

JOHN HOWELL  
 *for Books*

John Howell for Books  
ABAA Virtual Book Fair: Holiday Edition  
November 30 through December 2, 2023



## John Howell for Books

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Shipping and handling additional. All items shipped via insured USPS Mail. Expedited shipping available upon request at cost. Standard domestic shipping \$ 5.00 for a typical octavo volume; additional items \$ 2.00 each. Large or heavy items may require additional postage.

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

This list of 72 items describes the material I will have in my booth at the upcoming ABAA Virtual Book Fair: Holiday Edition, November 30 through December 2, 2023. Some of the items are set-asides to “restock” the booth during the fair, so those items may not appear in the booth. If you see something in this list you like that is not in the online booth, contact me by email. Thank you for looking.

**1 [Ackermann] COMBE, William** (1742-1823), author. **ROWLANDSON, Thomas** (1757-1827), illustrator. **ACKERMANN, Rudolf** (1764-17834), publisher. *Poetical Magazine; Dedicated to the Lovers of the Muse, By the Agent of the Goddess, R. Ackermann.* [London: R. Ackermann, 1809-1811]. Four volumes, complete. 8vo in 4s. 8 3/8 x 5 3/8 inches. iv, 404, [4]; 372, [4]; 364, [4]; 32, [4, last a blank] pp. 52 plates (2 uncolored, 50 hand-colored, 28 of which are by Thomas Rowlandson and relate to the Doctor Syntax poem), 1 figure, indexes to each volume; pages toned and offsetting associated with the plates, as usual, 2 instances of pencil marginalia in Vol. III (inoffensive). Half late-nineteenth-century brown calf, marbled paper over boards, raised bands, dark red spine labels, spine decorated and titled in gilt, new end-papers; binding square and tight, very light rubbing. DB722-010. Very Good.

\$ 500

FIRST EDITION, containing the first appearance of *The Schoolmaster's Tour*, a collaboration between the poet William Combe and the illustrator Thomas Rowlandson. Rowlandson was an English artist and caricaturist of the late eighteenth- and early nineteenth centuries. He was noted for his political satire and social observation. Rowlandson produced both individual social and political satires, as well as a large number of illustrations for novels, humorous books, topographical works, and even bawdy pornographic illustrations. His most popular works were his drawing of Vauxhall which was shown in the Royal Academy exhibition of 1784, and *The Schoolmaster's Tour*, a series of plates with illustrative verses by Dr. William Combe. First published in Ackermann's *Poetical Magazine*, 1809-1811, these illustrations achieved a 5th edition by 1813. There followed *Dr. Syntax in Search of Consolation* (1820) and the *Third Tour of Dr. Syntax in Search of a Wife* (1821). Rudolph Ackermann was an Anglo-German bookseller, inventor, lithographer, publisher and businessman. Ackermann moved to Russell Street in 1791 where he published *Imitations of Drawings of Fashionable Carriages* which he used to promote his business of coach building, but as an artist, soon began experimenting in new illustrating and publishing techniques. Ackermann's print and book publishing business was developed between 1797 and 1800. Ackermann hired many artists of the day and engaged them in many projects to produce both individual prints as well as illustrations for books and magazines, encompassing many different genres including topography, caricature, portraits, transparencies and decorative prints. *The Poetical Magazine* was essentially an anthology of both old and new poetry. For example, on page 238 appears Phillis Wheatley's "To the University of Cambridge, in New England," which first appeared in Wheatley's *Poems of Various Subjects* (1773), while the Dr. Syntax poem in these volumes first appeared in this publication. REFERENCES: Abbey, *Life in England*, No. 214; Tooley, *English Books with Colored Plates*, No. 421.

**2 [Alembic Press, Peter and Donna Thomas] THOMAS, Peter** (b. 1954). *Beer Will Help Your Shake: The Recollections of a Ninety-two Year Old Papermaker.* Oxford, UK: The Alembic Press; Santa Cruz, CA: Peter and Donna Thomas, 1990. Small 4to. 7 3/4 x

6 1/4 inches. [vi], 9-25, [3] pp. Half-title, title-page printed in blue and black inks, initials in blue, 2 linocut illustrations of papermaking by Donna Thomas, section dividers in blue; text clean, unmarked. Folded blue paper covers, printed paper front cover title label, manuscript vellum straps from a vellum indenture; binding square and tight. SIGNED on the colophon by Harry Glanville and Peter Thomas. LH823-017. Fine.

\$ 300

FIRST EDITION, LIMITED to 114 copies, this is copy number 22 of the 100 regular copies. "This book has been jointly produced by the Alembic Press of Oxford, England and Peter & Donna Thomas of Santa Cruz, California." Colophon. "In 1988 I went to England to meet Cyril Finn, a retired hand papermaker who had worked at the vat his whole life, to learn the motions of the 'papermaker's shake.' After the interview, I asked if there were any other old papermakers around. He replied, 'If you want to meet a really old papermaker you should go up to Wookey Hole and meet Harry Glanville, the man who trained me.' I found Harry, who was the 92, in a rest home in Wells. Harry could not answer my questions, but he could tell a good story, which I tape recorded and, on returning home, transcribed. I made plans to return to England in 1990 to have another interview with Cyril. When I told Claire Bolton of the Alembic Press about the plan she invited me to come visit, proposing we might do some sort of collaborative book project while we were there. After some discussion, we decided to print Harry's transcribed interview on Wookey Hole handmade paper. Claire hosted Donna and I, and our two daughters, for about a week, and in that time, we got the pages printed. We had recently been introduced to the concept of making 'non-adhesive bindings' and decided that that style of binding would be appropriate for this book. About this time, English law had changed and lawyers no longer needed to retain centuries-old parchment indenture documents, so there were lots of them on the market. Claire had just bought several dozen, and inspired by their raw beauty, we used them for the bindings of the special copies and also for the straps of the regular copy bindings. We split the edition with Claire, each taking 57 copies." Thomas, pp. 342-243. REFERENCE: Peter and Donna Thomas, *Peter and Donna Thomas: Bibliography*, D2. 34 copies Worldcat.

**3 [Allen Press, Bible] *Jonah, Judith, Ruth*.** Greenbrae, CA: The Allen Press, 1984. Small Folio. 10 7/8 x 6 7/8 inches. 49, [1 blank] pp. Half-title, title page printed in two colors as is the text, with the addition of running heads in Hebrew (in blue) and Aramaic in burgundy), 3 illustrations by Michèle Forgeois; text clean, unmarked. Edition de luxe in the French style where the text block in loosely laid-in into brown paper wraps titled in gilt, and the whole laid into an orange-cloth-covered clamshell box with the title on the front of the box in gilt; binding square and tight, lower corner of the wraps with small bump, some minor soiling to the box. Original prospectus laid-in. UNK1123-020. Very Good.

\$ 250

LIMITED EDITION DE LUXE of 140 copies, designed, and produced entirely by hand by Lewis and Dorothy Allen. Illustrations by Michèle Forgeois (1929-2000). "As our

fiftieth limited edition, this was a momentous event in the history of The Allen Press. We never expected to pass such a milestone, or to be producing such editions for forty-six years, but it was reached due to perseverance, conscientiousness, encouragement - and luck.” Allen and Allen. Printed on handmade, all-rag Twin Rocker Mill paper - “Although more costly, it is one of the best papers we have sided.” Allen and Allen. 2 historical books from the Hebrew Bible and 1 apocryphal book (Judith). Done up in French-style de luxe treatment with unbound sheets laid into brown wrappers from the Fabriano Mill in Italy, housed in a cloth-covered clamshell box. Michèle Forgeois was a French postwar and contemporary artist. REFERENCE: Allen and Allen, *The Allen Press Bibliography*, No. 50.

**4 [Americana, Steel Engraving] COLE, Thomas** (1801-1848). *Schroon Lake*. New York: G. P. Putnam, [1868]. Hand-colored Steel Engraving. Sheet measures 9 1/4 x 6 1/2 inches. Handsomely matted and framed in a gilt wooden frame. Frame measures 15 1/2 x 12 1/8 inches. KD623-001. Fine.

\$ 75

Thomas Cole was an English-born American artist and the founder of the Hudson River School art movement. Cole was born in Lancashire, UK, and moved to Steubenville, Ohio in 1818. In 1825 he moved to the town of Catskill, New York, where he lived with his wife and children until his death in 1848. This image, engraved for G. P. Putnam by H. Beckwith depicts Schroon Lake, which is located in Essex County, New York, 125 miles north of Catskill. Cole is best known for his work as an American landscape artist. In an 1836 article on American Scenery, he described his complex relationship with the American landscape in esthetic, emotional, and spiritual terms. See: Wikipedia. This hand-colored steel engraving was prepared for G. P. Putnam & Son's *A Landscape book by American artists and American Authors: Sixteen Engravings ... from paintings by Cole [and others]*, New York, 1868. On the verso of the frame is mounted a signed Certificate of Authenticity for this original antique print issued by Lahaina Printsellers, LTD, and the business card of Aarnun Gallery, Fine Picture Framing, Pasadena, CA.

**5 [Ashling Press, Papermaking] LALANDE, Joseph Jérôme le François de** (1732-1807). *The Art of Papermaking*. By Joseph de Lalande, 1761. Translated into English by Richard MacIntyre Atkinson, B.A. Mountcashel Castle, Kilmurry, Sixmilebridge, Co. Claire, Ireland: The Ashling Press, 1976. Folio. 14 1/4 x 10 1/2 inches. [vi], 118, [2] pp. Half-title, title-page with mulberry tree silhouette, 14 plates (1 folding) printed on blue mold-made paper, explanation of plates, index and glossary, mulberry silhouette printer's device on colophon; text clean, unmarked. Half brown leather, orange burlap sides, gilt ornamental rules on sides, spine titled in gilt, marbled end-papers; binding square and tight. Original prospectus laid-in. LH823-013. Fine.

\$ 400

LIMITED FACSIMILE EDITION of 405 numbered copies, this is copy number 237, SIGNED by Ian V. O'Casey, paper-maker and publisher on the colophon. This is one of 365 copies hand-bound in half leather. Text set in twelve-point Baskerville and printed on all rag mould-made paper, decorative handmade papers for the illustrations and endpapers felted by Ian O'Casey of Ashling Handmade Papers, Shannon, Ireland. The text in this volume is the FIRST ENGLISH-LANGUAGE EDITION of Joseph Lalande's 1761 treatise, *Art de Faire le Papier* (1761), which was the first detailed description of the paper-making craft, issued at a time when paper-making had already achieved an industrial scale. This first treatise on paper-making was originally published in the series *Descriptions des Arts et Métiers* in Paris, issued by the Académie Royale des Sciences. Illustrations on plates 1, 2, 44, 10, 11, 12, 13, and 14 make use of gravures created in 1698 and are representations of paper mills that had already been in existence for centuries in France prior to the creation of the illustrations. Introduction by Henrik Voorn, "sometime" President of the International Association of Paper Historians. More than 160 copies OCLC.

**6 [Barbarian Press] RUFINUS** (dates unknown). *Rufinus: The Complete Poems in English Versions by Robin Skelton. ΡΟΥΦΙΝΟΣ. Wood Engravings by Wesley Bates.*

[Mission, BC]: Barbarian Press, 1997. Tall Narrow 8vo. 9 1/8 x 5 1/16 inches. Unpaginated. [42] pp. Half-title, engraved frontispiece within an orange ruled border, title page and text printed in orange and black, Preface by Robin Skelton, 5 wood engravings by Wesley Bates as well as an "appropriately compromising" press device in orange on the colophon; text clean, unmarked. Sections sewn on slips of orange vellum and laced into a black limp paper case, housed in a slip case made by Rollin Milroy and cover in decorative blue paper with a printed paper spine label. Includes the original prospectus and order slip. SIGNED by Robin Skelton on the colophon. MR822-001. Fine.

\$ 575

LIMITED EDITION of 200 copies, this copy is out of series. Rollin Milroy explains the provenance of this copy: "At the time of this book's publication, I was in the earliest stages of learning printing and binding, and volunteering as an occasional 'apprentice' at BP. One of my first tasks was sewing copies of Rufinus, which was perfect for a beginner because it was just three sections sewn on two vellum slips. No adhesive, nothing fancy. They gave me a couple of extra copies to practise [sic] on. The set bound here was left unbound in a box, and rediscovered while going through materials for the HM bibliography. The sections were sewn on slips of the same orange vellum used for the original publication; the spine lightly pasted; and the book laced into a black limp paper case (Reg Lissel's 'paper' vellum)." Design, hand setting and binding by Crispin Elsted; Jan Elsted printed the book. Type is handset Van Dijck, with Cancelleresca Bastarda & Open Kapitalen for display. Printed on mold-made Zerkall Cream Laid and White Wove papers. *Rufinus: The Complete Poems* contains a new English version of Rufinus' 38 witty, erotic, shrewd, and sensual poems that

celebrate physical love and beauty combined with down-to-earth commonsense and tenderness. The poems were preserved in the 10th-century *Greek Anthology* compiled by Constantine Cephalas. They are here rendered into contemporary English by Robin Skelton an “internationally known poet, anthologist, editor, biographer and critic. 46 copies Worldcat.

**7 [Bird & Bull Press] BATES, Wesley W.** *In Black & White: A Wood Engraver's Odyssey*. Newtown, PA: Bird & Bull Press, 2005. 4to. 10 1/2 x 7 5/8 inches. 74, [4] pp. Half-title, title page printed with red and black inks, title-page vignette, 31 examples of Bates' woodcut (1 printed with red ink, 1 folding in 4 colors); text clean, unmarked. Black cloth, printed paper front cover label with a Bates woodcut, red leather spine label titled in gilt, comes in the original slip case covered in red cloth; binding square and tight. Comes with 2 copies of the prospectus laid in. GIL123-008. Fine.

\$ 250

LIMITED FIRST EDITION of 140 copies, this is copy 17, printed on Zerkall Mouldmade Paper, composed in Dante types, bound by Campbell-Logan Bindery. From the prospectus: “This book records in words and illustrations Wesley Bates' journey from neophyte to master wood engraver. The stories he tells along the way and the engravings connected with them will be instructive and enjoyable to all those interested in the art of wood engraving. In addition to wood engraving, Bates' work as a professional illustrator includes the medium of scraper board, which produces an image that can appear to be a wood engraving. The process, which is probably unknown to most wood engraving enthusiasts is explained and a comparative example is included. Also included is a fold-out 4-color woodcut print which Bates made for a book published” by the Bird & Bull Press in 2001. Wesley Bates works full time as a printmaker and letterpress printer under the imprint West Meadow Press in Clifford Ontario. His wood engraved prints have been exhibited widely and are held in public and private collections in Canada, the United States, England, Ireland, Australia, Spain, Japan and China.

**8 [Book Club of California, Mixolydian Editions] WAGENER, Richard** (b. 1944). *The Sierra Nevada Suite. Thirty-one Wood Engravings by Richard Wagener*. San Francisco, CA: The Book Club of California, 2013. Series: *Book Club of California Publication*, No. 231. Tall 4to. 12 3/4 x 7 3/4 inches. Unpaginated. [66] pp. Title page with wood engraving vignette, 2-page introduction by Peter Koch “Richard Wagener's Mountains,” 31 engravings of the Sierra Nevada mountains (2 folding); text clean, unmarked. Dark-blue cloth spine, green paper over boards, wood engraved vignette on front cover, printed paper spine label, original slip case with blue cloth top and bottom edges, covered with green paper boards and printed paper spine label on the slip case; binding square and tight. SBT423-002. Fine.

\$ 500

LIMITED EDITION of 308 numbered copies, this is copy number 81, SIGNED by Richard Wagener on the colophon, printed by Peter Koch with the assistance of

Jonathan Gerken; 10 artist's proofs and 10 printer's proofs reserved. Engravings printed by Richard Wagener; Dante typeface, printed by Zerkall Büttenpapier, binding and slip case by John De Merritt Bookbinding. These images portray the stunning natural beauty of the Sierra Nevada mountain range. Richard Wagener grew up in southern California spending a lot of time in remote parts of the high desert and in the Sierra. He has a graduate degree from Art Center College of Design. Wagener has been engraving wood for more than forty years. In 2006, he established his own imprint, Mixolydian Editions to publish his own fine press editions.

**9 [California] BICKNELL, Ralph Edmund** (1881-1904). *Ralph's Scrap Book: Illustrated By His Own Camera And Collection Of Photographs, And Compiled By His Father Edmund Bicknell. Dedicated to his Friends and Presented to Them in his Memory.* Lawrence, MA: (The Andover Press), 1905. Large 8vo. 9 1/2 x 7 3/8 inches. (453) pp. Bicknell family crest in colors with tissue guard (one of 2 plates with tissue guards), black-and-white photos throughout, decorative initials; occasional marginal finger soil, otherwise text clean, unmarked. Full dark brown blind- and gilt-stamped leather, raised bands, all edges gilt, red silk end-papers. Tom Killian-designed bookplate of Roger K. Larson. PRESENTATION COPY hand-written note from Mr. and Mrs. Edmund Bicknell to Mrs. Clara Paul and family of Searsmont, Maine. KD623-003. Very Good.

