

JOHN HOWELL
 *for Books*

John Howell for Books

Recent Acquisitions

May 16, 2023



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 27 recent acquisitions, mostly fine press items, published in places as disparate as Vienna, Austria, Verona, Italy, and Los Angeles, CA.

1 [Bird & Bull Press] BATES, Wesley W. *In Black & White: A Wood Engraver's Odyssey*. Newtown, PA: Bird & Bull Press, 2005. 4to. 10 1/2 x 7 5/8 inches. 74, [4] pp. Half-title, title page printed with red and black inks, title-page vignette, 31 examples of Bates' woodcut (1 printed with red ink, 1 folding in 4 colors); text clean, unmarked. Black cloth, printed paper front cover label with a Bates woodcut, red leather spine label titled in gilt, comes in the original slip case covered in red cloth; binding square and tight. Comes with 2 copies of the prospectus laid in. GIL123-008. Fine.

\$ 250

LIMITED FIRST EDITION of 140 copies, this is copy 17, printed on Zerkall Mouldmade Paper, composed in Dante types, bound by Campbell-Logan Bindery. From the prospectus: "This book records in words and illustrations Wesley Bates' journey from neophyte to master wood engraver. The stories he tells along the way and the engravings connected with them will be instructive and enjoyable to all those interested in the art of wood engraving. In addition to wood engraving, Bates' work as a professional illustrator includes the medium of scraper board, which produces an image that can appear to be a wood engraving. The process, which is probably unknown to most wood engraving enthusiasts is explained and a comparative example is included. Also included is a fold-out 4-color woodcut print which Bates made for a book published" by the Bird & Bull Press in 2001. Wesley Bates works full time as a printmaker and letterpress printer under the imprint West Meadow Press in Clifford Ontario. His wood engraved prints have been exhibited widely and are held in public and private collections in Canada, the United States, England, Ireland, Australia, Spain, Japan and China.

2 [Book Club of California] WAGENER, Richard (b. 1944). *The Sierra Nevada Suite. Thirty-one Wood Engravings by Richard Wagener*. San Francisco, CA: The Book Club of California, 2013. Series: *Book Club of California Publication*, No. 231. Tall 4to. 12 3/4 x 7 3/4 inches. Unpaginated. [66] pp. Title page with wood engraving vignette, 2-page introduction by Peter Koch "Richard Wagener's Mountains," 31 engravings of the Sierra Nevada mountains (2 folding); text clean, unmarked. Dark-blue cloth spine, green paper over boards, wood engraved vignette on front cover, printed paper spine label, original slip case with blue cloth top and bottom edges, covered with green paper boards and printed paper spine label on the slip case; binding square and tight. SBT423-002. Fine.

\$ 500

LIMITED EDITION of 308 numbered copies, this is copy number 81, SIGNED by Richard Wagener on the colophon, printed by Peter Koch with the assistance of Jonathan Gerken; 10 artist's proofs and 10 printer's proofs reserved. Engravings printed by Richard Wagener; Dante typeface, printed by Zerkall Büttenpapier, binding and slip case by John De Merritt Bookbinding. These images portray the stunning natural beauty of the Sierra Nevada mountain range. Richard Wagener grew up in southern California spending a lot of time in remote parts of the high desert and in the Sierra. He has a graduate degree from ArtCenter College of Design. Wagener has

been engraving wood for more than forty years. In 2006, he established his own imprint, Mixolydian Editions to publish his own fine press editions.

3 [Cirrus Editions] DAVIS, Bruce (1952-1998). *Made in L.A. The Prints of Cirrus Editions*. (Los Angeles, CA): Los Angeles County Museum of Art, (1995). 4to. 12 x 9 1/8 inches. 368 pp. Illustrated throughout with color and black-and-white photographs, list of printers; text clean, unmarked, edges of pages lightly toned as is common with such glossy stock paper. White cloth titled in blue, dust-jacket in archival mylar; binding square and tight, jacket with light soiling. INSCRIBED "To Chris Wyatt, from Jean Milant, '96." VR1115-012. Very Good.

\$ 35

FIRST EDITION of this volume published in conjunction with the exhibition *Made in L, A.; The Prints of Cirrus Editions*, organized by the Los Angeles County Museum of Art and held there October 19, 1995 - January 14, 1996. Bruce Davis was curator of prints and drawings at the Los Angeles County Museum of Art. Cirrus Gallery & Cirrus Editions Ltd. was founded by Jean Robert Milant (b. 1943) in 1970, creating and presenting groundbreaking prints and seminal exhibitions of painting, sculpture, installation, performance, video and new media. In its early years Cirrus worked with now legendary artists such as John Baldessari, Chris Burden, Via Clemens, Guy de Cointet, Ed Moses, Bruce Nauman, Ed Ruscha, and Barbara T. Smith.

4 CLARY, William Webb (1888-1971). *Fifty Years of Book Collecting*. Los Angeles, CA: The Zamorano Club, 1962. 8vo. 9 5/8 x 6 1/4 inches. [iv], 49 pp. 9 black-and-white illustrations (3 double-page) of material in Clary's collection; text clean, unmarked. Brown cloth spine titled in gilt, gray paper over boards; binding square and tight, minor rubbing, lower corner with a fleck of paper dislodged. 782-229-002. Very Good.

\$ 25

FIRST EDITION, printed in Linotype Aldus by Grant Dahlstrom. William Webb Clary was an American lawyer and academic. He was a partner in O'Melveny & Myers and was involved with the administration of the Claremont College consortium, insuring a stint as an acting president of Claremont University College, later renamed Claremont Graduate University. Of this book, Clary remarks: "The following was given as a talk before the Zamorano Club at a meeting held May 27, 1961, in the library of my home in Pasadena, California. A number of bibliographical and other details have been added which I hope will aid in rounding out the talk but which do not change its substance in any way. I am grateful to the Zamorano Club for publishing what is probably the nearest thing to an autobiography that I will ever attempt."

