.253
- Willie Morris, *My Two Oxfords*. 1992. Wood engravings by John DePol. No. 51 of a limited edition of 210 copies. Signed by the author and illustrator. YA.1993.b.1458
- Julian Symons, *Does Literature Exist?* 1993. YA.1993.b.5348
- Newman Levy, *Sandy Macpherson: Book Collector*. 1998. Linocuts by Bill Jackson. No. 61 of a limited edition of 150 copies. Cup.512.a.127
- Carroll D. Coleman, *The Parson-Printer of Lustleigh*. 1999. Linocuts by Bill Jackson. No. 50 of a limited edition of 175 copies. RF.2003.c.26

## **The Yolla Bolly Press**

### **Covelo, California**

James and Carolyn Robertson founded The Yolla Bolly Press in 1974 after moving to Covelo, deep in northern California's Coast Range mountains; "Yolla" and "Bolly" are Native American words in the Yuki language which roughly translate as "white mountains to the north." For more than ten years, the couple published trade books for publishers in New York, San Francisco and Boston, most notably, in collaboration with Sierra Club Books. In 1983 they began designing, printing and publishing fine press limited editions. The books are printed letterpress on high quality papers from small, primarily European, mills and are typically bound by hand. The press specialises in modern literature, including fiction, essays and poetry. Since James Robertson's death in 2001, Carolyn Robertson has continued the work of the press.

- James Robertson, *Printers' Dozen: the Yolla Bolly at Twelve*. [1985]. Signed. YD.2009.b.1141

- Joaquin Miller, *True Bear Stories*. 1985. Foreword by William Everson; woodblocks by Vincent Peres. 1985. Copy no. 47 of 230. RF.2003.b.72
- Henry David Thoreau, *The Winged Life*. 1986. No. 35 of an edition of 85 copies. Cup.409.b.3
- *The Bread of Days: Eleven Mexican Poets*. No. 17 of an edition of 85 copies. Cup.410.c.161
- J.M. Scott, *The Man Who Made Wine: A Story*. Limited edition of 600 copies. Cup.410.g.559
- Isak Dinesen, *Babette's Feast*. 1997. Woodcuts by Karin Wikström. Copy no. 4 of 250 copies, signed by the illustrator. Cup.410.c.340
- Elio Vittorini, *Tears and Wine*. 2001. Illustrated by Vivienne Flesher. RF.2018.b.216
- Loren Eiseley, *The Inner Galaxy*. 2002. Etchings by Jennifer Sturgill. No. 82 of an edition of 125 copies; signed by the etcher. RF.2018.b.217

## **Geographic Index: by US State**

### **Alabama**

Bullnettle Press, later California  
Ex Ophidia Press  
INK-A! Press, later Nevada  
Red Hydra Press  
Speakeasy Press

### **Arizona**

Almond Tree Press & Paper Mill  
Chax Press  
Loujon Press, previously Louisiana  
Pyracantha Press

### **California**

Alcatraz Editions  
Arif Press  
Arion Press  
Artichoke Press  
Auerhahn Press  
Bieler Press, previously Wisconsin & Minnesota  
Black Sparrow Press  
Brighton Press  
Bullnettle Press, previously Alabama  
Capra Press / Capricorn Press  
Codex Foundation  
Cowell Press  
Cranium Press  
Dave Haselwood Books  
Doggeral Press  
Editions Koch  
Ellen's Old Alchemical Press  
Engdahl Typography  
Eucalyptus Press  
Feathered Serpent Press  
Five Trees Press  
Foolscap Press  
Good Book Press  
Heyeck Press  
Janus Press, later Vermont  
Jungle Garden Press  
Labyrinth Editions, later Ohio  
Lagune Verde Imprenta  
Lime Kiln Press  
Lord John Press  
Meadow Press, previously Iowa  
Melville Press  
Mixolydian Editions  
Moving Parts Press

Nawakum Press  
Ninja Press  
Oyez Press  
Peregrine Press  
Peter and Donna Thomas  
Peter Koch, Printer  
P'Nye Press  
Poltroon Press  
Press of the Pegacycle Lady  
Protean Press  
Putah Creek Press  
Quail Press  
Quelquefois Press  
Rara Avis Press  
Rather Press  
Rebis Press  
Robin Price Printer & Publisher, later Connecticut  
Scripps College Press  
Simplemente Maria Press  
Symposium Press  
Turkey Press, previously Rhode Island  
Two Windows Press  
Unicorn Press, previously North Carolina  
Weather Bird Press  
Yolla Bolly Press