\$ 100

FIRST EDITION. Ralph Edmund Bicknell was born October 31, 1881 in Lawrence, MA and died on March 31, 1904 at the age of 22. This volume is a tribute by Ralph's father to commemorate his son who died prematurely. After a dire diagnosis of "lung failure", the family moved to Southern California in May of 1896 in an effort to improve the son's health. Originally establishing a base of operations in Pasadena, California, this volume shows images from Ralph's scrapbooks in which Ralph recorded his photographs and words about his various adventures in Southern California, Colorado Springs and Cripple Creek, CO and Mexico. In California Ralph rode the Mount Lowe Railway, visited the central coast, Santa Barbara, and Mission San Fernando; the Pasadena Ostrich Farm, The Fiesta Los Angeles, China Town, Los Alamitos, and a trip to Yosemite by way of the current Route 101 to San Francisco and from there into the Yosemite Valley, and much, much more early California travel writing. PROVENANCE: Roger Keith Larson (1924-2013) was a specialist in pulmonary disease and cardiology, made significant contributions in internal medicine. He was also a collector of western Americana and published a bio-bibliography of George Wharton James, a four-volume descriptive catalogue of his collection, and a study of the correspondence of George Sterling and Ambrose Bierce. REFERENCE: Rocq 3664 (Los Angeles County). 70 institutional copies, Worldcat.

**10 CHENEY, William Murray** (1907-2002). *Arguments for Inconciseness with Instances of the Disadvantages of Brevity.* Los Angeles, CA: Wm. M. Cheney, 1954. 12mo. 6 3/4 x 4 3/8



inches. 25 pp. Title page printed in brick-red and black inks, 3 decorations in red on title page, brick-red initial, 2 brick-red woodcut illustrations; text clean, unmarked. Parchment paper over boards, printed in brick-red ink; binding square and tight, toned, foot of spine lightly bumped. SCARCE. EE516-279. Very Good.

\$ 150

FIRST EDITION. Cheney's essay on rhetoric and literary style is filled with his characteristic tongue-in-cheek humor. The second illustration on page 19 is of a train; it is captioned "I do not have a fire engine cut." REFERENCE: Jones, *A Los Angeles Typewriter*, No. 38. 12 copies OCLC; none currently on offer in the online marketplaces.

**11 CHENEY, William Murray** (1907-2002). *A Discussion of Domestic & Exotic Usages. With Footnotes by the Printer*. Los Angeles, CA, [William Cheney], 1958. Pamphlet. 7 1/2 x 4 7/8 inches. 19 pp. Text clean, unmarked. White printed wrappers, stitched; binding square and tight light toning. EE516-281. Very Good.

\$ 75

FIRST EDITION. One of Cheney's more obscure publications. Cheney "is devoted to type. His obsessions are thankfully tempered by a fine sense of irony, and he clearly knows very well that a life devoted to printing small editions of small books about recondite subjects (Pig Latin, pocket knives, Greek, etc.) is an odd life indeed, however fulfilling." Bruce Whiteman, quoted in Bradbury, *20th-Cent US Miniature Books*, p. 47. REFERENCE: Jones, *A Los Angeles Typewriter*, No. 44.

**12 [Cheney] CARPENTER, Edwin H.** (1915-1995). *Letter to a Lexicographer*. San Francisco, CA [i.e.: Los Angeles, CA]: [Edwin Carpenter, n.d. [1960]]. Pamphlet. 6 5/8 x 4 7/16 inches. [ii], 9 pp. Title page printed in pink, blue, and black inks, 3 soldier decorations in blue and 2 decorations in pink on title page, decorative initial in red and pink inks, tailpiece of typographic ornaments in pink; text clean, unmarked. Buff wraps, front cover echoes the title page printed in pink and blue, stitched; binding square and tight. SCARCE. EE516-280. Fine.

\$ 75

SECOND EDITION printed by Saul Marks, Cheney designed and set up the title-page and the two-page preface. Marks then printed in offset the new material and original setting of the text. This pamphlet contains a fictitious correspondence between E. de Fumier and M. Cambronne regarding a scatological term, "sh\*t." Laid in is a printed slip, "Edwin Carpenter thanks Messrs. de Fumier & Cambronne for allowing him to present copies of this essay to members of the Roxburghe & Zamorano clubs at their joint meeting, September, 1960. REFERENCES: Harmsen and Tabor, *The Plantin Press*, No. 170; Jones, *A Los Angeles Typewriter*, No. 31. 18 copies OCLC; at the time of writing, only one copy currently in the online marketplaces.

**13 [Cheney] CICERO, Marcus Tullius** [106-43 BCE]. *Ex Oratione Archiaca, M. Tullii Ciceronis. Excerpta. Gulielmo Conway Bibliotecario. Que Convenit Sententia.* [Los Angeles, CA: William M Cheney], (1977). Miniature Book. 2 13/16 x 2 5/16 inches. Unpaginated. [12] pp. Text in Latin and English; text clean, unmarked. Stitched cream-colored wrappers, "W. E. C." printed on front cover; binding square and tight, some light soiling and wear to covers. SCARCE. GK1221-004. Very Good.

\$ 85

FIRST EDITION. A short excerpt from a speech by the Roman senator who opposed Julius Ceasar's insurrection against the institutions of the Roman Republic. The excerpt is a tribute to the comforts of literature. REFERENCE: Jones, *A Los Angeles Typewriter*, No 92. 1 copy OCLC (University of Virginia).

**14 CHENEY, William Murray** (1907-2002). *Pocket Knives.* Napa, CA: Gordon Williams, 1983. 12mo. 5 5/8 x 4 3/8 inches. vi, 60, [4] pp. Half-title, 24 figures; text clean, unmarked. Gilt-stamped brown cloth; binding square and tight, minor rubbing, light foxing to top edge. EE516-278. Very Good.

\$ 20

SECOND EDITION, corrected. Originally issued in 1964 as *A Treatise on Pocket Knives* (150 copies). The first dissertation on the topic of pocket knives. Cheney issued a revised and expanded second edition of his *Treatise* in 1968 (about 100 copies). This edition contains a few corrections by Gordon Williams, reprinting the 1968 second edition. REFERENCE: Jones, *A Los Angeles Typewriter*, No. 57 and No. 71. 15 copies OCLC, including the University of Oxford.

**15 [Cheney, Powell] FRUGÉ, August** (1910-2004). *Books Are Still For Sale.* Los Angeles, CA: (Privately Reprinted for Lawrence Clark Powell by Wm. M. Cheney), 1956. Pamphlet. 4 5/8 x 3 1/16 inches. (12) pp. Typographic ornaments as rules on title page and colophon; text clean, unmarked. Brown printed wrappers, stitched; binding tight, corners bumped, spot on front cover, light fading to wraps. SCARCE. GK923-001. Good.

\$ 50

LIMITED EDITION of 190 copies privately reprinted from the *Saturday Review of Literature.* The text in this volume makes the case for owning and reading books. Any kind of book. Just the type of enthusiastic endorsement of books and reading that Powell was so enthusiastic about. But Cheney gives the text a beautiful treatment worthy of a culture that seems to be fading away day by day. August Frugé was the longtime director of the University of California Press who broke new ground by expanding the book list beyond academic works to include titles about nature, history, and literature for a broader audience. REFERENCE: Jones, *A Los Angeles Typewriter*, No. 42.

**16 [Peggy Christian, Miniature Book] O'MARA, Michael Bond (1938-2004).** *Dogs. Ten Etchings.* Los Angeles, CA: Peggy Christian, 1976. Miniature Book. 2 1/2 x 2 3/4 inches. 12 ff. Title leaf printed in 2 colors, 10 prints of etchings of a variety of dog breeds, colophon printed in brown ink on a separate page; text clean, unmarked. Housed in the original folding stiff paper case, string tied; text clean, unmarked, bookseller's pencil notation on the edition number on outside of paper case, else fine. Each print SIGNED, titled, dated, and numbered by Michael O'Mara. RARE. HG421-001. Fine.

\$ 450

LIMITED EDITION of 75 numbered copies, this is number 66. The ten dogs illustrated in this small portfolio are: Affenpinscher; Bichon Frisé; Cavalier King Charles Spaniel; Chihuahua; Italian Greyhound; Maltese; Pekinese; Pomeranian; Pug; and Yorkshire Terrier. Michael O'Mara was a "talented fine artist who painted, sketched, printed and made artist's books. Beloved college teacher and respected layout artist for over 30 years with Disney, Hanna-Barbara, Filmation and others." *Los Angeles Daily News*, September, 2004. Peggy Christian was a well-known Los Angeles bookseller whose shop was a few doors down from Jake Zeitlin's Big Red Barn on La Cienega Boulevard. She produced respected catalogs on Children's Literature and Cooking. She also produced 3 miniature books included in Bradbury. REM Miniatures published a miniature book by Francis J. Weber in 1997 entitled *Dogs at the California Missions*, 1997. That book was limited to 40 copies; the second series of that edition was numbered A to J, each of which contained one of the etchings from a copy of O'Mara's *Dogs. Ten Etchings*. See: Bradbury, No. 3091. REFERENCE: Bradbury, *20th Cent. US Miniature Books*, No. 2270.

**17 [Corvinus Press] WAGNER, Richard (1813-1883).** *The Flying Dutchman.* [London, UK]: (Corvinus Press, 1938). 4to. 11 5/8 x 9 3/8 inches. Unpaginated. [108] pp. Text printed in red and black inks; text clean, unmarked. Full gilt-ruled vellum, spine titled in gilt, gilt design on rear board; binding square and tight. LH823-020. Fine.

\$ 250

LIMITED EDITION of 130 copies, this is number 101, printed on Barcham Green "Medway" paper using 18-point Corvinus Light and Carvinus Light Italic. "Richard Wagner was a German composer, theater director, polemicist, and conductor who is chiefly known for his operas." Wikipedia. Originally published in German, *The Flying Dutchman* is an opera with libretto and music by Richard Wagner. The central theme is redemption through love. It premiered in 1843; is based on a stormy sea crossing from Riga to London in July and August 1839, when Wagner and his wife left Germany to escape creditors. Wagner acknowledged he took the story from Heinrich Heine's retelling of a legend in a satirical novel of 1833. The Corvinus Press was a private press established by George Lionel Seymour Dawson-Damer, Viscount Carlow (1907-1994). Carlow was a keen book-collector, amateur linguist and typographer who ran the press as a hobby. Corvinus published new work by T. E.

Lawrence, James Joyce, Wyndham Leis, Edmund Blunden, Stefan Zweig, Walter de la Mare and H. E. Bates. See Wikipedia. This work was acquired by Edwards Huntington Metcalf (1911-2001) as an example of papers produced by Barcham Green paper mill. Hayle Mill in Kent made papers from the early 1800s until 1987 when they ceased production. Rarebookhub shows 5 copies sold at auction, 1949, 1950, 1971, 1974 and 2015. 41 copies OCLC.

**18 Currier & Ives.** *Looking Down the Yo-Semite.* New York, NY: Currier & Ives, No Date. Hand-colored lithograph broadside. Sheet measures 11 x 14 7/8 inches. Image measures 8 1/2 x 13 3/4 inches. Hinge mounted on stiff board 14 1/4 x 19 inches. Stiff board hinged to the backing board with 9 1/2 x 13-inch window to display the print. Mountains in the far distance with a meandering river emerging from a forested landscape with trees and river rocks in the foreground; the image with some minor toning and one large spot of toning just above the mountains in the far background, margins with toning, edge brittle, toning and spotting to the blank verso. KD123-043. Very Good.

\$ 1,500

FIRST EDITION. One of six views of Yosemite published by Currier and Ives in the 1860s and 70s. "Currier and Ives was a New York City printmaking business that operated between 1835 and 1907. Founded by Nathaniel Currier (1813-1888), the company designed and sold inexpensive, black-and-white or hand-colored lithographic works based on news events, views of popular culture and Americana. Advertising itself as 'the Grand Central Depot for Cheap and Popular Prints,' the corporate name was changed in 1857 to 'Currier and Ives' with the addition of James Merritt Ives (1824-1895)." Wikipedia. "Human habitation in the Sierra Nevada region of California reaches back 8,000 to 10,000 years ago. Historically attested Native American populations, include the Sierra Miwok, Mono and Paiute. The band of Ahwahnechee lived in Yosemite Valley in the mid-nineteenth century. After the California Gold Rush, tensions between Anglo settlers and Native American led to the Mariposa War. California state military forces burned the tribe's villages, destroyed their food stores, killed the chief's sons, and forced the tribe out of Yosemite. New reports in the east made the scenic beauty of the Sierra Nevada common currency in the eastern United States. Currier and Ives picked up on the publicity concentrated on the area to produce a number of Yosemite lithographs, along with images of every aspect of American life, including themes of hunting, fishing, whaling, city life, rural scenes, historical scenes, clipper ships, yachts, steamships. Small works sold for five to twenty cents each, and large works sold for \$1 to \$3 apiece. The firm marketed their products through pushcart vendors, peddlers, and book stores, as well as their shop in New York City at 152 Nassau Street. See: Wikipedia. REFERENCES: *Conningham, Currier & Ives: An Illustrated Checklist*, No. 6520; Gale Research Company, *Currier and Ives*, No. 4084. Not in Worldcat or Library of Congress.

**19 Currier & Ives.** *Yo-semite Falls. California.* New York, NY: Currier & Ives, No Date. Hand-colored lithograph broadside. Sheet measures 11 7/8 x 16 inches. Images measures 8 1/2 x 12 1/2 inches. The image with some light toning; the larger sheet has toning, and the extremities with brittleness and chipping, toning to the blank verso, with pencil notations. KD123-042. Very Good.

\$ 1,500

FIRST EDITION. This is one of 6 Yosemite images produced by Currier and Ives from 1860 to 1875. It shows tall mountains the background, with a river flowing from the middle distance to the foreground. 2 deer graze in the left foreground. “Currier and Ives was a New York City printmaking business that operated between 1835 and 1907. The firm was founded by Nathaniel Currier (1813-1888); the company designed and sold inexpensive, hand painted lithographic works based on news events, views of popular culture, and Americana in general. Advertising itself as ‘the Grand Central Depot for Cheap and Popular prints,’ the corporate name was changed in 1857 to Currier and Ives with the addition of James Merritt Ives (1824-1895).” Wikipedia (with some edits). REFERENCES: Conningham, *Currier & Ives: An Illustrated Checklist*, No. 6829; Gale Research, *Currier and Ives*, No. 7384. Library of Congress has a colored copy of this print.

**20 D’AMBROSIO, Joseph J.** (1934-2009). *The Small Garden of Gloria Stuart.* [Sherman Oaks, CA]: D’Ambrosio, 1986. Small 8vo. 6 3/8 x 4 1/2 inches. (62) pp. The first signature consists of a variety of handmade colored papers inviting “the reader to travel through a forest during all the seasons of the year before discovering that the story is about botanical miniatures (bonsai plants)”, 2 title pages debossed with various images, the first title page SIGNED AND NUMBERED by D’Ambrosio, the second title page is enhanced serigraphically, with gold-leaf globs, which occur elsewhere in the text, serigraphs are also used throughout the text, 2 silkscreen illustrations within the text “Satsuki” in fifteen colors and a portrait of Gloria Stuart in 11 colors both numbered and SIGNED by D’Ambrosio, color flower ornaments frame the text, color illustrations throughout; text clean, unmarked. Binding of gold kid leather with rounded corners, the front cover has an open window through which the reader can see the opening signature of colored papers, and also contains a cast-paper image of 3 anthropomorphic tree trunks (2 female, 1 male), these cast-paper images have crinoline backing for support, although not all copies have the crinoline backing; binding square and tight. Comes in the original black-cloth-covered clam-shell box with printed paper spine label which is the size of a standard book designed to make the smaller-than-a-standard book within the box seem smaller still, an aspect of the overall design to emphasize the small size of the bonsai trees in Gloria Stuart’s garden; box fine. SIGNED by Joseph D’Ambrosio. LH823-005. SCARCE. Fine.

