

JOHN HOWELL
 *for Books*

John Howell for Books
ABAA California Virtual Book Fair
March 4 through 6, 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 33 lots presented at the ABAA's California Virtual Book Fair, March 4 - 6, 2021. My booth can be accessed here: tinyurl.com/4bup8u3s. Included are current reference books (Peter and Donna Thomas' new bibliography!), Los Angeles items, a few Early California Travels Series I have not offered previously, and some special fine press items. Enjoy!

1 BARRETT, Timothy D. (b. 1950). *European Hand Papermaking: Traditions, Tools, and Techniques. With an Appendix on Mould Making by Timothy Moore.* (Ann Arbor, MI): The Legacy Press, 2019. Tall 8vo. 10 x 7 inches. (xviii), (334) pp. Half-title, color frontispiece portrait of the author, tables and drawings throughout, color and black-and-white illustrations throughout, appendices, glossary, bibliography, index; text clean, unmarked. Perfect-bound color pictorial wrappers; binding square and tight. PL221-002. Fine.

\$ 60

SECOND EDITION. The second edition was issued without paper samples. “In this important and long-awaited book, Timothy Barrett, internationally known authority in hand papermaking and Director of the University of Iowa Center for the Book, offers the first comprehensive ‘how-to’ book about traditional European hand papermaking since Dard Hunter’s renowned reference, *Papermaking: The History and Technique of an Ancient Craft*. This book, which includes an appendix on mould and deckle construction by Timothy Moore, is aimed at a variety of audiences: artisans and craftspeople wishing to make paper or to manufacture papermaking tools and equipment, paper and book conservators seeking detailed information about paper-production techniques, and other readers with a desire to understand the intricacies of the craft. *European Hand Papermaking* is the companion volume to Barrett’s *Japanese Papermaking - Traditions, Tools and Techniques*.” Cover blurb.

2 BOYNTON, George W. (fl. 1831-1884), engraver. “Mining Region of California.” In: *Leavitt’s Farmer’s Almanack, and Miscellaneous Year Book, for the Year of our Lord 1853...*, No. LVII. Boston, MA: Edward Livermore, [1852]. 8vo. 7 3/4 x 4 3/4 inches. 48 pp. Front cover printed within a decorative border includes a woodcut village scene, obituary of Dudley Leavitt the founder of this *Almanack* who had produced it for 57 years, 12 fine woodcut illustrations showing seasonal activities for each month of the year, tables, map of California, pages 47 and 48 contain advertisements for books published by Edward Livermore, 5 Cornhill, Boston, the publisher of this Almanac, with 2 woodcuts on page 47, the entire text printed within ruled borders; text with a few marginal notations, foxing throughout starting at the beginning, but fading to insignificance about page 26. Self-wraps, stitched; binding square and tight, covers foxed, some tears with loss on top margin, but affecting the margin only, dog-eared, bottom corner with loss from rodent damage, again merely marginal. MBB221-001. SCARCE. Good.

\$ 150

FIRST EDITION of Boynton’s map “Mining Region of California,” 6 3/16 x 3 3/8 inches, showing 43.5 degrees to 46.5 degrees Longitude west from Washington, and 36.5 degrees north to 42 degrees north Latitude (Mount Shasta on the north, San Luis Obispo to the south, the Mendocino coast on the west to Tule Lake on the south. The engraved map was “executed by G. W. Boynton, Esq.,” the text provides details and statistics about San Francisco, Sacramento City, Stockton, Vallejo, Benicia, San Jose, Marysville, and Mariposa City. On page 2 of the *Almanack*, where Dudley Leavitt’s death is noted, we find “Within a few past years the tide of emigration has been so great from the New England States to the shore of the Pacific, that at the

present time there is scarcely a family in our midst but what is represented by some one or more of its members or relatives in the golden region. We have judged it not inappropriate to insert in this number of the *Almanack* a new, correct and reliable map of California, drawn and engraved expressly for this work, showing the principal cities and towns, distances between which may be found by the scale on the map, and trust it may be of service to many.” Biographically, George W. Boynton is an elusive figure on the internet, considering how many maps he engraved for a broad range of publishers and authors from 1831 until his death in 1884. One images he must have been the master of a considerable establishment. Dudley Leavitt (1772-1851) was an early graduate of Phillips Exeter Academy and American publisher. He was living in Meredith, New Hampshire, teaching School and farming, when he began publishing Leavitt’s *Farmer’s Almanack* in 1797, one of the earliest farmers’ almanacs launched in the new United States. Leavitt poured his knowledge of disparate fields, including mathematics, language, and astronomy in to his very popular almanacs, which remained in print until 1896. In the 1840s, editions of Leavitt’s almanac sold in the realm of 60,000 copies with two editions a year, focusing on astronomy and crops, the main topics of concern to an agrarian society. Whereas it is not difficult to find copies of random issued of *Leavitt’s Farmer’s Almanack* in the market, No. LVII with the map is relatively SCARCE. REFERENCE: Wheat, *Maps of the Gold Rush*, No. 212; individual listings for this map appear at auction in 1925, 1959, and 1979.

3 California Western Railroad. *California Western Railroad*. Fort Bragg, CA: California Western Railroad, n.d. [but circa 1952-1957]. Brochure. Single sheet of paper, folded trice. 9 x 4 inches folded. Opens to 9 x 5 3/4 inches. 8 panels, 4 per side. 7 black-and-white half-tone images of trains and the route, 4-panel map of milestones on the route, table of stations and elevations, printed in black and green inks; some light toning and foxing, thumbbed. PP1220-001. Very Good.