5 [Dahlstrom] BROWN, Philip S. (d. 1995) et al. *Grant Dahlstrom, Master Printer. A Tribute on his 75th Birthday*. Los Angeles, CA: The New Ampersand Press, 1977. 8vo. 9 5/8 x 6 5/8 inches. [viii], 36, [2] pp. Half-title, black-and-white photographic frontispiece portrait of Dahlstrom tipped-in, title page printed in red and black inks with ampersand vignette; text clean,

unmarked. Black cloth spine, patterned paper over boards, printed paper spine label; binding square and tight, some light spotting to cloth at spine. 782-229-003. Very Good.

\$ 40

LIMITED EDITION of 300 copies printed by Vance Gerry at the Weatherbird Press in Linotype Janson on Warren's Olde Style wove paper, bound by Kater-Crafts Bookbinders. Contents include: "Grant Dahlstrom: A Career in Context," by Roby Wentz; "Dahlstrom: The Man of the World," by Philip S. Brown; "Ink is Thicker than Water," by John Dreyfus; "G. D.," by Ward Ritchie; "On Quiet Typography," by Hermann Zapf; and "Grant Dahlstrom at Seventy-five," by Jake Zeitlin. Copy right page states that this book was published for the Rounce & Coffin Club by Dawson's book shop and Zeitlin & Ver Brugge. Vance Gerry writes "The ex-Dahlstrom apprentice bore the weight of printing his master's tributes by cagily playing down any suggestion of typographical excess, including printing the cover paper gray on gray." *Twenty-five Years*, No. 31a. REFERENCES: Butcher, "Checklist" in *Vance Gerry and the Weather Bird Press*, No. 2a; Gerry, *Twenty-five Years of the Weather Bird Press*, No. 31a.

6 [Press of Muir Dawson] WILLS, Mrs. E. M. [i.e. WILLS, Elizabeth Maria Bonney] (d. 1892). *Ode Sung at San Francisco, October 29, 1850, At the Celebration on Hearing of the Admission of California into the Union as a State.* [Los Angeles, CA]: The Press of Muir Dawson, 1947. 4to. 9 3/8 x 8 inches. Unpaginated. [8] pp. Foreword by Glen Dawson; text clean, unmarked. Printed wrappers, stitched; binding square and tight, wrappers with a variety of wear, like a bumped top corner, but still a nice exemplar of a scarce item. Pencil notation in the gutter at the last page of the text block reads: "1948 gift of the printer." SCARCE. BMR423-001. Good.

\$ 100

FIRST EDITION, thus. Sung to the tune Star Spangled Banner. This poem was printed contemporarily as a broadside in San Francisco a couple of times. Foreword by Glen Dawson provides all the historical context then known for the people involved and the occasion of the presentation of the *Ode* in 1850. Elizabeth Wills was from an old New England family; she spent her childhood in Louisiana and New Hampshire. SCARCE: only one copy found for a comparable price, John Howell books offered one for \$100 in 1979; that offer included a broadside printed by the San Francisco Picayune Print in 1850. REFERENCE: Works Progress Administration, Northern California, San Francisco, *A San Francisco Songster*, p. 92.

7 [Dawson's Book Shop, Rancho Topanga Malibu Sequit] ROBINSON, William Wilcox (1891-1972) and POWELL, Lawrence Clark (1906-2001). *I. Rancho Topanga Malibu Sequit: An Historical Approach by W. W. Robinson. II. Personal Considerations: Essays by Lawrence Clark Powell. Illustrations by Irene Robinson.* Los Angeles, CA: Dawson's Book Shop, 1958. Tall 8vo. 10 3/8 x 7 1/2 inches. [vi], 86, [2] pp. Half-title, title page printed in red and black with color vignette, double-page color map of The Malibu, each

chapter with a color headpiece, with black-and-white and color illustrations in the text and as tailpieces, printer's device on the colophon; text clean, unmarked, upper corner of double-page map with some dog-earring. Quarter tan cloth, patterned paper over boards, printed paper spine label, clear plastic dust-jacket; binding square and tight, light dust-soiling to top edge of text block, top edge of boards with a few small spots. SIGNED on the colophon by the following: Saul Marks, Lillian Marks, Irene Robinson, W. W. Robinson, Lawrence Clark Powell, and Glen Dawson. SBT423-003. Very Good.

\$ 750

LIMITED EDITION of 320 copies printed at the Plantin Press, this is copy number 202. Printed by Saul and Lillian Marks at the Plantin Press, binding designed by Saul Marks and executed by the Silverlake Bindery [Ward Ritchie]. Not only does this volume contain W. W. Robinson's account of Rancho Topanga Malibu Sequit and those who succeeded to the property, but it is also considered one of the Plantin Press's finest productions. The rancho was a 13,316-acre Spanish land grant in the Santa Monica Mountains and the adjacent coast of the Pacific Ocean. It was given to José Bartolomé Tapia by Spanish Governor José Joaquín de Arrillaga in 1804. Tapia was the elder son of Felipe Santiago Tapia, a soldier in the De Anza Expedition of 1775. In 1848 Tapia's wife sold the rancho to her grandson-in-law, Leon Victor Prudhomme, who was unable to document the Tapia title to the land and his claim was rejected under the Land Act of 1851. In 1891, the rancho was sold to Boston and Los Angeles businessman Frederick Hastings Rindge. The text also includes Powell's thoughts on Malibu in the 1950s with his personal recollections as a Malibu resident. REFERENCE: Harmsen and Tabor, *The Plantin Press*, No. 151.

