

JOHN HOWELL
 *for Books*

John Howell for Books

Happy Birthday to Me

July 15, 2019



John Howell for Books

John Howell, member ABAA, ILAB, IOBA
5205 ½ Village Green, Los Angeles, CA 90016-5207
310 367-9720

www.johnhowellforbooks.com

info@johnhowellforbooks.com

THE FINE PRINT:

All items offered subject to prior sale. Call or e-mail to reserve, or visit us at www.johnhowellforbooks.com. Check and PayPal payments preferred; credit cards accepted. Make checks payable to John Howell for Books. PayPal payments to: kjrhowell@mac.com.

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

Prices quoted are in US Dollars. California residents will be charged applicable sales taxes. We request prepayment by new customers. Institutional requirements can be accommodated.

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

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

This is a special list issued on the occasion of my 66th Birthday. It contains 14 items including California Fine Press, California History, Leaf Books, Miniature Books, and some other fun things in my areas of specialty (and out)!

1 D'ALEGRE, Monsieur (d. 1735). *Histoire de Moncade. Dont les principales Aventures se sont passées au Mexique*. Paris: Chez Prault Pere, Quai de Gêvres, au Paradis, 1736. **WITH:** *Suite de, Histoire de Moncade, dont les principales Aventures se sont passées au Mexique. Second Partie. Avec Marquis de Layva, Nouvelle Espagnole*. Two parts in one volume. 12mo. 6 1/2 x 3 7/8 inches. [viii], 171, [1 blank]; [iv] 181, [ads 3] pp. [*]4, A8 B4 C8 D4 E8 F4 G8 H4 I8 K4 L8 M4 N8 O4 P2; [*]2 A8 B2 C8 D4 E8 F4 G8 H4 I8 K4 L8 M4 N8 O4 P8 Q2. 2 half titles, 2 title page vignettes, headpieces, tailpieces, decorative initials; text clean, unmarked. Full speckled calf, covers ruled in blind, raised bands, 6 decorated compartments, red leather spine label, all edges stained red, marbled end-papers at rear, plain end-papers in the front; binding square and tight, outer hinges cracked, head of spine neatly re-backed, corners lightly bumped and showing but nicely colored-in. Ownership rubbers stamps of Henri de Saussure on front paste-down and title page of volume 1. Muir Dawson's copy without distinguishing marks. SFK519-003. Very Good.

\$ 250

FIRST EDITION of this epistolary novel about Moncade set in Mexico during the reign of Philip II. A second edition was printed in Amsterdam by Wetstein & Smith in 1737. Little is known of the author of this work, but he was attested by Barbier as being a gentleman, perhaps descended from the ancient Alegre family of Auvergne. He is credited with several works of history and several comedies performed in Paris during the 1730s, including *Gulistan, ou l'Empire des Roses*, but the Notice from the Printer in the *Histoire de Moncade* states that the author eschewed the title of "author" and his true identity has sunk into obscurity. PROVENANCE: Henri Louis Frederic de Saussure (1829-1905) was a Swiss mineralogist and entomologist specializing in studies of wasps, bees, and grasshoppers, and was a prolific taxonomist. REFERENCES: *Bibliothèque Française*, Vol. 24, p. 384; *Ludwig Tieck Catalogue*, No. 4499; Michaud, *Biographie Universelle Ancienne et Moderne*, pp. 382-383; Sabin, *Biblioteca Americana*, Vol. 8, p. 312. Worldcat shows a copy held at the British Library and the Niedersächsische Staats- und Universitätsbibliothek Göttingen.

2 [Arion Press] DUNCAN, Robert Edward (1919-1988). *The Structure of Rime*. San Francisco: The Arion Press, 2008. 4to. 11 1/2 x 7 3/4 inches. (96) pp. Half-title, frontispiece, Introduction by Michael Palmer, 2 black-and-white photographs of the poet; text clean, unmarked. Red cloth, printed gray paper spine label, front and rear covers with a window in which appears an etching with aquatint by Frank Lobell, slip case covered in grey paper and cloth; binding square and tight. Also included is an additional print, an etching with aquatint by Frank Lobell, SIGNED AND NUMBERED by the artist in an envelope and plastic bag as issued. Includes the original prospectus and other promotional material. Fine.

