

JOHN HOWELL

 *for Books*

Recent Acquisitions

of interest to all those who love books.

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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 47 items recently added to John Howell for Books' inventory. In general, these books are about books or aspects of the book arts, or examples of fine press printing. It is an eclectic gathering worthy of your exploration.

1 ADLER, Patricia. *Poems and Songs*. Los Angeles: The Plantin Press, 1969. 8vo. 9 1/4 x 6 1/4 inches. (iv), 37, (3) pp. Printer's device on title page, 36 poems by Adler; text clean, unmarked. Quarter brick-red cloth, red and green decorative paper over boards, printed paper spine label; binding square and tight. MM319-059. Very Good.

\$ 20

LIMITED EDITION of 325 copies printed on laid paper. Printed by Saul and Lillian Marks at the Plantin Press. The Plantin Press was one of North America's finest presses, each book received the personal attention of Saul and Lillian Marks. This book features poetry by Patricia Adler (now Patricia Adler-Ingram), Executive Director of the Southern California Historical Society. REFERENCE: Harmsen and Tabor, *The Plantin Press*, No. 315.

2 [Audubon] TYLER, Ron. *Audubon's Great National Work: The Royal Octavo Edition of The Birds of America*. Austin, TX: W. Thomas Taylor, 1993. 4to. 11 1/4 x 8 1/2 inches. xvii, 213 pp. Half-title, frontispiece illustration of John James Audubon's *Self Portrait*, titling in blue and black inks, 67 illustrations throughout, plates, appendix, notes, bibliography, index; text clean, unmarked. Dark Green cloth spine, paste-paper over boards, spine titled in gilt; binding square and tight, spine lightly toned, LACKS the original clamshell case with the accompanying prints. MM219-003. Very Good.

\$ 300

LIMITED EDITION of 225 copies designed by W. Thomas Taylor with illustrations printed by David Holman at the Wind River Press and bound at BookLab. This scarce book is "the single most important reference for the [Audubon] Octavo Birds Edition" and a valuable resource for octavo print collectors. The volume traces the history of Audubon's *The Birds of America*, one of the most popular natural history books published in America during the nineteenth century. Ron Tyler is the retired director of the Amon Carter Museum of American Art which possesses the first fifteen plates of *Birds*, and has also served as a professor of history and a director of the Texas State Historical Association. The book comprehensively discusses how Audubon's Octavo editions were made and also includes short descriptions of the Bien edition and the Quadrupeds editions. REFERENCE: Bill Steiner, *Audubon Art Prints: A Collector's Guide To Every Edition*, p. 91.

3 BAER, Warren (1879-1958). *The Duke of Sacramento. A Comedy in Four Acts by Warren Baer Reprinted from the Rare Edition of 1856, to Which is Added a Sketch of the Early San Francisco Stage by Jane Bissell Grabhorn, and Illustrations by Arvilla Parker*. San Francisco: The Grabhorn Press, 1934. *Third Series of Rare Americana*, No. 1. 8vo. 9 1/2 x 6 1/2 inches. (13), 77, (1) pp. Printed throughout in red and black inks, 12 color illustrations; text clean, unmarked. Tan linen spine, *fleur-de-lis* patterned cloth over boards, printed paper spine label, no dust-jacket; binding square and tight, faint offsetting to endpapers. MM319-050. Very Good.

\$ 25

LIMITED EDITION of 550 copies printed in handset Garamond type on English mold-made paper. This book prints one of the earliest comedies produced in San Francisco: "In June, 1849, a funny little Englishman is purported to have given the first professional entertainment in San Francisco. His name was Stephen Massett, but he called himself Jeems Pipes of Pipesville." Includes illustrations by Arvilla Parker, an artist who made illustrations for the Grabhorn Press in the early and mid-1930s. Roby Wentz describes Parker's illustrations as "sensitive and evocative... with a flavor that was agreeably western in scenery and figures" (p. 74). REFERENCE: Heller and Magee, *A Bibliography of the Grabhorn Press, 1915-1940*, No. 212; Santa Clara University Library Research Guide, Grabhorn Press.

4 BEWICK, Thomas (1753-1828). *Some Notes on Wood Engraving: Selected from his Memoir and Edited by Thomas Rae*. Greenock: The Signet Press, 1961. 8vo. 9 1/2 x 5 3/4 inches. (5), 20, (vi) pp. Half-title, black-and-white wood engraved frontispiece, Bewick's wood engravings throughout, notes and bibliography; text clean, unmarked. Pictorial stiff wrappers in white and pale green, title on spine; binding tight, covers foxed, soiled, and insect freckled, especially to rear cover. MM319-053. Good.

\$ 25

FIRST EDITION of 370 copies, this is 1 of 300 printed on Mellotez paper and bound in paper covers; this copy is number 287; the book was designed, set by hand in Caslon Old Face type, & printed by Thomas Rae at Signet Press in Scotland. English engraver Thomas Bewick is best known for creating illustrated editions of Aesop's fables, but also created engraved cutlery and wood blocks for advertising. Because of his white line engravings on endgrain, Bewick is considered the "Father of Wood Engraving." This volume includes substantial notes from editor Thomas Rae, which helps contextualize the narrative on engraving.

5 BINGHAM, Rebecca Saady and POOLE, Maryline Adams. *e-i-e-i-o (Eileen, Eileen, Oh!)*. [Hyattsville, MD]: Poole Press & Rebecca Press, 1992. Oblong Miniature Book. 2 3/8 x 2 5/8 inches. (20) pp. Printed in dark green ink, palm tree dingbats throughout; text clean, unmarked. Stiff printed paper wrappers stitched with green thread, blue and green palm trees mounted on front cover, handmade paper endpapers. MM319-012. Very Good.

\$ 50

LIMITED EDITION of 201 copies. This book is the result of a collaboration between two well-known miniature book publishers. Maryline Adams Poole of Poole Press in Berkeley, California, and Rebecca Saady Bingham of Rebecca Press in Hyattsville, Maryland. This volume as a Keepsake for Conclave 10 of the Miniature Book Society. At the Society's gathering each year, attendees may create a keepsake miniature book for members which echoes the theme or the location of the conclave. This miniature book is lyrics to the popular tune "E-I-E-I-O," themed around the Conclave's location in San Diego.

6 [BOCCACCIO, Giovanni (1313-1375)]. *The Three Admirable Accidents of Andrea de Piero. From the First Englished Edition of the Decameron of John Boccaccio with Woodcuts by Fritz Kredel.* Lexington, KY: Gravesend Press, 1954. 12mo. 7 5/16 x 4 1/8 inches. (vi), 48, (2) pp. Half-title, title page in red, black, and blue inks, decorative initials throughout some in color, 6 woodcut illustrations throughout (including the woodcut on the colophon), also laid-in is a woodcut illustration on a small French-fold sheet which is a proof of the original illustration Fritz Kredel cut for page 4, but ultimately replaced with the illustration on page 4 that Kredel liked better; text clean, unmarked. Quarter parchment spine, decorated patterned paper in red and green over boards, spine titled in gilt; binding square and tight, light toning to extremities of covers. Red dot label on front free end-paper with penciled price, book seller notations in pencil on front end-papers. MM319-055. Very Good.

