

JOHN HOWELL

 *for Books*

Artist and Fine Press Books
53rd California International Antiquarian Book Fair
February 7-9, 2020

Come see me in Booth 212,
Pasadena Convention Center, Exhibit Hall and Ballroom
300 E Green Street
Pasadena, CA 91101



John Howell for Books

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THE FINE PRINT:

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Prices quoted are in US Dollars. California residents will be charged applicable sales taxes. We request prepayment from new customers.

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 contains 62 Artist's Books and Fine Press materials offered for sale by John Howell for Books at the 53rd California International Antiquarian Book Fair, February 7-9, 2020 at the Pasadena Exhibition Center.

BOOK FAIR FINDS

In an effort to encourage young collectors, the ABAA promotes “Book Fair Finds,” in which dealers offer a special section in their booths of material priced at \$100 or less. My Book Fair Finds will be of interest to Foodies and California History collectors.

1 COSMAN, Madeleine Pelter (1937-2006). *Fabulous Feasts: Medieval Cookery and Ceremony*. New York: George Braziller, (1976). 4to. 10 1/4 x 7 1/2 inches. 224 pp. Illustrations throughout (some color), bibliography; text clean, unmarked. Blind-stamped red cloth, spine titled in gilt, dust-jacket in archival mylar; binding square and tight, shelf wear to jacket. PB218-019. Good.

\$ 12

FIRST EDITION. “In 1968, Madeleine Cosman became founding director of the City College of New York Institute for Medieval and Renaissance Studies, which granted undergraduate and graduate degrees. From the 1970s she helped organize the Renaissance Fair at the Cloisters. She was also a scholar of medieval medicine. Her book *Fabulous Feasts: Medieval Cookery and Ceremony*, was nominated for a Pulitzer Prize and the National Book Award.” Wikipedia.

2 HIEATT, Constance Bartlett (d. 2011) and **BUTLER, Sharon**. *Pleyn Delit: Medieval Cookery for Modern Cooks*. Toronto, etc.: University of Toronto Press, (1979). 8vo. 9 1/4 x 5 5/8 inches. xx, 172 pp. Red marginal illustrations, illustrations in the section “On Subtleties”, bibliography, glossary, index; text clean, unmarked, pages lightly toned. Perfect-bound wrappers; binding square and tight, light toning and shelf wear to covers. PB218-010. Very Good.

\$ 10

FIRST PAPERBACK EDITION. “Constance Bartlett Hieatt was an American scholar with a broad interest in medieval languages and literatures. She was particularly known as one of the world’s foremost experts in English medieval cooking and cookbooks, and authored and co-authored a number of important books considered essential publications in the field. Hieatt’s work on English medieval cooking included editing and translating medieval manuscripts and prolonging modern adaptations for the recipes. She frequently collaborated with Sharon Butler, and they produced a bestseller with the 1976 book *Pleyn Delit: Medieval Cookery for Modern Cooks*.” Wikipedia.

3 The Junior League of Pasadena. *The California Heritage Cookbook*. Garden City, NY: Doubleday & Company, Inc, 1976. 4to. 10 1/2 x 7 1/4 inches. [viii], 424 pp. 3 black-and-white half-tone photographic illustrations, checklist of Garnett’s writings; text clean, unmarked. Green cloth, gilt-titled spine dust-jacket in archival mylar; corners and spine ends softened, jacket chipped, separated at front hinge and held together with cellophane tape. PB218-018. Good.

\$ 10

FIRST EDITION, designed by Laurence Alexander, illustrated by Genevieve Molloy Wilson. Arranged by geographical region, this cookbook unveils California’s colorful

history and cuisine which combines Spanish, Mexican, Italian, Chinese, French, German, and many other nationalities to create the “California pot.”

4 MARGOLIS, Jack S. and ALANI, Daud. *Cooking for Orgies & Other Large Parties: How to Cook and Serve Fabulous Six Course Gourmet Dinners for 10 to 30 People in One Hour for \$1.00 per Person. Introducing the Unique Integrated Recipe Techniques (A Complete Preparation Plan for the Entire Meal).* (Los Angeles, CA): Cliff House Books, (1972). Square 8vo. 7 x 7 inches. (176) pp. Illustrations by David Hadlock throughout, text printed in various colors on papers of various colors; text clean, unmarked, paper toned. Flexible gilt-stamped red leatherette; binding square and tight, shelf wear and toning to covers. PM1119-016. Good+.

\$ 75

FIRST EDITION. This book explains how to have a stress-free evening with friends, serve impressive but uncomplicated and inexpensive food whilst improving the lives of yourself and your friends, written by two self-described Hollywood bachelors. Jack Margolis is a counterculture writer; he is best-known for his pro-marijuana book *A Child's Garden of Grass* (1970). Daud Alani is an actor known for his role in *Femme Fontaine: killer Babe for the C.I.A.* (1994) and his famous orgy cookbook.

5 PICKARD, Nancy (b 1945). *The 27-Ingredient Chili Con Carne Murders: Based on Characters and a Story Created by Virginia Rich.* (New York): Delacote Press, (1993). 8vo. 8 1/2 x 5 5/8 inches. [vi], 296 pp. Half-title, title page vignette; text clean, unmarked. Quarter cloth, paper over boards, gilt-titled spine, dust-jacket in archival mylar, recipes on end-papers; minor shelf wear to jacket, else fine. Bookseller ticket on front jacket flap. INSCRIBED AND DATED BY THE AUTHOR on the title page. PM1119-015. Very Good.

\$ 15

FIRST EDITION, first printing. “The ‘culinary queen of crime’ returns in a delectable novel of food and foul play. Much-loved chef and amateur sleuth Eugenia Potter finds herself mixed up in murder in *The 27-Ingredient Chili con Carne Murders*, a book that marks the exciting collaboration of two mistresses of mystery, Nancy Pickard and Virginia Rich. When Eugenia Potter receives an urgent phone call from the manager of her ranch, Las Palomas, in Tucson, she’s only too happy to drop everything and fly home. After all, something inside her is telling her to get back to the desert ranch - why else would she be cooking spicy Mexican meatball soup at her cottage in Maine, where clam chowder should be on the menu?” Jacket flap. Nancy Pickard is a US crime novelist; she is the only author to win all four Macavity Awards (5 times), Agatha Awards (4 times), an Anthony Award, and a Shamus Award.

6 PICKARD, Nancy (b 1945). *The Secret Ingredient Murders. Based on the Character Created by Virginia Rich.* (New York): Delacote Press, (2001). 8vo. 8 1/2 x 5 5/8 inches. [x], 261 pp. Half-title; text clean, unmarked. Quarter cloth, paper over boards, spine titled in red foil, dust-jacket in archival mylar; binding square and tight. PM1119-014. Fine.

\$ 15

FIRST EDITION, first printing. "Hailed by the San Francisco Chronicle as 'one of the most delightful new detectives to appear in years.' Eugenia Potter is back in the kitchen - and on the case of a wily killer who has shattered the peace of an idyllic New England town. The beloved detective and chef extraordinaire created by the late Virginia Rich continues her adventures in this delectable mystery, penned by Rich's collaborator, Nancy Pickard. Now Mrs. Potter returns to solve a family matter of the words kind in *The Secret Ingredient Murders*." Jacket flap. Nancy Pickard is a US crime novelist; she is the only author to win all four Macavity Awards (5 times), Agatha Awards (4 times), an Anthony Award, and a Shamus Award.

7 [Spice Islands Home Economics Staff]. *The Spice Islands Cook Book*. Menlo Park, CA: Lane Book Company, (1961). 8vo. 10 1/4 x 8 1/4 inches. 208 pp. Half-title, color line drawings throughout that are sized full-page, half-page, quarter-page variously, charts of herbs and seeds, index of seasonings, index of recipes; text clean and unmarked. Illustrated cloth over boards, dust jacket in archival mylar, illustrated end-papers; binding square and tight, jacket rubbed, with small chip at top of rear panel. 1961 book order form for *The Sunset Cookbook* laid in. GG818-143. Very Good.

\$ 12

FIRST EDITION, first printing of this renowned cookbook, billed in 1961 as "the most complete book ever published about spices, herbs and seasonings." Recipes developed by Louise Driggs, illustrated by Alice Harth, and book design by Adrian Wilson. The book includes 382 tested recipes which taught America how to use spices in their everyday meal preparation. The book also includes a history of the discovery of spices by European explorers, tables of equivalents, charts of herbs, seasonings, and vinegars with multiple indexes for ease of access.

8 WATERS, Alice (b. 1944). *The Chez Panisse Menu Cookbook*. In Collaboration with Linda P. Guenzel, Recipes Edited by Carolyn Dille, Designed and Illustrated by David Lance Goines. New York: Random House, (1982). 8vo. 9 1/2 x 6 3/8 inches. xx, 312, [2] pp. Half-title, frontispiece, text printed in red and black inks, bibliography, index; text clean, unmarked, paper toned. Gilt-stamped brown cloth, dust-jacket in archival mylar; binding square and tight, shelf wear to price-clipped jacket. PM1119-017. Very Good.

\$ 20

Second Printing. In this cookbook, Alice Waters assembles 120 of Chez Panisse's inspired transformations of classic French dishes complied from the best meals served at Chez Panisse, including several galas, festivals, and special-occasion meals. Alice Waters is an American chef, restaurateur, activist and author. She is the owner of Chez Panisse, a Berkeley, CA restaurant famous for its organic, locally grown ingredients and for pioneering California cuisine.

9 ZELAYETA, Elena (1898-1974). *Elena's Favorite Foods, California Style*. Englewood Cliffs, NJ: Prentice-Hall, Inc., (1967). 8vo. 9 1/2 x 6 1/4 inches. [x], 310 pp. Decorations by Janet Anderson throughout, index; text clean, unmarked. Gilt-stamped cloth, dust-jacket in archival mylar; binding square and tight, corners softened, price-clipped jacket and jacket cover with shelf wear, extremities of jacket toned and chipped. PM1119-017. Very Good.

\$ 20

FIRST EDITION. In an effort to explain California-style cooking, Elena Zelayeta writes: Californians have come from all parts of the globe - the East and Middle West in early days, but also from China, Japan, Mexico and Europe. It takes adventuresome people to uproot themselves and move to a new spot, and this spirit shows in the California approach to food. Traditional, classical cooking influences our ways with food, but we're apt to vary the theme - to make a recipe easier to concoct, or even fancier - or to use local products instead of more exotic, harder-to-find ingredients. In the same menu we put together an entree from French cuisine, a vegetal cooked in the Oriental manner, a Mexican dessert; and it all turns out delightfully."

BACK TO OUR REGULAR PROGRAMMING

Fine Press and Artist Books

10 [Arion Press] DUNCAN, Robert Edward (1919-1988). *The Structure of Rime*. San Francisco: The Arion Press, 2008. 4to. 11 1/2 x 7 3/4 inches. (96) pp. Half-title, frontispiece, Introduction by Michael Palmer, 2 black-and-white photographs of the poet; text clean, unmarked. Red cloth, printed gray paper spine label, front and rear covers with a window in which appears an etching with aquatint by Frank Lobdell, slip case covered in grey paper and cloth; binding square and tight. Also included is an additional print, an etching with aquatint by Frank Lobell, SIGNED AND NUMBERED by the artist in an envelope and plastic bag as issued. Includes the original prospectus and other promotional material. Fine.

\$ 900

LIMITED EDITION of 301 copies, this is number 22 of 275 numbered copies designed and produced at the Arion Press under the direction of Andrew Hoyem using Monotype and hand-composed Perpetua type on German mold-made Zerkall Book Laid paper, and letter press printed. The text is the first collected edition of all 31 poems in the series *The Structure of Rime* by Robert Duncan. Introduction by Michael Palmer. Bob Duncan was an American poet and a devotee of Hilda H. D. Doolittle and the Western esoteric tradition who spent most of his career in and around San Francisco. Though associated with any number of literary traditions and schools, Duncan is often identified with the poets of the New American Poetry and Black Mountain College. Duncan saw his work as emerging especially from the tradition of Pound, Williams and Lawrence. Duncan was a key figure in the San Francisco Renaissance. Duncan's name is prominent in the history of pre-Stonewall

gay culture and in the emergence of bohemian socialist communities in the 1930s and '40s, in the Beat Generation, and also in the cultural and political upheaval of the 1960s, influencing occult and gnostic circles of the times. During the later part of his life, Duncan's work, published by City Lights and New Directions, came to be distributed worldwide, and his influence as a poet is evident today in both mainstream and avant-garde writing. This collected volume reprints poems and other writings that first appeared from 1960 to 1988 and six poems published for the time. Prints by Frank Lobdell (1921-2013) include 3 etchings with aquatint by Frank Lobdell, 1 each appear in windows on the front and rear covers of the binding and an extra print, an etching with aquatint, printed by David Kelso and signed and numbered by the artist. The extra print is titled: "Untitled, 8.1.91" and is numbered 19/20 and SIGNED BY THE ARTIST, suitable for framing. Frank Lobdell was an American painter, associated with the Bay Area Figurative Movement and Bay Area Abstract Expressionism.

