

JOHN HOWELL
 *for Books*

John Howell for Books

Rare Books LAX

October 5 and 6, 2019

Seattle Antiquarian Book Fair

October 12 and 13, 2019



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 55 highlights that will be shown at RareBooksLAX October 5 and 6 and the Seattle Antiquarian Book Fair, October 12 and 13, 2019, including Artists' Book, California Fine Press, California History, Miniature Books, and more! If you see anything here of interest to you please contact me by email or phone to place an order or ask a question.

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

\$ 900

LIMITED EDITION of 301 copies, this is number 22 of 275 numbered copies designed and produced at the Arion Press under the direction of Andrew Hoyem using Monotype and hand-composed Perpetua type on German mold-made Zerkall Book Laid paper, and letter press printed. The text is the first collected edition of all 31 poems in the series *The Structure of Rime* by Robert Duncan. Introduction by Michael Palmer. Bob Duncan was an American poet and a devotee of Hilda H. D. Doolittle and the Western esoteric tradition who spent most of his career in and around San Francisco. Though associated with any number of literary traditions and schools, Duncan is often identified with the poets of the New American Poetry and Black Mountain College. Duncan saw his work as emerging especially from the tradition of Pound, Williams and Lawrence. Duncan was a key figure in the San Francisco Renaissance. Duncan's name is prominent in the history of pre-Stonewall gay culture and in the emergence of bohemian socialist communities in the 1930s and '40s, in the Beat Generation, and also in the cultural and political upheaval of the 1960s, influencing occult and gnostic circles of the times. During the later part of his life, Duncan's work, published by City Lights and New Directions, came to be distributed worldwide, and his influence as a poet is evident today in both mainstream and avant-garde writing. This collected volume reprints poems and other writings that first appeared from 1960 to 1988 and six poems published for the time. Prints by Frank Lobdell (1921-2013) include 3 etchings with aquatint by Frank Lobdell, 1 each appear in windows on the front and rear covers of the binding and an extra print, an etching with aquatint, printed by David Kelso and signed and numbered by the artist. The extra print is titled: "Untitled, 8.1.91" and is numbered 19/20 and SIGNED BY THE ARTIST, suitable for framing. Frank Lobdell was an American painter, associated with the Bay Area Figurative Movement and Bay Area Abstract Expressionism.

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

\$ 650

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

3 [Ashendene Press] ASSISI, Francesco di (1181-1226). *I Fioretti del Glorioso Poverello di Cristo S. Francesco di Assisi.* Chelsea: Ashendene Press, 1922. 8vo. 8 7/8 x 6 1/8 inches. [ii], i-viii, [2], 239, [1] pp. Text printed in red and black, decorative initials in red and blue designed by Graily Hewitt, 53 woodcut illustrations by Charles M. Gere throughout, printer's device on the colophon in red; text clean, unmarked. Original limp vellum, spine titled in gilt, green silk ties; binding square and tight. Fine.

\$ 2,500

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

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

\$ 100

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

5 [California Tourism] HITTELL, John Shertzer (1825-1901). *Hittell's Hand-Book of Pacific Coast Travel*. San Francisco, CA: Bancroft Company, 1887. 12mo. 6 3/4 x 4 13/16 inches. 263, [1 blank] pp. 2 folding engraved maps: "Bancroft's Map of California and Nevada, 1887," and "Bancroft's Map of Washington Territory and Oregon, 1887," woodcuts throughout, tables, folding engraved "Life at Pacific Grove, Monterey California, Mid-Winter Scenes at Pacific Grove Retreat" and with engraved contemporary ads on the verso [6 panels] tipped-in opposite blank page [264]; text unmarked, fore-edge of title page a bit crumpled (as is often the case) due to the folding map, 1 1/2 inch tear where Washington and Oregon map attached. Gilt- and black-stamped green cloth; binding square and tight, light rubbing, corners bumped and this affects the top corners of the text block pages 1-48, but not the text. Copy of Roy Hill, San Francisco, with his discrete rubber stamps on the front and rear free end-papers and the versos of the folding maps. SBC219-003. Near Fine.

\$ 450

THIRD EDITION. John Shertzer Hittell's guide book for travel in the Pacific coast states was first issued by Bancroft and Company in 1885 with the title *Bancroft's Pacific Coast Guide Book*, and re-appeared in 1885 and 1887. On the front cover is stamped "A Manual of Information for Health and Pleasure Seekers." This volume is a comprehensive guide to the activities, resorts, and destinations of California, what to do while there, and how to get there. John S. Hittell, California advocate, historian, and journalist, was born in Jonestown, PA and came to the Golden State in 1843. REFERENCE: Cowan and Cowan, *A Bibliography of the History of California*, p. 283 (1885 ed.).

6 [California Tourism] A. Phillips & Co. *Annual and Guide to California, issued by A. Phillips & Co., Manager of Boston and California Excursions*. San Francisco: H. S. Crocker & Co, [1887]. 8vo. 9 x 5 7/8 inches. 112 pp. Woodcut illustrations throughout of hotels and sites (the railroad sleeping car is especially evocative), woodcut tail pieces, contemporary advertisements for hotels and services throughout, tables of data on population, temperatures, and products, maps, including a 4-page insert promoting Orange county with a two-color map printed on different quality paper from the main text; text clean, unmarked, light toning. Yellow printed wrappers with the Hotel Alhambra on the front and a map of Beaumont in Riverside County on the

rear cover, protected by a plastic jacket; binding square and tight, light soiling, rear corners chipped, "1887" penciled on the top margin of the front cover. SCARCE. Very Good.

\$ 1,100

No statement of the precedent of this annual travel guide. The Preface reads: "This Annual is published by Messrs. A. Phillips & Co. (long known as the managers of Boston and California Excursions), in the interest of their work, and to aid people in obtaining reliable information about California; also, to assist first-class people to obtain a cheap and comfortable trip to California. In placing our Annual List of Excursions before the public, we would say, as we are the oldest Company organizing this kind of Excursions, our motto is still 'Excelsior.'" 2 copies Sold at the Dawson auction in 2007; \$ 2,500.00; \$ 3,400.00; but likely not this particular annual issue. It seems that each year Phillips contracted with a different publisher; this is the H. S. Crocker imprint; California State Library confirmed this is the 1887 issue. Worldcat records 2 copies of the H. S. Crocker issue of the *Annual*, Huntington Library and the Wisconsin Historical Society.

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

\$ 50

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

8 FORBES, Alexander (1778-1862). *California: A History of Upper and Lower California from their First Discovery to the Present Time, Comprising An Account of The Climate, Soil, Natural Productions, Agriculture, Commerce, &c. A Full View of The Missionary*

Establishments and Condition of the Free and Domesticated Indians. With an Appendix Relating to Steam Navigation in the Pacific. Illustrated with a New Map, Plans of the Harbours, and Numerous Engravings. San Francisco: Thomas C. Russell, 1919. Tall 8vo. 10 1/2 x 7 1/4 inches. 10a, xvi, 372 pp. Half-title, color frontispiece of Father Peyri is one of 10 engraved color plates, 1 woodcut in the text, updated index, folding map of California highlighted in colors at the rear; text clean, the folding map at the rear has a 4-inch tear starting at the hinge and extends into the image without loss. Natural linen spine, green cloth over boards, printed paper spine label, green paper dust-jacket with printed paper spine label in archival mylar, top edge gilt, green end-papers, an additional printed paper spine label mounted at the rear; binding square and tight, very minor toning to jacket. SIGNED by Thomas C. Russell on the limitation page. SCARCE. Fine.

\$ 650

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

9 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 paper over boards, printed paper spine label, cloth-covered slip case; binding square and tight. Prospectus with color pochoir illustration tipped-on included. Fine.

\$ 550

LIMITED EDITION of 235 copies, this is copy number 52 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.

