



## John Howell for Books

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**1** ALLEN, Lewis M. *Printing with the Handpress: Herewith a Definitive Manual....* New York, etc.: Van Nostrand Reinhold, 1969. 4to. 12 ¼ x 8 ¼ inches. 75, (3) pp. Half-title, printed throughout in blue and black inks, chapter heads, 11 illustrations, bibliography, index; text clean, un-marked. Black-stamped brown cloth, dust-jacket; binding square and tight, jacket rubbed. Very Good.

\$ 45

SECOND EDITION. This book was first issued in a limited edition of 140 copies, which were printed on a Columbian hand press at the Allen Press. The present edition was offset from proofs of the limited edition. This is the first thorough manual on hand press printing since those of the nineteenth century – which are now completely obsolete and seriously misleading. Its purpose is fourfold: 1) to enable hand press owners to produce top-quality printing; 2) to encourage those with increased leisure time to practice hand press printing as a serious avocation; 3) to stimulate a renaissance in fine printing; and 4) to acquaint collectors with methods involved in hand-produced books. From the jacket flap.

**2** ALLEN, Lewis M. *Printing with the Handpress: Herewith a Definitive Manual....* Huntington, NY: Robert E. Krieger, 1976. 4to. 11 ¼ x 8 ¼ inches. 75, (3) pp. Half-title, printed throughout in mauve and black inks, chapter heads, 11 illustrations, bibliography, index, printed on laid paper; text clean, un-marked. Gilt-stamped red leatherette; binding square and tight. Very Good.

\$ 50

LATER EDITION of the previous book in a handsome leatherette binding. An influential work.

### An Outstanding Example of the Work of Lewis Allen:

**3**      **STEVENSON, Robert Louis** (1850-1894). *La Porte de Maletroit*. San Francisco: The Book Club of California, 1962. 8vo. 8 x 5 3/8 inches. 60 pp. Half-title, title page printed within a colored border, 2 decorative initials, 4 full-page illustrations in terra-cotta blue and gold by Ray Bethers, coat of arms and illustrations heightened in gold by hand, running heads in blue; text clean, un-marked. Cream stiff wrappers, titled in blue on spine and in red on the front covers, glassine covering, housed in a French-style slipcase with inner chemise, slipcase titled in gilt on the spine; binding square and tight. Fine.

\$ 300

LIMITED EDITION of 300 copies printed by the L-D Allen Press in Cagnes-sur-Mer, France in handset Garamond type on handmade paper. The second book printed for the Club outside California, and the first to date printed outside the United States. Stevenson's retelling of a famous medieval tale. Designed and printed by Lewis and Dorothy Allen "printed on a hand-press, Gallic and temperamental, which caused the Allens considerable anguish, though the aid of a French typesetter who knew no English added to the gaiety of the proceedings. Reference: Magee, *The Hundredth Book*, No. 81.

### Archetype Press:

The Archetype Press is the letterpress printing facility of the Art Center College of Design in Pasadena, California. It was created in 1989 by the former director Vance Studley and now offers students an opportunity to learn and practice setting type and printing by hand. Archetype Press holds a collection of rare American and European metal foundry type, wood type and ornaments and is the largest in California. Students learn to set and print type on an impressive set of printing presses. The books offered here are collaborative projects where each student contributes to the whole.

**4**      **Archetype Press**. *40 Mills Place*. Pasadena, CA: Archetype Press, Art Center College of Design, 2003. Folio. 13 3/4 x 10 1/2 inches. 54 unbound sheets laid in red cloth portfolio stamped in black foil. Fine.

\$ 600

LIMITED EDITION of 120 copies. This is the fortieth, and final, collaborative book project printed at 40 Mills Place, Pasadena. It was letterpress printed by students at Archetype Press, Art Center College of Design using metal and wood type. The instructors for the project were Cody Clark, Heidrun Mumper-Drumm, and Gloria Kondrup, Director of the Press, assisted by Christina Aumann. The case was hand-made by Alice Vaughan. The introduction was written by Doyald Young. Each copy contains an image transfer print by photographer Steven A. Heller, assisted by Vahé Alvaerdian, SIGNED AND DATED in pencil by Heller.

**5**      **WILDE, Oscar** (1854-1900). *Selections from Phrases & Philosophies for the Use of the Young. A Typographic Tribute to Oscar Wilde on the 150<sup>th</sup> Anniversary of his Birth*. Pasadena: Archetype Press, Art Center College of Design, 2004. 8vo. 9 1/4 x 7 1/4 inches. [45] ff. Printed letterpress on the rectos on Vandercook proof presses by students at Archetype Press, Art Center College of Design using metal type, wood type, laser-cut masonite blocks, linoleum blocks, silk screens, and photopolymer plates; text clean, unmarked. Quarter maroon morocco, maroon cloth sides stamped in blind on the front cover; binding square and tight. Matching maroon cloth slip case with printed paper label mounted in a recess on one side. Fine.

\$ 350

SPECIAL EDITION of 26 copies bound and presented in slip case to the William Andrews Clark Memorial Library, UCLA. Introduction by Bruce Whiteman of the Clark Library gives an explanation of the Wilde epigrams contained herein.

## **End Archetype Press**

### **Book Binding:**

**6 COCKERELL, Douglas.** *Bookbinding, and the Care of Books: A Text-Book for Bookbinders and Librarians. With Drawings by Noel Rooke and Other Illustrations.* London: Sir Isaac Pitman & Sons, (1945). *The Artistic Crafts Series of Technical Handbooks.* Fourth Edition, sixth printing. 12mo. 7 ½ x 5 inches. 333, [ads 3] pp. Half-title, frontispiece, 120 figures, tables, glossary, 8 plates, index; text unmarked, foxed. Quarter beige cloth, green paper over boards, spine and front cover titled in black; binding square and tight, rubbed, corners bumped, inner hinge cracked. Ownership signature on front free endpaper. Good. \$ 15

**7 LYTTELTON, John Cavendish, 9<sup>th</sup> Viscount Cobham (1881-1949) and WOOD, Sir Henry Trueman (1845-1929),** editors. *Report of the Committee on Leather for Bookbinding Edited for the Society of Arts and The Worshipful Company of Leathersellers by....* London: Published for the Society of Arts by George Bell & Sons, 1905. 4to. 10 ¾ x 7 ½ inches. [x], 120, [2] pp. Color frontispiece mounted on black paper which in turn is mounted upon a stub, 19 figures, tables, 11 plates (including 10 tipped-in color plates), index; text clean, unmarked. Gilt-stamped blue cloth, gray end-papers with recesses where 12 leather samples are mounted in the end-papers, includes sheets of paper loosely laid in which have absorbed offsetting from the leather samples; rubbed. Bookplate of William P. Wreden. Includes a sheet of paper titled "A Report of the procedure adopted by Alfred Seymour-Jones to produce the samples of leather illustrated in Plates II. To IX. Inclusive, the whole forming part of the published report of the Society of Arts Bookbinding Committee's investigations into the decay of bookbinding leathers," tipped in the preliminaries. Very Good. \$ 300

SECOND EDITION. "The first edition of this report was printed in July 1901" is printed on the verso of the half-title. Explores the problem that many old books had their bindings still in good condition, while others more recently bound had become dilapidated. Two part report on 1) libraries and bookbinding and 2) on preparation of leathers for bookbinding.

PROVENANCE: William P. Wreden (1910-1995) was a Palo Alto antiquarian bookseller. Wreden was the descendant of an early San Francisco brewing family. He was born on a chicken farm in Petaluma, graduated from Galileo High School, and graduated from Stanford University in 1934. He opened his antiquarian book business in Burlingame in 1937, moving it to Palo Alto after a 1953 fire.

**8 MIDDLETON, Bernard C. (b.1924).** *Restoration of Leather Bindings.* Newcastle, DE; London: Oak Knoll Press; The British Library, 1998. 4to. xv, 304 pp. Black-and-white illustrations throughout are photographic or drawings, takes one through the restoration process, bibliography, index; text clean, un-marked. Maroon cloth, gilt spine, dust-jacket in archival mylar; binding square and tight. Fine. \$ 75

THIRD EDITION, revised and expanded. This celebrated book is a classic on the fine art and craft of restoring fine leather bookbinding.

**9 PLEGER, John J.** *Bookbinding: Blank, Edition and Job Forwarding, Loose Leaf Binders, Pamphlet Binding, etc. Finishing, Hand Tooling, Stamping, Embossing, Gilt Edging, Goffered Edging, Marbling, The Care of Books, Some Inconsistencies in Bookbinding, Incongruity of Binding Styles.* Chicago: Inland Printer Company, 1924. 8vo. 8 ¾ x 6 inches. xxi, 425 pp. Black-and-white photographic frontispiece portrait of the author, glossary (entitled "Binding Definitions, Process Terms"), hundreds of illustrations both photographs of binding equipment and drawings of processes, tables, 1 example of red cloth stamped in gilt bound in, double-page color plate with examples of marbled edges; text clean, un-marked. Blind-stamped green cloth, stamped in gilt, decorative end-papers; binding square and tight, lower corners bumped. Very Good.

\$ 175

Revised Edition of *Bookbinding and Its Auxiliary Branches*. An exhaustive presentation of the contemporary state of the art of bookbinding in the United States.

**10 STROUSE, Norman H.** "*English and American Bookbinding: Modern Bibliopegy at its Best.*" *To Introduce Modern Fine Bookbinding in England and American, An Exhibition of 84 Bindings.* Stanford and Berkeley: Stanford University Library; Bancroft Library, 1973. 8vo. 8 ¾ x 6 inches. [ii], 36 pp. Title-page printed in red and black inks, list of 84 bindings from the collection of Norman H. Strouse, index of binders; text clean, un-marked. Printed wrappers; binding square and tight, very minor shelf wear. Very Good.

\$ 12

Designed and printed by Alfred and Lawton Kennedy, describes 84 bindings exhibited at Stanford and Berkeley in 1973 and 1974, with discussion of 5 important binderies and a section on 13 important women binders.

*Includes 66 Cloth Samples*

**11 TOMLINSON, William and MASTERS, Richard.** *Bookcloth, 1823-1980. A Study of Early Use and the Rise of Manufacture, Winterbottom's Dominance of the trade in Britain and America, Production Methods and Costs, and the Identification of Qualities and Designs.* Stockport, Cheshire: Dorothy Tomlinson, 1996). 8vo. 10 x 7 inches. xvi, 143 pp. Half-title, color frontispiece of Archibald Winterbottom, illustrations throughout (many color), 11 pages with color samples tipped in; text clean, un-marked. Red cloth, gilt spine; binding square and tight. Cloth covered slip case. Fine.

\$ 250

FIRST EDITION. The first and only comprehensive study of Winterbottom's methods of manufacturing book cloth. "This volume compels the reader to be aware of all the processes that cloth goes through, and the potential hazards involved in manufacturing a consistent product in a range of scores of thousands of 'effects' (grains, colors and combinations thereof); with new eyes and respect for the people who made them." From Bernard Middleton's Foreword. Originally published at \$ 500.00.

**12 [Zaehnsdorfs] BROOMHEAD, Frank.** *The Zaehnsdorfs (1842-1947): Craft Bookbinders.* (Middlesex): Private Libraries Association, 1986. LIMITED EDITION of 2,250 copies, 1,000 for sale. 8vo. 10 x 6 1/4 inches. 109 pp. Half-title, title-page vignette, illustrated throughout in black-and-white with photographs of people and places, examples of the work, bookplates, and more, index; text clean, unmarked. Maroon cloth, spine titled in gilt, top edge stained, no jacket as issued; binding square and tight, minor shelf wear. Very Good.

\$ 35

**End Bookbinding**

*Carey S. Bliss's Copy*

**13 CRUTCHLEY, Brooke** (1907-2003). *A Printer's Christmas Books. With a Foreword by Euan Phillips*. Cambridge: Privately Printed at the University Printing House, 1974. 8vo. 9 ¼ x 7 inches. (42) pp. Title page with printer's device in red, provides bibliographical information on 38 Christmas books published from 1930 to 1973, with illustrations from the books (some in color, 1 double-page); text clean, unmarked. Quarter green cloth, patterned paper over boards, spine titled in gilt; binding square and tight, rubbed. Very Good.

\$ 200

FIRST EDITION. This is a book about a series of Christmas keepsakes produced by the University Printer at Cambridge between 1930 and 1973. Crutchley was the University Printer from 1946 to 1974, and this book was produced around the time of his retirement and provided an opportunity to present a retrospective of the work of the press. This copy includes a typed letter, SIGNED by Crutchley, on Cambridge University Press letterhead, dated June 1965, in which Crutchley reminisces about a trip to Los Angeles and the people he met and activities he enjoyed while in California.

