

JOHN HOWELL  
 *for Books*

*52nd California International Antiquarian Book Fair List*  
*February 8 thru 10, 2019*



## 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](http://www.johnhowellforbooks.com)

[info@johnhowellforbooks.com](mailto: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](http://www.johnhowellforbooks.com), where all the items offered here are available for purchase by Credit Card or PayPal. Checks payable to John Howell for Books. Paypal payments to: [kjrhowell@mac.com](mailto: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. Inquire for trade courtesies.

Shipping and handling additional. All items shipped via insured USPS Mail. Expedited shipping available upon request at cost. Standard domestic shipping is \$ 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 prepared for the 52nd California International Antiquarian Book Fair, coming up the weekend of February 4 thru 11, 2019 in Oakland, California, contains 36 items including fine press material, leaf books, typography, and California history. Look for me in Booth 914, for more interesting material.

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

\$ 2,500

LIMITED EDITION of 240 copies on paper and 12 copies on vellum, this is one of the paper copies. The Little Flowers of St. Francis contains excerpts from various of St. Francis' written works, divided into 53 short chapters, illustrating the life of Saint Francis of Assisi. The collection became a classic collection of popular legends about Saint Francis and his early companions. Written a century and a half after the death of Francis of Assisi, the text is not regarded as an important primary source for the saint's biography, but it was the most popular account of his life and relates many colorful anecdotes, miracles and pious examples from the life of Francis and his early followers. It is considered a masterpiece of Italian literature and a masterful work of the Middle Ages. REFERENCE: St. John Hornby, *A Descriptive Bibliography of the Books Printed at the Ashendene Press*, No. XXXI.

**2 BALKWILL, John.** *Ten Views from Lake Tahoe: A Portfolio of Wood Engravings by John Balkwill.* Reno, NV: The Lumino Press, 1991. Portfolio. 18 1/4 x 14 1/8 inches. 5 unnumbered letterpress leaves, 10 signed, unnumbered leaves with numbered prints. The printed text leaves include the title page (with a small woodcut vignette in blue), A Statement by the Artist, list of engravings, acknowledgements, and colophon, 10 woodcut illustrations with the title, number (19/175), and the artist's signature; text clean, un-marked, some handling to the paper, some sheets with paper defects in the margins, but when matted, the images will be fine. Housed in an archival paper wrapper made with 130lb stock. SCARCE. Fine.

\$ 1,500

LIMITED EDITION of 175 copies of the 10 engravings, this is number 19 of 60 reserved for portfolios, this is a simple portfolio with the prints loosely laid in. Contains John Balkwill's woodcut interpretations of Lake Tahoe. Text pages printed letterpress using handset metal type, Montotype Dante and ATF Twentieth Century. The wood engravings in this portfolio were printed by the artist from end-grained maple blocks using a Vandercook 4 cylinder press, printed on Basingwerk Heavyweight paper. Each print represents a different aspect of Lake Tahoe landscapes, the images are 6 x 8 inches and printed in black on a 14 x 18-inch sheet of pH neutral Basingwerk paper. John Balkwill is a book artist and graphic designer residing in Santa Barbara, California where he operates the Lumino Press, which is dedicated to producing hand-printed and hand-bound limited edition books. His training includes a Bachelor of Arts degree from the University of Notre Dame and a Master of Fine Arts degree from the Institute of the Book Arts at the University of Alabama, where he studied under the internationally recognized private press printer,

Gabriel Rummonds. Balkwill learned the techniques of wood engraving from John DePol, and studied Japanese woodblock printmaking with Akira Kurosake. Balkwill's graphic art and limited-edition books have been exhibited at the Book Club of California, the University of Michigan Museum of Art, Occidental College and the Nevada Museum of Art. His graphic art is collected at Stanford University, the Library of Congress, the University of Michigan, Brown University and the Book Club of California, among other institutions.

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

\$ 500

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

**4 BUTCHER, David** (b. 1948), commentary. *Pages from Presses: Kelmscott, Ashendene, Doves, Vale, Eragny & Essex House.* (Risbury, Herefordshire): The Whittington Press, (2006). Folio. 15 5/8 x 11 3/4 inches. (xvi), (103), [5 blank] pp. Half-title, folding frontispiece specimen sheet "Types from Presses, Examples of types cut..." title page and text printed in red and black, 11 original leaves printed on paper, 1 facsimile leaf of a Doves Press leaf painted on vellum, Chronology of the Revival of Printing, bibliography; text clean, unmarked. Half red Nigerian goatskin, marbled paper by Christopher Rowlett on the sides, spine titled in gilt, burgundy end-papers; binding square and tight. Comes in the original slip case with cloth top and bottom edges, sides covered in burgundy-colored paper; square and tight with minor shelf wear. Includes the original 4-page French-fold prospectus that includes the facsimile of the Doves Press vellum leaf tipped in. SIGNED BY DAVID BUTCHER on the colophon. Fine.

\$ 2,500

LIMITED EDITION of 185 copies, this is copy number xxxv, with eleven original paper leaves and a facsimile of a Doves Press leaf on vellum. Set in 14-point Walbaum, printed at Whittington on Czech Losin hand-made paper, and bound at the Fine Bindery, Wellingborough with marbled by papers by Christopher Rowlett. Includes at least 1 specimen leaf from each of the 6 presses, Kelmscott, Ashendene, Doves, Eragy, Vale, and Essex House. Also includes additional specimen leaves showing other typefaces used by the presses. This is the first Leaf book published by the Whittington Press; it is designed to provide collectors the feel of actual pages from these great presses in a way that no reproduction can achieve. The leaves demonstrate clearly the quality of work of the leading figures of the Private Press movement, William Morris, T. J. Cobden-Sanderson, St John Hornby, Charles Ricketts, Lucien Pissarro, and C. R. Ashbee. This is a unique opportunity to study the type designs, layout, formats, initials, decorative devices, and quality of inking and impression achieved by each press within a single volume. David Butcher's commentary focuses on the books from which each specimen was derived.

**5 D'AMBROSIO, Joseph J. (1934-2009).** *Birds in Paradise*. Los Angeles: Joseph D'Ambrosio, 1984. 8vo. 9 x 6 inches. [40] pp. Every page in this book is a two-ply laminate that allows for the many decorative paper inlays enhancing the text, printed on Mohawk Letterpress paper, most of the inlays being marbled papers of western origin; text clean, unmarked. Binding consists of a black and gold leather frame, the spine is composed of vertical bamboo rods held together with various colored sewing threads which are of different colors so that one can more easily follow their path from each signature fold, around a bamboo rod, and back again into the fold of the next signature, based on a Japanese four-needle binding, but modified, the rest of the binding consists of a frame covered in black kid leather with gold leather "Tokyo" corners in which is inserted a serigraph on both front and rear board which is in turn covered under a pane of clear glass; binding square and tight. This copy comes in a two-part box with an open side that reveals the spine of the book which was the original issue of the book, but later D'Ambrosio issued copies in clam-shell boxes; box with shelf wear. SIGNED BY D'AMBROSIO on the title page. SCARCE. Very Good.

