

The “Renaissance, Southern California Style” and its Legacy

A Century of Southern California Fine Printing and Artist’s Books

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Item #1

Pasadena's Archetype Press Explores Mars

1. [ARCHETYPE PRESS]. 25.19°. A Mars Anthology. [Pasadena, California:] Archetype Press, Art Center College of Design, Spring 2002.

8.25 by x 8.25 inches. 42 folios (16” by 8” sheets, folded to create a four-page folio). Printed letterpress on Vandercook proof presses using metal foundry type, wood type, linoleum blocks, wood cuts, silk screens, laser-cut masonite blocks, zinc plates, and digital polymer plates. Printed on Legion Domestic Etching and Rives BFK papers.

Housed in wraparound box, handmade by Alice Vaughn, with 1.25” wide pocket into which the folio fore-edges slip. A fine copy.

\$200



Item #1

One of 75 copies.

The title refers to Mars's axial tilt, which is 25.19 degrees. Gloria Kondrup, director of the Archetype Press, wrote that this book was made “in honor of the Pathfinder landing on Mars” and that “the students were asked to conceptually interpret any subject matter dealing with ‘Mars.’” The interpretations in the book, which take the form of images, short prose pieces, poetry, and typography, cover a variety of topics including astronomical principles, locations in the United States also named “Mars,” popular science fiction, war, and classical Greek and Roman mythology.



Item #2

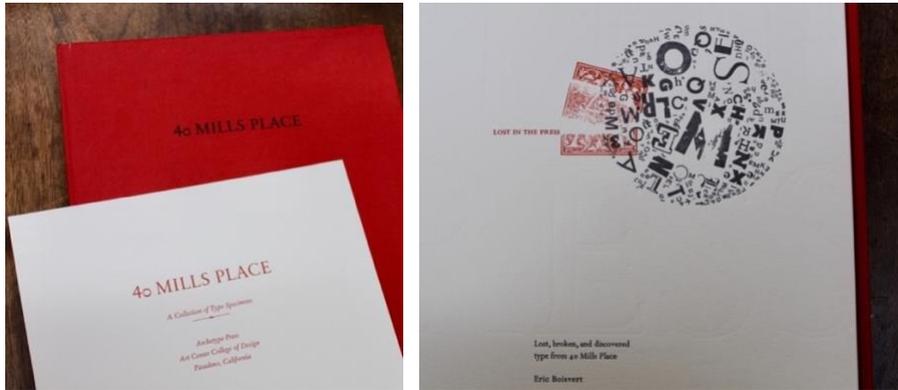
*A Celebration in 48 Type Specimens,
One of Archetype Press's Most Ambitious Productions*

2. [ARCHETYPE PRESS]. *40 Mills Place: A Collection of Type Specimens*. Pasadena, California: Archetype Press, Art Center College of Design, August 2003.

Fifty-three sheets, printed on rectos only, consisting of a half-title, title-page, introduction by Doyald Young, colophon leaf, an illustrated leaf containing an image transfer print by photographer Steven A. Heller, and forty-eight type specimens, featuring color and illustrations, printed by the students of

Art Center, under the direction of Gloria Kondrup and Cody Clark. The sheets are loose, in a red cloth clamshell case, made by Alice Vaughan. The specimens were printed letterpress, using metal and wood type. A fine copy.

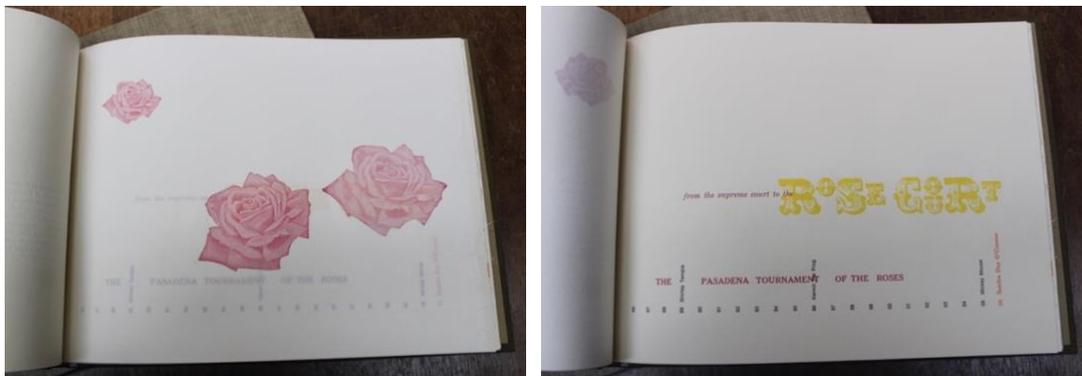
\$600



Item #2

One of 120 copies, printed as a tribute to 40 Mills Place, the address at which the Archetype Press printed forty different projects. The Press has recently moved to new quarters.

This is one of the Archetype Press's most ambitious productions. It includes samples of the different kinds of type owned by the press, from the classic fonts like Bembo, Palatino, Garamond, Baskerville and Bodoni to those designed by the great designers of the twentieth-century such as Eric Gill, Jan Van Krimpen, Frederic Goudy, and Rudolf Koch, to more contemporary, whimsical ones. The Steven Heller illustration is a delightful color rendition of the historic Old Pasadena building.



Item #3

*A Multimedia Tribute to Pasadena History and Culture
by a Longtime Staple of Pasadena Fine Printing*

3. [ARCHETYPE PRESS]. *Pasadena*. [Pasadena, California:] Art Center College of Design, April, 2006.

Oblong quarto. [46] pp. Fifteen plates, printed on Japanese Mulberry paper, using linoleum blocks and photopolymer plates.

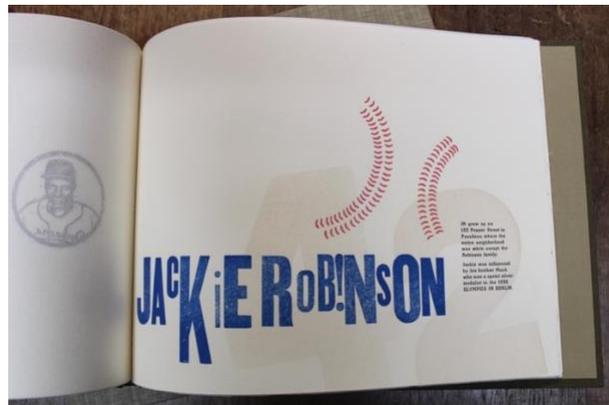
Hand-bound by Alice Vaughan in quarter brown morocco over green cloth boards. A fine copy in publisher's full tan cloth slipcase.

\$300



Item #3

Special bindery edition, limited to twenty-six copies, presented in a slipcase. There were also seventy-five regular copies.



Item #3

A tribute to Pasadena in typography and illustration created by the students of Art Center College of Design under the direction of Gloria Kondrup and Heidrun Mumper-Drumm. Includes sections on the Colorado Street Bridge, the Rose Parade and Rose Court, Greene & Greene architecture, the Pacific Asia Museum, and Jackie Robinson, who grew up in Pasadena.



Item #4

One of 200 Copies by "the Most Unusual" Printer of the Southern California Renaissance

4. [CHENEY, Will]. FLEECESTREET, Jason Augustus [pseudonym]. *Fleecestreet's Improved Pig Latin Grammar for Modern Scholars*. Adapted from Gen. Cyclops Stonebone's *Four Basic Dialects of Pig Latin* by Judge Jason Augustus Fleecestreet. Los Angeles: The Press in the Gatehouse, 1963.

Miniature, 2.5 inches by 1.75 inches. 30, [4] pp. Title page printed within a ruled border. With bibliography and index; text clean, unmarked.

Quarter brown calf, marbled paper over boards, spine titled in gilt; binding square and tight. Fine.

\$350

One of 200 copies, printed letterpress by William M. Cheney at the William Andrews Clark Memorial Library gatehouse and bound by Bela Blau.

William Murray Cheney (1907-1983) was the proprietor of the Auk Press and, between 1962 and 1974, worked as a printer for the Clark Library and Lawrence Clark Powell. Cheney specialized in miniatures and often created lighthearted books like the present work. Poet and librarian Bruce Whiteman once wrote that "of the fine printers of the Southern California Renaissance, Cheney is arguably the most unusual" (Whiteman, in Bradbury, p. 47).

Bradbury, *20th Century United States Miniature Books*, 686.
Jones, *A Los Angeles Typewriter*, 54.



Item #5

One of 100 Copies Signed by Will Cheney

5. CHENEY, Will. *Types in the Cases of William M. Cheney*. 1961 Type Specimen Book. Los Angeles: [Printed by Wm. M. Cheney for Dawson's Book Shop, 1961].

1.25 inches by 1.5 inches. 39 pp. The last 25 pages of the book have been printed with examples of typefaces and ornaments in red and black.

Shiny, textured black paper over boards, cover and spine lettered and ruled in gilt. Signed in ink by Will Cheney on colophon. A fine copy, very bright and clean.

\$300



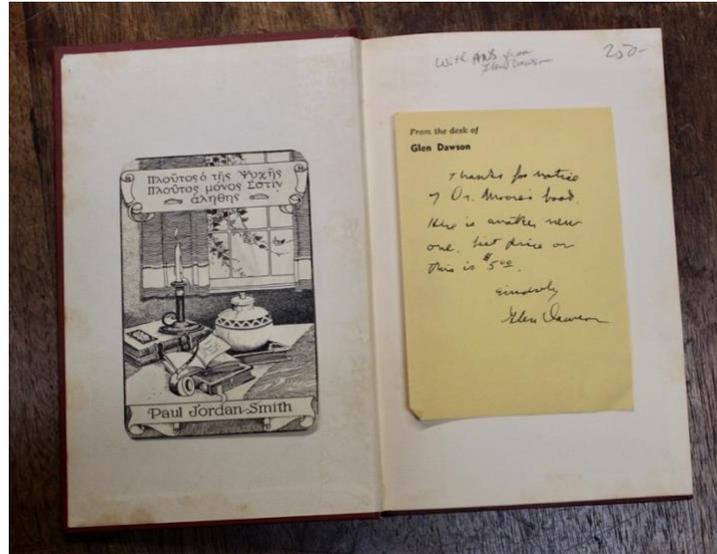
Item #5

One of 100 copies signed by Will Cheney in an edition of 139 copies total.

This miniature book showcases the types used by Will Cheney, from the simple but sophisticated Baskerville to flashier, more ornate types like Union Pearl, Tuscan, and Trocadero. A variety of type ornaments showing barbers' tools, a compass rose, a caduceus, and several more ornate designs are also included. On page 36 is a simplified map, printed in red, of California. The introductory essay discusses the aesthetic properties and recent history of the Baskerville typeface, particularly the near-disappearance of the American Type Founders' 6-point Baskerville after it was discontinued by the ATF in the early twentieth century.

OCLC lists two variants of this item. This variant is especially scarce: 8 copies are listed on OCLC, with only 2 copies west of the Mississippi.

Bradbury, *20th Century United States Miniature Books*.



Item #6

Paul Jordan-Smith's Copy with an ANS signed by Glen Dawson

6. [CHENEY, WILL.] LAYNE, J[oseph] Gregg. *Books of the Los Angeles District*. Los Angeles: Dawson's Book Shop, 1950.

Twelvemo, [1, blank], 61, [+1, colophon] pp. Title page and colophon printed in black and red. Six plates of facsimile title pages and covers.

Brick-red cloth with a gilt-lettered spine. Binding extremities lightly rubbed. Very minor foxing and offsetting from illustrations. Bookplate of Paul Jordan-Smith on front pastedown. ANS from Glen Dawson laid in. A near fine copy.

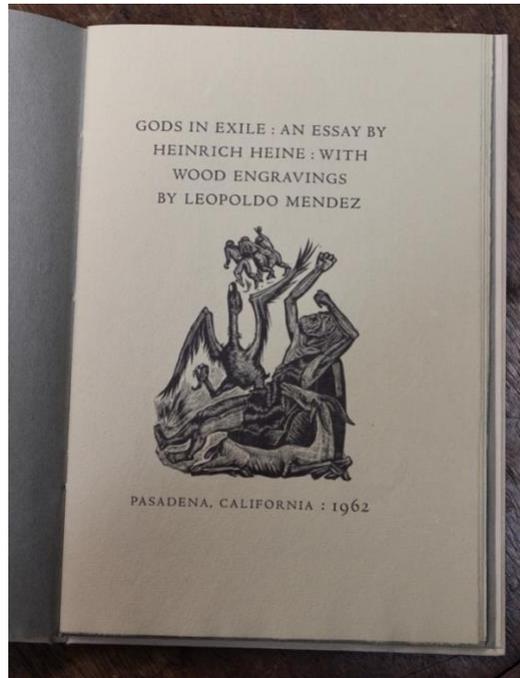
\$250

One of 200 copies printed for Glen Dawson by Will M. Cheney at the Auk Press.

"In compiling this short bibliography on the Los Angeles district I have avoided including the various general histories of California...All books selected for the bibliography treat either wholly or largely on the Los Angeles district and all are available at any of the more important libraries throughout the state" (from the author's foreword).

Paul Jordan-Smith (1885-1971) was an American Universalist minister, writer, lecturer, editor, and a literary critic for the *Los Angeles Times* in the 1940s and 1950s. He was an authority on Richard Burton and co-edited the first all-English translation of *The Anatomy of Melancholy*; Jordan-

Smith had also translated all of the Latin portions himself. That book was followed by *Bibliographica Burtoniana*, a study of Burton and a scholarly key to the sources Burton used in *Melancholy*. After the death of his wife, Sarah Bixby Smith, he donated his Burton collection to the Claremont Colleges Library in her memory. Item #4 in the present work is by Sarah Bixby Smith.



Item #7

*One of a Small Number of Copies Printed by Grant Dahlstrom,
with Wood Engravings by Leopoldo Mendez*

7. [DAHLSTROM, Grant]. HEINE, Heinrich. *Gods in Exile: An Essay by Heinrich Heine with Wood Engravings by Leopoldo Mendez*. Pasadena, California: [Printed by Grant Dahlstrom at the Castle Press], 1962.

Octavo. [6], 24 pp. With title page engraving, vignette, and woodcut engravings.

Beige boards in original beige dust jacket, which has a few small creases and markings. Pages untrimmed. A near fine copy.

\$200

A small edition of, perhaps, 100 copies.

Leopoldo Méndez (1902 -1969) was one of Mexico's most important 20th century artists. Méndez's work mostly consisted of engravings for illustrations and other print work in relation to his political and social activism. His most influential work was connected to organizations such as *Liga de Escritores* and the *Taller de Grafica Popular*; he created propaganda that was related to the ideals

of the Mexican Revolution and against the rise of Fascism in the 1930s. Despite his importance in 20th-century artistic and political circles, Méndez was a relatively obscure figure during his life given the fact that he believed in working collaboratively and anonymously for the good of society as opposed to monetary gain. The socialist and communist themes of his work also fell out of favor with later generations. Despite this, he has received some posthumous recognition and is considered to be the successor to graphics artist José Guadalupe Posada.



Item #8

One of 50 Copies, in Miniature, Printed by Joseph D'Ambrosio

8. [D'AMBROSIO, Joseph]. GOLDEN, Harry. *Four from 'Only in America.'* Phoenix: D'Ambrosio, 1995.

Miniature, 2 inches by 2.5 inches. [viii], 57, [2] pp. Decorative borders and initial letters, flag vignettes in blue and red. Designed and produced by Joseph D'Ambrosio using computer typesetting and a combination of laser and letterpress printing.

Quarter dark blue morocco over blue cloth boards, spine leather cut-out to display a white cloth, six-pointed star. Housed in a drop-back box, covered in red and dark blue with white cloth, with the spine cut out to display a five-pointed star, printed paper label on box. A fine copy.

\$450



Item #8



Item #8

One of fifty copies.

“Reprinted here in a miniature book are three short stories of a Jewish immigrant writer's American experiences. The author is Harry Golden, and the original book contains many short stories, humorous as well as delightfully charming... The ambiguity of the binding is meant to entice the reader into a realm of delightful ethnological equivocation. I, too, emanate from an immigrant parent (my father was born in Italy), so I can easily relate to the minor faults of trying to look and be American while maintaining a separate heritage” (D'Ambrosio, p. 160).

D'Ambrosio, *A Memoir of Book Design 1969-2000*.



Item #9

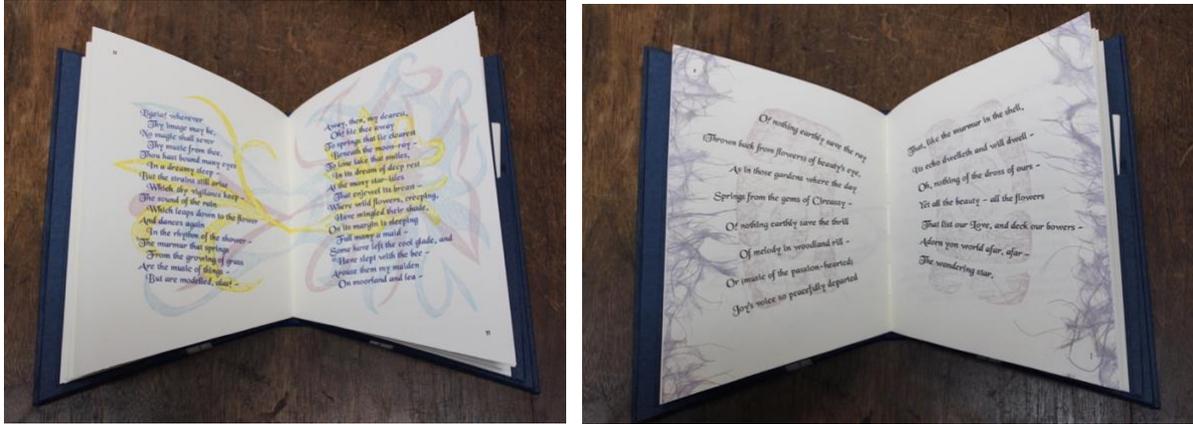
An Architectural Book by Joseph D'Ambrosio; One of 50 Copies Made

9. [D'AMBROSIO, Joseph]. POE, Edgar Allan. *Al Aaraaf*. [Sherman Oaks, California:] Livre d'Art by D'Ambrosio, 1995.

Octavo. [x], 45, [1] pp. 12 pp booklet in pocket at rear. Printed letterpress in black and purple with woodcut backgrounds in various colors, several pages with embossed margins.

Trapezoidal shape binding in quarter blue morocco and mirrored panel boards, housed with the original trapezoidal two-part display stand and cover with further mirrored paneling. Paper on display stand a bit faded. A near-fine copy.