\$ 750

LIMITED EDITION of 50 copies and 10 artist’s proofs, this is copy number 11, printed on a Vandercook No. 3 proof press on Mouette paper handmade in France and special papers handmade by D’Ambrosio which include bougainvillea bracts and various other flowers, using hand-set 14 and 12 pt Centaur type. This book is a satire written by Joseph D’Ambrosio about “the Hollywood movie system, the star Gloria Stuart [1910-2010], and her bonsai garden. Anthropomorphically, her botanical

community is suddenly thrown into the human trauma of success and failure within the spiteful Hollywood milieu. The result is tragicomic and very human in spite of roots and leaves and limbs and trunks.” D’Ambrosio. PROVENANCE: Edwards Huntington Metcalf (1911-2001) collected this item as an example of innovative use of paper pulp and for the hand-made D’Ambrosio papers. REFERENCE: D’Ambrosio, *A Memoir of Book Design*, pp. 84-90. 15 copies OCLC.

**21 D’AMBROSIO, Joseph J.** (1934-2009). Proof paper mold for *D’Ambrosio’s David*. [Sherman Oaks, CA]: D’Ambrosio, 1989. Single sheet of cast paper. 8 3/4 x 5 1/2 inches. Wrapped for mailing in a sheet of flesh-toned tissue paper, and laid inside a mailing box from D’Ambrosio addressed to Edwards H. Metcalf. TYPED LETTER, SIGNED “Joe” by Joseph D’Ambrosio, dated September 23, 1989. LH823-019. SCARCE. Fine.

\$ 300

This piece of cast paper pulp, in the shape of Michelangelo’s David, was created to be used in D’Ambrosio’s forthcoming book *D’Ambrosio’s David*, which was issued in 1993. In his auto-biblio-biography, *A Memoir of Book Design*, D’Ambrosio remarks that the cast paper statues were created first, and only five years later were they brought together in the final book. Accompanying this cast paper statue of David is a letter from D’Ambrosio to Edwards H. Metcalf dated September 23, 1989. In the letter D’Ambrosio describes the process he followed to make the cast, first using a clay model, a latex mold upon which he cast the object using paper pulp containing a sizing of wheat paste and a fungicide. D’Ambrosio suggests that Metcalf might include the model in an upcoming exhibition on paper at the Huntington Library, and further remarks that the work “illustrates the almost limitless possibilities of paper.” PROVENANCE: Edwards Huntington Metcalf (1911-2001), was a Pepperdine University board member and a benefactor of the library and gardens founded by his grandfather, railroad tycoon Henry E. Huntington. Metcalf was an enthusiastic collector in the field of paper-making throughout the centuries. REFERENCE: D’Ambrosio, *A Memoir of Book Design*, pp. 147-151.

**22 [D’Ambrosio, Ritchie, Santa Susanna Press] BLANCO, Amanda** (b. 1933), photographer. *Type-Faces: A Photographic Study of Ward Ritchie. With a Foreword by Lawrence Clark Powell*. Northridge, CA: Santa Susanna Press, 1988. Portfolio. 12 13/16 x 9 9/16 inches. Sheets loosely laid in cloth portfolio: v, [2], 12 signed photographs mounted on the rectos, [1, colophon] pp. Half-title, title page, 12 black-and-white photographic portraits of Ritchie, SIGNED AND NUMBERED on the mount by the photographer, SIGNED by Lawrence Clark Powell on the colophon; text clean, unmarked. All loosely laid-in to a clam-shell box with an aperture design on the front cover by Joseph D’Ambrosio; binding square and tight. LH823-016. Fine.

\$ 400

FIRST EDITION, LIMITED to 65 copies, this is copy number 29. Photographs by Amanda Blanco, Foreword by Lawrence Clark Powell, “About the Photographer” by

Norman E. Tanis (1929-2010), Director of University Libraries at California State University, Northridge, 1969-1991. This portfolio was designed, printed, and produced by Joseph D'Ambrosio using hand set Della Robbia type and a Vandercook No 4 proof press. "Since I knew Ward personally, I tried to make this work portray not only aspects of his career, but also to mirror the warm and sensitive personal side of the man. Lawrence Clark Powell, Ward's longtime friend who wrote the portfolio's foreword, laid the groundwork for this goal. I chose the sequence of photographs from the many Amanda showed me, and wrote the captions to street the man as well as his work." D'Ambrosio. REFERENCE: D'Ambrosio, *A Memoir of Book Design*, pp. 102-3. 29 copies OCLC.

**23 Dawson's Book Shop.** *Greetings, 1962-1963*. Los Angeles, CA: Dawson's Book Shop, 1963. Pamphlet. 4 1/4 x 3 1/8 inches. [ii], (9) pp. Title page printed in red and black inks, with Japanese characters in red; text clean, unmarked. Paste-paper wraps with printed paper front cover label, stitched; binding square and tight. AMRB723-001. Fine.

\$ 75

FIRST EDITION, designed, hand-set, hand-printed, and bound by Muir Dawson. Holiday and Season's greetings printed by Muir Dawson for friends of Dawson's Book Shop throughout the world, printed in English, French, Japanese, and German. "For Muir Dawson, printing is for the pleasure of it. 'I do these things because I like to do it once in awhile,' he wrote to an inquisitive collector. He was exposed to fine printing early in life through his father's book shop, and developed his techniques in college. And over the years printing has been a personal hobby and professional support to his main activity as partner and bookseller at Dawson's Book Shop." Robinson, p. 4. PROVENANCE: This copy from the personal collection of Brooke Crutchley, Cambridge University Press Printer from 1946-1974. Crutchley and Muir Dawson were close, sharing professional interests in fine printing for many years. REFERENCE: Stuart Robinson, "The Private Press of Muir Dawson," in *Hoja Volante*, No. 199, November, 1998, No. 24.

**24 [Design Binding, Coleen Curry, Mixolydian Editions] WAGENER, Richard** (b. 1944), illustrator and **LONEY, Alan** (b. 1940), poet. *Loom*. Gig Harbor, WA: Nawakum Press; Petaluma, CA: Mixolydian Editions, 2014. Folio. 13 7/16 x 8 15/16 inches. Unpaginated. [40] pp. 16 two-color wood engravings printed by Richard Wagener on his Vandercook proof press with poetic text on facing pages; text clean, unmarked. Unique design binding by Coleen Curry in hand-dyed calf leather with flexible covers, the text sewn "montage sur onglets" (i.e. on guards), fabric onlays on the covers, embossed suede doublers, leather end bands, natural edges, blind-stamped spine label, housed in a blue-cloth covered clamshell box with leather spine label as on the binding; binding square and tight. From a private collection. With the original prospectus. ON1022-001 Fine.

\$ 5,000

LIMITED EDITION, out of print, of 46 copies, including 16 Deluxe Copies with paper chemise holding one of the 15 prints bound by Timothy Barrett, 30 slipcased copies bound by Timothy Barrett at the University of Iowa Center for the Book, this is one of 10 copies *hors de commerce*, out of series, and with a special design binding by Coleen Curry. Book design by David Pascoe of Nawakum Press in collaboration with Richard Wagener of Mixolydian Editions for the artwork. Patrick Reagh typeset and cast the Monotype Janson 401 and printed the text in Sebastopol, CA. Beginning with a simple question, “how many threads does it take to make a weaving?” Richard Wagener drew and the carved on the surface of ingrain wood blocks with a wood engraver’s burin. Wagener’s illustrations honor the elegant simplicity and faulty of the loom and its 5,000-year history. Alan Loney was asked to respond to this series of engravings; his work is a entire series of poetic images asking deep questions of connection and exploring the thread of life itself.

*Loom* won the 2016 Carl Hertzog Award of Excellence in Book Design and is now out of print. The Carl Hertzog Award for Excellence in Book Design is awarded annually by the Friends of the University Library of the University of Texas at El Paso. The award was created to acknowledge the art of fine printing, encourage work by new and established artisans, and honor the craftsmanship as well as the visual and physical elements of books. The field of entries in 2016 was 47 books submitted.

Coleen Curry bound her first book with Tina Muira in 2004. She received her Diploma in Fine Binding from the American Academy of Bookbinding (AAB) in 2009. She is past President of the Hand Bookbinders of California and currently the Vice Chair of the San Francisco Center for the Book. Curry’s work is held in private and public collections, including at the Boston Athenaeum and the Bancroft Library. She exhibits internationally and has won a number of awards for her work, which crafts technically evocative bindings that aim to provide visual, sensual, and tactile experiences.

**25 FLÉCHIER, Esprit** (1632-1710). *Histoire de Théodose le Grand, Pour Monseigneur le Dauphin*. Paris: Chez Sébastien Mabre-Cramoisy, Imprimeur du Roy, 1679. 4to. 10 3/8 x 7 3/4 inches. [\*] A-Z4 Aa-Zz4 AAa-ZZz4, AAaa2. [ii], 535, [21, last two pages blank] pp. Title page with engraved printer’s device, 6 engraved tailpieces, 4 engraved headpieces, 4 typographic headpieces, 3 engraved initials, table of contents, Extract du Privilege du Roy; text is unmarked, ink stains in the margin and gutter of pages 10 and 11. Full contemporary brown calf, 5 raised bands, 5 compartments decorated in gilt, leather spine label titled in gilt, edges speckled red; binding square and tight, rubbed, corners softened, rear upper corner showing through, foot of spine chipped, head of spine softened, hinges starting to crack. Inscription “A Monsieur de la Moussaye de la Ville Guerif” inked on front free end-paper. DB722-008. Very Good.

\$ 400



FIRST EDITION of this biography of Theodosius I (347-395). Fléchier's biography was meant to be a guide book to shape the life of Louis, le Grand Dauphin (1661-1711), who Fléchier had been appointed to tutor. During his reign Theodosius succeeded in a war against the Goths, two civil wars, and consolidated Imperial Christian doctrine with the Nicaean Creed. He was the last emperor to rule the entire Roman Empire before the permanent division of imperial administration between east and west. Louis XIV had similar aspirations for his eldest son, Louis. Fléchier had recently gained notice at the Court through his preaching and writing; Fléchier would later become the bishop of Nîmes. Fléchier was a member of the French Academy (1673). As tutor to the heir apparent of the French throne, Fléchier hoped to impart to the son the attributes of the former Roman Emperor; instead, the Grand Dauphin was known for his having inherited his mother's docility and low intelligence. Nevertheless, this book should be noted for its publisher, Sébastien Mabre-Cramoisy, printer to the King (*Imprimerie Royale*). Sébastien Mabre-Cramoisy was the descendant of noted French printers Sébastien Nivelles and Sébastien Cramoisy. Sébastien Cramoisy had two sons, but neither produced heirs, so his grandson, Sébastien Mabre Cramoisy, inherited the family printing business and operated it from the magnificent family residence in the Rue St. Jacques. Sébastien Mabre-Cramoisy's printing features the engraved printer's device on the title page, engraved header images, and decorated initial letters at the start of most sections, which was typical of the books he produced as Printer to the King. The last section of the text here is an extract of the *privilege du Roi* to print this work. The work proved popular and went through many editions in many formats. PROVENANCE: the gift inscription on the front free end-paper does not include a date or a personal name, thus it is impossible to identify precisely which member of the French noble family that can be traced from the thirteenth century to the early nineteenth owned this volume. REFERENCES: Brunet, *Manuel du Libraire*, Vol. II, No. 22983 for the 1681 ed. in 12mo, but Brunet prefers the 4to edition of 1679, as offered here; Graesse, *Trésor de Livres Rares et Précieux*, 1869, Vol. II, p. 594.

**26 [Fleece Press] HODGSON, Herbert John** (1893-1974). *Herbert Hodgson, Printer. Work for T. E. Lawrence & at Gregynog*. (Wakefield, UK): Fleece Press, (1989). 8vo. 9 1/8 x 6 1/4 inches. (48) pp. Half-title, black-and-white frontispiece photographic portrait of Hodgson, title page and running heads printed in burgundy ink; text clean, unmarked. Natural linen spine, paste-paper over boards, printed paper spine label; binding square and tight. LH823-055. Fine.

\$ 75

FIRST EDITION, LIMITED to 340 copies, text set in Garamond by Gill Hughes of Solo-Type, Printed on Hahnemuhle Book Wove mold-made paper by Simon Lawrence, bound by Smith Settle, paste paper in the binding made by Claire Maziarczyk. Autobiographical reflections by Herbert Hodgson, who is regarded as one of the most skilled printers of the twentieth century. After serving the in the First

World War, Hodgson printed the rare 1926 subscribers' edition of *Seven Pillars of Wisdom* by T. E. Lawrence. From 1927 to 1936 he worked at the Gregynog Press of fine books in mid-Wales. 52 copies OCLC.

**27 [Forgery] Society of Arts.** *Report of the Committee of the Society of Arts, &c. Together with the Approved Communications and Evidence upon the same, Relative to the Mode of Preventing the Forgery of Bank Notes. Printed by Order of the Society.* London, UK: Sold by the Housekeeper, at the Society's House in the Adelphi; and by all Booksellers, 1819. 8vo. 9 5/16 x 6 inches. [iv], 72 pp. Half-title, 6 plates (1 folding, of an engraving press), tables; text unmarked, occasional minor foxing. Contemporary marbled wraps; some minor shelf wear. LH823-002. Very Good.

\$ 800

FIRST EDITION. Known today as The Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA), the Society for the Encouragement of Arts, Manufactures and Commerce was founded in 1754 by William Shipley (1715-1803). The founding charter described its mission was to “embolden enterprise, enlarge science, refine art, improve our manufacturers and extend our commerce,” among other things, including to alleviate poverty and secure full employment.” Wikipedia. In early nineteenth-century England, the many different notes issued by local banks were a great temptation to forgers, and was a widespread problem. The threat was considered to be so subversive, forgery of bank notes was punishable by death. In this publication, the Society of Arts reports on the work of a committee appointed to study the problem and come up with practical solutions to be applied at the point of producing bank notes. Contains a number of articles including: one by Thomas Curson Hansard (1776-1833) who proposed the use of Diamond type arranged in patterns (including an example plate); by T. Ransom recommending copper plate engraving (including a sample bank note showing the work of three different engravers); by R. H. Sully also recommending copper plate engraving (with a sample bank note and an engraved plate showing the design for a new copper plate printing machine); and by Richard Williamson recommending steel engraving (with two fine steel engraved plates). REFERENCES: Levis, *A Descriptive Bibliography ... History of Engraving*, p. 468; Bridson & Wakeman, *Printmaking & Picture Printing*, B48.

**28 GRABHORN, Jane Bissell** (1911-1973). *The Compleat Jane Grabhorn: A Hodge-Podge of Typographic Ephemera, Three Complete Books, Broadsides, Invitations, Greetings, Place Cards, &c., &c.* San Francisco, CA: Grabhorn-Hoyem, 1968. 4to. 10 1/2 x 9 inches. [x], (77), [1 blank] pp. Title-page printed in black and 4 colors including a colt vignette drawn by Otis Oldfield, text printed in red and black inks with various facsimiles, 3 tipped in folded broadsides, 1 tipped-in 4-page folder; text clean, unmarked. Quarter natural linen, printed paper over boards, spine titled in brown ink; binding square and tight. MK1023-001. Fine.

\$ 250

LIMITED EDITION of 400 copies printed by Robert Grabhorn and Andrew Hoyem. After her marriage to Robert Grabhorn, Jane worked at the Grabhorn Press for a number of years doing various kinds of work around the Press. In the 1930s, she began to venture on her own, from the point of view of an author and a printer. She acquired her own press and began to dabble in various aspects of printing. In the 1960s, Robert gathered together an impressive collection of these efforts and reprinted them in this work, which used the same type for the texts as Jane had used. Inserts are facsimiles of the originals. This book brings together these ephemeral pieces for the first time, as well as acknowledges the books that were produced by the Jumbo Press and the Colt Press.

**29 [Heavenly Monkey] MILROY, Rollin.** *A Visit with Jim Rimmer & A Checklist of Books Published by His Pie Tree Press & Type Foundry. Introduction by Will Reuter.* [Vancouver, British Columbia]: Heavenly Monkey, 2023. Folio. 12 1/8 x 8 1/8 inches. (28) pp. Half-title Jim Rimmer quote printed within a red border created from Rimmer type ornaments, tipped-in frontispiece multi-color linocut initialed by Jim Rimmer, title page printed in red and black inks with vignette built from Rimmer ornaments, text also printed in red and black inks, multi-color linocut of kingfisher SIGNED by Rimmer tipped-onto copyright page, tailpieces, specimen sheet of Duensing Titling types designed by Rimmer, six additional specimens of Rimmer-designed type-faces, two cards tipped-in of Rimmer ornaments from his foundry; text clean, unmarked. Black cloth spine, red paper over boards, printed red paper spine label, elegant burgundy paper end-leaves; binding square and tight. SIGNED by Will Reuter on the colophon. Original prospectus laid in. HM1123-001. Fine.

