

Michael Pyron, Bookseller, ABAA/ILAB
Fine and Antiquarian Books

**Artist's Books and Private Press: A Midyear
Miscellany, 2026**

[Though it's not really a *miscellany*; I just liked the alliteration]

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1) [Artist's Book] Goodale, Rebecca. [*Some of Maine's Common and Rare Asters and Goldenrods*](#). Freeport and Portland, ME: Rebecca Goodale, 2010. 15-1/2" x 9-5/8." 22 pp., illus. Limited edition, number 10 of 15 copies. Signed by Goodale at the title page. Accordion-bound with front pastedown attached inside case of olive-green cloth over boards with silkscreened upper cover. Final pastedown attached to a free, cloth-covered board so the accordion can fully expand outside of the case. The book comprises 17 hand-colored, silkscreen prints, 2 pages of letterpress printed descriptions (Latin and common names of the plants as well as date and place of original drawing and sighting) and 2-page poem by Goodale.



Item #1

This is one from a series by Goodale, *Threatened and Endangered*, documenting and memorializing every threatened and endangered plant and animal species in her home state of Maine. Research for that project brought Goodale into intimate contact with Kate Furbish, a woman of an earlier time who also passionately recorded Maine's natural bounty. Furbish's portfolios that inspired this project are located at the Hawthorne-Longfellow Library, Bowdoin College, Brunswick, Maine. A beautiful collection of drawings accompanying Goodale's poem, all of which speak to some of what we are on the cusp of losing.

\$2,100

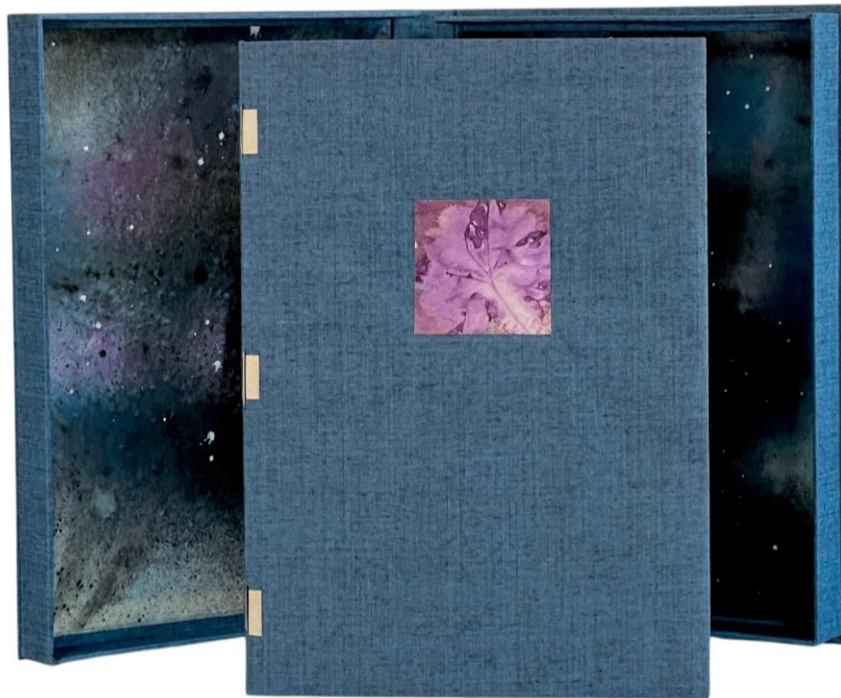
2) [Artist's Book] Leavitt, Nancy Ruth. [*Before LiPo*](#). Stillwater, ME: Nancy Ruth Leavitt, 2121. 10" x 6-3/8." [26] pp., illus. Unique artist's book, 1/1; signed by Leavitt at the colophon. Zig-zag structure of fabric and paper with lettering and painting in watercolor and gouache. Sewn into sun-printed fabric over paper, all housed in cloth clamshell with painted paper floors and hand-lettered paper label on the spine. Fine.

A remarkable book and structure that, in the spirit of Leavitt's poetry within, invites slow contemplation. This was how the poem was written, slowly working the lines in her mind as she walked the same path over time. It follows that the result is a book through which one meanders and discovers—textually and visually. Those same walks through the woods are what inspired the zig-zag structure, one that, in the words of Leavitt, "stretched out to [allow for] discovery and then easily folded back into itself again." A reader finds the poem amidst paintings on paper and sun-printed cloth of trees and foliage. The book can be leafed through or expanded outward offering a

variety of reveals and conceals, one can never see the whole of it at one time, such that, like a forest stroll, it is different every time. Leavitt writes of *Before LiPo* as being an uncommonly spontaneous book in which, except for the planning of the lettering, she largely followed her intuition as she created it. And the work certainly has that feel of organic freshness. She takes us on a wonderful, contemplative journey.