11 [Arion Press] BENTLEY, William, screenplay and **BALDESSARI, John** (b. 1931), artwork. *Scenes from the Cutting-Room Floor*. San Francisco, CA: Arion Press, 2017. 4to presented in a 3-ring binder. 11 1/2 x 10 1/4 inches. x, 214, [2] pp. Half-title, introduction by Andrew Hoyem, Glossary of screenplay terms, numerous art pieces throughout most with cut-outs as part of the designs; text clean, unmarked. Burgundy vinyl over 3-ring binder with lettering white ink and color photographs mounted on the front cover; binding square and tight. Includes the original prospectus and a promotional letter from the Arion Press. Fine.

\$ 650

LIMITED EDITION of 300 numbered copies and 26 lettered copies, this is number 58, SIGNED by William Bentley and initialed by John Baldessari on the colophon. Conceived, designed, and produced under the direction of Andrew Hoyem, using Monotype composition in Remington Bold and Reproducing Bold types with handset Century Schoolbook, the paper is Classic Crest, pale blue for the text and white for the illustrations which are paginated in sequence with the text, printed letterpress, the cover photograph was taken by Lucy Gray in Hollywood with an inserted photograph of John Baldessari taken in his studio. *Scenes from the Cutting-Room Floor* includes twenty images by John Baldessari and an original text by William Bentley. This imaginative project is unusual in that the artist first produced the artwork, which served as the inspiration for the writer. The illustrations are based on publicity stills from old movies with the actors faces revoked with die-cut circles. Bentley wrote scenes that were not in the movies at all, but are to be read as rejects, the ribbons of film that ended up on the curving-room floor.

12 [Ashendene Press] ASSISI, Francesco di (1181-1226). *I Fioretti del Glorioso Poverello di Cristo S. Francesco di Assisi*. Chelsea: Ashendene Press, 1922. 8vo. 8 7/8 x 6 1/8 inches. [ii], i-viii, [2], 239, [1] pp. Text printed in red and black, decorative initials in red and blue designed by Graily Hewitt, 53 woodcut illustrations by Charles M. Gere throughout, printer's device

on the colophon in red; text clean, unmarked. Original limp vellum, spine titled in gilt, green silk ties; binding square and tight. Fine.

\$ 2,500

LIMITED EDITION of 240 copies on paper and 12 copies on vellum, this is one of the paper copies. The Little Flowers of St. Francis contains excerpts from various of St. Francis' written works, divided into 53 short chapters, illustrating the life of Saint Francis of Assisi. The collection became a classic collection of popular legends about Saint Francis and his early companions. Written a century and a half after the death of Francis of Assisi, the text is now regarded as an important primary source for the Saint's biography, but it was the most popular account of his life and relates many colorful anecdotes, miracles and pious examples from the life of Francis and his early followers. It is considered a masterpiece of Italian literature and a masterful work of the Middle Ages. REFERENCE: St. John Hornby, *A Descriptive Bibliography of the Books Printed at the Ashendene Press*, No. XXXI.

13 [Baja California] The International Company of Mexico. *Tierra Perfecta, or "Perfect Land" of the Mission Fathers. Lower California, The Peninsula, Now Open to Colonists* [Cover Title]. New York: W. E. Webb; San Diego, CA: Geo. H. Sisson; London: Captain Francis Pavy, no date [circa 1886]. Single Large Sheet, folded. 35 3/4 x 16 3/4 inches unfolded. [24] pp. Each page 9 1/2 x 6 inches. Seal of the International Company of Mexico on the front cover, 6 black-and-white half-tone photographs, 2 maps; text clean, unmarked. Single sheet of printed tan paper; light soiling to covers, small holes at folds, when closed there is a paper repair at the foot of the spine, pencil notations on front cover. II618-001. Very Good.

\$ 500

Barrett notes 2 different states for this promotional broadsheet, which contains 6 illustrations of orange groves, banana plants, olive and oak trees, and 2 maps; one of the US, and another of northern Baja California. These images do not line up seated with the text on the opposite side, so it would not do to trim the broadsheet. This promotional piece encourages emigration to Baja California, describing agricultural and mining opportunities and boasting about the city of Ensenada. George H. Sisson was a nineteenth-century American entrepreneur. He was born in Michigan and was an early real estate developer in Chicago. He was a mining engineer in Arizona, and with his profits from the Arizona operation, Sisson purchased a large land concession in Baja California on July 24, 1884 with Luis Huller. This concession extended between 29 degrees north and 32 degrees, 42 minutes north and included Cedros Island. Additional purchases extended their holdings to 13,325,630 acres. In 1885, Sisson and Huller formed the International Company of Mexico in Hartford, Connecticut, with Sisson as general manager. The company was sold to the British Mexican Land and Colonization Company in 1888. "The International Company of Mexico, especially in Ensenada, stood out for its use of the most advanced methods of capitalism as practiced in the United States during the last quarter of the

nineteenth century. The impact of the company on the region was enormous.” Ramirez, p. 50. These land holdings were a part of a colonization program promoted during the *Porfiriato* (1876-1911) directed at recruiting American investments in Mexico. This policy was reversed by the Mexican Revolution; related lawsuits continued for years afterward. REFERENCES: Barrett, *Baja California*, No. 1306; Ramirez, *American and English Influence on the Early Development of Ensenada*, pp. 45-56.

14 [Baja California] The International Company of Mexico. *Tierra Perfecta, or Perfect Land of the Mission Fathers. Lower California, The Peninsula, Now Open to Colonists.* Hartford, CT, etc.: Edgar T. Welles, etc., no date [circa 1886]. 8vo. 9 1/4 x 5 7/8 inches. 22, [2] pp. 6 black-and-white half-tone photographic illustrations, 3 maps printed on the wrappers, include a map of Ensenada on the inside of the front cover, a map of the United States showing the “Lands of The International Company of Mexico, Lower California” inside the rear cover, and a more detailed map of Baja California “Map of Lands of the International Co. of Mexico Located in Lower California” on the outside of the rear cover; text clean, unmarked. Blue printed wrappers, stapled; light shelf wear, rear cover stained affects mostly the part of the map marked “Gulf of California.” Ownership signature of B. A. C. Stephens, Los Angeles, CA at head of front cover. II618-002. Very Good.

\$ 500

This is another version of The International Company of Mexico’s *Tierra Perfecta*, in this instance the printer is noted on the front cover as “Francis Valentine & Co., Printers, San Francisco, Cal.,” and the “publishers” are noted as Edgar T. Welles, Hartford, CT; George H. Sisson, Vice-President and General Manager, San Diego, Cal.; Charles Scofield, General Agent, San Diego, Cal.; and W. E. Webb, Land Commissioner, 160 Broadway, New York. The 6 half-tone illustrations appear appropriately on the respective pages. The 2 un-numbered pages at the end of the text include [1 blank] and on the second page [verso] is an illustration of the “Office of the International Company of Mexico, at San Diego, Cal.” showing a 5-story building at the corner of F Street and 6th Streets, the site of Hanbury and Garvey, Land Agents. Rubber stamp of “Hanbury & Garvey” land agents on front cover. PROVENANCE: B. A. Cecil Stephens was a member of the Historical Society of Southern California in the 1890s, and also a member of a syndicate interested in water flows in the lower Colorado River. An inquiry directed towards the Historical Society of Southern California requested information on Stephens resulted in the comment that the HSSC “does not have records of the early members of the Society.” REFERENCES: Barrett, *Baja California*, No. 1305 and 1306, neither of which is this issue with the Francis, Valentine & Co., Printers, San Francisco, Cal.; Ramirez, *American and English Influence on the Early Development of Ensenada*, pp. 45-56.

15 [Baja California] The International Company of Mexico. *Description of Lands in Lower California for Sale by the International Company of Mexico. Absolute Patent Title from the Federal Government of Mexico.* San Diego: Ferguson, Bumgarner & Co., July 1887.

8vo. 8 11/16 x 5 13/16 inches. 24 pp. Tables; text clean, unmarked, except for pencil notations and ownership rubber stamp on title page. Printed blue-green wrappers, stitched; binding square and tight, light shelf wear, toning, and soiling to covers. Ownership rubber stamp of "B. A. Stephens, Los Angeles, Cal." on title page. II618-003. SCARCE. Very Good.

\$ 650

FIRST EDITION. Front and rear covers read "Lower California." Inside the front wrapper is promotional text address to "parties desiring homes or investments ... homebuilders, and health-seekers," whilst inside the rear cover the text promotes "The fine new steamer 'Carlos Pacheco'" sailing from San Diego to Ensenada. The verso of the title page lists the officers of the International Company of Mexico. Praises the virtues of Baja California for agriculture, stock-raising, mining, and manufacturing. The text further supplies testimonial "Opinions of the Press." PROVENANCE: B. A. Cecil Stephens was a member of the Historical Society of Southern California in the 1890s, and also a member of a syndicate interested in water flows in the lower Colorado River. An inquiry directed towards the Historical Society of Southern California requested information on Stephens resulted in the comment that the HSSC "does not have records of the early members of the Society." REFERENCE: Barrett, *Baja California*, No. 1303.

16 [Book Club of California, Mora] HILLER, Peter (b. 1969). *The Life and Times of Jo Mora: Iconic Artist of the American West*. (San Francisco, CA): The Book Club of California, 2019. Series: *Book Club of California Publication*, No. 238. Folio. 12 1/4 x 9 inches. (xxiv), 192 pp. Half-title, black-and-white frontispiece portrait of Mora, title page printed in 3 colors, profusely illustrated in color, sepia and black-and-white, lists of Mora sculptures, art installations, and exhibitions, bibliography, index; text clean, unmarked. Quarter beige linen, brown paper over boards, inset in front cover with photographic portrait of Mora, spine titled in brown, brown cloth-covered slip case; binding square and tight. SIGNED by the author, the editor, and the printer on the colophon. 9419-001. Fine.

\$ 500

LIMITED EDITION of 295 regular copies, this is number 230, SIGNED by Peter Hiller, Gail Jones, and Norman Clayton on the colophon, designed and letterpress printed by Norman Clayton of Classic Letterpress in Ojai, CA using Adobe Kepler type on Mohawk Superfine paper, offset printing by Global Interprint in Santa Rosa, CA, and hand bound by Klaus Röttscher of Pettingell Book Bindery, Berkeley, CA. Edited by Gail Jones, with an Afterword by Gary F. Kurutz. This is the first definitive biography of Jo Mora (1876-1947), the "Uruguayan-born American cartoonist, comics artist, illustrator and cowboy, who lived with the Hope and wrote extensively about his experiences in California. Mora was an artist-historian, sculptor, painter, photographer, illustrator, muralist and author. He has been called the 'Renaissance Man of the West.'" Wikipedia. Hiller provides an entrée into the personal life of this versatile author and artist through extensive quotations from Mora's notes, personal letters, journal entries, and sketches.

17 [Book Club of California, Mora] HILLER, Peter (b. 1969). *The Life and Times of Jo Mora: Iconic Artist of the American West*. (San Francisco, CA): The Book Club of California, 2019). Series: *Book Club of California Publication*, No. 238. Folio. 12 1/4 x 9 inches. (xxiv), 192 pp. Half-title, black-and-white frontispiece portrait of Mora, title page printed in 3 colors, profusely illustrated in color, sepia and black-and-white, lists of Mora sculptures, art installations, and exhibitions, bibliography, index; text clean, unmarked. Quarter brown leather, beige linen over boards, inset in front cover with photographic portrait of Mora, spine titled in gilt, brown cloth-covered slip case with gilt-titled spine; binding square and tight. Includes a paper portfolio with 2 limited edition color reproductions of Mora cartes *California* and *Evolution of the Cowboy*. SIGNED by the author, the editor, and the printer on the colophon. 9419-002. Fine.

\$ 1,300

LIMITED EDITION of 50 deluxe copies, this is number 33, SIGNED by Peter Hiller, Gail Jones, and Norman Clayton on the colophon, designed and letterpress printed by Norman Clayton of Classic Letterpress in Ojai, CA using Adobe Kepler type on Mohawk Superfine paper, offset printing by Global Interprint in Santa Rosa, CA, and hand bound by Klaus Röttscher of Pettingell Book Bindery, Berkeley, CA. Edited by Gail Jones, with an Afterword by Gary F. Kurutz. This is the first definitive biography of Jo Mora (1876-1947), the “Uruguayan-born American cartoonist, comics artist, illustrator and cowboy, who lived with the Hope and wrote extensively about his experiences in California. Mora was an artist-historian, sculptor, painter, photographer, illustrator, muralist and author. He has been called the ‘Renaissance Man of the West.’” Wikipedia. Hiller provides an entrée into the personal life of this versatile author and artist through extensive quotations from Mora’s notes, personal letters, journal entries, and sketches.

18 Book Collectors of Southern California. *The Dawson 80: A Selection of Distinguished Southern California Books Made By Members of the Book Collectors of Southern California*. Los Angeles: Book Collectors of Southern California, 2007. 8vo. 9 1/2 x 6 1/4 inches. xix, 169 pp. Frontispiece portrait of Glen Dawson, 25 facsimile title pages; text clean, unmarked. Gilt-stamped blue cloth, dust jacket in archival mylar; binding square and tight. Fine.