8 [Heavenly Monkey] STOCKTON, Frank Richard (1834-1902). *The Lady, or the Tiger?* and *The Discourager of Hesitancy*. Vancouver, BC, Canada: Heavenly Monkey, 2022. 8vo; two stories bound *tête-bêche*. 9 1/4 x 6 1/4 inches. [iv], (11); [iv], (11) pp. Each tale with a multi-color frontispiece by Walter Bachinski, along with 19 single-color illustrations at the head of each text-page, title pages printed in 2 colors; text clean unmarked. Yellow-orange cloth spine, black paper over boards, one side with a stamped pattern and the other side with gilt-stamped pattern, painted end-papers, comes in black-paper-covered slip case with printed paper spine label; binding square and tight. SIGNED by Walter Bachinski on the colophon. HM323-001. Fine.

\$ 750

LIMITED EDITION of 30 numbered copies (six reserved hors commerce), this is number 9, SIGNED by the artist on the colophon. Set in Weiss and American Until types printed on dampened Barcham Green Canterbury handmade paper. "Frank Richard Stockton was an American writer and humorist, best known today for a series of innovative children's fairy tales that were widely popular during the last decades of the nineteenth century. His most famous fable, "The Lady, or the Tiger?", is about a man sentenced to an unusual punishment for having a romance with a king's believe daughter. Taken to the public arena, he is faced with two doors, behind one of which is a hungry tiger that will devour him. Behind the other is a beautiful lady-in-waiting,

whom he will have to marry, if he opens that door. While the crowd waits anxiously for his decision, he sees the princess among the spectators, who points him to the door on the right. The lover starts to open the door and ... the story end abruptly there. Did the princess save her love by pointing to the door leading to the lady-in-waiting, or did she prefer to see her lover die rather than see him marry someone else? That quandary has made the story a staple in English classes in American schools, especially since Stockton was careful never to hint at what he thought the ending would be.” He also wrote a sequel to the story, “The Discourager of Hesitancy.” Wikipedia. Both short stories are included here. Walter Bachinski (b. 1939) is a Canadian artist who received a degree at the University of Iowa; he subsequently was a teacher at the University of Guelph from 1970 to 1994. Currently works exclusively in his studio in Shanty Bay, Ontario, where he works on book projects, pastel, prints, and sculpture.

9 HEYECK, Robin. *Marbling at the Heyeck Press.* Woodside, CA: (The Heyeck Press), 1986. 4to. 10 3/4 x 8 1/8 inches. 65, [3] pp. Marbled paper sample frontispiece with tissue guard, 28 paper samples tipped-in (most with tissue guards, a few without which have some faint offsetting); text clean, unmarked. Quarter grey morocco, suminagashi marbled paper over boards, spine titled in gilt, slip case; binding square and tight. Laid in are 3 bits of correspondence from Robin Heyeck to Jim Lorson of Lorson’s Books and Prints of Fullerton, CA. 1) is a post card, typed, and SIGNED by Robin Heyeck dated January 11, 1987 in which Heyeck discusses the production of this book and how other titles she produced moved within the book trade. 2) blank card made with marbled paper with autograph note, SIGNED from Heyeck to Lorson dated February 2, 1992, thanks Lorson for his support and mentions Muir Dawson; and 3) Another bifold card with marbled paper, the card is printed with the year 2007 and is simply SIGNED “Robin.” 785-36-001. Fine.

\$ 1,000

LIMITED EDITION of 150 copies, the colophon of this unnumbered BINDER’S copy reads “this copy was printed for Hans Schuberth,” and includes the following inscription by Robin Heyeck: “With love and gratitude for your friendship and help over the years. Robin, 6-26-89.” “Marbling at The Heyeck Press was designed, hand set, printed, and marbled by Robin Heyeck to celebrate the Tenth Anniversary of the Press. Printed on Barcham Green’s Langley paper, using Centaur and Arrighi types, binding by the Schuberth Bookbindery. This volume was published to commemorate the first 10 years of the Heyeck Press, which produces fine limited edition books printed on dampened handmade paper. 65 copies Worldcat. 0940592207.

10 JONES, Tessie (1886-1967). *Bagatelles. Illustrations by Robert Bonfils.* Paris: (Maurice Darantiere), 1926. Small 4to. 8 7/8 x 6 1/2 inches. (64) pp. Half-title, 11 color pochoir head-pieces to 11 literary pieces with 8 smaller pochoir tail-pieces of flowers; text clean, unmarked. Plain stiff-wrappers with a fold-over jacket with a pochoir illustration of a bouquet of flowers, clear mylar jacket; binding square and tight, original jacket rubbed. Laid-in is Miss Tessie Jones’ calling card with

ms. note and dated Christmas 1926 and a 3-page ALS from Miss Jones on 2305 Park Avenue, Minneapolis letterhead. GIL123-009. Very Good.

\$ 500

LIMITED EDITION of 100 numbered copies, this is number 14, printed in Dijon by H. P. Roche for Maurice Darantiere. A bagatelle is a short literary piece in light style, or literally, “a little thing without too much importance or value.” This book consists of 11 pieces by Tessie Jones on a variety of topics. Tessie was the eldest child of Herschel V. Jones (1861-1928) who grew up on a farm, dropped out of high school, but became a newspaper publisher, though which means he became a wealthy man. Herschel Jones was an important American book and art collector who sold several important book collections, including Americana material. Tessie and her father gifted several important collections to the Minneapolis Institute of Arts, the Minneapolis School of Art, and the JP Morgan Library. Included in this volume is a bagatelle “On Collecting,” which discusses the frustrations of living with an obsessive collector such as her father, who routinely accumulated and dispersed important collections of books and art. Included with this copy of *Bagatelles*, is a calling card of Tessie Jones marked “To Edith Brooks,” and dated Christmas 1926. Also included is an autograph letter (3 pages) from Miss Jones to an un-named recipient (but likely Edith Brooks?). In it, Miss Jones gossips about family, residences, and writes a paragraph about the production of *Bagatelles*, explaining why the book was not available for distribution at Christmas 1926, for which the book was intended to be sent to friends. Robert Bonfils (1886-1971) was a French illustrator, painter and designer. Bonfils was born in Paris and studied at the École Germain Pilon and the École National Supérieure des Arts Décoratifs, and the École des Beaux Arts. He showed his works regularly at many Paris venues beginning in 1909 and was one of the organizers of the 1925 International Exposition of Modern Industrial and Decorative Arts in Paris. He was created Chevalier de la Légion d’Honneur in 1926. 8 copies Worldcat.

