

JOHN HOWELL  
 *for Books*

John Howell for Books  
Rare Books LA / Pasadena Virtual Book Fair  
February 3-6, 2022



## John Howell for Books

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This list contains 27 fine press books and a broadside; the first 11 were recently cataloged and will be on offer at Rare Books LA / Pasadena for the online Virtual Book Fair, February 3 - 6, 2022. The remainder of the list were cataloged last fall, but there are still some nice things to be had.

## Recently Catalogued:

**1 APULEIUS** (124-170 AD), **ADLINGTON, William** (fl. 1566), translator. *Cupid & Psyche: The Most Pleasant & Delectable Tale of Their Marriage. Engravings by Lettice Sandford.* (London): The Golden Cockerel Press, 1934. Small 8vo. 7 3/4 x 5 1/4 inches. (48) pp. Colophon, engraved frontispiece, title page with cockerel vignette in black, 2 wood engravings in the text; text unmarked, water-staining in lower margin at pages 26-44. Cream buckram spine, patterned batik paper over boards, spine titled in gilt; binding square and tight, light shelf wear and soiling to spine. GIL921-021. SCARCE. Very Good.

\$ 250

LIMITED EDITION of 150 copies, this is number 123 printed with 11-point Monotype Garamond, printed on Arnold all-rag paper. The text in this volume comes from the *Golden Asse* of Apuleius, translated by William Adlington (London, In Fleetstreate, at the sign of the Olipante, by Henry VVykes, 1566). Lucius Apuleius Madaurensis (circa 124 to circa 170 CE) was a Numidian Latin-language prose writer, Platonist philosopher and rhetorician. His most famous work is his bawdy picaresque novel, the *Metamorphoses*, otherwise known as *The Golden Ass*. It is the only Latin novel that has survived in its entirety. It relates the ludicrous adventures of one Lucius, who experiments with magic and is accidentally turned into a donkey. Lucius goes through various adventures before he is turned back into a human being by the goddess Isis. Within this frame story are found many digressions, the longest among them being the well-known tale of Cupid and Psyche. This story is a rare instance of a fairy tale preserved in an ancient literary text. The Golden Cockerel Press was an English fine press operating between 1920 and 1961, during which time a number of proprietors operated the press. The Golden Cockerel Press was founded by Harold (Hal) Midgley Taylor (1893-1925) in 1920. The third ownership partnership was formed in 1933 when the press was taken over by Christopher Sandford (1902-1983), Owen Rutter, and Francis J. Newbery. Around this time the Golden Cockerel Press ceased to be a private press and became a publishing house. Sandford worked long hours on management, editing and design. Rutter solicited new books and edited some of them. Newbery's role as the printer was to oversee the production work at the Chiswick Press. The illustrator of this volume was Lettice Sandford (1902-1993), Christopher Sandford's wife. She was a draftswoman, wood-engraver, pioneer corn dolly revivalist, and watercolorist, as well as the mother of playwright Jeremy Sanford. She provided wood engravings for many Golden Cockerel titles. See Wikipedia for the information in this paragraph. REFERENCES: Cave and Manson, *A History of the Golden Cockerel Press*, pp. 101-102; *Chanticleer*, No. 93. Worldcat records 26 copies.

**2 [The Chamberlain Press] CHAMBERLAIN, Sarah.** *The Bremen Town Musicians. A Grimm Fairy Tale.* [Easthampton, MA]: The Chamberlain Press, (1978). 12mo. 6 7/16

x 5 3/16 inches. Red fleuron on front fly leaf, half-title, title printed in red and black inks with a red fleuron, text printed in red and black inks, 10 wood engravings throughout; text clean, unmarked. Paste-paper over boards with the title on the front cover part of the paste design; binding square and tight, light rubbing to the extremities. SIGNED by Sarah Chamberlain in pencil on the colophon. SCARCE. GIL921-011. Very Good.

\$ 150

LIMITED EDITION of 120 copies, this is number 50, SIGNED by Sarah Chamberlain on the colophon, using Goudy Bold type, printed on Rives paper, with wood engravings by Sarah Chamberlain, binding by Gray Parrot. Sarah Chamberlain learned woodcut engraving from Leonard Baskin and Barry Moser in Easthampton, MA. Worldcat records this title as published in Easthampton, but the book itself does not show the location of the Chamberlain Press. In the 1980s, Chamberlain relocated to Portland, Oregon where she established her press and many of her works show Portland in the imprint. She had a distinguished career as an illustrator, especially of children's books. This volume contains a translation and re-telling of the Grimm brothers fairy tale, *Die Bremer Stadtmusikanten*, about four old animals who leave their homes and form a group of town musicians. Beautifully illustrated with 10 Sarah Chamberlain wood engravings. No copies offered online as of this writing. Worldcat shows 24 institutional copies.

**3 [Fleece Press] WILSON, Enid J.** *A Lakeland Diary. With Wood-engravings by Kathleen Lindley and Edward Stamp.* (Woolley, Wakefield, West Yorkshire, UK): The Fleece Press, (1985). 4to. 10 3/4 x 7 3/4 inches. Unpaginated. [38] pp. Half-title, 21 wood engravings throughout the text; text clean, unmarked. Red cloth spine, marbled paper over boards, spine title in gilt, clear acetate dust-jacket; binding square and tight. GIL921-006. Fine.