\$750

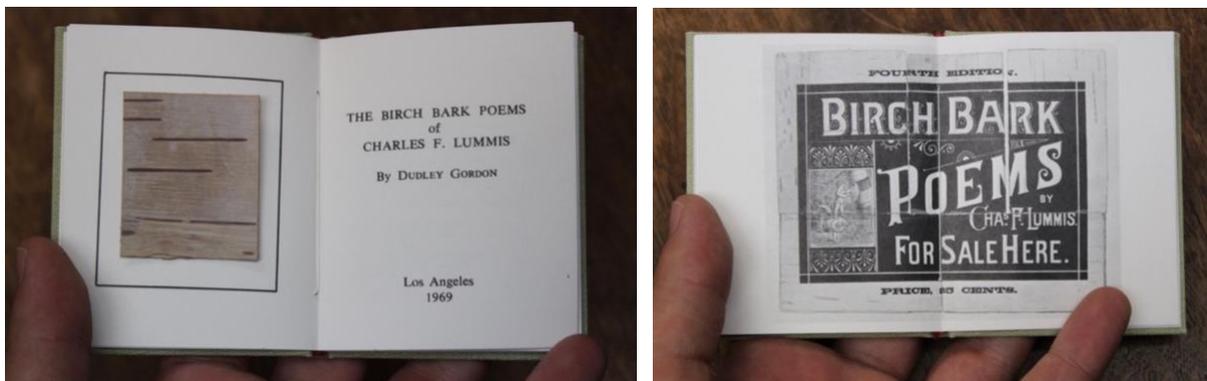


Item #9

One of fifty copies letterpress printed on Lana Royal Classic paper. Signed on the title-page by D'Ambrosio.

“Based on the Danish astronomer Tycho Brahe's (1546-1601) discovery of what later would be termed a supernova, Edgar Allan Poe created this metaphysical communication of fleeting beauty. In [“Al Aaraaf”] he juggles time and space between reality and fantasy. I had no recourse but to do the same. However, I did start with a basic premise, which is that when one passes a mirror, one can see one's image and the surrounding scene... During the period of Tycho Brahe, all heavenly bodies were given Arabic names. The structure of the book, therefore, had to evoke that background, along with the spirit of a beautiful thing arising and then passing forever from view. Hence, I created a mirrored polyhedron with unintelligible script that evokes Arabic writing (but not Arabic) banding its throat” (D'Ambrosio).

Joseph D'Ambrosio, *A Memoir of Book Design 1969-2000*.



Item #10

10. [DAWSON, Karen and Susan.] GORDON, Dudley. *The Birch Bark Poems of Charles F. Lummis*. Los Angeles: [Published by Karen and Susan Dawson], 1969.

Small quarto, 2.5 x 3 inches. [2], 7-27, [+3, double page illustration and colophon] pp. Frontispiece is a real piece of birch bark that measures four centimeters; black-and-white photographic

reproduction of Lummis as a Harvard student; black-and-white facsimile of the poster for the fourth edition of *Birch Bark Poems*; additional black-and-white photographic reproduction of Lummis; black-and-white photographic reproduction of *Birch Bark Poems'* cover; two leaves of birch bark from the original *Birch Bark Poems* bound in between pages twenty and twenty-one.

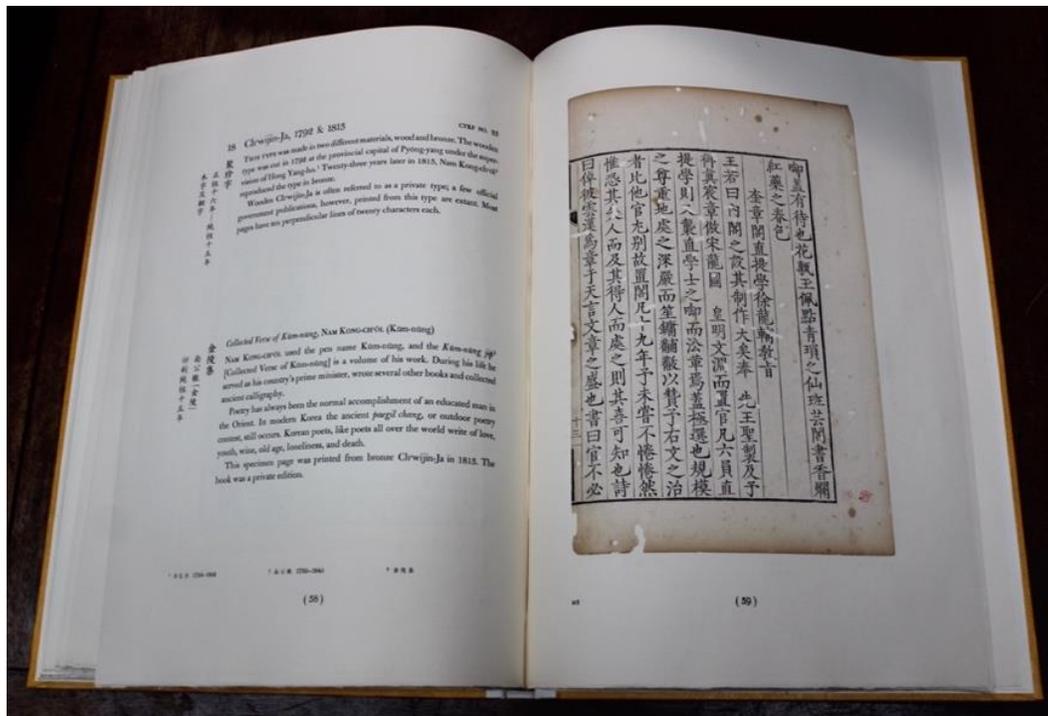
Light green cloth lettered in black within a frame of black dots on front cover. A fine copy.

\$100

Gordon's work is a biography of poet Charles F. Lummis, containing information about his time as a college student, his sources of artistic inspiration, and also features a list of the various editions of Lummis' *Birch Bark Poems*.

Pasadena bookmakers Karen and Susan Dawson also printed and illustrated a miniature version of Gelett Burgess' poem "The Purple Cow" and released it as *The Miniature Purple Cow*, which was bound by Bela Blau.

OCLC lists thirteen copies.



Item #11

*Metal Moveable Type: A 13th Century Korean Innovation,
With 2 Historic Specimens of Korean Moveable Type Printing*

11. [DAWSON'S BOOK SHOP]. MCGOVERN, Melvin P. *Specimen Pages of Korean Movable Types*. Los Angeles: Dawson's Book Shop, 1966.

Folio, 31 x 43 cm. Frontispiece and twenty-two mounted specimens of movable type (twenty facsimiles, two originals).

Quarter white buckram over yellow paper boards. The binding was made by Kim Dong of Seoul, the only surviving practitioner of the craft of yellow handmade papermaking for traditional Korean binding. A little soiling to covers, bookplate on front pastedown. A near fine copy in original plain yellow dust jacket, in publisher's slipcase.

\$3,750



Item #11

Limited to 300 copies; the present book is one of 205 regular copies. Copies of this book contained various numbers of original specimens, depending upon availability. This copy has two originals, dating from 1795 and 1815.

Considered one of Korea's greatest cultural achievements, the invention of movable type in metal is an innovation in printing which dates back to the thirteenth century and predates Western printing by nearly 200 years. The oldest extant book printed with movable type is the Korean Buddhist text *Jikji*, which was printed in 1377, though historical documentation indicates that metal movable type had already been in use in Korea for nearly 150 years before then. McGovern's *Specimen Pages of Korean Movable Types* is considered the best work on the subject of Korean movable type printing and has been beautifully printed by the Voyagers Press in Tokyo. It was five years in the making.



Item #12

Engraved Throughout, One of 30 Copies

12. [GRIFFIN, Scott]. *My Will Be Done*. [Los Angeles: 2004].

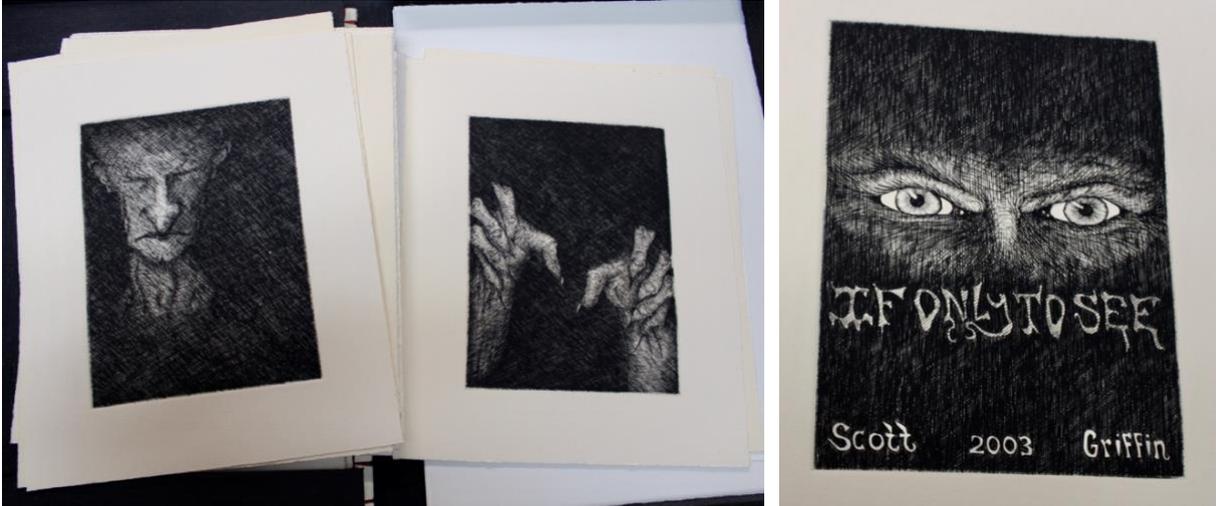
Quarto. [10] full-page engravings, with blank versos, engraved on zinc and printed on Stonehenge pearl grey. The illustrations feature bodies and skeletons.

In a tan board Japanese-style stab binding, tied together with black silk thread. As new in red cloth clamshell slipcase.

\$250

One of thirty copies, signed by the artist. The fourth book and second publication of this promising young book artist.

The opening text of this book reads, “I will open my heart for humanity, sacrifice my sight for dignity, split my fingers for sanity, sever my head for ecstasy, tear off my jaw for fantasy, impale my torso for creativity, and pile my bones for history.” The piece showcases Griffin’s detailed engraving style, his interest in horror and anatomical art, and his characteristic use of textured black backgrounds.



Item #13

The First 3 Works of an Emerging Printer and Engraver

13. GRIFFIN, Scott. [*Opus 1*. Los Angeles: 2003].

Three works in custom-made charcoal cloth clamshell slipcase made by the artist, 16 inches by 11.75 inches, together with a leaf of descriptive text. Includes the following:

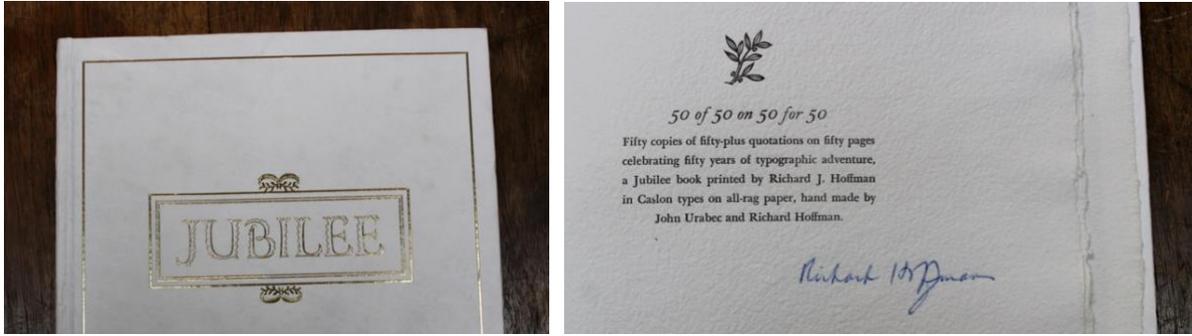
The Grin Reaper. 2002 [i.e., 2003]. Folio. Sixteen full-page engravings, printed on Zangetsu Japanese paper, signed by the printer/engraver, Scott Griffin. In a Japanese-style stab binding, tied together with red silk. One of twenty copies.

If Only to See. 2003. Quarto size. Twelve leaves, loose in white paper folder. Includes ten illustrations by Scott Griffin, engraved on zinc and printed on Somerset. One of twenty copies, signed by Griffin.

Well Enough Alone. 2003. Oblong quarto. Twenty leaves, engraved on zinc and printed on handmade Zangetsu Japanese paper. In a Japanese-style stab binding, tied together with green linen thread. One of twenty copies, signed by Griffin.

\$450

These are the first three works of a young Los Angeles-based engraver, who was in his twenties during the creation of these pieces. In his descriptive text, Griffin notes that they all contain faults, but they also show promise as well as improvement over the course of the three works.



Item #14

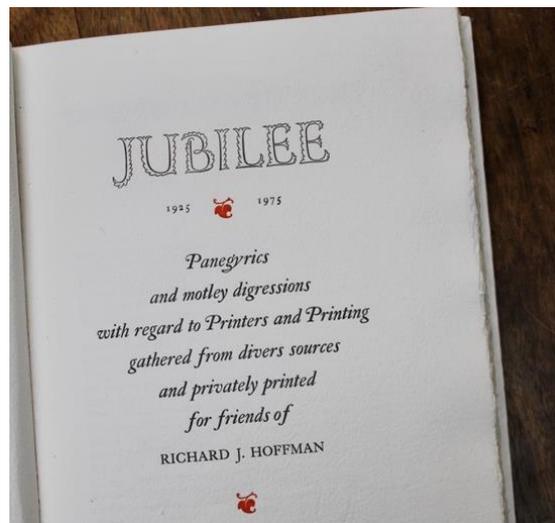
One of 50 Copies of a "Typographic Adventure"

14. HOFFMAN, Richard J., editor. *Jubilee 1925-1975*. Panegyrics and Motley Digressions with Regard to Printers and Printing Gathered from Divers Sources and Privately Printed for Friends of Richard J. Hoffman. [Los Angeles: Richard J. Hoffman, 1975.]

Large octavo. 50, [2] pp. Printed on all-rag paper, made by John Urabec and Richard Hoffman.

White boards with gilt front cover and spine. A fine copy.

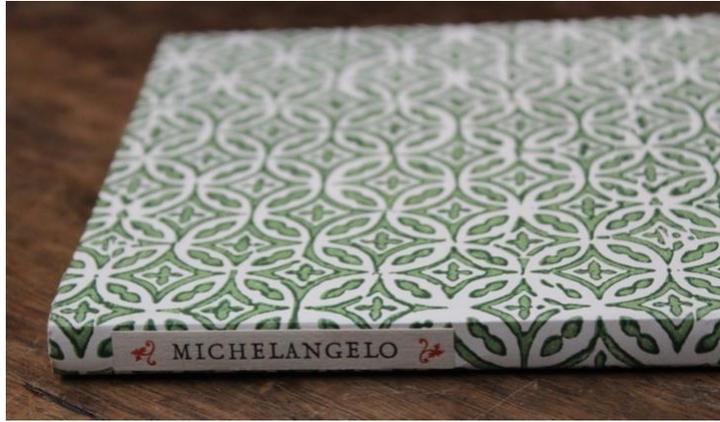
\$375



Item #14

One of fifty copies. This copy signed by Hoffman.

"...fifty-plus quotations of fifty pages celebrating fifty years of typographic adventure..."
Includes statements by Giambattista Bodoni, Charles Dickens, Pierre Simon Fournier, Eric Gill, Ed Grabhorn, Samuel Johnson, Rudolf Koch, Mark Twain, Beatrice Warde, and others.



Item #15

*The First Translation of Michelangelo's Sonnets to Restore the Original Male Pronouns,
One of 115 Copies Beautifully Printed by Kelly-Winterton Press*

15. [KELLY-WINTERTON PRESS.] SYMONDS, John Addington. *The Collected Sonnets of Michelangelo Buonarroti*. Translated into English with an Afterword by John Addington Symonds. Pomona, California: Kelly-Winterton Press, 2005.

Octavo. 115 pp. Letterpress printed in black, with type ornaments printed in red, on Italian-made Fabriano Ingres laid paper.

Green-and-white patterned paper wrappers. White label printed with title on spine. A fine copy.

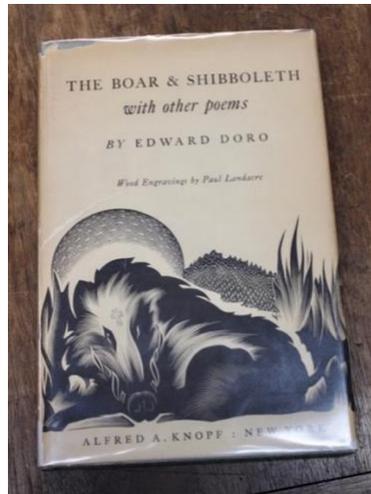
\$100

One of 115 copies printed by the Kelly-Winterton Press with typography by Jerry Kelly using typefaces designed by Robert Slimbach.

The John Addington Symonds translation of Michelangelo's sonnets printed in this book was originally published in 1878 and was the first translation to restore the male pronouns Michelangelo originally used in his love poems to Tommaso dei Cavalieri. Earlier translators had censored Michelangelo's expression of love for Cavalieri by switching the male pronouns to female pronouns. This book is a beautifully made reprint of Symond's groundbreaking translation.

John Addington Symonds' 1867 romantic poem "The Song of the Swimmer," which was heavily inspired by Walt Whitman's *Leaves of Grass* and describes the experience of seeing a beautiful man swimming in a river, was published for the first time in *The Times Literary Supplement* in 2016.

Amber K. Regis. "The Private Writings of J.A. Symonds" in *The Times Literary Supplement*. November 23, 2016.



Item #16

*Ward Ritchie's Copy of a Collaboration between Paul Landacre, Saul Marks, and Grant Dahlstrom,
With an Invoice for Ward Ritchie from Jake Zeitlin Books*

16. [LANDACRE, Paul]. DORO, Edward. *The Boar & Shibboleth with Other Poems*. Wood engravings by Paul Landacre. New York: Alfred A. Knopf, 1933.

Octavo. [1], [1, blank], [3], [1, blank], [3], [1, blank], 57, [1, blank], [1, colophon] pp. Wood engraved title-page, colophon, and headpiece.

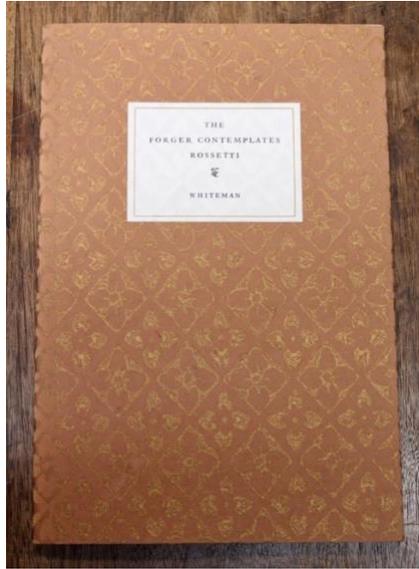
Publisher's green cloth with printed paper spine label. Very minor wear to corners, extremely minor toning to head of spine. Margins a bit toned. In a dust jacket with a few small chips and slight toning. Two handwritten invoices for copies of this book from Jake Zeitlin Books laid in: one for Ward Ritchie dated March 19 and one for Frank Warner dated October 24. Ward Ritchie's copy with his bookplate on front pastedown. A very good copy of a scarce book, in its original dust jacket.

