

JOHN HOWELL
 *for Books*

John Howell for Books
Bibliography Week, 2021
January 27-28, 2021



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 40 Fine Press items offered at New York Bibliography Week, January 27 and 28, 2021.

1 [Arion Press] DUNCAN, Robert Edward (1919-1988). *The Structure of Rime*. San Francisco: The Arion Press, 2008. 4to. 11 1/2 x 7 3/4 inches. (96) pp. Half-title, frontispiece, Introduction by Michael Palmer, 2 black-and-white photographs of the poet; text clean, unmarked. Red cloth, printed gray paper spine label, front and rear covers with a window in which appears an etching with aquatint by Frank Lobdell, slip case covered in grey paper and cloth; binding square and tight. Also included is an additional print, an etching with aquatint by Frank Lobell, SIGNED AND NUMBERED by the artist in an envelope and plastic bag as issued. Includes the original prospectus and other promotional material. BJ519-001. Fine.

\$ 800

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

2 [Arion Press] BENTLEY, William, screenplay and **BALDESSARI, John** (b. 1931), artwork. *Scenes from the Cutting-Room Floor*. San Francisco, CA: Arion Press, 2017. 4to presented in a 3-ring binder. 11 1/2 x 10 1/4 inches. x, 214, [2] pp. Half-title, introduction by Andrew Hoyem, Glossary of screenplay terms, numerous art pieces throughout most with cut-outs as part of the designs; text clean, unmarked. Burgundy vinyl over 3-ring binder with lettering white ink and color photographs mounted on the front cover; binding square and tight. Includes the original prospectus and a promotional letter from the Arion Press. BJ519-002. Fine.

\$ 500

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

3 [Heavenly Monkey] BROMER, Anne C. XI XLIVMOS. *Memoirs of a Bibliomidget.* (Boston, MA and Vancouver, BC): Bromer Booksellers and HM Editions, 2015. Miniature Book. 2 13/16 x 2 1/4 inches. [ii], (74) pp. Half-title, frontispiece made up of a foliage design created by Francesca Lohmann, title page printed in red and black, Francesca Lohmann's foliage designs adorn the text which describes 11 miniature books published by Anne and David Bromer, 2 sample leaves mounted on 2 leaves of tissue bound-in; text clean, unmarked. Bound by Sarah Creighton with paper printed with Lohmann's foliage design over boards, printed paper spine label, with a paper slip-cover; binding square and tight. BCC1120-004. Fine.

\$ 350

This is number 2 of 2 out-of series copies, with 2 sample pages. The original edition consisted of 35 deluxe copies bound in leather with 4 sample pages, and 85 regular copies bound as this copy by Sarah Creighton, bound in a vine-patterned paper, the design created by Francesca Lohmann, who also created the book's interior foliage. The book was set in eight-point Centaur and Arrighi types and printed with an Ostrander-Seymour Co. hand press on dampened Somerset Book paper. This memoir was written twenty-six years after Anne and David Bromer published their last miniature book (eleven books published between 1977-1989). Here, Anne Bromer relates brief stories of pleasure, coincidence, and difficulty for each of these publications, followed by a detailed bibliographic description. This is the first publication issued from Heavenly Monkey's new studio in Vancouver, with penciled notes on the colophon by Rollin Milroy noting this copy as out of series.

4 [HM Editions] HODGSON, Barbara (b. 1955) and COHEN, Claudia. *PatternPattern: The Geometry of Motion.* [Vancouver, BC]: HM Editions, 2019. Square 4to. 9 1/4 x 9 1/4 inches. (54) pp. Half-title, title page printed in 2 colors, included throughout are plates

printed on translucent papers, paper samples, tipped-in plates, samples mounted with cut-out slots, French-fold plates, folding plates, text figures throughout, bibliography; text clean, unmarked. Vellum spine with gilt-stamped black leather spine label, patterned paper over boards, fore-edge covered in gilt-stamped black leather, patterned paper end-papers, comes in a grey-cloth covered clam-shell box, decorative paper label mounted in a inset on the front cover, all edges of the box with a strip of patterned paper, strip of patterned paper on box spine with a black leather spine label mounted on the paper spine strip, laid into the box is a paper portfolio titled "Textile Grids from Franz Donat, 'Grosses Bildungs-Lexicon', 1908" with 3 folding plates with black and blue pattern samples. MR819-006. Fine.

\$ 6,000

LIMITED EDITION of 30 copies, this is number 23, this is one of 6 hard-cover copies, SIGNED by Barbara Hodgson and Claudia Cohen on the colophon, designed and composed in Monotype Fournier by Barbara Dodgson, hand-down patterns by Hodgson and Cohen, printed by Rollin Milroy at Heavenly Monkey on dampened Arches paper, and bound by Claudia Cohen in Seattle. This is the third in a series of books, including *Decorating Paper* (2015), and *Folding Paper* (2017); *Decorating Paper* explored pattern applied to paper, and *Folding Paper* investigated systems for folding paper objects. "Our goal with *PatternPattern* is to analyze and illustrate various systems that have been devised throughout time to bring order to patterns: how they are created, applied, studied and categorized." From the Introduction. The illustrative elements consist of more than 40 original examples, all rendered by hand for each copy.

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

\$ 900

SECOND EDITION, revised and enlarged, LIMITED to 50 numbered copies, with an additional 8 copies *hors commerce*, issued in 3 states. This is number 33 of the 50, 1 of 30 numbered copies numbered 21-50, case-bound at Heavenly Monkey by Rollin Milroy. It is printed on Arches wove paper. An earlier version of this book was published by A Lone Press in 1999 under the title *Fragments & Glimpses: A Biography of Francesco Griffio da Bologna*. Appendices translated by Emma Mandley. The first half of

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

6 [Heavenly Monkey] MILROY, Rollin, compiler. *Francesco Griffo da Bologna - Fragments & Glimpses. A New Account of the Life & Work of the Man Who Cut Types for Aldus Manutius, Francesco Griffo da Bologna, Told Through a Collection of Fragments and Glimpses Assembled from a Variety of Sources, With a Leaf from the Aldine Edition of Ovid’s Heroidum Epistolae, Set in Griffo’s First Italic Type*. Vancouver, BC: Heavenly Monkey, 2020. 8vo. 9 1/4 x 6 inches. (114) pp. plus [8 plates]. Half-title, title page printed in blue and black inks, a “Note About the Initial Letters Used in This Book” also includes a page with a full suite of the decorative initials, 8 illustrations, an original leaf from the 1502 Aldine edition of Ovid’s works is mounted on archival hinges on a double-page fold out opening, printing samples in the text, bibliography, printer’s device on the colophon; text clean, unmarked. Full limp vellum, covers ruled in gilt, spine titled in gilt; binding square and tight. Housed in a cloth-covered box with 2 paper labels on the spine which in turn is laid over with a black morocco label that is titled in gilt. Prospectus included. BCC1120-002. Fine.

\$ 2,200

SECOND EDITION, revised and enlarged, LIMITED to 50 numbered copies, with an additional 8 copies *hors commerce*, issued in 3 states. This is 1 of fifteen copies in the B State (number 6 of the total edition) bound by Claudia Cohen in limp vellum, with a matching cloth-covered box, printed on Arches wove paper, and includes proofs of the book’s illustrations printed on F. J. Head paper bound in at the rear of the volume. An earlier version of this book was published by A Lone Press in 1999 under the title *Fragments & Glimpses: A Biography of Francesco Griffo da Bologna*. Appendices translated by Emma Mandley. The first half of this book presents a biography of Francesco Griffo (1450–1518), assembled from quotations taken from over four dozen sources

spanning the 15th to the 20th centuries, arranged both chronologically and around such themes as The Roman Types, The Greek Types, After Aldus, etc. The second half of the book contains translations of four 19th-century texts which sparked a late rediscovery of the foundational punch-cutter. These translations were performed by Emma Mandley and were commissioned by Heavenly Monkey and are believed to be the first time these texts were made available in English. This is a leaf book, preserving 2 pages from an Aldine Edition of Ovid's *Opera*, which affords the reader an opportunity to evaluate Griffo's types as laid out on a page in the sixteenth century.