\$ 150

LIMITED EDITION of 325 copies, this is number 274, set in Bell type, printed at Whittington Court by John and Rosalind Randle and Miriam Macgregor, using the original wood engravings on Zerkall mould-made paper, this is one of 300 bound in Whittington marbled paper over boards executed by Smith Settle & Co. Lakeland, also known as The Lake District, is a mountainous region in North West England. It is a popular holiday destination, famous for its lakes, forests, and mountains. It is associated with William Wordsworth and other Lake Poets, and also with Beatrix Potter and John Ruskin. Enid Wilson lived her entire life in the Lake District, her family having moved there in the 1850s with her father and grandfather important photographers and rock climbers. These diaries are her quotidian records of life in the area. For 30 years Enid Wilson contributed "Country Diary" to The Guardian. Her Country Diary won the Lakeland Book of the Year in 1989. In this volume Edward Stamp and Kathleen Lindley contributed 10 engraved illustrations to selections from the Diaries. Simon Lawrence writes "Both are artists who work in other media also,

but both are members of a new and blooming generation of wood engravers in this country.” Worldcat records 27 institutional holdings.

**4 HAMMER, Victor Karl** (1881-1967). *Some Fragments for C. R. H.* (Lexington, KY: Stamperia del Santuccio, 1967). Small 8vo. 8 1/4 x 5 inches. [iii], (92) pp. Headings printed in red ink, errata on the colophon; text clean, unmarked. Brown decorative paper over boards, wrap-around label with printed front cover and spine titling, with two dust-jackets, one on cream-colored printed Japanese paper with title “Pieces for an Artist’s Testament (1966-1967)” and a second with plain light green laid paper, all of which is now covered in a clear acetate jacket; binding square and tight. Laid-in is a French-fold Christmas and New Years greetings card from Carolyn and Victor Hammer. GIL921-016. Fine.

\$ 500

LIMITED EDITION of 125 copies, this is number 68. This book contains a series of comments upon the life and artistic development of Victor Hammer, the Austrian-born American painter, sculptor, printer, and typographer. Hammer left the Academy of Fine Arts, Vienna in 1908. In 1922, he moved to Florence, Italy where he set up a printing press. Hammer moved his printing operation into the Villa Santuccio in Florence and named it the Stamperia del Santuccio. In 1939, Hammer fled the Nazis from Vienna, finally settling in Lexington, Kentucky where he served as artist-in-residence at Transylvania University until his retirement in 1953. In 1954, Hammer moved his wooden printing press to the University of Kentucky where it is used by the King Library Press since 1959. He and his second wife, Carolyn Reading Hammer (C. R. H.) were active in the life of the University of Kentucky’s arts and library programs where they participated in the operation of the King Library Press. See: Wikipedia article on Hammer and the Victor Hammer papers at the University of Kentucky Libraries Special Collections.

**5 [The James Press] JAMES, Edward William Frank** (1907-1984), text. **WHISTLER, Rex** (1905-1944), illustrator. *The Next Volume*. London: The James Press, 1939. 4to. 11 1/8 x 7 3/8 inches. xxxii, (92) pp. Half-title, title page printed within typographic borders with a large vignette, 27 illustrations by Rex Whistler throughout the text each with a tissue guard loosely laid in; text clean, unmarked, EXCEPT for a hand-inked correction in the margin of page xxii by James. Gilt-stamped grey cloth, top edge gilt, dust-jacket in added archival mylar; binding square and tight, the archival jacket cover has some minor wear. INSCRIBED to Jake Zeitlin. GIL921-023. Fine.

\$ 500

SECOND EDITION, LIMITED to 412 copies, this is number 197, one of 399 printed on pure rag machine-made paper. Edward James was a British poet, sculptor and best known for his patronage of the Surrealist art movement. He inherited a fortune from his father and it has been suggested that he was related to the royal family. Part of his inheritance was the West Dean House in Sussex which was deeded to a charitable trust that now houses West Dean College and West Dean Gardens. His first sponsorship of

note was publishing John Betjeman's first book of poems in the 1930s. In an article about Marie-Laure de Noailles by Francine du Plessix Gray in the September 24, 2008 issue of the *New Yorker*, Gray notes that Noailles and James shared an interest in promoting the Surrealists of the 1930s. "The first object of her [Noailles] affection was a bisexual British millionaire named Edward James, who published *Minotaur*, a magazine about art and psychoanalysis beloved by the Surrealists. Invited to stay with the family at Hyeres, James was more or less assaulted by Marie-Laure, who slid into his bed one night 'like a moonbeam,' he wrote in his book, *Swans Reflecting Elephants: My Early Years*. Initially put off, he eventually acceded." James' wealth and promotion of artists took him also the United States and Mexico, where he mingled with Mabel Dodge Luhan, Dorothy Brett, and developed a garden instillation called Los Pozas near the village of Xilitla, San Luis Potosi. The poet and artistic globe trotter inscribed this volume of his poems to Jake Zeitlin in 1960: "For Jake Zeitlin, with the esteem of the poet for a kindly and far-sighted collector of rare books, from Edward James Silence, California, 1960." Reginald John "Rex" Whistler was a British painter, designer and illustrator, who was killed in action in the Second World War. See Wikipedia for the biographical information referenced here. Worldcat lumps together holdings for the first (1933) and second (1939) editions, so not a very useful means of judging the frequency of holdings for the second edition. The author notes in an "Appendix to the Second Edition" that the first edition was suppressed by James, and notes where the second edition was expanded.

