

JOHN HOWELL
 *for Books*

John Howell for Books
Leaf Books and Fine Printing
April 17, 2017



John Howell for Books

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THE FINE PRINT:

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

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

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

This list contains 32 California fine press items, including Book Club of California, leaf books, and a few more recent artist's books.

1 [Angelo] LEWIS, Oscar (1897-1982), et al. *Valenti Angelo: Author, Illustrator, Printer*. San Francisco: The Book Club of California, 1976. Series: *Book Club of California Publication*, No. 154. Folio. 14 5/8 x 10 1/4 inches. (100) pp. Half-title, illustrated title page highlighted in blue, red, and gold, 43 specimens of Angelo's printing of which 35 are in color, divisional title of "A Bibliographical Checklist" printed in red and black, decorative initials in colors and some gilt; text clean, unmarked. Quarter red cloth, rust paper over boards with decorations in blue designed by Angelo, printed paper spine label, plain paper dust-jacket; binding square and tight, jacket with minor soiling and toning. Inserted inside is a letter to the previous owner from Gayle L. Kelly, Executive Secretary of the Book club dated March 24, 1977 on Club letterhead regarding a smudge in the text of his copy, and offering to send the copy to the printer to remove the smudge, which was present in other copies consulted. SIGNED by Valenti Angelo on the colophon. Fine copy in a Very Good jacket.

\$ 300

LIMITED EDITION of 400 copies printed by Andrew Hoyem Printer, this is a "non-special" copy, using Centaur monotype on machine made paper, the designs of the title page and the decorations throughout the book are by Valenti Angelo who has also added colors and gold by hand. "Valenti Angelo's fiftieth anniversary as a printer is celebrated in this publication. Based in part upon Angelo's earlier compilation of essays and a checklist of his publications this book adds to the original checklist and brings it up to 1975. Oscar Lewis's introduction is also new to this work. Angelo was an enthusiastic participant in the design of this handsome volume. The specimens utilize the original types, drawing on a large collection of foundry types from the Grabhorn Press which are owned by Andrew Hoyem, and from some of the original plates. This was the second most expensive book published by the Book Club of California up to this time. There was some concern that the book would not sell, but it was fully subscribed on announcement. The hand coloring varies in some copies. Some Club members paid Angelo \$25.00 to add further coloring, and even the 'non-special' copies may vary slightly." The contents are: "Valenti Angelo: An Appreciation and an Explanation" by Oscar Lewis; "Valenti Angelo & the Grabhorn Press" by Robert Grabhorn; "A Letter for Sherwood Anderson"; "Valenti Angelo, Artist, Writer, Man" by Annis Duff; "An Autobiographical Story" by Valenti Angelo; and "A Biographical Checklist" edited by Anne England. Harlan. REFERENCE: Harlan, *The Two Hundredth Book*, No. 154.

2 [Angelo] LEWIS, Oscar (1897-1982), et al. *Valenti Angelo: Author, Illustrator, Printer*. San Francisco: The Book Club of California, 1976. Series: *Book Club of California Publication*, No. 154. Folio. 14 5/8 x 10 1/4 inches. (100) pp. Half-title, illustrated title page highlighted in blue, red, and gold, 43 specimens of Angelo's printing of which 35 are in color, divisional title of "A Bibliographical Checklist" printed in red and black, decorative initials in colors and some gilt; text clean, unmarked. Quarter red cloth, rust paper over boards with decorations in blue designed by Angelo, printed paper spine label, slip case covered in a patterned paper to appear like burlap; binding square and tight. INSCRIBED by Angelo on the colophon:

“This copy has been hand-colored by the artist.” Laid in is a SIGNED card, donating this copy to the Roxburghe Club Auction. Fine.

\$ 400

LIMITED EDITION of 400 copies printed by Andrew Hoyem Printer, this is one “special” copy with 13 extra embellishments of the illustrations by Valenti Angelo, using Centaur monotype on machine made paper, the designs of the title page and the decorations throughout the book are by Valenti Angelo who has also added colors and gold by hand. “Valenti Angelo’s fiftieth anniversary as a printer is celebrated in this publication. Based in part upon Angelo’s earlier compilation of essays and a checklist of his publications this book adds to the original checklist and brings it up to 1975. Oscar Lewis’s introduction is also new to this work. Angelo was an enthusiastic participant in the design of this handsome volume. The specimens utilize the original types, drawing on a large collection of foundry types from the Grabhorn Press which are owned by Andrew Hoyem, and from some of the original plates. This was the second most expensive book published by the Book Club of California up to this time. There was some concern that the book would not sell, but it was fully subscribed on announcement. The hand coloring varies in some copies. Some Club members paid Angelo \$25.00 to add further coloring, and even the ‘non-special’ copies may vary slightly.” The contents are: “Valenti Angelo: An Appreciation and an Explanation” by Oscar Lewis; “Valenti Angelo & the Grabhorn Press” by Robert Grabhorn; “A Letter for Sherwood Anderson”; “Valenti Angelo, Artist, Writer, Man” by Annis Duff; “An Autobiographical Story” by Valenti Angelo; and “A Biographical Checklist” edited by Anne England. Harlan. REFERENCE: Harlan, *The Two Hundredth Book*, No. 154.

3 BALKWILL, John (1833-1869). *Ten Views from Lake Tahoe: A Portfolio of Wood Engravings by John Balkwill*. Reno, NV: The Lumino Press, 1991. Portfolio. 18 1/4 x 14 3/8 inches. 5 unnumbered letterpress leaves; 10 signed, unnumbered leaves with numbered prints. The printed leaves include the title page (with a small woodcut vignette in blue, A Statement by the Artist, list of engravings, acknowledgements, and colophon, 10 woodcut illustrations with the title, number (19/175), and the artist’s signature; text clean, un-marked. Housed in a cloth portfolio of Dutch Linen covered boards with printed cover label; binding square and tight. SCARCE. Fine.

\$ 1,100

LIMITED EDITION of 175 copies of the 10 engravings, with 1-60 reserved for collection in portfolios. John Balkwill’s woodcut interpretations of Lake Tahoe. Text pages printed letterpress using handset metal type, Montotype Dante and ATF Twentieth Century. The wood engravings in this portfolio were printed by the artist from end-grained maple blocks using a Vandercook 4 cylinder press, printed on Basingwerk Heavyweight paper. Each print represents a different aspect of Lake Tahoe landscapes, the images are 6 x 8 inches and printed in black on a 14 x 18-inch sheet of pH neutral Basingwerk paper. John Balkwill is a book artist and graphic

designer residing in Santa Barbara, California where he operates the Lumino Press, which is dedicated to producing handprint and bound limited edition books. His training includes a Bachelor of Arts degree from the University of Notre Dame and a Master of Fine Arts degree from the Institute of the Book Arts at the University of Alabama, where he studied under the internationally recognized private press printer, Gabriel Rummonds. Balkwill learned the techniques of wood engraving from John DePol, and studied Japanese woodblock printmaking with Akira Kurosake. Balkwill's graphic art and limited-edition books have been exhibited at the Book Club of California, the University of Michigan Museum of Art, Occidental College and the Nevada Museum of Art. His graphic art is collected at Stanford University, the Library of Congress, the University of Michigan, Brown University and the Book Club of California, among other institutions.

