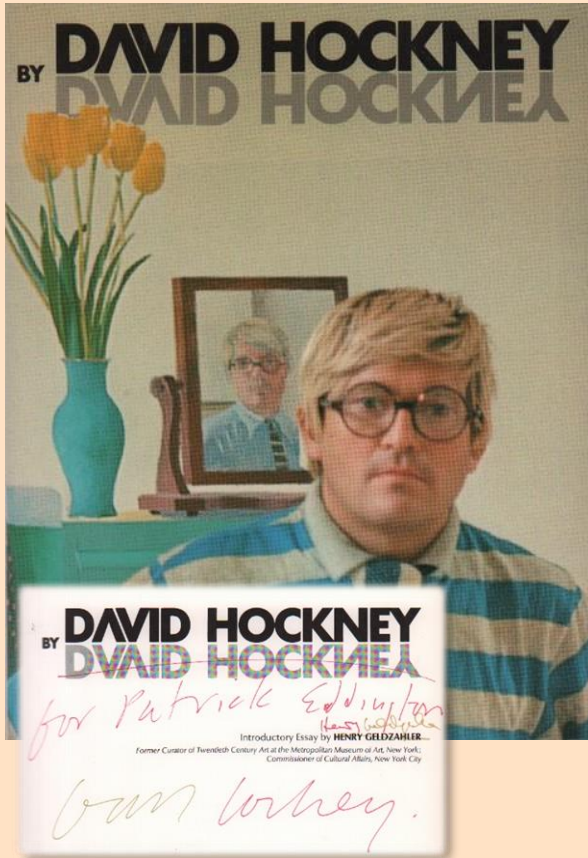


# Ken Sanders Rare Books

**e-catalogue #3 – Signed Art & Photography**



## 1. David Hockney. **David Hockney.**

New York: Harry N. Abrams, 1978. Second edition.

312pp. Quarto [27 cm] in forest-green cloth with gilt-stamped spine. Faint toning to jacket. B&W and color reproductions. [48756] **\$250**

*Signed and inscribed by Hockney in magenta and chartreuse ink. On title page. Also signed in the same inks by Henry Geldzahler, author of the introductory essay.*

*This autobiography of the influential and versatile artist is lavishly illustrated with all of his major works up to the time of publication.*

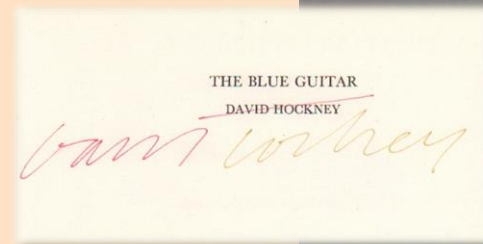
## 2. David Hockney; Wallace Stevens. **The Blue Guitar**

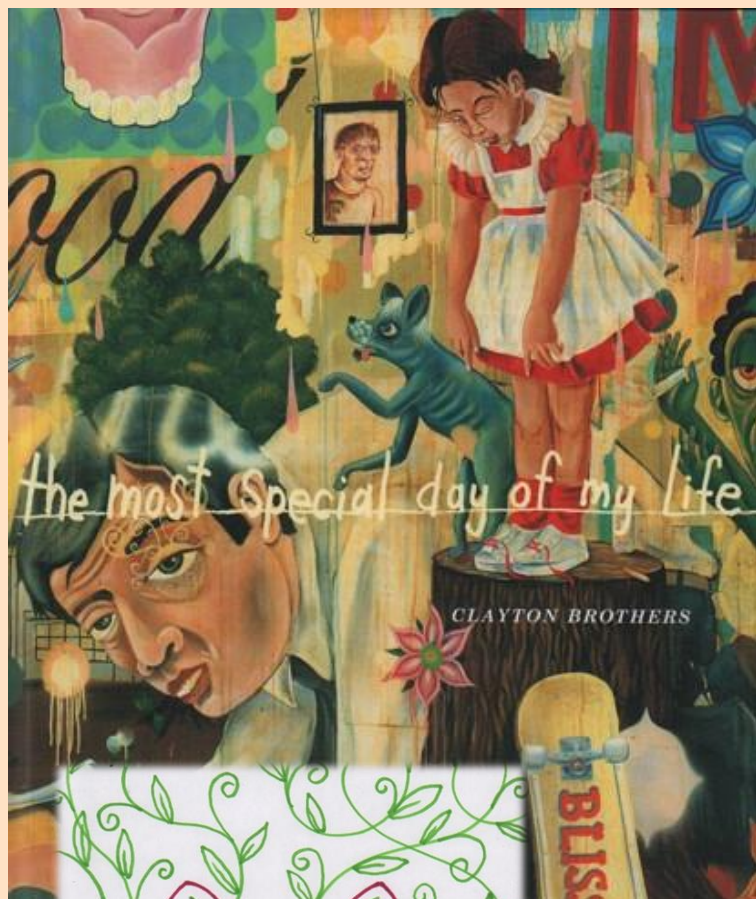
London: Petersburg Press, 1977. First edition.

Octavo [21.5 cm] in pale grey boards with two-color cover label. Reproductions of the etchings in five colors opposite Stevens' poem. [48508] **\$500**

*Signed by Hockney in red and yellow ink on title page.*

*David Hockney plays with notions of influence, interpretation, and reflection in this movement- and era-spanning "collaboration."*





### 3. **The Most Special Day of My Life: Works by Rob Clayton & Christian Clayton.**

Los Angeles and San Francisco: La Luz de Jesus; Last Gasp, 2003.  
Original edition.