\$ 175

LIMITED EDITION of 200 hand-numbered copies; this is copy 58 printed from handset Caslon type on hand-made Fabriano paper. The text of this volume is a “story of roguery in the fourteenth-century” excerpted from Boccaccio’s *Decameron*. It features lovely woodcut illustrations in late-medieval style by Fritz Kredel (1900-1973), a German-American artist and graphic designer; Kredel created the presidential seal for John F. Kennedy’s inauguration. Joseph Graves, the proprietor of the Gravesend Press, was a clothing merchant, vice-president, and treasurer of Graves, Cox & Co. who was also a book collector with an interest in printing and book illustration before he began his printing efforts. In 1948, Graves taught a course on the history of printing and book illustration at Transylvania University. It was about this time that the Gravesend Press was founded. The Gravesend press mark on the colophon of this book shows Patience, the Graves’ pet donkey, and the “Sleeping Pressman,” cut by Fritz Kredel, the first use of this press mark. The pressmark contains the motto in Spanish “Que hermosa es no hacer nada y luego descansar.” Fortunate is he who can rest after having done nothing.” REFERENCE: H. Richard Archer, “Joseph Graves and The Press of Gravesend,” *The Kentucky Review*, Vol. 7, No. 1, Spring 1987.

7 BRINGHURST, Robert. (b. 1946) and **KOCH, Peter Rutledge,** eds. *The California Tradition in Type Design.* San Francisco: The Book Club of California, 2015. Series: *Book Club of California Keepsake*, 2015. Folded Paper Portfolio. 10 x 8 inches. Unpaginated. [53] pp. In red and black inks, foreword by Bringhurst and Koch in a bifold with an additional sheet laid in, each featured designed and type-face in 12 folders with type samples; text clean, unmarked. In white paper portfolio folded twice, with table of contents in red and black inks on back flap; head of spine bumped, affecting the folders within. MM219-002. Near Fine.

\$ 25

LIMITED EDITION of 1000 copies, designed by Robert Bringhurst and printed in Berkeley by Peter Koch Printers using a Heidelberg cylinder press. This collection of type specimens is The Book Club of California’s 2015 *Annual Keepsake*. Each folder celebrates the contributions of six type designers who have lived and worked in

California: Zuzana Licko, David Siegel, Robert Slimbach, Christopher Steinehour, Sumner Stone, and Carol Twombly. Each folder features a type specimen from the designer, statements from the type founders, and brief biographies for each designer. Robert Bringhurst was born in Los Angeles, and today remains one of Canada's most famous poets. He is also a typographer, translator, cultural historian, and linguist who has written extensively on Native and California history.

8 BRINGHURST, Robert (b. 1946). *Palatino: The Natural History of a Typeface*. San Francisco, CA: The Book Club of California, 2016. Series: *Book Club of California Publication*, No. 235. 8vo. 9 1/4 x 5 3/4 inches. (296) pp. Half-title, color frontispiece, text printed in black with red accents, color illustrations and type samples throughout, portions of the book are letterpress printed in 2 colors from handset foundry type and Linotype metal, tables, bibliography, index; text clean, unmarked. Blue cloth, printed paper front cover label, spine titled in gilt, decorative end-papers; binding square and tight. Slip case covered in printed paper; minor shelf wear to slip case, corners bumped. Also laid in are 1) Specimen sheet (bifold) of Zapf's foundry Heraklit (1 of 500); 2) "Key to the Latin Specimen Pages in (& the Greek Supplement to)" this book (1 of 500). This is copy number 144 SIGNED by Robert Bringhurst. SFK519-005. Fine.

\$ 275

LIMITED EDITION of 300 copies, this is number 29. This is the most in-depth history of a type family "Palatino" ever written; it is a definitive account of Hermann Zapf's most ambitious and enduring design project - Palatino. The collection includes previously unpublished sketches and drawings from Zapf's studio, the Zapf Archive in Germany, the Stemple Foundry, the Linotype archive, and the Zapf Collection at the Rochester Institute of Technology.

9 CABELL, James Branch (1879-1958). *The Music from Behind the Moon: An Epitome. With Eight Wood Engravings by Leon Underwood*. New York: The John Day Company, 1926. Tall 4to. 11 1/2 x 8 1/4 inches. (vi), 54, (2) pp. Frontispiece engraving, 7 additional engravings throughout; text unmarked, occasional foxing. Black paper boards with paper spine label, in black paper slipcase with wear at edges; binding square and tight, corners of spine bumped with small tear, covers soiled. Laid-in is a prospectus for 25 numbered and signed sets of the engravings used for *The Music From Behind the Moon*. MM319-040. Good.

\$ 40

LIMITED EDITION of 3000 copies of the first book printed by The John Day Company, printed by William Edwin Rudge on Vidalon Velin paper from handset Garamond type and the type distributed, typography by Byron J. Musser. The John Day Company was named after John Day, the Elizabethan printer. The company was founded by Richard J. Walsh, Pearl S. Buck's second husband. John Day Company was a New York publishing firm that specialized in illustrated fiction and current affairs from 1926 to 1968. This volume presents James Branch Cabell's *The Music From Behind the Moon*, a fairy tale about a beautiful young man who learns to play enchanted music from a female creature who comes from behind the moon. The book includes 8 wood

engravings by Leon Underwood (1890-1975), a noted British sculptor, painter, draftsman and engraver as well as a writer and illustrator, scholar, teacher, philosopher and stained glass and furniture craftsman.

10 CATICH, Edward M. (1906-1979). *The Origin of the Serif: Brush Writings & Roman Letters. Second Edition, Edited by Mary W. Gilroy.* Davenport, IA: Catich Gallery, St. Ambrose University, (1991). 4to. 11 x 8 1/4 inches. xi, 310 pp. Text and chapter headings printed in three colors, illustrations throughout; text clean, unmarked. Gilt-stamped navy cloth, dust jacket in archival mylar, decorative endpapers; binding square and tight, light shelf wear to jacket, otherwise a fine copy. MM319-049. Very Good.

\$ 100

SECOND EDITION of a book for which “demand has been constant” since it was first published in 1968. Catich depicts the history, development, and lineage of the alphabet alongside other topics related to graphic arts and paleography. This new edition was prepared by Mary L. Gilroy, the curator of the Catich Gallery. The Gallery was established in 1985 to celebrate the art of St. Ambrose teacher, calligrapher, and priest, E. M. Catich. The Catich Gallery is the only known gallery to concentrate on calligraphy, related arts and skills, and E. M. Catich’s work. This book includes Catich’s important thesis on the brushed origin of the letter forms in the epigraphy on Trajan’s Column.

11 [COGGESHALL, Howard]. *A Note on the 105th Type Designed by Fred W. Goudy and First Used in Printing The Story of Saint Gonsol, Saint Francis and the Devil. A Keepsake for Typophiles on the Occasion of F. W. G.’s Seventy-third Anniversary March 8th, 1938.* [Utica, NY: Howard Coggeshall], 1938. Pamphlet. 6 1/4 x 4 1/4 inches. Unpaginated, [6] pp. Type in red and black; text clean, unmarked. Rust-colored paper wrappers with title in black, French flaps, bound tightly with tan thread. MM319-060. Near Fine.

\$ 75

LIMITED EDITION of an unknown number; distribution of this copy was restricted to those present at Frederic W. Goudy’s 73rd birthday anniversary and to contributors to the book (colophon). The text was written, set, and printed by Howard Coggeshall and is taken from the final signature of a copy of “The Story of St. Gonsol,” which was specially bound and presented to Goudy. The text is set in *Friar*, Goudy’s 105th type design. Later, Goudy lost the design manuscript for *Friar* in a fire at his studio. Coggeshall amassed the largest collection of Goudy types ever assembled; many of which became invaluable as the only surviving examples of certain typefaces after Goudy’s workshop fire in 1939.

