

JOHN HOWELL  
 *for Books*

John Howell for Books

IOBA Virtual Book Fair

May 2-4, 2024



## John Howell for Books

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This list contains 30 items selected for the Independent Online Booksellers Association 25th Anniversary Virtual Book Fair, May 2-4, 2024. Included is a SIGNED letter from Henry Wadsworth Longfellow to Nathaniel Hawthorne and a photographic portrait of John Muir and John Burroughs with the subject's signatures, 2 fore-edge paintings, several miniature books, and much more.

**FAIR HIGHLIGHT**

**1 LONGFELLOW, Henry Wadsworth** (1807-1882) to **HAWTHORNE, Nathaniel** (1804-1864). *Autograph Letter, Signed*. Cambridge, MA., March 16, 1855. Handwritten note on a folded bifold of paper, 7 x 4 1/2 inches. [4] handwritten pages, there is a small blind stamp in the upper corner of the bifold, which has been folded twice more for mailing. Comes in an envelope with ink notations "March 18th, 1855, H. W. Longfellow to N. Hawthorne, A. L. S." LSIBN10000. Very Good.

\$6,500

Henry Wadsworth Longfellow and Nathaniel Hawthorne graduated together in the Bowdoin College class of 1825. Their friendship began in March, 1837, when Nathaniel Hawthorne wrote to Longfellow, sending copies of Hawthorne's writings published in the periodical press. Hawthorne also sent along *Twice-Told Tales*. Longfellow reviewed the latter volume in the July 1837 *North American Review* with the highest praise. The two men continued their friendship during the years that Hawthorne was Surveyor for the District of Salem and Beverly and Inspector of the Revenue for the Port of Salem. Although this employment hampered Hawthorne's writing, it provided for his growing family. After losing this employment following the presidential election of 1848, Hawthorne entered a period of literary productivity, publishing *The Scarlet Letter* in 1850. From his residence in Lennox, Massachusetts, Hawthorne published *Mosses from an Old Manse*, *The House of the Seven Gables*, *The Blithedale Romance*, and *A Wonder-Book for Girls and Boys*. Soon, however, Hawthorne was appointed United States Consul in Liverpool, as a reward for the campaign biography, *The Life of Franklin Pierce* (1852). Hawthorne served in this position in Liverpool, "second in dignity to the Embassy in London" (per Hawthorne's wife). Hawthorne was living in the Rock Park estate in Rock Ferry adjacent to Tranmere Beach on the Wirral shore of the River Mersey. In 1852 in Concord Massachusetts, prior to his move to Liverpool, Hawthorne had already met Henry Arthur Bright (1830-1884), a Liverpool merchant and banker. Bright was a collector of contemporary American literature. Bright was a member of the banking family whose several generations of collectors built the foundation of the Christies's July 2014 auction entitled "Yates, Thompson and Bright: A Family of Bibliophiles" which netted nearly 5-million GBP. From the 1940s until 2014, the collection sat undisturbed until the family decided to sell the house and its contents. This letter was among the materials consigned to Christies. Back in the 1850s, Hawthorne recorded in his *Note-Books* walking tours of Wales and Scotland with Henry Arthur Bright. Hawthorne received this letter in Liverpool from his friend in the United States. Longfellow encourages Hawthorne by remarking that "You still stand firm and strong in the hearts of your countrymen; and W. Bookman continues to cite you as a "standard of good English, in the Logis-latine at Albany, and elsewhere in Reports on Dieticianist and the like." (these two longer words, 1 hyphenated and broken between two pages,

are difficult for me to understand). Longfellow admits he prefers to remain at home in America, rather than paying a visit to Hawthorne in England. Longfellow signs off: "With kind remembrances to your wife, Yours ever. H. W. L." Longfellow was a professor at Bowdoin College and at Harvard College. Longfellow retired from teaching in 1854 to focus on his writing. Longfellow lived the remainder of his life in the Revolutionary War headquarters of George Washington in Cambridge, Massachusetts, where this letter was written.

<https://www.johnhowellforbooks.com/product/5737>

**2 [Alembic Press, Peter and Donna Thomas] THOMAS, Peter** (b. 1951). *Beer Will Help Your Shake: The Recollections of a Ninety-two Year Old Papermaker*. Oxford, UK: The Alembic Press; Santa Cruz, CA: Peter and Donna Thomas, 1990. Small 4to. 7 3/4 x 6 1/4 inches. [vi], 9-25, [3] pp. Half-title, title-page printed in blue and black inks, initials in blue, 2 linocut illustrations of paper-making by Donna Thomas, section dividers in blue; text clean, unmarked. Folded blue paper covers, printed paper front cover title label, manuscript vellum straps from a vellum indenture; binding square and tight. SIGNED on the colophon by Harry Glanville and Peter Thomas. LH823-017. Fine. **WITH: THOMAS, Peter** (b. 1951). *2-Page Typed Letter Signed*. Santa Cruz, CA: Peter and Donna Thomas, 1991. Single sheet of Peter Thomas handmade paper. 11 1/8 x 8 3/4 inches. Written with a word processor on a computer, printed with a dot-matrix printer on Peter Thomas's handmade paper; folded with a dog-eared corner, some light toning to the outer margins of the paper. SIGNED by Peter Thomas and with a short note about the paper. KJH1123-241. Very Good.

\$ 400

FIRST EDITION, LIMITED to 114 copies, this is copy number 22 of the 100 regular copies. "This book has been jointly produced by the Alembic Press of Oxford, England and Peter & Donna Thomas of Santa Cruz, California." Colophon. "In 1988 I went to England to meet Cyril Finn, a retired hand papermaker who had worked at the vat his whole life, to learn the motions of the 'papermaker's shake.' After the interview, I asked if there were any other old papermakers around. He replied, 'If you want to meet a really old papermaker you should go up to Wookey Hole and meet Harry Glanville, the man who trained me.' I found Harry, who was the 92, in a rest home in Wells. Harry could not answer my questions, but he could tell a good story, which I tape recorded and, on returning home, transcribed. I made plans to return to England in 1990 to have another interview with Cyril. When I told Claire Bolton of the Alembic Press about the plan she invited me to come visit, proposing we might do some sort of collaborative book project while we were there. After some discussion, we decided to print Harry's transcribed interview on Wookey Hole handmade paper. Claire hosted Donna and I, and our two daughters, for about a week, and in that time, we got the pages printed. We had recently been introduced to the concept of making 'non-adhesive bindings' and decided that that style of binding would be appropriate

for this book. About this time, English law had changed and lawyers no longer needed to retain centuries-old parchment indenture documents, so there were lots of them on the market. Claire had just bought several dozen, and inspired by their raw beauty, we used them for the bindings of the special copies and also for the straps of the regular copy bindings. We split the edition with Claire, each taking 57 copies.” Thomas, pp. 342-243. This copy of *Beer Will Help Your Shake* is accompanied by a 2-page typed letter, SIGNED AND INSCRIBED from Peter Thomas to Mel Kavin. The letter shares Peter Thomas’s experiences traveling in the United Kingdom and northern Europe with his family in 1990. Peter tells Mel Kavin that at almost every location he visited to share paper making and book arts experiences with the locals, it seemed like everyone knew Mel Kavin personally and had fond memories of Mel and his wife Phylis. Peter Thomas also discusses the making of *Beer Will Help Your Shake*, which was designed and executed with Claire Bolton at the Alembic Press. The inscription reads, “P. S.: This paper is made from moldy old Russian hemp & abaca which had tiny seeds so was no good for printing... Thus it became stationary. PT.” REFERENCE: Peter and Donna Thomas, *Peter and Donna Thomas: Bibliography*, D2. 34 copies Worldcat.