\$ 900

LIMITED EDITION of 301 copies, this is number 22 of 275 numbered copies designed and produced at the Arion Press under the direction of Andrew Hoyem using Monotype and hand-composed Perpetua type on German mold-made Zerkall Book Laid paper, and letter press printed. The text is the first collected edition of all 31 poems in the series *The Structure of Rime* by Robert Duncan. Introduction by

Michael Palmer. Bob Duncan was an American poet and a devotee of Hilda H. D. Doolittle and the Western esoteric tradition who spent most of his career in and around San Francisco. Though associated with any number of literary traditions and schools, Duncan is often identified with the poets of the New American Poetry and Black Mountain College. Duncan saw his work as emerging especially from the tradition of Pound, Williams and Lawrence. Duncan was a key figure in the San Francisco Renaissance. Duncan's name is prominent in the history of pre-Stonewall gay culture and in the emergence of bohemian socialist communities in the 1930s and '40s, in the Beat Generation, and also in the cultural and political upheaval of the 1960s, influencing occult and gnostic circles of the times. During the later part of his life, Duncan's work, published by City Lights and New Directions, came to be distributed worldwide, and his influence as a poet is evident today in both mainstream and avant-garde writing. This collected volume reprints poems and other writings that first appeared from 1960 to 1988 and six poems published for the time. Prints by Frank Lobdell (1921-2013) include 3 etchings with aquatint by Frank Lobdell, 1 each appear in windows on the front and rear covers of the binding and an extra print, an etching with aquatint, printed by David Kelso and signed and numbered by the artist. The extra print is titled: "Untitled, 8.1.91" and is numbered 19/20 and SIGNED BY THE ARTIST, suitable for framing. Frank Lobdell was an American painter, associated with the Bay Area Figurative Movement and Bay Area Abstract Expressionism.

3 [Arion Press] BENTLEY, William, screenplay and **BALDESSARI, John** (b. 1931), artwork. *Scenes from the Cutting-Room Floor*. San Francisco, CA: Arion Press, 2017. 4to presented in a 3-ring binder. 11 1/2 x 10 1/4 inches. x, 214, [2] pp. Half-title, introduction by Andrew Hoyem, Glossary of screenplay terms, numerous art pieces throughout most with cut-outs as part of the designs; text clean, unmarked. Burgundy vinyl over 3-ring binder with lettering white ink and color photographs mounted on the front cover; binding square and tight. Includes the original prospectus and a promotional letter from the Arion Press. Fine.

\$ 650

LIMITED EDITION of 300 numbered copies and 26 lettered copies, this is number 58, SIGNED by William Bentley and initialed by John Baldessari on the colophon. Conceived, designed, and produced under the direction of Andrew Hoyem, using Monotype composition in Remington Bold and Reproducing Bold types with handset Century Schoolbook, the paper is Classic Crest, pale blue for the text and white for the illustrations which are paginated in sequence with the text, printed letterpress, the cover photograph was taken by Lucy Gray in Hollywood with an inserted photograph of John Baldessari taken in his studio. *Scenes from the Cutting-Room Floor* includes twenty images by John Baldessari and an original text by William Bentley. This imaginative project is unusual in that the artist first produced the artwork, which served as the inspiration for the writer. The illustrations are based on publicity stills from old movies with the actors faces revoked with die-cut circles. Bentley wrote

scenes that were not in the movies at all, but are to be read as rejects, the ribbons of film that ended up on the curving-room floor.

4 [Ashdene Press] ASSISI, Francesco di (1181-1226). *I Fioretti del Glorioso Poverello di Cristo S. Francesco di Assisi*. Chelsea: Ashdene Press, 1922. 8vo. 8 7/8 x 6 1/8 inches. [ii], i-viii, [2], 239, [1] pp. Text printed in red and black, decorative initials in red and blue designed by Graily Hewitt, 53 woodcut illustrations by Charles M. Gere throughout, printer's device on the colophon in red; text clean, unmarked. Original limp vellum, spine titled in gilt, green silk ties; binding square and tight. Fine.

