THE FINE PRINT:

All items offered subject to prior sale. Call or e-mail to reserve, or visit us at www.johnhowellforbooks.com. Check and PayPal payments preferred; credit cards accepted. Make checks payable to John Howell for Books. Paypal payments to: kjrhowell@mac.com.

All items are guaranteed as described. Items may be returned within 10 days of receipt for any reason with prior notice to me.

Prices quoted are in US Dollars. California residents will be charged applicable sales taxes. We request prepayment by new customers. Institutional requirements can be accommodated. Inquire for trade courtesies.

Shipping and handling additional. All items shipped via insured USPS Mail. Expedited shipping available upon request at cost. Standard domestic shipping $ 5.00 for a typical octavo volume; additional items $ 2.00 each. Large or heavy items may require additional postage.

We actively solicit offers of books to purchase, including estates, collections and consignments. Please inquire.

This list contains 11 wood engravings by Paul Landacre. They come from the private collection of a Southern California book and art collector. The details for each catalog record were graciously provided by Jake Milgram Wien from his forthcoming Paul Landacre: California Hills and Beyond. A Catalogue Raisonné of the Prints, Drawings, and Paintings.
“Paul Landacre (1893-1963) was a virtuoso wood engraver with a singular technique and a modern, precisionist approach. During his lifetime, he was considered by art critics and artists, such as Rockwell Kent, as the finest American wood engraver of his time, and this view endures today. Enchanted by southern California landscape, flora and fauna, the artist is most renowned for depicting the rolling hills, deserts, beaches, and dramatic fires and storms around Los Angeles.” Catherine Burns Fine Art online.

Distinguishing marks of Landacre wood engravings include his initials in the block, a “kestrel” rubber stamp in either red or black inks, and / or an “Origins of Art” rubber stamp; the rubber stamps were placed in the margins of the sheets. The Origins of Art rubber stamp was placed on the sheets by the estate after Landacre’s passing.

I am indebted to Jake Milgram Wien, whose forthcoming Catalogue Raisonné: Paul Landacre’s Prints, Drawings, and Paintings Mr. Wien has graciously given me permission to cite and which provides much of the detailed information for the listings presented here.

1 LANDACRE, Paul (1893-1963). Baldy. Los Angeles, CA: Paul Landacre, 1932. Wood engraving. Image: 3 14/16 x 4 1/8 inches. Printed on sheet that measures 4 11/16 x 5 9/15 inches. Hinge-mounted on stiff board 11 x 13 1/3 inches that has a hinge mounted top board with a display window and a hinge-mounted plastic protective sheet. INITIALED in the block. NUMBERED AND SIGNED in the bottom margin by Paul Landacre. Lower margin also with the Landacre kestrel rubber stamp with the Origins of Art rubber stamp on the verso. LL723-001. Fine. $ 3,500

FIRST STATE OF THE WOODBLOCK, printed in an edition of 15, this is number 15. “Note that this is the first state of the woodblock and it was printed in an edition of 15. The block was then presented to Bruce McCallister who pulled approximately 100-200 impressions for inclusion in the 1932 edition of La Semeuse, the Scripps College yearbook. Those impressions from the yearbook are unsigned. The block was then revised slightly much later in Landacre’s life, perhaps around 1950. About 30 impressions were pulled from the second state of the block, only nine of which are signed.” This impression on a sheet of paper without a watermark, which is a distinguishing feature of the first state impression. “This early signed print is quite desirable and valuable.” Wien. REFERENCE: Wien 106.

https://www.johnhowellforbooks.com/product/5623

blemishes on the glass of the frame. SIGNED under the impression by Paul Landacre. LL723-008. Fine.

$ 450

This is one of 3 signed and unnumbered impressions of a design entitled Urn. There were 4 signed, titled and numbered impressions from the same time period. “In late 1932 and the beginning of 1933 Landacre conceived Urn and eight other wood engravings for a new edition of W. H. Hudson’s novel, Green Mansions. Urn was originally intended as the title page illustration. The Limited Editions Club ultimately selected the color drawings of Edward A. Wilson for the book published in 1935. Better known images Landacre produced for this project are Rima (1933; 1936) and Forest Girl (1933; 1936) which he produced in two editions each. Urn depicts the vessel holding the bones and ashes of Rima, the mysterious creature whose demise is detailed in the penultimate chapter of Green Mansions. Hudson described the urn as adorned by a ‘pattern of thorny stems, and a trailing creeper.’” Wien. REFERENCE: Wien 121.

