

JOHN HOWELL  
 *for Books*

John Howell for Books

Rare Books LAX

October 14 through 16, 2022



## John Howell for Books

John Howell, member ABAA, ILAB  
5205 ½ Village Green, Los Angeles, CA 90016-5207  
310 367-9720

[www.johnhowellforbooks.com](http://www.johnhowellforbooks.com)  
[info@johnhowellforbooks.com](mailto:info@johnhowellforbooks.com)

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

This list contains 135 items offered at Rare Books LAX, October 14 through October 16, 2022.

**1 ADAM, William** (1796-1881). *The Law and Custom of Slavery in British India In a Series of Letters to Thomas Fowell Buxton, Esq.* Boston: Weeks, Jordan, & Company, 1840. 12mo in 6s. 7 1/2 x 4 3/4 inches. 279, [1 blank] pp. Foxed, as is typical. Publisher's brown textured cloth, brown leather spine label titled in gilt; binding square and tight, label rubbed and illegible. Bookplate of Frank J. Novak. DB722-007. Good.

\$ 500

FIRST EDITION, an English edition appeared later that year (London, Smith, Elder and Co.). Adam's book on slavery in India was part of the international anti-slavery agitation of the first half of the nineteenth century. Like a serial novel, it takes the form of a series of letters addressed to Thomas Fowell Buxton (1786-1845), the English MP who was involved in many social reform movements of the time. Adam argues that the reforms that Buxton had helped move through Parliament were rendered meaningless with the continuation of the practice of slave-holding in South Asia. This book was printed in Boston, Massachusetts, where Adam was serving as Professor of Oriental Linguistics at Harvard University. The book appeared just as Adam was about to embark to London for the World's Anti-Slavery Convention along with William Lloyd Garrison, African-American Charles Lenox Remond, and Nathaniel Peabody Rogers. At the Convention female delegates were voted as ineligible to vote on the proceedings of the Convention. While Adam and the other American male delegates sat with the women in the gallery during the convention, the exclusion of women from the convention gave a great impetus to the women's suffrage movement in the United States. Lucretia Mott and Elizabeth Cady Stanton met at this convention and vowed together to gain more rights for women; eight years later the two organized the Seneca Falls Convention. William Adam was himself a highly gifted, but restless soul. Born in Scotland, Adam, under the influence of evangelical religion, had an education at the Baptist College in Bristol and the University of Glasgow. By the time he was 22 years old he was in India, north of Calcutta, studying Sanskrit and Bengali and then worked on a translation of the New Testament in Bengali. At about this time, he abandoned Trinitarian doctrine in favor of Unitarianism, and helped found the Calcutta Unitarian Society. In 1830, the colonial government of Bengal appointed Adam to conduct a census and analysis of native education in Bengal. In 1838, Adam joined his family in Boston, Massachusetts. After the World's Anti-Slavery Convention, Adam stayed on in London to edit the *British Indian Advocate*, resigning his position at Harvard while he served as Secretary to the British India Society. In 1845, Adam was appointed as the first Unitarian minister in Toronto, Ontario, and the following year was minister of the First Unitarian Church of Chicago. "He has been described as the 'first international Unitarian of modern times,'" (Wikipedia) but renounced Unitarianism by 1861. He died in Beaconsfield in 1881. PROVENANCE: Frank J. Novak's photographs of printer's marks, 1460-1599 is held in the Department of Special Collections and University

Archives at Stanford University. REFERENCES: Worldcat records 214 copies in a variety of formats including e-books and modern facsimiles.

**2 [Aldine Press] FLACCUS, Gaius Valerius.** (45-90 CE). *C Valerii Flacci Argonautica. Io Baptist Pii carmen ex quarto Argonaticon Apollonii. Orphei Argonautica innominato interprete.* Venetiis: In Aedibus Aldi et Andeae Asulani Soceri Mense, Maio MDXXIII (1523). 8vo. 6 9/16 x 4 1/16 inches. 146, [2] ff. a-s8 t4. Aldine dolphin and anchor devices on title page and the last blank leaf, list of argonauts; text pages toned, marginalia in a contemporary hand throughout, top margin of the first 50 leaves stained with black ink. Full red morocco, gilt-ruled and paneled front and rear boards, 5 raised bands, spine compartments elaborately gilt, marbled endpapers (18th-century French?); binding square and tight, author's name inked on bottom edge of text block, lightly rubbed, a tad musty. PROVENANCE: Bookplate of Charles Thomas-Stanford. Pencil notation "McLeish, 5 Dec 1932" on recto of rear free end-paper. AF322-001. Very Good.

\$ 1,000

THIRD EDITION, first and only Aldine edition. Gaius Valerius Flaccus was a first-century Roman poet who flourished during the Silver Age under the Flavian dynasty. He wrote a Latin *Argonautica* that owes a great deal to Apollonius of Rhodes' famous treatment of the epic of Jason and those who sought the golden fleece. Flaccus' only surviving work is the *Argonautica* and is written in dactylic hexameter. The work is dedicated to Vespasian upon the latter's departure for Britain. It is believed that the work was intended to glorify Vespasian's achievement in securing Roman rule in Britain and opening the ocean to navigation. A manuscript of Flaccus' *Argonautica* was found at Saint Gall in 1417 and published at Bologna in 1474. Giovanni Battista Pio's (1460-1540) edition upon which the Aldine edition relies, appeared at Bologna in 1519. PROVENANCE: Charles Thomas-Stanford (1858-1932) was a British Conservative Party politician from Brighton. Thomas-Stanford was educated at the Highgate School and graduated with a BA in 1881 from Oriel College, Oxford. He was called to the bar at the Inner Temple in 1882, but he did not practice law. After serving as Justice of the Peace and Mayor of Brighton, Thomas-Stanford sat in the House of Commons from 1914 to 1922. REFERENCES: Adams, *Catalogue of Books printed on the Continent of Europe*, V77; Naditch, et al, *The Aldine Press*, No. 221; Palau, *Gian Francesco d'Asola e la tipographia Aldina*, 89; Renouard, *Annales de l'imprimerie des Alde*, 97:3.

**3 [Aldine Press] NAIDITCH, Paul, BARKER, Nicolas** (b. 1932), editor, and **KAPLAN, Sue Abbe**, associate editor. *The Aldine Press: Catalogue of the Ahmanson-Murphy Collection of Books by or Relating to the Press in the Library of the University of California, Los Angeles, Incorporating Works Recorded Elsewhere.* Berkeley, etc.: University of California Press, (2001). 4to. 12 1/4 x 9 1/4 inches. (674) pp. Half-title, title page printed in red and black, catalog of the collection that is divided into 6 categories with an appendix, lists / illustrations of typefaces, printer's devices and watermarks, indexes and concordance; text clean, unmarked. Full tan cloth with pictorial printed front cover label, printed paper spine label, and

black-stamped title of the publisher at foot of spine, matching cloth-covered slip-case; binding square and tight. LG421-001. Fine.

\$ 475

FIRST EDITION, first printing. The Aldine Press revolutionized the production, accessibility, and use of the book. Founded by Aldus Manutius (ca 1452-1515), the press introduced a number of innovations that helped shape the development of the modern book, including italic type and the smaller, pocket-sized volume. The book offered here is a descriptive bibliography of books in the Ahmanson-Murphy Aldine collection at the University of California, Los Angeles (together with abbreviated notices of Aldine Press works not at UCLA), a world-renowned collection of books printed by Aldus Manutius the Elder (1449?-1515) or his heirs, Paulus Manutius (1512-1574), and Aldus the Younger (1547-1597). The book is carefully annotated, handsomely produced, and slip-cased, and has proved to be a major resource for Aldine studies and the history of the book. It contains nearly 1,200 entries, along with illustrations of typefaces, watermarks, printer's devices, and indexes and concordances. This copy has been in the possession of the printer of the edition, the Bieler Press, since it came from the binder, is in the original shipping box, and has never been opened. It is in pristine condition.

**4 American Sight Seeing Car and Coach Company.** "*Seeing Los Angeles.*" (Los Angeles: Seeing Los Angeles Observation Cars, copyright W. E. Bridgman 1902. Pamphlet. 7 1/2 x 5 1/4 inches. Unpaginated. [52] pp. Period advertising throughout, including numerous black-and-white half-tone illustrations and drawings; text clean, unmarked. Stiff orange wraps printed in red ink, stapled; binding square and tight, lightly soiled, rubbed. MYST622-001. Very Good.

\$ 45

"The American Sight Seeing Car and Coach Company operates a car service similar to the Seeing Los Angeles Cars in many of the principal cities of the country." From the introductory material printed on the wrappers. Other cities listed in *Worldcat* published by the same company include Denver, Salt Lake City, New York, and Boston. These are dated between 1902 and 1910. While it is relatively easy to find Los Angeles tourist materials from the 1920s and 1930s in the online market places, 1902 publication is somewhat hard to come by. Most of the printed text is taken up with "What You See and Hear," a narrative of the streets and scenes one encounters during the course of the tour. The pages also have numerous advertisements from not only railroad companies that could take one to Los Angeles in the opening years of the twentieth century, but local establishments as well, including hotels, The National Bank of California, Mehesy's "Big" Curio Store at Fourth and Main Streets, and the Southern California Wine Company at 220 West Fourth Street, Los Angeles, as well as many others. *Worldcat* records copies at the Huntington Library and UC Berkeley, only.

**5 [Ampersand Press, Grant Dahlstrom] ALDINGTON, Richard** (1892-1962). *Jane Austen*. Pasadena, CA: The Ampersand Press, 1948. 8vo. 8 7/8 x 5 3/4 inches. [iv], 16 pp. Rose ornament on title page and head of text, black-and-white portrait of Jane Austen; text clean, unmarked. Black cloth, printed paper front cover label; binding square and tight, no dust-jacket. Bookplate of Grant Dahlstrom/The Castle Press mounted on front free end-paper, although the paste has relaxed from the bookplate which is now loose. II921-002. Very Good.

\$ 25

FIRST EDITION. Richard Aldington was an English writer and poet, and an early associate of the Imagist movement. His 50-year writing career covered poetry, novels, criticism and biography. His contacts included writers T. S. Eliot, D. H. Lawrence, Ezra Pound, W. B. Yeats, Lawrence Durrell, C. P. Snow and others. Aldington served in the British Army from 1917 to 1919, and his war experience affected him deeply, forming the basis of much of his writing up to 1930. In 1942, Aldington relocated to the United States and began to focus on biographical writing. This thin volume provides a masterful analysis of the society within which Jane Austen grew up and wrote her novels, and identifies the aspects of her writing that makes the work beloved by “the average non-specialist persons for whom it is written.”

**6 [Gregg Anderson] BEACH, Joseph Warren** (1880-1957). *Body's Breviary*. Pasadena: (Gregg Anderson), 1930. Pamphlet. 7 1/8 x 4 3/4 inches. [ii], 30, [2] pp. Printed in red and black ink throughout; text unmarked with occasional light marginal soiling. Wrappers printed in red and black; binding square and tight, light shelf wear and soiling. SCARCE in the market. ST1021-006. Very Good.

\$ 125

LIMITED EDITION, printed by Gregg Anderson for presentation to the members of the Zamorano Club, limitation not stated. Only a few copies were produced for the Zamorano Club. Presented by Robert E. Cowan. Ward Ritchie met Gregg Anderson in 1928, when Ritchie was 22 years old; Anderson was 19 or 20. Ritchie and Anderson were to form the company, Anderson, Ritchie, and Simon, before Gregg Anderson died tragically on July 5, 1944. In the meantime, this book was undertaken by Ritchie, Powell, and Anderson in a studio in Clyde Brown's Abbey of San Encino. “Gregg had long wanted to do a book to give to the Zamorano Club. In fact, he had started it a year or so before, had printed a few pages which he hadn't liked, and quit. With our new set-up operating, he revived this project, *Body's Breviary* by Joseph Warren Beach. It was a piece which he had read in the *American Mercury*, and had liked. He got permission to print it from the publisher but never heard from the author until after it was printed.... From the standpoint of design this was the first mature piece Gregg had done. It was restrained, delicately arranged, and well conceived.” Ritchie, *The Ward Ritchie Press and Anderson, Ritchie & Simon*, pp. 19-20. Joseph Warren Beach was an American poet, novelist, critic, educator and literary scholar. Beach graduated from

the University of Minnesota, where his uncle Cyrus Northrop was President, in 1900; he went on to earn an MA and PhD (1907) from Harvard. Beach returned to the University of Minnesota in the English Department. Beach published a number of works of poetry, literary criticism, and fiction. His first volume of poetry, *Sonnets of the Head and Heart* (1903) must have been the source for this collection printed by Gregg Anderson in 1930. REFERENCE: Fullerton, et al, *The Zamorano Club*, No. 19. Worldcat records 10 holdings in the US.

**7 [Art] MILLAR, Andrew.** *Scumbling & Colour Glazing. A Practical Handbook for House Painters, Coach Painters and Others. Illustrated by Many Examples Executed in Paint.* London: The Trade Papers Publishing Co., Limited; New York Soon & Chamberlain; Sydney, Australia: Bishop Bros., 1924. Series: *The Decorator*, No. 6. 8vo. 8 1/2 x 5 5/8 inches. [iii], (x), (91) pp. Half-title, 14 plates (13 numbered plates plus plate IIIa), index; text unmarked, paper toned, some minor foxing, offsetting associated with a few plates, chips to the samples on plate 4. Blind-stamped green debossed paper over boards, the end-papers are advertisements; binding square and tight, spine toned, corners showing, stain on rear board. DB722-001. Very Good.

\$ 200

SECOND EDITION, revised, re-written and enlarged, with 48 examples of mounted color samples on 12 pages, 4 per page. First edition 1909. Stumbling refers to a painting technique that involves applying a thin layer of paint with a dry brush and a loose hand over an existing layer. The idea is to allow parts of the already existing paint below to remain exposed. Glazing in this context refers a “thin, transparent coat of one colour - which is usually bright - is glazed or painted over another colour which is solid and often relatively sombre in hue.” Arthur Seymour Jennings’ editor’s note to first edition. The editor’s note to the second edition highlights the applications this book seeks to address: “different colours suitable for use in dining rooms, offices, boards rooms, etc., where a somewhat dark effect is desired, but there is an ample variety from which to make a selection.” I have not been able to find biographical data on the author, Andrew Millar, likely a tradesman intent on practicing his craft rather than writing professionally.

**8 [Barbarian Press] RUFINUS** (dates unknown). *Rufinus: The Complete Poems in English Versions by Robin Skelton.* **ΡΟΥΦΙΝΟΣ.** *Wood Engravings by Wesley Bates.* [Mission, BC]: Barbarian Press, 1997. Tall Narrow 8vo. 9 1/8 x 5 1/16 inches. Unpaginated. [42] pp. Half-title, engraved frontispiece within an orange ruled border, title page and text printed in orange and black, Preface by Robin Skelton, 5 wood engravings by Wesley Bates as well as an “appropriately compromising” press device in orange on the colophon; text clean, unmarked. Sections sewn on slips of orange vellum and laced into a black limp paper case, housed in a slip case made by Rollin Milroy and cover in decorative blue paper with a printed paper spine label. Includes the original prospectus and order slip. SIGNED by Robin Skelton on the colophon. MR822-001. Fine.

\$ 575

LIMITED EDITION of 200 copies, this copy is out of series. Rollin Milroy explains the provenance of this copy: “At the time of this book’s publication, I was in the earliest stages of learning printing and binding, and volunteering as an occasional ‘apprentice’ at BP. One of my first tasks was sewing copies of Rufinus, which was perfect for a beginner because it was just three sections sewn on two vellum slips. No adhesive, nothing fancy. They gave me a couple of extra copies to practise [sic] on. The set bound here was left unbound in a box, and rediscovered while going through materials for the HM bibliography. The sections were sewn on slips of the same orange vellum used for the original publication; the spine lightly pasted; and the book laced into a black limp paper case (Reg Lissel’s ‘paper’ vellum).” Design, hand setting and binding by Crispin Elsted; Jan Elsted printed the book. Type is handset Van Dijk, with Cancelleresca Bastarda & Open Kapitalen for display. Printed on mold-made Zerkall Cream Laid and White Wove papers. *Rufinus: The Complete Poems* contains a new English version of Rufinus’ 38 witty, erotic, shrewd, and sensual poems that celebrate physical love and beauty combined with down-to-earth commonsense and tenderness. The poems were preserved in the 10th-century *Greek Anthology* compiled by Constantine Cephalas. They are here rendered into contemporary English by Robin Skelton an “internationally known poet, anthologist, editor, biographer and critic. 46 copies Worldcat.

**9 BARRETT, Timothy D.** (b. 1950). *European Hand Papermaking: Traditions, Tools, and Techniques. With an Appendix on Mould Making by Timothy Moore.* (Anne 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.

\$ 70

SECOND EDITION. The second edition was issued without paper samples. “In this important and long-awaited book, Timothy Barrett, internationally known authority in hand paper making and Director of the University of Iowa Center for the Book, offers the first comprehensive ‘how-to’ book about traditional European hand paper making 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 paper making 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.

**10 [Baskerville] GASKELL, Philip** (1926-2001). *John Baskerville: A Bibliography*. Cambridge, UK: At the University Press, 1959. 4to. 11 x 8 3/4 inches. (xxiv), (72) pp. Illustrations throughout in both the text and on plates, concordance, specimen sheet loosely laid in pocket inside rear board; text clean, unmarked. Red cloth, spine blocked in black and titled in gilt, dust-jacket in mylar jacket protector; binding square and tight, jacket soiled with some scrunching and small chips. CH814-071. Very Good.

\$ 50

FIRST EDITION. This is a comprehensive and “pioneering” bibliography of the works of John Baskerville (1707-1775). Part I lists 16 “Specimens, Proposals and other Ephemera,” including the large folding specimen facsimile of the 1775 and 1777 type specimens at the rear (No. XVI); whilst Part II lists 56 Books printed by John Baskerville. Philip Gaskell was born in London and attended the Dragon School, Oxford, and Oundle School. After WWII Army service, Gaskell attended King’s College, Cambridge and then became keeper of early books at Glasgow University library. He was at Trinity College Library and the Wren Library from 1967 until his retirement in 1986. Gaskell is perhaps best known for his revision of Ronald McKerrow’s *Introduction to Bibliography* as *New Introduction to Bibliography* (1972, revised 1985), which “was revolutionary in treating the object of bibliography as not just the text but all the processes that had gone into making it. It has become a classic, used all over the world.” Nicolas Barker in *The Guardian*, Obituary for Gaskell (11 September 2001). Gaskell also wrote a bibliography of the Foulis Press (1964).

**11 [Baskerville] GASKELL, Philip** (1926-2001). *John Baskerville: A Bibliography*. Chicheley, UK: Paul P. B. Minet, 1973. 4to. 11 1/4 x 8 1/2 inches. (xxxii), 72 pp. Illustrations throughout in both the text and on plates, concordance; text clean, unmarked, LACKS the specimen sheet loosely laid in pocket inside rear board. Red cloth, spine titled in gilt, dust-jacket in mylar jacket protector; binding square and tight, head of spine bumped, jacket price-clipped. CH814-057. Very Good.

\$ 50

REPRINTED with additions and corrections. Pages xxv-xxxii contains the updates in an Addenda and Corrigenda.” This is a comprehensive and “pioneering” bibliography of the works of John Baskerville (1707-1775). Part I lists 16 “Specimens, Proposals and other Ephemera,” including the large folding specimen facsimile of the 1775 and 1777 type specimens at the rear (No. XVI); whilst Part II lists 56 Books printed by John Baskerville. Philip Gaskell was born in London and attended the Dragon School, Oxford, and Oundle School. After WWII Army service, Gaskell attended King’s College, Cambridge and then became keeper of early books at Glasgow University library. He was at Trinity College Library and the Wren Library from 1967 until his retirement in 1986. Gaskell is perhaps best known for his revision of Ronald McKerrow’s *Introduction to Bibliography* as *New Introduction to Bibliography* (1972, revised

1985), which “was revolutionary in treating the object of bibliography as not just the text but all the processes that had gone into making it. It has become a classic, used all over the world.” Nicolas Barker in *The Guardian*, Obituary for Gaskell (11 September 2001). Gaskell also wrote a bibliography of the Foulis Press (1964).

**12 BATEY, Charles** (b. 1893). *Reproductions from a Specimen of Plantin's Types Compiled about 1579*. Oxford, UK: Oxford University Press, 1955. Oblong Broadsheet. 14 x 19 inches. [2] pp. 66 named type faces on display; text unmarked, some toning to the paper and light shelf wear to the edges. CH818-922e. SCARCE. Very Good.

\$ 45

Printed by Charles Batey, Printer to the University of Oxford for presentation by him to the International Congress on Printing and Humanism at Antwerp, September 1955, in honor of the court centenary of Plantin's press. Batey's lecture was entitled “Plantin's Types and their Makers.” Harry Carter (1901-1982) actually read the lecture; Carter also supplied a list of “Attributions” (i.e.: sources), based on documents at the Plantin-Moretus Museum. 6 copies Worldcat. No copies in the online marketplaces, 9/9/2022.

**33 [Bennett] DUSCHNES, Philip C.** (1902-1987). *Paul Bennett: A Roamin' Catalyst*. (Lunenburg VT: The Stinehour Press), 1967. 12mo. 7 x 4 1/2 inches. [8] pp. Typographic borders in brown on pages [1], [3], and [8], short essay about Paul Bennett; text clean, unmarked. Self-wraps, stitched, colophon on page [8]; rear cover toned at gutter. Muir Dawson's copy without distinguishing marks. SFK519-060. Very Good.

\$ 10

LIMITED EDITION of 500 copies printed as a keepsake for the Heritage of Graphic Arts lecture series in memory of Paul A. Bennett at Gallery 303. Paul Arthur Bennett (1897-1966) was an American typographer and author who wrote several papers, monographs, and keepsakes for The Typophiles as he guided them to become a formalized group. Philip Duschnes (1897-1970) was Bennett's contemporary and fellow Typophile, remembered for his work with fine bindings and his defense of selling individual leaves on the rare book market. This keepsake booklet brings together several key personalities in Typophile and New York fine press printing history of the 20th-century. REFERENCE: Donald C. Dickinson, *Dictionary of American Antiquarian Book Dealers*, p. 56.

**14 BEWICK, Thomas** (1753-1828). *The Old Man and the Bag of Gold*. [Los Angeles, CA]: (Muir and Agnes Dawson, 2003). Oblong image measures 1 13/16 x 2 9/16 inches, printed on a piece of paper that measures 5 x 5 inches. Print tipped-inside two pieces of stiff paper that measure 5 1/2 x 6 3/4 inches. Small window (2 3/8 x 3 1/4 inches) cut into the top piece of stiff paper allows the print to be seen whilst the two sheets are folded together. Slip of paper on verso of rear slip of stiff paper explains the occasion of this printing. KGK722-017. Fine.

\$ 85

The printed slip mounted at the rear of this print reads: “‘The Old Man and the Bog of Gold.’ A print from the original wood block engraved by Thomas Bewick. The earliest known appearance of this block is in ‘An Introduction to Reading and Spelling...for the Use of Schools’ by Rev John Hewlett, the third edition, London, 1790. The only located copy of this book is in the Denison Library of Scripps College. Note the initials of Thomas Bewick in the foliage at the top center of the print. He signed very few of his prints. This print is made by Muir and Agnes Dawson from the block in their possession. April, 2003.”

**15 [Black Mack, the Handpress] McDONALD, Thomas William.** *A Christmas Prayer* [Cover Title]. Pamphlet. 5 1/8 x 3 3/8 inches. Unpaginated. [16] pp. Self-wraps, stitched; binding square and tight. II921-001. Fine.

\$ 25

FIRST EDITION. This volume was hand-printed by Thomas McDonald “with best wishes for brighter quieter proof rooms in nineteen sixty-three.” Thomas McDonald was an itinerant printer who practiced up and down the state of California, in the mid-west, Hawaii, and Japan. Among the established west coast printers McDonald either worked with or for include Ward Ritchie and John Henry Nash. McDonald was active off and on with his own imprint, Black Mack, The Hand Press, from the 1930s to the 1970s. The first part of this text reveals a serious error on the title page of Arthur Scott Aiton’s *Antonio de Mendoza: First Viceroy of New Spain*, Duham (sic), North Carolina: Duke University Press, 1927. The following pages quote from Aiton’s book, and then there follows McDonald’s corrections to Aiton, based on McDonald’s researches in the National Archives of Mexico in Mexico City. McDonald published several works on his research into the introduction of printing in the New World. REFERENCE: Johnston, “Black Mack, The Handpress,” in *The Book Club of California Quarterly Newsletter*, Vol. XLVIII, No. 1, 1982, page 16.

**16 [Bookhaven Press] BURNS, Robert** (1759-1796). *To a Mouse, a Louse and a Mountain Daisy*. Rosemead, CA: Bookhaven Press, 1974. 12mo. 6 1/2 x 4 1/4 inches. (34) pp. Half-title, title page printed with rules and ornaments, 9 woodcut illustrations by Pall W. Bohne printed in slate-blue ink, glossary; text clean, un-marked. Quarter black cloth, patterned paper over boards, spine titled in gilt; binding square and tight, toning to the extremities of the boards. Vroman’s Pasadena bookseller’s ticket on front free end-paper. BPL320-001. SCARCE. Very Good.

\$ 95

LIMITED EDITION of 450 copies printed with handset Fairfield, Deepdene and Caslon Antique types and printed on Warren’s Olde Style, and Gainsborough Text papers, binding by Pall Bohne “assisted by members of his family.” “Some copies are to be issued in paper wrappers and others are to be casebound using a variety of paper and cloth.” This is the first non-miniature book from Bookhaven Press, the

personal press of Pall W. Bohne. Pall Bohne was one of the most widely respected private printers in the Los Angeles printer's scene in the 1990s and early 2000's, built on his production of miniature books beginning with the 1967 *Haiku with Birds*. Bohne was largely self-taught as a printer, his professional career spent as a graphic designer in the art department of a print shop. James Lamar Weygand wrote that Bohne "became a printer on his own, learning from other printers, from books, from dropping into various courses on printing and bookmaking, but mainly he learned by tinkering with his own 5 x 8 Craftsman handpress, and the 6 x 9 Sigwalt that shortly replaced it." On the copyright page of *To a Mouse*, Bohne wrote "Though most of this little volume was printed in 1974, delays with the wood engravings have put off publication until October of 1975." And we are glad that Bohne took his time to make the engravings in this book just so, because they are **some of the most elegant wood engravings we have ever handled**. This volume contains 3 poems of Robert Burns, the Scottish poet and lyricist, widely regarded as the national poet of Scotland and celebrated worldwide. Bohne provides an insightful introduction and a glossary to help the modern American reader gain insight into these Burns' poems built upon the lives of small and seemingly insignificant creatures. 8 copies Worldcat.