\$ 35

The California Western Railroad, popularly called the Skunk Train, is a freight and heritage railroad in Medicine County, CA. It runs from the railroad’s headquarters in the coastal town of Fort Bragg to the interchange with the Northwestern Pacific railroad in Willits. The CWR ran steam and diesel-powered trans until 1952 when it retired its steam locomotive and ran gasoline or diesel-powered motor cards. The route covers 40 miles through Redwood forests along Pudding Creek and the Noyo River. The tracks cross some 30 bridges and trestles and pass through two deep mountain tunnels. The railroad was originally built by the Fort Bragg Redwood Company as the Fort Bragg Railroad in 1885 to carry coast redwood logs to a newly build lumber mill in Fort Bragg; it started with 6.6 miles of track. The railroad was renamed the California Western Railroad & Navigation Company in 1905 when it shipped lumber on a fleet of steam schooners, until shipboard transportation of lumber ended in 1940. A 795-foot tunnel was completed in 1911 which allowed

connection to Willits from Fort Bragg. The railroad name was shortened to the California Western Railroad in 1947; in 1952 steam locomotives were retired in favor of diesel power. Date for this brochure is estimated on the basis of campgrounds named in the text, in particular, the San Francisco Boys Club Camp Marwedel which was renamed Camp Mendocino in 1958. Not in Worldcat.

4 [Early California Travels Series] FARQUHAR, Francis Peloubet (1887-1974). *The Books of the Colorado River & the Grand Canyon. A Selective Bibliography.* Los Angeles, CA: Glen Dawson, 1953. *Early California Travels Series*, No. XII. Small 8vo. 7 1/2 x 5 1/4 inches. (xii), (76) pp. Half-title, frontispiece, title printed in red and black inks, lists 125 titles, indexes; text clean, unmarked. Red cloth, printed paper wrap-around label; binding square and tight, very light dust soil. R820-001. Very Good.

\$ 100

LIMITED EDITION of 600 copies designed and printed by Ward Ritchie and bound at the Silverlake Bindery. "A list of 125 books, with critical comments. The books are arranged in nine sections, so classified as to facilitate greatly the reference use of the bibliography." The nine sections are: "The Sixteenth, Seventeenth, and Eighteenth Centuries;" "The Early Nineteenth Century;" "The Mormons on the Colorado;" "Down the River and Through the Canyons;" "The Grand Canyon Appreciated;" "Geologic Studies;" "The Lower River and the Salton Sea;" "Dams and Development;" and "Miscellaneous." Rudkin, p. 13. REFERENCES: Ritchie: *The Ward Ritchie Press and Anderson, Ritchie & Simon*, p. 109; Rudkin: *Early California Travels Series*, No. XII.

5 [Early California Travels Series] WALKER, Joel P. (1797-1879). *A Pioneer of Pioneers. Narrative of Adventures Thro' Alabama, Florida, New Mexico, Oregon, California, &c.* Los Angeles, CA: Glen Dawson, 1953. *Early California Travels Series*, No. XVII. 8vo. 7 1/2 x 5 1/16 inches. [viii], 20, [2] pp. Text printed in black and red inks with typographic ornaments; text clean, unmarked. Printed paper over boards; binding square and tight, spine ends and joints chipped, light foxing and soiling to covers. HL1218-020. Very Good.

\$ 50

LIMITED EDITION of 197 copies printed by William M. Cheney, SIGNED by the printer on the colophon. Joel P. Walker was "a soldier under Jackson in the Florida war, a pioneer to Oregon, a pioneer to California, a member of the Constitutional Convention of California in 1849, and the first Assessor of Napa County. Now, March 28th 1878, Resident of Sonoma County, aged 81. This narrative was dictated

by Mr. Walker to R. A. Thompson of Santa Rosa. The original manuscript was placed in the Bancroft Library in 1878 and is here transcribed, without editing, and printed with the permission of the Director of the Bancroft Library, George Hammond, 1953.” REFERENCES: Jones, *A Los Angeles Typsticker*, No. 36; Rudkin, *Early California Travel Series*, No. XVII.

6 [Early California Travels Series] BERTON, Francis (1830-1885), RUDKIN, Charles Nathan (1892-1968), translator and editor. *A Voyage on the Colorado, 1878*. Los Angeles, CA: Glen Dawson, 1953. *Early California Travels Series*, No. XVIII. 8vo. 7 1/2 x 5 1/4 inches. (104) pp. Half-title with steamboat vignette in brick-red ink which is used throughout in various sizes, 8 plates, 4 figures, bibliography, printer’s device on the colophon in brown; text clean, unmarked. White-stamped brown cloth; binding square and tight, light use, shelf wear. MB318-024. Very Good.

\$ 50

LIMITED EDITION of 300 copies, printed by Cole-Holmquist Press, Los Angeles, binding by Earl Gray. This volume contains an English translation of Francis Berton’s account of a steamboat excursion on the Colorado River in 1878. The text originally appeared in French in an edition of about 50 copies printed for private distribution. Berton was born in Geneva, Switzerland and came to America in 1849, to try his luck in the gold fields. After spending some time in the mines of Sonoma and Grass Valley, he settled in San Francisco where he served as Consul of Switzerland and Consul of Portugal from 1875 until his death. Both Francis Berton and Charles Rudkin were members of the Geographical Society of Geneva. REFERENCE: Rudkin, *Early California Travel Series*, p. 171.

7 [Early California Travels Series] COLTON, Walter (1797-1851), CORLE, Edwin (1906-1956), introduction. *Glances into California*. Los Angeles, CA: Glen Dawson, 1955. *Early California Travel Series*, No. XXIX. 8vo. 7 1/2 x 5 1/4 inches. (xxvi), (46) pp. Text printed in black and red inks, hand-colored title-page vignette, printer’s device on the colophon; clean, unmarked. Green cloth, red leather spine label titled in gilt; binding square and tight. MB318-026. Very Good.

