

JOHN HOWELL
 *for Books*

John Howell for Books
Western States Virtual Book Fair
April 29 through May 1, 2021



John Howell for Books

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This list contains 26 items in my usual fields, including reference books, fine press printing, miniature books, and is weighted more heavily than usual with women's contributions. A 1920s Los Angeles Women's Club cookbook, ladies' bookplates, lady bookbinder, 2 Joyce Carol Oates short stories. Take a look, and find something for your collection!

1 [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.

\$ 550

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 entires, 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. 9 pound book will ship at cost, please enquire.

<https://www.johnhowellforbooks.com/product/5114>

2 BOYNTON, George W. (fl. 1831-1884), engraver. "Mining Region of California." In: *Leavitt's Farmer's Almanack, and Miscellaneous Year Book, for the Year of our Lord 1853...*, No. LVII. Franklin, NH: Peabody & Daniel, [1852]. 8vo. 7 3/4 x 4 3/4 inches. 48 pp. Front cover printed within a decorative border includes a woodcut village scene, pages 2 and 3 with obituary of Dudley Leavitt the founder of this *Almanack* who had produced it for 57 years, 12 fine woodcut illustrations showing seasonal activities for each month of the year, tables, map of California on page 38, pages 47 and 48 contain advertisements for books published by Edward Livermore, 5 Cornhill, Boston, with 2 woodcuts on page 47, the entire text printed within ruled borders; text with water-staining pages 1-12, but all legible. Self-wraps, stitched; binding square and tight, stains to front and rear cover, pages 4-5 opened roughly but affecting top margin only, front cover with tear at top margin, corners with loss but affects margins only. MBB321-001. SCARCE. Good.

\$ 350

FIRST EDITION of Boynton's map "Mining Region of California," 6 3/16 x 3 3/8 inches, showing 43.5 degrees to 46.5 degrees Longitude west from Washington, and 36.5 degrees north to 42 degrees north Latitude (Mount Shasta on the north, San Luis Obispo to the south, the Mendocino coast on the west to Tule Lake on the south. The engraved map was "executed by G. W. Boynton, Esq.;" the text provides details and statistics about San Francisco, Sacramento City, Stockton, Vallejo, Benicia, San Jose, Marysville, and Mariposa City. On page 2 of the *Almanack*, where Dudley Leavitt's death is noted, we find "Within a few past years the tide of emigration has been so great from the New England States to the shore of the Pacific, that at the present time there is scarcely a family in our midst but what is represented by some one or more of its members or relatives in the golden region. We have judged it not inappropriate to insert in this number of the *Almanack* a new, correct and reliable map of California, drawn and engraved expressly for this work, showing the principal cities and towns, distances between which may be found by the scale on the map, and trust it may be of service to many."

Biographically, George W. Boynton is an elusive figure on the internet, considering how many maps he engraved for a broad range of publishers and authors from 1831 until his death in 1884. One images he must have been the master of a considerable establishment.

This edition of *Leavitt's Farmer's Almanack* has the imprint of Franklin, NH: Peabody & Daniel, [1852]. There was another issue of the exact same text, but published in Boston, MA: Edward Livermore, [1852]. In the 1850s there were basically 2 ways this could have been accomplished. First, a printer, either in Boston or in Franklin, New Hampshire, had set the type, but dropped out the imprint lines and substituted the second imprint. The printed sheets could then be sent to the other town for publication and distribution. Alternatively, after the substitution of the imprint, stereotypic flongs could have been produced and the printing could thereby have been done at either location. Stereotypic reproduction makes sense, because Leavitt's *Farmer's Almanack* were produced in the 10s of thousands in the 1850s and 1860s.

Dudley Leavitt (1772-1851) was an early graduate of Phillips Exeter Academy and an American publisher. He was living in Meredith, New Hampshire, teaching school and farming, when he began publishing *Leavitt's Farmer's Almanack* in 1797, one of the earliest farmers almanacs launched in the new United States. Leavitt poured his knowledge of disparate fields, including mathematics, language, and astronomy in to his very popular almanacs, which remained in print until 1896. In the 1840s, editions of Leavitt's almanac sold in the realm of 60,000 copies with two editions a year,

focusing on astronomy and crops, the main topics of concern to an agrarian society. Whereas it is not difficult to find copies of random issues of *Leavitt's Farmer's Almanack* in the market, No. LVII with the map is relatively SCARCE. REFERENCE: Wheat, *Maps of the Gold Rush*, No. 212; individual listings for this map appear at auction in 1925, 1959, and 1979.

<https://www.johnhowellforbooks.com/product/5081>

3 BUFFUM, Clara (1873-1938). *Hand-Bound Books: The Old Method of Bookbinding, A Guide for Amateur Bookbinders*. Providence, RI: (Clara Buffum, 1935). 8vo. 9 3/4 x 6 1/2 inches. (72) pp. Title page printed within black rules and then typographic ornaments printed in brown ink, brown initial letters throughout the text, brown tailpieces, illustrations throughout, 3 blank pages for notes, index; text clean, unmarked. Patterned paper printed with Monotype Garamont ornaments over boards, spine titled in black, thick brown end-papers, added mylar dust-jacket; binding square and tight, spine ends softened, else Fine. SIGNED BY THE AUTHOR on the colophon. BT321-002. Fine.

\$ 100

LIMITED EDITION of 500 copies, this is number 332, SIGNED by the author, and designed and printed by The Akerman-Standard Company with Monotype Garamont types and ornaments printed on Ivory Broadcaster Text paper by Strathmore Paper Company. Clara Buffum opened a bookbinding studio sometime after 1900 in Providence, Rhode Island. After more than twenty years experience, she sat down to write this detailed illustrated manual of bookbinding. In the Preface, she states, "It was my good fortune to learn the arts of bookbinding and gilding from two men who belonged to the old type of craftsmen. They were thorough, conscientious and skillful workmen who never lowered their standards. My first teacher was Mr. F. P. Hathaway, for twenty years binder at the Boston Athenaeum, and later in charge of the bindery at the John Carter Brown Library in Providence, RI. The teacher who instructed me in the art of decorative tooling and lettering with gold leaf was Mr. Charles McLeish of London, who was at one time connected with the famous Doves Bindery of Mr. Cobden-Sanderson at Hammersmith. It seems advisable to record the knowledge gained from them, to which has been added over twenty years' experience in my own bindery in Providence." Clara Buffum was born in New York and was a member of the Guild of Bookbinders during her time with F. P. Hathaway. This book appeared 3 years before Buffum's passing. Worldcat combines microfilm and digital editions to come up with a total of 72 institutional copies.

<https://www.johnhowellforbooks.com/product/5090>

4 [Cookery] CHAMBERLAIN, Caro Francis (1883-1956). *The Old Vanity Fair Tea Room: Recipes Gathered from Far and Near*. (Los Angeles, CA: Carl A. Bundy Quill &

Press, 1927). 8vo. 7 3/4 x 5 1/2 inches. 160 pp. The text throughout is printed in purple ink, typographic ornaments and rules used throughout the text, blank text left after each major heading to leave room for the home cook to make notes; a few pencil notes and splatters from cooking in the text, although all legible, small hole in the title page near the gutter does not affect any text. Purple cloth spine, illustrated paper over boards, printed paper spine label; binding square and tight, heavily rubbed, corners bumped and showing. ACE121-001. A Good copy only.