**17 BOYD, William Harland** (1912-2002), editor. *A Climb Through History: From Caliente to Mount Whitney in 1889*. (Richardson, TX: Havilah Press, 1973. 8vo. 9 1/4 x 6 1/8 inches. (viii), (50) pp. Double-page illustrated title page, 3 maps, 14 black-and-white photographic illustrations; text clean, unmarked. Gilt-stamped brown cloth, waxed-paper dust jacket; binding square and tight, edges with light foxing, jacket lightly toned and chipped at the extremities. EE516-319. Very Good.

\$ 20

FIRST EDITION, LIMITED to 800 copies. An edited edition of sixteen articles published in the Kern County Californian newspaper from August 31-December 21, 1889 about the experiences of 8 "certain gentlemen" from Bakersfield, providing first-hand observations of the southern Sierra Nevada. William Harland Boyd was a Professor of History at Bakersfield College, CA from 1946 to 1973 who wrote extensively about Kern County, California.

**18 BRUCKNER, Albert** (1904-1985), editor. *Schweizer Stempelschneider und Schriftgiesser: Geschichte des Stempelschnittes und Schriftgusses in Basel und der übrigen Schweiz von ihren Anfängen bis zur Gegenwart*. Münchenstein: Haas'schen Schriftgiesserei A. G., (1943). 4to. 12 x 8 5/8 inches. (224) pp. Half-title title page printed in black and terra cotta inks, 1 tipped-in illustration of a 1711 type foundry, 31 plates (some color), 23 figures, 4 pedigrees (2 folding), indexes, 2 folding sheets with type specimens in pocket inside rear cover also includes a printed gift sheet; text clean, unmarked, some pages toned. Black-stamped beige linen, dust-jacket in archival mylar; binding square and tight, jacket soiled. CH814-051. Very Good.

\$ 50

FIRST EDITION of Bruckner's important study of die cutting and type casting in Basel and the rest of Switzerland from its beginnings to the mid-twentieth century. Albert Bruckner was a Swiss historian, palaeographer, and medievalist. From 1933 to 1941, Bruckner was active at the *Staatsarchiv Basel-Stadt*, and head of the department from 1961-1966. Beginning in 1948, Bruckner was extraordinary professor of medieval history at the University of Basel. Worldcat records 3 copies in the US, all on the east coast (University of Pennsylvania, Morgan Library and Museum, Yale University). 17 copies Worldcat.

**19 [California] COWAN, Robert Ernest** (1862-1942). *The Spanish Press of California, 1833 to 1845*. Orange County: The Orange County Club of Printing House Craftsmen, 1949. Not Quite a Miniature Book. 3 7/8 x 2 5/8 inches. 62 pp. Half-title, printer's device on title page, colophon with interesting facts about the Orange County Club of Printing House Craftsmen, printed on Suede Laid Book paper; text clean, unmarked. Black-stamped brown cloth, spine titled in brown; binding square and tight, minor shelf wear. Mel Kavin's copy. IY915-259. Very Good.

\$ 30

A short history of the beginning of printing in California, by the important California book seller, Robert Ernest Cowan. California long-remained a remote outpost of the Spanish empire, and was not seriously settled by the Spanish until the late eighteenth-century, and that primarily by Franciscan missionaries and campesinos. Neither group made printing a high priority for their efforts. This made California one of the last regions within the Spanish empire to establish printing presses. This paper originally appeared in a *California Historic-Genealogical Society Publication*, No. III, and documents the spread of the printing technology during the Mexican period.

**20 [California] CUTTER, Donald Colgett** (1922-2014). *The Discovery of Gold in California*. Sacramento: Sacramento Club of Printing House Craftsmen, 1949. Not Quite a Miniature Book. 3 3/4 x 2 5/8 inches. (49) pp. 8 color and black-and-white plates; text clean, unmarked. Brown cloth, spine titled in black; binding square and tight, shelf wear. Mel Kavin's copy. IY915-228. Very Good.

\$ 30

Reprint of a text on the Mother Lode of California originally published in *Bulletin* 141 of the Division of Mines, Department of Natural Resources, State of California. This volume was printed by members of the Sacramento Club of Printing House Craftsmen as a token of Craftsmanship for the Thirtieth Annual Convention of the International Association of Printing House Craftsmen, Inc., held in the City of San Francisco, California, on September 4, 5, 6, and 7, 1949. Donald Cutter was a distinguished historian of the Spanish borderlands, and past president of the Western History Association, who taught at the University of New Mexico from 1962 to 1982.

**21 [California Missions] California Landmarks and Historical Records Bureau.**

*The Romance of El Camino Real, With Authentic Kaloprints Attesting to the Period of Construction (1769-1830), The Period of Depletion (1835-), and Partial Preservation of the Historic California Missions.* Los Angeles, CA: Kaloprint Corporation, [1936]. 4to. 13 3/8 x 10 1/2 inches. Unpaginated. [122] pp. Registration and Dedication Pages left blank, 2 vignettes on the title page, list of the missions by date of dedication, what follows are a series of 25 openings with descriptive text on the versos, tissue guards, and a Kaloprint image on the rectos (text facing illustration) of Father Serra, the mission buildings, manuscript documents, and Indian survivors of the missions; text clean, unmarked. Blind- and gilt-stamped brown leather, this copy has been neatly re-backed with brown cloth that matches the leather; binding square and tight. Laid in are 3 ephemeral pieces from the Bureau, including a typed note on Bureau letterhead telling how to have an ancestor's portrait mounted on the dedication page, a small bi-fold "Value Received" which details the benefits of membership in the Bureau, and a certificate that states that Sonya Carlson Doud, is a sustaining 5-year member of the Bureau, SIGNED by Sherman Danby. CYG512-005. Very Good.

\$ 300

LIMITED EDITION of 1,000 copies. The California Landmarks and Historical Records Bureau, Inc. was incorporated in 1931 as a California non-profit organization. Its purpose was to gain legislative and public support to preserve "the romance" of California by passing laws for historic preservation, and marking of historic landmarks. It hired newspapermen Sherman Danby (who SIGNED Sonya Doud's certificate of membership) and Frederic N. Shovey as Director and Publicity Directors, respectively. It was headquartered in Sacramento, but its Southern California Office was in the Douglas Building in Los Angeles; it began by organizing prominent women in Southern California, and then made an organizing tour of the state in 1932. One of its benefits of membership is this volume extolling the Romance of El Camino Real, with its pictures of the California Missions. The Bureau actually assumed the care of several missions, and in 1933 was able to secure Federal Assistance in reconstructing certain missions when the National Director of Work Relief and Special Projects, Jacob Baker, authorized relief labor to be used in Mission reconstruction. See: *The San Bernardino Sun*, September 13, 1933, page 1, and *The Santa Cruz Sentinel*, January 22, 1933, page 5.

**22 [California Missions] Da SILVA, Owen (b. 1907).**

*Mission Music of California: A Collection of Old California Mission Hymns and Masses....* (Los Angeles: Warren F. Lewis, 1941). 4to. 13 x 9 11/16 inches. (xx), (140) pp. Half-title, black-and-white frontispiece of the music manuscripts at Old Mission Santa Barbara, illustrated title-page within a decorative border with stave lines printed in red, decorative initials throughout the text with illustrations by Paul A. Moore, 11 plates, bibliography, index; text unmarked, foxed. Quarter tan burlap, green paper over boards, front cover titled in gilt, pictorial label on front cover, added mylar dust-jacket; binding square and tight, corners bumped, light toning to top edge, cloth at head of spine darkened, light water-stain to lower edge, musty smell. Bookplate of Katharine Stanley-Brown and Rudolph Stanley-Brown on front

paste-down and gift inscription “Katharine Stanley-Brown from Mary Garfield Stanley-Brown, April - 30 - 1942” on front free end-paper. CYG215-001. Good.

\$ 200

PATRONS LIMITED EDITION of 1,000 copies, this is number 240, typography by Hobart O. Skofield, printed from Linotype Fairfield on Strathmore Pastelle paper. Includes accompaniments and chriography by Arthur M. Bienbar, mission sketches by Paul A. Moore, and with an Introduction by John Steven McGroarty, historian, and poet Laureate of California. This is the first and “only single-volume work dedicated to music during the mission period and still is a bedrock of valuable information. Any author could be proud if his or her work remained as useful as da Silva’s tome, sixty years after its initial printing.” Russell, *From Serra to Sancho: Music and Pageantry in the California Missions*, p. 5. Russell goes on to note a number of errors in Da Silva’s text, errors that have come to be accepted and repeated at almost any mission tour one takes in the Golden State. “A remarkable pioneering undertaking.... Most valuable, even today, is da Silva’s control over the contents of the many music manuscript sources which have survived.” Snow, *Encomium Musicae*, p. 130. Father da Silva was born in Santa Barbara, California, where he attended St. Anthony’s seminary. He took the Franciscan habit in 1924, and was a co-founder of the Serra Retreat at Malibu Beach. PROVENANCE: Rudolph Stanley-Brown (1889-1944) was a grandson of President James A. Garfield, educated at Yale and Columbia, and practiced architecture in the Midwest. He married Katherine Schermerhorn Oliver on June 7, 1922. The book is inscribed to Katherine Stanley-Brown April 30, 1942 from Mary Garfield Stanley-Brown (1867-1947), the daughter of President James A. Garfield. She married Joseph Stanley-Brown in 1888 and had three children; Rudolph, Ruth, and Margaret. Rudolph was a partner in Abram Garfield’s architectural firm in Cleveland, Ohio.

**23 [California Natives] TAYLOR, Rose Eugenia Schuster** (1863-1951). *The Last Survivor*. San Francisco, CA: Johnck & Seeger, 1932. 8vo. 9 x 5 1/2 inches. [vi], 20 pp. Black-and-white photographic portrait of Maria Lebrado, typographic ornament on title page, headpiece, red initials “E” and “A”, two black-and-white photographic plates; text clean, unmarked. Black cloth spine, printed orange paper over boards; binding square and tight, covers rubbed and soiled, corners softened, end-papers toned. EE516-064. Very Good.

\$ 30

FIRST EDITION, thus. This volume contains a brief text about the life and times of *To-tu-ha* (known to the white man as Maria Lebrado), a Yosemite Indian (*Abwahnechee*) woman (circa 1840-1931), who was the last survivor of the Mariposa Battalion’s 1851 raid on Yosemite Valley. *To-tu-ha* was an eyewitness of the destruction of her family home and the murder of her uncle at about the age of 10. This volume has two photographic portraits of *To-tu-ha* in advanced age and an additional photograph showing tradition *Abwahnechee* baskets and bead work. Rose Schuster Taylor (nom de

plume Mrs. H. J. Taylor, was a Wisconsin-born writer, naturalist and librarian, based in California. She graduated from the University of Wisconsin in 1885 with a degree in history. Taylor moved to California and was one of the founders of the Yosemite Museum and served as the museum's librarian for many years. This text was originally published in *The University of California Chronicle*.

**24 [California Natives] TAYLOR, Rose Eugenia Schuster** (1863-1951). *The Last Survivor*. San Francisco, CA: Johnck & Seeger, 1932. 8vo. 9 x 5 1/2 inches. [vi], 20 pp. Black-and-white photographic portrait of Maria Lebrado, typographic ornament on title page, headpiece, red initials "E" and "A", two black-and-white photographic plates; text clean, unmarked. Black cloth spine, printed orange paper over boards; binding square and tight, head of front cover lightly water-stained. INSCRIBED "To Mr. A. D. Shamel, Compliments of the author. October 1936." EE516-065. Very Good.

\$ 40

FIRST EDITION, thus. This volume contains a brief text about the life and times of *To-tu-ha* (known to the white man as Maria Lebrado), a Yosemite Indian (*Ahwahmechee*) woman (circa 1840-1931), who was the last survivor of the Mariposa Battalion's 1851 raid on Yosemite Valley. *To-tu-ha* was an eyewitness of the destruction of her family home and the murder of her uncle at about the age of 10. This volume has two photographic portraits of *To-tu-ha* in advanced age and an additional photograph showing tradition *Ahwahmechee* baskets and bead work. Rose Schuster Taylor (nom de plume Mrs. H. J. Taylor, was a Wisconsin-born writer, naturalist and librarian, based in California. She graduated from the University of Wisconsin in 1885 with a degree in history. Taylor moved to California and was one of the founders of the Yosemite Museum and served as the museum's librarian for many years. This text was originally published in *The University of California Chronicle*. PROVENANCE: Archibald D. Shamel (1877-1956) began a career with the United States Department of Agriculture in 1902; he relocated to Riverside, CA around 1910 and continued working for the Department of Agriculture at the Citrus Experiment Station. He was active with the Riverside Parks Planning Department and the Riverside Beautification Committee. His paper are held at the University Archives, UC Riverside.

**25 [Ceberus Press] HOMARD, Theophile** (pseudonym for Timothy Hawley, b. 1948). *A Brief Treatise on the History & Technique of the The Bagel*. University City, MO: The Cerberus Press, 1981. Pamphlet. 8 1/4 x 4 1/8 inches. Unpaginated. [12] pp. Title and text page printed in red and black inks with typographic ornaments, recipe; text clean, unmarked. Text block stitched into plain gray wraps, French-fold dust-wrapper with printed front cover label; binding square and tight. GIL921-019. Fine.

\$ 125

LIMITED EDITION of 35 copies hand set in Kennerley and Goudy Handtooled (display) types, printed on Basingwerk Parchment on an 8 by 12 Chandler and Price

planted press, sewn into covers of Fabriano Pompeii and Fabriano Ingress. This is the fifth publication of the Cerberus Press. A fanciful account of the creation of the bagel with a recipe which is fun for the whole family. Timothy Hawley bought his first printing press in 1979, long before he retired from his career as a psychologist. His printing is for fun, but it gets around. He printed an edition of Hunter S. Thompson's *The Kentucky Derby is Decadent and Depraved* which Hawley sold for \$ 75.00. These often sell for \$500; if you can find one. 4 copies Worldcat.

**26 [The Chamberlain Press] CHAMBERLAIN, Sarah.** *The Bremen Town Musicians. A Grimm Fairy Tale.* [Easthampton, MA]: The Chamberlain Press, (1978). 12mo. 6 7/16 x 5 3/16 inches. Unpaginated. [24] pp. Red fleuron on front fly leaf, half-title, title printed in red and black inks with a red fleuron, text printed in red and black inks, 10 wood engravings throughout; text clean, unmarked. Paste-paper over boards with the title on the front cover part of the paste design; binding square and tight, light rubbing to the extremities. SIGNED by Sarah Chamberlain in pencil on the colophon. SCARCE. GIL921-011. Very Good.

\$ 150

LIMITED EDITION of 120 copies, this is number 50, SIGNED by Sarah Chamberlain on the colophon, using Goudy Bold type, printed on Rives paper, with wood engravings by Sarah Chamberlain, binding by Gray Parrot. Sarah Chamberlain learned woodcut engraving from Leonard Baskin and Barry Moser in Easthampton, MA. Worldcat records this title as published in Easthampton, but the book itself does not show the location of the Chamberlain Press. In the 1980s, Chamberlain relocated to Portland, Oregon where she established her press and many of her works show Portland in the imprint. She had a distinguished career as an illustrator, especially of children's books. This volume contains a translation and re-telling of the Grimm brothers fairy tale, *Die Bremer Stadtmusikanten*, about four old animals who leave their homes and form a group of town musicians. Beautifully illustrated with 10 Sarah Chamberlain wood engravings. No copies offered online as of this writing. Worldcat shows 24 institutional copies.

**27 [Cirrus Editions] DAVIS, Bruce** (1952-1998). *Made in L.A. The Prints of Cirrus Editions.* (Los Angeles, CA): Los Angeles County Museum of Art, (1995). 4to. 12 x 9 1/8 inches. 368 pp. Illustrated throughout with color and black-and-white photographs, list of printers; text clean, unmarked, edges of pages lightly toned as is common with such glossy stock paper. White cloth titled in blue, dust-jacket in archival mylar; binding square and tight. INSCRIBED "To Chris Wyatt, from Jean Milant, '96." VR1115-012. Fine.

\$ 35

FIRST EDITION of this volume published in conjunction with the exhibition Made in L, A.; The Prints of Cirrus Editions, organized by the Los Angeles County Museum of Art and held there October 19, 1995 - January 14, 1996. Bruce Davis was curator of prints and drawings at the Los Angeles County Museum of Art. Cirrus Gallery &

Cirrus Editions Ltd. was founded by Jean Robert Milant (b. 1943) in 1970, creating and presenting groundbreaking prints and seminal exhibitions of painting, sculpture, installation, performance, video and new media. In its early years Cirrus worked with now legendary artists such as John Baldessari, Chris Burden, Via Clemens, Guy de Cointet, Ed Moses, Bruce Nauman, Ed Ruscha, and Barbara T. Smith.

**28 Columbia Times.** *Columbia Times Carrier's Address for New Year's Day, 1861.* [San Francisco, CA?: G. W. Wickland, 1945]. Broadside. 25 3/4 x 13 3/4 inches. [1 page]. Printed 5-columns of verse within a typographic border with the title at the head in a variety of nineteenth-century types; folded, with some small tears at folds, margins at head and foot toned, top edge with tears and folding, a tear in the top margin is closed on the verso with cellophane tape, a few minor pencil marginalia (unobtrusive). SB722-001. SCARCE. Good.

\$ 85

FACSIMILE. This scarce broadside was reproduced “from an original in the Wells Fargo Bank Historical Collection” reads a slip that accompanied the broadside. Slip now separated. This from the catalog records of UCLA, The Huntington, and the Bancroft Library. Carriers’ Addresses is a tradition that goes back at least to the eighteenth century. “Printed pieces, usually broadsides, that Carriers of newspapers distributed on New Year’s Day to extend greetings, usually in the form of verse, to their customers and to solicit a gift in reward for the dependable delivery of newspapers during the previous year. Carriers were paid, but only meager salaries at best. Carriers therefore eagerly awaited this annual tip, and customers obliged.” Mary T. Russo, accessed on the Brown University Library Center for Digital Initiatives website, article entitled “Carriers’ Addresses.” Columbia, CA is located in the Sierra Nevada foothills in Tuolumne County. It was founded as a boomtown in 1850 when gold was found in the vicinity. This reproduction of the Columbia Times Carrier’s Address recounts the past year, and reflects on such events as the Risorgimento on the Italian Peninsula, the growing role of divorces in American society, the railroads in California, and Women’s Rights. Regarding the latter, the Address remarks:

“The rights of the women, we shall have to acknowledge,

No fears are they in proclaiming the same,  
 They can graduate now with degrees from a college,  
 And occupy posts of responsible fame.  
 They can lecture and preach if their interests demand it  
 If wanted, they think they could govern a State,  
 Be doctors, prescribe, and if man could but stand it,  
 Examine his pulse, or his leg amputate.”

One might, in a moment of wishful thinking imagine that this is an original Carriers’ Address of 1861. But more likely this is the 1945 facsimile without the printed slip that accompanies all 3 institutional copies recorded in Worldcat.

**29 [Dr. Syntax] COMBE, William** (1742-1823), author. **ROWLANDSON, Thomas** (1757-1827), illustrator. **ACKERMANN, Rudolf** (1764-17834), publisher. *Poetical Magazine; Dedicated to the Lovers of the Muse, By the Agent of the Goddess, R. Ackermann.* [London: R. Ackermann, 1809-1811]. Four volumes, complete. 8vo in 4s. 8 3/8 x 5 3/8 inches. iv, 404, [4]; 372, [4]; 364, [4]; 32, [4, last a blank] pp. 52 plates (2 uncolored, 50 hand-colored, 28 of which are by Thomas Rowlandson and relate to the Doctor Syntax poem), 1 figure, indexes to each volume; pages toned and offsetting associated with the plates, as usual, 2 instances of pencil marginalia in Vol. III (inoffensive). Half late-nineteenth-century brown calf, marbled paper over boards, raised bands, dark red spine labels, spine decorated and titled in gilt, new end-papers; binding square and tight, very light rubbing. DB722-010. Very Good.

\$ 1,250

FIRST EDITION, containing the first appearance of *The Schoolmaster's Tour*, a collaboration between the poet William Combe and the illustrator Thomas Rowlandson. Rowlandson was an English artist and caricaturist of the late eighteenth- and early nineteenth centuries. He was noted for his political satire and social observation. Rowlandson produced both individual social and political satires, as well as a large number of illustrations for novels, humorous books, topographical works, and even bawdy pornographic illustrations. His most popular works were his drawing of Vauxhall which was shown in the Royal Academy exhibition of 1784, and *The Schoolmaster's Tour*, a series of plates with illustrative verses by Dr. William Combe. First published in Ackerman's *Poetical Magazine*, 1809-1811, these illustrations achieved a 5th edition by 1813. There followed *Dr. Syntax in Search of Consolation* (1820) and the *Third Tour of Dr. Syntax in Search of a Wife* (1821). Rudolph Ackermann was an Anglo-German bookseller, inventor, lithographer, publisher and businessman. Ackermann moved to Russell Street in 1791 where he published *Imitations of Drawings of Fashionable Carriages* which he used to promote his business of coach building, but as an artist, soon began experimenting in new illustrating and publishing techniques. Ackermann's print and book publishing business was developed between 1797 and 1800. Ackermann hired many artists of the day and engaged them in many projects to produce both individual prints as well as illustrations for books and magazines, encompassing many different genres including topography, caricature, portraits, transparencies and decorative prints. *The Poetical Magazine* was essentially an anthology of both old and new poetry. For example, on page 238 appears Phillis Wheatley's "To the University of Cambridge, in New England," which first appeared in Wheatley's *Poems of Various Subjects* (1773), while the Dr. Syntax poem in these volumes first appeared in this publication. REFERENCES: Abbey, *Life in England*, No. 214; Tooley, *English Books with Colored Plates*, No. 421.

**30 Don Conner Fine Books.** *Sierra Club Selections. A Reverence for Nature ... Books from an Earlier Era, 1849-1979.* Series. *Don Conner Fine Books Catalogue*, No. One. Pamphlet. 8 1/2 x 5 3/8 inches. Unpaginated. [36] pp. Pine cone vignette used as a tailpiece throughout, 231

items offered; text clean, unmarked. Printed wrappers with a facsimile of a Paul Landacre engraving on the front cover, stapled, canceled postage stamps and Lou Lanzer's address handwritten on the rear cover; binding square and tight, shelf and postage wear on the outside of the covers. EE516-328. Very Good.

\$ 15

FIRST EDITION of Don Conner's first catalog. Don Conner build this collection of book by reading the Book Review section of the Sierra Club Bulletin, beginning with the early 1900s. "The underlying current shared topically by most of these books is that fishing, hiking, and other pastimes are tests of solo skills." Introduction.

**31 CONROTTO, Eugene L.** *Miwok Means People: The Life and Fate of the Native Inhabitants of the California Gold Rush Country*. Fresno, CA: Valley Publishers, 1973. 8vo. 9 1/4 x 6 1/4 inches. xi, 131 pp. Illustrated throughout in black-and-white, Miwok vocabulary, bibliography, index; text clean, unmarked, paper toned. Brick red cloth, gilt-titled spine, dust-jacket in archival mylar, a bit musty. EE516-313. Good.

\$ 20

FIRST EDITION. First modern account of the aboriginal people who lived in the foothills of the Central Sierra Nevada. Eugene L. Conrotto graduated from Stanford University, and edited Desert Magazine for a number of years. He then founded the Palm Desert Post.

**32 [Elzevier] VERATIUS, Jobus** (d. 1571), Foreword. *Conciones et Orationes ex Historicis Latinis Excerptæ. Argumenta singulis præfixa sunt, quæ causam cuiusque & summam ex rei gestæ occasione explicant*. Amsterdam: Ex Officina Elzerveriana, 1662. 12mo. 5 1/8 x 3 inches. [xii], 387, [14 last blank] pp. \*6, A12 - Q12, R6. Engraved title page, Elzevier woodcut printer's device on title page, headpieces, decorative initials, tailpiece, table of contents at the end; text unmarked, some foxing and discoloration to the paper, damp stain at the head of the gutter. Full red crimson morocco [eighteenth-century?], covers gilt-ruled, 5 raised bands, spine titled and decorated in gilt, gilt-decorated turn-ins, marbled end-papers, all edges gilt; light shelf-wear, joints a bit tender but firm. Bookplate of Edward Shepperdson. DB722-003. Very Good.

\$ 125

LATER EDITION of this standard text book of classical Latin orations used as a textbook of rhetoric for generations of Dutch scholars. This Elsevier edition of Jobus Veratius's (*Praefatio ad lectorem*) anthology was in print from the 1640 to the early eighteenth century and enjoyed sanction from the learned scholars of the Dutch provinces. Excerpted authors include Liby, Sallust, Tacitus and Quintus Curtius. The engraved frontispiece depicts an orator in front of a seated audience was created by Salomon Savery (1594-1670). The Elsevirs were one of the most important printing, publishing, and bookselling firms of all time. They began their business in 1580 and continued for six generations with the death of the last family publisher in 1712. Their most important contribution to printing were their cheap, diminutive reprints the supported the modern university system and made printed books affordable to

the middling classes. Many Elzevir editions were produced inexpensively and in great quantities and are thus “among the few 400-years-old books that the average book collector actually can afford.” From “Ex Officina Elseviriorum and the Private Library,” 7 January 2011. The Private Library blog. PROVENANCE: Edward Shepperdson matriculated at Trinity College, Cambridge in 1725. He died at Pittington Hall, Durham in 1776. REFERENCES: Copinger, *The Elzevir Press*, 486; Willems, *Les Elzevier*, No. 1282.