\$ 100

LIMITED EDITION of 400 copies printed by the Castle Press, Pasadena. A descriptive bibliography of eighty books that best convey the history and spirit of Southern California up to 1920, after which the popularity of the automobile began to significantly alter the region. Modeled after the influential *Zamorano 80* (1945), this volume contains a list of distinguished books on California; the work focuses on the eleven counties that make up the broad, geographically diverse area of Southern California: San Luis Obispo, Santa Barbara, Ventura, Los Angeles, Orange, San Diego, Kern, Inyo, San Bernardino, Riverside and Imperial. It is named after legendary bookman Glen Dawson of Dawson’s Book Shop. This book commemorated Glen Dawson’s ninety-fifth birthday and includes a foreword by Stuart F. Robinson.

19 [Cartography] FER, Nicolas de (1646-1720). *Isles Britanniques ou sont les Royaumes D'Angleterre, D'Escoce, et D'Irlande*. [Paris]: N. de Fer, 1705. Map, matted and framed. Map image: 5 1/4 x 6 1/8 inches. Frame: 12 5/8 x 13 1/2 inches. Hand-colored engraved map; text clean, un-marked. JL815-005. Fine.

\$ 125

Nicolas de Fer was a French cartographer, geographer, and engraver. As the youngest of three sons of the cartographer Antoine de Ver, Nicolas became an apprentice of Parisian engraver Louis Spirinx at the age of 12. Antoine died in June 1673, and his mother ran the firm, *Quai de l'Horloge* to Nicolas in 1687. Nicolae de Fer built the firm into a flourishing business, where he produced town plans, atlases, wall maps, and more than 600 sheet maps. In 1690, he became the official geographer to Louis, Dauphin of France. As geographer to Philip V and Louis XIV, de Fer's maps grew into a propaganda arm of the Bourbon dynasty. REFERENCE: Shirley, *Printed Maps of the British Isles*, de Fer, No. .

10 [Cartography] SEUTTER, Matthäus (1668-1757). *Accuratissima Angliae, Scotiae, et Hiberniae*. [Augsburg]: Matthaus Seutter, circa 1744. Map, matted and framed. Map image: 7 5/8 x 10 1/8 inches. Frame: 14 7/8 x 17 3/8 inches. Engraved map with original color, trumpeting angel in the upper left corner with the arms of the four kingdoms of the British Isles, in the upper right corner, the lion and unicorn flank the Royal Arms above the map title, galleons and a small compass rose highlight other areas of the map; text clean, un-marked. JL815-007. Fine.

\$ 400

This map was published in Matthäus Seutter's *Atlas Minor*, a reduced-size version of his map of the British Isles published in the *Atlas Novus*. Matthäus Seutter was one of the most important and prolific German map publishers of the eighteenth century. After a false start as an apprentice brewer, Seutter moved to Nuremberg where he apprenticed as an engraver with J. B. Homann. Seutter established his own independent cartographic publishing firm in Augsburg in the early eighteenth century. In 1732, after Seutter had established himself as one of the most prolific publishers of his time, he was honored by Emperor Charles VI with the title of Imperial Georgrapher. REFERENCE: Shirley, *Printed Maps of the British Isles*, Seutter, No. 3.

21 [Cartography] JOHNSTON, Andrew. *A New Map of the North Part of Scotland*. London, 1722. Copper engraved map, matted and framed. Map image: 14 x 17 3/4 inches. Frame: , 2 3/4 x 28 1/4 inches. Recent hand-color, with an inset of the Isles of Shetland; occasional very minor foxing. JL815-001. Fine.

\$ 200

Johnston's maps of north and south Scotland replaced the general map of Scotland engraved by Robert Morden for the 1695 Gibson multivolume edition of Camden's topographical and historical survey of all of Great Britain and Ireland *Britannia*. The first edition of *Britannia* appear in 1568, and went through 5 editions between 1587

and 1607. Each subsequent edition brought further textual enlargements and improved illustrations. This copy is enhanced with recent hand-coloring.

22 D'AMBROSIO, Joseph (1934-2009). *A small archive of 10 Joseph D'Ambrosio ephemera, 1979-1994*. Various Locations, mostly Sherman Oaks, CA and Scottsdale, AZ, 1979-1994.

\$ 100

This archive includes a poster from the California State Library, and 8 pieces of correspondence between Joseph D'Ambrosio and his personal friend of 15 years, Marion Ruth Pattenson (1921-2019). Marion Pattenson (1921-2019) was born in Los Molinos, CA, attended high school in Santa Paula, CA, and graduated from UC Berkeley with a degree in Political Science. After meeting at Berkeley, Pattenson married her first husband, William Cox. After WWII she moved to Altadena, CA where she was active in civic activities and organizations. At age 50 Marion took a job at the Huntington Library and after retirement she continued to volunteer at the Huntington Rose Garden. The Huntington Library receives occasional reference in the D'Ambrosio letters offered here.

The archives consists of: 1) Christmas Card, SIGNED by D'Ambrosio and dated in the plate "79", SIGNED with season's greeting; 2) Christmas card (bifold) SIGNED and dated '80 under a D'Ambrosio design on the front cover and with a longish manuscript season's greetings note from D'Ambrosio to Pattenson on the inside hoping for a face-to-face meeting in 1981, in the original stamped postmarked mailing envelope; 3) An artist's promotional brochure entitled "An Artist Working in the book Form: D'Ambrosio" which is "A Yearly Checklist of Works" dated 1982, and also includes a vintage die-cut angel upon which D'Ambrosio has written on the verso "Merry Christmas, Marion from Joe D'Ambrosio"; 4) Holiday card (bifold) entitled "Foot Prints in the Snow," printed on Arches paper with a printed slip of paper tipped in and SIGNED by D'Ambrosio. The bifold includes a description of the special paper tipped-inside printed on the back of the Arches paper bifold, in the original stamped postmarked mailing envelope dated 1986; 5) a holiday card (bifold) on a very interesting "banana" paper dated '87 with a cut-out on the front cover through which one can see a nature paper with a leaf included in the hand-made paper, with the ms. notation in ink "Dear Marion, All the best, Joe D'Ambrosio."; 6) 3 items relating to the sale of The Little Sand Crab from D'Ambrosio to Marion Pattenson, dated 1981 (including a handwritten sales receipt, a typed letter SIGNED, and a handwritten note; 7) Poster for the "California State Library & Courts Building II, Rotunda floor design by Joseph D'Ambrosio" INSCRIBED "To Marion – whose kindness is forever in my memory. Joe D'Ambrosio, and extra-SIGNED and dated "'94' by D'Ambrosio, accompanied by a hand-written letter from Joe D'Ambrosio

dated Oct. 5, 1994 on D'Ambrosio Scottsdale Arizona letterhead in which he thanks Pattenson for "your continuing support", gossip about his move from Southern California to Arizona, and further remarks to Pattenson that the reason he sent her an announcement for this poster was that "I wanted to show you the outcome of what you started (although you modestly deny it) fifteen years ago!"

23 [Glen Dawson] POMEROY, Elizabeth. *Glen Dawson: Mountaineer and Bookman.* Pasadena, CA: Sagest, (2019). 4to. 10 1/4 x 8 1/4 inches. (xiv), (178) pp. Half-title, black-and-white frontispiece, black-and-white portrait of Dawson on the title page, profusely illustrated throughout in color and black-and-white, tables, index; text clean, unmarked. Gilt-stamped green cloth, illustrated labels on front and back covers, silk place-marker, decorative end-papers; binding square and tight. Fine.

\$ 50

FIRST EDITION, LIMITED to 1,000 copies. From the Foreword by Thomas F. Andrews: "Glen was born into a world of books. libraries, and mountain climbing, only seven years after his father opened Ernest Dawson's Antique Book Shop on South Broadway in Los Angeles in 1905. His father would be his early mentor and his destiny was set, a destiny now engagingly told by Elizabeth Pomeroy. She invites you into his several worlds ... as she skillfully unpacks Glen's remarkable life story, showing how his footprints measured the Sierra Nevada and other mountain peaks, as his presence measured the antiquarian book world of Los Angeles. Although I felt privileged to have such a personal friendship with Glen - a quiet and modest person - I have learned many valuable insights into his life from reading this remarkable manuscript, now a book. Pomeroy has captured so beautifully the man, his ancestry, his family, his business, his publications, his involvement and support of organizations and institutions, and his ever-widening circle of friends that she brings welcome order and understanding to his 103-year life's journey."

24 FORBES, Alexander (1778-1862). *California: A History of Upper and Lower California from their First Discovery to the Present Time, Comprising An Account of The Climate, Soil, Natural Productions, Agriculture, Commerce, &c. A Full View of The Missionary Establishments and Condition of the Free and Domesticated Indians. With an Appendix Relating to Steam Navigation in the Pacific. Illustrated with a New Map, Plans of the Harbours, and Numerous Engravings.* San Francisco: Thomas C. Russell, 1919. Tall 8vo. 10 1/2 x 7 1/4 inches. 10a, xvi, 372 pp. Half-title, color frontispiece of Father Peyri is one of 10 engraved color plates, 1 woodcut in the text, updated index, folding map of California highlighted in colors at the rear; text clean, the folding map at the rear has a 4-inch tear starting at the hinge and extends into the image without loss. Natural linen spine, green cloth over boards, printed paper spine label, green paper dust-jacket with printed paper spine label in archival mylar, top edge gilt, green end-papers, an additional printed paper spine label mounted at the rear; binding square and tight, very minor toning to jacket. SIGNED by Thomas C. Russell on the limitation page. GOLA819-001. SCARCE. Fine.

\$ 650

REPRINT EDITION LIMITED to 250 copies, this is copy No. 204, SIGNED by the publisher, Thomas C. Russell, who also notes on the limitation page that the plates are hand-colored, also includes a copper-engraved lithographed map, a forward and a new index. Alexander Forbes was a nineteenth-century Scottish merchant, explorer, and author. His book, *California: A History of Upper and Lower California*, published in 1839, is perhaps the first full account in English of California. After growing up in Banffshire and Aberdeenshire, Forbes emigrated to Tepic, Mexico where he was a merchant. He is also noted as British consul to Mexico. At the time Forbes wrote this book, California was a province of Mexico. Forbes drew upon the accounts of the Franciscan Padres as well as accounts by other agents, including southern California cattleman and landowner Abel Stearns. Forbes' work contains extensive descriptions of Mexican California, including accounts of California's agriculture and landscape. Forbes advocated that Great Britain take control of California, suggesting that the territory be ceded to the UK in return for forgiving Mexico's debt to the British government. Part II, Upper California, begins at page 79. Alexander Forbes was involved in Barron, Forbes & Co., a firm that purchased the New Almaden Quicksilver Mines in Santa Clara County. Ownership of the land was ultimately heard by the United States Supreme Court which split the land between Barron, Forbes & Co. and another claimant in 1862, the year of Forbes' death. In 1864, the Quicksilver Mining Company bought the entire operation. See: Wikipedia. "The changes of time and subsequent history have not disturbed the value of this work, for it is still considered as one of the most important upon the subject." Cowan and Cowan. "Forbes' *California* has always been considered reliable and accurate." J. Gregg Layne in the *Zamorano* 80. PUBLISHER: Thomas Chalmers Russell (d. 1931) was an important San Francisco publisher who kept classics of California history in print for the public. REFERENCES for the first editions: Cowan and Cowan, *A Bibliography of the History of California*, p. 217; Howes, *U.S.iana*, F242; Storm, *Graff Collection*, 1377; *Zamorano* 80, No. 38.

25 GERRY, Vance (1929-2005), et al. *Vance Gerry & the Weather Bird Press: With Contributions by Vance Gerry, Simon Lawrence, David Butcher, Patrick Reagh, James Lorson and John Randle, & With a Checklist of Publications Compiled by David Butcher*. (Risbury, Herefordshire): The Whittington Press, (2018). Folio. 13 3/16 x 9 5/8 inches. [x], (90) pp. Half-title, recto of the frontispiece is a Weather Bird linocut press mark stamped in gold ink, frontispiece is a tipped in reproduction of a Vance Gerry water-color of Mary Gerry, 61 illustrations throughout in a variety of techniques including linocuts, line drawings, wood-engravings, etc., some tipped-in, 7 photographic illustrations, checklist, index, *Fair Wind* bifold with color pochoir illustration tipped in after the colophon, 2 facsimiles inserted in a pocket bound into the rear paste-down; text clean, unmarked. Half orange morocco, 1 of Vance Gerry's patterned paper over boards, spine titled in gilt, cloth-covered slip case lined with soft cloth, the B copies include a paper clip case with printed paper front cover label that houses a copy of A Mother Goose Rhyme: Mistress Mary, Weather Bird Press, 2002, 8vo. 1 1/8 x 7 7/16 inches, [16] pp., with 6 pochoir illustrations and

decorative paper binding, and a portfolio with orange cloth spine, patterned paper over boards, that holds 14 pieces of Weather Bird Press ephemera (2 more than the 12 called for in the contents list mounted inside the front board); binding square and tight. Fine.