\$ 30

LIMITED EDITION of 250 copies printed at the Grabhorn Press in handset Oxford type on Dutch handmade paper, and bound by Jane Grabhorn. This volume contains chapter 14 “Glances into California” of Walter Colton’s *Deck and Port*, 1st ed., New York, 1850. It records Colton’s activities in Monterey after landing in the ship *Congress* on July 16, 1846. Colton became the first American Alcalde of Monterey, and co-

published California's first newspaper, *The Californian*. This volume also contains a useful introduction by Edwin Corle. REFERENCES: Magee and Magee, *Bibliography of the Grubhorn Press, 1940-1956*, No. 561; Rudkin, *Early California Travel Series*, p. 171.

8 [Early California Travels Series] COLTON, Walter (1797-1851), CORLE, Edwin (1906-1956), introduction. *Glances into California*. Los Angeles, CA: Glen Dawson, 1955. *Early California Travels Series*, No. XXIX. Small 8vo. 7 1/2 x 5 1/4 inches. (xxvi), (46) pp. Text printed in black and red inks, hand-colored title-page vignette, printer's device on the colophon; text clean, unmarked. Green cloth, red leather spine label titled in gilt, plain white dust-jacket in archival mylar; binding square and tight, jacket lightly toned with extremities bruised. MB318-023. Very Good.

\$ 40

LIMITED EDITION of 250 copies printed at the Grubhorn Press in handset Oxford type on Dutch handmade paper, and bound by Jane Grubhorn. This volume contains chapter 14 "Glances into California" of Walter Colton's *Deck and Port*, (1st ed., New York, 1850). It records Colton's activities in Monterey after landing in the ship *Congress* on July 16, 1846. During his time in California, Colton became the first American Alcalde of Monterey, and co-published California's first newspaper, *The Californian*. "The present volume covers the state of affairs in California from the end of the war with Mexico until well into the gold rush period." Rudkin, p. 9. This volume also contains a useful introduction by Edwin Corle, an American author of fiction and prose whose interests included Native American affairs, Merle Armitage, and the west in general. REFERENCES: Magee and Magee, *Bibliography of the Grubhorn Press, 1940-1956*, No. 561; Rudkin, *Early California Travel Series*, p. No. XXIX.

9 [Early California Travels Series] HECO, Joseph (born Hamada Hikoza (1837-1897)). *Hyoryu Ki. Floating on the Pacific Ocean. Translated from the 1863 Edition by Tosh Motofuji*. Los Angeles, CA: Glen Dawson, 1955. *Early California Travels Series*, No. XXX. Small 8vo. 7 1/2 x 5 inches. xii, (92) pp. Half-title, double-page illustrated titled page reproduces the original Japanese title page printed in red and black inks, 19 illustrations (most double-page), text printed in red and black inks; text clean, unmarked. Yellow Japanese-style paper printed in red with a design from the original Japanese edition, spine titled in red, original plain jacket now preserved in mylar; binding square and tight some minor dust-soil to top edge, jacket with small tear on top edge, toning and soiling, and a bruise to the front panel that has been nicely smoothed out and the mylar shall prevent further damage. Really handsome copy of a volume that was unique (due to the design) within the *Early California Travels Series*. 16878720-004. Very Good.

\$ 65

LIMITED EDITION of 300 copies designed by Robert Hirano and printed at the Castle Press, Pasadena, CA, bound by Bookbinders Company. Joseph Heco was the first Japanese person to be naturalized as a United States Citizen and the first to published a Japanese language newspaper. This is “an autobiographical account of the adventures of a Japanese boy who was blown out to sea and, after fifty days of drifting, rescued with the rest of the crew [of the *Eiriki Maru*] by an American vessel. Eventually taken in hand by B. C. Sanders, Collector of Customs at San Francisco, in 1851, he was given an education and finally, in 1860, returned to Japan, where he wrote and published the account of his travels. His quaint accounts of San Francisco and of the East, of American customs, leg-irons, religion, marriage, holidays, sports, chess, steam carriages, and so on, are made even more appealing by the original illustrations, all of which are reproduced.” Rudkin, p. 11. REFERENCE: Rudkin, *Early California Travels Series*, No. XXX.

10 [Early California Travels Series] MEADOWS, Don Charles (1897-1994). *The American Occupation of La Paz*. Los Angeles, CA: Glen Dawson, 1955. *Early California Travels Series*, No. XXXI. Small 8vo. 7 1/2 x 5 1/4 inches. (34) pp. Half-title, drawings in brick-red ink by William Rich Hutton, brick-red initials, color frontispiece, black-and-white illustrations; text clean, unmarked. Black-cloth spine titled in gilt, orange paper over boards with a cactus illustration on front board, map in end-papers; binding square and tight, small bump at foot of spine. 16878720-005. Very Good.

\$ 50

LIMITED EDITION of 300 copies printed by the Cole-Holmquist Press and bound by Earle Gray. “A terse but well-written account of the occupation of La Paz by the American army during the Mexican War. It sketches the uprising of General Pineda, and his ultimate defeat. The book contains six full-page illustrations drawn by the artist William Rich Hutton, who was a member of the expedition.” Rudkin, p. 9. REFERENCE: Rudkin, *Early California Travels Series*, No. XXXI.

11 [Early California Travels Series] LINGENFELTER, Richard Emory “Rich” (b. 1934) and **DWYER, Richard Anthony** (1934-2015). *The “Nonpareil” Press of T. S. Harris*. Los Angeles, CA: Glen Dawson, 1957. *Early California Travels Series*, No. XXXIX. 12mo. 7 7/16 x 5 1/8 inches. xii, 59, [1] pp. Half-title, title page with small book vignette in brown, 2 plates, 2 plates on off-white paper with 4 samples of Panamint News pages, appendix; text clean, unmarked. Brick-red cloth, spine titled in gilt; no dust-jacket, minor foxing to fore-edge. BMR720-001. Very Good.