**33 FLÉCHIER, Esprit** (1632-1710). *Histoire de Théodose le Grand, Pour Monseigneur le Dauphin*. Paris: Chez Sébastien Mabre-Cramoisy, Imprimeur du Roy, 1679. 4to. 10 3/8 x 7 3/4 inches. [\*] A-Z4 Aa-Zz4 AAa-ZZz4, AAaa2. [ii], 535, [21, last two pages blank] pp. Title page with engraved printer’s device, 6 engraved tailpieces, 4 engraved headpieces, 4 typographic headpieces, 3 engraved initials, table of contents, Extract du Privilège du Roy; text is unmarked, ink stains in the margin and gutter of pages 10 and 11. Full contemporary brown calf, 5 raised bands, 5 compartments decorated in gilt, leather spine label titled in gilt, edges speckled red; binding square and tight, rubbed, corners softened, rear upper corner showing through, foot of spine chipped, head of spine softened, hinges starting to crack. Inscription “A Monsieur de la Moussaye de la Ville Guerif” inked on front free end-paper. DB722-008. Very Good.

\$ 400

FIRST EDITION of this biography of Theodosius I (347-395). Fléchier’s biography was meant to be a guide book to shape the life of Louis, le Grand Dauphin (1661-1711), who Fléchier had been appointed to tutor. During his reign Theodosius succeeded in a war against the Goths, two civil wars, and consolidated Imperial Christian doctrine with the Nicæan Creed. He was the last emperor to rule the entire Roman Empire before the permanent division of imperial administration between east and west. Louis XIV had similar aspirations for his eldest son, Louis. Fléchier had recently gained notice at the Court through his preaching and writing; Fléchier would later become the bishop of Nîmes. Fléchier was a member of the French Academy (1673). As tutor to the heir apparent of the French throne, Fléchier hoped to impart to the son the attributes of the former Roman Emperor; instead, the Grand Dauphin was known for his having inherited his mother’s docility and low intelligence. Nevertheless, this book should be noted for its publisher, Sébastien Mabre-Cramoisy, printer to the King (*Imprimerie Royale*). Sébastien Mabre-Cramoisy was the descendant of noted French printers Sébastien Nivelles and Sébastien Cramoisy. Sébastien Cramoisy had two sons, but neither produced heirs, so his grandson, Sébastien Mabre-Cramoisy, inherited the family printing business and operated it from the magnificent family residence in the Rue St. Jacques. Sébastien Mabre-Cramoisy’s printing features the engraved printer’s device on the title page, engraved header images, and decorated initial letters at the start of most sections, which was typical of the books he produced as Printer to the King. The last section of the text here is an extract of the *privilege du Roi* to print this work. The work proved popular and went through many editions in

many formats. PROVENANCE: the gift inscription on the front free end-paper does not include a date or a personal name, thus it is impossible to identify precisely which member of the French noble family that can be traced from the thirteenth century to the early nineteenth owned this volume. REFERENCES: Brunet, *Manuel du Libraire*, Vol. II, No. 22983 for the 1681 ed. in 12mo, but Brunet prefers the 4to edition of 1679, as offered here; Graesse, *Trésor de Livres Rares et Précieux*, 1869, Vol. II, p. 594.

**34 [Fleece Press] HANSARD, Luke** (1752-1828). *The Auto-biography of Luke Hansard, written in 1817. Edited with an Introduction and Notes by Robin Myers, and wood-engraved illustrations by John Lawrence.* Wakefield, UK: The Fleece Press, 1991. Oblong 4to. 7 5/8 x 8 3/4 inches. (160) pp. Half-title, title page printed in red and black inks with a lion and unicorn vignette, section heads printed in red, color portrait of Luke Hansard tipped-in, 19 woodcut illustrations of various sizes throughout the text, appendices, bibliography, list of subscribers, index, and prospectus with SIGNED woodcut print by John Lawrence enclosed in pocket on the rear paste-down; text clean, unmarked. Red cloth spine, patterned paper with the John Lawrence illustrations over boards, printed paper spine label, clear plastic dust-jacket, housed in the original blue-cloth-covered slip case with a printed paper spine label; binding square and tight. SIGNED by the illustrator. GIL921-010. Fine.

\$ 200

LIMITED EDITION of 250 copies. The colophon reads: "There are 250 copies of this first full printing of Luke Hansard's *Autobiography*, illustrated by John Lawrence's wood engravings and informed by Robin Myers' notes. It was printed on a 1963 Heidelberg Cylinder Press for the text, and an 1853 Albion hand press for the engravings. The paper is mouldmade Alice Zerkall. The Hansard text was set in Van Dijck by Ronset, the last job to be set before their hot metal closure in November 1988. Bill Hughes at Solo-Type set the hanging shoulder notes in 8pt Garamond italic, and Jonathan Stephenson & Geoffrey Bamford set the rest of the text matter in Van Dijck at The Rocket Press. A signed print by John Lawrence accompanies each copy of the book, which is dedicated by the printer to his mother, Heather Lawrence, who was a fine scholar and who saw the beginnings but not the end of this pleasurable effort. *Simon Lawrence, Christmas 1990.*" Luke Hansard was an English printer who printed the Journals of the House of Commons from 1774 until his death in 1828. He was born in Norwich and apprenticed to the Norwich printer, Stephen White. When his apprenticeship was completed, he headed for London, entering the printing office of John Hughs, printer to the British House of Commons. He became a partner in the business in 1774, taking over all operations of the business by 1800. Among those whose friendship Hansard won through his profession were Edmund Burke, Samuel Johnson, and Robert Orme. REFERENCE: Number 25 in the online Bibliography of the Fleece Press (fleece press dot com). Worldcat shows 44 copies; some of these are the Printing History Association paperback reprints.

**35 [Fleece Press] WILSON, Enid J.** *A Lakeland Diary. With Wood-engravings by Kathleen Lindley and Edward Stamp.* (Woolley, Wakefield, West Yorkshire, UK): The Fleece Press, (1985). 4to. 10 3/4 x 7 3/4 inches. Unpaginated. [38] pp. Half-title, 21 wood engravings throughout the text; text clean, unmarked. Red cloth spine, marbled paper over boards, spine title in gilt, clear acetate dust-jacket; binding square and tight. GIL921-006. Fine.

\$ 125

LIMITED EDITION of 325 copies, this is number 274, set in Bell type, printed at Whittington Court by John and Rosalind Randle and Miriam Macgregor, using the original wood engravings on Zerkall mould-made paper, this is one of 300 bound in Whittington marbled paper over boards executed by Smith Settle & Co. Lakeland, also known as The Lake District, is a mountainous region in North West England. It is a popular holiday destination, famous for its lakes, forests, and mountains. It is associated with William Wordsworth and other Lake Poets, and also with Beatrix Potter and John Ruskin. Enid Wilson lived her entire life in the Lake District, her family having moved there in the 1850s with her father and grandfather important photographers and rock climbers. These diaries are her quotidian records of life in the area. For 30 years Enid Wilson contributed "Country Diary" to The Guardian. Her Country Diary won the Lakeland Book of the Year in 1989. In this volume Edward Stamp and Kathleen Lindsley contributed 10 engraved illustrations to selections from the Diaries. Simon Lawrence writes "Both are artists who work in other media also, but both are members of a new and blooming generation of wood engravers in this country." Worldcat records 27 institutional holdings.

**36 FREUND, Paul A.** (1908-1992), **KATZ, Stanley N.** (b. 1934), General Editors. *The Oliver Wendell Holmes Devise History of the Supreme Court of the United States.* New York: Macmillan; London: Collier-Macmillan, 1971-1984. Volume XII: Cambridge: Cambridge University Press, 2006. Ten Volumes - all published through 2021. Thick 8vo. xxv, 864, [2]; xiv, 687, [3]; xxi, 1009; xvii, 1041, [3]; xix, 1540, [1]; xxiii, 836; xviii, 202; xix, 426; xiv, 1041, [1]; xvii, 733 pp. 9 7/8 x 6 1/2 inches. Each volume separated illustrated with select bibliographies, tables, and indexes; text clean, unmarked. Gilt-stamped cloth, top edges gilt (except Vol. XII), most volumes with added clear mylar dust-jacket; binding square and tight. Ownership rubber stamp and pencil notation on half-title of Volume I. CH814-404. Overall Very Good.

\$ 2,000

FIRST EDITIONS. Typography and binding design by Warren Chappell, with a woodcut of the seal of the Supreme Court by Fritz Kredel. Upon his death in 1935, Oliver Wendell Holmes, Jr., Associate Justice of the Supreme Court, bequeathed his residual estate to the United States of America. An act of Congress (P.L. 84-246) established the Oliver Wendell Holmes Devise Fund, and created the Permanent Committee for the Oliver Wendell Holmes Devise, for the purpose of the preparation and publication of a history of the Supreme Court of the United States. The series offered here is the product of the committee. It consists of: Vol. I: *Antecedents and*

*Beginnings to 1801* by Julius Goebel, Jr.; Vol. II: *Foundations of Power: John Marshall, 1801-15*, in two parts: Part One by George Lee Haskins; Part Two by Herbert A. Johnson; Vol. III-IV in one volume: *The Marshall Court and Cultural Change, 1815-35*, by G. Edward White with the aid of Gerald Gunther; Vol. V: *The Taney Period, 1836-64*, by Carl B. Swisher; Vol. VI: *Reconstruction and Reunion, 1864-88*, by Charles Fairman (second printing); Vol. VII: *Reconstruction and Reunion, 1864-88, Part Two*, by Charles Fairman; Supplement to Vol. VII: *Supplement to Volume VII, Five Justices and the Electoral Commission of 1877*, By Charles Fairman; Vol. VIII: *Troubled Beginnings of the Modern State, 1888-1910*, by Owen M. Fiss; Vol. IX: *The Judiciary and Responsible Government, 1910-21*, in two parts, Part One by Alexander M. Bickel, Part Two by Benno C. Schmidt, Jr.; Vol. XII: *The Birth of the Modern Constitution, The United States Supreme Court, 1941-1953*, by William M. Wiecek. In January of 2022 Cambridge University Press published Volume 11, *The Hughes Court: From Progressivism to Pluralism, 1930 to 1941* which can be purchased new from the publisher at \$260.00.

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

\$ 500

LIMITED EDITION of 235 copies, this is copy number 136, one of 155 "C" copies set in 13-point Poliphilus with Ariston display types, printed at Whittington on Zerkal mould-made paper, pochoir reproductions and black-and-white images are printed digitally by Promprint. The text of this volume is based on interviews Vance Gerry gave at the University of California in 1989, together with a selection of his letters from then until his death in 2005 to fellow printers and booksellers, and a few personal reminiscences from those who knew him well. Also included is a checklist of Vance Gerry's publications produced over a period of more than forty years compiled by David Butcher. The book is designed as a tribute to a printer who was held in the highest regard, but who is too little known even in his native California. If Vance was little known, it was because of his temperament. Always creative, Vance Gerry worked professionally in the Animation Department at the Walt Disney Company. His printing he did mostly for his own personal pleasure, and at first, for family and

friends. I first met Vance in the 1990s, working for one of the book sellers who sold his work to avid collectors who were aware of Vance's understated, beautifully printed, and ravishingly illustrated books that Vance produced with such lightness of touch. A large run of a title for Vance might be 50 copies, and the booksellers would always offer to distribute Vance's work exclusively. But Vance only doled out a few copies at a time to each of the dealers he worked with. He wasn't in it for the glory; but glory he achieved among those in the know. This is a loving, and fitting, tribute to a true character whose personality manifested itself in his quietness of speech, easy-going humor, and modest demeanor.

**38 [Gill] DREYFUS, John** (1918-2002) and **WILLIAMS, Graham.** *Eric Gill for Father Desmond.* London: Bain & Williams Ltd., 1993. 2 Volumes. 8vo. 9 x 5 11/16 inches. 52 [last blank] pp. Half-title, woodcut image on title page, 11 figures; text clean, unmarked. Brown leather spine, ochre cloth, illustrated label on front cover, spine titled in gilt, 2 copies of the Gill illustration in a matching portfolio volume with leather spine and ochre cloth spine, slip case covered with ochre cloth; binding square and tight. GIL921-017. Fine.

\$ 450

LIMITED EDITION of 1,000 copies, this is 1 of 70 special copies with a letterpress proof taken from the original wood block and an intaglio proof taken from an electro of the block. Eric Gill engraved this woodcut for his friend, Desmond Chute (1895-1962), in 1926 for Chute's ordination. Dreyfus gives an historical sketch of Chute and Gill while Williams describes the woodblock and the various states of the printed woodcut. "This little book has grown from just one wood block engraved for Desmond Chute in 1926 by his friend Eric Gill. Desmond Chute never achieved greatness, at least not in the public's eye. We encounter his throughout the writings about Eric Gill, and from these emerges an aesthete figure, a religious aesthete with quite a presence. Chute wrote two appreciations of Gill and, anonymously, the introduction to Gill's *Drawings from Life*. John [Dreyfus] pursued Gil and Chute's friendship and I got to work with the block which is reproduced on the title page. What emerged was as much a glimpse of Gill as of Chute, who in some ways still remains a shadowy figure." Graham William's Introduction. Bain & Williams published three books in 1993 and was subsequently incorporated into the Florin Press.

**39 HARDING, George L.** (1893-1976). *A Brief History of the California Spanish Press.* [San Francisco, CA: The Grabhorn Press, 1933]. Folio Bifold. 17 7/16 x 12 1/2 inches. Unpaginated. [4] pp. Text printed within a Typographic corner, page [2] printed in red and black with a woodcut ship vignette, last page black; text clean, unmarked. Single Bifold, some light shelf wear and soiling. II41615-012. Very Good.

\$ 75

LIMITED EDITION of approximately 100 copies printed in handset Janson type and Franklin Old Style Linotype on machine made paper. Complimentary distribution by the Grabhorn Press. Harding's important list of 74 early California imprints, 1833-1845. Harding wrote and published an important biography of Don Agustin V. Zamorano, California's first printer. Originally printed in the *Quarterly of the California Historical Society*, June, 1933. REFERENCE: Heller and Magee, *Bibliography of the Grabhorn Press, 1915-1940*, No. 191.

**40 HARTE, Bret** (1836-1902) **DEAN, Mallette** (1907-1975), illustrator. *Mliss, A Story by Bret Harte is from "The Luck of Roaring Camp and other Sketches" first Published in 1870 and now Reprinted in an Edition of three Hundred Copies with Initials & Illustrations Engraved by Mallette Dean.* San Francisco, CA: The Grabhorn Press, 1948. Folio. 13 3/4 x 10 1/8 inches. [ii], (48) pp. 4 full-page color illustrations, 4 initials in color, bibliography by George L. Gary; text clean, unmarked. Red cloth spine, colored decorative paper over boards, printed paper spine label; binding square and tight, lightly rubbed. GIL921-003. Very Good.

\$ 85

LIMITED EDITION of 300 copies. "Mliss" is a short story by Bret Harte that appeared in *The Luck of Roaring Camp and Other Sketches*, (1871). It is a Victorian melodrama about a young girl born and raised in a mining camp by a drunken father who had wasted an earlier windfall in the mines through drink that became a staple of American cultural self-understanding into the mid-twentieth century. Melissa Smith takes command of her own life and improves herself, from a street urchin with no education to become a well-bred young woman through pluck and determination. The first appearance in print of this story appeared in the *Golden Era* (San Francisco, CA: Brooks & Lawrence Publishers, Vol. IX, Nos. 1 and 2, December 9 and 16, 1860). It later became famous as a play, which opened in New York in 1878 opening in Niblo's Garden and starring Kate Mayhew. The story was adapted for film in 1915, 1918 (starring Mary Pickford), 1922, and 1936. Mallette Dean's illustrations for this work were inspired by mid-Victorian American primitives and were printed in color using various material such as textiles, sand paper, leather and linoleum. Included in the Rounce & Coffin Club Exhibition of Western Books. REFERENCES: Hawk, *Mallette Dean*, No. 268; Magee & Magee, *Bibliography of the Grabhorn Press, 1940-1956*, No. 456.

**41 [Hassall, Fleece Press] LEE, Brian North** (1936-2007), editor. **DREYFUS, John** (1918-2002), Introduction. *Dearest Joana: A Selection of Joan Hassall's Lifetime Letters and Art.* Denby Dale, UK: The Fleece Press, (2000). Two Volumes. 4to. 11 1/2 x 7 1/4 inches. 147; (302), [ii], 7 plates, [ii, colophon] pp. Profusely illustrated with examples of the artist's work, including 60 wood engravings, designs for dust-jackets, bookplates, book illustrations, Christmas cards postage stamps, both tipped-in, mounted, or plates, index, suite of 15 engravings on 7 plates printed from the wood; text clean, unmarked. Quarter natural vellum, marbled paper over

boards, spine titled in gilt, clear plastic dust-jackets, housed in the original cloth-backed slip case. GIL921-022. Fine.

\$ 750

LIMITED EDITION of 300 copies, this is one of 40 copies in quarter vellum with an extra printed section of engravings. Text set in Scotch Roman by Peter J. Sanderson at Whittington, J. W. Northland printed the color and duotone illustrations in Sheffield, bound in Ottley by Smith Settle, using marbled paper made in Venice by Enrico Ricciardi. This copy is different from other collections of Joan Hassall's (1906-1988) correspondence in that it includes a wide range of letters from Hassall to personal acquaintances of the artist. The letters do discuss her artistic work and processes, but the aim of the collection was to emphasize the broad range of interests and accomplishments of Ms. Hassall beyond her artwork, the subject matter of which ranged from natural history, to poetry and illustrations of English literary classics. She was the first woman elected Master of the Art Workers' Guild. Worldcat records 38 holdings.

**42 [Heavenly Monkey] [MILROY, Rollin]** *This Monkey's Gone to Heaven: Checklist Ultimo: Heavenly Monkey & HM Editions 2000 - 2020*. [Vancouver, BC]: Heavenly Monkey, (2022). Large 4to. 12 1/4 x 8 1/8 inches. (68) pp. Half-title, frontispiece, title page embellished in brown inked calligraphy by Martin Jackson, the text includes illustrations and sample sheets from the various projects documented, all copies were randomly embellished, annotated, and marginalized by Barbara Hodgson; text as issued. Bound at HM in quarter paper-vellum with painted paper over boards; binding square and tight. SIGNED on the colophon by Milroy, Cohen and Hodgson. HM622-001. Fine.

\$ 800

LIMITED EDITION of 40 numbered copies (plus 3 A. P.), this is number 22 of the standard edition (copies 16-40) of this descriptive checklist of all books published by Heavenly Monkey and Heavenly Monkey Editions, which includes leaves from some projects inserted. Each copy is SIGNED by Claudia Cohen, Barbara Hodgson, and Rollin Milroy on the colophon. The text is set in Perpetua types, printed with the HM Ostrander-Seymour hand press on dampened Guarro laid paper, bound at HM in quarter paper-vellum with painted paper over boards. While the actual leaves in each copy of this book vary, all of the copies contain the same number of leaves, from the same projects; a few of the larger samples have been very slightly trimmed at the fore-edge and head, to fit.

Mr. Milroy writes, somewhat crankily, that "if these pages look like they were bolted together from spare parts, it's because they were. This isn't a sales catalogue: all of the books listed are out of print, so please do not inquire. The issue prices are included simply for historical reference. For any discrepancies with previous checklists, this one should take precedence. I have never understood why people who publish books like

this s include an International Standard Book Number. Does it really help ‘market’ the book? Is there really any danger of this book being confused for another? Don’t even get me started on legal deposit...”

**43 [The James Press] JAMES, Edward William Frank** (1907-1984), text. **WHISTLER, Rex** (1905-1944), illustrator. *The Next Volume*. London: The James Press, 1939. 4to. 11 1/8 x 7 3/8 inches. xxxii, (92) pp. Half-title, title page printed within typographic borders with a large vignette, 27 illustrations by Rex Whistler throughout the text each with a tissue guard loosely laid in; text clean, unmarked, EXCEPT for a hand-inked correction in the margin of page xxii by James. Gilt-stamped grey cloth, top edge gilt, dust-jacket in added archival mylar; binding square and tight, the archival jacket cover has some minor wear. INSCRIBED to Jake Zeitlin. GIL921-023. Fine.

\$ 500

SECOND EDITION, LIMITED to 412 copies, this is number 197, one of 399 printed on pure rag machine-made paper. Edward James was a British poet, sculptor and best known for his patronage of the Surrealist art movement. He inherited a fortune from his father and it has been suggested that he was related to the royal family. Part of his inheritance was the West Dean House in Sussex which was deeded to a charitable trust that now houses West Dean College and West Dean Gardens. His first sponsorship of note was publishing John Betjeman’s first book of poems in the 1930s. In an article about Marie-Laure de Noailles by Francine du Plessix Gray in the September 24, 2008 issue of the *New Yorker*, Gray notes that Noailles and James shared an interest in promoting the Surrealists of the 1930s. “The first object of her [Noailles] affection was a bisexual British millionaire named Edward James, who published *Minotaur*, a magazine about art and psychoanalysis beloved by the Surrealists. Invited to stay with the family at Hyeres, James was more or less assaulted by Marie-Laure, who slid into his bed one night ‘like a moonbeam,’ he wrote in his book, *Swans Reflecting Elephants: My Early Years*. Initially put off, he eventually acceded.” James’ wealth and promotion of artists took him also the United States and Mexico, where he mingled with Mabel Dodge Luhan, Dorothy Brett, and developed a garden instillation called Los Pozas near the village of Xilitla, San Luis Potosi. The poet and artistic globe trotter inscribed this volume of his poems to Jake Zeitlin in 1960: “For Jake Zeitlin, with the esteem of the poet for a kindly and far-sighted collector of rare books, from Edward James Silence, California, 1960.” Reginald John “Rex” Whistler was a British painter, designer and illustrator, who was killed in action in the Second World War. See Wikipedia for the biographical information referenced here. Worldcat lumps together holdings for the first (1933) and second (1939) editions, so not a very useful means of judging the frequency of holdings for the second edition. The author notes in an "Appendix to the Second Edition" that the first edition was suppressed by James, and notes where the second edition was expanded.

**44 [Jeffers, Una] GREENAN, Edith** (1896-1980). *Of Una Jeffers*. [Los Angeles, CA]: The Ward Ritchie Press, 1939. 8vo. 8 5/8 x 6 1/8 inches. (xii), (70) pp. Half-title, black-and-white photographic frontispiece portrait of Una Jeffers, unicorn vignette on title page, Tor House vignette in grey at head of text the two decorations being by Fletcher Martin, large initial "T" in blue, 4 photographic plates (one a portrait of Una by Arnold Genthe); text clean, unmarked. Silver-stamped blue cloth, dust-jacket in archival acetate; binding square and tight, extremities of cloth toned, edges lightly foxed, jacket chipped and repaired on the verso with tape to close tears. Bookseller ticket at foot of gutter on rear paste-down. GIL821-018. Good.

\$ 125

FIRST EDITION, LIMITED to 250 copies, designed by Ward Ritchie and printed by The Ward Ritchie Press. In 1906, Una Call Kuster was married to Edward G. (Ted) Kuster when she met Robinson Jeffers and the two began an affair. Kuster sent Una to Europe hoping Una would think better of her relationship with Jeffers, but in the meantime, Kuster met Edith Greenan and decided to divorce Una, clearing the way for Una and Jeffers to marry. This book begins with the first meeting between Edith Greenan and Una Jeffers arranged by Kuster. Greenan was a young woman born and raised in the Wild West town of Bakersfield, where outlaws engaged in gun battles with the "law" during Edith's childhood. This book relates how the relationship between the two women blossomed into one of mutual love and respect. This book contains 2 previously unpublished Robinson Jeffers poems which had been written for and given to Una, who in turn provided the manuscripts to Greenan. Selected as one of the Fifty Books of the Year by the American Institute of Graphic Arts and one of the Rounce and Coffin Club's Western Books for 1939. This book was re-issued in paperback in 1998; at the time of this writing, this is the only 1939 copy available in the online marketplaces. REFERENCE: Ritchie, *The Ward Ritchie Press and Anderson, Ritchie and Simon*, p. 80.

**45 KEEP, Rosalind Amelia** (1890-1958). *Fourscore and Ten Years: A History of Mills College*. [Oakland, CA]: Mills College, 1946. 8vo. 9 1/4 x 6 1/4 inches. (xvi), 203, [1] pp. Half-title, large title-page vignette in green, 7 plates, appendices, index, printer's device on colophon; text clean, unmarked, paper lightly toned. Green cloth, spine titled and decorated in gilt, illustrated endpapers; binding a bit cocked, minor rubbing. INSCRIBED by Rosalind Keep on front fly-leaf: "To my good friend of many years, Margaret McGarry, Rosalind A. Keep, December, 1946." BWC522-001. SCARCE. Very Good.

\$ 300

SECOND EDITION, enlarged, printed by Taylor & Taylor, San Francisco. Rosalind Keep published *Fourscore Years, A History of Mills College* in 1931, which covered the years 1852 to 1931. The volume offered here adds 10 years to the narrative. It contains a Foreword by Edward Lambe Parsons, and Chapter Sixteen, "New Day, New Leaders." In 1946 the newly installed President of the College was Lynn Townsend White, Jr. (1907-1987) who served in that position from 1943-1958, author of *Medieval Technology and Social Change* (1962). Mills College began in 1852 as the

Young Ladies' Seminary in Benicia, California. It moved to its current Oakland location in 1871. Mills College was the first women's college west of the Rockies. Rosalind Keep was a Mills College alumna (class of 1903), and professor of English and Printing. She was also the Director of Publications and founded the Eucalyptus Press in 1932.

**46 KELLY, Jerry.** *One Hundred Books Famous in Typography.* New York, NY: The Grolier Club, 2021. 4to. 11 1/4 x 8 5/8 inches. (334) pp. Half-title, title page printed within a border in the form of upper and lower type cases, 3 vignettes in brown, color illustrations of pages of the books in the exhibition (with supplementary images as well), a showing of "Fifty Typefaces Famous in Typography," references, bibliography, index; text clean, unmarked. Gilt-stamped black cloth, red leather spine label titled in gilt, gray laid end-papers; binding square and tight, 4 copies in publisher's shrink-wrap available. FR621-001. Fine.