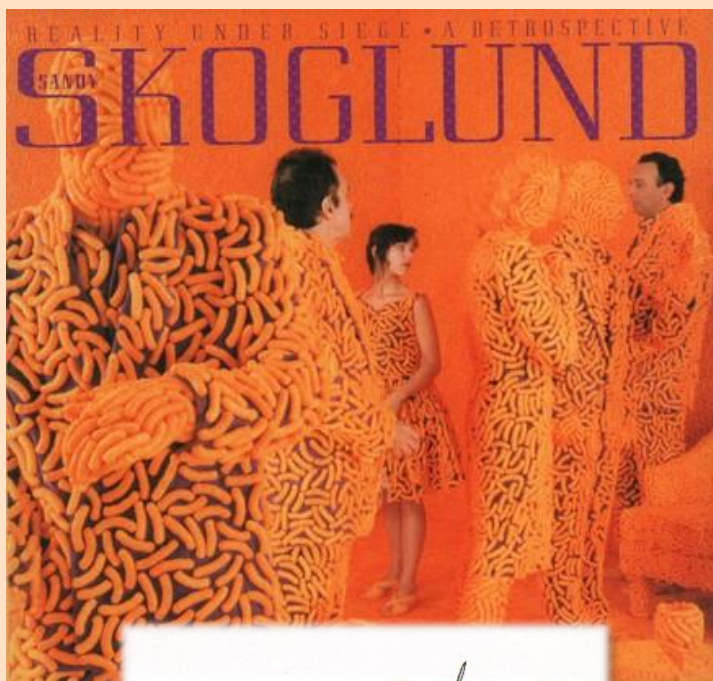
185pp. Quarto [28 cm] Colorful illustrated paper over boards.  
Near fine. [49263] **\$100**

*Signed by both Rob Clayton and Christian Clayton, with a  
large-format drawing, on the front endpaper.*



**We have two copies of this title,  
each with a different original  
illustration as shown. Please  
specify if you have a preference.**





Sandy Skoglund  
NYC Sept. 6, 1999

#### 4. Sandy Skoglund. **Reality Under Siege: A Retrospective.**

New York: Harry N. Abrams, 1998. First edition.

119pp. Octavo [23.5 cm] in boards. Faint shelfwear to jacket; slight rubbing to extremities, else boards are crisp and unworn. Near fine in near fine dust jacket. [48237] **\$75**

*Signed by Skoglund on half-title and dated 1999. A terrific selection of Skoglund's frenetic and wildly colorful work.*

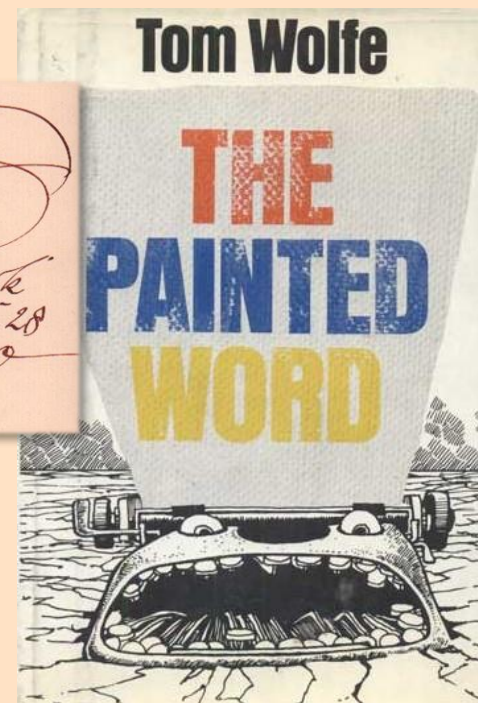
#### 5. Tom Wolfe. **The Painted Word.**

New York: Farrar, Straus and Giroux, 1975. First printing.

121pp. Octavo [21 cm] 1/4 natural cloth with blue paper covered boards. The boards are faded at the edges, and the spine is a bit rolled. The dust jacket is very moderately darkened and soiled. [48386] **\$100**

*Written in the tradition of Radical Chic. Signed by Tom Wolfe on the half title page, with the notation, "New York, March 28, 1980."*

Tom Wolfe  
New York  
March 28  
1980

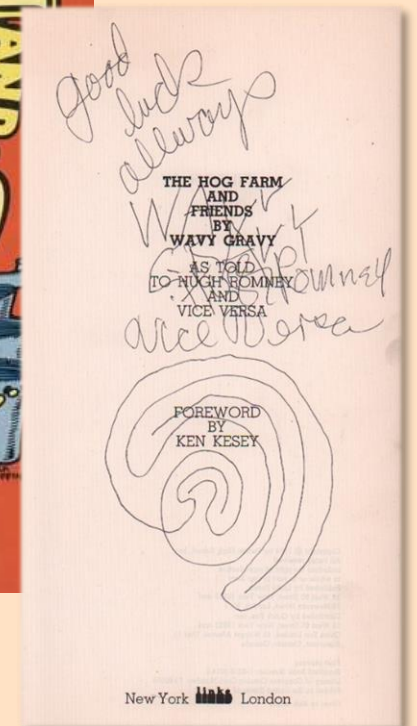
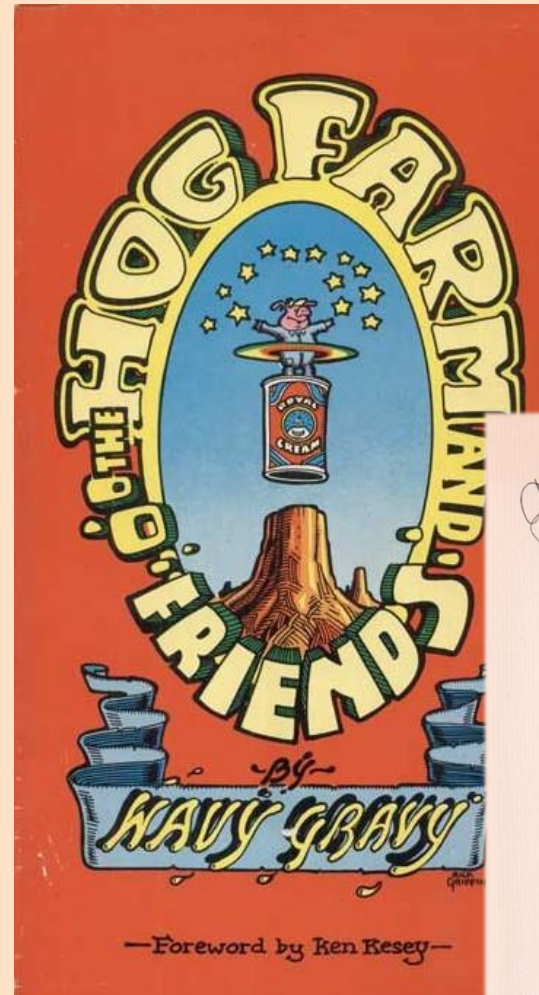


## 6. Wavy Gravy (Hugh Romney); Ken Kesey (Foreword). The Hog Farm and Friends by Wavy Gravy as Told to Hugh Romney and Vice Versa.