**6 [Libanus Press] SKELTON, Sir Alex Westley (1914-2001),** biographical note. *The Wood Engravings of Mary Skempton*. Marlborough: Privately Printed at Libanus Press, 1989. 4to. 11 5/16 x 7 15/16 inches. [xiv] pp. 45 ff. Half-title, title page printed in brick-red and black with a large vignette of violet flowers, Foreword, Biographical Notes with a tailpiece, 44 plates of Skempton illustrations printed from line blocks taken from original prints (8 printed in color) with captions in brick-red ink, colophon leaf; text clean, unmarked. Quarter beige linen, brown paper over boards, brown paper spine label titled in gilt, clear acetate dust-jacket; binding square and tight. GIL921-009. Fine.

\$ 300

LIMITED EDITION of 150 copies, this is number 78 of 120 copies for sale (15 copies were bound in quarter leather and included a separate engraving printed from the wood block) set in Monotype Bodoni and printed on Velin d'Arches mould-made paper, binding by Smith Settle. This book contains a representative selection of the full range of engravings executed by Mary Nancy Skempton (1913-1993) from 1936 to 1980. Mary Skempton was known professionally as a bookbinder, but she was trained as an artist at the Royal College of Art, taking a Diploma in 1936. Her best-known work as an illustrator was executed in the years immediately after leaving the Royal College. However, she continued to produce annual wood engravings sent to

her friends as gifts. This work brings to a wider audience this larger universe of wood engravings of the artist. Worldcat records 15 copies.

**7 [Stone Wall Press, Windhover Press] BERGER, Sidney E.** (b. 1944). *Printing and the Mind of Merker: A Bibliographical Study. With Contributions by Harry Duncan, Dana Gioia, and K. K. Merker.* New York: The Grolier Club, 1997. 4to. 11 x 8 3/16 inches. xviii, (140) pp. Half-title, black-and-white photographic frontispiece, illustrated throughout with color photographs of the books, and facsimile title pages on tinted grounds, this work is a bibliography of the printed work of Kim Merker, and includes several indexes; text clean, unmarked. Red cloth, printed blue paper spine label titled in gilt, plain translucent dust-jacket now with acetate jacket cover; binding square and tight, jacket with minor shelf wear. Also included is an invitation to a Grolier Club exhibit, "K. K. Merker: Serving the Muse: The Stone Wall Press & The Windhover Press, 1956-1996" with its mailing envelope postmarked 10 Feb 1998 and address to Benjamin E. Jones in calligraphy. GIL921-008. Fine except for the minor wear to the jacket, so Very Good.

\$ 150

LIMITED EDITION of 500 copies, this is 1 of 100 bound in boards, designed by Jerry Kelly using Hermann Zapf's Aldus type, printed on Monadnock Dulcet paper, printed at the Stinehour Press, Lunenburg, Vermont. The descriptions of the books in the bibliography contains Merker's own observations on 106 of the books. "Kim Merker [1932-2013] was a chain-smoking New Yorker with literary ambitions when he went to Iowa in the mid-1950s to study poetry. He became a wordsmith of another kind. For four decades, using presses he operated with his own inky hands, Kim Merker was a designer, typesetter and printer of some of the most beautiful books made in America in the late 20th century. Almost all were vessels for poems that he found promising, interesting or indisputably excellent - and about which he was usually right: some of the young poets he published went on to achieve renown." Paul Vitello, *New York Times* obituary, May 27, 2013. Worldcat records 67 copies.

**8 [Warwick Press] BLINN, Carol J.** (b. 1946). *A Poultry Piece: Being a Discourse on the Joys of Raising Ducks and Geese.* Easthampton, MA: Warwick Press, 1978. 8vo. 8 5/8 x 6 1/2 inches. [vi], 12, [vi] pp. Half-title, title page with a large hand water-colored illustration of a goose, large initial printed in brown ink, 3 hand water-colored illustrations by Carol Blinn highlighted in colors by hand; text clean, unmarked. Colorful paste paper over boards, spine titled in gilt, clear acetate dust-jacket; binding square and tight. SIGNED by Carol Blinn in pencil on the colophon. GIL921-015. Fine.

\$ 125

LIMITED EDITION of 250 copies, SIGNED by Carol Blinn on the colophon, using Jan van Krimpen's Spectrum type on Mohawk Superfine paper, hand-bound at the Press. This volume contains Carol Blinn's reminiscences of raising ducks and geese in a country setting in Warwick, Massachusetts, from which Blinn takes the name for her Press. Warwick is in Franklin County, in the far north west of Massachusetts; its settlement dates to 1739. Carol Blinn continues to operate the Warwick Press, a multi-

faceted fine graphic design and letterpress printing shop that produces limited editions. Worldcat records 31 copies in a variety of institutions.

**9 [Warwick Press] Saint Francis of Assisi (1181-1226).** *Canticle of the Sun. Cantico di Frate Sole.* (Easthampton, MA): Warwick Press, 1983. Small Pamphlet bound into vellum covers. 7 x 5 1/8 inches. Unpaginated. [10] pp. Title page printed with 8 [moon?] phase illustrations and the title mirrored in black and gilt, text illustrated with 2 double page illustrations highlighted in gilt; text clean, unmarked. Non-adhesive full flexible vellum binding, titled in gilt on front cover, housed in a black cloth clam-shell box with gilt-titled spine label; binding square and tight. INSCRIBED by Carol Blinn on the colophon, with prospectus and 2 other pieces of autograph notes from Carol Blinn. GIL921-020. Fine in clam-shell box.

