

JOHN HOWELL  
 *for Books*

John Howell for Books  
Jack Werner Stauffacher  
August 16, 2017



## John Howell for Books

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We actively solicit offers of books to purchase, including estates, collections and consignments. Please inquire.

This list contains 18 items related to Jack Werner Stauffacher and his Greenwood Press.

**1 IRVING, Washington** (1783-1859). *Three Choice Sketches by Geoffrey Crayon, Gent. The Stout Gentleman. The Adventure of My Uncle. Horsemanship. Taken from Washington Irving's Bracebridge Hall & Tales of a Traveller.* San Mateo: The Greenwood Press, 1941. 8vo. 7 1/8 x 4 3/4 inches. [x], 83, [3] pp. Half-title, title-page vignette in brick red ink, 3 headpieces in brick red ink, 2-color printer's device on colophon; text clean, unmarked. Full tan linen, printed paper spine label; binding square and tight, very minor toning to spine. LACKS the dust-jacket. PRESENTATION COPY inscribed to Harry D. Thompson, Jr. by Frank Stauffacher Jr. and Jack W. Stauffacher on a front fly-leaf. Near Fine.

\$ 75

LIMITED EDITION of 250 copies, this is number 120. The colophon states that "This is the first book ever published by the Greenwood Press. It is designed, printed, and entirely handset in Garamond twelve-point type by Jack W. Stauffacher. The illustrations are done by Frank Stauffacher." These 3 stories were selected by J. W. Stauffacher for his first published book; they are from a set of short prose pieces Washington Irving asked his brother Ebenezer to publish as *The Sketch Book of Geoffrey Crayon, Gent.* The first installment contained "Rip Van Winkle," and was an enormous success; the entire series of stories was issued from 1819-1920 in seven installments in New York. Selected for the Western Books Exhibition of the Rounce & Coffin Club. REFERENCE: Humphreys, "A Bibliographical Checklist," in Stauffacher, *A Typographic Journey*, p. 245.

**2 ALLYN, Joseph Pratt** (1833-1869). *By Horse, Stage & Packet: The Far West Letters of Joseph Pratt Allyn.* San Francisco, CA: The Book Club of California, 1988. Series: *Book Club of California Publication*, No. 187. 8vo. 267 x 172 mm. xxiii, 192, [4] pp. Edited by John Nicolson and David K. Strate, black-and-white photographic frontispiece portrait of Allyn, 10 black-and-white illustrations, title-page and text printed in black and red inks, bibliography, index; text clean, un-marked. Illustrated paper over boards, printed paper spine label, plain paper dust-jacket; binding square and tight, jacket with minor shelf wear. Very Good.

\$ 15

LIMITED EDITION of 450 copies designed by Jack Werner Stauffacher of the Greenwood Press, binding by Bela Blau. Joseph Pratt Allyn lived to be 36 years of age, coming from a wealthy New England family, but was sickly most of his life. He traveled widely and served as a judge in the American Southwest. But he is perhaps best known for the letters he wrote to the Hartford Evening Press from 1863 to 1866. These letters are printed here, edited by John Nicolson and David K. Strate, who provide a brief biography. These letters document Allyn's travels along the Santa Fe Trail in New Mexico, Arizona, California and Utah. Includes black and white illustrations. REFERENCE: Harlan, *The Two Hundredth Book*, No. 187.

**3 BROWN, James Berry** (1835-1920). *Journal of a Journey Across the Plains in 1859. Edited with an Introduction by George R. Stewart.* San Francisco: The Book Club of

California, 1970. Series: *Book Club of California Publication*, No. 135. Tall 8vo. 10 1/4 x 7 5/16 inches. Half title, frontispiece illustration, title page and headings printed in red, 15 illustrations including a map and images of indigenous plains peoples; text un-marked, pages lightly toned. Pictorial paper over boards, printed paper spine label, original plain white dust-jacket; binding square and tight, edges and end-papers foxed, jacket soiled and the spine is titled in pencil and faded. Prospectus included. Good.