4 [Bender] LEWIS, Oscar (1914-1970). *A. M. B. Some Aspects of His Life and Times Begun in Playful Mood for his Entertainment on his 75th Birthday and now Completed for his Sorrowing Friends as a token of Remembrance and Affection.* San Francisco: The Grabhorn Press, 1941. 4to. 11 1/2 x 8 1/4 inches. [viii], (14) pp. Frontispiece portrait of Bender is a reproduction of an etching by Max Pollak, title page and decorations printed in blue and black ink, 2 black-and-white photographic portraits of Bender tipped in, colored cartoon of Albert Bender by Dan Sweeny laid-in inside the rear cover; text clean, unmarked. Quarter beige linen, decorations in blue from foot to head of cloth where the cloth meets the blue paper covers, blue paper over boards, illustration on front cover, printed paper spine label, original plain paper dust-jacket; binding square and tight, some very light fading to the dust-jacket and to the end-papers. Presentation slip of Samuel I. Wormser laid in. Also laid-in is a form letter from the Library of Congress, acknowledging receipt of this book into the Library's collections with the printed signature of Archibald MacLeish, Librarian of Congress. Fine.

\$ 125

LIMITED EDITION of 250 copies privately printed by the Grabhorn Press for Samuel I. Wormser printed in handset Goudy Modern on mold made paper. The text of this volume explores the life and accomplishments of Albert Maurice Bender (1866-1941) by a friend of long-standing. While Lewis remarks that "Not one of the facts here assembled is of the slightest importance to anyone," they do reveal a striking word image of Bender the man, and reveal a very different time from that of the twenty-first century. The frontispiece is a reproduction of an etching of Bender by Max Pollak (1886-1970) a Czech-born American painter and printmaker, one of whose specialties was portraiture who lived in San Francisco beginning in 1938. Also included is a humorous portrait of "Albert Bender and other benders" signed in the plate by Dan Sweeney (1888-1958), California book and hotel label illustrator, that includes African-American train porters and attendants, which also conveys an era that no longer exists. Do not expect to find a copy of this title in better condition. REFERENCE: Magee and Magee, *Bibliography of the Grabhorn Press, 1940-1956*, No. 349.

5 [Bender] LEWIS, Oscar (1914-1970). *A. M. B. Some Aspects of His Life and Times Begun in Playful Mood for his Entertainment on his 75th Birthday and now Completed for his Sorrowing Friends as a token of Remembrance and Affection.* San Francisco: The Grabhorn Press, 1941. 4to. 11 1/2 x 8 1/4 inches. [viii], (14) pp. Frontispiece portrait of Bender is a reproduction of an etching by Max Pollak, title page and decorations printed in blue and black ink, 2 black-and-white photographic portraits of Bender tipped in, colored cartoon of Albert Bender by Dan Sweeny laid-in inside the rear cover; text clean, unmarked. Quarter beige linen, decorations in blue from foot to head of cloth where the cloth meets the blue paper covers, blue paper over boards, illustration on front cover, printed paper spine label, original plain paper dust-jacket; binding square and tight, some very light fading to the dust-jacket and to the end-papers. Laid-in are an extra copy of "Albert Bender and other benders" by Dan Sweeny, 2 autographed notes, SIGNED, from S. I. Wormser to Mark Altman dated 1942 on Wormser's letterheads, and the calling cards of Mr. William James Dawson and Mark Altman, and a 4-page GPO publication about the establishment of the Library of Congress Trust Fund. Fine.

\$ 125

LIMITED EDITION of 250 copies privately printed by the Grabhorn Press for Samuel I. Wormser printed in handset Goudy Modern on mold made paper. The text of this volume explores the life and accomplishments of Albert Maurice Bender (1866-1941) by a friend of long-standing. While Lewis remarks that "Not one of the facts here assembled is of the slightest importance to anyone," they do reveal a striking word image of Bender the man, and they reveal a very different time from that of the twenty-first century. The frontispiece is a reproduction of an etching of Bender by Max Pollak (1886-1970) a Czech-born American painter and printmaker, one of whose specialties was portraiture; Pollak lived in San Francisco beginning in 1938. Also included is a humorous portrait of "Albert Bender and other benders" signed in the plate by Dan Sweeney (1888-1958), California book and hotel label illustrator, that includes African-American train porters and attendants, which also conveys an era that no longer exists. This copy in outstanding condition. REFERENCE: Magee and Magee, *Bibliography of the Grabhorn Press, 1940-1956*, No. 349.

6 [Black Mack the Handpress] SABSAY, Nahum (1890-1965). *Through Tunnels and Canyons Roared a Train.* (San Francisco: T. W. McDonald, 1938). Pamphlet. 5 3/4 x 4 inches. 23, [1] pp. Blue wrappers, printed paper top cover label, stitched with blue yarn; binding square and tight. Fine.

\$ 20

LIMITED EDITION of 248 copies printed by T. W. McDonald. "The Black Mack imprint had moved from San Francisco (where McDonald apprenticed as a compositor to John Henry Nash after attending Franck Wiggins Trade School in Los Angeles), to Wisconsin, To Palo Alto, and to Los Angeles ... the work of the press shared some similarities with Los Angeles Fine printing, notably the planting Press and Ward Ritchie." Johnston. Nahum Sabsay was born in Simferopol on the Russian Crimean peninsula, served in the Russian and Belgian armies in World War I, but fled

the Red Army as commander of a Jewish self-defense unit. He traveled across Siberia and arrived in the United States in 1918. He studied mining engineering at Harvard University, graduating in 1923. He settled in California, worked as a tool and die and instrument maker, and mastered English while writing novels, short stories and essays which he and his wife Elizabeth sought to get published. This short story is set in Russia. REFERENCE: Alastair Johnston, "Black Mack the Handpress: An Appreciation," in *Book Club of California Quarterly News-Letter*, Vol. XLVIII, No. 1, Winter 1982, pp. 3-17, esp. p. 14.

7 BURTON, Sir Richard F. (1821-1890). *The Kasidah (couplets) of Haji Abdu el-Yezdi: A Lay of the Higher Law. Translated and Annotated by his Friend and Pupil F. B. (Sir Richard F. Burton).* San Francisco: The Book Club of California, 1919. Series: *Book Club of California Publication*, No. 9. Folio. 12 3/8 x 9 5/8 inches. [x], 52, [2] pp. Title page printed in red and black with an elaborate design by Dan Sweeney who also designed the 11 headpieces, un-opened; text clean, un-marked. Quarter vellum, marbled paper over boards, spine titled in gilt; binding square and tight. Fine.

