

JOHN HOWELL
 *for Books*

John Howell for Books
Rare Books Santa Monica
October 1-3, 2021



John Howell for Books
John Howell, member ABAA, ILAB, IOBA
5205 ½ Village Green, Los Angeles, CA 90016-5207
310 367-9720

www.johnhowellforbooks.com

info@johnhowellforbooks.com

THE FINE PRINT:

All items offered subject to prior sale. Call or e-mail to reserve, or visit us at www.johnhowellforbooks.com. Check and PayPal payments preferred; credit cards accepted. Make checks payable to John Howell for Books. PayPal payments to: kjrhowell@mac.com.

All items are guaranteed as described. Items may be returned within 10 days of receipt for any reason with prior notice to me.

Prices quoted are in US Dollars. California residents will be charged applicable sales taxes. We request prepayment by new customers. Institutional requirements can be accommodated.

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

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

This list contains 50 items, some are lots with multiple items. Some miniature Books. Some Weather Bird Press items, some Laguna Verde Imprenta items, some Lawrence Clark Powell items. Lots to love here!

1 [Aldine Press] NAIDITCH, Paul, BARKER, Nicolas (b. 1932), editor, and **KAPLAN, Sue Abbe**, associate editor. *The Aldine Press: Catalogue of the Ahmanson-Murphy Collection of Books by or Relating to the Press in the Library of the University of California, Los Angeles, Incorporating Works Recorded Elsewhere*. Berkeley, etc.: University of California Press, (2001). 4to. 12 1/4 x 9 1/4 inches. (674) pp. Half-title, title page printed in red and black, catalog of the collection that is divided into 6 categories with an appendix, lists / illustrations of typefaces, printer's devices and watermarks, indexes and concordance; text clean, unmarked. Full tan cloth with pictorial printed front cover label, printed paper spine label, and black-stamped title of the publisher at foot of spine, matching cloth-covered slip-case; binding square and tight. LG421-001. Fine.

\$ 550

FIRST EDITION, first printing. The Aldine Press revolutionized the production, accessibility, and use of the book. Founded by Aldus Manutius (ca 1452-1515), the press introduced a number of innovations that helped shape the development of the modern book, including italic type and the smaller, pocket-sized volume. The book offered here is a descriptive bibliography of books in the Ahmanson-Murphy Aldine collection at the University of California, Los Angeles (together with abbreviated notices of Aldine Press works not at UCLA), a world-renowned collection of books printed by Aldus Manutius the Elder (1449?-1515) or his heirs, Paulus Manutius (1512-1574), and Aldus the Younger (1547-1597). The book is carefully annotated, handsomely produced, and slip-cased, and has proved to be a major resource for Aldine studies and the history of the book. It contains nearly 1,200 entires, along with illustrations of typefaces, watermarks, printer's devices, and indexes and concordances. This copy has been in the possession of the printer of the edition, the Bieler Press, since it came from the binder, is in the original shipping box, and has never been opened. It is in pristine condition. 9 pound book will ship at cost, please enquire.

2 ANDREWS, Thomas F. *The Six Presidents I Have Served*. Los Angeles, CA: Historical Society of Southern California, 2001. Almost a Miniature Book. 3 3/16 x 2 3/16 inches; the cover is 3 3/16 inches tall, but the text block is exactly 3 inches tall. (24) pp. Half title, initial letter in red; text clean, unmarked. French fold stiff wrappers, stitched; binding square and tight. INSCRIBED BY THE AUTHOR on the front free end-paper "For Ken Karmiole, "Happy reading" Tom Andrews, 9-13-03." II821-002. Fine.

\$ 50

Printed by Regis Graden. Thomas Andrews became the second executive director of the Historical Society of Southern California in 1986. Between 1986 and the time of writing, Andrews served under six presidents of the Society. Here he reviews the various personalities and accomplishments that the Presidents and the Executive President achieved together. Andrews signs off from El Alisal, the Lummi House in

the Arroyo Seco that was the headquarters of the Historical Society of Southern California during these years. 4 copies Worldcat.

3 Bird & Bull Press. *Bon Mot.* [Newtown, PS: Bird & Bull Press, n. d. 12 Broadsides. 11 x 8 1/2 inches. Mounted on stiff card stock with a window for the printing to show, most with some sort of illustration or typographic ornament, most printed in two colors; text clean, unmarked. Each frame printed with a Bird & Bull Press printer's device and the words "Bon Mot." Loose. II9213-004. Fine.

\$ 75

Included is a small slip of paper (3 1/4 x 4 inches) that has printed on it: "A dozen Boys Mots to let you know how much I appreciate your presence on the Standing Order List. They are meant to be used and enjoyed so I hope you won't just put them stay somewhere. Hang them in your office, workshop or kitchen and when your-re tired on one there are eleven more. Henry Morris - Bird & Bull Press." 13 copies Worldcat; Worldcat guess-timates the date of publication as 1981.

4 [William Blake] ESSICK, Robert Newman (b. 1942). *A Troubled Paradise: William Blake's Virgil Wood Engravings. With an Afterword on Collection William Black by John Windle.* San Francisco, CA: John Windle Antiquarian Bookseller, 1999. Pamphlet. 10 3/16 x 6 9/16 inches. (48) pp. Half-title, list of plates (8), 2 hand-colored initials, small ornament on the colophon also colored in, bibliography; text clean, unmarked. Midnight blue wrappers of Echizn Washi papers, pictorial label on front cover, stitched; binding square and tight, corners bumped. II9213-016. Very Good.

\$ 45

LIMITED EDITION of 513 copies, this is number 209, designed and printed by Marianne Hinckle at the Año Nuevo Island Press, and hand sewn by Tim James at Taurus Bookbinders. Provides a solid foundation for collecting a lesser-known William Blake suite of illustrations. Robert Essick is recognized as an authority on William Blake. Worldcat lists 70 copies.

5 [Bookhaven Press] BOHNE, Pall W. (1935-2017). All 4 Bookhaven Press miniature books listed in Bradbury. The first 3 are from Glen Dawson's personal collection; the 4th item is an addition. The first 3 are in Fine condition; the 4th is Very Good (but nearly fine). Individual items listed below.

\$ 400

BOHNE, Pall W. (1935-2017). *Haiku with Birds.* (South San Gabriel, CA): Bookhaven Press, 1967. Oblong Miniature Book. 1 3/4 x 2 9/16 inches. (46) pp. Half-title, small swallow ornament on the title page, 1 woodcut illustration, poems printed on the rectos only; text clean, unmarked. Quarter red cloth, pictorial paper over boards, decorative end-papers; binding square and tight. Glen Dawson's personal copy without distinguishing marks. GKK221-011. Fine. LIMITED EDITION of 250 numbered copies, this is number 7, using hand set Bembo type printed on 50 lb. Simpson Eggshell paper using a 6 x 9 press. This is first

miniature book issued by Pall Bohne's Bookhaven Press. Watching Bohne's progress as a printer and woodcut artist, Glen Dawson urged Pall Bohne to publish miniature books, and this is the first result. PROVENANCE: from Glen Dawson's personal collection. REFERENCE: Bradbury, *20th-Century US Miniature Books*, No. 455.

BOHNE, Pall W. (1935-2017). *Highlights in the History of American Whaling*. (Rosemead, CA): Bookhaven Press, 1968. Miniature Book. 2 x 1 7/8 inches. (48) pp. Whale, ship, and waves vignette in black and blue inks on the title page, woodcuts and ornaments throughout the text printed in a variety of colors, list of museums in the United States with whaling exhibitions, bibliography; text clean, unmarked. Quarter black leather, paper over boards, spine titled in gilt; binding square and tight. Glen Dawson's personal copy without distinguishing marks. GKK221-012. Fine. LIMITED EDITION of 500 numbered copies, this is number 359, printed in Bembo type, illustrations, typography, composition, printing, and binding by Pall Bohne. This is the second miniature book issued by Pall Bohne's Bookhaven Press. "Early in his career he established a bookbinding business but closed it to work in the art department of a print shop, a job in which he did not do printing. Bohne's contacts with Frank Cushing and William Cheney and his admiration for the books they created stimulated him to try his hand at printing.... Charlotte Smith (Tamazunchale Press) called *Highlights in the History of American Whaling* 'one little masterpiece which gives me pleasure.'" Bradbury, pp. 28-29. PROVENANCE: from Glen Dawson's personal collection. REFERENCE: Bradbury, *20th-Century US Miniature Books*, No. 456.

CARROLL, Lewis (1832-1898). *Jabberwocky: The Famous Mock Heroic Epic by Lewis Carroll*. (Rosemead, CA): Bookhaven Press, 1971. Oblong Miniature Book. 1 3/4 x 2 5/8 inches. (44, last a blank) pp. Half-title, double-page title page printed with Jabberwocky in red ink, a green sword vignette in green, Introduction by Bohne, 7 woodcut illustrations in green opposite each page of text, Bohne's Foreword to the Glossary, Glossary, 3-page colophon with a binder's press vignette in black and red; text clean, unmarked. Quarter red leather, marbled paper over boards, spine titled in gilt; binding square and tight. Glen Dawson's personal copy without distinguishing marks. GKK221-029. Fine. LIMITED EDITION of 300 numbered copies, this is number 160, a variety of types, including a mysterious, unidentified type for the text of the poem, printed on Warren's Eggshell 60 lb. paper on a 10 x 15 Chandler and Price Old Series platen press. The binding was handmade by Pall Bohne. This is the third miniature book issued by Pall Bohne's Bookhaven Press. It contains illustrations, comments and a complete glossary by Pall Bohne. The last book published under the Bookhaven imprint is *Seven Letters from Jane Austen to Frank and Charles Austen* (1992). "Later, Bohne printed miniature books for various other publishers." Bradbury, p. 29. PROVENANCE: from Glen Dawson's personal collection. REFERENCE: Bradbury, *20th-Century US Miniature Books*, No. 610.