10 GERRY, Vance (1929-2005), et al. *Vance Gerry & the Weather Bird Press: With Contributions by Vance Gerry, Simon Lawrence, David Butcher, Patrick Reagh, James Lorson and John Randle, & With a Checklist of Publications Compiled by David Butcher.* (Risbury, Herefordshire): The Whittington Press, (2018). Folio. 13 3/16 x 9 5/8 inches. [x], (90) pp. Half-title, recto of the frontispiece is a Weather Bird linocut press mark stamped in gold ink, frontispiece is a tipped in reproduction of a Vance Gerry water-color of Mary Gerry, 61 illustrations

throughout in a variety of techniques including linocuts, line drawings, wood-engravings, etc., some tipped-in, 7 photographic illustrations, checklist, index, *Fair Wind* bifold with color pochoir illustration tipped in after the colophon, 2 facsimiles inserted in a pocket bound into the rear paste-down; text clean, unmarked. Half orange morocco, 1 of Vance Gerry's patterned paper over boards, spine titled in gilt, cloth-covered slip case lined with soft cloth, the B copies include a paper clip case with printed paper front cover label that houses a copy of *A Mother Goose Rhyme: Mistress Mary*, Weather Bird Press, 2002, 8vo. 1 1/8 x 7 7/16 inches, [16] pp., with 6 pochoir illustrations and decorative paper binding, and a portfolio with orange cloth spine, patterned paper over boards, that holds 14 pieces of Weather Bird Press ephemera (2 more than the 12 called for in the contents list mounted inside the front board); binding square and tight. Fine.

\$ 1,500

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

11 [Haraszthy] McGINTY, Brian. *Strong Wine: The Life and Legend of Agoston Haraszthy.* Stanford, CA: Stanford University Press, 1998. 8vo. 9 1/4 x 6 1/4 inches. (xiii), 579 pp. Frontispiece, 10 black-and-white plates; text clean, unmarked. Burgundy cloth, gilt-titled spine, pictorial dust-jacket in archival mylar; binding square and tight. Fine.

\$ 30

“This is the definitive biography of Agoston Haraszthy (1812-1869), ‘the father of California viticulture,’ an intriguing and compelling book, at once scholarly and entertaining.” Dust-jacket.

12 [Heavenly Monkey, Leaf Book] POLLARD, Alfred W. (1859-1944). *The Kelmscott & Doves Presses. An Essay by Alfred W. Pollard, Presented with Leaves from the Kelmscott Golden Legend and the Doves English Bible. Calligraphy by Martin Jackson.* (Vancouver, BC): Heavenly Monkey, 2019. Folio. 15 1/8 x 10 inches. (28) pp. The first and last pages contain quotes by T. J. Cobden-Sanderson with large red initial letters, initials and titling throughout in red, 1 leaf from William Morris’ Golden Legend [leaf uuu1, page 1025 with text on the legend of Saint Clare] and 1 leaf from T. J. Cobden-Sanderson’s English Bible (Vol. 1, page 203 and 204, Numbers 13 and 14); text clean, unmarked. Blue cloth spine, decorative blue paper over boards, printed paper spine and front cover labels, decorative end-papers; binding square and tight. Fine.

\$ 750

LIMITED EDITION of 55 copies, this is number 27, which is one of 30 copies cased in paper over boards with Martin Jackson’s calligraphy printed in the text, 5 copies hors de commerce. Set in Centaur type with titling a capitals reproduced from the original calligraphy, printed on damped Arches paper. In this essay, Pollard assesses the question as to whether or not The Kelmscott and Dove’s Presses were “private” presses and appraises the spiritual contributions to the making of good books. Pollard singles out Morris’ use practical use of ink, spacing, capitals and margins as an advancement in the production of fine printing, and notes how these have been improved upon since William Morris made his experiments in fine printing. Alfred William Pollard was an English bibliographer who elevated the story of Shakespearean texts. He wrote widely on a range of subjects in English literature, although among rare book collectors and dealers he is perhaps best known as co-author of the STC, *A Short-Title Catalogue of Books Printed in England, Scotland, & Ireland and of English Books Printed Abroad, 1475-1640*.

13 [The Hill Press] POE, Edgar Allan (1809-1849). *The Raven and Berenice.* Baltimore, MD: The Hill Press, 1996. 8vo. 9 x 6 13/16 inches. [viii], 27, [5] pp. Half-title, title page printed in blue and black inks with typographic ornaments, 2 wood engravings by Sandy Connors, Introduction by David O. Tomlinson of the United States Naval Academy, list of subscribers, tailpieces, printed on laid paper; text clean, unmarked. Blind- and gilt-stamped brown leather; binding square and tight. SIGNED on the colophon by Stephen Heaver. MR819-005. Fine.

\$ 200

LIMITED EDITION of 60 copies, this is No. 35, printed at the Hill Press with the assistance of Paul Race, wood engravings executed by Sandy Connors of The Honeybee Press, handset in Cloister Old Style types, printed on dampened Velke Losiny rag paper on a Washington Press, this is one of 10 copies bound in tan leather at the Florentine Bookbindery, SIGNED by the printer, Stephen Heaver, Jr. on the

colophon. “Maybe Steve Heaver’s best publication,” Rollin Millroy. Contains Edgar Allan Poe’s best-known works, the poem, *The Raven* and the short story, *Berenice*, which was first published in the *Southern Literary Messenger* in 1835. Edgar Allan Poe was an American writer, editor, and literary critic. He is best known for his poetry and short stories, particularly his tales of mystery and the macabre. Poe is widely regarded as a central figure of Romanticism in the United States, and of American literature as a whole, and he was one of the country’s earliest practitioners of the short story.” Wikipedia. Worldcat records 5 copies.

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

\$ 200

LIMITED EDITION of 125 copies, this is No. 60, handset at the Hill Press, with wood engravings by Gaylord Schanilec printed from the blocks, printed on damped laid Lana paper, bound by Campbell-Logan Bindery, SIGNED by the printer and engraver, Stephen Heaver, and Gaylord Schanilec on the colophon. This lovely production includes the title page (where a half-title is expected) and a frontispiece after the title leaf with the following sub-title: “Provocative and philosophical essays from the seventeenth and eighteenth and nineteenth centuries written by Bacon, Swift, Fuller, Johnson, Paine, Ruskin, Thoreau, et al.” The 9 essays here are: Francis Bacon, “What is Truth;” Thomas Fuller (1608-1661), “The Good Schoolmaster, 1642;” Jonathan Swift (1667-1745), “On the English Government, c. 1720;” Samuel Johnson (1709-1784), “The Stage Coach, 1753;” Thomas Paine (1737-1809), “Of Society and Civilization, 1791;” Charles Lamb (1775-1834), Old China, 1828;” Henry David Thoreau (1817-1862), “Sounds, circa 1845;” John Ruskin (1819-1900), “The Dark Mirror, 1860;” and Thomas Henry Huxley (1825-1895), “A Liberal Education, 1870.” Wikipedia. Worldcat records 5 copies.

15 HOFFMAN, Richard John (1912-1989). *When a Printer Plays: A Showing of Printer’s Flowers and Typographic Fleurons Arranged in Arabesque Patterns with Notes and Arrangements by Richard J. Hoffman, Augmented with Excerpts from Traditional Sources Done in His Printing Office...* Van Nuys, CA: (Richard J. Hoffman), 1987. 4to. 12 1/2 x 9 5/8 inches. (56) pp. Half-title, title page printed in black, green, and red with borders both ruled and of ornaments, decorative initials and headpieces, text printed double column, with fleurons both in the text and within ruled borders in single columns; text clean, un-marked. Quarter green cloth,

decorative cloth over boards, spine titled in gilt, decorative end-papers; binding square and tight, lower corners lightly bumped but this does not affect the text block. Very Good.

\$ 550

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

16 JEFFREY, John. *Self-Portrait*. [San Diego, CA: John Jeffrey, 1970]. Autograph letter, SIGNED, on a single sheet of 6 1/4 x 8 1/4 inches, written and illustrated in water-color by John Jeffrey, signed as "Cactus Jack," and dated 12/23/70. Verso blank. Fine.

\$ 75

UNIQUE. John Jeffrey served as "Sheriff," i.e.: President, of the San Diego Corral of Westerners. This letter reads "Dear Glen - Enjoyed your talk at the S.D. Corral, and will look forward to hearing from you again. Thanks for coming down! Until January, then, and with all best wishes for a Merry Christmas and a Happy New Year! Cactus Jack." Accompanied by a water-color illustration of Cactus Jack, a scruffy character in blue jeans, a red flannel shirt with vest, six-shooter strapped to the waist, cowboy boots, a Stetson hat, and white handle-bar mustache. Glen Dawson served as the Sheriff of the Los Angeles Corral of Westerners, as did John Jeffrey for San Diego. The two corrals collaborated on programming during the period of the late 60s (when the SD Corral was incorporated) and early 1970s. The Los Angeles Corral's *The Branding Iron*, No. 102, September 1971, p. 2 contains an article referring to "Cactus Jack" Jeffries, the Roundup Foreman for the San Diego Corral, who sent to the Los Angeles chapter a water-color depicting the tasks facing all Foremen in organizing an annual Roundup. Jeffrey (or Jeffries) was known for illustrating his communications with these well-drawn and instructional water-color images.

