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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.

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.

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

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. 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.

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, 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.

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.

$ 125
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 Sweeney, 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.

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 the 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.


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


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.


$ 225


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.

LIMITED EDITION of 450 copies designed by Jack Werner Stauffacher at the Greenwood Press, typesetting by Francesca Stauffacer 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, Dorothea 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.


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.

(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.

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.


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.


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.


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.

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.

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 Hachiyanagi, 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.

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.

330 paper using Pinnacle Gold inks printed at the Duganne Atelier, Santa Moncia, CA under the direction of Mary Heebner which are tipped into double-fold sheets of Fabriano Tiepolo, 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.

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.


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 hosho; 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.

[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.

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.


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.


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 Schuberth 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.


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 typeface 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.


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.

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

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.

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.


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.


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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.


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.


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 Schmied, 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.


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.