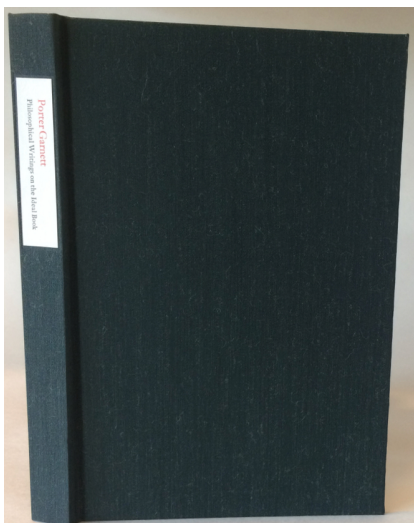
\$ 20

LIMITED EDITION of 450 copies designed by Jack Werner Stauffacher at the Greenwood Press, set in Bembo and Janson-Antiqua types, letterpress by Arlen Philpott, lithography by Reliable Lithograph Co., binding by Schubert Bookbindery. James Berry Brown was born on July 12, 1837 in Camden, Preble County, Ohio. He was educated in schools in Ohio and Iowa and was responsible for helping to support his family when his father joined the California gold rush in 1849. In 1859 James and his brother Jesse left Iowa to participate in the Pike's Peak gold rush, but en route they changed plans and headed for California. This is James Brown's journal of that trip. Included in the Rounce & Coffin Club's Exhibition of Western Books. REFERENCE: Harlan, *The Two Hundredth Book*, No. 135

**4 GARNETT, Porter** (1871-1951), **STAUFFACHER, Jack Werner**, compiler. *Porter Garnett: Philosophical Writings on the Ideal Book*. San Francisco: The Book Club of California, 1994. Series: *Book Club of California Publication*, No. 203. 8vo. 9 1/4 x 6 1/4 inches. (v), 251, (3) pp. Frontispiece portrait, 42 illustrations, contains selected writings by Porter Garnett, Paul Valery and Henri Vacillon with tributes from friends, students and admirers; text clean, un-marked. Dark green silk cloth, printed paper spine label, clear mylar dust-jacket; binding square and tight. Fine.

\$ 75

LIMITED EDITION of 450 copies designed by Jack Werner Stauffacher at the Greenwood Press, typesetting by Francesca Stauffacher in Cycles types designed by Sumner Stone, and printed on Mohawk Superfine paper. Porter Garnett was a native of San Francisco. As a young man, Garnett established himself as a calligrapher and woodcarver and produced plays for the Bohemian Club. He was associated with Gelett Burgess, Bruce Porter and those affiliated with Burgess' *The Lark*. In 1922 Garnett founded the Laboratory Press at Carnegie Institute of Technology in Pittsburg and was its director until it closed and he retired in 1935. His associates included Jack London, Dorthea Lange and Maynard Dixon, among many others. REFERENCE: *A Bibliography of the Books Published by the Book Club of California, 1993-2009*, No.



203; Stauffacher, *A Typographic Journey*, p. 292.

**5 [Kis] HAIMAN, György** (1914-1996). *Nicholas Kis: A Hungarian Punch-Cutter and Printer, 1650-1702. Bibliography Compiled by Elizabeth Soltész*. San Francisco: Jack W. Stauffacher / The Greenwood Press in Association with John Howell-Books, 1983. 8vo. 9 1/2 x 6 3/4 inches. (452) pp. 8 color plates, 173 figures, more than 100 facsimiles of typographic specimens of Kis printing work, bibliography of 97 of Kis' prints compiled by Elizabeth Soltész, table, indexes, 9 printed enclosures inserted under a flap bound-in inside the rear cover; text clean, unmarked. Navy cloth, spine titled in gilt, dust-jacket in archival mylar; binding square and tight. Housed in a dark-blue-cloth-covered slip case with printed paper spine label. Fine.

\$ 150

FIRST EDITION. Nicholas Kis was a Hungarian theologian and teacher who lived in Amsterdam between 1680 and 1689. At this time, Kis mastered the trades of printing and punch-cutting; later on, Kis opened punch cutter workshop and issued a specimen of his still famous 37 types. He sold matrices to English, Italian, and other printers, and cut excellent Hebrew, Greek, Armenian and other foreign punches. This volume is richly illustrated with his work, with samples from many of Kis' Amsterdam and Kolozsvár publications. See: Stauffacher, *A Typographic Journey*, 215-216, indicating that this

book was neither designed nor printed by the Greenwood Press. The booklet "Nicholas Kis: A Hungarian Punch-Cutter & Printer was printed by the Greenwood Press, see the Humphreys, "Bibliography" in Stauffacher, *A Typographic Journey*, p. 310. The slip case was commissioned from Heritage Bindery for this copy.