New York: Links Books, 1974. First edition.

195pp. Skinny quarto [26.5 cm] Red, yellow, and blue pictorial wraps. Very good, with mild rubbing to the extremities, and several creases in the covers (the most prominent is in the lower fore edge corner of the front wrap and measures 2" long). There is a black remainder mark on the bottom edge of the text block, which bleeds ever so slightly into the bottom margins of the pages. There is a subtle dark strip running across the top edge of the verso of the front cover, and along the top of the half title page. Inscribed by Wavy Gravy on the title page. The inscription reads, "Good luck always, Wavy Gravy, Hugh Romney, and Vice Versa." Below this, Wavy Gravy has drawn a maze-like sketch that is a Hopi symbol of emergence. He also added two words in pen on the half title: "Dile & Jack." [46432] **\$150**

*Cover Art by Rick Griffin, a major art figure of the sixties. The Hog Farm commune still exists today and is the proud host of the yearly Pig Nic. "Not that I'm all that redhot to read it anyhow- or write the \*\*\*\*\* foreword either, for that matter- having listened to enough of his noseful of nonsense over the last what? decade? EIGHT YEARS AT LEAST! since I first saw him wandering high mumbling looney blundering dumb and stumbling blind due to flag decals stuck over each eye..." - Ken Kesey*





## 7. Henry Miller. **Henry Miller Returns to Big Sur.**

Big Sur: Coast Gallery, 1978. Original exhibition catalog.  
Slim square octavo [20.5 cm] Saddle-stitched white wraps, printed in green, red, yellow, and black. With several minor marks on the wraps.  
[48786] **\$200**

*A retrospective of the watercolors, lithographs and etchings of Henry Miller. Preview exhibition at the Tel Aviv International Art Fair April 13-20, 1978. Continuing exhibition exclusively at the Coast Gallery in Big Sur, California during 1978-1979.*

A small, rectangular piece of paper with handwritten text in black ink. The text reads: 'For Pat adding ten', 'Henry Miller', and '10/31/78'.

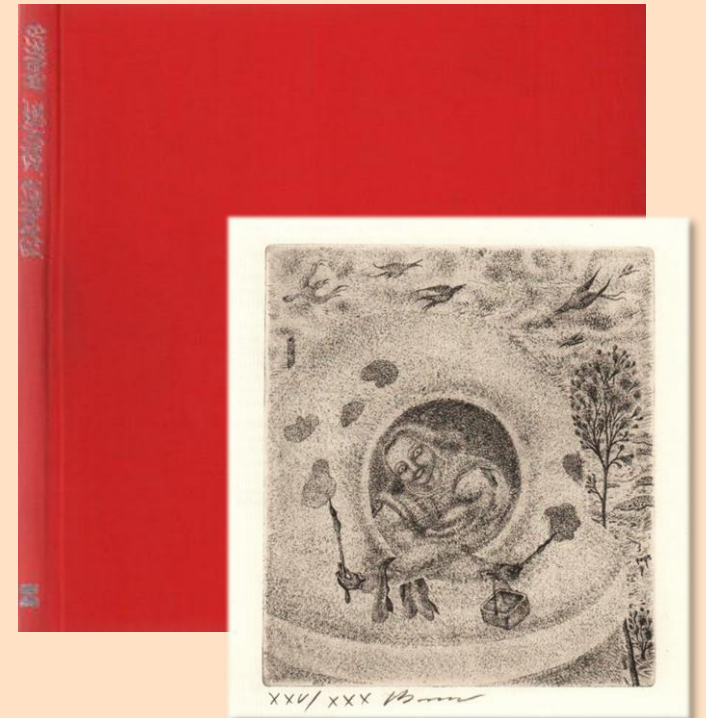
*Inscribed by Henry Miller, in the year of the exhibition, on the title page.*

## 8. Erich [Arik] Brauer. **Bunte Mauer: Varicoloured Wall/ Le mur de couleurs**

Munich: Studio Bruckmann, 1975. Limited Edition.

88pp. Square octavo [24.5 cm] in red cloth, in red cloth slipcase. Title in silver gilt on spine. Textblock is completely disbound and almost each individual page has separated. Very light wear else.  
[49197] **\$200**

*Signed and hand-numbered 25 of 30 by Brauer on original etching. One of 30 "artist copies" numbered in Roman numerals, from an edition limited to 270 copies (the remainder of which are numbered in Arabic numerals). Text in German, English, and French.*



## 9. Crispin Hellion Glover. **Rat-Catching/ Oak Mot/ Concrete Inspection.**

**Each number one in a limited edition.**

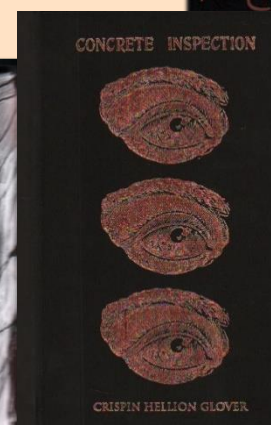
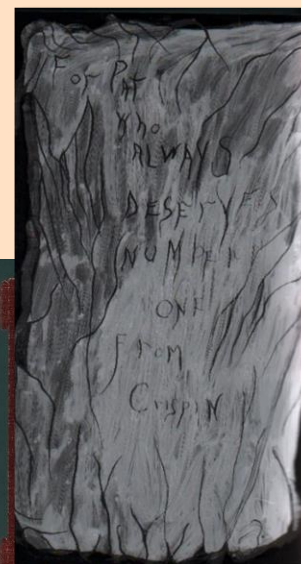
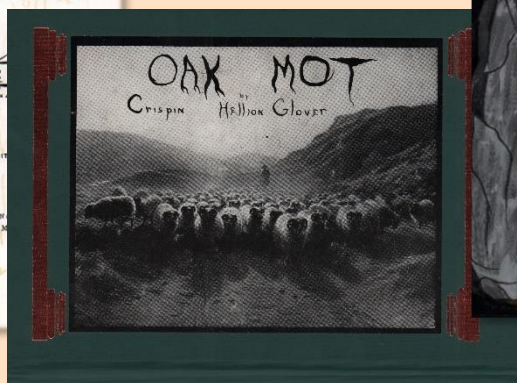
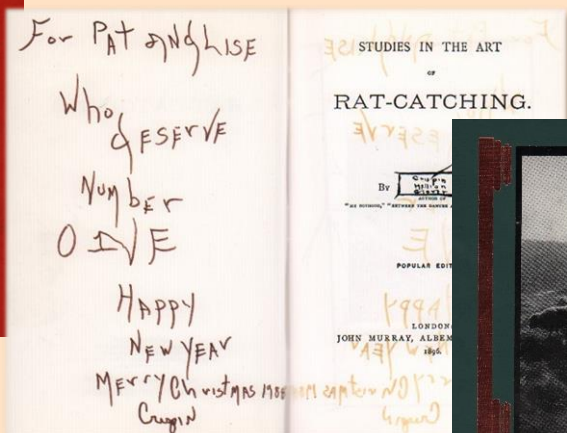
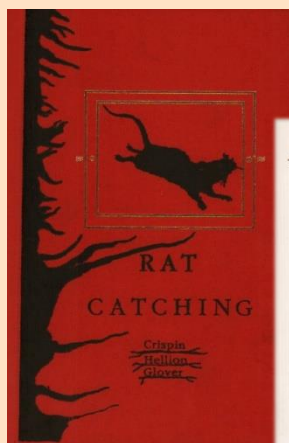
Los Angeles, CA: Volcanic Eruptions, 1988; 1991; 1992. Limited First Edition.