\$ 2,500

LIMITED EDITION of 240 copies on paper and 12 copies on vellum, this is one of the paper copies. The Little Flowers of St. Francis contains excerpts from various of St. Francis' written works, divided into 53 short chapters, illustrating the life of Saint Francis of Assisi. The collection became a classic collection of popular legends about Saint Francis and his early companions. Written a century and a half after the death of Francis of Assisi, the text is now regarded as an important primary source for the Saint's biography, but it was the most popular account of his life and relates many colorful anecdotes, miracles and pious examples from the life of Francis and his early followers. It is considered a masterpiece of Italian literature and a masterful work of the Middle Ages. REFERENCE: St. John Hornby, *A Descriptive Bibliography of the Books Printed at the Ashdene Press*, No. XXXI.

5 GERRY, Vance (1929-2005), et al. *Vance Gerry & the Weather Bird Press: With Contributions by Vance Gerry, Simon Lawrence, David Butcher, Patrick Reagh, James Lorson and John Randle, & With a Checklist of Publications Compiled by David Butcher*. (Risbury, Herefordshire): The Whittington Press, (2018). Folio. 13 3/16 x 9 5/8 inches. [x], (90) pp. Half-title, recto of the frontispiece is a Weather Bird linocut press mark stamped in gilt, frontispiece is a tipped in reproduction of a Vance Gerry water-color of Mary Gerry, 61 illustrations throughout in a variety of techniques including linocuts, line drawings, wood-engravings, etc., some tipped-in, 7 photographic illustrations, checklist, index, Fair Wind bifold with color pochoir illustration tipped in after the colophon, 2 facsimiles inserted in a pocket bound into the rear paste-down; text clean, unmarked. Half red cloth, 1 of Vance Gerry's patterned paper over boards, printed paper spine label, cloth-covered slip case; binding square and tight. Prospectus with color pochoir illustration tipped-on included. Fine.

\$ 1,750

LIMITED EDITION of 235 copies, this is copy number 52 of 155 "C" copies set in 13-point Poliphilus with Ariston display types, printed at Whittington on Zerkal mould-made paper, pochoir reproductions and black-and-white images are printed digitally by Promprint. The text of this volume is based on interviews Vance Gerry gave at the University of California in 1989, together with a selection of his letters from then until his death in 2005 to fellow printers and booksellers, and a few personal reminiscences from those who knew him well. Also included is a checklist of Vance

Gerry's publications produced over a period of more than forty years compiled by David Butcher. The book is designed as a tribute to a printer who was held in the highest regard, but who is too little known even in his native California. If Vance was little known, it was because of his temperament. Always creative, Vance Gerry worked professionally in the Animation Department at the Walt Disney Company. His printing he did mostly for his own personal pleasure, and at first, for family and friends. I first met Vance in the 1990s, working for one of the book sellers who sold his work to avid collectors who were aware of Vance's understated, beautifully printed, and ravishingly illustrated books that Vance produced with such lightness of touch. A large run of a title for Vance might be 50 copies, and the booksellers would always offer to distribute Vance's work exclusively. But Vance only doled out a few copies at a time to each of the dealers he worked with. He wasn't in it for the glory; but glory he achieved among those in the know. This is a loving, and fitting, tribute to a true character whose personality manifested itself in his quietness of speech, easy-going humor, and modest demeanor.

6 GERRY, Vance (1929-2005), et al. *Vance Gerry & the Weather Bird Press: With Contributions by Vance Gerry, Simon Lawrence, David Butcher, Patrick Reagh, James Lorson and John Randle, & With a Checklist of Publications Compiled by David Butcher.* (Risbury, Herefordshire): The Whittington Press, (2018). Folio. 13 3/16 x 9 5/8 inches. [x], (90) pp. Half-title, recto of the frontispiece is a Weather Bird linocut press mark stamped in gold ink, frontispiece is a tipped in reproduction of a Vance Gerry water-color of Mary Gerry, 61 illustrations throughout in a variety of techniques including linocuts, line drawings, wood-engravings, etc., some tipped-in, 7 photographic illustrations, checklist, index, *Fair Wind* bifold with color pochoir illustration tipped in after the colophon, 2 facsimiles inserted in a pocket bound into the rear paste-down; text clean, unmarked. Half orange morocco, 1 of Vance Gerry's patterned paper over boards, spine titled in gilt, cloth-covered slip case lined with soft cloth, the B copies include a paper clip case with printed paper front cover label that houses a copy of *A Mother Goose Rhyme: Mistress Mary*, Weather Bird Press, 2002, 8vo. 1 1/8 x 7 7/16 inches, [16] pp., with 6 pochoir illustrations and decorative paper binding, and a portfolio with orange cloth spine, patterned paper over boards, that holds 14 pieces of Weather Bird Press ephemera (2 more than the 12 called for in the contents list mounted inside the front board); binding square and tight. Fine.