7 [Heavenly Monkey] MILROY, Rollin, compiler. *Francesco Griffo da Bologna - Fragments & Glimpses. A New Account of the Life & Work of the Man Who Cut Types for Aldus Manutius, Francesco Griffo da Bologna, Told Through a Collection of Fragments and Glimpses Assembled from a Variety of Sources, With a Leaf from the Aldine Edition of Ovid's Heroidum Epistolae, Set in Griffo's First Italic Type*. Vancouver, BC: Heavenly Monkey, 2020. 8vo. 9 1/4 x 6 inches. (114) pp. plus [8 plates]. Frontispiece hand-written by Martin Jackson with the text of Francesco Griffo's preface to his Petrarch of 1516, half-title, title page printed in blue and black inks, a "Note About the Initial Lettered Used in This Book" also includes a page with a full suite of the decorative initials, Printer's Foreword, marginal annotations added by Barbara Hodgson are unique to each of the 5 morocco-bound copies, 8 illustrations, an original leaf from the 1502 Aldine edition of Ovid's works is mounted on archival hinges on a double-page fold out opening, type samples, bibliography, printer's device on the colophon, bound in at the end are proofs of the book's illustration printed on F. J. Head handmade paper; text clean, unmarked. Full brown morocco tooled in gilt and blind, 5 raised bands offset by gilt rules; binding square and tight. Housed in a 6-sided chemise which in turn rests in a cloth-covered slip-case with a brown leather spine label titled in gilt. Prospectus included. BCC1120-003. Fine.

\$ 4,500

SECOND EDITION, revised and enlarged, LIMITED to 50 numbered copies, with an additional 8 copies *hors commerce*. The 50 copies of the total edition were determined by a broken copy of Ovid's *Heroidum epistolae* published by Aldus in 1502, set in Griffo's first italic type, which provided 50 leaves for this leaf book. The copy offered here is number 3 of 5 copies bound in full morocco in an Aldine-style by Natasha Herman at the Redbone Bindery, the Netherlands. It is printed on a hand press on dampened Golden Hind, an English laid paper made in the 1950s. The type is set in roman and italic Bembo with initial letters adapted from letters attributed to Griffo in Paulus de Middelburgh's *Paulina de recta Paschae* (1512). An earlier version of this book was published by A Lone Press in 1999 under the title *Fragments & Glimpses: A Biography of Francesco Griffo da Bologna*. Appendices translated by Emma Mandley. The

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

8 [Heavenly Monkey] LOVECRAFT, Howard Phillips (1890-1937). *A History of the Necronomicon: Being a short, but complete outline of the history of this book, its author, its various translations and editions from the time of the writing (A.D. 730) of the Necronomicon to the present Day. With New Appendices Examining Evidence Related to the First Printed Edition.* N.P. Privately Printed, n.d. Pamphlet. 8 3/4 x 5 3/4 inches. Unpaginated. [xii] pp. Chronology, 1 illustration, type specimen; text clean, unmarked. Stapled printed wrappers. SCARCE. BCC1120-010. Fine.

\$ 100

NO LIMITATION STATED, “This monograph reprints the text from Lovecraft’s original publication of *History of the Necronomicon* (Rebel Press, 1938), along with an extract from *The London Mercury* (April 1939), and some notes on that extract. *The History* has followed the setting of the original except one line promoting the author’s upcoming appearance in an issue of *Fanciful Tales* has been omitted, and four typographic errors have been corrected. This pamphlet has been assembled and issued for private distribution among fellow students of early printing, in the hope that a forgotten question might one day be answered. Like the printer thought to be responsible for the fragment, its printer will remain anonymous.” From the verso of the title page. *A History of the Necronomicon* was originally printed by an unknown printer for fellow enthusiasts of Lovecraft’s work; the exact print run is not known, but as it was done by an amateur printer for fellow enthusiasts, some flaw in the printing or text was discovered shortly after production and few copies were distributed. This pamphlet was produced by Rollin Milroy at Heavenly Monkey Press, Vancouver, British Columbia.

9 [Heavenly Monkey] LOVECRAFT, Howard Phillips (1890-1937). *A History of the Necronomicon: Being a short, but complete outline of the history of this book, its author, its various translations and editions from the time of the writing (A.D. 730) of the Necronomicon to the present Day. With New Appendices Examining Evidence Related to the First Printed Edition.* N.P. Privately Printed, n.d. Pamphlet. 8 3/4 x 5 3/4 inches. Unpaginated. [xii] pp. Chronology, 1 illustration, type specimen; text clean, unmarked. Stapled printed wrappers. SCARCE. BCC1120-010. Fine.

\$ 100

NO LIMITATION STATED, "This monograph reprints the text from Lovecraft's original publication of *History of the Necronomicon* (Rebel Press, 1938), along with an extract from *The London Mercury* (April 1939), and some notes on that extract. *The History* has followed the setting of the original except one line promoting the author's upcoming appearance in an issue of *Fanciful Tales* has been omitted, and four typographic errors have been corrected. This pamphlet has been assembled and issued for private distribution among fellow students of early printing, in the hope that a forgotten question might one day be answered. Like the printer thought to be responsible for the fragment, its printer will remain anonymous." From the verso of the title page. *A History of the Necronomicon* was originally printed by an unknown printer for fellow enthusiasts of Lovecraft's work; the exact print run is not known, but as it was done by an amateur printer for fellow enthusiasts, some flaw in the printing or text was discovered shortly after production and few copies were distributed. This pamphlet was produced by Rollin Milroy at Heavenly Monkey Press, Vancouver, British Columbia.

10 HOFFMAN, Richard John (1912-1989). *When a Printer Plays: A Showing of Printer's Flowers and Typographic Fleurons Arranged in Arabesque Patterns with Notes and Arrangements by Richard J. Hoffman, Augmented with Excerpts from Traditional Sources Done in His Printing Office....* Van Nuys, CA: (Richard J. Hoffman), 1987. 4to. 12 1/2 x 9 5/8 inches. (56) pp. Half-title, title page printed in black, green, and red with borders both ruled and of ornaments, decorative initials and headpieces, text printed double column, with fleurons both in the text and within ruled borders in single columns; text clean, un-marked. Quarter green cloth, decorative cloth over boards, spine titled in gilt, decorative end-papers; binding square and tight, lower corners lightly bumped but this does not affect the text block. BR719-001. Very Good.

\$ 500

LIMITED EDITION of 200 copies, this copy is un-numbered. This book is the result of several years of planning, setting, and refining the arabesques, selecting reprint copy, writing the commentary, printing the sheets in different colors of ink. Text printed in Linotype Electra, Deepdene type for display. Designs made from individual pieces of foundry and monotype units, printed on Mohawk Superfine Letterpress paper, binding by Bela Blau. The text is illustrated with more than 260 separate arrangements printed in 14 colors. Every ornamented page went through the press a

minimum of three times, many four times, and one press sheet nine times. The largest showing of printers' flowers ever published, produced with typographic material gathered over fifty years from foundry, Monotype, and Linotype sources. Writers whose words appear here include Francis Meynell, Beatrice Warde, William A. Dwiggins, Daniel Berkeley Updike, Bruce Rogers, and others. REFERENCE: Petko: *Tribute*, No. 397.

