

JOHN HOWELL
 *for Books*

Seattle Antiquarian Book Fair

October 13, 2018, 10 am - 6 pm

October 14, 2018, 11 am - 4 pm

Booth 205



John Howell for Books

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

This list contains 37 items. Many were shown at the Seattle Antiquarian Book Fair, October 13 and 14, 2018. I have removed the items that have sold, and added some recent acquisitions and some oldies but goodies for your entertainment.

1 [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 not 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.

2 [Ashendene Press] FRANKLIN, Colin Ellis (b. 1923). *The Ashendene Press.* Dallas, TX: Bridwell Library, Southern Methodist University, 1986. 4to. 11 5/8 x 8 1/4 inches. xiv, 256, [4] pp. Half-title, title page printed in red and blue inks, title page lettering and headings is by G. G. Laurens, offset illustrations throughout by Wetmore Company, bibliography, index; text clean, unmarked. Natural linen spine, patterned paper over board, printed paper spine label, added clear plastic dust-jacket; binding square and tight. Fine.

\$ 175

LIMITED EDITION of 750 copies designed and printed by W. Thomas Taylor, Elaine Smyth and Bradley Hutchinson, Monotype Bembo type composed at Mackenzie-Harris on Mohawk Superfine paper. Focuses on material printed at the Ashendene Press using the Subiaco Types designed especially for the press by Emery Walker.

3 BEEDHAM, Ralph John (1879-1975). *Wood Engraving. With Introduction and Appendix by Eric Gill.* London: Faber and Faber Limited, (1948). Small 8vo. 7 3/4 x 5 1/8 inches. (64) pp. [last a blank]. Half-title, Ditchling Press printer's device on title page, 27 figures, 7 samples of outstanding woodcuts, 4 pages of ads; text clean, unmarked. Gray cloth over boards, spine titled in red; binding square and tight, shelf wear to covers, spine faintly faded, titling on spine rubbed. SCARCE. Very Good.

\$ 20

SECOND EDITION, Seventh Printing. A practical manual for woodcut artists. Woodcut samples include those by Reynolds Stone, Agnes Miller Parker, Robert Gibbings, Joan Hassall, and others. Ralph John Beedham was probably the last person in England to serve an apprenticeship as a professional reproductive wood engraver.

At the Gregynog Press, Beedham engraved the blocks based on the designs by Edward Burne-Jones for the press's edition of *Eros and Psyche* by Robert Bridges.

4 [Bible, German-Language] *Biblia, das ist: Die ganze Göttliche Heilige Schrift, Alten und Neuen Testaments, nach der deutschen Übersetzung Dr. Martin Luthers. Mit jedes Capitels kurzen Summarien, auch beygefügeten vielen und richtigen Parallelen.* Somerset, PA: Gedruckt und zu linden bey Friedrich Goeb, 1813. Large Thick 4to. 12 5/8 x 10 1/4 inches. [iv], 527, [1 blank], 66, [2], [ii], 169, [1 blank], [2] pp. Complete. Text printed double-column in Gothic type face, Foreword written by the printer Friedrich Goeb, as are introductory matter for various books, tailpiece at the end of the Old Testament, Apocrypha, New Testament with separate title page, 2 pages at the rear indicate the appropriate New Testaments readings for various feast days throughout the year; foxed and toned throughout, stains in top and bottom margins at the rear of the text do not affect text. Contemporary full blind-stamped calf, tan leather spine label titled in gilt, green paste-paper paste-downs front and rear; leather heavily rubbed, corners showing, 3 deep gouges in rear board, inner hinges cracked, front free end-paper complete, but crumpled, no evidence of clasps for holding the volume shut or the oak boards as is typical of an original binding. Good.

\$ 500

FIRST EDITION of this important edition of the first Bible printed west of the Allegheny Mountains. Friedrich Goeb (1782-1829) arrived in Philadelphia in August 1812, having left Hesse. He is known to have published newspapers in Reading, PA and Somerset PA. Later he relocated to Schelsburg, Bedford County, where he died. REFERENCES: Bötte and Tannhof, *The First Century of German Language Printing in the United States*, No. 2004; Rumball-Petre, *Rare Bibles*, No. 157; Shaw and Shoemaker, *Early American Imprints*, Series 2, No. 27883.

5 H. W. Caslon & Co. *A Specimen of Printing Types of the Caslon and Glasgow Letter-foundry.* London: H. W. Caslon & Co., 1857. Large 8vo. 10 5/8 x 7 1/2 inches. 95 ff., including 7 folding leaves and 14 printed in colors; a few leaves with marginal staining. Half tan calf, marbled paper over boards, raised bands, red leather spine label; binding square and tight, heavily rubbed, bits missing from the corners of the rear board. SOLD AS IS.

\$ 350

FIRST EDITION. This volume contains a substantial fragment of the H. W. Caslon Specimen of Printing Types issued in 1857, although a variety of specimen books printed by Caslon during this period have a variety of paginations. Forest Books of Grantham, Lincolnshire is currently offering a bound volume of the 1857 issue with 306 leaves, including an illuminated title page, a leaf of introduction, 3 leaves of price list, followed by 300 specimen leaves. This volume contains 95 total leaves, including 7 folding, and 14 leaves in colors (including some of the folding leaves). Some of the leaves bound in this volume match leaves included in the Forest Books specimen book. This volume only contains about 6 leaves focused on various type fonts;

otherwise, these specimens focus on ornaments. REFERENCE: Bigmore and Wyman, *A Bibliography of Printing*, pp. 108-109.