**6 [Leaf Book] BORDEN, John W. and KRUEGER, Janet S.** *Thomas Bewick & the Fables of Aesop. With an Original Leaf from the First Edition (1818) of The Fables of Aesop and a New Impression from one of Bewick's Original Wood Engravings*. San Francisco, CA: The Book Club of California, 1983. Series: *Book Club of California Publication*, No. 175. 4to. 10 1/2 x 8 1/4 inches. 58, [4] pp. Frontispiece portrait of Bewick, title page and text printed in black and red inks, Foreword by John Borden and Janet Krueger, an original leaf from the first edition of *The Fables of Aesop* (pages 179-180 with a woodcut from "The Frogs and the Fighting Bulls) tipped-in AND 1 6-page excerpt "The Preface Dedicatory" from the original publication - leaves A2 -A4, pages (iii-viii) bound-in with Bewick's signature in facsimile, a new impression from Bewick's original wood engraving for The Boys and the Frogs, an essay entitled "A Man Inspired" by John W. Borden, another essay entitled "Illustrator of Fables" by Janet S. Krueger, numerous Bewick vignettes throughout the text; text clean, un-marked. Brown paper over boards, printed paper spine label, plain white dust-jacket; binding square and tight, jacket with light soiling and shelf wear. Fine in Very Good jacket.

\$ 75

LIMITED EDITION of 518 copies designed by Jack Werner Stauffacher of the Greenwood Press who took the new impressions of the original Bewick block, set in Monotype Bulmer by Mackenzie-Harris and lithographed by the Cloister Press, binding by the Schuberth Bookbindery. This is the Club's sixteenth leaf book; it is exceptional in that one of the leaves is a new impression from an original wood engraving printed especially for this publication, and, in addition, this copy also has the dedicatory preface leaves bound in. REFERENCES: De Hamel and Silver, *Disbound and Dispersed*, No. 179; Harlan, *The Two Hundredth Book*, No. 175.

**7 [Leaf Book]** *An Original Comic Valentine*. [San Francisco]: The Greenwood Press, 1988. Bifold. 12 x 9 inches. [4] pp. Bifold printed on one side, then folded, with the original comic Valentine tipped-in on page [3]; clean, unmarked. Comes in a plain white mailing envelope; binding square and tight, the original envelope is rubbed, else Fine.

\$ 125

LIMITED EDITION of 125 copies printed at The Greenwood Press to the Roxburghe and Zamorano Clubs at their joint meeting in San Francisco October 1 and 2, 1988, presented by George K. Fox and Jack W. Stauffacher. Tipped-in is a comic Valentine "Double-Faced" printed by McLoughlin Brothers, Publishers of New York, circa 1910. Such Valentines were originally packaged and sold by the gross to retailers; each of these Roxburghe / Zamorano Keepsakes contains a different comic Valentine from the company archives in the collection of George Fox.

**8 [Leaf Book]** *An Original Comic Valentine*. [San Francisco]: The Greenwood Press, 1988. Bifold. 12 x 9 inches. [4] pp. Bifold printed on one side, then folded, with the original comic Valentine tipped-in on page [3]; clean, unmarked. Fine.

\$ 125

LIMITED EDITION of 125 copies printed at The Greenwood Press to the Roxburghe and Zamorano Clubs at their joint meeting in San Francisco October 1 and 2, 1988, presented by George K. Fox and Jack W. Stauffacher. Tipped-in is a comic Valentine "Wash-Lady" printed by McLoughlin Brothers, Publishers of New York, circa 1910. Such Valentines were originally packaged and sold by the gross to retailers; each of these Roxburghe / Zamorano Keepsakes contains a different comic Valentine from the company archives in the collection of George Fox.