AUSTEN, Jane (1775-1817). *Seven Letters from Jane Austen to Frank and Charles Austen*. (Alta Loma, CA): Crosscurrents, (1992). Miniature Book. 2 13/16 x 2 3/16 inches. [x], (52), [2] pp. Half-title, title-page vignette in slate blue, slate blue illustrations throughout; text clean, unmarked, partially unopened. Grey cloth spine, blue paper over boards, printed paper front cover label; binding square and tight. NA921-001. Very Good. LIMITED EDITION of 300 numbered copies, this is number 17, composed on a computer in Garamond and Palace script types and then converted to letterpress type by Old Mill Graphics, printed and bound at Brookhaven Press in Alta Loma, CA. This book was produced for the occasion of the 1992 Conference of the Jane Austen Society of North America coordinated by the Jane Austen Society - Southwest. The conference had the theme "Jane Austen's Letters with Emphasis on Travel and the Sea," which was held October 16-18, 1992 in Santa Monica, CA. REFERENCE: Bradbury, *20th-Cent US Miniature Books*, No. 235.

6 [Booksellers, Jim Lorson] *Lot of 5 items from Vance Gerry and Joe D'Ambrosio, related to Jim Lorson of Fullerton, CA, from Ken Karmiole's personal collection*. Jim Lorson played an important role in promoting the work of both Vance Gerry and Joe D'Ambrosio. See item listing, below. II921-020. Fine.

\$ 350

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. Lorson's Books and Prints business card laid in, with inscription on the back "Ken, thank you for your consideration; with compliments, Jim & Joan Lorson." Fine. LIMITED EDITION of 250 copies designed and illustrated by Vance Gerry and printed by Patrick Reagh, bound by Bela Blau. This humorous poem first appeared in *Harper's Weekly*, February 7, 1857. The author was a lawyer by trade, but diverted himself by writing. REFERENCES: Bradbury, *20th-Century US Miniature Books*, No. 555; Butcher, "Checklist" in *Vance Gerry & The Weather Bird Press*, No. 69.

TAYLOR, Jane (1783-1824). *Dirty Jim*. Fullerton, CA: Lorson's Books & Prints, 1994. Pamphlet. 7 1/4 x 4 1/2 inches. Unpaginated. [6] pp. Half-title, whimsical frontispiece highlighted in *pochoir* color; text clean, unmarked. Printed wrappers with *pochoir* color swatch, stitched; binding square and tight. Fine. REFERENCE: Butcher, "Checklist", in *Vance Gerry & the Weather Bird Press*, No. 105.

LORSON, Joan, et al. *Jim Lorson: Boy Bookseller at 75, April 11, 2003*. [Scottsdale, AZ]: D'Ambrosio, 2003. Miniature Book. 2 3/4 x 2 3/8 inches. [ii], (36) pp. Title page printed within a typographic border, tributes from Joan Lorson, Norm Blicht, Florence Blicht, Joe D'Ambrosio, Margaret Ann and Rinard Hart, Stuart F. Robinson, Vivian Strong, and Robert Bothamley; text clean, unmarked. Blue cloth over boards, printed paper spine label, binding has 3 boards, with the rear cover hinged so that the 3rd board wraps over the front cover, the front cover having a small window with a color photographic portrait of Jim Lorson looking out at the reader; binding square and tight. Enclosed in a plastic sleeve with a paper label stuck on, upon which is written "Ken Karmiole." SIGNED by D'Ambrosio on the rear paste-down. Fine.

D'AMBROSIO, Joe (1934-2009). *Mem'ries: A Keepsake*. Fullerton, CA: Lorson's Books, 2006. Miniature Book. 2 x 1 3/4 inches. Book-like structure of folded paper with a poem of friendship which contains 4 color photographs of Jim and Joan Lorson, Joe D'Ambrosio (?) and another I do not recognize. Keepsake prepared for the Miniature Book Society Conclave XXIV, September 8-11, 2006 in Ann Arbor, Michigan. With a small printed slip of paper noting that Jim and Joan Lorson would not attend the 2006 Conclave, but sending best wishes. SIGNED by Joe D'Ambrosio. Very Good.

Lorson's Books and Prints. *James Lorson, 1928-2008*. Fullerton, CA: Lorson's Books and Prints, 2008. Miniature Book. 2 3/16 x 1 15/16 inches. [6] pp. Accordion-fold book with color photographic portrait of Jim Lorson, 4 pages of tribute to Jim, the colophon is printed on the back board, the colophon states "This Memorial Keepsake was designed by Joe D'Ambrosio for Lorson's Books & Prints, Fullerton, CA"; text clean, unmarked. Grey cloth over boards, the front board has a window cut-out so that Jim Lorson's portrait looks out at the reader, "Boy Bookseller" printed around the window; binding square and tight. Fine.

7 BRANDT, Caroline Y. *Aldus Manutius: A Footnote to History*. Richmond, VA: Cyclone Books, 2021. Miniature Book. 2 15/16 x 2 5/16 inches. [vi], (26) pp. Half-title, frontispiece portrait of Aldus Manutius, color illustration of Jean Grolier and Aldus Manutius in Manutius' print shop tipped-in, bibliography; text clean, un-marked. Beige cloth titled in brown on the spine and anchor and dolphin brand in brown on front cover; binding square and tight. SIGNED by the author, the printed, and the binder. PC821-001. Fine.

\$ 200

FIRST EDITION, LIMITED to 30 copies, this is number 7 of the total edition, which is one of 15 numbered copies printed on Mohawk Superfine paper by Paul Moxon, and bound in cloth by Tony Firman. SIGNED by the author, the printer and the binder. The author remarks that "This book is published partly because I thought the subject was of interest and should be known to all book lovers, and partly to counter the current trend here in America towards art books, which, while often beautiful and magically executed, do not to my mind qualify as real books." Caroline Brandt is a long-time member of the Miniature Book Society who has been collecting and contributing to the miniature book community for decades. 15,000 volumes from her collection now reside at the University of Virginia in Charlottesville, VA. In my mind, a woman in her nineties publishing her first book whilst recovering from a broken hip, who remains active and sharp to this day, can write about any topic she so choses.

8 BRANDT, Caroline Y. *Aldus Manutius: A Footnote to History*. Richmond, VA: Cyclone Books, 2021. Miniature Book. 2 15/16 x 2 5/16 inches. [vi], (26) pp. Half-title, frontispiece portrait of Aldus Manutius, color illustration of Jean Grolier and Aldus Manutius in Manutius' print shop tipped-in, bibliography; text clean, un-marked. Blind-ruled brown leather titled in gilt on the spine with anchor and dolphin brand in gilt on front cover, also includes a paper portfolio to protect the leather binding; binding square and tight. SIGNED by the author, the printer, and the binder. PC821-004. Fine.

\$ 500

FIRST EDITION, LIMITED to 30 copies, this is letter H of the total edition, which is one of 15 lettered copies printed on Da Vinci handmade paper by Paul Moxon, and bound in leather by Deborah Evetts. SIGNED by the author, the printer and the binder. The author remarks that “This book is published partly because I thought the subject was of interest and should be known to all book lovers, and partly to counter the current trend here in America towards art books, which, while often beautiful and magically executed, do not to my mind qualify as real books.” Caroline Brandt is a long-time member of the Miniature Book Society who has been collecting and contributing to the miniature book community for decades. 15,000 volumes from her collection now reside at the University of Virginia in Charlottesville, VA. In my mind, a woman in her nineties publishing her first book whilst recovering from a broken hip, who remains active and sharp to this day, can write about any topic she so choses.

9 BROOKS, Lonny. *Marijuana: A Joint Effort!* Los Angeles, CA: Scorpio Publications, 1970. Pamphlet. 8 1/8 x 6 1/4 inches. [vi], 54, [4] pp. Illustrated with various techniques, including reproductions of advertisements relevant to the marijuana cigarette smoker; text unmarked, some toning especially to the margins of the pages. Pictorial wrappers, stapled; binding square and tight, toning, and soiling to the covers, reading / use wear. INSCRIBED BY THE AUTHOR on the front free end paper. LAWO921-005. Good.

\$ 75

EDITION NOT STATED. Sort of an early underground salvo in the legalization of marijuana movement. The text provides practical instructions on how to roll marijuana cigarettes, and how to inhale the smoke from the same, the vocabulary of the street when looking to purchase marijuana products, but also takes aim at the unfairness of the legal structure around marijuana as well as the history of the then-current laws on the subject, all presented in a winning vernacular style. “The information compiled here is especially designed for those experiencing their first contact with marijuana. The trip on grass, which is mellow, can be a real groove with proper instructions and award winning techniques. The smoking of marijuana is as old as man, and as commonplace today as liquor was during the era of prohibition, but due to antiquated laws of the establishment, possession of this natural plant is a mandatory felony crime ... Wow! Would you believe that you can get locked up in the jailhouse just for carrying a joint ... and stay in the jailhouse anywhere from 2 to 10 years. Depends on how hard the man comes down on you. What kind of fucking law is that? Give it a Z minus.” While common in today’s usage, it would be interesting to discover when the phrase, “Marijuana, a joint effort” was first coined. INSCRIBED by the author “To Mabel, a true Leo Woman in every sense of the Word. Lonny Brooks.” Have not found any copies offered online. 0 copies Worldcat.