\$ 85

LIMITED EDITION of 500 numbered copies, this is number 471, printed by John Henry Nash in handset Kinnerley type on handmade paper. Introduction by Aurelia Henry Reinhardt (1877-1948). Reinhardt was an educator, social and peace activist, and President of Mills College for more than a quarter century. These poems were the work of Sir Richard Burton, not a translation; it is in essence a distillation of Sufi thought. Upon receiving a copy of this edition, T. J. Cobden-Sanderson wrote: "The Book itself is beautifully printed and built up. The title page is beautiful, beautifully balanced and enriched with color and design, and I have nothing but thanks to offer you for your kindness in permitting me to see and possess it..." "The ample pages, with wide margins, and the head-bands in Persian style of decoration, form one of the loveliest books issued for 'The Book Club.'" O'Day. REFERENCES: Magee: *The Hundredth Book*, No. 9; O'Day, *A Catalogue of Books Printed by John Henry Nash*, pp. 11-12.

8 [DePOL] FRASER, James Howard (1934-2013) and **FRIEDL, Eleanor.** *John DePol: A Catalogue Raisonnee of his Graphic Work, 1935-1998. Foreword by Donald R. Fleming, Preface by John Dreyfus, and a Biographical Essay by Catherine Tyler Brody.* San Francisco: The Book Club of California, 2001. Series: *Book Club of California Publication*, No. 213. 4to. 12 1/4 x 9 1/4 inches. 162, [4] pp. Half-title, woodcut frontispiece, title page printed in black and brick-red inks with woodcut vignette, headings printed in brick-red ink, illustrations (many in colors), indexes. Quarter black cloth, patterned paper over boards, spine titled in white, slip case with printed paper spine label; binding square and tight. Fine.

\$ 225

LIMITED EDITION of 400 copies, designed and printed by James Whale at the Tuscan Press in Novato, California. Text composed in Adobe Caslon and printed on Mohawk Superfine. This volume contains a survey of the work of the renowned printmaker and book illustrator, John DePol (1913-2004). DePol made memorable contributions to publications of the Allen Press, Hammer Creek Press, Pickering Press, Red Ozier Press, Stone House Press and the Yellow Barn Press. His handsome wood engravings are represented here by 60 single-color and 34 two-color illustrations.

9 DUHAUT-CILLY, Auguste Bernard (1790-1849). *A Voyage to California, The Sandwich Islands & Around the World in the Years, 1826-1829*. San Francisco: The Book Club of California, 1997. Series: *Book Club of California Publication*, No. 207. Tall 8vo. 11 x 8 1/4 mm. xxix, 252, [4] pp. Black-and-white frontispiece portrait of Captain Duhaut-Cilly, title-page printed in red, blue and black inks, chapter headings printed in blue, decorative initials, 10 illustrations (including Captain Duhaut-Cilly's coat-of-arms in color mounted on page xx), bibliography, index; text clean, un-marked. Quarter red cloth, patterned paper over boards, printed paper spine label, decorative end-leaves, plain paper dust-jacket; binding square and tight. Original invoice from the Book Club laid-in. Fine.

\$ 150

LIMITED EDITION of 350 copies designed and printed letterpress by Patrick Reagh and bound by Marianna Blau. This is the most authoritative translation into English of the most important travel account of California before the American conquest, first published in French in 1834-35. Duhaut-Cilly's narrative contains the best contemporary account of the California missions prior to secularization. A must read for anyone interested in the early history of California. "A Breton sea captain, Duhaut-Cilly was possibly the first outsider to become intimately acquainted with Spanish California. He seems to have been trusted by the Catholic padres who, he said, 'would never have discussed these matters with an American or an Englishman.' Printed nearly 70 years earlier in French and Italian and an incomplete English version in a journal, the Book Club's is the first full publication in English. The captain sailed up and down the California coast from Fort Ross to Cabo San Lucas for nearly two years (1827-1828), visiting most of the missions, as well as all the ports, presidios, and pueblos." REFERENCE: *A Bibliography of the Books Published by the Book Club of California, 1993-2009*, No. 207; *Zamorano 80*, No. 31, Paris 1834-35.

10 GARNETT, Porter (1871-1951), **STAUFFACHER, Jack Werner**, compiler. *Porter Garnett: Philosophical Writings on the Ideal Book*. San Francisco: The Book Club of California, 1994. Series: *Book Club of California Publication*, No. 203. 8vo. 9 1/4 x 6 1/4 inches. (v), 251, (3) pp. Frontispiece portrait, 42 illustrations, contains selected writings by Porter Garnett, Paul Valery and Henri Vacillon with tributes from friends, students and admirers; text clean, un-marked. Dark green silk cloth, printed paper spine label, clear mylar dust-jacket; binding square and tight. Fine.

\$ 75

LIMITED EDITION of 450 copies designed by Jack Werner Stauffacher at the Greenwood Press, typesetting by Francesca Stauffacher in Cycles types designed by Sumner Stone, and printed on Mohawk Superfine paper. Porter Garnett was a native of San Francisco. As a young man, Garnett established himself as a calligrapher and woodcarver and produced plays for the Bohemian Club. He was associated with Gelett Burgess, Bruce Porter and those affiliated with Burgess' *The Lark*. In 1922 Garnett founded the Laboratory Press at Carnegie Institute of Technology in Pittsburgh and was its director until it closed and he retired in 1935. His associates included Jack London, Dorthea Lange and Maynard Dixon, among many others. REFERENCE: *A Bibliography of the Books Published by the Book Club of California, 1993-2009*, No. 203; Stauffacher, *A Typographic Journey*, p. 292.

11 [Gill] DREYFUS, John (1918-2002). *A Typographical Masterpiece. An Account by John Dreyfus of Eric Gill's Collaboration with Robert Gibbings in Producing the Golden Cockerel Press Edition of 'The Four Gospels' in 1931*. San Francisco: The Book Club of California, 1990. Series: *Book Club of California Publication*, No. 194. Folio. 13 1/4 x 9 1/42 inches. xii, 105, [1] pp. Half-title, frontispiece, title-page vignette, 41 original-sized reproductions of Gill's engravings for 'The Four Gospels,' index; text clean, un-marked. Gilt-stamped beige linen, translucent dust-jacket; binding square and tight. Fine.

\$ 100

LIMITED EDITION of 450 copies designed by John Dreyfus, text composed in Galliard linotronic type with main title and chapter headings set in Golden Cockerell type at the Rampant Lions Press, Cambridge, England, printed on Mohawk Superfine paper, and printed at the Meriden-Stinehour Press, Lunenburg, Vermont. Bound in Vermont by Judi Conant. "The Golden Cockerel Press edition of *The Four Gospels of the Lord Jesus Christ* (1931) is one of the acknowledged masterpieces of the twentieth century. Locating and utilizing a great many documents, including, for example, the original paste-ups for the entire text, the patterns and punches, sketches and other working papers, John Dreyfus has shed considerable new light on how this superb work was conceived, planned and executed. During a visit to Harvard University's Houghton Library, John Dreyfus saw the original material which suggested the possibility of this book. He composed a draft text and mentioned it to a Club member who suggested the Club publish it." Harlan. REFERENCE: Harlan, *The Two Hundredth Book*, No. 194.