\$ 3,000

LIMITED EDITION of 235 copies, this is copy number 11, 1 of 40 "B" copies set in 13-point Poliphilus with Ariston display types, printed at Whittington on Zerkal mould-made paper, pochoir reproductions and black-and-white images are printed digitally by Promprint. The "B" copies include 2 additional portfolios with Weather Bird Press ephemera in addition to the material included in the "C" copies. The text of this volume is based on interviews Vance Gerry gave at the University of California in 1989, together with a selection of his letters from then until his death in 2005 to fellow printers and booksellers, and a few personal reminiscences from those who knew him well. Also included is a checklist of Vance Gerry's publications

produced over a period of more than forty years compiled by David Butcher. The book is designed as a tribute to a printer who was held in the highest regard, but who is too little known even in his native California. If Vance was little known, it was because of his temperament. Always creative, Vance Gerry worked professionally in the Animation Department at the Walt Disney Company. His printing he did mostly for his own personal pleasure, and at first, for family and friends. I first met Vance in the 1990s, working for one of the book sellers who sold his work to avid collectors who were aware of Vance's understated, beautifully printed, and ravishingly illustrated books that Vance produced with such lightness of touch. A large run of a title for Vance might be 50 copies, and the booksellers would always offer to distribute Vance's work exclusively. But Vance only doled out a few copies at a time to each of the dealers he worked with. He wasn't in it for the glory; but glory he achieved among those in the know. This is a loving, and fitting, tribute to a true character whose personality manifested itself in his quietness of speech, easy-going humor, and modest demeanor.

7 [Heavenly Monkey, Leaf Book] POLLARD, Alfred W. (1859-1944). *The Kelmscott & Doves Presses. An Essay by Alfred W. Pollard, Presented with Leaves from the Kelmscott Golden Legend and the Doves English Bible. Calligraphy by Martin Jackson.* (Vancouver, BC): Heavenly Monkey, 2019. Folio. 15 1/8 x 10 inches. (28) pp. The first and last pages contain quotes by T. J. Cobden-Sanderson with large red initial letters, initials and titling throughout in red, 1 leaf from William Morris' Golden Legend [leaf uuu1, page 1025 with text on the legend of Saint Clare] and 1 leaf from T. J. Cobden-Sanderson's English Bible (Vol. 1, page 203 and 204, Numbers 13 and 14); text clean, unmarked. Blue cloth spine, decorative blue paper over boards, printed paper spine and front cover labels, decorative end-papers; binding square and tight. Fine.

\$ 900

LIMITED EDITION of 55 copies, this is number 27, which is one of 30 copies cased in paper over boards with Martin Jackson's calligraphy printed in the text, 5 copies hors de commerce. Set in Centaur type with titling a capitals reproduced from the original calligraphy, printed on damped Arches paper. In this essay, Pollard assesses the question as to whether or not The Kelmscott and Dove's Presses were "private" presses and appraises the spiritual contributions to the making of good books. Pollard singles out Morris' use practical use of ink, spacing, capitals and margins as an advancement in the production of fine printing, and notes how these have been improved upon since William Morris made his experiments in fine printing. Alfred William Pollard was an English bibliographer who elevated the story of Shakespearean texts. He wrote widely on a range of subjects in English literature, although among rare book collectors and dealers he is perhaps best known as co-author of the STC, *A Short-Title Catalogue of Books Printed in England, Scotland, & Ireland and of English Books Printed Abroad, 1475-1640*.