10 CLINTON, William Jefferson (b. 1946). *My Life*. New York: Alfred A. Knopf, 2004. Thick 8vo. 9 1/2 x 6 1/4 inches. [vi], (958), (xlv) pp. Numerous black-and-white half-tone

photographic illustrations on plates, index; text clean, unmarked. Blind-stamped blue boards, spine titled in gilt, dust-jacket in archival mylar; binding square and tight. SIGNED by Bill Clinton on the title page. LAWO921-002. Fine.

\$ 125

FIRST EDITION, first state, with the last line of the acknowledgements reading “for the failure of my life,” p. iv. “Bill Clinton is an American politician and attorney who served as the 42nd president of the United States from 1993 to 2001.” *My Life* is his 2004 autobiography, published by the Knopf Publishing Group which sold more than 2.3 million copies. Laid in is a postcard “Paid for by Ready for Hillary PAC,” 2013. This copy SIGNED by the former president, showing evidence of the fatigue of a long book tour. This signature, while genuine, is a bit sloppy. Nevertheless, Clinton received his reward not in the end, but in the beginning - a \$15 million advance from the publisher, the highest such fee ever paid by a publisher at the time. See: Wikipedia.

11 [Glen Dawson] ANDREWS, Thomas F. *Glen Dawson: A Bookman Turn 80*. No Place: Thomas F. Andrews, 1992. Miniature Book. 2 7/8 x 2 1/8 inches. (24) pp. Half title, “80” on title page printed in brick-red ink, typographic ornament on title page; text clean, unmarked. Stiff printed wrappers, stitched; binding square and tight a bit of bumping to the top-edge of the rear cover. Comes in a small manila envelope marked “Karmiole.” II821-004. Near Fine.

\$ 45

LIMITED EDITION of 300 copies composed in Monotype Baskerville, printed by Patrick Reagh Printers, Glendale, designed by Scott Freutel, bound by Ruth Hoffman. Here Thomas Andrews reviews his 32-year relationship with Glen Dawson which began in 1960 when Andrews was an undergraduate, an encounter which marked “the beginning of a lifetime adventure in teaching, writing, and collecting, especially Californiana and Western Americana.” REFERENCE: Bradbury, *20th-Century US Miniature Books*, No. 193. 11 copies Worldcat.

12 DAWSON, Muir (1922-2005). *The Study of Printing*. Los Angeles, CA: Muir Dawson, UCLA Extension X459, 1972. Miniature Book. 2 15/16 x 2 inches. [ii], (6) pp. 3 typographic ornaments used in the text; text clean, unmarked. Blue printed wrappers, stitched; binding square and tight, very minor shelf wear. Glen Dawson’s copy without distinguishing marks. GKK221-028. Fine.

\$ 200

THIRD EDITION, set in 10-point ATF Caslon 471 by Muir Dawson and printed on a royal octavo Albion by members of a UCLA Extension class taught by Muir Dawson. Muir Dawson ran Dawson’s Book Shop in Los Angeles, CA with his brother Glen from 1947 until his retirement in 1995. Muir specialized in the buying and selling of books and related material on the history of printing. The expertise Muir built in the store was shared with a broader community, including teaching courses on the subject at the UCLA Extension program. Here he reflects upon the aesthetic pleasures that

can be derived from the study of printing. Muir Dawson learned to print as an undergraduate at the Scripps College Press / Claremont Colleges in the 1940s, and all of his printed work is difficult to come by and very elegant. REFERENCE: Bradbury, *20th-Cent. US Miniature Books*, No. 873.

13 [Grabhorn] JAMES, Judge William F. *Saint Patrick of England*. San Francisco: The Grabhorn Press, 1955. Small Folio. 13 x 9 inches. 25, [1 blank] pp. Printed throughout in red and black inks, large woodcut illustration at the head of text by Mallette Dean and signed in the block "HMD"; text clean, unmarked. Tan cloth spine, green cloth over boards, spine titled in red, plain brown paper jacket; binding square and tight. SIGNED by the author. GG818-016. Fine.

\$ 40

LIMITED EDITION of 200 copies, this is number 149, SIGNED by the author on page 25, printed in Van Dijk Monotype on English handmade paper. The lovely woodcut illustration by Mallette Dean was previously used by Jane Grabhorn for a privately printed keepsake for Albert M. Bender by the Colt Press. The text of this volume is a long letter between the author and Thomas Kilmartin, Coroner of Santa Clara County, in which the author reviews the sources for Kilmartin's claim that Saint Patrick was born in Scotland; James disagreed. The Santa Clara County Juvenile Hall in Morgan Hill, CA, is named after Judge William F. James. REFERENCES: Hawk, *Mallette Dean*, No. 331; Magee and Magee, *A Bibliography of the Grabhorn Press, 1940-1956*, No. 560.

14 [GRIFELL, Prudencia Grifell (1879-1970)] [Jose Peon Contreras Theater]. [Merida, Yucatan, Mexico]: Jose Peon Contreras Theater, no date [but circa 1910]. Broadside. 10 5/8 x 14 13/16 inches. [1] p. 2 half-tone photographs, panels on the recto outlined with rules, elaborate typographic border around all, printed by Imprenta Constitucionalista; paper toned, 2 1-inch tears affect 2 panels without loss, folded 3 times. EM215-001. Good.

\$ 75

Playbill for performances "Miercoles 25" at the Jose Peon Contreras Theater, Yucatan, Mexico. The year of this publication is uncertain. There were Wednesdays the 25th in November 1908, August 1909, and May 1910. My research indicates that the Jose Peon Contreras Theater opened for public performances in December 1908, which would contradict a date for this flyer to have been November 1908. 1909 and 1910 are possibilities. This broadside playbill is important from the point of view that it has an early half-tone portrait of Prudencia Grifell, who went on to be a prolific actress during the Golden Age of Mexican cinema, as well as an important figure in Mexican television until her death in 1970. Grifell, born in Lugo, Galicia, Spain, into a family of Spanish stage actors, was 31 years old in 1910. She began her stage career at the age of 10, touring Spain and Latin America. She moved to Mexico City in 1904, which she made her base of operations. She is named as principal actress on this playbill for the Jose Peon Contreras Theater, which, in the twenty-first century has

been restored as an important venue for theatrical performances. This playbill records the pieces that were performed by Grifell and first actor Jose Palacios under the direction of Joaquin Coss. The broadside also records ticket prices and the actors in the Empresa Galvez Torre Y Palacios.

15 HARLOW, Neal (1908-2002). *Maps and Surveys of the Pueblo Lands of Los Angeles*. Los Angeles, CA: Dawson's Book Shop, 1976. Folio. 12 7/8 x 8 7/8 inches. (xx), (172) pp. Half-title, frontispiece reproduction of the first lithographic illustration of Los Angeles, title page printed in red and black inks with grape leaf and cluster vignette in red, all fourteen maps present including the 2 in the pocket at the rear, bibliography, index; text clean, unmarked. Green cloth spine, patterned paper over boards, spine titled in gilt, gray end-papers; binding square and tight. Original offer letter and sample sheet included. SIGNED by Neal Harlow and Grant Dahlstrom on the colophon. BFS521-002. Fine.

\$ 225

FIRST EDITION, LIMITED to 375 copies, this is number 83, printed by Grant Dahlstrom at the Castle Press, Pasadena, composed in Aldus, Bembo, and Rosart types, printed on Curtis Rag paper and bound by Bela Blau, SIGNED on the colophon by Neal Harlow and Grant Dahlstrom. This book covers a century of cartographic history from the foundation of the Spanish pueblo in 1781 (which gave rise to the first map of the town) to the final delivery of the patent to the City's lands in 1881. "The Los Angeles volume makes clear that one hundred years passed between the first entitlement to land and the final adjudication and legitimization of the city's land title. Such a comprehensive approach to the cartographic history of Los Angeles had never previously been undertaken." Larry Burgess in *Zamorano Select*. REFERENCE: *Zamorano Select*, No. 43.

16 [Heavenly Monkey] MILROY, Rollin, compiler. *Francesco Griffò da Bologna - Fragments & Glimpses. A New Account of the Life & Work of the Man Who Cut Types for Aldus Manutius, Francesco Griffò da Bologna, Told Through a Collection of Fragments and Glimpses Assembled from a Variety of Sources, With a Leaf from the Aldine Edition of Ovid's Heroidum Epistolae, Set in Griffò's First Italic Type*. Vancouver, BC: Heavenly Monkey, 2020. 8vo. 9 3/16 x 6 1/8 inches. (114) pp. Half-title, title page printed in blue and black inks, a "Note About the Initial Letters Used in This Book" also includes a page with a full suite of the decorative initials, "Printer's Foreword," 8 illustrations, an original leaf from the 1502 Aldine edition of Ovid's works is mounted on archival hinges on a double-page fold out opening, type samples, bibliography, printer's device on the colophon; text clean, unmarked. Blue cloth spine, decorative paper over boards, paper spine label titled in silver, decorative end-papers; binding square and tight. Prospectus included. BCC1120-001. Fine.