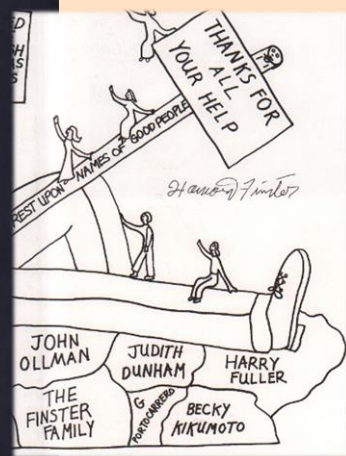
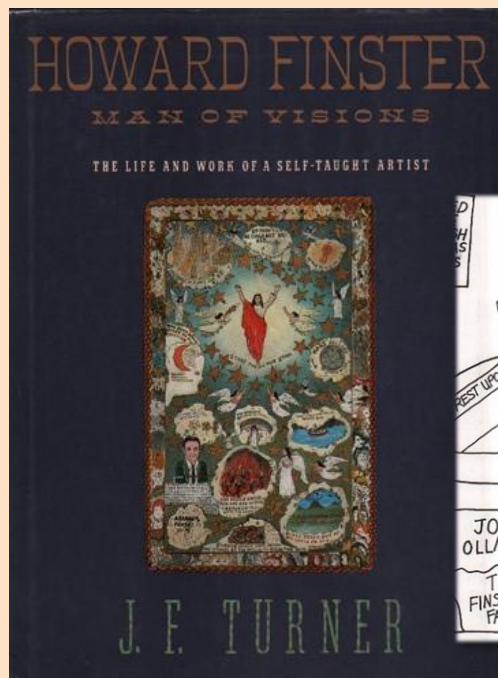
Octavo [20 cm], duodecimo [19 cm] and sextodecimo [16 cm] in decorative gilt-stamped boards (*Oak Mot* also has B&W cover labels). Spine of *Rat-Catching* lightly cocked (appears to be binder's error), light rubbing to cover labels of *Oak Mot*, else As New. [48969] **\$500**

*Trio of presentation copies of Glover's first three books. Each title is number one in the series and personally inscribed to a close friend.*

*Actor and noted eccentric Crispin Glover's beautifully designed little books use collage, cut-up, and inking to transform existing 19th and early 20th century texts into surreal works of art.*

For Patrick  
Eglington  
Who has  
RAT CATCHING  
NUMBER 1  
OAK MOT  
NUMBER 1  
AND NOW  
CONCRETE  
INSPECTION  
NUMBER 1  
FROM  
CRISPIN





## 10. Howard Finster; J. F. Turner. Howard Finster: Man of Visions.

New York: Alfred A. Knopf, 1989. First edition.

242pp. Quarto [26 cm] Olive green cloth over boards with a gilt stamped title on the backstrip. The edges of the spine and covers are mildly faded and bumped, and the spine is slightly rolled. In a dust jacket with rubbing (rubbing more prominent on the front panel), and numerous light scratches. There are a couple of shallow closed tears in the paper at the foot of the jacket's spine. [49119] **\$175**

*Signed by Howard Finster on the front free endpaper.*

## 11. H. C. Westermann.

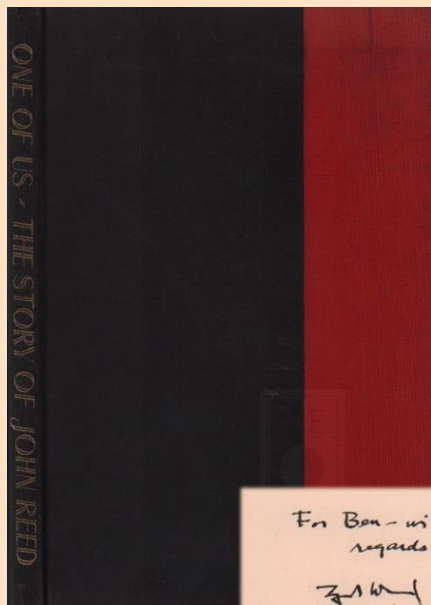
New York: Whitney Museum of Art, 1978. First edition.

111pp. Octavo [23 cm] in wraps. Numerous B&W and color photographs and reproductions. [48908] **\$500**

*Signed by Westermann on half-title, with his anchor mark drawn below signature.*

*Sculptor and printmaker H. C. Westermann utilized a variety of skilled traditions in fashioning his pieces, notably carpentry. The supposed gap between "fine art" and "craft" is neatly closed by his careful and thought-provoking work.*





For Ben - with warmest regards -  
Lynd Ward

## 12. Lynd Ward (lithographs); Granville Hicks. **One of Us: The Story of John Reed.**

New York: Equinox Cooperative Press Inc., 1935. First edition.