\$ 750

LIMITED EDITION of 40 copies, this is copy number 12, NUMBERED AND SIGNED by William Rueter on the colophon, and which includes an additional linocut printed and signed by Jim Rimmer. Jim Rimmer was a British Columbia-based private press printer who also operated a type foundry. “He was a modest person to whom self-promotion of any kind did not come naturally. While he was known in North America among people interested in typography, casting and letterpress, Pie Tree’s limited output impeded establishing many connections with collectors or more importantly, the booksellers who catered to that particular market. Like many private printers, his ability to complete a project often depended on revenue from initial sales. When those fell short of expectations, or needs, the last step in production - ending - often gets interrupted, and ultimately abandoned.” From the Printer’s Note.

**30 [Heavenly Monkey] STOCKTON, Frank Richard (1834-1902).** *The Lady, or the Tiger? and The Discourager of Hesitancy.* Vancouver, BC, Canada: Heavenly Monkey, 2022. 8vo; two stories bound *tête-bêche*. 9 1/4 x 6 1/4 inches. [iv], (11); [iv], (11) pp. Each tale with a multi-color frontispiece by Walter Bachinski, along with 19 single-color illustrations at the head of each text-page, title pages printed in 2 colors; text clean unmarked. Yellow-orange cloth spine, black paper over boards, one side with a stamped pattern and the other side with gilt-stamped pattern,

painted end-papers, comes in black-paper-covered slip case with printed paper spine label; binding square and tight. SIGNED by Walter Bachinski on the colophon. HM323-001. Fine.

\$ 750

LIMITED EDITION of 30 numbered copies (six reserved hors commerce), this is number 9, SIGNED by the artist on the colophon. Set in Weiss and American Until types printed on dampened Barcham Green Canterbury handmade paper. "Frank Richard Stockton was an American writer and humorist, best known today for a series of innovative children's fairy tales that were widely popular during the last decades of the nineteenth century. His most famous fable, "The Lady, or the Tiger?", is about a man sentenced to an unusual punishment for having a romance with a king's believe daughter. Taken to the public arena, he is faced with two doors, behind one of which is a hungry tiger that will devour him. Behind the other is a beautiful lady-in-waiting, whom he will have to marry, if he opens that door. While the crowd waits anxiously for his decision, he sees the princess among the spectators, who points him to the door on the right. The lover starts to open the door and ... the story end abruptly there. Did the princess save her love by pointing to the door leading to the lady-in-waiting, or did she prefer to see her lover die rather than see him marry someone else? That quandary has made the story a staple in English classes in American schools, especially since Stockton was careful never to hint at what he thought the ending would be." He also wrote a sequel to the story, "The Discourager of Hesitancy." Wikipedia. Both short stories are included here. Walter Bachinski (b. 1939) is a Canadian artist who received a degree at the University of Iowa; he subsequently was a teacher at the University of Guelph from 1970 to 1994. Currently works exclusively in his studio in Shanty Bay, Ontario, where he works on book projects, pastel, prints, and sculpture. 2 copies OCLC.

**31 [Heyeck Press, Marbled Papers] HEYECK, Robin.** *Marbling at the Heyeck Press.* Woodside, CA: (The Heyeck Press), 1986. 4to. 10 3/4 x 8 1/8 inches. 65, [3] pp. Marbled paper sample frontispiece with tissue guard, 28 paper samples tipped-in (most with tissue guards, a few without which have some faint offsetting); text clean, unmarked. Quarter grey morocco, suminagashi marbled paper over boards, spine titled in gilt, slip case; binding square and tight. Laid in are 3 bits of correspondence from Robin Heyeck to Jim Lorson of Lorson's Books and Prints of Fullerton, CA. 1) is a post card, typed, and SIGNED by Robin Heyeck dated January 11, 1987 in which Heyeck discusses the production of this book and how other titles she produced moved within the book trade. 2) blank card made with marbled paper with autograph note, SIGNED from Heyeck to Lorson dated February 2, 1992, thanks Lorson for his support and mentions Muir Dawson; and 3) Another bifold card with marbled paper, the card is printed with the year 2007 and is simply SIGNED "Robin." 785-36-001. Fine.

\$ 1,000

LIMITED EDITION of 150 copies, the colophon of this unnumbered BINDER'S copy reads "this copy was printed for Hans Schubert," and includes the following inscription by Robin Heyeck: "With love and gratitude for your friendship and help

over the years. Robin, 6-26-89.” “Marbling at The Heyeck Press was designed, hand set, printed, and marbled by Robin Heyeck to celebrate the Tenth Anniversary of the Press. Printed on Barcham Green’s Langley paper, using Centaur and Arrighi types, binding by the Schuberth Bookbindery. This volume was published to commemorate the first 10 years of the Heyeck Press, which produces fine limited edition books printed on dampened handmade paper. 65 copies Worldcat. 0940592207.

**32 [Hoepli] DANTE ALIGHIERI** (1265-1321). *Galleria Dantesca Microscopica*. Milan: Ulrico Hoepli, 1880. Miniature Book. 2 1/8 x 1 5/8 inches. Unpaginated. [74] pp. Half-title, title page printed in red and black inks, 30 original photographic images mounted on plates with tissue guards, decorative initials, tailpieces, index; text unmarked, title page repaired with cellophane tape, pages toned, some leaves with small marginal chips, text and tissue guard torn at images 15 and 16, ms. notation on half-title. Full tan morocco, elaborately gilt, raised bands, tan leather spine label titled in blind, red leather onlays within a medallion in the center panel of both the front and rear cover, all edges gilt, gilt green patterned end-papers, turn-ins gilt; binding square and tight, title page torn and repaired with cellophane tape with corresponding toning, spine and rear cover with some toning, LACKS slip case. SA1019-030. SCARCE. Good.

\$ 800

FIRST EDITION. THE FIRST MINIATURE BOOK TO CONTAIN PHOTOGRAPHIC IMAGES. This work was issued as a companion volume to Ulrico Hoepli’s *La Divina Commedia* (Milan, 1878, known affectionately as the *Dantino*). “It contains thirty original photographs in black-and-white of the paintings by Scaramuzza [which] represent the earliest use of photography in a miniature book.” Bromer and Edison. Of the *Galleria Dantesca Microscopica*, Bondy writes, “the few copies we have been able to see were bound in publisher’s citron morocco with finely gilt-tooled covers, and an ornamental centre design on oval maroon leather onlays, raised bands, gilt edges, inside dentelle and endpapers decorated in silver and gold.” Bondy. The photographs are of the paintings of Francesco Scaramuzza’s (1803-1886) graphic depictions of Dante’s *Divine Comedy*. Scaramuzza was an Italian painter and poet of the Romantic period in Northern Italy. He painted mythologic and historic canvases, but is best known for his interpretations of literary subjects including Dante, an enterprise to which he dedicated decades. Scaramuzza was trained at the Academy of Fine Arts of Parma where he was a professor from 1860-1877. See: Wikipedia. REFERENCES: Bondy, *Miniature Books*, p. 95; Bromer & Edison, *Miniature Books*, pp. 47-9; Welsh, *A Bibliography of Miniature Books*, No. 2178 (Welsh records an 1879 edition, No. 2177, which was an edition of 51 copies). 9 copies OCLC.

**33 JONES, Tessie** (1886-1967). *Bagatelles. Illustrations by Robert Bonfils*. Paris: (Maurice Darantiere), 1926. Small 4to. 8 7/8 x 6 1/2 inches. (64) pp. Half-title, 11 color pochoir head-pieces to 11 literary pieces with 8 smaller pochoir tail-pieces of flowers; text clean, unmarked. Plain stiff-wrappers with a fold-over jacket with a pochoir illustration of a bouquet of flowers, clear mylar jacket; binding square and tight, original jacket rubbed. Laid-in is Miss Tessie Jones’ calling card with

ms. note and dated Christmas 1926 and a 3-page ALS from Miss Jones on 2305 Park Avenue, Minneapolis letterhead. GIL123-009. Very Good.

\$ 500

LIMITED EDITION of 100 numbered copies, this is number 14, printed in Dijon by H. P. Roche for Maurice Darantiere. A bagatelle is a short literary piece in light style, or literally, “a little thing without too much importance or value.” This book consists of 11 pieces by Tessie Jones on a variety of topics. Tessie was the eldest child of Herschel V. Jones (1861-1928) who grew up on a farm, dropped out of high school, but became a newspaper publisher, though which means he became a wealthy man. Herschel Jones was an important American book and art collector who sold several important book collections, including Americana material. Tessie and her father gifted several important collections to the Minneapolis Institute of Arts, the Minneapolis School of Art, and the JP Morgan Library. Included in this volume is a bagatelle “On Collecting,” which discusses the frustrations of living with an obsessive collector such as her father, who routinely accumulated and dispersed important collections of books and art. Included with this copy of *Bagatelles*, is a calling card of Tessie Jones marked “To Edith Brooks,” and dated Christmas 1926. Also included is an autograph letter (3 pages) from Miss Jones to an un-named recipient (but likely Edith Brooks?). In it, Miss Jones gossips about family, residences, and writes a paragraph about the production of *Bagatelles*, explaining why the book was not available for distribution at Christmas 1926, for which the book was intended to be sent to friends. Robert Bonfils (1886-1971) was a French illustrator, painter and designer. Bonfils was born in Paris and studied at the École Germain Pilon and the École National Supérieure des Arts Décoratifs, and the École des Beaux Arts. He showed his works regularly at many Paris venues beginning in 1909 and was one of the organizers of the 1925 International Exposition of Modern Industrial and Decorative Arts in Paris. He was created Chevalier de la Légion d’Honneur in 1926. 8 copies Worldcat.

**34 LANDACRE, Paul** (1893-1963). *Urn*. [Los Angeles, CA: Paul Landacre, circa 1932-1933]. Wood engraving. Image: 3 3/4 x 2 1/4 inches. The printed sheet is matted and framed and not accessible for measurement. The frame measures 14 1/2 x 9 15/16 inches. A few small blemishes on the glass of the frame. SIGNED under the impression by Paul Landacre. LL723-001. Fine.

\$ 450

This is one of 3 signed and unnumbered impressions of a design entitled *Urn*. There were 4 signed, titled and numbered impressions from the same time period. “In late 1932 and the beginning of 1933 Landacre conceived *Urn* and eight other wood engravings for a new edition of W. H. Hudson’s novel, *Green Mansions*. *Urn* was originally intended as the title page illustration. The Limited Editions Club ultimately selected the color drawings of Edward A. Wilson for the book published in 1935. Better known images Landacre produced for this project are *Rima* (1933; 1936) and

*Forest Girl* (1933; 1936) which he produced in two editions each. *Urn* depicts the vessel holding the bones and ashes of *Rima*, the mysterious creature whose demise is detailed in the penultimate chapter of *Green Mansions*. Hudson described the urn as adorned by a ‘pattern of thorny stems, and a trailing creeper.’” Wien. REFERENCE: Wien 121.

**35 LANDACRE, Paul** (1893-1963). *Flight Through the Forest*. [Los Angeles, CA: Paul Landacre, 1932, 1933]. Electrotyped wood engraving reused on a holiday greeting card. Image: 2 1/16 x 6 1/16 inches. Greeting Card is a Bifold, 8 3/16 x 6 1/4 inches. Corner-mounted so no adhesive is used to hold the bifold to the stiff paper board that measures 16 x 13 inches; small stain at the top margin of the bifold. The stiff sheet of board is hinge mounted to the bottom board, this upper board with a window to expose the front of the holiday card; there is also with a small plastic sheet hinge-mounted to the bottom stiff board to offer protection to the artwork beneath; some light soiling to the top board and minor shelf wear. LL723-010. Very Good.

\$ 250

Paul Landacre’s wood engraving *Flight Through The Forest* was conceived for The Limited Editions Club edition of *Green Mansions* by W. H. Hudson. It was created during the winter of 1932-33. It is here reused to decorate a holiday card for Catherine and Leigh Harline. Text printed letterpress above and below the image reads “All the better wishes for the New Year, from Catherine & Leigh Harline.” “Paul Landacre” is printed below the abstract image. “The edition size and date of printing of the card are unknown.” Wien. Leigh Adrian Harline (1907-1969) was an American composer and songwriter. He was known for his musical sophistication that was uniquely Harline-esque by weaving rich tapestries of mood-setting underscores and penning memorable melodies for animated shorts and features. After graduating from the University of Utah where he studied piano and organ, Harline moved to California where he worked at radio stations in San Francisco and Los Angeles as a composer, conductor, arranger, instrumentalist, singer, and announcer. In 1931, he provided music for the first transcontinental radio broadcast to originate from the West Coast. He was then hired by Walt Disney where he scored more than 50 tunes, including the Silly Symphonies cartoon series of the 1930s. He is perhaps best-known for the song *When You Wish Upon a Star*” from the film *Pinocchio* (1940). Other notable tunes to his credit include *Whistle While You Work*, *Heigh-Ho*, and *Some Day My Prince Will Come* from the film *Snow White and the Seven Dwarfs* (1937). Wikipedia. REFERENCE: Wien, 124. Other examples of the Harline’s holiday card are to be found at the William Andrews Clark Memorial Library, the Occidental College Library, and UCLA (Zeitlin Papers).

**35 LANDACRE, Paul** (1893-1963). *The Gold Fields*. [Los Angeles, CA: Paul Landacre, 1933]. Wood Engraving. 7 15/16 x 9 15/16 inches. Printed on sheet that measures 9 1/16 x 11 15/16 inches. Hinge-mounted on stiff board 16 x 20 inches that has a hinge mounted top

board with a display window and a hinge-mounted plastic protective sheet. The sheet printed by Paul Landacre has both an Origins of Art rubber stamp, a red kestrel rubber stamp, and a pencilled annotation "ForML" in Landacre's hand. Some soiling and the outer corners of the stiff boards, the boards are bumped at the corners, not affecting the print. LL723-011. Fine.

\$ 2,500

UNSIGNED PROOF outside the edition of 30. "A Gem," Jake Wien. "The Gold Fields' was printed in a signed, titled and numbered edition of 30, although only 22 such impressions are recorded. In addition to this very small edition, Ward Ritchie printed 500 to 525 impressions of 'The Gold Fields' for insertion into a new edition of *A Gil Blas in California*. These impressions are folded in the middle and tipped into the book opposite the first page of the first chapter." Jake Wien notes that in the months following Paul Landacre's death the Origins of Art rubber stamp was placed on the verso of prints "found in Landacre's studio." Here, the Origins of Art rubber stamp is in the margin of the recto of this print, as is the red kestrel (or petrel) stamp. Both are described by Wien as a "form of estate stamp." Neither of these stamps "in no way detracts from the beauty or value of a Landacre print." Personal correspondence from Jake Wien. However, the most interesting aspect of this particular print is the pencil notation in the lower right margin, "ForML." Wien writes that Landacre "annotated many different prints this way as a kind of life insurance of Margaret [Gertrude McCreery Landacre (1891-1963)]. But, as you know, Margaret died first. Prints so annotated 'For ML' are generally superb impressions." REFERENCE: Wien 138.

**36 [Landacre] Claire de Heeckeren d'Anthes.** *Paul Landacre: Wood Engravings From the Estate of the Artist and the Estate of Anthony Lehman*. Santa Barbara, CA: Claire de Heeckeren d'Anthes, 1991. Broadsheet Poster. 17 1/2 x 22 1/4 inches. Printed in black on both sides; 1 side with a nearly full-page image taken from Landacre's *California Hills* (1931); the other side has smaller representations of 22 Landacre wood engravings, all numbered and described along with prices of the prints for sale in 1991. 4 paragraphs provide biographical information of both Landacre and Anthony Lehman. Some minor wear at the lower corners. LL723-003. Very Good.

\$ 100

This poster, created for a 1991 gallery exhibition, is a promotional piece for the Santa Barbara art gallery, Claire de Heeckeren d'Anthes, who offered a number of wood engraving prints of Paul Landacre, from both the Landacre estate and the estate of Anthony Lehman.

**37 [Medieval Manuscript Leaves]** *8 Medieval Manuscript Leaves on Vellum*. Various Places: Various Scribes, Thirteenth through Fifteenth Centuries. Water-stains to the margins of two, text affected variously (see below), 2 with hinge mounts on the verso present or as remnants. BS823-001. Good.