\$ 950

SECOND EDITION, revised and enlarged, LIMITED to 50 numbered copies, with an additional 8 copies *hors commerce*, issued in 3 states. This is number 42 of the 50, 1 of 30 numbered copies numbered 21-50, case-bound at Heavenly Monkey by Rollin

Milroy. It is printed on Arches wove paper. An earlier version of this book was published by A Lone Press in 1999 under the title *Fragments & Glimpses: A Biography of Francesco Griffo da Bologna*. Appendices translated by Emma Mandley. The first half of this book presents a biography of Francesco Griffo (1450–1518), assembled from quotations taken from over four dozen sources spanning the 15th to the 20th centuries, arranged both chronologically and around such themes as The Roman Types, The Greek Types, After Aldus, etc. The second half of the book contains translations of four 19th-century texts which sparked a late rediscovery of the foundational punch-cutter. These translations were performed by Emma Mandley and were commissioned by Heavenly Monkey and are believed to be the first time these texts were made available in English. This is a leaf book, preserving 2 pages from an Aldine Edition of Ovid’s *Opera*, which affords the reader an opportunity to evaluate Griffo’s types as laid out on a page in the sixteenth century, as well samples of the modern versions of the roman fonts for Poliphilus and Bembo and the italic fonts for Blado and Bembo, and the italic and roman fonts of Mardersteig’s Dante, which Robert Bringhurst believes “has more of Griffo’s spirit than any other faces now commercially available.” Bringhurst, *The Elements of Typographic Style*, p. 213.

17 [HM Editions] HODGSON, Barbara (b. 1955) and **COHEN, Claudia**. *PatternPattern: The Geometry of Motion*. [Vancouver, BC]: HM Editions, 2019. Square 4to. 9 1/4 x 9 1/4 inches. (54) pp. Half-title, title page printed in 2 colors, included throughout are plates printed on translucent papers, paper samples, tipped-in plates, samples mounted with cut-out slots, French-fold plates, folding plates, text figures throughout, bibliography; text clean, unmarked. Vellum spine with gilt-stamped black leather spine label, patterned paper over boards, fore-edge covered in gilt-stamped black leather, patterned paper end-papers, comes in a grey-cloth covered clam-shell box, decorative paper label mounted in a inset on the front cover, all edges of the box with a strip of patterned paper, strip of patterned paper on box spine with a black leather spine label mounted on the paper spine strip, laid into the box is a paper portfolio titled “Textile Grids from Franz Donat, ‘Grosses Bildungs-Lexicon’, 1908” with 3 folding plates with black and blue pattern samples. MR819-006. Fine.

\$ 6,000

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

elements consist of more than 40 original examples, all rendered by hand for each copy.

18 [Landacre] *The Club: A List of the Members*. Los Angeles, CA: [Ward Ritchie], 1940. 12mo. 5 3/8 x 4 3/16 inches. Unpaginated. [14] ff. Printed on the rectos only. Landacre abstract design at the head of the text, names, addresses, and phone numbers of 25 members; text clean, unmarked. Brown paper over boards with Landacre design on the front cover, acetate dust-jacket; binding square and tight. JRM921-001. RARE.

\$ 2,500

FIRST EDITION, no limitation stated, although probably just 25, designed by Ward Ritchie for members of The Club. Introductory text: "The Club was organized in June, 1937 by a few artists in Los Angeles. It has not formal organization nor purpose. Once a week it has a social meeting and sketch class and several times during the year it has a party. Its membership is limited to twenty-five men." A number of names of the list are quite familiar: Grant Dahlstrom, Paul Landacre, Fletcher Martin, Gordon Newell, Ward Ritchie, Roger Bixby Smith, Karl Zamboni, and Jacob Israel Zeitlin. My favorite name on the list is Fillmore Silkwood Phipps. The Landacre design on the front cover symbolizes the activities of The Club; it includes a sketch pad and pencil, a balloon for parties, a beer bottle, and a female nude for the live models they hired to pose for their art classes. REFERENCE: Ritchie, *The Ward Ritchie Press and Anderson, Ritchie & Simon*, p. 82. Worldcat records 3 copies; Occidental College, UCLA, UC Santa Barbara.

19 [Leaf Book] ROLLINS, Carl Purington (1880-1960). *A Leaf From The Kelmscott Chaucer, Together with a Monograph by Carl Purington Rollins*. New York, NY: Philip C. Duschne, 1941. Folio. 17 1/2 x 12 5/8 inches (portfolio). [8] pp. (Monograph). Kelmscott leaf: 16 5/8 x 11 7/16 inches. Rollins' Monograph is printed in an 8-page stitched pamphlet within a red decorative border after a design by William Morris, the Kelmscott leaf is page 479-480 of the Kelmscott Chaucer and contains the text of *Troilus and Chriseyde*, Liber I, lines 848-1070, title in the margin in red; text clean, unmarked, the Monograph pamphlet with some use wear, the Kelmscott leaf lightly foxed. Portfolio covered in natural linen with a printed paper front cover label printed with red fleurons and a black ruled border, spine titled in gilt, fabric ties; binding square and tight, light shelf wear, light toning to the outer edges of the portfolio, a gentle crease runs from head to tail of the Monograph about 2 inches in from the spine. SCARCE. BA1020-001. Very Good.

\$ 750

LIMITED EDITION, of 150 numbered copies, this is number 136, printed with hand-set Lutetia types by Edmund Thompson and printed by the Walpole Printing Office on French Vidalon handmade paper including border printed in red adapted from one by William Morris. The monograph puts the Kelmscott Chaucer into its historical context along with its impact, particularly in its virtues and vices as a piece of printing craftsmanship. A reprint of Chaucer's poetry was one of William Morris's first goals for the Kelmscott Press, and one of the last books printed at Kelmscott Press,

reflecting the care and devotion invested by William Morris in his craft. Carl Purington Rollins was a master printer at Yale University press, graphic designer, author, and educator. See: Wikipedia. REFERENCE: De Hamel & Silver, *Disbound and Dispersed*, No. 89.

20 [Leaf Book] AMELUNG, Peter. *Johann Zainer the Elder & Younger. Translated from the German by Ruth Schwab-Rosenthal. Introduction by Bernard M. Rosenthal. With an Original Leaf from Hugo Ripelin's Compendium Theologiae Veritatis [c. 1478-81].* Los Angeles: Kenneth Karmiolo, Bookseller, Inc., 1985. 4to. 11 1/4 x 8 3/4 inches. ix, (26) pp. Half-title, title page printed in red and black within a red decorative border, the original leaf is not foliated, "Liber" "Primus" is at the running heads recto and verso, decorative initial in red in the text, 5 samples of Zainer printing in the text; text clean, unmarked, worm holes in the leaf, but only affect a few letters and do not hinder study of Zainer's Type number 4. Blue cloth over boards, printed paper spine label; binding square and tight, very minor soiling to covers. BS821-001. Very Good.

\$ 250

LIMITED EDITION of 159 copies, printed in Aldine Bembo types on 80-pound Mohawk Superfine paper by Patrick Reagh, Printers of Glendale, CA. Peter Amelung presents the existing evidence that shows that the Zainer Press in Ulm was conducted by a father and son, from 1473-1519. This volume contains a printed leaf from the early period of the Zainer Press, Ripelin's *Compendium Theologiae Veritatis*. Hugo Ripelin (circa 1210-1268) was born in Strassburg, and after becoming a Dominican, went to the order's house in Zurich, and returned to Strassburg in 1258. His *Compendium theologiae veritatis* had the same name as a work by Thomas Aquinas. Ripelin's work has been attributed to Albertus Magnus and others; it exists in nearly 1,000 manuscripts written between 1285 and the sixteenth century and appeared in 15 incunabula editions. Bernard Rosenthal's important Introduction to this volume corrects the bibliographical record for this work. REFERENCES: De Hamel and Silver, *Disbound and Dispersed*, No. 183; for the original edition, see, (with Rosenthal's corrections): Hain 437*; *British Museum Catalog*, II, 527 (IB9213).

21 [Leaf Book] WALSDORF, Jack (1941-2017). *On Collecting William Morris: A Memoir. Together With an Original Leaf from the 1895 Kelmscott Edition of Child Christopher & Goldilind the Fair.* Kirkwood, MO: The Printery, 2006. Small 4to. 9 3/4 x 9 11/16 inches. [xii], (42) pp. Half-title, frontispiece portrait of Morris from a late nineteenth-century calling card tipped-in, title page decorations and titling for chapter heads and initials in maroon and green, printer's device on title page, Foreword by Jim Carmin, John Wilson Special Collections Librarian at Multnomah County Library, black-and-white photograph of William Morris' study at Kelmscott House, Hammersmith tipped-in, 6 figures, original leaf of the Kelmscott *Child Christopher* (pages 233-234); text clean, unmarked. Quarter green morocco, patterned paper over boards, spine titled in gilt; binding square and tight, this copy has approximately one-inch-wide toning to the paper at the fore-edges, as is typical of this production. SCARCE. SG1015-102. Very Good.

\$ 320

LIMITED EDITION of 150 copies, this is copy number 45 with an original leaf from the Kelmscott *Child Christopher*. Printed at the Printery from Jenson and Italian Old Style types. Printed hand-press on mold-made Somerset Book paper, and bound by Campbell-Logan Bindery. Jack Walsdorf is an antiquarian bookman, lecturer, and author of more than a dozen books relating to the history of printing and bibliography. This book tells the story of how Walsdorf assembled “a previously unconnected body of work that later becomes, by his efforts, a focused, finite collection, with a richness in splendor, diversity, humor, and intellectual content.” From the Foreword by Jim Carmin. Worldcat records 47 copies.