### **Colorado**

The Press at Colorado College

### **Connecticut**

Bayberry Hill Press  
Robin Price Printer & Publisher, previously California  
Thing Press

### **Georgia**

Press of the Night Owl, previously Pennsylvania & Louisiana  
Recalcitrant Press

### **Illinois**

Finial Press  
Geary Press  
Proverbial Press  
Scarlet Ibis Press  
Sherwin Beach Press

### **Indiana**

Raintree Press

### **Iowa**

Corycian Press

Empyrean Press  
Meadow Press, later California  
Penumbra Press  
Seamark Press  
Sierras Press  
Solmentes Press  
Stone Wall Press  
Toothpaste Press  
University of Iowa Center for the Book  
Windhover Press  
Yellow Barn Press

### **Kansas**

Crabgrass Press

### **Kentucky**

Anvil Press  
Buttonwood Press  
Gravesend Press  
King Library Press

### **Louisiana**

Loujons Press, later Arizona  
Press of the Night Owl, previously Pennsylvania and later Georgia

### **Maine**

Landlocked Press, previously Wisconsin  
Red Angel Press, later New York  
Theodore Press  
Two Ponds Press

### **Massachusetts**

Catawba Press  
Cheloniidae Press  
David R Godine  
Double Elephant Press  
Eremite Press  
Heron Press  
Kat Ran Press  
Metacom Press  
Penmaen Press  
Pennyroyal Press  
Pym-Randall Press  
Swamp Press, previously New York  
Warwick Press  
Wickford Press

### **Michigan**

Adagio Press  
Rarach Press

## **Minnesota**

Bieler Press, previously Wisconsin & later California  
Granary Books, later New York  
Indulgence Press  
Ox Head Press  
Traffic Street Press

## **Montana**

Black Stone Press

## **Nebraska**

Abattoir Editions  
Buttonmaker Press

## **Nevada**

Black Rock Press  
INK-A! Press, previously Alabama

## **New Hampshire**

Bow and Arrow Press

## **New Jersey**

Caliban Press, later New York  
Harsimus Press  
Pickering Press  
Pied Oxen Press

## **New Mexico**

Desert Rose Press  
Press of the Palace of Governors  
Weaselsleeves Press

## **New York**

Albondocani Press  
Angelica Press  
Banyan Press, later Vermont  
Bellevue Press  
Book Arts Press, later Virginia  
Caliban Press, previously New Jersey  
Chester Creek Press  
Eakins Press  
Four Winds Press  
Granary Books, previously Minnesota  
Grenfell Press  
Helikon Press  
Inkwell Press  
Intima Press  
Marble Hill Press



Petrarch Press  
Press of the Good Mountain  
Red Angel Press, previously Maine  
Ronald Ishill Press  
Sarabande Press  
Stone House Press  
Swamp Press, later Massachusetts  
Tideline Press  
Woodside Press

### **North Carolina**

Palaemon Press  
Unicorn Press, previously California

### **Ohio**

Labyrinth Editions, previously California  
Logan Elm Press

### **Oregon**

Chamberlain Press  
Knight Library Press  
lone goose press [sic]

### **Pennsylvania**

Aralia Press  
Bird & Bull Press  
The ELM Press  
The Press of Appletree Alley  
Press of the Nightowl, later Louisiana & Georgia

### **Rhode Island**

Biscuit City Press  
Turkey Press, later California

### **South Dakota**

Menhaden Press

### **Texas**

W. Thomas Taylor  
Wind River Press

### **Vermont**

Banyan Press, previously New York  
Elysium Press  
Gefn Press, later London, UK  
Janus Press, previously California  
Stinehour Press

### **Virginia**

Book Arts Press, previously New York  
Waves Press

### **Washington**

Brooding Heron Press  
Grey Spider Press  
Sea Pen Press & Paper Mill  
Silver Quoin Press  
Spring Valley Press  
Stern & Faye Printers  
Street of Crocodiles Printery

### **West Virginia**

Permutation Press

### **Wisconsin**

Bieler Press, later Minnesota & California  
Black Mesa Press  
Crepuscular Press  
Gardyloo Press  
Iguana Press  
Juniper Press  
Landlocked Press, later Maine  
Midnight Paper Sales  
Night Heron Press  
Peacock Press  
Penstemon Press  
Perishable Press Limited  
Red Ozier Press  
Salient Seedling Press  
Silver Buckle Press