<https://www.johnhowellforbooks.com/product/5722>

**3 [Fore-Edge Painting] PEEL, Sir Lawrence** (1799-1884). *A Sketch of the Life and Character of Sir Robert Peel*. London: Longman, Green, Longman and Roberts, 1860. 8vo. 7 1/2 x 5 inches. [vi], 314 pp. Occasional light foxing. Full Oxblood red diced calf, covers gilt-ruled, with tied-arrow decorations in the corners, 5 raised bands, spine decorated and titled in gilt, all edges gilt, marbled end-papers, added plastic dust-jacket; binding square and tight, light shelf wear. Bookplate of Henry Montagu Butler of Harrow School. TD22-085. Very Good.

\$1,750

FIRST EDITION. With a fore-edge painting labeled on the scene of “The Old Hall, Gainsborough, Lincolnshire,” SIGNED and dated by the artist “S. St. C. S., 10.2.MM.” This is the biography of Sir Robert Peel (1788-1850), Sir Lawrence Peel’s second cousin. The Right Honorable Sir Robert Peel was a British Conservative statesman who served twice as Prime Minister of the United Kingdom (1834-1835, 1841-1846), who served simultaneously as Chancellor of the Exchequer (1834-1835), and twice as Home Secretary (1822-1827, 1828-1830). He is regarded as the father of modern British policing, owing to his founding of the Metropolitan Police Service. He was also a founder of the modern Conservative Party. Sir Lawrence Peel was a judge in India, who served as Chief Justice of Bengal. The fore-edge painting hidden under the gilding of this volume depicts The Old Hall, Gainsborough, Lincolnshire, which is one of the best-preserved medieval manor houses in England. It was built by Sir Thomas Burgh in 1460. The tower of the Old Hall is supposedly haunted by the Grey Lady, thought to be the daughter of the Lord of the Manor, who fell in love with a

poor soldier and planned to elope with him. Her father discovered the plan and locked her away in the tower, where she died from a broken heart. According to local legend, the girl's spirit still wanders the tower, endlessly waiting for her lover to arrive. PROVENANCE: Henry Montagu Butler (1833-1918) was an English academic and clergyman who served as headmaster of Harrow School (1860-1885), Dean of Gloucester (1885-1886) and Master of Trinity College, Cambridge (1886-1918). See Wikipedia for these historical and biographical references.

<https://www.johnhowellforbooks.com/product/5808>

**4 [Fore-Edge Painting] MACAULAY, Thomas Babington** (1800-1859). *Lays of Ancient Rome with Ivry and the Armada. New Edition.* London: Longman, Green, Longman, Roberts, & Green, 1865. Small 8vo. 7 x 4 3/4 inches. (168) pp. Title page vignette; text clean, unmarked. Blind-ruled oxblood morocco, 5 raised bands, spine titled in gilt, all edges gilt, added plastic dust-jacket, gilt-dentelles; binding square and tight; minor rubbing to extremities. Riviere binding with rubber stamp on front paste-down. Bookplate of Edward Thomas King. Ownership signature of Edward Williams, Oct. 7th, 1867 Billesdon. TD22-058. Very Good.

\$ 1,500

LATER EDITION. Macaulay's *Ivry* (1824) and *The Armada* (1832) are ballads composed whilst the author was a young man; these were later issued with *Lays of Ancient Rome* (1842), a collection of narrative poems, four of which recount heroic episodes from early Roman history. The lays were composed while Macauley was the "legal member" of the Governor-General of India's Supreme Council (1834-1838). Macauley's intention was to write poems resembling those that might have been sung in ancient times. They were very popular and were publicly recited, a pastime of the English middle classes. The *Lays* were standard reading in British public schools for more than a century. Presented here in a contemporary Riviere binding; Riviere binding with the signature "Bound by Riviere indicates the dates 1840 to circa 1860. Riviere bindings are acknowledged for the quality of the materials used, the forwarding, and the finish and delicacy of the tooling. The fore-edge painting in this book is of a rural scene with 4 human figures in the foreground, the middle ground is a flat landscape of cultivated green fields, and in the distance a wide urban landscape with a large domed building. PROVENANCE: The *Leicestershire Directory* (p. 35) notes a Billesdon surgeon and medical officer named Edward Williams who was also a public vaccinator to Eastern district, Billesdon union, and medical officer to the workhouse.

<https://www.johnhowellforbooks.com/product/5809>

**5 GERRY, Vance** (1929-2005). *Twenty-five Years of the Weather Bird Press. At Various Locations but Under One Master: V. Gerry. With a Critical Introduction by Bunston Quayles (pseudo).* [Pasadena, CA]: The Weather Bird Press, 1993. 8vo. 10 1/4 x 6 3/4 inches. [Un-

paginated]. [44] pp. [including the colophon and the last blank]. Half-title, title page printed in terra cotta and black inks, including a woodcut cityscape vignette, 13 illustrations in a variety of media including woodcuts and linocuts and a couple of which are sample title pages some color, 4 samples of various media included patterned papers and a color illustration from a miniature book, 2 plates - 1 with a *pochoir* illustration from Dan Strehl's *The Spanish Cook* which forms a conjugate stub upon which is mounted a folding plate which contains a large line drawing of disassembled hand-printing presses being restored by Ernest Lindner; text clean, unmarked. Blue cloth spine, patterned paper over boards, spine title in blue, dust-jacket in archival mylar; binding square and tight. SCARCE. SBT224-011. Fine.

\$ 750

LIMITED EDITION of "100 copies of which 20 are DE-LUXE." Colophon. This is an un-numbered copy. Describes 77 items printed by Vance Gerry at his Peach Pit Press and his Weather Bird Press between 1967 and 1993. Printed with Linotype Scotch type on Curtis Rag paper, bound by Mariana Blau. Entry number 77 of this volume is the description of this book; here Vance states that 125 copies were printed, which of course contradicts the colophon. "Accumulation of the press' efforts, good and bad, presented for the edification of the dubious as well as the consolation of patrons and friends." Gerry. REFERENCES: Butcher, "Checklist" in *Vance Gerry and the Weather Bird Press*, No. 103; Gerry, *Twenty-five Years of the Weather Bird Press*, No. 77.

<https://www.johnhowellforbooks.com/product/5748>

**6 [Hoffman] PETKO, Edward Repan** (b. 1937). *A Tribute to the Work of Richard John Hoffman: Master Printer*. Los Angeles, CA: The Zamorano Club, 2002. 4to. 12 1/4 x 9 1/8 inches. (xvi), (160) pp. Half-title, color photographic frontispiece of Hoffman at work on his Columbian press, text printed in multiple colors and with elaborate borders, lists 640 items printed by Hoffman; text clean, unmarked. Full gilt-stamped red cloth, decorative end-papers; binding square and tight, some light dust-soiling to the covers, no jacket as issued. Mel Kavin's copy without distinguishing marks. KJH1123-029. Very Good.