\$ 125

FIRST EDITION. How did we cook in Los Angeles in the 1920s? Introductory material at page (3) reads: "In compiling this little book, it has not been our object to introduce a comprehensive cook book, but to pass on to our many friends these recipes which we have tried and liked and found most satisfactory. These recipes are used in the Dining Room of the Women's Athletic Club of Los Angeles, California." The recipes are grouped under the following heads: Hors d'Oeuvres, Cocktails and Sauces, Soups, Fish, Entrées, Sauces, Meat and Poultry, Conserves and Relishes, Vegetables, Salads and Salad Dressings, Breads, Desserts, Cakes and Pies, Sandwiches, and Confections. Copyright 1927 by Caro F. Chamberlain. Miss Chamberlain is an elusive character. She began life in Michigan, if memory serves. One can find record of her growing up in her parent's domicile. Then sketchy records show her living in Los Angeles at the time of this publication, and online resources report she was living in Los Angeles at the time she passed in 1956. Other than that, Miss Chamberlain is something of an unknown quantity in the historical records. We know a little bit more about the Women's Athletic Club of Los Angeles, although not a lot. The Club was organized on April 26, 1921 for the purpose of providing Club privileges to its members and as a headquarters and meeting place for the various women's organizations of the city. Initial life-time membership was limited to 100 women, membership fees payable in advance. One of the earliest life-time members was Estelle Doheny. In less than a year, more than 1,100 members were enrolled and the women embarked on an ambitious fund-raising campaign to acquire a building site, which was valued at \$200,000. The property consisted of 3 lots (825, 827, and 829 Flower Street) between Eighth and Ninth Streets. The building still stands, but it is hard to tell what occupies the site now as there is construction currently underway. It is not known if the Women's Athletic Club of Los Angeles is still viable or when it may have gone out of existence. But in its heyday, the club quarters included "a lounge, a dining-room, library and reading room, rest rooms, gymnasium, swimming pool, etc., completely equipped departments of hairdressing, manicuring, massage, Turkish baths, etc.: bedrooms for permanent and transient use of the members and for persons holding guest cards in the club." A recently viewed postcard of the Club Lounge from the 1920s revealed an elegantly appointed facility. The printer, Carl A. Bundy Quill & Press was active as a publisher in Los Angeles from 1922-1941. His publication credits include the *Associated Student Body of the Southern Branch University of California Los Angeles Southern Campus Year Book*, 1922; the 1926 Year Book of the Santa Monica

High School, *The Nautilus*; the Beverly Hills High School *Watchtower* yearbook (1941); and Rush Maxwell Blodgett's *Little Dramas of Old Bakersfield As Seen by a Boy and Told in After Years* (1931), and more. REFERENCE: Bertha L. Cable, wife of Herbert A. Cable and Former State President, California Federation of Women's Clubs, "Women's Athletic Club, Los Angeles," in Lyons and Wilson, editors, *Who's Who Among the Women of California*, 1922, pp. 44-45.

<https://www.johnhowellforbooks.com/product/5082>

5 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 to date. 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 separately 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. Overall Very Good.

\$ 2,500

FIRST EDITIONS. Price includes Media Mail shipping pithing the US; no additional shipping charges unless other arrangement are made in advance. 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.

<https://www.johnhowellforbooks.com/product/5119>

6 [Fort Tejon] CULLIMORE, Clarence, Sr. (1885-1963). *Old Adobes of Forgotten Fort Tejon. Original Manuscript Presented to College of Architecture, The University of Southern California.* Bakersfield, CA: Kern County Historical Society and The County of Kern Through its Chamber of Commerce at Bakersfield, California, (1941). 8vo. 9 x 6 1/4 inches. [iv], 88, [2] pp. Illustrated throughout in black-and-white with Cullimore's architectural drawings and old photographs, bibliography; text clean, un-marked. Printed wrappers highlighted in blue and red, dust-jacket printed in the same manner as the wrappers, stapled; binding square and tight, jacket toned with some small chips to the extremities. INSCRIBED by Cullimore to Edward H. Bodman. U3K2-001. Very Good.

\$ 125

FIRST EDITION. Clarence Cullimore, Sr. is known for his work researching, restoring, and designing adobe architecture. He was born in Jacksonville, IL, graduated from Belmont Military Academy in 1905, studied for a B.S. in Architecture at the University of California, graduating in 1910, and obtained a Master of Architecture in 1942 from the University of Southern California. Licensed to practice architecture in 1927, Cullimore taught architecture, drawing, and descriptive geometry at Kern County Union High School and Bakersfield College. He published magazine and newspaper articles on historic old adobe houses and *Santa Barbara Adobes* (1948) and *Old Adobes of Forgotten Fort Tejon* (1941). Cullimore also designed adobe buildings in his architectural practice, modernizing the structures to modern standards; his houses are now sought after in the San Joaquin housing market. This copy inscribed to Edward H. Bodman, a retired doctor who moved to Southern California in the 1920s, where he commissioned a Tudor Revival home in San Marino known as the Bodman House. Cullimore's inscription reads "To Edward W. Bodman with the compliments of my good friend, Elmer Belt. Clarence Cullimore, April 30, 1944."

<https://www.johnhowellforbooks.com/product/5083>

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

paper over boards, paper spine label titled in silver, decorative end-papers; binding square and tight. Prospectus included. BCC1120-001. Fine.

\$ 950

SECOND EDITION, revised and enlarged, LIMITED to 50 numbered copies, with an additional 8 copies *hors commerce*, issued in 3 states. This is number 42 of the 50, 1 of 30 numbered copies numbered 21-50, case-bound at Heavenly Monkey by Rollin Milroy. It is printed on Arches wove paper. An earlier version of this book was published by A Lone Press in 1999 under the title *Fragments & Glimpses: A Biography of Francesco Griffo da Bologna*. Appendices translated by Emma Mandley. The first half of this book presents a biography of Francesco Griffo (1450–1518), assembled from quotations taken from over four dozen sources spanning the 15th to the 20th centuries, arranged both chronologically and around such themes as The Roman Types, The Greek Types, After Aldus, etc. The second half of the book contains translations of four 19th-century texts which sparked a late rediscovery of the foundational punch-cutter. These translations were performed by Emma Mandley and were commissioned by Heavenly Monkey and are believed to be the first time these texts were made available in English. This is a leaf book, preserving 2 pages from an Aldine Edition of Ovid's *Opera*, which affords the reader an opportunity to evaluate Griffo's types as laid out on a page in the sixteenth century, as well samples of the modern versions of the roman fonts for Poliphilus and Bembo and the italic fonts for Blado and Bembo, and the italic and roman fonts of Mardersteig's Dante, which Robert Bringhurst believes "has more of Griffo's spirit than any other faces now commercially available." Bringhurst, *The Elements of Typographic Style*, p. 213.

<https://www.johnhowellforbooks.com/product/5077>

8 ISAACS, Walter F. (1886-1964). *The Painter Looks at Nature*. Seattle, WA: University of Seattle Book Store, 1928. Series: *University of Washington Chapbooks*, edited by Glenn Hughes, No. 2. 12mo. 7 3/8 x 5 1/8 inches. [ii], 34, [2] pp. Half-title, printer's mark on title page which is printed within ruled border, ruled running heads, printed on laid paper; text clean unmarked, unopened. Stiff plain wrappers, printed French-fold dust jacket of orange paper, with tile printed within an ornamental border and the printer's mark, stapled; binding square and tight, very minor shelf wear. TB321-004. Very Good.

\$ 50

Second Printing. Walter F. Isaacs was born in Gillespie, Illinois, studied at the Art Institute of Chicago and at the Academic Colorossi in Paris, and then settled in Seattle where he taught at the University of Washington and created art work until his death in 1964. Isaac's work focused on abstract figure and portrait painting in the period of the waning of Cubism, Fauves, Futurism and other art movements. His teaching and art work were grounded in the formal principles of the French Postimpressionist painters including Paul Cezanne and Henri Matisse. Isaacs served as

director of the University of Washington School of Art from 1923 to 1954 and the Henry Art Gallery at the University of Washington.