17 [Knopf] ANTIN, Charles, compiler. *A Keepsake for Alfred A. Knopf, Written and Printed by Various Hands Celebrating his Fiftieth Year as a Book Publisher*. [New York: Charles Antin], 1965. Slip-case measures 7 15/16 x 4 7/8 inches. Fifty-one items including title-page and forward pamphlet, "List of Contributors" bifold, 49 keepsakes printed by various private

presses; text clean, unmarked with the exception of the List of Contributors, which has small pencil check marks by the name of each press; LACKING the Muir Dawson and Saul Marks keepsake entitled “The Shop Rules of Christopher Plantin at the Golden Compass Antwerp,” includes 2 copies of Oscar Ogg’s keepsake. Also includes 1) a TLS from Charles Antin to Muir Dawson with a short calligraphic note stating that a copy of this letter was sent to Saul Marks of the Plantin Press, on The Serendipity Press letterhead, undated; 2) A TLS from Alfred A. Knopf on Alfred A. Knopf Incorporated letterhead dates July 21, 1965 thanking Muir Dawson and Saul Marks for the keepsake they contributed to this collection in the original Alfred A. Knopf mailing envelope postmarked New York, July 22, 1965. In the purple paper covered slip-case with a printed wrap-around title label; the whole nicely preserved except with occasional age-toning. Good.

\$ 250

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

18 [Leaf Book] HEANY, Howell, HELLINGA, Lotte (b. 1932), **HILLS, Richard** (1936-2019), essays. *Three Lions and the Cross of Lorraine, Bartholomaeus Anglicus, John of Trevisa, John Tate, Wynkyn De Worde, and De Proprietatibus Rerum*. Newtown, PA: Bird & Bull Press, 1992. Folio. 12 1/4 x 8 1/2 inches. 40, [28] pp. Half-title, title page printed in red and black inks, foreword by Henry Morris, epigrams printed in red throughout, two black tracings of John Tate’s watermarks, 19 full-page facsimile woodcuts, original printed leaf from Liber Quintus in a mylar sleeve bound-in before the colophon; text clean, unmarked. Quarter maroon morocco over beige paper boards with red cover illustration, leather spine label; binding square and tight. 2 copies of “Note to the Standing Order List” laid in. SFK519-002. Fine.

\$ 1,500

LIMITED EDITION of 138 numbered copies; this copy is number 6, printed by Henry Morris at the Bird & Bull Press on Frankfurt mold-made paper, composed in Van Dijck types by M & H Type, and bound by Campbell-Logan Bindery. “This book ... is one of the most difficult modern leaf books to find on the market, and also among the most interesting to read.” De Hamel and Silver. Henry Morris called this “the most important book I can ever hope to publish in the field of paper-making history.” The book includes two essays by Howell Heany, a monograph by Lotte Hellinga, and

an essay on Tate's paper by Richard Hill, with 19 facsimiles of the woodcut illustration from the original. This leaf book documents the ca. 1495 Wynkyn de Worde printing of *De Proprietatibus Rerum* of Bartholomaeus Anglicus, the first English book printed on English paper and made by England's first papermaker, John Tate. The leaf in this book is a clean copy paginated in an early hand as pages 38-39 of a defective copy of *De Proprietatibus Rerum*, from chapter 3 of *Liber Quintus* with the subheading "De proprietate cerebri." The treatise summarizes Bartholomaeus's conception of the movements and operations of the brain; this particular leaf displays the immensely influential theory of the brain as containing three ventricles of memory, reason, and imagination which function as "small wombs." The edition of this leaf book was sold-out on publication. Morris notes that these leaves are from the last known incomplete copy of Bartholomaeus' important medieval encyclopedia: "I also know how unlikely it is that another such incomplete copy of Bartholomaeus will appear on the market again...this was the only copy remaining outside of institutions." REFERENCE: De Hamel and Silver, *Disbound and Dispersed*, catalog No. 41; checklist No. 200.

19 LONGSTRETH, Richard W. (b. 1946). *City Center to Regional Mall: Architecture, the Automobile, and Retailing in Los Angeles, 1920-1950*. Cambridge, MA and London: The MIT Press, (1997). Large 8vo. 11 1/4 x 7 3/4 inches. xxx, 504 pp. 5 maps, 247 black-and-white figures, index; text clean, unmarked. Green cloth, dust-jacket. GO51414-12. Fine.

\$ 45

FIRST EDITION. An excellent work on urban development and the history of commercial or "vernacular" building types. A major contribution to American architectural and urban history. Richard Longstreth is an architectural historian and a professor at George Washington University where he directs the program in historic preservation.

20 [Miniature Book] BUTLER, William Howard Allen (1825-1902). *Nothing to Wear: An Episode of City Life*. Fullerton, CA: Lorson's Books and Prints, 1982. Miniature Book. 2 13/16 x 2 1/4 inches. [viii], (34) pp. Title page within a mirror shaped border printed in maroon ink, 2 Vance Gerry illustrations; text clean, un-marked. Black cloth spine, printed paper over boards, spine titled in mauve ink; binding square and tight. Glen Dawson's copy without distinguishing marks. RGKK819-075. Fine.

\$ 75

LIMITED EDITION of 250 copies designed and illustrated by Vance Gerry and printed by Patrick Reagh, bound by Bela Blau; most copies signed by Gerry but not in this instance. This humorous poem first appeared in Harper's Weekly, February 7, 1857. The author was a lawyer by trade, but diverted himself by writing. REFERENCE: Bradbury, *20th-Century US Miniature Books*, No. 555.

21 [Miniature Book] LIPTON, Ethan B. *Why Richard Hoffman Said, "I Hate Miniature Books."* Venice, CA: Ethan B. Lipton, 2018. Miniature Book. 2 15/16 x 2 3/8 inches. (94) pp. Half-title, title page printed in burgundy and gold with typographic ornaments, typographic ornaments in colors throughout, bibliography of miniature books printed by Richard J. Hoffman including reproductions of front covers and title pages, bibliography for further reading about Richard Hoffman's work; text clean, unmarked. Gilt-stamped burgundy cloth, end-papers of Hoffman-Urbac hand-made paper; binding square and tight. Fine.

\$ 85

LIMITED EDITION of 200 copies designed and composed by Ethan Lipton in Garamond text type, Loxley display type, and with Granjon Arabesques attributed to Robert Granjon in the sixteenth century, printed by Norman Clayton at Classic Letterpress, and bound by Mariana Blau. In this volume, Ethan Lipton, nationally recognized leader in technology education and graphic communications at California State University, Los Angeles, pays tribute to his mentor in the printing arts, Richard J. Hoffman (1912-1989). Lipton traces the tension between Hoffman's contradictory statements about his attitudes towards miniature books and Hoffman's production of 15 tiny tomes for some of the most well-known authors and publishers of Southern California's Small Renaissance of the twentieth century. Profits from the sale of this book will be donated in support of the educational programs of the International Printing Museum in Carson, CA.

22 [Miniature Book, Peter and Donna Thomas] YOUNG, Gary (b. 1951). *A Single Day*. Santa Cruz, CA: Peter & Donna Thomas, 1991. Miniature Book. 3 x 2 1/4 inches. [vi], the poem appears on an 11-panel accordion fold stub, [6] pp. Half-title, title page, dedications page ("For Donna on her thirty-south birthday."), accordion fold sheet with the text printed in black ink and a drawing in blue and purple paper pulp couched-on and silver thread by Gary Young, colophon; text clean, unmarked. Full maroon morocco, the front panel with an illustrated mounted silver panel; binding square and tight, the silver is a bit tarnished. Comes in a hand-made box created by Rollin Milroy of Heavenly Monkey. SIGNED by Gary Young on a blank leaf at the rear. MR819-001. Fine.