\$ 1,500

LIMITED EDITION of 235 copies, this is copy number 11, 1 of 40 “B” copies set in 13-point Poliphilus with Ariston display types, printed at Whittington on Zerkal mould-made paper, pochoir reproductions and black-and-white images are printed digitally by Promprint. The “B” copies include 2 additional portfolios with Weather Bird Press ephemera in addition to the material included in the “C” copies. The text of this volume is based on interviews Vance Gerry gave at the University of California in 1989, together with a selection of his letters from then until his death in 2005 to fellow printers and booksellers, and a few personal reminiscences from those who knew him well. Also included is a checklist of Vance Gerry’s publications produced over a period of more than forty years compiled by David Butcher. The book is designed as a tribute to a printer who was held in the highest regard, but who is too little known even in his native California. If Vance was little known, it was because of his temperament. Always creative, Vance Gerry worked professionally in the Animation Department at the Walt Disney Company. His printing he did mostly for his own personal pleasure, and at first, for family and friends. I first met Vance in the 1990s, working for one of the book sellers who sold his work to avid collectors who were aware of Vance’s understated, beautifully printed, and ravishingly illustrated books that Vance produced with such lightness of touch. A large run of a title for Vance might be 50 copies, and the booksellers would always offer to distribute Vance’s work exclusively. But Vance only doled out a few copies at a time to each of the dealers he worked with. He wasn’t in it for the glory; but glory he achieved among those in the know. This is a loving, and fitting, tribute to a true character whose personality manifested itself in his quietness of speech, easy-going humor, and modest demeanor.

26 [Grabhorn Press] GREENHOOD, Clarence David (1895-1983). *The Green Knight [1871-1951], In Memory of Porter Garnett*. (San Francisco, CA: The Grabhorn Press, 1951). 8vo. 9 3/4 x 6 1/2 inches. (20) pp. 3 initials in red ink (2 on the front cover), text printed in French-fold format; text un-marked. Self-wraps, stitched; binding square and tight. II2008-001. Fine.

\$ 35

FIRST EDITION, of this tribute to Porter Garnett, printed in Centaur Monotype type on mold-made paper, printed for the members of the Book Club of California. Porter Garnett was born in 1871 in San Francisco and became a playwright, critic, editor, librarian, teacher, and printer. Garnett was an active member in San Francisco’s literary scene and a member of the Bohemian Club, writing and directing plays at Bohemian Grove. In 1922, Garnett became professor of graphic arts at the Carnegie

institute of Technology in Pittsburg, Pennsylvania, where he established the Laboratory Press. Upon his retirement, he and his wife moved to Calistoga, CA. After his death, an archive of his papers was created in his name in the Bancroft Library. Wikipedia. Clarence David “Clink” Greenhood was the husband of Helen Gentry and wrote fiction, nonfiction, and poetry for adults and children, as well as edited and designed books for all ages. REFERENCE: Magee and Magee, *Bibliography of the Grabhorn Press, 1940-1956*, No. 508.

27 GRABHORN, Jane Bissell (1911-1973). *The Compleat Jane Grabhorn: A Hodge-Podge of Typographic Ephemera, Three Complete Books, Broad-sides, Invitations, Greetings, Place Cards, &c., &c.* San Francisco: 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. BV1119-001. Fine.

\$ 120

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.

28 [Heavenly Monkey Leaf Book] Simius Cælestibus [Pseudonym for MILROY, Rollin]. *Labour, Vertue, Glorie. Leaves from the Emblem Books of Gabriel Rollenhagen (1611) and George Wither (1635). Illustrated with Diverse Comments, Historic & Critical, assembled & annotated by Sim. Cælestibus.* Vancouver, BC: Heavenly Monkey, 2018. Folio. 12 1/8 x 8 1/16 inches. 63, [4] pp. Half-title with large vignette, title page printed in black and brown inks with a small vignette “Non Plus”, table of contents printed within a labyrinth printed in brown (curved rules) and black inks, initial letters printed on page 6 as well as at the head of each chapter and as decorations in the text, 3 original leaves tipped-in, portraits of Rollenhagen and Wither with other illustrations from the original books, tailpieces, 2 volvelles from *A Collection of Emblemes* printed original size, list of references; text clean, unmarked. Parchment paper spine titled in gilt, patterned paper over boards; binding square and tight. Fine.

\$ 1,000

LIMITED EDITION of 48 copies which were issued in 3 series: Series 1, copies 1-16; Series 2, copies 17-23; and Series 3, copies 24-48, this is copy number 38, with a leaf from both Rollenhagen and Wither, and cased in paper over boards at the Heavenly

Monkey Studio. Millroy's essay is a model for informing the collector about any field of collecting interest; in this case the essay defines an emblem book, shows how the Rollenhagen and Wither editions fit in with the larger tradition of emblem books, gives important biographical information about the authors and publishers, and shows how they fit in with the larger history of early seventeenth-century printing history. In addition, Millroy highlights the unique aspects of Nathaniel Crouch's 1684 edition of Wither's emblems in *Delights for the Ingenious* - a lottery game accompanied by actual size facsimiles of volvelles used in this seventeenth-century game. Food for the mind, and food for the senses, as Heavenly Monkey has produced its typically sensuous publication printed on Arches Wove papers that is a much a delight to hold as to read.

29 [HM Editions] HODGSON, Barbara (b. 1955) and **COHEN, Claudia.**

PatternPattern: The Geometry of Motion. [Vancouver, BC]: HM Editions, 2019. Square 4to. 9 1/4 x 9 1/4 inches. (54) pp. Half-title, title page printed in 2 colors, included throughout are plates printed on translucent papers, paper samples, tipped-in plates, samples mounted with cut-out slots, French-fold plates, folding plates, text figures throughout, bibliography; text clean, unmarked. Vellum spine with gilt-stamped black leather spine label, patterned paper over boards, fore-edge covered in gilt-stamped black leather, patterned paper end-papers, comes in a grey-cloth covered clam-shell box, decorative paper label mounted in a inset on the front cover, all edges of the box with a strip of patterned paper, strip of patterned paper on box spine with a black leather spine label mounted on the paper spine strip, laid into the box is a paper portfolio titled "Textile Grids from Franz Donat, 'Grosses Bildungs-Lexicon', 1908" with 3 folding plates with black and blue pattern samples. 1119-001. Fine.

\$ 6,000

LIMITED EDITION of 30 copies, this is number 23, this is one of 6 hard-cover copies, SIGNED by Barbara Hodgson and Claudia Cohen on the colophon, designed and composed in Monotype Fournier by Barbara Hodgson, hand-down patterns by Hodgson and Cohen, printed by Rollin Milroy at Heavenly Monkey on dampened Arches paper, and bound by Claudia Cohen in Seattle. This is the third in a series of books, including *Decorating Paper* (2015), and *Folding Paper* (2017); *Decorating Paper* explored pattern applied to paper, and *Folding Paper* investigated systems for folding paper objects. "Our goal with PatternPattern is to analyze and illustrate various systems that have been devised throughout time to bring order to patterns: how they are created, applied, studied and categorized." From the Introduction. The illustrative elements consist of more than 40 original examples, all rendered by hand for each copy.

30 [The Hill Press] POE, Edgar Allan (1809-1849). *The Raven and Berenice*. Baltimore, MD: The Hill Press, 1996. 8vo. 9 x 6 13/16 inches. [viii], 27, [5] pp. Half-title, title page printed in blue and black inks with typographic ornaments, 2 wood engravings by Sandy Connors, Introduction by David O. Tomlinson of the United States Naval Academy, list of

subscribers, tailpieces, printed on laid paper; text clean, unmarked. Blind- and gilt-stamped brown leather; binding square and tight. SIGNED on the colophon by Stephen Heaver. MR819-005. Fine.

\$ 200

LIMITED EDITION of 60 copies, this is No. 35, printed at the Hill Press with the assistance of Paul Race, wood engravings executed by Sandy Connors of The Honeybee Press, handset in Cloister Old Style types, printed on dampened Velke Losiny rag paper on a Washington Press, this is one of 10 copies bound in tan leather at the Florentine Bookbindery, SIGNED by the printer, Stephen Heaver, Jr., on the colophon. "Maybe Steve Heaver's best publication," Rollin Millroy. Contains Edgar Allan Poe's best-known works, the poem, *The Raven* and the short story, *Berenice*, which was first published in the *Southern Literary Messenger* in 1835. Edgar Allan Poe was an American writer, editor, and literary critic. He is best known for his poetry and short stories, particularly his tales of mystery and the macabre. Poe is widely regarded as a central figure of Romanticism in the United States, and of American literature as a whole, and he was one of the country's earliest practitioners of the short story." Wikipedia. Worldcat records 5 copies.

31 [The Hill Press] BACON, Francis (1561-1626), et al. *Short Essays*. Baltimore, MD: The Hill Press, 1998. 4to. 10 3/8 x 7 1/2 inches. [vi], (74) pp. Title page, frontispiece printed in green ink with a ruled border, 9 wood engravings in green by Gaylord Schanilec, tailpieces of typographic ornaments, 6 end-notes by Douglass S. Mead, list of subscribers on the colophon, printed on laid paper; text clean, unmarked. Dark green cloth spine, printed paper top cover and spine labels, slate-green end-papers; binding square and tight. SIGNED on the colophon by Stephen Heaver, includes the original prospectus with a short note from Heaver on a slip of onion skin paper, and INSCRIBED by Heaver on front fly-leaf "October 2003, Best wishes from one hand press printer to another." Ex libris Rollin Millroy. MR819-006. Fine.

\$ 200

LIMITED EDITION of 125 copies, this is No. 60, handset at the Hill Press, with wood engravings by Gaylord Schaniles printed from the blocks, printed on damped laid Lana paper, bound by Campbell-Logan Bindery, SIGNED by the printer and engraver, Stephen Heaver, and Gaylord Schanilec on the colophon. This lovely production includes the title page (where a half-title is expected) and a frontispiece after the title leaf with the following sub-title: "Provocative and philosophical essays from the seventeenth and eighteenth and nineteenth centuries written by Bacon, Swift, Fuller, Johnson, Paine, Ruskin, Thoreau, et al." The 9 essays here are: Francis Bacon, "What is Truth;" Thomas Fuller (1608-1661), "The Good Schoolmaster, 1642;" Jonathan Swift (1667-1745), "On the English Government, c. 1720;" Samuel Johnson (1709-1784), "The Stage Coach, 1753;" Thomas Paine (1737-1809), "Of Society and Civilization, 1791;" Charles Lamb (1775-1834), "Old China, 1828;" Henry David Thoreau (1817-1862), "Sounds, circa 1845;" John Ruskin (1819-1900), "The Dark

Mirror, 1860;" and Thomas Henry Huxley (1825-1895), "A Liberal Education, 1870." Wikipedia. Worldcat records 5 copies.

32 HOFFMAN, Richard John (1912-1989). *When a Printer Plays: A Showing of Printer's Flowers and Typographic Fleurons Arranged in Arabesque Patterns with Notes and Arrangements by Richard J. Hoffman, Augmented with Excerpts from Traditional Sources Done in His Printing Office....* Van Nuys, CA: (Richard J. Hoffman), 1987. 4to. 12 1/2 x 9 5/8 inches. (56) pp. Half-title, title page printed in black, green, and red with borders both ruled and of ornaments, decorative initials and headpieces, text printed double column, with fleurons both in the text and within ruled borders in single columns; text clean, un-marked. Quarter green cloth, decorative cloth over boards, spine titled in gilt, decorative end-papers; binding square and tight, lower corners lightly bumped but this does not affect the text block. Very Good.

\$ 550

LIMITED EDITION of 200 copies, this copy is un-numbered. This book is the result of several years of planning, setting, and refining the arabesques, selecting reprint copy, writing the commentary, printing the sheets in different colors of ink. Text printed in Linotype Electra, Deepdene type for display. Designs made from individual pieces of foundry and monotype units, printed on Mohawk Superfine Letterpress paper, binding by Bela Blau. The text is illustrated with more than 260 separate arrangements printed in 14 colors. Every ornamented page went through the press a minimum of three times, many four times, and one press sheet nine times. The largest showing of printers' flowers ever published, produced with typographic material gathered over fifty years from foundry, Monotype, and Linotype sources. Writers whose words appear here include Francis Meynell, Beatrice Warde, William A. Dwiggins, Daniel Berkeley Updike, Bruce Rogers, and others. REFERENCE: Petko: *Tribute*, No. 397.

33 [Knopf] GARNETT, David (1892-1981). *Never Be A Bookseller*. New York: Alfred A. Knopf, 1929. Pamphlet. 7 3/4 x 5 3/8 inches. xiv, [2] pp. 3 black-and-white half-tone photographic illustrations, checklist of Garnett's writings; text clean, unmarked. Orange paste-paper wrappers, gilt-titled paper front cover label, stitched, plastic dust-jacket; some kind of creases to front cover. With a TYPED LETTER, SIGNED by Alfred A. Knopf "To The Trade" explaining how *Never Be A Bookseller* came to be, dated June 8th, 1929. PB218-001. Very Good.

\$ 135

TWO THOUSAND COPIES PRINTED FOR PRIVATE DISTRIBUTION, [unauthorized]. David Garnett, British writer and publisher and prominent member of the Bloomsbury Group. Upon publication of Garnett's novel, *No Love* (1929), Alfred Knopf requested biographical material for the jacket blurb. Garnett send the text which became *Never Be A Bookseller*, a memoir of opening a bookshop in London in 1915. Garnett discusses his relationship with Francis Birrell, his co-founding with Francis Meynell of the Nonesuch Press, as well as the bookseller's role in society. "The bookseller is the kindest-hearted man alive and extraordinarily long-suffering.

He works hard for small returns, he usually spends half his time in giving free advice to everyone in his town, he does all the hard work of the book trade. He sells the books I write and he keeps on selling them.” Garnett never granted Knopf permission to publish this pamphlet, which Knopf distributed privately to his American contacts in the book trade.