**Daniel Press: Foundation of the Private Press Movement**

The term "Private Press Movement" is often used to refer to a movement in book production that flourished at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries under the influence of the scholar-artisans William Morris, Sir Emery Walker and their followers. The movement is often considered to have begun with the founding of Morris' Kelmscott Press in 1890, following a lecture on printing given by Walker at the Arts and Crafts Exhibition Society in November 1888. England, however, was the home of Charles Henry Olive Daniel (1836-1919), who began printing in 1845 while still a schoolboy. At Oxford Daniel became Provost of Oriel College, and where he also produced a series of books under the imprint of the Daniel Press. Daniel recruited family members to perform many of the operations of the imprint. Daniel's typography was antiquarian in style, and the quality of his printing might be described as vigorous rather than fine. Daniel was a great enthusiast for letterpress, and is notable for the early date of his private press activities, starting more than forty years before William Morris began the Kelmscott Press and the "Private Press Movement" began.

**14 BRIDGES, Robert Seymour** (1844-1930). *Poems*. Oxford: Printed at the Private Press of H. Daniel, 1884. Small 4to. 9 x 7 ¼ inches. [viii], 52, [2] pp. Fleuron tailpieces, printer's device on the last page; text with occasional pencil marginalia. Quarter white vellum, blue paper over boards, spine titled in gilt; binding square and tight, some soiling to covers and leather. Former owner noted in pencil on the front free endpaper "bought from Pub. H. Daniel, Oxford, direct," and dated 1884. Very Good.

\$ 850

LIMITED EDITION of 150 copies, this is number 103. This is the first edition of this work, includes six poems never before printed. Robert Bridges was a British poet and poet laureate from 1913 to 1930. Laid in is a sheet of ephemera headed "To the Donors of the Clavichord." It contains a facsimile letter by Robert Bridges, dated "Chilswell Dec 1924," and an Emery Walker photogravure portrait of Bridges sitting beside a clavichord, taken by Lady Ottoline Morrell.

Reference: *Daniel Press Bibliography*, No. 11.

*Presentation Copy from Edmund Gosse*

**15 WEBSTER, John** (circa 1580-circa 1634). *Love's Gradvate: A Comedy*. Oxford: Printed at the Private Press of H. Daniel, 1885. Small 4to. 9 x 7 ¼ inches. [iv], (xii), 69, [3] pp. Printer's device on the last page; text clean, unmarked. Quarter white vellum, blue paper over boards, spine titled in gilt; binding square and tight, some light foxing to covers and vellum. PRESENTATION COPY, INSCRIBED "Mrs. Bessie Waterhouse with Uncle Gosse's duty," on front free end-paper. Very Good.

\$ 850

LIMITED EDITION of 150 copies, this is number 30. Originally published in 1661 as *A Cure for a Cuckold*, this domestic comedy of John Webster is here reprinted by Sir Edmund William Gosse (1849-1928) who edited the work and provides a preface to the earlier work. Edmund Gosse was an English poet, author and critic. This book was reviewed in the *Atheneum* on October 10, 1885 (p. 479); the critic praised the typography of this "charming volume" and used the opportunity to highlight the quality of the work of the Daniel Press. Reference: *Daniel Press Bibliography*, p. 97.

**16 WOODS, Margaret L.** (1856-1945). *Songs*. Oxford: Daniel, 1896. 12mo. 7 ½ x 5 ¼ inches. 28, [2] pp. Title page printed within a typographic border, various typographic running heads, titles of the poems within plain rules, fleuron tailpiece at the end of the text, printer's device on the last leaf; text clean, unmarked. Printed wrappers echo the title-page, yapp edges; binding square and tight, usual wear and tear to the yapp edges, some toning to the wrappers. Very Good.

\$ 450

LIMITED EDITION of 200 copies, this is number 75. A collection of the poems of Margaret L. Woods, known to her friends as Daisy. Woods was the daughter of Granville Bradley (1821-1903), schoolmaster and Dean of Westminster. She was married to Henry George Woods, who became President of Trinity College, Oxford and Master of the Temple. Margaret Woods was a longstanding friend of the printer, Charles Henry Olive Daniel (1836-1919); Woods contributed a memoir of Daniel, "Henry Daniel and his Home," in *The Daniel Press: Memorials of C. H. O. Daniel, With a Bibliography of the Press, 1845-1919* (pages 22-31). Daniel printed two of Woods' works, *Lyrics* (1888) and the present volume. Another of Woods' poems also appeared in the Daniel Press publication, *Garland for Rachel* (1881).

Woods went on to a distinguished career as a novelist and nonfiction writer. Her fiction includes *A Village Tragedy* (1887), *Esther Vanhomrigh* (1891), *Sons of the Sword* (1905), and *The King's Revoke* (1905). The later novels concern themselves with circus people, events from English, French, and Spanish history, and literary figures such as Swift and Wordsworth. "Her most imaginative story, "The Invader" (1907) depicts an unexceptional woman student at Oxford who, after hypnotism, periodically finds her personality taken over by an uninhibited second self that eventually undermines her marriage and causes her death." *DNB*. Her collected poems were published in 1913.

*Daniel Press Bibliography*, No. 38; Franklin, *Poets of the Daniel Press*, p. 77.

**End Daniel Press**

**17 DICKINSON, Emily** (1830-1886). *My Cricket. A Poem by Emily Dickinson. With an Engraved Frontispiece by David Lance Goines*. Claremont, CA: Oldtown Press, 1986. 8vo. 8 ½ x

6 inches. [10] pp. Frontispiece engraving, small vignette in green on the title page and colophon, text printed in green and black; text clean. Marbled wrappers, printed paper top cover label, stitched, green laid paper endpapers; binding square and tight. Library of Congress "Surplus" rubber stamp on front free end-paper, blind stamp on page 5/6. SCARCE. SIGNED by Susan M. Allen under the Printer's Note. Very Good.

\$ 250

LIMITED EDITION of 150 numbered copies, this is number 69. Designed, hand set, and printed by Susan M. Allen on a Vandercook proof press using Bembo type on Rives paper. An etching press was used to print the frontispiece. This is the first accurate printing of Emily Dickinson's poem "My Cricket" which exists in a holographic copy in the Denison Library, Scripps College. It was written in the 1860s and given to Gertrude Vanderbilt in the mid-1860s. A beautiful copy of a beautiful production.

**18**     **HOFFMAN, Richard J. (1912-1989)]** **DONNE, John (1572-1631).** *All mankinde is of one Author....* [Los Angeles]: The Hoffmans, 1946. Broadside. 15 ¼ x 11 inches. Printed both sides with a stained-glass vignette, first line in red ink with a red fleuron (on the recto), and a colophon in black on the verso. Un-marked, some shelf wear / creasing. The 17<sup>th</sup> of Donne's "Devotions Upon Emergent Occasions" printed by Richard, Ruth, Judith, Susan, and Hilary Janet Hoffman for the Christmas season, 1946. Very Good.     \$ 50

*Printer's Presentation Copy*

**19**     **[ESTIENNES] Linotype & Machinery Ltd.** *Henri and Robert Estienne and Their Successors* [half-title]. *A Distinguished Family of French Printers of the Sixteenth Century. Henri & Robert Estienne.* London: Linotype & Machinery Ltd., 1929. 4to. 13 ½ x 8 ¾ inches. [12] pp. All printed within red rules, half-title, frontispiece portrait of Robert Estienne bears the mark of Henrik Hondius, Dutch engraver (b. 1573), Estienne's printer's device on the title page, the last page, headpiece, and 3 initials cut in wood from *De Græce* printed by Robert Estienne at Paris in 1548, the colophon on page 11 was reproduced and printed in the same position as the colophon of *De Græce*; text clean, unmarked. Quarter vellum, marbled paper, gilt-ruled covers, spine titled in gilt, top edge gilt; binding square and tight, corners showing. INCRIBED in the preliminaries by George W. Jones, Printer. Very Good.

\$ 150

LIMITED EDITION of 100 copies printed on Kelmscott paper. This book was the first setting in 18 point Linotype Estienne Old Face type. Printed in London by George W. Jones at "The Sign of the Dolphin" in Gough Square.

PRESENTATION COPY: Inscribed and dated by George W. Jones to Harold A. Seeger "with affectionate regard and much esteem" June 1931. Also included is a typed letter, signed, from George W. Jones, Printer, on his letterhead, to John Julius Johnck, Harold A. Seeger, Lawton R. Kennedy and Freda Kennedy dated June 5, 1931 in which Jones praises the work of the San Francisco printers.

**20**     **FOCILLON, Henri (1881-1943).** *Henri Focillon's Preface to Audin's Le Livre Son Architecture son Technique Translated from the French by Edith Waldo Johnson.* Los Angeles: Arthur M. Ellis, 1932. Pamphlet. [iv], (8), [2] pp. 8 ¼ x 5 ¼ inches. Title-page vignette of medieval scribe at work, headpiece, decorative initial; text clean, unmarked. Brown wrappers titled in black on the front cover, stitched; binding square and tight. Fine.

\$ 65

No Limitation Stated. Printed at the Ampersand Press by Arthur M. Ellis & Grant Dahlstrom. This essay upon the work of those who design and produce books appeared as the introduction to

a volume by Marius Audin published in Paris in 1924. Privately printed for presentation to Roxburghe Club members. Not in Olmsted and Magee, *40 Years*.

**21 Grabhorn Press Proof Sheets.** 11 sheets, some folios, others smaller. Identified illustrators include Valenti Angelo and Donald McKay for works printed by the Grabhorns in the 1920s. Loosely laid in a folder entitled "Women of California, looking for trouble," printed on yellow paper, folded once, with 3 designs printed on the front cover. Very Good set.

\$ 250

This group of 11 proof sheets are most likely all from the same source. So far we have been able to identify 2 artists on 7 sheets. Included is a Donald McKay illustration of a monk in the scriptorium yawning after a day's work at the writing desk, the first appearance of which I know about was for the Grabhorn edition of Richard De Bury's *Philobiblon* of 1925. Six sheets have known Valenti Angelo illustrations, signed by the artist in the plates, including an illustration for Oscar Wilde's *Salome* printed by the Grabhorns in 1927; 4 sheets with 6 illustrations for the Grabhorn's *Voilage and Travaile of Sir John Maundevile* printed for Random House in 1928; and another unidentified Angelo illustration of a donkey, fox, and a man telling the donkey a secret. One of the sheets is a miscellany of 30 cuts, 29 of which surround a larger floral design and contain various images including clocks, buildings, farm animals, a soldier and others.

**22 GUNN, Thom (1929-2004).** *Unsought Intimacies: Poems of 1991. Three Etchings, Theophilus Brown.* Berkeley: Peter Koch, 1993. 4to. 12 ¼ x 8 ¼ inches. [32] pp. The text is introduced with a printed paper label, 3 etching by Theophilus Brown printed by Brian Shure at Smalltree Press in San Francisco; text clean, unmarked. Blue gray paper over flexible boards, printed paper label on front cover is pasted onto another brown paper label; binding square and tight. Slip case. SIGNED by Thom Gunn and Theophilus Brown on the colophon. Fine.

\$ 500

LIMITED EDITION of 130 numbered copies, this is number 91. Designed and printed by Peter Rutledge Koch assisted by Inge Bruggerman, Richard Seibert and John von Zelowitz. Printed in monotype Van Dijck roman and italic on paper made especially for this edition by Robert Serpa. Bound in Timothy Barrett paper-case paper by Priscilla Spitler at BookLab Inc. Of the ten poems in this book, "American Boy" appears here for the first time.

Thom Gunn was an Anglo-American poet who was praised both for his early verses in England and his later American poetry in which he displayed a looser, free-verse style. After relocating from England to San Francisco, Gunn wrote about homosexual themes as well as drug use, sex, and topics related to his bohemian lifestyle. He won numerous major literary awards.

*Inspired by Lewis Allen's Printing with the Handpress*

**23 JOHNSON, Ruth and JOHNSON, Foster.** *Bookman's Holiday. Drawings by Richard Brzozowski.* [Meriden CT]: Bayberry Hill Press, 1971. Folio. 15 ¼ x 10 ½ inches. [vi], 22, [2] pp. Half-title printed in red and black with a black fleuron, frontispiece drawing of the authors, title page printed in red, blue and black inks with a blue book vignette, initials in blue and red, two drawings in the text; text clean, unmarked. Quarter red cloth, marbled boards, top cover label printed in red and black inks, red end-papers with outline map of the Johnson's itinerary in England; binding square and tight, corners showing, shelf wear. Very Good.