<https://www.johnhowellforbooks.com/product/5092>

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

\$ 450

LIMITED EDITION of 500 copies, 400 numbered copies for sale, this is number 58, edited by David Pankow, designed by Ward Ritchie, illustrated by John de Pol, typeset by Patrick Reagh, printed by Henry Morris of the Bird and Bull Press, and bound by Kater-Crafts Bookbinders from a design of Keratin Tini Miura, with endpapers by Einen Miura. SIGNED by 8 contributors on 2 blank leaves at the rear. The text of this book was used in the commission by Mel Kavin to have 33 design binders to produce their own interpretation of Bernard Middleton's text on book binding. The 33 design bindings now reside at the Julian Edison Department of Special Collections at Washington University in St. Louis. The 33 volumes thus commissioned also became the basis for Mel Kavin's oblong 4to volume, *A Catalog of the Thirty-Three Miniature Designer Bindings of You Can Judge a Book by its Cover*, (1998). Bradbury records: "Mel Kavin published one miniature book under the imprint of Kater-Crafts Bookbinders, Pico Rivera, California. 'While attending an exhibition of miniature books in 1992, an inexplicable urge possessed me to publish one of my own, and it seemed only natural to ask those friends and acquaintances whose work I have so long admired and collected, to help turn my wish into reality,' Kater [sic] wrote. Ward Ritchie (Laguna Verde Imprenta) designed this miniature *magnus opus* while Henry Morris (Bird and Bull Press) printed it." Bradbury, pp. 112-113. REFERENCES: Bradbury, *20th-Century U.S. Miniature Books*, No. 2077; Fraser & Fridl, *John DePol*, p. 66.

<https://www.johnhowellforbooks.com/product/4808>

10 Kern County Chamber of Commerce. *Kern County Welcomes Home Seekers: Rich Lands, Low Priced*. Bakersfield, CA: Kern County Chamber of Commerce, circa 1922. Brochure. Single sheet of paper, unfolds to 12 panels. 9 1/2 x 4 1/4 inches, closed. Opens to 9 1/2 x 25 inches. 11 tinted half-tone illustrations, map on a single panel "Kern County California" by J. R.

Thornton, County Surveyor, March 1922; pencil notations in margins, some soiling to the map (minor), extremities with small chips and wear. 32319-001. SCARCE. Very Good.

\$ 75

FIRST EDITION. Kern County boosterism discusses the economic growth, oil production, farming opportunities, gold and silver production, and the major metropolitan areas of Kern County. REFERENCES: Rocq, *California Local History*, No. 2431; Worldcat records 4 copies, UCI, UC Berkeley, California Historical Society, and UC Davis.

<https://www.johnhowellforbooks.com/product/5086>

11 [Kern County] WALKER, Ardis Manly (1901-1991). *Kern River Valley Centennial Vignettes. Illustrations, Francis L. Smart.* (Glendale, CA): La Siesta Press, 1966. Small 8vo. 8 1/2 x 5 3/8 inches. 70 pp. Illustrated with Francis Smart's vignettes throughout; text clean, unmarked. Perfect bound printed wrappers; binding square and tight, soiling, toning to covers. UNK318-001. Very Good.

\$ 30

FIRST EDITION. Walker presents a series of sketches of the Kern River Valley from the past century. He writes of the mines including Big Blue discovered by a Cherokee Indian, Lovely Rogers and his mule, early houses, pioneer families, gun fights, dance hall girls, and Chinese miners. Ardis Manly Walker was an American engineer, civil servant, and local historian and poet. He was descended from a pioneer Kern County family, born in an old mining camp in Keysville, and educated in the Kern County public schools, later attending Fresno State College, the University of California at Los Angeles and the University of Southern California where he received an engineering degree. He worked as an engineer for New York City, and then in the mid-1930s returned to Kern County where he became active in civic affairs, serving as a supervisor and a justice of the peace. He was an active sportsman and conservationist and was well-known for his local history writings, publishing books of prose and poetry.

<https://www.johnhowellforbooks.com/product/5084>

12 LABOUCHERE, Norna. *Ladies' Book-plates: An Illustrated Handbook for Collectors and Book-lovers.* London, Covent Garden, and New York: George Bell & Sons, 1895. Short thick 8vo. 7 9/16 x 5 5/8 inches. (xiv), (360, last blank) pp. Half-title, frontispiece, illustrated title page printed in red and black inks, lavishly illustrated throughout including 10 "separate plates" (including 1 in colors), decorative headpieces, tail-pieces, and initials, 3 alphabetical lists of English Ladies' Plates, Foreign Ladies' Plates, and Joint Plates, index, Bell's printer's mark on title page and Whittingham printer's mark at the end both in red and black; text clean, unmarked. Publisher's gilt-stamped green cloth, top edge gilt; binding square but only a little bit shaken, spine lightly faded, some rubbing to the joints at the head of the spine, end-papers cracked at front and

rear hinges of the volume. Richard Cady Rare Books bookseller ticket at the head of the front paste-down. BT321-003. Very Good.

\$ 200

FIRST EDITION, printed by the Chiswick Press, Charles Whittingham and Co., London. In her Introduction to this, the first monograph on women's book plates, Norna Labouchere mentions the value in book plates for studies of heraldry and the recovery of information for anonymous plates, and notes the major publications (books and periodicals) where work was being done in these fields at the time of writing. Norna Labouchere was an artist herself, and this may explain, in part, her keen interest in the various technologies that were used to reproduce ladies' book plates over the centuries. The "separate plates" in this volume are printed primarily from copper plates held by the families who had the book-plates designed for themselves. Labouchere was also interested in the changes in designs that were brought on by the new technologies of reproduction introduced in the nineteenth century. Despite ladies' bookplates being an area of interest in twentieth-first-century research - at least one major online exhibition that uses Labouchere's research as a starting point, correcting some of Labouchere's conclusions - it would appear that a significant biography of Norna Labouchere remains to be written. We do not even know her birth and death dates. With the bookseller's ticket of former Chicago bookseller and now resident in Arizona, Richard Cady Rare Books. Worldcat, recording facsimile reprints, microfilm editions, and digital copies, records 261 copies in 22 editions. This first edition is relatively scarce, with the only other copies at the time of writing in somewhat crippled copies being offered on eBay.

<https://www.johnhowellforbooks.com/product/5091>

13 Le Blond & Co. 2 sets of *Le Blond & Co. - Needle-Box Prints; The Fancy Subject Set; and The Regal Set.* London: Le Blond & Co., circa 1850. Each sheet approximately 4 7/8 x 6 3/4 inches. 20 color images on 2 pieces of paper, the image size measures 3 13/16 x 5 3/16 inches for the unseparated group of 10 images; all the images bright and unmarked. Glen Dawson's copy without distinguishing marks (although there is a Dawson's Book Shop source code penciled on the verso of one piece of paper. GKK221-006. Very Good.

\$ 95

Each sheet was printed with the intention that the 10 separate small images would be separated with scissors and stuck to the lid of small boxes containing sewing needles. The printing technique used to produce these small (individual images 2 x 1 inches) miniature images was originally developed by George Baxter (1804-1867), an English artist and printer based in London. He is credited with the invention of commercially viable color printing. In 1827, Baxter set up his own business and began to experiment with his own method of color printing; his first known color print, *Butterflies*, was published in 1829. Two small vignettes published in Mudie's *British Birds*

(1834) brought income to the endeavor. Baxter's process for producing color prints combined relief and intaglio printing methods. A key plate was prepared in steel using engraving, stipple, etching and aquatint, and occasionally mezzotint and lithography. The key plate provided the main lines of the image and much of the tone, light, and shade. Following printing of the key plates, relief blocks were prepared, usually from wood but also from zinc or copper, using impressions of the key plate to create the blocks; the blocks were used to print each color. Sometimes up to 24 separate colors were used, although 10 might be the average. Baxter achieved precise registration by fixing the print over a number of spikes, over which the blocks also fit. It is believed that Baxter applied glaze to make the images insoluble in water. Patents acquired in 1849 allowed Baxter to license his process to others; the most well-known of these printers was Abraham Le Blond (1819-1894). Le Blond produced just over 100 prints using the Baxter Process, as well as some reproductions of Baxter's originals which have become known as Le Blond-Baxters. Abraham Le Blond is best known today for his set of 32 oval prints which are of an extremely high standard and are much sought after by collectors. The images on these two pieces of paper appear to be miniatures of Le Blond's ovals. The sets on these pieces of paper are: 1) The Fancy Subject Set of ten small needle-box subjects in two strips of five each: The Sisters; Nearly Ready for the Bath; The Tyrolean Waltz; The Flower Maiden; Castle with River (original design); Queen Victoria on a Balcony; Prince Albert on a Balcony; In Contemplative Mood; Queen of the Harem; and Rocky Scene with River and Single Span Bridge (original design); and 2) The Regal Set of ten small needle-box subjects in two strips of five each; Prince Albert in St James' Park; Queen Victoria at Windsor; Her Majesty Leaving Portsmouth Harbour; Her Majesty at Balmoral; Her Majesty Opening Parliament; Her Majesty at Balmoral; The Great Exhibition; Venice; Brothers' Water; and Osborne House. Both sets known to have been produced with both plates printed on the same sheet of paper. In this case, these prints may or may not have been printed on the same sheet and later separated, or come from two different sheets; the paper has the registrations holes, plate marks, and the cutting guide lines, but here the two sets are separated. The paper on each set appears to have different colors, although the two sets may be from the same sheet. The color differences in the paper may perhaps be explained by how the two sets were stored and the paper aged. This description is based on Wikipedia and The New Baxter Society online resources. Also available with these two sheets of paper are 2 Xerox sheets with a "Descriptive Catalogue of Le Blond & Co's Needle-Box Prints" from Lewis, *The Le Blond Book*, 1920, pages 263-264.