12 [Grabhorn] MAGEE, Dorothy Wilder (1906-1977) and **MAGEE, David Bickersteth** (1905-1977). *Bibliography of the Grabhorn Press by Dorothy and David Magee, 1940-1956 [with a Check-List, 1916-1940]*. San Francisco: (The Grabhorn Press), 1957. Folio. 14 1/2 x 10 1/2 inches. (xxxii), 119, [1] pp. Text printed in red and black with gilt decorations including initials, checklist of Grabhorn publications 1916-1940, 23 samples of printing

(including 9 original samples and 14 facsimiles, 1 folding, 3 double-page), 1 page of paper samples used in binding, index; text clean, unmarked. Quarter red morocco, patterned paper over boards, spine titled in gilt. Fine.

\$ 600

LIMITED EDITION of 225 copies, printed at the Grabhorn Press. This is the second in a series of 3 bibliographies of the work of the Grabhorn Press undertaken by David Magee and associates. It added 3 items not included in the first volume, and reflects the same care for completeness and detail as was characteristic of David Magee. This volume includes 9 original leaves.

13 [Grabhorn] MAGEE, David Bickersteth (1905-1977). *Catalogue of Some Five Hundred Examples of the Printing of Edwin and Robert Grabhorn, 1917-1960, Two Gentlemen from Indian Now Resident in California*. San Francisco: Book Shop of David Magee, (1961). 4to. 11 5/8 x 9 inches. (xvi), 63, [3] pp. Frontispiece portrait of Edwin Grabhorn, text printed in red and black, black-and-white photographic illustrations by Marjory Farquhar throughout, index; text clean, unmarked. Beige linen spine, patterned paper over boards, printed paper spine label. Fine.

\$ 50

LIMITED EDITION of 250 copies, printed at the Grabhorn Press. This is one of the hardcover copies that includes the 1961 photographs by Marjory Farquhar, of David Magee's catalogue of the largest grouping of Grabhorn Press books ever assembled for sale. The catalogue did not offer a complete collection of Grabhorn Press items, it offered a wide variety of titles from a lowly high school annual to some of the most sumptuous publications of the Press.

14 HARDY, Thomas (1830-1912). *The Vineyards and Wine Cellars of California. An Essay on Early California Winemaking by Thomas Hardy. First Published in Adelaide, Australia, in 1885. Edited and with an Introduction by Thomas Pinney and a Foreword by Robert Mondavi*. San Francisco: The Book Club of California, 1994. Series: *Book Club of California Publication*, No. 204. Folio. 12 3/4 x 9 1/4 inches. (xxvi), 64, [4] pp. Illustrated throughout with historical duotone photographs of the California wine industry during the last half of the nineteenth century and chromolithographic illustrations of wine industry trade cards and labels mounted in the text which illustrate the sophisticated state of advertising art during the second half of the nineteenth century; text clean, un-marked. Decorated paper over boards, quarter purple cloth, printed paper spine label, housed in paper slip case; binding square and tight, gentle bump to the head of the spine, else Fine.

\$ 150

LIMITED EDITION of 450 copies at the Yolla Bolly Press, Covelo, California. Typefaces are Linotype Weiss and foundry Albertus, set at Anchor & Acorn Press, Petaluma, and the Yolla Bolly Press. Printed on Mohawk Superfine paper, duotone photographs and color reproductions printed at Phelps/Schaefer Litho-Graphics, San Francisco. Bound by Cardoza-James Bindings Co., San Francisco. Thomas Hardy

was an English-born Australian *vigneron* who began with a 3/4-acre planting of Shiraz and Grenache vines in 1853, and over the next 4 or 5 decades expanded his operations to become an important international wine merchant under the name Thomas Hardy & Sons Ltd. Hardy's *Notes on Vineyards in America and Europe* appeared in 1885; this volume contains excerpts about the California vineyards Hardy visited. This volume also contains "useful notes and a new introduction by Professor Thomas Pinney." "This publication is a *vade mecum* for anyone interested in the history and development of one of California's most important industries." From the Foreword by Robert Mondavi.

15 HARDY, Thomas (1830-1912). *The Vineyards and Wine Cellars of California. An Essay on Early California Winemaking by Thomas Hardy. First Published in Adelaide, Australia, in 1885. Edited and with an Introduction by Thomas Pinney and a Foreword by Robert Mondavi.* San Francisco: The Book Club of California, 1994. Series: *Book Club of California Publication*, No. 204. Folio. 12 3/4 x 9 1/4 inches. (xxvi), 64, [4] pp. Illustrated throughout with historical duotone photographs of the California wine industry during the last half of the nineteenth century and chromolithographic illustrations of wine industry trade cards and labels mounted in the text which illustrate the sophisticated state of advertising art during the second half of the nineteenth century; text clean, un-marked. Decorated paper over boards, quarter purple cloth, printed paper spine label, housed in original paper slip case; binding square and tight. Fine.

\$ 175

LIMITED EDITION of 450 copies at the Yolla Bolly Press, Covelo, California. Typefaces are Linotype Weiss and foundry Albertus, set at Anchor & Acorn Press, Petaluma, and the Yolla Bolly Press. Printed on Mohawk Superfine paper, duotone photographs and color reproductions printed at Phelps/Schaefer Litho-Graphics, San Francisco. Bound by Cardoza-James Bindings Co., San Francisco. Thomas Hardy was an English-born Australian *vigneron* who began with a 3/4-acre planting of Shiraz and Grenache vines in 1853, and over the next 4 or 5 decades expanded his operations to become an important international wine merchant under the name Thomas Hardy & Sons Ltd. Hardy's *Notes on Vineyards in America and Europe* appeared in 1885; this volume contains excerpts about the California vineyards Hardy visited. This volume also contains "useful notes and a new introduction by Professor Thomas Pinney." "This publication is a *vade mecum* for anyone interested in the history and development of one of California's most important industries." From the Foreword by Robert Mondavi.

16 HARLOW, Neal (1908-2000). *The Maps of San Francisco Bay from the Spanish Discovery in 1769 to the American Occupation.* (San Francisco): The Book Club of California, 1950. Series: *Book Club of California Publication*, No. 77. Folio. 12 3/4 x 9 1/4 inches. (xii), 140, [2] pp. Title page printed in red and black with red Grahborn printer's device,

headings and initials in red, facsimiles of 21 maps on 19 sheets (8 folding), bibliography; text clean, unmarked. Quarter red morocco, patterned paper over boards, spine titled in gilt; binding square and tight, light scuff at head of spine. Includes the original prospectus and an order form from the Book Club of California, *A List of Club Publications Available for Christmas Gifts*, noting 3% California sales tax. Fine.