\$250

First edition. One of 500 copies printed by the Bookman Press for Alfred A. Knopf. In *Some Books with Illustrations by Paul Landacre*, Ward Ritchie called this book "a collaboration, with Grant Dahlstrom primarily responsible for the layout, Saul Marks for setting the type and printing the book, and Paul Landacre for the illustrations...before the book was completed, Doro and Marks had a disagreement and Doro took the type and engravings to another printer, the Bookman Press, to finish" (p. 6).

Edward Doro (1909-1987) was a North Dakota-born poet. He was a recipient of the Guggenheim Fellowship in 1936 and the Russell Loines Award for Poetry in 1939. The present work contains twenty of Doro's poems and sonnets, including "The Hippogryff," "Mountain Nocturne, Retold," and "Open Letter for John Doe."

Harmsen and Tabor, *The Plantin Press: A Bibliography*, 9.



Item #17

*Designed and Printed by Erik Voss at the Lyceum Press
and Signed by Bruce Whiteman*

17. [LYCEUM PRESS]. WHITEMAN, Bruce. *The Forger Contemplates Rossetti*. Los Angeles: [The Lyceum Press,] 2000.

6 inches by 9 inches. [9] pp. Printed on German-made Hahnemuhle Durer etching paper.

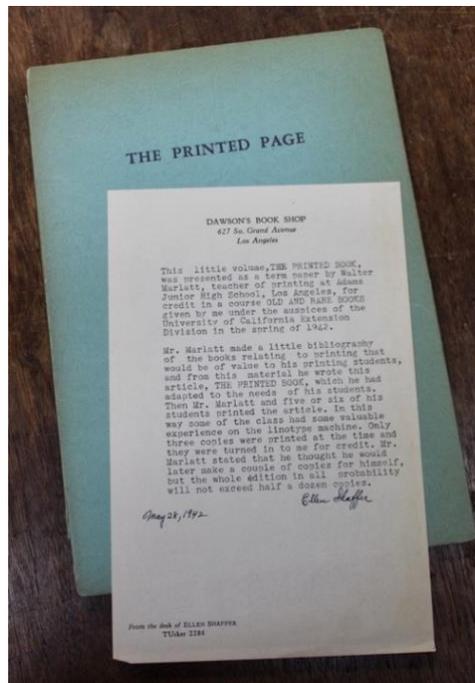
Patterned paper wrappers with gold floral design. White label printed in black with printed gold border on cover. Three-hole pamphlet binding sewn with white thread. Two very small smudges on cover, barely noticeable. Else fine.

\$75

Copy 47 of 100, designed and printed by Erik Voss at the Lyceum Press and signed by Bruce Whiteman. This very poetic essay features its speaker, an art forger, reflecting on mortality and the value of original artworks versus their forged counterparts.

Bruce Whiteman (b. 1952) is a poet, essayist, and translator who worked as the director of the William Andrews Clark Memorial Library between 1996 and 2010. He has written several descriptive and annotated bibliographies, including one of Leonard Cohen, and translated poetry and essays from French and Latin. He writes primarily prose poetry; his most widely known poetic work is the ongoing epic prose poem that he began publishing in 1984. The first six books of the poem were published in 2006 as a collection titled *The Invisible World is in Decline* by ECW Press in Toronto. Book VII of the epic, *Intimate Letters*, was published by ECW in 2014.

Rebeccah Ferbezar, "Interview with Bruce Whiteman" on the Pleiades Press website.



Item #18

With a Note by Librarian Ellen Shaffer on Dawson's Book Shop Stationery

18. MARLATT, Walter. *The Printed Page*. Printed and bound by Walter Marlatt, 1942.

Octavo. [4], 10 pp.

Light blue boards lettered in navy blue. Binding extremities lightly rubbed with the crown of spine worn away less than 1/2" and a minor tear to the tail of the spine. Minor soiling and toning to boards. Light soiling and offsetting to front and rear endpapers. Typewritten letter on Dawson's Book Shop stationery describing the book and signed and dated in the ink by Ellen Shaffer, teacher of the Old and Rare Books course given under the auspices of the University of California's Extension Division, laid in. A very good copy of a scarce work.

\$450

Limited edition of only three copies.

According to Shaffer's letter, *The Printed Book* was "presented as a term paper by Walter Marlatt, teacher of printing at Adams Junior High School [in] Los Angeles, for credit in [the] Old and Rare Books course [during] the spring of 1942. Mr. Marlatt made a little bibliography of the books relating to printing that would be of value to his printing students, and from this material he wrote this article, 'The Printed Book,' which he had adapted to the needs of his students. Then Mr. Marlatt and five or six of his students printed the article... Only three copies were printed at the time... Mr. Marlatt stated that he thought he would later make a couple of copies for himself, but the whole edition in all probability will not exceed half a dozen copies."



Item #19

*“In Exchange for Dropping the Charges, I’d be Happy to Discuss a Discount Policy,”
A Spoof of Booksellers Catalogues by Bestselling Author Rick Moody*

19. MOODY, Rick. *Surplus Value Books: Catalog No. 13*. [Santa Monica: Danger! Books, 2002].

Octavo. [30] pp. Color illustrations from photographs by David Ford. Printed on fine, UK-made Somerset paper.

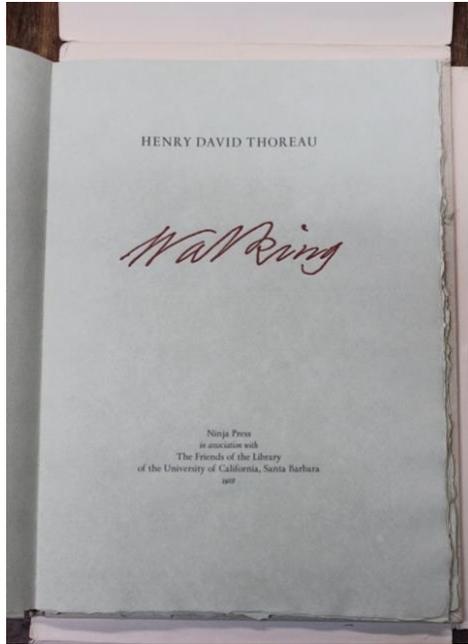
Quarter cream-colored morocco over off-white paper boards. Spine stamped in blind and front cover stamped with title in light blue. In publisher’s gray paper slipcase, designed to look like an envelope, with return address, stamp, and postage due notice. Fine, like new.

\$300

One of 200 hardbound copies signed by the author. First published in 1999 in an edition of 1213 copies in wrappers.

Amusing spoof of rare book dealers’ catalogues, with descriptions of made-up books like *Demanding that You Deny Me that Which I Offer You: Lacan as Advanced Capitalist in the Age of Post-Post-Structuralism* (credited to David Ford, the illustrator of the present book) and *In Support of a Reliance Upon Power Tools*. In the introduction to the “catalogue,” Moody jokes that libraries and other institutions “fall into several categories. 1: places from which I’ve boosted inventory; 2: places with tight security from which I’ve researched books booster from other institutions; 3: places with lax security that will soon fall into the first category...If I have a title from your institution, in exchange for *dropping the charges*, I’d be happy to discuss a discount policy.”

Rick Moody (b. 1961) is a novelist, memoirist, and music critic. His popular novel *The Ice Storm* (1994) was adapted into a film, for which James Schamus won the best screenplay award at Cannes in 1997. Moody’s music criticism has appeared in publications like *The Rumpus* and *Salon*, and one of his essays was included in indie musician Sufjan Stevens’ 2006 special box set of his album *Songs for Christmas*. Moody teaches at New York University.



Item #20

An Uncommon Early Carolee Campbell Title; One of 150 Copies

20. [NINJA PRESS]. THOREAU, David. *Walking*. Santa Barbara, California: Ninja Press in association with the Friends of the Library of University of California Santa Barbara, 1988.

Quarto. [39] pp. Printed in Monotype Spectrum on Barcham Green Charter Oak paper.

Tan cloth over tan boards, title stamped in blind on front cover, in facsimile of Thoreau's hand. Former owner's ink inscription on a preliminary blank. Otherwise, a fine copy in publisher's wrap-around portfolio. Portfolio is toned and a little soiled, but otherwise very good. An uncommon title on the market.

\$750

One of 150 copies printed by Carolee Campbell at the Ninja Press.

Carolee Campbell (b. 1936) is a letterpress printer and book artist and the founder and proprietor of the Ninja Press, where she has been hand-setting and printing books and broadsides since 1984. At the Ninja Press, Campbell has printed the work of contemporary poets like former United States Poets Laureate W.S. Merwin, Billy Collins, Philip Levine, and Natasha Trethewey, and fellow Southern California bibliophile Bruce Whiteman. Before launching her printing career, Campbell acted in the television series *The Doctors* for nine years, won an Emmy, and trained at the Actors Studio in New York City. Campbell lives in Sherman Oaks, California with her husband, the actor Héctor Elizondo.



Item #21

*With Handmade Paper Decorations Depicting Classical Greek Imagery,
Including Slithering Serpents and a Blood-Stained River*

21. [OPHELIA PRESS]. KOERTGE, Ron. *The Gods*. [Alhambra, California]: Ophelia Press, 2017

Folio. [40] pp. The decorations, which include slithering serpents and a blood-stained river, are handcut from Tengucho and Yatsuo kozo papers made in Kochi and Toyama Prefectures, Japan. The Fuschia and plum-colored papers, which are interspersed throughout, were handmade in Nepal from the lotka plant. The poems are handset and letterpress printed in red and black on dampened Rives Heavyweight from the Arches paper mill in France. Title-page printed in black and red. Includes prospectus for this book from Ophelia Press.

Quarter iridescent gold-copper cloth from Japan sewn through the spine with red Irish linen thread over red kyoseishi paper-covered boards. A fine copy in a clear plastic slipcase with original prospectus laid in.

\$400

One of 50 numbered copies signed by the poet and printer. Designed, hand-set, printed, illustrated, and bound by Farida Baldonado Sunada at Ophelia Press.

“In this collection of new poems, Ron Koertge reconsiders the enduring myths of the Greek gods in a contemporary context and upends traditional narratives. Zeus, Hera, Demeter, Persephone, Dionysus, and other expose their vulnerabilities and acknowledge their surprisingly human shortcomings and longings” (from the prospectus).

Ron Koertge is the author of several novels, including *Strays* and *The Brimstone Journals*, which were selected as American Library Association Best Books for Young Adults. He is also a two-time winner of the PEN Literary Award for Children's Literature. He resides in Pasadena, California.



Item #22

One of 7 Deluxe Copies with Additional Color Plates and a Full Morocco Binding

22. [PIE IN THE SKY PRESS]. CHAMLEE, Rebecca. *Where Stucco Meets Chaparral*. Simi Valley, California: Pie in the Sky Press, 2014.

Large octavo. [108] pp. Frontispiece map printed in green, gray, and brown of Corriganville Regional Park. Twenty-one color botanical illustrations printed in color from hand-carved Gomuban relief plates; numerous background illustrations of plants and mountain ranges. Title-page printed in four pastel colors. Type is handset California Old Style cast by M & H Typefounders and Gothic XX Condensed wood type. Text printed in black on Somerset Book paper.



Item #22

Full olive green morocco over boards with three oak-leaf shaped onlays in orange and red. A fine copy in a handmade paper chemise, housed in a silk-covered, cloth-lined clamshell case, the bottom compartment bordered with thick paper and illustrated with silhouettes of plants, mountains, and foliated tree branches in several different colors.

\$2,000



Item #22

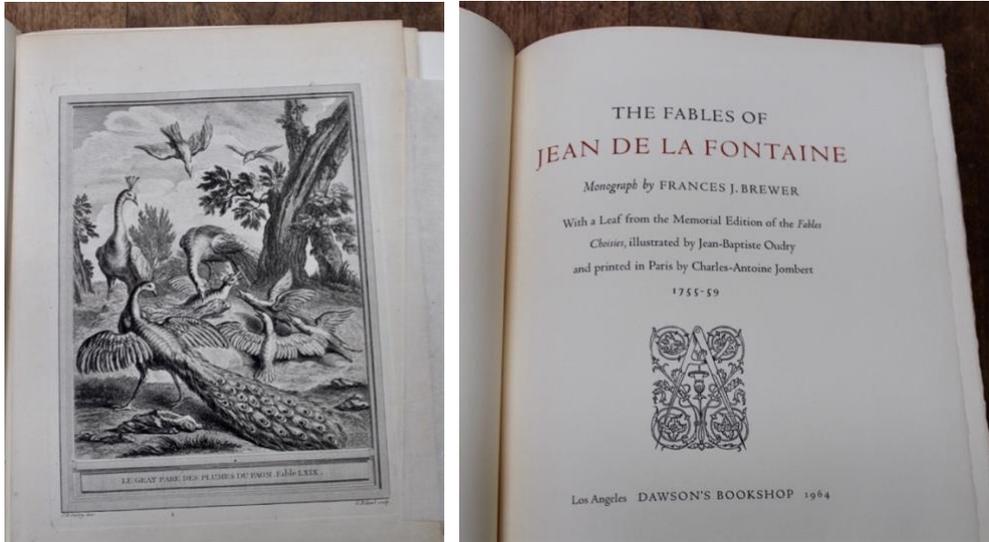
One of seven deluxe copies, with an additional suite of six color plates, housed in a separate folder with wrap-around label on which is printed “The Tree of Corriganville Regional Park,” out of a total edition of sixty-seven copies. The deluxe edition was also issued in a full morocco binding, while the regular edition is bound in boards. Deluxe copies are lettered A-G; this is letter “C,” signed and numbered on the colophon by the author. The six additional plates are also numbered and signed in pencil by the author.



Item #22

The present work is Rebecca Chamlee's tribute to California's unique landscape. It features an elegiac text explaining the origins of Corriganville Regional Park and the complex chaparral ecosystem that covers the land.

Chamlee is a writer, letterpress printer, and bookbinder who established Pie in the Sky Press in 1986. Her books are known for their innovative design, beautiful illustrations, and approach to naturalism that combines science and art. Pie in the Sky Press also hosts bookmaking workshops that are open to the public.



Item #23

*One of 125 Copies Printed by the Plantin Press
With 2 Original Leaves from the Memorial Edition of La Fontaine*

23. [THE PLANTIN PRESS]. BREWER, Frances J. *The Fables of Jean de la Fontaine*. With a leaf from the Memorial Edition of the *Fables Choisies*. Illustrated by Jean-Baptiste Oudry and printed in Paris by Charles-Antoine Jombert, 1755-59. Los Angeles: Dawson's Book Shop, 1964.

Large folio. [8], 8, + [2, bibliography and colophon] pp. With two original leaves (16 1/2" x 11") laid in. The leaves in this copy are the text of "Fable IX Le Geai Paré des Plumes du Paon" and its accompanying copper engraved plate. Monograph by Frances Brewer.

Thick gray paper wrappers with a printed paper spine label. Wrappers have some light wear, else a fine copy in a slightly rubbed marbled board slipcase.

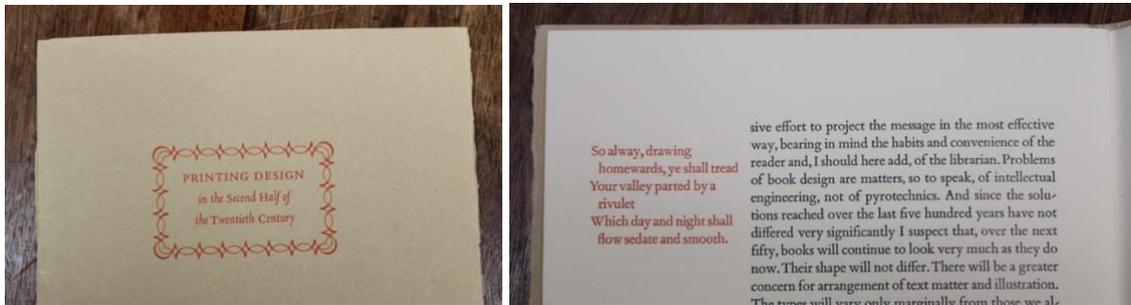
\$450

One of 125 copies printed by Saul and Lillian Marks at the Plantin Press.

Brewer's work provides a fascinating history of Jean La Fontaine's life in addition to the beautiful Memorial Edition of his *Fables*, published approximately fifty years after his death. La

Fontaine (1621-1695) was a contemporary of Charles Perrault and a colleague of Molière. La Fontaine's work consists of 239 fables divided into twelve books. His first collection of *Fables Choisies* was divided up into six books in two volumes; these were adapted from the works of Aesop, Babrius, and Phaedrus and dedicated to "Monseigneur" Louis, le Grand Dauphin, the son of Louis XIV. Books seven and eight appeared in 1678 and nine, ten, and eleven appeared in 1679. When book twelve was published, it was dedicated to the king's grandchild, Louis, Duke of Burgundy. In the later books of the *Fables*, La Fontaine drew upon the Indian *Panchatantra* for the fables that had come to the French through translations from the Persian. The most likely source for La Fontaine's *Fables* was the pseudonymous version by Gilbert Gaumin, entitled *Les Livres des lumières ou la Conduite de Roys*. Additional sources were Horace and Avienus and earlier French writers including Rabelais, Clément Marot, Boccaccio, and Machiavelli.

Disbound and Dispersed, 130.



Item #24

24. [THE PLANTIN PRESS]. CRUTCHLEY, Brooke. *Printing Design in the Second Half of the Twentieth Century: A Talk made by Brooke Crutchley at the Bibliographical Printing Chapel, University of California Los Angeles, May 1965.* [Los Angeles: The Plantin Press, 1966.]

6.5 inches by 8 inches. pp. [4], 21. Frontispiece of the first line of Shakespeare's sonnet I. Text printed in black and orange, using twelve different typefaces, on rag paper from the Curtis Paper Mill in Delaware, which has since closed down.

Buff paper wrappers printed with title in orange. Three-hole pamphlet binding sewn with white thread. A fine copy.

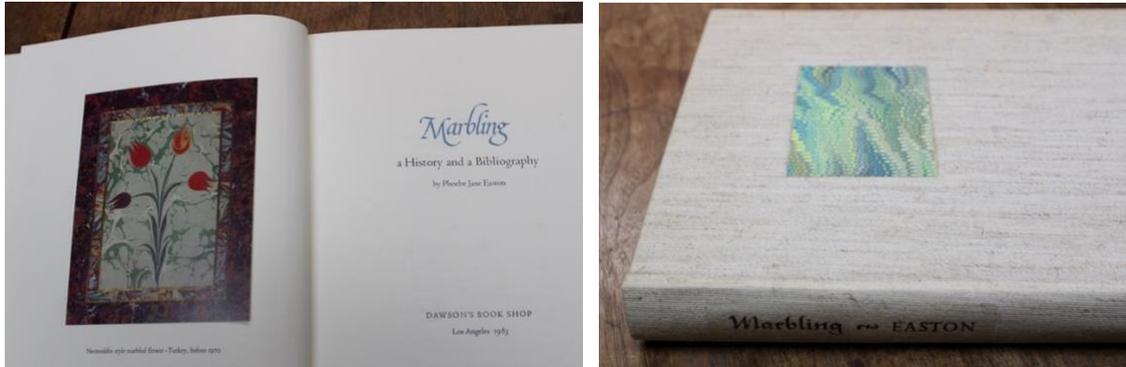
\$250

One of 250 copies printed by Saul and Lillian Marks at the Plantin Press. The talk printed here was given first at UCLA and later at Yale.