8 [Knopf] ANTIN, Charles, compiler. *A Keepsake for Alfred A. Knopf, Written and Printed by Various Hands Celebrating his Fiftieth Year as a Book Publisher*. [New York: Charles Antin], 1965. Slip-case measures 7 15/16 x 4 7/8 inches. Fifty-one items including title-page and forward pamphlet, "List of Contributors" bifold, 49 keepsakes printed by various private presses; text clean, unmarked with the exception of the List of Contributors, which has small pencil check marks by the name of each press; LACKING the Muir Dawson and Saul Marks keepsake entitled "The Shop Rules of Christopher Plantin at the Golden Compass Antwerp," includes 2 copies of Oscar Ogg's keepsake. Also includes 1) a TLS from Charles Antin to Muir Dawson with a short calligraphic note stating that a copy of this letter was sent to Saul Marks of the Plantin Press, on The Serendipity Press letterhead, undated; 2) A TLS from Alfred A. Knopf on Alfred A. Knopf Incorporated letterhead dates July 21, 1965 thanking Muir Dawson and Saul Marks for the keepsake they contributed to this collection in the original Alfred A. Knopf mailing envelope postmarked New York, July 22, 1965. In the purple paper covered slip-case with a printed wrap-around title label; the whole nicely preserved except with occasional age-toning. Good.

\$ 250

FIRST EDITION. Charles Antin, principal at The Serendipity Press in New York City, decided to ask a number of private press printers to create this tribute to Alfred A. Knopf by asking that each printed to express their appreciation for Knopf's accomplishments and to say something about his influence upon their lives. 49 fine press printers contributed, including Lewis Allen of the Allen Press; H. Richard Archer of The Hippogryph Press; Merle Armitage of the The Mohawk Press; Edna Beilenson of The Peter Pauper Press; Joseph Blumenthal of Spiral Press; Will Carter of Rampant Lions Press; Nancy Chambers, Carolyn Hammer and Harriett Holladay of The Anvil Press; Muir Dawson and Saul Marks representing The Plantin Press but their contribution LACKING here; Victor Hammer of The Stamperia Del Santuccio; Ward Ritchie of Anderson, Ritchie & Simon; Jack Stauffacher of The Greenwood Press; Roderick Stinehour of The Stinehour Press; Emerson Wulling of Sumac Press, and Hermann Zapf, among many others.

9 [Leaf Book] HEANY, Howell, HELLINGA, Lotte (b. 1932), **HILLS, Richard** (1936-2019), essays. *Three Lions and the Cross of Lorraine, Bartholomaeus Anglicus, John of Trevisa, John Tate, Wynkyn De Worde, and De Proprietatibus Rerum*. Newtown, PA: Bird & Bull Press, 1992. Folio. 12 1/4 x 8 1/2 inches. 40, [28] pp. Half-title, title page printed in red and black inks, foreword by Henry Morris, epigrams printed in red throughout, two black tracings of John Tate's watermarks, 19 full-page facsimile woodcuts, original printed leaf from Liber Quintus in a mylar sleeve bound-in before the colophon; text clean, unmarked. Quarter maroon morocco over beige paper boards with red cover illustration, leather spine label; binding square and tight. 2 copies of "Note to the Standing Order List" laid in. SFK519-002. Fine.

\$ 1,500

LIMITED EDITION of 138 numbered copies; this copy is number 6, printed by Henry Morris at the Bird & Bull Press on Frankfurt mold-made paper, composed in Van Dijck types by M & H Type, and bound by Campbell-Logan Bindery. "This book ...