<https://www.johnhowellforbooks.com/product/5113>

14 Offizin W. Drugulin. *Proben einiger Hausschriften der Offizin W Drugulin. Erstes Heft.* Leipzig: Offizin W. Drugulin, 1924. 12mo. 6 1/2 x 5 1/4 inches. [ii], 26, [4] pp. 26 type specimens, index, printed on laid paper; text clean, unmarked. Maroon morocco, covers ruled in gilt, printer's device on front cover, yellow silk page marker, original wax-paper dust-jacket; binding square and tight, inner hinges are separated, but this observer does not know if this is how issued or not, spine faded. With a small insert (bifold piece of paper) written by Hadl of Offizin W. Drugulin explaining the contents and occasion for this specimen book. SIGNED by Hadl at the rear. SCARCE. CH814-388a. Very Good.

\$ 50

LIMITED EDITION of 500 copies. A beautifully produced specimen book from Offizin W. Drugulin, Leipzig, as the firm approached its 100th anniversary. These proprietary fonts include many Gothic faces in keeping with the German heritage of the firm, but also include Chinese, Tibetan, Hebrew, Persian, and Ethiopian faces which reflect the firm's close relationship with the scholarly community that published in those languages.

<https://www.johnhowellforbooks.com/product/5020>

15 O'MARA, Michael Bond (1938-2004). *Dogs. Ten Etchings.* Los Angeles, CA: Peggy Christian, 1976. Miniature Book. 2 1/2 x 2 3/4 inches. 12 ff. Title leaf printed in 2 colors, 10 prints of etchings of a variety of dog breeds, colophon printed in brown ink on a separate page; text clean, unmarked. Housed in the original folding stiff paper case, string tied; text clean, unmarked, bookseller's pencil notation on the edition number on outside of paper case, else fine. Each print SIGNED, titled, dated, and numbered by Michael O'Mara. RARE. HG421-001. Fine.

\$ 425

LIMITED EDITION of 75 numbered copies, this is number 66. The ten dogs illustrated in this small portfolio are: Affenpinscher; Bichon Frisé; Cavalier King Charles Spaniel; Chihuahua; Italian Greyhound; Maltese; Pekinese; Pomeranian; Pug; and Yorkshire Terrier. Michael O'Mara was a "talented fine artist who painted, sketched, printed and made artist's books. Beloved college teacher and respected layout artist for over 30 years with Disney, Hanna-Barbara, Filmation and others." *Los Angeles Daily News*, September, 2004. Peggy Christian was a well-known Los Angeles bookseller whose shop was a few doors down from Jake Zeitlin's Big Red Barn on La Cienega Boulevard. She produced respected catalogs on Children's Literature and Cooking. She also produced 3 miniature books included in Bradbury. REM Miniatures published a miniature book by Francis J. Weber in 1997 entitled *Dogs at the California Missions*, 1997. That book was limited to 40 copies; the second series of that edition was numbered A to J, each of which contained one of the etchings from a copy of O'Mara's *Dogs. Ten Etchings*. See: Bradbury, No. 3091. REFERENCE: Bradbury, *20th-Cent. US Miniature Books*, No. 2270.

<https://www.johnhowellforbooks.com/product/5115>

16 PIRON, Alexis (1689-1773), et al. *Chansons Joyeuses et de Table, par Piron, Collé, Gallet, Panard, etc., etc.* Paris: Chez les Marchands de Nouveautés, 1820. Miniature Book. Binding measures 3 1/8 x 2 1/2 inches. Leaves measure 2 15/16 x 2 3/8 inches. Engraved frontispiece of a young man presenting a bouquet of flowers to a young lady sitting under a tree, table of contents at the rear; text clean un-marked, lower corner of pages 177-178 with paper defect / hole in the paper where a repair has been made with paper fiber which affects 3 lines of text in the song "La Paix de Menage." Bound in dark green morocco spine, marbled paper over boards, spine titled in gilt, marbled end-papers, newer fly-leaves, edges un-trimmed, silk page marker; binding square and tight, minor shelf-wear. MAL221-001. Very Good.

\$ 750

LATER EDITION, the first Chez les Marchands de Nouveautés edition was issued in 1816. This book is a miniature song book without music, but with an indication of the tunes to be sung following the title of each *chanson*. The names of the authors of these songs noted on the title page, Alexis Piron, Charles Collé (1709-1783), Pierre Gallet (1698-1757), and Charles-François Panard (1689-1765), are all associated with the eighteenth-century *Société du Caveau*, a drinking-club known for its wit and good company, and its aristocratic character, excluding women and tending towards the literary classes of pre-revolutionary France. This Chez les Marchands de Nouveautés edition marks the beginning of the tradition of *les goguettes*, which, like the Société du Caveaux, emphasized communal singing, and songs of conviviality and the pleasures of the table, but unlike the earlier society, allowed membership of both genders, children, and all social classes, although their membership was primarily literate men from the artisan class. The *goguette* provided venues for informal solo and ensemble singing in the premises of cafés and restaurants; the songs explored well-worn epicurean themes such as eating and drinking. [Karaoke, anyone?] But they are also an interesting transition from the aristocratic clubs of the eighteenth-century, towards the practice of republican ideals with the *goguette's* formal structures of committee meetings, officials, minutes, and social events all as a part of their egalitarian and meritocratic ethos. Many miniature song books have been recorded in France from the beginning of the Restoration of the Bourbon Monarchy (circa 1814). These miniature song books could be used to memorize the songs between meetings, or as an aid to participation during a singalong. REFERENCE: Welsh, *A Bibliography of Miniature Books*, No. 1734 (the copy offered here with the imprint dated 1820 on the title page); Welsh, *The History of Miniature Books*, p. 89.

<https://www.johnhowellforbooks.com/product/5096>

17 [Plantin Press] OATES, Joyce Carol (b. 1938). *The Step-Father*. Northridge, CA: Lord John Press, 1978. 8vo. 9 7/16 x 6 inches. (32) pp. Half-title, title page with typographic ornamental vignette in maroon ink, typographic ornament at head of text, Plantin Press printer's device on colophon; text clean, unmarked. Quarter maroon buckram, marbled paper over boards,

spine titled in gilt, clear plastic dust-jacket; binding square and tight, very minor shelf wear. SIGNED by the author on the colophon. BRBL321-001. Very Good.

\$ 65

LIMITED EDITION of 300 numbered copies, this is number 76, SIGNED by the author on the colophon, designed and printed by Lillian Marks at the Plantin Press for the Lord John Press, set in Perpetual types and printed on Curtis Rag paper. This short story is about the harms inflicted upon women over the generations by the men in their lives, and how women must deal with the damage. Joyce Carol Oates is an American writer. She published her first book in 1963 and has since published 58 novels, a number of plays and novellas, and many volumes of short stories, poetry, and nonfiction. She has won many awards for her writings, including the National Book Award for her novel *Them* (1969), two O. Henry Awards, the National Humanities Medal and the Jerusalem Prize (2019). Oates was elected to the American Philosophical Society in 2016. See: Wikipedia. REFERENCE: Harmsen & Tabor, *The Plantin Press*, No. 407.