\$ 1,800

LIMITED EDITION of 50 numbered copies, this is copy number 26, SIGNED AND NUMBERED by D'Ambrosio on the title page. "This edition has been set in 18 pt. Centaur type and printed on a Vandercook no. 4 proof press at The Women's Graphic Center, Los Angeles, California, by D'Ambrosio who also created the binding." Colophon. This work attempts to take the reader onto and into a work of art - in this case a Japanese screen - and we - the reader and the writer together - meditate on the disciplines an artist must maintain to create a work of art using form, color, and composition, and compare that to the conduct we must use as individuals in creating our own lives as a space in which we can cope and survive." *Memoir of Book Design*. REFERENCE: D'Ambrosio, *Memoir of Book Design*, pp. 72-76.

**6 [D'Ambrosio] VILLIERS de L'ISLE-ADAM, Jean-Marie-Mathias-Philippe-Auguste comte de** (1838-1889). *Olympe & Henriette. With an Introduction by Patrick Magarich and Handmade Paper by Madeleine Pestiaux.* [Sherman Oaks, CA]: Livre d'Art by D'Ambrosio, 1992. Book-in-a-Box Structure. 8 7/8 x 6 1/4 inches. Unpaginated. [38] pp. Half-title, title page printed in box-like structure with a black mesh fabric over a window cut into the box structure, flower typographic ornaments used throughout the text, 15 pages made of boxes that automatically open to become a four-sided box with depth, serigraphed illustrations on 12 pages (1 double-page); text clean, unmarked. Binding consists of a cover box covered in cloth with a printed paper spine label holding this book-in-a-box which is built up from a series of box-like structures in which the collapsing hinges of the boxes create extra bulk at the fore-edge of the text block with the fore-edge much thicker than the spine, the cover joints feature accordion pleats composed of fabric over single-ply board resulting in a floating spine which allows each opening to expand as each page box opens; binding square and tight. With accompanying ephemera. SIGNED by D'Ambrosio on the colophon. Fine.

\$ 400

LIMITED EDITION of 75 copies, this is number 46, SIGNED by the designer, Joseph D'Ambrosio (1934-2009), on the colophon. Printed on a Vandercook No. 4 proof press using hand set 14 pt. Greeting Monotone and Fournier types printed on Madeleine Pestiaux's handmade Misty Rose paper. Villiers de L'Isle-Adam's satirical short story given treatment here is a simple tale, beautifully told, of two sisters whose livelihood is prostitution; it exposes human duplicity and hypocrisy. Auguste Villiers de L'Isle-Adam was a French dramatist, short story writer, novelist and poet who died in poverty in 1889. Villiers de L'Isle-Adam was an idealist who refused to conform to the moralistic tastes of late nineteenth-century France. This copy of *Olympe & Henriette* is accompanied by 6 pieces of ephemera, including a typed letter SIGNED by D'Ambrosio accompanied by a handwritten receipt for this copy, along with a variety of other prospectuses for other D'Ambrosio projects and a prospectus from Atelier Madeleine, 1988-1998. REFERENCE: D'Ambrosio, *A Memoir of Book Design*, pp. 138-139.

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

\$ 1,500

DELUXE LIMITED EDITION of 350 numbered copies and 26 lettered copies *hors de commerce*, this is copy number 9, SIGNED and numbered on the colophon by the author. Copies numbered 1-25 were hand bound by Claudia Cohen, Bookbinder, and include a Mallette Dean wood engraving printed from Mallette Dean's original block.

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

**8 [Doves Press] STROUSE, Norman** (1906-1993). *C-S The Master Craftsman: An Account of the Work of T. J. Cobden-Sanderson by Norman H. Strouse. Cobden-Sanderson's Partnership with Emery Walker by John Dreyfus.* Harper Woods, MI: The Adagio Press, 1969. Folio. 15 3/8 x 10 1/8 inches. 54, [2 blank] pp. Half-title printed in brick-red and black inks, title page printed in black and blue inks with the Cobden-Sanderson Walker water-mark design in red, running heads in red with chapter heads in blue, blue initials at the opening of Strouse and Dreyfus' pieces, 2 printed leaves from the Doves Press on paper, including a leaf in German in black and red inks from Goethe's *Torquato Tasso Ein Schauspiel* and a leaf from I Maccabees 9 from the Dove's Bible, "A Note by the Printer" Leonard F. Bahr; text clean, unmarked. White vellum spine, marbled paper over boards, spine titled in gilt, clear plastic dust-jacket; binding square and tight. This copy has 4 pieces of ephemera included: 2 prospectuses, 1 of which is unmarked, while the other has a mailing label addressed to the Chiswick Book Shop in New York, 1 order form, and the mounted photography of Emery Walker and T. J. Cobden-Sanderson, Adagio Press order form for this title. SIGNED by the printer on the colophon. Fine.

\$ 650

LIMITED EDITION of 329 total copies, this is one of "approximately" 242 copies with 2 leaves printed on handmade paper, not all copies made it into commerce, this is number 45 SIGNED by the printer, Leonard F. Bahr, on the colophon. Type is handset 14-point Palatino (designed by Hermann Zapf), Pascal type designed by Jose Mendoza y Almeida was used for display, printed on handmade Tovil paper. At the time this volume brought into print material from a number of unpublished manuscripts and shed much new light on the relationship between T. J. Cobden-Sanderson and Emery Walker. Norman Strouse was an important northern California collector and printer, and John Dreyfus (1918-2002) was an English book designer and historian of printing who worked for Cambridge University Press and the Monotype Company. A must have for the serious Doves Press collector.

**9 FLEISCHMAN, Joan Michaël** (1707-1768). *Fleischmann on Punchcutting.* Edited by Frans A. Janssen. [Amsterdam]: Spectatorpers · Aartswoud, 1994. 4to. 10 1/4 x 7 1/4 inches. (62) pp. Half-title, frontispiece facsimile of the manuscript, title page printed in red and black inks with red titles in the text, initial letters in brown ink, a specimen of Fleischman 12-point Roman and Italic; text clean, unmarked. Printed paper over boards; binding square and tight, light soiling to covers. Prospectus laid in. Very Good.