https://www.johnhowellforbooks.com/product/5641

3 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

4 LANDACRE, Paul (1893-1963). *The Pool*. [Los Angeles, CA: Paul Landacre, 1933]. Wood Engraving. 4 3/4 x 3 inches. Printed on sheet that measures 8 3/8 x 5 1/4 inches. Corner-mounted so no adhesive is used to hold the sheet to the stiff paper board that measures 13 x 9 7/8 inches. The bottom board is hinge mounted to a top board with a display window and a hinge-mounted plastic protective sheet. The verso of the sheet with an Origins of Art rubber stamp. Some light soiling to the top board, else fine. LL723-007. Fine.

$ 350

When this wood engraving was originally cut, Paul Landacre created an edition of 12 impressions; only 4 were signed, titled, and numbered; this is one of 8 that are not signed or numbered. A second state from the block was engraved with the name Howard Moorepark and published as a bookplate for Howard Moorepark.

REFERENCE: Wien 130.

https://www.johnhowellforbooks.com/product/5639


5 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. “‘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.

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


$ 50

This wood engraving was originally conceived for Ward Ritchie’s XV Poems for the Heath Broom, a book of poems composed by Ward Ritchie and published in 1934. In the 1934 Ritchie publication this image appears as the headpiece for the poem “Mnemonics,” on page 11. From Jake Wien’s Catalogue Raisonné. “Around 1935 Ritchie used the woodblock Landacre engraved for the poem ‘Mnemonics’ to print a bookplate for Janet R. King. According to Melissa Beek, author of The Typographic Bookplates of Ward Ritchie, ‘Janet R. King was the sister of John and Hugh King, papermakers. Formerly employed at Dard Hunter’s mill in Connecticut, they brought some of their paper to California with them, which Ritchie purchased and used for this bookplate.”’ Wien. REFERENCE: Wien 142(B).

https://www.johnhowellforbooks.com/product/5637


$ 50

This wood engraving is Wien Catalogue Raisonné number is Wien 235 and is dated 1939. “The Catalogue Raisonné title is “Elizabeth Watson Diamond Bookplate.”
Approximately 125 impressions of this print, the vast majority of which are unsigned, were pulled from the woodblock.” Wien. REFERENCE: Wien 235.

https://www.johnhowellforbooks.com/product/5636

8 LANDACRE, Paul (1893-1963). *The Club, A List of the Members*. [Los Angeles, CA: Paul Landacre, 1940]. Wood Engraving. 2 9/16 x 1 9/16 inches. Printed on a sheet of paper that measures 5 5/8 x 3 11/16 inches. Hinge mounted to stiff board that measures 12 x 9 inches, above this another stiff board hinge mounted to the bottom board, the top board has a window cut out to display the engraving, there is also a thin sheet of plastic to protect the print (hinge mounted above the print). Origins of Art rubber stamp on verso. LL723-006. Fine. $ 450

This wood engraving is the cover design for *The Club, A List of Members*. It is *Catalogue Raisonné* 241. It is “one of 15 unsigned impressions, almost all of which bear the Origins of Art stamp, verso. There is only one signed impression, which is in the Philadelphia Museum of Art.” Wien. “The Club was organized in June, 1937 by a few artists in Los Angeles. It has not formal organization nor purpose. Once a week it has a social meeting and sketch class and several times during the year it has a party. Its membership is limited to twenty-five men.” From the introduction. Names on the list include Grant Dahlstrom, Paul Landacre, Fletcher Martin, Gordon Newell, Ward Ritchie, Roger Bixby Smith, Karl Zamboni, Leigh Harline, and Jacob Israel Zeitlin. The design reflects the purpose of The Club: A sketch pad, pencil, nude female figure for life-drawing practices, a bottle of beer, and a balloon. REFERENCES: Ritchie, *The Ward Ritchie Press and Anderson, Ritchie and Simon*, p. 82; Wien 241(A).

https://www.johnhowellforbooks.com/product/5635

9 LANDACRE, Paul (1893-1963). *Now Is The Time to Make Plans For Christmas*. Los Angeles, CA: Anderson & Ritchie : The Ward Ritchie Press, circa 1940. Bifold. 5 3/8 x 4 1/4 inches. Wood Engraving measures 4 1/4 x 3 7/8 inches. Front cover text printed in brown ink with the Landacre wood engraving in black, the inside of the bifold encourages customers of the Ward Ritchie Press to place orders for Christmas cards so that they can get them in time for holiday mailings, the last page is blank; minor toning to the paper. LL723-004. SCARCE. Very Good. $ 250