<https://www.johnhowellforbooks.com/product/5079>

18 [Plantin Press] OATES, Joyce Carol (b. 1938). *Sentimental Education*. Los Angeles, CA: Sylvester & Orphanos, 1978. 8vo. 9 9/16 x 6 9/16 inches. (116) pp. Half-title, title page printed within a typographic border in red and black inks, Plantin Press printer's device on colophon; text clean, unmarked. Patterned open weave cloth, brown leather spine label titled in gilt, publisher's clear acetate dust-jacket; binding square and tight. SIGNED by the author on the colophon. BRBL321-002. Fine.

\$ 75

LIMITED FIRST EDITION of 330 copies, this is number 56 of the regular copies, SIGNED by the author on the colophon, designed and printed by Lillian Marks at the Plantin Press for Sylvester & Orphanos, set in Fournier types and printed on Curtis Rag paper, the binding designed by Stathis Orphanos and Ralph Sylvester and executed by Earle Gray. *Sentimental Education* is a short novel about a family, the members of which conduct a rich internal life of delusion. The story ends with the death of a female cousin of about 15 years of age. Joyce "Carol Oates is an American novelist, short-story writer, and essayist noted for her vast literary output in a variety of styles and genres. Particularly effective are her depictions of violence and evil in modern society." Encyclopedia Britannica online resource. She published her first book in 1963 and has since published 58 novels, a number of plays and novellas, and many volumes of short stories, poetry, and nonfiction. She has won many awards for her writings, including the National Book Award for her novel *Them* (1969), two O. Henry Awards, the National Humanities Medal and the Jerusalem Prize (2019). Oates was elected to the American Philosophical Society in 2016. See: Wikipedia.

REFERENCE: Harmsen & Tabor, *The Plantin Press*, No. 408; Rounce & Coffin Club, *Western Books*, 1980, No. 31.

<https://www.johnhowellforbooks.com/product/5080>

19 [Rogers] DE YONG, Joe (1894-1975). *“Friend Will.”* Santa Barbara, CA: The Schauer Printing Studio, Inc., (1936). Pamphlet. 10 5/16 x 7 11/16 inches. Unpaginated. [28] pp. Black-and-white photographic frontispiece portrait of Will Rogers, cattle-brand tailpiece at the end of the text, printed on laid paper; text clean, unmarked, thumbing to frontispiece. Stiff brown wrappers, printed in red and black inks, stapled; binding square and tight, yapp edges a bit worn, corners bumped. INSCRIBED: “For Charlie Thompson - a good friend, all the way. Sincerely, Joe De Yong. Rancho Juan Y Lolita, Santa Ynez, California, May 10, 1936.” Prospectus laid-in. UNK221-001. Very Good.

\$85

FIRST EDITION, printed for the Santa Barbara County Division of the Will Rogers Memorial Committee. Foreword by Irvin S. Cobb, Introduction of De Yong by Anne Ellis, and the extended eulogy for Will Rogers in verse by Joe De Yong. Joe De Yong first met Will Rogers in Indian Territory (Oklahoma) when De Yong was a teenager and Rogers taught the young man fancy roping - cowboy entertainment. De Yong’s experiences allowed him to come to Hollywood and work with silent movie star Tom Mix, whose earliest film credit was 1909. De Yong had always written and drawn for his own entertainment, but in 1916 he went to work for Charles M. Russell, in both Montana and California. After 1926, De Yong moved to Santa Barbara, CA, where he worked with Edward Borein and Maynard Dixon. De Yong was invited to be the official artist of the *Rancho Visitadores*, an equestrian social club which still meets in Santa Barbara and proceeds on a 60-mile cross country ride culminating at Rancho Juan y Lolita. Juan is John S. Mitchell, the founder of United Airlines, and his wife, Lolita Armour (member of the Armour meat packing family) who hired Santa Barbara architecture firm Edwards & Plunkett to build their Palacio del Rio in Santa Inez on the Rancho Juan y Lolita. Future owners of this ranch house would include Jimmy Stewart and Dean Martin. This property was recently on the market - “Contact Agent for Additional Information.”

Back to Joe De Yong: It was at Rancho Juan y Lolita that De Yong inscribed this copy of *“Friend Will”* to Charlie Thompson, who we believe to be the Charles S. Thompson (1908-1994) who became a Hollywood set decorator, who began working with John Ford on B movies in the early 1940s; a common career path Thompson shared with Joe De Yong. De Yong himself pursued a career in the movie industry as a costume designer and historical consultant from the 1930s to the 1950s with some the same of personalities as Thompson. Will Rogers (1879-1935), was an American cowboy, vaudeville performer, humorist, social commentator and motion picture actor; Rogers

was one of the world's best-known celebrities of the 1920s and 1930s. When Rogers died on August 15, 1935, Joe De Yong set to write out this tribute to his life-long friend, dating this poetic tribute at Santa Barbara, August 22, 1935. Most copies of this pamphlet seen in the market are inscribed by De Yong at Rancho Juan y Lolita in May of 1936 to various personalities in the movie industry. Anne Ellis (1875-1938) is the author of *Life of an Ordinary Woman* (1929), a memoir of life in Colorado's San Luis Valley. As a widow, she raised her children on her own, sent them to college, worked as a cook, the only woman on crews installing telephone lines and building roads in the remote valley, and successfully ran for county treasurer. Our offering includes a Foreword by Irvin Shrewsbury Cobb (1876-1944), an American author, humorist, editor, and columnist who wrote for the *New York World*, a Joseph Pulitzer newspaper; Cobb was the highest paid staff reporter in the United States. Cobb also wrote more than 60 books and 300 short stories. Some of his works were adapted for silent movies. Several of his Judge Priest short stories were adapted in the 1930s for two feature films directed by John Ford. The frontispiece of "Friend Will" is a previously unpublished photograph of Will Rogers dressed in cowboy attire, with his body facing away from the camera and looking over his shoulder to the viewer, as if taking a step into eternity. A full biography of De Yong is offered by William Reynolds, *Joe De Yong: A Life in the West*, 2018. 16 copies Worldcat.

<https://www.johnhowellforbooks.com/product/5087>

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

\$ 300

LIMITED EDITION of 109 copies, this is copy number 52, handset from a selection of five typefaces and printed on a Vandercook press on Japanese Yatso mold-made paper. The class project of the 2008 Fall Typography Class at Scripps College used the theme of the Spice Road to create this series of projects bound in a single volume. Professor Maryatt's Introduction: "The word spice conjures up a host of associations: fragrant, savory, pungent and aromatic. We think of favorite dishes spiced to our taste. One wants to research the fascinating 2000-year history of the trade in silks and spices over the land-based Silk Road and the water-based Spice Route. How are the spices carried along these routes? What kind of people were the traders, and how hard were their lives when moving across deserts, snow-capped mountains and over difficult seas with basic navigation tools? The evocative aroma of a particular spice

brings strong memories. This pot-pourri of thought and sensation was gathered together to create a tasty book by the now well-seasoned students at the Scripps College Press.” This volume is the best-selling book of the sixty printed under the direction of Kitty Maryatt in the Scripps College Typography course. “The book was a sensation, selling out right away. Even the President’s office purchased ten of them gifts for her Asian trip. This was our largest edition, and people were even hungry for more.” *Sixty Over Thirty*. Also, one of the most accessible productions of the typography class. REFERENCE: Maryatt, *Sixty Over Thirty*, pp. 176-179.