Brooke Crutchley (1907-2003) worked as a printer at the Cambridge University Press for forty-four years; in 1946, he became the Press' head printer, and held the position for twenty-eight years. He and the Cambridge University Press are in part credited with inspiring the switch from letterpress printing to offset printing, which remains one of the most common methods used in trade printing. Crutchley also wrote two memoirs of the printing business and an autobiography,

which he published in 1980. Crutchley was made a CBE (Commander of the Most Excellent Order of the British Empire) in 1954.

Harmsen and Tabor, *The Plantin Press: A Bibliography*, 245.



Item #25

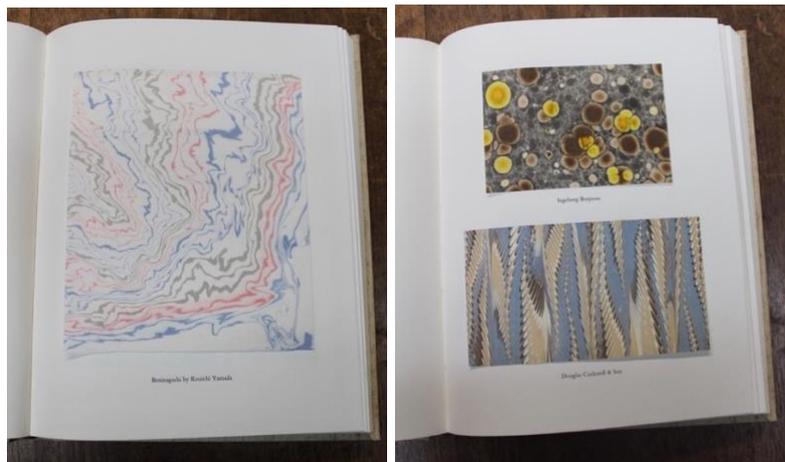
Printed by Lillian Marks and Joseph Simon; with Paper Samples and a Tipped-In Frontispiece

25. [THE PLANTIN PRESS]. EASTON, Phoebe Jane. *Marbling: A History and A Bibliography*. Los Angeles: Dawson's Book Shop, 1983.

Quarto. xiii, [1], 190, [2], [2, colophon with blank verso] pp. With tipped in frontispiece, six tipped in marbled paper samples, seven pages of color illustrations showing forty-five examples of marbling and 3 pages of black and white plates, plus three pages of black and white illustrations.

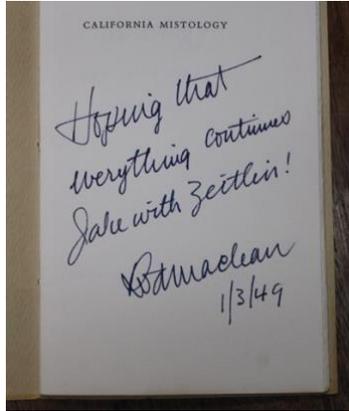
Full natural linen with spine stamped in brown. Marbled paper sample affixed to front cover. Light foxing to front free endpaper. Otherwise fine.

\$250



Item #25

One of 850 copies designed and produced by Joseph Simon and Lillian Marks.



Item #26

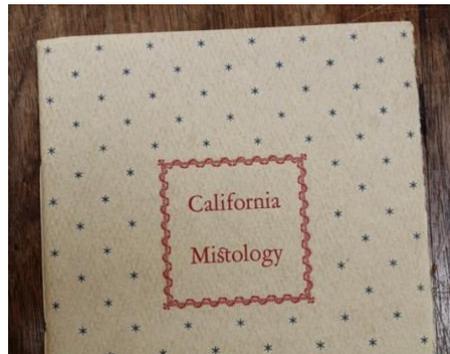
Presentation Copy from the Author to Jake Zeitlin

26. [THE PLANTIN PRESS]. MACLEAN, Rod. *California Mistology and Other Poems*. Los Angeles: The Plantin Press, 1948.

Folio. [6], 22 pp.

Tan paper wrappers lettered in red with decorative blue stars. Binding extremities very lightly worn. Lower edges of the wrappers slightly dampstained. Signed on the half-title in blue ink by the author: "Hoping that / everything continues / Jake with Zeitlin! / Rod Maclean / 1/3/49." A very good copy.

\$250



Item #26

According to Rod Maclean, some of the poems are reprinted, having first appeared in *The Saturday Evening Post*, *Collier's*, *Script*, *Promenade*, and in the newspaper columns of Walter Winchell. Included in this collection are several poems not previously published. The verse "Joan and the Wail" first appeared in *Collier's*, subsequently in *The Reader's Digest* and in the book *Win Your Man and Keep Him* (1948) by Jean and Eugene Benge, published by the Windsor Press.

Harmsen and Tabor, *The Plantin Press: A Bibliography*, 74.



Item #27

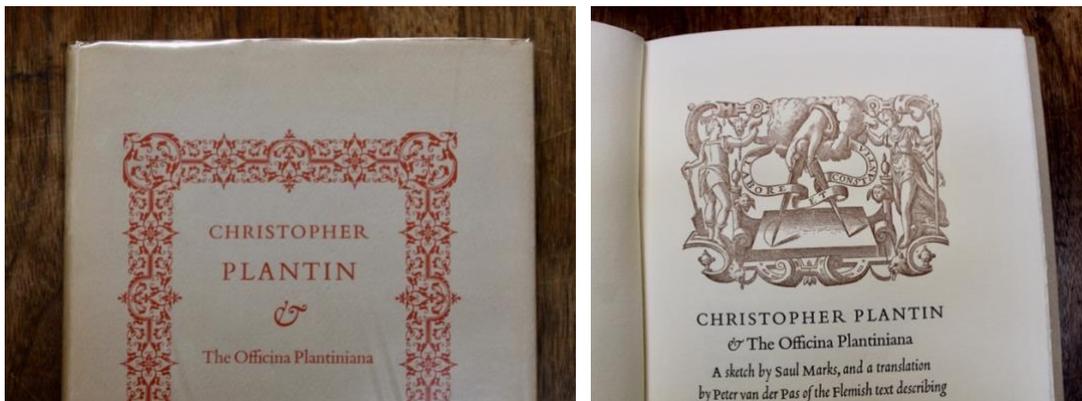
One of 140 Copies Printed by Saul and Lillian Marks

27. [THE PLANTIN PRESS]. MARKS, Saul. *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: The Plantin Press, 1972.

Octavo. [10], 44, [2], [+1, colophon] pp. Woodcut device of compass printed in brown on title page; full page portrait of Christopher Plantin; decorative initial letters printed in blue-green; second compass device printed in black on colophon.

Tan boards with printed borders and device on front cover. A fine copy in very good original dust jacket with minor toning, a few small chips to crown of spine, and slight rubbing.

\$250

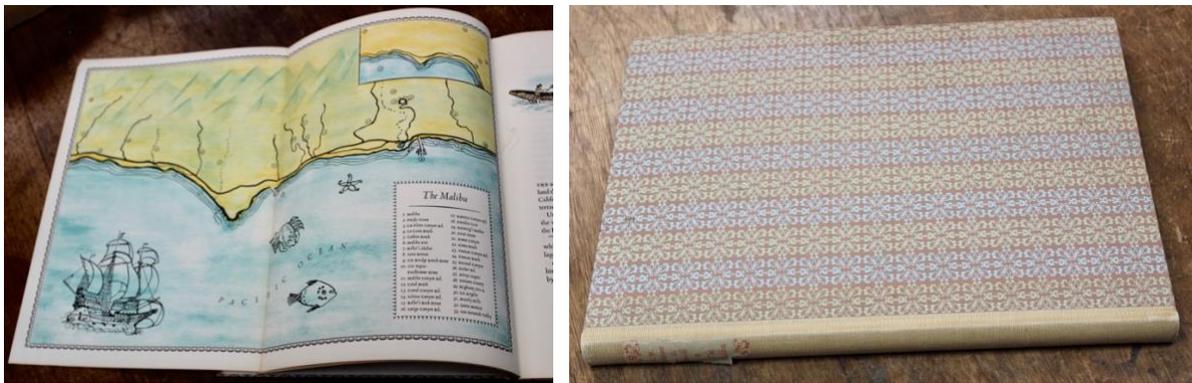


Item #27

One of 140 copies printed by Saul and Lillian Marks at the Plantin Press.

The present work is a printing of the talk that Saul Marks gave about Christopher Plantin before the Zamorano Club, based on the work of Plantin scholars Max Rooses, Maurice Sabbe, Leon Voet, T.F. Dibdin, Theodore Low de Vinne, Colin Clair, Harry Carter, Ray Nash, and others. Also included are "The Office Rules at the Golden Compasses," translated by Peter van der Pas, which are the Master's "standing orders" for those employed at his printing office; such rules include not discussing religion (a heavy fine is imposed on violators); not using obscene language or telling untrue stories; removing proofs, printed sheets, or anything else from the office; and not discussing the printer's business with outsiders, among many others.

Harmsen and Tabor, *The Plantin Press: A Bibliography*, 355.



Item #28

*One of the Greatest Achievements of the Plantin Press,
Presentation Copy Inscribed by Lawrence Clark Powell,
and Signed by Powell, Saul and Lillian Marks, and Irene and W.W. Robinson*

28. [THE PLANTIN PRESS]. ROBINSON, W.W. *The Malibu*. I. Rancho Topanga Malibu Sequit. An Historical Approach by W. W. Robinson. II. Personal Considerations: Essays by Lawrence Clark Powell. Illustrations by Irene Robinson. Los Angeles: Dawson's Book Shop, 1958.

Quarto. 86 pp. Eighteen color illustrations by Irene Robinson, plus others in black or one color, including a fold-out map.

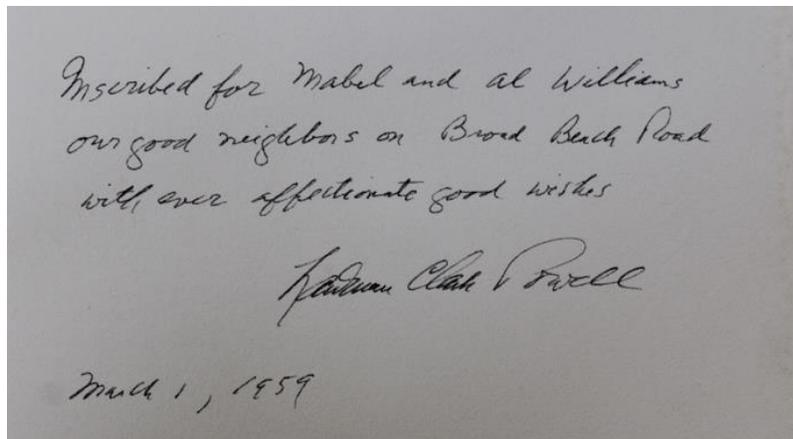
Quarter cloth over paper covered boards. Small piece missing from paper label on spine. A near-fine presentation copy inscribed by Lawrence Clark Powell on the front free endpaper: "Inscribed for Mabel and Al Williams. Our good neighbors on Broad Beach Road. With ever affectionate good wishes. Lawrence Clark Powell. March 1, 1959."

\$1,250



Item #28

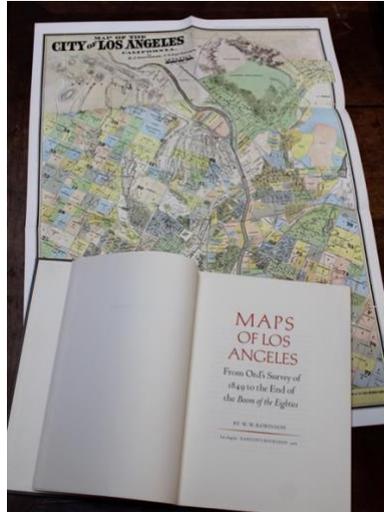
One of 320 copies, printed by Saul and Lillian Marks at the Plantin Press. Signed on the colophon by Saul and Lillian Marks, Irene Robinson and W.W. Robinson, and Lawrence Clark Powell.



Item #28

A history of and personal reminiscence on Malibu, California. One of the Plantin Press's greatest achievements. Copies are seen with various combinations of signatures of authors, printers, and illustrators.

Harmsen and Tabor, *The Plantin Press: A Bibliography*, 151.



Item #29

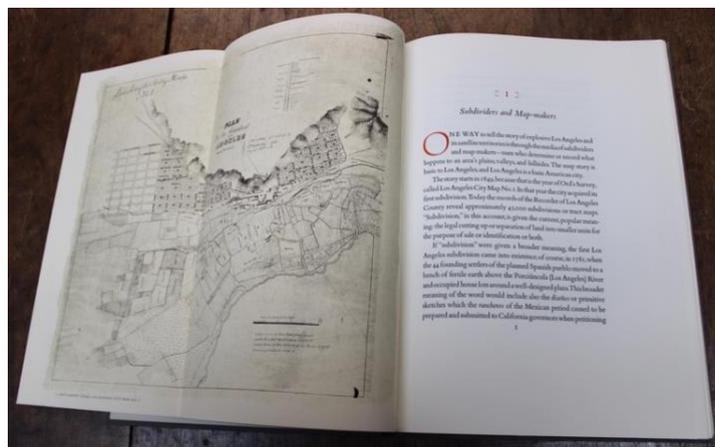
The Definitive Study, Printed at the Plantin Press

29. [THE PLANTIN PRESS]. ROBINSON, W. W. *Maps of Los Angeles From Ord's Survey of 1849 to the End of the Boom of the Eighties*. Los Angeles: Dawson's Book Shop, 1966.

Folio. [xvi], [90] pp. plus twenty-seven full-page, double-page, and fold-out maps and charts. Includes a 21" by 28" folded map, which can be removed and unfolded, in a paper pouch affixed to the lower board.

Decorated linen boards with red leather label, gilt. Small smudge on front endpapers. Otherwise fine.

\$350



Item #29

One of 380 copies printed by Saul and Lillian Marks at the Plantin Press. Signed by W. W. Robinson. The most important book on the subject and one of the most impressive books from the Plantin Press.



Item #30

*First Publication by Saul Marks Printed on the Handpress,
One of 35 Copies*

30. [THE PLANTIN PRESS]. ROLLINS, C[arl] P[urington]. *Fine Printing & The Small Shop*. Los Angeles: Privately Printed, Plantin Press, 1935.

Small quarto (6 3/8" x 5 1/4"). [2], 10, [2] pp. Title-page printed in black and ruled in red.

Printed paper wrappers. A fine, untrimmed copy.

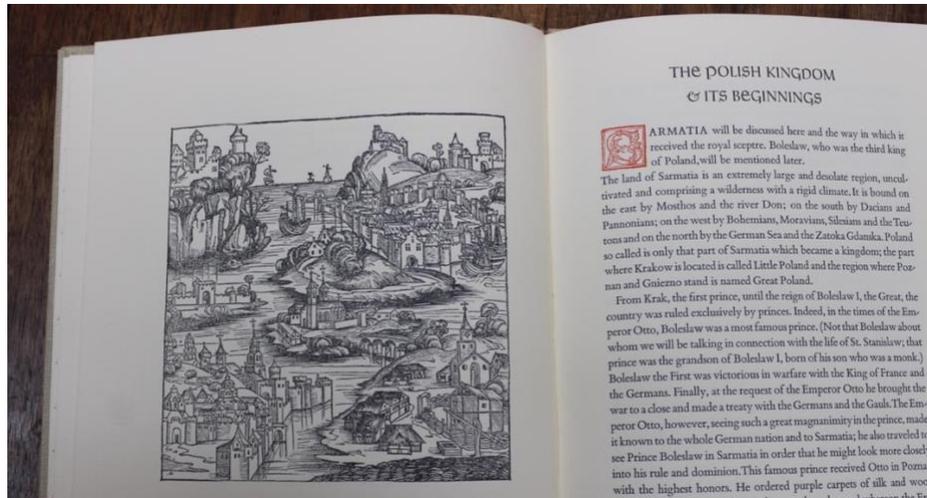
\$1,500

One of 35 copies and the first job by Saul Marks on the hand press.

Carl Purington Rollins (1880-1960) was the first printer to Yale University, from 1920 to 1948, and founded the Bibliographical Press in the Yale University Library in 1927. For four decades, he designed more than 2,000 books for Yale University Press in addition to most of the university's ephemeral materials. He was awarded the American Institute of Graphic Arts medal, the highest distinction in his field. *Fine Printing & The Small Shop* is an excerpt from a paper presented for the American Institute of Graphic Arts and reprinted with the author's permission.

OCLC lists six copies.

Harmsen and Tabor, *The Plantin Press: A Bibliography*, 13.



Item #31

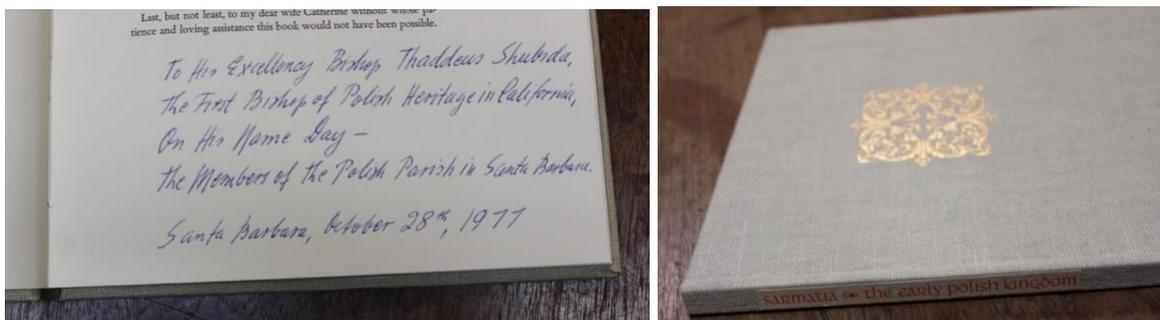
*Presentation Copy from the Translator
to the First Bishop of Polish Heritage in Southern California,
with a Binding Designed by Lillian Marks*

31. [THE PLANTIN PRESS]. SCHEDEL, Hartmann. *Sarmatia, The Early Polish Kingdom*. Translated, with introduction & notes by Bogdan Deresiewicz. Preface by Aleksander Janta. Los Angeles: The Plantin Press, 1976.

Quarto. 48, [1], + [1, colophon] pp. Title page printed in black and red. Five facsimile engravings from *The Nuremberg Chronicle*. Red initial letters.

Buff cloth stamped decoratively in gilt with a printed spine label. Binding designed by Lillian Marks and executed by Earle Gray. A presentation copy from the translator inscribed to His Excellency Bishop Thaddeus Shubsda, the first bishop of Polish heritage in California.