34 [Knopf] ANTIN, Charles, compiler. *A Keepsake for Alfred A. Knopf, Written and Printed by Various Hands Celebrating his Fiftieth Year as a Book Publisher*. [New York: Charles Antin], 1965. Slip-case measures 7 15/16 x 4 7/8 inches. Fifty-one items including title-page and forward pamphlet, “List of Contributors” bifold, 49 keepsakes printed by various private presses; text clean, unmarked with the exception of the List of Contributors, which has small pencil check marks by the name of each press; LACKING the Muir Dawson and Saul Marks keepsake entitled “The Shop Rules of Christopher Plantin at the Golden Compass Antwerp,” includes 2 copies of Oscar Ogg’s keepsake. Also includes 1) a TLS from Charles Antin to Muir Dawson with a short calligraphic note stating that a copy of this letter was sent to Saul Marks of the Plantin Press, on The Serendipity Press letterhead, undated; 2) A TLS from Alfred A. Knopf on Alfred A. Knopf Incorporated letterhead dates July 21, 1965 thanking Muir Dawson and Saul Marks for the keepsake they contributed to this collection in the original Alfred A. Knopf mailing envelope postmarked New York, July 22, 1965. In the purple paper covered slip-case with a printed wrap-around title label; the whole nicely preserved except with occasional age-toning. Good.

\$ 250

FIRST EDITION. Charles Antin, principal at The Serendipity Press in New York City, decided to ask a number of private press printers to create this tribute to Alfred A. Knopf by asking that each printed to express their appreciation for Knopf’s accomplishments and to say something about his influence upon their lives. 49 fine press printers contributed, including Lewis Allen of the Allen Press; H. Richard Archer of The Hippogryph Press; Merle Armitage of the The Mohawk Press; Edna Beilenson of The Peter Pauper Press; Joseph Blumenthal of Spiral Press; Will Carter of Rampant Lions Press; Nancy Chambers, Carolyn Hammer and Harriett Holladay of The Anvil Press; Muir Dawson and Saul Marks representing The Plantin Press but their contribution LACKING here; Victor Hammer of The Stamperia Del Santuccio; Ward Ritchie of Anderson, Ritchie & Simon; Jack Stauffacher of The Greenwood Press; Roderick Stinehour of The Stinehour Press; Emerson Wulling of Sumac Press, and Hermann Zapf, among many others.

35 [Leaf Book, Bird and Bull Press] HALL, Edwin (b. 1928). *Sweynheym & Pannartz and the Origins of Printing in Italy: German Technology and Italian Humanism in Renaissance Rome*. McMinnville, OR: Bird & Bull Press for Phillip J. Pirages, 1991. 8vo. 234 x 160 mm. 128, [4] pp. Title-page printed in three colors, 4 initial letters in two colors embellish the text based on the rubricated capitals on eight of the leaves of the original work; text un-marked, light foxing at the colophon, smells a bit musty. Quarter maroon goatskin, marbled paper over boards, printed paper top cover label; binding square and tight. Housed in a large navy-cloth folding

clamshell box, which contains a matted original leaf of the *editio princeps* of Nicolas of Lyra's *Postilla super totam bibliam*; the corners of the box are softened. Very Good.

\$ 950

LIMITED EDITION of 275 copies, this is copy Number 77, printed on mould-made Frankfurt paper. The text was composed in Italian Old Style types by M. & H. Type. Bound by Campbell-Logan Co. with marbled papers especially designed for this edition by Iris Nevins. The folding cloth-covered box was constructed by Nancy Cuthbert. Henry Morris, the proprietor of the Bird and Bull Press stated that this book is "unquestionably the most important work I have printed on the subject of early printing history." The original Sweynheim and Pannartz leaves that accompany copies of this book constitute the remaining fragments (239 of 452 leaves) of a copy of volume I of the Sweynheim and Pannartz *editio princeps* of Nicolas of Lyra's *Postilla super totam bibliam* (HC 10363; Goff N-131; BMC IV 14) completed on 18 November 1471 in the Palazzo Massimo in Rome. The leaf is foliated "71" in pencil on the upper corner of the verso. It contains commentary on the Book of I Samuel, Chapters 7 and 8. Reference: De Hamel and Silver, *Disbound and Dispersed*, Catalog No. 40, Checklist No. 197.

*For the Margorie Kinnan Rawlings Collector Who Has [Almost] Everything
Illustrated with Original Photographs*

36 [Lilyhouse Studio Editions] GOURLEY, Paula Marie. *A Visit to Cross Creek. With an Essay by John Cutrone.* [Eugene, OR]: Lillyhouse Studio Editions; and Boca Raton: Minerva, the Press at Wimberly, 2013. Oblong 4to. 8 x 8 1/4 inches. Unpaginated. [106] pp. Color pochoir illustration on title page frames the title, 79 photographic illustrations (most color, 3 double-page), Cutrone's essay, "Searching for Marjorie," receives a double-page treatment with title printed in colors using wood type, several pages highlighted with color pochoir accents; text clean, unmarked. Quarter tan linen, printed rustic blue paper over boards, decorative endpapers, presentation cardboard folding box printed letter-press tied with cotton string, plain wax-paper wrapper over all; binding square and tight, wax paper worn. SIGNED by Paula Gourley and John Cutrone on the colophon. Fine.

\$ 950

LIMITED EDITION of 50 copies, this is number 36 of 36 Regular Copies printed on Mohawk Superfine. Number 36 is one of 18 bound with sewn boards, the boards covered with printed handmade rustic blue paper handcrafted from blue jeans and fine linen shirts. Cross Creek, Florida is the location of the homestead where Margorie Kinnan Rawlings (1896-1953) lived, worked, and wrote her beautiful stories about the hammocks, rural scrub country, and people who lived in the Florida of the 1930s. Rawlings' *The Yearling* was her Pulitzer prize-winning novel, which was the number one best seller for twenty-three consecutive weeks in 1938, and is now one of the most commonly included books on young-adult fiction reading lists. Gourley's

book, *A Visit to Cross Creek - The Vanishing World of Margorie Kinnan Rawlings*, is entirely hand-crafted, and is the fruit of a Helen M. Salzberg Artist in Residence grant at the Jaffe Center for Book Arts. The book includes an essay, "Searching for Marjorie," by John Cutrone, a letterpress printer, bookbinder, and papermaker, who is also the Director of the Jaffe Center for Book Arts.

37 [Littoral Press] RAPPOPORT, Lisa, editor. *A Flame in the Heart: A Love / Hate Anthology*. (Oakland, CA): Littoral Press, 2002. 4to. 11 x 7 1/8 inches. Unpaginated. [28] pp. Accordion-fold text consists of a series of bifolia attached together at the fore-edges, text printed in red and black inks with a Heart in Flames illustration by Bobbe Besold; text clean, unmarked. Thai Unryu reversible paper over boards, printed paper front cover label, paste-paper end-papers provided by Nora Ryerson and the wastepaper posse are unique to each copy of this book; binding square and tight. SIGNED by Lisa Rappoport on the colophon. 1019-003. Fine.

\$ 300

LIMITED EDITION of 125 numbered copies, this is Number 58, designed and printed by Lisa Rappoport using handset Garamond types printed on Johannot paper. *A Flame in the Heart* is dedicated to those we love with a blazing passion, to those we hope will burn in hell, and ideally, to the future separation of the two. This book explores the territory where love and hate commingle. Poetry and prose by Ahimsa Timoteo Bodhran, Claribel Cone, Martha Gies, Robert Hass, Steve J. Hellman, Marie Howe, Frida Kahlo, Vickie Karp, Stephen Kessler, Rachel Loden, James Miller, Janell Moon, Sharon Olds, Lisa Rappoport, Mark Salerno, Joseph Stroud, and Gary Young. Lisa Rappoport is the proprietress of the Littoral Press which focuses on poetry but takes on commissions to produce many other types of printed matter. She teaches at the San Francisco Center for the Book. Copies of this title are to be found at the Rockefeller Library at Brown University, the Bancroft Library, the San Francisco Public Library, the Marriott Library at the University of Utah, UC San Diego and the University of Texas.

38 [Littoral Press] RAPPOPORT, Lisa, editor. *A Flame in the Heart: A Love / Hate Anthology*. (Oakland, CA): Littoral Press, 2002. 4to. 11 x 7 1/8 inches. Unpaginated. [28] pp. Accordion-fold text consists of a series of bifolia attached together at the fore-edges, text printed in red and black inks with a Heart in Flames illustration by Bobbe Besold; text clean, unmarked. Thai Unryu reversible paper over boards, printed paper front cover label, paste-paper end-papers provided by Nora Ryerson and the wastepaper posse are unique to each copy of this book; binding square and tight. SIGNED by Lisa Rappoport and 16 of the 17 authors on the colophon. 1019-004. Fine.

\$ 500

LIMITED EDITION of 125 numbered copies, this is deluxe Number 9, designed and printed by Lisa Rappoport using handset Garamond types printed on Johannot paper and SIGNED by 16 of the 17 authors (with the exception of Frida Kahlo) on the colophon. *A Flame in the Heart* is dedicated to those we love with a blazing passion, to

those we hope will burn in hell, and ideally, to the future separation of the two. This book explores the territory where love and hate commingle. Poetry and prose by Ahimsa Timoteo Bodhran, Claribel Cone, Martha Gies, Robert Hass, Steve J. Hellman, Marie Howe, Frida Kahlo, Vickie Karp, Stephen Kessler, Rachel Loden, James Miller, Janell Moon, Sharon Olds, Lisa Rappoport, Mark Salerno, Joseph Stroud, and Gary Young. Lisa Rappoport is the proprietress of the Littoral Press which focuses on poetry but takes on commissions to produce many other types of printed matter. She teaches at the San Francisco Center for the Book. Copies of this title are to be found at the Rockefeller Library at Brown University, the Bancroft Library, the San Francisco Public Library, the Marriott Library at the University of Utah, UC San Diego and the University of Texas.

39 [Littoral Press] CHANDLER, Raymond (1888-1959) and **RAPPOPORT, Lisa**. *The Short Goodbye*. {*Being an Excerpted, Expunged & Expurgated Rendition of Mr. Chandler's Novel The Long Goodbye*}. Oakland, CA: Littoral Press, 2011. Folio. 12 1/4 x 8 3/8 inches. Unpaginated. [16] pp. Half-title, black-and-white photographic frontispiece, the text is laid out such that the text forms shapes related to the stories with 4 typographic ornaments of various colors in the text; text clean, unmarked. Metallic black and silver covers with 3 9mm pistol holes in the front cover which is titled in black, printed paper spine label, Hahnemuhle Bugra Button end-papers; binding square and tight. SIGNED by Lisa Rappoport on the colophon. 1019-002. Fine.

\$ 350

LIMITED EDITION of 53 numbered copies, this is Number 43, designed and printed by Lisa Rappoport using handset Glamour Light, Shadow, and Centaur and Arrighi types printed on dampened Rives de Lin paper. Each sentence in the *The Short Goodbye* is borrowed from Raymond Chandler's *The Long Goodbye* and playfully arranged typographically to illustrate the text. Quotes about coffee, whiskey, guns, lips, eyes, sex, and gimlets have been formatted into thematic typographic shapes. This condensed version of *The Long Goodbye* comments on the language and attitudes of the original. Lisa Rappoport is the proprietress of the Littoral Press which focuses on poetry but takes on commissions to produce many other types of printed matter. She teaches at the San Francisco Center for the Book. Copies of this title are to be found at the Museum of Fine Art Boston, Hunt Memorial Library Artist Book Collection, Stanford University Green Library, the Lilly Library, the Bancroft Library, and others. Received the Alastair Johnston Fine Press Award (2011) and honorable mention in the Hertzog Award for Excellence in Book Design (2012).

40 [Ninja Press] PHILLIPS, Dennis. *On Rooks*. (Sherman Oaks, CA): Ninja Press, 2015. Folio in 3s. 12 3/8 x 6 3/4 inches. [36] pp. Half-title, photographic prints throughout, titles of the poems printed in periwinkle ink; text clean, unmarked. Quarter dark-green French goat-skin spine, boards covered in a decorative English paper, end-leaves of pure Belgian flax; binding square

and tight. SIGNED by both Carolee Campbell and Dennis Phillips. Includes the original prospectus. Fine.

\$ 1,250

LIMITED EDITION of 75 copies, this is number 57; 8 additional copies *hors commerce*. Design, presswork, and binding by Carolee Campbell at the Ninja Press. Type is hand set Van Dijk with Felix Titling for display, printed on dampened Charter Oak handmade paper from Barcham Green Hale Mill in Maidstone, England. Photographic images by Carolee Campbell printed digitally by Karen Skove Chu and printed on Japanese Asuka washi paper. Contains a set of splendidly rich poems that record the minutiae of the moment, moving from micro to macro throughout. Accompanied by 23 photographs taken by Carolee Campbell that do not so much illustrate the text as act as an ambient penumbra.

41 [Ninja Press] HANNON, Michael. *Perfect*. Sherman Oaks, CA: The Ninja Press, 2019. Broadside. 14 x 8 1/8 inches. [1] pp. Printed in red and grey inks with a circular “*ensō*” in grey; text clean, un-marked. Printed on a single sheet of quality paper. CC2019-001. Fine.