\$ 500

LIMITED EDITION of 375 copies printed by the Grabhorn Press with Deepdene Text handset and Jansen linotype types on mold made paper. "This book, which was three years in preparation, is of outstanding historical importance. It is the first and only work in its field. Maps of San Francisco Bay is a good instance of the reason for the existence of book clubs which publish books. No commercial publisher could have afforded to issue this one. The book went out of print on publication and has since become very difficult to procure. Included in the Exhibition of Western Books (Rounce & Coffin Club)." Magee. REFERENCES: Magee, *The Hundredth Book*, No. 77; Magee and Magee, *Bibliography of the Grabhorn Press, 1940-1956*, No. 501.

17 HEEBNER, Mary (b. 1951). *Island: Journal from Iceland, September 1995*. [Santa Barbara, CA: Simplemente Maria Press], (1999). Folio. 13 1/2 x 10 3/4 inches. Title-page printed on hand-made Abaca paper with introduction, 12 original watercolor monotypes scanned to produce a suite of giclée prints on Somerset rag paper, each print inserted into a hand-made Abaca paper folio created by Rie Hachiyangi, and letterpress printed from photo polymer plates by Lucy Brown in Galliard types, colophon also printed on an Abaca paper folio; text clean, unmarked. All housed in a chemise wrap designed by Mary Heebner and Sandra Liddell Reese consisting of white Kyoseishi and indigo Kozo paper over onyx board with a silk ribbon tie to hold all in place, this in turn is housed in an acrylic sleeve titled in blue on the spine; binding square and tight. SIGNED by Mary Heebner on the colophon. Fine.

\$ 1,800

LIMITED EDITION of 60 copies, this is number 44, numbered and SIGNED by Mary Heebner, each illustration is hand-touched with watercolors. Mary Heebner only traffics in consequential topics. In the late summer of 1995, Heebner spent three weeks in Iceland; instead of reading fiction or sagas, Heebner found herself reading geology texts. She learned that while the island of Iceland is 16 to 18 million years old, it was only occupied by humans in 850 CE. She trekked across land that was only 500 years old, full of minerals and redolent with stunning colors, chartreuse, ochre, cobalt green, viridian and violet. The original text and abstract artwork in this portfolio reflects the feelings evoked on the artist's visit to this new land; the artwork is suitable for framing.

18 HEEBNER, Mary (b. 1951). *A la Orilla Azul del Silencio. On the Blue Shore of Silence: Poems of the Sea by Pablo Neruda. Translations from the Spanish by Alastair Reid*. [Santa Barbara, CA]: Simplemente Maria Press, 2001. Folio. 14 x 11 inches. [8] pp. Title-page printed in black and blue inks with printer's device in blue, 12 giclée prints on Somerset Velvet

330 paper using Pinnacle Gold inks printed at the Duganne Atelier, Santa Monica, CA under the direction of Mary Heebner which are tipped into double-fold sheets of Fabriano Tiegolo, the text is printed on handmade linen paper produced by the artist with the assistance of Pat Almonrode at the Dieu Donne Mill in New York City the text printed by John Balkwill at The Lumino Press, Santa Barbara digitally typeset using Adobe Jenson for the English text Arrighi for the Spanish and Trajan for titling and tipped-in to the Fabriano sleeves, the English on the left and the Spanish on the right to complete the 12 triptychs, the whole enclosed in an individually pulp-painted chemise; text clean, unmarked. All housed in a handmade case constructed with imported Japanese backcloth over boards and wood produced at The Lumino Press; binding square and tight. Fine.

\$ 3,000

LIMITED EDITION of 50 copies, this is number 38. In 1999, Mary Heebner visited Pablo Neruda's home, *Isla Negra*, where she spent time with Alastair Reid, listening to Reid speak of his friendship with Neruda and selecting poems to be used in this work. Upon returning to California Heebner composed a series of collage paintings, inspired by the Pacific Ocean and several visits to Neruda's home in Chile. These paintings then became the templates for pigment prints that were paired with 12 poems by Pablo Neruda that allude to the sea; the poems are printed here in Spanish with English translations by Alastair Reid. The 12 triptych folios and hand-sewn booklet are gathered in an individually pulp-painted chemise, and placed in a handmade wood and cloth box.

19 KILLION, Tom. *Fortress Marin: An Aesthetic and Historical Description of the Coastal Fortifications of Southern Marin County.* Santa Cruz: The Quail Press, 1977. 4to. 11 1/16 x 8 1/4 inches. [58] pp. Double-spread title-page illustration in two colors, 16 lino-cut illustrations in blue ink, table of construction, 1 red initial, two-page map tipped-in at the rear; text clean, unmarked. Quarter brown cloth, red paper over boards, printed paper front cover label; binding square and tight. "Tom Killion and The Quail Press" letterpress printed business card laid in. SIGNED by the artist on the colophon. An exceptionally clean copy. Fine.

\$ 550

LIMITED EDITION of 240 copies, hand-printed from the original blocks, this is number 111, SIGNED by Tom Killion on the colophon. *Fortress Marin* was hand-printed by the author at the Quail Press, Santa Cruz, in the Fall of 1977. It is the second book printed at the Quail Press. The prints are all lino-cuts, and the reverse, or "ghost" image which backs most of them is intentional; it represents the original block. The paper is Japanese hoshō; the type-face is Bembo. Designed by Richard Bigus. Tom Killion combines sensitive prose with superb linoleum block cuts to describe Fortress Marin on two levels: a lyrical walking tour along the cliffs and a short history of the fortifications that guarded San Francisco Bay.

20 [Leaf Book] BLISS, Carey S. (1914-1994). *A Leaf from the 1583 Rembert Dodoens Herbal Printed by Christopher Plantin.* San Francisco, CA: The Book Club of California, 1977. Series: *Book Club of California Publication*, No. 156. Folio. 14 1/4 x 9 1/2 inches.

[viii], 28, [4] pp. Half-title with wood-cut of a date palm, title page printed in two colors with large herbal vignette in red, vignette on copyright page, original leaf (pp. 5553-554) from the *Stirpium Historiae*, Antwerp, 1583 tipped-in with 4 large woodcut illustrations of *Gramen Polyanthemum minus* and *maius*, *Gramen Parnasium*, and *Gramen Leucanthemum*, woodcut portrait of Leonhard Fuchs (1501-1566) and numerous other herbal woodcut illustrations from the Dodoens *Herbal* throughout, bibliography; text clean, un-marked. Full cream colored cloth titled and illustrated in green on the front cover, gilt titled spine, plain brown dust-wrapper; binding square and tight, faint toning to the jacket. Original receipt from the Book Club for this copy dated December 21, 1977 laid in. Near Fine.