\$ 550



The highlights of this grouping of medieval manuscript leaves are two thirteenth-century pocket Bible leaves. One from 1) Leviticus 20-23 (6 7/16 x 4 7/16 inches) and the other contains texts from 2) Matthew 20-23 (6 5/16 x 4 3/8 inches), both on fine thin vellum with two-line initials alternating in red and blue ink with marginal scroll work in blue and red. Also included is a 3) fifteenth-century prayer book leaf (9 1/4 x 6 9/16 inches) in a larger hand with 6 two-line initials in alternating red and blue ink, red and blue marginal scroll-work; 4) a leaf from a musical manuscript (7 1/4 x 5 inches) with staves in red ink, a large initial I in red and blue; 5) a 9-line manuscript (measures 6 3/4 x 4 7/8 inches) written on one side of the leaf only (stiff vellum) the last line of which ends in "Amen;" 6) a fifteenth-century missal leaf (6 x 4 1/4 inches) on very fine vellum with a two-line initial in blue, red, and white and highlighted in gold, the gold is partially rubbed off; 7) a small Bible text leaf (5 5/16 x 3 7/8 inches) with 6 two-line initials in alternating red and blue inks, 14 one-line initials alternating between red and blue, and a number of text and chapter headings in red; water-stained in the upper corner affecting one line of text; and 8) a small fifteenth-century prayer book leaf (4 7/8 x 3 1/16 inches) with 1 two-line initial in white and blue inks on a pink ground highlighted in gold, 10 1-line initials in blue, white and red inks highlighted in gold with red rubrications; this leaf water-stained affecting 5 lines of text.

**38 [Miniature Book, Offizin am Wolfersberg] HÜPFEL, Herbert.** *Wo? Fünf Blumen-Haiku. Where? Five Flower-Haiku.* Vienna: Offizin am Wolfersberg, 2019. Miniature Book. 3 x 2 1/16 inches. Unpaginated. [52] pp. Half-title, double-page title page, 13 marbled flowers; text clean, unmarked. Marbled paper over boards with a marbled flower on the front cover and covered in translucent vellum, spine titled by hand in red, red binding tapes exposed at the hinges, vellum chemise covers the binding, all edges painted and gilt, hand sewn headbands; binding square and tight. Includes the original slip case covered and lined with marbled paper which also includes an original marbled flower on one side and the stamp of Offizin am Wolfersberg on the bottom edge. Also included is an unbound text block and end-papers for this title. GA523-001. Fine.

\$ 1,000

LIMITED EDITION of 10 copies, this is copy number 4, reserved for the artist, Hasan Akten. The German and English text is printed in Largo Type at the Museum der Schwartzen Kunst on marbled paper, the text consists Haiku written by Herbert Hüpfel which are translated by Robert Fitzgerald, and includes 13 unique marbled flowers (Cicekli-eburu) by Hasan Akten. The Haiku represent a conversation between a lover and garden-flowers; the lover is looking for his dear darling, symbolized by a rose. Distinguished Book Award Winner number 2 of the Miniature Book Society 2020 Miniature Book Competition. The judges state: "*Wo? Fünf Blumen-Haiku. Where? Five Flower-Haiku* is a beautifully crafted book and a pleasure to experience. Each surface of the binding was given some decorative treatment from the marbled and

letter-press-printed pages and ebru flower illustrations to the gilt edge to the painted supports on the stiff-board vellum binding; even the end bands were worked. All of the elements, including the matching slipcase, work harmoniously in the elegantly bound miniature book.” Miniature Book Society, *2020 Miniature Book Competition and Exhibition Catalog*, p. 9. 1 copy OCLC. 1 copy sold at auction in March 2023 for \$1,000.00.

**39 [Miniature Book, Offizin am Wolfersberg] BURNS, Robert (1759-1796).** *Auld Lang Syne. Die Alte Gute Zeit*. Vienna: Offizin am Wolfersberg, 2021. Oblong Miniature Book. 2 1/4 x 3 inches. Unpaginated. [34] pp. Frontispiece water-color illustration, text in English and German with title page printed in red and black inks, 3 water-color illustrations; text clean, unmarked. Limp vellum binding made without glue, made from a hand-written eighteenth-century vellum document with tongue and slot closures with slots on both sides of the covers, stitched spine with a small bead pull, all edges painted and gilt, housed in a paste-paper-covered slip case with the opening of the slip case covered with a small strip of vellum manuscript; binding square and tight. Small bifold laid-in the slip case is like a colophon with production details. GA323-001. Fine.

\$ 750

LIMITED EDITION of 10 copies, this is number 2, the text is taken from Beethoven’s 12 Scottish Songs, WoO 156, illustrations by Philipp Stastny. Contains both the English version of Burns’ famous poem, alongside a German translation by George Pert. Printed in 6- and 8-point Linotype on Echt-Bütten Ingress paper by Karl Wohnude, a private printer from lower Austria. 4 original water-colors painted by Philip Stastny, formerly of St. Stephen’s Cathedral, Vienna. The binding was made from an old notary document from the eighteenth century, as are the end sheets and the opening of the slip case. Herbert Hüpfel’s Offizin am Wolfersberg has published two miniature books. The first, *Wo? Fünf Blumen-Haiku. Where? Five Flower-Haiku*, was the winner of the Miniature Book Society 2020 Miniature Book Competition. In both cases, Herbert Hüpfel has brought together various artists, printers, and he does the bindings for his small editions (10 copies) of highly evocative and charming miniature books. Of *Auld Lang Syne. Die Alte Gute Zeit*, I can make available copies numbered 2, 3 (the slip case of copy 3 is covered in vellum manuscript as opposed to the paste-paper and is offered at \$ 850), 5, 6, 7, 9, and one out of sequence.

**40 [Ninja Press] CAMPBELL, Carolee (b. 1936), et al.** *Dispatches from the Lizard Brain. A Descriptive Bibliography of Ninja Press*. New York City: Gaspara Stampa, Inc., Russell Maret, 2022. Folio. 15 x 9 3/16 inches. (134) pp. Half-title, color photographic frontispiece of Ms. Campbell, title page printed in 3 colors of ink, the sections of the text are divided by printed text on colored papers, the entire text is illustrated with a variety of samples of work of the press, mounted, tipped-in, bound-in, mounted on stubs, printed in the margins, and so forth, color photographs, list of exhibition catalogs, Ninja Press type collection, index; text clean, unmarked. Blue-green leather spine, boards covered with patterned paper adapted from an ornament designed and punch-cut by Carolee Campbell, spine titled in gilt, the volume is protected

by a five-sided chemise covered in cloth and held closed with a magnet, paper lining, paper spine label printed with the title; binding square and tight. SG822-002. Fine.

\$ 3,750

FIRST EDITION of 102 copies, 25 reserved *hors commerce*, and 77 copies to the public, this is copy number 46. Bibliographic descriptions by Nina Schneider; Commentary by Carolee Campbell; Foreword by Harry Reese; Afterword by Russell Maret; Photographer, Annie Schlechter. This volume documents the output more than 38 years of Carolee Campbell's life as a fine press printer. It is sort of an autobiographical bibliography of the printer and the physical work that will survive her. The last book in the bibliography appears as a tipped-in pre-publication prospectus, as Carolee is not finished yet. In the Foreword to this volume, Harry Reese asks us to "Imagine this movie: A Self-possessed teenager in Los Angeles, brought up by a grandmother because of her mother's infirmities and her father's alcoholism, flees to New York City after high school to pursue a dream. Working first as a hatcheck girl in a famous nightclub, and then waiting tables in Mafia restaurants, she reinvents her life from the inside-out in classes taught by elite drama teachers and is offered a bit part on daytime television. Avoiding temptation and putting everything at risk again, she evolves into a television star and eventually a soap opera queen. Meanwhile, she exhibits photographs in New York galleries, practices Japanese martial arts, and competes with her team in Japan. She wins an Emmy for a dramatic role, but abruptly quits acting, returns to California, and takes up whitewater rafting in the Southwest. Nearly fifty, she turns her back on every success she ever knew to start all over again as an entry-level art student in a program she has to explain. Twenty years later, she gains recognition as one of the most accomplished, distinctive, and influential printer-publishers of her generation."

**41 [Papermaking] DAVIS, Charles Thomas.** *The Manufacture of Paper: Being a Description of the Various Processes for the Fabrication, Coloring, and Finishing of Every Kind of Paper; Including the Different Raw Materials and the Methods for Determining Their Values; the Tools, Machines, and Practical Details Connected with an Intelligent and a Profitable Prosecution of the Art, with Special Reference to the Best American Practice. To Which are Added a History of Paper, Complete Lists of Paper-Making Materials, Lists of American Machines, Tools, and Processes Used in Treating the Raw Materials, and in Making, Coloring, and Finishing Paper.* Philadelphia, PA; London, UK: Henry Carey Baird & Co.; Sampson Low, Marston, Searles & Rivington, 1886. Thick 8vo. 9 1/4 x 6 1/4 inches. xxiv, (17)-608, ads 32 pp. 180 engraved figures, index, illustrated ads in end-papers; text unmarked, paper lightly toned, fly-leaf opposite title page with 3-inch tear at head. Blind-stamped maroon cloth, spine titled in gilt; binding square, inner hinges cracked or broken (both at different places in the text block). LH823-015. SOLD AS IS.

\$ 85

FIRST EDITION. Charles Davis, resident of Washington, DC, wrote this comprehensive text on the technology of paper manufacture. Between 1866 and 1886, technical writing about paper production no longer required extensive expositions about the history of the writing and printing substrate, but is all about the huge machines that were by this time in common usage, larger and larger machines being developed and deployed from year-to-year. Hunter remarks that Charles Davis was a technical writer, and noted that “there are listed [in this book] more than 950 materials from which paper could be made.” Hunter, *Papermaking: The History and Technique of an Ancient Craft*, p. 575. Charles T. Davis wrote several technical books on manufacturing processes, including leather (1885), bricks and tiles (1895), and maintenance of steam boilers (1884). The binding on this book has not fared well. Two copies currently offered online include one rebound in cloth, and an ex library copy with cracked hinges. Worldcat records 17 editions in 333 libraries, but these include a wide variety of facsimile reproductions.

**42 [Papermaking] HERRING, Richard** (b. 1829). *Paper & Paper Making, Ancient and Modern. With an Introduction, by the Rev. George Croly, LL. D.* London, UK: Longman, Brown, Green, and Longmans, 1855. 8vo. 9 x 5 3/4 inches. xvi, (128), 15 paper samples, 24 (ads) pp. 5 lithographic plates (including the frontispiece), 25 paper samples (2 folding), list of subscribers, ads at the rear; text unmarked, light foxing. Blind- and gilt stamped maroon cloth; binding square and tight, spine faded, edges of text block foxed, inner hinge cracked at page 65. Binder's ticket of Westleys & Co., London. LH823-006. Very Good.

\$ 350

FIRST EDITION. This short history of paper-making is based on lectures delivered at the London Institute, and was first published in book form in 1855. The young Richard Herring (b. 1829) covers a great deal of ground in three chapters. His book begins with the origins of writing itself, the first materials upon which people wrote, and the mastery of Egyptian papyrus. He then describes more recent developments such as the paper-making techniques developed in the eighteenth century by James Whatman, watermarks, and an especially captivating section on how the close analysis of paper was used to expose an Irish forgery of Shakespearean manuscripts. The introduction by the Reverend George Croly (1780-1860) stresses the importance of paper-making and printing to Christian history. This work went to 3 editions by 1863. 15 copies OCLC.

**43 [Papermaking] HOFMANN, Carl** (1836-1916). *A Practical Treatise on the Manufacture of Paper in all its Branches. Illustrated by One Hundred and Twenty-nine Wood Engravings, and Five Large Folding Plates.* Philadelphia, PA: Henry Carey Baird; London, UK: Sampson Low, Marston, Low, & Searle, 1873. 4to. 11 1/2 x 9 1/4 inches. iv, 422 pp. 129 wood-engravings in the text, 5 folding plates, index, advertisements; text unmarked, occasional light water staining in margins, occasional finger soil to margins. Blind-stamped maroon cloth, spine

titled in gilt, brown coated end-papers; the binding on this copy is very fragile but is all original, 3-inch tear at head of spine, spine faded, spine ends softened, corners softened and beginning to show, small tear at head of front free end-paper. Ownership signature of Isaac Bradford in front fly-leaves. LH823-007. Good.

\$ 300

FIRST (and only English-language?) EDITION of the earliest monograph specifically on manufacturing paper by machinery. Hofmann tells us on the title page that he was a superintendent at German and American paper-mills, and manager at the Public Ledger Paper-Mills near Elton, MD. The work was expanded in a series of French-language editions. This comprehensive text describes the production of paper from rags, straw, esparto and “used paper.” The rear contains advertisements from suppliers to the paper making industry. REFERENCE: Jeremy Norman’s History of Information website. 70 copies OCLC.

**44 [Papermaking] HOFMANN, Carl** (1836-1916). *A Practical Treatise on the Manufacture of Paper in all its Branches. Illustrated by One Hundred and Twenty-nine Wood Engravings, and Five Large Folding Plates.* Philadelphia, PA: Henry Carey Baird; London, UK: Sampson Low, Marston, Low, & Searle, 1873. 4to. 11 1/2 x 9 1/4 inches. iv, 422 pp. 129 wood-engravings in the text, 5 folding plates, index, advertisements; text unmarked, text with various types of soiling and stains, the fold in the plates are rolled rather than crisply folded, also, there is dust-soiling to the edges of the plates, light water-stains in lower margin of last 40 pages. Blind-stamped black cloth, spine titled in gilt; the binding on this copy is sturdy, but has repairs including re-backing with original spine laid down, the corners colored over the boards showing beneath. Gift inscription, “To Harold, from Caleb Waite, Xmas 1920,” in preliminaries. LH823-008. Good.

\$ 400

FIRST (and only English-language?) EDITION of the earliest monograph specifically on manufacturing paper by machinery. Hofmann tells us on the title page that he was a superintendent at German and American paper-mills, and manager at the Public Ledger Paper-Mills near Elton, MD. The work was expanded in a series of French-language editions. This comprehensive text describes the production of paper from rags, straw, esparto and “used paper.” The rear contains advertisements from suppliers to the paper making industry. This copy has undergone extensive repairs; my guess would be that the binding has been completely re-sewn and put back together again. The text block is now very sturdy. REFERENCE: Jeremy Norman’s History of Information website. 70 copies OCLC.

**45 [Papermaking] MUNSELL, Joel** (1808-1880). *Chronology of the Origin and Progress of Paper and Paper Making.* Albany, NY: J. Munsell, 1876. 8vo. 7 7/8 x 5 3/8 inches. [iv], 263, [1 blank] pp. Frontispiece, title page printed in red and black inks, printer’s device on title page, woodcut figures throughout the text, index; text unmarked, text block partially unopened. Black-stamped maroon cloth, spine titled and decorated in gilt; binding square and tight, spine faded, spine

ends lightly frayed, soiling to covers, bump to fore-edge of text block affects the edge of the last 40 pages of the text. Binder's ticket of S. Munsell, Albany on rear paste-down. LH823-032. Very Good.

\$ 75

FIFTH EDITION, with additions. First edition, 1857. Joel Munsell was an American printer, publisher, and author. Munsell established himself as a printer in Albany in 1827. He edited and published the *Albany Minerva* in 1828, was associate editor of the *Microscope* in 1834, and was publisher and editor of the New York State Mechanic from 1841 to 1843. He was elected a member of the American Antiquarian Society in 1854. His close study of the craft of printing, its history and application was based on his extensive library on the subject which made its way into the New York State Library. "Joel Munsell was the only American chronicler of the middle of the nineteenth century possessing sufficient vision and foresight to record the happenings in the field of paper making that occurred during his own lifetime. In many instances he assembled useful and worth-while contemporary information that otherwise would have remained unrecorded." Hunter. REFERENCE: Hunter, *Papermaking: The History and Technique*, p. 464.

**46 [Papermaking] PROTEAUX, Albert.** *Practical Guide for the Manufacture of Paper and Boards. To Which is added a Chapter on The Manufacture of Paper from Wood in the United States by Henry T. Brown.* Philadelphia, PA: Henry Carey Baird, 1866. 8vo. 9 1/4 x 6 inches. 292, [ads] 23 pp. Tables, index, 6 plates (5 folding); foxing, someone used this book as a flower press so that there is ghost offsetting throughout, light occasional soiling. Blind-stamped brown cloth, spine titled in gilt; binding square and tight, corners bumped, lower corners showing. Ink ownership mark of the "Lisbon Paper Co, Lisbon M[jaine], 1866." SCARCE. LH823-009. Very Good.

\$ 400

FIRST AMERICAN EDITION. The exhaustive title page continues: "With additions by L. S. Le Normand. Translated from the French with notes by Horatio Paine." The plates contain "drawings of raw materials, machinery, plans of paper mills, etc., etc." Albert Proteaux was a French civil engineer who worked in a variety of paper factories in France. H. C. Baird, in the Preface remarks that this is "the first practical treatise of its kind published in this country." This volume discusses the history of paper making, including the manufacture of paper by hand, in addition to machine paper making. It includes a long chapter on the manufacture of paper in China and Japan. PROVENANCE: The Lisbon Paper Company, of Lisbon, Maine, changed its name to the Lisbon Manufacturing Company in 1868. After that date, the internet fails me in finding more information about its operations or how its life was terminated. REFERENCE: Jeremy Norman's History of Information online. More than 60 copies OCLC.