\$ 600

LIMITED EDITION of 60 copies, INSCRIBED by Carol Blinn on the colophon. The prospectus is French-fold, titled "1973 ☆ 1983" and reads: "A new, small offering from Warwick Press, CANTICLE OF THE SUN, is St. Francis' laudatory poem to the natural world. Set in Perpetua, printed on Canterbury, illustrated by Carol and stitched into a non-adhesive limp vellum binding, the booklet celebrates ten years of printing by Warwick Press. This piece is joyfully offered to those few wonderful collectors whose generosity (and good taste!) have enabled Warwick Press to continue." Of 60 copies printed, 50 were for sale, 10 were bound in paper and 40 were bound in vellum - the tray case for the vellum copies was made by Sarah Creighton. The pencil inscription on the colophon reads: "for Fritz & Trudi from Carol. with great affection 5 August 1983." Also included is a MSLS on Warwick Press letterhead dated 16 December 2002 from Carol Blinn to Benjamin Jones explaining how Ms. Blinn found this copy in storage and sent it as a Christmas gift to Mr. Jones: "Enjoy it & take your Canticle into bed." Worldcat lumps this edition with all other editions of St. Francis's *Cantico de lo frate sole*; 274 copies for 38 editions.

**10 [The Weather Bird Press] RICHARDSON, Charles Leland.** *Selected Shore Plants of Southern California. Text by Charles Leland Richardson. Illustrated by Vance Gerry.* Pasadena, CA: The Weather Bird Press, 1992. 4to. 11 x 7 3/4 inches. (88) pp. Half-title, title page printed within a green linoleum cut border, Preface, 16 linoleum cut illustrations most multicolor; text clean, unmarked. Beige linen spine, decorative paste paper over boards, printed paper spine label, printed dust-jacket in archival mylar; binding square and tight, jacket foxed, light foxing to fore-edge. JR122-001. Very Good.

\$ 275

LIMITED EDITION of 120 copies, of which 20 are de-luxe, this is one of the regular copies, Scotch type printed on Stonehenge paper, bound by Bela Blau. "This is by far the most extensive book done by the press. 16 multi-colored linoleum cuts as well as Richardson's thoughtful text took about five years from inception to finish." Gerry, *Twenty-five Years*. Vance Gerry wrote to Miriam Macgregor of the production of this



book: “The cuts are all linoleum, a material I’m most familiar with and very easy to work, I find. All the cuts were planned for the ‘reduction’ method of printing, that is, the whole design is printed in the lightest color, in this case usually a yellowish tint, then by cutting away a bit the second color is arrived at (this makes registry much easier). All the cuts were printed with transparent ink. Trans ink is very difficult as one can only tell the color by printing it. The exceptions to the ‘reduction’ method are the plants which have very different colored flowers and for these separate blocks had to be cut, the registry usually suffering as a result. In the case of *Sea Rocket* I put the yellow centers of the flowers in with a marking pen.” *Vance Gerry & The Weather Bird Press*, p. 27. REFERENCES: Butcher, “Checklist,” in *Vance Gerry & the Weather Bird Press*, No. 100; Gerry, *Twenty-five Years of the Weather Bird Press*, No. 74, published price: \$325. Worldcat records 25 institutional copies.

**11 [The Whittington Press] GANT, Roland** (1919-1993). *Steps to the River. Poems by Roland Gant. With Eight Wood-Engravings by Howard Phipps*. (Lower Marston, Risbury, Herefordshire, UK: The Whittington Press, (1995). 4to. 10 5/8 x 7 3/4 inches. Unpaginated. [40] pp. Color frontispiece, title page printed in green and black inks, Introduction by John Randle, Preface by Roland Gant, text printed in olive green and black inks, 8 engravings printed in black ink throughout; text clean, unmarked. Green cloth spine, patterned paper over boards, printed paper spine label, top edge stained green, green end-papers, clear acetate dust-jacket; binding square and tight. SIGNED by Roland Gant and Howard Phipps on the colophon. GIL921-007. Fine.

\$ 185

LIMITED EDITION of 200 copies, this is number 127, set in 12-point Romulus type, and printed at Whittington Court on Zerkall mould-made paper, bound by the Fine Bindery using patterned paper printed from a wood-engraving by Phipps. Roland Gant was known as a publisher and writer. In the Introduction to this volume, John Randle offers insight into Gant’s range and influence in the world of publishing. The Preface explains how Gant moved to France in 1986 to live in a house high in the mountains where the départements of Var, Alpes Maritimes and Alpes de Haute Provence come together. This volume of poems reflect “Canton life, past and present, the turning of the seasons, moments of being and perception, are what I have tried to capture in impressions where sound, shape and color are background to words.” Gant remarks upon the close working relationship between he and Howard Phipps to capture these images in both word and wood engraving. A lovely work. Worldcat records 31 institutional copies.

## Catalogued Fall 2021:

**12 [Gregg Anderson] BEACH, Joseph Warren** (1880-1957). *Body’s Breviary*. Pasadena: (Gregg Anderson), 1930. Pamphlet. 7 1/8 x 4 3/4 inches. [ii], 30, [2] pp. Printed in

red and black ink throughout; text unmarked with occasional light marginal soiling. Wrappers printed in red and black; binding square and tight, light shelf wear and soiling. SCARCE in the market. ST1021-006. Very Good.