\$3,750

3) [Artist's Book] Leavitt, Nancy Ruth. [*Animal Tapestry*](#). Stillwater, ME: Nancy Ruth Leavitt, 2024. Quarto. 23 ll., illus. Unique artist's book, 1/1; signed by Leavitt at the colophon. Sewn on vellum strips and bound in limp linen with printed paper pastedown on the front cover; lettering is drawn by hand in built-up Roman capitals; the lettering and the paintings are on Katie MacGregor's handmade paper and Arches text wove. All housed in linen clamshell with paintings of the night sky on paper lining the trays; hand-lettered and painted-paper title label on the spine.



Item #3

The title, introduction, and colophon are hand-lettered in black on white paper. But the body of Leavitt's book contains excerpts of four dreams about animals from her dream journals, each written out in closely spaced white lettering floating above the field of color giving the reader visual space to imagine the story. Each of these dreams is on a fold-out leaf that invites us to slow down and engage with the ethereal painting and surreal, dream-like text. The dream spreads are separated by a painted spread, allowing a transition between them, with additional "night pages" at the

opening and closing of the book which are surprisingly preparatory for the emotional journey on which Leavitt takes the reader. A book that must be experienced, as a mere description falls short. This is the first in a proposed series by Leavitt on dreams and imagination.

\$5,500

4) [Artist's Book] Michelson-Ziegler, Bryn. [18](#), [36](#), [27](#). Philadelphia: Bryn Michelson-Ziegler, 2021. Octavo. [24] pp., illus. Limited edition, one of 12 variants numbered by hand. In drum-leaf binding with stiff, printed wrappers. Letterpress printed throughout in black and blue using a variety of techniques including pressure printing, hand-set metal type, polymer plates, and linocuts. Given the nature of the printing techniques, not all copies are identical.

An intensely personal book, Michelson-Ziegler explores her experience of receiving an ADHD diagnosis and starting medication. In text, the artist reprints a range of clinical material including brief correspondence between her and her physician, assessment and diagnosis, and medication recommendations—the title is derived from the changing dosage to match her evolving response. This material is interspersed with personal thoughts, responses, and dialog that pull back the curtain on internal struggles. This is illustrated, fittingly, in a diversity of printing techniques, sometimes multiple techniques contributing to the same illustration, all of which combine to create a classic example of form following function—a remarkable book that casts light on the disjointed experience of living with ADHD.

\$200

5) [Artist's Book] Michelson-Ziegler, Bryn and Molly Mendoza. [Reflejos](#). Indigofera Press, 2021. Octavo. [20] pp., plates, illus. Limited edition, one of 8 copies. Hand numbered and initialed by Michelson-Ziegler at the colophon. Backed in cloth with embossed brass over boards, creating a mirrored finish. A blend of inkjet, letterpress, and linocuts. There is very minor crimping to the brass over boards, an inevitable byproduct of this construction. Care should be taken to keep skin oils from the brass in order to preserve the mirrored impression.