12 CUNNINGHAM, Carol (1925-2013). *L’Histoire D’Un Tournesol.* Mill Valley, CA: Sunflower Press, 1992. 12mo. 6 1/4 x 4 3/4 inches. 29 unpaginated leaves. Orange illustrated sunflower frontispiece, hand-stenciled and painted illustrations throughout, 4-page bifold

“Addendum” in a pocket bound into the rear pastedown; text clean, unmarked. Patterned cloth with printed paper label on cover, orange printed endpapers with sunflower pattern; binding square and tight; minor shelf/use wear. SIGNED by Carol Cunningham on colophon. MM219-005. Very Good.

\$ 300

LIMITED EDITION of 50 total copies, 20 on Mohawk paper and 30 on Frankfurt paper; this is copy 48 on Frankfurt paper. A bibliography of Sunflower Press’s publications from 1960 to 1992, sorted by year with hand-colored and printed illustrations on almost every opening. Carol Cunningham was a pioneer in female book arts and most famous for her miniature books. Cunningham was honored by The Book Club of California for her work and efforts in developing the annual Fine Print Fair in San Francisco. The book is bound by Joseph D’Ambrosio (1934-2009). The bibliography beautifully captures the history of both a press and one of California’s most significant 20th-century female printers and book artists.

13 GIRALDEZ, Jose (1839-1923). *Tratado de La Tipografia o Arte de la Imprenta*. Madrid: Imprenta de Eduardo Cuesta Y Sanchez, 1884. 8vo. 8 3/4 x 6 inches. xxxii, 249 pp. Half-title, printer’s device on the title page, index; text unmarked, occasional foxing, preliminary leaves toned. Quarter tan calf, gray cloth sides, raised bands, green morocco spine label titled in gilt, decorative end-papers; binding square and tight, stain on rear board, leather scuffed, small stains on top edge. Former owner’s name on preliminary leaf. MM319-003. Very Good.

\$ 65

FIRST EDITION of this scarce typographer’s manual printed in Madrid in the 1880s. The illustrations include a variety of case layouts for different alphabets, composing room and printer’s equipment, impressions on sheets of paper, proof-readers marks, and more. Worldcat records 3 copies in the United States (not LOC).

14 [Gorman] MONTHAN, Doris (1924-2012). *R. C. Gorman: The Lithographs*. Flagstaff, AZ: Northland Press, 1978. Folio. 12 1/4 x 9 1/4 inches. xix, 170, [2] pp. Half-title, color frontispiece, foreword by Jules Heller, color plates of Gorman’s work throughout, notes to the text, catalogue of lithographs, bibliography; text clean, unmarked. Black cloth spine over maroon cloth boards, spine titled in gilt, lavender endpapers, dust jacket in archival mylar; binding square and tight, light shelf wear, small soiled spot on colophon. INSCRIBED by R.C. Gorman on half-title with permanent marker sketch of a nude female torso. MM219-001. Very Good.

\$ 100

FIRST EDITION, first printing of Monthan’s catalogue of the lithographic works Navajo artist R. C. Gorman. Gorman (1931-2005) was deemed “the Picasso of American Indian Artists” by *The New York Times*. He was renowned for his paintings of Native American women with bright colors in an “abstract-realism” style. Monthan met Gorman in 1973 and continued to write about his works with her husband, Guy Monthan, until her death. The book includes a commentary on each of Gorman’s plates and an overview of his biography and work. A foreword by Jules Heller, an

internationally renowned lithographic artist and teacher, provides background on the process of lithography. Most significant, however, is Gorman's inscription on the half-title: "To Daneen + Bart, Much Love." He includes a sketch in marker of a female nude torso, an iconic figure for the artist.

15 HASSALL, Joan (1906-1988) and **CHAMBERS, David**. *Joan Hassall: Engravings & Drawings*. Pinner, Middlesex, England: Private Libraries Association, 1985. 8vo. 10 x 6 1/4 inches. lxii, [2], 160, [7 pages of plates] pp. Half-title, illustrated throughout with over 470 black and white reproductions of Hassall's engravings, introductory memoir by Hassall, comments on Hassall's techniques by George Mackley, select bibliography, index of books, lists of illustrated books and journals and bookplates, eight Hassall engravings printed at the Cuckoo Hill Press, small signed chapbook in pocket at the rear; text clean, unmarked. Quarter black leather over boards with gilt trim, spine titled in gilt, patterned endpapers, mylar dust-jacket; gray-paper-covered publisher's slipcase; binding square and tight. SIGNED by Hassall on colophon and on cover of chapbook. MM219-007. Fine.

\$ 250

LIMITED EDITION of 110 numbered copies, this is copy 110. The definitive account of Hassall's technique and *oeuvre*, by print and wood engraving scholar David Chambers who designed and printed this book at the Cuckoo Hill Press. Joan Hassall was a celebrated wood engraver and book illustrator. In 1972, she was elected the first lady Master of the Art Workers Guild. In 1987, she was awarded the Order of the British Empire. This compendium includes copious illustrations by Hassall. This special edition contains eight engravings printed from the wood at the Cuckoo Press. David Chambers founded the Cuckoo Hill Press in 1959. This Chambers special edition is noted by scholars for its quality and substantial number of Hassall's illustrations.

16 [Juvenalia] EVANS, Jonas. *Geographical and Astronomical Definitions and Explanations, in Two Parts*. Haverhill, MA: Burrill & Hersey, 1821. 12mo. 5 3/4 x 4 inches. [3], 36 pp. Numbered list of geography facts, list of corresponding questions for those facts at rear; text clean, unmarked. Printed brown wrappers, spine chipped away, but sturdy and tightly-sewn, extremities worn and chipped. MM319-024. Very Good.

\$ 35

FIRST EDITION. This book "provides information of the type commonly found in the opening section of special geographies. There are no illustrations, and only a reader who already knew the rudiments of the subject (i.e. not a young child) would be able to follow the text." The title page notes that Evans was a "Teacher of Geography" and a note mentions that the book is published for "his scholars" to adapt them to Evans' "method of instruction." The book also features a printed certification from Jno W. Davis, Clerk of the District of Massachusetts, verifying that the book conforms to all United States law on educational texts. REFERENCE: Sitwell, *Four Centuries of Special Geography: An Annotated Guide*, p. 204.

17 KENT, Rockwell (1882-1971). *Rockwellkentiana: Few Words and Many Pictures by R. K. and by Carl Zigrosser, a Bibliography and List of Prints*. New York: Harcourt, Brace & Company, 1933. 4to. 9 1/2 x 5 3/4 inches. (5), 20, (vi) pp. Half-title, color frontispiece, over 130 Rockwell Kent reproductions throughout including 90 full page, bibliography, list of prints; text clean, unmarked. Pictorial blue cloth over boards, supplied mylar jacket; binding square and tight, rubbed. Gift inscription on front pastedown. MM319-042. Good.