22 Medieval Manuscript Leaf. *Hours of the Virgin*. Northern France: Book of Hours, circa 1450. 4 7/8 x 3 3/4 inches. [2] pp. 7 one-line initials and 1 two-line initials, the initials in either blue or red, or gilt, the initials with red or blue tracery, line fillers in blue and gilt; text clean, unmarked. Mounted with hinges on a cardboard mount. Very Good.

\$ 300

This small leaf from a Book of Hours created in the mid-fifteenth century contains the hymns “Veni creator spiritus” and “Maria mater gracie” which are found in Prime, Terce, and Sext in the Hours of the Virgin.

23 [William Morris] BOOS, Florence (b. 1943). *The Artist & The Capitalist: William Morris and Richard Marsden.... Including a Facsimile and Transcription of a William Morris Manuscript Letter to Richard Marsden, and Portraits of Morris, Marsden, and Charles Rowley*. Kirkwood, MO: The Printery, 2009. Small 4to. 10 x 6 7/8 inches. (xvi), (44) pp. Half-title, title page printed in black, beige and burgundy with a burgundy printer’s device, ornaments printed throughout in burgundy, portrait of Morris (appears to be a reproduction of a calling card) tipped-in, initials in red, portrait of Marsden tipped-in, 8-page facsimile of the letter from Morris to Marsden inserted in a pocket in the rear end-papers; text clean, unmarked. Quarter maroon morocco, decorative paper over boards, spine titled in gilt, added mylar dust-jacket; binding square and tight. SG1015-101. Fine.

\$ 350

LIMITED EDITION of 110 copies, this is copy vi, one of 10 reserved for Florence Boos and Jack Walsdorf. The text is set in Jenson Old Style types, a modern version of the Jenson type that served as William Morris’ inspiration for his Golden Type. Text and illustrations printed hand-press on mold-made Somerset Book paper from St. Cuthberts Mill, with the Morris facsimile reproduced on Arches Text Laid paper. Foreword by Jack Walsdorf. This book presents Florence Boos’ research into the background of an important, previously unpublished, seven-page William Morris letter from the collection of Jack Walsdorf. The focus of the book, and the letter, is one of Morris’ most acclaimed lectures, “Art Under Plutocracy” which was a powerful secular sermon about art and its social environment. Florence Boos is professor of English at the University of Iowa and has published critical studies of the poetry of

Dante Gabriel Rossetti and William Morris. Foreword by Jack Walsdorf, William Morris collector and connoisseur who passed in 2017. 25 copies Worldcat.

24 POWELL, Lawrence Clark (1906-2001). *To D. C. Subject: The L. C. From L. C. P.* [Los Angeles, CA]: (The Gatehouse Press, 1968). Miniature Book. 2 1/2 x 2 inches. (20) pp. The text begins with a large Dutch initial S; text clean, un-marked. Printed paper wrappers glued to the text block which is stitched; binding square and tight, shelf wear, Dawson's Book Shop price code and price inside front cover. GKK221-032. RARE. Very Good.

\$ 75

LIMITED EDITION of 25 copies. This small volume contains Larry Powell's reflections on what it was like to work with Donald Coney on the University of California Library Council from 1945 to 1968. It names names, but these are often couched in secret codes that Powell and Coney would recognize; so would other participants. The small number of copies indicates Powell's discretion. Donald Coney (1901-1973), was University Librarian at the University of California, Berkeley for twenty-three years until his retirement in 1968. "The twenty-three years during which [Coney] held this post encompassed a great period of growth of the University and its libraries. The Library at Berkeley grew from about 1,300,000 volumes to more than 3,000,000, and its career staff increased from about 175 to well over 400. Don Coney became one of the important reasons for Berkeley achieving high distinction among the universities of the world. He created the University Library as it is known today, and it remains his achievement." See: the Online Archive of California record for the Coney papers. In an interesting aside, Powell remarks on "Our Four Graces - Nell Branch, Katherine Ball, Margaret Buvens, and Ruth Rogan - [who] preserved that moral tone which disappeared when the Council was masculinized." Worldcat shows 6 copies in institutions. REFERENCE: Bradbury, *20th-Cent. US Miniature Books*, No. 2418; Jones, *A Los Angeles Typesticker*, No. 72.

25 POWELL, Lawrence Clark (1906-2001). *Of Fame and the Printer's Art.* Fullerton, CA: Lorson's Books & Prints, 1988. Oblong Miniature Book. 1 13/16 x 2 3/8 inches. Un-paginated. [8] pp. 4 fleurons deployed throughout the text; text clean, un-marked. Printed paper wrappers with an elaborate border made up of typographic ornaments, stitched; binding square and tight. BS821-012. Fine.

\$ 50

LIMITED EDITION of 200 copies printed at the Lyceum Press in July 1988. The text of this keepsake is from the tribute to Saul Marks written for *Westways*, November 1975. 9 copies Worldcat.

26 POWELL, Lawrence Clark (1906-2001). *Transpacific: 1966. Travel Notes from a Foreign Land.* Tucson: Privately Printed, 1988. 8vo. 8 1/2 x 5 1/2 inches. [viii], 13, [3] pp. Typographical decorations on the title page, text clean, unmarked. French-fold patterned wrappers,

printed paper top cover label, perfect bound; binding square and tight. Larry Powell's presentation card laid-in. SBGV921-001. Fine.

\$ 25

FIRST EDITION. Presented by Lawrence Clark Powell at the 19th Biennial Reunion of the Zamorano-Roxburghe Clubs, 1988. Designed by Vance Gerry and printed by Patrick Reagh, Printers, bound by Bela Blau. These pages record Larry Powell's reactions to a trip to Japan in 1966; his third visit to that country, and reflects his feelings upon his retirement from the UCLA libraries.

27 POWELL, Lawrence Clark (1906-2001). *"Next to Mother's Milk...." An Engelhard Lecture on the Book presented by Lawrence Clark Powell at the Library of Congress on Tuesday, April 8, 1986.* Washington, DC: Library of Congress, (1989). Pamphlet. 9 x 5 3/4 inches. (28) pp. Black-and-white frontispiece portrait of Powell, title page with blue and grey highlights, small book vignette; text clean, un-marked. Blue printed wrappers, stapled, added acetate dust-jacket; binding square and tight, light foxing. INSCRIBED by Ward Ritchie, "Next to Mother's Milk, fair Gloria's is the best. With Love, Ward." SB921-003. Very Good.

\$ 125

LIMITED EDITION REPRINT of 1,000 copies, designed by Ward Ritchie and printed by Richard Hoffman in Van Nuys, CA, type is Weiss, printed on acid-free Mohawk Superfine, sky-blue Sundance cover paper. This volume contains Powell's reminiscences about how books have been a part of his life from the very beginning and how this relationship to the printed word has guided his life and career. REFERENCE: Petko, *A Tribute to the Work of Richard John Hoffman*, No. 403 for the original, 1987 issue of this pamphlet.

28 POWELL, Lawrence Clark (1906-2001). *Z to A: Travel Notes from Illyria to Cambria [1966].* Tucson, AZ: Privately Printed, 1990. Tall 8vo. 9 1/4 x 6 5/16 inches. [viii], (14) pp. Half-title, 3 headpieces by Vance Gerry; text clean, un-marked. Plain paper wrappers with a printed paper dust-jacket of red paper; binding square and tight. MM821-001. SCARCE. Fine.

\$ 50

FIRST EDITION. Designed by Vance Gerry, printed by Patrick Reagh, and bound by Bela Blau. This short volume contains notes of travels to Croatia and Wales in 1966 after Lawrence Powell retired from the UCLA libraries. With 3 small vignettes by Vance Gerry.

29 POWELL, Lawrence Clark (1906-2001). *Land of Fiction: Thirty-Two Novels and Stories about Southern California from Ramona to The Loved One. A Bibliographical Essay.* Los Angeles, CA: The Historical Society of Southern California, 1991. Small 8vo. 7 1/2 x 5 1/8 inches. xiv, [58] pp. Half-tile, title-page vignette in red, index of authors and titles; text clean, un-marked. Red cloth, spine titled in gilt; binding square and tight. Presentation inscription on front free end-paper, "For Richard Trautwein, Trustee - Associated Foundations, Inc." UNK921-002. Fine.

\$ 20

LIMITED EDITION of 350 copies, this is one of 250 bound in red cloth. Designed and printed by the Castle Press, Pasadena on Hammermill cream archival paper and typeset in Foundry and Linotype Janson. This is a reprint of Powell's *Land of Fiction*, printed in 1952 in Glen Dawson's *Early California Travels Series*, with a new Afterword. Dedicated to Fay Ellen Powell, this volume of short notices of southern California fiction is divided into these sections: "History and Romances;" "Society & Satires;" "Movies;" "Murders;" and "Personal Testaments." Worldcat records 82 copies, but this includes copies of the 1952 edition, and does not distinguish in the listing.

30 POWELL, Lawrence Clark (1906-2001). *A Tale of Lissadell*. Tucson, AZ: Privately Printed, 1992. Pamphlet. 9 1/16 x 6 inches. Un-paginated. [8] pp. Half-tone photographic image of Lissadell tipped-in; text clean, un-marked. Printed paper wrappers with title printed within a typographic border, stapled; binding square and tight. UNK921-001. Fine.