**47 [Papermaking] SPICER, Sir Albert** (1847-1934). *The Paper Trade: A Descriptive and Historical Survey of the Paper Trade from the Commencement of the Nineteenth Century.*

London, UK: Methuen & Co., (1907). 8vo. 8 7/8 x 5 11/16 inches. xii, 282, [2], [ads] 40 pp. Tables, diagrams, 2 folding plates in the main text, appendices include maps, 2 plates (1 folding), bibliography, index; text unmarked. Gilt-stamped blue cloth; binding tight, inner hinges stressed but holding together tightly, spine faded, rubbed, spine ends softened. LH823-062. Good.

\$ 45

FIRST EDITION. 10 chapters including: I. Introductory; II. The Pulping of Raw Material; III. The Sources of Supply; IV., From Pulp to Paper; V. Labour-saving appliances - Machinery, Chemicals, and Minerals; VI. A Resume; VII. The Factories of Britain; VIII. Taxes on Knowledge; IX. Use and Distribution; X. Social Conditions. Plus 13 appendices. Sir Albert Spicer was an English business man and Liberal Party politician. He was the son of James Spicer, a wealthy paper merchant and a well-known congregationalist. In 1888 Albert inherited the paper company James Spicer & Sons, transforming it into the largest and most productive paper company in the world. More than 80 copies OCLC.

**48 [Pasadena, CA] HOLDER, Charles Frederick (1851-1915).** *All About Pasadena And Its Vicinity: Its Climate, Missions, Trails and Cañons, Fruits, Flowers and Game.* Boston, MA; New York, NY: Lee and Shepard Publishers; Charles T. Dillingham, (1889). 12mo. 7 1/4 x 5 inches. (x), 141, [1 blank] pp. 17 illustrations including the frontispiece, figures and plates; text clean, unmarked. Blue cloth illustrated in black and gilt; binding square and tight, rubbed, bumps to the spine, bump to fore edge of text block. Bookplate of The Library at Carolands. Ownership notation of John F. Barry, Nov 26th 1889. KD623-029. Good.

\$ 150

FIRST EDITION of Charles Holder's tribute to Pasadena, California. This is Holder's 5th publication, and features Pasadena as an ideal place to live. Charles Holder was an American naturalist, conservationist, and writer who produced more than 40 books and thousands of articles. Known as a pioneer of big-game fishing, Holder founded and led the Tuna Club of Avalon, credited as the first game fishing organization. He was socially active in Pasadena, where he was a trustee of Throop College and co-founder of the Tournament of Roses. PROVENANCE: Carolands Chateau is a 46,050-square-foot, 4.5 floor, 98-room-mansion in Hillsborough, California. An example of American Renaissance and Beaux-Arts design, the building is a California Historical Landmark and is listed on the National Register of Historic Places. Harriett Pullman Carolina (1869-1956), heiress to the Pullman Company fortune, married Francis Carolina of San Francisco, moved to California in 1912, breaking ground on the Carolands Chateau in 1913. REFERENCE: Rocq, *California Local History*, 4622. More than 45 copies institutionally, OCLC.

**49 [Plain Wrapper Press] ZAHRADKA, Miroslav (b. 1931).** *Le Streghetto: Testo e Cinque Linoleografie di Mirek. Versione Inglese di Gabriel.* Verona: Plain Wrapper Press, 1972. Portfolio. The work consists of 7 paper folders (title page, colophon and 5 poems each poem

with a linocut illustration). The folders measure approximately 7 3/4 x 8 5/8 inches. The portfolio measures 7 7/8 x 8 15/16 inches. The sheets in this portfolio are printed on C. M. Fabriano paper that was hand tinted by the printer and the artist; text clean, unmarked. The portfolio is essentially a chemise with fore-edge silk-ribbon ties, the boards are covered with marbled paper created by Bonnie Walker. This all comes in a folding drop-back box which measures 7 7/8 x 9 inches. The box is covered in navy book cloth and perhaps is not original to the production of this work, as I do not see it called for in *Fantasies and Hard Knocks*. SIGNED by the artist on 4 of the folders. GIL123-006. Very Good.

\$ 400

LIMITED EDITION of 81 copies, this is number 32. This work consists of 5 short prose pieces in Italian by Mirek with English translations by Gabriel Rummonds, and include 5 multicolor linocuts by the artist Mirek (Miroslav Zahradka). *Le Streghetto* means "Little Witches" in Italian. This work combines the humorous text about little witches written by Miroslav Zahradka with his multicolor linocuts of scantily dressed young women. Mirek was an imaginative painter and an illustrator of children's books. This work is a children's book for adults, and Rummonds made his English translations a bit more off-color than the original Italian text. This is the sixth production of the Plain Wrapper Press as documented in Rummonds' *Fantasies*. REFERENCE: Rummonds, *Fantasies and Hard Knocks*, pp. 212-221.

**50 [Plain Wrapper Press] GILL, Brendan** (1914-1997). *Woosings: Five Poems by Brendan Gill*. (Verona, Italy): Plain Wrapper Press, (1980). 4to. 11 1/4 x 9 inches. (8) pp. Title page with a leaf ornament in brown cut by Fulvio Testa, poem headings also in brown; text clean, unmarked. Patterned paper over boards designed by Fulvio Testa which were screen-printed by Gino Berardenelli; binding square and tight, no dust-jacket as issued. Errata sheet laid in at the rear. GIL123-003. Fine.

\$ 400

LIMITED EDITION of 155 numbered copies, this is number 63, SIGNED by Brendan Gill on the colophon. Contains 5 poems by Brendan Gill - "Easter" was first published in *Harper's Magazine*; "In Wicklow" and "Voices" were first published in *The New Yorker*; "Ferragosto" and "Norfolk" were written especially for this volume. Brendan Gill was an American journalist. He wrote for *The New Yorker* for more than 60 years. Gill also contributed film criticism for *Film Comment*, wrote about design and architecture for *Architectural Digest* and wrote fifteen books, including a popular book about his time at *The New Yorker* magazine. See: Wikipedia. REFERENCE: Rummonds, *Fantasies and Hard Knocks*, pp. 508-518.

**51 [Plain Wrapper Press] LAINEZ, Manuel Mujica** (1910-1984). *Cantata di Bomarzo, Traduzione di Francesco Tentori Montalto*. (Verona, Italy: Plain Wrapper Press, 1981). Series: *Plain Wrapper Press Keepsake: Otto*. 4to. 11 x 8 inches. Unpaginated. [12] pp. Title page and text printed in black and red inks; text clean, unmarked. Printed paper wrappers, stitched; binding square and tight. GIL123-004. Fine.



\$125

LIMITED EDITION of 130 copies, this copy is out of sequence, translated from Spanish to Italian by Francesco Tentori Montalto, handset in Spectrum types on Wookey Hole paper. This Italian edition of Manuel Mujica Lainez's libretto that consists of three narratives and three cantos originally composed in Spanish. It was produced as a Keepsake for Italian collectors of Plain Wrapper Press editions. Manuel Mujica Lainez was an Argentine novelist, essayist and art critic. Between 1962 and 1974, Lainez issued a cycle of historical fantasy novels - *Bomarzo* (1962); *El Unicornio* (1965); and *El Laberinto* (1974). *Bomarzo* concerns the morally and physically deformed Pier Francisco Orsini, Duke of Bomarzo. Lainez adapted the work into an opera libretto set by Alberto Ginastera. It premiered in Washington, DC, in 1967. The Plain Wrapper Press issued an illustrated edition in Spanish in 1981, but this keepsake is not illustrated. REFERENCE: Rummonds, *Fantasies and Hard Knocks*, pp. 508-518.

**52 [Plain Wrapper Press] RUMMONDS, Richard-Gabriel** (b. 1931). *Seven Aspects of Solitude: A Miscellany by Gabriel Rummonds*. (Cottondale, AL: Plain Wrapper Press, 1988). 4to. 10 3/8 x 7 1/2 inches. Unpaginated. [16] pp. "Chi Sono" [who am I] is printed in gold ink on page [13]. Vertically ribbed printed wrappers, stitched, printed dust-jacket of the same paper. Includes the change of address card and letter dated November 1988, this copy of the letter with an ANS from Gabriel Rummonds to collector Ben Jones; these two pieces are called for in *Fantasies and Hard Knocks*. GIL123-005. Fine.

\$ 200

LIMITED EDITION of 275 copies of the LAST PUBLICATION OF THE PLAIN WRAPPER PRESS. *Seven Aspects of Solitude* contains an excerpt from a letter written from Japan in 1957 and six poems written over a period of twenty-two years, plus a line of graffiti of anonymous origin which I first saw sprayed on a Roman bridge, the Ponte Pietra, in Verona in 1973. Each of these contains a similar, but individually poignant, aspect of solitude.... The poems belong to diverse periods - each seemingly unconnected, but in actuality, loosely joined together by their emotional intensity and mood." Rummonds, *Fantasies*, p. 668. REFERENCE: Rummonds, *Fantasies and Hard Knocks*, pp. 666-677.

**53 [Press of Muir Dawson] WILLS, Mrs. E. M. [i.e. WILLS, Elizabeth Maria Bonney] (d. 1892)**. *Ode Sung at San Francisco, October 29, 1850, At the Celebration on Hearing of the Admission of California into the Union as a State*. [Los Angeles, CA]: The Press of Muir Dawson, 1947. 4to. 9 3/8 x 8 inches. Unpaginated. [8] pp. Foreword by Glen Dawson; text clean, unmarked. Printed wrappers, stitched; binding square and tight, wrappers with a variety of wear, like a bumped top corner, but still a nice exemplar of a scarce item. Pencil notation in the gutter at the last page of the text block reads: "1948 gift of the printer." SCARCE. BMR423-001. Good.

\$ 100

FIRST EDITION, thus, LIMITED to 100 copies. Sung to the tune Star Spangled Banner. This poem was printed contemporarily as a broadside in San Francisco a couple of times. Foreword by Glen Dawson provides all the historical context then known for the people involved and the occasion of the presentation of the *Ode* in 1850. Elizabeth Wills was from an old New England family; she spent her childhood in Louisiana and New Hampshire. SCARCE: only one copy found for a comparable price, John Howell - Books offered one for \$100 in 1979; that offer included a broadside printed by the San Francisco Picayune Print in 1850. REFERENCES: Item No. 4 in Robinson, "A Checklist of Significant Works Designed or Printed by Muir Dawson," in *Hoja Volante*, No. 199, Nov. 1977, pp. 4-5; Works Progress Administration, Northern California, San Francisco, *A San Francisco Songster*, p. 92.

**54 [Rampant Lions Press] CARTER, Sebastian** (b. 1941). *The Book Becomes: The Making of a Fine Edition*. (Cambridge, UK): Rampant Lions Press, 1984. 8vo. 8 3/4 x 5 5/8 inches. 96 pp. Half-title, double-page title page in blue and black, 16 figures, notes; text clean, unmarked. White parchment paper spine, decorative paper over boards, spine titled in gilt, glassine dust-jacket; binding square and tight. LH823-069. Fine.

\$ 50

FIRST EDITION designed and printed by Sebastian Carter at the Rampant Lions Press, set by the Stellar Press in Monotype Ehrhardt and bound by Norman Bridge. This book is about the Rampant Lions Press edition of William Morris' *The Earthly Paradise*, with excursions into discussions about the production of the Rampant Lions Press edition and more general points of typography and design. Rampant Lions Press was founded by Will Carter in 1924. He was joined by his son Sebastian in the 1960s, after having established the press as one of the leading letterpress workshops in the second half of the twentieth century. Will was joined by his son Sebastian in the 1960s, further establishing the firm as having the high-test craftsmanship and design skills. Sebastian retired in 2008 and closed the workshop. More than 100 copies OCLC.

**55 [Rare Book School, Book Arts Press] BELANGER, Terry** (b. 1941), main author. *Approximately 200 items, mostly ephemera*. New York, NY and Charlottesville, VA: Rare Book School, Book Arts Press, 1984-2022. AS923-001. Very Good or better.

\$ 400

FIRST EDITIONS. Ephemeral material recording the work of Rare Book School, founded by Terry Belanger in 1983 at Columbia University. RBS moved to the University of Virginia in 1992. RBS is an independent non-profit organization that supports the study of the history of books, manuscripts, and related objects. Each year, RBS offers about 30 five-day courses on these subjects. Its courses are intended for teaching academics, archivists, antiquarian booksellers, book collectors,

conservators and bookbinders, rare book and special collections librarians, and others with an interest in book history. The Book Arts Press was founded by Terry Belanger at the Columbia University School of Library Service in 1972 as a laboratory for various programs concerned with the history of books and printing, descriptive bibliography, the antiquarian book trade, and rare book and special collections librarianship. The BAP and its publications are restricted to RBS publications as offered here. These include 1) *Books Arts Press Address Book* (8 copies); 2) *The Rare Book School Yearbook* (5 copies); 3) Thoughts for Valentine's Day (16 posters); 4) *RBS Course Bulletins* (many); 5) *RBS Newsletter* (many); and so forth. Also included is a crystal dome magnified paperweight with the Lion Watermark RBS logo given as a party favor at the Sixty-fifth birthday celebration for Terry Belanger at the Grolier Club in New York City. The BAP moved with Belanger to the University of Virginia in 1992. In 2005, Terry Belanger was made a MacArthur Foundation Fellow. He retired in 2009. The material offered here was collected by Dr. Susan M. Allen (b. 1944), whose relationship with RBS dates back to the early 1980s. Dr. Allen often speaks and publishes on the history of the book. She has held a variety of positions in the Libraries of the Claremont Colleges, including head of Special Collections; from 1993 to 1997 she was director of Libraries and Media Services at Kalamazoo College; from 1997 to 1999 she was head of the Department of Special Collections at the Young research Library, UCLA; from 1999 until 2011 she was associate director and chief librarian of the Getty Research Institute. From 2011 to 2020 she was Director of the California Rare Book School.

**56 [Santa Barbara, CA] COOPER, Ellwood** (1829-1918). *Forest Culture and Eucalyptus Trees. The Only Complete and Reliable Work on the Eucalypti Published in the United States*. San Francisco, CA: Cubery & Company, 1876. 12mo. 7 1/4 x 4 3/4 inches. (242, last a blank) pp. Frontispiece, 2 plates (seed cups of Eucalyptus Globulus and the facade of Santa Barbara College), tables, Fifth Annual Catalogue of the Santa Barbara College, errata; text clean, unmarked, paper lightly toned. Blind- and gilt-stamped black pebbled cloth; binding square and tight, light shelf wear, spine ends lightly frayed, corners softened, ad for this book mounted on the front free end-paper. KD623-010. Very Good.

\$ 150

FIRST EDITION. California's first book on Eucalyptology. The text of this volume includes an introduction, "Forest Culture and Australian Gum-Trees: A Lecture (third of a series), delivered by Ellwood Cooper, Nov. 26, 1875, before the Santa Barbara College Association," and then 5 more articles which rely heavily on studies earlier published by Ferdinand von Mueller (1825-1896), and at the end there appears The Santa Barbara College Catalogue. Ellwood Cooper was a Pennsylvania Quaker who purchased 2,000 acres west Goleta, CA in 1872, upon which he planted 150,000 blue gums on 100-plus acres of his ranch, which was located in present day Ellwood Canyon. Cooper also imported 50 varieties of eucalypts. Cooper cultivated dairy cows,

walnuts (12,500 trees), and olives (7,000 trees). Rancho Ellwood practiced what would be called “permaculture” today, de-emphasizing monoculture and emphasizing diversity of land use, he raised bees, and studied parasitology by observing insect life on his ranch. The Santa Barbara College (incorporated May 1869) catalogue is a fascinating document. The College was the first coeducational and nonsectarian school in Southern California. It reveals Cooper on the Board of Directors of the College in 1875-6, along with Col. William Wells Hollister and others. Cooper was also the President of the College, member of the Executive Committee, and was Principal of the Board of Instructors. The College was co-educational, and included among the student body 3 women with the title Mrs. before their names. Kruska and Robinson remark that the College was actually an elementary and high school. A four-page prospectus was issued in Santa Barbara in 1874 with a woodcut illustration of the principal building, which is reproduced in this volume. REFERENCES: Farmer, *Trees in Paradise*, pp. 121-122; Kruska and Robinson, *A Collection of Santa Barbara, San Luis Obispo, and Ventura Pamphlets & Ephemera*, pp. 48 and 118. Worldcat is no help, as they have a diversity of versions of this text.