\$ 120

LIMITED EDITION of 250 copies printed for the Zamorano Club on the occasion of the Joint Meeting with the Roxburghe Club in 2002, printed on 80-pound Mohawk Superfine paper using Garamond types, bound by Bruce and Mel Kavin at Kater-Crafts Bookbinders. Foreword by Doyce B. Nunis, Biographical Memoir, profusely illustrated, lists 640 items printed by Hoffman, bibliography, indexes. The most comprehensive bibliography of the printed work of Richard John Hoffman, Los Angeles' master-teacher of printing, Richard J. Hoffman.

<https://www.johnhowellforbooks.com/product/5803>

**7 [Samuel Johnson] LUCKOCK, Herbert Mortimer** (1833-1909). *A Popular Sketch of Dr. Johnson's Life and Works*. London: Simpkin, Marshall, Hamilton, Kent & Co.;

Lichfield: A. C. Lomax's Successors, The "Johnson's Head," 1902. Small 8vo. 7 1/4 x 4 3/4 inches. (41) pp. Johnson's Head printer's device on title page; text clean, unmarked. Roger de Coverly binding (signed with rubber stamp) in half navy morocco, marbled paper sides, gilt-ruled covers, spine titled in gilt, all edges gilt, marbled end-papers, original wrappers bound in; binding square and tight, some toning to the marbled paper on the covers. INSCRIBED BY THE AUTHOR on the front wrapper, "Ashton Thompson Yates, From HML on his 60th Birthday." Bookplate of Samuel Ashton Thompson-Yates. FB1223-126. Very Good.

\$ 75

FIRST EDITION. This text was delivered as an Inaugural Address of the Thompson Library Museum at Whitchurch in the diocese of Lichfield. The author sought to generate greater interest in Lichfield own Samuel Johnson amongst a popular audience. Herbert Luckock was a British Anglican Priest in the Church of England. He was educated at Marlborough College, Shrewsbury School, and Jesus College, Cambridge. He was ordained a deacon in 1860 and a priest in 1862, and received an M.A. in 1862. He became Vicar of All Saints' church, Cambridge, 1862-1875; he was made canon of Ely Cathedral and principal of Ely Theological College. In 1892 he was appointed Dean of Lichfield Cathedral where he remained until his death in 1909 at age 75. This cataloger has not established the relationship between Luckock and Samuel Ashton Thompson-Yates, but the town of Litchfield was significant in the life of the latter, with many associations between Thompson-Yates and characters who lived in Lichfield. The Thompson Library at Whitchurch was funded by Edward Philips Thompson, the youngest son of Samuel Henry Thompson, and the brother of Samuel Ashton Thompson-Yates. Edward Philips Thompson paid for an art gallery, public library, reading room and museum on Whitchurch High Street, funding its building and establishing an endowment for its upkeep. Samuel Ashton Thompson-Yates dedicated his book of poetry *Thoughts by the Way. Sicily* (1891) to his brother E. P. T., "whose companionship the journey in Sicily owed so much of its pleasure."

<https://www.johnhowellforbooks.com/product/5807>

**8 KAVIN, Mel** (1917-2006), compiler. *A Catalog of the Thirty-Three Miniature Designer Bindings of You Can Judge a Book by its Cover by Bernard C. Middleton*. Pico Rivera, CA: Kater-Crafts Bookbinders, 1998. Oblong 4to. 8 3/4 x 11 1/4 inches. [x], (76) pp. Half-title, title page printed in two colors, title-page vignette, color photographs throughout of the 33 design binders and the bindings, names and addresses of the binders; text clean, unmarked. Blind-, copper- and black-stamped two-toned cloth, brown end-papers, clear plastic dust-jacket, comes in the original mailing envelope; soiling to the envelope, otherwise fine. From Kater-Crafts Bookbinders close of business inventory. INSCRIBED by Mel Kavin on the half-title, "To Peggy with love, Mel." BH1223-001. Fine.

\$ 150



LIMITED EDITION of 500 copies, designed by Vance Gerry, typography by Pall Bohne using Minion and Boulevard typefaces, printed on Sterling Litho Glass paper, binding designed by Rick Kavin, J. Rae Fox and Bruce Kavin, bound at Kater-Crafts Bookbinders. The text includes a Foreword by Mel Kavin as well as the Foreword to *You Can Judge a Book by its Cover*, "Miniature Binding Problems" by Bernard C. Middleton; "On Small Books" by Marianne Tidcombe in addition to the illustrations of the 33 bindings and portraits of the designer binders with their commentary on their challenges and choices in making the bindings for each of the 33 miniature text blocks. I searched perhaps half of the binders whose work is featured in this catalog. I was finding that about half of those have passed.

<https://www.johnhowellforbooks.com/product/5804>

**9 KINGSTON, Maxine Hong** (b. 1940). *Hawai'i One Summer, 1978. Woodcuts by Deng Ming-Dao*. San Francisco, CA: Meadow Press, 1987. 4to. 12 1/8 x 9 1/4 inches. [xii], 52, [8] pp. Half-title, folding color woodcut frontispiece opens to 2 1/2 panels is 1 of 4 color woodcut each with its own tissue guard, the text is printed in red and black inks with red initials; text clean, unmarked. Paste paper over boards, split-board binding with exposed sewing over tapes, Gutenberg Laid Endsheets, slip-case covered in red cloth over flexible boards; binding square and tight, some light soiling to slip-case, else fine. SIGNED by the author, the illustrator and the printer on the colophon. GIL921-023. Fine.

\$ 450

LIMITED EDITION, this is number 62 of 75 deluxe copies of a total edition of 150 copies. Printed by Leigh McLellan with partial funding by a Small Press Assistance Grant from the National Endowment for the Arts, using Times New Roman types on Korean Kozo paper, little page lettering and text initials drawn by John Prestianni, binding designed by Betty Lou Chaika, Klaus-Ullrich Roetzscher case-bound the edition and made the slipcases. Maxine Hong Kingston is an American novelist and professor Emerita at the University of California, Berkeley. She has written three novels and several works of non-fiction about the experiences of Chinese Americans. Among her many awards, Ms. Kingston has won the 1997 National Humanities medal and in 2014, the 2013 National Medal of the Arts. This book contains eleven pieces that previously appeared in *The New York Times* in 1978, except "A Sea Worry," which appeared in a weekly column entitled "hers," published here with the permission of *The New York Times* and Alfred A. Knopf. The text is about an adventure that took place in Hawai'i twenty years prior to publication; the distance of time reflects both the facts that the original writing often took place years prior, and the author's understanding of events with hindsight. A beautiful, and colorful, book. 42 copies OCLC.