11 HÜPFEL, Herbert (1919-1988). *Wo? Fünf Blumen-Haiku. Where? Five Flower-Haiku*. Vienna: Offizin am Wolfersberg, 2019. Miniature Book. 3 x 2 1/16 inches. Unpaginated. [52] pp. Half-title, double-page title page, 13 marbled flowers; text clean, unmarked. Marbled paper over boards with a marbled flower on the front cover and covered in translucent vellum, spine titled by hand in red, red binding tapes exposed at the hinges, vellum chemise covers the binding, edges painted and gilt, hand sewn headbands; binding square and tight. Includes the original slip case covered and lined with marbled paper also includes an original marbled flower on one side and a paper label on the bottom edge with a stamp of Offizin am Wolfersberg. GA121-001. Fine.

\$ 650

LIMITED EDITION of 10 copies, this is number 8, the German and English text is printed in Largo Type at the Museum der Schwartzen Kunst on marbled paper, the text are Haiku written by Herbert Hüpfel which are translated by Robert Fitzgerald, and includes 13 unique marbled flowers (Cicekli-ebru) by Hasan Akten. The Haiku represent a conversation between a lover and garden-flowers; the lover is looking for his dear darling, symbolized by a rose. Distinguished Book Award Winner number 2 of the Miniature Book Society 2020 Miniature Book Competition. The judges state: "*Wo? Fünf Blumen-Haiku. Where? Five Flower-Haiku* is a beautifully crafted book and a pleasure to experience. Each surface of the binding was given some decorative treatment from the marbled and letter-press-printed pages and ebru flower illustrations to the gilt edge to the painted supports on the stiff-board vellum binding; even the end bands were worked. All of the elements, including the matching slipcase, work harmoniously in the elegantly bound miniature book." Miniature Book Society, *2020 Miniature Book Competition and Exhibition Catalog*, p. 9.

12 HÜPFEL, Herbert (1919-1988). *Wo? Fünf Blumen-Haiku. Where? Five Flower-Haiku*. Vienna: Offizin am Wolfersberg, 2019. Miniature Book. 3 x 2 1/16 inches. Unpaginated. [52] pp. Half-title, double-page title page, 13 marbled flowers; text clean, unmarked. Marbled paper over boards with a marbled flower on the front cover and covered in translucent vellum, spine titled by hand in red, red binding tapes exposed at the hinges, vellum chemise covers the binding, edges painted and gilt, hand sewn headbands; binding square and tight. Includes the original slip case covered and lined with marbled paper also includes an original marbled flower on one side and a paper label on the bottom edge with a stamp of Offizin am Wolfersberg. GA121-002. Fine.

\$ 650

LIMITED EDITION of 10 copies, this is number 9, the German and English text is printed in Largo Type at the Museum der Schwartzten Kunst on marbled paper, the text are Haiku written by Herbert Hüpfel which are translated by Robert Fitzgerald, and includes 13 unique marbled flowers (Cicekli-ebru) by Hasan Akten. The Haiku represent a conversation between a lover and garden-flowers; the lover is looking for his dear darling, symbolized by a rose. Distinguished Book Award Winner number 2 of the Miniature Book Society 2020 Miniature Book Competition. The judges state: “*Wo? Fünf Blumen-Haiku. Where? Five Flower-Haiku* is a beautifully crafted book and a pleasure to experience. Each surface of the binding was given some decorative treatment from the marbled and letter-press-printed pages and ebru flower illustrations to the gilt edge to the painted supports on the stiff-board vellum binding; even the end bands were worked. All of the elements, including the matching slipcase, work harmoniously in the elegantly bound miniature book.” Miniature Book Society, *2020 Miniature Book Competition and Exhibition Catalog*, p. 9.

13 HÜPFEL, Herbert (1919-1988). *Wo? Fünf Blumen-Haiku. Where? Five Flower-Haiku*. Vienna: Offizin am Wolfersberg, 2019. Miniature Book. 3 x 2 1/16 inches. Unpaginated. [52] pp. Half-title, double-page title page, 13 marbled flowers; text clean, unmarked. Marbled paper over boards with a marbled flower on the front cover and covered in translucent vellum, spine titled by hand in red, red binding tapes exposed at the hinges, vellum chemise covers the binding, edges painted and gilt, hand sewn headbands; binding square and tight. Includes the original slip case covered and lined with marbled paper also includes an original marbled flower on one side and a paper label on the bottom edge with a stamp of Offizin am Wolfersberg. Includes samples of production materials and a SIGNED letter from Herbert Hüpfel (see below). GA121-003. Fine.

\$ 750

LIMITED EDITION of 10 copies, this is number 10, the German and English text is printed in Largo Type at the Museum der Schwartzten Kunst on marbled paper, the text are Haiku written by Herbert Hüpfel which are translated by Robert Fitzgerald, and includes 13 unique marbled flowers (Cicekli-ebru) by Hasan Akten. Copy 10 comes with a SIGNED letter from Herbert Hüpfel and an envelope marked “Materials” which holds items used to produce this edition including: an unused case (front, spine, and rear boards) with the marbled paper which covers the edition and an additional marbled flower; an unused marbled paper (unfolded, 4 pp.) with marbled flower and printed text; an 8-page quire consisting of 2 folded marbled papers with 2 marbled flowers but no printed text; and a scrap of “translucent vellum (goat)” which is the material that covers the bindings and was used for the chemise that covers each copy. The Haiku represent a conversation between a lover and garden-flowers; the lover is looking for his dear darling, symbolized by a rose. Distinguished Book Award Winner number 2 of the Miniature Book Society 2020 Miniature Book Competition. The judges state: “*Wo? Fünf Blumen-Haiku. Where? Five Flower-Haiku* is a beautifully

crafted book and a pleasure to experience. Each surface of the binding was given some decorative treatment from the marbled and letter-press-printed pages and ebru flower illustrations to the gilt edge to the painted supports on the stiff-board vellum binding; even the end bands were worked. All of the elements, including the matching slipcase, work harmoniously in the elegantly bound miniature book.” *Miniature Book Society, 2020 Miniature Book Competition and Exhibition Catalog*, p. 9.

14 [Imprenta Glorias] STUART, Gloria (1910-2010). *Boating With Bogart*. (Los Angeles, CA: Imprenta Glorias, 1993). Miniature Book. 3 x 2 3/16 inches. Unpaginated. [48] pp. Embellishments throughout by Davie Dicker (pseudonym for Ward Ritchie), printed on blue paper; text clean, unmarked. Marbled paper over boards, printed paper spine label; binding square and tight, minor shelf wear. BWG1120-002. Very Good.

\$ 325

LIMITED EDITION of 100 copies, printed by Robin Price, composition by the Bieler Press, bound by Allwyn O'Mara. Gloria Stuart spins a yarn about a drunken crew of 4 couples who rented a yacht and attempted to sail to Catalina Island Labor Day weekend, 1938, under the command of Humphrey Bogart. REFERENCE: Bradbury, *20th-Century US Miniature Books*, No. 2830.