\$ 95

LIMITED EDITION of 250 copies printed in Los Angeles on a Kelly, the later nonpareil press of Clyde Browne (1872-1942), printer the famous founder of the

Abbey San Encino in the Arroyo Seco, north of downtown Los Angeles. “This is essentially a biography of T. S. Harris, as a printer, from 1861 until his suicide in 1893. He printed newspapers in the mining towns of Independence, Panamint, Darwin, and Bodie, and later in Lancaster, Rosamond and Tulare. More metropolitan efforts took him to Santa Ana, and Los Angeles.” Rudkin, p. 12. Richard Lingenfelter is an American astrophysicist and historian. He is known for his work on the origin of cosmic and gamma rays. As a historian, he is recognized for his efforts at chronicling the history of Death Valley. Richard Dwyer was a professor of English at Purdue University, the University of Florida, and Florida International University. Dwyer also wrote a number of books on Death Valley history. REFERENCE: Rudkin, *Early California Travels Series*, pp. 12, 175.

12 [Early California Travels Series] HEUSTIS, Daniel D. (1806-died after 1846). *Remarkable Adventures, California, 1845. With an Introduction by Carey S. Bliss.* Los Angeles, CA: Glen Dawson, 1957. *Early California Travels Series*, No. XL. Tall 12mo. 7 1/2 x 4 1/4 inches. (x), 22, [2] pp. Half-title, portrait of Heustis on the title page in brown ink, decorative initials; text clean, unmarked. Brown cloth spine, printed paper over boards repeats the portrait of Heustis on the title page; binding square and tight. MB318-025. Very Good.

\$ 40

FIRST EDITION, thus, typeset by S. and L. Marks at the Plantin Press, printed by W. M. Cheney, and are to be sold by G. Dawson, bound by C. Frank Fox. Daniel Heustis visited California during the months of May to November, 1845, between Fremont’s first expedition to California, and Fremont’s second expedition and the Bear Flag Revolt. This account of Heustis’ experiences in California is reprinted from *A Narrative of the Adventues and Sufferings of Captain Daniel D. Heustis and His Companions, in Canada and Van Dieman’s Land, During a Long Captivity, with Travels in California and Voyages at Sea* (Boston, 1847). “Capt. Heustis, after being condemned to life imprisonment in the penal colony on Tasmania for participation in a revolt in Canada, was eventually pardoned and made his way home by way of Honolulu and California. He spent only some five months in California but in that time managed to see a great deal of the central region and to make the acquaintance of many of the more important men of the time.” Rudkin, p. 8. REFERENCES: Harmsen and Tabor, *The Plantin Press*, No. 14; Jones, *Los Angeles Typstickler*, No. 43; Rudkin, ed., *Early California Travels Series*, No. 40.

13 [Early California Travels Series] LAPEROUSE, Jean-Francois de Galaup, comte de (1741-1788). *The First French Expedition to California, Laperouse in 1786. Translated, with Introduction and Notes by Charles N. Rudkin.* Los Angeles, CA: Glen Dawson, 1959. *Early California Travel Series*, No. XLVI. 8vo. 7 1/2 x 5 3/8 inches. 145, [3] pp. Half-title, frontispiece portrait of Perouse, title-page vignette and headpieces in slate gray, plates throughout, index; text clean, unmarked. Gray cloth, illustration on front cover, spine titled in gilt; binding square and tight, light toning to spine. MB318-030. Very Good.

\$ 40

LIMITED EDITION of 350 copies printed at the Cole-Holmquist Press, Los Angeles. Laperouse led the first official French visit to California. Officially Laperouse was dispatched with two frigates of the French navy to circumnavigate the globe in order to increase geographical knowledge and explore the Northwest Passage. Unofficially, Laperouse was expected to learn the commercial and political possibilities of the Pacific area, and in particular the Russian and Spanish parts of the coast of North America, especially in regards to French trade and possible colonization and occupation. From the Introduction. REFERENCE: Rudkin, *Early California Travel Series*, No. XLVI.

14 [Early California Travels Series] RUDKIN, Charles Nathan (1892-1968), compiler. *Early California Travels Series: A Chronological, Summary, Index, and Descriptive List.* Los Angeles, CA: Glen Dawson, 1961. *Early California Travels Series*, No. L. 12mo. 7 1/2 x 5 1/4 inches. (x), 178, [4] pp. Half-title, color frontispiece, small vignette of a mission building on the title page; text clean, unmarked. Gray cloth, red leather spine label that is titled in gilt; binding square and tight, minor shelf wear, wear to red label. MB318-020. Very Good.

\$ 50

LIMITED EDITION of 250 copies printed by Paul Bailey at the Westernlore Press, Los Angeles. "A summary of the entire series [by Glen Dawson], including a chronological listing of the volumes with brief accounts of their contents, an index of the contributors to the series, a subject index to the first 49 volumes, bibliographical descriptions of each, and a short list of more serious errors which have been found." Rudkin, p. 13. REFERENCE: Rudkin, *Early California Travels Series*, p. 178.

15 [Gerry] CHEEVER, John William (1912-1982). *The National Pastime.* Los Angeles, CA: Sylvester & Orphanos, 1982. 8vo. 8 7/8 x 6 11/16 inches. [viii], (34) pp. Half-title, title-page illustration and decoration in green by Vance Gerry; text clean, unmarked. Beige cloth, spine titled in brown, baseball-themed illustration in red, grey, and blue lines on both covers with Vance Gerry's initials on rear cover, housed in beige cloth covered slip case; binding square and tight. SIGNED by the author on the colophon. BT121-001. Fine.