\$ 150

LIMITED EDITION of 255 copies, this is number 35 of 175 regular copies (25 deluxe copies issued, and 55 copies numbered I-LV not for sale). Designed and hand-set by Bram de Does in 12-point Fleischmann Roman No. 65 and Italic No. 66 (1738) which are types owned by Joh. Enschede cast from original matrices, printed letterpress on Does' Victoria platen press on Zerkall Ivory paper, special marbled end-papers by Bram de Does. This book contains the text of a small manuscript in Dutch, recently discovered, and ascribed to the punch cutter Joan Michael Fleischmann. The first part of the manuscript deals with technical aspects of punch cutting with reference to use of the counterpunch; the second part provides a brief survey of the types made by Fleischman. This book presents an edition of the manuscript with an English translation and introduction by Ploos van Amstel and a specimen of Fleischman's types used in this book.

**10 FORBES, Alexander** (1778-1862). *California: A History of Upper and Lower California from their First Discovery to the Present Time, Comprising An Account of The Climate, Soil, Natural Productions, Agriculture, Commerce, &c. A Full View of The Missionary Establishments and Condition of the Free and Domesticated Indians. With an Appendix Relating to Steam Navigation in the Pacific. Illustrated with a New Map, Plans of the Harbours, and Numerous Engravings.* London: Smith, Elder and Co., 1839. 8vo. 8 7/8 x 6 inches. xvi, 352 pp. Frontispiece portrait of Father Antonio Peyri, 9 lithographic plates after William Smyth, R. N., large folding map "The Coasts of Guatemala and Mexico, from Panama to Cape Mendocino" at the rear, figures, many leaves unopened; text clean, unmarked, no foxing to text, plates, or map, the faintest toning to the plates, LACKS the errata slip "Note to Page 339" bound-in at page 339, measuring 6.2 x 11 centimeters. Later half brown morocco, brown cloth sides, covers gilt ruled, raised bands, spine decorated and titled in gilt, top edge gilt, decorative end-papers; binding square and tight, slight rubbing to the joints. Newbegin's San Francisco book seller ticket on rear paste-down. Near Fine.

\$ 1,000

FIRST EDITION. Alexander Forbes was a nineteenth-century Scottish merchant, explorer, and author. His book, *California: A History of Upper and lower California*, published in 1839 is perhaps the first full account in English of California. After growing up in Banffshire and Aberdeenshire, Forbes emigrated to Tepic, Mexico where he was a merchant. He is also noted as British consul to Mexico. At the time Forbes wrote this book, California was a province of Mexico. Forbes drew upon the accounts of the Franciscan Padres as well as accounts by other agents, including southern California cattleman and landowner Abel Stearns. Forbes' work contains extensive descriptions of Mexican California, including accounts of California's agriculture and landscape. Forbes advocated the Great Britain take control of



California, suggesting that the territory be ceded to the UK in return for forgiving Mexico's debt to the British government. Part II, Upper California, begins at page 79. Alexander Forbes was involved in the Barron, Forbes & Co., which purchased the New Almaden Quicksilver Mines in Santa Clara County. Ownership of the land was ultimately heard by the United States Supreme Court which split the land between Barron, Forbes & Co. and another claimant in 1862, the year of Forbes' death. In 1864, the Quicksilver Mining Company bought the entire operation. See: Wikipedia. "The changes of time and subsequent history have not disturbed the value of this work, for it is still considered as one of the most important upon the subject." Cowan and Cowan. "Forbes' California has always been considered reliable and accurate." J. Gregg Layne in the *Zamorano 80*. REFERENCES: Cowan and Cowan, *A Bibliography of the History of California*, p. 217; Howes, *U.S.iana*, F242; Storm, *Graff Collection*, 1377; *Zamorano 80*, No. 38.

**11 [Fremont] RATHER, Lois** (1905-1996). *Jessie Fremont at Black Point*. Oakland, CA: The Rather Press, 1974. 8vo. 9 3/8 x 6 1/2 inches. 108 pp. Printed throughout in black and red inks, sketch of the Golden Gate on the title page, 4 plates (bound out of sequence), index, printer's progress, printed on Curtis Tweedweave watermarked paper; text clean, unmarked. Blue-stamped cloth, spine titled in gilt, dust-jacket in archival mylar; binding square and tight, spine a bit cocked, but this appears to be a result of the binding process "This is our first attempt at a cloth binding", jacket toned with some small holes along the spine, depression on the front panel of the jacket affects the board underneath. Very Good.

\$ 35

LIMITED EDITION of 175 copies written, designed, hand-set, printed, and bound by Clif and Lois Rather. Records the activities of Jessie Benton Fremont during her year or two living at Fort Mason in San Francisco, when it was an outer suburb of The City, and her literary salons and influence upon the politics not only of California, but of the Union during the lead-up to the Civil War crisis. Told from the point of view of Lois Rather, a woman who spent many years as research assistant to Lawrence Kinnaird and Herbert Bolton, Rather conveys a keen sense of the role of women in mid-nineteenth-century America, and brings out the importance of Jessie Fremont's role in the lives of such characters as her husband, Bret Hart, Senator Edward D. Baker, and others. Lois Rather was the proprietor, with her husband Clif, of the Rather Press, for which Lois did the printing and writing of the contents of the press's publications. The press was located in a private home in Oakland, and, except for making paper, all press operations were performed by the Rathers themselves. This volume contains a 2-page "Printer's Progress" in which Clif summarizes the notifications of earlier works issued by the press, lessons learned, and makes the following comments about Lois's contributions to the contents of their books, "Lois is an experienced researcher and writer. Her extensive research produces material sufficient for a three- to four-hundred-page textbooks, which, after much cutting and

rewriting, ends up as about a hundred-page book containing just about all most people want to know about the subject.”

**12 [Gerry] GROSS, Philip** (b. 1952). *Coniunctio: A Spell. An Unfolding Poem by Philip Gross with Pochoir Illustrations by Vance Gerry*. [Holybourne, England: Clarion Publishing], Prospero Poets, 1995. Pamphlet. 8 1/4 x 5 3/4 inches. Unpaginated. [12] pp. Woodcut star design on half-title, 2 two-toned pochoir illustrations designed by Vance Gerry at the frontispiece and on the verso of the title page colored by Sylvia Stokeld, the poem itself is printed on the center sheet, which unfolds to 4 pages printed on a single side; text clean, unmarked. Printed wrappers with the star design on the front cover, stitched; binding square and tight, light soiling to front cover. Clarion Publishing compliments slip laid in. Very Good.

\$ 50

FIRST EDITION. An incantation from A to Z. Philip Gross live in Bristol, England and teaches creative writing part-time at Bath Spa University College. He won the National Poetry Competition in 1982 and was shortlisted for the Whitbread Prize in 1998.

**13 GOUDY, Frederic William** (1865-1947). *Design and Beauty in Printing*. [New York]: Printed by the Press of the Woolly Whale, 1934. 12mo. 6 x 4 3/4 inches. [iv], 18. [2] pp. Red fleuron on title-page; text clean, unmarked. Slate-gray paper titled in black on the front cover, original glassine jacket present; binding square and tight, jacket a bit tattered, top edge dust-soiled. SCARCE. Very Good.