\$ 300

LIMITED EDITION of 68 copies, this is No. 22, 1 of 34 de-luxe silver-bound copies, letterpress printed on Peter's handmade paper and decorated with pulp paintings by the poet, hand bound by the printers, and SIGNED by the poet. This short poem recounts an episode in which 2 girls were struck by lightning at the Santa Cruz harbor, but survived the incident, and causing the poet to reflect on the meaning of time in human experience. Gary Eugene Young is an American poet, printer, and book artist. Young was named Poet Laureate of Santa Cruz County in 2010, the county's first. See Wikipedia. Peter and Donna Thomas are well-known in the paper-making, fine printing, and artist's books worlds since 1974. REFERENCE: Bradbury, *20th Cent. US Miniature Books*, No. 3324.

23 [Miniature Book] THOMAS, Peter (b. 1951) and **THOMAS, Donna** (b. 1957). *A Papermaking Safari to Africa*. Santa Cruz, CA: Peter & Donna Thomas, 1995. Miniature Book. 2 7/8 x 2 inches. [iii], (56) ff. Illustrated title page, linocut historiated initials throughout; text clean, unmarked. The book itself is bound with cross stabbed stitching, with the title page the first page and stiff paper at the rear, the stiff paper at the rear fits into a 3-sided chemise with front and rear cover pockets, the rear pocket holds the text block and the front pocket holds 2 paper samples, 1) a South African paper made by John Roome, and 2) a Zimbabwean paper made by Walter Ruprecht, the boards are covered on the outside with brown paper decorated with a zebra pattern; binding square and tight, the fore-edge of the text block curls a bit. SIGNED by Peter and Donna on the colophon. MR819-002. Very Good.

\$ 175

LIMITED EDITION of 100 copies, this is No. 86, printed letterpress on Peter's cotton rag and Msasa paper with illustrations by Donna Thomas, binding by Peter and Donna, SIGNED by Peter and Donna on the colophon. Report of lessons learned on a trip to South Africa to teach paper making and to surf. Peter and Donna Thomas are well-known in the paper-making, fine printing, and artist's books worlds since 1974. Bradbury elaborates on the Thomas' vision: "To see the book as art, to consider the form, structure, textures and content rather than only the information required new ways of thinking about the book." REFERENCE: Bradbury, *20th Cent. US Miniature Books*, No. 2896.

24 [Miniature Book] THOMAS, Peter (b. 1951) and **THOMAS, Donna** (b. 1957). *Almost Paper*. Santa Cruz, CA: Peter & Donna Thomas, 1997. Miniature Book. 2 7/8 x 2 inches. Unpaginated [24] pp. Half-title, frontispiece, title page, and copyright decorated in colors with linocuts, 7 samples tipped-in; text clean, unmarked. Open spine binding, upper and lower covers are polished wood, stitched together with green thread, decorative end-papers; binding square and tight. MR819-003. Fine.

\$ 100

LIMITED EDITION of 100 copies, this is No. 98, printed letterpress on handmade paper, bound by hand by the Thomas's. On the rectos the text explains the difference between paper and other materials used to print texts and the versos contain tipped-in samples of the materials under discussion. Peter and Donna Thomas are well-known in the paper-making, fine printing, and artist's books worlds since 1974. Bradbury elaborates on the Thomas' vision: "To see the book as art, to consider the form, structure, textures and content rather than only the information required new ways of thinking about the book." REFERENCE: Bradbury, *20th Cent. US Miniature Books*, No. 2889.

[Miniature Books] Wind & Harlot Press. Carrollton, OH: Wind and Harlot Press, 1981-1992. Robert Baris was the proprietor of the Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon at the Whippoorwill Press. Baris designed, set the type, letterpress printed, and bound his

books by hand. Robert Baris had two private presses on his farm outside of Carrollton, Ohio. At the Press on Scroll Road, Baris produced “normal-sized” books. At the Wind & Harlot Press, Baris printed and distributed miniature books. Bradbury records 15 titles for the Wind & Harlot Press. We have recently handled 13 of the 15. Baris has written of his efforts to integrate his efforts as a farmer and a printer: “Down a winding gravel land, on a small hillside farm in Appalachia, lies the Press on Scroll Road. We raise sheep here, keep a large market garden, and hope to make a books a year. Our books, I suppose, reflect our interests in good writing, intelligent authors, books, farming. But categories are always difficult. Perhaps their best description and the one we prefer is eclectic. We try to live and farm here in ways that are at once simple, quiet and elegant. Our books, we hope, also reflect these qualities.” We believe he succeeded. Wind & Harlot books are simply bound in plain paper over boards with a printed spine label. Inside, the books are printed with just the right kiss of ink on paper, the illustrations simple and expressive, all printed on delicate handmade papers. Because of the small limitations of many Wind & Harlot titles, it is not easy to complete a collection of Wind & Harlot imprints. Enjoy our images of examples of this press that deserves to be better known.

\$ 1,500

25 [Miniature Book, Wind & Harlot Press] Ovid (b. 43 B.C.). *Ovid: An Elegy*. (Columbia, SC): Wind & Harlot Press, 1981. Miniature Book. 2 3/4 x 2 1/4 inches. (12) pp. 3 line drawings throughout by Bonnie Baris, printed in red and black inks, French-fold text; text clean, unmarked. Light green paper with printed paper spine label; binding tight, light toning to extremities, boards lightly bowed inward [as issued?]. GK519-002. Very Good.

\$ 100

LIMITED EDITION of 200 copies, this is number 65, set by hand by Robert Baris and printed on mulberry paper, French-fold presentation. This book is the first publication by Wind & Harlot Press and the only one that Bob Baris printed in South Carolina. The book features Christopher Marlowe’s translation of Ovid’s *Corinnae Concubitus* from Book 1 of Ovid’s *Amores*. Woodcuts by the publisher’s wife, Bonnie Baris. Baris was the proprietor of the Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon at the Whippoorwill Press. Baris designed, set the type, letterpress printed, and bound his books by hand. He has stated: “We try to live and farm here in ways that are at once simple, quiet and elegant. Our books, we hope, also reflect these qualities.” REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 2284; lib.uiowa.edu Wind & Harlot Press list.

26 [Miniature Book, Wind & Harlot Press] GOLDING, Arthur (1506-1635), translator. *Out of Ovid’s Metamorphoses: Icarus, Done Into English by Arthur Golding*. Shaker Heights, OH: Wind & Harlot Press, 1983. Miniature Book. 2 7/8 x 2 1/8 inches. (20) pp. One line drawing of Icarus headed back to earth in red ink, French folds; text clean, unmarked.

100% beige rag paper over boards, printed paper spine label; binding square and tight, boards lightly bowed inward [as issued?]. GK519-009. Fine.

\$ 100

LIMITED EDITION of 27 copies, this is number 26. This miniature volume reprints Arthur Golding's 1567 translation of Ovid's *Metamorphoses*. The story of Icarus and his fall from the sun has been the most widely reprinted story from Ovid's tales. Here, the story is accompanied by a graceful red line drawing by Bonnie Baris. Robert Baris was the proprietor of the Wind & Harlot Press, where he printed over a dozen miniature books from 1981 to 1992, after studying with J. Hill Hamon at the Whippoorwill Press. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 1202; lib.uiowa.edu Wind & Harlot Press list.

27 [Miniature Book, Wind & Harlot Press] BARIS, Robert. *In Good Taste, a Small Garden of Culinary Herbs*. [Shaker Heights, Ohio]: Wind & Harlot Press, (1988). Miniature Book. 2 13/16 x 2 1/8 inches. (12) pp. Green and black inks, two original illustrations of herbs by Bonnie Baris, herb garden diagram designed by the printer; text clean, unmarked. Pale green paper over boards, printed paper spine label, stitched with green thread; binding square and tight, boards lightly bowed inward [as issued?]. GK519-006 Fine.

\$ 100

LIMITED EDITION of 76 copies, this is number 44. This miniature book lauds the pleasures of small gardens, and provides the reader with a diagram of an herb garden: "The little garden should be your garden. Add the herbs you most enjoy. Delete the ones you don't." Baris is the proprietor of his private press, Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon at the Whippoorwill Press. Baris designed, set the type, letterpress printed, and bound his books. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 279; lib.uiowa.edu Wind & Harlot Press list.

28 [Miniature Book, Wind & Harlot Press] BARIS, Robert (compiler). *A Question of Love*. [Shaker Heights, OH]: (Wind & Harlot Press), 1990. Miniature Book. 2 5/16 x 1 3/4 inches. (20) pp. Printed in red and black inks including 2 decorative vignettes; text clean, unmarked. Pale green paper over boards, marbled endpapers, enclosed inside a green marbled wrapper; binding square and tight. GK519-012. Fine.