\$ 200

LIMITED DELUXE EDITION of 330 copies, this is letter “Z” of 26 lettered copies, printed by Patrick Reagh, set in Deepdene types and printed on Arches Mouldmade paper. John Cheever’s reflections on baseball first appeared in the *New Yorker* on September 26, 1953. John Cheever was an American novelist and short story writer. “He is sometimes called ‘the Chekhov of the suburbs’ His fiction is mostly set in the Upper East Side of Manhattan, the Westchester suburbs, old New England villages based on various South Shore towns around Quincy, MA.... His main themes include the duality of human nature: sometimes dramatized as the disparity between a character’s decorous social persona and inner corruption, and sometimes as a conflict between two characters (often brothers) who embody the salient aspects of both—light and dark, flesh and spirit.” Wikipedia. He won the 1979 Pulitzer Prize for Fiction and a National Book Critics Circle Award, and a 1981 National Book Award. REFERENCE: David Butcher, compiler, “Checklist of Peach Pitt Press & Weather Bird Press Publications” in *Vance Gerry & The Weather Bird Press*, No. P22, p. 76.

16 [Gerry] HJORTSBERG, William (1941-2017). *Tales and Fables*. Los Angeles, CA: Sylvester & Orphanos, 1985. 8vo. 9 7/8 x 6 5/8 inches. [vi], 80 pp. Half-title, title page with illustrated border by Vance Gerry in purple, 10 fables each with a Vance Gerry illustration at the head of the chapter; text clean, unmarked. Gray cloth with illustrations by Vance Gerry, spine titled in black, comes in the original black-cloth-covered slip case. SIGNED by the author on the limitation page. BT121-002. SCARCE. Fine.

\$ 250

LIMITED DELUXE EDITION, this is letter “Y” of 26 lettered copies, SIGNED by the author on the limitation page, printed by Patrick Reagh in Fournier types on Arches mold made paper. This volume contains 10 well-told tales or fables illustrating the corruption of man, but also the possibility of simplicity and wholesomeness. William “Gatz” Hjortsberg was an American novelist and screenwriter known for writing the screenplay of the film *Legend* (1985). His novel *Falling Angel* was the basis for the film *Angel Heart* (1987). His writings have received critical acclaim beginning in 1969 (“Alp” short-story) through his 2012 biography of Richard Brautigan, *Jubilee Hitchhiker*. REFERENCE: not in David Butcher, compiler, “Checklist of Peach Pitt Press & Weather Bird Press Publications” in *Vance Gerry & The Weather Bird Press*.

17 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 printed on the same paper as the included facsimile copy of Vance Gerry's *Jazz Instruments: A Weather Bird Press Picture Portfolio* (1 of 60 facsimiles produced for this publication) which includes a bifolium "Intro", and 11 folders each with the name of the instrument on the front cover and an imaginative *pochoir* illustration of the respective instrument. PW819-010. 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.

18 [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.

\$ 950

SECOND EDITION, revised and enlarged, LIMITED to 50 numbered copies, with an additional 8 copies *hors commerce*, issued in 3 states. This is number 41 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 Griffio (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 Griffio'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 Griffio's spirit than any other faces now commercially available." Bringhurst, *The Elements of Typographic Style*, p. 213.

19 [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 1/4 x 6 inches. (114) pp. plus [8 plates]. Frontispiece hand-written by Martin Jackson with the text of Francesco Griffio'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 *Herodium epistulae* published by Aldus in 1502, set in Griffio'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 Griffio 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 Griffio da Bologna*. Appendices translated by Emma Mandley. The first half of this book presents a biography of Francesco Griffio (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 Griffio'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 Griffio's spirit than any other faces now commercially available." Bringhurst, *The Elements of Typographic Style*, p. 213.

20 [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. 1119-001. 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.

21 HORACE, Quintus Horatius Flaccus (65-8 BCE). *Maecenas, whose veins are filled with the blood of kings, patron, pride and friend.* Maecenas, atavis edite regibus. [San Francisco, CA: The Greenwood Press], (1990). Bifold. 12 1/4 x 7 9/16 inches. [4] pp. Printed in black inks with handset Stempel Kis-Janson and in yellow ink with wood type, translation in English on page [3]; text clean, unmarked. NN1220-010. Fine.

\$ 45

LIMITED EDITION of 250 copies printed for the 20th joint meeting of the Roxburghe and Zamorano Clubs, Los Angeles 27 and 28 October 1990. English translation by Michael Taylor. REFERENCE: Humphreys, "Bibliography" in Stauffacher, *A Typographic Journey*, p. 312.

22 [Los Angeles] BROWN, Forman (1901-1996). *Olvera Street and the Avila Adobe.* Illustrated by Arthur Treichler. Los Angeles, CA: The Times-Mirror Press, 1931. 8vo. 8 x 5 1/4 inches. 20 pp. Title page vignette by Arthur Treichler, Treichler illustrations throughout including a double-page spread "Olvera Street [Today]" with the top of the new City Hall overlooking the scene, chronological "The History of Early Los Angeles In Brief Outline", "A Note to Tourists;" text clean, unmarked. Printed paper over boards with another Treichler illustration, added mylar jacket; binding square and tight, spine faded, fore edge of boards roughed up on bottom 3 inches of front board, front board with some rubbing through to the board at the top margin. Gift inscription on front free end-paper dated June 21, 1931. Bookseller ticket from Bullock's Los Angeles Bookshop. TR1121-001. Good.