\$ 95

FIRST EDITION of this catalog of an exhibition held at the Grolier Club from May 12 to July 31, 2021. This is also the seventh book in the Grolier Club's *One Hundred Series*. *One Hundred Books Famous in Typography* highlights the most important and influential books on typography, with particular attention to the impact each volume has had on subsequent work in the field, including type design, typographic practice, and the study of the art. Included are a rich trove of volumes relating to the study of typography, among them such classics as Joseph Moxon's *Mechanick Exercises*, Charles Enschedé's *Typefoundries in the Netherlands*, Daniel Berkely Updike's *Printing Types*, and Stanley Morison's *Four Centuries of Fine Printing*. Accessibly written, with over 200 full-color illustrations, it is destined to become the standard reference work in the field. Jerry Kelly is a calligrapher, book designer, and type designer. Before starting his own design business in 1998, Kelly was Vice President of The Stinehour Press, preceded by a decade as designer at A. Colish. Kelly's work has been honored numerous times, and his book designs have been elected more than thirty times for the AIGA "Fifty Books of the Year."

*Inscribed by Saul Marks to Wallace Nethery*

**47 KENNEDY, John Fitzgerald** (1917-1963). *Inaugural Address of John Fitzgerald Kennedy, Thirty-fifth President of the United States of America.* Washington, DC: (Printed by Students of "The Art of the Book" at the Press of the Department of Fine Arts, University Southern California), 1962. 24mo. 4 7/8 x 3 3/8 inches. [iv], 13, [3] pp. Half-title, title page printed in red and black, running heads; text clean, unmarked. Parchment paper spine, decorative paper over boards, printed paper spine label; binding square and tight, spine faded, small spots at the foot of the spine on rear board. INSCRIBED: "For Wallace Nethery, Saul Marks." SB921-004. Very Good.

\$ 750

LIMITED EDITION of 50 copies printed with Eric Gill's Joanna type on an Albion hand press by the students of "The Art of the Book" course taught by Saul Marks at the Press of the Department of Fine Arts, University of Southern California during the terms of 1961-62. Students included Charles Atkinson, Hedwig Brenner, Lawrence Deutsch, Laurence Hines, Andrew Horn, Allen Lawson, Tom Ohmer, Jim Walker. Wallace Nethery was a librarian at USC and closely tied to the the USC Department of Fine Arts program, being himself a printer who attended some of the Art of the Book courses offered by Saul Marks. This copy comes with a bifold, "Saul Marks, 1905-1975," by Wallace Nethery and printed in 350 copies at the Castle Press for presentation by the Friends of the USC Libraries at the Saul Marks Memorial Concert, William Andrews Clark Library, Los Angeles, California, June 6, 1975. In this small tribute, Nethery not only reviews Saul Mark's life work, but also provides a philosophy of book design that characterized the work of both men. REFERENCE: Harmsen & Tabor, *The Plantin Press*, No. 195. Worldcat 5 copies.

**48 KENNEDY, John Fitzgerald** (1917-1963). *Inaugural Address of John Fitzgerald Kennedy, Thirty-fifth President of the United States of America. Washington, D. C., Inauguration Day : 20 January, 1961.* [Los Angeles, CA]: (Printed by Students of "The Art of the Book" at the Press of the Department of Fine Arts, University Southern California, 1962). 24mo. 4 7/8 x 3 3/8 inches. [iv], 13, [3] pp. Half-title, title page printed in red and black, running heads; text clean, unmarked. Parchment paper spine, decorative paper over boards, printed paper spine label, clear plastic dust-jacket, slip case covered with grey paper; binding square and tight, light offsetting from adhesive on spine parchment. From Glen Dawson's personal collection without distinguishing marks. SCARCE. GKK1020-001. Fine.

\$ 650

LIMITED EDITION of 50 copies printed, most of which were claimed by the students in the course, using Eric Gill's Joanna type on an Albion hand press by the students of "The Art of the Book" course taught by Saul Marks at the Press of the Department of Fine Arts, University of Southern California during the terms of 1961-62. This is an elusive item that rarely makes it into the market. With the unmistakable taste and design talent of the course instructor, Saul Marks, in strong evidence. An elegant publication distributed mainly to the students of the course, and close friends and associates, including Glen Dawson and Wallace Nethery (whose copy inscribed by Saul Marks we handled in 2010). The students working on this project were Charles Atkinson, Hedwig Brenner, Lawrence Deutsch, Laurence Hines, Andrew Horn, Allen Lawson, Tom Ohmer, and Jim Walker. Presumably the dust-jacket and the slip case on this copy were made for Glen Dawson. Worldcat records 5 copies: USC, UCLA, Occidental College, and the Library of Congress; in 2022 Worldcat adds a copy at the Gleeson Library, University of San Francisco. REFERENCE: Harmsen & Tabor, *The Plantin Press*, No. 195.

**49 LANGLEY, Samuel Pierpont** (1834-1906). *Researches on Solar Heat and its Absorption by the Earth's Atmosphere. A Report of the Mount Whitney Expedition.* Washington, DC: Government Printing Office, 1884. At Head of Title: United States of America, War Department. *Professional Papers of the Signal Service.* No. XV. 4to. 12 x 9 1/2 inches. [ii], 242 pp. Lithographic frontispiece by T. Moran, map, 21 plates (6 folding), 20 figures, tables, appendices; text clean, unmarked. Blind- and gilt-stamped dark brown cloth; binding square and tight, the cloth on the spine is torn, stains to front and rear boards, rubbed, corners bumped and showing. EE516-347. Good.

\$ 50

FIRST EDITION of Samuel Pierpont Langley's application of his invention, the bolometer, an instrument that measures radiant heat by means of a material having temperature-dependent electrical resistance. Langley used invented his device in 1878, and used it in this paper to measure the penetration of the sun's heat into the earth's atmosphere. Langley's measurement of interference of the infrared radiation by carbon dioxide in Earth's atmosphere was used by Scant Arrhenius in 1896 to make the first calculation of how climate would change from a future doubling of carbon dioxide levels. Langley was an American aviation pioneer, astronomer and physicist. He was the third secretary of the Smithsonian Institution and a professor of astronomy at the University of Pittsburgh, where he was the director of the Allegheny Observatory. See: Wikipedia. This work contains a fine lithograph of Langley's camp at the base of Mount Whitney by Thomas Moran (1837-1926) member of the Rocky Mountain School of landscape painters, along with a map of the vicinity of Mount Whitney with a plan of proposed military reservation. REFERENCE: Currey and Kruska, *Bibliography of Yosemite*, No. 228.

**50 [Leaf Book] AMELUNG, Peter** (d. 2022). *Johann Rainer the Elder & Younger. Translated from the German by Ruth Schwab-Rosenthal. Introduction by Bernard M. Rosenthal. With an Original Leaf from Hugo Ripelin's Compendium Theologiae Veritatis [c. 1478-81].* Los Angeles, CA: Kenneth Karmiole, Bookseller, Inc., 1985. 4to. 11 1/4 x 8 3/4 inches. ix, (26) pp. Half-title, title page printed in red and black within a red decorative border, the original leaf is not foliated, "Liber" and "Primus" form the running heads recto and verso, decorative initial in red in the text, 5 samples of Zainer printing in the text; text clean, unmarked, worm holes in the leaf, but only affect a few letters and do not hinder study of Ziner's Type Number 4. Blue cloth over boards, printed paper spine label; binding square and tight, very minor soiling to covers. BS821-001. Very Good.

\$ 250

LIMITED EDITION of 159 copies, printed in Aldine Bembo types on 80-pound Mohawk Superfine paper by Patrick Reagh, Printers of Glendale, CA. Peter Amelung presents the existing evidence that show that the Zainer Press in Ulm was conducted by a father and son, between 1473 and 1519. This volume contains a printed leaf from the early period of the Zainer Press, the *Compendium Theologiae Veritatis* of Hugo Ripelin (1205-1270) of Strassburg. Ripelin was a Dominican theologian whose

*Compendium Theologiae Veritatis* was a standard textbook for 400 years, and was, perhaps, the most widely read theological work of the later Middle Ages in Europe. The work exists in nearly 1,000 manuscripts written between 1285 and the sixteenth century and was printed in 15 incunabula editions. Bernard Rosenthal's important Introduction to this volume corrects the bibliographical record for this work. REFERENCES: De Hamel and Silver, *Disband and Dispersed*, No. 183; for the original edition, see (with Rosenthal's corrections): Hahn 437\*; British Museum Catalog, II, 527 (IB9213).

**51 [Leaf Book] GILBERT, Bennett, editor.** *A Leaf from the Letters of St. Jerome, First Printed by Sixtus Reissinger, Rome, c. 1466-1467. With an Historical Essay by Jeremy Duquesnay Adams and a Bibliographical Essay by John L. Sharpe III.* Los Angeles and London: Zeitlin & Ver Brugge - H. M. Fletcher, 1981. Folio. 15 3/8 x 11 1/4 inches. [vi], (36) pp. Pocket with the printed incunable leaf mounted on the first page after the front free endpaper, half-title, title-page with a Jerome-and-the-Lion vignette in red, 2 red initials within typographic borders; text clean, unmarked, the printed leaf has some marginal water-staining. Quarter vellum, marbled paper over boards, spine label titled in gilt; binding square and tight. QG915-001. Very Good.

\$ 1,500

LIMITED EDITION of 300 copies, this is copy number 28, set in Monotype Janson and printed letterpress on Frankfurt Cream paper by Patrick Reagh and Vance Gerry; this is one of 100 copies bound by Max Adjarian. The leaf in this copy has 3 5-line initials hand colored in blue. This leaf comes from the *Editio Princeps* of the *Letters of St. Jerome* (347-430), which were widely distributed throughout the fourth-century Roman Empire because of his advice for living the Christian life. Sixtus Riessinger (1440-1505) was a German priest and typographer, who is known for introducing the printing press to Rome and Naples. Some believe Riessinger's *Letters of St. Jerome* was the first book printed in Rome, but the exact date remains disputed. REFERENCE: De Hamel and Silver, *Disbound & Dispersed*, No. 170.

**52 [Leaf Book, Chaucer] MUSCATINE, Charles (1920-2010).** *The Book of Geoffrey Chaucer. An Account of the Publication of Geoffrey Chaucer's Works From the Fifteenth Century to Modern Times.* (San Francisco, CA): The Book Club of California, 1963. Series: *Book Club of California Publication* No. 113. Folio. 14 1/8 x 10 1/8 inches. [xii], 64, [4 blank] pp. Color frontispiece shows a page from the Ellesmere ms., title page vignette, text printed in red and black inks, 23 figures reproduce pages or illustrations from editions of Chaucer's works from the manuscript era to the nineteenth century, an original leaf from the 1561 edition of Chaucer's Works shows folio CCXXIII, which includes 4 6-line decorative initials, chronological checklist of printed editions of Chaucer, bibliography; text clean, unmarked. Gilt-stamped red cloth; binding square, rubbed, corners lightly frayed, soiling to front cover. Book plate of Jason Benton. GIL921-004. Good.

\$ 200

LIMITED EDITION of 450 copies, printed by Lawton Kennedy. Takes us on a jaunty tour of all the editions of Chaucer's works, from the manuscript era to the nineteenth century. With a leaf from the 1561 edition of Chaucer's Works with additions by John Stow; printed by John Kingston for John Wight and Henry Bradshaw. REFERENCES: De Hamel and Silver, *Disbound and Dispersed*, # 140. p. 124; Harlan, *The Two Hundredth Book*, No. 113.

**53 [Libanus Press] SKELTON, Sir Alex Westley** (1914-2001), biographical note. *The Wood Engravings of Mary Skempton*. Marlborough: Privately Printed at Libanus Press, 1989. 4to. 11 5/16 x 7 15/16 inches. [xiv] pp. 45 ff. Half-title, title page printed in brick-red and black with a large vignette of violet flowers, Foreword, Biographical Notes with a tailpiece, 44 plates of Skempton illustrations printed from line blocks taken from original prints (8 printed in color) with captions in brick-red ink, colophon leaf; text clean, unmarked. Quarter beige linen, brown paper over boards, brown paper spine label titled in gilt, clear acetate dust-jacket; binding square and tight. GIL921-009. Fine.

\$ 300

LIMITED EDITION of 150 copies, this is number 78 of 120 copies for sale (15 copies were bound in quarter leather and included a separate engraving printed from the wood block) set in Monotype Bodoni and printed on Velin d'Arches mould-made paper, binding by Smith Settle. This book contains a representative selection of the full range of engravings executed by Mary Nancy Skempton (1913-1993) from 1936 to 1980. Mary Skempton was known professionally as a bookbinder, but she was trained as an artist at the Royal College of Art, taking a Diploma in 1936. Her best-known work as an illustrator was executed in the years immediately after leaving the Royal College. However, she continued to produce annual wood engravings sent to her friends as gifts. This work brings to a wider audience this larger universe of wood engravings of the artist. Worldcat records 15 copies.

**54 LISTER, Raymond** (1919-2001). *Hammer and Hand: An Essay on the Ironwork of Cambridge, with Drawings by Richard Bawden*. Cambridge, UK: Printed for his friends by the University Printer, 1969. Oblong 4to. 8 5/8 x 10 1/8 inches. [vi], (42) pp. Half-title, frontispiece illustrations, 20 captioned illustrations telling where in the city the objects depicted stand; text clean, unmarked. Quarter red morocco, illustrated paper over boards, spine titled in gilt, binding square and tight, LACKS the dos-jacket, spine faded, leather at head of spine frayed. Muir Dawson's copy without distinguishing marks. SFK418-018. Very Good.

\$ 25

LIMITED EDITION of 500 copies, printed on laid, watermarked Abbey Mills, Greenfield paper. A selected guide to ironwork throughout the city of Cambridge, UK. "The decision to use a deeply toned paper was not an arbitrary one. It was found to be necessary to provide this stronger background to give the book cohesion; on a white paper the text pages and the drawings seemed unconnected." Crutchley.

Raymond Lister was an English blacksmith-ironworker, author artist, and the leading authority on Samuel Palmer, the British landscape painter, etcher and printmaker. During his career, Lister made the artistic ironwork for many buildings, including King's College Chapel, Cambridge.

**55 MAGEE, Thomas** (1867-1914). *The Alphabet and Language. Immortality of the Big Trees. Wealth and Poverty of the Chicago Exposition. Three Essays.* San Francisco, CA: William Doxey, 1895. 8vo. 7 1/4 x 5 inches. 109 pp. Text clean, unmarked. Text block staple bound perfect bound in printed wrappers; binding square and tight, covers off, corners dog-eared with some loss, not affecting text. Bookplate of Thomas Magee and Estelle Woods Has Magee inside front cover, rubber stamp of Mrs. Thomas Magee at head of front cover. EE516-052. Good.

\$ 45

FIRST EDITION. Thomas Magee's look at the California big trees is more a romantic reflection of his aesthetic response to the trees than a scientific account of the remarkable botanical specimens. Perhaps of more interest here is the William Doxey printing as an example of that enterprises's publishing efforts. REFERENCE: Harlan, *William Doxey's San Francisco Publishing Venture*, p. 62.

**56 [Marbled Paper]** *14 sheets of Cockerell Marbled Papers, 1981 - 1996.* Barton, Cambridge, UK: Cockerell, 1981-1996. 14 Sheets with a variety of designs (some designs with more than one sample). Each sheet measures approximately 20 1/2 x 24 3/4 inches. All these sheets have the Cockerell rubber stamp on the verso, and are dated from 1981 to 1996. Some shelf wear on several of the sheets. MM322-001. Very Good.

\$ 275

Douglas Bennett Cockerell (1870-1945) was the founder of Douglas Cockerell & Son, a fine binding and book conservation firm founded in 1924. Here Cockerell developed the paper marbling techniques and designs that are now recognized worldwide. The firm was carried on by Douglas's son, Sydney (Sandy) Morris Cockerell (1906-1987); Sandy moved his operation to Grantchester, Cambridge in 1964, re-naming the company as the Cockerell Bindery & Marbling Studio. Peter Rogers joined the Cockerell Bindery in 1970 as an apprentice paper marbler, seeing a six-year apprentice whip under William Chapman, a marbler for the firm for 40 years. When Sandy Cockerell died in November 1987, his son Theo Cockerell sold the Cockerell Marbled Papers trading license to Peter Rogers with some of the firm's marbling equipment (the remainder of the contents of the Bindery were sold at auction in March 1990). Peter Rogers continued making the world-renowned marbled papers for many years. Rogers established new premises in Barton, Cambridge in 1990, where he continued issuing Cockerell marbled papers until 2012, when Rogers lost his eyesight. The license to produce these marbled designs in association with the Cockerell name was rescinded by Sandy Cockerell's son, Theo, in 2021. PROVENANCE: Margaret Class and her husband John were Orange County book

collectors and members of several book collecting clubs including the Book Club of California and Los Compadres. Margaret was also an aspiring book binder who bound several editions of miniature books for members of the Southern California miniature book community. REFERENCE: the latter history of Cockerell Marbled Papers was provided to me by personal correspondence with Peter Rogers' sister, Caroline Aldersey, who interviewed Peter Rogers in March 2022.

**57 [Marbled Paper] WEIMANN, Christopher** (1946-1988). *9 Sheets of Hand-Marbled Paper*. N. P.: Christopher Weimann, 1988. The sheets are divided into 2 lots. First Lot: 6 Sheets with miniature marbled designs. 9 1/2 x 12 1/2 inches (some slight variations in sizes). 6 miniature patterned marbling designs, 2 dark blue and gold, 2 light green, 2 brown and red, versos with red rubber stamp "C. Weimann," dated in pencil "Oct. 1988", and one of the red designed patterns is SIGNED by the artist. Included with the sheets of marbled paper is a prospectus from Dawson's Book Shop for Ingrid Weimann and Nedim Sönmez's book *Christopher Weimann: A Tribute*. BS222-001. Very Good. Second Lot: 3 Sheets. 19 x 24 1/4 inches. 3 patterned marbling designs, versos with rubber stamp "C. Weimann." In this case, Weimann's marbled designs are transferred onto Hahnemüle Fine Art, Inc. mold-made papers with the Hahnemüle Rooster watermark in each sheet. Further features of these sheets include the "C. Weimann" rubber stamp on the verso indicates the artist's certification of the authenticity of his handicraft, inventory and price notations from Dawson's Book Shop, and a previous owner's pencil notation that these sheets were purchased from Dawson's Book Shop in 1994. Some dog-earing to a couple of corners and some mild shelf wear. Very Good.

\$ 350

"Christopher Weimann was an American self-taught marbler and author, and, to a lesser extent, bookbinder and antique and furniture restorer. In his lifetime he exhibited internationally. Within the practice of marbling, he had a particular interest in marbled flowers. Since the early 1970s, he produced specially-made papers for a number of limited-edition publications, and also published two letter press printed editions on marbling together with his wife Ingrid, through Dawson's Book Shop in Los Angeles. Ingrid Weimann is also a marbler and author of the tribute to her husband after his death." Harvard University Hollis online catalog, where the Weimann papers are housed, accessed February 22, 2022. Weimann was "both a pioneer of marbled designs and also scholarly researcher who researched historical pieces and technical methods, Weimann most notably investigated a number of rare marbled drawings, attributed to the 17th-century Deccan Sultanates in India. He proved that they were produced using cut paper stencils and gum resists applied to the paper before marbling, sometimes repeatedly with alternating masks, with stunning effects. Due to both the high caliber of Weimann's marbling and the significance of his research, interest in his work has continued after his untimely death at the age of 42 in 1988." See the [cweimannmarbledworks](http://cweimannmarbledworks.com) blog spot, accessed 2/22/2022. Included with the six sheets of miniature designs is the Dawson's Book Shop prospectus for Weimann and Sönmez's *Christopher Weimann: A Tribute*. The prospectus

includes the following blurb from Woodman Taylor: “Chrisopher’s contribution to marbling and its history is enormous. His legacy continues to live on not only in the works of contemporary marblers who are inspired by Chris’s marbling techniques and the writings of marbling historians who quote Chris’s research, but also in the responses of those who will view Christopher’s own marbled paintings. Expression of awe and praise for Christopher will continue to resound along marbling’s unfolding history.” The prospectus for *Christopher Weimann: A Tribute* indicates that the regular copies of this title include 8 tipped-in samples of original marbling, of which 3 are in miniature patterns. These papers offered here echo Chris Weimann’s *Marbling in Miniature*, a miniature book which was published by Dawson’s Book Shop in 1980 that Glen Dawson asked Weimann to design marbled papers in order to meet the demand for marbled papers for use in miniature book production. After creating the designs, Weimann found that the challenges of making smaller patterns actually allowed for more creativity and personal expression in a field that, up to 1980, had been dominated by traditional patterns. PROVENANCE: the six sheets of Weimann miniature marbled designs were acquired from Sidney Berger. For the second lot of 3 sheets, Christopher Weimann selected papers produced by Hahnemüle Fine Art, Inc., a German paper manufacturing company still in business in 2022. Currently, Hahnemüle resides in the town of Dassel, Lower Saxony, Germany. The origins of the company can be traced to a paper mill built in 1584, using paper milled with water filtered through the sandstone of local hills which had a softening effect leading to paper of exceptional quality. See Wikipedia. The 3 sheets of paper offered here were sold by Dawson’s Book Shop, perhaps as late as the 1980s, but up until 1994. On the verso of the sheets are pencilled Dawson’s bookshop inventory numbers and the prices they offered the sheets in the shop, as well as a previous owner’s pencilled notation that these sheets were purchased at Dawson’s in 1994. PROVENANCE: The previous owner was Margaret Class. She and her husband John were Orange County book collectors and members of several book collecting clubs including the Book Club of California. Margaret was also an aspiring book binder who bound several editions of miniature books for members of the Southern California miniature book community.

**58 Medieval Manuscript Leaf.** *Hours of the Virgin*. Northern France: Book of Hours, circa 1450. Manuscript Leaf. 4 7/8 x 3 3/4 inches. [2] pages. 7 one-line initials and 1 two-line initial, the initials in either blue or red, or gilt, the initials with red or blue tracery, line fillers in blue and gilt; text clean, unmarked. Remnants of mounting hinges, 2-inch tear in the vellum in the gutter. II921-121. Good.

\$ 200

This is a small leaf from a Book of Hours created in the mid-fifteenth century contains excerpts from the hymns “Veni creator spiritus” and “Maria mater gracie” which are found in Prime, Terce, and Sext in the Hours of the Virgin.

**59 [Merrymount Press] FIELD, Eugene (1850-1895).** *Dibdin's Ghost and Boccaccio*. (Boston, MA: The Merrymount Press), 1922. 12mo. 6 7/8 x 5 1/8 inches. Unpaginated. 14 ff. (printed on the rectos only). Text printed in red and black inks with large initials in red; text clean, unmarked. Black cloth spine, patterned paper over boards, spine titled in gilt, plastic dust-jacket; binding tight, lightly rubbed, corners showing, jacket is age-toned, soiled, with a few small chips. Pencil notations on front paste-down including “Ivy(?) S. Slocum, Pasadena.” INSCRIBED by William Keeney Bixby “Harry W. Watrans, Compliments of W. K. Bixby, Balton Landing, Sept. 1922.” BRFR822-001. Good.

\$ 150

LIMITED EDITION of 500 copies. Contains 2 poems by Eugene Field; the first a gripe against wives who don't allow their biblio-besotted husbands read in bed, and the second the boyhood joys of discovering Bocaccio. This book was printed by Daniel Berkeley Updike at the Merrymount Press for William Keeney Bixby (1857-1931), a wealthy American businessman from Saint Louis, MO, who was a collector of rare books, art, literary manuscripts, and autograph letters. Bixby kept Daniel Berkeley Updike and the Merrymount press busy during the 1910s and 1920s printing otherwise unknown writings of famous authors from his collection to distribute to Bixby's “book collecting friends.” This volume contains 2 poems by Eugene Field, the American writer best known for his children's poetry and humorous essays. At the end of each poem in this volume, the word “Chicago” and a date is noted in red ink: “Chicago, September 26, 1922,” and “Chicago, October 19, 1894,” respectively. Perhaps the date of composition on the ms. in Bixby's collection? REFERENCES: Blanck: *Bibliography of American Literature*, No. 5887; Updike and Smith, *Notes on the Merrymount Press and Its Work*, p. 211, notes that the text is “rubricated throughout” which suggests the initials were written by hand.

**60 [Miniature Book, Black Cat Press, Thomas Bewick, R. Hunter Middleton].** *Thomas Bewick: Vignettes from Birds, Quadrupeds and Fables, Memorial Edition*. Chicago, IL: The Black Cat Press, 1971. Miniature Book. 2 5/8 x 2 1/8 inches. [12] pp., 15 ff., [8] pp. Text block presented French-fold, half-title, cat vignette on title page, 4 bird ornaments as headpiece for the introduction, 15 Bewick vignettes printed from the original blocks by R. Hunter Middleton, index, marbled endpapers; text clean, unmarked, pages toned unevenly. Gilt-stamped red morocco; binding square and tight. Glen Dawson's pencil notations on a preliminary leaf: “Middleton's copy with extra Bewick prints.” KGK822-015. Fine.

\$ 200

LIMITED EDITION of 200 copies printed by Charles Young at the Norman Press, Chicago on Troya paper, Bewick blocks hand printed by R. Hunter Middleton at his Cherryburn Press, hand-bound at Monastery Hill. The index identifies each block and

the volume and page number the image appeared in the 5-volume memorial edition of Bewick's works. Thomas Bewick (1753-1828) "was an English wood engraver and natural history author. Early in his career he took on all kinds of work such as engraving cutlery, making the wood blocks for advertisements, and illustrating children's books. He gradually turned to illustrating, writing and publishing his own books, gaining an adult audience for the fine illustrations in *A History of Quadrupeds*." Wikipedia. "Robert Hunter Middleton (1898-1985) was an American book designer, painter, and type designer. He joined the design department of the Ludlow Typograph Company in 1923 and served as director of the department of typeface design from 1933-71. In 1994 he began operating a private press, The Cherryburn Press." Wikipedia. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 347. 31 copies Worldcat, but scarce in the online marketplaces.

**61 [Miniature Book, D'Ambrosio] PROKOSCH, Frederic (1906-1989).** *America, My Wilderness*. Fullerton, CA: Joe D'Ambrosio, 2002. Miniature Book. 2 3/4 x 2 1/8 inches. Unpaginated. The poetic text printed on what in a traditional codex structure would be the endpapers, inserted in the endpapers is a tissue-paper origami-style pop-up structure with an abstract design in 2 different color papers; my first impression was that the pop-up evoked a praying mantis; on the colophon D'Ambrosio remarks that Prokosch was an amateur lepidopterist, implying that the pop-up design is of a butterfly; text clean, unmarked. Housed within a codex-style case with patterned cloth spine, printed patterned paper over boards, the colophon in printed on the rear board, printed paper spine label, comes in a green colored-paper slip case; binding square and tight. SIGNED by Joe D'Ambrosio on the colophon. JR722-001. Fine.