\$ 65

EDITION not stated, hand set in Goudy Village No. 2, used here for the first time, by George W. Van Vechten, Jr. on Zerkall mold-made paper, this essay was issued by the Press of the Woolly Whale in celebration of the 69th birthday of Frederic Goudy, March 8, 1934. This essay first appeared in *The American Printer* August 20, 1922. Goudy seeks to inspire his audience to find ways to learn how to elevate the craft of printing to an art form. The Press of the Woolly Whale was founded in 1928 by Melbert Brinkerhoff Cary, Jr. (1892-1941), a New York businessman and prominent figure in the fields of typography and private printing during the second quarter of the twentieth century. George W. Van Vechten, Jr. (1907-1962) produced private and limited edition works for thirty-five years with Frederic Goudy at the Village Press and with Melbert Cary at the Press of the woolly Whale. He operated the Van Vechten Press in Metuchen, NJ from 1941 to 1962.

**14 [Heavenly Monkey Leaf Book] Simius Cælestibus [Pseudonym for MILROY, Rollin.** *Labour, Vertue, Glorie. Leaves from the Emblem Books of Gabriel Rollenhagen (1611) and George Wither (1635). Illustrated with Diverse Comments, Historic & Critical, assembled & annotated by Sim. Cælestibus.* Vancouver, BC: Heavenly Monkey, 2018. Folio. 12 1/8 x 8 1/16 inches. 63, [4] pp. Half-title with large vignette, title page printed in black and brown inks with a small vignette “Non Plus”, table of contents printed within a labyrinth printed in brown (curved rules) and black inks, initial letters printed on page 6 as well as at the head of each chapter and as decorations in the text, 3 original leaves tipped-in, portraits of Rollenhagen and Wither with other illustrations from the original books, tailpieces, 2 volvelles from *A Collection of Emblemes* printed original size, list of references; text clean, unmarked. Parchment paper spine titled in gilt, patterned paper over boards; binding square and tight. Fine.

\$ 1,000

LIMITED EDITION of 48 copies which were issued in 3 series: Series 1, copies 1-16; Series 2, copies 17-23; and Series 3, copies 24-48, this is copy number 37, with a leaf from both Rollenhagen and Wither, and cased in paper over boards at the Heavenly Monkey Studio. Millroy’s essay is a model for informing the collector about any field of collecting interest; in this case the essay defines an emblem book, shows how the Rollenhagen and Wither editions fit in with the larger tradition of emblem books, gives important biographical information about the authors and publishers, and shows how they fit in with the larger history of early seventeenth-century printing history. In addition, Millroy highlights the unique aspects of Nathaniel Crouch’s 1684 edition of Wither’s emblems in *Delights for the Ingenious* - a lottery game accompanied by actual size facsimiles of volvelles used in this seventeenth-century game. Food for the mind, and food for the senses, as Heavenly Monkey has produced its typically sensuous publication printed on Arches Wove papers that is a much a delight to hold as to read.

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

\$ 900

LIMITED EDITION of 55 copies, this is number 27, which is one of 30 copies cased in paper over boards with Martin Jackson’s calligraphy printed in the text, 5 copies hors de commerce. Set in Centaur type with titling a capitals reproduced from the original

calligraphy, printed on damped Arches paper. In this essay, Pollard assesses the question as to whether or not The Kelmscott and Dove's Presses were "private" presses and appraises the spiritual contributions to the making of good books. Pollard singles out Morris' use practical use of ink, spacing, capitals and margins as an advancement in the production of fine printing, and notes how these have been improved upon since William Morris made his experiments in fine printing. Alfred William Pollard was an English bibliographer who elevated the story of Shakespearean texts. He wrote widely on a range of subjects in English literature, although among rare book collectors and dealers he is perhaps best known as co-author of the STC, *A Short-Title Catalogue of Books Printed in England, Scotland, & Ireland and of English Books Printed Abroad, 1475-1640*.

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

\$ 1,800

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

**17 LAMB, Charles** (1775-1834). *A Dissertation Upon Roast Pig. An Essay by Charles Lamb. Illustrations by Wilfred Jones*. Rochester, NY: The Printing House of Leo Hart, 1932. 8vo. 8 3/8 x 6 1/8 inches. [ii], 35, [33] pp. Small color illustrations on both end-papers, front and rear, 2 double-page illustrations in the fly-leaves, front and rear, half-title printed with ornaments in red, title page printed with Chinese characters and ornaments in red, large initial "M" in red at

head of text, page numbers and Chinese characters in margins, 6 full-page color illustrations, printed on French-fold oriental Okawara paper; text clean, unmarked. Vellum spine, Yamura paper over boards with Chinese characters stamped in red on front cover, spine titled in red, original slip case covered in colored Japanese paper; binding square and tight, toning to extremities of covers, slip case rubbed, bottom edge of slipcase repaired with cloth adhesive tape, top edge of slip case split. SIGNED by the illustrator on the colophon. A Very Good in a Good Slipcase.

\$ 225

LIMITED EDITION of 950 copies, this is copy number 436 printed on oriental Okawara paper, produced under the direction of Leo Hart at his Printing House, illustrations by Wilfred Jones, typography by Will Ransom, Chinese characters by Sang Ho, SIGNED by Jones on the colophon. Here Goudy prints one of Charles Lamb's mischievous essays on the appreciation of pork crackling. Leo Hart (1883-1935) founded the Hart Brothers Printing Company at No. 452 North Street next door to his family's grocery business in 1905. Leo served as president until his death in 1935 when he was succeeded by his son, Horace. During Leo's tenure, the Printing House of Leo Hart pursued a philosophy of books as fine art. Wilfred Jones (1888-1967) was an American illustrator who specialized in children's book illustration using block print, wood engraving, and linoleum cut methods. The illustrations in this book are hand-colored and very stunning!

**18 LEPPER, Gary M.** *A Bibliographical Introduction to Seventy-five Modern American Authors*. Berkeley, CA: Serendipity Books, 1976. 8vo. 9 1/4 x 6 1/8 inches. (xvi), 428 pp. Text clean, unmarked. Navy buckram, spine titled in gilt, dust-jacket in archival mylar; binding square and tight. INSCRIBED AND DATED 1976 by the author on a front fly leaf. Fine.

\$ 50

FIRST EDITION Designed and composition by Alastair Johnston of the Poltroon Press. Provides a check-list of the publications of 75 American authors.