\$200

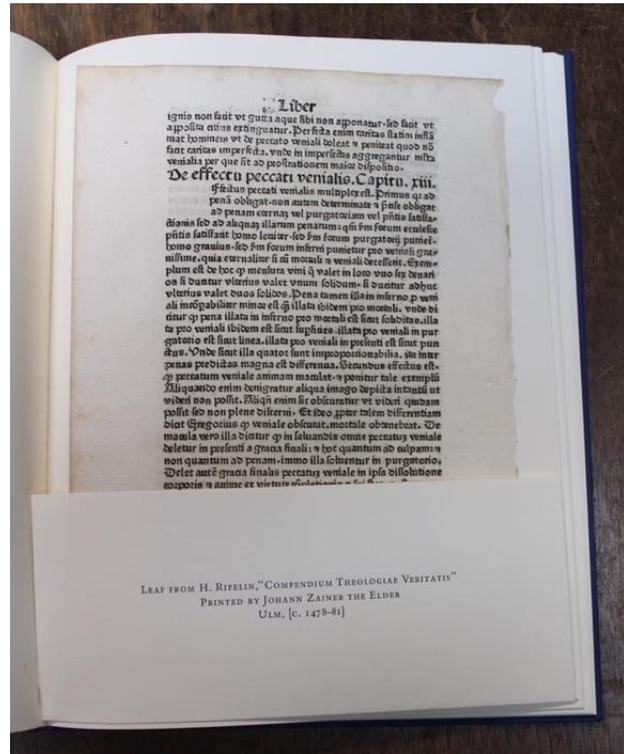
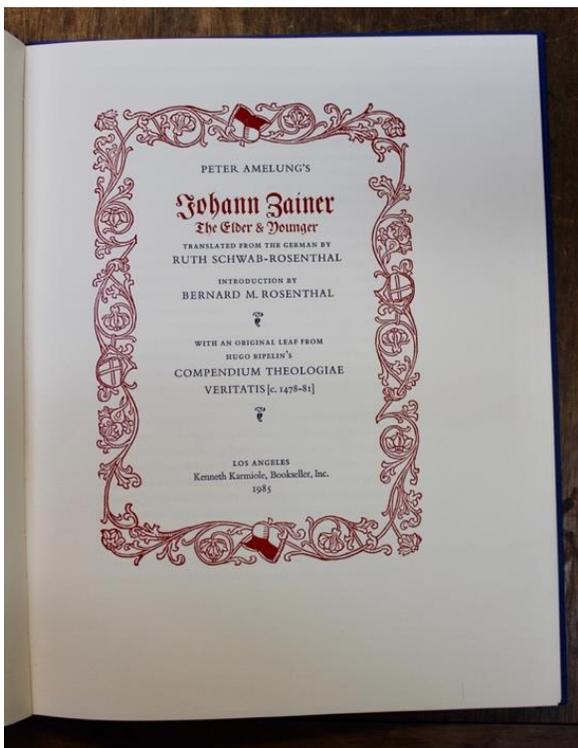


Item #31

One of 350 copies printed at the Plantin Press; this is copy number 280. Numbered and signed in ink on the colophon by the translator. *The Nuremberg Chronicle* was first printed in 1493 by Anton Koberger.

In the preface, Aleksander Janta states, “The monumental compilation of the contemporary state of knowledge and of the state of ideas about the world represented by *The Nuremberg Chronicle* gives us a late medieval reflection of western European knowledge about the the Jagiellonian Commonwealth still appearing for the most part as the legendary Sarmatia.” Janta also explains that Bogdan Deresiewicz “received his Master's degree in classical philology from the University of Poznan and taught Greek and Latin in the Hugo Kollataj School of Krotoszyn. After World War II, he moved to the United States and studied librarianship at Rutgers University... In the ensuing years, he has worked with collections of rare books at Notre Dame University, and [as the] Librarian Emeritus at the University of California Santa Barbara” (pp. 9-10).

Harmsen and Tabor, *The Plantin Press: A Bibliography*, 393.



Item #32

*With an Original Johann Zainer Incunable Leaf, circa 1480;
 One of 159 Copies Printed by Patrick Reagh for Kenneth Karmiolo*

32. [REAGH, Patrick]. AMELUNG, Peter. *Peter Amelung's Johann Zainer the Elder & Younger*. Translated from the German by Ruth Schwab-Rosenthal. Introduction by Bernard M. Rosenthal. With an Original Leaf from *Compendium Theologiae Veritatis* [c. 1478-81]. Los Angeles: [Printed by Patrick Reagh for] Kenneth Karmiolo, Bookseller, Inc., 1985.

Quarto. ix, [1, blank], 22, [2], [+1, colophon] pp. Title page printed in red and black. Original leaf from *Compendium Theologiae Veritatis* [c. 1478-81] inserted in a folder between the last leaf of the introduction and the half-title. Illustrated with four reproductions from Zainer's other works.

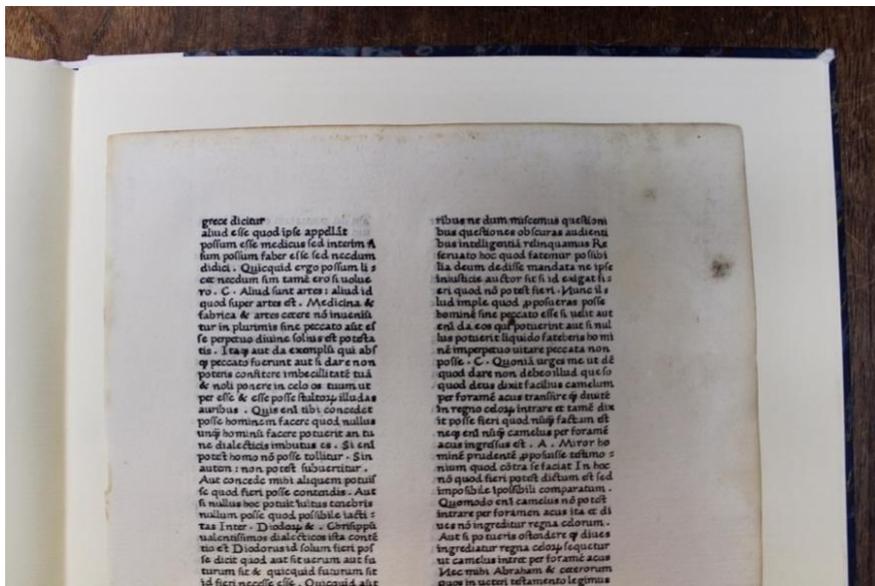
Blue cloth with a printed paper spine label. Cloth has a few minor stains, else a fine copy.

\$250

One of 159 copies.

In the introduction to the present work, Bernard M. Rosenthal explains that the leaf included is from a fifteenth-century printing of the Hugo Riplein's *Compendium* by Johann Zainer between 1478 and 1481. Rosenthal writes that Riplein was born in Strasbourg, France in the early thirteenth century and "entered the Dominican monastery there in 1224; he then spent thirty years in the Order's house in Zurich. Essentially, [*Compendium*] is a summary of theological thought, addressed chiefly to the practicing priest or the student of theology...The success of the book was enormous, so much so, in fact, that it far surpassed in circulation a work of the same title by Thomas Aquinas" (Rosenthal, pp. v-vi).

Disbound and Dispersed, 183.



Item #33

*One of about 200 Copies Printed by Patrick Reagh and Vance Gerry
with an Original Incunable Leaf*

33. [REAGH, Patrick.] 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: Zeitlin & Ver Brugge – H. M. Fletcher, 1981.

Folio. [4], 30, [2], [+1, colophon] pp. Title page printed in black and red. With an original fifteenth-century leaf in a pocket at the end of the text.

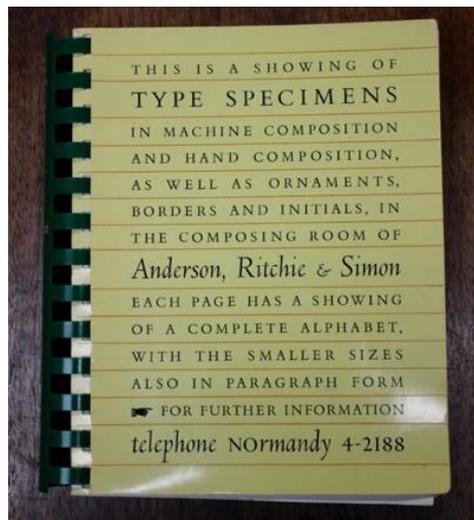
Quarter vellum over marbled boards. A fine copy.

\$1,500

One of an intended 300 copies set in Monotype Janson and printed letterpress on Frankfurt Cream Paper by Patrick Reagh and Vance Gerry. A note from the publisher states that, given various publication mishaps, the final number was actually closer to 200.

The leaf is from what is purported to be the first book printed in Rome. Reissinger set up his printing firm in 1466, about the time that Sweynheim and Pannartz left Subiaco and moved to Rome. It is certainly from a very early Roman incunable, and the *editio princeps* of the Letters of St. Jerome, a pivotal book in the Western canon.

Disbound and Dispersed, #170



Item #34

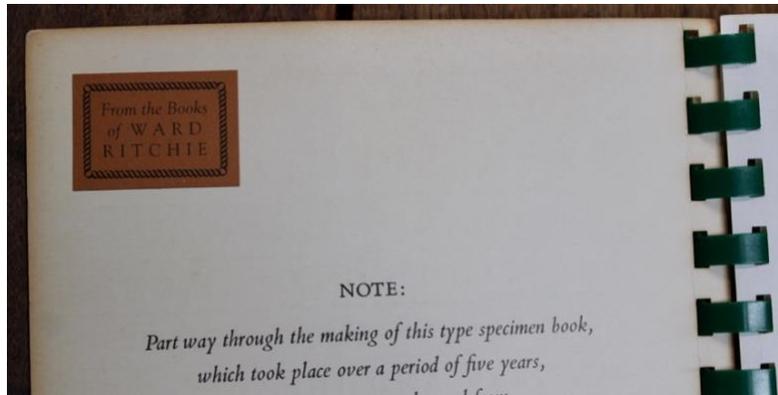
Ward Ritchie's Copy of his Type Specimen Book

34. [RITCHIE, Ward]. ANDERSON, Gregg, Ward Ritchie, and Joseph Simon. *This is a Showing of Type Specimens in Machine Composition and Hand Composition, As Well As Ornaments, Borders, and Initials, in the Composing Room of Anderson, Ritchie & Simon*. [Los Angeles:] Anderson, Ritchie & Simon, [n.d. ca. 1970].

Quarto. [6], 300, [4], [50] pp. Each page contains a showing of a complete alphabet in various typefaces.

Yellow printed wrappers, spiral bound. Binding extremities lightly rubbed. Minor toning to inner front and rear cover. Light foxing to fore edges. Small Ward Ritchie bookplate on inner front cover. A near fine copy.

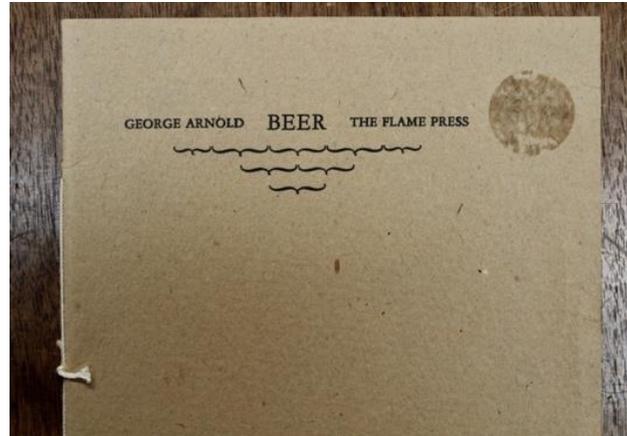
\$200



Item #34

First edition.

According to the introduction, "...this specimen book differs from most other such books in that it tells the history of Anderson, Ritchie & Simon: The Ward Ritchie Press, in an uninterrupted story... This story, repeated as many times as the book's length makes necessary, continues on in every type size and face, with the exception of the cap fonts and those large sizes which would not set well in the book's measure. This catalogue represents one of the West's broadest collections of typefaces used in fine book printing and general commercial work."



Item #35

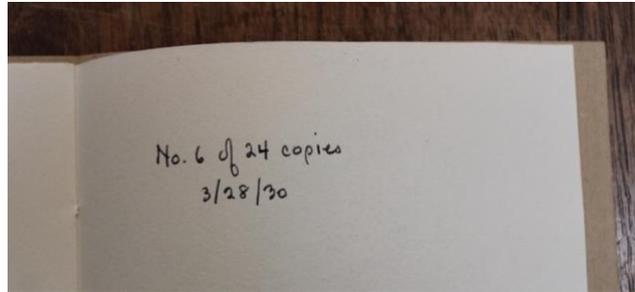
*Annotated by Ward Ritchie,
One of 24 Copies*

35. [RITCHIE, Ward]. ARNOLD, George. *Nut Brown Beer*. Being a Very Careful Analysis of Life's Major Joy. [Los Angeles, California:] Printed by [Ward] Ritchie at the Flame Press, 1930.

4.5 inches by 6.75 inches. [6] pp.

Sewn brown wrappers lettered in black. Trace of a removed small round label on front wrapper. Terminal blank annotated and dated (3/28/30) by Ward Ritchie in black ink. A near fine copy.

\$750

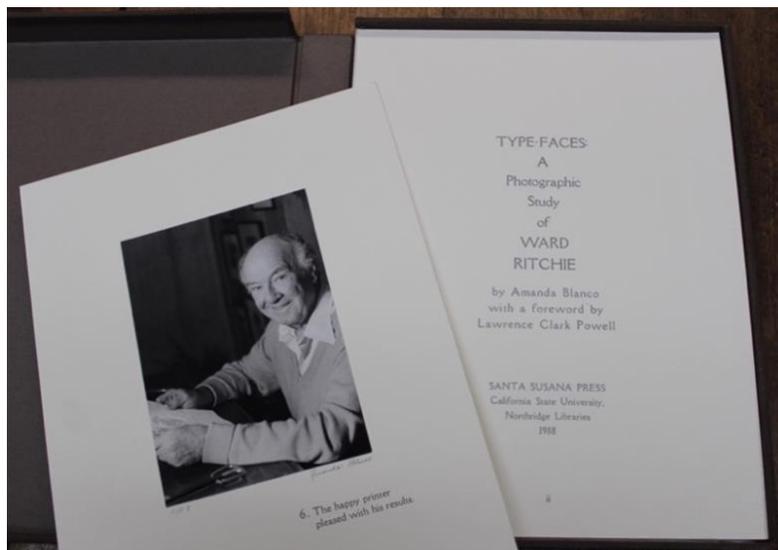


Item #35

Rare first issue limited to twenty-four copies on Italian-made Fabriano paper. Many more copies were printed on newsprint.

A collection of poems celebrating beer. Printed at the Abbey of San Encino Press.

The Ward Ritchie Press and Anderson, Ritchie, & Simon, pp. 127-128.



Item #36

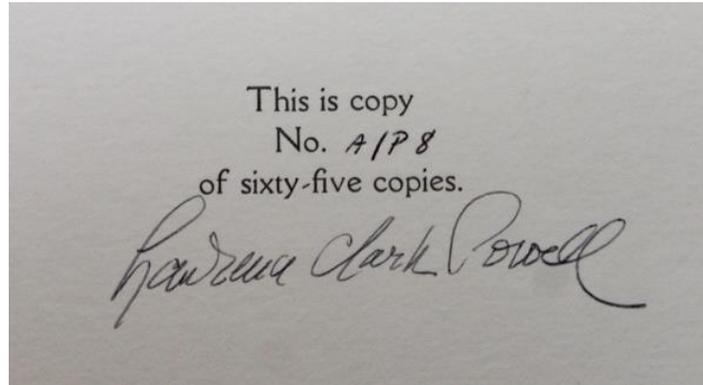
*With Original Photographic Plates of Ward Ritchie,
One of 65 Copies Signed by Lawrence Clark Powell,
Designed and Printed by Joseph D'Ambrosio*

36. [RITCHIE, Ward]. BLANCO, Amanda. *Type-Faces: A Photographic Study of Ward Ritchie*. With a Foreword by Lawrence Clark Powell. Northridge, California: Santa Susana Press, California State University, Northridge Libraries, 1988.

12 inches by 9 inches. [viii] leaves of text, plus twelve dry mounted original photographic plates by Amanda Blanco, eleven of which are signed by Blanco.

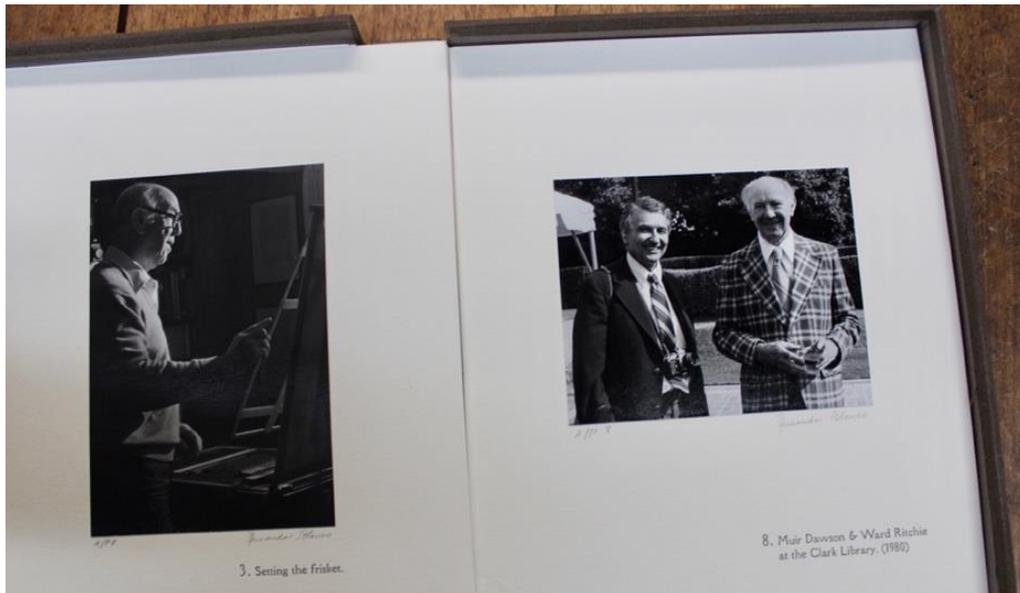
Loose, in brown cloth clamshell box with center cut-out, featuring a camera's eye lens design with the initials "WR" in the center. A fine copy.

\$750



Item #36

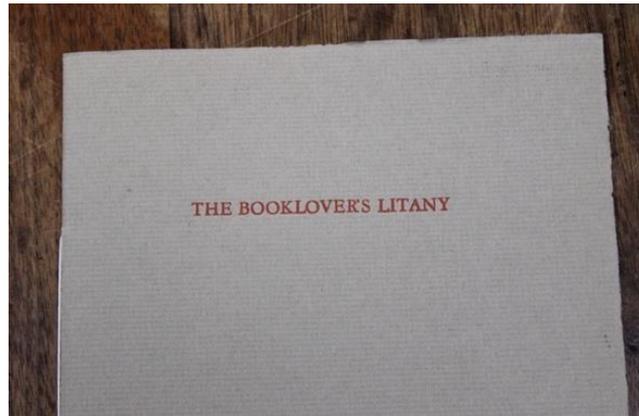
One of sixty-five copies, signed by Lawrence Clark Powell. This copy is artist's proof 8, marked "A/P 8" on the colophon. Printed, designed, and produced by Joseph D'Ambrosio using hand-set Della Robbia type and a Vandercook No. 4 proof press, with photographs printed and mounted by Amanda Blanco.