\$ 75

LIMITED EDITION of 100 copies of this keepsake to celebrate the 35th anniversary of the founding of the Ninja Press. The keepsake is offered as a gift to the friends of the Ninja Press on the occasion of the 2019 Stephen A. Kanter Lecture on California Fine Printing held at the William Andrews Clark Memorial Library in Los Angeles. The lecture was “On Books, Soap Opera, & River Rafting,” by Carolee Campbell; it was dedicated to Stephen A. Kanter, M.D. (1939-2018), an important collector on the Los Angeles Fine Press scene for many years. Michael Hannon is a poet who lives in Los Osos, CA in the CA Central Coast. Hannon supported himself as a poet by painting houses on the Central Coast. The Ninja Press specializes in printing the work of contemporary poets. An *ensō* in Japanese calligraphy is a circle that is hand-drawn in one or two uninhibited brushstrokes to express a moment when the mind is free to let the body create.

42 [Edward Petko] NEWMAN, John Henry (1801-1890). *The Pillar of the Cloud*. Los Angeles, CA: Edward Repan-Petko, 1994. **WITH:** *The Lord's Prayer...* Los Angeles, CA: Edward Repan-Petko, 1993. 2 Folio Bifolia. 16 x 11 inches. [4] pp. each. *Pillar*: printer's device on p. [1], text on page [3] printed in black, red, and gilt. Fine. *Lord's Prayer*: page [3] is a reproduction of a John Henry Nash ephemera with an illustration by Dagnan-Bouberret of 1933. Fine.

\$ 30

FIRST EDITIONS. These two items were printed to honor the 1993 and 1994 birthdays of Edward Petko's father, Adam Repan-Petko.

43 [Pie in the Sky Press] PHILLIPS, Dennis (b. 1951). *Study for the Possibility of Hope*. (Simi Valley, CA): Pie in the Sky Press, 2010. Square Concertina Format. 6 1/2 x 6 3/8 inches. 8 pp. 19 poems, including images of native California plants and the San Gabriel Mountains on 3 double gatefold spreads which reflect the view from the poet's porch where these poems were composed; text clean, unmarked. Full green cloth over boards with a window in the front cover that reveals a paper label printed with the California wildflower design printed in the text, the text-block is sewn into a Bugra concertina on ramie tapes; binding square and tight. SIGNED by the author and the printer on the colophon. PSP92510-1. Fine.

\$ 300

LIMITED EDITION of 25 signed, numbered standard copies, this is number 10, out of a total edition of 48 total copies, SIGNED by the author and the printer; designed, printed, and hand-bound by Rebecca Chamlee. These poems were written when Dennis Phillips was working on his novel *Hope* (2007); the poems are speculative, but ultimately optimistic version of the pastoral, examining humanity's place in the natural world. Dennis Phillips is an American poet and novelist; he was a founding editor of Littoral Books, was the first Book Review editor of the magazine Sulfur, and the L.A. Weekly's first poetry editor, and was a director of the Beyond Baroque Literary Arts Center. Phillips is a professor in the Humanities and Science Department at Art Center College of Design in Pasadena, and is on the faculty of the Graduate Writing Program at Otis College of Art and Design.

44 [Pie in the Sky Press] MALOUTAS, Barbara (b. 1945). *A Reason of Water*. (Simi Valley, CA): Pie in the Sky Press, (2011). 8vo. 9 1/4 x 6 1/4 inches. [16] pp. Linoleum cut water designs provide a background and theme to the poems and the end-papers, wood type numbers for the separate poems and titles, typographic ornaments throughout; text clean, unmarked. Dark blue cloth spine, paste-paper over boards, title printed on front cover; binding square and tight. SIGNED on the colophon by Barbara Maloutas and Rebecca Chamlee. SP92510-002. Fine.

\$ 250

LIMITED EDITION of 30 copies, this is number 6, signed by Barbara Maloutas and Rebecca Chamlee on the colophon. Designed, printed and hand-bound by Rebecca Chamlee at the Pie in the Sky Press. Printed on a Vandercook 4 flat-bed cylinder press from Frank Hein's Tribute type, assorted wood type and linoleum cuts on Rives Heavyweight paper. The binding is a drumleaf sewn board-style binding with a cloth spine and boards covered in paste papers made by the binder. Barbara Maloutas is Associate Chair, Communication Arts at Otis College of Art and Design where she makes and exhibits artist books. She won the 2008 Sawtooth Poetry Prize for *The Whole Marie*. Her work appears in many journals and anthologies.

45 [Pie in the Sky Press] RONK, Martha Clare (b. 1940). *My Partial Tongue*. Simi Valley, CA: Pie in the Sky Press, 2011. 4to. 13 3/4 x 9 1/4 inches. Unpaginated. [36] pp. 14 color nature illustrations accompany as many poems, which subsequently appeared in the book

Partially Kept, published by Nightboat Books in 2012, poem titles and last lines printed in various colors; text clean, unmarked. Green goat skin spine, paste-paper over boards, brown end-papers; binding square and tight. SIGNED on the colophon by Rebecca Chamlee and Martha Ronk. SP92510-003. Fine.

\$ 550

LIMITED EDITION of 25 copies, this is number 5, SIGNED on the colophon by Rebecca Chamlee and Martha Ronk. This is the first appearance in print of these poems. Design, photography, hand typesetting, presswork, paste papers, and binding done entirely by Rebecca Chamlee at the Pie in the Sky Press; letterpress printed on Rives BFK paper with 14- 36- and 72-point handset Bodoni. Images printed from multiple photo polymer plates in tight registrations. Bound in “separate board” style with the text block sewn on ramie tapes, rolled leather end-bands, goat leather spine, Burgra end-sheets and boards covered in paste paper. Martha Ronk is a poet, novelist, and editor with a BA from Wellesley College and a PhD. from Yale University. Her work has been recognized with a National Book Award long-list selection; National Poetry Series; her *In a Landscape of Having to Repeat* was the winner of the PEN Center USA Literary Award. Ronk was co-founder with Paul Vangelisti and Dennis Phillips of the Littoral Press.

46 [Pie in the Sky Press] CHAMLEE, Rebecca. *Giant: A Deity with Leaves.* (Simi Valley, CA): Pie in the Sky Press, 2019. Folio. 11 x 7 5/8 inches. Unpaginated. [64] pp. Half-title, title page printed in brown and green inks with an oak illustration in green, the text is printed on alternating Zerkall Book Wove and handmade Kitakata and Korean Hanji papers (the latter 2 presented in a French-fold format), using Centaur and Arrighi types, botanical prints are contact prints on Strathmore Aquarius II watercolor paper; text clean, unmarked. Printed wrappers of contact printed and dyed handmade Indigo watercolor paper, white oak panel on the spine is stitched with hand-dyed Kinglet Cottage linen thread, housed in a brown-cloth covered hinged box that measures 13 1/2 x 10 5/8 x 3 inches deep with a tray for the book, a preserved *Quercus lobata* acorn also mounted in its own tray, and a suite of 7 prints entitled “Quercus” SIGNED, NUMBERED, AND DATED by Rebecca Chamlee interpreting the best-known of the California Quercus family concealed in a drawer at the bottom of the box. SP1019-001. Fine.

\$ 1,500

LIMITED EDITION of 50 numbered copies, this is Number 9, a deluxe copy with the hinged box, SIGNED by Rebecca Chamlee on the colophon who wrote, designed, printed, and bound this gorgeous artist book. “A huge Valley oak has stood in Corriganville Regional Park for over 400 years. This is the story of how, on countless visits for more than twenty years, the great oak has become a cherished and prominent presence in my daily life. I have experienced the old tree as its leaves undergo seasonal changes and finally drop to cover the ground. I have watched season after season as spring flowers give way to plump acorns. Beside the imposing tree, just outside its broad canopy, vulnerable seedlings have appeared and grown into sturdy

sapling.” Rebecca Chamlee. The acorn included in the deluxe box has been frozen for 12 months, baked for 8 hours, and sealed.

47 [Plantin Press] James Lardner Memorial Fund. *Somebody Had to Do Something. A Memorial to James Phillips Lardner.* By Ernest Hemingway, Ring Lardner, Jr., Jay Allen, Don Jesus Hernandez, El Campesino, Dolores Ibarruri, Vincent Sheean and Drawings by Castelao. Los Angeles, CA: The James Lardner Memorial Fund, 1939. 8vo. 9 1/2 x 6 1/4 inches. x, (42) pp. Frontispiece and 9 illustrations in the text by Castelao [including a portrait of James Phillips Lardner (1914-1938)]; text clean, unmarked. Brown printed wrappers titled and with an illustration in red on the front cover; binding square and tight, extremities chipped, spine with some loss. The book itself is now protected with a stiff mylar jacket and housed in a brown-cloth-covered drop-back box with a foam core insert to hold the book. On top of that is laid a typed letter SIGNED by Will Rogers, Jr., Chairman of the James Lardner Memorial Fund on Memorial Fund letterhead, and dated May 18, 1939. The letter is addressed to Lillian Hellman, and folded in half for mailing, and now preserved in a mylar sleeve. 07312019-001. A Good copy of a SCARCE item.

\$ 1,200

LIMITED EDITION of 500 copies. This book, published in Los Angeles by the Plantin Press, is accompanied by a letter from Will Rogers, Jr. (1911-1993), the eldest son of humorist Will Rogers (1879-1935), an American politician, writer, and newspaper publisher. Will Rogers, Jr. was a Democratic United States Representative from California from January 3, 1943 until May 23, 1944. At the time this letter was written, Rogers was Chairman of the James Lardner Memorial Fund, which was formed to aid in returning home Americans who had served in the Abraham Lincoln Brigade during the Spanish Civil War (1936-1939) and who were in Spanish prisons and French concentration camps, and to care for maimed and disabled veterans who had made it back to the United States. Ring Lardner, Jr. was Vice-Chairman; Sponsors included James Cagney, Ernest Hemingway, Langston Hughes, Andre Malraux, Carey McWilliams, and Dorothy Parker, among others, as listed on the letterhead. The contents of this volume include: Ernest Hemingway, “On the American Dead in Spain;” Ring Lardner Jr., “The Life and Death of James Lardner;” Jay Allen, “Blood Flows in Badajoz;” Don Jesus Hernandez, “Speech to the Italian Prisoners;” Valentin Gonzalez El Campesino, “Letter to a Child;” Dolores Ibarruri, “Goodby, Brothers, Till Our Speedy Reunion;” and Vincent Sheean, “Puigcerda.” Illustrations are by Alfonso Daniel Rodriguez Castelao (1886-1950) a Galician politician, writer, painter, and doctor. Castelao was one of the fathers of Galician nationalism and was one of the main names behind the cultural movement *Xeracion Nos*. In 1939, he was an exile in the United States, Cuba, and the Soviet Union as a representative of the Republican Government of Spain. 500 copies of the book were distributed at no charge in the hopes that a check would be sent in return to support the programs of the James Lardner Memorial Fund. PROVENANCE: from the personal collection of Lillian Florence Hellman (1905-1984), the American dramatist and screenwriter known for

her success as a playwright on Broadway as well as her left-wing sympathies and political activism. As a playwright, Hellman had many successes on Broadway including *Watch on the Rhine* and the semi-autobiographical play *The Little Foxes*. The later was adapted into a screenplay, which starred Bette Davis and received an Academy Award nomination in 1942. Hellman was blacklisted by the American film industry after she appeared before the House Committee on Un-American Activities in 1952. REFERENCES: Harmsen and Tabor, *The Plantin Press*, No. 26; biographical notes from Wikipedia.

48 [Plantin Press] LINGENFELTER, Richard E. (b. 1934). *Presses of the Pacific Islands, 1817-1867. A History of the First Half Century of Printing in the Pacific Islands. Woodcuts by Edgar Dorsey Taylor*. Los Angeles, CA: The Plantin Press, 1967. 8vo. 9 1/16 x 6 1/8 inches. (xvii), (132) pp. 7 illustrations (including 1 folding map and 1 folding reproduction of a title page), 5 woodcuts printed on special paper, chronological list, bibliographical notes, index; text clean, unmarked. Gilt-stamped natural linen, printed paper spine label; binding square and tight. HL1218-012. Fine.

\$ 125

LIMITED EDITION of 500 copies printed at the Plantin Press, Los Angeles, CA, woodcuts by Edgar Dorsey Taylor, binding designed by Saul and Lillian Marks and executed by Earle Gray. This volume contains a history of the first half century of printing in the Pacific islands, including Hawaii, Tonga, Tahiti and 11 other pacific island regions. REFERENCE: Harmsen and Tabor, *The Plantin Press*, No. 261.

49 [Plantin Press] MARKS, Saul (1905-1974). *Christopher Plantin & The Officina Plantiniana. A Sketch by Saul Marks, and a Translation by Peter van der Pas of the Flemish Text Describing the Office Rules at the Golden Compasses, Antwerp, c. 1563*. Los Angeles: The Plantin Press, 1972. 12mo. 7 3/4 x 5 1/4 inches. [x], 44, [4] pp. Large compass vignette at head of title and small decoration printed in brown, portrait of Christopher Plantin with compass and "Labore et Constantia" motto, headpiece and 2 decorative initials printed in blue, section divider for the Office Rules with another compass and "Labore et Constantia" motto in brown, printer's device on the colophon; text clean, some light finger soil on blank preliminary leaf. Printed paper over boards with decorations on front cover and spine titled in brown, dust-jacket in archival mylar printed in red; binding square and tight. BREM218-001. Fine.