is one of the most difficult modern leaf books to find on the market, and also among the most interesting to read.” De Hamel and Silver. Henry Morris called this “the most important book I can ever hope to publish in the field of paper-making history.” The book includes two essays by Howell Heany, a monograph by Lotte Hellinga, and an essay on Tate’s paper by Richard Hill, with 19 facsimiles of the woodcut illustration from the original. This leaf book documents the ca. 1495 Wynkyn de Worde printing of *De Proprietatibus Rerum* of Bartholomaeus Anglicus, the first English book printed on English paper and made by England’s first papermaker, John Tate. The leaf in this book is a clean copy paginated in an early hand as pages 38-39 of a defective copy of *De Proprietatibus Rerum*, from chapter 3 of *Liber Quintus* with the subheading “De proprietate cerebri.” The treatise summarizes Bartholomaeus’s conception of the movements and operations of the brain; this particular leaf displays the immensely influential theory of the brain as containing three ventricles of memory, reason, and imagination which function as “small wombs.” The edition of this leaf book was sold-out on publication. Morris notes that these leaves are from the last known incomplete copy of Bartholomaeus’ important medieval encyclopedia: “I also know how unlikely it is that another such incomplete copy of Bartholomaeus will appear on the market again...this was the only copy remaining outside of institutions.” REFERENCE: De Hamel and Silver, *Disbound and Dispersed*, catalog No. 41; checklist No. 200.

10 [Miniature Book] LIPTON, Ethan B. *Why Richard Hoffman Said, “I Hate Miniature Books.”* Venice, CA: Ethan B. Lipton, 2018. Miniature Book. 2 15/16 x 2 3/8 inches. (94) pp. Half-title, title page printed in burgundy and gold with typographic ornaments, typographic ornaments in colors throughout, bibliography of miniature books printed by Richard J. Hoffman including reproductions of front covers and title pages, bibliography for further reading about Richard Hoffman’s work; text clean, unmarked. Gilt-stamped burgundy cloth, end-papers of Hoffman-Urbac hand-made paper; binding square and tight. Fine.

\$ 85

LIMITED EDITION of 200 copies designed and composed by Ethan Lipton in Garamond text type, Loxley display type, and with Granjon Arabesques attributed to Robert Granjon in the sixteenth century, printed by Norman Clayton at Classic Letterpress, and bound by Mariana Blau. In this volume, Ethan Lipton, nationally recognized leader in technology education and graphic communications at California State University, Los Angeles, pays tribute to his mentor in the printing arts, Richard J. Hoffman (1912-1989). Lipton traces the tension between Hoffman’s contradictory statements about his attitudes towards miniature books and Hoffman’s production of 15 tiny tomes for some of the most well-known authors and publishers of Southern California’s Small Renaissance of the twentieth century. Profits from the sale of this book will be donated in support of the educational programs of the International Printing Museum in Carson, CA.

11 [Miniature Book] QUAYLES, Bunston [pseudonym for **GERRY, Vance** (1929-2005)]. *Miniatures on Modern Artists. Some Notes by Bunston Quayles*. Fallbrook: The Weather Bird Press, 1980. Miniature Book. 2 15/16 x 2 3/4 inches. 58, [4] pp. Small ornament on the title page, 3 tipped-in halftone color plates, 5 2-color and 3-single color line illustrations; text clean, unmarked. Patterned paper over boards, black cloth spine, printed paper front cover label, dust-jacket; binding square and tight, minor shelf wear to jacket. FM519-001. Near Fine.

\$ 175

LIMITED EDITION of 100 copies, this is number 12, composed in Linotype Falcon and printed on Warren's Olde Style wove paper. This little volume contains the first use of the pseudonym Bunston Quayles. This text consists of brief accounts of eleven artists with illustrations by Vance Gerry that are reminiscent of their work rather than reproductions. There was a second printing of 26 unnumbered copies. "Long in preparation, this was intended to be a coffee table miniature but the joke was ignored. The squarish format provided a wider measure for more evenly spaced typesetting. Text printed on Miehle Vertical and pictures printed on a platen jobber." Gerry. REFERENCES: Gerry, *Twenty-five Years of the Weather Bird Press*, No. 47; Bradbury, *20th Cent. US Miniature Books*, No. 2459; Butcher, Checklist of Peach Pitt Press & Weather Bird Press Publications" in *Vance Gerry & The Weather Bird Press*, No. 61.