Octavo [24 cm] Black and red cloth over boards, with the publisher's device embossed on the front board. Very good condition, with several thin soiled marks on the boards, sunning along the top and bottom edges of the front board, and a faint 4" long faint scratch on the rear board. The spine ends and corners are gently bumped. There is a bookseller's tiny ticket in the bottom inside margin of the front free endsheet, and the pages are tanned. [46618] **\$300**

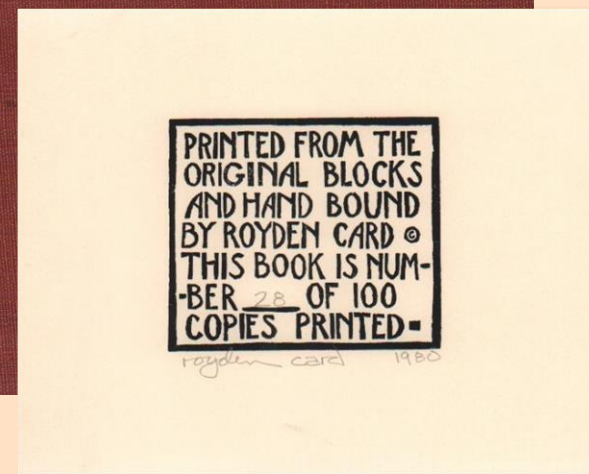
*The story of John Reed, the revolutionary author of Ten Days That Shook the World, illustrated with the lithographs of Lynd Ward. One in an edition of 1,500 copies. Inscribed by Lynd Ward on the half title page.*

## 13. Royden Card. **The Alphabet in Woodcut.**

Limited Edition.

Oblong octavo [16 cm x 21.5 cm] Rust colored cloth over boards. Printed from the original blocks and hand-bound by the author. Mild rubbing to the extremities and large areas of light staining on the boards, and a bit of sunning to the slightly slanted spine. Internally fine. [46615] **\$300**

*A beautiful woodcut alphabet produced by the award-winning Utah artist and painter Royden Card, in which each letter of the alphabet is illustrated by a different animal. Number 28 in an edition limited to 100.*



## 14. Archive of Original Art and Letters by Lynda Barry

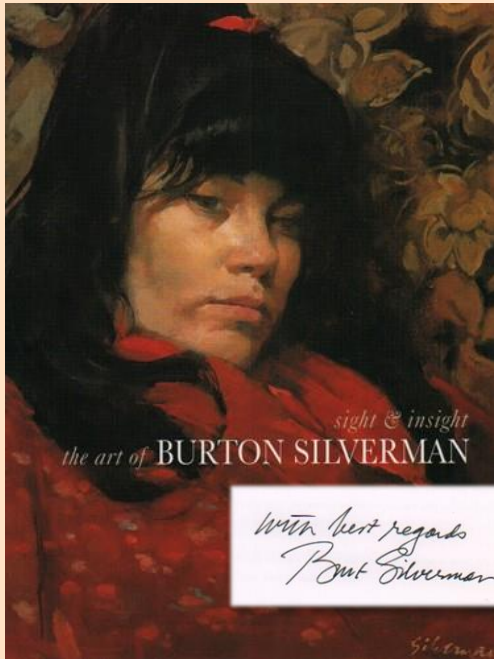


1999-2002. This archive consists of seven pieces of original art and six signed letters, with two pieces of supplemental material. Please inquire for further details. [49581] **\$3,500**

*Cartoonist, novelist, and visual artist Lynda Barry has been creating complex and idiosyncratic work for decades.*

*This archive is the product of the 1999-2002 correspondence between Barry and Utah artist and educator Patrick Eddington, who asked Barry to contribute to his Cat Project, a projected book and travelling exhibition that would have featured original cat-related artwork from a variety of famed contributors. Barry happily obliged, and the resulting original paintings are vibrant, fresh, and charming. As Barry told Eddington, she had not often found reason to paint or draw cats in her life; these works are especially interesting, then, as they reveal something of Barry's approach to the unfamiliar.*

*We are excited to offer this unique collection of work and letters by a truly inspiring artist.*

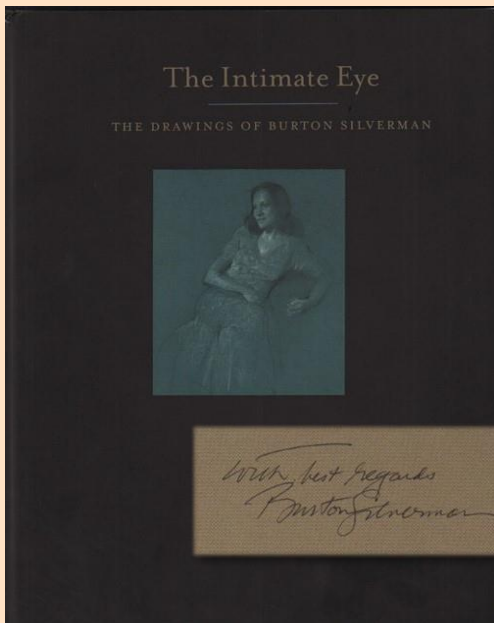


## 15. Burton Silverman. **Sight & Insight: The Art of Burton Silverman.**

New York: The Butler Institute of American Art; Madison Square Press, 1998.  
Original exhibition catalog.

157pp. Quarto [30 cm] Illustrated wraps. Light surface wear to the wraps.  
[48069] **\$200**

*From the exhibition held at The Butler Institute of American Art, Youngstown, Ohio, January 10 through March 14, 1999, and The Brigham Young Museum, Provo, Utah, May 6 through September 18, 1999. A profusely illustrated monograph, representing 25 years of the American realist's work. Signed, "With best regards, Burt Silverman," on the first page.*



## 16. Burton Silverman. **The Intimate Eye: The Drawings of Burton Silverman.**

Department of Visual Arts, Brigham Young University, 2006.