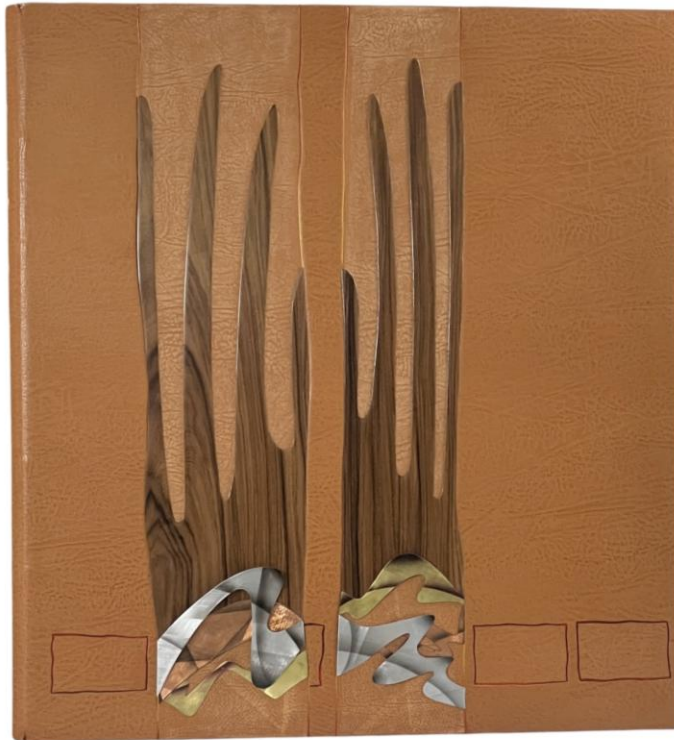
Item #5

A collaborative work between artists Molly Mendoza and Bryn Michelson-Ziegler, building on their 2021 exhibition at the UPDX Gallery in Portland, OR. This book includes an interview with Mendoza, an award-winning artist, interspersed throughout with eight page-spreads containing archival inkjet reproductions of Mendoza's paintings on one leaf mirrored by two-layer linocut prints on handmade abaca paper by Michelson-Ziegler. A striking presentation with Mendoza's rich, sensuous, saturated paintings distilled by Michelson-Ziegler's linocuts into two colors while maintaining the same richness and sensuousness. Beyond the contents, the construction is done with incredible care. The recto/verso registration on the inkjet pages is amazingly precise; as is the alignment of the included linocuts mirroring the inkjet illustrations—an important nuance subtly but significantly lending to the impact of these page-spread. All this care speaking to the talent and attention of Michelson-Ziegler.

While it is much more, it is certainly a book born of COVID. Mendoza relates in the interview: "The theme started when I sketched a person pressing their face against a mirror, trying to give themselves a desperate sort of kiss. It was something that lingered in my subconscious for a while.... I started reflecting on the physical and mental pain I had felt over the last year and a half. I thought about my own isolation, my sense of self, my ability to love, and my loneliness." While many artist's books from this time highlight the isolation, Mendoza and Michelson-Ziegler are reaching beyond that. The illustrations are sensuous and typically feature couples. Even the construction of the book speaks to connection rather than isolation—a collaboration with mirroring art work and brass covers with a mirror finish showing a hazy version of the viewer to themselves, making two from one. A beautiful and meaningful response to a globally difficult time.

\$700

6) [Artist's Book] Thurston, Jacqueline | poems by Emily Dickinson. [*A Hymn to Hands; Reflections and Images by Jacqueline Thurston*](#). Printed by Art Larson at Horton Tank Graphics, 2017. Folio. [12] leaves of varying lengths, some folding. Three Cibachrome prints. Limited edition, number 6



Item #6

of 6 copies signed by Thurston at the colophon. As issued, in a designed binding by Donald Glaister of full ochre goatskin with rosewood veneer "hands" recessed into the front cover. Sanded and painted copper, brass and aluminum onlays represent bracelets at the base of the rosewood hands, and are dimensional, rising off of the binding and floating in space. The rear cover has recessed and raised areas that offer a shadow of the veneer hands on the front cover. Incised panels, painted at the base of the incision in reds and oranges run along the bottom portion of both boards, behind the design. Doublures and flyleaves of painted cork; handwoven silk headbands. The binding is stamp-signed and dated 2018 with Glaister's device on the rear hinge. Housed in a felt-lined clamshell box with printed paper title label.

While Thurston's mounted, still-life Cibachrome prints are the centerpieces of the three sections, her beautiful writing gives this book form. Thurston's complex reflections find a throughline from the earliest known expressions of art in the European caves, to her children reconciling with loss through art, and finally to the expression of love in a handmade quilt stitched two generations earlier; all bookended with two poems by Dickinson. Like all great essays, Thurston pulls together what might seem disparate items, ideas, events, and memories, bringing them into a single clear focus

and allows us to learn something about ourselves. We recognize what it is to be a human and to tangle with the mysterious elements that define our existence: ritual, belief, loss, fear, connection, love.... A remarkable book in which, fittingly, Thurston takes our hand in hers and walks us through the most potent aspects of our humanity. It is not often that writing, images, and design come together so harmoniously.

Jacqueline Thurston is an artist, writer, and Professor Emerita at San Jose State University. She is twice the recipient of a National Endowment for the Arts Fellowship and was a Fulbright Scholar to Egypt. Thurston's photographs are in major national and international museum collections, including the San Francisco Museum of Modern Art; the Library of Congress; the International Museum of Photography; the Carnegie Museum of Art; the Los Angeles County Museum of Art; the Cantor Museum; the University of New Mexico Museum of Art; the Center for Photography at Arizona University; the Bibliotheque Nationale, France; and the Bibliotheque Alexandria, Egypt.