12 [Miniature Books] Wind & Harlot Press. Carrollton, OH: Wind and Harlot Press, 1981-1992. Robert Baris was the proprietor of the Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon at the Whippoorwill Press. Baris designed, set the type, letterpress printed, and bound his books by hand. Robert Baris had two private presses on his farm outside of Carrollton, Ohio. At the Press on Scroll Road, Baris produced "normal-sized" books. At the Wind & Harlot Press, Baris printed and distributed miniature books. Bradbury records 15 titles for the Wind & Harlot Press. We have recently handled 13 of the 15. Baris has written of his efforts to integrate his efforts as a farmer and a printer: "Down a winding gravel land, on a small hillside farm in Appalachia, lies the Press on Scroll Road. We raise sheep here, keep a large market garden, and hope to make a books a year. Our books, I suppose, reflect our interests in good writing, intelligent authors, books, farming. But categories are always difficult. Perhaps their best description and the one we prefer is eclectic. We try to live and farm here in ways that are at once simple, quiet and elegant. Our books, we hope, also reflect these qualities." We believe he succeeded. Wind & Harlot books are simply bound in plain paper over boards with a printed spine label. Inside, the books are printed with just the right kiss of ink on paper, the illustrations simple and expressive, all printed on delicate handmade papers. Because of the small limitations of many Wind & Harlot titles, it is

not easy to complete a collection of Wind & Harlot imprints. Enjoy our images of examples of this press that deserves to be better known.

\$ 1,500

The 15 miniature Books offered here are:

27a Ovid (b. 43 B.C.). *Ovid: An Elegy*. (Columbia, SC): Wind & Harlot Press, 1981. Miniature Book. 2 3/4 x 2 1/4 inches. (12) pp. 3 line drawings throughout by Bonnie Baris, printed in red and black inks, French-fold text; text clean, unmarked. Light green paper with printed paper spine label; binding tight, light toning to extremities, boards lightly bowed inward [as issued?]. GK519-002. Very Good. LIMITED EDITION of 200 copies, this is number 65, set by hand by Robert Baris and printed on mulberry paper, French-fold presentation. This book is the first publication by Wind & Harlot Press and the only one that Bob Baris printed in South Carolina. The book features Christopher Marlowe's translation of Ovid's *Corinnae Concubitus* from Book 1 of Ovid's *Amores*. Woodcuts by the publisher's wife, Bonnie Baris. Baris was the proprietor of the Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon at the Whippoorwill Press. Baris designed, set the type, letterpress printed, and bound his books by hand. He has stated: "We try to live and farm here in ways that are at once simple, quiet and elegant. Our books, we hope, also reflect these qualities." REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 2284; lib.uiowa.edu Wind & Harlot Press list.

27b GOLDING, Arthur (1506-1635), translator. *Out of Ovid's Metamorphoses: Icarus, Done Into English by Arthur Golding*. Shaker Heights, OH: Wind & Harlot Press, 1983. Miniature Book. 2 7/8 x 2 1/8 inches. (20) pp. One line drawing of Icarus headed back to earth in red ink, French folds; text clean, unmarked. 100% beige rag paper over boards, printed paper spine label; binding square and tight, boards lightly bowed inward [as issued?]. GK519-009. Fine.LIMITED EDITION of 27 copies, this is number 26. This miniature volume reprints Arthur Golding's 1567 translation of Ovid's *Metamorphoses*. The story of Icarus and his fall from the sun has been the most widely reprinted story from Ovid's tales. Here, the story is accompanied by a graceful red line drawing by Bonnie Baris. Robert Baris was the proprietor of the Wind & Harlot Press, where he printed over a dozen miniature books from 1981 to 1992, after studying with J. Hill Hamon at the Whippoorwill Press. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 1202; lib.uiowa.edu Wind & Harlot Press list.

27c BARIS, Robert. *In Good Taste, a Small Garden of Culinary Herbs*. [Shaker Heights, Ohio]: Wind & Harlot Press, (1988). Miniature Book. 2 13/16 x 2 1/8 inches. (12) pp. Green and black inks, two original illustrations of herbs by Bonnie Baris, herb garden diagram designed by the printer; text clean, unmarked. Pale green paper over boards, printed paper spine label, stitched with green thread; binding square and tight, boards lightly bowed inward [as issued?]. GK519-006 Fine.LIMITED EDITION of 76 copies, this is number 44. This miniature book lauds the pleasures of small gardens, and provides the reader with a diagram of an herb garden: "The little garden should be your garden. Add the herbs you most enjoy. Delete the ones you don't." Baris is the proprietor of his private press, Wind & Harlot Press,

where he printed over a dozen miniature books after studying with J. Hill Hamon at the Whippoorwill Press. Baris designed, set the type, letterpress printed, and bound his books. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 279; lib.uiowa.edu Wind & Harlot Press list.