Item #36

The photographs show Ritchie with his handpress; at work writing at his desk; playing tennis; and with many of his friends including Powell, Jake Zeitlin, Grant Dahlstrom, and Muir Dawson.

Amanda Blanco was born in San Salvador, El Salvador in 1933. She studied photography at CalArts and taught at California State University Northridge. She also provided photographs for *The Many Faces of Jake Zeitlin*, which was published by the Santa Susana Press in 1978 and included an introduction by Ward Ritchie. Blanco was a member of the Rounce and Coffin Club and a colleague of Ward Ritchie, Jake Zeitlin, and other Southern California Renaissance printers and bibliophiles.



Item #37

*An Early Ward Ritchie Project,
Signed by Robert Ernest Cowan*

37. [RITCHIE, Ward]. *The Booklover's Litany*. By H.L. With an Introduction and Five Supplications by R[obert].E[rnest].C[owan]. Pasadena, California: Harry Ward Ritchie, [Printed at the Abbey of San Encino Press,] 1930.

5.5 inches by 9.5 inches. 11 pp., [1] p. Fabriano paper made in Italy.

Handmade beige paper wrappers printed with title in red. Three-hole pamphlet stitch binding sewn with white thread. A fine copy.

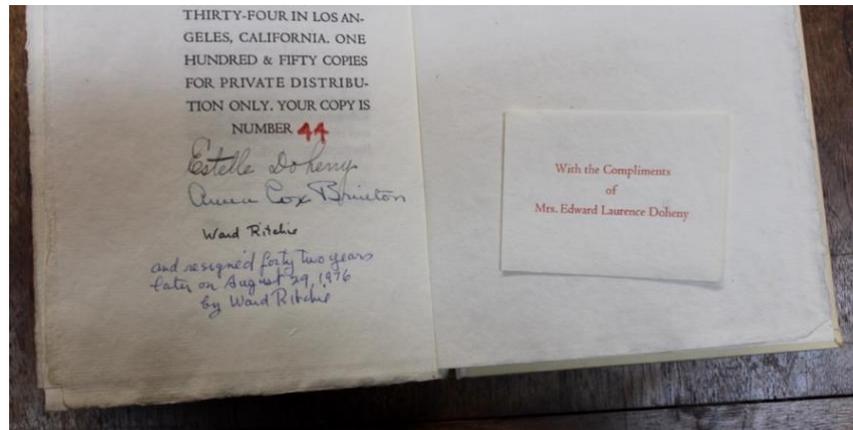
\$300

Printed by Ritchie for the Zamorano Club two years before the establishment of the Ward Ritchie Press. At the time, the Zamorano Club had only been active for two years. Based on Ritchie's other work from around the same time, the edition size for this item was probably between 75 and 100 copies. This copy is signed in ink by Robert Ernest Cowan on page seven, at the end of his introduction.

According to Cowan's introduction, the poem "The Booklovers Litany" was originally printed in the June 1887 edition of the magazine *The Bookmart* and then reprinted in *The Bookworm* in

1892. The poet, identified only as "H.L.," pleads for divine protection against all manner of book-destroying forces including "heat and damp...fire and mildew...book-droppers and book wrenchers," (pp. 9-10). Bookseller Robert Ernest Cowan (1862-1942), who compiled the Book Club of California's *Bibliography of California*, is noted in this item's colophon to have rediscovered H.L.'s poem and "drawn it from its obscurity...for the edification of the members of the Zamorano Club."

The Ward Ritchie Press and Anderson, Ritchie & Simon, p. 128.



Item #38

*Signed Twice by Ward Ritchie,
and by Anna Cox Brinton and Estelle Doheny
One of 150 Copies for Private Distribution*

38. [RITCHIE, Ward]. BRINTON, Anna Cox. *A Pre-Raphaelite Aeneid of Virgil in the Collection of Mrs. Edward Doheny of Los Angeles, Being an Essay in Honor of the William Morris Centenary 1934.* [Los Angeles: Printed for the Author by the Ward Ritchie Press, 1934].

Octavo. [40] pp. Woodcut title-page border, two full-page facsimile illustrations, and one facsimile vignette. Printed on Dard Hunter handmade paper.

Ecrú boards with parchment backstrip. Front cover and spine lettered in red. Fore- and bottom-edges untrimmed. An unusually fine, fresh copy in slipcase. Slipcase has slight browning, with one small crack, but very good.

\$750

One of 150 copies. This copy is signed by Anna Cox Brinton, Estelle Doheny, and Ward Ritchie. A second Ritchie signature includes the annotation: "and resigned forty-two years later on August 29, 1976."

Printed for an exhibit at Mills College in Oakland. This is one of the most attractive of the early Ritchie pieces.

The Ward Ritchie Press and Anderson, Ritchie & Simon, p. 71.



Item #39

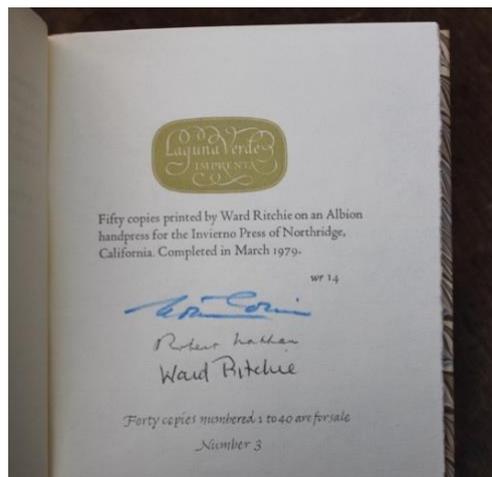
*Printed by Ward Ritchie at his Laguna Verde Imprenta,
One of 40 Copies Sold*

39. [RITCHIE, Ward]. CORWIN, Norman. *Network at Fifty*. [Northridge, California: Printed by Ward Ritchie's Laguna Verde Imprenta for the Invierno Press, 1979].

Octavo. [18] pp. Three-color illustration on title-page, and two-color head-piece at the beginning of the Corwin text.

Marbled paper wrappers with a mounted slip on the front cover bearing an illustration of the CBS "eye" logo. A fine copy.

\$300

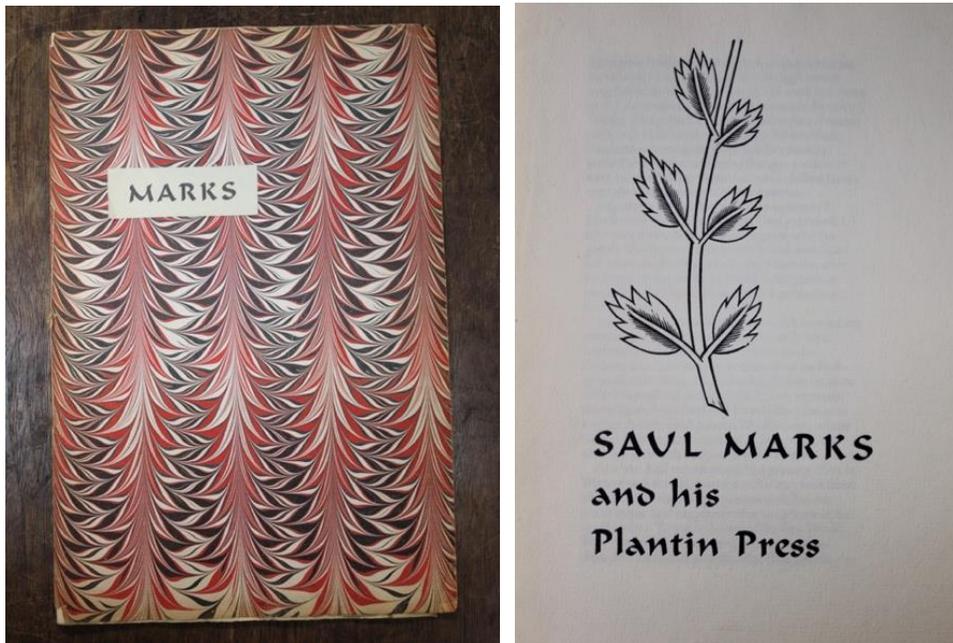


Item #39

One of fifty copies (forty for sale), signed by the author, printer, and Robert Nathan, who provided the foreword. Written for the 50th anniversary of CBS by one of the pioneers of broadcasting.

This book was commissioned by Carl Haverlin's Invierno Press, which published a total of three books: this title, one on Paul Landacre, and one on James Joyce. Invierno Press books were never distributed widely.

Ritchie, *Laguna Verde Imprenta*, 1975-1987, 14.



Item #40

*Ward Ritchie Honors Saul Marks
in the First Book Under the Laguna Verde Imprenta*

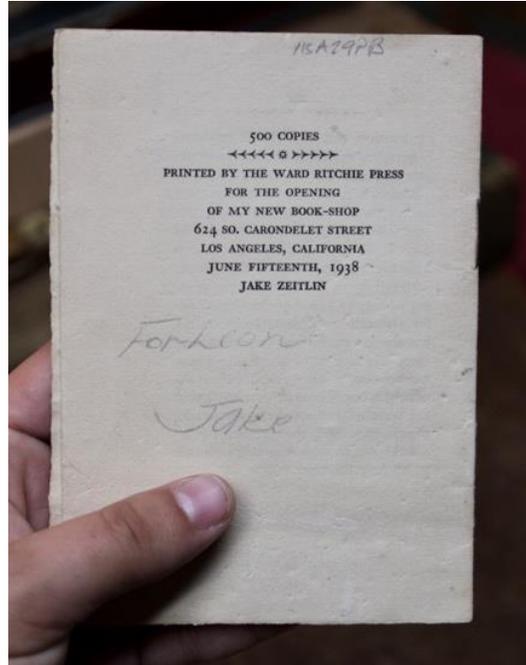
40. [RITCHIE, Ward]. [DREYFUS, John]. *Saul Marks and his Plantin Press*. [Laguna Beach, California: Laguna Verde Imprenta, 1975].

Octavo. [10 unnumbered], [1, colophon], [1 blank] pp. Woodcut illustration from an Eric Gill design on title-page, woodcut printer's device on colophon.

Red Cockerell wrappers, stitched at spine, printed paper label on front cover. Some browning to insides of wrappers. A very good copy.

\$850

One of about fifty copies printed. The first book under Ward Ritchie's Laguna Verde Imprenta, printed for Jake Zeitlin in honor of Saul Marks, who died in November of 1974. Zeitlin also contributed the Gill wood engraving.



Item #41

*A Notorious Aldous Huxley Rarity
Printed by Ward Ritchie and Signed by Jake Zeitlin*

41. [RITCHIE, Ward]. HUXLEY, Aldous. *The Most Agreeable Vice*. [Los Angeles: Designed and Printed by Ward Ritchie for Jake Zeitlin, 1938].

3.75 inches by 5.25 inches. [8] pp.

Cream-colored handmade paper, self-wrapped and stapled. Wrappers slightly browned. Signed in pencil on back "For Leon" by Jake Zeitlin. A very good copy of a fragile, scarce item.

\$250

Unnumbered copy in an edition size of 500. This Aldous Huxley essay mentions Jake Zeitlin by name and was printed by Ward Ritchie, a close friend and colleague of Zeitlin, for the grand opening of Zeitlin's Carondelet Street book shop in 1938. For nearly sixty years after its printing, the item remained extremely rare despite its relatively large edition size. Zeitlin explained that handfuls of copies of the piece were stolen from his opening party and completely disappeared. The mystery remained unsolved for the remainder of Zeitlin's lifetime, and for nearly a decade after, until 1996 when the missing copies of "The Most Agreeable Vice" were found in Ritchie's collection after his death. Zeitlin suspected all along that Ritchie had taken the items because he had owed Ritchie money and, as it turned out, Zeitlin was right.

Aldous Huxley (1894-1963) authored over fifty books, including novels and nonfiction as well as collections of poetry and essays, and was nominated seven times for the Nobel Prize in Literature. His most famous book, *Brave New World* (1932), remains a popular classic of dystopian

literature and speculative fiction. For 25 years, Huxley lived in Los Angeles, where he became a personal friend of Jake Zeitlin and could often be found buying books at Zeitlin's shop.

This item, though no longer as rare as it was for almost six decades, is scarce.

The Ward Ritchie Press and Anderson, Ritchie & Simon, p. 79.



Item #42

An Early Ward Ritchie Printing

42. [RITCHIE, Ward]. MACINTYRE, Carlyle. *The Brimming Cup and Potsberds*. Poems. Pasadena, California: Harry Ward Ritchie, 1930.

Octavo. 32, [+1, colophon] pp. Title page printed in black and red. Colophon printed in red.

Green wrappers lettered in red. Wrappers lightly soiled with some very minor chips and creasing. A very good copy.

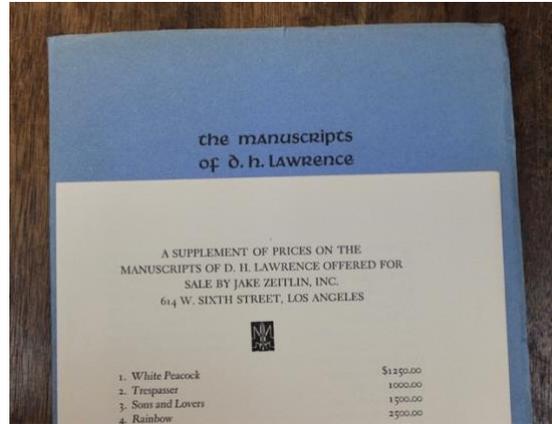
\$200

One of 200 copies printed by Harry Ward Ritchie, at the press in the old Abbey of San Encino.

A collection of twenty-four poems, some of which first appeared in *Poetry*, *The Nation*, and *Ainslee's*.

Carlyle Macintyre (1890-1967) was an Iowa-born poet known for both his poetry and his translations of Baudelaire, Goethe, and Rilke. He graduated from the University of Southern California and earned his doctorate in Marburg, Germany. After completing his education, he taught at the University of California, Los Angeles and at UC Berkeley. Some of the poems featured in *The Brimming Cup* include "Love and Song," "The Scissor Grinder," and "The House of Laurels."

The Ward Ritchie Press, and Simon, Anderson, & Ritchie, p. 128.



Item #43

*Compiled by Lawrence Clark Powell and Printed by Ward Ritchie,
with Introductory Material by Aldous Huxley and Jake Zeitlin,
Includes Scarce Jake Zeitlin, Inc. Price List*

43. [RITCHIE, Ward]. POWELL, Lawrence Clark, compiler. *The Manuscripts of D.H. Lawrence: A Descriptive Catalogue*. With a Foreword by Aldous Huxley. Los Angeles: The Public Library [Designed by Ward Ritchie and Printed by the Ward Ritchie Press], 1937.

6.25 inches by 9.25 inches. pp. [i-ii], iii-xi, 1-79. Emblem of a phoenix, designed by Ward Ritchie, printed in red and blue on title-page. With 2 unnumbered photographs (of D.H. Lawrence's manuscripts) between pages 8 and 9.

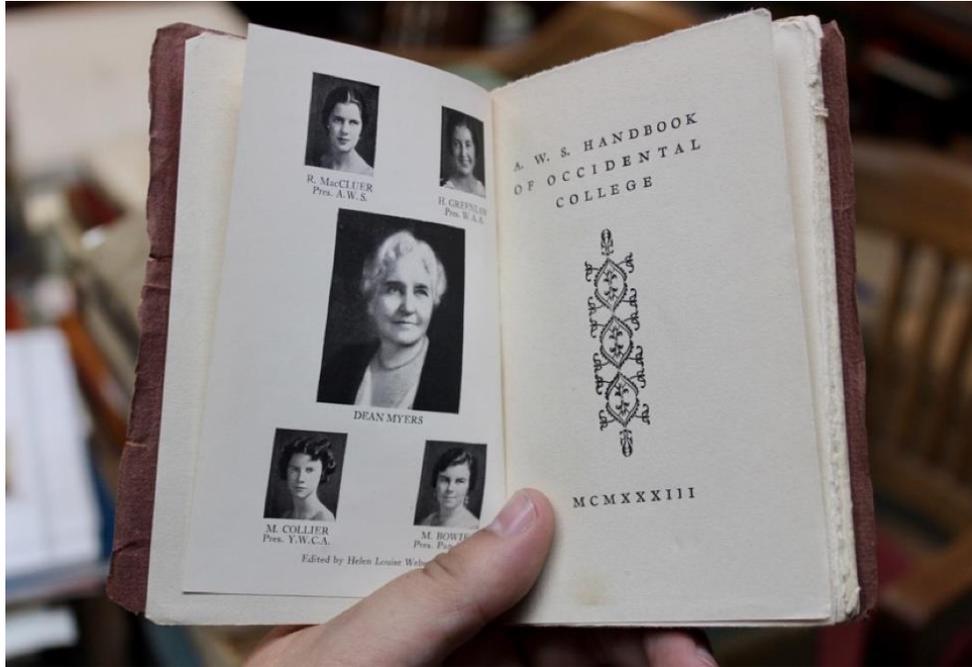
Blue paper wrappers printed with title in black. Perfect bound, sewn with white thread. Text printed in black with headings in blue. Some discoloration to wrappers; small tear to wrapper at spine. A bit of offsetting from emblem on title-page. A scarce Zeitlin price list supplement is laid in: it lists the prices at Jake Zeitlin, Inc. for the Lawrence manuscripts described in this bibliography. A bright, near-fine copy.

\$200

One of 750 copies. Includes a preface by Lawrence Clark Powell, an introduction by Aldous Huxley, and an introductory note by Jake Zeitlin. The manuscript materials described in the present item were exhibited and sold at Jake Zeitlin, Inc. at the time of the publication of Powell's bibliography.

Over the course of his lifetime, Lawrence Clark Powell (1906-2001) was a librarian at the UCLA Library, the head librarian at the William Andrews Clark Memorial Library, and the first dean of what is now called the UCLA Graduate School of Education and Information Studies. After moving to Tucson, Arizona in 1966, Powell worked as a professor at the University of Arizona School of Information Resources and Library Science. He served as the president of the Bibliographical Society of America, the California Library Association, and the Zamorano Club, and was a prominent member of the Grolier Club and several more bibliophilic organizations.

The Ward Ritchie Press and Anderson, Ritchie & Simon, pp. 75-76.



Item #44

An Early Ward Ritchie Printing for the Associated Women Students of Occidental College

44. [RITCHIE, Ward]. [WEBER, Helen Louise, Irene Meyers, et. al.]. *A.W.S. Handbook of Occidental College*. [Los Angeles: Occidental College], 1933.