\$ 125

LIMITED EDITION, printed by Gregg Anderson for presentation to the members of the Zamorano Club, limitation not stated. Only a few copies were produced for the Zamorano Club. Presented by Robert E. Cowan. Ward Ritchie met Gregg Anderson in 1928, when Ritchie was 22 years old; Anderson was 19 or 20. Ritchie and Anderson were to form the company, Anderson, Ritchie, and Simon, before Gregg Anderson died tragically on July 5, 1944. In the meantime, this book was undertaken by Ritchie, Powell, and Anderson in a studio in Clyde Brown's Abbey of San Encino. "Gregg had long wanted to do a book to give to the Zamorano Club. In fact, he had started it a year or so before, had printed a few pages which he hadn't liked, and quit. With our new set-up operating, he revived this project, *Body's Breviary* by Joseph Warren Beach. It was a piece which he had read in the *American Mercury*, and had liked. He got permission to print it from the publisher but never heard from the author until after it was printed.... From the standpoint of design this was the first mature piece Gregg had done. It was restrained, delicately arranged, and well conceived." Ritchie, *The Ward Ritchie Press and Anderson, Ritchie & Simon*, pp. 19-20. Joseph Warren Beach was an American poet, novelist, critic, educator and literary scholar. Beach graduated from the University of Minnesota, where his uncle Cyrus Northrop was President, in 1900; he went on to earn an MA and PhD (1907) from Harvard. Beach returned to the University of Minnesota in the English Department. Beach published a number of works of poetry, literary criticism, and fiction. His first volume of poetry, *Sonnets of the Head and Heart* (1903) must have been the source for this collection printed by Gregg Anderson in 1930. REFERENCE: Fullerton, et al, *The Zamorano Club*, No. 19. Worldcat records 10 holdings in the US.

**13 [Jeffers, Weather Bird Press] RITCHIE, Ward** (1906-1996). *I Remember Robinson Jeffers*. Los Angeles, CA: The Zamorano Club, 1978. Pamphlet. 8 3/4 x 5 1/2 inches. [ii], 9, [3, last blank] pp. Text clean, unmarked. Printed wrappers, stitched; binding square and tight, minor shelf wear to the "yapp" edges. SBGV921-006. Very Good.

\$ 50

LIMITED EDITION of 200 copies printed by Vance Gerry at the Weather Bird Press in Linotype Electra types on wove paper, and sewn into Apricot printed wrappers at the press. Carey S. Bliss's Forward [sic] reads "Ward Ritchie prepared this paper as a talk for the Patrons of the Library of California State University, Fullerton, on May 2, 1976. It is printed here for the first time as a keepsake for the Roxburgh-Zamorano Meeting, September, 1978." Vance Gerry, *Twenty-five Years*, remarks: "A Zamorano-Roxburghe keepsake for a joint meeting. Some anxiety caused by printing a master's work. Many failed design attempts preceded this unexciting version." Nevertheless, it

still displays an elegant Gerry design. REFERENCES: Butcher, "Checklist," *Vance Gerry & The Weather Bird Press*, No. 43; *Gerry, Twenty-five Years*, No. 33. Worldcat records 26 copies, including a Hathi Trust digital copy.

**14 [Jeffers, Una] GREENAN, Edith (1896-1980).** *Of Una Jeffers*. [Los Angeles, CA]: The Ward Ritchie Press, 1939. 8vo. 8 5/8 x 6 1/8 inches. (xii), (70) pp. Half-title, black-and-white photographic frontispiece portrait of Una Jeffers, unicorn vignette on title page, Tor House vignette in grey at head of text the two decorations being by Fletcher Martin, large initial "T" in blue, 4 photographic plates (one a portrait of Una by Arnold Genthe); text clean, unmarked. Silver-stamped blue cloth, dust-jacket in archival acetate; binding square and tight, extremities of cloth toned, edges lightly foxed, jacket chipped and repaired on the verso with tape to close tears. Bookseller ticket at foot of gutter on rear paste-down. GIL821-018. Good.

\$ 125

FIRST EDITION, LIMITED to 250 copies, designed by Ward Ritchie and printed by The Ward Ritchie Press. In 1906, Una Call Kuster was married to Edward G. (Ted) Kuster when she met Robinson Jeffers and the two began an affair. Kuster sent Una to Europe hoping Una would think better of her relationship with Jeffers, but in the meantime, Kuster met Edith Greenan and decided to divorce Una, clearing the way for Una and Jeffers to marry. This book begins with the first meeting between Edith Greenan and Una Jeffers arranged by Kuster. Greenan was a young woman born and raised in the Wild West town of Bakersfield, where outlaws engaged in gun battles with the "law" during Edith's childhood. This book relates how the relationship between the two women blossomed into one of mutual love and respect. This book contains 2 previously unpublished Robinson Jeffers poems which had been written for and given to Una, who in turn provided the manuscripts to Greenan. Selected as one of the Fifty Books of the Year by the American Institute of Graphic Arts and one of the Rounce and Coffin Club's Western Books for 1939. This book was re-issued in paperback in 1998; at the time of this writing, this is the only 1939 copy available in the online marketplaces. REFERENCE: Ritchie, *The Ward Ritchie Press and Anderson, Ritchie and Simon*, p. 80.

**15 [Laguna Verde Imprenta] RITCHIE, Ward (1906-1996).** *Jeffers: Some Recollections of Robinson Jeffers*. [Laguna Beach, CA]: (Laguna Verde Imprenta), 1977. Pamphlet. 9 1/2 x 6 inches. 33, [3] pp. Half-title, 3 color swatches in brown on the title page one of which is printed over in black with a floral design, floral design printed in brown on page (7), various color swatches under the page numbers in the text, wood cut printer's device cut in wood by Leo Wyatt in green ink; text clean, unmarked. Plain wraps with Cockerell marbled paper wraps attached, printed label on front cover with floral design printed in green on cream paper; binding square and tight. INSCRIBED by Ward Ritchie on the colophon. BS921-001. Very Good.