<https://www.johnhowellforbooks.com/product/5046>

21 THOMAS, Peter (b. 1954) and **THOMAS, Donna** (b. 1957). *Evidence: Overruns and Ephemera*. Santa Cruz, CA: Peter and Donna Thomas, 2021. Housed in an Archival Box. 16 1/2 x 12 1/4 x 2 inches. Printed front cover label with lino cut illustration of the artists, printed paper spine label. Inside is an 8-page pamphlet, 15 x 10 1/2 inches. [8] pp. Title page printed in colors with a lino cut self-portrait of the artists, multi-color printed headpiece using wood types, and lino cut showing the artists at work, colophon with another multi-color lino cut showing the artists posing before their book arts gypsy caravan; text clean, unmarked. Wrappers of blue-gray hand-made paper, front cover printed label stitched into place, binding is hand-stitched; binding square and tight. Also included are 2 4-flap portfolios, 1 labelled Overruns, and the other labeled Ephemera. These both measure 15 1/2 x 11 3/4 inches. Both with printed paper labels stitched onto the front covers. *Overruns* contains 52 sample pages from their printed books with a 2-page inventory of the contents keyed to the numbers of the publications in the new bibliography; text clean, unmarked. *Ephemera* contains 59 items of ephemera printed on various occasions, including prospecti, post cards, business cards, broadsides for various occasions and much more, many of which contain pencil notations and dates, and signatures including one SIGNED by William Everson. RARE. FT421-001. Fine.

\$ 1,850

LIMITED EDITION of 30 numbered copies, this is number 25, letterpress printed on Peter’s handmade paper using hand set Centaur and Gothic wood type, lino cuts by Donna. This is a gathering of samples of printed pages from the Thomas’s limited edition books and press ephemera, made as a companion to The Legacy Press’ recently published trade book, *Peter and Donna Thomas: Bibliography, 1974-2020*. The title, Evidence, is due to the contents being evidence of what the Thomases have been doing over the last 40 years. The 8-page pamphlet describes the project. *Overruns* contains examples of printed pages from their books, and each copy has a list of the items included. *Ephemera* contains ephemeral items that the Thomases printed or had printed; the ephemera is not numbered or described, nor are the contents listed. The lower the copy’s number in the edition, the more samples and ephemera in the portfolios. The Thomases sold out copies 1 through 24 upon announcing the project, and kept 2 copies for themselves. Only 4 copies have made it into the market.

<https://www.johnhowellforbooks.com/product/5117>

22 [Peter and Donna Thomas] FIELD, Dorothy (b. 1944). *Meditations at the Edge: Paper and Spirit*. Santa Cruz, CA: Peter and Donna Thomas, 1996. Tall narrow volume (not really a standard western imposition). 11 1/8 x 4 3/8 inches. [ii], (32) pp. Half-title, title-page printed in red and black inks with 2 small foil-stamped gold squares, a piece of ceremonial paper with a small gold square tipped-in on preface page, 8 illustrations printed on off-white paper handmade by Dorothy Field from the last of Kim Yeong Yoon's kozo fiber, text paper handmade by Peter Thomas from hemp fiber, foil-stamped gold squares mark section heads; text clean, unmarked. Red cloth over boards, stab-sewn text block, open spine, Bhutanese spirit paper with 6 gold squares affixed to raised panel on front cover; binding square and tight, very minor spot on front cover. BT321-001. Very Good.

\$ 300

LIMITED EDITION of 100 copies, this is number 79 of 86 standard copies. Title page printed from hand-set types, text printed from polymer plates, illustrations printed from photoengravings. The text contains Dorothy Field's observations and ruminations about how paper is used in Asia to connect the physical and spiritual worlds, and contrasts these practices with Western practices. The binding reflects these contrasts between Western and Eastern book making styles, using a stab-sewn text block attached to cloth-covered boards resembling a Western case-bound book. Kim Yeong Yoon was Dorothy Field's mentor in paper making. REFERENCE: Peter and Donna Thomas, *Peter and Donna Thomas Bibliography*, No. A85; 42 copies Worldcat.

<https://www.johnhowellforbooks.com/product/5088>

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

\$ 100

FIRST EDITION. "In 2020, Peter and Donna marked the forty-sixth year of their remarkable collaboration. This *Bibliography* features more than 163 editioned books by them, 374 one-of-a-kind books by Donna, and 63 unique books made by Peter, as well as books made by them in collaboration with other artists and during workshops, all illustrated in full color. This compendium of the output of their press includes not only bibliographic entries and production notes, but also personal commentaries for many of the entries, transforming a straightforward bibliography into a kind of memoir. These annotations provide a distinctive window into the lives of these two

working artists, enriching our understanding of their works in ways that go far beyond the descriptive. This *Bibliography* not only offers the scale and scope of their production and their evolution as distinctive American book 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.

<https://www.johnhowellforbooks.com/product/5101>

24 [Typography] Courier-Journal Job Printing Co. *Small Lot of 19 Typography Books from the Technical Library of the Courier-Journal Job Printing Company.* Various Locations: Various Publishers, 1918 - circa 1955). See itemized descriptions, below. SS321-001. Condition: Very Good to Good.

\$ 800

The *Courier-Journal* newspaper began publication in Louisville Kentucky in 1868 - the last run of the *Courier-Journal* newspaper was Sunday, February 28, 2021; the Courier-Journal Job Printing Company printing facilities closed for good on March 4th, 2021. The material offered here is dated 1918 through circa 1955, and includes technical material used by apprentices and compositors working in the composition and press rooms of the Courier-Journal Job Printing Co.

Included are 6 volumes of the *Typographic Technical Series For Apprentices*, Part VI, Nos. 32-40 (out of series), (Chicago, IL): Published by the Committee on Education, United Typothetae of America, 1918. All copies with the bookplate “Property of Courier-Journal Job Printing Co., For EMPLOYES’ [sic] Use Only, Return to Superintendent’s Office” in a handsome Art Nouveau design border on the front paste-down. This educational material provides evidence that the Courier-Journal Job Printing Company was unionized at least from the beginning of the twentieth-century, and highlights the power and influence of typographers, who were among the most educated, economically mobile wage laborers in the United States, and who were represented in every major urban center in the newspaper industry; typographic unions won a 48-hour work week in 1897, and a standard wage scale throughout the newspaper industry; as an example of the power of the typographers unions, in the 1930s, the International Typographical Union introduced the 40-hour work week across the industry which spread to other unions and has since been codified across the labor sector by federal legislation. The typographers played an important if ambiguous place in the development of American labor history, in as much as American labor was never successful in uniting all laborers together in one force, but tended to organize within industries.

This grouping tends to focus on the tools of the trade, including type specimens, and catalogs of process inks issued in the 1920s and 1930s; Courier-Journal Job Printing Co. typographers left notes to themselves in these catalogs indicating material they felt needed representation in the Courier-Journal Job Printing Company's shops. Something of an outlier in this grouping is an accordion-fold volume of photographs of printing equipment available for use in the 1950s by the competing print shop, The Standard Printing Company, Incorporated, of Louisville Kentucky. Most likely a salesman's dummy to show potential clients that The Standard Printing Company had the latest equipment and the most prestigious customers, this undated (circa 1955, without imprint) accordion-fold photo-archive of printing equipment shows the most modern print shop of the 1950s.

The earliest book printed by the Courier-Journal Job Printing Company was issued in 1884. An interesting article by Chris Kenning in the *Louisville Courier Journal* March 11, 2021 provided some valuable insights into the history of the newspaper, the Courier-Journal Job Printing Company, and the challenges to the newspaper business and printing in general in the United States after the advent of desktop computers and the rise of the internet. While the Kenning article did not touch much on the time period 1918-1955, there are still interesting stories to tell about the printing industry in America, the place of printing in the American labor movement, and printing technology in the first half of the twentieth century that can be told, using the materials offered here as visual aids. With the sale of the *Courier-Journal* to the Gannett Co., Inc in 1986, the road to the shut down of the Courier-Journal Job Printing Company was opened. After March 2021 the *Courier-Journal* newspaper will be printed in Indianapolis, IN. The current print circulation of the paper is now under 60,000, while the *Courier Journal's* digital journalism garners 4.5 million monthly visitors to their website. Media consolidation has been made possible with the internet's ability to distribute news on a minute-by-minute basis, making regional newspapers printed on paper a redundancy. The *Cincinnati Enquirer*, the *Lexington Herald-Leader*, the *Bowling Green Daily News* were all regional newspapers that will no longer be produced locally after having been produced in Louisville by the presses of the *Courier-Journal*. This consolidation of the newspaper industry means the loss of 102 Louisville jobs, including those of printing press operators, mailroom, and transportations jobs have been lost to the relocation of the press work to Indianapolis.