3.5 inches by 5 inches. 51 pp. Photographically reproduced frontisportait of Dean Myers and other Occidental College notables. Decorative typographical borders.

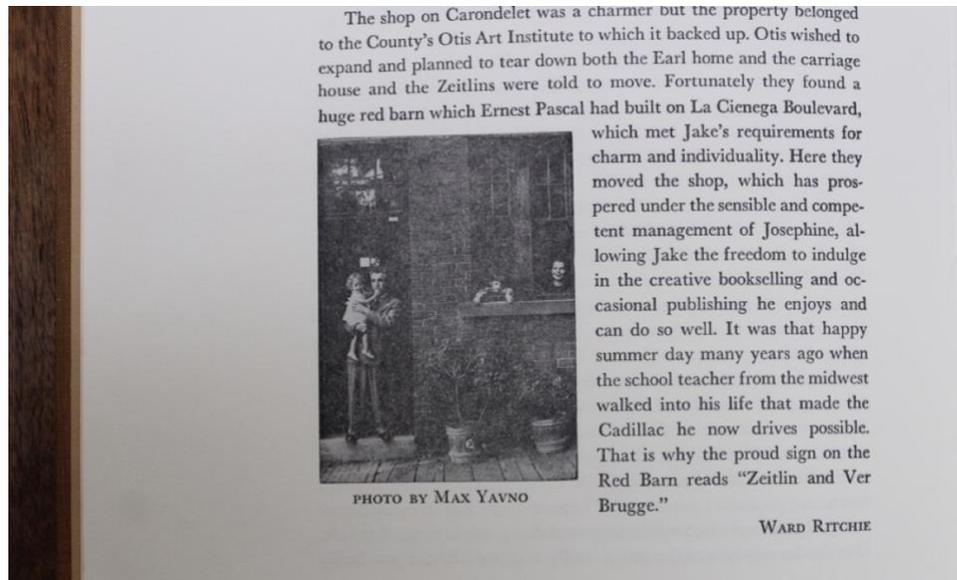
Brick red printed wrappers. Wrappers slightly creased and lightly toned. Small chip and minor tear to crown of spine. Pages untrimmed. A very good, clean copy.

\$200

One of 200 copies printed for Occidental College.

In the *Associated Woman Students Handbook*, Irene Myers, Dean of Women writes, "This little book is issued for those who are entering Occidental College for the first time. It has been compounded from the experience of [incoming students'] predecessors. It is the product of their desire to make [the new students'] adjustment to new conditions as easy as possible." There are also contributions from the AWS president Ruth MacCluer, representative Helen Greenlaw, and chairman Jean Good. Topics covered in the handbook include annual AWS functions, sororities, the Residence Council, academic organizations and clubs, awards, songs, and the AWS constitution.

The Ward Ritchie Press and Anderson, Ritchie & Simon, p. 70.



Item #45

*"We had Worked Together and Played Together for Many Years,"
Ward Ritchie on his Friend and Colleague Jake Zeitlin*

45. RITCHIE, Ward. *Jake Zeitlin*. Northridge, California: Santa Susana Press, California State University Northridge [Printed by Ethan B. Lipton], 1978.

Folio. [12] pp. Paper from the S.D. Warren Paper Mill in Maine.

Original brown cloth lettered in gilt on cover. Three-hole pamphlet binding sewn with beige thread. Slight fading to cover, else fine.

\$125

One of 150 copies of Ward Ritchie's funny and heartfelt essay on his colleague and friend Jake Zeitlin. An interesting historical document that offers a glimpse into what was arguably the Southern California Renaissance's most important partnership.

Ritchie's essay speaks of fifty years of Jake Zeitlin's bookselling career, the establishment of the Rounce and Coffin Club (initially called the "Thistle Club" on Ritchie's suggestion until Zeitlin and Grant Dahlstrom insisted on changing it), the formation of Zeitlin's Primavera Press with Ritchie and Phil Townsend Hanna, and the establishment of both of Zeitlin's bookshops. Ritchie also praises Zeitlin's relationship with his wife Josephine Ver Brugge and emphasizes Zeitlin's strong friendships with other Southern California booksellers, collectors, printers, and bibliophiles. While reflecting on his friendship with Zeitlin, Ritchie writes, "I was extremely fond of him. We had worked together and played together for many years," (p. [7]).



Item #46

One of 70 Copies from Ward Ritchie's Laguna Verde Imprenta

46. RITCHIE, Ward. *Jane Grabhorn: The Roguish Printer of the Jumbo Press*. [Laguna Beach: Laguna Verde Imprenta, 1985].

Octavo. [47] pp. With illustrations in several colors, including facsimiles of Jane Grabhorn's work. Printed on handmade paper.

Quarter blue-green leather over black and gray decorative boards, title in gilt on front cover. Spine slightly faded, but a fine copy.

\$750



Item #46

One of about 70 copies printed by Ward Ritchie on the Albion hand press of Laguna Verde Imprenta. This book was created from a talk given as the Goudy Lecture at Scripps College in Claremont.

Jane Bissell Grabhorn (1911-1973) was a printer, typographer, and bookbinder who trained at the Grabhorn Press, which was co-founded by her husband Robert Grabhorn and his brother Ed. She was known for her cutting wit, master typesetting skills, and for founding the Jumbo Press and co-founding the Colt Press with Jane Swinerton and William M. Roth.

Ritchie, *Laguna Verde Imprenta, 1975-1987, #25.*



Item #47

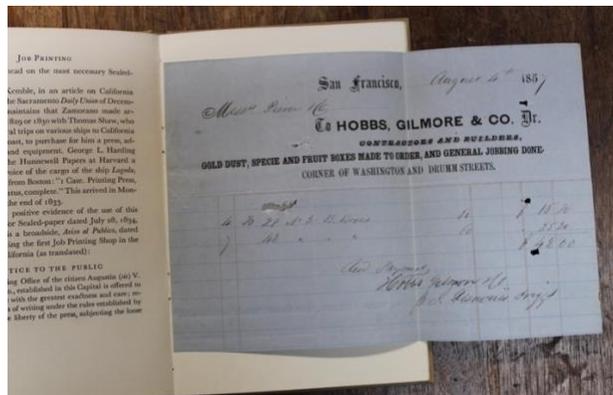
*With Four Original Specimens of Early California Printing,
Written by Ward Ritchie and Printed by Will Cheney*

47. RITCHIE, Ward. *Job Printing in California.* With four original examples of early California printing. Los Angeles: Glen Dawson, 1955.

Octavo. [2], 29, [1, blank], [1, bibliography], [2, colophon] pp.

Tan cloth with front cover printed in red and charcoal. Contemporary book plate of the Automobile Club of California. A very good or better copy.

\$400



Item #47

One of 200 copies printed by Will Cheney as part of the *Early California Travels* series.

The four examples of early California printing in this copy include a stock certificate from the Antelope Silver Mining Company dated 1864, two bank checks from 1853 and 1854, and a commercial invoice from 1857.



Item #48

One of 50 Copies Printed by Ward Ritchie at his Laguna Verde Imprenta

48. [RITCHIE, Ward]. *Landacre and Quince*. [Los Angeles: Printed for Dawson's Book Shop at Laguna Verde Imprenta by the author, 1989].

Miniature, 3 inches by 2.5 inches. [28] pp. Illustrated with seventeen wood engravings by Paul Landacre, fifteen of them in black & white, one printed in red, and one in green.

Full black cloth with illustrated paper label on front cover. A fine copy.

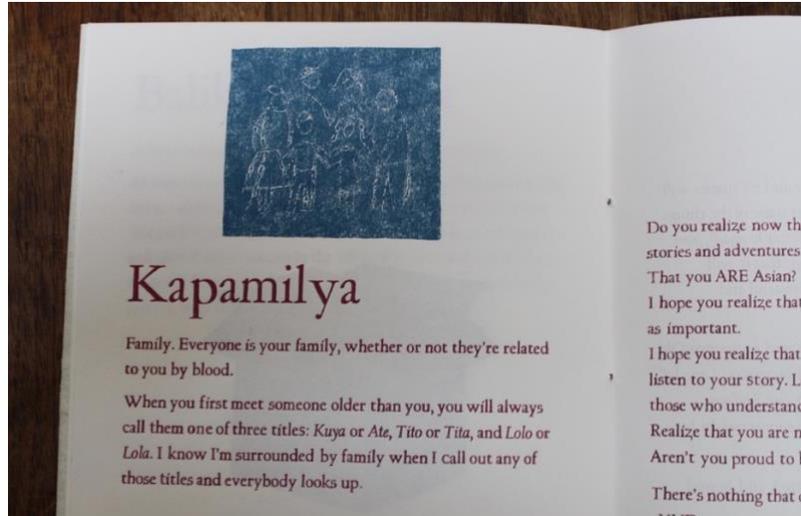
\$650



Item #48

One of fifty copies. The book is dedicated to Gloria Stuart, letterpress printer and Screen Actors Guild co-founder, who was Ritchie's longtime partner.

This book features two of Ritchie's poems, written in his youth, under the pseudonym of Peter Lum Quince. At the beginning of the book, he writes that it seemed "appropriate to join once again Landacre with a couple of poems by his old friend."



Item #49

*Capturing the Filipina-American Experience,
One of 12 Copies Printed at the Scripps College Press*

49. [THE SCRIPPS COLLEGE PRESS]. DRIZA, Nicah Vhin. *Para sa akin, mula sa akin (To Myself, from Myself)*. [Claremont, California: Scripps College Press, 2019].

6 inches by 8 inches. [1, title], [1, blank], [13], [1, colophon] pp. Nine cut vinyl images printed in blue, two of which are full-page. Letterpress printed on French and Langdell handmade papers using entirely hand-set type.

Three-hole pamphlet binding stitched with red thread. Handmade paper wrappers, linocut illustration of sun and stars (reflecting the symbols on the flag of the Philippines) printed on front cover in blue. A fine copy.

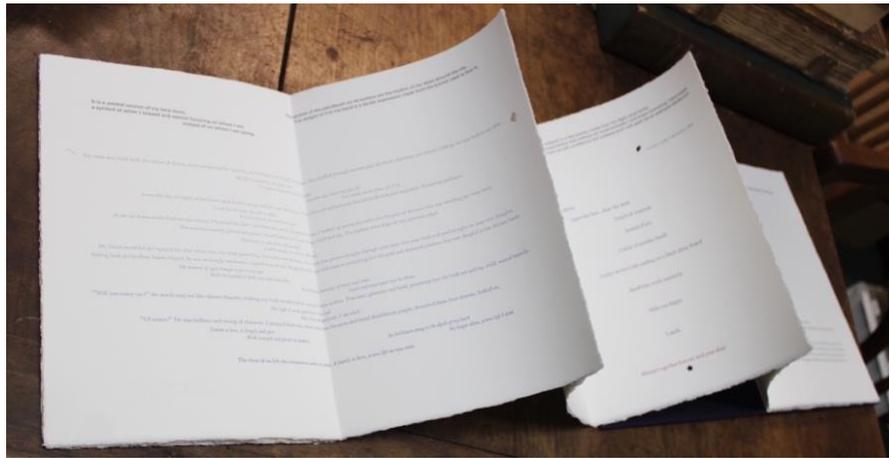
\$225



Item #49

One of twelve copies numbered and signed in pencil on the colophon by the author. Driza wrote, illustrated, printed, and bound, all twelve copies at the Scripps College Press in the spring of 2019. The present work is part of a seven-book series created by the Scripps College Artist's Books class taught by book artist Tia Blassingame and assisted by letterpress printer and graphic novelist Morgan Stewart. The books in the eclectic series explore Filipino culture, disabled gods, mountain wildflowers, gay childhood crushes, and more.

Nicah Vhin Driza, who is Filipina and American, states on the colophon the following about her work: "For the moments where I doubt if my culture and its stories will ever be heard, [*Para sa akin, mula sa akin*] contains some of the things and places I have grown up with. It is a love letter to myself, from myself. I created this artist's book with the hope that it will instill a feeling of nostalgia for those who understand and provide new knowledge for those who don't." *Para sa akin, mula sa akin* contains nine entries, each accompanied by a letterpress description, cut vinyl image, and an anecdote from the author, plus an introduction and a conclusion formatted as letters from the artist to herself.



Item #50

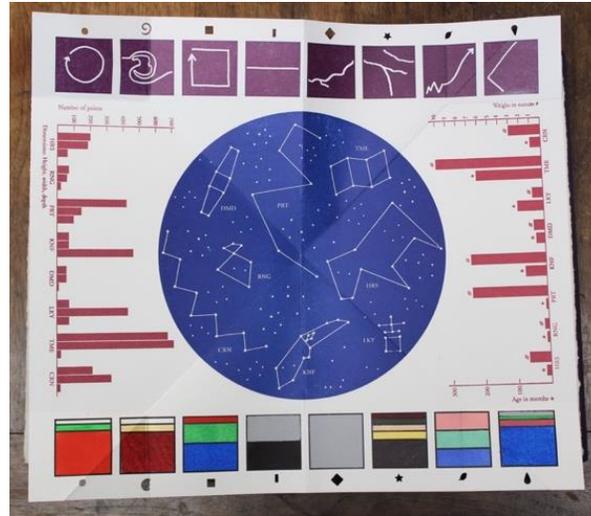
With a Hand-Painted Fold-Out Constellation Map

50. [THE SCRIPPS COLLEGE PRESS]. *Objects Are Closer Than They Appear*. [Claremont, California: Scripps College Press,] 2002.

Octavo. Unpaginated. Printed by the students of Professor Kitty Maryatt on four Vandercook presses at the Scripps College Press. Printed on hand-ripped Somerset Satin, Rives BFK, and receptive Mohawk Superfine papers. The type was handset in contrasting fonts so as to set off each text. Garamond and Weiss Initials were used for the front and back matter. The color charts were hand-painted with acrylics using Duralar stencils. With a hand-painted 16" by 12" constellation map that folds out from beneath the back cover.

Dark purple cloth in a dos-a-dos, accordion binding, pages untrimmed. Signed in ink on the introduction page by Kitty Maryatt and on the colophon by each of her students. A fine copy.

\$250



Item #50

This is copy number 55 of 84.

Objects Are Closer Than They Appear was made as an exercise in exploring the visual qualities of text and the narrative potential of imagery. The text and imagery are in distinct areas and each can stand alone. The students who contributed wrote stories inspired by a small object of some importance that each brought to their typography class. They wove tales to describe the object without specifically naming it. The inspiration for this work came from Edward Tufte's three volumes: *The Visual Display of Quantitative Information* (1983), *Visual Explanations* (1997), and *Envisioning Information* (2001) as well as the structure and symbology of ancient maps.



Item #51

*With 14 Handmade Paper Samples and Dozens of Linocut Images;
Letterpress Printed Using Hand-Set Type*

51. [THE SCRIPPS COLLEGE PRESS.] *Rock Paper Book*. Created by the members of the Typography and Book Arts Class at Scripps College under the supervision of Professor Kitty Maryatt. [Claremont, California: The Scripps College Press, 2013.]

Octavo. [194] pp. With dozens of hand-cut linoleum block images and fine handmade and machine-made paper samples displayed throughout. Pressure printing with vinyl, paper stencils, and leather was also employed to create images and textures. A digitally printed collage of *Wall Street Journal* headlines bound into eighth gathering. Text and images printed on Rives Heavyweight paper using four Vandercook presses, with each of the books' 16 sections wrapped in Rives BFK gray paper. Five typefaces used throughout; all type set by hand.

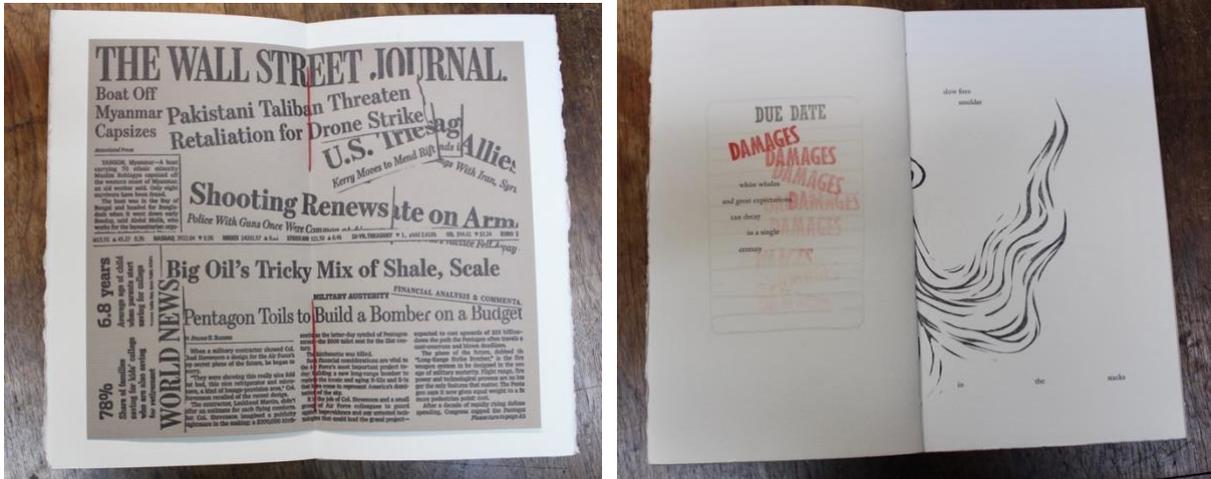
Rives BFK folded paper wrappers with a geometric pattern. Title printed in black on front cover. Very small smudge on back cover. Coptic binding sewn with red linen thread. Untrimmed fore-edge, tail edges of Rives BFK wrapper pages also untrimmed. A fine copy.

\$300



Item #51

Copy 44 in an edition of 105. Signed at back by Professor Kitty Maryatt, press assistant Chris Yuengling-Miles, and all fourteen students in the class in which this book was produced. According to Kitty Maryatt's introduction, the inspiration for *Rock Paper Book* was the historical and cultural shift prompted by Chinese innovations in papermaking and ceramic movable type and, later, the invention of metal moveable type in Korea.



Item #51

The global importance of paper, printing, and bookmaking is represented in this book by a world map printed from a large hand-carved linoleum block, the two-thousand-year-old Coptic binding style, religious iconography from a variety of faiths, and a variety of other artistic techniques. The students in the Typography and Book Arts class made their own paper by hand during the course and included samples of their paper in *Rock Paper Book*.



Item #52

*Two Poems for Ward Ritchie by his Longtime Partner,
Academy Award Nominee, SAG Co-Founder, and Acclaimed Book Artist Gloria Stuart*

52. STUART, Gloria. *G to W/W to G*. These two poems were written for Ward Ritchie. Christmas and New Year's 1995. [Los Angeles: Imprenta Glorias], printed for Zamorano-Roxburghe, 1996.

4.5 inches by 7.5 inches. 4 unnumbered pages. Letterpress printed on handmade paper.

Blue and beige paper wrappers in a combed marbled pattern. Three-hole pamphlet stitch binding with dark brown thread. A fine copy.

\$150

One of a small edition size, probably around 100 copies. The two poems included in this item were written by Gloria Stuart, Ward Ritchie's longtime partner, during the last winter of his life and printed soon after his death in January of 1996.