\$ 125

LIMITED EDITION of 27 copies, this is number 19, printed in Centaur type on Japanese paper by Robert Baris. This book reprints the famous conversational poems between Christopher Marlowe and Sir Walter Raleigh, who by turns depict a youthful, optimistic perspective of love and a hardened, cynical view. "From the Shepherd to his Nymph" and "A Nymph's Reply" are two of the most well-known examples of Elizabethan love poetry, despite their differences. Robert Baris was the proprietor of the Wind & Harlot Press, where he printed over a dozen miniature books after

studying with J. Hill Hamon at Whippoorwill Press. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 280; lib.uiowa.edu Wind & Harlot Press list.

29 [Miniature Book, Wind & Harlot Press] GRAY, Thomas (1716-1771). *On a Favourite Cat*. [Shaker Heights, OH]: Wind & Harlot Press, (1991). Miniature Book. 2 1/2 x 2 inches. (24) pp. Five hand-colored illustrations by Bonnie Baris throughout, French folds; text clean, unmarked. Blue-gray paper over boards, printed paper spine label, marbled endpapers; binding tight, boards lightly bowed inward [as issued?]. GK519-005. Fine.

\$ 100

LIMITED EDITION of 52 copies, this is number 13, with charming hand-colored illustrations by Bonnie Baris and printed on Japanese paper. Thomas Gray's classic poem is accompanied by drawings of the cat as she is charmed by the goldfish that leads the cat to her death. Robert Baris was the proprietor of the Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon at Whippoorwill Press. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 1240; lib.uiowa.edu Wind & Harlot Press list.

30 [Miniature Book, Wind & Harlot Press] SMART, Christopher (1722-1771). *For I Will Consider My Cat, Jeffrey*. [Shaker Heights, OH: (Wind & Harlot Press, 1991). Miniature Book. 2 7/8 x 2 1/8 inches. (30) pp. Printed in red and black inks; text clean, unmarked. Handmade Hayle paper over boards, printed paper spine label, marbled endpapers; binding square and tight. SCARCE. KG519-8. Fine.

\$ 125

LIMITED EDITION of 21 copies, this is number 13, printed in Bembo and American Uncial types; Bradbury reports that not all copies were bound. The charming lines of English poet Christopher Smart in this volume lauding his cat are taken from his longer poem, *Jubilate Agno*. Robert Baris is the proprietor of his private press, Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon's at the Whippoorwill Press. Baris designed, set the type, letterpress printed, and bound his books. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 2757; lib.uiowa.edu Wind & Harlot Press list.

31 [Miniature Book, Wind & Harlot Press] LEAR, Edward (1812-1888). *The Jumblies*. [Shaker Heights, OH]: Wind & Harlot Press, 1991. Miniature Book. 2 15/16 x 2 3/16 inches. Unpaginated. [28] pp. Hand-colored illustrations by Bonnie Baris on title page and throughout; text clean, unmarked. Pale green paper over boards, printed paper spine label, marbled endpapers; binding square and tight. GK519-003. Fine.

\$ 100

LIMITED EDITION of 74 copies, this is number 16, with 6 hand-colored illustrations by Bonnie Baris. The text of Lear's verse is composed in Bernhard Modern types and printed by hand on handmade Hayle Paper from Barcham Green in England. The miniature book presents one of Lear's most vibrant fantasy tales, when the Jumblies

go to sea in a sieve. Robert Baris was the proprietor of the Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon at Whippoorwill Press. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 1766; lib.uiowa.edu Wind & Harlot Press list.

32 [Miniature Book, Wind & Harlot Press] LEAR, Edward (1812-1888). *The Owl and the Pussy-cat*. [Shaker Heights, OH]: (Wind & Harlot Press, 1991). Miniature Book. 2 7/8 x 2 1/4 inches. (18) pp. Hand-colored illustrations throughout, French folds; text clean, unmarked. Pictorial paper boards with black line drawing on front board, printed paper spine label; binding square and tight. GK519-004. Fine.

\$ 100

LIMITED EDITION of 51 copies, this is number 41. Lear's poem, often deemed the most-loved children's work of the 20th century, is here accompanied by hand-colored illustrations of the owl, the pigs, and the cat throughout their love story. Lear was known for his literary nonsense in poetry and whimsical, sing-song ballads, which this poem epitomizes. Robert Baris was the proprietor of his private press, Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon at Whippoorwill Press. Baris also ran The Press on Scroll Road in rural Ohio where he produced regular-sized books. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 1768; lib.uiowa.edu Wind & Harlot Press list.

33 [Miniature Book, Wind & Harlot Press] St. JOHN HORNBY, Charles Harold (1867-1946) and **UPDIKE, Daniel Berkley** (1860-1941). *Printing on Vellum*. Shaker Heights, OH: Wind & Harlot Press, 1992. Miniature Book. 2 1/4 x 1 15/16 inches. Unpaginated. [11] ff. Printed in red and black inks on brown laid paper; text clean, unmarked. Brown paper over boards, printed paper spine label; binding square and tight. GK519-010. Fine.

\$ 100

LIMITED EDITION of 23 copies, this is number 18. This volume prints letters exchanged between Daniel Berkley Updike and Hornby in February of 1930. The letters are reprinted from an edition made at the press in 1976. Updike was an American printer and typography historian, who along with Hornby, was inspired by William Morris to fine-press printing in the early 20th century. Robert Baris's care for each book is a fitting presentation for the text of two authors greatly concerned with the keeping the materials and methodology of fine-press printing alive. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 2988; lib.uiowa.edu Wind & Harlot Press list.

34 [Miniature Book, Wind & Harlot Press] BARIS, Robert, editor. *Six Poems of Mvtabilitie by Divers Authors*. Shaker Heights, OH: Wind & Harlot Press, 1992. Miniature Book. 2 1/8 x 1 3/4 inches. (22) pp. Printed in red and black inks, brief bibliography of print

sources; text clean, unmarked. Slate grey paper over boards, printed paper spine label, marbled endpapers; binding square and tight. SIGNED by the editor on the colophon. GK519-011. Fine.

\$ 75

LIMITED EDITION of 44 copies, this is number 11, SIGNED by Robert Baris on the colophon, printed in Arrighi and Centaur types on Hayle Paper by Robert Baris. The six poems gathered here are by Anonymous, Christopher Marlowe, Sir Walter Raleigh, Edmund Waller, Ezra Pound, and Santa Theresa D'Avila translated by Longfellow. Baris is the proprietor of Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon at the Whippoorwill Press. Baris designed, set the type, letterpress printed, and bound his books by hand. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 2755; lib.uiowa.edu Wind & Harlot Press list.

35 [Miniature Book, Wind & Harlot Press] TENNYSON, Alfred Lord (1809-1892). *The Lady of Shalott by Tennyson*. (Shaker Heights, OH): Wind & Harlot Press, 1992. Oblong Miniature Book. 1 15/16 x 2 1/8 inches. 19 pp. Red uncial initials leading 4 sections; text clean, unmarked. Brown paper over boards, author's name on printed paper spine label; binding square and tight. SIGNED by Robert Baris on the colophon. GK519-013. Fine.

\$ 75

LIMITED EDITION of 27 copies, this is number 20, SIGNED by Robert Baris on colophon, printed in Centaur Type on Arches paper. This is the fourteenth miniature book produced by Wind & Harlot Press. The Lady of Chalott is of Tennyson's best-known romantic poems. Robert Baris is the proprietor of his private press, Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon's at the Whippoorwill Press. Baris designed, set the type, letterpress printed, and bound his books. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 2863; lib.uiowa.edu Wind & Harlot Press list.

36 [Miniature Book, Wind & Harlot Press] BARIS, Robert. *A Small Book of Dablias*. Shaker Heights, Ohio: [Wind & Harlot Press], 1992. Miniature Book. 2 5/8 x 2 1/16 inches. (30) pp. Half-title, letterpress in red and black inks, rough cut edges of text block, "Of Further Interest" bibliography; text clean, unmarked. Gray paper over boards, printed paper spine label; binding square and tight. INSCRIBED by the author to Kal Levitan; Levitan's bookplate on front pastedown. GK519-007. Near Fine.