\$ 65

FIRST TIMES-MIRROR PRESS EDITION with the Arthur Treichler illustrations. This book is a history of the Avila Adobe and Olvera Street in downtown Los Angeles as well as a tourist guide for the area, which was renovated and opened to the public as a historic site on Easter Sunday, 1930. It is written by Forman Brown, who was a principal in the Teatro Torito, a puppet theater “operated by four young men from Yale, the fame of which is nation-wide” (page 17). This was before Brown would become known for the Yale Puppeteers and the Turnabout Theater in the 1940s, for which Brown wrote all the songs and sketches. In 1933, under the pseudonym Richard Meeker, Brown published *Better Angel*, about a young man coming to terms with his homosexuality. The novel is regarded as the first American novel to present the gay experience in a healthy light. On page 18 of the present work, Brown gives “thanks ... to Mrs. Christine Sterling for information concerning the history of the street.” Christine Sterling (1881-1963) grew up in Oakland, reading about southern California from her family’s library. As a young mother in the 1910s, she moved to Los Angeles when her husband relocated there to further his career as an attorney for the film industry. He shortly abandoned the family, and Christine was alone in the city, and free to pursue her interest in preserving the Mexican and Spanish heritage of southern California. It was through her efforts that the Avila Adobe was restored, and opened to the public on Easter Sunday, 1930. She was living in Chavez Ravine in 1959 when the City of Los Angeles condemned the neighborhood to clear the land for Dodger Stadium. She lived her last years as a resident of the Avila Adobe. REFERENCE: Worldcat records a first and second edition of this title issued by Dobe Dollar Books Store dated 1930, with illustrations by Mabel L. Piper. The copy offered here is the first edition of the Times-Mirror Press issue, illustrations by Arthur Treichler; with a second edition recorded in 1932. The Dobe Dollar Books edition appears to be more common in the market than the Times-Mirror Press editions.

23 [Los Angeles Public Library]. *Small Archive of Publications by the Los Angeles Public Library* with further research notes gathered by Arthur M. Ellis. Los Angeles, CA: Los Angeles Public Library, 1890-1928. Approximately 20 items. Most 8vos, but with some typescripts. Full listing available upon request. 2 items SIGNED by Charles Fletcher Lummis. GG32215A-007. Good to Very Good.

\$ 750

FIRST EDITIONS of a series of *Annual Reports* from the Los Angeles Public Library, which contain a number of important and interesting photographs and plans of the Library in its various locations throughout the City, leading up to an including the majestic Central Library building that stands today on Fifth Street. 2 of these are signed by Charles Fletcher Lummis (1859-1928), who served as City Librarian from 1905 to 1911. Also included are a series of typescripts prepared by staff of the

Library at the request of Arthur MacDonald Ellis (1875-1932) who was interested in information about the earliest days of the founding of the Library in 1870. Ellis was a founding member of the Zamorano and the Rounce and Coffin Clubs, an accomplished hobby printer, a noted Los Angeles attorney, and President of the Southern California Historical Society who made many contributions to the history of Los Angeles. Full listing of items available upon request.

24 MATHES, William Michael (1936-2012). *Deprecacion Contra la Peste al Divino Rostro*. N.P.: n.p., n.d. Broadsheet. 6 3/4 x 4 5/16 inches. Single leaf, printed on one side within a typographic border, double-column with ornaments at the head of the columns and between the columns; text clean, unmarked, 2 corners turned over, paper-clip marks where attached to Mathes' keepsake memo. With a single 8 1/2 x 11 sheet of white paper in which Mathes explains the keepsake. NN1220-006. SCARCE. Very Good.

\$ 50

This broadside contains a prayer against an unspecified epidemic that was most likely offered for sale outside churches. Included is a sheet of paper that explains the item and includes an English translation of the prayer; the NOTE: reads: The enclosed leaflet "Deprecacion Contra la peste" was printed in Mexico in 1833. It is the contribution of Zamorano member W. Michael Mathes, and comes from a hoard that remained intact from the time of its printing. These would have been passed out in churches during the 1830s cholera pandemic." W. Michael Mathes was an American historian and academic, who focused on the histories of Mexico and Spain. He was a leading authority on the history of Baja California. REFERENCES: Held at the Dupee Mexican History Collection of Broadsides, Brown University; Folder 35, "Religious Prayers, Devotions, and Acts of Contrition," in the Inventory of Mexican Religious Imprints at Bridewell Library, Perkins School of Theology, Southern Methodist University, and 2 additional institutions recorded in Worldcat.

25 MILLER, Julia. *Books Will Speak Plain: A Handbook for Identifying and Describing Historical Bindings*. (Ann Arbor, MI): The Legacy Press, 2014. Large 8vo. (xiv), (544) pp. Half-title, color frontispiece, illustrated throughout with figures and plates in both color and black-and-white, appendices, glossary, bibliography, index, DVD in envelope loosely laid-in at the rear; text clean, unmarked. Brick-red cloth, spine titled in black, dust-jacket; binding square and tight. PL221-003. Fine.

\$ 80

SECOND EDITION. *Books Will Speak Plain* is published at a time when the historical book is at risk of being ignored, put away, and forgotten. This handbook combines an overview of the history of the codex with basic information about many of the materials and structures found on historical bindings. The book also includes description-survey guidelines and is supported by a variety of appendices. The text is illustrated by 387 images, and on the accompanying DVD, there are about 1,500 color

images that represent structural and decorative elements from a variety of bindings made before 1900. The book's focus on non-luxury bindings adds depth to an often-neglected segment of bookbinding history. Preservation is at the heart of *Books Will Speak Plain*. We have already lost too many historical bindings because their importance was not understood and appreciated. This book is a call to action to urge custodians of every kind of historical book collection - public and private - to assess the physical character of the historical bindings in their care and record the changes that have accrued to those bindings during their passage through time. This award-winning book is a resource that has been used to recognize binding variations that have long been overlooked and to document such binding for future scholars. Bibliophiles, bookbinders, curators, private collector, librarians, cataloguers, antiquarian booksellers, book-history scholars and conservators have found *Books Will Speak Plain* an invaluable reference. The second edition features a new section about early canvas bindings, and additional images have been added to the book and DVD. Photography by J. Wayne Jones, and drawings by Pamela Spitzmueller." Jacket blurb. Winner of the 2012 Eric Hoffer Books Awards, Reference; Winner - First Horizon (superior work by debut author) ;and short-listed for the Grand Prize.