\$ 15

KEEPSAKE presented by Lawrence Clark Powell to the 21st biennial reunion of the Zamorano & Roxburghe clubs, San Francisco, September 18 & 19, 1992 designed by Vance Gerry and printed by Patrick Reagh. The text of this keepsake recounts an effort by Larry Powell to procure and image of Lissadell over a 40-year period - Lissadell is a neo-classical Greek Revival style country house located in County Sligo, Ireland. County Sligo is the birthplace of William Butler Yeats (1865-1939), and his poem "In Memory of Eva Gore-Booth and Con Markiewicz" opens with the line "The light of evening, Lissadell, Great windows open to the south..." 17 copies Worldcat.

31 POWELL, Lawrence Clark (1906-2001). *Land of Fact: A Companion to Land of Fiction. Thirty-six nonfiction books about Southern California selected and annotated...* Los Angeles, CA: The Historical Society of Southern California, 1992. Small 8vo. 7 7/8 x 5 1/4 inches. Un-paginated. [60] pp. Half-tile, title-page vignette in grey, list of benefactors and patrons who contributed to the publication cost of this volume, index of authors and titles; text clean, un-marked. Blue cloth, spine titled in gilt; binding square and tight. SIGNED by Lawrence Clark Powell on the half-title. UNK921-003. Fine.

\$ 30

LIMITED EDITION of 500 copies designed by Ward Ritchie. This is a companion volume to Powell's *Land of Fiction*; it is dedicated to Glen Dawson. This volume of short notices of California non-fiction literature uses as a criteria that the state's "geography determined where people went and what they did when they got there;" thus Powell chooses works that highlight parallel zones from Oregon to Mexico - seacoast, coastal ranges, central valley, and desert." From the Introduction. Worldcat records 34 institutional copies.

32 POWELL, Lawrence Clark (1906-2001). *The Road to Swarthmoor*. Tucson, AZ: (Lawrence Clark Powell), 1996. Tall 8vo. 9 5/16 x 6 3/16 inches. [viii], (18) pp. Half-title, title-page vignette of Swarthmoor Hall in the eighteenth century in green ink, photograph of the Meeting House at Brigflatts near Sedbergh, Yorkshire tipped-in; text clean, un-marked. Plain paper wrappers with a dust-jacket of decorative paper, printed paper front cover label; binding square and tight, shelf wear to extremities. SIGNED by Larry Powell on the half-title. BE721-001. Very Good.

\$ 50

FIRST EDITION. Designed by Vance Gerry, printed by Patrick Reagh and bound by Roswell Bookbinding as a thanksgiving offering to his friends from the author, September 3, 1996 - Larry Powell's 90th birthday. In this short essay Powell admits to not really giving his Quaker upbringing the attention it deserved in his youth and during his career as a librarian. Then, in old age, he makes a pilgrimage to Swarth Moor (the black moor) in England to the sites where the Society of Friends was born. "‘He is so moved to be here,’ Betty explained my silence and tears to Pat. ‘He has come a long way near the end of a long life.’"

33 [Laguna Verde Imprenta] DREYFUS, John Gustave (1918-2002). *Saul Marks and His Plantin Press*. [Laguna Beach, CA: Laguna Verde Imprenta, 1975]. 8vo. 9 1/4 x 6 1/4 inches. Unpaginated. [12, last blank] pp. Eric Gill woodcut design on title page provided by Jake Zeitlin, woodcut printer's device on the colophon designed by Leo Wyatt; text clean, unmarked. Red, black, and white marbled Cockerell wrappers, printed paper front cover label, stitched; binding square and tight. SB921-001. Fine.

\$ 650

LIMITED EDITION of 70 unnumbered copies. "By the Fall of 1974 we were settled in our home in Emerald Bay and I was experimenting with Nature Printing on my Albion press. On the twenty-seventh of November Saul Marks died. We had been born on the same day, June 15, 1905, he in Warsaw, Poland and I in Los Angeles. He had come to Los Angeles in 1929, an experienced printer since the age of twelve when he started working in a printing shop in Warsaw. I was just beginning to print at that time and soon became acquainted with several of the promising young printers in town. There was Gregg Anderson who had been my earliest mentor and later was to become my partner, Grant Dahlstrom the oldest and most knowledgeable of the group and Saul, a meticulous craftsman who developed into perhaps the finest printer of all. We were the friendliest of competitors, with the competition stimulating each of us to excel. After Saul's death, at the suggestion of the bookseller Jake Zeitlin, John Dreyfus wrote a tribute to Saul and I was asked to print it on my newly-acquired hand press. I hadn't been actively involved with the mechanics of printing for many years. Relearning was difficult as I tried to recall the lessons of more than forty years earlier. The type was set in Monotype for me. I was so unaccustomed to handling it that I was continually pi-ing the type. Most copies were issued uncorrected to my regret." This

copy does have a correction in ink on page 3. Ritchie, *Laguna Verde Imprenta*, 1975-1987, Number wr1.

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

\$ 650

LIMITED EDITION of "about" 50 copies. Printed with Centaur type on Wookey Hole Cream laid paper, on an Albion hand press, woodcut printer's device in green cut by Leo Wyatt on the colophon. Inscription reads: "Inscribed for Elizabeth Duncan. With this book I am still learning the craft of hand press printing. Ward Ritchie." "I had admired the poetry of Robinson Jeffers since my undergraduate days at Occidental College. When I was learning to print I asked several of my favorite poets for permission to print some of their poems. Jeffers generously offerered [sic] two sonnets called "Stars" which I printed in a small booklet in 1930. My interest in Jeffers continued and subsequently I printed numerous other books either by or about him. This book recounts my thirty years of association with the poet. Leo Wyatt cut the wood engraving for me." Ritchie, *Laguna Verde Imprenta*. REFERENCE: Ritchie, *Laguna Verde Imprenta*., wr10.

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

\$ 650

FIRST EDITION, LIMITED to 70 copies, set in Goudy 30 type, printed on Tovil paper on an Albion hand press. "In 1928 when I decided I wanted to become a printer, I had no practical experience setting type or running a press. The first printers I sought for advice and possibly a job were the Grabhorn brothers of San Francisco. Ed was the older brother, whom I admired, but it was with Bob, who was closer to my age, that I became more intimate. After his marriage to Jane Bissell in 1932 we would get together each time I was in San Francisco or they came south. These gatherings were

often riotous. Jane had an acidic wit. She was extremely loyal to those she liked but was intolerant of others. She loved to toy with type, ridiculing pretentiousness in many of her caustic effusions. When I was asked to give the Goudy Lecture at Scripps College I chose Jane as my subject since she had attended there. This book developed from that talk.” Ritchie. REFERENCE: Ritchie, *Laguna Verde Imprenta*, No. 25.

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

\$ 400

FIRST EDITION, LIMITED to 70 copies, set in Goudy 30 type, printed on Tovil paper on an Albion hand press. “In 1928 when I decided I wanted to become a printer, I had no practical experience setting type or running a press. The first printers I sought for advice and possibly a job were the Grabhorn brothers of San Francisco. Ed was the older brother, whom I admired, but it was with Bob, who was closer to my age, that I became more intimate. After his marriage to Jane Bissell in 1932 we would get together each time I was in San Francisco or they came south. These gatherings were often riotous. Jane had an acidic wit. She was extremely loyal to those she liked but was intolerant of others. She loved to toy with type, ridiculing pretentiousness in many of her caustic effusions. When I was asked to give the Goudy Lecture at Scripps College I chose Jane as my subject since she had attended there. This book developed from that talk.” Ritchie. This is the first time I have seen this title in what looks to be a temporary or out-of-edition binding. REFERENCE: Ritchie, *Laguna Verde Imprenta*, No. 25. 30 copies listed in Worldcat.

37 [Lorson’s Books and Prints] PROKOSCH, Frederic (1906-1989). *America, My Wilderness*. Fullerton, CA: Lorson’s Books and Prints, 2002. Miniature Book. 2 3/4 x 2 1/8 inches. Unpaginated. The poetic text printed on what in a traditional codex structure would be the end-papers, inserted in the end-papers is a tissue-paper origami-style pop-up structure with an abstract design in 2 different color papers; my first impression was that the pop-up evoked a praying mantis; on the colophon D’Ambrosio remarks that Prokosch was an amateur lepidopterist, implying that the pop-up design is of a butterfly; text clean, unmarked. Housed within a codex-style case with patterned cloth spine, printed patterned paper over boards, the colophon in printed on the rear board, printed paper spine label, comes in a green-paper-covered slip case as issued; binding square and tight. SIGNED by Joe D’Ambrosio on the colophon. GKK221-031. Fine.

\$ 325

LIMITED EDITION of 50 copies, SIGNED by Joe D’Ambrosio on the colophon. Frederic Prokosch was an American writer, known for his novels, poetry, memoirs

and criticism and was also a distinguished translator. *America, My Wilderness* first appeared in 1972, published by Farrar Straus Giroux. In this work the hero, Pancho Krauss, has a magical vision of America, his experience both realistic and surreal. In this excerpt, Krauss poetically experiences the landscape of America in his mind's eye. REFERENCE: not in D'Ambrosio, *A Memoir of Book Design*, which ends 2 years prior to the creation of this artist's book.

38 [Robinson] POWELL, Lawrence Clark (1906-2001). *W. W. Robinson, 1891-1972. Eulogy Spoken by Lawrence Clark Powell.* Los Angeles: (Zamorano Club), 1974. Folio. 13 1/4 x 8 1/2 inches. (8) pp. Title-page printed within a decorative border, red initial letter; text clean, unmarked. White paper over boards, front cover and spine titled in gilt; binding square and tight, minor shelf wear. KG116-001. Very Good.