\$ 150

LIMITED EDITION of 385 copies, printed by Grant Dahlstrom with Janson linotype on machine made paper. This leaf came from the last publication of Rembert Dodoens (1517-1585), the *Stirpium historiae pemptades sex* (1583), the Latin translation of his *Cruydeboeck*. It summarized Dodoen's botany, the most comprehensive botanical work of its time. It divides plants into 26 families, introduces many new species, and also marks a stage in the development of plant anatomy. This leaf book affords an outstanding opportunity to study the press work of the Plantin Press of Antwerp, a center of fine printed books in the sixteenth century. "Carey Bliss's text discusses not only the Herbal but also the history of early published herbals, the life of Dodoens, and the work of the printer Christopher Plantin." Harlan. REFERENCES: De Hamel and Silver, *Disbound and Dispersed*, No. 166; Harlan, *The Two Hundredth Book*, No. 156.

21 [Leaf Book] BOOTH, Stephen (b. 1933). *The Book Called Holinshed's Chronicles: An Account of its Inception, Purpose, Contributors, Contents, Publication, Revision and Influence on William Shakespeare by Stephen Booth, With a Leaf from the 1587 Edition*. (San Francisco): The Book Club of California, 1968. Series: *Book Club of California Publication*, No. 130. Folio. 14 1/2 x 9 inches. [x], 83, [1] pp. Text printed in red and black inks, decorations throughout with facsimile woodcuts from the 1587 edition of the *Chronicles*, original leaf - pages 171-172, "The Description of England" - tipped-in; text clean, unmarked. Quarter natural linen, illustrated paper over boards, paper spine label printed in white, illustrated end-papers, LACKS dust-jacket; binding square and tight, cloth lightly foxed. Very Good.

\$ 150

LIMITED EDITION of 500 copies designed and printed by Adrian Wilson at his Press in Tuscany Alley, using Centaur and Arrighi monotypes on machine made paper, presswork assistance by Clifford Burke. "It was this *second* edition of the *Chronicles* that William Shakespeare consulted. Stephen Booth's extended essay provides a comprehensive treatment of this important book from its inception to its influence." Harlan. Stephen Booth is a professor emeritus of English literature at the University of California, Berkeley. He first attracted attention with his controversial 1969 essays "On the Value of Hamlet" and "An Essay on Shakespeare's Sonnets," in which he

reread the works in a manner considerably different from contemporary Anglo-American readings. REFERENCE: Harlan, *The Two Hundredth Book*, No. 130.

22 [Leaf Book] BORDEN, John W. and KRUEGER, Janet S. *Thomas Bewick & the Fables of Aesop. With an Original Leaf from the First Edition (1818) of The Fables of Aesop and a New Impression from one of Bewick's Original Wood Engravings.* San Francisco, CA: The Book Club of California, 1983. Series: *Book Club of California Publication*, No. 175. 4to. 10 1/2 x 8 1/4 inches. 58, [4] pp. Frontispiece portrait of Bewick, title page and text printed in black and red inks, Foreword by John Borden and Janet Krueger, an original leaf from the first edition of *The Fables of Aesop* (pages 179-180 with a woodcut from "The Frogs and the Fighting Bulls) tipped-in AND 1 6-page excerpt "The Preface Dedicatory" from the original publication - leaves A2 -A4, pages (iii-viii) bound-in with Bewick's signature in facsimile, a new impression from Bewick's original wood engraving for The Boys and the Frogs, an essay entitled "A Man Inspired" by John W. Borden, another essay entitled "Illustrator of Fables" by Janet S. Krueger, numerous Bewick vignettes throughout the text; text clean, un-marked. Brown paper over boards, printed paper spine label, plain white dust-jacket; binding square and tight, jacket with light soiling and shelf wear. Fine in Very Good jacket.

\$ 75

LIMITED EDITION of 518 copies designed by Jack Werner Stauffacher of the Greenwood Press who took the new impressions of the original Bewick block, set in Monotype Bulmer by Mackenzie-Harris and lithographed by the Cloister Press, binding by the Schubert Bookbindery. This is the Club's sixteenth leaf book; it is exceptional in that one of the leaves is a new impression from an original wood engraving printed especially for this publication, and, in addition, this copy also has the dedicatory preface leaves bound in. REFERENCES: De Hamel and Silver, *Disbound and Dispersed*, No. 179; Harlan, *The Two Hundredth Book*, No. 175.

23 [Leaf Book] HALL, George Yule Basil (1915-1994). *The Great Polyglot Bibles, Including a Leaf from the Complutensian of Alcalá, 1514-17.* San Francisco: The Book Club of California, 1966. Series: *Publications of the Book Club of California*, No. 124. Folio. 14 7/8 x 10 1/4 inches (page size). [5], [19], [6] ff. Printed with decorations in black, red, and purple inks, facsimile title-page of the Complutensian Polyglot Bible, and a tipped in leaf (Deuteronomy Chapter 9, verses 11-27) from the original Bible of 1514-17, Basil Hall's essay "A Treatise: The Great Polyglot Bibles"; text clean, unmarked. Sheets laid loose within textured wrappers and all placed within a clam-shell box covered in purple silk, printed top cover and spine labels; text clean, unmarked, box with light shelf wear and a spot of soiling on the front cover. Internally Fine, overall, Very Good.

\$ 400

LIMITED EDITION of 400 copies, printed for the Book Club of California by Lewis and Dorothy Allen at the Allen Press. This was the first book printed for the Book Club of California in the de luxe French style, with un-sewn sheets in a hinged box, and produced entirely by hand. For the Allen Press, this book was the first hand-printed book in an edition of more than 150 copies and their first "leaf book." The

book is designed to remain within the hinged box; when the box is opened flat, the book can be slid to the left and the pages turned at their fore-edge. The text type face is Italian Old Style with early Spanish Roman types founded on Italian fifteenth-century designs. The paper was printed damp on all rag paper from France, mold-made Rives for the text and handmade Richard de Bas for the wrappers. The edition was printed by hand on an 1830 Acorn-Smith hand-press. Decorations principally from the Complutensian Bible, with others from early sixteenth-century Spanish books. REFERENCES: *Allen Press Bibliography*, No. 171; De Hamel and Silver, *Disbound and Dispersed*, No. 144 (catalog number 27); Harlan, *The Two Hundredth Book*, No. 124.