26 NEAL, Thomas Atwill (1910-2000). *Saint Vibiana's, Los Angeles Cathedral, 1876-1950*. Los Angeles, CA: Dawson's Book Shop, 1950. Small 4to. 9 1/4 x 6 1/4 inches. (14) pp. Mounted black-and-white photographic frontispiece, title page printed in red and black inks, 2 tipped-in black-and-white photographic illustrations, colophon printed in two colors; text clean, unmarked. Black cloth, printed paper front cover label; binding lightly bowed, rubbed, some fading to extremities. 2920-001. SCARCE. Very Good.

\$ 150

LIMITED EDITION of 50 copies printed by William M. Cheney and bound by Margot Archer. Neal's essay describes the history of how Saint Vibiana's Cathedral came to be. Saint Vibiana's Cathedral was the center of life of the Archdiocese of Los Angeles since its founding in 1876. It remained the official cathedral of the Los Angeles see for over 100 years. The cathedral was heavily damaged during the 1994 Northridge earthquake; at that time the cathedral became the locus of a legal battle between preservationists and the Archdiocese, which wanted to demolish the building and build a new cathedral on the site. A compromise was reached under which the Archdiocese purchased a new site, and the Saint Vibiana's site was given to the City of Los Angeles. Thomas Atwill Neal was a native of Los Angeles who worked for 30 years at Dawson's Book Shop as a cataloger and appraiser who amused customers with drawings in the margins of his quote letters. Arnold Hylan (1908-1987) was a photographer whose work is represented by approximately 500 original prints in the California State Library's California History Collection. Hylan was the art director for the Fluor Corporation who spent his Sundays off photographing the vanishing architecture of downtown Los Angeles. William M. Cheney was another Los Angeles

native who worked many years at Dawson's Book Shop, and later printed books and ephemera for Lawrence Clark Powell and the William Andrews Clark Memorial Library. REFERENCE: Jones, *A Los Angeles Typstickler*, No. 22.

27 PINNEY, Thomas (b. 1932). *The Wine of Santa Cruz Island. With a foreword by Marla Daily, and illustrations and photographs from the collection of the Santa Cruz Island Foundation.* Santa Barbara, CA: The Santa Cruz Island Foundation, 1994; Los Angeles, CA: The Zamorano Club, 1994. 8vo. 9 1/4 x 6 1/4 inches. (104) pp. Half-title, title page vine decoration in burgundy, 22 black-and-white illustrations, chapter head decorations in burgundy; text clean, unmarked. Gilt-stamped burgundy cloth, specially designed end-papers depict Santa Cruz Island Company sheep tokens (*ficha*); binding square and tight. NN1220-012. SCARCE. Fine.

\$ 110

LIMITED EDITION of 350 copies designed by Don Nelson, decorations by Bonnie Nelson, printed by the Nut Quad Press, bound by Kater-Krafts Bookbinders, set in Monotype Bembo with titles in Bauer Bodini, printed on Mohawk Superfine, 175 copies each were printed for the Santa Cruz Island Foundation and Zamorano Club. This publication of the Zamorano Club is a keepsake on the occasion of the twenty-first biennial joint meeting of Roxburghe and Zamorano Clubs, October 8-9, 1994 in Los Angeles. This book tells the story of the wines produced by Justinian Caire (1827-1897) at the Caire Rancho on Santa Cruz Island from the 1880s to the 1930s when Prohibition made the wine sales from the island impossible. About this time, the Caires sold the island to Edwin L. Stanton. *The Wine of Santa Cruz Island* has become a very scarce and hard to find volume in the market. Thomas Pinney is emeritus professor of English at Pomona College. He has published scholarly work of George Eliot, Lord Macaulay, and Rudyard Kipling, and several books on American wines including the two-volume *A History of Wine in America* (University of California Press). The second volume of this definitive wine history won the 2006 International Association of Culinary Professionals Award for best book on wine, beer, or spirits. REFERENCE: Worldcat records 24 institutional holdings (including an eBook edition).

28 POWELL, G. Harold (1872-1922). *Letters from the Orange Empire. Edited by Richard G. Lillard. Afterword by Lawrence Clark Powell.* Los Angeles, CA: Historical Society of Southern California, 1990. 8vo. 9 1/4 x 6 1/4 inches. [viii], 144 pp. Half-title, tipped-in color frontispiece, 10-page "Pictorial Portoulio" of black-and-white illustrations; text clean, unmarked. Gilt-stamped green cloth; binding square and tight. NN1220-009. Fine.

\$ 20

LIMITED EDITION of 600 copies, this is 1 of 150 copies for the Zamorano Club as a Keepsake for the Biennial Joint Meeting with the Roxburghe Club October 20-21, 1990 in Los Angeles, designed and printed at the Castle Press, Pasadena. Lawrence Clark Powell's father, G. Harold Powell, came to California in order to solve the

problem of transporting fresh, perishable crops by railroad over long distances to markets throughout the United States. This book contains a series of letters written by Powell during the years 1904 and 1909 when he worked on this problem. Powell came to Southern California at the invitation of a pro-corporate group of orange growers who appointed Powell, pomologist with the USDA's Bureau of Plant Industry, as General Manager of their mammoth California Fruit Growers Exchange. By 1920, "Powell and the Exchange board of directors completed the corporate consolidation of the citrus industry, and by example the reconstruction of California's powerful agricultural empire." Moses: G. Harold Powell and the Corporate Consolidation of the Modern Citrus Enterprise, 1904-1992, Cambridge University Press, 2011, online resource.

29 [Ritchie] POWELL, Lawrence Clark (1906-2001). *A Foreword for Ward. An Afterword After Ward.* (Brea, CA: Dual Graphics, Inc.), 1996. 8vo. 8 7/8 x 6 inches. (48) pp. Numerous black-and-white photographs from the early days, and perhaps one from later days adorn the text, 2 of these images on the title page with orange ink frames; text clean, unmarked. White French-fold printed wrappers with the orange design, a sunset, on front cover; binding square and tight. NN1220-013. Fine.