Folio [35.5 cm] Black cloth-effect paper over boards, with light brown ink stamped. Rubbed and bumped at the spine ends and corners of the covers. With numerous faint smudge marks on the covers and bumping at the head of the spine. [48193] **\$200**

*A book prepared for publication by the Department of Visual Arts, Brigham Young University, in conjunction with the exhibition The Intimate Eye: Drawings by Burton Silverman, at the BYU Museum of Art. Signed, "With best regards, Burton Silverman," on the title page.*

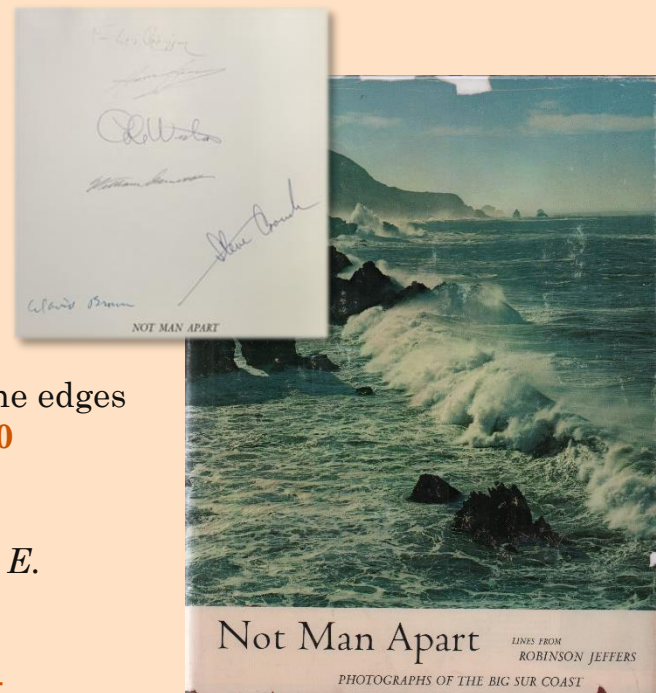
## 17. Ansel Adams et al. **Not Man Apart: Lines from Robinson Jeffers.**

Photographs of the Big Sur Coast by Ansel Adams, Morley Baer, Wynn Bullock, Steve Crouch, William E. Garnett, Philip Hyde, Eliot Porter, Cole Weston, Edward Weston, Don Worth, Cedric Wright, and others.

San Francisco: Sierra Club, 1965. Signed by five of the contributors.

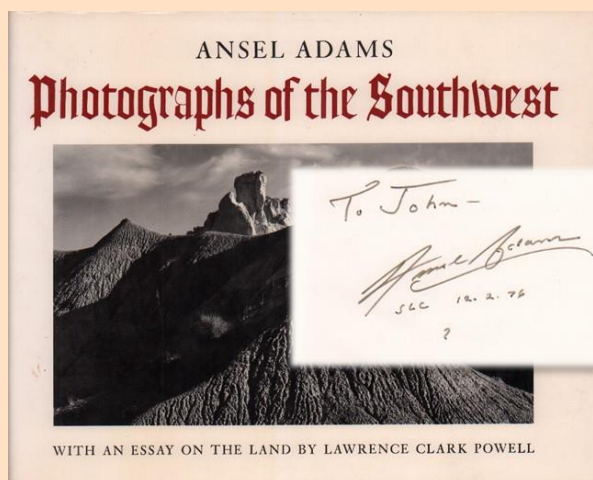
159pp. Folio [35 cm] Thickly woven red cloth over boards with the title in gilt on the spine and front cover. Very good, with minor rubbing at the spine ends and corners of the covers, and a mild forward slant to the spine. In a fair, price-clipped dust jacket. There are numerous small losses along the edges and folds, and the jacket is torn in half, and taped on the verso. [45876] **\$200**

*Twenty-eight illustrations lithographed in color, fifty-one printed in gravure. Foreword by Loren Eiseley. Inscribed by Ansel Adams, Cole Weston, William E. Garnett, Steve Crouch, and David Brower on the half title page.*



## 18. Ansel Adams: **Photographs of the Southwest.**

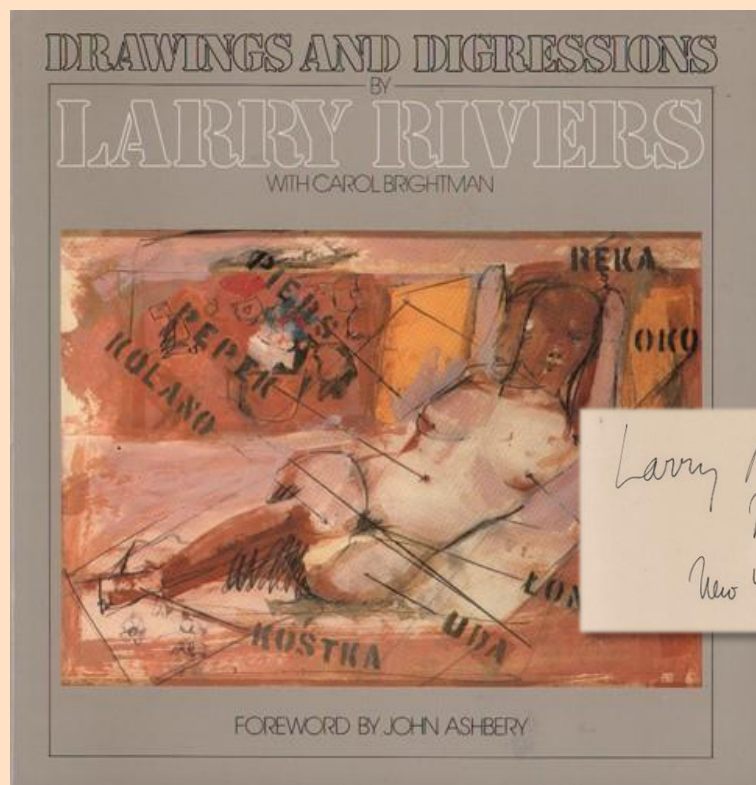
Selected photographs made from 1928 to 1968 in Arizona, California, Colorado, New Mexico, Texas and Utah, with a statement by the photographer and An Essay on the Land by Lawrence Clark Powell.



Boston: New York Graphic Society, 1976. First edition.