15 [Imprenta Glorias] STUART, Gloria (1910-2010). *These two poems were written for Ward Ritchie, Christmas and New Year's, 1995*. [Los Angeles, CA: Imprenta Glorias], 1996. Pamphlet. 7 3/8 x 4 5/8 inches. Unpaginated. [4] pp. The text contains 2 poems, the first is headed “G to W” and begins with the first line “Shall I adorn myself once more for your delight,” and the second is headed “W to G” and begins with the first line “I’m bringing you down, my girl”, printed on blue laid paper; text clean, unmarked. Text printed on bifold which is stitched into Cockerell marbled paper wrappers with brown thread, the title page and colophon are printed on a flag-shaped slip of paper that is also stitched-in; binding square and tight, spine ends a bit bumped. NN1220-003. Fine.

\$ 50

Limitation not stated, the colophon states “This Keepsake is by Gloria Stuart for Zamorano - Roxburghe 1996.” The two poems here were printed as an accordion-fold artist’s book in 1996 by Gloria Stuart, which printed one poem on the recto of the accordion fold, and the second poem on the verso. The poems were written by Gloria Stuart, the first from her point of view, and the second from Ritchie’s point of view. They are a series of love poems imagined by a senior citizen who is celebrating the life she shared with a long-time friend. The poems were written for Ward Ritchie, Christmas and New Year’s 1995 - Ritchie was to pass on January 24, 1996. REFERENCE: Worldcat records 5 copies.

16 [Imprenta Glorias] STUART, Gloria (1910-2010). *Greetings! I saw these fleurons when Lillian Marks was selling Plantin Press paraphernalia*. [Los Angeles, CA:] Imprenta

Glorias, 2000. 4to. 9 3/8 x 10 1/2 inches. Unpaginated. [4] pp. Single sheet of mold-made paper folded once, printed on one side [pages 2-3] in black ink with ornaments designed by Saul Marks and on the verso [pages 1 and 4] printed in red ink, stitched into marbled Cockerell papers with red thread; text clean, unmarked, binding square and tight. NN1220-014. Fine.

\$ 95

“I printed this keepsake for the Roxburghe-Zamorano fiesta in San Francisco, October 2000. Allwyn O’Mara bound it.” Colophon. The text reads: “[These fleurons] were set aside in a dark corner. She wasn’t sure they were for sale, but finally parted with them, save two, ‘Saul’s favorites.’ A long time later, Lillian remarked that Saul composed these beauties evenings as relaxation after the day’s work. What an eye for elegance, restraint and balance. Enjoy!” REFERENCE: Worldcat records a copy at the Book Club of California and within a portfolio of Roxburghe - Zamorano Club keepsakes, 1 of 28 at the California State Library.

17 [Kater-Crafts Bookbinders] MIDDLETON, Bernard Chester (1924-2019). *You Can Judge a Book by its Cover: A Brief Survey of Materials.* [Pico Rivera, CA]: (Kater-Crafts Bookbinders, 1994). Miniature Book. 2 15/16 x 2 7/16 inches. 163, [5 blanks] pp. Half-title, double-page title page printed in black and gilt, 6 wood engravings by John de Pol, gilt headpieces, headpiece and gilt rules at colophon; text clean, unmarked. Full black morocco with leather inlays and foil stamping of various colors, top edge gilt with various sized dots in 2 colors, marbled end-papers, housed in the original black-cloth clam-shell box with black leather spine, red leather spine label titled in silver, and lined with Japanese paper; binding square and tight. Glen Dawson’s copy without distinguishing marks. SIGNED by 8 contributors on blank leaves at the rear. GKK220-002. Fine.

\$ 550

LIMITED EDITION of 500 copies, 400 numbered copies for sale, this is number 58, edited by David Pankow, designed by Ward Ritchie, illustrated by John de Pol, typeset by Patrick Reagh, printed by Henry Morris of the Bird and Bull Press, and bound by Kater-Crafts Bookbinders from a design of Keratin Tini Miura, with endpapers by Einen Miura. SIGNED by 8 contributors on 2 blank leaves at the rear. The text of this book was used in the commission by Mel Kavin to have 33 design binders to produce their own interpretation of Bernard Middleton’s text on book binding. The 33 design bindings now reside at the Julian Edison Department of Special Collections at Washington University in St. Louis. The 33 volumes thus commissioned also became the basis for Mel Kavin’s oblong 4to volume, *A Catalog of the Thirty-Three Miniature Designer Bindings of You Can Judge a Book by its Cover*, (1998). Bradbury records: “Mel Kavin published one miniature book under the imprint of Kater-Crafts Bookbinders, Pico Rivera, California. ‘While attending an exhibition of miniature books in 1992, an inexplicable urge possessed me to publish on of my own, and it seemed only natural to ask those friends and acquaintances whose work I have so long admired and collected, to help turn my wish into reality,’ Kater [sic] wrote. Ward Ritchie (Laguna Verde Imprenta) designed this miniature *magnus opus* while Henry Morris (Bird and

Bull Press) printed it.” Bradbury, pp. 112-113. REFERENCES: Bradbury, *20th-Century U.S. Miniature Books*, No. 2077; Fraser & Fridl, *John DePol*, p. 66.

18 [Lilyhouse Studio Editions] GOURLEY, Paula Marie. *A Visit to Cross Creek. With an Essay by John Cutrone.* [Eugene, OR]: Lillyhouse Studio Editions; and Boca Raton: Minerva, the Press at Wimberly, 2013. Oblong 4to. 8 x 8 1/4 inches. Unpaginated. [106] pp. Color pochoir illustration on title page frames the title, 79 photographic illustrations (most color, 3 double-page), Cutrone’s essay, “Searching for Marjorie,” receives a double-page treatment with title printed in colors using wood type, several pages highlighted with color pochoir accents; text clean, unmarked. Quarter tan linen, printed rustic blue paper over boards, decorative endpapers, presentation cardboard folding box printed letter-press and tied with cotton string, plain wax-paper wrapper over all; binding square and tight, wax paper worn. SIGNED by Paula Gourley and John Cutrone on the colophon. LHE220-001. Very Good.

\$ 950

LIMITED EDITION of 50 copies, this is number 36 of 36 Regular Copies printed on Mohawk Superfine. Number 36 is one of 18 bound with sewn boards, the boards covered with printed handmade rustic blue paper handcrafted from blue jeans and fine linen shirts. Cross Creek, Florida is the location of the homestead where Margorie Kinnan Rawlings (1896-1953) lived, worked, and wrote her beautiful stories about the hammocks, rural scrub country, and people who lived in the Florida of the 1930s. Rawlings’ *The Yearling* was her Pulitzer prize-winning novel, which was the number one best seller for twenty-three consecutive weeks in 1938, and is now one of the most commonly included books on young-adult fiction reading lists. Gourley’s book, *A Visit to Cross Creek - The Vanishing World of Margorie Kinnan Rawlings*, is entirely hand-crafted, and is the fruit of a Helen M. Salzberg Artist in Residence grant at the Jaffe Center for Book Arts. The book includes an essay, “Searching for Marjorie,” by John Cutrone, a letterpress printer, bookbinder, and papermaker, who is also the Director of the Jaffe Center for Book Arts.

19 [Littoral Press] RAPPOPORT, Lisa, editor. *A Flame in the Heart: A Love / Hate Anthology.* (Oakland, CA): Littoral Press, 2002. 4to. 11 x 7 1/8 inches. Unpaginated. [28] pp. Accordion-fold text consists of a series of bifolia attached together at the fore-edges, text printed in red and black inks with a Heart in Flames illustration by Bobbe Besold; text clean, unmarked. Thai Unryu reversible paper over boards, printed paper front cover label, paste-paper endpapers provided by Nora Ryerson and the paste-paper posse are unique to each copy of this book; binding square and tight. SIGNED by Lisa Rappoport on the colophon. 1019-003. Fine.