\$ 350

LIMITED EDITION of "a few more than" 80 copies, this is number 58. The Bayberry Hill Press was a small publishing company in Connecticut that produced a series of hand-crafted books



between 1958 and 1979. This book is the first attempt of the Bayberry Press to print on dampened hand-made paper using the method described by Lewis M. Allen in *Printing With the Hand Press*. Printed on Tovil paper hand made by J. Barcham Green at Hayle Mill, Maidstone, Kent, England. Handset in 18 point Centaur. Printed on an ancient foot-powered Golding which for many years was owned and operated by Fred and Bertha Gody. The goal of this work was to imitate the work of the Ashdene Press.

**24 KELLY, Brigit Pegeen** (b. 1951). *Iskandariya. Aquatints by Briony Morrow-Cribbs*. [Vancouver, BC]: Heavenly Monkey, 2007. 8vo. 8 ¾ x 5 inches. [18] pp. 11 aquatints (including the frontispiece) by Briony Morrow-Cribbs, title page printed in black and brown, ; text clean, unmarked. White wraps with stitched spine showing the gatherings, etched dust-jacket printed by the artist on sekishu paper, protective 4-sided sleeve with a Morrow-Cribbs design printed on one side, enclosed in a gray paper slip-case with printed paper spine label; binding square and tight. SIGNED by author and artist on the colophon. Fine.

\$ 1,250

LIMITED EDITION of 50 numbered copies, this is number 23. Text handset in 18-point Perpetua italic, printed on damp HM Text handmade paper tinted by Reg Lissell to match the kitakata paper on which the aquatints are printed. Each spread of text pages is separated by a folded sheet of kitakata, with an aquatint facing each page of text. The illustrations were pulled by the artist in her studio on Whidbey Island, Washington. The book is sewn into a non-adhesive structure by Claudia Cohen. The text is a prose poem which first appeared in the *New York Times*. The subject matter and imagery of the poem is in complete harmony with the bestiary of anthropomorphically jumbled creates of Briony Morrow-Cribbs.

Brigit Pegeen Kelly is an award-winning American poet. She is professor of English and Rhetoric at the University of Illinois at Urbana-Champaign. Her awards include the Academy of Arts and Letters Witter Bynner Poetry Prize (1999), the Lamont Poetry Prize for Song (1994) and the Discovery / The Nation Poetry Prize (1986), among other honors and distinctions.

### **Leaf Books:**

**25 BLISS, Carey S.** (1914-1994). *A Leaf From John Johnson's Typographia, With an Introduction by Carey S. Bliss*. Pasadena: The Rounce and Coffin Club, 1982. 8vo. [vi], 6, [2] pp. Title page printed in brown and black with a hand-press device, vignette on colophon; text clean, un-marked. Gray cloth, spine titled in black, printed paper front cover label; binding square and tight. Fine.

\$ 150

LIMITED EDITION of 125 copies printed for the members of the Rounce and Coffin Club to celebrate the fiftieth anniversary of the Club. Presented by Carey S. Bliss, Susan Denne, and George Kinney. John Johnson's (1777-1848) *Typographia* is an important, two-volume printer's manual; this leaf is from the two-volume London first edition of 1824. Uncommon in cloth; the Zamorano Club issued an edition in wrappers in 200 copies at the same date. Reference: De Hamel and Silver, *Disbound and Dispersed*, No. 174.

*Printed at Westminster in 1482*

**26 CAXTON, William** (circa 1415 /1422-1492). *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 Polychronicon 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. Folio. 11 ½ x 9 inches. [60] pp. Title-page and caption titles, initials, paragraphs marks and colophon printed in red, Caxton's printer's device used on the title page, original leaf mounted within a red ruled border, is from the "Liber Septimus"; text clean, un-marked, the leaf has some foxing. Quarter beige linen, decorative paper over boards, printed paper spine label, Caxton's device on front cover, no dust-jacket; binding square and tight. Lacking the jacket, else Fine.

\$ 2,000

LIMITED EDITION of 297 copies handset at the Grabhorn Press in Deepdene Text type on mold-made paper. William Caxton was an English merchant, diplomat, writer and printer; as far as is known, Caxton was the first English person to work as a printer and the first to introduce a printing press into England. He was also the first English retailer of printed books. Caxton wrote a number of books, but his most important original work is an eighth book added to the *Polychronicon* of Ralph Higden. Caxton revised and printed John of Trevisa's work, and brought down the narrative himself from 1358 to 1460, using as his authorities *Fasciculus temporum*, a popular work of the fifteenth century, and an unknown *Aureus de universo*.

"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: Heller and Magee, *Bibliography of the Grabhorn Press, 1915-1940*, No. 292; Magee, *The Hundredth Book*, No. 54.

*Bible Produced by Gutenberg's Partners*

**27 KOENIG, Eberhard.** *The 1462 Fust & Schoeffer Bible. Introduction by Christopher de Hamel. With an original leaf from the 1462 Bible.* Akron and Evanston: Bruce Ferrini / Hamill & Barker, 1993. Folio. 40 pp. Twelve monochrome plates, the leaf contained in an accompanied linen folder, the leaf has red and blue initials with red and blue flourishes in the margins; text clean, un-marked. Quarter burgundy morocco, printed paper label on front cover, black morocco spine label, no dust-jacket; binding square and tight. Fine.

\$ 5,500

LIMITED EDITION of 166 numbered copies of a total edition of 187 copies (A-F reserved for the printers, G-U contained leaves with decorated initials), printed letterpress by W. Thomas Taylor of Austin, Texas. The 1462 Bible is the fourth printed Bible and the first dated Bible. Johann Fust (circa 1400-1466) and Peter Schoeffer (circa 1425-1503) were Johann Gutenberg's partners. In the modern text Eberhard Koenig provides "a full discussion of the 1462 Fust & Schoeffer Bible and its place in early printing, but he went much farther than the norm by focusing as well on the specific leaves used for the production of this leaf book. By closely examining the manuscript decoration of the printed leaves, Koenig concluded that, although the book was printed in Germany, these leaves were decorated in England, making this incomplete copy, dismembered long ago, one of the earliest printed books to have been imported into England. He also suggested, but left the matter open, that the decoration was done in Surrey, at the Charterhouse of Jesus of Bethlehem, at Sheen." Silver and De Hamel. Reference: Silver and De Hamel, *Disbound and Dispersed*, No. 42.

**28 LACTANTIUS (Lucius Caecilius Firmianus Lactantius,** circa 240 - circa 320 CE). A single leaf from Lactantius' *Opera*. Venice: Johannes de Colonia & Johannes Manthen, 1478.

Single folio leaf. 8 ¾ x 5 ¼ inches (opening in the matte). 38-line text in Latin, Roman letter, from leaf i z. With an initial "Q" and paragraph notation in red. Matted, suitable for framing. Fine.

\$ 75

Lactantius was a Latin-speaking native of North Africa who became an advisor to the first Christian Roman Emperor, Constantine I. Lactantius helped guide Constantine's religious policy as it developed and was tutor to the Emperor's son. HC 9814\*; BMC V, 233; Goff L9.

**29 LITTLEJOHN, David.** *Dr. Johnson and Noah Webster: Two Men & Their Dictionaries. Illustrated with a matched pair of original leaves from A Dictionary of the English Language by Samuel Johnson, A.M. (1755) and An American Dictionary of the English Language by Noah Webster, LL.D (1828).* San Francisco: The Book Club of California, 1971. Series: *Book Club of California Publication*, No. 139. 4to. 12 ¾ x 10 ¼ inches. 84, [2] pp. The text contains reproductions of the two editions throughout, two original leaves from the dictionaries inserted at the end of the book; text clean, unmarked. Quarter blue cloth, blue paper over boards with gilt decorations on front and rear panels, gilt-stamped leather spine label; binding square and tight, covers faded, light scuffing to rear cover. Very Good.

\$ 250

LIMITED EDITION of 500 copies printed by Grabhorn-Hoyem in Scotch Roman monotype on machine made paper. "The two leaves in each copy of this leaf book cover the same part of the alphabet so the reader may compare the treatment of some of the same words. The text provides an interesting comparison of two of the great lexicographers of the English language." Harlan. References: De Hamel and Silver, *Disbound and Dispersed*, No. 158; Harlan: *The Two Hundredth Book*, No. 139.

**30 PARTRIDGE, Eric** (1894-1979). *An Original Issue of "The Spectator" Together with the Story of the Famous English Periodical and of its Founders, Joseph Addison & Richard Steele.* (San Francisco: The Book Club of California, 1939. Folio. 13 1/4 x 8 1/4 inches. 58 pp. Title and caption title in red and black, original leaf mounted within a red ruled border, portraits of Addison and Steele within decorative frame on title page; text clean, un-marked. Quarter linen, marbled paper over boards, printed paper spine label; corners showing. Very Good.

\$ 150

LIMITED EDITION of 455 copies printed by the Grabhorn Press in Baskerville monotype on mold made paper. M. S. Slocum of Pasadena, CA contributed the original numbers of this famous eighteenth-century periodical for this publication. The text was written by Eric Partridge, the well-known English lexicographer and authority on the period of Addison and Steele. References: De Hamel and Silver, *Disbound and Dispersed*, No. 82; Magee, *The Hundredth Book*, No. 56.

*With An Original Leaf From a Medieval Manuscript*

**31 SCHULZ, Herbert Clarence** (b. 1902). *French Illuminated Manuscripts: With an Original Leaf From a Miniature Book of Hours.* San Francisco: Printed for David Magee by the Grabhorn Press, 1958. 8 x 6 inches. 8vo. 30 pp. Printed on laid paper ruled in orange ink, with an original handwritten and illuminated vellum leaf measuring 3 ½ x 2 ½ inches from a Book of Hours, probably done in Paris in the mid-fifteenth century, also illustrated with a reproduction from a miniature that has been redrawn and hand colored by Mary Grabhorn; occasional foxing to the paper. Quarter white parchment, patterned paper over boards, gilt spine; binding square and tight, LACKS THE ORIGINAL SLIPCASE. Fine.

\$ 950

LIMITED EDITION of 200 copies. Printed in type Lutetia, handset, on English hand made paper. "This is the last of three leaf books published by San Francisco bookseller David Magee with original leaves from medieval manuscripts. Two hundred copies of this book (the largest edition size of any of Magee's manuscript leaf books) were issued in August 1958 at \$ 17.50.... Although early manuscripts continue to be dismembered so that their leaves can be sold individually, this is the most recent leaf book that we have been able to trace that includes an original leaf from a medieval or Renaissance manuscript." *Disbound and Dispersed*.

References: *Disbound and Dispersed*, Catalog No. 25, Checklist No. 120; Harlan, *Bibliography of the Grabhorn Press*, 1957-1966, # 597.

### **End Leaf Books**

#### **Marbled Papers:**

**32 BOLTON, Claire.** *The Compton Marbling Pattern Book: Illustrated with Twenty Seven Amples of Their Specially Hand Marbled Papers.* Winchester: The Alembic Press, 1986. 4to. 10  $\frac{3}{4}$  x 7  $\frac{3}{4}$  inches. [46] pp. Title page and text printed in red and black, 27 paper samples tipped in; text clean, unmarked. Gilt-stamped red cloth, red end-papers; binding square and tight, light freckling and rubbing to the cloth, else fine.

\$ 250

LIMITED EDITION of 96 numbered copies, this is number 66. Hand set in Kennerley type, printed on Zerkall paper at the Alembic Press.

**33 EASTON, Phoebe Jane.** *Marbling: A History and a Bibliography.* Los Angeles: Dawson's Book Shop, 1983. 4to. 11  $\frac{1}{4}$  x 8  $\frac{3}{4}$  inches. Xiii, 190, [4] pp. Half-title, color frontispiece tipped in, title page printed in blue and black, numerous color examples on plates, and 6 samples tipped-in, black and white photographic illustrations, tables, bibliography, glossary, index; text clean, un-marked. Beige linen with color marbled inset by Norma Rubovits on the front cover, spine titled in black; binding square and tight. Fine.