<https://www.johnhowellforbooks.com/product/5827>

**10 LANDACRE, Paul** (1893-1963). *Flight Through the Forest*. [Los Angeles, CA: Paul Landacre, 1932, 1933]. Electrotyped wood engraving reused on a holiday greeting card. Image: 2 1/16 x 6 1/16 inches. Greeting Card is a Bifold, 8 3/16 x 6 1/4 inches. Corner-mounted so no adhesive is used to hold the bifold to the stiff paper board that measures 16 x 13 inches; small stain at the top margin of the bifold. The stiff sheet of board is hinge mounted to the bottom board, this upper board with a window to expose the front of the holiday card; there is also with a small plastic sheet hinge-mounted to the bottom stiff board to offer protection to the artwork beneath; some light soiling to the top board and minor shelf wear. LL723-010. Very Good.

\$ 250

Paul Landacre's wood engraving *Flight Through The Forest* was conceived for The Limited Editions Club edition of *Green Mansions* by W. H. Hudson. It was created during the winter of 1932-33. It is here reused to decorate a holiday card for Catherine and Leigh Harline. Text printed letterpress above and below the image reads "All the better wishes for the New Year, from Catherine & Leigh Harline." "Paul Landacre" is printed below the abstract image. "The edition size and date of printing of the card are unknown." Wien. Leigh Adrian Harline (1907-1969) was an American composer and songwriter. He was known for his musical sophistication that was uniquely Harline-esque by weaving rich tapestries of mood-setting underscores and penning memorable melodies for animated shorts and features. After graduating from the University of Utah where he studied piano and organ, Harline moved to California where he worked at radio stations in San Francisco and Los Angeles as a composer, conductor, arranger, instrumentalist, singer, and announcer. In 1931, he provided music for the first transcontinental radio broadcast to originate from the West Coast. He was then hired by Walt Disney where he scored more than 50 tunes, including the Silly Symphonies cartoon series of the 1930s. He is perhaps best-known for the song *When You Wish Upon a Star* from the film *Pinocchio* (1940). Other notable tunes to his credit include *Whistle While You Work*, *Heigh-Ho*, and *Some Day My Prince Will Come* from the film *Snow White and the Seven Dwarfs* (1937). Wikipedia. REFERENCE: Wien, 124. Other examples of the Harline's holiday card are to be found at the William Andrews Clark Memorial Library, the Occidental College Library, and UCLA (Zeitlin Papers).

<https://www.johnhowellforbooks.com/product/5640>

**11 LANDACRE, Paul** (1893-1963). *Desert Wall*. [Los Angeles, CA: Paul Landacre, 1932]. Wood engraving. Image: 5 1/2 x 7 1/16 inches. Printed on a sheet of wove Japanese paper that measures 9 x 11 7/8 inches. Hinge-mounted on stiff board 13 x 16 1/4 inches that has a hinge mounted top board with a display window and a hinge-mounted plastic protective sheet; probably as issued in the 1980s; should be framed for presentation and conservation. The sheet printed by Paul Landacre bears the petrel estate stamp. Mel Kavin's copy. KJH1123-156. Fine.

\$ 550

SECOND EDITION of 10 unsigned impressions, Signed with Paul Landacre's initials in the block. Bears the petrel estate stamp. REFERENCE: Wien, 107; Zeitlin & Ver Brugge, *Catalogue 289*, No. 21.

<https://www.johnhowellforbooks.com/product/5817>

"A gem." Jake Wien.

**12 LANDACRE, Paul** (1893-1963). *The Gold Fields*. [Los Angeles, CA: Paul Landacre, 1933]. Wood Engraving. 7 15/16 x 9 15/16 inches. Printed on sheet that measures 9 1/16 x 11 15/16 inches. Hinge-mounted on stiff board 16 x 20 inches that has a hinge mounted top board with a display window and a hinge-mounted plastic protective sheet. The sheet printed by Paul Landacre has both an Origins of Art rubber stamp, a red kestrel rubber stamp, and a pencilled annotation "ForML" in Landacre's hand. Some soiling and the outer corners of the stiff boards, the boards are bumped at the corners, not affecting the print. LL723-011. Fine.

\$ 2,500

UNSIGNED PROOF outside the edition of 30. "A Gem," Jake Wien. "The Gold Fields' was printed in a signed, titled and numbered edition of 30, although only 22 such impressions are recorded. In addition to this very small edition, Ward Ritchie printed 500 to 525 impressions of 'The Gold Fields' for insertion into a new edition of *A Gil Blas in California*. These impressions are folded in the middle and tipped into the book opposite the first page of the first chapter." Jake Wien notes that in the months following Paul Landacre's death the Origins of Art rubber stamp was placed on the verso of prints "found in Landacre's studio." Here, the Origins of Art rubber stamp is in the margin of the recto of this print, as is the red kestrel (or petrel) stamp. Both are described by Wien as a "form of estate stamp." Neither of these stamps "in no way detracts from the beauty or value of a Landacre print." Personal correspondence from Jake Wien. However, the most interesting aspect of this particular print is the pencil notation in the lower right margin, "ForML." Wien writes that Landacre "annotated many different prints this way as a kind of life insurance of Margaret [Gertrude McCreery Landacre (1891-1963)]. But, as you know, Margaret died first. Prints so annotated 'For ML' are generally superb impressions." REFERENCE: Wien 138; Zeitlin & Ver Brugge, *Catalogue 289*, No 34.

<https://www.johnhowellforbooks.com/product/5638>

**13 LANDACRE, Paul** (1893-1963). *Smoke Tree*. [Los Angeles, CA: Paul Landacre, 1953]. Wood engraving. Image: 7 7/8 x 5 15/16 inches. Printed on a sheet of wove Japanese paper that measures 11 1/4 x 9 1/16 inches. Hinge-mounted on stiff board 20 1/4 x 16 inches that has a hinge mounted top board with a display window and a hinge-mounted plastic protective sheet; there is some soiling to the top board, and probably as issued in the 1980s; should be framed for presentation and conservation. The sheet printed by Paul Landacre has pencil notations in a later

hand, and a red dot Landacre's hand. Some soiling the margins of the stiff boards. Mel Kavin's copy. KJH1123-155. Fine.

\$ 600

SECOND EDITION of 10 unsigned impressions. Pencil notation in the margin. The pencil annotation in the lower right margin reads, "Signed after P's death by ? OOA R. L. by Th. B." The Origins of Art Research Foundation was Mildred Blanding's (MB) organization. She was hired by the estate to organize the prints for a complete listing after Landacre died. Paul Landacre red dot in the lower lefthand corner which was applied by Paul Landacre to distinguish the impressions he believed to be superior. REFERENCES: Wien, 290; Zeitlin & Ver Brugge, *Catalogue 289*, No. 107.

<https://www.johnhowellforbooks.com/product/5818>

**14 [Landacre] RITCHIE, Ward** (1905-1996). *Paul Landacre*. (San Francisco): The Book Club of California, 1982. Series: *Book Club of California Publication*, No. 169. 12mo. 7 5/16 x 4 5/8 inches. (60) pp. Half-title, Ritchie's bull and anchor printer's device by Landacre on title page, examples of Landacre's woodcuts throughout (including an initial in green), list of Landacre's engravings, bird image on colophon; text clean, unmarked. Black cloth spine, illustrated paper over boards with 8 Landacre vignettes, illustrated end-papers from California Hills; binding square and tight, LACKS dust-jacket. Prospectus included. From Mel Kavin's personal collection. KJH1123-039. Very Good.