11 [Laguna Verde Imprenta, Paul Landacre]. *This Body I Wear...* [Laguna Beach, CA: Laguna Verde Imprenta, 1976.] Broadside. 9 7/8 x 5 7/8 inches. [2] pp. Includes a Paul Landacre wood engraving, printed on Wookey Hole cream laid paper; very minor creasing to paper. 782-338-004. Very Good.

\$ 95

LIMITED EDITION of 200 copies printed with Carolus type. “This was a small broadside printed with a wood engraving by my friend the late Paul Landacre. It was done for an edition of Brett Harte’s ‘How Christmas Came to Simpson’s Bar’ which I had printed several years earlier. The broadside was originally done as a keepsake for the joint meeting of the Roxburghe Club of San Francisco and the Zamorano Club of Los Angeles in 1976.” Ritchie. Paul Hambleton Landacre (1893-1963) was an active participant in the cultural flowering of interwar Los Angeles, described by Jake

Zeitlin as a ‘small Renaissance, Southern California style.’ (Wikipedia). Landcare’s contributions were his ‘artistic innovations and technical virtuosity’ in the art of wood engraving (see Wikipedia). REFERENCE: Ritchie, *Laguna Verde Imprenta*, wr3.

12 RITCHIE, Ward (1906-1996). *Laguna Verde Imprenta, 1975-1987*. [Laguna Beach, CA: Laguna Verde Imprenta, 1987]. 4to. 10 1/2 x 8 inches. Unpaginated. [68] pp. Half-title, 3-color design on title page, many designs and illustrations in a variety of colors throughout the text show what was used in many of the titles produced during the period, printer’s device on the colophon; text clean, unmarked. Quarter red morocco, design in red on front cover, gilt-titling on red leather on front cover, comes in the original black-paper-covered slip case; binding square and tight. SIGNED by Ward Ritchie on the colophon. Bookplate of “The Weather Bird Press, Vance Gerry” on the front paste-down. Laid-in is wr28, “Indulge Yourselves” which serves as an errata slip. 782-344-001. Fine.

\$ 3,000

FIRST EDITION, LIMITED to 75 copies using hand-set types and printed on an Albion hand press by Ward Ritchie, and SIGNED by the author on the colophon. This bibliography lists the 27 books, pamphlets and broadsides produced by Ward Ritchie after his retirement to Laguna Beach, CA, where he printed on an Albion Hand Press. REFERENCE: Ritchie, *Laguna Verde Imprenta*, wr27.

13 [Leaf Book] LEHMANN-HAUPT, Hellmut (1903-1992) and **McCURRY, Charles** (1943-1980). *Two Essays on the Decretum of Gratian. Together with an Original Leaf Printed on Vellum by Peter Schoeffer at Mainz in 1472*. Los Angeles, CA: Zeitlin & Ver Brugge; San Francisco, CA: Bernard M. Rosenthal, Inc., 1971. Folio. 19 1/2 x 13 1/2 inches. Unpaginated. [18] pp. Half-title, leaf with flaps and tissue guard holds the vellum leaf, text and title page printed in red and black inks with a red Peter Schoeffer printer’s device on title page, facsimile of the colophon of the 1472 edition of the Decretum, Plantin Press printer’s device on colophon; text un-marked with minor finger soil in the outer margins of a couple of pages. Vellum spine, marbled paper sides, vellum tips, vellum spine label titled in gilt, comes in the original slip case; binding square and tight, slip case with rubbing and light soiling, seams starting at the opening of the slip case. BRW423-001. Very Good.

\$ 2,750

FIRST EDITION, LIMITED to 193 copies, this is number 162, printed by the Plantin Press of Saul and Lillian Marks, binding by Max Adjarian of Malibu. Peter Schoeffer (1425-1503) was a German scribe who worked with Johannes Gutenberg to develop moveable types. Schoeffer became the business partner of Johannes Fust (1400-1466), the investor in Gutenberg’s project who sued for control of the press and types in Mainz after Gutenberg failed to provide a return on Fust’s investment. Lehmann-Haupt’s essay reviews what is known of Schoeffer’s career and the creation of the 1462 Bible type which was used to print *The Decretum of Gratian*. McCurry’s essay discusses biographical information on Gratian, the sources of *The Decretum*, its history and importance. McCurry died before finishing his dissertation at Yale University.

“*The Decretum of Gratian* stands out among leaf books with respect to the print quality of its leaf. It is not the only leaf book to contain a leaf printed on vellum. Others include special copies of A. W. Pollard’s *Cobden-Sanderson and the Doves Press* (checklist 41); Martin Hutner’s *Making of the Book of Common Prayer of 1928* (cat. 38); and Richard Bigus’s *Mystique of Vellum* (1984), which includes a leaf printed on vellum by the author. But that included in *The Decretum of Gratian* is a fifteenth- rather than a twentieth-century leaf, and for most purchasers, this leaf book represents the only chance for them to own an actual example of a vellum leaf from an incunable.” De Hamel and Silver, p. 90. REFERENCES: De Hamel and Silver, *Disbound and Dispersed*, Catalog No. 31; Checklist No. 157; Harmsen and Tabor, *The Plantin Press*, No. 341; Rounce & Coffin Club, *Western Books*, No. 40.

14 [Offizin am Wolfersberg] BURNS, Robert (1759-1796). *Auld Lang Syne. Die Alte Gute Zeit*. Vienna: Offizin am Wolfersberg, 2021. Oblong Miniature Book. 2 1/4 x 3 inches. Unpaginated. [34] pp. Frontispiece water-color illustration, text in English and German with title page printed in red and black inks, 3 water-color illustrations; text clean, unmarked. Limp vellum binding made without glue, made from a hand-written eighteenth-century vellum document with tongue and slot closures with slots on both sides of the covers, stitched spine with a small bead pull, all edges painted and gilt, housed in a paste-paper-covered slip case with the opening of the slip case covered with a small strip of vellum manuscript; binding square and tight. Small bifold laid-in the slip case is like a colophon with production details. GA323-001. Fine.