\$ 200

LIMITED EDITION of 850 copies designed and produced by Joseph Simon and Lillian Marks, set in photographic Bembo Types with handset Bembo display, printed on Natural 80lb Permalife Text with the illustrations on 80lb Natural Karma, bound by Kater-Crafts. This book reviews the history of marbling with an emphasis on the development since the 1970s and provides reference material for the study of marbling with a very strong bibliography.

**34 SÖNMEZ, Nedim.** *From Ebru to Marbled Paper: On the History of Marbled Paper in the Orient and Its Way to Europe. With Eleven Original Marbled Papers by....* Tübingen: Jäckle-Sönmez, 1995. 4to. 13 x 9  $\frac{3}{4}$  inches. 47, [1 blank] pp. Text in German and English, 11 tipped in samples of marbled papers; text clean, unmarked. Gilt-stamped red cloth; binding square and tight. SIGNED by Nedim Sönmez on the colophon. Fine.

\$ 300

LIMITED EDITION of 250 copies. In addition to the lovely marbled paper samples tipped into this volume, this remarkable book provides a global historical summary of the technique of dipping paper to apply designs from the twelfth to the twentieth centuries.

**35 SÖNMEZ, Nedim and SÖNMEZ, Nuran.** *Sönmez. Klassische Marmoriermuster. Classic Marbling Patterns.* Tübingen: N. P., 2002. Series: *Musterbuch-Reihe*, No. 1. Folio. 12 ¼ x 8 ½ inches. [15] ff. Plus 110 samples of marbled papers tipped onto cards and hand-numbered by the authors. Text in English and German. All loosely laid into a hand-bound, cloth sided portfolio, sides fold in, cloth tie to secure all, wide sides were printed silkscreen by Bernhard Michl and Nedim Sönmez. SIGNED by the authors on the limitation page. Fine.

\$ 350

LIMITED EDITION of 100 numbered copies, this is number 32. This book features works from the Sönmez Studio representing the complete spectrum of traditional patterns now in common use in Europe and already known in the Orient.

### **End Marbled Papers**

**36 MORRIS, William** (1834-1896). *William Morris by Himself. Designs and Writings.* Edited by Gillian Naylor. Boston: New York Graphic Society Book, Little, Brown, (1988). 4to. 12 ½ x 10 inches. 328 pp. Beautifully illustrated with more than 300 color images of Morris' work in fabrics, stain-glass, and typography, list of personalities mentioned in the text, bibliography; text clean, unmarked. Blue cloth, gilt-stamped spine, dust-jacket in archival mylar; binding square and tight. Fine.

\$ 85

### **Paper Making:**

**37 [Bird & Bull Press] MURRAY, John, II** (1778-1843). *Practical Remarks on Modern Paper. With an Introductory Essay by Leonard B. Schollosser.* North Hills, PA: Bird & Bull Press, 1981. 8vo. 9 ¼ x 6 ¼ inches. 120 [4] pp. Half title, frontispiece, title page with a typographic rule in red, facsimile of the 81829 title page, appendix, 1 illustration; text clean, un-marked. Quarter brown morocco, morocco tips, patterned paper over boards, gilt titled and ruled spine; binding square and tight. Prospectus included. Fine.

\$ 250

LIMITED EDITION of 300 copies, this is copy number 137, the text was composed in Baskerville types by Mackenzie-Harris and printed on Hahnemühle Ingres-Büttenpapier and bound by Gray Parrot. Reprint of the second John Murray's book on the state of paper making in 1829, traces the author's concern about the use of shorter paper fibers in mechanical papermaking machinery, the increased use of minerals in the pulp, the introduction of chemical bleaching, and the introduction of sizing into the pulp. The appendix includes abstracts on other Murray discoveries, including a respirator to aid breathing. Leonard Schlosser, paper historian and collector, provides the Introduction.

#### *An Important History of Paper-Making Printed on Specially Made Paper*

**38 [Bird & Bull Press] VOORN, Henk.** *Old Ream Wrappers: An Essay on Early Ream Wrappers of Antiquarian Interest.* North Hills, PA: Bird & Bull Press, 1969. 4to. 10 ¾ x 7 ¾ inches. 110, [2] pp. Half-title and title pages printed within red crown borders, color tipped in reproduction of "Packing paper in bales" engraving, illustrations in the text printed in red, black, orange, or brown inks, 3 bound-in paper samples, indexes, printer's device on the colophon; text clean, unmarked. Quarter red morocco, marbled paper over boards, spine titled in gilt, includes the SCARCE plastic dust-jacket; binding square and tight. Also includes the separately issued envelope containing two reproductions of copperplate ream wrappers; some shelf wear and creasing to the envelope. Very Good due to the condition of the SCARCE envelope.

\$ 500

LIMITED EDITION of 375 numbered copies, this is number 193. Printed with Baskerville types on hand made 15 x 20 coarse laid paper. When Henry Morris decided to create this book, it took him 30 weeks to make the paper he used in its creation. The result is a significant history of paper as a commodity in the seventeenth and eighteenth centuries with a special focus on the paper that was used to wrap reams or bales of paper as they were transported from European producers to end-users throughout the world. Reference: Thomas and Taylor, *Twenty-one years of the Bird and Bull: A Bibliography*, A8.

**39 FRIGGE, Karli.** *Sample Book of Seymour. Text by Lietje van Hövell tot Westerflier.* (Joppe, The Netherlands: Frits Knuf, 1993). Series: *Sample Books*, Volume II. Accordion fold book. 11 x 4 ¼ inches. [xii], 11, [3] pp. Half-title, small vignette opposite the title page, biography of Edward Seymour (1898-1979), woodcut illustration of Seymour at work by Ben Jurgens, 1 figure, 35 mounted marbled paper samples from the Fancy Paper Company of London from the collection of Tanya Schmoller; text clean, unmarked. Gilt-stamped green cloth with a paper sample mounted in a recess in the front cover, gilt-stamped paper slip case with an additional paper sample; binding square and tight, the slip case with some shelf wear. SIGNED by Karli Frigge on the colophon. Fine.

\$ 250

LIMITED EDITION of 75 numbered copies, this is number 47, typographic design by Willie Bosch (de Akker). Edward Seymour owned the Fancy Paper Company in London from 1941-1971. He made his own colors after an old formula and polished the papers by hand with agate polishing stone, which enabled him to produce remarkable papers in traditional patterns. This book is presented in a very attractive accordion fold format.

*Special Copy*

**40 MASON, John.** *More Papers Hand Made by John Mason.* New York: Chiswick Book Shop, 1966. 4to. 12 ¼ x 8 ¼ inches. Half title, title page printed in gilt foil, the 36 samples (35 numbered plus the Rigby Graham Thread Picture) are inter leaved with blank sheets of hand made paper, and 3 additional paper samples as back grounds for the printed sheets, various printings with various colors, some noted below; text clean, unmarked. Gilt-stamped cream-colored parchment over boards, decorative endpapers, mylar jacket, thick paper publisher's wrap-around protective folder, with original wrapping paper. Fine.

\$ 1,100

Copies of this book were issued over a number of years, with imprints dating from 1966 to 1971. Copies vary in the specimens included, depending upon when they were put together. This copy, number 25, is designated a "Special Copy" because of the Rigby Graham "Thread Picture." It is signed by Mason and dated 12 September, 1966. This book consists of 36 paper samples, handmade at Mason's small Twelve by Eight Mill in Leicester from fibers reduced from a variety of plants and fabrics, the papers in turn printed upon by various outstanding craftsmen and at various printing schools in England, including Will Carter at the Rampant Lions Press, Dame Hildelith of the Stanbrook Abbey Press, Righy Graham, Blair Hughes Stanton among others.

**41 MASON, John.** *Twelve Papers by John Mason.* London: Maggs Brothers, [1960]. Folio. 14 x 10 ¼ inches. 12 paper samples mounted on 12 blank card board stock, each sample stamped with a 12 x 8 rubber stamp; the papers were original mounted to the cards with cellophane tape, all of the papers have come loose from the mounting, the tape adhesive shows through the sample where they were originally mounted. Loosely laid in a thick paper portfolio with printed labels on the front cover and inside the front cover. SCARCE. Very Good.

\$ 600

No limitation statement. An uncommon John Mason title. Interesting group of samples featuring several with leaves or stems of plants incorporated into the paper. The front cover label explains “The publication of Papermaking as an Artistic Craft by Fabers led to requests for specimens of my papers. I persuaded Maggs to issue a limited edition of these in book form. Some now ask for examples loose and mounted for handling separately. If these first twelve prove to fill a need, I will issue, through Maggs, others later on. I apologize for the price of four guines, but single-handed I just cannot do them cheaper.” The label inside the front cover describes the composition of each sample: “A mixture of flax and gladioli leaves;” “Australian madenhair in a mixture of rag pulp and cow parsley;” “I sheared all sorts of plants which grow by the River Soar. I tore my shirt so I pulped that, too.”

**42 MAZIARCZYK, Claire.** *Miniature Pastepapers.* Marcham: The Alembic Press, 1998. Miniature Book. 2 15/16 x 2 3/4 inches. [30] pp. 12 double-page samples of paste-paper designs are stitched into the concertina binding, with a discussion of the theoretical considerations for producing the books and the individual designs. Bound dos-a-dos with accordion-style folding pages, paste-paper covered boards with printed top cover label; binding square and tight. Paste-paper slip case. Fine.

\$ 200

LIMITED EDITION of 140 numbered copies, this is number 102. From the text: “The requirement for a pattern repeat of 3 inches or less is a worthy technical challenge. It provides reasons to research each aspect of the design process. The most important element in designing a pastepaper is knowledge of the materials used. These include the selection of paint, paste, tools and paper stock. The relationships between these materials will determine the final appearance.”

**43 WAKEMAN, Geoffrey.** *English Hand Made Papers Suitable for Bookwork.* Loughborough, Leicestershire: The Plough Press, 1972. Folio. 15 3/4 x 10 1/2 inches. 41 numbered paper samples (of a total 76 ff.) of various colors and sizes, of all the book papers being made by hand in England that were readily available for sale at the time this book was produced. Each numbered sheet is printed with inks of various colors and many with illustrations of one type or another. Title-page vignette of paper-marker in brown ink; text clean, un-marked. Original green buckram with gilt titled spine. SCARCE. Fine.

\$ 1,500

LIMITED EDITION of 75 numbered copies, this is number 30. Includes samples from Green’s Fine Papers (formerly Barcham Green), Wookey Hole Mill, Aisling Handmade Papers, Philip Rowson, Sheepstor Handmade Papers, and Twelve by Eight, together with the dimensions available, and some information about the mills and their history.

**44 WAKEMAN, Geoffrey.** *English Marbled Papers: A Documentary History.* (Loughborough, Leicestershire): The Plough Press, [circa 1977]. 4to. 10 3/4 x 7 1/2 inches. 27, [1 blank] pp. Title-page with a small printing press vignette in blue, illustration of a marling shop from Diderot’s Encyclopédie, bibliography, 26 numbered paper samples of colored marbled paper; text clean, un-marked. Quarter blue-green morocco, cloth over boards, gilt titled spine; binding square and tight. SCARCE. Fine.

\$ 750

LIMITED EDITION of 112 numbered copies, this is number 51. Nice essay and bibliography about the history and technique of paper marbling. Twenty-six mounted paper samples by Douglas Cockerell, Richard J. Wolfe, Michael Mitchell, Solveig Stone, and others.

### **End Paper Making**

**45 PEYRÉ, Yves** (b. 1952). *Cosmogonie Intime: Poèmes d'Yves Peyre. Traduction en anglais d'Elizabeth R. Jackson. Dessins de Ray Rice. Livre conçu par Felicia Rice. An Intimate Cosmogony. Poems by Yves Peyré. English Translations by Elizabeth R. Jackson. Drawings by Ray Rice. Bookwork by Felicia Rice.* (Santa Cruz, CA): Moving Parts Press, 2005. Folio. 15 x 10 inches. 18 openings [36] pp. Text in French and English on opposing pages, color illustrations down the inner margins in pochoir; text clean, unmarked. Bound accordion-style in flexible printed white wrappers with color illustrations on the front and rear, wax-paper cover; binding square and tight. Housed in a cloth covered box with printed paper spine label. SIGNED on the colophon by Yves Peyré, Elizabeth R. Jackson, Felicia Rice, and initialed "rR" for the illustrator, Ray Rice, who died in 2001. Fine.