\$ 25

FIRST EDITION of this survey of Kent's work with over one hundred reproductions of his lithographs, woodcuts, drawing, and other media. The volume also includes sections on art, a bibliography, and a list of Kent's prints by Carl Zigrosser. Carl Zigrosser was an art dealer best known for running the Weyhe Gallery in New York in the 1920s and 1930s, and was Curator of Prints and Drawings at the Philadelphia Museum of Art between 1940 and 1963. Zigrosser was Kent's longtime friend and spent much of his life curating the work of the influential painter, author, and arctic adventurer.

18 KIPLING, Rudyard (1865-1936). *Twenty Poems from Rudyard Kipling*. London: Methuen & Co., 1918. 12mo. 6 3/4 x 4 1/2 inches. [vi], 38, [2] pp. Half-title, Kipling's poems with dates; text clean, unmarked. Printed wrappers with French flaps and yapp edges, cover printed in blue ink; binding is tight, yapp edges crushed. Previous owner's inscription on front cover. MM319-036. Very Good.

\$ 15

FIRST EDITION and the first time Kipling's poems "The Sons of Martha," "For All We Have and Are," and "The Holy War" are published in a collection together. Printed by Morrison & Gibb, Ltd., Edinburgh, per colophon. Also includes one of Kipling's best-known poems "If—."

19 KIPLING, Rudyard (1865-1936). *Independence: Rectorial Address Delivered at St. Andrews October 10, 1923*. Garden City, NY: Doubleday, Doran & Company, Inc., 1928. 8vo. 7 1/2 x 5 inches. 33 pp. List of books by Kipling opposite title page, title page in red and black inks, swastika with "Rudyard Kipling" in circle on copyright page; light pencil notations on front free endpaper, text otherwise clean, unmarked. Blue-gray cloth with printed cover label, dust jacket in archival mylar; inner hinge cracked at rear endpaper, but otherwise tight and sturdy. MM319-035. Very Good.

\$ 20

SECOND AMERICAN EDITION. This address to the students of St. Andrews was originally published in *The London Times* on the day it was delivered under the title "Man's Desire for Independence." Kipling stresses here the "singular privilege of a man owning himself" and reinforces his own desire for originality. Rudyard Kipling won the Nobel Prize for Literature in 1907.

20 MASON, John (1910-1980). *Paper Making as an Artistic Craft, With a Note on Nylon Paper. Illustrated by Rigby Graham.* London: Faber and Faber, (1959). 8vo. 8 3/4 x 6 1/4 inches. (96) pp. 2 paper samples tipped in at the rear, one atop the other, illustrations throughout, glossary, index; text clean, unmarked. Parchment spine, patterned paper over boards, spine titled in gilt, dust jacket in archival mylar; binding square and tight. The Cottage Bookshelf, San Rafael, CA bookseller's ticket on front pastedown; Stella Patri's ownership blind-stamp on front free endpaper, previous owner's pencil notations on rear paste-down. MM319-057. Very Good.

\$ 20

FIRST EDITION of Mason's classic monograph on paper making. This copy was owned by renowned Bay Area bookbinder and paper conservator Stella Patri. Patri was a founding member of The Hand Bookbinders of California and influenced many bookbinders and conservators across the country. This book includes samples of hand-made paper produced by Mason at Twelve By Eight Press. There are also illustrations throughout by English landscape and Romantic topographical artist Rigby Graham (1931-2015).

21 MASON, John (1910-1980). *Paper Making as an Artistic Craft. With a Foreword by Dard Hunter. Illustrated by Rigby Graham.* Leicester: Twelve by Eight, (1963). 8vo. 8 3/8 x 6 inches. (96) pp. 8 paper samples tipped in including the frontispiece (the paper samples include botanical specimens, illustrations, or printing), illustrations throughout, glossary, index; text clean, unmarked. Parchment paper wrappers, 12 X 8 design in gilt on front cover, spine titled in gilt; binding square and tight, soiling to covers. MM319-019. Very Good.

\$ 40

REPRINT EDITION, first edition 1959 by Faber and Faber, reprinted at the Twelve by Eight Press in 1963. This volume is a useful step-by-step manual of non-mechanized paper-making techniques, written to "prompt artists to make their own paper using the simple and direct methods of the old paper makers." Includes 8 tipped-in samples of hand-made paper, produced by John Mason at Twelve by Eight Press and individually selected for each copy. The samples are crafted from materials gathered by Mason in the English countryside; then the vegetable fibers are cooked and macerated in his own miniature laboratory. The book represents transatlantic collaboration, as it includes a foreword by noted American papermaker Dard Hunter. Includes illustrations throughout by English landscape and Romantic topographical artist Rigby Graham (1931-2015).

22 NEAL, Thomas Atwill (1910-2000). *Farewell My Book.* Los Angeles: Dawson's Book Shop, 1983. Series: *Los Angeles Miscellany*, No. 14. 8vo. 9 1/2 x 6 1/4 inches. 44, [4] pp. Half-title, black-and-white photographic portrait of Tom Neal is 1 of 5 photographic illustrations mounted in the text, title-page vignette is 1 of 10 decorations by Tom Neal throughout the text; text clean, unmarked, light offsetting associated with the photographic illustrations. Quarter black cloth, Tom Neal illustrations grace the front cover, spine titled in gilt; binding square and tight, light toning to covers. SIGNED by Michael Dawson who printed the photographic illustrations on the list of illustrations. MM219-009. Very Good.

\$ 30

LIMITED EDITION of 250 copies printed by Daniel Cronkite at the Sagebrush Press, Moreno Valley, California. This is an autobiography and a reminiscence of the Los Angeles antiquarian book trade during the mid-twentieth century. Tom Neal began working at Los Angeles' Dawson's Book Shop in 1933. He remained a cataloger and appraiser at the shop for 30 years, known for telling stories and making drawings to the delight of the clientele.

23 OTTO, Calvin P. (1930-2000). *Only in Cloth: Publishers' Bookbindings 1830-1910. An Exhibition from the Collection of Calvin P. Otto on Display in the Rotunda of the University of Virginia. 18 September - 22 December 1997.* Charlottesville: Book Arts Press, 1998. Pamphlet. 9 1/2 x 5 3/4 inches. 48 pp. Black-and-white photographs of book bindings throughout, tipped-in sample of book cloth on p. 29, glossary, reference list of books in the exhibition; text clean, unmarked. Gray wrappers, printed paper front cover label, stapled; binding tight with very light shelf wear and lightly tanned at spine. Xerox copies of 4 decorative cloth bindings laid-in. MM319-051. Very Good.

\$ 15

FIRST EDITION of this catalogue from a 1997 exhibition of the Calvin P. Otto Collection at the University of Virginia. Otto was a community activist and library advocate who co-founded the American Ephemera Society and The Virginia Festival of the Book, among other events. The exhibition of Otto's collection featured "a visual story of the development of European and American book cloth and book cover designs from 1830-1910."

24 PERCIVAL, Olive (1869-1945). *Our Old-Fashioned Flowers.* Pasadena: (Pasadena Humane Society), 1947. Narrow 8vo. 8 1/4 x 4 3/4 inches. 245, (2) pp. Half-title, color frontispiece illustration of a rose, black-and-white illustrations throughout by John Maximus, flower list, herb index, flower index, bibliography; text clean, unmarked. Quarter brown cloth over patterned paper boards, spine titled in gilt; binding square and tight, light shelf wear. MM319-054. Very Good.