6 COBDEN-SANDERSON, Thomas James (1840-1922). *Ecce Mundus. Industrial Ideals and the Book Beautiful by T. J. Cobden-Sanderson*. The Terrace Hammersmith: Hammersmith Publishing Society, 1902. 8vo. 8 1/2 x 6 inches. Unpaginated. [38] pp. Beautifully printed on laid paper; text clean, unmarked. Vellum spine, plain brown paper over boards, spine titled in black; binding square and tight, lower corner bumped. Very Good.

\$ 85

FIRST EDITION, thus. The typography on this little volume is of outstanding quality. Today one would not find many of Cobden-Sanderson's thoughts practical, and perhaps these writings provide some insight into why he would throw the Dove's Press Types into the Thames later in his life.

7 COBDEN-SANDERSON, Thomas James (1840-1922). *The Book Beautiful*. [San Francisco: Printed by John J. Johnck, Lawton R Kennedy, Samuel T. Farquhar for the Roxburghe Club, 1930. 8vo. 7 3/4 x 5 1/2 inches. 14 pp. Beautifully printed on vellum; text clean, unmarked. Bound in full gilt-stamped vellum; binding square and tight, light soiling and tanning to the covers, rear paste-down coming up on the fore-edge. With the bookplate of Carl I. Wheat on the front paste-down. Very Good.

\$ 1,500

LIMITED EDITION, this is copy number 6 of 85 copies, being 1 of 10 printed on vellum. This volume was prepared as a keepsake for the October 29th 1930 dinner honoring William Edwin Rudge and George W. Jones held at the Fairmont Hotel. T. J. Cobden-Sanderson's text regarding the elements that go into creating an ideal book was an inspiration to many American fine printers in the first half of the twentieth century. It received many treatments over the years, but few can rival this lovely setting printed on vellum. Samuel Farquhar's copy, Number 1, on vellum, is at the Clark Library in Los Angeles. PROVENANCE: Carl Irving Wheat (1892-1966) was a California lawyer and historian and a historical cartographer of the American West. Wheat was a member of San Francisco's Bohemian Club and participated in the resurrection of E Clampus Vitus. It was Henry R. Wagner who introduced Wheat to California history. Wheat moved to Los Angeles in 1893; it was in Los Angeles that Wheat issued most of his work on California history and the cartography of the American West, including *Mapping the Transmississippi West, 1540-1861*, which appeared in 5 volumes between 1957 and 1963. REFERENCE: Olmsted and Magee, *40 Years*, p. 4.

8 [Dean] HAWK, John T. *Mallette Dean: A Printmaker and His Art*. San Francisco: The Book Club of California, 2018. Series: *Book Club of California Publication*, No. 237. 4to. 11 1/4 x 7 1/2 inches. 170, [2, last a blank] pp. Half-title printed in red and black inks, display

types printed in red, tailpieces, illustrated throughout with photographs of Dean and examples of his work, *catalogue raisonné*, bibliography, index, print on colophon; text clean, unmarked. Red cloth, printed paper spine and front cover labels, plain white dust-jacket in archival mylar; binding square and tight, just issued! SIGNED and numbered by John Hawk on the colophon. Fine.

\$ 300

LIMITED EDITION of 350 numbered copies and 26 lettered copies *hors de commerce*, this is copy number 64, SIGNED and numbered on the colophon by the author. Designed and produced by Peter Rutledge Koch. This is John Hawk's comprehensive review of the life and work of H. Mallette Dean (1907-1975), a prolific artist whose professional career spanned several decades, from his earliest work in the late 1920s until his death in 1975. Dean was a printmaker, painter, muralist, illustrator, and letterpress printer as well as a major figure in the history of the fine press book in California. Dean achieved mastery across a range of traditions in the book arts: an accomplished printmaker skilled in creating multi-block, relief-cut illustrations, and a master wood engraver.

9 [Dean] HAWK, John T. *Mallette Dean: A Printmaker and His Art*. San Francisco: The Book Club of California, 2018. Series: *Book Club of California Publication*, No. 237. 4to. 11 1/4 x 7 1/2 inches. 170, [2, last a blank] pp. Half-title printed in red and black inks, display types printed in red, tailpieces, illustrated throughout with photographs of Dean and examples of his work, *catalogue raisonné*, bibliography, index, print on colophon; text clean, unmarked. Red leather spine, patterned paste-paper over boards, red leather tips, gilt rules on the covers, black leather spine label titled in gilt, slip case; binding square and tight, just issued! SIGNED and numbered by John Hawk on the colophon. Fine.

\$ 1,500

DELUXE LIMITED EDITION of 350 numbered copies and 26 lettered copies *hors de commerce*, this is copy number 9, SIGNED and numbered on the colophon by the author. Copies numbered 1-25 were hand bound by Claudia Cohen, Bookbinder, and include a Mallette Dean wood engraving printed from Mallette Dean's original block. Designed and produced by Peter Rutledge Koch. This is John Hawk's comprehensive review of the life and work of H. Mallette Dean (1907-1975), a prolific artist whose professional career spanned several decades, from his earliest work in the late 1920s until his death in 1975. Dean was a printmaker, painter, muralist, illustrator, and letterpress printer as well as a major figure in the history of the fine press book in California. Dean achieved mastery across a range of traditions in the book arts: an accomplished printmaker skilled in creating multi-block, relief-cut illustrations, and a master wood engraver.

10 ERNI, Hans (1909-2015). *8 Sheets of Laid Paper with Watermark Designs by Swiss Artist Hans Erni*. Basel: Basler Papiermühle, 1983-1984. 8 ff. of square laid paper. 8 1/4 x 8 1/4 inches. 8 leaves of laid paper with 6 watermark designs, each watermark includes the artist's

signature and 2 of the designs are dated '83 and '84 respectively; clean, unmarked. Each leaf of paper is preserved in a bifold of black paper. Fine.