\$ 750

LIMITED EDITION of 10 copies, this is number 2, the text is taken from Beethoven’s 12 Scottish Songs, WoO 156, Illustrations by Philipp Stastny. Contains both the English version of Burns’ famous poem, alongside a German translation by George Pert. Printed in 6- and 8-point Linotype on Echt-Bütten Ingress paper by Karl Wohnude, a private printer from lower Austria. 4 original water-colors painted by Philip Stastny, formerly of St. Stephen’s Cathedral, Vienna. The binding was made from an old notary document from the eighteenth century, as are the end sheets and the opening of the slip case. Herbert Hüpfel’s Offizin am Wolfersberg has published two miniature books. The first, *Wo? Fünf Blumen-Haiku. Where? Five Flower-Haiku*, was the winner of the Miniature Book Society 2020 Miniature Book Competition. In both cases, Herbert Hüpfel has brought together various artists, printers, and he does the bindings for his small editions (10 copies) of highly evocative and charming miniature books. Of *Auld Lang Syne. Die Alte Gute Zeit*, I can make available copies numbered 2, 3 (the slip case of copy 3 is covered in vellum manuscript as opposed to the paste-paper), 5, 6, 7, 9, and one out of sequence.

15 [Plain Wrapper Press] ZAHRADKA, Miroslav (b. 1931). *Le Streghetto: Testo e Cinque Linoleografie di Mirek. Versione Inglese di Gabriel*. Verona, Italy: Plain Wrapper Press, 1972. Portfolio. The work consists of 7 paper folders (title page, colophon and 5 poems

each poem with a linocut illustration). The folders measure approximately 7 3/4 x 8 5/8 inches. The portfolio measures 7 7/8 x 8 15/16 inches. The sheets in this portfolio are printed on C. M. Fabriano paper that was hand tinted by the printer and the artist; text clean, unmarked. The portfolio is essentially a chemise with fore-edge silk-ribbon ties, the boards are covered with marbled paper created by Bonnie Walker. This all comes in a folding drop-back box which measures 7 7/8 x 9 inches. The box is covered in navy book cloth and perhaps is not original to the production of this work, as I do not see it called for in *Fantasies and Hard Knocks*. SIGNED by the artist on 4 of the folders. GIL123-006. Very Good.

\$ 400

LIMITED EDITION of 81 copies, this is number 32. This work consists of 5 short prose pieces in Italian by Mirek with English translations by Gabriel Rummonds, and include 5 multicolor linocuts by the artist Mirek (Miroslav Zahradka). *Le Streghetto* means "Little Witches" in Italian. This work combines the humorous text about little witches written by Miroslav Zahradka with his multicolor linocuts of scantily dressed young women. Mirek was an imaginative painter and an illustrator of children's books. This work is a children's book for adults, and Rummonds made his English translations a bit more off-color than the original Italian text. This is the sixth production of the Plain Wrapper Press as documented in Rummonds' *Fantasies*. REFERENCE: Rummonds, *Fantasies and Hard Knocks*, pp. 212-221.

16 [Plain Wrapper Press] GILL, Brendan (1914-1997). *Woings: Five Poems by Brendan Gill*. (Verona, Italy): Plain Wrapper Press, (1980). 4to. 11 1/4 x 9 inches. (8) pp. Title page with a leaf ornament in brown cut by Fulvio Testa, poem headings also in brown; text clean, unmarked. Patterned paper over boards designed by Fulvio Testa which were screen-printed by Gino Berardenelli; binding square and tight, no dust-jacket as issued. Errata sheet laid in at the rear. GIL123-003. Fine.

\$ 400

LIMITED EDITION to 155 numbered copies, this is number 63, SIGNED by Brendan Gill on the colophon. Contains 5 poems by Brendan Gill - "Easter" was first published in *Harper's Magazine*; "In Wicklow" and "Voices" were first published in *The New Yorker*; "Ferragosto" and "Norfolk" were written especially for this volume. Brendan Gill was an American journalist. He wrote for *The New Yorker* for more than 60 years. Gill also contributed film criticism for *Film Comment*, wrote about design and architecture for *Architectural Digest* and wrote fifteen books, including a popular book about his time at *The New Yorker* magazine. See: Wikipedia. REFERENCE: Rummonds, *Fantasies and Hard Knocks*, pp. 508-518.

17 [Plain Wrapper Press] LAINEZ, Manuel Mujica (1910-1984). *Cantata di Bomarzo, Traduzione di Francesco Tentori Montalto*. (Verona, Italy: Plain Wrapper Press, 1981). Series: *Plain Wrapper Press Keepsake: Otto*. 4to. 11 x 8 inches. Unpaginated. [12] pp. Title page and text printed in black and red inks; text clean, unmarked. Printed paper wrappers, stitched; binding square and tight. GIL123-004. Fine.

\$125

LIMITED EDITION of 130 copies, this copy is out of sequence, translated from Spanish to Italian by Francesco Tentori Montalto, handset in Spectrum types on Wookey Hole paper. This Italian edition of Manuel Mujica Lainez's libretto that consists of three narratives and three cantos originally composed in Spanish. It was produced as a Keepsake for Italian collectors of Plain Wrapper Press editions. Manuel Mujica Lainez was an Argentine novelist, essayist and art critic. Between 1962 and 1974, Lainez issued a cycle of historical fantasy novels - *Bomarzo* (1962); *El Unicornio* (1965); and *El Laberinto* (1974). Bomarzo concerns the morally and physically deformed Pier Francisco Orsini, Duke of Bomarzo. Lainez adapted the work into an opera libretto set by Alberto Ginastera. It premiered in Washington, DC, in 1967. The Plain Wrapper Press issued an illustrated edition in Spanish in 1981, but this keepsake is not illustrated. REFERENCE: Rummonds, *Fantasies and Hard Knocks*, pp. 508-518.