\$ 125

LIMITED EDITION of 62 copies, this is number 9, INSCRIBED in pencil by Bob Baris on front endpapers. The miniature book features a personal essay by Baris on the topics of his garden, dahlias, and seasonality. Baris is the proprietor of his private press, Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon's at the Whippoorwill Press. Baris designed, set the type, letterpress printed, and bound his books. PROVENANCE: this copy was owned by author and miniature book bibliographer Kalman Levitan (1917-2002), founder and

first Chairman of the Miniature Book Society of America. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 281; lib.uiowa.edu Wind & Harlot Press list.

37 [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 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.

38 [Pico] COLE, Martin. *Pio Pico Miscellany*. Whittier, CA: Governor Pico Mansion Society, 1978. 8vo. 9 1/4 x 6 1/4 inches. (108) pp. Half-title, black-and-white illustrations throughout, 1 map, the text contains 29 detailed articles about Pico Pico the man, his wealth and influence, and the property he left behind; text clean, unmarked. Gilt-stamped red leatherette; binding square and tight, minor shelf wear. BO118-057. Very Good.

\$ 45

FIRST EDITION. The text contains 29 detailed articles about former California Governor, Pico Pico (1801-1894) the man, his wealth and influence, and the property he left behind. 31 copies Worldcat.

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

\$ 1,200

LIMITED EDITION of 500 copies. This book, published in Los Angeles by the Plantin Press, is accompanied by a letter from Will Rogers, Jr. (1911-1993), the eldest son of humorist Will Rogers (1879-1935), an American politician, writer, and newspaper publisher. Will Rogers, Jr. was a Democratic United States Representative from California from January 3, 1943 until May 23, 1944. At the time this letter was written, Rogers was Chairman of the James Lardner Memorial Fund, which was formed to aid in returning home Americans who had served in the Abraham Lincoln Brigade during the Spanish Civil War (1936-1939) and who were in Spanish prisons and French concentration camps, and to care for maimed and disabled veterans who had made it back to the United States. Ring Lardner, Jr. was Vice-Chairman; Sponsors included James Cagney, Ernest Hemingway, Langston Hughes, Andre Malraux, Carey McWilliams, and Dorothy Parker, among others, as listed on the letterhead. The contents of this volume include: Ernest Hemingway, "On the American Dead in Spain;" Ring Lardner Jr., "The Life and Death of James Lardner;" Jay Allen, "Blood Flows in Badajoz;" Don Jesus Hernandez, "Speech to the Italian Prisoners;" Valentin Gonzalez El Campesino, "Letter to a Child;" Dolores Ibaruri, "Goodby, Brothers, Till Our Speedy Reunion;" and Vincent Sheean, "Puigcerda." Illustrations are by Alfonso Daniel Rodriguez Castelao (1886-1950) a Galician politician, writer, painter, and doctor. Castelao was one of the fathers of Galician nationalism and was one of the main names behind the cultural movement *Xeracion Nos*. In 1939, he was an exile in the United States, Cuba, and the Soviet Union as a representative of the Republican Government of Spain. 500 copies of the book were distributed at no charge in the hopes that a check would be sent in return to support the programs of the James Lardner Memorial Fund. PROVENANCE: from the personal collection of Lillian Florence Hellman (1905-1984), the American dramatist and screenwriter known for her success as a playwright on Broadway as well as her left-wing sympathies and political activism. As a playwright, Hellman had many successes on Broadway including *Watch on the Rhine* and the semi-autobiographical play *The Little Foxes*. The later was adapted into a screenplay, which starred Bette Davis and received an Academy Award nomination in 1942. Hellman was blacklisted by the American film industry after she appeared before the House Committee on Un-American Activities in 1952. REFERENCES: Harmsen and Tabor, *The Plantin Press*, No. 26; biographical notes from Wikipedia.

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

clean, unmarked. Gilt-stamped natural linen, printed paper spine label; binding square and tight. HL1218-012. Fine.

\$ 200

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

41 [Presidential Politics]. *Republican Nominations: Free Speech, Free Press, Free Kansas, Fremont.* [Ohio: Republican Party, 1856]. Broadsheet. 10 x 3 1/2 inches. [1] pp. At the head of the ticket is a woodcut portrait of Fremont holding an American flag on a mountaintop, the Nominations for president (Fremont) and Vice-President (Caleb Blood Smith (1808-1864) are followed by candidates for 23 offices from 21 Ohio counties; green paper very clean, 2 creases barely noticeable, "Ohio" penciled on the blank verso. Fine.

\$ 400

John Charles Fremont (1813-1890) was an American soldier, explorer, and politician, who was the first candidate of the Republican Party for the office of President of the United States. Fremont led 5 expeditions into the American West; in 1846 Fremont took control of California during the Mexican-American War. His fourth expedition sought a rail route over the mountains around the 38th parallel in the winter of 1849, which cost ten lives. Fremont settled in California in the early 1850s, and bought cheap land in the Sierra foothills; when gold was discovered on his property, he became a rich man. In 1850, Fremont became one of the first 2 U.S. Senators from the state of California. Fremont's final exploring expedition, which was privately funded, occurred between 1853 and 1854, and surveyed a route for a transcontinental railroad.

The 1856 Republican National Convention was a turning point in American history. It was the first national convention in the history of the Republican Party, and met from June 17 to 19, 1856 in Philadelphia, Pennsylvania. The issues of the day which led to the organization of the new party included the expansion of slavery in the territories, and the passage of the 1854 Kansas-Nebraska Act. Sparing the details of all the various conventions and committees of early 1856 that preceded the RNC, the convention nominated John C. Fremont by a formal vote of 520 to 47 in a field that included Charles Sumner (1811-1874) and William H. Seward (1801-1872). On the Vice Presidential vote, William Lewis Dayton (1807-1864) won the formal vote with 523 votes cast over the next highest candidate, Abraham Lincoln (1809-1865), 523 votes to 20. Other candidates in the Vice Presidential pool included David Wilmot (1814-1868), Charles Sumner, and Cassius Clay (1810-1903), figures who would play leading roles in national politics for the next decade and more.

This Republican Party ticket contains a list of 23 candidates from 21 Ohio counties; In the 1856 Presidential Election, Ohio had 23 electors in the Electoral College. The only states with higher numbers of electors were Pennsylvania with 27, and New York with 35. Ohio was an important battlefield state where the Free-Soilers, Know-Nothings, and former Whigs realigned to form the Republican Party.

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

\$ 135

LIMITED EDITION of 125 copies, this is copy number 48, SIGNED on the colophon by Stephen Mitchell and Norman Clayton, printed letterpress on Crane letter fluorescent white wove paper from photopolymer plates by Norman Clayton of the Providence Press. It is not for this thoroughly American bookseller to attempt to describe the *Tao Te Ching*, "one of the most significant treatises in Chinese cosmogony. As with most other ancient Chinese philosopher, Lao-tsu often explains his ideas by way of paradox, analogy, appropriation of ancient sayings, repetition, symmetry, rhyme, and rhythm. The *Tao Te Ching* describes the Tao as the source and ideal of all existence: it is unseen, but not transcendent, immensely powerful yet supremely humble, being the root of all things. Lao-tsu was an ancient Chinese philosopher and writer. He is the reputed author of the Tao Te Ching, and the founder of philosophical Taoism. Lao-tsu is a semi-legendary figure of the 6th century BCE; his work has been embraced in China by various anti-authoritarian movements and Chinese Legalism." See Wikipedia for further information. Stephen Mitchell is a poet, translator, scholar, and anthologist. His *Tao Te Ching: A New English Version*, New York, HarperCollins, 1988, is a best-selling title in the United States. The brief preface to this volume states: "The classic manual on the art of living. In eighty-one brief chapters, Lao-tsu's *Tao Te Ching*, or Book of the Way, provides advice that imparts balance and perspective, a serene and generous spirit, and teaches us how to work for the good with the effortless skill that comes from being in accord with the Tao, the basic principle of the universe."

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

in publisher's tan cloth clamshell case with black cloth edges, tan leather spine label titled in gilt. SIGNED by the author and the illustrator. Fine.

\$ 650

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

44 RAMSAY, Allan (1686-1758). *The Gentle Shepherd, A Scot's Pastoral Comedy*. London: Printed for W. Strahan, J. & F. Rivington, W. Johnston, T. Longman, and T. Cadell in the Strand, 1772. 12mo. 6 15/16 x 4 1/4 inches. iv, 63, [5, alphabetic glossary] pp. Engraved portrait of an actress in the role of Peggy in the play, glossary; text clean, unmarked. Plain modern wrappers; binding square and tight, minor shelf wear. HL1218-014. Very Good.