\$ 250

Each of the 8 sheets have deckle edges and 6 different watermark designs, each signed in the mold by Hans Erni, "Erni." I have tentatively given names to the water marks. They are 1) "3 Faces" with '84 in the signature; 2) "Profile with Dove;" 3) "Female Nude, Reading;" 4) "Rooster" with '83 in the signature (2 copies); 5) "Pegasus" (2 copies); and 6) "Icarus." Hans Erni was a Swiss graphic designer, painter, illustrator, engraver, and sculptor. He studied art at the Academy Julian in Paris and in Berlin and was an admirer of Pablo Picasso and Georges Braque. Erni's work is varied - he illustrated postage stamps and designed lithographs for the Swiss Red Cross. The Hans Erni Museum in Lucerne contains a large collection of his artwork, including ceramics, theater costumes, and sets. Ascription to Erni based on the signature in the watermark, the artist's style, and the observation of Ulrich Widmann of Freiberg, Germany, who stated that he has these in his paper collection.

11 FAHEY, Herbert (1894-1959), **FAHEY, Peter** (d. 1974) and **PEARCE, George C.** (1881-1960), illustrator and illuminator. *Parchment and Vellum*. San Francisco: Herbert and Peter Fahey, 1940. 8vo. 7 3/4 x 5 1/4 inches. Unpaginated. [28] pp. Printed on blue-ruled paper, frontispiece engraving of a medieval scribe signed in the block by George C. Pearce of Patterson & Hall, initials in blue and highlighted in gilt, 8 tipped-in samples of various types of vellum, hand-crafted decorative illustration of hand with writing quill on the colophon, also by Pearce; text clean, unmarked. Full gilt-ruled vellum over boards, top edge gilt; covers bowed from the vellum else square and tight. Comes in the original blue-paper covered slip case with printed paper spine label; light shelf wear to the slip case. Near Fine.

\$ 750

LIMITED EDITION of 50 copies, written, printed, and hand-bound by Herbert and Peter Fahey in their studio at 510 Pine Street, San Francisco. No limitation stated in this copy, this copy out of sequence; Worldcat records two editions for this title, 1940 and 1950, although it is difficult to determine if there is an error in their records; both record 50 copies issued, which would be a total of 100 copies issued over a period of 10 years. The second edition may have been issued in blue paper-covered boards. Herbert and [Edna] Peter Fahey were a hand bookbinding couple with a studio in San Francisco. They wrote a number of bookbinding manuals, including *Finishing in Hand Bookbinding* (1951). This small volume summarizes their knowledge and experience with vellum and parchment, first inspired by their work with medieval manuscripts and incunabula. They were able to study contemporary production of vellum at H. Band & Company in London, manufacturers of the famous Kelmscott vellum, an experience which forms the backbone of the text offered here. The volume includes a fine frontispiece illustration of a medieval scribe, hand-colored and illuminated initials, and a decorative illustration of a human hand holding a quill pen on the

colophon, all created by George C. Pearce. Pearce was born in England but settled in San Francisco in the 1920s where he was employed as a commercial artist during the Depression and World War II years. On Pearce, see: Hughes, *Artists in California, 1786-1940*, Vol. II, p. 861. Worldcat records 23 copies in institutions over 2 editions.

12 [Folk Medicine, Dyeing] HOHMAN, Johann George (fl. 1802-1846). *Die Land- und Haus-Apotheke, oder, Getreuer und gründlicher Unterricht für den Bauer und Stadtmann, Enthaltend die allerbesten Mittel, sowohl für die Menschen als für das Vieh besonders für die Pferde. Nebst einem grossen Anhang von der Aechten Färberey, um Türkisch - Roth, Blau, Satin - Roth, Patent-Grün und viele andere Farben mehr zu Färben.* Reading, PA: Gedruckt bey Carl Augustus Bruckmann, 1818. 12mo. 7 x 4 1/2 inches. [xii], 169, [11 index] pp. Text in German, index; paper toned and foxed. Contemporary brown leather spine, marbled paper over boards; binding square and tight, heavily rubbed, corners bumped and showing, leather scuffed. SCARCE in the market. Good.

\$ 350

FIRST AMERICAN EDITION. This early American imprint contains a *materia medica* for human healing, veterinary drugs, and dyes for fabrics. Johann George Hohman was a German-American printer, book seller, and compiler of collections of herbal remedies, magical healings, and charms. He came to the United States from Germany in 1802 and settled near Reading Pennsylvania in the Pennsylvania Dutch community, where he printed and sold broadsides, chapbooks, and books, and also gave instructions in folk magic and folk religion. His best-known work is a collection of prayers and recipes for folk-healing titled *Pow-Wows, or the Long Lost Friend*, published in German in 1820, and which remained in print into the 20th century. How Carl Augustus Bruckman (1792-1828) came to publish the first edition of this work by Hohman is a mystery to this bookseller. See: Wikipedia. REFERENCES: Gross and Kelley, *A History of the Book in America*, Vol. 2, *An Extensive Republic*, p. 475; Shaw & Shoemaker, *American Bibliography*, No. 44367.

13 [Grabhorn Press] HAWTHORNE, Nathaniel (1804-1864). *The Golden Touch.* (San Francisco): The Grabhorn Press, 1927. Small 4to. 9 1/4 x 5 7/8 inches. [ü], 35, [3] pp. Printer's device in 2 colors (printer's device L) on the title page, headpiece in 2 colors; text clean, unmarked, partially unopened. Quarter white vellum, patterned paper over boards, spine titled in gilt; binding square and tight. INSCRIBED by Ed Grabhorn to Haywood Hunt, January 1928 on the front free end-paper. Fine.