\$ 375

LIMITED EDITION of 140 copies printed by Saul and Lillian Marks on Rives paper. The text consists of a talk given by Saul Marks to the Zamorano Club in the 1960s, a tribute to the great printer, whose name Marks "impetuously" appropriated in naming his own press. The "translation of the 'Rules' was first printed by Muir Dawson & Saul Marks at the Plantin Press as a contribution to a keepsake honoring Alfred A. Knopf upon reaching his fiftieth year of publishing in 1965." Also laid-in is a product of the Plantin Press, an 8-page list from Dawson's Book Shop, offering books printed

by the Plantin Press. 1 of 2,000 copies printed for Dawson's, whose imprint is the colophon. REFERENCES: Harmsen and Tabor, *The Plantin Press of Saul and Lillian Marks*, No. 352. Reference to the main entry: Harmsen and Tabor, *The Plantin Press of Saul and Lillian Marks*, No. 355.

50 [Plantin Press] SCHEDEL, Hartmann (1440-1514). *Sarmatia, The Early Polish Kingdom, from the Original Nuremberg Chronicle by Hartmann Schede, Printed by Anton Koberger in 1493. Translated, with Introduction & Notes by Bogdan Deresiewicz. Preface by Aleksander Janta*. Los Angeles, CA: The Plantin Press, 1976. Small 4to. 10 1/4 x 5 5/8 inches. (50) pp. Half-title, title page with small woodcut, text printed in red and black inks, 5 woodcuts reproduced from the *Nuremberg Chronicle*, printer's device on colophon; text clean, unmarked. Full beige gilt-stamped linen, printed paper spine label, decorative end-papers; binding square and tight. Laid-in is an envelope with a receipt for this book, typed, on Plantin Press letterhead. SIGNED by the translator on the colophon. DRB518-001. SCARCE. Fine.

\$ 100

LIMITED EDITION. of 350 numbered copies, this is number 307, SIGNED by Bogdan Deresiewicz on the colophon. Binding designed by Lilian Marks and executed by Earle Gray. This volume contains a translation into English of the text from Schedel's *Nuremberg Chronicle* with the fifteenth-century history of the Polish kingdom, *Sarmatia*. Bogdan Deresiewicz (1908-1982) was a Polish-American librarian who came to the United States at the end of World War II and retired as Librarian Emeritus at the University of California, Santa Barbara. REFERENCE: Harmsen & Tabor, *The Plantin Press*, No. 393.

51 [Providence Press] LAO-TSU (circa 601-531 BCE) and **MITCHELL, Stephen** (b. 1943), translator. *Tao Te Ching. Version by Stephen Mitchell*. (Ojai, CA: Providence Press, 2019). Small 4to. 7 1/2 x 5 7/8 inches. [vi], (84) pp. Printer's device on copyright page, text clean, unmarked. Hand-bound in printed stiff paper boards by Molly Dedmond and team, color front cover photograph by Burneta Clayton, the hand-binding has an open spine with signature folds visible, sewn with tied green thread; binding square and tight. SIGNED by Stephen Mitchell and Norman Clayton on the colophon. QQ919-001. Fine.

\$ 135

LIMITED EDITION of 125 copies, this is copy number 48, SIGNED on the colophon by Stephen Mitchell and Norman Clayton, printed letterpress on Crane letter fluorescent white wove paper from photopolymer plates by Norman Clayton of the Providence Press. It is not for this thoroughly American bookseller to attempt to describe the *Tao Te Ching*, "one of the most significant treatises in Chinese cosmogony. As with most other ancient Chinese philosophers, Lao-tsu often explains his ideas by way of paradox, analogy, appropriation of ancient sayings, repetition, symmetry, rhyme, and rhythm. The *Tao Te Ching* describes the Tao as the source and ideal of all existence: it is unseen, but not transcendent, immensely powerful yet

supremely humble, being the root of all things. Lao-tsu was an ancient Chinese philosopher and writer. He is the reputed author of the *Tao Te Ching*, and the founder of philosophical Taoism. Lao-tsu is a semi-legendary figure of the 6th century BCE; his work has been embraced in China by various anti-authoritarian movements and Chinese Legalism.” See Wikipedia for further information. Stephen Mitchell is a poet, translator, scholar, and anthologist. His *Tao Te Ching: A New English Version*, New York, HarperCollins, 1988, is a best-selling title in the United States. The brief preface to this volume states: “The classic manual on the art of living. In eighty-one brief chapters, Lao-tsu’s *Tao Te Ching*, or Book of the Way, provides advice that imparts balance and perspective, a serene and generous spirit, and teaches us how to work for the good with the effortless skill that comes from being in accord with the Tao, the basic principle of the universe.”

52 [Rainmaker Editions] BANKS, Russell (b. 1940) and **MOSER, Barry** (b. 1940), illustrator. *Spirit of the River*. Las Vegas: Rainmaker Editions, 2002. Small 4to. 9 3/8 x 6 1/2 inches. 53, [3] pp. Frontispiece and 2 full page engraved illustrations by Barry Moser, title page printed in red and black inks, red initials; text clean and unmarked. Tan cloth, spine and front cover labels printed in red and black; binding square and tight. In the original slipcase with cloth on the top and bottom edges, spine and sides in brown cloth with spine of slip case title in black ink. SIGNED by the author and the illustrator. GG818-004. Fine.

\$ 500

LIMITED EDITION of 425 copies, this is number 129 of 399 numbered copies, SIGNED by Russell Banks and Barry Moser on the colophon. Designed by and printed by Barry Moser, printed letterpress from photopolymer plates by Bradley Hutchinson, Austin, Texas. Illustrations printed from original blocks designed and engraved by Barry Moser. Printed on Magnani paper manufactured by Cartiere Enrico Magnani in Pescia, Italy. Binding and box by Jace Graf at Cloverleaf Studio, Austin Texas. The copyright page tells us that this story of an American who enters war-torn Liberia is an excerpt from a novel in progress called *Mammi Watta*. This is likely a reference to Banks’ 2004 novel *The Darling*, a novel narrated by white American liberal Hannah Musgrave. *Spirit of the River* examines Hannah’s return to Liberia and a chimpanzee rescue sanctuary she establishes in Liberia.

53 [Rainmaker Editions] BANKS, Russell (b. 1940) and **MOSER, Barry** (b. 1940), illustrator. *Spirit of the River*. Las Vegas: Rainmaker Editions, 2002. Small 4to. 9 3/8 x 6 1/2 inches. 53, [3] pp. Frontispiece and 2 full page engraved illustrations by Barry Moser, title page printed in red and black inks, red initials; text clean and unmarked. Quarter tan morocco spine, front cover label printed in black and red, spine titled in gilt; binding square and tight. Housed in publisher’s tan cloth clamshell case with black cloth edges, tan leather spine label titled in gilt. SIGNED by the author and the illustrator. GG818-006. Fine.

\$ 600

LIMITED EDITION. of 415 copies, this is one of 26 lettered copies, being copy Z, SIGNED by Russell Banks and Barry Moser on the colophon. Designed by and printed by Barry Moser, printed letterpress from photopolymer plates by Bradley Hutchinson, Austin, Texas. Illustrations printed from original blocks designed and engraved by Barry Moser. Printed on Magnani paper manufactured by Cartiere Enrico Magnani in Pescia, Italy. Binding and box by Jace Graf at Cloverleaf Studio, Austin Texas. The copyright page tells us that this story of an American who enters war-torn Liberia is an excerpt from a novel in progress called *Mammi Watta*. This is likely a reference to Banks' 2004 novel *The Darling*, a novel narrated by white American liberal Hannah Musgrave. *Spirit of the River* examines Hannah's return to Liberia and a chimpanzee rescue sanctuary she establishes in Liberia.

Wole Soyinka won the 1986 Nobel Prize in Literature

54 [Rainmaker Editions] SOYINKA, Wole (b. 1934) and **KLEINSCHMIDT, Robert W.**, illustrator. *Samarkand and Other Markets I Have Known. Woodcuts by Robert Kleinschmidt*. Utah: Rainmaker Editions, 2003. Folio. 11 1/8 x 8 5/8 inches. Unpaginated. [21] pp. Double-page title page with multi-color woodcut, 3 full-page multi-color woodcuts, text printed in 2 colors; text clean, unmarked. Japanese Kyoshei-shi handmade paper over boards, open spine; binding square and tight. Dark purple cloth-covered slipcase with printed paper spine label; slipcase with a few very light dust stains, else fine. SIGNED on the colophon by the author, the designer, and the illustrator. GG818-010. Fine.

\$ 550

LIMITED EDITION of 425 copies, this is number 29 of 399 numbered copies (the edition included 26 lettered copies), SIGNED by Soyinka, Kleinschmidt, and Hindley on the colophon. Designed and typeset by Victoria Hindley at the Red Butte Press, at the Marriott library, University of Utah by John Balkwill with assistance from Marnie Powers-Torrey and Antonia Nelson, printed letterpress from photopolymer plates. The text was printed on a Vandercook 15-21 on Johannot paper, the color woodcuts were also printed letterpress, binding by Daniel Kelm, slipcase by Campbell Logan Bindery. "Woke Soyinka is a Nigerian playwright, poet and essayist. **Soyinka was awarded the 1986 Nobel Prize in Literature**, the first African honored in that category." Wikipedia. *Samarkand and Other Markets I Have Known* is a monumental poem that draws on history, myth, and contemporary culture to explore the poignancy of human exchange as transacted on a daily basis in the world's great marketplaces. Both lyrical and ironic, the poem lays bare difficult religious, political, and social issues while celebrating the potential of the human spirit. Robert Kleinschmidt's woodcut illustrations (Kleinschmidt is professor emeritus of printmaking at the University of Utah) intensify the richness of the poetry, adding to the reader's experience.

Wole Soyinka won the 1986 Nobel Prize in Literature

55 [Rainmaker Editions] SOYINKA, Wole (b. 1934) and **KLEINSCHMIDT, Robert W.**, illustrator. *Samarkand and Other Markets I Have Known*. Woodcuts by Robert Kleinschmidt. Utah: Rainmaker Editions, 2003. Folio. 11 1/4 x 7 5/8 inches. Unpaginated. [21] pp. Double-page title page with multi-color woodcut, 3 full-page multi-color woodcuts, text printed in 2 colors; text clean, unmarked. Brown suede over boards, printed paper front cover label, open spine; binding square and tight. Dark purple cloth-covered clamshell box with printed paper spine label. SIGNED on the colophon by the author, the designer, and the illustrator. GG818-011. Fine.

\$ 600

LIMITED EDITION of 425 copies, this is Letter Z of 26 lettered copies (the edition included 399 numbered copies), SIGNED by Soyinka, Kleinschmidt, and Hindley on the colophon. Designed and typeset by Victoria Hindley at the Red Butte Press, at the Marriott library, University of Utah by John Balkwill with assistance from Marnie Powers-Torrey and Antonia Nelson, printed letterpress from photopolymer plates. The text was printed on a Vandercook 15-21 on Johannot paper, the color woodcuts were also printed letterpress, binding by Daniel Kelm, slipcase by Campbell Logan Bindery. “Woke Soyinka is a Nigerian playwright, poet and essayist. **Soyinka was awarded the 1986 Nobel Prize in Literature**, the first African honored in that category.” Wikipedia. *Samarkand and Other Markets I Have Known* is a monumental poem that draws on history, myth, and contemporary culture to explore the poignancy of human exchange as transacted on a daily basis in the world’s great marketplaces. Both lyrical and ironic, the poem lays bare difficult religious, political, and social issues while celebrating the potential of the human spirit. Robert Kleinschmidt’s woodcut illustrations (Kleinschmidt is professor emeritus of printmaking at the University of Utah) intensify the richness of the poetry, adding to the reader’s experience.

56 [Rainmaker Editions] RUSHDIE, Salman (b. 1947), **BENAVIDEZ BEDOYA, Alfredo** (b. 1951). *The Firebird’s Nest*. N. P.: (Rainmaker Editions), 2004. Folio. 11 3/4 x 7 3/8 inches. Unpaginated. [24] pp. Color woodcut frontispiece, 3 additional full-page color woodcut illustrations by Bedoya, Rainmaker Editions printer’s mark on the colophon; text clean, unmarked. Yellow kangaroo-skin spine, blind-stamped black paper over boards, yellow Japanese paper endpapers; binding square and tight. Housed in a clamshell box with yellow kangaroo leather spine, covered in black Japanese cloth and lined with black Fabriano Ingres paper. SIGNED on the colophon by the author, designer, and illustrator. GG818-012. Fine.