Material offered in this lot are:

24a Courier-Journal Job Printing Co. *Type Specimen Book, Courier-Journal Job Printing Co., Louisville, Kentucky.* Louisville, KY: Courier-Journal Job Printing Co., 1930. 4to. 11 x 8 1/2 inches. [1], 99 ff. Index, sheets 1-99 each with a single type face from 6- to 72-point sizes, and

several sheets of rules, initials, and borders; text clean, unmarked. Gilt-stamped black cloth over boards, spine is open, metal posts and rivets hold all together, patterned end-papers; binding square and tight, shelf worn. Good.

24b Fuchs & Lang MFG. Co. *Falco Letterpress Inks*. New York: General Printing Ink Corporation, n.d. 8vo. 8 x 5 1/8 inches. [iv], 50 ff. Text in English and Spanish, 4 pages of text at the beginning and 2 pages at the rear, the rest are reproductions of images in various process inks with captions or blocks of color, page 2 seems to be missing a column of ink samples, some marginal ink finger soil. Gilt-stamped green leatherette; front hinge broken. SCARCE: could not find in Worldcat, online offers, or sales records.

24c Intertype Corporation. *The Book of Intertype Faces*. Brooklyn, NY: Intertype Corporation, n.d. 4to. 11 x 7 7/8 inches. viii, 505, [26] pp. Note: some of the pages in the binder appear out of sequence so the exact count is uncertain. This volume is a special binder that allows material to be added from time to time as Intertype Corporation published updates to the specimen book. Shows different faces grouped together according to point sizes, a few examples of advertising and job composition are included to show the effectiveness of these faces in actual use; occasional marginal finger soil. Gilt-stamped textured cloth with detachable metal posts allow additions to the text as issued by Intertype; binding square and tight, rubbed, foot and tail of joints frayed. Although there are no publication dates in this particular copy, Worldcat records editions of this title from 1927 to 1940. Very Good.

24d Charles New Johnson and Company. [*4 Color Process Ink Sample Book*]. N.P., Charles New Johnson and Company, n. d. [dated circa 1930 or earlier based on clothing, etc. in the images]. Oblong 8vo. 5 7/8 x 8 3/8 inches. 106 leaves; leaf 69 torn with loss. The first leaf is a painting imagining ancient Athens as seen from the sea with sailing vessels in the water, followed by six of the same images in different process colors, many leaves are just blocks of the inks printed in solid blocks of color (circular, rectangles, etc.), the other images, mostly photographs of a lioness, a small boy learning to use a toothbrush, medieval architecture, a railroad yard, native-American pueblo, boudoir photo of a female model, native-American making a fire, salmon fisherman lighting a pipe, hunter nursing his dog's feet, and a race horse's head, all of which printed in different inks, the colors of which are named and their permanency noted in the captions; text clean, unmarked. Black-leatherette wrap-around wrappers, bound in the gutter with metal rivets; light shelf wear, there may have been a printed label on the spine, if so, now lacking. Very Good.

24e Mergenthaler Linotype Company. *One-Line Specimens. Linotype Faces. November, 1920*. Brooklyn, NY: Mergenthaler Linotype Company, 1920. 4to. 10 1/2 x 7 5/8 inches. 220 pp. A few photographic illustrations, indexes; paper mildly toned, for the most part, the text is clean. Black-stamped red cloth, patterned end-papers; binding square, covers soiled and rubbed, corners bumped. Contemporary notes on a few slips of papers left by previous owners while seeking to place orders, some similar notes to front paste-down, paper clips on front and rear free end-papers. PRESENTATION SLIP laid in with the "Star Courier & Dispatch" in ink names the recipient. Good.

24f Mergenthaler Linotype Company. *Instruction Book, Linotype Electric Pots, For the Installation, Operation, and Maintenance of Electrically Heated Metal Melting Pots. Part I, The Cutler-Hammer Electric Linotype Pot. Part II, The Mergenthaler Linotype Electric Pot. Revised January, 1921.* Brooklyn, NY: Mergenthaler Linotype Company, 1921. 8vo. 9 1/4 x 6 1/8 inches. (63, last blank) pp. Black-and-white photographic illustrations, electrical diagrams, large folding plate with 8 wiring diagrams; water-damage to text. Brown printed wrappers, stapled, only the rear cover remains. Good, barely.

24g [Mergenthaler Linotype Company] [*Linotype Memphis in Four Useful Weights: Light, Medium, Bold, Extra Bold*]. [Brooklyn, NY: Mergenthaler Linotype Company, circa 1930]. 4to. 10 3/8 x 7 1/2 inches. Unpaginated. [56] pp. Soiling to top and bottom edges, covers and first set pair of conjugate leaves LACKING, top corner down 5 inches of the first page of text torn away but present. Good only. Memphis is a slab-serif typeface designed by Dr. Rudolf Wolf and released in 1929 by the Stempel Type Foundry. Memphis and other similar designs were popular faces used in printing during the hot metal typesetting period and several foundries brought out similar designs or direct imitations throughout the world.

24h Mergenthaler Linotype Company. *Specimen Book, Linotype Faces.* Brooklyn, NY: Mergenthaler Linotype Company, n.d. [but circa 1930]. Thick 4to. 10 5/8 x 7 7/8 inches. [XLI], (1216) pp. with some pages numbered a, b, c, etc. Double-page illustration of the Mergenthaler facilities in Brooklyn; occasional marginal finger soil, some light pencil notations in text. Black and blind-stamped red cloth, decorative end-papers; binding a bit shaken as is common with the huge specimen books, rubbed. Above average condition.

24i Mergenthaler Linotype Company. *One-Line Specimens of Linotype Faces.* Brooklyn, NY: Mergenthaler Linotype Company, (1950). 4to. 10 3/8 x 7 3/8 inches. (xvi), 229, [3] pp. Specimens throughout, tables, index; text with occasional pencil marginalia. Silver-stamped blue cloth, with the name Tom F. Moore stamped in silver on the front board; binding square and tight, heavy shelf wear and soiling to covers. Good. "These type faces and special characters shown in this book are arranged in family groups or series, ranging from the smallest to the largest size in each face. The Various faces or combinations of faces in which matrices can be supplied are also shown; as well as comparisons of the different faces in each size, in order that the customer may easily and quickly find the matrices he wants."

24j Six Volumes in the *Typographic Technical Series For Apprentices*, Part VI, No. 32-40. Imprint: (Chicago, IL): Published by the Committee on Education, United Typothetae of America, 1918. All copies with ads at the rear listing the books in the *Series*. All have the bookplate "Property of Courier-Journal Job Printing Co., For EMPLOYEES' Use Only, Return to Superintendent's Office" in a handsome Art Nouveau design on the front paste-down.

A) **HAMILTON, Frederick W.** *Word Study and English Grammar: A Primer of Information About Words Their Relations and Their Uses.* *Typographic Technical Series For Apprentices*, Part VI, No. 32. 8vo. 7 15/16 x 5 1/4 inches. [vi], 53, [ix ads] pp. Occasional markings or stains in the text. Silver-stamped gray cloth; heavily rubbed and freckled. Good.