\$ 2,400

LIMITED EDITION of 84 regular copies of a total edition of ninety-six copies. Letterpress printed using Janson types and photo-engravings on Fabriano Artistico paper. Accordion fold binding extends to 18 feet. This volume is the third collaboration between artist Ray Rice and his daughter, book artist and publisher Felicia Rice. The form of *Cosmogonie Intime* draws on that of the twentieth century French *livres d'Artiste*, which combined the texts and images of celebrated authors and artists in book form. The five poems by French poet Peyré is a sequence that carries the poet and his generation through time and space, touching bases regularly to evoke a familiar name, place or far gone era. These poems are at once intimate and universal, offering readers insight, revelation and passage on a poetic journey that illuminates our common ground.

*Hand-Painted by Ray Rice*

**46 PEYRÉ, Yves** (b. 1952). *Cosmogonie Intime: Poèmes d'Yves Peyre. Traduction en anglais d'Elizabeth R. Jackson. Dessins de Ray Rice. Livre conçu par Felicia Rice. An Intimate Cosmogony. Poems by Yves Peyré. English Translations by Elizabeth R. Jackson. Drawings by Ray Rice. Bookwork by Felicia Rice.* (Santa Cruz, CA): Moving Parts Press, 2005.

Folio. 15 x 10 inches. 18 openings [36] pp. Text in French and English on opposing pages, hand-colored illustrations down the inner margins; text clean, unmarked. Bound accordion-style in flexible printed white wrappers with color illustrations on the front and rear, wax-paper cover; binding square and tight. Housed in a cloth covered box with printed paper spine label. SIGNED on the colophon by Yves Peyré, Elizabeth R. Jackson, Felicia Rice, and initialed "rR" for the illustrator, Ray Rice, who died in 2001. Fine.

\$ 4,800

LIMITED EDITION of 12 copies hand-painted by Ray Rice, of a total edition of ninety-six copies. Letterpress printed using Janson types and photo-engravings on Fabriano Artistico paper. Accordion fold binding extends to 18 feet. This volume is the third collaboration between artist Ray Rice and his daughter, book artist and publisher Felicia Rice.

The form of *Cosmogonie Intime* draws on that of the twentieth century French *livres d'Artiste*, which combined the texts and images of celebrated authors and artists in book form. The five poems by French poet Peyré is a sequence that carries the poet and his generation through time and space, touching bases regularly to evoke a familiar name, place or far gone era. These poems are at once intimate and universal, offering readers insight, revelation and passage on a poetic journey that illuminates our common ground.

Yves Peyré, poet, is Director of the Bibliothèque littéraire Jacques Doucet, the French government's library of first editions, manuscripts, and publications of modern French literature.



Ray Rice spent over fifty years on the modern American art scene as a painter, mosaicist and animator of experimental films.

**Plantin Press:**

The Plantin Press was founded by Saul and Lillian Marks in Los Angeles in 1931. The Plantin Press is considered on the finest in North America; the work of Saul and Lillian Marks earned high praise for its uniformly high quality with appropriate and notable presswork made possible because Saul and Lillian Marks kept the press a small operation so that each book or project could receive personal attention. The elegant typography of the Press is readily recognizable and of lasting pleasure. Saul Marks died in 1974. Lillian Marks continued to operate the Plantin Press until 1985 when she sold the business.

*First Publication of The Press of Patrick Reagh, Sebastopol*

**47 HARMSEN, Tyrus G. and TABOR, Stephen.** *The Plantin Press of Saul & Lillian Marks: A Bibliography [1930-1985]*. Sebastopol: The Press of Patrick Reagh, 2005. 8vo. 247 x 165 mm. xviii, 151, [3] pp. Lists 416 items produced by the Plantin Press with full descriptions, 16 plates, list of works about the Plantin Press, numerous other illustrations of the production of the Press, index; text clean, unmarked. Brick-Red cloth, black leather spine label titled in gilt, publishers slip case in matching cloth with black leather label on front titled and illustrated in gilt; binding square and tight; SIGNED by Tyrus Harmsen opposite the title-page. Fine.

\$ 300

LIMITED EDITION of 351 total copies, seventy-five are numbered and twenty-six are lettered which include original Plantin Press ephemera, this is copy number 21, with 5 pieces of ephemera inserted in a pocket bound in the rear of the book. Prospectus laid in. A long-awaited bibliography of the premier Southern California private presses.

*Plantin Press Ephemera*

**48 International League of Antiquarian Booksellers.** *Farewell Banquet. Nineteenth Congress, The International League of Antiquarian Booksellers.* Los Angeles: International League of Antiquarian Booksellers, 1967. 1 sheet, folded. 9 ¾ x 6 ½ inches. [4] pp. (the last is blank). Printed in red and black ink, including a number of typographic decorations, page 2 lists the “Vins de Californie” served, and page 3 “Le Diner”; text unmarked. Some light soiling and shelf wear. Very Good.

\$ 50

The Nineteenth Congress of the International League of Antiquarian Booksellers held its farewell banquet at the Ambassador Hotel in Los Angeles on September 20, 1967. This scarce item is not listed in the Harmsen and Tabor bibliography. A copy of this menu is in the Plantin Press archive in the UCLA Clark Library.

**49 NETHERY, Wallace (1910-1996).** *Eliana Americana: Charles Lamb in the United States, 1849-1866.* Los Angeles: The Plantin Press, 1971. 8vo. 7 ¾ x 5 7/16 inches. [ii], 42 pp. Title-page vignette, portrait of Lamb, index, errata slip bound in after page 42; text clean, un-marked. Quarter tan cloth, blue paper over boards, gilt decorative “L” on front cover, paper spine label titled in gilt; binding square and tight. Fine.

\$ 30

FIRST EDITION, LIMITED to 350 copies, of Wallace Nethery's account of the publishing history of Charles Lamb (1775-1834) and his reputation as an author within the United States from 1849 to 1866. Harmsen and Tabor, *The Plantin Press*, No. 340; Rounce and Coffin Club, *Western Books*, 1972, No. 28.

**50 PAGE, James Rathwell.** *A Descriptive Catalogue of The Book of Common Prayer and Related Material in the Collection of James R. Page.* Los Angeles: [The Plantin Press], 1955. 4to. 11 ¾ x 8 ¾ inches. [iv], (72) pp. Half-title, folding black-and-white frontispiece, title page printed in red and black within an elaborately decorated border, 7 black-and-white plates, text printed in red and black on handmade paper, printer's device on the colophon in red; text clean, un-marked. Quarter parchment, blue paper over boards, front cover and spine titled in red within typographic borders, dust-jacket in archival mylar; binding square and tight, jacket with light toning, small round sticker residue on front of jacket. One of a few with presentation slip of James R. Page laid in. Heritage. Fine.

\$ 300

No Limitation stated. This volume grew out of an exhibition held at the Huntington Library and Art Gallery commemorating the coronation of Queen Elizabeth II, June 2, 1953. The catalog was written by Dorothy Brown. The Anglican, James Rathwell Page, whose collection is here highlighted, served as Chairman of the Board of the California Institute of Technology, 1943-1954. Reference: Harmsen and Tabor, *The Plantin Press, A Bibliography*, No. 121.

### **End Plantin Press**

#### *The Whittington Press*

**51 RANDLE, John.** *A Miscellany of Type Compiled at Whittington.* [Andoversford, Gloucester: Whittington Press, 1990]. Two volumes in Slip Case. Folio. 14 ½ x 10 ½ inches. [iv], (viii), 125, [3] pp. Half title, title page printed in 3 colors with a vignette, more than twenty type faces are used to highlight their special features with accompanying illustrations (some tipped-in), including woodcuts by Richard Kennedy, Miriam Macgregor, Gwenda Morgan, Hellmuth Weissenborn and others; text clean, unmarked. Quarter tan Nigerian goatskin, patterned paper over boards, spine of the text volume titled in gilt; binding square and tight. Contains a separate portfolio of broadsides of types and ornaments; a few minor spots to spines, otherwise a Fine copy in slipcase.

\$ 2,500

LIMITED EDITION 530 copies, this is one of 55 copies quarter bound in Nigerian Goatskin with a separate portfolio of broadsides of types and ornaments. Printed on Zerkall mould-made paper in a variety of faces and colors. The broadsides include items from the Press's collection of handmade papers acquired from the Oxford University Press, and four items assembled by Erik Voss. They include marbled paper samples from the Press of Colleen Gryspeerdt, a hand-colored illustration by Carmen Voss, a SIGNED Miriam Macgregor wood-engraving, and three blocks designed for Richard Kennedy's *A Boy at the Hogarth Press*, printed here for the first time.

**52 RANDLE, John.** *News of Books from Whittington*, Number 5, June 2001. Broadside. 14 ¾ x 10 ½ inches. [4] pp. Headlines and 9 engraved illustration printed in brown ink, publications described in black ink, 1 photographic illustration tipped-in, originally folded once, folded a second time for mailing, the second fold places a blunt crease in the photographic illustration. Very Good.

\$ 30

### **Red Angel Press:**

The Red Angel Press is conducted out of Bremen, Maine and New York City by Ronald Keller who finds his inspiration in literary texts, for which he provides an appropriate typographic setting, illustrations, and prints all on carefully selected papers. Even the bindings receive special treatment; several of the books offered here have *papier mache* on-lays on the cover that highlight the content within or other special bindings and covers. Paper arts, typography, fine illustrations; the Red Angel Press is one of the better kept secrets in the world of the Artist's Book. Item number 57, *Typographycs*, is unusual in that it is a specimen book of the types available at the Press, and shows Keller's creative use of the typefaces.

*A Magnificent Pop-Up Design*

**53 CRANE, Hart** (1899-1932). *Three Poems by Hart Crane from the Bridge*. (Bremen, Maine and New York): Red Angel Press, 2004. Oblong 4to. 11 1/2 x 8 1/4 inches. [24] pp. Text printed in green and black inks, 4 woodcut illustrations (2 double-page) of the Brooklyn Bridge in colors, 4-page fold-out model of the Brooklyn Bridge in Pop-Up format; text clean, unmarked. White cloth suspension-line motif stamped in gray on the front cover, spine titled in gray ink; binding square and tight. SIGNED by Ronald Keller on the colophon. Fine.

\$ 900

LIMITED EDITION of 100 numbered copies, this is number 43. Handset American Garamond type and Garamont Italic in the text with Caslon 471 for titles, the poetry printed on Saunders Waterford paper and the title and illustrations printed on Sekishu. Design and illustrations by Ronald Keller.

**54 EDWARDS, Jonathan** (1703-1758). *Spider Letter*. (Bremen, Maine and New York): Red Angel Press, 2009. 4to. 9 1/4 x 7 1/2 inches. [18] pp. 5 hand-printed images of spiders from blocks, 1 text figure of a spider traversing empty space; text clean, unmarked. Full red cloth with a bas-relief spider-web of molded paper set mounted on the front cover; binding square and tight. SIGNED by Ronald Keller on the colophon. Errata slip. Fine.

\$ 475

LIMITED EDITION of 50 numbered copies, this is number 14. This book presents a letter written by Jonathan Edwards in 1723 to Judge Paul Dudley, a friend of his father. Jonathan Edwards had closely observed spiders since childhood and here he presents his observations. The text is handset in Bembo type and printed on dampened Lana Antique Laid paper.

**55 JAMES, Henry** (1843-1916). *Siena*. (Bremen, Maine and New York): Red Angel Press, 2000. 4to. 10 1/4 x 12 inches. [iv], (16) pp. Romulus and Remus vignette in green on the title-page, 5 woodcut illustrations take one to the plaza in Siena in moonlight, the plaza illustration recessed within the box, text printed in black and green; text clean, unmarked. Full red cloth box binding with a bas-relief illustration of Romulus and Remus of molded paper set in a recess on the front cover; binding square and tight. SIGNED by Ronald Keller on the colophon. Fine.

\$ 750

LIMITED EDITION of 100 numbered copies, this is number 19. Text in handset Bemo type, printed on dampened Fabriano Ingress paper. Designed with woodcut illustrations by Ronald Keller. The text of Siena was first published in the *Atlantic Monthly* in June 1874, and later revised and collected in *Transatlantic Sketches* (1875) and *Italian Hours* (1909). This edition uses the 1874 text. Another ingenious design by Ronald Keller of the Red Angel Press; the rear cover of this volume forms the base of a box in which a woodcut image of the plaza of Siena is recessed, forming a rounded slope that imitates the square's concave, shell-like shape.