\$ 125

LIMITED EDITION of 650 copies with 50 reserved for collaborators, designed by Ward Ritchie and printed at the Castle Press in Pasadena using handset Goudy Thirty, bound by Kater-Crafts. This must be a copy reserved for the collaborators, as bound by Kater-Crafts and in Mel Kavin's personal collection. This is the third book published by the Book Club of California with support from the Special Fund established in memory of Dorothy and David Magee. The 16 engravings throughout the text were printed directly from the original blocks. Paul Landacre (1893-1963) "is now regarded as one of this country's finest wood engravers, although his early career was a struggle. Ritchie, as both a friend and a patron, is particularly qualified to write this appraisal and appreciation." Rounce & Coffin Club Exhibition of Western Books. REFERENCE: Harlan, *The Two Hundredth Book*, No. 169.

<https://www.johnhowellforbooks.com/product/5800>

**15 [Laguna Verde Imprenta] RITCHIE, Ward** (1906-1996). *Jane Grabhorn: The Roguish Printer of the Jumbo Press*. (Laguna Beach, CA: Laguna Verde Imprenta, 1985). 8vo. 8 3/16 x 5 1/2 inches. (48, last blank) pp. Half-title, title page with 7 color swatches, 8 illustrations in various colors most are reproductions of pages designed by Jane Grabhorn for Jumbo Press publications (5 full-page, 1 double-page), printer's device in slate-blue on the colophon; text clean, unmarked. Quarter navy morocco, black-and-blue checkered patterned cloth over boards,

gilt-titling on front cover; binding square and tight, leather on spine faded. JR22323-005. Very Good.

\$ 550

FIRST EDITION, LIMITED to 70 copies, set in Goudy 30 type, printed on Tovil paper on an Albion hand press. Ward Ritchie's reminiscences of Jane Grabhorn and her work as a printer, book designer, and bookbinder. "In 1928 when I decided I wanted to become a printer, I had no practical experience setting type or running a press. The first printers I sought for advice and possibly a job were the Grabhorn brothers of San Francisco. Ed was the older brother, whom I admired, but it was with Bob, who was closer to my age, that I became more intimate. After his marriage to Jane Bissell in 1932 we would get together each time I was in San Francisco or they came south. These gatherings were often riotous. Jane had an acidic wit. She was extremely loyal to those she liked but was intolerant of others. She loved to toy with type, ridiculing pretentiousness in many of her caustic effusions. When I was asked to give the Goudy Lecture at Scripps College I chose Jane as my subject since she had attended there. This book developed from that talk." Ritchie. REFERENCE: Ritchie, *Laguna Verde Imprenta*, No. wr25. 39 copies OCLC.

<https://www.johnhowellforbooks.com/product/5796>

**16 LOGAN, Herschel Cary** (1901-1987). *The American Hand Press: Its Origin, Development and Use*. Whittier, CA: The Curt Zoller Press, 1980. 8vo. 9 7/8 x 6 1/2 inches. (xii), 48, [2] pp. Half-title, frontispiece, title page vignette, text printed throughout in brown and black inks, with illustrations by Herschel Logan, bibliography; text clean, unmarked. Dark chocolate cloth over boards, printed paper spine label, map drawn by Logan in the end-papers; binding square and tight. Mel Kavin's copy, SIGNED by Herschel Logan and Ward Ritchie on the colophon. KJH1123-064. Fine.

\$ 100

LIMITED EDITION of 300 copies, this is a binder's copy out of sequence, printed by Grant Dahlstrom, Castle Press in Pasadena, CA, set in Mergenthaler Aldus, printed on Mouldmade Arches Text paper, and bound by Kater-Crafts Bookbinders. Foreword by Ward Ritchie. SIGNED by Ward Ritchie and Herschel C. Logan on the colophon. Chapters include: "The Hand Press, Its Origin;" "The Hand Press in the New World;" "The American Hand Press, Its Development;" "The Hand Press, In Retrospect;" "List of Makers." With technical drawings by Herschel Logan. 130 copies OCLC.

<https://www.johnhowellforbooks.com/product/5797>

**17 [Logan] LEHMAN, Anthony Lewis** (1935-1988). *Herschel Logan: Man of Many Careers*. Los Angeles, CA: The Westerners, Los Angeles Corral, (1986). Series: *Westerners, Los Angeles Corral, Keepsake*, No. 23. 8vo. 9 1/2 x 6 1/4 inches. (32) pp. Half-title,

frontispiece, title page printed within a ruled border and with a half-tone portrait of Herschel and Anne Logan, illustrated throughout in black and white with Logan's woodcut illustrations, a half-tone portrait of Anne and Herschel, 2 HL caricatures, list of woodcuts by HL; text clean, unmarked. Blind-stamped black cloth, spine titled in gilt; binding square and tight. Mel Kavin's copy. KJH1123-045. Fine.

\$ 65

LIMITED EDITION of 500 copies printed by Richard J. Hoffman under the direction of the Los Angeles Westerners Publications Committee, Abraham Hoffman, Chairman. Herschel Cary Logan (1901-1987) was an American artist and founding member of the Prairie Print Makers. His is known primarily today for his woodcuts of serene, nostalgic scenes of Midwest small towns and farms - mostly Kansas subjects - rendered in precise, clean lines. He earned both international acclaims as well as the nickname "The Prairie Woodcutter." In 1940 Logan built a small-scale working model of Gutenberg's press out of wood for a display as part of the 500th Anniversary of Printing. In 1973 he purchased a Baby Reliance Hand Press and started a new career as a publisher of Miniature books. The Log-Anne Press, named after him and his wife, berated out of a studio behind their Santa Ana home. The company published some 50 miniature books. See: Wikipedia. 39 copies OCLC.

<https://www.johnhowellforbooks.com/product/5794>

**18 [Miniature Book] MASSMANN, Robert E.** (1924-2013), compiler. *Dard Hunter: Miscellaneous Thoughts and Reflections*. New Britain, CT: REM Miniatures, 1984. This object consists of a book that comes in 2 volumes, a miniature ream of Dard Hunter handmade, hand cut deckle edge paper tied up with red string, laid into a hand-colored paper and cardboard model of Dard Hunter's paper mill at Lime Rock, Connecticut, covered with handmade Dard Hunter paper. The title for this work is printed on the title page of Volume 1. Vol 1: 2 3/8 x 2 1/16 inches, die cut to the outline of Hunter's paper mill. Unpaginated. [36] pp. Frontispiece half-tone black-and-white illustration of Hunter's paper mill, printer's device on title page, the printed text is mounted onto the leaves of the text block which is also shaped like the paper mill; text clean, unmarked. Red-morocco case, hand-colored boards; binding square and tight. Vol. II is circular in shape 2 3/16 in circumference. The cover title is Dard Hunter: Thoughts, Volume Two, Grist From Hunter's Mill. The text block is attached on a circular board, and opens on two sides. 8 ff. of text and contains 2 samples of early hand-made papers by Dard Hunter. The model mill is mounted on a box covered in crimson morocco, the base (box) is open on one side where the two-volumes are housed, the hand-colored model of Hunter's mill is built-up from the base; some insect damage to the back-side of the model. SIGNED three times by Robert Massmann. Mel Kavin's copy without distinguishing marks. KJH1123-234. Very Good.