\$ 1,000

LIMITED EDITION of 26 lettered copies and 99 numbered copies, this is copy number 40, SIGNED on the colophon by Salman Rushdie, Victoria Hindley, and Alfredo Benavidez Bedoya. This volume was designed and typeset by Victoria Hindley at the Red Butte Press in the J. Willard Marriott Library, University of Utah, printed by Marnie Powers-Torrey and Jennifer Sorensen from photopolymer plates on a Vandercook 15-21 on Somerset Velvet paper using Poliphilus for the text typeface and

Acolyte display typeface, bindings and boxes are handmade by Craig Jensen at BookLab II in Texas. Four original linocuts and dingbat by Alfredo Benavidez Bedoya. 7 copies Worldcat. "The Firebird's Nest" first appeared in the *New Yorker*, Vol. 73, No. 17, June 23 and 30, 1997, and has appeared in other short story anthologies. "Sir Ahmed Salman Rushdie is a British Indian novelist and essayist. Much of his fiction is set on the Indian subcontinent. He combines magical realism with historical fiction; his work is concerned with the many connections, disruptions, and migrations between Eastern and Western civilizations." Wikipedia. All of these elements appear in *The Firebird's Nest*. The firebird is a metaphor for Indian cultural values, while the American woman in the story who extinguishes the firebird is a symbol for the imperialism of American culture globally. Not an easy read for a lover of non-fiction, such as yours truly, due to the story's switching between a seemingly objective story-telling to magical-realism, but a pleasure to read in its present format, printed lovingly on Somerset Velvet paper with the vibrantly colored full-page linocuts by Argentine designer Alfredo Benavidez Bedoya.

57 [Rainmaker Editions] IRVING, John (b. 1942) and **NERI, Gilbert**, illustrator. *Trying to Save Piggy Sneed*. Las Vegas, Nevada: Rainmaker Editions, 2005. 4to. 10 x 7 5/8 inches. Unpaginated. [38] pp. Rainmaker Editions printer's device opposite the title page, title page with pig vignette in brown ink, 5 illustrations included in the pagination, above (2 of which are double-page), "scrap" papers bound-in, Rainmaker Editions printer's mark on colophon; text clean, unmarked. Vellum spine with tabs and stitching exposed, paper over boards (front cover with printed title, exposed "scrap" paper tabs exposed on front and rear covers, special end sheets made by Ann Marie Kennedy; binding square and tight. Housed in a special box with a double-folding top cover for the clamshell case, covered with multi-colored book cloth, and a printed paper spine label. SIGNED by the author and the illustrator on a scrap leaf bound-in at the colophon. GG818-008. Fine.

\$ 500

LIMITED EDITION of 125 copies, this is number 40 of 99 numbered copies (plus 26 lettered copies, SIGNED by John Irving and Gilbert Neri on a scrap leaf bound-in at the colophon. This "project required the collaborative efforts of many people across the country. The book was designed and printed by Inge Bruggeman at Textura Letterpress in Portland, Oregon. She letterpress printed the edition on Somerset Book paper, from 14 pt. Joanna monotype cast by the Bixlers in Skaneateles, New York. In Monterey, California, Gilbert Neri created the imagery for the book by placing heated elements on fax paper. These digitized images were then made into photopolymer plates and printed by Inge in Portland. Ann Marie Kennedy made the cover, endsheet, and 'scrap' papers by hand in her studio in Carrboro, North Carolina. The binding, designed by Anna Embree and Inge, was executed by Anna in Tuscaloosa, Alabama. Finally, back in Portland, Inge made the boxes with the production assistance of Rachel Wiecking." Colophon. "John Irving is an American novelist and screenwriter. Irving achieved critical and popular acclaim after the international success of *The*

World According to Garp in 1978. Many of Irving's novels, including *The Cider House Rules* (1985), *A Prayer for Owen Meany* (1989), and *A Widow for One Year* (1998) have been bestsellers." Wikipedia. John Irving first published *Trying to Save Piggy Sneed* in 1996 (Arcade Publishing) featuring "twelve writing pieces divided into three sections: Memoirs, Fiction, and Homage." This artists' book produced by Rainmaker Editions contains the memoir "Trying to Save Piggy Sneed", a short story from this larger collection. It is in keeping with the Rainmaker Editions tradition of selecting the writings of the most important contemporary authors and giving them outstanding treatment in the presentation of design, printing, and materials. Gilbert Neri is currently Professor of New Genre at Mira Costa College, Oceanside, California.

58 [Ward Ritchie Press] MORRIS, William (1834-1896). *William Morris and his 'Praise of Wine.'* Los Angeles, CA: (The Ward Ritchie Press), 1958. Pamphlet. 8 3/4 x 4 7/8 inches. (14) pp. Burgundy grape vine vignette on title page; text clean, unmarked. Gray wraps, printed paper front cover label, stapled; binding square and tight, minor shelf wear to covers. II2006-001. Very Good.

\$ 30

LIMITED EDITION of 300 copies printed for Theodore Lilienthal and Ward Ritchie for distribution to the members of the Roxburghe and Zamorano Clubs at the Ward Ritchie Press, September 21, 1958. The text includes an unpublished poem by William Morris, the manuscript of which was owned by Ward Ritchie, as well as comments by Ritchie as to how he became a Morris collector, his purchase of the manuscript at Dawson's Book Shop in the 1930s, and how he and Lilienthal conspired to make this publication possible. REFERENCES: Fullerton, et al, *Zamorano Club*, No. 237; Olmsted and Magee, *40 Years*, p. 31; Ritchie, *The Ward Ritchie Press and Anderson, Ritchie & Simon*, p. 122.

59 [Simplemente Maria Press] HEEBNER, Mary (b. 1951). *Island: Journal from Iceland, September 1995.* [Santa Barbara, CA: Simplemente Maria Press], (1999). Folio. 13 1/2 x 10 3/4 inches. Title-page printed on hand-made Abaca paper with introduction, 12 original watercolor monotypes scanned to produce a suite of giclée prints on Somerset rag paper, each print inserted into a hand-made Abaca paper folio created by Rie Hachiyanagi, and letterpress printed from photo polymer plates by Lucy Brown in Galliard types, colophon also printed on an Abaca paper folio; text clean, unmarked. All housed in a chemise wrap designed by Mary Heebner and Sandra Liddell Reese consisting of white Kyoseishi and indigo Kozo paper over onyx board with a silk ribbon tie to hold all in place, this in turn is housed in an acrylic sleeve titled in blue on the spine; binding square and tight. SIGNED by Mary Heebner on the colophon. Fine.

\$ 1,800

LIMITED EDITION of 60 copies, this is number 44, numbered and SIGNED by Mary Heebner, each illustration is hand-touched with watercolors. Mary Heebner only muses upon consequential subjects. In the late summer of 1995, Heebner spent three weeks in Iceland; instead of reading fiction or sagas, Heebner found herself reading

geology texts. She learned that while the island of Iceland is 16 to 18 million years old, it was only occupied by humans in 850 CE. She trekked across land that was only 500 years old, full of minerals and redolent with stunning colors, chartreuse, ochre, cobalt green, viridian and violet. The original text and abstract artwork in this portfolio reflects the feelings evoked on the artist's visit to this new land; the artwork is suitable for framing.

60 [Simplemente Maria Press] HEEBNER, Mary (b. 1951). *A la Orilla Azul del Silencio. On the Blue Shore of Silence: Poems of the Sea by Pablo Neruda. Translations from the Spanish by Alastair Reid.* [Santa Barbara, CA]: Simplemente Maria Press, 2001. Folio. 14 x 11 inches. [8] pp. Title-page printed in black and blue inks with printer's device in blue, 12 giclée prints on Somerset Velvet 330 paper using Pinnacle Gold inks printed at the Duganne Atelier, Santa Monica, CA under the direction of Mary Heebner which are tipped into double-fold sheets of Fabriano Tiegolo, the text is printed on handmade linen paper produced by the artist with the assistance of Pat Almonrode at the Dieu Donne Mill in New York City the text printed by John Balkwill at The Lumino Press, Santa Barbara digitally typeset using Adobe Jenson for the English text Arrighi for the Spanish and Trajan for titling and tipped-in to the Fabriano sleeves, the English on the left and the Spanish on the right to complete the 12 triptychs, the whole enclosed in an individually pulp-painted chemise; text clean, unmarked. All housed in a handmade case constructed with imported Japanese book-cloth over boards and wood produced at The Lumino Press; binding square and tight. Fine.

\$ 3,000

LIMITED EDITION of 50 copies, this is number 46. In 1999, Mary Heebner visited Pablo Neruda's home, *Isla Negra*, where she spent time with Alastair Reid, listening to Reid speak of his friendship with Neruda and selecting poems to be used in this work. Upon returning to California Heebner composed a series of collage paintings, inspired by the Pacific Ocean and several visits to Neruda's home in Chile. These paintings then became the templates for pigment prints that were paired with 12 poems by Pablo Neruda that allude to the sea; the poems are printed here in Spanish with English translations by Alastair Reid. The 12 triptych folios and hand-sewn booklet are gathered in an individually pulp-painted chemise, and placed in a handmade wood and cloth box.

61 [Simplemente Maria Press] HEEBNER, Mary (b. 1951). *Intimacy: Drawing with Light, Drawn from Stone.* (Santa Barbara, CA): Simplemente Maria Press, 2017. Folio. Housed in a 15 x 16 7/8-inch anodized aluminum box fabricated at Neal Fray Co., with a hand-carved marble relief sculpture by Anders Johnson of an open, blank book affixed to the top cover. Housed within is a hinged, 3-part plexiglass viewing easel which fits within the base of the aluminum box, one of the panels of the plexiglass stand has openings to hold 2 books. 2 6 x 4 inch books are: *Marmo* and *Schizzi*; *Marmo* is an accordion-fold volume with 14 panels of color illustrations of nude figures includes an original text about the nature of marble by Mary Heebner and an Italian translation by Lise Apatoff, text printed over blue toned ink drawings on Asuka paper, SIGNED and dated by Mary Heebner; the second volume, *Schizzi*, holds a portfolio of 14 prints from the series, *Rome Sketches*, of graphite and ink drawings, printed on Shojoshi paper. The two

books are bound in quarter ultramarine booth spine, ultramarine paper over boards with silver-stamped titles on the front boards. The heart of this artist's book are 13 loose sheets, approximately 14 x 16 inches, loosely laid in, printed on sheets of ivory-toned paper made by Mary Heebner during a residency at the *Museo della Carta e della Filigrana* in Fabriano Italy in 2015 under the direction of master papermakers Luigi Mecella and Bruno Angelo Stroppa featuring watermarks based upon the artist's drawings from Roman sculptures. The ivory papers alternate with ultramarine papers made by the artist at Dieu Donne Paper Mill, New York City. The suite of watermarked papers include a title page, an epigraph, and a description of the watermark process as drawing with light, 9 sheets contain printed excerpts in Italian from Heebner's prose poem *Marmo* with printed names of the source sculptures for the drawings; each sheet is also embellished on the verso with either graphite or watercolors. All text typeset in Centaur and Latin Uncil by John Balkwill of the Lumino Press. Laid in a blank envelope is a card printed on both sides, the recto with an artist's statement by Mary Heebner, and the verso with instructions how to set up the viewing stands which includes 4 color illustrations. Also laid in is a color promotional pamphlet of the artist's fine art books entitled *Mary Heebner & simplement maria press, fine art books, 1995-2109*. SMP819-001. Fine.

\$ 8,000

LIMITED EDITION of 20 copies, this is number 9, numbered and SIGNED by Mary Heebner on the colophon, and on the last leaf of *Marmo*, and the 14 prints in *Schizzi* is INITIALED with the date "16" by the artist on the verso. letterpress printing by John Balkwill at The Lumino Press and typeset in Centaur and Latin Uncial. Handmade paper produced at Museo Della Carta e Della Filigrana, Fabriano, Italy and Dieu Donne Paper Mill in New York. Marble carving on box lid by Anders Johnson, anodized aluminum box by Neal Feay Co. Mary Heebner began as a drawing project based on her observations of Roman nude marble sculptures - the drawings form the basis for the water-marks in her hand-made papers executed at the Museo della Carta e della Filigrana in Fabriano, Italy. Other papers were hand-made in New York at the Dieu Donne Paper Mill, New York City. A full suite of the drawings have been reduced to fit into a volume entitled *Schizzi*, which is included in this book along with another small volume entitled *Marmo*, which is an accordion-fold book by the artist, with original text about the livingness of marble, in Italian and English. 6 copies Worldcat.

62 [Specimen Broadside] GRABHORN, Robert (1900-1973). *Centaur and Arrighi*. San Francisco, CA: Mackenzie & Harris, Inc.; San Francisco, CA: Taylor & Taylor, 1948. Broadside. 26 x 19 1/4 inches. Single sheet of paper printed on 1 side within a typographic border printed in red, Bruce Rogers' designer's mark at the bottom margin, large centaur historiated initials at the head of the text; text clean, unmarked, some thumbing to the outer margins, otherwise suitable for framing. Very Good.

\$ 250

FIRST EDITION. Designed by Bruce Rogers and set under his direction at the composing room of Mackenzie & Harris Typographers and Typefounders. The text of the specimen was written by Robert Grabhorn, each specimen size contains a bit more of the text which explains the historical development of the Centaur typeface,

tracing its antecedents to Nicolas Jenson in the fifteenth century. The title word CENTAUR is a reproduction from original patterns used in making the matrices for Centaur. The initial and the designer's mark are from original drawings by Bruce Rogers. Printed on Worthy Charta paper by Taylor and Taylor. A nicely preserved piece of printing ephemera that evolved many of the key characters of mid-century type design in California and nationally, as well. Worldcat records 6 copies.

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