\$ 40

FIRST EDITION. Composed in Caslon types and printed on all-ray hand-made paper; paper making and printing by Richard Hoffman and John Urabec at California State University, Los Angeles, Project 7. Spoken at the memorial service for William Wilcox Robinson at the Beverly Hills Presbyterian Church September 6, 1972. Text reprinted from *Hoja Volante* for the members of the Zamorano and Roxburghe Clubs at their biennial reunion in Los Angeles September 28-29, 1974. REFERENCE: Fuller, et al, *The Zamorano Club*, No. 469; Petko: *Tribute*, No. 231.

39 SOZZINI, Lelio Francesco Maria (1525-1562). *Opere. Edizione critica a cura di Antonio Rotondo.* Firenze: Leo S. Olschki Editore. 1986. Series: *Studi e Testi per la Storia Religiosa del Cinquecento*, No. 1. Large 8vo. 10 1/2 x 7 inches. 429, [1] pp. Title page printed in red and black with the Olschki printer's device, editor's 72-page introduction in Italian, Sozzini's works in Latin, plates, indexes; text clean, unmarked. Printed wrappers printed in black and red with engraved vignette of Swiss Basel; binding square and tight, light wear to extremities and soiling to covers. INSCRIBED by the editor to Richard Popkin. RP479-21b. Very Good.

\$ 50

FIRST EDITION, thus. Lelio Sozzini was an Italian Renaissance humanist and anti-trinitarian reformer. Lelio was the uncle of Fausto Sozzini, for whom the Polish Brethren and early English Unitarians came to be called "Socinians." From Lelio, Fausto derived his theory of salvation and interpretations of specific passages of the Bible. Lelio's writings in this volume include *De Sacramentis dissertatio* (On the Sacraments), *De resurrectione* (On resurrection), *Brevis explicatio in primum Iohannis caput* (A short explanation of John I), and *Confessio Fidei*, as well as extensive correspondence between Lelio Sozzini and such sixteenth-century luminaries as Heinrich Bullinger (1504-1575), John Calvin (1509-1564), Philip Melancthon (1497-1560), and Bonifacius Amerbach (1495-1562).

40 TACHIBANA, Seiko (b. 1964). *Remembering Japanese Numbers*. [San Francisco, CA]: (SFAI Printmaking Studio, 1994). 8vo-sized Accordion-Fold. 8 x 5 3/8 inches. [22] pp. 10 color silk-screen prints; text clean, unmarked. The text is printed on a continuous strip of Japanese paper and attached inside the rear cover of the binding which is covered in checkered Japanese paper, green end-papers, small window in the front cover reveals the word “numbers” on the title page printed on couched-on green paper pulp, the whole is laid in a clam-shell box with red edges and another, slightly larger window in the front cover so that the word “numbers” on the title page is visible when the book is enclosed and the box is closed; binding square and tight, foot of the spine worn at the hinge of the box, shelf wear. BC220-001. Very Good.

\$ 500

LIMITED EDITION of 20 copies, this is copy number 16, SIGNED, dated, and numbered by the artist on the colophon. The colophon reads: “This book was designed and printed on a handmade Japanese paper, of eleven silkscreen prints by Seiko Tachibana at SFAI printmaking studio, in April, 1994. The Japanese characters are handwritten by the artist. The English words are typewritten. This proof was bound by the artist.” This book is a humorous exploration of phonetic pronunciations, exploring Japanese numbers as a reference point - numbers one and two are rendered as “Itchy” “Knee”. The hand illustrated numbers are opposed in each opening to a separate print created by the artist in various colors. Seiko Tachibana was born in Osaka, Japan in 1964. She completed her MFA from the San Francisco Art Institute in 1995. She currently lives and works in the San Francisco Bay Area. Her graphic work is distinguished by poetic imagery that balances Asian traditions with minimalist modernity. Her work is collected in the Los Angeles County Museum, the Achenbach Foundation for Graphic Arts at the California Palace of the Legion of Honor, San Francisco, and the Portland Art Museum.

41 [Weather Bird Press] HITCHCOCK, David. *Southern California Wine Grapes: Zinfandel. With an original etching by Elva Marshall* [Cover Title]. [Pasadena, CA]: Weather Bird Press, [1983]. *Food & Drink Series*, No. 2. Pamphlet. 6 1/4 x 4 1/16 inches. [8] pp. Front cover printed within a typographic border in red ink, engraving by Elva Marshall of Zinfandel grapes tipped in at page [7]; text clean, unmarked. Self-wraps, stitched; binding square and tight, pencil notation on front and rear covers. BS821-008. Very Good.

\$ 45

FIRST EDITION. David Hitchcock offers a comprehensive yet succinct history of the Zinfandel grape in California with an emphasis upon the cultivation and properties of the grape as cultivated in Southern California. Hitchcock was for many years a member of an international commercial real estate firm but retired in 2020. He now is a partner in his daughter’s UK-based firm providing wine accessories to the public. In *Twenty-five Years of the Weather Bird Press*, Vance Gerry noted that the *Food and Drink Series* was usually 8 pages, bound in self-wraps, written by various authors, and contained various illustration techniques, papers, and types, and was bound at the Weather Bird Press. The Series was published over a period of 13 years to make the

10 items in the series. “Some art work has been included with each issue; notably Elva Marshall’s etching for *Zinfandel* and *Mission* (Grapes).” “The possibilities for this series are unlimited.” In 1993 the 10 issues were collected into a portfolio and 25 sets were issued. REFERENCES: Butcher, “Checklist” in *Vance Gerry and the Weather Bird Press*, No. 63[2]; Gerry, *Twenty-five Years of the Weather Bird Press*, Nos. 48 and 75. 6 copies Worldcat.

42 [Weather Bird Press] HITCHCOCK, David. *Southern California Wine Grapes: Mission. With an original etching by Elva Marshall* [Cover Title]. [Pasadena, CA]: Weather Bird Press, [1983]. *Food & Drink Series*, No. 3. Pamphlet. 6 1/4 x 4 1/16 inches. [8] pp. Front cover printed within a typographic border in red ink, engraving by Elva Marshall of Mission grapes tipped in at page [7]; text clean, unmarked. Self-wraps, stitched; binding square and tight, light shelf wear, pencil notation on front and rear covers. BS821-009. Very Good.

\$ 45

FIRST EDITION. David Hitchcock offers a comprehensive yet succinct history of the Mission grape in California with an emphasis upon the cultivation and properties of the grape in Southern California. Coming to Southern California by way of Sardinia and Baja California (1697), this grape was brought to upper California by Junipero Serra and has been used to produce not only wine, but brandy and at one point, the best-selling champagne on the planet. Hitchcock was for many years a member of an international commercial real estate firm but retired in 2020. He now is a partner in his daughter’s UK-based firm providing wine accessories to the public. In *Twenty-five Years of the Weather Bird Press*, Vance Gerry noted that the *Food and Drink Series* was usually 8 pages, bound in self-wraps, written by various authors, and contained various illustration techniques, papers, and types, and was bound at the Weather Bird Press. The Series was published over a period of 13 years to make the 10 items in the series. “Some art work has been included with each issue; notably Elva Marshall’s etching for *Zinfandel* and *Mission* (Grapes).” “The possibilities for this series are unlimited.” In 1993 the 10 issues were collected into a portfolio and 25 sets were issued. REFERENCES: Butcher, “Checklist” in *Vance Gerry and the Weather Bird Press*, No. 63[3]; Gerry, *Twenty-five Years of the Weather Bird Press*, Nos. 48 and 75. 9 Copies Worldcat.

43 [Weather Bird Press] FORD, Ford Maddox (1873-1939). *Sandwiches & Coffee. Excerpts from A Man Could Stand Up by Ford Maddox Ford.* [Pasadena, CA]: The Weather Bird Press, [1983]. *Food & Drink Series*, No. 4. Pamphlet. 6 3/8 x 4 1/16 inches. Unpaginated. [8] pp. Front cover printed within a linoleum border in brown, initial T within a ruled border, 1 pochoir illustration, series title on back cover within a border of brown ornaments; text clean, unmarked. Self-wraps, stitched; binding square and tight. BS821-006. Fine.

\$ 50

FIRST EDITION, thus. An excerpt from Ford Maddox Ford’s 1926 novel, *A Man Could Stand Up* (1926) takes us near Rouen, April 1918, and juxtaposes the simple pleasures

of a bright spring morning and some sandwiches to the absurdity of life in World War I trenches. Gerry's *pochoir* rendering of the sandwiches "on a flat stone what stuck out of that heap; the towel unfolded, served as a table-cloth; there appeared three heaps of ethereal sandwiches," is itself extremely delicate and light in a way that seems too perfect for this world. REFERENCE: Butcher, "Checklist" in *Vance Gerry & The Weather Bird Press*, No. 63[4]; see: Gerry, *Twenty-five Years of the Weather Bird Press*, No. 48. 5 Copies Worldcat.

44 [Weather Bird Press] LUTES, Della Thompson (1867-1942). *Plum Pudding. Excerpted from The Country Kitchen*, 1936. [Pasadena, CA]: The Weather Bird Press, [1983]. *Food & Drink Series*, No. 6. Pamphlet. 6 1/4 x 4 1/16 inches. Un-paginated. [8] pp. VG illustration of "my mother" beating the ingredients in a bowl, series title on back cover; text clean, unmarked. Self-wraps, stitched, front cover printed within a mauve typographic border; binding square and tight, some light pencil notations from a previous owner on the (almost) blank p. [8]. BS821-007. Very Good.