\$ 50

A NEW EDITION, (first edition, 1725). *The Gentle Shepherd* is a pastoral comedy by Allan Ramsay; it was first published in 1725 and dedicated to Susann Montgomery, Lady Eglinton, to whom Ramsay gifted the original manuscript. The play has some happy descriptive scenes and is a pleasant delineation of rustic manners in the countryside of the Scottish Lowlands in the eighteenth-century. The comedy is often described as the first Scottish opera, with libretto by Allan Ramsay. Allan Ramsay was a Scottish poet, playwright, publisher, librarian, and impresario of early Enlightenment Edinburgh. See: Wikipedia. Frontispiece engraving of the actress Mrs. Wrihten in the character of Peggy, Published for Bell's British Theatre, 1777. John Thornthwaite (born circa 1740) was an English painter and line engraver who worked in the eighteenth century, primarily for publishers.

45 ROBINSON, Alfred (1806-1895). *California: An Historical Poem*. San Francisco: William Doxey, 1889. 8vo. 7 9/16 x 5 3/8 inches. 158 pp. Frontispiece photogravure of Mission Dolores, San Francisco, 1850 with tissue guard, important historical notes at the rear; text clean, unmarked, first 80 pages of the text toned. Gilt-stamped two-toned cloth, top edge gilt, added clear plastic dust-jacket, decorative end-papers; binding square and tight, lightly rubbed. Bookplate of Joseph Gregg Layne on the front paste-down, bookseller's ticket of Dawson' Book Shop, Los Angeles on rear paste-down, with another bookseller's ticket partially removed. SCARCE. Very Good.

\$ 500

FIRST EDITION of Alfred Robinson's historical poem about California. Robinson dedicates this work to the [Anglo] pioneers of California, and in the Preface remarks that the work is an attempt to delineate and expose the eccentricities of [California as] ... mere outlines of events, transpiring during the first period of California, under a new and alien system of government. Robinson first lays out the main cultural aspects of the society built on the far frontiers of Spanish empire, and then focusses our attention to the changes wrought in San Francisco, Monterey, Santa Barbara, San Pedro and so on. The notes at the rear names names and provide greater specificity. No one was better suited to write such a poem. "Robinson sailed to Alta California in 1829 in the employ of Bryant, Sturgis and Company, a Boston-based firm in the California hide and tallow trade. He married Anita de la Guerra de Noriega y Carrillo, of the locally prominent de la Guerra family of Santa Barbara. The marriage party is described by Richard Henry Dana, Jr., in *Two Years Before the Mast*. After the Mexican Cession, and California was annexed by the US in 1848 and became a state in 1850, Robinson worked for the Pacific Mail Steamship Company, and as a land manager during the 1850s through the 1880s. Wikipedia. Publisher: William Doxey (1844-1916) was "born in England and came to America in his twenties. His bookstore, fashionably located on Market Street in San Francisco, was a center of the San Francisco literary scene in the mid-1890s. Today Doxey is best known as the publisher of the famous literary magazine, *The Lark*." Source: Paul Elder website. PROVENANCE: book plate of Joseph Gregg Layne (1885-1952), a leading authority and bibliographer of Californiana as well as president, and member of the board of directors and editor of the Quarterly for the Historical Society of Southern California. Layne was also an organizer of E Clampus Vitus. REFERENCE: Cowan, *A Bibliography of the History of California*, Vol. II, p. 536.

46 [Scripps College Press] MARYATT, Kitty, et al. *Mani • Fold Tales*. Claremont, CA: Scripps College Press, 1992. Small 4to. 7 1/4 x 6 inches. Unpaginated. The binding is pink painted Tyvek which opens 3 times to reveal 8 panels when lying flat and looking up to the viewer, the front edge of the front cover has a pearl stud, the bottom edge for the front cover has a silk cord to close the book at the stud, printed paper spine label, the 8 panels inside include a title page, colophon, and six student projects printed on a variety of papers and include original texts written by the students and a variety of illustrations, and ingeniously folded as appropriate to the their texts and illustrations; text clean, unmarked, the silk tie is somewhat frayed, inside some of the corners of the papers have become dog-eared. SIGNED by Kitty Maryatt and the 6 students of the class. MM319-020. Very Good.

\$ 250

LIMITED EDITION of 43 copies, this is number 12. "The Students were asked to design a text that required the use of the folding and unfolding of pages to reveal the story. The binding reflects this quality, and requires three unfoldings to get into the book. The binding material is painted Tyvek and has a pearl closure. There are 8

printed panels, each being 5 1/2 x 7 inches. The papers include Canson Ingres, Ingres Antique, Mohawk Superfine, and Shinrikyu.” From the Scripps College Press website. There are 8 panels, including the title page and the colophon, the student projects include pop-up, another is a puzzle, and another requires you to unfold 20 pieces of paper to get to the center. REFERENCE: Maryatt, *Sixty Over Thirty*, pp. 48-51. Worldcat records 14 copies.

47 [Scripps College Press] MARYATT, Kitty, et al. *Evening Red & Morning Grey*. Claremont, CA: Scripps College Press, 1995. Small Square 4to. 6 1/2 x 6 1/2 inches. Unpaginated. [124] pp. Illustrated throughout with various methods and on a variety of papers, some with fold-outs, list of types faces used; text clean, unmarked. Binding is grey suede with a snap seal on the front cover, decorative silver-thread stitching to the spine, titled stamped in black on the front flap; binding square and tight. SIGNED by Kitty Maryatt and the 11 students of the class. MM319-021. Fine.

\$ 350

LIMITED EDITION of 55 copies, this is number 26, each of the 11 students set their chapter in a different typeface, and printed their chapter on a Vandercook press on Rives Heavyweight, Buff paper. Linoleum cuts, Xerox transfers, rubber stamps, relief photo engravings, and photocopies were used for illustrations. This project was inspired by noted book artist Susan King, who delivered the Frederic W. Goudy Lecture in 1995 at Scripps College and also visited the class to hear and comment on rough drafts of the texts. The result is 12 woman-written travel experiences contained in a modern travel diary. “They searched for escargots, hunted tigers, traveled the Ventura Freeway, and nearly died in the South Seas. Front and back matter was hand set in Garamond type, and the individual sections were each hand set in a different typeface matching the mood of the text.” From the Scripps College Press website. REFERENCE: Maryatt, *Sixty Over Thirty*, pp. 72-75. Worldcat records 10 copies.

48 [Scripps College Press] MARYATT, Kitty, et al. *Deep Rooted*. Claremont, CA: Scripps College Press, 2001. 4to. 10 5/8 x 7 3/4 inches. Unpaginated. [192] pp. The base of this artist’s book, “not about trees but of trees,” is Zerkall Book paper hand-ripped and painted with walnut ink, the text contains descriptions of 24 tree species on the Scripps Tree Tour, the text includes stories inspired by trees and recent events which are hand typeset and printed, a list of the various types used by each student is at the end of the text, which contains further imagery from linoleum blocks or embellished with swatches of acrylics; text clean, unmarked. Bark-paper French-fold covers, sewn with bark paper tapes reinforced with Tyvek, printed paper spine label; binding square and tight. SIGNED by Kitty Maryatt and the 11 students of the class. MM319-004. This copy comes with a variety of Scripps College Press ephemera. Very Good.

\$ 350

LIMITED EDITION of 75 copies, this is number 17, designed for the occasion of the sixtieth anniversary of the Scripps College Press. “For the sixtieth anniversary of the founding of the Scripps College Press, we wanted to generate a book about

something uniquely Scripps, so we embraced the newly formed Tree Tour, developed by a Scripps student, Megan Ritchie. She, along with the buildings and grounds staff, chose to highlight twenty-four examples for the tour from over one hundred species on campus. Thinking that further descriptions by our students would enhance that idea, we chose to start with trees as the focus of our semester book project.” From the Scripps College Press website. REFERENCE: Maryatt, *Sixty Over Thirty*, pp. 120-123. Worldcat records 14 copies.

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

\$ 1,800

LIMITED EDITION of 60 copies, this is number 44, numbered and SIGNED by Mary Heebner, each illustration is hand-touched with watercolors. Mary Heebner only muses upon consequential subjects. In the late summer of 1995, Heebner spent three weeks in Iceland; instead of reading fiction or sagas, Heebner found herself reading geology texts. She learned that while the island of Iceland is 16 to 18 million years old, it was only occupied by humans in 850 CE. She trekked across land that was only 500 years old, full of minerals and redolent with stunning colors, chartreuse, ochre, cobalt green, viridian and violet. The original text and abstract artwork in this portfolio reflects the feelings evoked on the artist’s visit to this new land; the artwork is suitable for framing.