\$ 150

LIMITED EDITION of 240 copies, printed with handset Lutetia type on Whatman paper, illustrations by Valenti Angelo. Contains Hawthorne's retelling of the classic story of King Midas who wished that everything he touched would turn to gold. When his wish came true he almost lost the thing most dear to him. A lovely copy!

One of the American Institute of Graphic Design's 50 Books of the Year.
 REFERENCE: Heller and Magee, *Bibliography of the Grabborn Press, 1915-1940*, No. 93.

14 [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 37, 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.

15 HEYECK, Robin. *Marbling at The Heyeck Press.* Woodside, CA : (The Heyeck Press, 1986. 4to. 10 13/16 x 8 1/8 inches. (68) pp. Frontispiece marbled paper sample with tissue guard, 27 paper samples of varying sizes most with tissue guards, bibliography of 15 marbling projects undertaken by the Press with explanatory text describing techniques and context; text clean, unmarked. Quarter gray morocco blocked in blind on the spine and titled in gilt, handmade marbled paper over boards, slip case; binding square and tight. Comes with 2 pieces of Heyeck Press ephemera: 1) letterpress printed invoice for this item, form filled in with a typewriter, dated April 15, 1987, and 2) letterpress printed postcard (return address) with a hand-written note from Robin Heyeck dated April 19, 1987 with a few remarks about the production of this volume. SCARCE. Fine.

\$ 1,100

LIMITED EDITION 150 copies, this is number 27 SIGNED by Robin Heyeck on the colophon, designed, hand set, printed and marbled by Robin Heyeck, printed on

handmade Barcham Green Langley paper, printed with Centaur and Arrighi types, bound at Schuberth Bookbindery. This book is both a highly personal account of the sensual and aesthetic pleasures of marbling paper, but also includes very practical and detailed descriptions of the marbling techniques themselves. Filled with paper samples from projects undertaken by the Press.

16 [Music, American Nineteenth-Century Hymnals and Songsters] *Six Oblong Hymn Books, Two German-Language.* 1872-1894. 4tos. Various bindings, see below. SOLD AS IS.

\$ 350

This lot consists of 6 hymnals and song books printed in the United States in the second half of the nineteenth-century. Although well worn, this is not unusual considering that such volumes would be well used in church and at home in an age where no electronic media was available to provide entertainment. Individual items listed below.

a) ALLEBACH, J. C. and Hunsberger, I. R. *The Temple Harp: Being a Very Choice Collection of Sacred Music, Comprising the Most Popular Psalm and Hymn Tunes, Anthems, &c., Ever Issued from the Press; In J. B. Aikin's Seven Figured of Character Notes. Including a New and Thorough Course of Instruction in the Elementary Principles of Musical Science. Designed for the Use of Choirs, Singing Schools and Singing Societies.* Philadelphia: S. C. Collins, Publisher, etc., (1872). Oblong 4to. 6 1/4 x 9 3/4 inches. 384 pp. Some foxing. Brown morocco spine, printed paper over boards; heavily worn, front cover present but detached, rear cover holding on by a thread.

b) WEBER, Thos. R. *Die Pennsylvanische Choral Harmonie; versehen Mit Deutschem und Englischem Texte....* **[under triple rule]:** *The Pennsylvania Choral Harmony, Containing the Principal Church Melodies, Provided with German and English Text....* Bethlehem, PA: Henry T. Clauder, 1873. NINTH EDITION. Oblong 4to. 7 x 9 3/4 inches. xvi, 400, 96, viii [index] pp. Paper lightly toned, occasional foxing, some of the preliminary and rear leaved folded over. Green morocco spine, printed paper over boards; heavily worn, spine blasted, covers holding on by threads.

c) PALMER, H. R. and EMERSON, L. O. *The Song Monarch, A Collection of Secular and Sacred Music, for Singing Schools, Day Schools, Conventions, Musical Academies, College Choirs and the Home Circle. Consisting of Musical Notation and Exercises, Glee's, Duets, Quartets, Anthems, &c.* New York, etc.: C. H. Ditson & Co., 1874. Oblong 4to. 6 3/4 x 9 5/8 inches. 192 pp. Pages generally toned, but unmarked. Quarter brown cloth, printed paper over boards; heavily rubbed, spine ends frayed.

d) WEBER, Thos. R., editor. *Die Sonntags-Schul Harmonie, eine Sammlung drei und vierstimmig ausgesetzte Gesänge für Sonntags-Schulen, Wochen-Schulen, und Musikalischen-Gesellschaftten und für den Familien Gebrauch. Mit Deutschem und Englischem Texte.* Hellertown, PA: Thomas R. Weber, 1878. FIRST EDITION. Oblong 4to. 6 3/4 x 10 inches. viii, 270, 24 pp. Paper toned, a few leaves at the rear missing, but likely fly-leaves as Worldcat record

for this item shows same pagination as this copy, a couple of leaves at the rear are creased and dog-eared at the extremities. Red morocco spine, printed paper over boards; heavily worn, spine blasted, extremities and corners showing, the boards were bent back on both covers, repairs include extra paste-downs on the interior and black leather strips mounted on the outsides of the covers to provide re-enforcement at the places the boards were bent.

e) TENNEY, J. H. and KIEFFER, Aldine S. *The Shining Light: A Varied Collection of Sacred Songs for Sabbath-schools, Social Meetings and the Home Circle.* Dayton, VA: Ruebush, Kieffer & Co.; Philadelphia: J. M. Armstrong & Co., Music Typographers, (1879). Oblong 8vo. 5 3/4 x 7 inches. 160 pp. Index; text clean. Quarter brown cloth, printed paper over boards; heavily for, spine ends very frayed.

f) ROOT, George F. and CASE, C. C. *The Paragon of Song. A Collection of New Music for Singing Classes, Musical Institutes and Musical Conventions.* Cincinnati, New York, Chicago: John Church C., 1894. Oblong 4to. 6 3/4 x 9 1/2 inches. (192) pp. Pages mostly clean except for a smudge at the bottom of page 41 affecting half a bar of music. Full black-stamped tan cloth; binding square and tight, soiled, cup rings on front cover.