18 [Plain Wrapper Press] RUMMONDS, Richard-Gabriel (b. 1931), compiler. *Seven Aspects of Solitude: A Miscellany by Gabriel Rummonds*. (Cottondale, AL: Plain Wrapper Press, 1988). 4to. 10 3/8 x 7 1/2 inches. Unpaginated. [16] pp. "Chi Sono" [who am I] is printed in gold ink on page [13]. Vertically ribbed printed wrappers, stitched, printed dust-jacket of the same paper; binding square and tight. Includes the change of address card and letter dated November 1988, this copy of the letter with an ANS from Gabriel Rummonds to collector Ben Jones; these two pieces are called for in *Fantasies and Hard Knocks*. GIL123-005. Fine.

\$ 200

LIMITED EDITION of 275 copies of the LAST PUBLICATION OF THE PLAIN WRAPPER PRESS. *Seven Aspects of Solitude* contains an excerpt from a letter written from Japan in 1957 and six poems written over a period of twenty-two years, plus a line of graffiti of anonymous origin which I first saw sprayed on a Roman bridge, the Ponte Pietra, in Verona in 1973. Each of these contains a similar, but individually poignant, aspect of solitude.... The poems belong to diverse periods - each seemingly unconnected, but in actuality, loosely joined together by their emotional intensity and mood." Rummonds, *Fantasies*, p. 668. REFERENCE: Rummonds, *Fantasies and Hard Knocks*, pp. 666-677.

19 THOMAS, Peter (b. 1954) and **THOMAS, Donna** (b. 1957), **LOWDERMILK, Susan** (b. 1963) and **THRAMS, Andie** (b. 1952). *Hope?* Santa Cruz, CA: Peter and Donna Thomas, et al, 2022. 12 artists books, described below, are housed in a wooden reliquary. The reliquary measures 13 x 8.5 x 7 inches. Books, made of handmade and commercial paper using woodcut, linoleum cut, pressure print, photogram, letterpress, digital printing, watercolor, gouache, and ink painting; other materials include brass, wood, wildfire charcoal and ash, as described below. SIGNED by the 4 artists on the colophon. TPK1122-001. Fine.

\$ 3,400

LIMITED EDITION of 32 copies. *Hope?* is a collaborative art project created by Susan Lowdermilk, Donna Thomas, Peter Thomas, and Andie Thrans. Through field work in recently burned and still green forests in Oregon and California, the artists investigated the complex topics of tree mortality, catastrophic wildfire, and climate change. The artists created this reliquary of artists' books and artifacts to bear witness to the devastation of western forests and share their discoveries as they grappled with what they learned and pondered the question of hope at this pivotal moment in the Anthropocene epoch. The reliquary was made by Taylor Millar, a woodworker from Lagunitas, California. The reliquary is made of repurposed Douglas fir and locally sourced coast redwood. The title is hand-stamped on brass attached to the base of the structure. The colophon for the project is mounted inside the center shelf in the reliquary and is SIGNED by all four artists.

20 WAGENER, Richard (b. 1944), illustrator and **LONEY, Alan** (b. 1940), poet. *Loom*. Gig Harbor, WA: Nawakum Press; Petaluma, CA: Mixolydian Editions, 2014. Folio. 13 7/16 x 8 15/16 inches. Unpaginated. [40] pp. 16 two-color wood engravings printed by Richard Wagener on his Vandercook proof press with poetic text on facing pages; text clean, unmarked. Unique design binding by Coleen Curry in hand-dyed calf leather with flexible covers, the text sewn "montage sur onglets" (i.e. on guards), fabric onlays on the covers, embossed suede doublers, leather end bands, natural edges, blind-stamped spine label, housed in a blue-cloth covered clamshell box with leather spine label as on the binding; binding square and tight. From a private collection. With the original prospectus. SIGNED by Richard Wagener and Alan Loney on the colophon. ON1022-001. Fine.

\$ 5,000

LIMITED EDITION, out of print, of 46 copies, including 16 Deluxe Copies with paper chemise holding one of the 15 prints bound by Timothy Barrett, 30 slipcased copies bound by Timothy Barrett at the University of Iowa Center for the Book, this is one of 10 copies *hors de commerce*, out of series, and with a special design binding by Coleen Curry. Book design by David Pascoe of Nawakum Press in collaboration with Richard Wagener of Mixolydian Editions for the artwork. Patrick Reagh typeset and cast the Monotype Janson 401 and printed the text in Sebastopol, CA. Beginning with a simple question, "how many threads does it take to make a weaving?" Richard Wagener drew and the carved on the surface of ingrain wood blocks with a wood engraver's burin. Wagener's illustrations honor the elegant simplicity and faulty of the loom and its 5,000-year history. Alan Loney was asked to respond to this series of engravings; his work is a entire series of poetic images asking deep questions of connection and exploring the thread of life itself.

Loom won the 2016 Carl Hertzog Award of Excellence in Book Design and is now out of print. The Carl Hertzog Award for Excellence in Book Design is awarded annually by the Friends of the University Library of the University of Texas at El

Paso. The award was created to acknowledge the art of fine printing, encourage work by new and established artisans, and honor the craftsmanship as well as the visual and physical elements of books. The field of entries in 2016 was 47 books submitted.

Coleen Curry bound her first book with Tina Muira in 2004. She received her Diploma in Fine Binding from the American Academy of Bookbinding (AAB) in 2009. She is past President of the Hand Bookbinders of California and currently the Vice Chair of the San Francisco Center for the Book. Curry's work is held in private and public collections, including at the Boston Athenaeum and the Bancroft Library. She exhibits internationally and has won a number of awards for her work, which crafts technically evocative bindings that aim to provide visual, sensual, and tactile experiences.