\$ 650

LIMITED EDITION of "about" 50 copies. Printed with Centaur type on Wookey Hole Cream laid paper, on an Albion hand press, woodcut printer's device in green cut by

Leo Wyatt on the colophon. Inscription reads: "Inscribed for Elizabeth Duncan. With this book I am still learning the craft of hand press printing. Ward Ritchie." "I had admired the poetry of Robinson Jeffers since my undergraduate days at Occidental College. When I was learning to print I asked several of my favorite poets for permission to print some of their poems. Jeffers generously offerered [sic] two sonnets called "Stars" which I printed in a small booklet in 1930. My interest in Jeffers continued and subsequently I printed numerous other books either by or about him. This book recounts my thirty years of association with the poet. Leo Wyatt cut the wood engraving for me." Ritchie, *Laguna Verde Imprenta*. I am including a copy of The Book Club of California *Quarterly News-Letter*, Vol. 52, No. 2, Spring 1987, which also contains the text of this essay. REFERENCE: Ritchie, *Laguna Verde Imprenta*, wr10.

**16 [Laguna Verde Imprenta] RITCHIE, Ward** (1906-1996). *Jane Grabhorn: The Roguish Printer of the Jumbo Press*. (Laguna Beach, CA: Laguna Verde Imprenta, 1985). 8vo. 8 3/16 x 5 1/2 inches. (48, last blank) pp. Half-title, title page with 7 color swatches, 8 illustrations in various colors most are reproductions of pages designed by Jane Grabhorn for Jumbo Press publications (5 full-page, 1 double-page), printer's device in slate-blue on the colophon; text clean, unmarked. Navy morocco spine, black and blue checkered paper over boards, title on front cover in gilt, blue end-papers; binding square and tight, leather on spine rubbed and faded. JRM921-002. Very Good.

\$ 650

FIRST EDITION, LIMITED to 70 copies, set in Goudy 30 type, printed on Tovil paper on an Albion hand press. "In 1928 when I decided I wanted to become a printer, I had no practical experience setting type or running a press. The first printers I sought for advice and possibly a job were the Grabhorn brothers of San Francisco. Ed was the older brother, whom I admired, but it was with Bob, who was closer to my age, that I became more intimate. After his marriage to Jane Bissell in 1932 we would get together each time I was in San Francisco or they came south. These gatherings were often riotous. Jane had an acidic wit. She was extremely loyal to those she liked but was intolerant of others. She loved to toy with type, ridiculing pretentiousness in many of her caustic effusions. When I was asked to give the Goudy Lecture at Scripps College I chose Jane as my subject since she had attended there. This book developed from that talk." Ritchie. REFERENCE: Ritchie, *Laguna Verde Imprenta*, No. wr25.

**17 [Laguna Verde Imprenta] RITCHIE, Ward** (1906-1996). *Jane Grabhorn: The Roguish Printer of the Jumbo Press*. (Laguna Beach, CA: Laguna Verde Imprenta, 1985). 8vo. 8 3/16 x 5 1/2 inches. (48, last blank) pp. Half-title, title page with 7 color swatches, 8 illustrations in various colors most are reproductions of pages designed by Jane Grabhorn for Jumbo Press publications (5 full-page, 1 double-page), printer's device in slate-blue on the colophon; text clean, unmarked, some occasional light foxing. Text block loosely lain-into French-fold cockerel papers; binding square and tight. SB921-002a. SOLD AS IS.

\$ 400

FIRST EDITION, LIMITED to 70 copies, set in Goudy 30 type, printed on Tovil paper on an Albion hand press. “In 1928 when I decided I wanted to become a printer, I had no practical experience setting type or running a press. The first printers I sought for advice and possibly a job were the Grabhorn brothers of San Francisco. Ed was the older brother, whom I admired, but it was with Bob, who was closer to my age, that I became more intimate. After his marriage to Jane Bissell in 1932 we would get together each time I was in San Francisco or they came south. These gatherings were often riotous. Jane had an acidic wit. She was extremely loyal to those she liked but was intolerant of others. She loved to toy with type, ridiculing pretentiousness in many of her caustic effusions. When I was asked to give the Goudy Lecture at Scripps College I chose Jane as my subject since she had attended there. This book developed from that talk.” Ritchie. This is the first time I have seen this title in what looks to be a temporary or out-of-edition binding. REFERENCE: Ritchie, *Laguna Verde Imprenta*, No. wr25. 30 copies listed in Worldcat.

**18 [Ninja Press] PHILLIPS, Dennis** (b. 1951). *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. PN216-001a. 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 Dijck 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.

**19 [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. CC2019-001a. 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.

**20 [Ninja Press] SCHANILEC, Gaylord** (b. 1955). *Departures*. (Sherman Oaks, CA): Ninja Press, 2019. Folio in 2s. 11 3/4 x 7 1/2 inches. Unpaginated. [24] pp. 6 photographic prints of selected details from color wood engravings by Gaylord Schanilec taken by Carolee Campbell digitally printed on Japanese Nyodo Kozo-shi papers throughout; text clean, unmarked. Cover of persimmon-washed Belgian flax paper, handmade at Cave Paper in Minneapolis, MN and a color photographic print on the front, stitched; binding square and tight. SIGNED by Gaylord Schanilec on the colophon. Includes the prospectus. SG220-001a. Fine.