24 [Leaf Book] KURTZ, Benjamin P. (1878-1950). *An Original Leaf from the Polycronicon printed by William Caxton at Westminster in the year 1482. The Life and Works of William Caxton, with an Historical Reminder of Fifteenth Century England by Benjamin P. Kurtz, Together with a Note on the Polycronicon by Oscar Lewis & An Appreciation of William Caxton by Edwin Grabhorn.* San Francisco: Printed by the Grabhorn Press for the Book Club of California, 1938. Series: *Book Club of California Publication*, No. 54. Folio. 11 1/2 x 9 inches. [iv] (53) pp. Title-page and caption titles, initials, paragraph marks and colophon printed in red, Caxton's printer's device used on the title page, original leaf (foliated CCLXXI, from the fifth book of the *Polycronicon*, with 7 paragraph marks in red) mounted within a red ruled border; text un-marked, some foxing in the preliminary leaves and on the deckle edges, some offsetting associated with the original leaf. Quarter beige linen, decorative paper over boards with Caxton's device on front and rear, printed paper spine label, no dust-jacket; binding square and tight, cloth foxed, some light shelf wear to covers. Very Good.

\$ 1,400

LIMITED EDITION of 297 copies handset at the Grabhorn Press in Deepdene Text type on mold-made paper. The *Polycronicon* of Ranulf Higden (c. 1280-1364) was translated by John of Travis (1342-1402). The text begins with creation and continues to 1460, with additions by Travis and Caxton. The text on the original leaf here is from the Fifth Book, and deals with the Saxon wars of the ninth century, and the activities of Charles the Great (Charlemagne). "It is not surprising, considering the very low price of this book, to find that the edition was fully subscribed before publication. It has become one of the most sought-after of the Club's productions." Magee. REFERENCES: De Hamel and Silver, *Disbound and Dispersed*, No. 76; Heller and Magee, *Bibliography of the Grabhorn Press, 1915-1940*, No. 292; Magee, *The Hundredth Book*, No. 54.

25 [Leaf Book] PATTISON, Mark (1813-1884). *The Estiennes: A Biographical Essay by Mark Pattison, Illustrated with Original Leaves from Books Printed by the Three Greatest Members of that Distinguished Family.* San Francisco: The Book Club of California, 1949. Series: *Book Club of California Publication*, No. 73. Folio. 13 5/16 x 9 inches. [xiv], 42, [2] pp. Printed in red and black, including a large family tree on the title-page, Estienne printer's devices throughout the text, Grabhorn's printer's device on the colophon, 3 original leaves mounted

on their own pages and with explanatory pages; text clean, unmarked. White linen spine, maroon paper over boards, front cover stamped in gilt, printed paper spine label; binding square and tight, faint toning to front cover, light shelf wear, front board lightly bowed. Original prospectus and a letter from the President of the Book Club of California, George L. Harding, explaining the method of distributing the 50 special copies among Club members, dated December 21, 1949 on Club stationary, laid in. Very Good.

\$ 250

LIMITED EDITION of 390 copies, printed at the Grabhorn Press, printed with Centaur Monotype on French mold made paper. Introduction by Robert Grabhorn, the text by Mark Pattison, an English author, and priest of the Church of England; the text originally appeared in the *Quarterly Review* in 1865. Included in the Exhibition of Western Books of the Rounce and Coffin Club. REFERENCE: De Hamel and Silver, *Disbound and Dispersed*, No. 101; Magee and Magee, *Bibliography of the Grabhorn Press, 1940-1956*, No. 489; Magee, *The Hundredth Book*, No. 73.

26 [Leaf Book] SHAFFER, Ellen (1904-1993). *The Garden of Health: An Account of Two Herbals, the Gart des Gesundheit and the Hortus Sanitatis*. [San Francisco]: The Book Club of California, 1957. Series: *Book Club of California Publication*, No. 96. Folio. 13 1/4 x 9 1/4 inches. [viii], 41, [1 blank] pp. Frontispiece, title page printed in red and black inks with a green vignette of the sun, Original leaf from the *Hortus Sanitatis*, 1499 with 3 woodcut illustrations of plants, section headings printed in red, illustrations and decorations throughout from the books; text clean, unmarked, the original leaf with some water-staining to the upper corner at the margin where there are 3 worm holes outside of the printed text. Beige linen spine, printed paper over boards, spine titled in black; binding square and tight, LACKS dust-jacket. Original prospectus laid in. Very Good.

\$ 225

LIMITED EDITION of 300 copies printed by Lawton Kennedy for the Book Club of California with Estienne linotype on machine made paper. Ellen Shaffer was a long-time employee of Dawson's Book Shop who was an authority on early printed books. "One of the most interesting books the Club has published. The two herbals about which Ellen Shaffer wrote her essay were the picture books of our medieval ancestors, filled with quaint, spirited woodcuts, representing the sciences of botany and medicine in their infancy. The original leaf inserted in each copy bears one or more woodcuts from the editor of *Hortus Sanitatis* printed by Johann Press in Strassburg in the year 1499. As the woodcuts on the inserted leaf varies in size and character and desirability, no member was given his choice of copy. All copies were wrapped and sealed at the printer's and members took pot-luck. Included in the Exhibition of Western Books (Rounce & Coffin Club)." REFERENCE: Magee, *The Hundredth Book*, No. 96.

27 [Leaf Book] TURNER, Dechard (1922-2002). *The Rhemes New Testament: Being a Full and Particular Account of the Origins, Printing, and Subsequent Influences of the First*

Roman Catholic New Testament in English, with the Divers Controversies Occasioned by its Publication Diligently Expounded for the Edification of the Reader by Decherd Turner, Accompanied by a Leaf from the Original Edition, and Other Profitable Illustrations. San Francisco: Printed for the Book Club of California by W. Thomas Taylor, Austin, 1990. Series: *Book Club of California Publication*, No. 193. 4to. 10 1/4 x 7 1/4 inches. [vi], (42) pp. Display type printed in red, 2 facsimiles from the original book, and 1 original leaf from the Rhemes New Testament (1582, pp. 267-268 from the *Gospel of Saint John*), bibliography; text clean, unmarked. Quarter red goatskin, gray paper over boards, spine titled in gilt, plain white dust-jacket; binding square and tight. Fine.

\$ 125

LIMITED EDITION of 325 copies printed by W. Thomas Taylor in Monotype Bembo with Romulus Open display type on French mold-made paper. “Also known as the Douai Bible, the Rhemes New Testament is one of the influential Biblical texts in the vernacular languages published in the sixteenth century. This book traces the conception, publication and reception of the Rhemes New Testament, focusing primarily upon contemporary accounts. The original leaves for this publication had been at the Club for several years, as a leaf book had been planned by David Magee. When the leaves were rediscovered the book finally appeared.” Harlan. Decherd Turner was an American bibliophile, ordained Presbyterian minister, director of Southern Methodist University’s Bridwell Library, and director of the University of Texas’s Harry Ransom Humanities Research Center, known for acquiring rare books, manuscripts, and other archival materials. REFERENCES: De Hamel and Silver, *Disbound and Dispersed*, No. 39; Harlan, *The Two Hundredth Book*, No. 193.