**19 MENEFEE, Campbell Augustus** (b. 1846). *Historical and Descriptive Sketch Book of Napa, Sonoma, Lake and Mendocino, Comprising Sketches of Their Topography, Productions, History, Scenery, and Peculiar Attractions*. Napa City, CA: Reporter Publishing House, 1873. 8vo. 8 1/4 x 5 3/4 inches. 356 pp. Woodcut frontispiece of Sonoma Plaza, 11 woodcut plates (including 8 portraits, one being a lithograph of Gouverneur Morris, US Marshall, 2 called for in the List of Illustrations LACKING [Cox and Hopkins]), 18 other illustrations of various subjects; text clean, unmarked except pencil notations in the margins of the List of Illustrations. Blind-stamped purple cloth is a variant binding, spine titled in black, added mylar jacket; binding square and tight,

rubbed, spine ends softened, corners showing and lightly bumped. Bookplate of Charles Atwood Kofoid. Very Good.

\$ 300

FIRST EDITION of the earliest published general history of either Napa, Sonoma, Lake, or Mendocino Counties. Menefee remarks "This is the first local work of the kind ever published in California, and the first book that has ever been printed in the State that has been so illustrated, all the engravings of which were made by California artists." Contains biographies of prominent residents, and "represent[s] the beauties and attractions of the part of the State of which this volume treats." Discussion of topography, industries, and history of Napa, Sonoma, Lake, and Mendocino Counties in northern California. Menefee's treatment of the history of Napa County relies on the earlier work R. T. Montgomery and the local history and biography is found here for the first time. PROVENANCE: Charles Atwood Kofoid (1865-1947) was an American zoologist known for his collection and classification of many new species of marine protozoans which established marine biology on a systematic basis. Books with his bookplate are not uncommon in the market. REFERENCES: Cowan and Cowan, *A Bibliography of the History of California*, p. 424; Howes, *U.S.iana*, M516; Rocq, *California Local History*, No. 5847.

**20 Mergenthaler Linotype Company.** *A True Description of all Trades. Published in Frankfurt in the Year 1568, With Six of the Illustrations by Jobst Amman.* Brooklyn, NY: Mergenthaler Linotype Company, 1930. Small 8vo. 7 3/4 x 5 1/8 inches. 19, [23] pp. Title-page ruled with typographic ornaments, introductory text explaining the publication of *Eygentliche Beschreibung selder Stände* (1568), 6 illustrations with poetic text below; text clean, unmarked. Quarter parchment paper spine, marbled paper over boards; binding square and tight, lower corners bumped. Typed letter, SIGNED by C. H. Griffith, Assistant to the President of the Mergenthaler Linotype Company dated November 17, 1930 and addressed to Alfred Brooks Kennedy of the Goodhue Printing Company, Oakland, CA, transmitting this specimen of printing, laid in. Gift bookplate of the University of Nevada Library on front paste-down. Very Good.

\$ 40

LIMITED EDITION of 400 copies printed in Linotype Granjon on Kelmscott hand-made paper. Reprints the six sixteenth-century Amman illustrations relating to the printing trades as an example of the versatility and usefulness of the Linotype Granjon font.

**21 MORISON, Stanley** (1889-1967). *First Principles of Typography.* New York: Macmillan Company, 1936. 12mo. 6 3/4 x 4 3/8 inches. (vi), 29, [1 blank] pp. Text clean, unmarked. Beige cloth, red titling on spine and front cover, dust-jacket in archival mylar; binding

square and tight, jacket with a bit missing from head of spine, top edge a bit dust-soiled, some offsetting to end-papers. Very Good.

\$ 60

FIRST AUTHORIZED SEPARATE EDITION. “Contains a short preface by Morison stating that the text is identical to the original printing [no. 98] except for a few lines... [T]he original dust wrapper printed in red, including the quotation ‘The clearest and most closely-reasoned exposition of the subject that I know’ [Bruce Rogers]. There was a special issue of this edition, 29 numbered copies only, printed in April 1936 at the Printing Office of the Yale University Press by George T. Bailey, as Keepsake Number 6 for the Columbiad Club of Connecticut.” Appleton. This copy printed by the Printing-Office of the Yale University Press, but not one of the special copies. REFERENCE: Appleton, *The Writings of Stanley Morison*, No. 98b.

**22 [Ninja Press] PHILLIPS, Dennis.** *On Rooks.* (Sherman Oaks, CA): Ninja Press, 2015. Folio in 3s. 12 3/8 x 6 3/4 inches. [36] pp. Half-title, photographic prints throughout, titles of the poems printed in periwinkle ink; text clean, unmarked. Quarter dark-green French goat-skin spine, boards covered in a decorative English paper, end-leaves of pure Belgan flax; binding square and tight. SIGNED by both Carolee Campbell and Dennis Phillips. Includes the original prospectus. Fine.

\$ 1,250

LIMITED EDITION of 75 copies, this is number 57; 8 additional copies *hors commerce*. Design, presswork, and binding by Carolee Campbell at the Ninja Press. Type is hand set Van Dijck with Felix Titling for display, printed on dampened Charter Oak handmade paper from Barcham Green Hale Mill in Maidstone, England. Photographic images by Carolee Campbell printed digitally by Karen Skove Chu and printed on Japanese Asuka washi paper. Contains a set of splendidly rich poems that record the minutiae of the moment, moving from micro to macro throughout. Accompanied by 23 photographs taken by Carolee Campbell that do not so much illustrate the text as act as an ambient penumbra.

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

\$ 450

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

**24 Pacific Coast Society of Printing House Craftsmen's Clubs.** *Combined Publications: Craft-O-Grafts, Los Angeles, California; The Portland Craftsman, Portland, Oregon; The Seattle Craftsman, Seattle, Washington; The Pi-Box, San Francisco, California.* San Francisco: Pacific Coast Society of Printing House Craftsmen's Clubs, July, 1926. 8vo. 9 x 6 inches. [xii], 20, 20, 16, 15, [1 blank] pp. Portion of the text printed within typographic borders with colored decorative initials, the first segment of the text includes report of the Annual Meeting in San Fransisco, July 1926, and includes report from officers Haywood Hunt, President, Frank Rodell, Secretary and International Representative of the Pacific District, photographic portraits of the Officers of the Pacific Coast Society of Printing House Craftsmen's Clubs mounted on page [iv], follows are the 4 contributions of the San Francisco, Los Angeles, Portland and Seattle Clubs, including mounted 1 full-page color illustration of San Francisco, signed in the plate by the artist, full-page color reproduction of an illustration by Charles Marion Russell "American First Printer" (1926), full-page photograph of the Portland Club at a dinner, local advertising from each city; text unmarked, occasional light foxing. Printed orange wrappers, printed paper top cover label; binding square and tight, light fading to extremities and spine, yapp edges a bit bruised with some minor tears. SCARCE. Very Good.