\$ 25

LIMITED EDITION of 1000 copies designed and printed by Ward Richie. Oliver Percival was an avid book collector who amassed over ten thousand books as well as collections of hats, dolls, daguerrotypes, silver, textiles, and more. Although she worked as an insurance clerk, Percival's home was a magnet for gardeners throughout Los Angeles who were fascinated with the home's spectacular garden. In her will, Percival both arranged for the publication of this tome on flowers and gave her assortment of children's books to UCLA to form the foundation of the university's important children's book collection. This charming book includes useful lists of herbs and flowers. Rounce & Coffin Club Western Book selection. REFERENCE: Ritchie, *The Ward Ritchie Press and Anderson, Ritchie & Simon*, p. 95.

25 POWELL, Lawrence Clark (1906-2001). *Islands of Books*. Los Angeles: The Zamorano Club, 1951. 12mo. 7 3/4 x 4 1/4 inches. vii, [3], 111 pp. Half-title, title page vignette on a color ground; text clean, unmarked. Black quarter cloth over blue paper boards, vignette on front cover, spine titled in gilt; binding square and tight, light perimeter age-tone to boards, corners lightly bumped. MM319-023. Very Good.

\$ 25

LIMITED EDITION of 150 copies printed for The Zamorano Club. This volume collects bibliographic essays by legendary librarian, author, and critic Lawrence Clark Powell. Powell directed UCLA's libraries (1944-1961) and "penned hundreds of books, articles, and speeches about librarianship, California personalities and books, travel, music, and his own life story." Many of the essays in this volume are either reprinted from their first publication in The Zamorano Club's quarterly, *Hoja Volante* or are transcriptions of Powell's talks for members of the club. The topics covered by the essays range from Powell's opinions on Rabelais and Joyce to historical narrative descriptions of early Los Angeles and the San Joaquin Valley. REFERENCE: *California Library Hall of Fame*, "Lawrence Clark Powell."

26 REVERE, Joseph Warren (1812-1880). *A Ranchero Feat Illustrating the Virtues of the California Horse. An Excerpt From A Tour of Duty in California. By Joseph Warren Revere, Lieutenant U.S. Navy. With a Facsimile of a Plate from the Original Edition of 1849.* [San Francisco]: Carl Hoffman, 1940. 8vo. 8 3/4 x 5 3/4 inches. [8] pp. Tinted frontispiece illustration, title-page printed in red and black, decorative initial, printed on textured paper; text clean, unmarked. Printed cream-colored wrappers; binding square and tight, bound into a brown Gaylord pamphlet binder of stiff cards with a cloth spine. MM219-010. Very Good.

\$ 30

LIMITED EDITION of 250 copies printed by the Grabhorn Press as a Christmas Greeting for Carl Hoffman. Each year the Grabhorn Press printed a host of holiday greetings for their many patrons. The Magee and Magee Grabhorn Bibliography only listed those with considerable text and not merely the double-fold, "bread-and-butter type of card." This book contains Lieutenant Revere's account of the capture and killing of a bear by a man with the aid of his horse. REFERENCE: Magee and Magee, *Bibliography of the Grabhorn Press*, 1940-1956, p. 105.

27 RICHARDSON, Peter. *Always in Fashion? Carey McWilliams, California Radicalism, and the Politics of Cool.* Los Angeles: UCLA Library, 2008. *Cashin Lecture Series*, Gary E. Strong, editor, No. 2. Pamphlet. 9 x 7 inches. 23, [3] pp. Half-title, title page in red, black, and gray inks, preface by Kevin Starr; text clean, unmarked. Letterpress wrappers decorated in red, black, and gray inks, stapled; binding square and tight. Compliments card of Gary E. Strong, University Librarian. MM319-029. Fine.

\$ 20

LIMITED EDITION of 1,000 copies designed and printed letterpress by Patrick Reagh in Sebastopol, California, printed for private distribution. This volume contains

Richardson's 2006 lecture at UCLA as part of the *Bonnie Cashin Lecture Series*. The talk is prefaced by Kevin Starr's notes on his personal relationship with McWilliams, who he calls "the greatest nonfiction writer on California topics - ever." The essay portrays McWilliams' role as an interpreter of American culture and society in California.

28 RICHARDSON, Peter. *Always in Fashion? Carey McWilliams, California Radicalism, and the Politics of Cool*. Los Angeles: UCLA Library, 2008. *Cashin Lecture Series*, No. 2. Pamphlet. 9 x 7 inches. 23, [3] pp. Half-title, title page in red, black, and gray inks, preface by Kevin Starr; text clean, unmarked. Wrappers printed in red, black, and gray inks, stapled; binding square and tight. MM319-028. Fine.

\$ 18

LIMITED EDITION of 1000 copies designed and printed letterpress by Patrick Reagh in Sebastopol, California, printed for private distribution. This volume contains Richardson's 2006 lecture at UCLA as part of the *Bonnie Cashin Lecture Series*. The talk is prefaced by Kevin Starr's notes on his personal relationship with McWilliams, who he calls "the greatest nonfiction writer on California topics- ever." The essay discusses McWilliams' role as an interpreter of American culture and society in California.

29 RIDGELEY, Laurence Butler (b. circa 1863). *Santa Francesca: Our Lady of the Golden Gate*. San Francisco, California: (Laurence Butler Ridgeley), 1935. 8vo. 9 1/2 x 5 3/4 inches. (8), 48, (2) pp. Printed in red and black inks throughout, printer's device on title page; text clean, unmarked. Vellum spine, brown paper over boards, spine titled in red; binding square and tight. INSCRIBED by the author on front fly leaf. MM319-052. Very Good.

\$ 30

LIMITED EDITION of 250 copies printed by the Grabhorn Press in handset Italian Old Style type on machine made paper. INSCRIBED by the publisher, "Inscribed by the author, Laurence B. Ridgeley, In grateful recognition of our happy acquaintance. For F. P. Schaeffer, 17th Nov. 1938, San Francisco." This volume includes a "proem" and two additional sections of poems on the topic of San Francisco. The book is dedicated to J. Wilmer Gresham, Dean of Grace Cathedral, San Francisco. Grabhorn Press printer's device on the title page. REFERENCES: Heller and Magee, *Bibliography of the Grabhorn Press, 1915-1940*, No. 231; *The Living Church Annual*, 1932, p. 571.

30 [Rocket Press] STEPHENSON, Jonathan. *Rocket Ephemera*. Blewsbury, Oxfordshire: Rocket Press, 1994. 4to Clamshell Box. 13 1/4 x 9 inches. 59 ephemeral pieces printed from the early 1980s to the mid 1990s; one piece with a crushed corner, all else in lovely condition. Housed in a clam-shell box covered in brown cloth, colophon pasted-down inside the front cover, printed paper spine, front and rear cover labels; binding square and tight. MM319-039. Fine.

\$ 250

LIMITED EDITION of 80 sets, each of which contains 55 pieces of ephemera designed and letterpress printed by Jonathan Stephenson at the Rocket Press in

Oxfordshire between 1985 & 1994. Different sets contain different numbers of ephemera; this set has 59, including 2 copies of Leonis Limited letterhead. Among the various pieces included here are several birth and death announcements, business cards, letterhead (one with an envelope), bookplates, announcements, invitations, menus, and much more. From 1981 to 1994, The Rocket Press was one of the few modern private presses in Britain that operated full-time. The main function of the press was to create aesthetically unique and high-quality letterpress books both under its own imprint as well as for other publishers. Ephemeral printing was also done to allow for new design challenges and to generate additional cashflow. Most notably, The Rocket Press was commissioned by McMillan Publishers, London, to print Sir John Tenniel's illustrations for Lewis Carroll's *Alice in Wonderland* and *Through the Looking-Glass* from the original 92 wood blocks which were discovered in the vaults of the National Westminster Bank, Covent Garden, London, in 1985.