17 [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.

18 [Ninja Press] YOUNG, Gary. *In Japan.* [Sherman Oaks, CA]: Ninja Press, 2017. Oblong Folio. 8 3/4 x 10 7/8 inches. Unpaginated. [36] pp. Circular “*ensō*” appear in green on each page of text, title page printed in black and green inks; text clean, unmarked. White wrappers made of kyoseishi (or “strengthened paper”) coated in konnyaku juice, a form of starch derived from the konica plant which proved added strength can impermeability to the paper, *ensō* in black on front cover, end sheets are kakishibu, a persimmon-washed, cinnamon-colored handmade Japanese paper, the persimmon wash acts as a tannin, rendering the paper both water-proof and insect-proof, the fore-edge of the text block painted by hand with walnut ink, spine sewn with exposed black silk thread, comes in a clear acrylic slipcase. Fine.

\$ 450

LIMITED EDITION of 75 signed and numbered copies, this is number 57, and an additional 8 lettered copies hors commerce. Design, presswork, painting and binding by Carolee Campbell at the Ninja Press; type is hand set Meridien designed by Adrian Frutiger in 1955 and Neuland designed by Rudolph Koch in 1923 for display, printed letterpress on a Vandercook Universal I flatbed proof press. Text paper is handmade Japanese katakana, folded at the fore-edge. This is the Ninja Press's most recent book; it is a series of previously unpublished prose poems resonate with unerring clarity and a streamlined diction honed over many years spent enveloped in the misty redwood forest and streams of Young's home in the Santa Cruz Mountains of California. Gary Young is a poet and artist who teaches Creative Writing at the University of California, Santa Cruz and directs the Cowell Press at the same institution. Carolee Campbell founded the Ninja Press in 1984; he publications focus primarily on contemporary poetry. Building upon extensive experience as a photographer working in the darkroom with both nineteenth- and twentieth-century photographic processes, Campbell's practice evolved through bookbinding of photographic sequences, followed by experimental book structures. Eventually, she expanded her work into letterpress printing, which opened the way into contemporary poetry. "From the outset, one of Ninja Press's primary mandate was to strive for the highest standards of excellence in craftsmanship and quality while attempting to find new approaches to the union between work, image, and book structure." Bringhurst, et al, *Art of the Book in California*.

19 [Plantin Press] Sister Mary Ste. Thérèse Wittenberg. *The Machados & Rancho La Ballona: The Story of the Land and its Ranchero.* José Agustín Antonio Machado, *With a Genealogy of the Machado Family.* Los Angeles: Dawson's Book Shop, 1973. Tall 8vo. 10 3/4 x 7 1/4 inches. [viii], (74) pp. Half-title, frontispiece portrait of José Agustín Antonio Machado, title page and text printed in red and black inks, typographic vignette as publisher's device on title page, decorative initials, genealogy, bibliography, printer's device on colophon; text clean, unmarked. Cream-colored cloth spine, printed paper over boards, printed paper spine label; binding square and tight, LACKS the jacket, tiny bumps on fore-edge of the boards. SIGNED by the author on the colophon. Very Good.

\$ 700

LIMITED EDITION of 325 copies, this is number 167, printed by Saul and Lillian Marks at the Plantin Press, Los Angeles, binding designed by Saul and Lillian Marks and executed by Earle Gray. Rancho La Ballona was a 13,920-acre Mexican land grant in the present-day Westside region of Los Angeles County, California. The rancho was confirmed by Alta California Governor Juan Alvarado in 1839, to Ignacio and Augustin Machado and Felipe and Tomas Talamantes. The Machados and Talamantes had already been given a Spanish concession to graze their cattle on this land in 1819. In this work, Sister Mary provides a very thorough accounting of the genealogy of the Machado family, making it one of the best-documented families of early Spanish

settlers in the Los Angeles area. REFERENCE: Harmsen and Tabor, *The Plantin Press*, No. 375.

20 [Plough Press] *The Paper Maker: Reprinted from The Book of Trades*. (Loughborough, Leicestershire): The Plough Press, 1971. Small 4to. 9 3/4 x 6 1/4 inches. (16, last a blank) pp. Half-title printed in brown ink, frontispiece, printed on laid paper; text clean, unmarked. Plain stiff wrappers sewn into hand-made French-fold marbled paper jacket, printed paper spine label; binding square and tight, top and bottom edges of the marbled wraps extend over the inner stiff wraps and are a bit crushed at the extensions, spine label coming up, small tears to marbled wraps at head and foot of spine. Original prospectus, signed and dated, laid-in. SCARCE. Very Good.