**9 MUIR, Percy Horace** (1894-1979). *Catnachery*. San Francisco: The Book Club of California, 1955. Series: *Book Club of California Publication*, No. 89. 4to. 11 1/4 x 8 inches. [iv], 27, [3] pp. Half-title, more than 40 illustrations throughout in black or brick red ink taken from *A Collection of the Books & Woodcuts of James Catnach* and *The History of the Catnach Press*, 5 folding facsimile Catnach folding broadsides on colored paper, note on source material; text clean,

unmarked. Quarter brown cloth, illustrated paper over boards, printed paper spine label; binding square and tight, faintest shelf wear and toning to boards. Original prospectus laid in. Very Good.

\$ 50

LIMITED EDITION of 325 copies printed by Jack Werner Stauffacher at the Greenwood Press, text type is Van Dijck, display type is Thorne Shaded, a type used by Catnach for many of his broadsides, printed on machine made paper. "A highly entertaining and instructive essay by Percy Muir, the well-known English bibliophile, on "Jemmy" Catnach and his penny broadsides. The quaint woodcuts make this one of the most charming of the Club's publications. Included in the Exhibition of Western Books (Rounce & Coffin Club)." REFERENCE: Magee, *The Hundredth Book*, No. 89.

**10 SAWKINS, James Gay** (1806-1878). *A Pictorial Tour of Hawaii, 1850-1852. Watercolors, Paintings, & Drawings by James Gay Sawkins. With an Account of His Life & Travels by David W. Forbes. Foreword by Richard H. Dillon.* San Francisco: The Book Club of California, 1991. Series: *Book Club of California Publication*, No 197. Oblong 4to. 9 1/2 x 12 1/4 inches. (126) pp. Half-title, two-toned frontispiece map of the Hawaiian Islands, title page printed in 2 colors, 3 black-and-white portraits, 42 color plates; text clean, unmarked. Beige cloth, printed paper spine label, plain paper dust-jacket; binding square and tight, very minor shelf wear. Original prospectus in original mailing envelope laid in. Bob Cates' copy. Near Fine.

\$ 125

LIMITED EDITION of 400 copies, designed by Jack Werner Stauffacher of The Greenwood Press, binding by Cardoza-James Binding Company. "Sawkins' depictions offer a nostalgic glimpse of long since vanished landscapes and inhabitants of mid-nineteenth-century Hawaii. None of the selections in this collection have been reproduced previously. The reproductions are accompanied by descriptive notes and accounts of the present-day location of each." Harlan. Included in the Rounce and Coffin Club Exhibition of Western Books. REFERENCE: Harlan, *The Two Hundredth Book*, No. 197.

**11 STAUFFACHER, Jack Werner** (b. 1920). *Janson: A Definitive Collection.* San Francisco: The Greenwood Press, 1954. Oblong 8vo. 6 3/4 x 9 3/4 inches. [vi], 7 pages of text, 49 pages of specimens. Printed in two colors throughout with numerous illustrated cuts, ornaments, and specimens of Janson typefaces, 4 plates (3 folding) with 5 figures showing examples of seventeenth- and eighteenth-century printing with Janson types in use; text clean, un-marked. Quarter goat parchment, brown paper over boards, top cover label printed in two colors, spine titled in gilt, clear mylar dust-jacket; binding square and tight, jacket with damage and repairs, upper fore-corners bumped. Very Good.

\$ 150

LIMITED EDITION of 350 copies printed on French Rives paper by Jack Werner Stauffacher. This copy is bound with goat-skin parchment on the spine, which is the

more common binding on the market. This is a specimen book of Janson types acquired by the Greenwood Press from D. Stempel AB in Frankfurt am Main. It is accompanied by a brief “history on the Janson letter and the particular spirit from which it grew.” Jack Werner Stauffacher is an American printer, typeface designer and fine book publisher. He established the Greenwood Press in 1936, named after the street on which it was located, in a small building he and his father built behind the family home in San Mateo, California. This book is from the early period of the Greenwood Press. In 1955 Stauffacher received a Fulbright grant for three years of study in Florence, Italy, where he met master printers Giovanni Mardersteig and Alberto Tallone. After Stauffacher returned to the United States, he became assistant professor of typographic design at Carnegie Mellon, which led to the formation of the New Laboratory Press. He went on to become typographic director at Stanford University Press and to teach at the San Francisco Art Institute. Stauffacher reopened the Greenwood Press in 1966 in San Francisco and resumed producing books and limited editions. REFERENCE: Humphreys ‘Bibliography’ in Stauffacher: *A Typographic Journey*, p. 254.