\$ 300

LIMITED EDITION of 50 copies, SIGNED by Joe D'Ambrosio on the colophon. Frederic Prokosch was an American writer, known for his novels, poetry, memoirs, and criticism, and was also a distinguished translator. *America, My Wilderness* first appeared in 1972, published by Farrar Straus Giroux. In this work the hero, Pancho Krauss, has a magical vision of America, his experience both realistic and surreal. In this excerpt, Krauss poetically experiences the landscape of America in his mind's eye. REFERENCE: not in D'Ambrosio, *A Memoir of Book Design*, which ends 2 years prior to the creation of this artist's book.

**62 [Miniature Book, Dawson's Book Shop] CHARLOT, Jean (1898-1979).** *Picture Book. Images and Verses by Jean Charlot*. Los Angeles, CA: Dawson's Book Shop, 1974. Miniature Book. 2 1/8 x 1 5/8 inches. Unpaginated. [140] pp. The text includes a facsimile of the original title page, a page of letterpress text with the number of the picture, the title of the picture, on the verso are Charlot's verses, and the next leaf contains a miniature color reproduction of Charlot's lithograph on a glossy paper the verso of which is blank, this pattern continues for all 32 illustrations, then a facsimile of the original colophon with the contributors signatures in facsimile, and then the Dawson's colophon; text clean, unmarked. Printed paper over boards, dust-jacket, slip case covered in paper with the same images as on the jacket; binding square and tight. From Glen Dawson's personal collection with his notes in pencil at the rear. KGK822-008. Fine.

\$ 125

LIMITED EDITION of 300 copies, this copy with a pencil note by Glen Dawson after the colophon which reads: "First printing, bound from rejected sheets. G. D." Introduction by Lynton R. Kistler reads: "Picture Book, a set of 32 color lithographs printed in 1932 in Los Angeles, at the plant of Will A. Kistler, remains a turning point in the history of modern color lithography. As published, the plates were drawn by Jean Charlot and the captions written by the famed French poet, Paul Claudel. While at work on the book, the artist had also started to write unassuming commentaries for his own pictures. I have always felt that these light verses should be brought to light. Hence this miniature reproduction of the plates of the original Picture Book, a collector's item, together with Charlot's own comments, up to now unpublished." REFERENCE: Bradbury, *20th-Cent US Miniature Books*, No. 670.

**63 [Miniature Book, Flying Coffin Press] FLEMING, Richard Jarvis "Dick"** (1924-1997). *The Marriage of Murphy & Sam*. (Caulfield, MO: The Flying Coffin Press, 1981). Oblong Miniature Book. 2 3/16 x 2 13/16 inches. [ii], IX, [4] ff. Several typographic ornaments deployed throughout the text; text clean, unmarked. Red leather spine, black cloth over boards, front cover titled; binding square and tight. Glen Dawson's copy without distinguishing marks. KGK822-011. Fine.

\$ 25

LIMITED EDITION of 40 copies, this is number 30, printed in a variety of type faces. Bradbury remarks: "Fleming wrote this book to honor his daughter's marriage and most copies were given away to relatives and friends." Todd Sommerfeld notes that this is a rather scarce title on the market. On one of the leaves at the rear, Fleming writes, "This is the first miniature book to be issued by The Flying Coffin Press and it is dedicated to those two fine gentlemen, James Lamar Weygand and & J. Hill Hamon, who both encouraged me to attempt the miniature format." REFERENCE: Bradbury, *20th Cent. US Miniature Books*, this is the only book listed by Bradbury under The Flying Coffin Press.

**64 [Miniature Book, Kitemaug Press] Anonymous.** *Faithful Fido*. Spartanburg, SC: Kitemaug Press, 1985. Oblong Miniature Book. 1 5/8 x 2 1/16 inches. Unpaginated. [24] pp. Half-title, illustrated titled page, tail-piece; text clean, unmarked. Blue cloth titled and illustrated in black, printed paper dust-jacket, folded paper slip case; binding square and tight, Dawson's Book Shop price and pencil notations on the paper slip case. Glen Dawson's copy without distinguishing marks. Compliments of Frank J. Anderson card laid in. KGK822-006. Fine.

\$ 35

LIMITED EDITION of 100 copies, this is number 32. "A Note on the Source" at the rear states that "This story about Frank and his faithful dog Fido was copied from a tract published about 1850 by the American Sunday School Union. It was anonymous." Frank J. Anderson (1919-2013) was born in Chicago Illinois and was a

veteran of World War II and the Korean War, serving on US Navy submarines. He earned a Library Science degree at Syracuse University and was head librarian at Kansas Wesleyan University and Wofford College (1966-1984, retirement). “Frank was an amateur printer, a charter member of the Miniature Book Society, a collector of miniature books, pop-up books, submarine books, domestic and foreign ABC books and was the proprietor of the Kitemaug Press.” Online obituary at jmdunbar dot com. REFERENCE: Bradbury, *20th Cent. US Miniature Books*, No. 50.

**65 [Miniature Book, Lorson’s Books and Prints, Vance Gerry] BUTLER, William Howard Allen (1825-1902).** *Nothing to Wear: An Episode of City Life*. Fullerton, CA: Lorson’s Books and Prints, 1982. Miniature Book. 2 13/16 x 2 1/4 inches. [viii], (34) pp. Title page within a mirror shaped border printed in maroon ink, 2 Vance Gerry illustrations; text clean, un-marked. Black cloth spine, printed paper over boards, spine titled in mauve ink; binding square and tight, spine faded, minor shelf wear. SIGNED by Vance Gerry on the colophon. LPB1019-002. Very Good.

\$ 100

LIMITED EDITION of 250 copies designed and illustrated by Vance Gerry and printed by Patrick Reagh, bound by Bela Blau; SIGNED by Vance Gerry on the colophon. “This was a poem about this poor girl who didn’t have enough to wear. And, of course, she had closets full of clothes, but not just the right thing that she wanted.” *Vance Gerry and the Weather Bird Press*, p. 17, where Vance talks about his relationship with Jim Lorson. This humorous poem first appeared in *Harper’s Weekly*, February 7, 1857. The author was a lawyer by trade, but diverted himself by writing. REFERENCES: Bradbury, *20th-Century US Miniature Books*, No. 555; Butcher, “Checklist” In: *Vance Gerry and the Weather Bird Press*, No. 69.

**66 [Miniature Book, Lorson’s Books and Prints] SANDBURG, Carl (1878-1967).** *Chicago*. Fullerton: Lorson’s Books & Prints, 1993. Miniature Book. 2 13/16 x 2 inches. Unpaginated. [12] pp. Vance Gerry frontispiece illustration; text clean, unmarked. Brown decorative wrappers, printed paper top cover label, stitched; binding square and tight, light foxing to front label. SA1019-051. Very Good.

\$ 25

LIMITED EDITION of 200 copies, designed by Vance Gerry and printed by Patrick Reagh. One of Carl Sandburg’s most anthologized poems, Chicago celebrates the “hog butcher for the world,” and the often coarse but always vibrant city. REFERENCE: Bradbury, *20th-Century U.S. Miniature Books*, No. 2621.

**67 [Miniature Book, Square-Rigger Press] KOSCHEMBAHR, Daniel von (b. 1952).** *An Italic Alphabet*. (Lexington, KY): Square-Rigger Press, [1983]. Miniature Book. 2 7/16 x 2 1/4 inches. Unpaginated. [66] pp. Title page printed with a red fleuron, Foreword, 26 letters drawn by the author in lower-case Roman italic on the rectos only; text clean, unmarked. Black cloth spine, printed paper over boards, the spine is open, and stitched with thread Japanese-

style, a small wrap-around band holds all together with the author's lower-case "q" debossed on the front and rear; binding square and tight. From Glen Dawson's personal collection without distinguishing marks. KGK822-003. Fine.

\$ 75

LIMITED EDITION of 200 copies, this is number 17. The foreword to the alphabet created by Koschembahr gives a short biographical sketch on how he learned calligraphy and how he became an instructor in succession to his mentor, Calvert Guthrie, at Transylvania University. Bradbury remarks that "Daniel von Koschembahr's Square-Rigger Press was located in Lexington, Kentucky. He printed on an 8 x 12 George P. Gordon letterpress. While in college, Koschembahr learned printing under the tutelage of J. Hill Hamon (Whippoorwill Press)." p. 284. Koschembahr's *An Italic Alphabet* is an elegant production. Koschembahr produced 2 miniatures (in addition to this alphabet book, Koschembahr published *Moving with the Wind* (1981)); this alphabet book occurs less frequently in the market. REFERENCE. Bradbury, *20th Cent. US Miniature Books*, No. 1712.

**68 [Miniature Book, Peter and Donna Thomas] HUNTER, Dard, Jr.** (d.1989). *Dard Hunter: A Short Biography by Dard Hunter, Jr.* Santa Cruz, CA: Peter & Donna Thomas, 1989. Miniature Book. 2 15/16 x 2 1/4 inches. Unpaginated. [8] pp. The text is printed on an accordion-fold length of Peter Thomas' green hand-made paper and case bound, sample of paper hand-made at Dard Hunter's paper mill at Lime Rock, Connecticut mounted on page [2]; text clean, unmarked. Gilt-stamped green skiver leather; binding square and tight. Glen Dawson's copy without distinguishing marks. KGK822-016. Fine.

\$ 100

LIMITED EDITION of 200 copies, this is copy number 104, printed letterpress on Peter's handmade paper and bound by the printers. This title was issued with both leather and paper over boards; this copy is bound in green leather. "The text is a minute biography of Dard Sr. written by Dard, Jr. This book was made to accompany a series of lectures Peter was to give about Dard Hunter and his work." Thomas, *Bibliography*, p. 58. William Joseph "Dard" Hunter (1883-1966) was an American authority on printing, paper, and paper making, especially by hand, using sixteenth century books and techniques. His books include *Old Papermaking and Papermaking by Hand in America* (1950)." Wikipedia. Hunter also created and encouraged many other types of handmade arts and crafts, experimenting with pottery, jewelry, stained glass windows, and furniture. His son, Dard Hunter, Jr. wrote the text in this miniature book; Dard Hunter III continues the family legacy and operates Dard Hunter Studios in Chillicothe, OH. REFERENCES: Bradbury, *20th-Cent. US Miniature Books*, No. 1487; Peter and Donna Thomas, *Peter and Donna Thomas Bibliography*, No. A54.

**69 [Miniature Book, Peter and Donna Thomas] THOMAS, Peter and Donna.**

*Good Books: A Bibliography of the Books Made by Peter and Donna Thomas: 1978-1991.* Santa Cruz, CA: P & D Thomas, 1992. Miniature Book. 2 11/16 x 2 inches. xvi, 97, [3] pp. Half-title, title page printed in red and black inks with a jester vignette, text headings in red, 18 full-page illustrations; text clean, unmarked. Quarter brown leather, marbled paper over boards, 2 raised bands, spine titled in gilt; binding square and tight. Housed in a case (6 x 3 5/8 inches) bound to match the book, the book rests in an inset in a foam block covered in grey paper, the foam block is attached inside the rear cover, the inside of the front cover has a pocket that contains 13 samples of original pages from Peter and Donna's books. Some pencil notations on the sample pocket. JR722-002. Fine.

\$ 350

LIMITED EDITION of 200 copies, this is number 7, one of twenty-five special copies specially bound to include original sample pages. Printed letterpress on Peter's handmade paper, illustrations printed from metal engravings. The text is divided into 3 sections; 1) miniature books, numbered A 1-37; 2) 6 books made before any miniature books were created, numbered B 1-6; and 3) the 9 larger books made after the production of their first miniature, C 1-9. "Inspired by bibliographies of West Coast printers like Adrian Wilson and the Grabhorn, we decided to make one ourselves. We started the project in 1990, ten years after we made our first miniature book. I had recently met Terry Belanger of the Rare Book School, and he provided guidance regarding what information to include and how to format the bibliography. It was made with our miniature-book collectors in mind, so we wanted it to be miniature-book centric." Peter and Donna Thomas, *Bibliography*, p. 76. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 2904; Peter and Donna Thomas, *Peter and Donna Thomas Bibliography, 1974-2020*, No. A73. 31 copies Worldcat, but scarce in the online marketplaces.

**70 [Miniature Book, Walcott and Soliday] WALCOTT, Paul (b. 1899)**

**WALCOTT, Betty, and SOLIDAY, Marion.** *Chats about Miniature Books.* (Boston): Privately Printed (by Thomas Todd Company, 1932). Miniature Book. 1 9/16 x 1 1/4 inches. [viii], (32) pp. Black-and-white half-tone frontispiece, text printed in red and black inks; text clean, unmarked. Blue debossed cloth, gilt-titling and decorations; binding square, inner hinge cracked (as is a copy offered by Oak Knoll), rubbed, most of the gilt is rubbed off the covers, LACKS the slip case. Glen Dawson's copy with Dawson's Book Shop inventory number and price [\$300] penciled in the preliminaries. KGK822-014. Good.

\$ 275

LIMITED EDITION of 250 copies. This volume contains a conversation between the Walcotts and Marion Soliday about the Walcott's miniature book collection. The subject matter was also covered in an article by the Walcott's in *The LXIVmos* newsletter. Over the years, the Walcotts were based in Boston and New York. "Paul and Betty Walcott of Boston, Massachusetts were among the leading miniature book collectors during the first half of the 20th century. Their book was apparently the first

miniature book about miniature books published in the U.S.” Somewhat scarce; Oak Knoll and Bromer has this title starting at \$450 US. Bradbury, p. 313. REFERENCES: Bradbury, *20th-Cent. US Miniature Books*, 3018; Welch, *The History of Miniature Books*, p. 108; Welch, *A Bibliography of Miniature Books*, No. 7022. 9 copies Worldcat.

**71 MORI, Gustav** (1872-1950). *Die Schriftgiesser Bartholomäus Voskens in Hamburg und Reinhard Voskens in Frankfurt a. M.* Frankfurt am Main: Gustav Mori, no date [but 1923]. 4to. 11 3/8 x 9 inches. Unpaginated. [ii], 6 pp. 2 plates (loose from the stubs originally mounted upon); text clean, unmarked, paper lightly toned. Cloth spine, cloth tips, patterned paper over boards, printed paper label on front cover; binding square, rubbed. Two bookplates on the front paste-down: “Graphische Fachbücherei Heinrich Jost, Frankfurt A. M.” and “Bibliothek der Bauerschen Giesserei, Frankfurt A M.” SCARCE. CH818-922c. Good.

\$ 85

LIMITED EDITION of 150 copies, this is number 6, printed in Alte Schwabacher Wertschrift type. “Voskens is a celebrated name in the history of Dutch type founding. The first members of the family of Whom we have knowledge were two brothers, Bartholomeus and Reinhard Voskens, natives of Rotterdam, who on May 21, 1641, formed a partnership “to produce punches, matrices and the equipment essential to a typefoundry, which they proposed to establish.”. McMurtrie, *The Inland Printer*, October 1924, p. 59. This volume is dedicated to the participants at the 28th Annual General Meeting of the Association of German Type Foundries and in particular Benjamin Krebs. Gustav Mori was born at Frankfurt am Main; he was a German type designer who was the head of head of the department at the type foundry Stempel from 1908 until his retirement. As a collector, he owned more than 200 original typeface samples from various German type foundries from the 15th to the 20th century. Mori’s collection of title pages, printer’s devices, initials and specialist literature was donated to a museum he founded in 1940, but most of it was destroyed during World War II. The remainder was given to the Gutenberg Museum in Mainz. Mori was awarded the Goethe Plaque by the City of Frankfurt in 1947. Worldcat shows 13 library holdings.

**72 MORI, Gustav** (1872-1950). *Das Schriftgiessergewerbe in Süddeutschland und den Angrenzenden Ländern. Ein Abschnitt aus der Geschichte des Deutschen Schriftgiesser-Gewerbes.* Stuttgart: Gedruckt auf Veranlassung der Schriftgiesserei Bauer & Co., 1924. 4to. 11 3/4 x 11 5/8 inches. xx, 76, [4] pp. Half-title, printed throughout in red and black inks, tables, bibliography, list of plates, 19 plates mounted on stubs (all the plates are present, but are previous owner removed plates II, VII, XIII, XIV and XV from their stubs; text clean, unmarked, paper lightly toned. Paper over boards, Bauer printer’s device on front cover in gilt; binding square, rubbed, corners showing, paper soiled and chipped along the spine, inner hinges cracked. CH818-922b. Good.

\$ 40

LIMITED EDITION of 750 copies, this is number 268, printed in Walbaum-Antiqua from the Bauer type foundry at Stuttgart. This volume contains a story of the type foundry trade in southern Germany and the neighboring countries from the sixteenth to the twentieth century. Gustav Mori was born at Frankfurt am Main; he was a German type designer who was the head of head of the department at the type foundry Stempel from 1908 until his retirement. As a collector, he owned more than 200 original typeface samples from various German type foundries from the 15th to the 20th century. Mori's collection of title pages, printer's devices, initials and specialist literature was donated to a museum he founded in 1940, but most of it was destroyed during World War II. The remainder was given to the Gutenberg Museum in Mainz. Mori was awarded the Goethe Plaque by the City of Frankfurt in 1947. Worldcat shows this title well-represented in libraries.

**73 MORI, Gustav** (1872-1950). *Das Schriftgiessergewerbe in Frankfurt am Main und Offenbach*. Frankfurt am Main: Gedruckt mit Unterstützung der Schriftgiesserei D. Stempel AG, 1926. Portfolio. 16 3/4 x 11 5/8 inches. Sheets measure 16 3/8 x 11 3/16 inches. [x] pp. plus 29 plates. Title page with an eagle vignette on a red shield-shaped ground, list of tables, colophon, 39 plates, the plates are either single sided, folded, with 1 double-folded (3 panels) and show various type specimens produced by a variety of type-foundries; text clean, unmarked, paper toned, some minor wear to the edges of the sheets. Housed in a folding portfolio with red cloth spine, gray paper over boards, printed paper top cover label, silk ties at the fore-edge; binding square and tight, the portfolio may be a modern replacement for the original portfolio salvaging the front cover only. SCARCE. CH818-922a. Very Good.

\$ 250

FIRST EDITION, no limitation stated; printed at D. Stempel AG type foundry using Ratio-Latin and Ratio-Italic faces designed by F. W. Kleukens for D. Stempel AG. Collotype plates made by Kunstranstalt Werner & Winter. This portfolio contains a series of specimen sheets showing the history of type design at Frankfurt am Main and Offenbach from the sixteenth- to the twentieth-centuries. Gustav Mori was born at Frankfurt am Main; he was a German type designer who was the head of head of the department at the type foundry Stempel from 1908 until his retirement. As a collector, he owned more than 200 original typeface samples from various German type foundries from the 15th to the 20th century. Mori's collection of title pages, printer's devices, initials and specialist literature was donated to a museum he founded in 1940, but most of it was destroyed during World War II. The remainder was given to the Gutenberg Museum in Mainz. Mori was awarded the Goethe Plaque by the City of Frankfurt in 1947. 9 copies Worldcat.

**74 MORI, Gustav** (1872-1950). *Frankfurter Schriftproben aus dem 16. bis 18. Jahrhundert. Eine Entwicklung in ausgewählten Beispielen. Gesammelt von Gustav Mori mit einer Einleitung von Dr. Robert Diehl*. Frankfurt am Main: Schriftgiesserei D. Stempel AG, 1955. Portfolio.

16 11/16 x 11 1/2 inches. Sheets measure 16 3/8 x 11 1/4 inches. Unpaginated. [12] pp. plus 33 plates. Text page printed in red and black, tailpiece, list of plates, 33 plates, the plates are either single sided, folded, with 1 double-folded (3 panels) and show various type specimens produced by a variety of type-foundries; text clean, unmarked, title page foxed, paper toned, some minor wear to the edges of the sheets. Housed in a folding portfolio with oatmeal cloth spine, gray paper over boards, spine titled in gilt; binding square and tight, the portfolio shows shelf wear, some of the folding panels inside have tears. SCARCE. CH818-922d. Very Good.

\$ 125

FIRST EDITION, no limitation stated. This volume shows the development of the type foundry industry in Frankfurt am Main from the sixteenth to the seventeenth century showing facsimiles of specimen sheets of the various foundries. Some of the original specimens are in the collections at the City and University Library of Frankfurt am Main, while a note at the end of the text lists various other sources from which the material was sourced. This is a posthumous publication of the work of Gustav Mori. Gustav Mori was born at Frankfurt am Main; he was a German type designer who was the head of the department at the type foundry Stempel from 1908 until his retirement. As a collector, he owned more than 200 original typeface samples from various German type foundries from the 15th to the 20th century. Mori's collection of title pages, printer's devices, initials and specialist literature was donated to a museum he founded in 1940, but most of it was destroyed during World War II. The remainder was given to the Gutenberg Museum in Mainz. Mori was awarded the Goethe Plaque by the City of Frankfurt in 1947. 40 copies Worldcat.

**75 MOSES, Robert** (1888-1981). *Typed Letter, Signed*. New York: Triborough Bridge and Tunnel Authority letterhead, 1963. 11 x 8 1/2 inches. 1 page, verso blank. Typed, most likely by a secretary or secretarial pool, SIGNED by Moses. BO118-229a. Fine.

\$ 100

Robert Moses was an American urban planner and public official who worked in the New York metropolitan area during the early to mid 20th century. Despite never being elected to any office, Moses was regarded as one of the most powerful individuals in New York City and State government. The grand scale of his infrastructural projects and his philosophy of urban development influenced a generation of engineers, architects, and urban planners nationwide. Moses held various positions throughout his more than forty-year long career. He at times held up to 12 titles simultaneously, including New York City Parks Commissioner and Chairman of the Long Island State Park Commission. In 1963, when this letter was written, he was one of three commissioners of the Triborough Bridge and Tunnel Authority. The TBTA currently operates seven toll bridges and two tunnels in New York City. In terms of traffic volume, it is the largest bridge and tunnel toll agency in the United States, serving more than a million people each day and generating more than \$1.9 billion in toll revenue annually as of 2017. In the letter offered here, Moses writes to James W.

Danahy (d. 1979) that “The City Planning Commission has set April 17, 1963 as the date for a public hearing on the removal of the Lower Manhattan Expressway from the City Map. I am calling this to your attention so that you will have adequate time to prepare an expression of your position on this subject for the public hearing.” Danahy was the Executive Vice President of the West Side Association of Commerce for 40 years and was thus able to speak for many of the merchants in Manhattan, and himself was given credence with both local newspapers and government planning commissions. See: Wikipedia articles on Robert Moses and MTA Bridges and Tunnels.

**76 [Ninja Press] CAMPBELL, Carolee** (b. 1936), et al. *Dispatches from the Lizard Brain. A Descriptive Bibliography of Ninja Press*. New York City: Gaspara Stampa, Inc., Russell Maret, 2022. Folio. 15 x 9 3/16 inches. (134) pp. Half-title, color photographic frontispiece of Ms. Campbell, title page printed in 3 colors of ink, the sections of the text are divided by printed text on colored papers, the entire text is illustrated with a variety of samples of work of the press, mounted, tipped-in, bound-in, mounted on stubs, printed in the margins, and so forth, color photographs, list of exhibition catalogs, Ninja Press type collection, index; text clean, unmarked. Blue-green leather spine, boards covered with patterned paper adapted from an ornament designed and punch-cut by Carolee Campbell, spine titled in gilt, the volume is protected by a five-sided chemise covered in cloth and held closed with a magnet, paper lining, paper spine label printed with the title; binding square and tight. SG822-001. Fine.

\$ 3,750

FIRST EDITION of 102 copies, 25 reserved *hors commerce*, and 77 copies to the public, this is copy number 46. Bibliographic descriptions by Nina Schneider; Commentary by Carolee Campbell; Foreword by Harry Reese; Afterword by Russell Maret; Photographer, Annie Schlechter. This volume documents the output more than 38 years of Carolee Campbell’s life as a fine press printer. It is sort of an autobiographical bibliography of the printer and the physical work that will survive her. The last book in the bibliography appears as a tipped-in pre-publication prospectus, as Carolee is not finished yet. In the Foreword to this volume, Harry Reese asks us to “Imagine this movie: A Self-possessed teenager in Los Angeles, brought up by a grandmother because of her mother’s infirmities and her father’s alcoholism, flees to New York City after high school to pursue a dream. Working first as a hatcheck girl in a famous nightclub, and then waiting tables in Mafia restaurants, she reinvents her life from the inside-out in classes taught by elite drama teachers and is offered a bit part on daytime television. Avoiding temptation and putting everything at risk again, she evolves into a television star and eventually a soap opera queen. Meanwhile, she exhibits photographs in New York galleries, practices Japanese martial arts, and competes with her team in Japan. She wins an Emmy for a dramatic role, but abruptly quits acting, returns to California, and takes up whitewater rafting in the Southwest. Nearly fifty, she turns her back on every success she ever knew to start all over again as an entry-level art student in a program she has to explain. Twenty years

later, she gains recognition as one of the most accomplished, distinctive, and influential printer-publishers of her generation.”

**77 NORTON, Charles Eliot** (1827-1908). *Considerations of Some Recent Social Theories*. Boston, MA: Little, Brown, and Co., 1853. 8vo. 7 1/4 x 4 3/4 inches. [viii], 158 pp. Text clean, unmarked. Brown cloth, printed paper spine label; binding square and tight, shelf wear, corners showing, spine ends chipped. Ownership rubber stamp of Eugene Bechtold, Los Angeles, CA on the tail of the rear pastedown. Autograph note, signed from Norton to “My Dear Mr. Dwight.” DB722-006. Good.