\$ 300

LIMITED EDITION of 125 numbered copies, this is Number 58, designed and printed by Lisa Rappoport using handset Garamond types printed on Johannot paper. *A Flame in the Heart* is dedicated to those we love with a blazing passion, to those we hope will burn in hell, and ideally, to the future separation of the two. This book explores the territory where love and hate commingle. Poetry and prose by Ahimsa

Timoteo Bodhran, Claribel Cone, Martha Gies, Robert Hass, Steve J. Hellman, Marie Howe, Frida Kahlo, Vickie Karp, Stephen Kessler, Rachel Loden, James Miller, Janell Moon, Sharon Olds, Lisa Rappoport, Mark Salerno, Joseph Stroud, and Gary Young. Lisa Rappoport is the proprietress of the Littoral Press which focuses on poetry but takes on commissions to produce many other types of printed matter. She teaches at the San Francisco Center for the Book. Copies of this title are to be found at the Rockefeller Library at Brown University, the Bancroft Library, the San Francisco Public Library, the Marriott Library at the University of Utah, UC San Diego and the University of Texas.

20 [Littoral Press] RAPPOPORT, Lisa, editor. *A Flame in the Heart: A Love / Hate Anthology*. (Oakland, CA): Littoral Press, 2002. 4to. 11 x 7 1/8 inches. Unpaginated. [28] pp. Accordion-fold text consists of a series of bifolia attached together at the fore-edges, text printed in red and black inks with a Heart in Flames illustration by Bobbe Besold; text clean, unmarked. Thai Unryu reversible paper over boards, printed paper front cover label, paste-paper end-papers provided by Nora Ryerson and the wastepaper posse are unique to each copy of this book; binding square and tight. SIGNED by Lisa Rappoport and 16 of the 17 authors on the colophon. 1019-004. Fine.

\$ 500

LIMITED EDITION of 125 numbered copies, this is deluxe Number 9, designed and printed by Lisa Rappoport using handset Garamond types printed on Johannot paper and SIGNED by 16 of the 17 authors (with the exception of Frida Kahlo) on the colophon. *A Flame in the Heart* is dedicated to those we love with a blazing passion, to those we hope will burn in hell, and ideally, to the future separation of the two. This book explores the territory where love and hate commingle. Poetry and prose by Ahimsa Timoteo Bodhran, Claribel Cone, Martha Gies, Robert Hass, Steve J. Hellman, Marie Howe, Frida Kahlo, Vickie Karp, Stephen Kessler, Rachel Loden, James Miller, Janell Moon, Sharon Olds, Lisa Rappoport, Mark Salerno, Joseph Stroud, and Gary Young. Lisa Rappoport is the proprietress of the Littoral Press which focuses on poetry but takes on commissions to produce many other types of printed matter. She teaches at the San Francisco Center for the Book. Copies of this title are to be found at the Rockefeller Library at Brown University, the Bancroft Library, the San Francisco Public Library, the Marriott Library at the University of Utah, UC San Diego, and the University of Texas.

21 [Littoral Press] CHANDLER, Raymond (1888-1959) and **RAPPOPORT, Lisa**. *The Short Goodbye. {Being an Excerpted, Expunged & Expurgated Rendition of Mr. Chandler's Novel 'The Long Goodbye'}*. Oakland, CA: Littoral Press, 2011. Folio. 12 1/4 x 8 3/8 inches. Unpaginated. [16] pp. Half-title, black-and-white photographic frontispiece, the text is laid out such that the text forms shapes related to the stories with 4 typographic ornaments of various colors in the text; text clean, unmarked. Metallic black and silver covers with 3 9mm pistol holes in the front cover which is titled in black, printed paper spine label, Hahnemuhle Bugra Butten

end-papers; binding square and tight. SIGNED by Lisa Rappoport on the colophon. 1019-002. Fine.

\$ 350

LIMITED EDITION of 53 numbered copies, this is Number 43, designed and printed by Lisa Rappoport using handset Glamour Light, Shadow, Centaur, and Arrighi types printed on dampened Rives de Lin paper. Each sentence in the *The Short Goodbye* is borrowed from Raymond Chandler's *The Long Goodbye* and playfully arranged typographically to illustrate the text. Quotes about coffee, whiskey, guns, lips, eyes, sex, and gimlets have been formatted into thematic typographic shapes. This condensed version of *The Long Goodbye* comments on the language and attitudes of the original. Lisa Rappoport is the proprietress of the Littoral Press which focuses on poetry but takes on commissions to produce many other types of printed matter. She teaches at the San Francisco Center for the Book. Copies of this title are to be found at the Museum of Fine Art Boston, Hunt Memorial Library Artist Book Collection, Stanford University Green Library, the Lilly Library, the Bancroft Library, and others; it received the Alastair Johnston Fine Press Award (2011) and honorable mention in the Hertzog Award for Excellence in Book Design (2012).

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 Belgian flax; binding square and tight. SIGNED by both Carolee Campbell and Dennis Phillips. Includes the original prospectus. PN216-001. 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 handset 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] SCHANILEC, Gaylord (b. 1955). *Departures.* (Sherman Oaks, CA): Ninja Press, 2019. Folio in 2s. 11 3/4 x 7 1/2 inches. Unpaginated. [24] pp. 6 photographic prints of selected details from color wood engravings by Gaylord Schanilec taken by Carolee Campbell digitally printed on Japanese Nyodo Kozo-shi papers throughout; text clean, unmarked. Cover of persimmon-washed Belgian flax paper, handmade at Cave Paper in Minneapolis, MN and a color photographic print on the front, stitched; binding square and tight. SIGNED by Gaylord Schanilec on the colophon. Includes the prospectus. SG220-001. Fine.

\$ 650

LIMITED EDITION of 70 signed and numbered copies, this is number 35, with 8 lettered copies *hors commerce*. Design, presswork, photography, and binding by Carolee Campbell at the Ninja Press with the assistance of Farida Sunada in the bindery. Type is hand set Walbaum and Baker for display, text is printed letterpress on dampened Langley, handmade in 1986 at Barcham Green Hayle Mill with 2 watermarks, one of which includes the date. Gaylord Schanilec is an American wood engraver, printer, designer, illustrator, and poet. He is the proprietor of the press Midnight Paper Sales, located in Stockholm, WI. Schanilec uses traditional wood engraving processes to create illustrations for hundreds of works. His most recent project, *Lac des Pleurs*, is a study of the 22-mile length of the upper Mississippi River known as Lake Pepin. Campbell's photographs here are taken of details of color engravings showing a flock of White Pelicans taking off from the shore along Lake Pepin.

24 [Plantin Press] REAGH, Patrick (b. 1948). *Composition Types of the Plantin Press* [Cover Title]. [Sebastopol, CA]: Patrick Reagh Printers, 2010. Portfolio of 8 broadsides loosely laid-in a folding sheet of printed paper. The portfolio measures 11 9/16 x 7 1/2 inches, folded. Broadsides measure 11 3/16 x 7 1/4 inches. Printed in black and red inks, the first 2 broadsides include Plantin pressmarks in red, red borders for the specimen sheets, the press marks and the compass device (printed here in black ink) were cut in wood by Henry Shire circa 1937; text clean, unmarked. NN1220-002. Fine.