**12 STAUFFACHER, Jack Werner** (b. 1920). *Janson: A Definitive Collection*. San Francisco: The Greenwood Press, 1954. Oblong 8vo. 6 3/4 x 9 3/4 inches. [vi], 7 pages of text, 49 pages of specimens. Printed in two colors throughout with numerous illustrated cuts, ornaments, and specimens of Janson typefaces, 4 plates (3 folding) with 5 figures showing examples of seventeenth- and eighteenth-century printing with Janson types in use; text clean, un-marked. Quarter brown cloth, brown paper over boards, top cover label printed in two colors, spine titled in gilt, no dust-jacket; binding square and tight. Very Good.

\$ 150

LIMITED EDITION of 350 copies printed on French Rives paper by Jack Werner Stauffacher. This is one of a few bound “with brown cloth spine” Humphreys, which are less common than the goatskin. This is a specimen book of Janson types acquired by the Greenwood Press from D. Stempel AB in Frankfurt am Main. It is accompanied by a brief “history on the Janson letter and the particular spirit from which it grew.” Jack Werner Stauffacher is an American printer, typeface designer and fine book publisher. He established the Greenwood Press in 1936, named after the street on which it was located, in a small building he and his father built behind the family home in San Mateo, California. This book is from the early period of the Greenwood Press. In 1955 Stauffacher received a Fulbright grant for three years of study in Florence, Italy, where he met master printers Giovanni Mardersteig and Alberto Tallone. After Stauffacher returned to the United States, he became assistant professor of typographic design at Carnegie Mellon, which led to the formation of the New Laboratory Press. He went on to become typographic director at Stanford University Press and to teach at the San Francisco Art Institute. Stauffacher reopened the Greenwood Press in 1966 in San Francisco and resumed producing books and



limited editions. REFERENCE: Humphreys ‘Bibliography’ in Stauffacher: *A Typographic Journey*, p. 254.

**13 Greenwood Press.** Two Specimen Ephemeral Pieces. 1) *Also available at the Greenwood Press...* San Francisco: Greenwood Press, n. d. [but circa 1954]. Small Broadside. 7 1/8 x 3 1/2 inches. [4] pp. Single sheet folded once and printed on front page only. Printed in black and brown inks, types presented are Reiner Script, Bodoni, P. T. Barnum, Perpetua, Janson Antiqua, and Janson Kursiv. Fine. 2) *The Greenwood Press announces the importation of Virtuosa...* Brochure. 7 1/4 x 3 1/2 inches. [6] pp. Single sheet, folded thrice, printed on one side in black and tan inks, first page shows upper and lower case alphabet and numbers, the first opening describes the source of the font (Hermann Zapf), and the center-spread gives the contact information for the Greenwood Press and shows decorative elements of the type at work. From Muir Dawson’s Personal Library, comes in a mailing envelope addressed to Glen Dawson, with Muir’s name penciled on the front, and post-marked May 29th 1954 at 12:30 pm; the envelope is toned. SCARCE. Near Fine.

\$ 150

FIRST EDITIONS, of these ephemeral pieces that provide specimens of type faces available for use at the Greenwood Press of Jack Werner Stauffacher. Originally provided to the important Los Angeles book store, Dawson’s Book Shop in 1954. These are materials from the early period of the Greenwood Press. In 1955 Stauffacher received a Fulbright grant for three years of study in Florence, Italy, where he met master printers Giovanni Mardersteig and Alberto Tallone. SCARCE.