\$ 450

FIRST EDITION, LIMITED to 100 copies. Publication, design, typography, layout, carpentry, and hand coloring by Robert E. Massmann. The text consists of quotations and remarks made by Dard Hunter from various sources, reflecting on various incidents during his life and development. Hunter's Mill was destroyed by flood in

1955. All materials used in the creation of the piece were harvested from the last lot of paper taken from the mill before its destruction. It would appear that this publication included a plastic bag that held confetti made from Dard Hunter hand-made paper which is not present here. REFERENCE: Bradbury, *20th-Cent. US Miniature Books*, No. 1978.

<https://www.johnhowellforbooks.com/product/5806>

**19 [Miniature Book, Perishable Press Limited] HAMADY, Walter** (1940-2019). *The Quartz Crystal History of Perry Township Since the Earliest Creation of Life*. Mount Horeb, WI: Perishable Press Limited, 1977. Miniature Book. 3 5/16 x 2 1/2 inches. Unpaginated. [32] pp. Illustrated throughout with typographic ornaments; text clean, unmarked. French-fold printed wrappers; binding square and tight. CRW224-001. Fine.

\$ 385

LIMITED EDITION of 225 copies printed with hand-set Sabon types on Shadwell paper. “Walter Samuel Haatoum Hamady was an American artist, book designer, papermaker, poet and teacher. He is especially known for his innovative efforts in letterpress printing, bookbinding, and papermaking. In the mid-1960s, he founded The Perishable Press Limited and the Shadwell Papermill.” Wikipedia. The text of this almost-miniature volume relies heavily on Hamady’s creative writing as a poet. It is a fanciful alphabet book rendition of the history of a small township in Wisconsin from “the earliest Creation of Life.” I just had to buy it, and own it at least for a little while, when I read his chapter for the letter X, which reads, “Xenophobia. may have been part of the difficulties our government had in allowing *Life, Liberty & the pursuit of Happiness* for the people living in a perfect harmony with all the natural forces of the planet. Hitler learned so many techniques about destruction of entire *racés* of human people from the Federal Government’s Indian policies.” That one quote alone is worth the price of admission. REFERENCE: Bradbury, *20th-Cent. US Miniature Books*, No. 1287.

<https://www.johnhowellforbooks.com/product/5811>

**20 [Miniature Book, Santa Susanna Press] CORWIN, Norman** (1910-2011). *A Date with Sandburg*. Northridge, CA: Santa Susana Press, 1981. *California Masters Series*, No. 4. Miniature Book. 3 x 2 3/16 inches. [vi], 20, [4] pp. Half-title, 1978 13-cent Sandburg postage stamp as frontispiece, sea-blue rule on title page; text clean, unmarked. Taupe cloth titled in brown ink; binding square and tight. SIGNED by Norman Corwin on the colophon. BR324001-028. Fine.

\$ 75

LIMITED EDITION, of 100 copies, this is number 27, designed and printed for the Santa Susana Press by Patrick Reagh and Vance Gerry, printed with monotype

Deepened on Ragston paper, bound by Bela Blau. Norman Corwin was an American writer, screenwriter, producer, essayist and teacher of journalism and writing. His earliest and biggest successes were in the writing and directing of radio drama during the 1930s and 1940s. Corwin wrote and directed two plays produced on Broadway, *The Rivalry* (1959) and *The World of Carl Sandburg* (1960). This short volume is a brief account of the life and career of Carl Sandburg. REFERENCE: Butcher, "Checklist," in *Vance Gerry and the Weather Bird Press*, No. P12.

<https://www.johnhowellforbooks.com/product/5810>

**21 [Miniature Book, Peter and Donna Thomas] THOMAS, Peter** (b. 1951). *A Story of the Tree Keeper's Wisdom*. Santa Cruz, CA: Good Book Press, 1985. Miniature Book. 2 9/16 x 1 7/8 inches. Unpaginated. [26] pp. Half-title, title page linoleum cut, 7 linoleum cuts by Donna Thomas (1 hand-colored); text clean, unmarked. Full vellum over boards, spine titled in gilt, vellum end-papers, housed in a slipcase covered in dark-blue calfskin with top and bottom edges of wood; binding square and tight. BR324-003. Fine.

\$ 800

LIMITED EDITION of 200 copies this is copy number 5, 1 of 19 copies bound in full vellum and printed on vellum. Printed using hand-set Bernhard Modern Roman. "The text is a fairy tale I wrote. This was the first book we printed on vellum We were inspired by the Bromer Booksellers' interest in print on vellum (we met them through the Miniature Book Society) and a copy of a Doves Press book Anne Bromer had shown us. We figured that if the Doves printer could do it, so could we." Thomas, *Bibliography*, p. 37. A broadside was also created of this text made from the standing type (before the type was distributed). REFERENCES: Bradbury, *20th-Cent. US Miniature Books*, No. 2899; Thomas, *Peter and Donna Thomas Bibliography*, A32.

<https://www.johnhowellforbooks.com/product/5812>

**22 [Miniature Book, Peter and Donna Thomas] THOMAS, Peter** (b. 1951). *Shakespeare on Papermills*. Santa Cruz, CA: Good Book Press, 1988. Miniature Book. 1 15/16 x 1 7/8 inches. 64 pp. Half-title, title page vignette is one of 8 line drawings by Donna Thomas, reduced reproduction of the title page of *Digestum Novum* opposite the colophon; text unmarked, but the antique paper has occasional defects such as small holes in the margins. Black sheepskin spine, boards and end-papers are also antique paper taken from *Digestum Novum* with text printed in black and red, spine titled in gilt; binding square and tight. BR324-002. Fine.

\$ 200

LIMITED EDITION of 200 copies this is copy number 67, 1 of 100 copies printed on paper recycled from an edition of *Digestum Novum* in 1576. "The text discusses Shakespeare's reference to a paper mill in *Henry VI*, Part 2: Act 4, Scene 7. This was my first attempt at scholarly writing since college and necessitated the editorial help of



many friends. The information was gathered while researching my role at the Renaissance Pleasure Faire as papermaker in an Elizabethan village. The copy of *Digestum Novum* was also acquired at the Faire: one day a visitor gave it to us as a gift. It was water-stained and disbound, but it was made during Shakespeare's lifetime and cutting off the generous empty bottom margins provided the perfect paper to use for this miniature book. This was made before personal computers or printers were commonly available. I gave my handwritten manuscript to [a] local phototypesetting company. They typed it into their machine that generated positive printouts. Those were sent to a photoengraving company and made into type-high, wood-mounted copper plates that we could use in our printing press." Peter Thomas, *Bibliography*, p. 54. REFERENCES: Bradbury, *20th-Cent. US Miniature Books*, No. 2897; Thomas, *Peter and Donna Thomas Bibliography*, A50.