**57 [Scripps College Press] MARYATT, Kitty, et al. *QuintSequences*. [Claremont, CA]: Scripps College Press, 1989. Oblong 4to. 9 3/4 x 9 1/4 inches. Unpaginated. 5 separate accordion-fold text blocks created by the 5 students (Alexandra Chappell, Anne Marie D’Agostino, Jane Park Wells, Julie Trei, and Lusky Chandra) attached to the case with magnets, each text block with a variety of typefaces, and illustrations created with linoleum block and acrylic gel; text clean, unmarked. Two colors of blue book cloth over boards, printed paper front cover label, magnetic closures at the edges; binding square and tight. SIGNED on the colophon by Ms. Maryatt and the 5 students. SCARCE. LH823-012. Fine.**

\$ 500

FIRST EDITION, LIMITED of 50 copies, this is copy number 40, SIGNED by Ms Maryatt and the 5 course participants on the colophon. This is the seventh title issued by Scripps College Press during Ms. Maryatt’s tenure at the press. “Of all the characteristics that describe the nature of a typical book, such as bound paper pages, portability, information capture, and limited size, one of the most essential elements is sequence. Just try to make a completely non-sequential bound book! So students were asked to focus particularly on the development of sequence and progression, including paying attention the integration of the text with images. Subjects included the pages of the moon, the metamorphosis of a butterfly, sharing a stream of consciousness, longing for the love of a father, and the lonely progression of time.” Maryatt, *Sixty Over Thirty*, p. 25. Students “investigated placing their stories into various page structures, where the unfolding of the structure aided the sequential revealing of the story. The imagery was created by brushing or hand applying acrylic gel medium freely on linoleum blocks, cut or uncut, or by gluing fabric to the block in selective positions. Each story was sewn into an accordion folded bookcloth, which

was attached to covers with magnets. You can open the book at the spine or fore-edge, or both, to be able to display the pages either flat against a book case or fully in a circle. The paper is Somerset Satin, with various typefaces used in the stories.” Scripps College Press website, accessed 10, 23, 2023. REFERENCE: Maryatt, *Sixty Over Thirty*, pp. 24-27. 16 copies OCLC.

**58 [Scripps College Press] Maryatt, Kitty.** *Sixty Over Thirty: Bibliography of Books Printed Since 1986 at the Scripps College Press.* [Claremont, CA]: Scripps College Press, 2016. 4to 11 x 8 1/2 inches. [iv], (xvi), 255, [1] pp. Illustrated with color photographs throughout; text clean, unmarked. Color printed wraps, perfect bound; binding square and tight. LKB121-001. Fine.

\$ 100

SECOND PRINTING, LIMITED to 100 copies. A special feature of the second printing is a 49-minute video DVD contains the documentary “Thinking Out Loud: Making Books at the Scripps College Press.” The DVD features the books *Ruminations* and *Good Data / Bad Data* produced the the Typography class and is presented by students discussing the process of developing a collaborative vision for each edition. Scripps College Press was founded in 1941. In 1986 Kitty Maryatt began teaching the Typography and the Book Arts class; for the next 30 years, Kitty and the students of the class produced an artist book each semester during which the students wrote their own texts, developed imagery, hand-set metal type, printed the collaborative book by letterpress, and bound the books. This bibliography documents all the books produced under the direction of Professor Maryatt, devoting four pages to each book and provides color photos of each book, along with bibliographic and biographical details. Also included is a brief history of the press and lists the Goudy Lecturers and institutions with standing orders.

**59 [Stanbrook Abbey Press] Saint Augustine of Hippo (354-430 AD) and Saint Ignatius of Antioch (d. circa 108 AD).** *Unless the Grain Die.* Worcester, UK: Stanbrook Abbey Press, 1961. Small Folio. 11 7/8 x 8 1/4 inches. [viii], 18, [2] pp. Half-title, title page printed in black and red inks with a wheat-stalk ornament in gilt, initial letters in blue, wheat stalk ornaments deployed throughout the text in red ink; text clean, unmarked. Maroon leather spine, decorative paper over boards, front cover titled in gilt with wheat-stalk ornament, spine titled in gilt, John Mason Silurian end-papers in blue, clear plastic dust-jacket; binding square and tight, jacket with small tear at head of rear panel. Bookseller’s ticket of Philip C. Duschnes on rear paste-down, and their description laid in. LH823-022. Very Good.

\$ 250

LIMITED EDITION of 200 total copies, this is copy number 37, this is one of 40 copies printed throughout on Twelve by Eight Silurian papers handmade by John Mason. Printed with handset Spectrum types, decorations by Margaret Adams, bound by George Percival and Rigby Graham. Contains 3 devotional texts following

Augustine's Commentary on John vi and xii, and Ignatius' commentary on the Letter to the Romans, carefully rendered with love and devotion as one would expect of a community of women dedicated to a life of devotion to Our Lady of Consolation. The future abbey was founded in 1623 at Cambrai. The nuns were imprisoned during the French Revolution and subsequently fled to England in 1838. Stanbrook Abbey Press was established in 1876 to publish devotional literature and in fine printing editions. Under Dames Hildelith Cumming and Felicitas Corrigan, the press built an international reputation for fine printing. Fine press printing ended in 1990 upon the death of Dame Werburg Welch, an artist whose work in a range of media is well-known throughout England. Philip Duschnes' description emphasizes the handmade papers of John Mason of the Twelve by Eight paper mill and reads "NOT ONLY A FINE EXAMPLE OF MODERN HANDMADE PAPER but an excellent example of modern fine printing by a truly private press; one of the few turning out commendable productions." A marketing enticement to Edwards Huntington Metcalf (1911-2001), who was an enthusiastic collector of all things paper-making. REFERENCE: Butcher, *Stanbrook Abbey Press, 1956-1990*, No. A6. 54 copies OCLC.

**60 THOMAS, Peter** (b. 1954) and **THOMAS, Donna** (b. 1957), **LOWDERMILK, Susan** (b. 1963) and **THRAMS, Andie** (b. 1952). *Hope?* Santa Cruz, CA: Peter and Donna Thomas, et al, 2022. 12 artists books, described below, are housed in a wooden reliquary. The reliquary measures 13 x 8.5 x 7 inches. Books, made of handmade and commercial paper using woodcut, linoleum cut, pressure print, photogram, letterpress, digital printing, watercolor, gouache, and ink painting; other materials include brass, wood, wildfire charcoal and ash, as described below. SIGNED by the 4 artists on the colophon. TPK1122-001. Fine.

\$ 3,400

LIMITED EDITION of 32 copies. *Hope?* is a collaborative art project created by Susan Lowdermilk, Donna Thomas, Peter Thomas, and Andie Thrams. Through field work in recently burned and still green forests in Oregon and California, the artists investigated the complex topics of tree mortality, catastrophic wildfire, and climate change. The artists created this reliquary of artists' books and artifacts to bear witness to the devastation of western forests and share their discoveries as they grappled with what they learned and pondered the question of hope at this pivotal moment in the Anthropocene epoch. The reliquary was made by Taylor Millar, a woodworker from Lagunitas, California. The reliquary is made of repurposed Douglas fir and locally sourced coast redwood. The title is hand-stamped on brass attached to the base of the structure. The colophon for the project is mounted inside the center shelf in the reliquary and is SIGNED by all four artists.

Titles in this series are:

**LOWDERMILK, Susan, THOMAS, Donna, THOMAS, Peter, and THRAMS, Andie.** *About Hope?* Eugene, OR; Santa Cruz, CA; Coloma, CA, 2022. Tall Narrow 8vo. 9 x 4 3/8 inches. 39 pp. 3 artist's statements, short description of the books in the series, color photographic illustrations; text clean, unmarked. Color pictorial wraps, perfect bound; binding square and tight. #25 of 32 copies. Fine.

**THOMAS, Donna and THOMAS, Peter.** Text by **BERRY, Wendell** (b. 1934). *Be Joyful*. Santa Cruz, CA: Peter and Donna Thomas, 2022. Accordion-Fold Narrow Broadsheet. 8 1/2 x 2 3/4 inches. Unpaginated. [2] pp. Multicolor design with Wendell Barry's text on one side and Peter and Donna Thomas's linocut nature design as the background for the text. Two slices of thin wood veneer in dark brown with two panels of the broadsheet mounted to the boards; binding square and tight. Fine.

**LOWDERMILK, Susan.** Text by **JOHNSON, Boris** (b. 1964). *Breathe*. Eugene, OR: Susan Lowdermilk, 2022. Single sheet of paper measures 8 1/4 x 11 1/2 inches and is printed on both sides. The Boris Johnston quote is printed in light green ink, and is hidden by a tipped-in woodcut illustration of the view looking up into a canopy of redwood forest, the sheet is folded twice, the other side of the sheet is printed in black ink. All is laid in a bifold of light green paper with windows cut-out so as to read the black-ink text. Fine.

**THOMAS, Peter, text. LOWDERMILK, Susan, THOMAS, Donna, and THRAMS, Andie.** *Catastrophic Wildfire*. Delta Campground, Willamette National Forest, OR, 2022. 10 x 4 3/4 inches. Single sheet of printed paper, lashed to a stretcher frame with red thread, the sticks lashed together with copper wire, the frame made of burned sticks gathered at the site of the 2020 Holiday Farm Fire. Fine.

**LOWDERMILK, Susan, THOMAS, Peter, and THRAMS, Andie, text.** *Invincible/Endangered*. N. P.: 2022. Single sheet of paper, O-folded to form a long narrow book, 9 3/4 x 3 1/4 inches. Both sides of the paper are printed with pressure printed images of giant sequoias, text printed in metal and wood types on the "pages" of the text. The paper is vintage Bodleian mold-made paper from Hayle Mill, England, the "book" is housed in a sleeve made with Glama translucent vellum paper. Fine.

**THOMAS, Donna and WHITMAN, Walt** (1819-1892), text. *Fire Followers*. Santa Cruz, CA: Donna Thomas, 2022. Paper folder 6 1/2 x 4 3/4 inches. Cover paper handmade by Peter Thomas and relief printed by Donna Thomas using redwood leaves, illustrated front cover label on the folder. The folder houses 8 individual sheets of paper, 7 with Donna Thomas' hand-colored linoleum cut illustrations of flowers and 1 sheet with the Walt Whitman quotes. Fine.

**ATTENBOROUGH, David** (b. 1926), **BERRY, Wendell** (b. 1934), **RICH, Louise Dickinson** (1903-1991), **SOLNIT, Rebecca** (b. 1961), and **THUNBERG, Greta** (b. 2003), texts. *Hope Calls for Action*. Single Sheet of folded paper. 4 1/2 x 4 1/2 inches. [4] pp. The text block of this work is a square flexagon with 4 flexagon pages with quotes from various

writers and thinkers on the subject of climate change and its implications for our planet and the life it nourishes, the flexagon paper is Strathmore Pastel, the text is letter press printed with metal type and wood types in various colors; the flexagon is held in an expanding file folder made with French Paper Company Speckleton paper. Fine.

**THOMAS, Donna, THOMAS, Peter, and THRAMS, Andie.** *Old Growth Matters*. Santa Cruz, CA; Coloma, CA, 2022. Hand-sewn Pamphlet. 6 1/4 x 4 1/2 inches. [20] pp. Cover and text papers handmade by Peter Thomas, text letterpress printed by Peter Thomas and includes woodcuts by Susan Lowdermilk, Donna Thomas, and Andie Thrams. Covers are painted with ink, watercolor, and gouaches by Lowdermilk, D. Thomas and Thrams, cover images vary as they were painted while visiting burn sites in Oregon and California. Fine.

**THRAMS, Andie.** *Mass Unraveling*. Coloma, CA: Andie Thrams, 2022. Scroll. 4 7/8 x 1 inch, closed. Unravels to 4 1/2 x 40 inches. Single sheet of Awagami kozo paper, attached to a wooden dowel and wooden strip and tied with linen thread, the imagery on the scroll was handprinted in ink by A. Thrams and digitally printed on this scroll, "The burnt forest imagery evokes the destructive force of catastrophic wildfire in the American West." Fine.

**DIOUM, Baba** (b. 1937), **HILL, Julia Butterfly** (b. 1974), and **LOWDERMILK, Susan**, text. *Only What We Love*. Two 6-page accordions bound together between printed-papercovered boards. 5 5/8 x 2 3/4 inches. [6] pp. Printed letterpress by Donna Thomas on Peter's handmade papers, foreground accordion in shape of trees by Donna Thomas. Fine.

**GEISEL, Theodor Suess** (1904-1991). *Resilience*. Eugene, OR; Santa Cruz, CA; Coloma, CA: The Artists, 2022. 12-Page Accordion-Fold Pages. 6 3/4 x 4 3/8 inches. Text letterpress printed by Peter Thomas using wood type on Arches Text Wove paper, watercolor and gouache painting by Andie Thrams, woodcuts by Susan Lowdermilk, linoleum cut by Donna Thomas. Fine.

**LOWDERMILK, Susan, THOMAS, Donna, THOMAS, Peter, and THRAMS, Andie**, text. *Vast Unseen Networks*. Eugene, OR; Santa Cruz, CA; Coloma, CA: The artists, 2022. 6 Accordion Pages. 6 3/8 x 4 inches. Folded paper cover pamphlet-stitched through first valley fold of accordion, cave paper handmade by Peter Thomas, text paper marbled by Iris Nevins, Cover and interior woodcuts by Donna Thomas and Andie Thrams, text letterpress printed using metal and wood types. Fine.

**THRAMS, Andie**, et al, text. *Whiskey Tango Foxtrot*. Coloma, CA: Andie Thrams, 2022. 24 G-Fold pages housed in a folding paper case. 4 1/2 x 4 1/2 inches. Original images by Andie Thrams scanned from ink and watercolor on kozo paper, text paper is Awagami kozo, cover paper handmade by Cave Paper, printed paper label on front cover. Fine.

The reliquary holds a vial containing charcoal and ash, relics the artists gathered from burned forests in California and Oregon.



**61 [Twelve-by-Eight Press] LUBBOCK, Joe G.** (1915-2019). *Art and the Spiritual Life*. Leicester, UK: Twelve-by-Eight Press, 1967. Folio. 16 3/16 x 11 1/2 inches. 22 pp. Half-title, title page printed in black and ochre inks (printer's device in ochre), 16 plates (2 double-page), 3 headpieces (2 color), tissue guards; text clean, unmarked. Gilt-stamped full vellum, clear plastic dust-jacket; binding square and tight. SIGNED by the artist. LH823-031. Fine.

\$ 300

FIRST EDITION, LIMITED to 150 copies, this is number 108, designed by Will Carter of the Rampant Lions Press, and printed by the Stellar Press at Barnet on handmade paper by J. Barcham Green at Hayle Mill, Maidstone, bound by John Mason and G. S. Percival at Leicester. The prints were designed and hand printed by the artists from copperplates worked by engraving, aquatint, soft ground, intaglio, relieve and deep etching, with some additional color from linoblocks. The accompanying text include thoughts on relationships wetter art and religion which are felt to have contemporary and permanent validity, on some affinities between disciplines of art production and religious disciplines, the role of symbols and imagery in the spiritual life and the relevance of art of the mystical. John Mason ran the Twelve by Eight Press and Papermill in Leicester until his death in 1980. The name derives from the size of mold used for most of his papers. Mason made his papers from a wide range of materials, including nettles, grasses, cow-parley and even nylon. PROVENANCE: Edwards Huntington Metcalf (1911-2001), was an enthusiastic collector of hand-made papers. 45 copies OCLC.

**62 WAGNER, Henry Raup** (1862-1957). *Bullion to Books: Fifty Years of Business and Pleasure*. Los Angeles, CA: The Zamorano Club, 1942. 8vo. 9 3/16 x 6 1/4 inches. [xii], 370 pp. Half-title, title page printed with the Zamorano logo in brick-red ink, 5 plates including the frontispiece portrait of Wagner, checklist of Wagner's writings, index; text clean, unmarked. Blue-green cloth, spine titled in gilt, added clear plastic dust-jacket, LACKS the original printed jacket; binding square and tight, closed-tear repairs to the head of the last two fly leaves. INSCRIBED by the author, "To my fellow member Harry L. Dunn, H. Wagner." LH823-048. Very Good.