**56 KELLER, Ronald.** *Typographycs.* (Bremen, Maine and New York): Red Angel Press, 1994. 4to. 8 ¼ x 8 ½ inches. [37] ff. Printed on the rectos only, this book fancifully explores the attributes and uses of various typefaces available for use at the Red Angel Press and includes numerous illustrations to accompany the text; text clean, unmarked. Red cloth, spine titled in black, with tissue-paper overlays on the front cover to display the title; binding square and tight. SIGNED by Ronald Keller on the colophon. Fine.

\$ 475

LIMITED EDITION of 100 numbered copies, this is number 42. Designed and handset by Ronald Keller to display the metal type inventory in use at the Red Angel Press. A lively exploration of typefaces accompanied by a sparkling array of illustrations.

**57 LONGFELLOW, Henry Wadsworth** (1807-1882). *The Birds of Killingsworth.* New York: The Red Angel Press, 1974. 4to. 8 ½ x 8 ¼ inches. [26] pp. Printed in red and black inks, 4 woodcut illustrations (1 double-page); text clean, unmarked. Beige cloth with raised bird design on front cover, spine titled in red ink, 3 red bird rubber stamps on the front free endpaper; binding square and tight. SIGNED on the colophon by Ronald Keller. Fine.

\$ 250

LIMITED EDITION of 152 numbered copies, this is number 86. Handset in Garamont 248 type and printed on Arches Text and Sekishu papers. Designed, including a series of woodcut illustrations, by Ronald Keller. The Birds of Killingsworth is taken from a larger poem, *Tales of a Wayside Inn*. It is set in colonial New England, but highlights Longfellow's concern with the consequences of environmental destruction in the nineteenth century.

## **End Red Angel Press**

### **Ward Ritchie:**

Offered here are a broad range of Ward Ritchie items, from the first appearance of Ritchie's work in letterpress, to the Laguna Verde Imprenta years of the 1970s and 1980s. "Since 1929 when the first Ward Ritchie imprints appeared there had been a variety of press names: Flame Press, Press of the Adobe Flores, Shandy Press, Bella Union Press and probably a few more. Since none of these names lasted for more than a book or so the wearied few customers began to refer to it as the Ward Ritchie Press and that had become the recognized name when the Bull and Anchor was adopted as the printer's mark in 1934. The first imprints of Ward Ritchie date from 1929...."

"After Ritchie graduated from Occidental College he became interested in this field where literature and art met. He and Lawrence Clark Powell had pursued a good part of their lives together, through grammar school, high school and college, and both graduated as English majors. They both then went to work for Vroman's Book Store in Pasadena and Ritchie began to print a series of small booklets of poetry by Carl Sandburg, Archibald MacLeish, Léonie Adams, Louise Bogan, Hildegard Flanner, Carlyle MacIntyre, and Robinson Jeffers. In 1930 he skipped off to Paris to work with the great French artist and printer, François-Louis Schmied. A year later he returned home for a short stint at the bookstore of Jake Zeitlin before becoming completely involved in printing business in the early part of 1932." From *The Ward Ritchie Press and the Sign of the Bull and the Anchor*.

*Important Example of Ritchie's Early Work*

**58 Associated Women Students, Occidental College. WEBER, Helen Louise**, editor. *A. W. S. Handbook, of Occidental College*. [Los Angeles: Ward Ritchie Press, 1933]. 12mo. 5 ¼ x 3 ½ inches. 51 pp. Photographic frontispiece of Dean Myers and 4 female student leaders, typographic vignette on title page and typographic headpieces in the section heads; text clean, unmarked. Mauve wrappers titled in black on front cover, stapled, yapp edges; binding square and tight, typical wear at the edges. Fine.

\$ 150

LIMITED EDITION of 200 copies. Ward Ritchie graduated from Occidental College in 1928 and founded the Ward Ritchie Press in 1932. A very early commission. Provides an interesting glimpse into the life of girls attending a good liberal arts college in the 1930s. "The standard of Occidental womanhood has always been held high, and we are dependent upon you, the new women, to carry on its purpose.... Occidental does not try to pattern all women after the same mold – rather she urges each woman to keep her own individuality, and through this individuality to contribute to Occidental and to its members." Ruth MacCluer, A.W.S. President.

**59 FRASCATORO, Girolamo** (1478-1553). *The Sinister Shepherd: A Translation of Girolamo Fracastoro's Syphilidis Sive De Morbo Gallico Libri Tres* by William Van Wyck. Los Angeles: The Primavera Press, 1934. 8vo. 9 ½ x 6 ½ inches. xxii, [ii], 85, [3] pp. Sixteenth-century portrait of Fracastoro on the title page, 10 illustrations, decorative initials, colophon with Ritchie's printer's device in red; text clean, unmarked. Black cloth, printed paper spine label, later mylar dust-jacket; binding square and tight, lightly rubbed. SIGNED by Ward Ritchie on the colophon. Very Good.

\$ 150

LIMITED EDITION of 1,000 copies. Girolamo Fracastoro was an Italian physician, scholar (mathematics, geography, astronomy), poet and atomist. The name from syphilis is derived from Fracastoro's 1530 epic poem in three books, *Syphilidis Sive De Morbo Gallico* (Syphilis or the French Disease), about a shepherd boy named Syphilus who insulted the sun god of Haiti and was punished by that god with a horrible disease. Reference: *The Ward Ritchie Press and Anderson, Ritchie & Simon*, p. 71.

*A Rare Item in the Huxley Canon  
And in the Literature of Southern California Bookselling*

**60 HUXLEY, Aldous** (1894-1963). *The Most Agreeable Vice*. (Los Angeles: Printed by Ward Ritchie for Jake Zeitlin, 1938). 5 ½ x 3 ¾ inches. 1 sheet, folded 3 times. (8) pp. Self-wraps. Fine.

\$ 350

LIMITED EDITION of 500 copies. Printed for the opening of Jake Zeitlin's new book shop at 624 S. Carondelet Street, Los Angeles, June 15, 1938. A very rare item. Zeitlin explained that handfuls of this piece disappeared at his opening party, never to be seen again; he speculated that perhaps the culprit was Ritchie himself, as Jake was characteristically late in paying his printing bills. Huxley lived in Los Angeles for many years and was a Zeitlin customer and close personal friend.

This subject of this discourse is books: "Myself a reading-addict, I can claim a first-hand acquaintance with this delightful vice, for which men have been known to sacrifice health and wealth, their nearest and dearest, their duty and what the rest of the world regards as pleasure. And the beauty of these sacrifices is that they are made with a good conscience, in the conviction that the sacrificer is pursuing the Highest Good."

## Laguna Verde Imprenta

After his retirement from the Ward Ritchie Press and Anderson, Ritchie & Simon in 1972, Ward Ritchie created the Laguna Verde Imprenta in his home in Laguna Beach, California. Here he set up an 1836 English Albion hand press and began to relearn the art and craft of letterpress printing. Most of the items produced at the Laguna Verde Imprenta were limited to “about” 50 copies, are very sought after, and show the full flowering of the master at his craft.

*Inscribed by Ward Ritchie to Gloria Stuart*

**61 BROWN, P. [pseudonym for RITCHIE, Ward (1905-1996)].** “Tis many years since.” [Laguna Beach, CA: Laguna Verde Imprenta, 1975]. Broadside. 11 x 4 3/4 inches. Single sheet printed on one side. Small woodcut illustration at the head; text unmarked, small stain at the upper right corner. Some minor shelf wear. Very Good.

\$ 100

Not in the Laguna Verde Imprenta bibliography. A short poem regarding Peter Lum Quince and the poetry of Ward Ritchie and its revival in later years. The title noted here is the first line of this poem. INSCRIBED by Ward Ritchie: “Ward Ritchie for glorious Gloria.” A rare item!

*The First Book of the Laguna Verde Imprenta*

**62 DREYFUS, John Gustave (1918-2002).** *Saul Marks and His Plantin Press.* [Laguna Beach, CA: Laguna Verde Imprenta, 1975]. 8vo. 9 1/4 x 6 1/4 inches. [12] pp. Eric Gill woodcut illustration on title page provided by Jake Zeitlin, woodcut printer’s device on the colophon designed by Leo Wyatt; text clean, unmarked. Red, black, and white marbled Cockerell wrappers, sheets loosely laid in; binding square and tight. Rubber stamp inside back cover reads: “Cockerell / Letchworth / England / 1954.” Fine.

\$ 750

Limitation not stated. “By the Fall of 1974 we were settled in our home in Emerald Bay and I was experimenting with Nature Printing on my Albion press. On the twenty-seventh of November Saul Marks died. We had been born on the same day, June 15, 1905, he in Warsaw, Poland and I in Los Angeles. He had come to Los Angeles in 1929, an experience printer since the age of twelve when he started working in a printing shop in Warsaw. I was just beginning to print at that time and soon became acquainted with several of the promising young printers in town. There was Gregg Anderson who had been my earliest mentor and later was to become my partner, Grant Dahlstrom the oldest and most knowledgeable of the group and Saul, a meticulous craftsman who developed into perhaps the finest printer of all. We were the friendliest of competitors, with the competition stimulating each of us to excel. After Saul’s death, at the suggestion of the bookseller Jake Zeitlin, John Dreyfus wrote a tribute to Saul and I was asked to print it on my newly-acquired hand press. I hadn’t been actively involved with the mechanics of printing for many years. Relearning was difficult as I tried to recall the lessons of more than forty years earlier. The type was set in Monotype for me. I was so unaccustomed to handling it that I was continually pi-ing the type. Most copies were issued uncorrected to my regret.” Ritchie, *Laguna Verde Imprenta, 1975-1987*, No. 1.

**63 MacINTYRE, Carlyle Ferren (1890)-1967).** *MacIntyre.* Laguna Beach: Laguna Verde Imprenta, 1975. 8vo. [16] pp. Title page printed in maroon ink, 5 illustrations (one larger) of leaf outlines

printed on a colored ink background. Green wrappers, title printed in maroon ink, with a green leaf outline printed on the top cover stitched; the yapp edges have some minor shelf wear. Near fine. RARE.

\$ 200

LIMITED EDITION of 40 copies printed in Carolus and Bembo types on an 1835 Albion hand press as Ritchie's first experiment with Nature Printing, November, 1975. Carlyle Ferren MacIntyre was a Professor of English Literature at Occidental College, UCLA and UC Berkeley, who influenced several generations of students. This work prints a series of MacIntyre's poems that were re-discovered among 40-year-old correspondence in the possession of Ward Ritchie. "The decorations in the book were printed from actual leaves and ferns so each copy is somewhat different." Ritchie, *Laguna Verde Imprenta*, wr2.

**64 RITCHIE, Ward** (1905-1996). *Adventures With Authors*. [Laguna Beach: Laguna Verde Imprenta], 1978. 8vo. 9 1/2 x 6 inches. [32] pp. [the last leaf holds the colophon and is blank on the verso]. Half-title, three-color abstract design on the title page, twenty-six colored letters atop each page, Laguna Verde Imprenta logo in green on the colophon; text clean, unmarked. Black, white and red marbled wrappers, printed A and Z labels on front and rear covers respectively; very mild shelf wear. Light wear to covers. Fine.

\$ 750

LIMITED EDITION of "about" 50 copies. "Back in the early thirties the sculptor, Stanislaw Szukalski, designed an exotic alphabet for me. It was engraved on boxwood by a young employee, Elliott Digges Graves. The blocks lay neglected for over fifty years until I conceived this book as a way to use them. The twenty-six letters are displayed atop the twenty-six pages of text in lieu of page numbers." Ritchie, *Laguna Verde Imprenta*, 1975-1987, No. 11.

*Vance Gerry's Copy*

**65 RITCHIE, Ward**. *A Summer Sequence: Poems for Marka*. [Laguna Beach: Laguna Verde Imprenta, 1982.] 8vo. [20] pp. Half-title with Marka Ritchie's birth and death dates, 8 wood engravings by Paul Landacre, courtesy Joseph Landacre including large frontispiece and title-page vignette, printed on laid paper. Patterned paper, stitched, with printed paper top cover label. Includes a 1982 Rounce and Coffin Club Western Books Exhibition slip with Vance Gerry's name on the verso loosely inserted. Fine. RARE.

\$ 850

LIMITED EDITION of 100 copies printed in Goudy 30 type on Tovil paper. "A group of poems I had written while courting my wife. After her death I found them hidden in a drawer where she had preserved them for over thirty-one years. I printed them for her many friends with wood engraved decorations by Paul Landacre. The frontispiece of birds splashing in a bird bath reflected her absorbing interest." Ritchie, *Laguna Verde Imprenta*, 1975-1987, No. 19.