**14 STAUFFACHER, Jack Werner** (b. 1920). Two Stauffacher-related pieces of ephemera. 1990 and 1995. 1) “Ben Jonson.” Card printed on 1 side. 5 1/2 x 4 inches. 10 lines of poetry in 2 stanzas, “A salute to Jack Stauffacher from The Red Hill Press upon his 70th birthday & his Horace (forthcoming 1991 from the Greenwood Press). Minor shelf wear, pencil notations on recto and verso. Very Good. 2) Compliments card, “Nicholas Kis type specimen, Amsterdam 1686.” Compliments of Jack Werner Stauffacher The Greenwood Press. Two items of text, “Mediaen Romein,” 4 lines in Latin; and “Mediaen Curs,” also 4 lines of text in Latin set in italic type-face. Small pencil notations on recto and verso. With an extensive INSCRIPTION from Jack Stauffacher to “Jerry” dated 27 Oct ’95 regarding trimming a wood block. Minor use wear. SCARCE. Very Good.

\$ 85

Jack Werner Stauffacher is an American printer, typeface designer and fine book publisher. He established the Greenwood Press in 1936, named after the street on which it was located, in a small building he and his father built behind the family home in San Mateo, California. These are materials from the latter period of the Greenwood Press. In 1955 Stauffacher received a Fulbright grant for three years of study in Florence, Italy, where he met master printers Giovanni Mardersteig and Alberto Tallone. After Stauffacher returned to the United States, he became assistant professor of typographic design at Carnegie Mellon, which led to the formation of the New Laboratory Press. He went on to become typographic director at Stanford

University Press and to teach at the San Francisco Art Institute. Stauffacher reopened the Greenwood Press in 1966 in San Francisco and resumed producing books and limited editions and is still active in his 90s.

**15 STAUFFACHER, Jack Werner** (b. 1920). *An Archive of 6 items related to Stauffacher and the Greenwood Press*. San Francisco: The Greenwood Press, 1989-2002. See below for a complete list of items. Very Good.

\$ 125

**15a) LOWENTHAL, Leo** (1900-1993). *Goethe and False Subjectivity*. San Francisco: The Greenwood Press, 1989. Pamphlet. 8 7/8 x 6 inches. [iv], 16, [2] pp. Text clean, un-marked. Printed french-fold wrappers, stapled; binding square and tight. Fine. Text typeface is 11/14 point Stone Serif designed by Sumner Stone 7 typeset by Jack W. Stauffacher with the assistance of Fred Brady & Bridget Lynn Johnson on an Apple Macintosh computer, 500 copies printed on Mohawk Superfine, part of the cover is printed letterpress at the Greenwood Press of San Francisco on a Geitz platen press, July 1989. Printed to commemorate the 200th anniversary of Goethe's *Attempt to Interpret the Metamorphosis of Plants* (1790). Reprint of an article that appeared in *Telos*, No. 60, Summer 1984. REFERENCE: Humphrey's "Bibliography" in Stauffacher, *A Typographic Journey*, p. 290 - The first digital book published by the Press.

**15b) STAUFFACHER, Jack Werner** (b. 1920). *Wooden Letters from 300 Broadway*. San Jose: San Jose State University School of Art and Design, 1999. Pamphlet. 5 3/4 x 4 1/4 inches. 7 pp. Black-and-white half-tone portrait of Stauffacher, 10 color plates; text clean, unmarked. Self-wraps, stapled; binding square and tight. Fine. Exhibition catalog published in conjunction with the exhibition "Jack Stauffacher, Printer," 23 February to March 26, 1999. SIGNED AND DATED by Jack Stauffacher in pencil at the portrait. Catalog design by Jack Stauffacher and Chuck Byrne. Fine.

**15c) DIEZ-CANEDO, Enrique** (1879-1944). *Letras. Letters*. San Francisco: The Greenwood Press, 2002. Broadside. 8 1/2 x 11 inches. Printed on 1 side only in Spanish and English, on water-marked paper; single fold. 1 p. Jack W. Stauffacher produced this broadside as a memorial tribute to his longtime friend and fellow printer Jim Robertson (1935-2001) in conjunction with the "Remembering James Robertson" 17 March 2002 at the San Francisco Public Library. Fine.

**15d) STAUFFACHER, Jack Werner** (b. 1920). *Typed Letter*, SIGNED, on Greenwood Press letterhead, dated 16 November 2002. Addressed to Peter Riedel, and sending along a price list of books and other publications of the Press. 8 1/2 x 11 inches. 1 p. with the Greenwood Press printer's device in brown in upper right hand corner, folded twice for mailing. Very Good.