21 [Weather Bird Press] BRETT, Dorothy Eugenie (1883-1977), LAWRENCE, Frieda (1879-1956) and LUHAN, Mabel Dodge (1879-1962). *Some Letters Concerning D. H. Lawrence, From Mabel Dodge Luhan, Dorothy Brett, and Frieda Lawrence to Eliot Fay.* Fallbrook, CA: The Weather Bird Press, 1978. Pamphlet. 8 1/4 x 5 5/8 inches. [iv], 12, [4] pp. Half title, frontispiece portrait of Lawrence in red; text clean, unmarked. Red cloth over flexible boards, Printed paper front cover label; binding square and tight, small bump on lower corner of text block, small bump at head of rear board. 782-241-001. Very Good.

\$ 50

LIMITED EDITION of 200 copies. These letters belonged to Eliot Fay (1902-1954), was a professor of Romance languages at Cornell University. In preparation to write his book about D. H. Lawrence, *Lorenzo in Search of the Sun* (1953), Fay corresponded with these three women who were close to D. H. Lawrence in his later years. Eliot Fay's wife was Vance Gerry's Aunt. Vance Gerry writes: "An aunt offered these letters concerning *Lorenzo in Search of the Sun*, her late husband Eliot Fay's book. The press, apprised that there can never be enough *Lorenziana*, published the letters. Be they of marginal interest the project was, nevertheless, fulfilling. Printed on the Miele Vertical." *Twenty-five Years*. Dorothy Brett was an Anglo-American painter. She was born into an aristocratic British family, and studied at the Slade School of Art, where she associated with the Bloomsbury group, including D. H. Lawrence. Lawrence invited Brett to Taos New Mexico, where she moved in 1924. She remained there for the rest of her life, becoming an American citizen in 1938. Emma Maria Frieda Johanna Frelin, Baroness von Richtofen was the wife of D. H. Lawrence who was also a writer, and translator of German-language literature into English. Beginning in 1930, Frieda moved to New Mexico where she lived on a ranch with her third husband, Angelo Ravagli. Mabel Dodge Luhan was a wealthy American patron of the arts, who was particularly associated with the Taos art colony. REFERENCES:

Butcher, "Checklist," in *Vance Gerry and the Weather Bird Press*, No. 45; Gerry, *Twenty-five Years of the Weather Bird Press*, No. 36.

22 [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, sewn head-bands, spine titled in gilt, dust-jacket in archival mylar; binding square and tight, light shelf wear and toning to jacket. SCARCE. LG223-001. Very Good.

\$ 250

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 Rowlandson, 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. REFERENCES: Butcher, "Checklist," in *Vance Gerry & The Weather Bird Press*, No. 80; Gerry, *Twenty-five Years*, No. 63.

23 [Weather Bird Press] RITCHIE, Ward (1905-1996). *A Southland Bohemia: The Arroyo Seco Colony as the Century Begins*. Pasadena, CA: Published by Vance Gerry, A Weather Bird Press Book, 1996. 8vo. 8 3/8 x 5 1/2 inches. (28) pp. Half-title, black-and-white photographic frontispiece, introduction by Glen Dawson, double-page "Map of the Southland Bohemia" signed by Vance Gerry in the plate; text clean, unmarked. Dark green wrappers, printed paper front cover label, text block stitched, wrappers perfect bound; binding square and tight. BHL423-001. Fine.

\$ 125

LIMITED EDITION of 200 copies, digitally typeset by Pall Bohne, electrostatically reproduced on wove paper, binding by Mariana Blau. Contains the text of a talk given by Ward Ritchie and Gloria Stuart at the Southwest Museum Library in Los Angeles, October 1, 1995. Ward Ritchie was an active member of the Southland Bohemia in the 1930s. REFERENCE: Butcher, "Checklist," in *Vance Gerry & The Weather Bird Press*, No. 110.

24 [Weather Bird Press] JONES, Louise Seymour. *The Heart of a Bee. An excerpt from Put A Feather In Your Hat*. Pasadena, CA: The Weather Bird Press, 2004. 12mo. 7 x 5 3/8 inches. (20) pp. Half-title, title page within a typographic border, list of authors mentioned in the text; text clean, unmarked. Burgundy cloth spine, patterned paper over boards, spine title in gilt, dust-jacket with woodcut bee-hive illustration in archival mylar; binding square and tight. SIGNED by Vance Gerry on the colophon. SCARCE in the market. 782-241-004. Fine.

\$ 150

LIMITED EDITION of 50 copies, SIGNED by Vance Gerry at the colophon, Linotype Caslon, bound by Mariana Blau, wove machine-made paper. Ward Ritchie originally printed *Put A Feather In Your Hat* in 1938. Louise Jones was a local southern California character whose *Put A Feather In Your Hat* was sub-titled light garden reading. REFERENCE: Butcher, "Checklist," in *Vance Gerry & The Weather Bird Press*, No. 175.

25 [Whittington Press] SCHMOLLER, Hans Peter (1916-1985). "An Italian Paperchase: The Decorated Papers of Flavia Farina Cini, Pia Vitali, and Eleonora der Conti Gallo," In: *Matrix*, Number 5, Winter 1985, pp. 1-14. **WITH: DREYFUS, John Gustave** (1918-2002). "The Curwen Press Collection in Cambridge University Library," pp. 23-33. Manor Farm, Andoversford, Gloucestershire: The Whittington Press, 1985. 4to. 11 1/4 x 8 inches. [vi], (164) pp. Schmoller's article "is mainly about three Italian women, two of whom were active in the early part of our century, and in whose wake we reach the present." It contains a series of black-and-white photographs of papers under discussion, illustrations in red, and six paper samples tipped-in. John Dreyfus's article has 4 patterned paper samples designed for the Curwen Press tipped-in, 16 color plates of examples of the work of the Curwen Press, and 8 plates of type sample used by the press. This volume also contains the typical illustrations and plates accompanying the various other articles on the book arts; text clean, unmarked. Red stiff paper wrappers, printed dust-jacket; binding square and tight, spine lightly faded, corners of the binding lightly bumped, as they extend over the text-block yapp-style. PD123-003. Very Good.