\$ 50

Printed letterpress from movable type for members of the Roxburghe and Zamorano Club in October 2010. 2 of the broadsides contain commentary by Patrick Reagh, there are single broadsides for the types, including Aldine Bembo, Bembo Condensed Italic, Ehrhardt, Fournier, Goudy Modern, and 1 broadside with Ornaments. Reagh comments: "It was my good fortune to be an apprentice at the Plantin Press of Saul and Lillian Marks. I was also the last employee of this celebrated Los Angeles print shop. When the Press closed its doors in 1986, Lillian Marks generously gave me the right of first refusal on the Monotype equipment and the Heidelberg cylinder press. Knowing that I would instantly be in possession of a complete range of some of Monotype's most classic types and ornaments - to mention the mint-condition press - I jumped at the opportunity.... The following pages are an excerpt from the [*The Plantin Press of Saul & Lillian Marks, A Bibliography*] and printed from type that is still standing in a galley rack in my shop." REFERENCE: was not able to locate in Worldcat.

25 [Providence Press] LAO-TSU (circa 601-531 BCE) and **MITCHELL, Stephen** (b. 1943), translator. *Tao Te Ching. Version by Stephen Mitchell*. (Ojai, CA: Providence Press, 2019). Small 4to. 7 1/2 x 5 7/8 inches. [vi], (84) pp. Printer's device on copyright page, text clean, unmarked. Hand-bound in printed stiff paper boards by Molly Dedmond and team, color

front cover photograph by Burneta Clayton, the hand-binding has an open spine with signature folds visible, sewn with tied green thread; binding square and tight. SIGNED by Stephen Mitchell and Norman Clayton on the colophon. QQ919-001. Fine.

\$ 135

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

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 title in black ink. SIGNED by the author and the illustrator. GG818-004. Fine.

\$ 500

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 and printed by Barry Moser, printed letterpress from photopolymer plates by Bradley Hutchinson, Austin, Texas. Illustrations printed from original blocks designed and engraved by Barry Moser. Printed on Magnani paper manufactured by Cartiere Enrico Magnani in Pescia, Italy. Binding and box by Jace Graf at Cloverleaf Studio, Austin Texas. The copyright page tells us that this story of an American who enters

war-torn Liberia is an excerpt from a novel in progress called *Mammi Watta*. This is likely a reference to Banks' 2004 novel *The Darling*, a novel narrated by white American liberal Hannah Musgrave. *Spirit of the River* examines Hannah's return to Liberia and a chimpanzee rescue sanctuary she establishes in Liberia.

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. SIGNED by the author and the illustrator. GG818-006. Fine.

\$ 600

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

Wole Soyinka won the 1986 Nobel Prize in Literature

28 [Rainmaker Editions] SOYINKA, Wole (b. 1934) and **KLEINSCHMIDT, Robert W.**, illustrator. *Samarkand and Other Markets I Have Known*. Woodcuts by Robert Kleinschmidt. Utah: Rainmaker Editions, 2003. Folio. 11 1/4 x 7 5/8 inches. Unpaginated. [21] pp. Double-page title page with multi-color woodcut, 3 full-page multi-color woodcuts, text printed in 2 colors; text clean, unmarked. Brown suede over boards, printed paper front cover label, open spine; binding square and tight. Dark purple cloth-covered clamshell box with printed paper spine label. SIGNED on the colophon by the author, the designer, and the illustrator. GG818-011. Fine.

\$ 600

LIMITED EDITION of 425 copies, this is Letter Z of 26 lettered copies (the edition included 399 numbered copies), SIGNED by Soyinka, Kleinschmidt, and Hindley on the colophon. Designed and typeset by Victoria Hindley at the Red Butte Press, at the Marriott library, University of Utah by John Balkwill with assistance from Marnie Powers-Torrey and Antonia Nelson, printed letterpress from photopolymer plates. The text was printed on a Vandercook 15-21 on Johannot paper, the color woodcuts were also printed letterpress, binding by Daniel Kelm, slipcase by Campbell Logan

Bindery. “Woke Soyinka is a Nigerian playwright, poet and essayist. **Soyinka was awarded the 1986 Nobel Prize in Literature**, the first African honored in that category.” Wikipedia. *Samarkand and Other Markets I Have Known* is a monumental poem that draws on history, myth, and contemporary culture to explore the poignancy of human exchange as transacted on a daily basis in the world’s great marketplaces. Both lyrical and ironic, the poem lays bare difficult religious, political, and social issues while celebrating the potential of the human spirit. Robert Kleinschmidt’s woodcut illustrations (Kleinschmidt is professor emeritus of printmaking at the University of Utah) intensify the richness of the poetry, adding to the reader’s experience.

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, above (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 exposed 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. GG818-008. Fine.

\$ 500

LIMITED EDITION of 125 copies, this is number 40 of 99 numbered copies (plus 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, endsheet, 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 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. 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.

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

\$ 100

LIMITED EDITION of 43 copies, this is number 12. "The Students were asked to design a text that required the use of the folding and unfolding of pages to reveal the story. The binding reflects this quality, and requires three unfoldings to get into the book. The binding material is painted Tyvek and has a pearl closure. There are 8 printed panels, each being 5 1/2 x 7 inches. The papers include Canson Ingres, Ingres Antique, Mohawk Superfine, and Shinrikyu." From the Scripps College Press website. There are 8 panels, including the title page and the colophon, the student projects include pop-up, another is a puzzle, and another requires you to unfold 20 pieces of paper to get to the center. REFERENCE: Maryatt, *Sixty Over Thirty*, pp. 48-51. Worldcat records 14 copies.

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

\$ 100

LIMITED EDITION of 55 copies, this is number 26, each of the 11 students set their chapter in a different typeface, and printed their chapter on a Vandercook press on Rives Heavyweight, Buff paper. Linoleum cuts, Xerox transfers, rubber stamps, relief photo engravings, and photocopies were used for illustrations. This project was inspired by noted book artist Susan King, who delivered the Frederic W. Goudy Lecture in 1995 at Scripps College and also visited the class to hear and comment on rough drafts of the texts. The result is 12 woman-written travel experiences contained

in a modern travel diary. “They searched for escargots, hunted tigers, traveled the Ventura Freeway, and nearly died in the South Seas. Front and back matter was hand set in Garamond type, and the individual sections were each hand set in a different typeface matching the mood of the text.” From the Scripps College Press website. REFERENCE: Maryatt, *Sixty Over Thirty*, pp. 72-75. Worldcat records 10 copies.

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

\$ 125

LIMITED EDITION of 75 copies, this is number 17, designed for the occasion of the sixtieth anniversary of the Scripps College Press. “For the sixtieth anniversary of the founding of the Scripps College Press, we wanted to generate a book about something uniquely Scripps, so we embraced the newly formed Tree Tour, developed by a Scripps student, Megan Ritchie. She, along with the buildings and grounds staff, chose to highlight twenty-four examples for the tour from over one hundred species on campus. Thinking that further descriptions by our students would enhance that idea, we chose to start with trees as the focus of our semester book project.” From the Scripps College Press website. REFERENCE: Maryatt, *Sixty Over Thirty*, pp. 120-123. Worldcat records 14 copies.

33 [Scripps College Press] MARYATT, Kitty, et al. *To One’s Taste. Created by the Fall Typography Class with the Advice of Prof. Kitty Maryatt*. Claremont, CA: Scripps College Press, 2008. 8vo. 9 1/2 x 6 9/16 inches. [116] pp. Linoleum block title-page vignettes and illustrations throughout the text, bibliography; text clean, un-marked. Red-cloth-bound in a wrap-around cover, with Asian-style closure with bone and ribbon; binding square and tight. SIGNED by Kitty Maryatt and each of eleven contributors. SBP1220-001. SCARCE. Fine.