- B) **HAMILTON, Frederick W.** *Capitals: A Primer of Information About Capitalization with some Practical Typographic Hints as to the Use of Capitals. Typographic Technical Series For Apprentices, Part VI, No. 34.* 8vo. 7 15/16 x 5 1/4 inches. [iv], 35, [ix ads] pp. Text clean, unmarked. Silver-stamped gray cloth; light shelf wear. Very Good.
- C) **HAMILTON, Frederick W.** *Compound Words: A Study of the Principles of Compounding, the Components of Compounds, and the Use of the Hyphen. Typographic Technical Series For Apprentices, Part VI, No. 36.* 8vo. 7 15/16 x 5 1/4 inches. [vi], 19, [ix ads] pp. Text clean, unmarked. Silver-stamped gray cloth; light rubbing, stains. Very Good.
- D) **HAMILTON, Frederick W.** *Abbreviations and Signs: a Primer of Information about Abbreviations and Signs, with Classified Lists of Those in Most Common Use. Typographic Technical Series For Apprentices, Part VI, No. 37.* 8vo. 7 15/16 x 5 1/4 inches. [vi], 43, [ix ads] pp. Text clean, unmarked. Silver-stamped gray cloth; rubbed, rear board water-damaged. Very Good.
- E) **HAMILTON, Frederick W.** *The Uses of Italic: A Primer of Information Regarding the Origin and Uses of Italic Letters. Typographic Technical Series For Apprentices, Part VI, No. 38.* 8vo. 7 15/16 x 5 1/4 inches. [iv], 18, [ix ads] pp. 4 facsimiles of earlier writing; text clean, unmarked, there is some kind of black adhesive in the gutter of pages 8-9, perhaps a missing tipped-in plate (no mention of such in Worldcat)? Silver-stamped gray cloth; rubbed, rear board water-damaged. Very Good.
- F) **HAMILTON, Frederick W.** *Preparation of Printers' Copy: Suggestions for Authors, Editors and all who are Engaged in Preparing Copy for the Composing Room. Typographic Technical Series For Apprentices, Part VI, No. 40.* 8vo. 7 15/16 x 5 1/4 inches. [vi], 21, [ix ads] pp. Text clean, unmarked. Silver-stamped gray cloth; front cover rubbed, light shelf wear. Very Good.

24k Sigmund Ullman Company. *Doubletone and Ullmanine Inks.* New York, etc.: Sigmund Ullman Company, n.d. [but circa 1927]. THIRD EDITION. Folio. 12 x 9 1/2 inches. [iv], 46 ff. Series of various photographic illustrations broken out into 4 color process inks with captions of the inks used, images include a still from the Warner Brothers film *Don Juan* (1926), a head-shot portrait of silent film star Florence Vidor an actress signed to Paramount Pictures in the mid- to late-1920s, a medieval European street scene, and a rural castle; some marginal finger-soil. Tan linen spine, paper over boards, printed paper front cover label; heavy shelf wear. Good. 5 copies Worldcat, 2 in Canada, the Grolier Club, New York Historical Society, and the University of Delaware Library.

24l Sinclair and Valentine Co. *Process Inks* [cover title]. New York: Sinclair and Valentine Co., [circa 1930]. Folio. 11 5/8 x 9 1/4 inches. Unpaginated. [30] ff. This printing ink sample book's first two leaves contain introductory text, last leaf with text; the rest of the text shows a painting of a traditional Mexican dance scene with male guitar players and females in traditional dress signed "Benton" in the plate, captioned with the names and stock numbers of the inks used, all the rest of the leaves [with the exception of the last leaf of text] show the same image broken down into various process colors with the inks identified (a few show the image in all four colors);

text clean, unmarked. Printed textured wrappers printed in 4 colors; binding square and tight, extremities rubbed. Yale University Library the only holding in Worldcat.

24m The Standard Printing Company, Incorporated. *A Panorama of The Standard Printing Company, Incorporated of Louisville, Kentucky* [Cover Title]. Louisville, KY: The Standard Printing Company, n.d. [but circa 1955]. 8vo-size Accordion-Fold. 8 7/16 x 5 1/2 inches. Unpaginated. [16] pp. 15 silver-gelatin photographic prints mounted on each page with a caption of the printing equipment displayed, the last page is a printed list of companies “This equipment is being used to produce printed material for many companies including...”; text clean, unmarked. Gilt-stamped black leatherette, black cloth-backed adhesive provides the joints that hold the accordion-fold together; shelf wear. Perhaps a tool a salesman would use when visiting a potential client to demonstrate Standard’s modern equipment and list of high-end clients? Not in Worldcat.

<https://www.johnhowellforbooks.com/product/5104>

25 [WELLS, James Hayden] (b. 1843). *Old Pussy, Grave Pussy* [first lines of text]. [Chicago, IL: James Hayden Wells, circa 1853]. Miniature Book. 1 5/8 x 1 3/8 inches. Unpaginated. [8] pp. Text unmarked, with minor foxing. A single sheet of paper, folded twice (and unopened) is stitched into plain blue wrappers; binding square and tight, light shelf wear. Glen Dawson’s copy without distinguishing marks. GKK221-026. RARE. Very Good.

\$ 250

FIRST EDITION. It is doubtful that there was ever a second edition of this parable about the virtues of corporal punishment, written by a child between the ages of 7 and 13, whose poem shows that the older, wiser cat can help the younger, impulsive cat grow up with a stiff biff to the ears. It was printed by a young James Hayden Wells, who was not aware that his small tome could use a title page or imprint. Bradbury tells us that the printer’s daughter, Anita Wells, donated her father’s collection to the San Diego Public Library in 1966. Only 4 copies are known to me; Bryn Mawr College (Gift of Ellery Yale Wood), the University of Virginia (Gift of Carolina Yarnall McGehee Lindemann), the Morgan Library & Museum (Gift of Julia Wightman), and the copy offered here, which was in Glen Dawson’s personal collection. REFERENCE: Bradbury, *Antique US Miniature Books*, p. 167, and No. B895.

<https://www.johnhowellforbooks.com/product/5106>

26 [Yosemite] DENISON, E. S. *E. S. Denison’s Yosemite Views, Sam Miller, Agent.* San Francisco, CA: (Lith. H. S. Crocker & Co.), n.d. [but circa 1880-1881]. 8vo. 8 7/8 x 5 7/8 inches. Unpaginated. [104] pp. Illustrated title page, schedule of rail and stage service between San Francisco and the Yosemite Valley via Clark’s (Wawona) for the tourist season 1881, Map Showing the Summer Resorts of the Pacific Coast Adjacent to the Lines of the Central and Southern Pacific Railroads from San Francisco Southward, Map Showing the Summer Resorts of the Pacific Coast Adjacent to the Lines of the Central and Southern Pacific Railroads from San Francisco North and

East (both maps highlighted in red), 50 full-page lithographs on the rectos, with illustrated lithographic captions opposite; text unmarked with some occasional light foxing. Illustrated printed wrappers tinted in red and gold, spine and all edges red; binding square and tight, wrappers with mild shelf wear and soiling. LB321-001. SCARCE in the market. Very Good.

\$ 1,500

FIRST EDITION. The title on the front cover reads "Yosemite and the Big Trees of California" with the additional wording: "Tourist Ticket Agency, 2 Montgomery St., Cor. Market St., San Francisco." All of the views are of Yosemite Valley and the Mariposa Big Tree Grove with the exception of views of the Palace Hotel in San Francisco and the Hotel Del Monte in Monterey. "The lithographs were made by E. Wyttenbach, most based on photographs taken by George Fiske. There is no text save for captions opposite each view." Currey and Kruska. Currey and Kruska note an abridged issue in pink wraps with twenty-eight lithographic views, not seen by the compilers. They also note that some of the illustrations were redrawn and published in N. W. Griswold's *Beauties of California*. L. W. Currey, Inc. notes the Denison News Co. had locations in San Francisco and the Oakland Pier, which published books between 1900 and 1906, but otherwise I am not finding much to report about E. S. Denison. Emanuel Wyttenbach (1841-1903), Swiss artist, lived in Los Angeles, San Francisco, and New York. He illustrated the covers of a horse racing magazine called *Breeder and Sportsman*, and did lithographs for H. S. Crocker." Janice Sutcliffe, great granddaughter of Wyttenbach, online resource askART. George Fiske (1835-1918) was an American landscape photographer who apprenticed with Charles Weed, and worked with Carleton E. Watkins, early Yosemite photographers. He moved to Yosemite with his wife in 1879 and lived there until he committed suicide in 1918. His negatives were lost in a fire in 1943. Ansel Adams cited Fiske as an early inspiration, who Adams though had a better eye than Watkins or Muybridge. See: Wikipedia. REFERENCE: Currey & Kruska, *Bibliography of Yosemite*, No. 100; Howes, *USiana*, D252. Worldcat records 58 copies in 11 "editions," but only 9 of these are in California institutions.

<https://www.johnhowellforbooks.com/product/5118>

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