**15e) Greenwood Press.** *Price List*. San Francisco: Greenwood Press, Undated. Bifold. 9 x 8 inches. [4] pp. Printed both sides; 1 side with the Greenwood Press printer's device in brown, the other side lists 9 editions of the Press; with ink notations at Haiman's "Nicholas His: A Hungarian-Punch Cutter & Printer, 1650-1702. Very Good.

**15f) STAUFFACHER, Jack Werner** (b. 1920). *Typed Letter*, SIGNED, on Greenwood Press letterhead, dates 29 November 2002. Addressed to Peter Riedel, noting that the Kis volume had shipped, and sending along a copy of *Wooden Letters from 300 Broadway*. 8 1/2 x 11 inches. 1 p. with the Greenwood Press printer's device in brown in upper right hand corner, folded twice for mailing. Very Good.

**16 STAUFFACHER, Jack Werner** (b. 1920). [*Phaidros in Greek Letters*]: *A Search for the Typographic Form of Plato's Phaedrus*. San Francisco: The Greenwood Press, [1978]. Tall Pamphlet. 12 1/2 x 6 1/4 inches. 36 pp. 30 figures, bibliography; text clean, unmarked. Printed wrappers, front cover printed in red and black with a photographic image, stapled; binding square and tight, lightly toned, lower corner bumped. Very Good.

\$ 75

LIMITED EDITION of 150 copies. This booklet, issued to accompany Stauffacher's edition of Plato's *Phaedrus* published in 1978, presents "a record, in correspondence and facsimiles of proofs, of the four years of typographic experiments that led to the publication of Plato's *Phaedrus* at the Greenwood Press in San Francisco." REFERENCE: Humphrey's "Bibliography" in Stauffacher, *A Typographic Journey*, p. 258.

**17 STAUFFACHER, Jack Werner** (b. 1920). *A Typographic Journey: The History of The Greenwood Press and Bibliography, 1934-2000*. *Bibliography by Glenn Humphreys*. (San Francisco): The Greenwood Press, 1999. Series: *Book Club of California Publication*, No. 210. 4to. 10 1/4 x 8 1/4 inches. (324) pp. Half-title, black-and-white photographic frontispiece, title page printed in two colors, black-and-white illustrations throughout, bibliography, index; text clean, un-marked. Dark green cloth, printed paper spine label, plain white dust-jacket printed in black and red in archival mylar; binding square and tight. Fine.

**SOLD**

LIMITED EDITION of 450 copies printed on Mohawk Superfine paper with Cycles and Trajan types, designed by Jack Werner Stauffacher. Jack Werner Stauffacher is an American printer, typographer, and fine book publisher who taught at Carnegie Mellon University and the San Francisco Art Institute. Stauffacher was added to the distinguished list of American Institute of Graphic Arts medalists in 2004. Several of his experimental compositions using wood and metal type are in the permanent collections of the San Francisco Museum of Modern Art, the Stanford University Library and the Los Angeles County Museum of Art. REFERENCE: Kurutz, *The Book Club of California at One Hundred*, p. 58.

**18 STONE, Sumner** (b. 1946). *On Stone: The Art and Use of Typography on the Personal Computer*. Design by Brian Wu. San Francisco: Bedford Arts, (1991). 4to. 13 ¼ x 10 ¼ inches. 112 pp. Illustrated throughout in black-and-white including numerous type face specimens; text clean, un-marked. Blind-stamped red cloth, gilt spine, dust-jacket in archival mylar; binding square and tight, jacket price clipped. Near Fine.

\$ 30

FIRST EDITION, first printing, stated. Designed by Brian Wu, Foreword by Jack W. Stauffacher. “From 1984 to 1990 Sumner Stone was director of typography at Adobe Systems, whose development of computer-based type fonts combined with its PostScript language and software to revolutionize the potential of desktop publishing. From this vantage point Stone was in a unique position to observe, and contribute to, the dizzying advances in technology that transformed the tradition-bound history and practice of typography from the specialty of the few to the tool of the many.” From the jacket flap.



Item # 15: 6 Greenwood Press Items

Item # 17: *A Typographic Journey*