\$ 300

LIMITED EDITION of 109 copies, this is copy number 52, handset from a selection of five typefaces and printed on a Vandercook press on Japanese Yatso mold-made paper. The class project of the 2008 Fall Typography Class at Scripps College used the theme of the Spice Road to create this series of projects bound in a single volume. Professor Maryatt’s Introduction: “The word spice conjures up a host of associations: fragrant, savory, pungent and aromatic. We think of favorite dishes spiced to our taste.

One wants to research the fascinating 2000-year history of the trade in silks and spices over the land-based Silk Road and the water-based Spice Route. How are the spices carried along these routes? What kind of people were the traders, and how hard were their lives when moving across deserts, snow-capped mountains and over difficult seas with basic navigation tools? The evocative aroma of a particular spice brings strong memories. This pot-pourri of thought and sensation was gathered together to create a tasty book by the now well-seasoned students at the Scripps College Press.” This volume is the best-selling book of the sixty printed under the direction of Kitty Maryatt in the Scripps College Typography course. “The book was a sensation, selling out right away. Even the President’s office purchased ten of them gifts for her Asian trip. This was our largest edition, and people were even hungry for more.” *Sixty Over Thirty*. Also, one of the most accessible productions of the typography class. REFERENCE: Maryatt, *Sixty Over Thirty*, pp. 176-179.

34 [Scripps College Press] MARYATT, Kitty, et al. *Deluge*. (Claremont, CA): Scripps College Press, 2010. Oblong Folio. 11 7/16 x 17 5/16 inches. [44] pp. The text presented in various typefaces with color illustrations and the pages presented as if they are layered windows open on a computer desktop. Full dark red cloth over boards, three holes in the top cover reveal red, green and blue dots. SCP111-001. Fine.

\$ 150

LIMITED EDITION of 103 copies, this is number 75. The Typography class was asked to develop a list of one hundred significant problems in America, and subsequently organized them into seven categories. After extensive in-class discussion, they decided to select addiction to media for their advocacy efforts because it is continually in the news as a growing problem. We all have extensive experience with the deluge of information on the internet and the latest social networking tools like Facebook and Twitter, and even have friends who are on the verge of addiction. Their goal became not only to promote awareness of the consequences of addictive behavior, but also to reveal the lure of new media that seduces us daily. The texts are presented on Nideggen, Frankfurt Crème, and Frankfurt White papers to imitate the layering on a computer desktop with the deluge of information from the internet. All the type was hand-set from metal typefaces, which included Scripps College Old Style, Optima, Centaur, Univers, Garamond, Caslon, Goudy Modern, Fournier, Weiss Initials, and Forum Capitals. The SML code on the title page was written as a computer science class assignment to encode / decode RSA encrypted messages; it was printed as a photopolymer plate. The printed colors are inspired by the RGB system, as might be seen on a computer. Imagery was carved into linoleum and printed on four Vandercook presses. The binding material, Quinel Graphite, was chosen to resemble the soft cases that protect laptops and iPads from damage. REFERENCE: Maryatt, *Sixty Over Thirty*, pp. 193-195.

35 [Scripps College Press] MARYATT, Kitty, et al. *Ruminations*. Claremont, CA: Scripps College Press, 2011. Folio. 14 ½ x 11 ¼ inches. [36] pp. The text of this book presents a thirteenth-century Rumi poem as interpreted by Coleman Barks, with responses from the students in the Typography and Book Arts Class, each page is illuminated with linoleum cuts in blue, red, and purple. Bound in Ginga Iridescent Orange book cloth, spine bound open so that the signature and stitching are visible. SIGNED by Kitty Maryatt and the 123 Typography and Book Arts students. OYC1111-1. Fine.

\$ 125

LIMITED EDITION of 103 copies, this is number 72. The text includes a poem by Coleman Barks, "An Understanding of the Question," which was originally published in *The Essential Rumi* in 1995, and texts created by the students of the Scripps College Typography and Book Arts Class as responses to the Bark poem. The visual aspects of this book were inspired by the geometric structures of medieval book imagery. The colors of the linoleum blocks reflect the preponderance of lapis lazuli blue, crimson red, and royal purple in medieval miniatures; the binding introduces the color gold, which was prevalent in medieval manuscripts. The Rumi poem, interpreted by Coleman Barks, was set in 14-point Scripps College Old Style, and the responses were set in 12- or 14-point Centaur and Arrighi. Front and back matter were set in 14-point Scripps College Old Style, and the display letters were set in 18- or 24-point Weiss Initials. Sheets of Rives BFK paper are folded into signatures which are sewn over Tyvek-reinforced tapes with gold thread, and are attached to the covers. REFERENCE: Maryatt, *Sixty Over Thirty*, pp. 197-199.

36 [Simplemente Maria Press] HEEBNER, Mary (b. 1951). *Island: Journal from Iceland, September 1995*. [Santa Barbara, CA: Simplemente Maria Press], (1999). Folio. 13 1/2 x 10 3/4 inches. Title-page printed on hand-made Abaca paper with introduction, 12 original watercolor monotypes scanned to produce a suite of giclée prints on Somerset rag paper, each print inserted into a hand-made Abaca paper folio created by Rie 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. OU417.001. 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.

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

\$ 8,000

LIMITED EDITION of 20 copies, this is number 9, numbered and SIGNED by Mary Heebner on the colophon, and on the last leaf of *Marmo*, and the 14 prints in *Schizzi* is INITIALED with the date "16" by the artist on the verso. letterpress printing by John Balkwill at The Lumino Press and typeset in Centaur and Lain Uncial. Handmade paper produced at Museo Della Carta e Della Filigrana, Fabriano, Italy and Dieu Donne Paper Mill in New York. Marble carving on box lid by Anders Johnson, anodized aluminum box by Neal Feay Co. Mary Heebner began as a drawing project based on her observations of Roman nude marble sculptures - the drawings form the basis for the water-marks in her hand-made papers executed at the Museo della Carta e della Filigrana in Fabriano, Italy. Other papers were hand-made in New York at the Dieu Donne Paper Mill, New York City. A full suite of the drawings have been reduced to fit into a volume entitled *Schizzi*, which is included in this book along with another small volume entitled *Marmo*, which is an accordion-fold book by the artist,

with original text about the livingness of marble, in Italian and English. 6 copies Worldcat.

38 [Whittington Press] ANDERSON, Andrew (b. 1937). *A Vision of Order: Linocuts*. Risbury, Herefordshire: Whittington Press, (2011). Folio. 22 1/2 x 15 3/4 inches. ix, [1 blank], 46, [6] pp. Half-title, frontispiece cross in ochre, double-page title page printed in black and ochre, initial letter in red, 31 linocuts (3 double-page, printed in black and various colors, 16 on separate sheets and tipped-in many of these folded); text clean, unmarked. Oasis goatskin spine and fore-edge, maroon paper over boards the front board with a linocut, maroon end-papers; binding square and tight. Comes in a grey-cloth-covered solander box with oasis goatskin spine label titled in gilt; the Press Copy box is well-rubbed. Included within the box is a portfolio with grey-cloth spine and fore-edge and maroon cloth sides that contains 2 copies of "The Rock of Cashel" print which is made up from 9 individual linocuts, each of which is the size of the book; these prints have pin marks in the margins where it was displayed on open days at the Whittington Press and a few stray pieces of adhesive tape. Includes the original prospectus which is a bifolium printed in 2 colors with a folding specimen page of the linocut "The Relief of the Ark"; pages 1 and 4 soiled. Also includes a large bifolium "This print of Apple Girl is proofed on the last remaining sheets of W. King's Alton Mill hand-made paper, on which Andrew Anderson occasionally editioned his linocuts" with the penciled note "Last Copy" at the bottom right hand corner of p. 1 of the bifolium; light soiling to pages 1 and 4. JR220-001. The text and binding of the folio volume is in fine condition, but the condition of the box and supplemental materials is Good.