\$ 575

LIMITED EDITION of 70 signed and numbered copies, this is number 35, with 8 lettered copies *hors commerce*. Design, presswork, photography, and binding by Carolee Campbell at the Ninja Press with the assistance of Farida Sunada in the bindery. Type is hand set Walbaum and Baker for display, text is printed letterpress on dampened Langley, handmade in 1986 at Barcham Green Hayle Mill with 2 watermarks, one of which includes the date. Gaylord Schanilec is an American wood engraver, printer, designer, illustrator. and poet. He is the proprietor of the press Midnight Paper Sales, located in Stockholm, WI. Schanilec uses traditional wood engraving processes to create illustrations for hundreds of works. His most recent project, *Lac des Pleurs*, is a study of the 22-mile length of the upper Mississippi River known as Lake Pepin. Campbell's photographs here are taken of details of color engravings showing a flock of White Pelicans taking off from the shore along Lake Pepin.

**21 [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. SP1019-001a. 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 saplings." Rebecca Chamlee. The acorn included in the deluxe box has been frozen for 12 months, baked for 8 hours, and sealed.

**22 [Plantin Press] SAN GEMINIANO, Folgore da** (circa 1270-circa 1332). *Of the Months: XII Sonnets, Addressed to a Fellowship of Sienese Nobles by Folgore da San Geminiano. Translated by Dante Gabriel Rossetti.* Los Angeles: The Plantin Press, 1967. Pamphlet. 7 15/16 x 5 7/8 inches. Unpaginated. [16] pp. Title page vignette; text clean, unmarked. Tan wrappers printed in black with red typographic rule, stitched; binding square and tight, covers with toning at the extremities, shelf wear. Former owner's inventory number lightly penciled in the upper left corner of the colophon page. ST1021-001. Very Good.

\$ 65

LIMITED EDITION of 250 copies printed at the Plantin Press for friends of Saul and Lillian Marks with greetings & good wishes for the New Year, December 1967. Folgore da San Geminiano is the pseudonym for an Italian poet, of whom there is little recorded. Most of his poetry related to hunting scenes, and jousts of the Tuscan nobility; 32 sonnets are attributed to him, the most famous are *corone* dedicated to the days of the week and the months. REFERENCE: Harmsen and Tabor, *The Plantin Press of Saul & Lillian Marks: A Bibliography*, No. 273. Worldcat lists 15 copies for 3 editions, but Worldcat jumbles together a calendar edition the Plantin Press did in 1946/7.

**23 [The Ward Ritchie Press and Anderson, Ritchie & Simon]** *The Book as a Work of Art. An Exhibition of Books and Manuscripts from the Library of Mrs. Edward Laurence Doheny.* (Los Angeles, CA: Printed by Ward Ritchie, 1935). 8vo. 8 3/4 x 5 7/8 inches. (56, last a blank) pp. Half-title, title page printed with a fleuron in red and a woodcut reproduced from Caxton's *Golden Legend*, initial at the head of the Introduction from the Aldine *Hypnerotomachia Poliphili*, illustrations throughout, Estelle Doheny's *ex libris* reproduced on the colophon; text with small pencil tick marks above the catalog numbers. Patterned wrappers in blue taken from a detail of a XIV century painting by Orcagna, printed front cover paper label; binding square and tight, light wear to "yapp" edges. ST1021-007. Very Good.

\$ 175

LIMITED EDITION of 650 copies. This is an exhibition catalog of 60 items on loan by Estelle Doheny that were on view in the E. L. Doheny Jr. Memorial Library at the University of Southern California February 19 to March 9, 1935, which illustrated the

arts of the illuminator miniaturist, printer and binder. Preface by Estelle Doheny (1875-1958). Introduction by Reginald Berti Haselden (1881-1952), curator of manuscripts at the Huntington Library. REFERENCE: Ritchie, *The Ward Ritchie Press and Anderson, Ritchie & Simon*, p. 72. 59 copies Worldcat, some of which are e-books, but Worldcat does not distinguish.

**24 [Ritchie] LINDNER, Ernest A.** (1922-2001). *A Day at the Seaside with Ward Ritchie. With Wood Engravings by Richard E. Horton*. Los Angeles, CA: The Lindner Press, 1981. Pamphlet. 9 1/2 x 6 1/2 inches. [iv], 5, [3, last blank] pp. Frontispiece wood engraved portrait of Ritchie plus 3 other Horton engravings; text clean, unmarked. Printed wrappers, stitched; binding square and tight, minor wear to corners. Laid in is a bifold keepsake printed on one panel only, "A Hearty Welcome to Zamorano & Roxburghe Members From Patrick Reagh, Printers, October 9, 1982, May all your reading be finely printed." ST1021-012. Very Good.

\$ 75

LIMITED EDITION of 400 copies, of which 100 are for members of the Rounce & Coffin Club and 100 are for members of the Zamorano Club. Designed by Vance Gerry, printed for Ernest Lindner by Patrick Reagh, Printers, using Electra type on Mohawk Superfine paper, bound by Harriet Lindner. Tells how Ward Ritchie engaged Ernie Lindner to install a heavy Albion hand-press in Ritchie's hillside retirement home in Laguna Beach, and how Lindner and his crew managed to install the monster without seriously injuring themselves or the house. The rest, as they say, is Laguna Verde Imprenta history. Worldcat records 16 copies in two editions, but 1 is an e-document (Hathi Trust). Worldcat does not distinguish between the paper and digital copies.