28 [Leaf Book] TURNER, Decherd (1922-2002). *The Rhemes New Testament: Being a Full and Particular Account of the Origins, Printing, and Subsequent Influences of the First Roman Catholic New Testament in English, with the Divers Controversies Occasioned by its Publication Diligently Expounded for the Edification of the Reader by Decherd Turner, Accompanied by a Leaf from the Original Edition, and Other Profitable Illustrations.* San Francisco: Printed for the Book Club of California by W. Thomas Taylor, Austin, 1990. Series: *Book Club of California Publication*, No. 193. 4to. 10 1/4 x 7 1/4 inches. [vi], (42) pp. Display type printed in red, 2 facsimiles from the original book, and 1 original leaf from the Rhemes New Testament (1582, pp. 253-254 from the *Gospel of Saint John*), bibliography; text clean, unmarked. Quarter red goatskin, gray paper over boards, spine titled in gilt, plain white dust-jacket; binding square and tight. Fine.

\$ 125

LIMITED EDITION of 325 copies printed by W. Thomas Taylor in Monotype Bembo with Romulus Open display type on French mold-made paper. “Also known as the Douai Bible, the Themes New Testament is one of the influential Biblical texts in the vernacular languages published in the sixteenth century. This book traces the conception, publication and reception of the Rhemes New Testament, focusing

primarily upon contemporary accounts. The original leaves for this publication had been at the Club for several years, as a leaf book had been planned by David Magee. When the leaves were rediscovered the book finally appeared.” Decherd Turner was an American bibliophile, ordained Presbyterian minister, director of Southern Methodist University’s Bridwell Library, and director of the University of Texas’s Harry Ransom Humanities Research Center, known for acquiring rare books, manuscripts, and other archival materials. Harlan. REFERENCES: De Hamel and Silver, *Disbound and Dispersed*, No. 39; Harlan, *The Two Hundredth Book*, No. 193.

29 LEIGHLY, John (1895-1986). *California as an Island: An Illustrated Essay by John Leighly, With Twenty-five Plates & a Bibliographical Checklist of Maps Showing California as an Island, 1622-1785*. San Francisco: The Book Club of California, 1972. Series. *Book Club of California Publication*, No. 141. Folio. 14 x 9 inches. 154, [2] pp. Colored map vignette on title page, typographic headpieces, colored initial, 20 black-and-white examples of early maps in the text throughout, 25 plates with accompanying explanatory text (20 double-page and 1 double-folding plate), checklist of 182 maps, index, colophon printed within a map from the first edition of Gulliver’s Travels, 1726; text clean, unmarked. Quarter brown morocco, beige paper over boards with the front cover illustrated with a map, spine titled in gilt; binding square and tight. Fine.

\$ 900

LIMITED EDITION of 450 copies printed at the press of Robert Grabhorn and Andrew Hoyem, handset and monotype Goudy California type printed on handmade paper for text. “The misconception that California was an island persisted until early in the eighteenth century, and at least 170 maps, in numerous editions, record this error. Professor Leighly’s essay is an important contribution to the history of cartography of the West Coast of North America and of the early exploration and navigation of the Pacific Slope. Included in the Exhibition of Western Books (Rounce & Coffin Club).” Harlan. REFERENCE: Harlan, *The Two Hundredth Book*, No. 141.

30 MILLER, Henry. *Account of a Tour of the California Missions 1856. The Journal & Drawings of Henry Miller*. (San Francisco, CA): The Book Club of California, 1952. Series: *Book Club of California Publication*, No. 83. 4to. 11 3/4 x 9 inches. [x], 59, [3] pp. Title-page and initials printed in red, including title-page vignette, decorations and plate captions in red, 19 reproductions of pencil drawings; text clean, un-marked. Quarter vellum, patterned paper over boards, spine titled in red; binding square and tight. Slip case. Original prospectus and receipt from the Book Club of California dated December 1, 1952 laid in. Fine.

\$ 125

LIMITED EDITION of 375 copies, printed by the Grabhorn Press in Centaur monotype on machine made paper. “These drawings of the Missions are among the earliest known. The one of Soledad is probably the only authentic picture ever made, since it was allowed to go to ruin shortly after the secularization of the Missions in 1835. Henry Miller was the artist who made the drawings for *13 California Towns*. The

book was a great success and was sold out immediately on publication.” Magee. Included in the Rounce & Coffin Club Exhibition of Western Books. REFERENCE: Magee and Magee, *Bibliography of the Grabhorn Press, 1940-1956*, No. 528; Magee, *The Hundredth Book*, No. 83.

31 [Schmied] RITCHIE, Ward (1906-1996). *Art Deco: The Books of François-Louis Schmied, Artist/Engraver/Printer, With Recollections and Descriptive Commentaries on the Books by Ward Ritchie. With a Preface by Lawrence Clark Powell.* San Francisco: The Book Club of California, 1987. Series: *Book Club of California Publication*, No. 184. Oblong 4to. 9 1/4 x 12 1/4 inches. 52 pp. Half-title and title page printed in orange and black, vertical rules and initial letters in orange, includes 99 reproductions of Schmied's books (41 color), 2 photographic portraits of Schmied; text clean, un-marked. Gilt-stamped black cloth, plain white dust-jacket; binding square and tight, jacket with light soiling. Fine in Very Good jacket.

\$ 85

LIMITED EDITION of 550 copies, designed by Ward Ritchie, printed by Premier Printing Corporation, and bound by Bela Blau. Provides commentary on 47 books created by François-Louis Schmeid, the French book designer. Presents an intimate account of Schmied and his method of work based on Ward Ritchie's encounter with the master for a portion of the years 1930-1931 when Ritchie was a member of Schmied's Paris household. Included in the Exhibition of Western Books of the Rounce and Coffin Club. REFERENCE: Harlan, *The Two Hundredth Book*, No. 184.

32 STAUFFACHER, Jack Werner (b. 1920). *A Typographic Journey: The History of The Greenwood Press and Bibliography, 1934-2000. Bibliography by Glenn Humphreys.* (San Francisco): The Greenwood Press, 1999. Series: *Book Club of California Publication*, No. 210. 4to. 10 1/4 x 8 1/4 inches. (324) pp. Half-title, black-and-white photographic frontispiece, title page printed in two colors, black-and-white illustrations throughout, bibliography, index; text clean, un-marked. Dark green cloth, printed paper spine label, plain white dust-jacket printed in black and red in archival mylar; binding square and tight. Fine.

\$ 100

LIMITED EDITION of 450 copies printed on Mohawk Superfine paper with Cycles and Trajan types, designed by Jack Werner Stauffacher. Jack Werner Stauffacher is an American printer, typographer, and fine book publisher who taught at Carnegie Mellon University and the San Francisco Art Institute. Stauffacher was added to the distinguished list of American Institute of Graphic Arts medalists in 2004. Several of his experimental compositions using wood and metal type are in the permanent collections of the San Francisco Museum of Modern Art, the Stanford University Library and the Los Angeles County Museum of Art. REFERENCE: Kurutz, *The Book Club of California at One Hundred*, p. 58.