31 [Rocket Press] SMITH, John R. *Jonathan Stephenson & The Rocket Press*. Oxfordshire: Rocket Press, 1987. Offprint from: *The Private Library*, Volume 8, No. 3, 1985. 8vo. 8 x 5 1/2 inches. [2], 97-116, [2] pp. Half-title, 7 full-page illustrations, both facsimile and photo, throughout, bibliography; text clean, unmarked. Beige cloth over boards with printed cover label. SIGNED by Smith on colophon. MM319-031. Near Fine.

\$ 35

LIMITED EDITION of 50 copies printed for private distribution; this is number 35. The volume provides a brief bibliography and history of Jonathan Stephenson's Rocket Press, one of "very few British private presses which operate full-time." The book was written by author and artist John Smith, one of Stephenson's frequent collaborators, and published in *The Private Library* in Autumn 1985. This copy features Smith's signature.

32 ROGERS, Bruce (1870-1957). *BR to FWG*. Berkeley and Los Angeles: University of California Press, 1940. 12mo. 7 x 4 1/2 inches. 21, [3] pp. Half-title, title page set within a typographic border, text in red and black inks; text clean and unmarked. Quarter parchment, marbled paper over boards, title stamped in gilt on front cover; binding square and tight, light shelf wear. PROVENANCE: Francis P. Farquhar's copy. MM219-012. Very Good.

\$ 25

LIMITED EDITION of 350 copies designed by Samuel T. Farquhar and A.R. Tommasini. The Introduction is set in University of California Old Style which was designed for the University of California by Frederic W. Goudy (1865-1947). The letter itself is set in Bruce Rogers' Centaur type. This volume consists of an introduction by Frederic W. Goudy and a reprint of a letter from Bruce Rogers to Goudy which survived a fire at Goudy's foundry in 1939. The contents of the letter are Bruce Rogers' comments on Goudy's book, *The Alphabet*, first published in 1922. Goudy was an American printer, artist, and type designer who enjoyed a long

friendship with Rogers, the influential type designer. Both were early members of the Typophiles in the 1930s.

33 ROSTENBERG, Leona (1908-2005). *Bibliately: Reprinted from The American Philatelist, January 1977 through July 1977*. [Bellefonte, Pennsylvania]: The American Philatelic Society, 1978. 4to. 11 x 8 1/2 inches. (2), 61, (2) pp. Cover page illustration and marginal decoration, numerous facsimile illustrations of postage stamps on every page throughout, acknowledgements and errata; text clean, unmarked. Full linen with brown leather cover label, titled in gilt; binding square and tight, covers foxed. "Compliments of Kater-Crafts Bookbinders" rubber stamp on rear pastedown. MM319-044. Good.

\$ 30

REPRINT EDITION. This volume contains Rostenberg's narrative of "the printed word on stamps" with an international scope. Features hundreds of facsimile illustrations on every page, one of the only literary collections of stamps published with a narrative in book form. Leona Rostenberg was an independent scholar and rare book dealer. Rostenberg is best-known for her discovery of the secret "blood-and-thunder" writings of Louisa May Alcott, which exposed racy tales from Alcott's earlier career. Rostenberg helped establish the inaugural New York Antiquarian Book Fair in 1960.

34 RUTHVEN, Madeleine (1893-1978). *Summer Denial: And Other Poems*. Los Angeles, CA: Jake Zeitlin, The Primavera Press, 1932. 4to. 9 1/2 x 5 3/4 inches. (8), 65, (3) pp. Half-title, printer's device in green ink on title page; text clean, unmarked. Green paper over boards, printed paper front cover label, dust jacket in archival mylar; binding square and tight, extremities of boards toned, extremities of the dust-jacket chipped. INSCRIBED by the author on front free endpaper. SCARCE in jacket. MM319-041. Good.

\$ 100

LIMITED FIRST EDITION of 304 copies designed by Grace Marion Brown and printed by Ward Ritchie for Jake Zeitlin's Primavera Press. INSCRIBED by the author on the front free endpaper: "Inscribed for Franklin Macconnell an old friend and a fellow-seeker in creative expression, Affectionately, Madeleine Ruthven, M-G-M, Sept. 17, 1932." Madeleine Ruthven was an American screenwriter and poet active from 1923 to 1950, when she was named by fellow screenwriter Richard J. Collins as a Communist sympathizer and put on the blacklist. The jacket flaps contain "A Portrait of Madeliene Ruthven" by Douglas Doty. A bleak, but vivid collection of poems about California institutions in the 1920s and 30s. REFERENCES: Edelstein, "A Bibliography of the Books Published by The Primavera Press," in Edelstein, ed., *A Garland for Jake Zeitlin*, p. 123; Ritchie, *The Ward Ritchie Press and Anderson, Ritchie & Simon*, p 69; Ritchie, UCLA Interview, JPR 07, Part 2.

35 STEWART, George R. (1895-1980). *Take Your Bible in One Hand: The Life of William Henry Thomes, Author of A Whaleman's Adventures on Land and Sea, Lewey and I, The Bushrangers, A Gold Hunter's Adventures, etc.* San Francisco, CA: The

Colt Press, 1939. 4to. 11 x 8 1/4 inches. (6), 66, (4) pp. Red and black inks, engraved title-page vignette and other engraved vignettes in margins throughout, printer's device on colophon; text clean, unmarked. Black cloth spine, green paper over boards, printed paper front cover label with Colt Press device, printed paper spine label; binding square and light, boards tanned with light shelf wear, bumped corners. MM319-043. Very Good.

\$ 25

LIMITED EDITION of 750 copies issued from The Colt Press by Jane Swinnerton, William Roth, and Jane Grabhorn. This was the fifth publication of the Colt Press (1938-1942), one of the finest San Francisco Presses which focused on printing works relating to California. The printer's device was designed by Mallett Dean and is used here for the first time. The book's cheerful marginal vignettes accompany the tale of California sailor William Henry Thomes, a writer and publisher who first visited California in 1843 and based several of his adventure stories on the journey.

36 STONE, Reynolds (1909-1979). *Engravings, With an Introduction by the Artist and an Appreciation by Kenneth Clark.* Brattleboro, VT: The Stephen Greene Press, (1977). 4to. 11 1/4 x 8 inches. xli, 151, (3) pp. Half-title, appreciation written by Kenneth Clark, engravings throughout in red, blue, and black, notes; text clean, unmarked. Full navy cloth, spine titled in gilt, pictorial dust jacket in archival mylar; binding square and tight, jacket toned with light shelf wear, small closed tears at extremities of dust jacket. MM319-046. Very Good.

\$ 50

FIRST AMERICAN EDITION of the first major collection of Reynolds Stone's work, printed in England at the Curwen Press on Basingwerk parchment made by Grosvenor Chater and bound in full buckram by W & J Mackay. The book remains a standard source book for typographers, designers, and illustrators. Stone was a self-taught engraver who became a prominent illustrator and designer, deemed by his advisor, Stanley Morison, the "best letterer in the country since Eric Gill died." The volume also includes a prefatory introduction by art historian, museum director, and broadcaster Kenneth Clark, who was a close friend of Stone.