128pp. Oblong quarto [24 cm x 31 cm] Rust-colored cloth over boards with a gilt stamped title on the backstrip and the signature of Ansel Adams gilt stamped in facsimile on the front cover. Photographically illustrated endpapers. With moderate rubbing to the extremities, and the underlying boards exposed at the bottom fore edge corners of the covers. The dust jacket is lightly rubbed and mildly yellowed. [50314] **\$125**

*A book which gathers some of the photographer's best-known images, along with his seldom, if ever seen, works. Inscribed by Ansel Adams, in the year of publication, on the dedication page.*



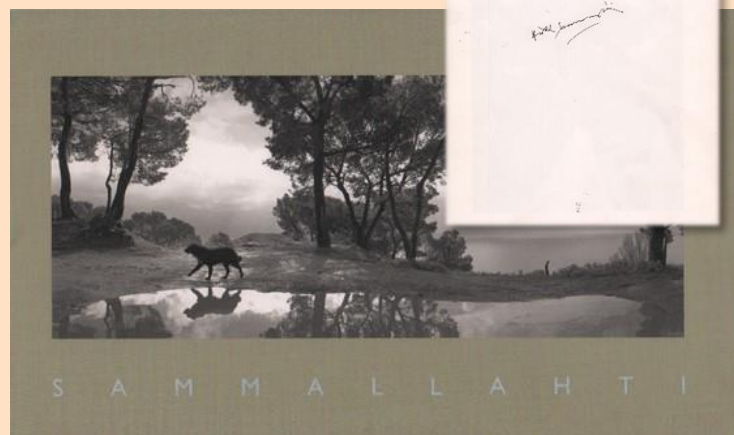
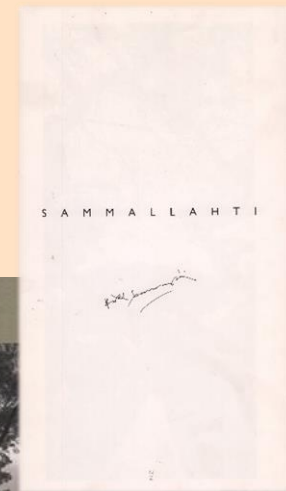
Larry Rivers  
 May 22, 1980  
 New York City

## 19. Pentti Sammallahti. **Sammallahti.**

Tucson, AZ: Nazraeli Press in association with Candace Perich Gallery, 2002. First printing, limited edition.

Short oblong folio [25.5 cm x 43 cm] Pale green cloth over boards, with a photographically illustrated paper label mounted to the front cover. In a gray cloth covered slipcase. The book is in very good plus condition, with light bumping to the bottom fore edge corners of the covers, and the slipcase is in very good condition, with only very minor fraying along the edges. [48718] **\$350**

*One in an edition limited to 1,000 copies. Signed by Sammallahti on the laid in photographically illustrated folded poster print, with text by Candace Perich.*



## 20. Larry Rivers; Carol Brightman. **Drawings and Digressions by Larry Rivers.**

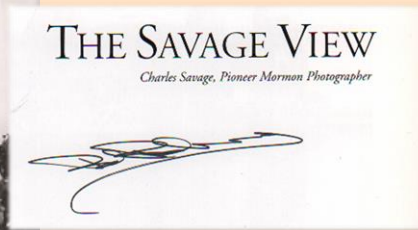
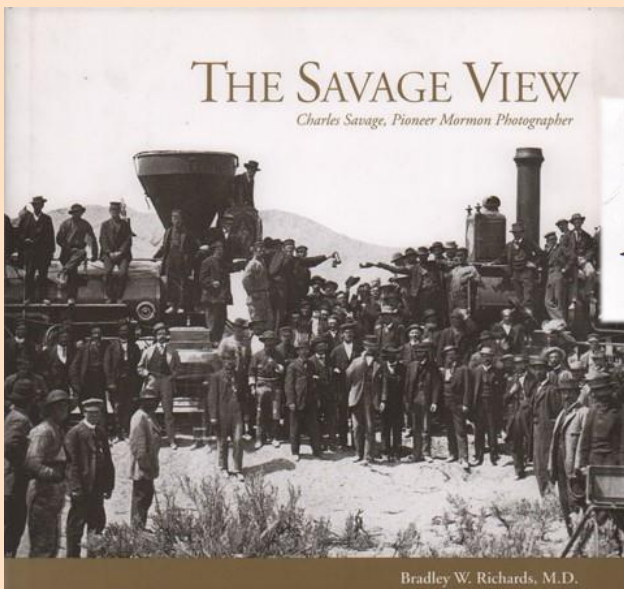
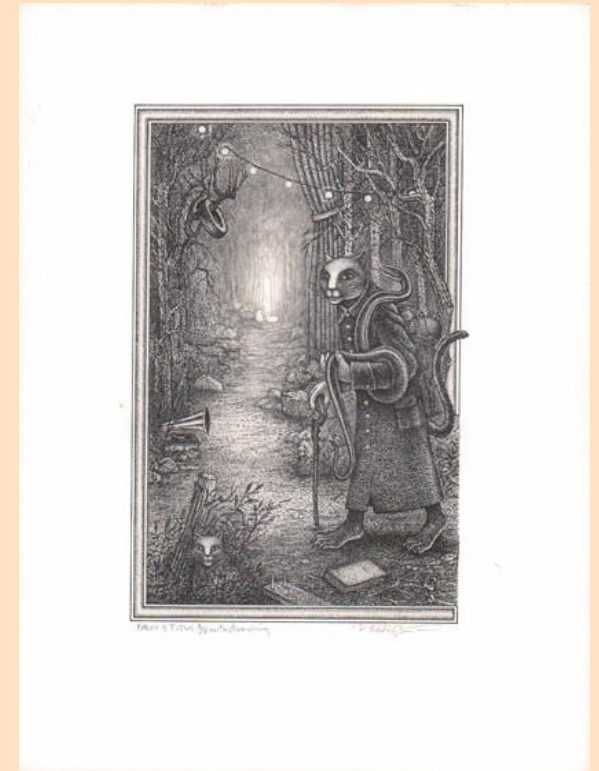
New York: Clarkson N. Potter, Inc., Publishers, 1979. First edition.

263pp. Square quarto [29 cm] Bright green cloth over boards with a gilt stamped title on the backstrip. With a small scuff mark on the bottom fore edge of the text block, and a minor indentation along the bottom edge of the rear cover. The price-clipped dust jacket is lightly edge worn. [48639] **\$75**

*Signed by Larry Rivers on the front free endsheet: "Larry Rivers, May 22, 1980, New York City."*

## 21. Patrick Eddington. **Falco & Titus [Artist's Print].**

Artist's study on a 9 1/2 x 12 1/2" sheet of paper. The image measures 5 1/4" x 8 1/4". Patrick Eddington's personalized watermark is in the bottom right fore-edge corner. Eddington has signed his name in pencil with the title and the notation "A/P with drawing," below the image. The artist has also written in pencil on the reverse, "Falco & Titus- study - added pencil drawing to add tone to experiment for future prints, July 3, 2006, P. Eddington." [50216] **\$50**