\$ 75



CONFERENCE ISSUE. published in conjunction with the Second Conference of the Pacific District, International Association of Printing House Craftsmen, held in San Francisco, July, 1926. The preliminaries include unites and notes on the conference, the report of the district representative of the International Association (Frank H. Rodell), and comments by the president of the Pacific Coast Society (Haywood H. Hunt, followed by four individual issues that provide information on the activities of the local branches of the Society, lists of officers and members, and advertisements for regional companies in the printed and allied trades. The Los Angeles issue contains remarks by A. B. [Bruce] McAllister often referred to as “Los Angeles’ first fine printer” with his partner Harold Young, and the San Francisco issue contains interesting biographic remarks about John Henry Nash and Ed and Robert Grabhorn that I have not seen in any other sources. The piece about the Grabhorn by Carroll T. Harris note the Grabhorn’s desire to print a “masterpiece” 4 years before their 1930s *Leaves of Grass*. Also includes Haywood Hunt’s small article on “The Renaissance by the Golden State.”

**25 [Paper Making] GOODWIN, Rutherford** (1869-1939). *The William Parks Paper Mill at Williamsburg. A Paper Read before the Bibliographical Society of America, June 23, 1937, in New York City, and now Reprinted with Revisions and Additions. With a Foreword by Lawrence C. Wroth.* Lexington, VA: Journalism Laboratory Press, Washington and Lee University, 1939. 8vo. 9 x 6 1/8 inches. 41, [2] pp. Half-title, coat of arms on title page, decorative initials in red surrounded by typographical ornaments, typographic ornaments at chapter heads, illustrations including samples of watermarks; text clean, unmarked, except for author’s inscription on half-title, slight musty odor. Brown wrappers with yapp edges, printed paper front cover label, stitched with silk cord; binding square and tight, app edges have suffered some damage including minor loss. INSCRIBED by the author on the half title: “To C. Harold Lauck, With the Compliments of Colonial Williamsburg Incorporated, and with the Gratitude and esteem of Rutherford Goodwin.” Very Good.

\$ 100

LIMITED EDITION of 800 copies, this is number 500, designed, composed in Linotype Baskerville and printed by C. Harold Lauck, with William Parks reconstructed paper with 2 watermarks used as flyleaves, binding by Ida Baskerville Lauck. Copies were distributed thus: 350 given as a keepsake for members of the Eighteenth Annual Conference on Printing Education, New York, June 24, 1939; 200 copies provided to Colonial Williamsburg, and 250 copies retained by C. Harold Lauck, who SIGNED this copy on the colophon. William Parks (1699-1750) was a

printer and journalist in England and colonial North America. Parks came to North America in 1726 where he started a print shop in Annapolis, Maryland. Parks moved to colonial Williamsburg in 1736 where he became Williamsburg's postmaster and founded Virginia's first newspaper, the Virginia Gazette. Through collaboration with Benjamin Franklin, Parks was the founder of a paper mill in Williamsburg, which began construction in 1742 and was complete in 1753; the first paper mill in colonial America south of Pennsylvania and the first paper mill built in Virginia. William Archer Rutherford Goodwin was an Episcopal priest, historian, and author. As the rector of Bruton Parish Church, Goodwin began the twentieth-century preservation and restoration effort which resulted in Colonial Williamsburg in Virginia. He is thus sometimes called the "Father of the Restoration of Colonial Williamsburg." See: Wikipedia. PROVENANCE: from the library of Charles Harold Lauck, Sr. (1896-1975) was one of the foremost graphics craftsmen in the United States, and was the director of the Journalism Laboratory Press at Washington and Lee University for 37 years.

**26 [Rainmaker Editions] BANKS, Russell** (b. 1940) and **MOSER, Barry** (b. 1940), illustrator. *Spirit of the River*. Las Vegas: Rainmaker Editions, 2002. Small 4to. 9 3/8 x 6 1/2 inches. 53, [3] pp. Frontispiece and 2 full-page engraved illustrations by Barry Moser, title page printed in red and black inks, red initials; text clean and unmarked. Tan cloth, spine and front cover labels printed in red and black; binding square and tight. In the original slipcase with cloth on the top and bottom edges, spine and sides in brown cloth with spine of slip case titled in black ink. SIGNED by the author and the illustrator. Fine.

\$ 600

LIMITED EDITION of 425 copies, this is number 129 of 399 numbered copies, SIGNED by Russell Banks and Barry Moser on the colophon. Designed by Barry Moser, printed letterpress from photopolymer plates by Bradley Hutchinson, Austin, Texas. Illustrations printed from original blocks designed and engraved by Barry Moser. Printed on Magnani paper manufactured by Cartiere Enrico Magnani in Pescia, Italy. Binding and box by Jace Graf at Cloverleaf Studio, Austin Texas. The copyright page tells us that this story of an American who enters war-torn Liberia is an excerpt from a novel in progress called *Mammi Watta*. This is likely a reference to Banks' 2004 novel *The Darling*, a novel narrated by white American liberal Hannah Musgrave. *Spirit of the River* examines Hannah's return to Liberia and a chimpanzee rescue sanctuary she establishes in Liberia.

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

spine, front cover label printed in black and red, spine titled in gilt; binding square and tight. Housed in publisher's tan cloth clamshell case with black cloth edges, tan leather spine label titled in gilt; binding square and tight. SIGNED by the author and the illustrator. Fine.

\$ 675

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

**28 [Rainmaker Editions] RUSHDIE, Salman** (b. 1947), **BENAVIDEZ BEDOYA, Alfredo** (b. 1951). *The Firebird's Nest*. N. P.: (Rainmaker Editions), 2004. Folio. 11 3/4 x 7 3/8 inches. Unpaginated. [24] pp. Color linocut frontispiece, 3 additional full-page color linocut illustrations by Bedoya, Rainmaker Editions printer's mark on the colophon; text clean, unmarked. Yellow kangaroo-skin spine, blind-stamped black paper over boards, yellow Japanese paper endpapers; binding square and tight. Housed in a clamshell box with yellow kangaroo leather spine, covered in black Japanese cloth and lined with black Fabriano Ingres paper. SIGNED on the colophon by the author, designer, and illustrator. Fine.