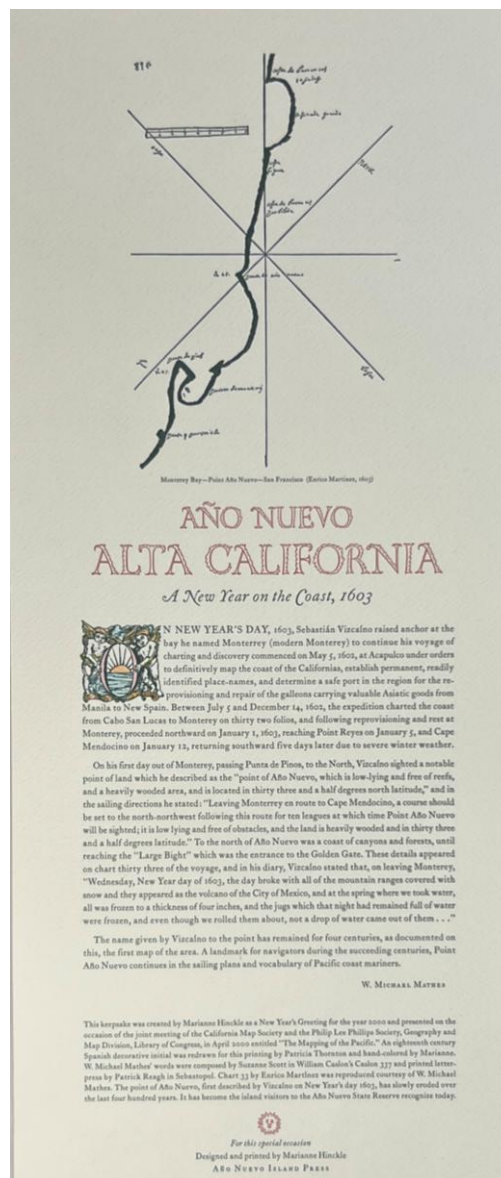
\$6,500

7) [Año Nuevo Island Press] Mathes, W. Michael. [*Año Nuevo, Alta California: A New Year on the Coast, 1603*](#). Año Nuevo Island Press, 2000. Broadside. 18-1/2" x 8." Printing on the recto only. Trivial corner wear else fine. A beautifully printed keepsake resented for the joint meeting of the California Map Society and the Philip Lee Phillips Society, Geography and Map Division, Library of Congress. Headed with a chart of Monterey Bay, Point Año Nuevo, and San Francisco after the one drawn by Enrico Martinez in 1603. The broadside is printed in black and red with a hand-colored initial. A beautifully designed and printed keepsake in honor of the landing of Sebastián Vizcaíno raising anchor in Monterey Bay New Year's Day 1603 as he continued charting the California coast.

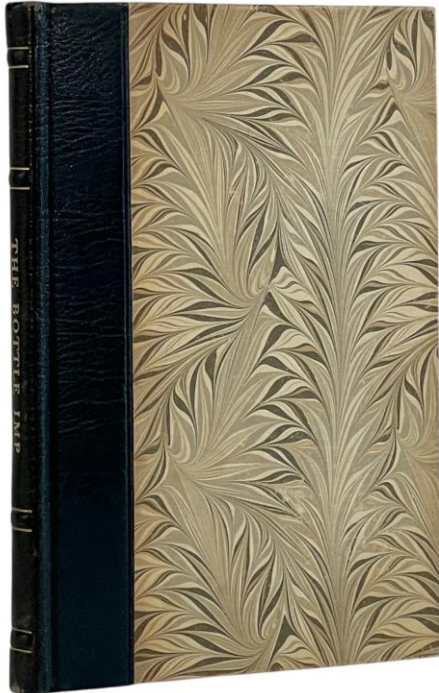
\$95

8) [Baseball] "Thine, Bawlingly". [*Something for Admirers of Base Ball*](#). New York: Glenn Horowitz Bookseller | printed at the Kelly/Winterton Press, 1990. Octavo. 12, [4] pp., illus. Limited edition, one of 150 copies. Sewn into printed wrappers. A bright, fresh copy of this piece that was reprinted from the *Salem Register* of 15 August 1867. A comic account of the trials and tribulations of the game of baseball in its formative years.

\$45



Item #7



Item #9

9) [Estelle Doheny] Stevenson, Robert Louis | etchings by Paul Maedje. [\[Association Copy\] *The Bottle Imp*](#). Designed by Ward Ritchie and printed by C. F. Braun & Co., 1955. 12mo. [6], 88, [2] pp., plates. As issued, backed in morocco with marbled paper over boards. Only light toning and very minor scuffing to the spine. contents clean. This copy from the library of Estelle Doheny with her gilt stamped leather bookplate on the front pastedown.