\$ 45

FIRST EDITION, thus. Copyright information on the verso of the title page. The text of this little pamphlet in the Weather Bird Press *Food & Drink Series* tells how plum pudding was made in Della Lutes's household when she was a child. The recipe was read aloud (and printed here in full) by her father from an old newspaper whilst the mother prepared the dish. But this brief description does no justice to the beauty of the writing. Della Thompson Lutes was an American writer, editor, and expert on cooking and housekeeping. Her 1936 memoir and cookbook *The County Kitchen* (from which this excerpt is taken) won a National Book Award for Nonfiction. See: Wikipedia. REFERENCE: Butcher, "Checklist" in *Vance Gerry & The Weather Bird Press*, No. 63[6]; see: Gerry, *Twenty-five Years of the Weather Bird Press*, No. 48. 5 copies Worldcat.

45 [Weather Bird Press] ARDIZZONE, Edward (1900-1979). *On the Illustrating of Books. From The Private Libraries Association Quarterly, July, 1957*. Fallbrook, CA: The Weather Bird Press, 1986. Narrow 8vo. 8 1/2 x 4 9/16 inches. [x], (14 last blank) pp. Half-title, title-page vignette, 4 illustrations in the text; text clean, unmarked. Quarter black cloth, patterned paper over boards, printed paper front cover label, sewn head-bands, no dust-jacket; binding square and tight. SCARCE. SBRB921-001. Very Good.

\$ 300

LIMITED EDITION of 200 copies printed with Linotype Scotch on Rives buff wove paper, illustrations by Edward Ardizzone, bound by Bela Blau. "Unlike his contemporaries, Bawden, Freedman and Ravilious, Ardizzone was not touched by cubist influence and, by comparison, their sophisticated styles make his work appear to be almost naive or quant. Ardizzone's work is always warm with classicism and touches of Rowlandsson, and somehow seems familiar to us." From Vance Gerry's

Introduction. Edward Jeffrey Irving Ardizzone was an English painter, print-maker and war artist, and the author and illustrator of books, many of them for children. REFERENCE: Butcher, "Checklist," in *Vance Gerry & The Weather Bird Press*, No. 80.

46 [Weather Bird Press] POWELL, Lawrence Clark (1906-2001). *Madeleine. An Excerpt from The Blue Train with Stencil Illustrations by Vance Gerry.* Pasadena, CA: The Weatherbird Press, 1990. 8vo. 9 15/16 x 6 5/8 inches. [vi], (36 last blank) pp. Half-title, title page with a blue stenciled rule above the imprint (in *pochoir*, I imagine), head of text with typographic ornamental rules, 5 *pochoir* illustrations (3 full-page); text clean, unmarked. Plain white wrappers covered with Japanese paper wrappers with a printed paper front cover label, printed and *pochoir* illustrated dust-jacket with added acetate jacket cover; binding square and tight. Laid-in are: Weather Bird Press prospectus with price inked by Vance Gerry, an offer typed letter from Truepenny Books, Inc. offering this copy to a collector, SIGNED by Marie A. Rozier, and 2 typed / carbon-copy catalog sheets from Truepenny Books. SCARCE. GIL921-028. Fine.

\$ 450

LIMITED EDITION of 125 signed and numbered copies, this is number 88, SIGNED by Larry Powell on the colophon, printed by Patrick Reagh with Fournier types on Rives wove paper, bound by Bela Blau. Lawrence Clark Powell's first novel, *The Blue Train* was written in 1941, rewritten in 1966, and the final revisions were made in 1975. In 1977 the Capra Press published the book in a trade edition. Lawrence Clark Powell selected the Madeleine story for this special publication. Henry Miller wrote a letter to Powell in which he wrote of *The Blue Train*, this is "the first book by an American which give to these little, passing loves the proper frame, the proper fragrance ... it has a pagan, sophisticated quality which removes it from the sentimental or the immoral." From the Prospectus. REFERENCE: Butcher, "Checklist," in *Vance Gerry & The Weather Bird Press*, No. 90.

47 [Weather Bird Press] GERRY, Vance (1929-2005). *Twenty-five Years of the Weather Bird Press. At Various Locations but Under One Master: V. Gerry. With a Critical Introduction by Bunston Quayles (pseudo).* [Pasadena, CA]: The Weather Bird Press, 1993. 8vo. 10 1/4 x 6 3/4 inches. [Un-paginated]. [44] pp. [including the colophon and the last blank]. Half-title, title page printed in terra cotta and black inks, including a woodcut cityscape vignette, 13 illustrations in a variety of media including woodcuts and linocuts and a couple of which are sample title pages some color, 4 samples of various media included patterned papers and a color illustration from a miniature book, 2 plates - 1 with a *pochoir* illustration from Dan Strehl's *The Spanish Cook* which forms a conjugate stub upon which is mounted a folding plate which contains a large line drawing of disassembled hand-printing presses being restored by Ernest Lindner; text clean, unmarked. Quarter red leather, fawn-colored ribbed paper sides, spine titled in gilt, comes in the original slip case covered in ribbed paper, printed paper side label; binding square and tight, light rubbing to the head and tail of the spine, there is a stain at the fore-edge of the slip case and some very, very faint corresponding stains on the leather of the spine adjacent to the slip-case stain. BS821-004. SCARCE. Very Good.

\$ 400

LIMITED EDITION of “100 copies of which 20 are DE-LUXE, this is a DE-LUXE copy, number 8 of 20.” Colophon. Describes 86 items printed by Vance Gerry at his Peach Pit Press and his Weather Bird Press between 1967 and 1993. Printed with linotype Scotch type on Curtis Rag paper, bound by Mariana Blau. Entry number 77 of this volume is the description of this book; here Vance states that 125 copies were printed, which of course contradicts the colophon. “Accumulation of the press’ efforts, good and bad, presented for the edification of the dubious as well as the consolation of patrons and friends.” Vance Gerry, *Twenty-five Years*, No. 77. I do not think I have seen a regular copy of this title, bound in blue cloth spine. REFERENCES: Butcher, “Checklist” in *Vance Gerry and the Weather Bird Press*, No. 103; Gerry, *Twenty-five Years of the Weather Bird Press*, No. 77. Worldcat indicates 35 copies in institutions.

48 [Weather Bird Press] GERRY, Vance (1929-2005). *Weather Bird Nineteen. Newsletter of the Weather Bird Press, Spring, 2005*. Pasadena, CA: Printed & Published by Vance Gerry, The Weather Bird Press, 2005. Pamphlet. 9 x 6 inches. Un-paginated. [10] pp. Title-page vignette in brown, frontispiece from the *Art of the Bee* illustrated in colors in *pochoir* along with a page from the text, 4 additional illustrations, includes the final checklist of Water Bird Press publications; text clean, unmarked. Off-white printed card covers with a line drawing colored in *pochoir*, stitched; binding square and tight. SCARCE. II9213-001. Fine.

\$ 100

“Includes the final additions to the checklist of Weather Bird Press publications from 2001 to 2004 (with one from 1996). Many copies remained unsewn and undistributed.” Butcher. REFERENCE: Butcher, “Checklist” in *Vance Gerry & the Weather Bird Press*, No. 177.

49 [Weather Bird Press] 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. Full orange Oasis goatskin, spine titled in gilt, front and rear leather paste-downs, 1 of Vance Gerry’s patterned papers for the free end-leaves; binding square and tight. Housed in an orange cloth covered solander box with gilt-stamped leather spine label and leather lining inside the box covers. Inside the box are 1) a portfolio of 22 items of Weather Bird Press ephemera; several pieces of the printed ephemera arrived dog-eared during shipment; 2) a second portfolio with 15 facsimile pieces of correspondence between John Randle and Vance Gerry, October 12, 1990 - February 5, 2005 and an invitation to a gathering of friends to celebrate the live of Vance Gerry, Pasadena, 11 March 2005; and 3) a portfolio with a label entitled Jazz printed on the same paper as the included facsimile copy of Vance Gerry’s *Jazz Instruments: A Weather Bird Press*

Picture Portfolio (1 of 60 facsimiles produced for this publication) which includes a bifolium "Intro", and 11 folders each with the name of the instrument on the front cover and an imaginative *pochoir* illustration of the respective instrument. PW819-010. Some light shelf wear to the box. Very Good.

\$ 4,000

LIMITED EDITION of 235 copies, this is copy number 14, 1 of 40 "A" 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 "A" copies include 22 items of Weather Bird ephemera found in Vance's workshop after his death, a facsimile edition of Jazz Instruments, and a portfolio of 13 facsimiles of Vance's letters. The text of this volume is based on interviews Vance Gerry gave at the University of California, Los Angeles 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. 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.

50 WEBER, Francis J. (b. 1933). *Greatest Show on Earth*. [Mission Hills, CA]: El Camino Real Press, 2017. Miniature Book. 2 7/8 x 2 1/8 inches. [ii], 12, [4] pp. Half-title, frontispiece is a colorful Ringling Bros and Barnum & Bailey US Forever postage stamp, title page printed in 3 colors, red headpiece and rules at head of text, printer's device on colophon; text clean, unmarked. Full dark blue leather, front cover titled in gilt; binding square and tight. II821-003. Fine.

\$ 35

LIMITED EDITION of 200 copies, printed by Patrick Reagh and bound by Mariana Blau. Father Weber uses his fortuitous visit to the circus in 1946 or 1947 in Los Angeles as an opening to discuss the culture and history of circuses in general. 1 copy Worldcat.