\$ 150

LIMITED EDITION of 60 copies printed with 14-point handset Bembo on Charles I handmade paper, this is copy No. 24. The Plough Press was founded in 1967 by English printer and author Geoffrey Wakeman (d. 1987), who was taught letterpress printing by Philip Gaskell at the College Press, Glasgow. Wakeman was a scholar of printing history, one of the most important historians of paper making, binding, and color printing during his lifetime. The text of *The Paper Maker* is taken from an edition of the *Book of English Trades & Library of the Useful Arts*, published in 1835. This mid-nineteenth century volume is of interest because of its references to contemporary events such as Hector Campbell's method of chlorine bleaching, and the Fourdrinier machine which went into commercial use in the early years of the century. REFERENCE: See: Coleman, *The British Paper Industry, 1495-1860*.

21 [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 titled in black ink. SIGNED by the author and the illustrator. Fine.

\$ 600

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 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.

22 [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; binding square and tight. SIGNED by the author and the illustrator. Fine.

\$ 675

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 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.

23 [Rainmaker Editions] SOYINKA, Wole (b. 1934) and **KLEINSCHMIDT, Robert W.**, illustrator. *Samarkand and Other Markets I Have Known*. Woodcuts by Robert Kleinschmidt. Salt Lake City, UT: 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. Fine.

\$ 650

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, printed 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. *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. “Wole 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. 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.

24 [Rainmaker Editions] SOYINKA, Wole (b. 1934) and **KLEINSCHMIDT, Robert W.**, illustrator. *Samarkand and Other Markets I Have Known. Woodcuts by Robert Kleinschmidt*. Salt Lake City, UT: 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. Fine.

\$ 750

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, printed 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. *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. “Wole 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. 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.

25 [Rainmaker Editions] KADARE, Ismail (b. 1936) and **DOLLANI, Pirro**, translator. *Coffeehouse Days*. N. P.: Rainmaker Editions, 2004. Oblong Folio. 10 3/4 x 15 7/8 inches. Unpaginated. [56] pp. Title page in red and black, black-and-white photographs of Albania throughout with photo captions printed in red; text clean and unmarked. The binding consists of a metal box printed in black on the front cover and manufactured by G. and L. Manufacturing with an inner front cover of printed tan paper over boards by John De Merritt, Bookbinder; binding square and tight. SIGNED by the author and designer on the colophon. Fine.

\$ 1,500

LIMITED EDITION of 26 lettered copies and 99 numbered copies, this is number 40, designed and printed by Peter Rutledge Koch using a typeface designed by Christopher Stinehour based on Paul Renner's Futura Bold, photomontages by Peter Koch. SIGNED by both Kadare and Koch on the colophon. "Coffeehouse Days" was first printed in 1962 in the literary magazine *Zeri i Rinise*, but was immediately banned by the Communist Albanian authorities. Kadare's motto for this book reads "At the time when Albania was a dictatorial and Stalinist country, I was conscious that I was a normal writer in a country gone mad." "Ismail Kadare is an Albanian novelist, poet, essayist and playwright. He has been a leading literary figure in Albania since the 1960s. He focused on poetry until the publication of his first novel, *The General of the Dead Army*, which made him famous outside Albania. Kadare is regarded by some as one of the greatest European writers and intellectuals of the 20th century and, in addition, as a universal voice against totalitarianism." Wikipedia.

26 [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 linocut frontispiece, 3 additional full-page color linocut 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. Fine.

\$ 1,200

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. "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. 7 copies Worldcat.

27 [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 (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 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. Fine.

\$ 700

LIMITED EDITION of 125 copies, this is number 40 of 99 numbered copies (the edition included 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, end-sheet, 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 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. "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.

28 [Stone] GERTZ, Stephen J., editor and introduction. *The Remarkable Martin Stone: Remembering the Celebrated Rare Book Dealer and Blues Guitarist*. McMinnville, OR: Booktryst, 2017. 8vo. 9 5/8 x 6 1/4 inches. (54) pp. Half-title, frontispiece portrait by Linda Moorcock and engraved by Francis Butler, title page printed in purple and black inks, list of contributors; text clean, unmarked. Decorative cloth spine, patterned paper over boards, printed paper spine label, comes in a maroon-cloth-covered slip case; binding square and tight, some minor soiling to the slip case. SIGNED by the printer, Alastair Johnston, the engraver, Frances Butler, and Stephen Gertz on the colophon. Fine.

\$ 200

LIMITED EDITION of 150 copies with 25 *hors commerce*, this is copy number 3, designed and printed by Alastair Johnston at the Poltroon Press in Berkeley, CA, binding by John DeMerritt, Emeryville, CA. Stephen Gertz assembled this collection of eulogies offered at Martin Stone's funeral in Paris in December of 2016. Portrays the legendary book scout from a variety of perspectives.

29 Taylor & Taylor. *The T. & T. Imprint for the Winter MCMXVI-VII, Printed & Published by Taylor & Taylor, Printers*. (San Francisco: Taylor & Taylor, 1916). 12mo. 6 3/4 x 4 inches. (44) pp. Printed throughout in red and black inks, printer's device on verso of title page, decorative initials, text printed on laid paper; text clean, unmarked. Plain boards with French fold jacket attached at the spine, the jacket is printed with green decorations on front and rear panels, with gilt rules, and titled in gilt on front panel, and 2 small ornaments at head and foot of spine; binding square and tight, inner hinge cracked, spine starting at head. SCARCE. Good.