*Signed by Gloria Stuart and Ward Ritchie*

**66 STUART, Gloria** (1910-2010). *March fifteenth, Nineteen eighty-three*. [Laguna Beach, CA: Laguna Verde Imprenta, 1985]. 8vo. 8 1/4 x 5 1/2 inches. [8] pp. Large illustration on the title page in black ink with a smaller woodcut in green; text clean, unmarked. Marbled wrappers with printed paper top cover label, the label has a small flower vignette; binding square and tight, light foxing to label. SIGNED by Gloria Stuart on the title page and Ward Ritchie on the colophon. Fine.

\$ 600

LIMITED EDITION of 25 copies. "Gloria Stuart wrote this poem about our affectionate renewal of a friendship interrupted for half a century. I printed it for her seventy-fifth birthday, reproducing an early illustration of her appearance in Chekhov's "The Sea Gull" in the Carmel Theater of the

Golden Bough in 1931. I had known her then and this appeared to be an appropriate memento of memories past.” Ritchie, *Laguna Verde Imprenta, 1975-1987*, No. 24.

### **End Laguna Verde Imprenta**

#### *A Rare Early Ward Ritchie Production*

**67 MacINTYRE, Carlyle Ferren** (1890)-1967). *The Brimming Cup and Potsherds. Poems.* Pasadena: Harry Ward Ritchie, 1930. 8vo. 9 ¼ x 5 ½ inches. 32, [2] pp. Title page printed with fleuron, title and two rules printed in red ink, colophon printed in red; text clean, unmarked. Green wrappers, front cover printed in red ink, stitched; binding square and tight. Near fine. RARE.

\$ 200

LIMITED EDITION of 200 copies of “this first volume of poems by Carlyle MacIntyre were printed, and the type distributed, by Harry Ward Ritchie at the press in the old Abbey of San Encino. May 24, 1930.” From the colophon. In the future, Ritchie would drop the “Harry” of his full name from his professional name.

**68 MacLEISH, Archibald** (1892-1982). *Interrogate the Stones.* Pasadena: [Ward Ritchie], 1929. 1 sheet folded once. 7 ½ x 5 ½ inches. [4] pp. Printed on 3 leaves, front cover with small vignette, poem on page [3], colophon; small stain on front cover. Self wraps; minor use wear. Very Good.

\$ 200

LIMITED EDITION of 37 copies, this is number 30, as noted by hand on the colophon. An extremely early production by Ward Ritchie. “When I first decided that I wanted to be a printer of books, ... I had written to a number of poets whose work I admired to get permission to print something of theirs – Archibald MacLeish, Robinson Jeffers, Léonie Adams, Louise Bogan and several others.” Ritchie, “The Jake Zeitlin I Knew Fifty Years Ago,” in *The Book Collector*, Autumn 1982.

**69 [MILLARD]** *The Alice and George Millard Collection Illustrating the Evolution of the Book. Acquired for The Huntington Library by a group of their friends.* (Los Angeles: The Ward Ritchie Press, 1939). 8vo. 8 ¼ x 5 ½ inches. The title page is a facsimile of a bookplate that was mounted in the books from the collection given to the Huntington Library, it was designed by Ward Ritchie a appears within a colored border, the text of this volume contains two essays about the Millards and their books and a list of the donors; text clean, unmarked, some minor foxing in the margins. RARE. Fine.

\$ 200

LIMITED EDITION of 75 copies printed by The Ward Ritchie Press for presentation to the donors. George and Alice Millard were important and early book dealers in the Southern California book scene. They held court at their Pasadena home, La Miniatura, a Frank Lloyd Wright designed home, where their collection illustrating the “Evolution of the Book” was on display. That collection eventually found its way to the Huntington Library. This little pamphlet was provided to the donors who made the gift of the collection to the Huntington.

**70 POWELL, Lawrence Clark** (1906-2001), compiler. *The Manuscripts of D. H. Lawrence: A Descriptive Catalogue. With a Foreword by Aldous Huxley.* Los Angeles: The Public Library, 1937. 8vo. 9 ½ x 6 ¼ inches. xi, 79 pp. Title on the title page and running heads printed in dark blue ink, title page with blue and red phoenix vignette, double-page black and white facsimile reproduction of a page of the manuscript of *Odour of Chrysanthemums*, lists 118 items in the exhibition held at the Los Angeles Public



Library in 1937; text clean, unmarked. Blue wrappers printed in blue ink, stitched; binding square and tight, light fading and soiling to covers. Very Good.

\$ 100

LIMITED EDITION of 750 copies printed by The Ward Ritchie Press. This catalog was written to accompany an exhibition of the Lawrence manuscripts held at the Los Angeles Public Library and also served as a "sales catalog" for Jake Zeitlin. According to Mr. Powell, there was no organized sale; copies of the catalogue were sent to interested persons, and resulting in the sale of several of the manuscripts. This copy includes a folded legal-sized sheet of paper with an "Supplement of Prices on the Manuscripts of D. H. Lawrence Offered for Sale by Jake Zeitlin, Inc., 614 W. Sixth Street, Los Angeles," printed with the sign of the grasshopper. 118 items listed with prices (if not sold). SCARCE with the price list.

**71 RITCHIE, Ward** (1905-1996). *The Ward Ritchie Press and the Sign of the Bull and the Anchor*. [Los Angeles: The Ward Ritchie Press, 1950]. 1 Sheet folded once. 9 1/2 x 6 1/4 inches. [iv], pp. [the last is blank]. Large image of Antonio de Espinosa's printer's device on the first page used by the first printer in Mexico in 1559, large initial "T" printed in red; text clean, un-marked. Self wraps; very mild shelf wear. Very Good. \$ 50

**72 RITCHIE, Ward** (1905-1996). *Ward Ritchie at Eighty*. [Los Angeles]: Ward Ritchie, 1985. 1 sheet of beige laid paper, folded twice. 5 1/4 x 4 1/4 inches. [8] pp. Engraved illustration on front, page 2 with invitation text; text clean, un-marked. SIGNED by Ward Ritchie under the illustration on the front cover. Fine. \$ 100

No limitation stated. Dr. Charles M. Monell, Dr. Jerry Benston and Miss Gloria Stuart invite guests "to observe Ward Ritchie as an octogenarian." But "No presents, please, his place is already cluttered." The illustration on the front is a decoration made by Donald McKay to illustrate the colophon of Richard de Bury's *Philobiblon* printed by the Grabhorns in 1925.

**73 RUDOLPH, Richard C.** (1909-2003). *A Chinese Printing Manual. Translated from the Chinese with notes and Introduction by Richard C. Rudolph*. Los Angeles: The Ward Ritchie Press, 1954. Small 8vo. 7 1/4 x 4 3/4 inches. Half title, title page printed in black and two tones of green with a paper sample mounted within a typographic border, 16 collotype illustrations, decorations, headings and page number printed in green, green figure on the colophon; text clean, un-marked. Black cloth, wrap around printed label from rear to front cover over the spine; binding square and tight, spine faded, light shelf wear. Very Good.

\$ 75

LIMITED EDITION of 100 copies designed by Ward Ritchie and printed for members of the Zamorano Club. Facsimile reproduction of the Manual for Wu Ying Palace Moveable Type with translation, first published in 1776.

**74 RUTHVEN, Madeleine.** *Sondelius Came to the Mountains*. Los Angeles: The Primavera Press, 1934. 8vo. 8 3/4 x 5 1/4 inches. 36 pp. Red fleuron on title page and red initials in the text; text clean, unmarked. Orange wraps printed in black, stitched; light soiling and fading to covers. Very Good.

\$ 35

LIMITED EDITION of 200 copies. A book of poems, "Reprinted from Rob Wagner's Script" on copyright page. Madeleine Ruthven was a screenwriter, credited with 16 films from 1923 to 1936. Edward Weston made a black-and-white photographic portrait of Ruthven in 1933. Jake Zeitlin "invited Phil Townsend Hanna and me to join him as partners in the Primavera Press.... The Press was an active publisher of western Americana during the early 1930s but the

Depression caused its demise in 1936.” Ritchie, “The Jake Zeitlin I Knew Fifty Years Ago,” in *The Book Collector*, Autumn 1982.

**75 SHAKESPEARE, William** (baptized 1564-1616). *Six Songs*. [South Pasadena]: Ward Ritchie, 1937. Pamphlet. 6 ¼ x 4 ¾ inches. [10] pp. Printed in black ink with red typographic highlights for the text; text clean, un-marked. Self-wraps, consists to 4 leaves each folded once and stitched together at the spine; some light creasing to the lower corner, else fine. \$ 100

*Early Ward Ritchie Press Work*

**76 STEPHENS, James** (1882-1950). *Stars Do Not Make A Noise*. Los Angeles: The Deux Magots Press, 1931. Three copies. One sheet folded. 7 ¾ x 4 ¼ (folded) or 7 ¾ x 8 ½ inches (2 copies unfolded). One letterpress sheet, (1 is folded), with a red fleuron on the title page and a red rule on each page. The completed item, as issued, included a photographic facsimile of an inscription in a first edition of *The Crock of Gold*, Stephen’s novel loosely based on Irish fairy tales in which *Stars Do Not Make a Noise* first appeared, not present here. SOLD AS IS.

\$ 150

PRINTING EPHEMERA. The Deux Magots Press consisted of Ward Ritchie and John Friend. They issued this reprint of James Stephen’s *Stars Do Not Make A Noise* in a limited edition of 100 copies, sewn into yellow wrappers with a printed paper label on the upper cover. Offered here are three printed sheets of preliminary work which were not issued as the completed work. The title *Stars Do Not Make A Noise* was taken from the text of an inscription that was found in a first edition of Stephens’ *Crock of Gold*; a facsimile of that inscription was tipped-in to the completed work.

**End Ward Ritchie**

**Scripps College Press**

Scripps College, a member of the Consortium of Claremont Colleges, began as an all women’s college in 1927. The Press was founded in 1941 as an experimental typographic laboratory. Its storied history includes its own typeface, Scripps College Old Style, designed by Frederic Goudy, while Ward Ritchie was a teacher at the Press for a period. It is now energetically directed by Kitty Maryatt who teaches the Typography class which produces two book projects every year. Their books are collected by the J. Paul Getty Center for the Arts and Humanities, the Victoria & Albert Museum, Yale University, New York Public Library, UCLA and many others.

**77 MARYATT, Kitty**, et al. *Deluge*. (Claremont, CA): Scripps College Press, 2010. Oblong Folio. 11 7/16 x 17 5/16 inches. [44] pp. The text presented in various typefaces with color illustrations and the pages presented as if they are layered windows open on a computer desktop. Full dark red cloth over boards, three holes in the top cover reveal red, green and blue dots. Fine.

\$ 200

LIMITED EDITION of 103 copies, this is number 75. The Typography class was asked to develop a list of one hundred significant problems in America, and subsequently organized them into seven categories. After extensive in-class discussion, they decided to select addiction to media for their advocacy efforts because it is continually in the news as a growing problem. The all have

extensive experience with the deluge of information on the internet and the latest social networking tools like Facebook and Twitter, and even have friends who are on the verge of addiction. Their goal became not only to promote awareness of the consequences of addictive behavior, but also to reveal the lure of new media that seduces us daily. The texts are presented on Nideggen, Frankfurt Crème, and Frankfurt White papers to imitate the layering on a computer desktop with the deluge of information from the internet. All the type was hand-set from metal typefaces, which included Scripps College Old Style, Optima, Centaur, Univers, Garamond, Caslon, Goudy Modern, Fournier, Weiss Initials, and Forum Capitals. The SML code on the title page was written as a computer science class assignment to encode / decode RSA encrypted messages; it was printed as a photopolymer plate. The printed colors are inspired by the RGB system, as might be seen on a computer. Imagery was carved into linoleum and printed on four Vandercook presses. The binding material, Quinel Graphite, was chosen to resemble the soft cases that protect laptops and iPads from damage.

**78 MARYATT, Kitty, et al.** *Arch.* Claremont, CA: Scripps College Press, 2010. Folio. 4 x 15.75 inches. [64] pages. Double-sided accordion-fold binding, housed in an acrylic slip case. Fine.