This wood engraving is entitled *How To Cook A Turkey*; it is dated 1940. It was first printed on the cover of a Christmas keepsake printed for Morton Thompson from which the wood engraving takes its title. It depicts a Christmas turkey fresh from the oven, Ward Ritchie, napkin tied around his neck, drools as he smells the aroma arising from the garnished bird. This bifold can be found in the Ward Ritchie Press Collection at the Clark Library. The most likely scenario is that this promotional

https://www.johnhowellforbooks.com/product/5634

10 LANDACRE, Paul (1893-1963). Paul and Margaret with Chaucer and Bird (design for greeting card). [Los Angeles, CA: Paul Landacre, 1956]. Wood Engraving. Image measures 4 11/16 x 1 1/2 inches. Printed on a sheet of paper that measures 5 7/8 x 3 inches. Printed on one side in black ink, image clear and bright, Origins of Art rubber stamp on the verso; the verso has glue residue on the verso which shows through a bit on the recto, small pencil notation on the bottom margin of the verso reads: “09E5.” LL723-012. Very Good.

PAUL LANDACRE’S ONLY SELF PORTRAIT. The print is a wood engraving dated 1956. This work was a design for a holiday greeting card; “the title of this print in the catalogue is descriptive: “Paul and Margaret with Chaucer and Bird (design for greeting card).” This is one of eleven impressions of the print, each one unsigned. The “design is the only wood engraving that includes Paul. There is humor in the image - it’s somewhat reminiscent of Grant Wood’s ‘American Gothic’ with the house in the background and Paul and Margaret standing formally in the foreground. Paul knew it would not be an image with wide distribution.” Personal correspondence from Jake Wien. REFERENCE: Wien 312.

https://www.johnhowellforbooks.com/product/5633

11 LANDACRE, Paul (1893-1963). Sleeping Miner. [Laguna Beach, CA: Laguna Verde Imprenta, 1976]. Broadside. 9 7/8 x 5 7/8 inches. Paul Landacre wood engraving printed from the block measures 2 3/4 x 3 1/2 inches. The text printed below the engraving reads “This Body I Wear is Much Too Fragile for the Life I Lead.” Printed on Wookey Hole cream laid paper. Hinge mounted on stiff board that measures 14 x 111 inches, another stiff board of the same size is hinge-mounted above with a window to view the print, and also includes a thin plastic sheet to protect the broadside; some soiling to the front-windowed board. LL723-009. Fine

LIMITED EDITION of 200 copies. This wood engraving is informally titled “Sleeping Miner.” It first appeared on page 38 of Bret Harte’s How Santa Claus Came to Simpson’s Bar, printed by The Ward Ritchie Press in 1941. (525 copies printed). Ward Ritchie repurposed Landacre’s wood engraving for this broadside that Ritchie letterpress-printed as a keepsake for a joint meeting of the Roxburghe and Zamorano Clubs. Printed in an edition of 200 at his Laguna Verde Imprenta. REFERENCES: Ritchie, Laguna Verde Imprenta, wr3; Wien 253(D).

https://www.johnhowellforbooks.com/product/5632
12 [Landacre] Claire de Heeckeren d’Anthes. *Paul Landacre: Wood Engravings From the Estate of the Artist and the Estate of Anthony Lehman*. Santa Barbara, CA: Claire de Heeckeren d’Anthes, 1991. Broadsheet Poster. 17 1/2 x 22 1/4 inches. Printed in black in on both sides; 1 side with a nearly full-page image taken from California Hills; the other side has smaller representations of 22 Landacre wood engravings, all numbered and described along with prices of the prints for sale in 1991. 4 paragraphs provide biographical information of both Landacre and Anthony Lehman. LL723-003. 2 copies, the price is for each. Very Good.

$ 100

This poster, created for a 1991 gallery exhibition, is a promotional piece for the Santa Barbara art gallery, Claire de Heeckeren d’Anthes, who offered a number of wood engraving prints of Paul Landacre, from both the Landacre estate and the estate of Anthony Lehman.

[https://www.johnhowellforbooks.com/product/5631](https://www.johnhowellforbooks.com/product/5631)
[https://www.johnhowellforbooks.com/product/5630](https://www.johnhowellforbooks.com/product/5630)