\$ 100

LIMITED EDITION of 3,000 copies, privately printed at Taylor & Taylor, San Francisco, issued as the 16th number of *T & T Imprint*. *The T. & T. Imprint* was an in-house organ for the promotion of Taylor & Taylor, printers. The title page has a long quote from William Morris: "To us who have a cause at heart our highest ambition and our simplest duty are one and the same thing. For the most part we shall be too busy doing the work that lies ready to our hands to let impatience for visibly great progress vex us much, and surely since we are servants of a cause hope must be ever with us." This issue contains *A Statement of the Policy of This House*, which serves as a type specimen for the services Taylor & Taylor could provide, done up in an elegant Arts and Crafts style. Henry Taylor and Edward DeWitt Taylor were sons of San Francisco Mayor Edward Robeson Taylor. Henry attended the Harvard Business School where he studied typography with Daniel Berkeley Updike. Taylor & Taylor produced "restrained, handsome typography into the 1960s." "The History of the Arion Press" online. REFERENCE: Englund, *Taylor & Taylor: San Francisco Printers, The Early Period, 1896-1911*.

30 THOMAS, Peter and THOMAS, Donna. *Beater Time Tests*. Santa Cruz, CA: The Good Book Press, 1987. 12mo. 5 7/8 x 4 5/8 inches. Unpaginated. [12] pages printed letterpress on green handmade paper, plus [18] leaves of handmade paper of various colors. Printed

in black and blue, with 4 linoleum cuts by Donna Thomas; text clean, un-marked. Quarter red morocco, morocco corners, multi-colored hand-make paper over boards, spine titled-in gilt; binding square and tight. Fine.

\$ 275

LIMITED EDITION of 48 copies, this is number 28, SIGNED AND DATED by Peter and Donna Thomas on the colophon. Printed letterpress on 48 sheets of hand-made paper using Weiss types and linoleum cuts by Donna Thomas. Hand-bound by the printers. Tells how and why Peter Thomas built his first pulp beater, and presents tables on the effects of the length of time the pulp is beaten; the colors reflect the length of time the pulp was beaten.

31 WALTON, Izaak (1593-1683) and **RACKHAM, Arthur** (1867-1939), illustrator. *The Compleat Angler, or, The Contemplative Man's Recreation, Being a Discourse of Rivers, Fishponds, Fish and Fishing not Unworthy the Perusal of Most Anglers.* London: George C. Harrap & Co. Ltd, (1931). 4to. 10 1/2 x 8 inches. (224) pp. Half-title, color frontispiece with captioned tissue guard, title page printed in black and green inks with froggy vignette, Introduction by Henry Williamson, tailpieces, headpieces, occasional inset illustrations in the text, 11 color plates with captioned tissue guards; text clean, unmarked. Full gilt-decorated vellum, illustrated endpapers, top edge gilt, other edges untrimmed; binding square and tight, light soiling to covers, foot of spine bumped. Housed in a slipcase covered in decorative paper; slip case worn. EX LIBRARY copy with Nevada Museum of Art rubber stamps on half-title and recto of rear end-paper. Small printed broadside announcing Harrap's edition of a Rackham illustrated edition of *The Night Before Christmas* laid in. Otherwise a Very Good copy, but due to ex library status we grade as Good.

\$ 750

LIMITED EDITION of 775 copies, this is number 561 SIGNED by Arthur Rackham on the limitation page. Izaak Walton's *The Compleat Angler*, first published in 1653, is one of the most reprinted books in the English language. Walton continued to add to it for a quarter of a century. The text here is from the 5th edition, 1676. The book is a celebration of the art and spirit of fishing in prose and verse. Arthur Rackham, English book illustrator, is widely recognized as one of the leading illustrators from the Golden Age of British Book Illustration (circa 1890-1915). See Wikipedia.

"First Serious Application of Pochoir." Vance Gerry

32 [Weather Bird Press] FISHER, Mary Frances Kennedy (1908-1992). *The Standing and the Waiting.* Fallbrook, CA: The Weather Bird Press, 1985. Tall 8vo. 10 x 6 1/2 inches. [vi], (26) pp. Half-title, pochoir title-page vignette, 8 pochoir illustrations in the text (2 full-page); text clean, unmarked. Gilt-stamped dark burgundy cloth, dust-jacket preserved in archival mylar; binding square and tight. SIGNED by Vance Gerry and M. F. K. Fisher on the colophon. SCARCE. Fine.

\$ 550

LIMITED EDITION of 125 copies, this is number 57. This book contains Vance Gerry's first extensive use of pochoir in one of his books. *The Standing and the Waiting* is M. F. K. Fisher's recollection of a trip to Europe in 1935 when she traveled with Dillwyn Parrish (1894-1941) and his mother to France aboard the luxury liner *Hansa*. There they visited Paris, Provence, Languedoc, the French Riviera, and Dijon. The text served as the centerpiece of her *Serve it Forth*, her first book, published in 1937. Accompanied by Vance Gerry's colorful, sensitive, and beautifully rendered pochoir illustrations. "Mrs. Fisher supported the project and signed the books in spite of her ailments." REFERENCE: Gerry: *Twenty-five Years of the Weather Bird Press*, No. 62.

33 [Windsor Press] BENDER, Albert M (1866-1941). *George Sterling, The Man. A Tribute by Albert M. Bender.* San Francisco: The Windsor Press, 1929. 12mo. 6 1/2 x 4 1/2 inches. Unpaginated. [12] pp. (last a blank). Title page printed within a ruled border with two ornaments within the border, cherub headpiece, typographic ornament at top margin of text, printer's device on the colophon, printed on laid paper; text clean, unmarked. Black cloth spine, blue paper over boards, printed paper front cover label; binding square and tight, small smudge on the front panel near the head of the spine. INSCRIBED by Albert Bender to Haywood Hunt. SCARCE. Very Good.