\$60

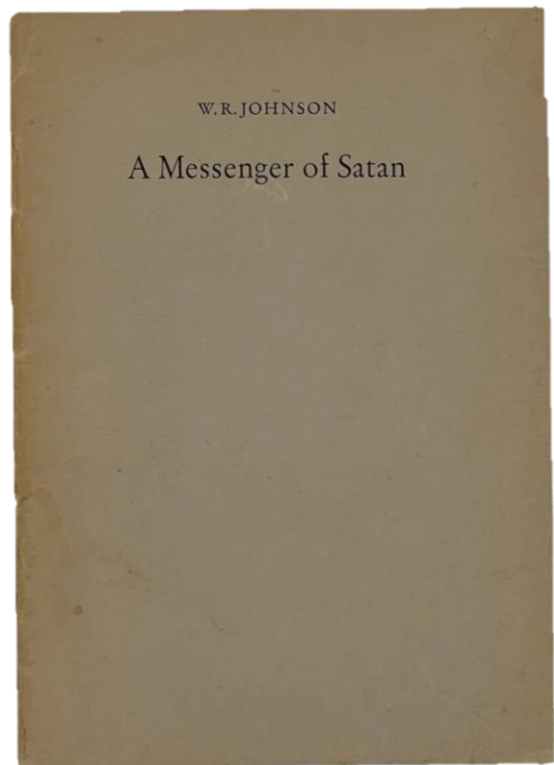
10) [Janus Press] Johnson, W. R. [A Messenger of Satan](#). Oberusel (Taunus), Germany: Janus Press, printed at Altkonig-Verlag, 1957. Octavo. [20] pp. First edition. As issued, sewn in printed wrappers. The wrappers are a trifle toned with some soiling; light and even toning to the contents, else clean.

This is just the second publication of the long-running (and still active) Janus Press. Unillustrated except for a small wood engraving by Van Vliet of

two-
faced
Janus
on the
half

title. While some things have not changed in the 70+ years Claire Van Vliet has been making books (for instance, her continued preference for printing works by contemporary writers), the approach to design, illustration, and presentation as well as her choice of materials have indeed become more refined. While the size of the edition is not documented, Van Vliet noted in conversation that it was perhaps 100 copies at the most. She set the type for this edition while "working" at Altkonig-Verlag where she was principally engaged in type-setting and distributing it after printing. Humble though it is, such nascent work from the Press is rare indeed in commerce. Fine, *The Janus Press 1955-75: Catalogue Raisonné*, p. 31-32.

\$250



Item #10

11) [Janus Press] Johnson, W. R. | pulp painting by Claire Van Vliet and Kathryn Clark. [Lilac Wind](#). Newark, VT / Brookstone, IN: Janus Press / Twinrocker Handmade Paper Mill, 1983. Accordion book. [8] pp. Limited edition of 150 copies, this copy is one of 8 "proof" copies given to collaborating artists and friends of the Press—it is "Proof AC." Signed by Van Vliet at the colophon. Pulp-painted landscape folded and printed with Johnson's poems. Unfolds to 61" long; irregular top deckle means the high ranges from 2 -1/2" to 11-7/8" tall. Housed in publisher issued clamshell. A beautiful, nearly fine copy.



Item #11

A beautiful landscape pulp-painting, an aspect that became integrated into the Van Vliet's Janus Press oeuvre after *Aura* (1977), the first book to employ it. Unlike *Aura* and *Midi* (1977) where the pulp painting was separated from the text, Van Vliet has printed Johnson's poetry directly onto this wintery Vermont landscape. A beautiful work. As Ruth Fine writes in *Claire Van Vliet: Landscape Paperworks*, "Claire Van Vliet's art functions as our invitation to share, to participate, to experience a special place in the universe—the landscape [she's] living inside of.' In making the landscape images her attempt has been to have the work compel her to 'feel the place.' She hopes the viewer, in turn, will feel the place too" (p. [5]-[7]). An important and early example of Van Vliet's books with pulp painting, a group of books she considers one of the three pillars of the Press. Fine. *The Janus Press 1981-1990*, p. 25, 39.

\$950

12) [Janus Press] Johnson, W. R. | relief prints by Claire Van Vliet. [Easter](#). West Burke, VT: Janus Press, 1970. 12mo. French-fold. [20] pp., illus. Limited edition, number 152 of 200 numbered copies from a complete edition of 250. Signed by Van Vliet. As issued, text printed in black, red,

and brown on Okawara; with six linoleum cuts, each are printed in four colors; sewn in stiff, Fabriano wrappers. Spine a trifle sunned, otherwise a nearly fine copy.