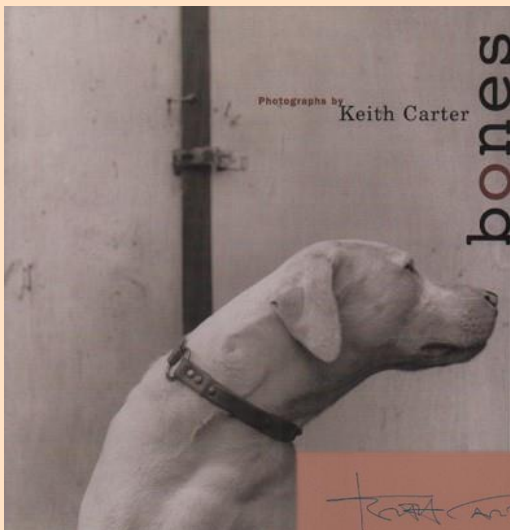


## 22. Bradley W. Richards. **The Savage View: Charles Savage, Pioneer Mormon Photographer.**

Nevada City, CA: Carl Mautz Publishing, 1995. First edition.

182pp. Square quarto [25 cm] Black cloth with a gilt stamped title on the backstrip. The front cover is very slightly concave. In a very good dust jacket, with a shallow closed tear in the bottom edge of the rear panel. [44971] **\$150**

*Signed by Richards in ink on the half title. Dozens of reproductions of photographs by Charles Savage, including his famous image "The Joining of the Rails." Savage was a prolific Mormon photographer who photographed throughout Utah and the western United States. He is noted for taking the first photographs of what would later become Zion National Park, as well as recording the construction of the Mormon Temple and Tabernacle in Salt Lake City.*



## 23. Keith Carter. **Bones: Photographs**

San Francisco: Chronicle Books, 1996. First edition.

Square quarto [26 cm] Brown paper over boards with the title printed in black on the spine and front board. With numerous light scratches on the surface of the covers. In a dust jacket, with only minor traces of wear. [49262] **\$100**

*Signed by Keith Carter on the half title page. Keith Carter's photographs have been featured in such noteworthy collections as the San Francisco Museum of Modern Art, the Art Institute of Chicago, the Museum of Fine Arts in Boston, and the Yale University Museum.*

## 24. Mahlon Blaine; William Beckford: **Vathek**.

New York: The John Day Company, 1928. First edition.

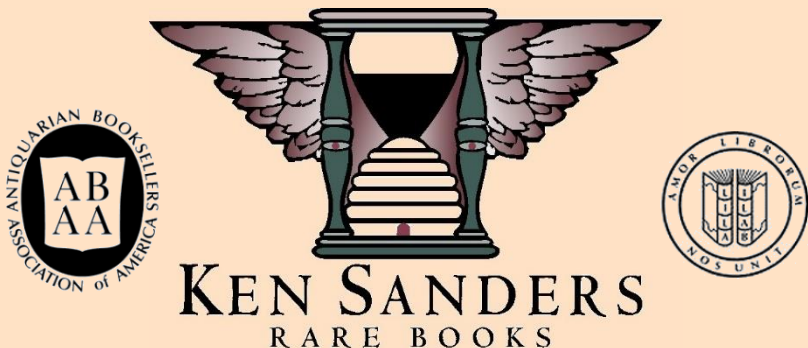
229pp. Octavo [24 cm] Green cloth over boards with lettering and ornamental embellishments in black and gilt on the spine and front cover. Lavish pictorial endpapers. The extremities are moderately bumped and rubbed, and the rear cover has a few thin soiled markings. The largest mark is faint, and measures 3 1/2" long. There is a 4 1/2" split in the front endpaper along the hinge, and there is a previous owner's bookplate on the front pastedown. The text block is cracked at p. 59. [50290] **\$450**

*With an introduction by Ben Ray Redman. Inscribed briefly to the recipient by the illustrator, Mahlon Blaine, with an elaborately detailed original drawing, on the front flyleaf. During Blaine's most productive period, the 1920s through the 1930s, the artist was heavily influenced by the work of Aubrey Beardsley. The dark erotic illustrations produced here for Vathek, along with the unique inscribed original drawing, are primary examples of this dominant influence.*



## e-catalogue #3: Signed Art & Photography Books

**Terms & Conditions:** Advance reservations suggested. All items subject to prior sale. Please contact us to reserve an item (see contact information below). All items may be examined at our bookshop, which is open from 10AM-6PM, Monday-Saturday, or by special arrangement. All items are guaranteed authentic and as described. Items may be returned for a full refund within ten days, with prior notification. Prices are in U.S. Dollars, payment with order. Regular customers may expect their usual terms. Institutions will be accommodated according to their needs. We accept, cash, check, wire transfer, PayPal, Visa, MasterCard, Discover, and American Express. Shipping charges are \$6.50 for the first item, and \$1.00 for each additional item. All other shipping, including expedited shipping and large items, will be shipped at cost. Utah residents, please account for 6.85% sales tax.



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E-mail inquiries: [books@kensandersbooks.com](mailto:books@kensandersbooks.com)

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## Come visit us at the following upcoming book fairs!

Thursday, March 9th - Sunday, March 12th, 2017  
**NEW YORK ANTIQUARIAN BOOK FAIR**

Park Avenue Armory  
643 Park Avenue, New York, NY 10065  
[www.nyantiquarianbookfair.com](http://www.nyantiquarianbookfair.com)

Friday, March 17th – Saturday, March 18th  
**ALBUQUERQUE ANTIQUARIAN BOOK FAIR**

Sid Cutter Pilot's Pavilion  
4900 Balloon Fiesta Parkway NE, Albuquerque, NM 87113  
[www.abqbookfair.com](http://www.abqbookfair.com)

Saturday, March 25th  
**SACRAMENTO ANTIQUARIAN BOOK FAIR**

Scottish Rite Temple  
6151 "H" Street, Sacramento, CA 95819  
<http://www.sacbookfair.com>

## Join Ken Sanders and Kate MacLeod on a Cataract Canyon River Trip

For the week of June 26-July 1, 2017, Colorado River and Trail Expeditions is hosting a special music, history, and lore river trip. There will be storytelling and poetry reading from Ken Sanders, and music from Kate MacLeod. Performances inspired by the landscape, delightful sing-alongs, tall tales, and true stories will be regular fare through the trip. [www.crateinc.com](http://www.crateinc.com)





***“creating chaos out of anarchy for a better tomorrow”***