\$ 1,200

LIMITED EDITION of 26 lettered copies and 99 numbered copies, this is copy number 40, SIGNED on the colophon by Salman Rushdie, Victoria Hindley, and Alfredo Benavidez Bedoya. This volume was designed and typeset by Victoria Hindley at the Red Butte Press in the J. Willard Marriott Library, University of Utah, printed by Marnie Powers-Torrey and Jennifer Sorensen from photopolymer plates on a Vandercook 15-21 on Somerset Velvet paper using Poliphilus for the text typeface and Acolyte display typeface, bindings and boxes are handmade by Craig Jensen at BookLab II in Texas. Four original linocuts and dingbat by Alfredo Benavidez Bedoya. "The Firebird's Nest" first appeared in the *New Yorker*, Vol. 73, No. 17, June 23 and 30, 1997, and has appeared in other short story anthologies. "Sir Ahmed Salman Rushdie is a British Indian novelist and essayist. Much of his fiction is set on the Indian subcontinent. He combines magical realism with historical fiction; his work is concerned with the many connections, disruptions, and migrations between Eastern and Western civilizations." Wikipedia. All of these elements appear in *The Firebird's Nest*. The firebird is a metaphor for Indian cultural values, while the American woman in the story who extinguishes the firebird is a symbol for the imperialism of American culture globally. Not an easy read for a lover of non-fiction, such as yours truly, due to

the story's switching between a seemingly objective story-telling to magical-realism, but a pleasure to read in its present format, printed lovingly on Somerset Velvet paper with the vibrantly colored full-page linocuts by Argentine designer Alfredo Benavidez Bedoya. 7 copies Worldcat.

**29 [Rainmaker Editions] IRVING, John** (b. 1942) and **NERI, Gilbert**, illustrator. *Trying to Save Piggy Sneed*. Las Vegas, Nevada: Rainmaker Editions, 2005. 4to. 10 x 7 5/8 inches. Unpaginated. [38] pp. Rainmaker Editions printer's device opposite the title page, title page with pig vignette in brown ink, 5 illustrations included in the pagination (2 of which are double-page), "scrap" papers bound-in, Rainmaker Editions printer's mark on colophon; text clean, unmarked. Vellum spine with tabs and stitching exposed, paper over boards (front cover with printed title, exposed "scrap" paper tabs on front and rear covers, special end sheets made by Ann Marie Kennedy; binding square and tight. Housed in a special box with a double-folding top cover for the clamshell case, covered with multi-colored book cloth, and a printed paper spine label. SIGNED by the author and the illustrator on a scrap leaf bound-in at the colophon. Fine.

\$ 700

LIMITED EDITION of 125 copies, this is number 40 of 99 numbered copies (the edition included 26 lettered copies), SIGNED by John Irving and Gilbert Neri on a scrap leaf bound-in at the colophon. This "project required the collaborative efforts of many people across the country. The book was designed and printed by Inge Bruggeman at Textura Letterpress in Portland, Oregon. She letterpress printed the edition on Somerset Book paper, from 14 pt. Joanna monotype cast by the Bixlers in Skaneateles, New York. In Monterey, California, Gilbert Neri created the imagery for the book by placing heated elements on fax paper. These digitized images were then made into photopolymer plates and printed by Inge in Portland. Ann Marie Kennedy made the cover, end-sheet, and 'scrap' papers by hand in her studio in Carrboro, North Carolina. The binding, designed by Anna Embree and Inge, was executed by Anna in Tuscaloosa, Alabama. Finally, back in Portland, Inge made the boxes with the production assistance of Rachel Wiecking." Colophon. John Irving first published *Trying to Save Piggy Sneed* in 1996 (Arcade Publishing) featuring "twelve writing pieces divided into three sections: Memoirs, Fiction, and Homage." This artists' book produced by Rainmaker Editions contains the memoir "Trying to Save Piggy Sneed", a short story from this larger collection. It is in keeping with the Rainmaker Editions tradition of selecting the writings of the most important contemporary authors and giving them outstanding treatment in the presentation of design, printing, and materials. Gilbert Neri is currently Professor of New Genre at Mira Costa College, Oceanside, California. "John Irving is an American novelist and screenwriter. Irving achieved critical and popular acclaim after the international success of *The World According to Garp* in 1978. Many of Irving's novels, including *The Cider House Rules* (1985), *A Prayer for Owen Meany* (1989), and *A Widow for One Year* (1998) have been bestsellers." Wikipedia.

**30 ROSENBACH, Abraham Simon Wolf** (1876-1952). *A Book Hunter's Holiday: Adventures with Books and Manuscripts*. Boston and New York: Houghton Mifflin Company; Cambridge, MA: The Riverside Press, 1936. 8vo. 8 3/4 x 5 3/4 inches. (xvi), 259, [1 blank] pp. Black-and-white frontispiece, illustrated throughout, index; clean, unmarked. Beige linen, front cover and spine blocked in red and titled in gilt; binding square and tight, light soiling and toning to covers. A great Reading Copy. Good.

\$ 20

A. S. W. Rosenbach was an American collector, scholar, and seller of rare books and manuscripts. As a child, Abraham spent a lot of time in the book shop of his maternal uncle, Moses Polock in Philadelphia. Abraham began collecting in college, and went on to help assemble extensive collections of the Huntington Library, The Folger Shakespeare Library and private clients such as J. P. Morgan, Lessing Rosenwald, and Harry Elkins Widener. His memoirs have been an inspiration to generations of booksellers.

**31 SADLER, Michael** (1888-1957). *Fanny by Gaslight*. London: Constable, (1945). Small 8vo. 7 3/8 x 5 inches. [viii], 371, [1] pp. Half-title, Chiswick Press printer's device on last leaf; text clean, unmarked. Gilt-stamped mauve cloth, top edge stained red, dust-jacket in archival mylar; binding square and tight, corners bumped. Bookplate of Frances Weaver Amonette on front free end-paper. Very Good.

\$ 20

NEW EDITION, REPRINTED. *Fanny by Gaslight* is Michael Sadler's best-known novel; it is a fictional exploration of prostitution in Victorian London, and caused a scandal when it was published in 1940. There was a film made of the novel in 1944, and in 1981 it was turned into a four-part BBC television series. Michael Sadler was a British publisher, novelist, book collector, and bibliographer. Sadler's remarkable collection of Victorian fiction is now housed at the UCLA Department of Special Collections.

*Association Copy*

**32 SLATER, John Herbert** (1854-1921). *How to Collect Books*. London: George Bell and Sons, 1905. 8vo. 8 1/2 x 5 3/4 inches. [2], xii, 205, [3] pp. 1 leaf with ad for books uniform with this title, half-title, frontispiece with tissue guard, title page printed in red and black with printer's device, numerous illustrations in figures and plates, index; unmarked, but lightly foxed. Gilt-and black-stamped brown cloth, top edge gilt; binding square and tight, lightly rubbed, lower corners bumped, worm holes in gutter, inner hinge cracked, end-papers toned. INSCRIBED by John

Howell, founder of John Howell - Books of San Francisco to Mr. and Mrs. A. L. Castle, Honolulu, May 11, 1917 on the front free end-paper. Bookseller's ticket, "John Howell, Importer, San Francisco" on rear paste-down. Very Good.