\$ 6,000

LIMITED DELUXE EDITION of 85 copies, there were 100 regular copies with cloth spine and maroon paper over boards; the copy offered here is the Press Copy, keyboarded and cast in 18- and 20-point Caslon at the Whittington Press by Neil Winter, printed by John Randle and Tom Mayo on Zerkall mould-made and Ingres papers, this is one of 85 copies bound in Oasis goatskin at the Fine Book Bindery. This Press Copy comes with a hand-written note from John Randle on Whittington Press letterhead, dated February 24, 2020 and 2 copies of "The Rock of Cashel" print, which is made up of 9 individual linocuts, each of which is the size of the book enclosed in a portfolio that mimics the cloth binding of the regular edition. Andrew Anderson began serious linocutting in about 1956, when he was nineteen years old. Anderson continued the practice for about ten or fifteen years; most of these linocuts are not precisely dated and many blocks have not survived, existing only as prints. The cuts fall into five groups: 1) plain inscriptions; 2) imagined cities; 3) love poems; 4) country churches; and 5) historic hymns and verses. Anderson went on to a career in architecture, including work on the restoration of many country churches throughout Britain. Of this publication, John Randle writes in private correspondence: "It's one of the best things we ever did, and I think will always be in demand. I have never seen another one [of the deluxe edition] offered for sale, and only one or two of the regular edition." Worldcat records 32 institutional copies in 4 editions.

39 [Whittington Press] GERRY, Vance (1929-2005), et al. *Vance Gerry & the Weather Bird Press: With Contributions by Vance Gerry, Simon Lawrence, David Butcher, Patrick Reagh, James Lorson and John Randle, & With a Checklist of Publications Compiled by David Butcher.* (Risbury, Herefordshire): The Whittington Press, (2018). Folio. 13 3/16 x 9 5/8 inches. [x], (90) pp. Half-title, recto of the frontispiece is a Weather Bird linocut press mark stamped in gold ink, frontispiece is a tipped in reproduction of a Vance Gerry water-color of Mary Gerry, 61 illustrations throughout in a variety of techniques including linocuts, line drawings, wood-engravings, etc., some tipped-in, 7 photographic illustrations, checklist, index, *Fair Wind* bifold with color *pochoir* illustration tipped in after the colophon, 2 facsimiles inserted in a pocket bound into the rear paste-down; text clean, unmarked. Full orange Oasis goatskin, spine titled in gilt, front and rear leather paste-downs, 1 of Vance Gerry's patterned papers for the free end-leaves; binding square and tight. Housed in an orange cloth covered solander box with gilt-stamped leather spine label and leather lining inside the box covers. Inside the box are 1) a portfolio of 22 items of Weather Bird Press ephemera; several pieces of the printed ephemera arrived dog-eared during shipment; 2) a second portfolio with 15 facsimile pieces of correspondence between John Randle and Vance Gerry, October 12, 1990 - February 5, 2005 and an invitation to a gathering of friends to celebrate the life of Vance Gerry, Pasadena, 11 March 2005; and 3) a portfolio with a label entitled *Jazz Instruments: A Weather Bird Press Picture Portfolio* (1 of 60 facsimiles produced for this publication) which includes a bifolium "Intro", and 11 folders each with the name of the instrument on the front cover and an imaginative *pochoir* illustration of the respective instrument. PW819-010. Fine.

\$ 4,500

LIMITED EDITION of 235 copies, this is copy number 14, 1 of 40 "A" copies set in 13-point Poliphilus with Ariston display types, printed at Whittington on Zerkal mould-made paper, *pochoir* reproductions and black-and-white images are printed digitally by Promprint. The "A" copies include 22 items of Weather Bird ephemera found in Vance's workshop after his death, a facsimile edition of *Jazz Instruments*, and a portfolio of 13 facsimiles of Vance's letters. The text of this volume is based on interviews Vance Gerry gave at the University of California, Los Angeles in 1989, together with a selection of his letters from then until his death in 2005 to fellow printers and booksellers, and a few personal reminiscences from those who knew him well. Also included is a checklist of Vance Gerry's publications produced over a period of more than forty years compiled by David Butcher. The book is designed as a tribute to a printer who was held in the highest regard, but who is too little known even in his native California. If Vance was little known, it was because of his temperament. Always creative, Vance Gerry worked professionally in the Animation Department at the Walt Disney Company. His printing he did mostly for his own personal pleasure, and at first, for family and friends. I first met Vance in the 1990s, working for one of the book sellers who sold his work to avid collectors who were aware of Vance's understated, beautifully printed, and ravishingly illustrated books that Vance produced with such lightness of touch. A large run of a title for Vance might be 50 copies, and the booksellers would always offer to distribute Vance's work exclusively. But Vance only doled out a few copies at a time to each of the dealers he

worked with. He wasn't in it for the glory; but glory he achieved among those in the know. This is a loving, and fitting, tribute to a true character whose personality manifested itself in his quietness of speech, easy-going humor, and modest demeanor.

40 [Whittington Press] GERRY, Vance (1929-2005), et al. *Vance Gerry & the Weather Bird Press: With Contributions by Vance Gerry, Simon Lawrence, David Butcher, Patrick Reagh, James Lorson and John Randle, & With a Checklist of Publications Compiled by David Butcher.* (Risbury, Herefordshire): The Whittington Press, (2018). Folio. 13 3/16 x 9 5/8 inches. [x], (90) pp. Half-title, recto of the frontispiece is a Weather Bird linocut press mark stamped in gilt, frontispiece is a tipped in reproduction of a Vance Gerry water-color of Mary Gerry, 61 illustrations throughout in a variety of techniques including linocuts, line drawings, wood-engravings, etc., some tipped-in, 7 photographic illustrations, checklist, index, Fair Wind bifold with color pochoir illustration tipped in after the colophon, 2 facsimiles inserted in a pocket bound into the rear paste-down; text clean, unmarked. Half red cloth, 1 of Vance Gerry's patterned paper over boards, printed paper spine label, cloth-covered slip case; binding square and tight. Prospectus with color pochoir illustration tipped-on included. PW519-002. Fine.

\$ 600

LIMITED EDITION of 235 copies, this is copy number 52 of 155 "C" copies set in 13-point Poliphilus with Ariston display types, printed at Whittington on Zerkal mould-made paper, pochoir reproductions and black-and-white images are printed digitally by Promprint. The text of this volume is based on interviews Vance Gerry gave at the University of California in 1989, together with a selection of his letters from then until his death in 2005 to fellow printers and booksellers, and a few personal reminiscences from those who knew him well. Also included is a checklist of Vance Gerry's publications produced over a period of more than forty years compiled by David Butcher. The book is designed as a tribute to a printer who was held in the highest regard, but who is too little known even in his native California. If Vance was little known, it was because of his temperament. Always creative, Vance Gerry worked professionally in the Animation Department at the Walt Disney Company. His printing he did mostly for his own personal pleasure, and at first, for family and friends. I first met Vance in the 1990s, working for one of the book sellers who sold his work to avid collectors who were aware of Vance's understated, beautifully printed, and ravishingly illustrated books that Vance produced with such lightness of touch. A large run of a title for Vance might be 50 copies, and the booksellers would always offer to distribute Vance's work exclusively. But Vance only doled out a few copies at a time to each of the dealers he worked with. He wasn't in it for the glory; but glory he achieved among those in the know. This is a loving, and fitting, tribute to a true character whose personality manifested itself in his quietness of speech, easy-going humor, and modest demeanor.