37 TWAIN, Mark (1835-1910), SMITH, Henry Nash (1906-1986), editor and **ANDERSON, Frederick,** editor. *Mark Twain: San Francisco Correspondent, Virginia City Territorial Enterprise; Selections From His Letters to the Territorial Enterprise: 1865-1866.* San Francisco, CA: The Book Club of California [printed by The Allen Press], 1957. Series: *Book Club of California Publication*, No. 95. 4to. 11 1/4 x 8 1/2 inches. (4), 117, (2) pp. Half-title, title page in red, orange and black inks, black-and-white portrait of Albert S. Evans, lithograph by Edward Jump, two-color printer's device engraved by Malette Dean on the colophon; text clean, unmarked. Quarter white cloth, patterned paper over boards, orange lettering on spine; binding square and tight, spine toned, extremities of boards lightly toned. Laid-in is original receipt from The Book Club of California, dated 1957 and previous owner's ex libris. Book plate of Dwight Lancelot Clarke on front paste-down. MM319-045. Very Good.

\$ 75

LIMITED EDITION of 400 copies printed by the Allen Press in Jansen Linotype on machine-made paper. "Exuberant reporting for the famous Virginia City newspaper on a score of subjects, most of which relate to San Francisco. Until these article were discovered in a scrapbook compiled by Mark Twain's Brother, Orion, they were unknown. The scrapbook in now in the possession of the Yale University Library." Magee. The edition includes lithographs by Edward Jump (1832-1883), a French artist who created humorous political cartoons for California publications after his immigration to the US. The book is compiled by noted Mark Twain scholar, Henry Nash Smith. Rounce & Coffin Club Exhibition of Western Books. REFERENCE: Mcgee, *The Hundredth Book*, No. 95.

38 [Vernacular Binding, Bible, Anvil Press] HAMMER, Victor (1882-1967). *The Newe Testamente, M. D. XXVI., The Gospell off S. Matthen, [S. Marke, S. Luke, and S. Jhon]*. Lexington, KY: Anvil Press, 1954-1955. Five Volumes (2 copies of the Gospel of Luke). 8vo. 7 x 5 inches. [ii], lxxxv, [ii]; [ii], lv, [ii]; [ii], xciii, [ii]; [ii], xciii, [ii] [second copy of the Gospel of Luke]; [ii], lxx, [ii] ff. Half-titles, double-page frontispieces in each volume of the four Evangelists and their animal symbols by Victor Hammer based on Holkham Bible drawings, text printed in black with red highlights; occasional soiling in the margins, otherwise text clean, unmarked. Limp vellum bindings with vellum tongs woven through the covers at the spine on the outside, the vellum is shaped into tabs which are inserted in slips in the vellum to unite the vellum on the turn-ins; binding square and tight. MM319-001. Very Good.

\$ 1,500

LIMITED EDITION of 300 copies laid out by Victor Hammer, press work by Jacob Hammer; this was the third publication of the Anvil Press. This is a handsomely printed edition of the Four Gospels from the press of Victor Hammer, reprinted from the text of the 1526 Tyndale edition of the New Testament. Originally issued in blue-paper covered boards with white printed paper spine labels. A previous owner was inspired to put these volumes in a limp vellum binding by 2 incidents. The first was a workshop in 1986 of the Southern California Hand Bookbinders sponsored by Mel Kavin at Kater-Crafts Bookbinders in Pico Rivera, where Griselda Warr, conservator and binder at the Huntington Library, conducted a workshop on binding books without glue or paste. The technique was developed by the conservators who created the restoration laboratories in Florence after the *Alluvione de Firenze del 4 novembre 1966*. The technicians who worked on the restoration projects in Florence have inspired others to use this sewn limp vellum technique to restore ancient books in museums and libraries throughout the world. Further inspiration came from attendance at the 1996 Tyndale Conference at the Huntington Library where it was learned that these are reprints of the 1526 Tyndale Gospels. In 1954, there was only one known copy of Tyndale's 1526 octavo edition of the Four Gospels. *The Times Literary Supplement*, 17, ix, 1954, p. 592 remarked: "The glory of English prose style begins with Tyndale; he was no mere translator; for 'the language, the style and

measure of 'Tyndale's New Testament is a finer language, style and measure than the Greek which it translates.' How it happened, nobody can say. But the face of English letters is changed for all time." Victor Hammer's lovely interpretation of this seminal text in the English language.

39 [Vernacular Binding] FAHEY, Herbert (1894-1959), **FAHEY, Peter** (d. 1974). *Finishing in Hand Bookbinding*. San Francisco, CA: Herbert and Peter Fahey, 1951. 8vo. 9 3/4 x 7 inches. 82, (6) pp. Half-title, black-and-white figures, diagrams and illustrations throughout, bibliography, index; text clean, unmarked. Quarter blue morocco over Cockerell marbled paper boards, light blue endpapers; binding square and tight, spine faded, light shelf wear. MM319-047. Very Good.

\$ 75

FIRST EDITION. This manual was written and published by Herbert and Peter Fahey in their Studio at 510 Pine Street, San Francisco. Herbert and Peter Fahey were distinguished hand bookbinders who also wrote binding and paper manuals. Their books still remain standard reading on syllabi for courses at Rare Book School. In the course of the volume, the Faheys make the argument, and provide evidence for, the prominence of hand tooling as the best option in finishing. This book was originally issued as a bound volume and in sheets. In this instance, the copy has been bound by a previous owner.

40 [Vernacular Binding] GUYOT, Don (b. 1944) introduction, et al. *American Decorative Papermakers: The Work & Specimens of Twelve Craft Artists*. (Mattapoisett, MA): Busyhaus Publications, (1983). Series: *Studies in the Book Arts*, No. 1. Oblong 4to. 10 x 8 1/2 inches. (68) pp. Half-title, decorative title page incorporating an engraving by Michael McCurdy of a marbling pot which is used as a motif throughout, engraving entitled "Marbling Paper" by Michael McCurdy, 10 auto-biographical essays with portraits of the marbling artists and a sample of the work of each, list of resources, glossary, bibliography; text clean, unmarked. Quarter green morocco over Cockrell marbled paper over boards, printed paper spine label, original printed wrappers bound-in, decorative end-papers; binding square and tight, boards lightly bowed, spine label rubbed, rear end-paper only partially pasted down. MM319-048. Good.

\$ 100

LIMITED EDITION of 1,200 copies, this is 1 of 1,000 softcover copies rebound by a previous owner. Brings together essays by 10 of the best paper marblers in the country, including Don Guyot; Faith Harrison; Iris Nevins; Kay Radcliffe; Sage Reynolds and Colman Ruthkin; Donna Seim; Peggy Skycraft; Pamela Smith; Jim and Pamela Talin; and Chris Weimann. This study of marbling features original tipped-in specimens made by marblers exclusively for this edition. The book was the project of Robert Hauser, founder of Busyhaus Associates, and Michael McCurdy, a fine-press publisher and engraver.

41 [Vernacular Binding] WEBB, Amy. *The Knell of Cock Robin.* (Oakland, California): Patterson Press, (1986). Tall 8vo. 11 1/2 x 6 3/4 inches. [31] pp. Woodcut prints printed in black ink throughout; text clean, unmarked. Navy morocco spine over handmade marbled boards; binding square and tight. SIGNED by Amy Web on colophon. SCARCE. MM319-033. Near Fine.