<https://www.johnhowellforbooks.com/product/5813>

**23 [Miniature Book, Peter and Donna Thomas] SHAKESPEARE, William** (1564-1616). *Where The Wild Thyme Blows*. Santa Cruz, CA: (Donna Thomas), 1991. Oblong Miniature Book. 1 11/16 x 2 1/2 inches. Unpaginated. [22] pp. The text is hand-written in a Carolingian hand, hand-illustrated with a variety of vignettes and full-page botanical vignettes, text on the rectos only; text clean, unmarked. Full morocco over boards, leather onlays on the front cover which is titled in gilt, 2 raised bands, marbled end-papers; binding square and tight. BR324-004. Fine.

\$ 650

LIMITED EDITION of 3 copies, this is number 3. Colophon states that "Calligraphy, painting and binding by Donna Thomas on Peter's handmade paper." The text is from Shakespeare's *A Midsummer Night's Dream*. REFERENCE: Not in Bradbury; Thomas, *Peter and Donna Thomas Bibliography*, B64.

<https://www.johnhowellforbooks.com/product/5805>

**24 [Miniature Book] 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. SIGNED by the 8 contributors on blank leaves at the rear. KJH1123-403. Fine.

\$ 450

LIMITED EDITION of 500 copies, this is number 403, one of 100 copies withheld from sale. 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 pages 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 one 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.

<https://www.johnhowellforbooks.com/product/5740>

**25 [Muir and Burroughs] KING, George R.**, photographer. *John Burroughs and John Muir in Pasadena, CA*. Pasadena, CA: George R. King, 1909. Silver Gelatin Photographic Portrait. 14 x 9 7/8 inches. Matted and glazed. With SIGNATURES of BOTH Muir and Burroughs. Image clear and robust. Signatures also clear and robust. Newly framed and glazed. KD123-045. Fine.

\$ 3,000

*The Los Angeles Daily Times*, April 13, 1909, in a feature entitled "Notable Pair Honored. Dinner is given for Famous Nature Lovers," records that John Muir and John Burroughs gathered on April 11, 1909 at a dinner given by Col. A. H. Sellers at the Maryland Hotel in Pasadena, California. Included in the article is a photograph of the two men (but not this image), with a caption that gives the copyright to George R. King, Pasadena. The manuscript collections at Azusa Pacific University indicates that in the nineteen-teens, George R. King was a "Los Angeles-based stock photographer who specialized in photographs of the Sierra Nevada and particularly Yosemite." The University of the Pacific holds a John Muir Photographs collection and identifies the photographer of the image offered here as George R. King, and dates the image "circa 1909." There has been some manipulation of the image offered here in the dark room in the lower right hand corner of the image. Our framed enlargement of this image also contains two bold firm signatures of both the well-known naturalists,

taken from an unidentified source. REFERENCE: Kimes and Kimes, *John Muir, A Reading Bibliography*, A21.

<https://www.johnhowellforbooks.com/product/5816>

**26 [Ward Ritchie] D'AMBROSIO, Joseph** (1934-2009). *Happy 80th Birthday Ward Ritchie*. [Los Angeles, CA]: Imprenta Glorias, 1985. Broadside. 15 1/8 x 11 inches. 1 page. Some light shelf wear. KJH1123-137. Very Good.

\$ 50

LIMITED EDITION of 100 copies, hand-numbered by Joseph D'Ambrosio. This broadside contains a large woodcut portrait of Ward Ritchie, surrounded by a printed list of names of 23 persons who played a large role in Ritchie's life. Gloria Stuart's name is front and center directly below the portrait. Beginning at the bottom left hand corner oriented perpendicular to the portrait is Lawrance Clark Powell, other names include Paul Landacre, Francois-Louis Schmied, Gregg Anderson, Jake Zeitlin, and others. Numbered 38/100 and signed by "D'Ambrosio, '85." REFERENCE: *D'Ambrosio, A Memoir of Book Design*, page 205, "Graphic Art Prints, a list of posters, broadsides, and prints," under the date 1984.

<https://www.johnhowellforbooks.com/product/5819>

**27 RUSKIN, John** (1819-1900). *The Stones of Venice. Volume the First. The Foundations*. London: Smith, Elder, and Co., 1858. **WITH:** *The Stones of Venice. Volume the Second. The Sea-Stories*. London: Smith, Elder, and Co., 1867. **WITH:** *The Stones of Venice. Volume the Third. The Fall*. London: Smith, Elder, and Co., 1867. Three Volumes. Tall 8vo. 10 1/2 x 7 1/2 inches. Vol. I: (xvi), 400 pp. A-Z8, AA-CC8. Half-title, 72 figures, 21 plates (4 color), appendices; foxed throughout. Bookplates of Samuel Ashton Thompson-Yates (with his ownership signature dated 1870) and Hugh Bright. Vol. II: [viii], 394 pp. A-Z8, AA-BB8, CC4, DD1. 38 figures, 20 plates (2 color); text unmarked, foxing throughout, partially, unopened. Vol. III: [iv], 362 pp. A2, B-Z8, AA5. 12 plates, 4 figures; foxing throughout, partially unopened. All 3 volumes in original publisher's blind- and gilt-stamped brown cloth, top edges gilt; bindings square and tight, corners softened. Each volume with bookplates of Samuel Ashton Thompson-Yates and Hugh Bright, Volume I with Thompson-Yates' ownership signature dated 1870, Vol. II with blank note card of the Rev. Hugh Bright, King Cross Vicarage, Halifax. BF1223-119. Very Good.

\$ 150

SECOND EDITION. *The Stones of Venice* is a three-volume treatise on Venetian art and architecture by English art historian John Ruskin, first published from 1851 to 1853. *The Stones of Venice* examines Venetian architecture in detail, describing, for example, over eighty churches. Ruskin discusses the architecture of Venice's Byzantine, Gothic, and Renaissance periods, and provides a general history of the city. Ruskin set out to prove how Venetian architecture exemplified the principles discussed in his earlier work, *The Seven Lamps of Architecture*. Ruskin made two visits to Venice with his wife

Effie, socially to research the book. The first visit was in the winter of 1849-50. The first volume of *The Stones of Venice* appeared in 1851 and Ruskin spent another winter in Venice researching the next two volumes. His research methods included sketching a photography. In 1849 Ruskin had acquired his own camera so that he could take daguerrotypes to enhance his research. See: Wikipedia. *Printing and the Mind of Man* states that Ruskin's work on the function and aesthetics of architecture "proved a revolutionary success." p. 191. OCLC lists 2 copies of this Smith, Elder second edition.

<https://www.johnhowellforbooks.com/product/5780>

13 Ruskin items to be found here:

<https://www.johnhowellforbooks.com/media/BFRuskinB.pdf>

**28 THOMAS, Peter** (b. 1951). *Memento Mori*. Santa Cruz, CA: Peter and Donna Thomas, 2018. Flap Book. 9 3/4 x 3 11/16 inches. [13] pp. 3 linocut illustrations by Peter Thomas; text clean, unmarked. Case-bound in black morocco, linocut illustration on front cover, gray paste-downs are hand-made papers by Peter Thomas, label with title printed pasted to front paste-down upon which is mounted a tin *milagros* (a symbol wishing good luck, good health, and hope for the future, mounted on the rear paste-down are two oblong ebony blocks in which are drilled holes with a dowel inserted to the ebony block, the text is suspended by the dowel, the text is printed in various colors and is illustrated with Peter's linocuts and wood types; text clean, unmarked. PDTP224-001. Fine.