\$ 300

FIRST EDITION. This is Charles Eliot Norton’s first book, published anonymously. Norton’s note to Mr. Dwight reads “Cambridge, March 18, 1860. Norton graduated from Harvard in 1846, and started in business with an East Indian trading firm in Boston, traveling to India in 1849, when he was twenty-two years old. The return trip took the young Mr. Norton through Italy, Paris, and London before returning to Boston. While in London, Norton closely followed “English discussions of the social question, collecting official reports on schooling and attending a Commons debate on the subject.” Turner, *The Liberal Education of Charles Eliot Norton*, p. 49. Norton chose as his antagonists for this work Giuseppe Mazzini (1805-1872), Louis Jean Joseph Charles Blanc (1811-1882), and Louis Kossuth (1802-1894) as representative of the dangerous theories of social amelioration being debated after the Revolutions of 1848. In the end, Norton found no relief in these activists between tyranny and “red republicanism.” Rather, Norton’s hope lie in “The trust committed to the hands of the intelligent and the prosperous classes here is the future of their country.” p. 158. With this exceptional diversion into political philosophy, Norton’s life after his return to Boston in 1851 was dedicated to literature and art. From 1855 to 1874, Norton travelled widely in Europe and England. Rudyard Kipling visited Norton in Boston and noted that Charles Eliot Norton’s daughters were “Brahmins of the Boston Brahmins, living delightfully, but Norton himself, full of forebodings as to the future of his land’s future, felt the established earth sliding under him, as horses feel coming earth-tremors.” See Wikipedia. The autograph now attached to the front free endpaper of this copy reads: “My Dear Mr. Dwight. Thanks for your note. Such a notice as you propose to write is just what I want and it will be in season if it reaches me by Tuesday or Wednesday next. Sincerely Yours, Charles E. Norton.” PROVENANCE: Eugene Bechtold may have been affiliated with the Communist Party of the United States involved with worker’s education. However, James Farr in his article “Educating Communists: Eugene Bechtold and the Chicago Workers School notes “No mention of Bechtold is to be found in any of the major scholarly works on American Communist politics (nor was he familiar to the many historians of communism or of Chicago politics with whom I have been in contact.)” In: *American Communist History* (found on researcher-app dot com. Makes sense that a Marxist would want to get a

handle on the patriarchal attitudes of Boston's Brahmin class. Worldcat: Many, many copies of many varieties.

**78 [Petrarch Press] FRANKLIN, Benjamin** (1706-1790). *On Wine: A Letter Written to the Abbé Morellet*. [New York, NY]: The Petrarch Press, 1994. 12mo. 7 3/4 x 5 1/4 inches. Unpaginated. [14] pp. Title page with silhouette of Franklin in red and printed within rules, calligraphic text in brown ink, 5 illustrations in the text; text clean, unmarked. French-fold printed wrappers, stitched, with a translucent dust-jacket; binding square and tight. Slip of paper with printed illustration of wine glasses and vines with ink notation "thank you" laid in. SIGNED by the artist, Laura Davis. GIL921-013. Fine.

\$ 150

FIRST EDITION, this is Number 23 of 60 special copies printed on handmade Alcantara paper and SIGNED AND NUMBERED by the artist, Laura Davis on the colophon. *On Wine* was written as an undated letter by Benjamin Franklin during his stay in France in the late 1780s. This book was designed and printed by hand at the Petrarch Press in October 1994. The calligraphic text was drawn by Laura Davis who also re-drew illustrations originally designed by Franklin's grandson, Benjamin Franklin Bache (1769-1798). 14 copies Worldcat.

**79 [Plantin Press] SAN GEMINIANO, Folgore da** (circa 1270-circa 1332). *Of the Months: XII Sonnets, Addressed to a Fellowship of Sienese Nobles by Folgore da San Geminiano. Translated by Dante Gabriel Rossetti*. Los Angeles, CA: The Plantin Press, 1967. Pamphlet. 7 15/16 x 5 7/8 inches. Unpaginated. [16] pp. Title page vignette; text clean, unmarked. Tan wrappers printed in black with red typographic rule, stitched; binding square and tight, covers with toning at the extremities, shelf wear. Former owner's inventory number lightly penciled in the upper left corner of the colophon page. ST1021-001. Very Good.

\$ 65

LIMITED EDITION of 250 copies printed at the Plantin Press for friends of Saul and Lillian Marks with greetings & good wishes for the New Year, December 1967. Folgore da San Geminiano is the pseudonym for an Italian poet, of whom there is little recorded. Most of his poetry related to hunting scenes, and jousts of the Tuscan nobility; 32 sonnets are attributed to him, the most famous are the sonnets dedicated to the days of the week and the months. REFERENCE: Harmsen and Tabor, *The Plantin Press of Saul & Lillian Marks: A Bibliography*, No. 273. Worldcat lists 15 copies for 3 editions, but Worldcat jumbles together a calendar edition the Plantin Press did in 1946/7.

**80 [Plantin Press]** *The Plantin Press Los Angeles: Check List of an Exhibition, Books, Catalogues, &c printed by Saul and Lillian Marks*. New York: The Grolier Club, 1971. 8vo. 7 1/4 x 4 3/4 inches. [14] pp. Printer's device on the title page, introduction by Jake Zeitlin, list of 53 Plantin Press books; text clean, unmarked. Self-wraps, sewn, cover titled in red, front cover rough

cut, in protective mylar; lightly toned at gutter. Muir Dawson's copy without distinguishing marks. SFK519-017. Fine.

\$ 20

LIMITED EDITION of copies bound for the Grolier Club exhibition for the Plantin Press, which was designed by Charles Antin and Herman Cohen. "We are grateful to Miss Bonnie Newman for selecting the items and contributing to the bibliographical notes of the check list...we also wish to thank Dr. K. Garth Huston, Josephine and Jake Zeitlin, Glen and Muir Dawson for the loan of some items" (Acknowledgements). Nos. 9, 15, 25, and 30 on the list were bound by French bookbinder Max Adjarian, who bound fine press books at Cornell before his tenure at UCLA.

**81 [Plantin Press] MARKS, Saul** (1905-1974). *Christopher Plantin & The Officina Plantiniana. A Sketch by Saul Marks, and a Translation by Peter van der Pas of the Flemish Text Describing the Office Rules at the Golden Compasses, Antwerp, c. 1563*. Los Angeles, CA: The Plantin Press, 1972. 12mo. 7 3/4 x 5 1/4 inches. [x], 44, [4] pp. Title page decorated with a large compass vignette and a small fleuron in brown, portrait of Christopher Plantin with compass and "Labor et Constantia" motto, headpiece and 2 decorative initials printed in blue, section divider for the Office Rules with another compass and "Labor et Constantia" motto in brown, printer's device on the colophon; text clean, some light finger soil on blank preliminary leaf. Printed paper over boards with decorations on front cover and spine title in brown, dust-jacket in archival mylar printed in red; binding square and tight. Original prospectus included. SCARCE. BREM218-001. Fine.

\$ 375

LIMITED EDITION of 140 copies printed by Saul and Lillian Marks on Rives paper. The text consists of a talk given by Saul Marks to the Zamorano Club in the 1960s, a tribute to the great printer, whose name Marks "impetuously" appropriated in naming his own press. The "translation of the 'Rule' was first printed by Muir Dawson and Saul Marks at the Plantin Press as a contribution to a keepsake honoring Alfred A. Knopf upon reaching his fiftieth year of publishing in 1965." Laid-in is a prospectus for this title. REFERENCE: Harmsen & Tabor, *The Plantin Press of Saul and Lillian Marks*, No. 355.

**82 POWELL, Lawrence Clark** (1906-2001). *Z to A: Travel Notes from Illyria to Cambria [1966]*. Tucson, AZ: Privately Printed, 1990. Tall 8vo. 9 1/4 x 6 5/16 inches. [viii], (14) pp. Half-title, 3 headpieces by Vance Gerry; text clean, un-marked. Plain paper wrappers with a printed paper dust-jacket of red paper; binding square and tight. MM821-001. SCARCE. Fine.

\$ 20

FIRST EDITION. Designed by Vance Gerry, printed by Patrick Reagh, and bound by Bela Blau. This short volume contains notes of travels to Croatia and Wales in 1966 after Lawrence Powell retired from the UCLA libraries. With 3 small vignettes by Vance Gerry. 21 copies Worldcat.

**83 POWERS, Stephen** (1840-1904). *Tribes of California*. Washington, DC: Government Printing Office, 1877. At Head of Title: Department of the Interior, U. S. Geographical and Geological Survey of the Rocky Mountain Region, J. W. Powell in Charge. Series: *Contributions to North American Ethnology*, Vol. III. 4to. 11 3/4 x 9 1/2 inches. [iv], (4), 635 pp. Frontispiece, seal of the Department of Interior on the *Contributions to North American Ethnology* and the *U. S. Geographical and Geological Survey of the Rocky Mountain Region* title pages, 3 plates of songs with musical notations, 14 tables of linguistic tables comparing numbers in various dialects, Captain Tom's Tax List, 44 figures (plates) most by Henry Hobart Nichols, Sr. (1816-1886), Appendix includes tables of comparative vocabularies, index, color folding map pocket inside the rear cover; text clean, unmarked. Blind-ruled maroon cloth, spine titled in gilt; binding square and tight, rubbed, lower corners bumped, spine re-backed in matching maroon cloth, original spine laid down. EE516-350. Very Good.

\$ 100

FIRST EDITION, thus. Stephen Powers was an American journalist, ethnographer, and historian of Native American tribes in California. He traveled extensively to study and learn about their cultures, and wrote notable accounts of them. His articles were first published over a series of years in the *Overland Monthly* journal, but collected in *The Tribes of California* (1877) published by the US Geological Survey." Wikipedia. This work "will always remain the best introduction to the subject." Alfred L. Kroeber, *Handbook of the Indians of California*. Power's ethnographic studies were based on thousands of miles of travel on "foot and horseback through the Northern Central Coast, and great Central Valley regions of California. Powers became very familiar with the various distinctive Native Californian Indian population groups and tribes. He studied their lives and crafts including: spiritual and religious beliefs and ceremonies; indigenous languages, narrates and mythology; art forms of basketry, rock art, carvings, pottery and weaving; dwellings and belongings. He also studied their ways of interacting with plants and animals for food, clothing, medicines, and tools. Powers observed and documented their adaptations to circumstances from a hundred years of homeland invasions by Spanish, Mexican, and European-American immigrants settling on their land, and the resulting consequences." Wikipedia. Powers' book is still basic and is referred to by everyone who deals with native cultures. The 1877 edition was not large.

**84 POWERS, Stephen** (1840-1904). *Tribes of California*. Washington, DC: Government Printing Office, 1877. At Head of Title: Department of the Interior, U. S. Geographical and Geological Survey of the Rocky Mountain Region, J. W. Powell in Charge. Series: *Contributions to North American Ethnology*, Vol. III. 4to. 11 3/4 x 9 1/2 inches. [iv], (4), 635 pp. Frontispiece, seal of the Department of Interior on the *Contributions to North American Ethnology* and the *U. S. Geographical and Geological Survey of the Rocky Mountain Region* title pages, 3 plates of songs with musical notations, 14 tables of linguistic tables comparing numbers in various dialects, Captain Tom's Tax List, 44 figures (plates) most by Henry Hobart Nichols, Sr.

(1816-1886), Appendix includes tables of comparative vocabularies, index, color folding map pocket inside the rear cover; text clean, unmarked, map with light toning and small tears at folds. Blind-ruled maroon cloth, spine titled in gilt; binding square and tight, rubbed, lower corners bumped, spine lightly faded. EE516-349. Very Good.

\$ 125

FIRST EDITION, thus. Stephen Powers was an American journalist, ethnographer, and historian of Native American tribes in California. He traveled extensively to study and learn about their cultures, and wrote notable accounts of them. His articles were first published over a series of years in the *Overland Monthly* journal, but collected in *The Tribes of California* (1877) published by the US Geological Survey.” Wikipedia. This work “will always remain the best introduction to the subject.” Alfred L. Kroeber, *Handbook of the Indians of California*. Power’s ethnographic studies were based on thousands of miles of travel on “foot and horseback through the Northern Central Coast, and great Central Valley regions of California. Powers became very familiar with the various distinctive Native Californian Indian population groups and tribes. He studied their lives and crafts including: spiritual and religious beliefs and ceremonies; indigenous languages, narrates and mythology; art forms of basketry, rock art, carvings, pottery and weaving; dwellings and belongings. He also studied their ways of interacting with plants and animals for food, clothing, medicines, and tools. Powers observed and documented their adaptations to circumstances from a hundred years of homeland invasions by Spanish, Mexican, and European-American immigrants settling on their land, and the resulting consequences.” Wikipedia. Powers’ book is still basic and is referred to by everyone who deals with native cultures. The 1877 edition was not large. Well-represented in institutions.

**85 [Scripps College Press] MARYATT, Kitty.** *Sixty Over Thirty: Bibliography of Books Printed Since 1986 at the Scripps College Press.* [Claremont, CA]: Scripps College Press, 2016. 4to. 11 x 8 1/2 inches. [iv], (xvi), 255, [1] pp. Illustrated with color photographs throughout; text clean, unmarked. Color printed wrappers, perfect bound; binding square and tight. KLB121-001. Fine.

\$ 100

SECOND PRINTING, LIMITED to 100 copies. A special feature of the second printing is a 49-minute video DVD containing the documentary “Thinking Out Loud: Making Books at the Scripps College Press.” The DVD features the books *Ruminations* and *Good Data/Bad Data* produced by the Typography class and is presented by students discussing the process of developing a collaborative vision for each edition. Scripps College Press was founded in 1941. In 1986, Kitty Maryatt began teaching the Typography and the Books Arts class; for the next 30 years, Kitty and the students of the class produced an artist book each semester during which the students wrote their own texts, developed imagery, hand-set metal type, printed the collaborative book by letterpress, and bound the books. This bibliography documents all the books

produced under the direction of Professor Maryatt, devoting four pages to each book and provides color photos of each book, along with bibliographical details. Also included is a brief history of the press and lists the Goudy lecturers and institutions with standing orders. 44 copies Worldcat.

**86 [Sequoyah] FOREMAN, Grant** (1869-1953). *Sequoyah*. Norman, OK: University of Oklahoma Press, 1938. Series: *The Civilization of the American Indian*. 8vo. 9 1/4 x 6 1/4 inches. [viii], 90, [2] pp. Series leaf, half-title, drawn portrait of Sequoyah in red on title page, 5 black-and-white illustrations on 4 plates, index; text clean, unmarked, pages toned. Orange cloth, printed paper spine label; binding square and tight, covers soiled, corners bumped. Ownership signature of Joseph A. Brandt. EE516-312. Good.

\$ 20

FIRST EDITION. Soon after 1800, Sequoyah (circa 1770-1843) began a quest to match the white man's writing system with one adapted to his native Cherokee language. In 1821, he completed his independent creation of the Cherokee syllabary, making reading and writing Cherokee possible. His achievement was one of the few times in recorded history that an individual what was a member of pre-literate group created an original, effective writing system. The illustrations in this volume reproduce a Cherokee alphabet sample sheet and a newspaper printed using the new alphabet. Grant Foreman was trained as a lawyer at the University of Michigan; he became active in the Indian Territory in 1899 as a field worker for the Dawes Commission. Foreman wrote or edited nineteen books, fifty-two articles, and ninety-one feature articles in newspapers around Oklahoma. Five of his books appeared in the University of Oklahoma Press's *Civilization of the American Indian Series*, which he helped establish with press director Joseph Brandt. PROVENANCE: contains the ownership signature of Joseph A. Brandt (1899-1985) at various times head of the University of Oklahoma Press, Princeton University Press and the University of Chicago Press. He was also president of the University of Oklahoma for a brief period in the early 1940s. See: Wikipedia.

**87 SMITH, Frances Rand** (1872-1938). *The Mission of San Antonio de Padua [California]*. Stanford, CA and London: Stanford University and Humphrey Milford, Oxford University Press, 1932. 8vo. 10 1/4 x 7 inches. (x), 108 pp. Half-title, black-and-white frontispiece of statue of Saint Anthony of Padua, printed tissue guard, title-page vignette of mission door, chronology, 42 black and white photographic illustrations, tables, 1 folding map, 1 folding Plan of the mission's irrigation system, sketches including various architectural renderings, bibliography, index; text clean, unmarked, water-stain to bottom edge of text block. Terra cotta cloth, front cover printed label, dust-jacket in archival mylar; binding square and tight, rubbed, light water-staining to bottom edge of cloth, lower corner bumped, dust-jacket now in archival mylar, but is heavily rubbed and stained, front flap present but separated from the rest of the jacket. INSCRIBED BY THE AUTHOR on the front free end-paper, with a subsequent gift inscription from the original recipient. CF622-001. Good plus.

\$ 85

FIRST EDITION. Frances Rand Smith reviews the history and analyzes the architectural and engineering features of Mission San Antonio de Padua which was established by the Spanish in the Santa Lucia mountains below Monterey, California in 1771. The architectural analysis is enhanced with numerous artistic drawings and photographs. Smith's research is based on documents translated by Herbert E. Bolton and others and her many visits to the mission. The final chapter brings to light for the first time discoveries made at a nearby cave with significant documentary evidence of Native American occupation of the land pre-Spanish occupation. Frances Rand Smith was born in Manitowoc, Wisconsin and enrolled at Stanford University in 1893. In 1896, Rand Smith married Dr. James Perrin Smith, a well-known geologist what was on the Stanford faculty. Her first visit to Mission San Antonio de Padua occurred in 1909, and her research on the subject continued to the early 1930s. REFERENCE: Weber, *A Select Bibliography of the California Missions*, No. 413.

**88 [Stamperia del Santuccio] HAMMER, Victor Karl (1881-1967).** *Some Fragments for C. R. H.* (Lexington, KY: Stamperia del Santuccio, 1967). Small 8vo. 8 1/4 x 5 inches. [ii], (92) pp. Headings printed in red ink, errata on the colophon; text clean, unmarked. Brown decorative paper over boards, wrap-around label with printed front cover and spine titling, with two dust-jackets, one on cream-colored printed Japanese paper with title "Pieces for an Artist's Testament (1966-1967)" and a second with plain light green laid paper, all of which is now covered in a clear acetate jacket; binding square and tight. Laid-in is a French-fold Christmas and New Years greetings card from Carolyn and Victor Hammer. GIL921-016. Fine.

\$ 500

LIMITED EDITION of 125 copies, this is number 68. This book contains a series of comments upon the life and artistic development of Victor Hammer, the Austrian-born American painter, sculptor, printer, and typographer. Hammer left the Academy of Fine Arts, Vienna in 1908. In 1922, he moved to Florence, Italy where he set up a printing press. Hammer moved his printing operation into the Villa Santuccio in Florence and named it the Stamperia del Santuccio. In 1939, Hammer fled the Nazis from Vienna, finally settling in Lexington, Kentucky where he served as artist-in-residence at Transylvania University until his retirement in 1953. In 1954, Hammer moved his wooden printing press to the University of Kentucky where it is used by the King Library Press since 1959. He and his second wife, Carolyn Reading Hammer (C. R. H.) were active in the life of the University of Kentucky's arts and library programs where they participated in the operation of the King Library Press. See: Wikipedia article on Hammer and the Victor Hammer papers at the University of Kentucky Libraries Special Collections. 33 copies Worldcat.

**89 [Stone Wall Press, Windhover Press] BERGER, Sidney E.** (b. 1944). *Printing and the Mind of Merker: A Bibliographical Study. With Contributions by Harry Duncan, Dana*

*Gioia, and K. K. Merker.* New York: The Grolier Club, 1997. 4to. 11 x 8 3/16 inches. xviii, (140) pp. Half-title, black-and-white photographic frontispiece, illustrated throughout with color photographs of the books, and facsimile title pages on tinted grounds, this work is a bibliography of the printed work of Kim Merker, and includes several indexes; text clean, unmarked. Red cloth, printed blue paper spine label titled in gilt, plain translucent dust-jacket now with acetate jacket cover; binding square and tight, jacket with minor shelf wear. Also included is an invitation to a Grolier Club exhibit, "K. K. Merker: Serving the Muse: The Stone Wall Press & The Windhover Press, 1956-1996" with its mailing envelope postmarked 10 Feb 1998 and address to Benjamin E. Jones in calligraphy. GIL921-008. Fine except for the minor wear to the jacket, so Very Good.

\$ 150

LIMITED EDITION of 500 copies, this is 1 of 100 bound in boards, designed by Jerry Kelly using Hermann Zapf's Aldus type, printed on Monadnock Dulcet paper, printed at the Stinehour Press, Lunenburg, Vermont. The descriptions of the books in the bibliography contains Merker's own observations on 106 of the books. "Kim Merker [1932-2013] was a chain-smoking New Yorker with literary ambitions when he went to Iowa in the mid-1950s to study poetry. He became a wordsmith of another kind. For four decades, using presses he operated with his own inky hands, Kim Merker was a designer, typesetter and printer of some of the most beautiful books made in America in the late 20th century. Almost all were vessels for poems that he found promising, interesting or indisputably excellent - and about which he was usually right: some of the young poets he published went on to achieve renown." Paul Vitello, *New York Times* obituary, May 27, 2013. Worldcat records 67 copies.

**90 TERENCE** (Publius Terentius Afer (195/185 - c. 159 ? BCE). *Poetae Lepidissimi Comediae*.... Venice: Hieronymus Scotum, 1545. Folio in 6s. 12 1/2 x 8 3/4 inches. [xviii of xxii], 154; 117, [4] ff. [\*1], [lacks \*2 and \*3], \*4, \*\*8, A-Z6, &6, ?6, §4 a-z6 u7. Several leaves are mis-numbered, but other than the 2 preliminary leaves, complete. Text in Latin (with occasional words in Greek), printer's device on title page, text printed double column, small decorative initials, 5 large decorative initials one for each comedy, 159 woodcut illustrations (some are re-used throughout the text); title page has some slips of paper applied to cover over previous owner's ink notations, stain in text at pages [viii-ix] affect 4 lines of text (although still legible), ink marginalia, marginal ink stains, ink stains in text affect folio 6 [Adelphi], light water-stains to fore-edge beginning at folio 6 [Adelphi], marginal tear at leaf 87 (mis-numbered 81), marginal repair to folio 79 with some loss of printed ink. Contemporary full vellum, spine titled in gilt with faux label [i.e.: vellum stained to look like a leather spine label] 2 blind rules at head and foot of spine, edges text block stained blue; binding square and tight, covers rubbed, stained, and scratched, corners showing, 3 gouges in spine, spine label [ex library?] removed at head of spine, dated (154[5]) inked on spine, but last digit rubbed off, paper re-enforcements at various places in the gutter. AF322-002. Very Good.

\$ 600

FIRST SCOTUS EDITION. The many woodcut illustrations in this edition include a performer on the stage at the beginning of each of the six plays, and each successive scene is illustrated with a cut of the actors against a background of the stage draperies total 145 scene illustrations (including repetitions). These illustrations were closely copied by the Paris edition of B. Prevost for J. de Roigny, 1552. These in turn were

based on the theatrical illustrations for Terence of the Lyons edition of Jean Treschel (1493), but reduced and simplified. Publius Terentius Afer was a Roman African playwright during the Roman Republic. His comedies were performed for the first time around 170-160 BCE. His plays were used to learn to speak and write Latin during the Middle Ages and Renaissance, and were imitated by Shakespeare. Terence's six plays, all present in this volume, are: *Andria*; *Hecyra*; *Heauton*; *Phormio*; *Eunuchus*; and *Adelphoe*. The first printed edition of Terence appeared at Strasbourg in 1470. Although Terence's plays often dealt with pagan material, the quality of his language promoted the copying and preserving of his text by the Church. The preservation of Terence through the Church enabled his work to influence much of later Western drama. Due to his cognomen Afer, Terence has long been identified with Africa and he has been heralded as the first poet of the African Diaspora by generations of writers, including Phyllis Wheatley, Alexandre Dumas, Langston Hughes and Maya Angelou. The volume offered here was printed by Girolamo Scotto (Hieronymus Scotus, circa 1505-1572), an Italian printer, composer, businessman and bookseller of the Renaissance, active mainly in Venice. At its peak in the 1560s, the Scotto firm under Girolamo was one of the pre-eminent publishing firms of Europe, producing volumes on law, scholasticism, philosophy, medicine, theology, ancient literature, and music. REFERENCES: *BM STC Italian*, page 664; Adams, *Catalogue of Books Printed on the Continent of Europe*, No. T-363; Mortimer, *French Illustrated Books*, No. 512. Worldcat shows 11 copies worldwide.

**91 [Isaiah Thomas] EVERETT, David** (1770-1813). *Commonsense in Dishabille: or, the Farmer's Monitor. Containing a Variety of Familiar Essays, on Subjects Moral & Economical. To Which is Added, a Perpetual Calendar, or Economical Almanack*. Worcester, MA: By Isaiah Thomas, Jun. for Isaiah Thomas, 1799. 12mo. in 6s. 6 1/4 x 4 inches. 120 pp. Text unmarked, paper toned and foxed, the first few leaves with loss in the lower fore-edge corner, but not affecting text, the name "Charlotte" is pencilled in the upper margin of page 11. Bound in modern quarter tan leather, marbled paper over boards, cloth spine label titled in gilt; binding square and tight. Early ownership signature of Nancy Andrews in upper margin of page iii. DB722-003. SCARCE in the market. Very Good.

\$ 200

FIRST EDITION, thus. "Originally published in the *Farmer's Weekly Museum* (Evans). SCARCE example of an Isaiah Thomas imprint. Sophia Rosenfeld recognizes Everett's volume of domestic essays as a typical example of the ideals of the early American Republic, rooted in common sense and human nature, and embodying the ideals of democratic values in theory and practice. Rosenfeld, "Thomas Paine's Common Sense and Ours," in *William and Mary Quarterly*, Oct. 2008, Third Series, Vol. 65, No. 4, p. 662. David Everett was an American newspaper editor, proprietor, and poet. He was born in Princeton, Massachusetts and educated at Dartmouth College, graduating 1795. He was a newspaper editor in New Hampshire and owned and edited the *Boston*

*Patriot*. His tragedy *Daranzel, or the Persian Patriot* was acted and published in Boston in 1800. His poems are reprinted in various anthologies. He died in Marietta, Ohio in 1813. REFERENCE: Drake, *Almanacs of the United States*, No. 3595 records 6 copies; Evans, *American Bibliography*, No. 35454 (5 copies, most same as Drake). Finding only 2 copies, Worldcat.