\$ 75

FIRST EDITION of John H. Slater's guide book to the young collector on what to look for in collecting books early in the twentieth century. Begins with a discussion of how books were made, proceeds to emphasize attributes of books printed in the fifteenth and sixteenth centuries, including sections of important printing presses, book binders, important collectors, and "strange books," including miniature books. PROVENANCE: INSCRIBED by John Howell, founder of John Howell - Books of San Francisco to Mr. and Mrs. Alfred L. Castle. Alfred Lowrey Castle (1884-1972) was a member of the Castle family, owners of Castle & Cooke, one of a group of "Big 5" sugarcane processing corporations that wielded considerable political power in the Territory of Hawaii during the early twentieth century. Both Howell and Castle were members of the Hawaiian Historical Society, while Castle was a partner in Robertson, Castle and Olsen law firm and served in the Territorial legislature of Hawaii in 1911 and 1915-1918.

**33 SPECKTER, Martin K.** (1915-1988). *Disquisition on the Composing Stick*. New York: The Typophiles, Inc., (1971). Series: *Typophile Chap Book*, No. 49. Oblong 8vo. 5 3/4 x 7 1/4 inches. (127) pp. Frontispiece, 27 illustrations; text clean, unmarked. Brown paper, gilt-titled spine; binding square and tight,. Housed in a illustrated green paper-covered slipcase; slipcase toned at edges, some paper loss due to insect damage. Fine copy in a Very Good slipcase.

\$ 60

FIRST EDITION. The original prospectus stated: "*Disquisition on the Composing Stick* is the first definitive study of this important printing tool. As such it fills a glaring hole in the history of the craft, especially in relation to the course of printing in the United States." Prospectus.

**34 STEVENSON, Robert Louis** (1850-1894). *La Porte de Malétroit*. San Francisco: The Book Club of California, 1952. Series: *Book Club of California Publication*, No. 81. 8vo. 8 x 5 3/8 inches. 60 pp. Half-title, title page printed within a colored border, 2 decorative initials, 4 full-page illustrations by Ray Bethers in four colors, coat of arms and illustrations heightened in gold by hand, running heads in blue; text clean, un-marked. Cream stiff wrappers, titled in blue on spine and in red on the front cover, glassine wrappers, housed in a French-style slipcase with inner chemise, slipcase titled in gilt on the spine; binding square and tight. Fine.

\$ 150

LIMITED EDITION of 300 copies printed by the L-D Allen Press in Cagnes-sur-Mer, France, in handset Garamond type on handmade paper from the medieval mill of Richard de Bas. The second book printed for the Book Club of California outside California, and the first printed outside the United States. The text is Robert Louis Stevenson's retelling of a famous medieval tale. Designed and printed by Lewis and Dorothy Allen, "printed on a hand-press, Gallic and temperamental, which caused the Allens considerable anguish, though the aid of a French typesetter who knew no English added to the gaiety of the proceedings." Magee. REFERENCES: *The Allen Press Bibliography*, No. 11; Magee, *The Hundredth Book*, No. 81.

**35 WINTERICH, John Tracey** (1891-1970). *Collector's Choice*. New York: Greenberg, Publisher, (1928). 8vo. 7 3/4 x 5 1/4 inches. 211 pp. Half-title, "Answers to a Bibliocatechism, "index; text clean, unmarked. Blue-gray cloth, printed paper spine label, top edge stained yellow; binding square and tight, spine faded. INSCRIBED BY ERNEST DAWSON to "Mark Daniels, with regards of Ernest Dawson, May 15, 1928" with "Mark Daniels Reference Library" rubber stamp on front free end-paper. Another ownership signature in pencil on front free end-paper. Good.

\$ 30

FIRST EDITION. Beyond the technical aspects of book collecting, first edition, points, and so forth, there lies the realm of the collector's judgement in book collecting; Winterich introduces us to this elusive subject. John T. Winterich was a prolific contributor of articles to many journals and prominent American bibliophile in the first half of the twentieth century. In the 1930s, Winterich was editor of *The Colophon*. PROVENANCE: Mark Daniels (1881-1952) was an architect, landscape architect, civil engineer, and city planner active in California. He worked on master plans for the development of neighborhoods in San Francisco and the East Bay, on the Monterey Peninsula, in Los Angeles, and elsewhere. He was briefly the general superintendent and landscape engineer for the entire system of national parks.

**36 [Women, Book Arts] STANFORD, Mabel Ayretta.** *The First Californians: A Pageant. Block Prints by Lewis Lawyer*. Claremont, CA: Saunders Studio Press, 1934. 8vo. 9 1/2 x 6 1/2 inches. (xxii), (48) pp. Half-title, frontispiece, facsimile of the Diary of Father Nuez tipped-in, woodcut vignette on title page, 6 woodcut headpieces and tailpieces by Lewis Lawyer, printer's device on the colophon; text clean, unmarked. Red cloth spine, hand-blocked patterned paper over boards designed and executed by Ruth Saunders, printed paper spine label, original glassine jacket; binding square and tight, lower corners bumped, jacket chipped with small tears at extremities. Includes 3 pieces of Saunders Studio Press ephemera. Very Good.

\$ 150

LIMITED EDITION of 353 numbered copies, this is number 96, designed by Mabel Stanford and printed, composed and bound under the supervision of Lynne and Ruth Saunders, using 3 sized of Linotype Granjon and handset-headings of Nicholas Cochin type printed on Worthy Brochure paper.

*The First Californians* is drama depicting the history of the San Bernardino Valley. I was originally staged in 1929, the 150th anniversary of Father Serra's death, and produced again in 1931. This publication includes a list of the cast members for both productions. The preface discusses the staging of the pageant and provides historical background. Mabel Ayretta Stanford held a bachelors degree from Claremont College (1917) and an M.A. in English from Stanford University (1918). She was a high school teacher in Claremont, and copyrighted several plays in the 1920s and 1930s.

Published by Saunders Studio Press, founded in the 1920s with Ruth Thomson Saunders' husband, Lynne Saunders, in Claremont California. Ruth Thomson was a native of Galesburg, Illinois. In addition to the production of fine press book, Ruth Thomson Saunders was a member and officer of the Bookplate Association International. She published a number of books on bookplates in addition to designing and producing bookplates for others. This volume contains 3 pieces of Saunders Studio Press ephemera: 1) Original Saunders Studio Press mailing label to C. Harold Lauck at the Lee School of Journalism, Lexington, Virginia; 2) a prospectus from the Saunders Study Press for *Journal of a Voyage Between China and the North-Western Coast of America, Made in 1804 by William Shaler* (published 1935), and 3) a French-fold, 4-page advert for the design and production of "Individual Bookplates designed by Ruth Thomson Saunders."

PROVENANCE: Charles Harold Lauck, Sr. (1896-1975) was one of the foremost graphics craftsmen on the United States, and was the director of the Journalism Laboratory Press at Washington and Lee for 37 years. He was charter member Number One in the International Graphic Arts Association of which he was President from 1939-1940.