\$ 650

LIMITED EDITION of 20 copies, text printed from hand-set Anglo and Verona types. "The text juxtaposes the Latin phrase found in Euripides's tragedy *Alcestris*, 'No one can say for certain they will still be living tomorrow,' with lyrics from a song written by [Peter Thomas entitled 'Live Like You're Going to be 100.] After I completed the book and started showing it, and while giving a talk about how the 'great' artists' book - like a 'great' poem - will need to have many possible interpretations and layers of meaning, I realized there was an opportunity to add one more layer to this book. Later copies have a paper flap (made of the same stock as the inside cover paper) pasted to the inside back cover panel behind the flap text. If that is noticed and lifted, the reader will find an additional printed page with the text '*Amor Fati?* (Love of Fate) printed on it, a contrasting concept espoused by Stoic Epictetus and later by Nietzsche." Peter Thomas. This copy, the last copy of the sold-out edition, contains the *Amor Fati* quote. REFERENCE: Peter and Donna Thomas, *Peter and Donna Thomas Bibliography*, No. A162. 15 copies OCLC.

<https://www.johnhowellforbooks.com/product/5814>

**29 [Yosemite] WHITNEY, Josiah Dwight** (1819-1896). *The Yosemite Guide-Book: A Description of the Yosemite Valley and the Adjacent Region of the Sierra Nevada, and of the Big Trees of California*. [Sacramento, CA]: Published by Authority of the Legislature, 1870. At Head of Title: Geological Survey of California, J. D. Whitney, State Geologist. 4to. 9 1/4 x 6 3/4 inches. 155, [last blank] pp. Half-title, frontispiece (Plate VIII), title page printed in red and black inks, tables, 20 woodcut figures, 8 plates all with tissue guards (this includes the frontispiece), two maps in pockets inside front and rear boards; text clean, unmarked, the preliminaries are foxed, the maps have toning and small tears at folds, the rear map has chips in the outer margins. Gilt-stamped dark green cloth, brown coated end-papers; binding square and tight, rubbed, lower corner of front board showing. KD623-014. Good.

\$ 850

FIRST EDITION, SECOND PRINTING, consisting of 800 copies. Stereotyped from the plates used for the first edition, first printing. Same text and collation, but title page is dated 1870. "The most influential publications of the California Geological Survey were the series of Yosemite guide books between 1869 and 1874. These publications were intended to serve as tourist guides to the Yosemite region and various groves of giant sequoia." Currey and Kruska, p. 50. "Although these guide-books are long out of date, they have a literary quality that preserves their value," Farquhar, "The Literature of the High Sierra," in *The Quarterly News-Letter of the Book Club of California*, 2 (December 1934), p. 8. The second printing of the first edition of *The Yosemite Guide-Book* was stereotyped from the plates used for the first printing. Same text and collation, but the title page is dated 1870. The Map of the Yosemite Valley was redrawn for this printing. The two maps are present here: 1) "Map of a portion of the Sierra Nevada adjacent to the Yosemite Valley, 24 x 33 inches, "with. J. Bien, NY. 2) "Map of the Yosemite Valley from surveys made by order of the Commissioners to manage the Yosemite Valley and Mariposa Big Tree Grove by C. King and J. T. Gardner, 1865." 19 1/8 x 28 1/4 inches. Engraved & Printed by Julius Bien, NY. *The Yosemite Guide-Books* were a re-working of Whitney's *The Yosemite Book* (1868); in all these works, Whitney advocated the protection of Yosemite, and was one of the first to propose creation of a national park. REFERENCES: Currey & Kruska, *Bibliography of Yosemite*, No. 61; Farquhar, *Yosemite, the Big Trees and the High Sierra*, No. 7c; Rocq, *California Local History*, 5171.

<https://www.johnhowellforbooks.com/product/5815>

**30 [Yosemite] KNEELAND, Samuel** (1821-1888). *The Wonders of the Yosemite Valley, and of California*. Boston, MA: Alexander Moore, Lee & Shepard; New York, NY: Lee, Shepard & Dillingham, 1872. 4to. 10 1/2 x 7 inches. 98 pp. Half title, text printed within red-ruled borders, 20 mounted albumen photographs (including the frontispiece) with tissue guards, 2 maps, 3 woodcut figures, index; text unmarked, LACKS tissue guard at page 35, foxing to tissue guards. Blind-, black- and gilt-stamped dark green pebbled cloth two medallions on front cover in

colors, all edges gilt; binding square and tight, rubbed, corners and spine ends showing. Bookplate of G. Ducharme on front paste-down. Date "December 25th 1872" inked on front free end-paper. Rubber stamp in red ink on title page is mostly obscured. RARE. KD823-002. Good.

\$ 17,500

THIRD EDITION, revised and enlarged, second printing with 20 original photographic illustrations by John P. Soule as listed in the index, instead of the more commonly found copies with only 10 photographs. Samuel Kneeland was a professor of zoology and physiology at the Massachusetts Institute of Technology. This is one of the better early guide books to the Yosemite region and also includes an account of traveling the transcontinental railroad from the east coast to California and back in July 1870. Each edition of this guide book included new information. The second edition added an account of the 1872 earthquake, and a section entitled "The Yosemite in 1872" which is based on information directly supplied by John Muir, which is the first appearance of Muir's writings in a book. The third edition incorporates material gathered by Kneeland during his second trip to Yosemite in the summer of 1872 and account of "Winter in the Yosemite Valley" and "The Yosemite Glaciers," are based on observations by Muir, who is quoted at length. The second printing of the third edition increased the number of mounted photographic prints supplied by Soule from 10 to 20. Photographer John Payson Soule (1828-1904), was a photographer and publisher in Boston, MA and Seattle, WA. Soule published works by Martin M. Hazeltine and others. The title page of this work states "With Original Photographic Illustrations by John P. Soule. However, the photographs in this volume" have recently been re-attributed to the photographer Martin Mason Hazeltine" (1827-1903). Soule purchased many of Hazeltine's California negatives, copyrighted them in 1870, and began selling them in Boston." See: Ogden. PROVENANCE: Gonzague Ducharme was a noted Canadian collector and bookseller. His bookstore opened in Montreal in 1914. He died in 1950 with an inventory of more than 300,000 books in French and English. See Gerson, *History of the Book in Canada*, Vol. 2, p. 400. REFERENCES: Cowan, *Bibliography of the History of California*, (1952 ed.), p. 131; Currey and Kruska, *Bibliography of Yosemite*, No. 225; Kimes and Kimes, *John Muir, A Reading Bibliography*, p. 3; Ogden "God's Great Plow and the Scripture of Nature," *California History*, Vol. 71, No. 1 (1992), p. 99; Rocq, *California Local History*, 5218.

<https://www.johnhowellforbooks.com/product/5696>