**92 THOMAS, Peter** (b. 1954). *A Collection of Paper Samples from Hand Papermills in the United States of America*. Santa Cruz, CA: Peter & Donna Thomas, 1993. 4to. 11 13/16 x 9 1/4 inches. Unpaginated. [152] pp. Title page with large linocut vignette, Foreword, list of paper makers, each paper maker's work is introduced by a page of printed text followed by samples of their work; text clean, unmarked. Full brown morocco over boards, 2 raised bands on the spine and front cover, front cover and spine blind-stamped "PAPER", endpapers handmade from cotton raga half-stuff, cotton linters, and abaca by Peter Thomas; binding square and tight. Housed in a cloth-covered slip case with a gilt-titled brown leather spine label. Original prospectus (folded for mailing) laid-in. JR922-001. Fine.

\$ 650

LIMITED EDITION of 195 copies, this copy number 16, one of twenty-five special copies bound in full brown morocco, which include an additional 7 paper samples sewn-in after the colophon which were made by papermakers not in the regular edition, the cloth-covered slip case is an additional feature of the 25 special copies. "This book documents the range of papers made today in American hand paper mills. Not every papermaker able to meet the criteria for this project is represented, but the vast majority of America's premier papermakers have provided examples of their finest work. The first requirement for inclusion was a demonstrated history of excellence. The papermakers were then asked to produce two hundred sheets of a consistent quality and wight. The pulp was to have been beaten at the mill, and only papers produced by a western method of sheet formation have been included in this volume. The papers in *A Collection of Papers from Hand Papermills in the United States of America* represents the current state-of-the-art in this vital and exciting medium. The book will serve as a valuable resource for future paper historians, and is offered as an inspiration to the modern papermaker." From the prospectus. REFERENCE: Peter and Donna Thomas, *Peter and Donna Thomas Bibliography*, No. A76. 64 copies Worldcat for all editions.

**93 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. PL421-001. 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 artists, 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.

**94 [Typophiles] BENNETT, Paul Arthur** (1897-1966). *The Typophiles Whodunit: A Private Revelation of the Hitherto Most Mysterious Origin, Development, Practices & Works of the Typophiles*. New York: The Typophiles, 1938. 12mo. 6 1/16 x 4 inches. [6], 64, [2] pp. Half-title, title page with red woodcut reproduction from James Catnach, 1822, with 7 Catnach woodcuts in black throughout the text, 8 plates (1 double-page); text clean, unmarked. Natural linen, red leather spine label titled in gilt; binding square and tight, some foxing to the cloth; LACKS the slip case. Muir Dawson’s copy without distinguishing marks, although Muir marked it “not for sale” on the front paste-down. SFK519-1001. Very Good.

\$ 50

LIMITED EDITION of 190 copies, this title was designed, partially hand-set, and hand-printed by Thomas Perry Stricker on Worthy Hand & Arrows paper. Contains an introductory essay “The Typophiles,” by Paul Bennett, “The Hound of the Typophiles” by William C. Euler, and the heart of this little volume is the 26-page bibliography of the first 5 Typophile publications compiled by Thomas Perry Stricker (1898-1945). Sticker was an itinerant printer who was active in Los Angeles for a spell during the 1930s, but who died in New York, conspiring with the Typophiles. REFERENCE: Rathe, *Bibliography of the Typophile Chapbooks*, F.

**95 [Typophiles] MELCHER, Frederic G.** (1879-1963). *The Bowker Lectures on Book Publishing. Third Series*. New York, NY: The Typophiles, 1948. Series: *Typophile Chapbook*, No. XVIII. 12mo. 7 1/4 x 4 11/16 inches. [viii], (174) pp. Half-title, double-page title-page with illustration in brick-red ink by Hans Alexander Mueller, printer’s device on the colophon; text clean, unmarked. Gray cloth spine, decorative paper over boards, spine titled in gilt, glassine dust jacket; binding square and tight, jacket toned, chipped, and torn. Muir Dawson’s copy without distinguishing mark. SFK519-1010. Very Good.

\$ 15

LIMITED EDITION of 600 copies, designed by Melvin Loos and printed and bound by the George Grady Press. Contains the following essays: "The University of Every Man," Joseph A. Brandt; "Books in Search of Children," by Louise Seaman Bechtel; "Book-Clubs," by Dorothy Canfield Fisher; and "Editors Today," by Ken McCormick, as well as an Introduction by Frederic Melcher and a Note by Paul Bennett. Frederic Gershom Melcher was an American publisher, bookseller, editor, and a major contributor to the Library science field and the book industry. Melcher was editor of *The Publishers' Weekly* and president of R. R. Bowker Company. REFERENCE: Rathe, *Bibliography of the Typophile Chapbooks*, No. 18.

**96 [Typophiles] ROLLINS, Carl Purington** (1880-1960). *Off the Dead Bank: Addresses, Reviews, and Verses*. New York, NY: The Typophiles, 1949. Series: *Typophile Chapbook*, No. XIX. 12mo. 7 1/4 x 4 11/16 inches. [ii], (142) pp. Half-title, title-page printed within a typographic border, headpiece, decorative initials; text clean, unmarked. Quarter red cloth, printed paper over boards, spine titled in white, glassine dust jacket; binding square and tight, jacket toned and chipped. Muir Dawson's copy without distinguishing mark. Comes with the original prospectus; toned with shelf wear. SFK519-1013. Very Good.

\$ 10

LIMITED EDITION of 675 copies, designed by Carl P. Rollins and printed at the Printing-Office of the Yale University Press. Contains 22 essays and reviews by Rollins on the life and career of the book designer and printer. Carl Purington Rollins was Printer Emeritus to Yale University. REFERENCE: Rathe, *Bibliography of the Typophile Chapbooks*, No. 19.

**97 [Typophiles] BRUCE, Claire**. *Through the Mill with B. R. A Play on BRinting*. New York, NY: The Typophiles, 1950. Series: *Typophile Chapbook*, No. XXI. 12mo. 7 1/4 x 4 11/16 inches. (44) pp. Half-title, title-page with a Spice Cabinet design, a few illustrations in the text, 2 designs at the rear; text clean, unmarked. Orange linen, spine titled in brown, printed paper dust-jacket; binding square and tight, jacket spine toned. Includes the original prospectus. Muir Dawson's copy without distinguishing mark. SFK519-1015. Very Good.

\$ 10

LIMITED EDITION of 650 copies, designed by James Hendrickson and Claire Bruce and printed at the Montgomery Press, Pelham, NY. A small play which is a commentary on the process of producing Bruce Rogers' *Paragraphs on Printing* (1943). It first appeared at a public reading before the Philadelphia Graphic Arts Forum, February 10, 1948. It was first written in 1942. REFERENCE: Rathe, *Bibliography of the Typophile Chapbooks*, No. 21.

**98 [Typophiles] ROLLINS, Carl Purington** (1880-1960). *Souvenirs of My Inky Past*. New York, NY: The New York Public Library, 1950. Series: *Typophiles Monograph*, No. 25. Pamphlet. 7 x 4 1/2 inches. 9, [2] pp. Text clean, unmarked. Printed wrappers, stapled; binding

square and tight, extremities toned, light shelf wear. Muir Dawson's copy without distinguishing marks. SFK519-1048. Very Good.

\$ 10

Remarks by Carl Purington Rollins at the opening of an exhibition of his printing at the Grolier Club, April 19, 1949.

**99 [Typophiles] HOFER, Philip** (1898-1984). *John Howard Benson & His Work, 1901-1956. With a Preface by Lawrence C. Wroth and an Introduction by Rudolph Ruzicka.* New York, NY: The Typophiles, 1957. Series: *Typophile Chapbook*, No. XXXI. 12mo. 7 1/10 x 4 3/4 inches. (xii), 56, [2] pp. Half-title, black-and-white frontispiece portrait of Benson, 24 illustrations, bibliography, printer's device on colophon; text clean, unmarked. Black cloth spine, decorative paper over boards, glassine dust-jacket; binding square and tight; jacket toned, chipped. Muir Dawson's copy without distinguishing marks. SFK519-1026. Very Good.

\$ 20

LIMITED EDITION of 625 total copies, designed by Rudolph Ruzicka, composed in Bembo at the Stinehour Press, and printed at the Meriden Gravure Company, binding by J. F. Tapley Company, New York. John Howard Benson (1901-1956) was an American calligrapher, stonecarver, incised letter designer, author, and educator. Benson was based at the Rhode Island School of Design from 1931 until 1956. See: Wikipedia. REFERENCE: Rathe, *Bibliography of the Typophile Chapbooks*, No. 31.

**100 [Typophiles] BENNETT, Paul Arthur** (1897-1966), et al. *Chap Book Commentary*. [New York, NY: The Typophiles, 1942-1965]. Series: *Chap Book Commentary*, Nos. 1-33. 52 Pamphlets + 1 French-fold item. 6 3/4 x 4 1/4 inches. Various paginations. Commentary #1 is merely a broadside folded twice, some issues are small pamphlets, many contain illustrations provided by a variety of Typophiles that illuminate the text; most texts are unmarked, but one finds occasional pencil proof marks. Wrappers or self-wraps as appropriate, most stapled, some stitched; binding square and tight, most toned, some with shelf wear. From Muir Dawson's personal collection without distinguishing mark. SFK519-1040. Very Good.

\$ 100

The *Chap Book Commentary* was a sort of running commentary that was included whenever the Typophiles in New York sent out another *Keepsake* or *Chap Book*. It includes gossip, technical aspects of the production of a wide range of Typophile publications, and just a fun read for those interested in books and Typophile personalities. And primarily, it reveals the upbeat and quirky character of Paul A. Bennett, the guiding light and driving force behind the Typophile club. Included here are 52 individual copies, thus: *Chap Book Commentary* Nos. 1, 2 (2 copies), 3, 4, 6 (2 copies), 7, 8 (2 copies), 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19 (2 copies), 20 (2 copies), 21 (3 copies), 22 (3 copies), 23 (2 copies), 24 (2 copies), 25 (3 copies), 26 (3 copies), 27 (3 copies), 28, 29 (3 copies), 30, 31, 32, and 33. Also included is a French-fold item titled *Typophile Chap Books*, undated (but circa 1951) listing some recently issued

chapbooks and available titles in the series with the usual light-hearted commentary. At \$200.00 this group costs \$3.77 per item.

**101 [Typophiles][Bennett] CHAPPELL, Warren** (1904-1991). *Let's Make a B for Bennett*. N.P.: Friends of Paul Bennett, 1953. Series: *Typophiles Monograph*, No. 40. Pamphlet. 6 3/4 x 4 1/8 inches. Unpaginated. [12] pp. Title page printed in green and black, illustrated with engravings of type-making process throughout; text clean, unmarked. Pink wrappers, printed paper front cover label, stitched; binding square and tight, light toning and shelf wear. Muir Dawson's copy without distinguishing marks. SFK519-1050. Very Good.

\$ 10

LIMITED EDITION of 1,250 copies, 350 copies set aside for distribution to the Typophiles. Designed and illustrated by Warren Chappell with engravings by Horan Engraving Company. Walks the reader through the steps of designing a type punch of the letter B in honor of Paul Bennett.

**102 [Typophiles] TOMPKINS, Willis W.** *Who are the Typophiles?* (Richmond, VA: William Byrd Press), [1956]. Series: *Typophiles Monograph*, No. 47. Single Sheet printed on 1 side, French-fold. 6 5/8 x 4 1/4 inches. [4] pp. 2 designs in green by Willis Tompkins; text clean, unmarked. Single sheet of paper printed on one side, French-fold; spine toned, light shelf wear. Muir Dawson's copy without distinguishing marks. SFK519-1070. Very Good.

\$ 10

This item is a keepsake for visitors to the month-long comprehensive exhibit of Typophile publications at the headquarters gallery of the American Institute of Graphic Arts. It is written and designed by Willis W. Tompkins at the William Byrd Press of Richmond, VA.

**103 [Typophiles] TOMPKINS, Willis W.** *Who are the Typophiles?* (Richmond, VA: William Byrd Press), [1956]. Series: *Typophiles Monograph*, No. 47. Single Sheet printed on 1 side, French-fold. 6 5/8 x 4 1/4 inches. [4] pp. 2 designs in green by Willis Tompkins; text clean, unmarked. Single sheet of paper printed on one side, French-fold; light toning and soiling. Muir Dawson's copy without distinguishing marks. SFK519-1075. Very Good.

\$ 10

This item is a keepsake for visitors to the month-long comprehensive exhibit of Typophile publications at the headquarters gallery of the American Institute of Graphic Arts. It is written and designed by Willis W. Tompkins at the William Byrd Press of Richmond, VA.

**104 [Typophiles] ROUNDS, Sterling Parker** (1828-1887). *Among the Craft. Notes by the Way. Edited and Annotated by James Eckman*. New York: The Typophiles, 1970. Series: *Typophile Monograph* No. 92. Pamphlet. 8 1/4 x 5 1/2 inches. 25 pp. Frontispiece portrait of Rounds, illustrated title page, 1 photographic reproduction of the *Printers' Cabinet*, illustrated chapter head, notes; text clean, unmarked, minor toning around edges. Pictorial printed paper wrappers,

stapled; binding square and tight, minor toning around edges, light shelf wear. KSF11113-56. Very Good.

\$ 10

REPRINT from the monthly periodical, *Rounds' Printers' Cabinet 9 : 1 & 4 (Oct.) 1865*. Set in Scotch type and printed on Champion Carnival paper. A biographical foreword is followed by accounts of Chicago printer Sterling P. Rounds' encounters with fellow 19th-century printers.

**105 [Typophiles] The Grolier Club, The Typophiles.** *German Fine Printing, 1948-1988. Checklist of an Exhibition Held at the Grolier Club, December 18, 1991 - March 12, 1992*. New York, NY: The Grolier Club / The Typophiles, 1992. *Typophile Monograph, New Series*, No. 8. Pamphlet. 9 1/2 x 6 1/4 inches. Unpaginated. [40] pp. Title page printed in blue and black inks, several sample title pages, 2 in color; text clean, unmarked. Printed, illustrated wrappers of hand-made paper from Velke Losiny Mill in Czechoslovakia, stapled; binding square and tight. Muir Dawson's copy without distinguishing mark. SFK519-1067. Very Good.

\$ 10

LIMITED EDITION of 1,500 copies, this is 1 of 500 for the Typophiles, designed by Jerry Kelly, printed letterpress at the Stinehour Press in Lunenburg, VT. "After the war ... the quality of the work of German printing houses, type foundries, and publishers made them pre-eminent in world typography." From the introduction.

**106 [Typophiles] LERNER, Abe (1908-2002).** *Designing a Book: The Typophile Chap Books Bibliography*. New York, NY: The Typophiles, 1993. *Typophile Monograph, New Series*, No. 10. Pamphlet. 8 3/4 x 5 5/8 inches. Unpaginated. [16] pp. Half-title, 2 page samples; text clean, unmarked. Printed wrappers, stapled; binding square and tight, minor shelf wear. Muir Dawson's copy without distinguishing mark. SFK519-1065. Very Good.

\$ 15

LIMITED EDITION of 800 copies, this is 1 of 300 for the Typophiles, designed by Abe Lerner, printed at the Stinehour Press. "How do you do it? A rhetorical question of course. Yet, and nevertheless, I answered it. One starts with a fund of experience, I wrote, a mental inventory out of which one draws the major decisions, and also the many small ones. Each part of the text must be treated with its own function in mind, and all solutions must contribute the effect of the finished book as a unified whole." Paragraph one.

**107 [Typophiles] NORDLUNDE, Carl Volmer (1888-1970).** *Letter from a Danish Typographer*. New York, NY: The Typophiles, 1967. 12mo. 7 1/4 x 4 1/2 inches. (86) pp. Illustrated throughout (some color), type specimens, printer's mark in brick-red on colophon; text clean, unmarked. Quarter brown leather, decorative paper over boards, spine titled in gilt; binding square and tight, light rubbing to the leather spine. Muir Dawson's copy without distinguishing marks. Laid in is a handsome bifold with C. Volmer Nordlunde's tribute to Paul Bennett; heavy toning at the outside of the fold. SFK519-1035. Very Good.

\$ 10

LIMITED EDITION of 400 copies, printed at Nordlundes Bogtrykkeri, Copenhagen. Danish typographer C. Volmer Nordlunde discusses the typographer's sixth sense of proportion, and how Nordlunde acquired his own. Printed in Denmark for the Typophiles, but not in a Series.

**108 [Warwick Press] BLINN, Carol J.** (b. 1946). *A Poultry Piece: Being a Discourse on the Joys of Raising Ducks and Geese*. Easthampton, MA: Warwick Press, 1978. 8vo. 8 5/8 x 6 1/2 inches. [vi], 12, [vi] pp. Half-title, title page with a large hand water-colored illustration of a goose, large initial printed in brown ink, 3 hand water-colored illustrations by Carol Blinn highlighted in colors by hand; text clean, unmarked. Colorful paste paper over boards, spine titled in gilt, clear acetate dust-jacket; binding square and tight. SIGNED by Carol Blinn in pencil on the colophon. GIL921-015. Fine.

\$ 125

LIMITED EDITION of 250 copies, SIGNED by Carol Blinn on the colophon, using Jan van Krimpen's Spectrum type on Mohawk Superfine paper, hand-bound at the Press. This volume contains Carol Blinn's reminiscences of raising ducks and geese in a country setting in Warwick, Massachusetts, from which Blinn takes the name for her Press. Warwick is in Franklin County, in the far north west of Massachusetts; its settlement dates to 1739. Carol Blinn continues to operate the Warwick Press, a multi-faceted fine graphic design and letterpress printing shop that produces limited editions. Worldcat records 31 copies in a variety of institutions.

**109 [Warwick Press] Saint Francis of Assisi** (1181-1226). *Canticle of the Sun. Cantico di Frate Sole*. (Easthampton, MA): Warwick Press, 1983. Small Pamphlet bound into vellum covers. 7 x 5 1/8 inches. Unpaginated. [10] pp. Title page printed with 8 [moon?] phase illustrations and the title mirrored in black and gilt, text illustrated with 2 double page illustrations highlighted in gilt; text clean, unmarked. Non-adhesive full flexible vellum binding, titled in gilt on front cover, housed in a black cloth clam-shell box with gilt-titled spine label; binding square and tight. INSCRIBED by Carol Blinn on the colophon, with prospectus and 2 other pieces of autograph notes from Carol Blinn. GIL921-020. Fine in clam-shell box.

\$ 600

LIMITED EDITION of 60 copies, this is one of 40 bound in vellum, INSCRIBED by Carol Blinn on the colophon. The prospectus is French-fold, titled "1973 ☆ 1983" and reads: "A new, small offering from Warwick Press, CANTICLE OF THE SUN, is St. Francis' laudatory poem to the natural world. Set in Perpetua, printed on Canterbury, illustrated by Carol and stitched into a non-adhesive limp vellum binding, the booklet celebrates ten years of printing by Warwick Press. This piece is joyfully offered to those few wonderful collectors whose generosity (and good taste!) have enabled Warwick Press to continue." Of 60 copies printed, 50 were for sale, 10 were bound in paper and 40 were bound in vellum - the tray case for the vellum copies was made by

Sarah Creighton. The pencil inscription on the colophon reads: “for Fritz & Trudi from Carol. with great affection 5 August 1983.” Also included is a MSLS on Warwick Press letterhead dated 16 December 2002 from Carol Blinn to Benjamin Jones explaining how Ms. Blinn found this copy in storage and sent it as a Christmas gift to Mr. Jones: “Enjoy it & take your Canticle into bed.” Worldcat lumps this edition with all other editions of St. Francis’s *Cantico de lo frate sole*; 274 copies for 38 editions.

**110 [Weather Bird Press] 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 (pseud.)*. [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 including 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 titled in blue, dust-jacket in acetate jacket cover; binding square and tight. JR5221-001. SCARCE. Fine.

\$ 650

LIMITED EDITION of “100 copies of which 20 are DE-LUXE,” reads the colophon. Describes 86 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.” Vance Gerry, *Twenty-five Years*, No. 77. REFERENCES: Butcher, “Checklist” in *Vance Gerry and the Weather Bird Press*, No. 103; Gerry, *Twenty-five Years of the Weather Bird Press*, No. 77. Worldcat indicates 35 copies in institutions.

**111 [Whittington Press, BERRY, Frank, author, Miriam Macgregor, illustrator]**. *Whittington at Fullerton*. [Manor Farm, Gloucestershire, UK]: The Whittington Press, 1987. Broadside. 23 1/2 x 17 1/4 inches. Unpaginated. [2] pp., the verso is blank. Line-block illustration in black, Miriam Macgregor’s woodcut printed in black ink, text printed in red ink; text unmarked, some minor handling wear and soiling. SIGNED by Miriam Macgregor and John Randle in pencil. SCARCE. MC722-001. Very Good.

\$ 100

LIMITED EDITION of 100 copies printed for the exhibition Whittington Press Books at Lorson’s Books, Fullerton California with Caslon type on Henry Moore hand-made paper, October 14, 1984. The Randle’s tour of Southern California included a stop and presentation at California State University, Fullerton. This visit also solidified the

collaboration between the Whittington Press and Southern California printer, Vance Gerry. See: *Vance Gerry and the Weather Bird Press*, p. 2. The text is an extract from Frank Berry's *Whittington: Memories of a Cotswold Village* (1982). This poster was printed on Henry Moore/Petersburg Press white wove hand-make paper with a line-block reproduction of "A Bird's eye view of Whittington about 1910," which also appeared in *Whittington: Memories of a Cotswold Village*. The Miriam Macgregor wood engraving was cut for a private commission and first published in *The Deserted Village*, printed at the Rampant Lions Press in 1980. REFERENCE: Butcher and Randle, *The Whittington Press: A Bibliography 1982-93*, No. B50. 1 copy Worldcat, UCI.

**112 [The Whittington Press] GANT, Roland** (1919-1993). *Steps to the River. Poems by Roland Gant. With Eight Wood-Engravings by Howard Phipps*. (Lower Marston, Risbury, Herefordshire, UK: The Whittington Press, (1995). 4to. 10 5/8 x 7 3/4 inches. Unpaginated. [40] pp. Color frontispiece, title page printed in green and black inks, Introduction by John Randle, Preface by Roland Gant, text printed in olive green and black inks, 8 engravings printed in black ink throughout; text clean, unmarked. Green cloth spine, patterned paper over boards, printed paper spine label, top edge stained green, green end-papers, clear acetate dust-jacket; binding square and tight. SIGNED by Roland Gant and Howard Phipps on the colophon. GIL921-007. Fine.

\$ 185

LIMITED EDITION of 200 copies, this is number 127, set in 12-point Romulus type, and printed at Whittington Court on Zerkall mould-made paper, bound by the Fine Bindery using patterned paper printed from a wood-engraving by Phipps. Roland Gant was known as a publisher and writer. In the Introduction to this volume, John Randle offers insight into Gant's range and influence in the world of publishing. The Preface explains how Gant moved to France in 1986 to live in a house high in the mountains where the départements of Var, Alpes Maritimes and Alpes de Haute Provence come together. This volume of poems reflect "Canton life, past and present, the turning of the seasons, moments of being and perception, are what I have tried to capture in impressions where sound, shape and color are background to words." Gant remarks upon the close working relationship between he and Howard Phipps to capture these images in both word and wood engraving. A lovely work. Worldcat records 31 institutional copies.

**113 The Women's Building.** *16 Posters from the Cross Pollination Poster Project* [1 duplicate]. Los Angeles, CA: The Woman's Building, 1986. 16 Posters. Most 22 x 17 inches (some minor variations in size). Most printed offset, some with elements of letterpress, all very colorful; some shelf wear and a few with crushed corners, 1 with a chip in the top margin, but overall in Very Good condition. Most SIGNED by the artists. BS722-002. Very Good.

\$ 150

FIRST EDITIONS, several with limitation statements with varying limitation sizes. “The Woman’s Building was a non-profit arts and education center located in Los Angeles, California. The Woman’s Building focused on feminist art and served as a venue for the women’s movement and was spearheaded by artist Judy Chicago, graphic designer Sheila Levrant de Bretteville and art historian Arlene Raven. The center was open from 1973 until 1991. During its existence, the Los Angeles Times called the Woman’s Building a ‘feminist mecca.’” Wikipedia. As the Woman’s Building built its programming with art workshops and other educational programming, women of color began to complain of the white racism of the core programmers at the Women’s Building. The Cross Pollination project was an attempt to correct this perceived problem. The Cross Pollination project lasted several years; it consisted of an annual commission of art project posters to encourage women of color to express themselves with images and words. The posters in this group arose out of the Cross Pollination project for 1986, which was exhibited at the Bridge Gallery in Los Angeles City Hall, April 7 - 29, 1986. 20 posters were commissioned; 15 are represented in this offering (several have joint creators, so more than 15 names will be listed). The 15 posters here were created by Linda Lopez, Linda Vallejo, Linda Nischio, Mary Bruns Gronenthal, Patricia Gaines, Carol Chen, Robin Price, Nelvatha Dunbar, Diane Gamboa, Amani Fliers (2 copies of Fliers’ poster “Cross Pollination” included), Janau Noerdlinger, Hyunsook Cho, Cyndi Kahn and Michelle T. Clinton (joint project), Mari Umekubo, and Suzan Ocona and Barbara Webb (*Alone. Invisible. Homeless*). Those in the 1986 exhibition not represented here are: Anne Finger, Susan E. King, May Sun, Patssi Valdez and Sylvania H. Delgado, and Elfie Wilkins-Nacht. Complete list of posters available with full descriptions available on request.

**114 [Woodcut] Unknown Artist.** *Q is for Quill.* N. P.: n. p., n. d. Wood block with proof. Wood cut: 3/4 x 1 1/8 inches. Proof sheet: 4 1/8 x 5 1/4 inches. Hand carved illustration of a quill and an ink bottle in wood along with a proof sheet taken from the block; proof sheet with pencil notations (including a Dawson’s Book Shop source code and price) and a crease to the top of the sheet. From Glen Dawson’s personal collection. GK1221-001. Very Good.

\$ 85

Likely a nineteenth-century illustration for a child’s alphabet book or perhaps an almanack-type publication. From Glen Dawson’s personal collection through Karen Ganske. Dawson’s book shop had a number of sets of wood blocks from various sources that they brought on the market, including from McLoughlin Bros. in New York (see: Princeton University Library for the blocks themselves, for the sets of proofs from the blocks, see: *Prints of Original Wood Blocks from the Archives of McLoughlin Bros. Publishers, NY* [Dawson’s Book Shops, Los Angeles, 1980, limited to 30 sets), and Thomas Bewick wood blocks. This particular proof is no longer part of any other larger grouping and we have not been able to associate it with any particular artist or publisher.