An uncommonly early Janus Press title, Johnson's poem is almost a preface to Van Vliet's six linoleum cuts, each a small gem that, like so much of Van Vliet's art, celebrates nature: the sun, the moon, clouds on the horizon, the sea, planted fields. A splendid book and rare in commerce. Fine. *The Janus Press 1955-1975*, p. 10, 38-39.

\$350



Item #13

13) [Janus Press] McPherson, Sandra. [Designating Duet](#). [Newark, VT]: Janus Press, 1989. 7-5/8" x 7-5/8." [18] pp. Limited edition, number 12 of 175 copies. Signed by McPherson, Van Vliet, and the host of contributing artists. Bound in printed cloth over boards with a removable paper spine allowing the book to be expanded out accordion-style; in publisher's clamshell box. An exceptional copy in a very nice clamshell but for some minor staining to the front panel.

The front cover recalls a quilt, with printed with squares and diamonds within a solid border; the rear cover is the same design but with different colors. To open the book, one gets the echo of the geometric construction of a quilt but without any predictability. Each leaf is cut out in different and random shapes; and the colors are as variable as the shapes. An innovative structure (a calling card for Van Vliet's Janus Press), this is a delightful and unexpected book that can be leafed through or, if the removable printed spine is pulled out from where it slots into the boards, it can be expanded in accordion fashion. Fine. *The Janus Press 1981-1990*, p. 23, 42.

\$300

14) [Janus Press] Thorne, Sabina | illustration by Claire Van Vliet. [Of Gravity and Grace](#). Newark, VT: Janus Press, 1982. Octavo. [4], 32, [4] pp., bifolium relief print. Limited edition, number 56 of 220 copies. Signed by Thorne and Van Vliet at the colophon. In publisher's violet silk spine with



Item #14

Barcham Green Diana covers rainbow rolled directly in rose to yellow. Only trivial rubbing to the board edges; a beautiful copy.

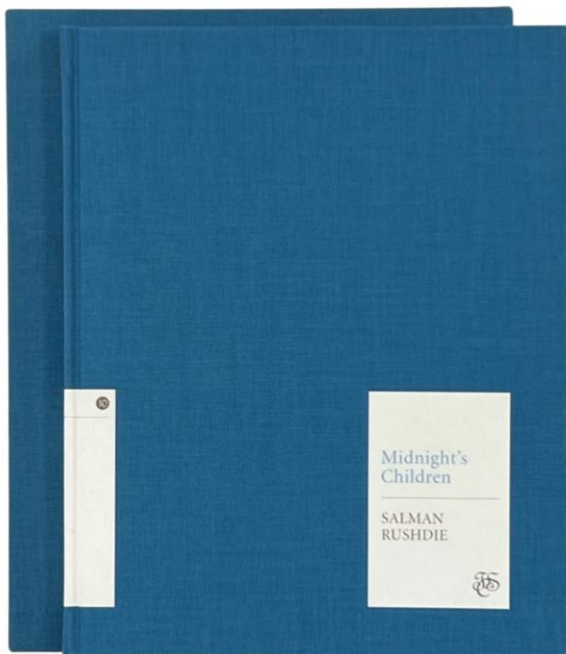
A beautiful story, beautifully presented by Claire Van Vliet with such a simple but appealing binding—the touch of violet at the spine anchors the rainbow rolled paper over flexible boards, atmospheric in its way. In the center of the book is Van Vliet's relief print landscape with a stunning night sky. Fine, *The Janus Press, 1981-1990*, p. 38-9.

\$195

15) [Nonesuch Press] [Chapman, George] Ellis, Havelock. [*Chapman by Havelock Ellis with Illustrative Passages*](#). Bloomsbury: Nonesuch Press, 1934. Octavo. [6], 146, [2] pp. Limited edition, number 2 of 75 specially bound copies from a full edition of 700. As issued, in publisher's niger goatskin with title and striking horizontal stamping on the spine. Binding with a bit of superficial rubbing to the covers; corners a trifled bumped; a solid binding. offsetting the free endpapers and to some of the deckled edges throughout; nevertheless, a clean, bright interior.

A beautifully printed volume set in Monotype Centaur and Arrighi on Van Gelder paper. This copy has notable provenance with the bookplate of American collector, Norman J. Sondheim and the armorial plate of English John Roland Abbey. The recto of the rear free endpaper has a contemporary note by Abbey, "J. A. 144. / 20:6:1934 / Special Binding by Meynell. / Cost £2:7:6." Dreyfus 93.