\$ 20

Designed by Ward Ritchie, privately printed for members of the Zamorano and Roxburghe Clubs at their 23rd biennial reunion in San Francisco, Fall 1996, dedicated to Gloria Stuart. Powell's foreword, plus the several forewords from past publications, are the setting for a reminiscence by Powell upon the life he shared with his friend, Ward Ritchie, who passed January 24, 1996. Before he departed, Ritchie wrote the afterword and designed this affectionate look back over a lifetime of friendship.

30 ROBINSON, William Wilcox (1924-2001). *Southern California Local History. A Gathering of the Writings of W. W. Robinson.* Los Angeles, CA: Historical Society of Southern California, 1993. 8vo. 8 x 9 inches. 492 pp. Half-title, map vignette on title page in golden-rod, maps throughout, index; text clean, unmarked. Gilt-stamped red cloth, in red linen slipcase; binding square and tight. SIGNED by Doyce Nunis and Ward Ritchie on the colophon. NN1220-011. Fine.

\$ 75

LIMITED EDITION of 150 copies, this edition is a keepsake for the Fall 1994 Biennial Joint Meeting of the Roxburghe and Zamorano Club in Los Angeles, fall 1994, by special arrangement with the Historical Society of Southern California, SIGNED by the editor, Doyce Nunis, and the designer, Ward Ritchie, to whom this volume is dedicated. The text gathers together the series of pamphlets written by W. W. Robinson about the historical development of Southern California landholdings. While working as a professional property title researcher for the Title Guarantee and

Trust Company in Los Angeles, Robinson developed an extensive knowledge of local history and land development which formed the basis of the writings gathered here.

31 [Thomas] THOMAS, Peter and Donna. *Peter and Donna Thomas, Bibliography, 1974-2020. With Contributions by James P. Ascher, Alice Ladrick, Max Yela.* (Ann Arbor, MI): The Legacy Press, 2021. Square 4to. 8 3/4 x 8 3/4 inches. xxiv, (418) pp. Half-title, color photographic frontispiece portrait of the artists, several color and black-and-white portraits of the artists, color photographic illustrations of the books throughout, Peter's selected writings, summary of professional artistic activities and achievements, lists of authors and titles (i.e.: indexes); text clean, unmarked. Blue cloth, spine titled in silver, dust-jacket; binding square and tight. PL221-001. Fine.

\$ 100

FIRST EDITION. "In 2020, Peter and Donna marked the forty-sixth year of their remarkable collaboration. This *Bibliography* features more than 163 editioned books by them, 374 one-of-a-kind books by Donna, and 63 unique books made by Peter, as well as books made by them in collaboration with other artists and during workshops, all illustrated in full color. This compendium of the output of their press includes not only bibliographic entries and production notes, but also personal commentaries for many of the entries, transforming a straightforward bibliography into a kind of memoir. These annotations provide a distinctive window into the lives of these two working artists, enriching our understanding of their works in ways that go far beyond the descriptive. This *Bibliography* not only offers the scale and scope of their production and their evolution as distinctive American book artist, but also insight into the development of their lives as a couple, as parents, and as colleagues and professional partners." Max Yela, Special Collections Librarian, Golda Meir Library, University of Wisconsin-Milwaukee, Introduction, p. 1.

32 WOLFE, Richard J. (1928-2017). *Josef Halfer and the Revival of the Art of Marbling Paper, With Translations of His "Little Texts" or "Small Publications," Through Which He Brought About its Renaissance. Texts Translated, Introduced and Illustrated by Richard J. Wolfe. Edited by Sidney E. Berger.* New Castle, DE: Oak Knoll Press, 2018. 8vo. 8 1/4 x 6 inches. [viii], 134, [2] pp. Half-title, historical introduction by Wolfe, 17 outstanding samples of marbled paper tipped-in at the rear; text clean, unmarked. Quarter black cloth, marbled paper over boards, spine titled in gilt, decorative end-papers, no jacket as issued; binding square and tight. KLB121-001. Fine.

\$ 80

LIMITED EDITION of 250 copies. Josef Halfer (d. 1916) was active in Budapest in the last quarter of the nineteenth century as a book binder and paper marbler. His improvements in marbling took advantage of recent advances in chemistry, biochemistry and bacteriology to solve problems that had long prevented progress in the marbling art. His techniques allowed more detailed patterns, and the most delicate,

intricate, and beautiful forms up to his time. Richard Wolfe, an important American librarian and marbler, here examines the contributions of one of the most important figures in the history of paper marbling, including English translations of several of Halfer's publications on the subject. Also included are samples of Wolfe's marbled papers designed to illustrate Halfer's texts. Upon his passing, Wolfe left a written draft of the Historical Introduction and rough translations of a number of Halfer's pamphlets. In this volume, Sidney Berger finalized the introduction and put the translations into publishable form.

33 WOLFE, Richard J. (1928-2017). *Marbled Paper: Its History, Techniques, and Patterns, With Special Reference to the Relationship of Marbling to Bookbinding in Europe and the Western World*. Philadelphia, PA: University of Pennsylvania Press, (1991). 4to. 12 1/4 x 9 1/8 inches. xvi, 245 pp. Half-title, 49 figures, 38 plates, index; text clean, unmarked. Navy cloth, spine titled in gilt, dust-jacket; binding square and tight. KLB121-002. Fine.

\$ 165

SECOND PRINTING. "In *Marbled Paper*, Richard J. Wolfe, a rare book librarian and practicing marbler, reconstructs the rise and fall of the craft and offers the most comprehensive written account available of its history, techniques, and patterns. He has personally tracked down and sorted out historical records of marbling from their original sources, and he draws on his own extensive experience as a practitioner to speak eloquently on technical and stylistic questions. This book is the result of more than twenty-five years of research and practical experience that puts all aspects of this fascinating craft into proper perspective for the first time. With over 350 color and 80 black-and-white illustrations, it will be an invaluable reference work." Jacket flap.