**115 [Yosemite, Adams] ADAMS, Ansel (1902-1984) and ADAMS, Virginia (1904-2000).** *Illustrated Guide to Yosemite Valley*. Stanford, CA: Stanford University Press, (1952). 8vo. 8 x 5 1/4 inches. 128 pp. Map inside front cover, illustrated throughout with black-and-white photographs by Ansel Adams, maps, tables; text clean, unmarked, paper toned and brittle, small tears in the fore-edge margins not affecting the text. Color illustrated wrappers, perfect bound; binding square and tight, fore-edge with 2-inch scrunch leaves tears and dog-ears. Acres of Books, Long Beach rubber stamp on page 1. "Lois" in ink on front cover. EE516-078. Good.

\$ 10

FIFTH EDITION. Dedicated to William Edward Colby. This book is designed as a working guide to Yosemite Valley; the remote sections of Yosemite National Park are not discussed extensively although the principal High Sierra trails especially those touching the High Sierra camps, are included.

**116 [Yosemite, Adams] ADAMS, Ansel (1902-1984) and ADAMS, Virginia (1904-2000).** *Illustrated Guide to Yosemite Valley*. Stanford, CA: Stanford University Press, (1952). 8vo. 8 x 5 1/4 inches. 128 pp. Map inside front cover, illustrated throughout with black-and-white photographs by Ansel Adams, maps, tables; text clean, unmarked, paper toned. Color illustrated wrappers, perfect bound; binding square and tight, 2-inch spot on front cover with erasure marks to remove previous book seller's price. EE516-079. Very Good.

\$ 15

FIFTH EDITION. Dedicated to William Edward Colby. This book is designed as a working guide to Yosemite Valley; the remote sections of Yosemite National Park are not discussed extensively although the principal High Sierra trails especially those touching the High Sierra camps, are included.

**117 [Yosemite, Ansel Adams] TAYLOR, Katherine Ames (1895-1979).** *Lights and Shadows of Yosemite: Being a Collection of Favorite Yosemite Views, Together with a Brief Account of its History and Legends, for Those Who Want to Know and Enjoy Yosemite More*. San Francisco, CA: H. S. Crocker Company, Inc., (1926). 8vo. 8 1/2 x 6 1/4 inches. 87, [9 blank] pp. Black-and-white frontispiece, 38 black-and-white photographs; text clean, unmarked. Tan cloth spine, decorative paper over boards, spine titled in brown; binding square and tight, heavily rubbed, corners showing. EE516-054. Good.

\$ 20

FIRST EDITION. Includes a history of the park and 2 real nice images of Native Americans. The photographers represented in this volume include: Ansel Adams (3 pictures); Best Studio (9 images); Camp Curry Studio (Frontispiece); City of San Francisco (Hetch Hetchy); De Cou (2 images); Chas. Hiller (1); J. V. Lloyd (2, including 1 Native American); A. C. Pillsbury (5 images); Geo. E. Stone (9 images); F. J. Taylor (4, including 1 Native American); and A. Weiderbeder (1 image). The Ansel Adams images quite impress me; I really like his shot of the "Le Conte Memorial

Lodge, built by the Sierra Club, in Yosemite Valley, to preserve lore of the park.” This work obviously intended to promote tourism in Yosemite National Park; owners of this book are encouraged to post their own photographs of the Park in the 9 blank pages included at the rear of the volume.

**118 [Yosemite, Ansel Adams] TAYLOR, Katherine Ames** (1895-1979). *Lights and Shadows of Yosemite: Being a Collection of Favorite Yosemite Views, Together with a Brief Account of its History and Legends, for Those Who Want to Know and Enjoy Yosemite More.* San Francisco, CA: H. S. Crocker Company, Inc., (1926). 8vo. 8 1/2 x 6 1/4 inches. 87, [9 blank] pp. Black-and-white frontispiece, 38 black-and-white photographs; text clean, unmarked. Tan cloth spine, decorative paper over boards, spine titled in brown; binding square and tight, heavily rubbed, corners showing. EE516-054. Good.

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**119 [Yosemite, Ansel Adams] TAYLOR, Katherine Ames** (1895-1979). *Yosemite: Trails and Tales.* Stanford, CA: Standard University Press, (1948). 8vo. 9 x 6 inches. [xii], (98) pp. Black-and-white frontispiece, 20 black-and-white photographs, mileage tables, bibliography, 2 maps (1 double-page); text clean, unmarked. Stiff illustrated linen wraps, dust-jacket in archival mylar; binding square and tight, light shelf wear, edges dust soiled, jacket with soiling and a corner of the front flap missing. EE516-069. Very Good.

\$ 15

FIRST EDITION, thus. This is an updated version of Taylor’s earlier *Lights and Shadows of Yosemite*. Additional material has been added to bring the book up to date and to provide practical guidance for the visitor. Both a personal reaction to Yosemite’s scenic beauty and its legends and characters, but also contains descriptions of the area’s principal auto tours, hiking trails, and trips by horseback. Photographs by Ansel Adams, an area map, and a valley floor map included.

**120 [Yosemite, Ansel Adams] TAYLOR, Katherine Ames** (1895-1979). *Yosemite: Trails and Tales.* Stanford, CA: Standard University Press, (1948). 8vo. 9 x 6 inches. [xii],

(98) pp. Black-and-white frontispiece, 20 black-and-white photographs, mileage tables, bibliography, 2 maps (1 double-page); text clean, unmarked. Stiff illustrated linen wraps; binding square and tight, light shelf wear. EE516-067. Very Good.

\$ 10

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**121 [Yosemite, Ansel Adams] TAYLOR, Katherine Ames** (1895-1979). *Yosemite: Trails and Tales*. Stanford, CA: Standard University Press, (1948). 8vo. 9 x 6 inches. [xii], (98) pp. Black-and-white frontispiece, 20 black-and-white photographs, mileage tables, bibliography, 2 maps (1 double-page); text clean, unmarked. Stiff illustrated linen wraps; binding square and tight, shelf wear. EE516-068. Very Good.

\$ 10

FIRST EDITION, thus. This is an updated version of Taylor's earlier *Lights and Shadows of Yosemite*. Additional material has been added to bring the book up to date and to provide practical guidance for the visitor. Both a personal reaction to Yosemite's scenic beauty and its legends and characters, but also contains descriptions of the area's principal auto tours, hiking trails, and trips by horseback. Photographs by Ansel Adams, an area map, and a valley floor map included.

**122 [Yosemite Cemetery] JOHNSTON, Hank and LEE, Martha.** *Guide to the Yosemite Century*. Yosemite National Park, CA: Yosemite Association, 1997. Pamphlet. 8 7/8 x 6 inches. 32 pp. Illustrated throughout with black-and-white photographs, double-page Map of Gravesites and Key to Grave Sites printed on the folding front cover; text clean, unmarked. Printed wrappers, front cover French-fold to accommodate the Map of Grave Sites, stapled; binding square and tight. **WITH:** Fagersteen Photo Stereoview of Yosemite Valley, Cal with image of the Yosemite Cemetery. Fine. EE516-324. Fine.

\$ 35

FIRST EDITION, design and composition by Sandy Bell. Yosemite Cemetery is a quiet retreat at the west end of Yosemite Village, and is the resting place of many of Yosemite's early residents. Those buried there include Galen Clark, James Mason Hutchings, Forest S. Townsley, George Fiske and Lucy Brown.

**123 [Yosemite, Colby] COLBY, William Edward** (1875-1964). "Yosemite - Then and Now, 1894-1953." In: *Yosemite Nature Notes: The Monthly Publication of The Yosemite Naturalist Division and the Yosemite Natural History Association, Inc.*, Vol. XXXII, No. 3, March 1953. Pamphlet. 9 1/4 x 6 1/8 inches. pp. 23-29 (of total pagination for this issue: 20-32). 3 black-and-white photographs; text clean, unmarked, pages toned. Printed and illustrated self-wraps,

stapled; binding square and tight, soiling, wear to extremities. Slip of paper with mimeograph note signed by D.R.B. dated 4/14/53" laid in. From Lou Lanzer's personal collection. MM319-032. Good.

\$ 10

FIRST EDITION. William Edward Colby was a native of Benicia California. He received his law degree from Hastings College of Law and practiced mining and water law. He is also known as a conservationist and the first secretary of the Sierra Club. With John Muir, Colby lobbied Federal authorities to protect the Yosemite Valley and establish Yosemite National Park. This article gives Colby's suggestions on how to improve the park as increasing automobile tourism to the park accelerated in the 1950s. **WITH: TORREY, Bradford** (1843-1912). "On Foot in the Yosemite." Extract from: *Atlantic Monthly*, August 1910.

**124 [Yosemite, Eberstadt] Edward Eberstadt & Sons.** *A Catalogue of Books, Pamphlets & Broadsides, Prints, Paintings & Photographs Pertaining to Yosemite and the California Big Tree, 1839-1900, Chronologically Arranged with an Alphabetical Index and Offered for Sale by....* New York, NY: Edward Eberstadt & Sons, 1949. Series: *Catalogue No. 124*. Pamphlet. 8 3/4 x 6 inches. 8 pp. Index inside rear cover; text clean, unmarked, pages toned. Illustrated wrappers, stapled; binding square and tight, light toning to covers, corners lightly bumped. EE516-326. Very Good.

\$ 25

FIRST EDITION. Lists more than 50 items. "Seldom in our more than forty years of collecting and dealing in Western Americana have we received so many inquiries on the source material of California. This has induced us to make available in a series of specialized subject catalogs what is perhaps one of the largest and most important stocks of Californiana ever assembled. The present catalogue - Yosemite and the Big Trees - is the first of the projected series."

**125 [Yosemite, Eberstadt] Edward Eberstadt & Sons.** *A Catalogue of Books, Pamphlets & Broadsides, Prints, Paintings & Photographs Pertaining to Yosemite and the California Big Tree, 1839-1900, Chronologically Arranged with an Alphabetical Index and Offered for Sale by....* New York, NY: Edward Eberstadt & Sons, 1949. Series: *Catalogue No. 124*. Pamphlet. 8 3/4 x 6 inches. 8 pp. Index inside rear cover; text clean, unmarked, pages toned. Illustrated wrappers, stapled; binding square and tight, covers toned and soiled, creased down the center. EE516-327. Good.

\$ 20

FIRST EDITION. Lists more than 50 items. "Seldom in our more than forty years of collecting and dealing in Western Americana have we received so many inquiries on the source material of California. This has induced us to make available in a series of specialized subject catalogs what is perhaps one of the largest and most important

stocks of Californiana ever assembled. The present catalogue - Yosemite and the Big Trees - is the first of the projected series.”

**126 [Yosemite, Farquhar] FARQUHAR, Francis Peloubet** (1887-1974). *Yosemite, The Big Trees, and the High Sierra: A Selective Bibliography*. Berkeley and Los Angeles: University of California Press, 1948. Tall 8vo. 10 7/8 x 7 5/16 inches. (xii), 104 pp. Half-title, title page and initials printed with red ink, title-page vignette in black, 9 black-and-white illustrations; text clean, unmarked, paper toned, smells bit musty. Red cloth spine, gray cloth over boards, dust-jacket in archival mylar; binding square and tight, rubbing to the extremity of the cloth, dust jacket with some small chips at the extremities, dust-jacket tacked down with cellophane tape in such a way that the tape does not adhere to the book or the jacket, but jacket not easily removed for inspection. From Lou Lanzer's personal collection. EE517-320. Very Good.

\$ 30

FIRST EDITION. Lists 25 items considered by Farquhar to be standard works on the history of Yosemite and the Sierra Nevada and long considered a standard work in the field. Well-represented in institutions and online; over the years several reprints have been issued to meet past demand. Still, an important resource, because Farquhar was important figure in the modern conservation movement, the Sierra Club, and an authority on the matters under discussion in this volume. It is good to compare this work with Currey and Kruska to learn how scholarship has advanced.

**127 [Yosemite, Fiske] CURRAN, Thomas**, Introductory Essay and **FISKE, George** (1835-1918), Photographer. *Fiske The Cloudchaser: Twelve Yosemite Photographs by George Fiske (1837-1918). With a Brief Essay by Thomas Curran*. Oakland, CA: The Oakland Museum & The Yosemite Natural History Association, 1981. Portfolio. 12 x 9 inches. Bifold ([4] pp.) contains Curran's essay, biographical material on Fiske, and technical descriptions of the enclosed photographs. 12 black-and-white captioned photographs. Enclosed in printed and folded stiff paper portfolio; spine of portfolio with some small tears, a bump to the upper corner affects the bifold but not the text or the images of the photographs. EE516-339. Very Good.

\$ 45

LIMITED EDITION of 1,000 copies, printed on the occasion of an exhibition entitled "Fiske the Cloudchaser" at the Special Gallery of the Oakland Museum, October 21, 1981 through January 3, 1982. George Fiske was from a colonial New England family but moved to California in 1856. At first a resident of Sacramento, then San Francisco, Fiske moved permanently to Yosemite in 1880. Fiske's photographs of Yosemite were recognized as the premier images of the Valley and were a commercial success, selling in Yosemite, San Francisco and Los Angeles.

**128 [Yosemite, Fitch] FITCH, Charles Hall** (1854-1930). "Sonora Quadrangle, California." **WITH: FITCH**. "Yosemite Quadrangle, California." In: **GANNETT, Henry** (1846-1914) et al, *Twenty-First Annual Report of the United States Geological Survey*

*to the Secretary of the Interior, 1899-1900. Charles D. Walcott, Director. In Seven Parts. Part V - Forest Reserves.* Washington, DC: Government Printing Office, 1900. Thick 4to. 11 1/2 x 8 inches. Pages 569-572. Entire volume: 711, ads xi pp. 12 black-and-white photographic illustrations, 3 maps taken from the atlas volume, which is not present; some foxing. Blind-ruled and gilt-stamped original brown cloth; binding holding together, but the rear hinge is broken. EE5216-352. Good.

\$ 35

FIRST EDITION. The Twenty-First Annual Report of the United States Geological Survey consisted of 7 volumes, including an Atlas volume. The item offered here is Part V "Forest Reserves." The contents of the volume are: "Letter of Transmittal;" Henry Gannett, "Summary of forestry work in 1899-1900;" Ayers, H. B., "Lewis and Clarke Forest Reserve, Montana;" Author Dowel and Theodore F. Rixon, "Olympic Forest Reserve, Washington;" "John B. Leiberg, "Cascade Range Forest Reserve from township 28 south to township 37 south, inclusive, together with the Ashland Forest Reserve and forest regions from Township 28 south to township 14 south, inclusive, and from range 2 west to range 14 east, Willamette meridian, inclusive;" George B. Dusworth, "Stanislaus and Lake Tahoe forest reserves and adjacent territory;" Henry Gannett and others, "Classification of land, including papers by C. H. Fitch, R. B. Marshall, E. C. Barnard, and John B. Leiberg;" C. H. Fitch, "Woodland of Indian Territory;" and G. B. Ayers, "Timber conditions of the pine region of Minnesota." Included with the Fitch articles on the Sonora Quadrangle and the Yosemite Quadrangle are 3 folding color maps from the atlas volume. These are: Plate LXXXVIII, "California Big Trees Quadrangle (torn at the folds);" Plate CXV, "California Sonora Quadrangle (torn at the folds);" and Plate CXVII, "California Mt. Lyell Quadrangle (also torn at the folds." These maps include areas of Yosemite National Park. SOLD AS IS and priced to sell.

**129 [Yosemite, Hutchings] HUTCHINGS, James Mason** (1820-1902). *In the Heart of the Sierras, The Yo Semite Valley, Both Historical and Descriptive: And Scenes by the Way. Big Tree Groves. The High Sierra, with its Magnificent Scenery, Ancient and Modern Glaciers, and Other Objects of Interest; With Tables of Distances and Altitudes, Maps, etc.* Yo Semite Valley, CA: Published at the Old Cabin; and at Oakland, CA: Pacific Press Publishing House, 1886. Thick 8vo. 8 13/16 x 6 3/4 inches. [iv], 496 pp. 123 figures, 27 plates (all as listed in List of Illustration plus the Bierstadt Artotype "The Sierras at Glacier Point" from a George Fiske photograph opposite the "Key to the High Sierra from Glacier Point Hotel" facing page 470, 16 plates from photographs by George Fiske, 3 maps (including 1 folding); text unmarked, paper lightly toned. Gilt- and black-stamped illustrated and beveled cloth, decorative end-papers; binding holding together nicely, heavily rubbed, spotting on the covers, cloth torn at joints. EE516-086. Good.

\$ 85

FIRST EDITION, first printing. "In the Heart of the Sierras was Hutchings' most ambitious literary undertaking. It covers, more fully than other works of the period,

every aspect of the Yosemite Valley and big trees that could be considered of general interest to visitors. The work is an important primary source for information on the early human history of the region. Hutchings is still considered an authority on early climbs in Yosemite and his accounts of these ascents are of great value. Some inaccuracies and omissions detract from its overall usefulness, but the work is nevertheless an important contribution to the literature on the Sierra Nevada.” James Mason Hutchings was born in England who arrived in California in 1849. He first visited Yosemite Valley in 1855 and spent the rest of his life promoting both California and the Yosemite Valley. This volume boasts early photographs of Yosemite by George Fiske, C. S. Walker, C. E. Watkins, and L. W. Wagoner. Currey & Kruska, p. 90. REFERENCES: Currey & Kruska, *Bibliography of Yosemite*, No. 175; Farquhar, *Yosemite, The Big Trees, and the High Sierra*, No. 18.

**130 [Yosemite, Johnston] JOHNSTON, Hank.** *The Yosemite Grant, 1864-1906: A Pictorial History*. Yosemite National Park, CA: Yosemite Association, (1995). 4to. 12 1/4 x 9 1/4 inches. (x), 278 pp. Half-title, frontispiece, 7 maps, illustrated throughout with 215 black-and-white historic photographs, appendices, index; text clean, unmarked. Pictorial boards; binding square and tight, light soiling to read cover. From Lou Lanzer’s personal collection. EE516-316. Fine.

\$ 45

FIRST EDITION. In this volume, “the story of Yosemite is told through a chronological narrative that gives in-depth treatment to the people, institutions, and events that shaped the park’s rich heritage.” Amazon DOT com. “Among the volume’s array of photographs and stereos are many significant views that have not been widely seen. A large number have never before been published. This matchless collection of images alone makes the book an invaluable and unique resource.” Blurb on rear cover.

**131 [Yosemite, Knight] KNIGHT, Clifford** (1886-1963). *The Affair of the Jade Monkey*. New York: Dodd, Mead & Company, 1943. 8vo. 7 9/16 x 5 3/16 inches. [viii], 239 pp. Text unmarked, some staining on pages 146-148. Red-stamped gray cloth, no dust-jacket; binding tight, rubbed, corners bumped and showing, spine faded, foot of spine frayed, edges of text block toned with some spotting. Ownership signature on front paste-down. EE516-062. Good.

\$ 40

FIRST EDITION of Clifford Knight’s crime caper set in Yosemite National Park. Dedicated to “Those interesting, hard-working men of the National Park Service, who have done so much to make Yosemite National Park the most popular of our country’s playgrounds.” Clifford Knight was an American pulp writer who inventoried the series character Professor Huntoon Rogers. Common to Knight’s other fiction, this book provides detailed background on the location of the action. Also common

to Knight's fiction is the use of science to solve the crime, the elimination of alibis in the narrative, and fits within the realist tradition of crime fiction.

**132 [Yosemite, Matthes] MATTHES, François Émile** (1874-1948). *Sketch of Yosemite National Park and Account of the Origin of the Yosemite and Hetch Hetchy Valleys*. Washington, DC: Government Printing Office, 1920. **WITH: MATTHES.** *Sketch of Yosemite National Park and Account of the Origin of the Yosemite and Hetch Hetchy Valleys*. Washington, DC: Government Printing Office, 1927. **WITH: MATTHES.** *Sketch of Yosemite National Park and Account of the Origin of the Yosemite and Hetch Hetchy Valleys*. Washington, DC: Government Printing Office, 1928. At Head of Titles: United States Department of the Interior, National Park Service. 3 8vo Pamphlets. 9 1/8 x 5 13/16 inches. (48); (48); (48) pp. Illustrated with black-and-white photographs, bird's eye view of Yosemite Valley, double-page map of the Park, cross-section of the Valley; text clean, unmarked. Self-wraps, stapled; the 1927 and 1928 issues are relatively clean, but the 1920s issue has soiled and water-stained covers, tears, and the author's name inked onto the top margin of the front cover. EE516-329331332. Good.

\$ 36

“François Émile Matthes was a geologist and an expert in topographic mapping, glaciers, and climate change. He mapped remote areas of the American West for the United States Geological Survey. His maps coincided with the development of those areas into national parks. He is one of the founders of the Association of American geographers and served as its president. Matthes resolved a dispute about formation of the Yosemite Valley.” Wikipedia. This work remained in print from 1912 to 1928, and was a standard text for both the National Park Service, but for visitors to Yosemite National Park curious about the latest scholarly thinking about the origins of the Valley's geology.

**133 [Zeitlin] POWELL, Lawrence Clark** (1906-2001). *Recollections of an Ex-Bookseller*. Los Angeles: Printed to Mark the Anniversary of the New Bookshop of Zeitlin & Ver Brugge, 1950. Pamphlet. 7 3/4 x 5 inches. [viii], 17, (1) pp. Woodcut title page vignette by Ilya Schor, Foreword by Jake Zeitlin, headpiece by Schor; text clean, unmarked. Maroon printed wraps, stitched; spine faded, some minor insect damage to front cover, head and tail bumped. INSCRIBED BY JAKE ZEITLIN on the front free end-paper. ST1021-004. Good.

\$ 125

FIRST EDITION. A fascinating read about Powell's experiences in the decade between graduation at Occidental College (1928) and settling upon his career as a librarian at UCLA. Inscribed by Jake Zeitlin “To Agnes Mongan, with whom I share the touchstone of a person mentioned herein.” Jake Zeitlin, '51.” Agnes Mongan (1905-1996) was an American art historian who served as a curator and director of the Harvard Art Museums; her sister Elizabeth was Lessing Rosenwald's print curator for many years. Ilya Schor (1961-1961) was an artist, painter, jeweler engraver,

sculptor, and renowned artist of Judaica. His original work for the Plantin Press first appeared in 1960; this is his third appearance in Harmsen and Tabor. REFERENCE: Harmsen & Tabor, *The Plantin Press of Saul & Lilian Marks*, No. 86.

**134 [Zeitlin] Eleazor of Mainz** (d. 1357). *The Ethical Will of Elezor of Mainz (d. 1357)*. Los Angeles, CA: The Plantin Press, [1977]. Pamphlet. 8 x 5 5/8 inches. Unpaginated. [12] pp. Title page wood engraving by Ilya Schor, text printed within a gold typographic border, printer's mark on the colophon; text clean, unmarked. Blue printed wraps, printed paper front cover label, stitched; front cover faded. Small slip of paper laid-in with a ms. note from Lillian Marks to JAKE ZEITLIN. ST1021-002. Very Good.

\$ 125

LIMITED EDITION of 200 copies printed at the Plantin Press, Los Angeles, reproducing Ilya Schor's wood engraving from *The Earth is the Lord's* by A. J. Heschel. This is a sample copy sent to Jake Zeitlin by Lillian Marks in 1977. The manuscript note included here reads: "5 Dec. 1997. Dear Jake, Sometime time [sic] ago you were interested in having printed 'The Ethical Will of Eleazor of Mainz.' I showed you my plan for the booklet and perhaps you couldn't visualize what I had in mind. You then said, you will recall, that if I went ahead with it you would buy some copies. ¶ Well during all in the shop, I decided to complete it since the type had been set. Voila! Here is a sample copy. Let me know what you think of it, Affectionately, Lillian." For centuries, Jewish parents have passed down wisdom and values to their children by crafting end-of-life documents called *tzava'ot*, or "ethical wills." Traditionally, ethical wills contained a number of items, including burial instructions, debts and obligations to be paid, requests that family members carry on specific religious traditions, and blessings over the family. Jake Zeitlin (1902-1987) first arrived in Los Angeles in 1925 and established his first bookshop in 1928. Saul Marks (1904-1974) was born in Poland and arrived in the United States in 1921. After marrying Lillian in 1928, he moved to Los Angeles in 1930 and their printing business opened in 1930. The Plantin Press's first work for Jake Zeitlin was *The King's Treasury of Pleasant Books & Manuscripts, A Catalog of XXV First Editions, Manuscripts, & Autographed Letters* (1932) (see Harmsen & Tabor, No. 8). This item was printed by Lillian Marks for Jake Zeitlin in December 1977, just a bit more than three years after Saul's passing. Ilya Schor (1961-1961) was an artist, painter, jeweler engraver, sculptor, and renowned artist of Judaica. REFERENCE: Harmsen & Tabor, *The Plantin Press of Saul & Lilian Marks*, No. 400.

**135 [Zephyrus Image] JOHNSTON, Alastair.** *Zephyrus Image: A Bibliography. Photographs by Rob Rusk*. Berkeley, CA: Poltroon Press, 2003. 8vo. 9 1/4 x 6 1/4 inches. (144) pp. Half-title, frontispiece, illustrated with black-and-white photographs throughout, glossary, bibliography; text clean, unmarked. Black cloth, spine titled in silver, dust-jacket; binding square and tight. MM620-002. Fine.

\$ 45

FIRST EDITION. Zephyrus Image was a Northern California press that operated through the nineteen-seventies. The principals - Holbrook Peter and Michael Myers - “produced subversive, anarchic works of great wit and elegance that lampooned the foolish. They attacked the Nixon White House and took on environmental adversaries, donating their labor to worthy causes. They subverted the gallery system and ignored normal channels of distribution open to small presses, taking their work to the streets to give away. Poets Ed Dorn and Tom Haworth were strongly allied with them, and they published a varied and eclectic range of work by Robert Creeley, Joanne Kyger, Fielding Dawson, Robert Bly, Lucia Berlin, Gary Snyder, Stan Brakhage and William T. Wiley. This bibliography tells their story, and details their output, pointing out the strong connection between their creative use of structure in paper engineering and the Artist’s Book movement that appeared in their wake.” Jacket Blurb. 62 copies Worldcat.