\$350



Item #16

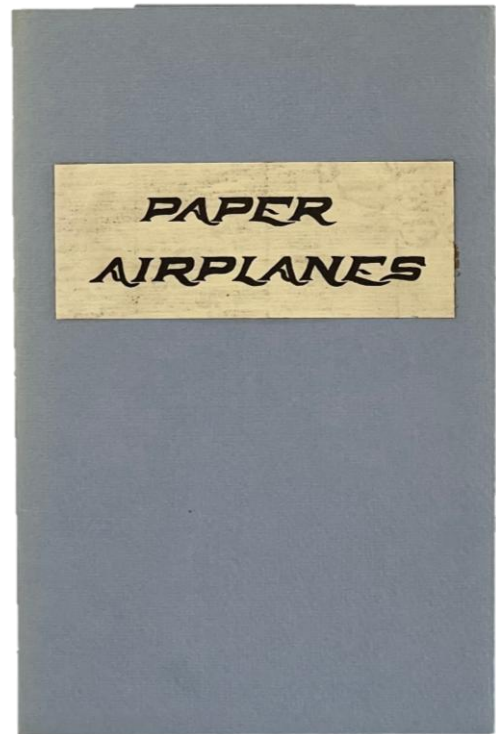
16) [Oak Tree Press] Rushdie, Salman | illustrated by Thomas Howard. [*Midnight's Children | Volume X, Oak Tree Press First Chapter Series*](#). Oak Tree Press, c. 2012. Octavo. 51, [5] pp. Deluxe edition, 34 of 35 Roman numeral copies from a larger edition of 160, signed by Rushdie on the title page, dated 2007. Bound as issued in full cloth with printed paper title labels on the spine and the front cover; housed in slipcase; a bright copy clean throughout; slipcase has some very light soiling to the panels but is in Very Good+ condition or better.

A wonderful series by Oak Tree Press, releasing the first chapter of notable Booker Prize winning novels; the profits of which went to support Thusong Children's Centre, Kimberley, South Africa. This book is dedicated to children living with HIV/AIDS. While an illustrious and notorious writing career, the Booker Prize-winning *Midnight's Children* is arguably his finest work.

\$325

17) [Paper Airplane Press] Koelewyn, Arie. [*Paper Airplanes 1911 and 1973*](#). Philadelphia: Paper Airplane Press, 1977. Octavo. [2], 12, [2] pp., illus. Limited edition, number 15 of 25 copies; there is another lettered edition (A-Y) that was for private distribution. In stiff wrappers with printed paper title label; offsetting from the adhesive is starting to tone the label; contents clean. A fantastic and playful production with diagrams for the two paper airplanes.

\$65

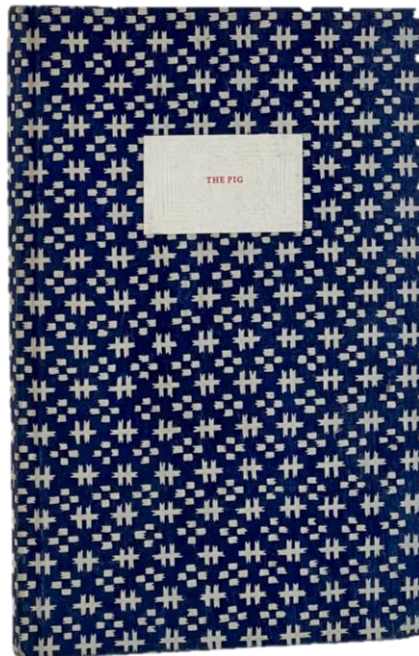


Item #17

18) [Perishable Press] Hall, Walter. [*Spider Poems*](#). Madison, WI: Perishable Press, 1967. Octavo. [34] pp. Limited edition, one of 250 copies. As issued, in brown cloth over board with title stamped in blind on the front cover; all pages are printed on the recto only, except the copyright page which is on the verso of the title, as is customary. Hamady's striking calligraphic mark on the colophon. The cloth is unevenly sunned on both the front and rear covers; boards are a trifle bowed; internally, this is a bright, clean copy.

Winner of the American Institute of Graphic Arts' Fifty Best Books Award in 1967, one of only a few Perishable Press books to receive the recognition. *Two Decades of Hamady & the Perishable Press*, 11.