\$ 150

LIMITED EDITION of 715 copies, this is one of 635 copies in wraps, this is copy 424 of the regular edition, set in 12-point Monotype Caslon, printed at the Whittington Press on Sommerville Laid and Zerkall Halbmann papers. Hans Peter Schmoller was a German and British graphic designer who worked as Head of Typography and Design at Penguin Books from 1949 to 1976. John Dreyfus reports on the work of the Curwen Press held at the Cambridge University Library. Also included in this volume is an article by Noel Carrington, "Harold Curwen, Master Printer and Craftsman." In total, this number of *Matrix* contains 25 articles on various aspects of the book arts, including Henry Morris, "The Bird and Bull Press" which focused its work on paper making throughout the ages and in various locations on our wonderful planet, Say-Kim Butcher on "Joss-paper Money: A Personal Note;" Michael Chater on "Paper-making at Abbey Mill, 1947-1982;" David Butcher on "From William Morris to Henry Morris." Other contributors include Jane Harley, Roderick Cave, Christopher Skelton, John Ryder, Enid Marx, Sebastian Carter, Brooke Crutchley, John Randle and many others.

26 [Whittington Press] GERRY, Vance (1929-2005). "Some Fond Reminiscences of a Boy Printer at the Castle Press," In: *Matrix*, Number 6, Winter 1986, pp. 28-37. Manor Farm, Andoversford, Gloucestershire: The Whittington Press, 1986. 4to. 11

1/4 x 8 inches. [vi], (184) pp. Gerry's article include a large folding "A Map of the Castle Press, Circa 1943, As it is sentimentally if not accurately remembered by a printer's devil. Not Drawn to Scale," 4 Gerry illustrations in the text; text clean, unmarked. Plain stiff-paper wrappers with printed dust-jacket; binding square and tight, spine lightly faded, corners of the binding lightly bumped, as they extend over the text-block yapp-style. PD123-001. Very Good.

\$ 250

LIMITED EDITION of 900 copies, this is copy number 630 of 800 copies in wraps, set in 12-point Monotype Caslon, printed at the Whittington Press on Sommerville Laid and Zerkall Halbmann papers. Half-title with an engraving by Vance Gerry. Vance Gerry's article first appeared as a Weather Bird Press publication in 1968 in an edition of 50 copies. It is among several reminiscences of Grant Dahlstrom, from whom Gerry apprenticed as a printer in the 1940s, that Gerry published over the years. In addition, this issue of *Matrix* contains 25 other articles on all aspects of the book arts by such contributors as Roderick Cave, John Dreyfus, Miriam MacGregor, Sebastian Carter, John Bidwell, Brooke Crutchley, Ruari McLean, and others.

27 [Whittington Press] GERRY, Vance (1929-2005). "Los Angeles Printers: Some Recent Books About Them," In: *Matrix*, Number 7, Winter 1987, pp. 93-97. **WITH: RITCHIE, Ward** (1906-1996). "A Medley of Printers Past," pp. 83-92. **WITH: RANDLE, John**. "A Bird's Eye View of 'The Whittington Press,'" pp. 164-166. Manor Farm, Andoversford, Gloucestershire: The Whittington Press, 1987. 4to. 11 1/4 x 7 3/4 inches. [vi], (168) pp. Gerry's article lists 11 recent publications about Los Angeles printers, and 4 books in progress with bibliographical descriptions and comments upon the contents, plus a tipped-in photograph of the books under discussion. Ritchie's article reminiscences about the fine printers that influenced his development as a printer, and includes 2 photographic illustrations of influential books, Randle's article accompanied by a folding plate, "Bird's Eye View of the Whittington Press," typical illustrations and plates accompanying the various articles; text clean, unmarked. Patterned paper over flexible-paper wrappers, printed dust-jacket; binding square and tight, spine lightly faded, head of spine and top edge of front panel of dust jacket with tears and fading, corners of the binding lightly bumped, as they extend over the text-block yapp-style. PD123-002. Very Good.

\$ 200

LIMITED EDITION of 960 copies, this is one of 850 copies in wraps, set in 12-point Monotype Caslon, printed at the Whittington Press on Sommerville Laid and Zerkall Halbmann papers. For this observer, the most interesting article in this issue is the John Randle article on the Miriam Macgregor "Bird's Eye View." This illustrates how printers and artists in different countries can inspire and provoke one another to exciting work. Randle writes: "We were so intrigued with Vance Gerry's 'A Map of the Castle Press circa 1943, as it is sentimentally if not accurately remembered by a printer's devil' which appeared in his *Weather Bird* no. 7 in 1981, that we reprinted it in *Matrix* 6 to illustrate his article 'Some Fond Reminiscences of a Boy Printer at the Castle Press.' We have now gone one stage further and taken a leaf out of Vance's

book by doing the same thing for the Whittington Press. It took some persuasion to get Miriam Macgregor to agree to do it. Vance's easy (but accurate) line makes the job seem deceptively simple. But finally, after much talk of perspective and vanishing points, and balancing precariously on stools, Miriam succeeded in recording the Press at one instant in its life. I would rather she had been a little less literal (tidier floor and emptier waste-paper baskets) but she has preferred to show it warts and all. It was originally drawn as a keepsake for our trip to America in May, but then we thought it would also be of interest to those readers of *Matrix* who have not had the opportunity to visit the Press." p. 164. In addition, this issue of *Matrix* contains 24 other articles on all aspects of the book arts by such contributors as Simon Lawrence, Christopher Skelton, Sebastian Carter on Victor Hammer, Roderick Cave, John Dreyfus, Brooke Crutchley; on the distaff side we find Edwina Ellis, Fiona Ross, and Enid Marx, among others.