\$ 300

LIMITED EDITION of 109 copies, this is copy number 42, SIGNED by the students in the typography class at Scripps College Press and Kitty Maryatt. This book was built by ten women paper architects. Inspired by the genius of women architects, the mission statement for this class project reads: "Architecture, like books, is a delicate balancing act between stability and motion, interior and exterior, aesthetic values and structural practicalities. Books, like buildings, are fundamentally inhabited spaces. They are incomplete without human interactions." The students developed structural imagery using only paper by thinking with their hands. The first portals were built of post and lintel construction. A curved arch is more difficult: the keystone is needed at the apex to lock the other pieces into position. Building a book is a similarly difficult feat. The students built this book with knives and bone folders, and four Vandercook printing presses. They blended three typefaces chosen for their affinity and distinctiveness: Garamond, Ehrhart, and Fournier. Heather paper from China was selected for its natural stone-like colors of oatmeal, sage, charcoal, and mahogany. It was exactly the right stiffness for cut-aways and pop-ups. The tops of the rising sections were hand-cut to suggest a natural landscape where built structures fit into their environment, which changes as you manipulate the book into different configurations. You move from the outside to the inside, as if through openings.

**79 MARYATT, Kitty, et al.** *Naked Faces.* Claremont, CA: Scripps College Press, 2009. 4to. 11 1/4 x 7 3/8 inches. [32] pp. Printed in various colors with metal typefaces available at Scripps College Press, using Weiss Initials for titling and headings, Scripps College Old Style used for the front and back matter text, 9 typefaces used in the text, printed on Rives BFK with linoleum cut shapes printed in black, type description printed digitally on silver Stardream Text with an HP Laserjet 9400. Silver Ginga book cloth over boards with images printed in blue, binding is accordion-fold so that the book can be stretched out to take in the entire text at once. Fine.

\$ 150

LIMITED EDITION of 95 copies, this is copy number 76, SIGNED by Kitty Maryatt and the students in the Typography and Book Arts class at Scripps College. *Naked Faces* explores the emotional impact of typefaces, taking its cue from Robert Bringhurst's classification of types based on social and artistic movements from the time period in which the types first appeared. The class looked at typefaces from Bringhurst's perspective, listened to music and looked at artworks from the respective time periods. The myriad tiny details that make up a letter-form have emotional

impact on the entire type-face. Highlighting those rising emotions became the focus of the book. Students selected digital typefaces from Bringhurst's classification list to investigate but used the metal typefaces available at the Scripps College Press for the emotional descriptions. Colors of forest green, teal, electric blue and purple were used for the emotive type passages.

**80**     **MARYATT, Kitty**, et al. *Choix de Vivre*. Claremont, CA: Scripps College Press, 2008. 4to. 9 1/8 x 9 1/8 inches. [58] pages. Illustrations with color prints from linoleum blocks. Bound in purple cloth with an embossed image of flying birds, the spine is open to show the signatures. Fine.

\$ 160

LIMITED EDITION of 90 copies, this is copy number 67, SIGNED by Kitty Maryatt and the students in the Typography and Book Arts class at Scripps College. *Choix de Vivre* focuses on the act of making a decision and explores possible consequences and even evaluates decisions that are made for one. A plethora of choices is inherent in the book making process and in everyday life. Thus the title of this book is about life's choices, a pun on joie de vivre. The paper is Nideggen, printed in 12 point Centaur typeface. Images were carved from linoleum blocks, some of which were reduction blocks; sometimes acrylic get medium was added for texture. The binding was run through a small etching press just after gluing on the purple book cloth, leaving an embossed image of flying birds by using a modified linoleum block from the book.

**81**     **MARYATT, Kitty**, et al. *Habitué*. Claremont, CA: Scripps College Press, 2007. Small 4to. 5 1/4 x 5 1/4 inches. [68] pages. Linoleum block illustrations, inventive text. Accordion-fold binding, lime-green cloth with molded path-ways on the covers. Fine.

\$ 160

LIMITED EDITION of 100 copies, this is copy number 81, SIGNED by Kitty Maryatt and the students in the typography class at Scripps College Press. The focus of this book is repetition: an exploration of the habitual everyday things that one does that define one's identity. Twelve point Centaur and Arrighi typefaces were hand typeset and printed onto Somerset Satin paper. Inventive repetitious typesetting and word play enliven the pages. Repetitive paths cross and re-cross on both the back and on the front of the accordion-folded book. The image paths were constructed from 5-ply vinyl glued to MDF boards, while the reverse paths were carved from linoleum. Both were printed letterpress on Vandercook presses. Further imagery was carved into linoleum. Some blocks were overprinted while others were suicide blocks. The accordion-folded book is bound in a hard case with lime green cloth glued onto Davey board with recessed paths.

**82**     **MARYATT, Kitty**, et al. *KOTOBÁ NØ PÁRTY*. Claremont, CA: Scripps College Press, 2007. Small 4to. 6 11/16 x 5 11/16 inches. [120] pages. 15 sheets folded twice to make 8-page signatures loosely laid in 3 separate paper cases, each sheet printed on both sides with text and color illustrations. The three cases are housed in a case with an unusual accordion fold at the spine opening, the case utilizes Tyvek mounted to Somerset Book and is blind embossed. Errata slip included; errata slip with crease, else Fine.

\$ 200

LIMITED EDITION of 101 copies, this is copy number 95, SIGNED by Kitty Maryatt and the students in the typography class at Scripps College Press. *KOTOBÁ NØ PÁRTY* means "word party" in Japanese. This book was produced on the occasion of the 65<sup>th</sup> Anniversary of the founding of the Scripps College Press in January 2007. The occasion was marked by a day-long symposium investigating the origins of the book arts movement in the twentieth century. At the symposium Betty Bright, Johanna Drucker, Judd Hubert, Clifton Meador and Marjorie Perloff discussed the theory that the poem *Un Coup de Dés*, published in 1896 by French symbolist poet

Mallarmé, instigated the book arts movement. In a further investigation of these theories, students of the Scripps College Typography Class were asked to consider Zaum poetry as developed by Russian avant-garde artists such as Iliasz from 1913 onward. Zaum poetry has been described variously as performative music-language, untranslatable sound beyond signification, enhanced meaning, or meaning turned inside out, Cubo-Futurist indeterminacy with symmetry and pattern, rhythm and harmony, color and sound. Students looked particularly at *Poésie des Mots Inconnus* published by Iliasz in 1949 for inspiration and language use, text-image balance, typographical and book structure. Original texts were written by the students in eight languages, while images were carved into linoleum or stenciled by pochoir. The book was printed onto Somerset Book paper and each sheet was French folded and organized into paper folders which slip into a case with an unusual accordion fold at the spine openings.

**83** **MARYATT, Kitty**, et al. *Power of Ten*. Claremont, CA: Scripps College Press, 2006. 8vo. 8 1/2 x 4 1/4 inches. [86] pages. Linoleum block illustrations, inventive text explores the theme of power. Bound in printed textured back paper the spine exposes the stitching of the signatures. Fine.

\$ 175

LIMITED EDITION of 100 copies, this is copy number 81, SIGNED by Kitty Maryatt and the students in the typography class at Scripps College Press. *Power of Ten* is about locating the power in imagery and taking full advantage of the power of words. The students provided powerful images, identified visual power attributes, abstracted the image, and developed their own images for the book. Lists of power words were generated simultaneously. As the images emerged, text was created to enhance the power of the image. The ten women who created this book typeset it by hand in mainly 12 point Optima type. It was printed on four Vandercook presses onto Mohawk Superfine, Soft White 80 pound cover, with a smooth finish. Images were printed from linoleum block; acrylic gel medium occasionally added texture. The signatures were sewn together over a protective accordion fold paper, and the book has folded paper covers that are printed with an image.

**84** **MARYATT, Kitty**, et al. *This Tends To Happen*. Claremont, CA: Scripps College Press, 2005. 4to. 10 3/16 x 5 3/8 inches. Accordion fold binding creates 8 appropriately-sized pockets, each containing one of 7 student-produced letterpress creation with linoleum illustrations in color and a dye-cut title-page / colophon leaf. Housed in a patterned white paper slipcase. Fine.

\$ 195

LIMITED EDITION of 99 copies, this is copy number 74, SIGNED by Kitty Maryatt and the students in the Typography and Book Arts class at Scripps College. Freshmen at Scripps College are required to read William Gibson's *Pattern Recognition* as they enter Scripps College as preparation to discuss post-modernity. Gibson asserts that everything is pattern recognition. In this vein, students in the typography class decided how they would define patterns, writing texts with the idea of presenting text as image, and image as readable text, in order to find meaning in their pattern-making. Seven students worked independently at the Scripps College Press on four Vandercook presses to print a limited edition of this book by letterpress. Twelve point Centaur was used for the patterned texts. Several papers were chosen, including Nideggen, Frankfurt Crème, Frankfurt White, and paper from Thailand. The images have been printed from linoleum blocks or as relief engravings from magnesium blocks. The sewn double-accordion binding holds the separate sections which can be individually removed for reading. The paper for the binding was made by Cave Paper, with letterforms magically lifted in the vat from Gerry Lange's rejected papers.

**85**     **MARYATT, Kitty**, et al. *Arch.* Claremont, CA: Scripps College Press, 2010. Folio. 4 x 15.75 inches. [64] pages. Double-sided accordion-fold binding, housed in an acrylic slip case. Fine.

\$ 300

LIMITED EDITION of 109 copies, this is copy number 42, SIGNED by the students in the typography class at Scripps College Press and Kitty Maryatt. This book was built by ten women paper architects. Inspired by the genius of women architects, the mission statement for this class project reads: "Architecture, like books, is a delicate balancing act between stability and motion, interior and exterior, aesthetic values and structural practicalities. Books, like buildings, are fundamentally inhabited spaces. They are incomplete with out human interactions." The students developed structural imagery using only paper by thinking with their hands. The first portals were built of post and lintel construction. A curved arch is more difficult: the keystone is needed at the apex to lock the other pieces into position. Building a book is a similarly difficult feat. The students built this book with knives and bone folders, and four Vandercook printing presses. They blended three typefaces chosen for their affinity and distinctiveness: Garamond, Ehrhart, and Fournier. Heather paper from China was selected for its natural stone-like colors of oatmeal, sage, charcoal, and mahogany. It was exactly the right stiffness for cut-aways and pop-ups. The tops of the rising sections were hand-cut to suggest a natural landscape where built structures fit into their environment, which changes as you manipulate the book into different configurations. You move from the outside to the inside, as if through openings.

### **End Scripps College Press**

**86**     **WILSON, Adrian** (1923-1988). **WILSON, Joyce Lancaster** (1914-1996), editor. *The Work & Play of Adrian Wilson. A Bibliography with Commentary edited by Joyce Lancaster Wilson.* Austin: W. Thomas Taylor, 1983). Folio. 16 1/4 x 10 3/4 inches. 158, [2] pp. Half-title, Black-and-white photographic frontispiece portrait of Adrian Wilson, title-page vignette of a fool juggling "designer, printer, author", printed throughout in red and black inks including block prints in the margins, 15 samples of Wilson's printed work tipped in or mounted, 2 additional black-and-white photographs tipped in, black cat design from the Coppa Murals volume in the text, index; text clean, un-marked. Quarter brown morocco, beige cloth over boards with the juggling fool stamped on the front cover, gilt-titled spine; binding square and tight, cloth lightly soiled, else Fine.

\$ 500

LIMITED EDITION of 325 numbered copies, this is number 192. Designed and printed by Adrian Wilson at the Press in Tuscany Alley (with assistance). Printed on special handmade paper. The text types composed by Mackenzie-Harris in monotype Centaur designed by Bruce Rogers and Arrighi by Frederick Warde. Display lines handset in Palantino Italic of Hermann Zapf, who hand-lettered the author's name for the title page. Binding by The Schuberth Bookbindery.

Lists 196 items printed by Adrian Wilson from 1947 to 1983 with full bibliographical descriptions and the author's lively commentary about the work.

**87**     **WILSON, Adrian** (1923-1988) and **WILSON, Joyce Lancaster** (1914-1996). *The Making of the Nuremberg Chronicle. Introduction by Peter Zahn.* Amsterdam: Nico Israel, (1978). Folio. 14 x 9 3/4 inches. (256) pp. Illustrated throughout in color and black and white, bibliography, indexes; text clean, un-marked. White-stamped gray cloth, dust-jacket in archival mylar, map in end-leaves is the first printed map of Northern Europe from the Nuremberg Chronicle; binding square and tight. Fine.

Second Printing. In 1964, Joyce and Adrian Wilson stunned the world of typography and book design by discovering the drafts for the 15th century classic “The Nuremburg Chronicle.” Their book, *The Making of the Nuremburg Chronicle*, established them as major scholars in the field. It was a singular achievement for two people who never graduated from college, never studied typography or book design, and had never before been to Europe.