\$125



Item #19

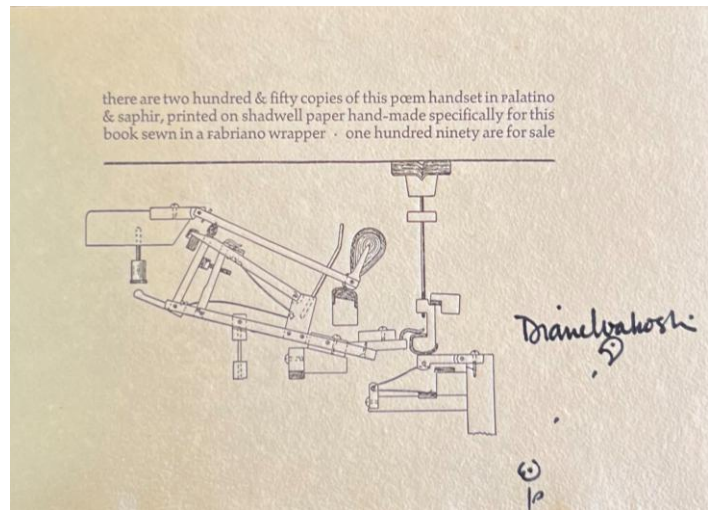
19) [Perishable Press] Laughlin, James. [*The Pig*](#). Mt. Horeb, WI: Perishable Press, 1970. Octavo. [26] pp. Limited edition, one of 183 copies. This copy signed by Laughlin on the half title page. As issued in decorative Japanese paper over boards with printed paper title label on the front cover. A bright, fresh copy with only light soiling to the title label; bottom corner of the front boards is just a trifle bumped. *Two Decades of Hamady & the Perishable Press*, 32.

\$200

20) [Perishable Press] Wakoski, Diane. [*Thanking My Mother for Piano Lessons*](#). Mt. Horeb, WI: Perishable Press, 1969. Oblong 12mo. [16] pp., illus. Limited edition, one of 250 copies, signed by Wakoski at the colophon. Printed in black Palatino on handmade ivory-colored Shadwell paper sewn into Fabriano paper covers with jacket and acronym of the title:author stamped in blind on the front; "illustrated by an anonymous diagram of the mechanics for the piano, key and wire, etc."

Hamady notes in the bibliography, "This paper was couched on the 'magic felt' which was gratis from a papermill here in Wisconsin. It was loaded with pigment from its last job, so each pressing produced a different color in the sheet, beginning with a hot pink & lighter to an orange & on to Ivory & finally off-white with light tangerine deckles!" *Two Decades of Hamady & the Perishable Press*, 24. A beautiful fine printing of Wakoski's haunting poem.

\$150



Item #20

21) [Rogers, Bruce] Tory, Geofroy | translated by George B. Ives. [*Champ Fleury by Geofroy Tory*](#) [[Two Copies: One Bound, One in Sheets](#)]. New York: Printed by William Edwin Rudge for the Grolier Club, 1927. Quarto. [6], xxiii, [1], 208, [2] pp., illus. Limited edition, one of 390 copies. Bound copy is as issued, in vellum-backed with pastepaper over boards; top edge gilt; includes dust jacket, but lacks the slipcase. Vellum just a trifle mellowed at the spine, but all in all a bright copy bumped at the top corner of the front board; one leaf with crease at the top corner in the margin from being folded down; contents clean; dust jacket with spotting at the spine, else minor



Item #21

edgewear. Accompanying this bound copy is another copy of the work in sheets, never having been bound—quite rare thus. It is housed in a cloth chemise and is in exceptional condition but for some darkening to the recto of the first of two blanks leaves. The bound copy bears the bookplate of Herbert H. Johnson, an authority on book design and while alive held one of the most significant collections of Bruce Rogers's works. Remarkable provenance.

This edition, designed by Bruce Rogers is the first English translation of Tory's landmark work begun in 1523 and published 1529. Tory's influence on 16th century typography was immeasurable—moving French printing away from gothic types towards the roman faces, a movement that would define modern typography. D. B. Updike calls Tory's *Champ Fleury* "one of the important books in the history of letter design" (I, p. 188). A beautiful edition that took decades

for Rogers to bring from a proposal to the Grolier Club to a printed edition. And of all he designed, it was among Rogers's favorite (#24 in *BR Thirty*). Tory's groundbreaking and forward-looking work had long been a classic text by the time Rogers designed this edition 400 years later. Haas 413. Grolier 361. Updike, Daniel Berkeley. *Printing Types*. 3rd ed. (1966).

\$1,000



Item #21