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

with imported Japanese book-cloth over boards and wood produced at The Lumino Press; binding square and tight. Fine.

\$ 3,000

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

51 [Simplemente Maria Press] HEEBNER, Mary (b. 1951). *Intimacy: Drawing with Light, Drawn from Stone*. (Santa Barbara, CA): Simplemente Maria Press, 2017. Folio. Housed in a 15 x 16 7/8-inch anodized aluminum box fabricated at Neal Fray Co., with a hand-carved marble relief sculpture by Anders Johnson of an open, blank book affixed to the top cover. Housed within is a hinged, 3-part plexiglass viewing easel which fits within the base of the aluminum box, one of the panels of the plexiglass stand has openings to hold 2 books. 2 6 x 4 inch books are: *Marmo* and *Schizzi*; *Marmo* is an accordion-fold volume with 14 panels of color illustrations of nude figures includes an original text about the nature of marble by Mary Heebner and an Italian translation by Lise Apatoff, text printed over blue toned ink drawings on Asuka paper, SIGNED and dated by Mary Heebner; the second volume, *Schizzi*, holds a portfolio of 14 prints from the series, *Rome Sketches*, of graphite and ink drawings, printed on Shojoshi paper. The two books are bound in quarter ultramarine booth spine, ultramarine paper over boards with silver-stamped titles on the front boards. The heart of this artist's book are 13 loose sheets, approximately 14 x 16 inches, loosely laid in, printed on sheets of ivory-toned paper made by Mary Heebner during a residency at the *Museo della Carta e della Filigrana* in Fabriano Italy in 2015 under the direction of master papermakers Luigi Mecella and Bruno Angelo Stroppa featuring watermarks based upon the artist's drawings from Roman sculptures. The ivory papers alternate with ultramarine papers made by the artist at Dieu Donne Paper Mill, New York City. The suite of watermarked papers include a title page, an epigraph, and a description of the watermark process as drawing with light, 9 sheets contain printed excerpts in Italian from Heebner's prose poem *Marmo* with printed names of the source sculptures for the drawings; each sheet is also embellished on the verso with either graphite or watercolors. All text typeset in Centaur and Latin Uncil by John Balkwill of the Lumino Press. Laid in a blank envelope is a card printed on both sides, the recto with an artist's statement by Mary Heebner, and the verso with instructions how to set up the viewing stands which includes 4 color illustrations. Also laid in is a color promotional pamphlet of the artist's fine art books entitled *Mary Heebner & simplemente maria press, fine art books, 1995-2109*. SMP819-001. Fine.

\$ 8,000

LIMITED EDITION of 20 copies, this is number 9, numbered and SIGNED by Mary Heebner on the colophon, and on the last leaf of *Marmo*, and the 14 prints in *Schizzi* is INITIALED with the date "16" by the artist on the verso. letterpress printing by John Balkwill at The Lumino Press and typeset in Centaur and Lain Uncial.

Handmade paper produced at Museo Della Carta e Della Filigrana, Fabriano, Italy and Dieu Donne Paper Mill in New York. Marble carving on box lid by Anders Johnson, anodized aluminum box by Neal Feay Co. Mary Heebner began as a drawing project based on her observations of Roman nude marble sculptures - the drawings form the basis for the water-marks in her hand-made papers executed at the Museo della Carta e della Filigrana in Fabriano, Italy. Other papers were hand-made in New York at the Dieu Donne Paper Mill, New York City. A full suite of the drawings have been reduced to fit into a volume entitled Schizzi, which is included in this book along with another small volume entitled Marmo, which is an accordion-fold book by the artist, with original text about the livingness of marble, in Italian and English. 6 copies Worldcat.

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

\$ 250

FIRST EDITION. Designed by Bruce Rogers and set under his direction at the composing room of Mackenzie & Harris Typographers and Typefounders. The text of the specimen was written by Robert Grabhorn, each specimen size contains a bit more of the text which explains the historical development of the Centaur typeface, tracing its antecedents to Nicolas Jenson in the fifteenth century. The title word CENTAUR is a reproduction from original patterns used in making the matrices for Centaur. The initial and the designer's mark are from original drawings by Bruce Rogers. Printed on Worthy Charta paper by Taylor and Taylor. A nicely preserved piece of printing ephemera that evolved many of the key characters of mid-century type design in California and nationally, as well. Worldcat records 6 copies.

53 THOMAS, Peter (b. 1951) and **THOMAS, Donna** (b. 1957). *Papermaking in Seventeenth-Century England*. Santa Cruz, CA: Peter & Donna Thomas, 1990. 8vo. 6 7/8 x 5 inches. Unpaginated [40] pp. Half-title, illustrated title page printed in red and black inks, text printed in red and black with linocut illustrations throughout, 2 paper samples tipped-in; text clean, unmarked. Full gilt-stamped brown morocco, raised bands, decorative end-papers; binding square and tight. Comes is a slip-case covered in brown cloth with a gilt-titled brown leather spine label. Peter and Donna's business card laid in. SIGNED in pencil on the colophon by Peter and Donna on the occasion of this book's purchase, *ex libris* Rollin Millroy. MR819-004. Fine.

\$ 250

LIMITED EDITION of 200 copies, this is No. 90, printed letterpress on handmade Peter's handmade paper, bound by hand by the Thomas's, and SIGNED by them on

the colophon. The text includes accounts of visits to paper mills by John Evelyn and Celia Fiennes in the late seventeenth century. Peter wrote biographies of Evelyn and Fiennes as well as the foot notes. 2 paper samples tipped-in are: 1) a brown paper made by Ray Tomasso, and 2) a white paper sample taken from an incomplete copy of Keble's *Reports*, printed in England in 1685. Peter and Donna Thomas are well-known in the paper-making, fine printing, and artist's books worlds since 1974. Worldcat records 70 copies.

54 [Weather Bird Press] ADAMS, Bill. *A Modern Christmas: An Excerpt from God Rest You, Merry Gentlemen.* [Pasadena, CA]: Vance Gerry, For Christmas, 1998. Pamphlet. 6 7/8 x 4 3/8 inches. Unpaginated. [12] pp. Half-title, Christmas tree linocut in dull green ink on title page; text clean, unmarked. Patterned paper wrappers, printed paper front cover label; binding square and tight. Glen Dawson's copy, with accompanying Christmas letter from Vance Gerry to Glen and Mary Helen Dawson, in the original mailing envelope. Fine.

\$ 100

LIMITED EDITION of "about 50 copies," a Christmas book by Vance Gerry. One of Gerry's annual productions to send to friends and acquaintances. This copy comes in the original mailing envelope, addressed to Mr. & Mrs. Glen Dawson, and postmarked 17 December, 1998. Also included is an autographed letter SIGNED, "Dear Glen: My very best wishes to you and Mary Hellen for Christmas & The New Year. I am Still looking for the Davies / Lustig ms. Let me know if you have any Clues. Merry Christmas, Vance Gerry." This story, about "the things that really matter," first appeared in the *Atlantic Monthly*, December 1938, pp. 758-766. REFERENCE: Butcher, "Checklist," in *Vance Gerry & The Weather Bird Press*, No. 119.

55 WILSON, Adrian (1923-1988). *The Making of the Nuremberg Chronicle.* Amsterdam: Nico Israel, 1976. Folio. 13 3/4 x 93 3/4 inches. (256) pp. Half-title, introduction by Peter Zahn, black-and-white illustrations and facsimile plates throughout, six pages of colored facsimile plates, appendices, bibliography, index, colophon; text clean, unmarked. Full gray cloth with spine titled in white and white pictorial device on front cover, maps on endpapers, dust jacket in archival mylar; binding square and tight. MM319-027. Near Fine.

\$ 150

FIRST EDITION of the first English-language volume on the production of an early illustrated printed book from concept through distribution. Adrian Wilson was a San Francisco book designer, printer, and writer who taught at the Universities of California at Berkeley and Santa Cruz, and wrote several books on typography and design in Europe. The book traces the production of Hartmann Schedel's *Liber chronicarum*, published in 1493 and known as the "Nuremberg Chronicle."