**25 [Weather Bird Press] PINEDO, Encarnación** (1848-1902). *The Spanish Cook. A Selection of Recipes from Encarnación Pinedo's El Cocinero Español. Edited and Translated by Dan Strehl*. Pasadena, CA: The Weather Bird Press, 1992. 8vo. 10 1/4 x 6 1/2 inches. [xii], (38) pp. (including the last blank). Half-title, title page printed with a small linoleum agave vignette in pale olive green, 6 hand-colored linoleum cut illustrations, Introduction, index; text clean, unmarked. Black cloth spine, proprietary patterned paper over boards, spine titled in gilt, dust-jacket in acetate jacket; binding square and tight. ST1021-008. SIGNED by Vance Gerry. SCARCE. Fine.

\$ 350

LIMITED EDITION of "125 copies printed, Presswork by Patrick Reagh, Printers," reads the colophon which is SIGNED by Vance Gerry, Linotype Original Old Style type printed on Arches buff laid paper, bound by Bela Blau. Encarnación Pinedo's *El Cocinero Español* was written in Spanish and includes ingredients from Basque, Spanish, and Mexican cuisines. Pinedo was the first Latina to write a cookbook in the United States. "This collection of Mexican, Spanish and European recipes was originally published in California in 1898 (San Francisco: E. C. Hughes). It was the first of Weather Bird's own publications to have *de luxe* copies." Butcher. "Typesetting



difficulties marred this project in terms of time consumed in its making. Otherwise, a pleasing publication, enhancing the press' list." Gerry, *Twenty-five Years*. Which is a typical Gerry understatement. This is a beautiful publication of the press and has always been in demand since its publication. Contents include: "Sopas, Soups;" "Pescados, Fish;" "Aves, Poultry;" "Carnes, Meats;" "Platillos de Maiz, Corn Dishes;" "Verduras, Vegetables;" "Postres, Desserts;" and "Bebidas, Drinks." REFERENCES: Butcher, "Checklist" in *Vance Gerry and the Weather Bird Press*, No. 100; Gerry, *Twenty-five Years of the Weather Bird Press*, No. 73. Worldcat indicates 30 copies in institutions.

**26 [Weather Bird Press] BEETON, Isabella Mary (1836-1865).** *Not to be Forgotten Items for a Picnic. From Beeton's Book of Household Management, 1859.* Pasadena, CA: Weather Bird Press, 2000. Series: *Weather Bird De Gustibus*, No. 3, Series Editor, Dan Strehl. 8vo. 8 3/4 x 5 3/4 inches. Unpaginated. [10] pp. I have included the last blank in the pagination, but not the 4 pages for the folding plate. Half title, small vignette on title page in brown ink, double-page fold-out plate; text clean, unmarked. Yellow patterned paper over flexible boards, printed paper front cover label; binding square and tight, corners lightly bumped. SBGV921-005. Very Good.

\$ 150

LIMITED EDITION of 100 copies, set in Linotype Baskerville and Scott and printed on Tweedweave laid paper. Contains a short biographic introduction by Dan Strehl, although the heart of the volume is the double-page fold out plate, with Vance Gerry's imaginative rendering of all the items in Mrs. Beeton's list of Not To Be Forgotten Items. Today, a picnic might be a family affair, or an activity for a dating couple. Mrs. Beeton's list makes one feel like one should have an entire Victorian household staff to organize the items, and a horse drawn carriage to haul all the stuff. REFERENCE: Butcher, "Checklist" in *Vance Gerry & The Weather Bird Press*, No. 131. Worldcat records 20 institutional copies.

**27 [Weather Bird Press] St. SURE, Savarin [pseudonym for HANNA, Phil Townsend (1896-1957)].** *Tid Bits From Bohemian Life As Seen by Savarin St. Sure. From the Newsletter of The Bohemian Distributing Company.* Pasadena, CA: The Weather Bird Press, 2001. Series: *Weather Bird De Gustibus*, No. 5, Dan Strehl, Series Editor. 8vo. 8 3/4 x 5 3/4 inches. (22) pp. Half-title, title-page vignette in green ink; text clean, unmarked. Vance Gerry patterned paper over flexible boards, printed front cover label, added acetate dust-jacket; binding square and tight, boards bowed a bit. Laid in is a Compliments card for a New Book from the Weather Bird Press with the title and price inked-in by Vance Gerry. SBVG921-003. Fine.

\$ 150

LIMITED EDITION of 100 copies composed in Linotype Caslon, printed on wove paper. The contents include a short introduction by Vance Gerry, setting *Bohemian Life* in its historical, cultural, and culinary context, and the dated articles from *Bohemian Life* "California Food Fishes," "The Cannibal Sandwich," "Recipes Under Rationing,"

“Spirit of the Agave,” and “Future of Frozen Foods.” *Bohemian Life* was a monthly newsletter from the Bohemian Distributing Company, wine merchants in Los Angeles in the 1940s and 50s. REFERENCE: Butcher, “Checklist” in *Vance Gerry & The Weather Bird Press*, No. 140. 15 copies Worldcat.

**28 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 gilt, 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 red cloth, 1 of Vance Gerry’s patterned papers over boards, printed paper spine label, cloth-covered slip case; binding square and tight. Prospectus with color pochoir illustration tipped-on included. PW1021-001. Fine.

\$ 550

LIMITED EDITION of 235 copies, this is copy number 135 of 155 “C” 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 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.