\$ 60

LIMITED EDITION of 60 copies; this is number 38 printed on Nideggen paper. This version of the tale of Cock Robin is from a 1744 toy-book. Amy Webb designed the volume's numerous woodcut illustrations and printed the 60 copies at her Patterson Press. The book is printed in Nideggen paper, a unique lightweight paper produced by Zerkall, a German paper mill dating to the 16th-century.

42 WAGNER, Henry Raup (1862-1957). *The Plains and the Rockies: A Bibliography of Original Narratives of Travel and Adventure, 1800-1865. Revised and Extended by Charles L. Camp.* San Francisco: Grabhorn Press, 1937. 8vo. 9 3/4 x 6 3/4 inches. [vii], 299, [1] pp. Title-page vignette, text printed in red and black inks, 24 black and white facsimiles of title pages, lists 428 books with bibliographical details and extensive notes on the texts, index; check marks in the margins. Bright red cloth, gilt-stamped leather spine label; binding square and tight, spine lightly faded, spine label faded and nearly illegible. Francis P. Farquhar's copy with his marginal check marks in light pencil. Includes laid in book seller's descriptions of some of the books. MM219-013. Very Good.

\$ 75

LIMITED EDITION of 600 copies, printed in Scotch Roman monotype on machine made paper. This seminal bibliography of Western travel narratives was one of the first to "give a powerful impetus to [public] interest in Western America." Henry Raup Wagner was known for his extensive collections in Latin American and American Western literature. He first published this book in 1920, but the edition was quickly withdrawn from sale and Wagner deemed it a "disastrous failure." This volume was reissued in 1937 with significant annotations from Berkeley bibliographer, zoologist, and historian Charles L. Camp. Together, Camp's emendations and Wagner's original text made this edition a crucial volume in the formation of the Western American literary canon. PROVENANCE: from the personal collection of Francis P. Farquhar, CPA by profession, and mountaineer, environmentalist, author, and bibliographer by avocation. REFERENCE: Heller and Magee, *Bibliography of the Grabhorn Press, 1915-1940*, no. 268.

43 WEEKS, Lyman Horace (1851-1942). *A History of Paper-Manufacturing in the United States, 1690-1916.* New York: Lockwood Trade Journal Company, 1916. 8vo. 9 x 6 1/4 inches. xv, 352 pp. Illustrated frontispiece of the first paper-mill in the United States, black-and-white illustrations throughout including portraits of leading figures in the trade and facilities, index; text clean, un-marked. Gilt-stamped brown cloth; binding a bit shaken, heavily rubbed. MM319-058. Good.

\$ 25

FIRST EDITION of a developmental survey of paper-making that presents “in an exhaustive and comprehensive manner” the principal places and figures in the American branch of paper-making. Weeks was an American genealogist, historian, and editor who specialized in genealogical research and writing. Weeks’s narrative remains a required citation in any bibliography of early American paper-making.

44 WHIPPLE, Ann. *LX Commute: My Sentence*. Phoenix, AZ: D’Ambrosio, 1996. Small 8vo. 8 1/4 x 5 inches. [vi], 56, [4] pp. AC Transit Schedule for Line LX, Express Richmond - San Francisco mounted at the half-title, cityscape dingbats in the text; text clean, unmarked. Blue cloth with a specially designed 7-color illustration on the front cover, printed paper spine label; binding square and tight. INSCRIBED by Ann Whipple on the title page. SIGNED by the designer / illustrator, Joe D’Ambrosio, on the front cover. MM219-011. Fine.

\$ 35

LIMITED EDITION of 250 copies designed and typeset by Joseph D’Ambrosio (1934-2009) in 12-point Palatino. This book is a memoir, in poetry and prose, about 5 years in the life of the author when she commuted 5 days per week on line LX of the Alameda County Transit Authority. The front cover contains a specially produced 7-color illustration of the Bay Bridge support span and was printed letterpress from hand cut “paper” plates. It is SIGNED by the artist in pencil at the bottom edge. Joseph D’Ambrosio has worked as an artist within the book medium since 1969. He writes, sets type, prints designs, does the artwork, and binds. The book becomes a total work of art combining many spectrums of fine art mediums. His editions are signed and numbered, as would be a limited edition fine art print. REFERENCE: D’Ambrosio, *A Memoir of Book Design*, pp. 165-166.

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

\$ 150

FIRST EDITION of the first English-language volume on the production of an early illustrated printed book from concept through distribution. Adrian Wilson was a San Francisco book designer, printer, and writer who taught at the Universities of California at Berkeley and Santa Cruz, and wrote several books on typography and design in Europe. The book traces the production of Hartmann Schedel’s *Liber chronicarum*, published in 1493 and known as the “Nuremberg Chronicle.” This particular volume includes numerous facsimile pages of the Chronicle, a book widely regarded as the most significant of German illustrated incunabula before 1501.

Wilson designed *The Making* with assistance from his wife, prominent San Francisco book designer Joyce Lancaster Wilson.

46 WING, David (b. 1947). *Axial Transformations*. San Diego: Futura Press, 1992. Accordion-fold Oblong Miniature Book. 2 x 2 9/16 inches. Opens to 43 inches. Bound volume of a single digital landscape photograph in accordion binding, adhered to stiff paper wrapper at the front and back, signed by Wing at colophon, otherwise clean and unmarked. Stiff paper slip case folds into the form of a box, illustrated to recall a topographic map; light shelf wear to slip case. SIGNED by Wing on colophon. MM319-013. Very Good.

\$ 100

LIMITED EDITION of 128 signed and numbered copies; this is number 21. "This book presents a digital version of a landscape photograph made near Caineville, Utah in 1989." David Wing designed and created the book at his own Futura Press in San Diego in collaboration with Allwyn O'Mara, a fine art book binder. Wing is a notable photographer of the American West and the founder of the inaugural photography program at Grossmont College, where he taught for many years. The book's title, *Axial Transformations*, recalls the period from 800 to 200 BCE designated as the "Axial Age" or "the Great Transformation," in which humans developed the skills of self-reflection, awareness, and fully conscious self-understanding.

47 YAGI, Tokutaru (b. 1856). *Suminagashi-Zome*. Woodside, CA: The Heyeck Press, 1992. 8vo. 9 3/4 x 7 inches. 45 pp. Preface by Tokuju Kaneko, black-and-white engravings by Rik Olsen throughout, list of Yagi's awards; text clean, unmarked. Brown paper wrappers with marbled paper sample on cover; light tanning along spine. SIGNED by Heyeck on original receipt, laid in. MM319-038. Very Good.

\$ 45

LIMITED TRADE EDITION of 150 copies. This volume covers the Japanese marbling technique (*suminagashi*) developed by Tokutaru Yagi. Tokutaru Yagi was based in Kyoto in the nineteenth century and was recognized as the master of Japanese marbling. His technique involved floating colors and carefully manipulating them by blowing on them directly or through a straw, fanning the colors, or carefully using a human hair to stir the colors. In 1913, Yagi dictated this book to a professor at a Kyoto textile college in order to preserve his special *suminagashi* techniques. The text describes colors, tools, water, chemicals and techniques for marbling paper and silk. Includes directions for creating twenty different *suminagashi* patterns. This trade edition does not include the marbled paper samples by Heyeck, with the exception of the cover illustration, but does include black-and-white engravings by Rik Olsen. Includes an original receipt for the book from Heyeck Press with Robin Heyeck's signature.