Gloria Stuart (1910-2010) was an actress, visual artist, letterpress printer, and a co-founder of the Screen Actors Guild. She starred in numerous films between 1932 and 1940, at which point she shifted the focus of her career toward art and experimented with decoupage, painting, silk screening, and bonsai growing for the next thirty years. Stuart met Ward Ritchie in 1983 and was inspired to pursue fine printing and bookmaking, eventually printing her own books on a Vandercook S15 and releasing them under the imprint Imprenta Glorias. Along with earning widespread acclaim for her artist's books, Stuart won a Screen Actors Guild Award for her role in James Cameron's *Titanic* (1997). She was also nominated for a Golden Globe Award and an Academy Award for the same role.

OCLC lists 6 copies.



Item #53

*Featuring Richard Wagener's Wood Engravings of 25 Desert Plants,
The Deluxe Edition with 50 Extra Signed Prints*

53. [WAGENER, Richard, compiler and illustrator]. *Exoticum: Twenty-five Desert Plants from the Huntington Gardens*. Wood Engravings by Richard Wagener. Essay by Edwin Dobb. [Petaluma, California:] Mixolydian Editions, 2017.

Folio. 12.25 by 7.5 inches. 72 pp. Printed letterpress on two types of Zerkall-Bütten paper from the Kall River Valley in Germany. Engravings printed directly from the wood blocks on a Vandercook Universal I proof press. Includes the *Exoticum* prospectus from Mixolydian Editions.

Quarter terra cotta morocco over marbled paper boards, gilt-lettered spine. Laid in a clamshell box, along with five signed prints from the edition and a special printing of the bladderpod plant, which was the genesis of this suite of engravings. The suite of prints is in a green paper chemise. Clamshell box with printed paper spine label. Binding by John DeMerritt; paper marbling by Pamela Smith of Abiquiu, New Mexico. A fine copy of a remarkable achievement by Wagener.

\$1,450



Item #53

One of sixty copies, signed by both Edwin Dobb and Richard Wagener. This is one of the twenty-six deluxe copies, featuring fifty extra signed prints.

Edwin Dobb (1950-2019) was a fiction writer, essayist, and journalist who wrote for *Harper's* and *National Geographic*. He taught UC Berkeley's Graduate School of Journalism.

Richard Wagener (b. 1944) is a printer, acclaimed wood engraver, and the proprietor of Mixolydian Editions. Though Wagener now lives and works in Northern California, Wagener he grew up in Los Angeles, studied biology at the University of San Diego, and earned an MFA in painting from the Art Center College of Design in Pasadena (which is home to the Archetype Press). Wagener is the co-recipient of the 2016 University of Texas Carl Hertzog Award for Excellence in Book Design and the recipient of the 2016 Book Club of California Oscar Lewis Award.



Item #54

*Prose Vignettes Illustrated with Full-Page Wood Engravings,
One of 65 Copies of the First Book from Mixolydian Editions*

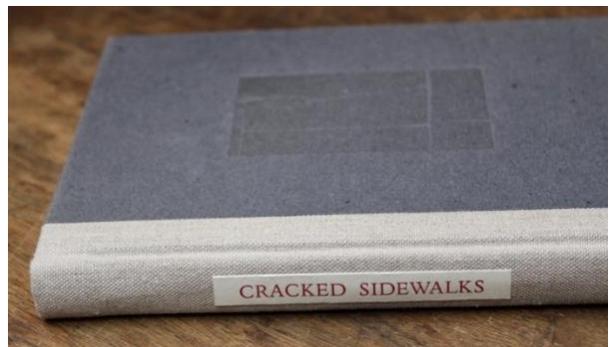
54. WAGENER, Richard. *Cracked Sidewalks*. Sherman Oaks, California: Mixolydian Editions, 2006.

Tall, narrow octavo, 5.5 inches by 10 inches. [72] pp. Four pull-page wood engravings by the author of views of the Pantages theater, the Palomar Observatory, and 1950s automobiles. Vignette woodcut illustration in gray on title-page. Title-page printed in black and red. Composed and cast in Monotype Dante by Dan Carr and Julia Ferrari at Golgonooza Letter Foundry, Ashuelot, New Hampshire.

Bound by John DeMerritt in quarter tan linen over gray boards, title-page vignette stamped in blind on front cover, printed paper spine label, burgundy endpapers. A fine copy.

\$450

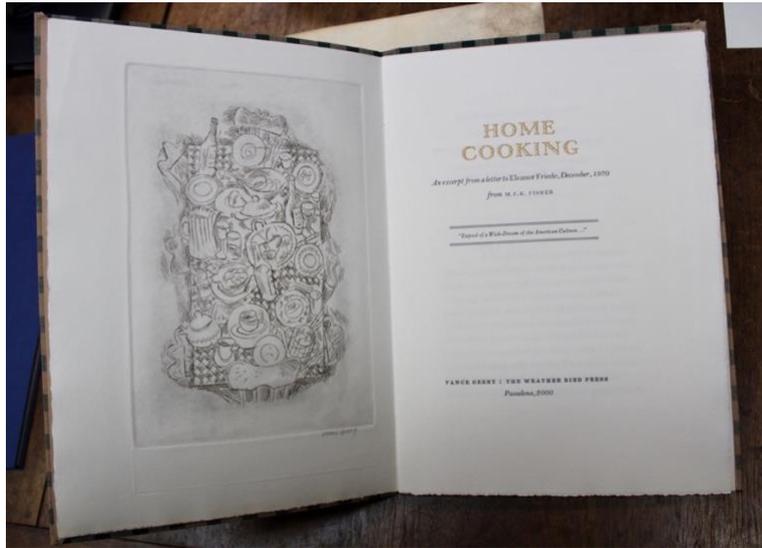
The edition is limited to deluxe copies printed on Twinrocker handmade paper and bound in quarter leather and cloth over boards numbered 1-25, and regular copies printed on Rives Heavyweight paper and bound with quarter cloth and paper covered boards numbered 26-65.
This is copy 40 Dwtgence



Item #54

One of 65 copies, of which numbers 26-65 are regular copies, signed and numbered in pencil on the colophon. This is copy number 40.

Richard Wagener (b. 1944) has been engraving wood for over thirty years. *Cracked Sidewalks* was his first book project under the auspices of Mixolydian Editions and consists of a series of short prose vignettes about Wagener's youth in Southern California.



Item #55

One of Fifty Copies Designed, Printed, and Signed by Vance Gerry

55. [THE WEATHER BIRD PRESS]. FISHER, M.F.K. *Home Cooking*. Pasadena: Vance Gerry, The Weather Bird Press, 2000.

Quarto. [6] pp. Frontispiece by Vance Gerry.

Green and tan checkered cloth with printed paper label on front cover. Signed in pencil by Vance Gerry on the frontispiece. A fine copy.

\$500



Item #55

One of fifty copies.

An excerpt from a letter from Fisher to Eleanor Friede, December, 1970, printed in Fisher's *A Life in Letters*.



Item #56

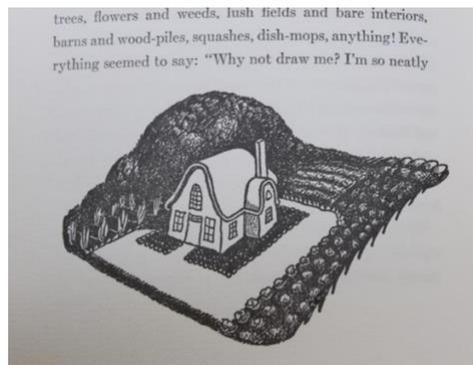
*One of 75 Copies by the Weather Bird Press,
With a Bibliography of Works on Wanda Gág*

56. [THE WEATHER BIRD PRESS.] GÁG, Wanda. *A Message from Wanda Gág. A Biographical Letter to Her Fans*, Circa 1940. Pasadena, California: The Weather Bird Press, 1999.

Octavo. 19, [7] pp. With illustrations by Wanda Gág throughout. Includes the prospectus printed by the Weather Bird Press and, at the end of the book, a bibliography of writing on Wanda Gág and her work.

Orange paper covered boards with olive green paper backing. Beige paper label on front cover, printed with text in black surrounded by an orange border. In original cream-colored dust jacket. A small smudge on the prospectus. A fine copy.

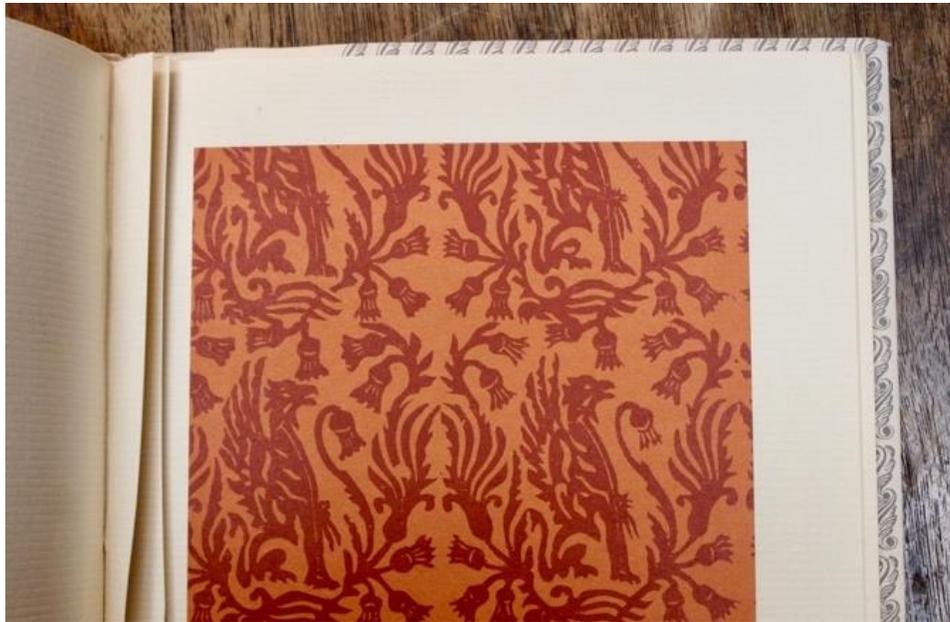
\$200



Item #56

One of 75 copies printed by Vance Gerry and bound by Mariana Blau.

Wanda Gág (1893-1946) was a printmaker, a translator, and an author and illustrator of children's books. Her grandparents on both sides were born in Bohemia (now included in the Czech Republic), as was her father, and Gág writes in the *Message* that her early years were heavily influenced by Bohemian culture (p. 11). She received international acclaim for her innovative art style and simple but affecting writing and won the Newbery Medal and the Caldecott Medal twice each. She illustrated covers for leftist magazines and built her art career selling lithographs, linoleum block prints, watercolors, and drawings. Her work featured in exhibits at the Museum of Modern Art in Manhattan and included in *Fifty Prints of the Year* by the American Institute of Graphic Arts in seven separate years. The University of Minnesota now awards a yearly book prize in her honor.



Item #57

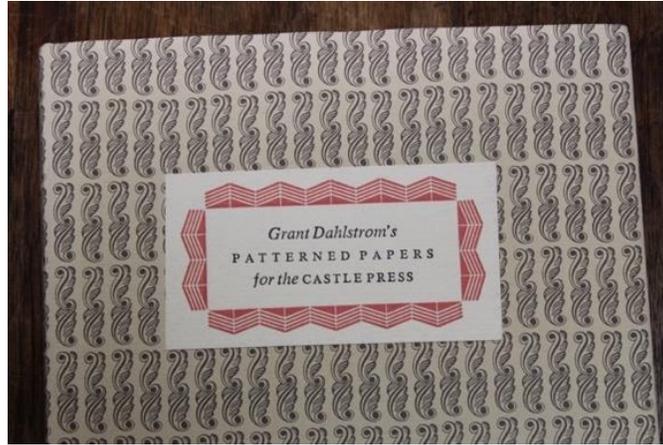
*One of Only Fifty Copies Printed at the Weather Bird Press,
With 24 Samples of Paper by Grant Dahlstrom*

57. [THE WEATHER BIRD PRESS]. [GERRY, Vance, compiler]. *Grant Dahlstrom's Patterned Papers for the Castle Press*. Los Angeles: Dawson's Book Shop, 1988.

Narrow octavo (5.75 inches by 9.5 inches). Title-page, [2] pp. introduction, and twenty-four mounted paper samples. In many cases, the books for which the papers were used are indicated.

Stiff wrappers with gray-patterned paper dust jacket and printed paper label on front cover. Some offsetting from paper samples. A fine copy.

\$950



Item #57

One of only fifty copies printed at the Weather Bird Press in Pasadena.

The patterned paper samples, as detailed in the “Note” at the beginning of the book, are offsets made and printed by Grant Dahlstrom at the Castle Press for binding, endpapers, covers, and booklets. Dahlstrom based many of his patterned papers on the work of Italian master paper makers, though he set his designs apart through his bold color choices. The projects from which these samples were taken include a printing of *Queen of the Night* by Joyce Carol Oates (Lord John Press, 1979) and several books on Southern California history.

Very little has been written about Grant Dahlstrom, a Pasadena printer and contemporary of Ward Ritchie and Saul Marks. The present book is a welcome addition to the literature about what Jake Zeitlin called the “small Renaissance, Southern California style.” The Clark Library holds a collection of ephemera and other printed matter produced by Grant Dahlstrom at the Castle Press.



Item #58

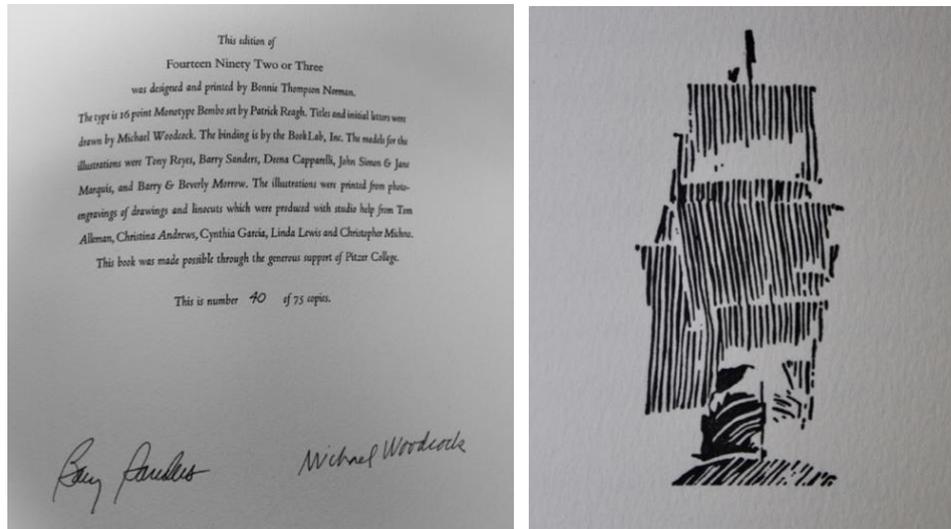
*Commemorating the 500th Anniversary of Columbus' Voyage,
With 5 Illustrations by Michael Woodcock*

58. [THE WINDOW PANE PRESS.] SANDERS, Barry and Michael Woodcock. *Fourteen Ninety Two or Three*. [North Hollywood, California]: The Window Pane Press, 1993.

Folio.[1], [1, blank], [3], [1,blank], [1], [1, blank], 34, [1], [1, blank], [1, colophon] pp. Five illustrations with tissue guards, titles, and initial letters drawn by Michael Woodcock. Illustrations printed from photoengravings of drawings and linocuts.

Bound by the BookLab, Inc. in quarter black and red patterned cloth over red cloth lettered in gilt. Black endpapers. A fine, uncut copy in a fine red cloth slipcase.

\$500



Item #58

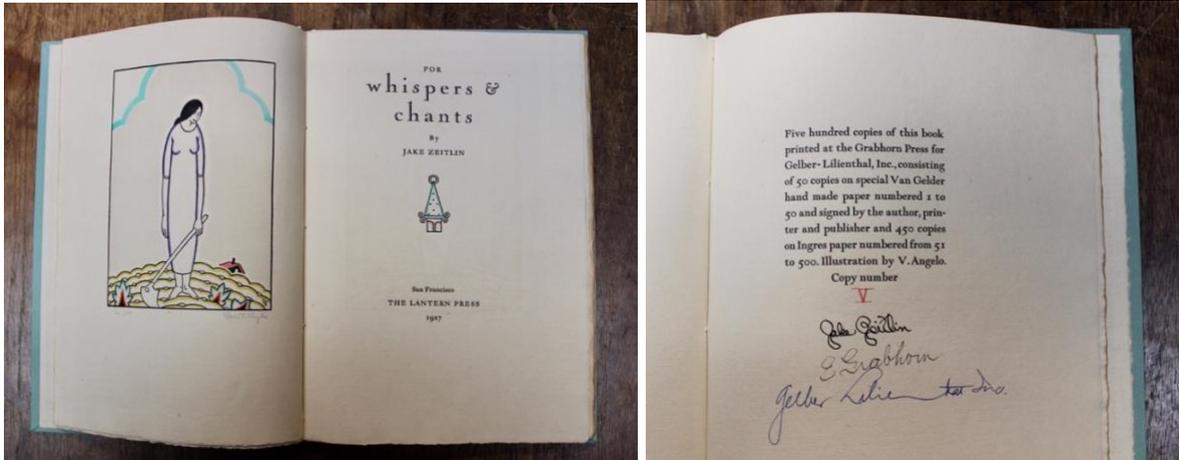
One of 75 copies, numbered and signed in ink by the author and artist on the colophon. Designed and printed by Bonnie Thompson Norman. This is copy number 40. *Fourteen Ninety Two or Three* features short fiction about Christopher Columbus, with pieces on his sea voyage and the effects of his “discovery” (and the ensuing colonialism and genocide) on the Taíno population he encountered.



Item #58

Barry Sanders received his doctorate in medieval literature from USC in 1966 and went on to earn two Pulitzer Prize nominations and write fourteen books. He taught at Pitzer College in

Claremont, California between 1972 and 2005. Michael Woodcock (1951-2013) was a noted Claremont artist and a Pitzer College professor emeritus. He earned his MFA in drawing and painting at Claremont Graduate University.



Item #59

*Signed by Jake Zeitlin, Ed Grabhorn, and Valenti Angelo,
One of 50 Special Copies on Handmade Paper*

59. ZEITLIN, Jake. *For Whispers and Chants*. [Foreword by Carl Sandburg]. San Francisco: The Lantern Press, 1927.

Octavo. [8], 20, [+1, colophon] pp. Color woodcut frontispiece and title page vignette by Valenti Angelo.

Green boards with dark green printed paper label on front cover. A fine copy in a very good green board slipcase with minor toning and slight soiling.

\$500

One of fifty copies on Van Gelder handmade paper out of a total edition of 500 copies printed at the Grabhorn Press for Gelber-Lilienthal, Inc. Signed by Jake Zeitlin, Edwin Grabhorn, and "Gelber-Lilienthal, Inc." Also signed on the frontispiece by Valenti Angelo.

For Whispers and Chants is the first collection of poetry by bookseller Jake Zeitlin.