\$ 200

FIRST EDITION printed by Anderson & Ritchie : The Ward Ritchie Press, designed by Gregg Anderson. These are the personal memoirs of Henry R. Wagner, the American book collector, bibliographer, cartographer, historian, and business executive, dedicated to his wife, Blanche. Wagner was the author of more than "170 publications, including books and scholarly essays, mainly about the histories of the American frontier and the Spanish exploration and colonization of Mexico. He also assembled tens of thousands of books and manuscripts and formed several collections from them." Wikipedia. PROVENANCE: Harry L. Dunn (1894-1988) was a senior partner in the law firm of O'Melveny & Myers who pioneered American student exchange programs. This copy is accompanied by two TYPED LETTERS, SIGNED from Henry Wagner to Roger John Sterrett (1879-1959), June 13, 1947,

representing the Committee to Celebrate the California Centennial. Sterrett was a leading figure in the Historical Society of Southern California in the 1940s and 50s. In 1931, Sterrett organized a pageant and street parade to celebrate the 150th anniversary of the founding of Los Angeles. The second letter is dated July 8, 1931 to southern California historian Marion Parks (b. 1904) regarding documents discovered in Mexico by Vernon D. Tate (1909-1989), librarian and researcher, and founder of the American Documentation Institute. REFERENCE: Ritchie: *The Ward Ritchie Press and Anderson, Ritchie & Simon*, p. 88. 97 copies OCLC.

**63 [Whittington Press] MORGAN, Gwenda** (1908-1991), Illustrator, **RANDLE, John**, Introduction. *The Wood-Engravings of Gwenda Morgan. With an Introduction by John Randle*. (Andoversford, Gloucestershire, UK): The Whittington Press, (1985). 4to. 10 3/4 x 7 3/4 inches. [44], [8] pp. Half-title, tipped in frontispiece wood engraving, title page printed in black and red, roster engraving on dedication page, 50 illustrations printed from the original engravings on Zerkall mound-made paper, list of books with Gwenda Morgan's illustrations; text clean, unmarked. Full natural linen cloth, illustrated front cover label, printed paper spine label, brown end-papers; binding square and tight. Subscription slip for the Press laid in. SIGNED by Gwenda Morgan on the colophon. GIL123-020. Fine.

\$ 300

LIMITED EDITION of 335 copies set in 12-point Bell types, this is copy number 214 of 300 copies bound by Smith Settle in natural linen cloth. "This selection of Gwenda Morgan's work is made up of her favorite blocks, and accounts for perhaps a quarter of her total output. She stopped engraving in 1980 and paints from time to time in oils, though her subjects are still the Sussex countryside and its building and inhabitants. The illustrations in this book are printed from the original block (with the exception of no. 37 for which the block is lost) on a bright, white mould-made paper, to give the sparkle to her work which she particularly likes." From the Introduction. REFERENCE: Butcher, *The Whittington Press, A Bibliography 1982-93*, No. 79.

**64 [Whittington Press] PHIPPS, Howard** (b. 1954), Illustrator. *Further Interiors. Wood Engravings by Howard Phipps*. (Risbury, Herefordshire): The Whittington Press, (1992). 4to. 10 1/2 x 7 5/8 inches. [20] double leaves folded at the fore-edge. 15 wood engravings (4 color), plus an additional engraving on the colophon, printed from the original engravings on Zerkall Rosa and Ingres papers; text clean, unmarked. One of 235 copies bound Japanese-style, laced with black ribbon, in dark grey handmade paper covers folded at the fore-edge, Ingress title-label within a rectangular blind panel on the front cover, housed in a slip case covered with Strathmore Grandee Toro Black paper and an Ingress title-label on the slip case spine; binding square and tight. SIGNED by Howard Phipps on the colophon. GIL123-012. Fine.

\$ 250

LIMITED EDITION of 300 copies set in Cochin types, this is copy number 221 of 300 copies bound by the Fine Bindery. "This book continues the theme of *Interiors*, published in 1985, and includes several of Howard Phipps's meticulous coloured

engravings. This time the meaning of the word ‘interiors’ was stretched a little to include some open spaces which were enclosed in their different ways. Howard did the drawing for the engraving of our fireplace a Manor Farm while we were on the point of leaving the house.” Butcher, p. 116. REFERENCE: Butcher, *The Whittington Press, A Bibliography 1982-93*, No. 112.

**65 [Yellow Barn Press] WALSDORF, Jack** (1941-2017), compiler. *The Yellow Barn Press: A History and Bibliography. With History and Comments by Neil Shaver*. Council Bluffs, IA: The Yellow Barn Press, 2001. Folio. 12 3/4 x 9 1/4 inches. (xviii), (124) pp. Half-title, title page printed in black and red, 22 color plates (1 folding), 58 illustrations, index; text clean, unmarked. Black oasis goatskin spine, John DePol-designed patterned paper over boards, brown leather spine label titled in gilt, opaque glassine dust-jacket, housed in a clamshell box covered in black cloth with printed paper spine label with an additional paper spine label laid-in; binding square and tight. Original prospectus included. GIL123-002. Fine.

\$ 450

LIMITED EDITION of 175 copies, this is copy number 74, designed and printed by Neil Shaver, composed in Monotype Perpetura by Michael and Winifred Bixler in Skaneateles, New York, printed on Zerkall paper. Binding at Campbell-Logan Bindery, calligraphy by Jerry Kelly. Neil Shaver (1924-2019) founded the Yellow Barn Press in the 1960s. He started with poetry books in the late 1970s and early 1980s, but focused his fine press printing efforts on books about printing and books about books in the mid-1980s. Jack Walsdorf and John dePol (1913-2004) were important collaborators throughout the years. 72 copies OCLC.

**66 [Yosemite] KNEELAND, Samuel** (1821-1888). *The Wonders of the Yosemite Valley, and of California*. Boston, MA: Alexander Moore, Lee & Shepard; New York, NY: Lee, Shepard & Dillingham, 1872. 4to. 10 1/2 x 7 inches. 98 pp. Half title, text printed within red-ruled borders, 20 mounted albumen photographs (including the frontispiece) with tissue guards, 2 maps, 3 woodcut figures, index; text unmarked, LACKS tissue guard at page 35, foxing to tissue guards. Blind-, black- and gilt-stamped dark green pebbled cloth two medallions on front cover in colors, all edges gilt; binding square and tight, rubbed, corners and spine ends showing. Bookplate of G. Ducharme on front paste-down. Date “December 25th 1872” inked on front free end-paper. Rubber stamp in red ink on title page is mostly obscured. RARE. KD823-002. Good.

\$ 17,500

THIRD EDITION, revised and enlarged, second printing with 20 original photographic illustrations by John P. Soule as listed in the index, instead of the more commonly found copies with only 10 photographs. Samuel Kneeland was a professor of zoology and physiology at the Massachusetts Institute of Technology. This is one of the better early guide books to the Yosemite region and also includes an account of traveling the transcontinental railroad from the east coast to California and back in July 1870. Each edition of this guide book included new information. The second edition added an account of the 1872 earthquake, and a section entitled “The Yosemite in 1872”

which is based on information directly supplied by John Muir, which is the first appearance of Muir's writings in a book. The third edition incorporates material gathered by Kneeland during his second trip to Yosemite in the summer of 1872 and account of "Winter in the Yosemite Valley" and "The Yosemite Glaciers," are based on observations by Muir, who is quoted at length. The second printing of the third edition increased the number of mounted photographic prints supplied by Soule from 10 to 20. Photographer John Payson Soule (1828-1904), was a photographer and publisher in Boston, MA and Seattle, WA. Soule published works by Martin M. Hazeltine and others. The title page of this work states "With Original Photographic Illustrations by John P. Soule. However, the photographs in this volume" have recently been re-attributed to the photographer Martin Mason Hazeltine" (1827-1903). Soule purchased many of Hazeltine's California negatives, copyrighted them in 1870, and began selling them in Boston." See: Ogden. PROVENANCE: Gonzague Ducharme was a noted Canadian collector and bookseller. His bookstore opened in Montreal in 1914. He died in 1950 with an inventory of more than 300,000 books in French and English. See Gerson, *History of the Book in Canada*, Vol. 2, p. 400. REFERENCES: Cowan, *Bibliography of the History of California*, (1952 ed.), p. 131; Currey and Kruska, *Bibliography of Yosemite*, No. 225; Kimes and Kimes, *John Muir, A Reading Bibliography*, p. 3; Ogden "God's Great Plow and the Scripture of Nature," *California History*, Vol. 71, No. 1 (1992), p. 99; Rocq, *California Local History*, 5218.

**67 [Yosemite] STORNOWAY, Lewis** [pseudonym for **MacKENZIE, George Gordon** (1849-1922). *Yosemite: Where to Go and What to Do. A Plain Guide to the Yosemite Valley, the High Sierra, and the Big Trees*. San Francisco, CA: C. A. Murdock & Co., 1888. 8vo. 8 x 5 3/8 inches. [ads ii], 98, [ads 2, 1 blank] pp. Map, tables, 20 woodcut illustrations; text with a few discreet ex library markings. Library re-bind in plain red cloth with shelf label on front cover partially removed, clear plastic dust-jacket; binding square and tight, covers soiled, jacket worn. Bancroft Library bookplate on front pastedown, with withdrawn rubber stamp. SCARCE. KD823-001. Good.

\$ 650

FIRST EDITION. "This little book is intended to meet an existing demand for a reasonably brief yet comprehensive Guide to the sights of the Yosemite Valley and to the neighboring places of greatest interest." From the Preface. An early guide to Yosemite Valley to accommodate wealthy tourists from the east. George MacKenzie was born in New York state but relocated to the Sierra Nevada foothills in 1886. He was a newspaperman who wrote a few articles and letters about Yosemite for Century magazine during 1890-1892, urging reform in park and forest management. In 1898 MaKenzie was hired by the General Land Office as one of eleven assistants to two Special Agents appointed to protect Yosemite National Park. These assistants were to expel sheep herders, fight forest fires, and arrest individuals in the Park who used firearms. He died in October 1922 of a heart attack in Sacramento, CA.

REFERENCES: Currey and Kruska, *Bibliography of Yosemite*, No. 239; Howes, *U.S.iana*, No. 1045. 15 copies OCLC.

**68 [Western American, Yosemite] TABER, Isaiah West (1830-1912).** *The Bridal Veil Falls, 900 feet, Yosemite, Cal.*, Taber Photo, San Francisco, A 9, circa 1865-1866. Original Albumen Photograph. 12 x 9 1/4 inches. Mounted on 20 x 16 inch stiff board with a window frame attached by tape to the back mount, the photo bears a printed caption and photographer's number on the bottom margin; edges frayed, toned. KD123-039. Very Good.

\$ 400

Bridal Veil Fall is one of the most prominent waterfalls in the Yosemite Valley. The waterfall is 617 feet high and flows year round. Isaiah Taber first visited California in 1850, working 4 years as a miner and farmer. He returned to California in 1864 to work with photographers Bradley and Rulofson, working in their studio until 1871. "Taber established the 'Taber Gallery' at No. 12 Montgomery Street in 1872. His highly successful business was well-known for portraiture and a vast stock of California and Western views - many of which were the unacknowledged works of other photographers. ... Taber's career ended in 1906 when his entire collection of glass plates, view negatives and portraits on glass were destroyed in the San Francisco earthquake and fire." Finding aid to Miscellaneous Views of California taken by I. W. Taber, circa 1890-1899, at the Bancroft Library. The Getty Research Institute states that "After the American photographer Carleton E. Watkins (1829-1916) went bankrupt in 1873-1874, Taber acquired and printed Watkins' old negatives taken between 1861 and 1873, mostly views of Yosemite National Park, California."

**69 [Western American, Yosemite] TABER, Isaiah West (1830-1912).** *Cap of Liberty, Yosemite Valley, Yosemite, Cal.*, Taber Photo, San Francisco, B 379. Original Albumen Photograph. 7 7/8 x 4 7/8 inches. Mounted on 14 x 11-inch stiff board with a window frame attached by tape to the back mount, The photo bears a printed caption and photographer's number on the bottom margin; some minor toning to the outer margins of the print. KD123-040. Fine.

\$ 250

Liberty Cap is a granite dome in Yosemite National Park, California. The geological feature lies at the extreme northwestern margin of Little Yosemite Valley. It lies adjacent to the north Nevada Fall, on the John Muir Trail. It rises 1,700 feet from the base of Nevada Fall to a peak elevation of 7,080 feet.

**70 [Western American, Yosemite] TABER, Isaiah West (1830-1912).** *The Vernal and Nevada Falls, From Glacier Point, Yosemite, Cal.* Taber Photo, San Francisco, B 436. Original Albumen Photograph. 4 7/8 x 7 5/8 inches. Mounted on 11 x 13 7/8-inch stiff board with a window frame attached by tape to the back mount, The photo bears a printed caption and photographer's number on the bottom margin, some foxing in the image. KD123-041. Fine.

\$ 250

Vernal Fall and Nevada Fall are cascades that succeed one another along the Merced River in Yosemite National Park. Both are clearly visible from a distance; this image was taken from Glacier Point, a viewpoint above Yosemite Valley. It is located on the south wall of Yosemite Valley at an elevation of 7,214 feet above Curry Village. Between 1872 and 1967, it was the site of the Yosemite Firefall.

**71 [Western Americana, Yosemite] WASHBURN, Jean Bruce** (1838-1904). *Yo Semite: And Other Poems*. San Francisco, CA: Jos. Winterburn & Co., Book & Job Printers and Electrotypers, (1887). 8vo. 9 x 5 3/4 inches. [ii], 34 pp. 4 engraved illustrations, tailpiece; text clean, unmarked. Blind- and gilt-stamped brown cloth, decorative end-papers; binding square and tight, rubbed. Red rubber stamp, "PHIL KAPLAN" on front pastedown. KD623-012. SCARCE. Very Good.

\$ 150

FIRST EDITION, thus. 'Yo Semite' is a lengthy ode based upon Yosemite Indian legends. This volume prints an enlarged version of the ode and eight other poems. "The four full page woodcut illustrations depict Yosemite Valley scenes. Jean Bruce Washburn was Yosemite's resident poetess who lived at Wagon. Her poetry was mainly rural or classical in theme. A biographical sketch of the author appears in Shirley Sargent, *Pioneers in Petticoats: Yosemite's Early Women, 1856-1900* (1966), pp. 31-32. All copies currently on the market at the time of this writing are reprints. REFERENCE: Curry & Kruska, *Bibliography of Yosemite*, No. 389. 16 copies OCLC.

**72 [Western Americana, Yosemite] WHITNEY, Josiah Dwight** (1819-1896). *The Yosemite Guide-Book: A Description of the Yosemite Valley and the Adjacent Region of the Sierra Nevada, and of the Big Trees of California*. [Sacramento, CA]: Published by Authority of the Legislature, 1870. At Head of Title: Geological Survey of California, J. D. Whitney, State Geologist. 4to. 9 1/4 x 6 3/4 inches. 155, [last blank] pp. Half-title, frontispiece (Plate VIII), title page printed in red and black inks, tables, 20 woodcut figures, 8 plates all with tissue guards (this includes the frontispiece), two maps in pockets inside front and rear boards; text clean, unmarked, the preliminaries are foxed, the maps have toning and small tears at folds, the rear map has chips in the outer margins. Gilt-stamped dark green cloth, brown coated end-papers; binding square and tight, rubbed, lower corner of front board showing. KD623-014. Good.

\$ 850

FIRST EDITION, SECOND PRINTING, consisting of 800 copies. Stereotyped from the plates used for the first edition, first printing. Same text and collation, but title page is dated 1870. "The most influential publications of the California Geological Survey were the series of Yosemite guide books between 1869 and 1874. These publications were intended to serve as tourist guides to the Yosemite region and various groves of giant sequoia." Currey and Kruska, p. 50. "Although these guide-books are long out of date, they have a literary quality that preserves their value," Farquhar, "The

Literature of the high Sierra,” in *The Quarterly News-Letter of the Book Club of California*, 2 (December 1934, p. 8. The second printing of the first edition of *The Yosemite Guide-Book* was stereotyped from the plates used for the first printing. Same text and collation, but the title page is dated 1870. The Map of the Yosemite Valley was redrawn for this printing. The two maps are present here: 1) “Map of a portion of the Sierra Nevada adjacent to the Yosemite Valley, 24 x 33 inches, “with. J. Bien, NY. 2) “Map of the Yosemite Valley from surveys made by order of the Commissioners to manage the Yosemite Valley and Mariposa Big Tree Grove by C. King and J. T. Gardner, 1865.” 19 1/8 x 28 1/4 inches. Engraved & Printed by Julius Bien, NY. The Yosemite Guide-Books were a re-working of Whitney’s *The Yosemite Book* (1868); in all these works, Whitney advocated the protection of Yosemite, and was one of the first to propose creation of a national park. REFERENCES: Currey & Kruska, *Bibliography of Yosemite*, No. 61; Farquhar, *Yosemite, the Big Trees and the High Sierra*, No. 7c; Rocq, *California Local History*, 5171.