\$ 150

LIMITED EDITION of 60 copies, this is number 32, printed by James and Cecil Johnson at the Windsor Press. George Sterling (1869-1926) was an American poet and playwright based in California. During his lifetime, Sterling was honored on the Pacific coast as one of the great American poets, although his fame did not reach throughout the United States. Bender's poem of praise to Sterling appeared 3 years after Sterling's death. Although Sterling's poetry has been described as both visionary and mystical, he also wrote ribald quatrains that are largely unpublished. His style mirrored the Romantic charm of such poets as Shelley, Keats and Poe. Sterling used a vial of cyanide to end his life in his rooms at the Bohemian Club. His most famous line refers to San Francisco as "the cool, grey city of love." Albert Maurice Bender, insurance man, was a leading patron the arts in San Francisco in the 1920s and 1930s. His support to artists, writers and institutions led to a significant impact upon the cultural development of the San Francisco Bay Area and beyond. PROVENANCE: This copy of Bender's versified tribute to Sterling is inscribed to Haywood Hendon Hunt (1888-1974), whose print shop, affectionately known as "Hunt Towers" was located at 512 Clary Street in San Francisco. Hunt died in Reno, Nevada; he donated an extensive library covering the history of 50 years of printing in San Francisco to the University of Nevada Library.

34 [Windsor Press. Bible]. *The Book of Ruth.* (San Francisco): Privately Printed (Windsor Press), 1930. 12mo. 5 1/8 x 3 7/8 inches. Unpaginated. [30] pp. Title page printed in red, frontispiece etching in 4 colors, text printed in black and red, 1 decorative initial in green, red,

and yellow; text clean, unmarked. Parchment paper over boards, printed in orange, blue, and gilt; binding square and tight, parchment covers toned, as is usual for this title, small water spot at fore-edge of front cover. Very Good.

\$ 125

LIMITED EDITION of 200 copies, this is number 166, privately printed at the Windsor Press by James and Cecil Johnson as a Christmas gift for their friends. A lovely edition of the *Book of Ruth* from the Old Testament. James (b. 1897) and Cecil (b. 1900) Johnson were two brothers who began their Windsor Press in 1924. Their lovely typography rivals that of any other contemporary fine printers in San Francisco; their services were utilized to print 5 books for the Book Club of California, and an annual keepsake during the years their press was in operation. The brothers ceased operation of the Windsor Press in 1942.

35 YAGI, Tokutaro. *Suminagashi-zome. Translation by Kyoko Mueke. Wood Engravings by Rik Olson. Marbling by Robin Heyeck.* Woodside, CA: The Heyeck Press, 1991. 4to. 10 11/16 x 7 11/16 inches. 55, [2] pp. Double-page title page printed on marbled paper, 12 marbled paper samples, 3 wood engravings by Rik Olson, glossary; text clean, unmarked. Full hand-marbled silk over boards, silver leather spine label titled in silver, slip case; binding square and tight. Fine.

\$ 950

LIMITED EDITION of 200 copies, this is number 8, designed, hand set, printed, and marbled by Robin Heyeck, using Centaur and Arrighi types and printed on handmade Twinrocker paper made especially for this book, binding by Klaus Rötzscher Bookbinders. Tokutaro Yagi was based in Kyoto in the nineteenth century and was recognized as the master of Japanese marbling. His technique involved floating colors and carefully manipulating them by blowing on them directly or through a straw, fanning the colors, or carefully using a human hair to stir the colors. In 1913, Yagi dictated this book to a professor at a Kyoto textile college in order to preserve his special suminagashi techniques. The text describes colors, tools, water, chemicals and techniques for marbling paper and silk. Includes directions for creating twenty different suminagashi patterns.

36 ZAPF, Hermann (1918-2015). *Pen and Graver: Alphabets & Pages of Calligraphy by Hermann Zapf. With a Preface by Paul Standard. Cut in Metal by August Rosenberger.* New York: Museum Books Inc., (1952). Oblong 4to. 9 x 12 inches. [iv], pp., 25 ff., [10] pp. Printed in brick-red and black inks throughout; text clean, unmarked. Vellum spine, blind-stamped brown paper over boards; binding square and tight, slight bumps to corners, covers freckled. Very Good.

\$ 150

LIMITED EDITION of 2000 copies, this is the first English-Language Edition of *Feder und Stichel*, printed on Italian Fabriano paper in the private printing office of D. Stempel AG type foundry, Frankfurt am Main. The calligraphic pages were designed

by Hermann Zapf between 1939 and 1941. The Historical Appendix in this volume was also contributed by Hermann Zapf and translated by Paul Standard who contributed the Preface. All the metal plates were cut by hand by August Rosenberger, punch-cutter to D. Stempel AG. Text set in Palatino.

37 [Zapf] ZAHN, Carl (1929-2013), Introduction. *Hermann Zapf & His Design Philosophy. Selected Articles and Lectures on Calligraphy and Contemporary Developments in Type Design, with Illustrations and Bibliographical Notes, and a Complete List of His Typefaces.* Chicago: Society of Typographic Arts, (1987). 4to. 12 x 8 1/4 inches. [ii], 254, [2, last a blank] pp. Half-title, black-and-white photographic portrait of Zapf, title page printed in black ink with blue designs, text printed throughout with marginal notes in blue ink, profusely illustrated in various colors; text clean, unmarked. Gilt-stamped blue cloth, dust-jacket in archival mylar; binding square and tight, jacket with soiling and shelf wear. Very Good.

\$ 95

FIRST EDITION of this work that documents the transition from the craft of metal type to modern computerized photocomposition; contains more than 200 illustrations with many examples of Hermann Zapf's work over the previous 50 years.