27d BARIS, Robert (compiler). *A Question of Love*. [Shaker Heights, OH]: (Wind & Harlot Press), 1990. Miniature Book. 2 5/16 x 1 3/4 inches. (20) pp. Printed in red and black inks including 2 decorative vignettes; text clean, unmarked. Pale green paper over boards, marbled endpapers, enclosed inside a green marbled wrapper; binding square and tight. GK519-012. Fine. LIMITED EDITION of 27 copies, this is number 19, printed in Centaur type on Japanese paper by Robert Baris. This book reprints the famous conversational poems between Christopher Marlowe and Sir Walter Raleigh, who by turns depict a youthful, optimistic perspective of love and a hardened, cynical view. "From the Shepherd to his Nymph" and "A Nymph's Reply" are two of the most well-known examples of Elizabethan love poetry, despite their differences. Robert Baris was the proprietor of the Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon at Whippoorwill Press. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 280; lib.uiowa.edu Wind & Harlot Press list.

27e GRAY, Thomas (1716-1771). *On a Favourite Cat*. [Shaker Heights, OH]: Wind & Harlot Press, (1991). Miniature Book. 2 1/2 x 2 inches. (24) pp. Five hand-colored illustrations by Bonnie Baris throughout, French folds; text clean, unmarked. Blue-gray paper over boards, printed paper spine label, marbled endpapers; binding tight, boards lightly bowed inward [as issued?]. GK519-005. Fine. LIMITED EDITION of 52 copies, this is number 13, with charming hand-colored illustrations by Bonnie Baris and printed on Japanese paper. Thomas Gray's classic poem is accompanied by drawings of the cat as she is charmed by the goldfish that leads the cat to her death. Robert Baris was the proprietor of the Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon at Whippoorwill Press. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 1240; lib.uiowa.edu Wind & Harlot Press list.

27f SMART, Christopher (1722-1771). *For I Will Consider My Cat, Jeffrey*. [Shaker Heights, OH: (Wind & Harlot Press, 1991). Miniature Book. 2 7/8 x 2 1/8 inches. (30) pp. Printed in red and black inks; text clean, unmarked. Handmade Hayle paper over boards, printed paper spine label, marbled endpapers; binding square and tight. SCARCE. KG519-8. Fine. LIMITED EDITION of 21 copies, this is number 13, printed in Bembo and American Uncial types; Bradbury reports that not all copies were bound. The charming lines of English poet Christopher Smart in this volume lauding his cat are taken from his longer poem, *Jubilate Agno*. Robert Baris is the proprietor of his private press, Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon's at the Whippoorwill Press. Baris designed, set the type, letterpress printed, and bound his books. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 2757; lib.uiowa.edu Wind & Harlot Press list.

27g LEAR, Edward (1812-1888). *The Jumblies*. [Shaker Heights, OH]: Wind & Harlot Press, 1991. Miniature Book. 2 15/16 x 2 3/16 inches. Unpaginated. [28] pp. Hand-colored illustrations by Bonnie Baris on title page and throughout; text clean, unmarked. Pale green paper over boards, printed paper spine label, marbled endpapers; binding square and tight. GK519-003. Fine. LIMITED EDITION of 74 copies, this is number 16, with 6 hand-colored illustrations by Bonnie Baris. The text of Lear's verse is composed in Bernhard Modern types and printed by hand on handmade Hayle Paper from Barcham Green in England. The miniature book presents one of Lear's most vibrant fantasy tales, when the Jumblies go to sea in a sieve. Robert Baris was the proprietor of the Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon at Whippoorwill Press. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 1766; lib.uiowa.edu Wind & Harlot Press list.

27h LEAR, Edward (1812-1888). *The Owl and the Pussy-cat*. [Shaker Heights, OH]: (Wind & Harlot Press, 1991). Miniature Book. 2 7/8 x 2 1/4 inches. (18) pp. Hand-colored illustrations throughout, French folds; text clean, unmarked. Pictorial paper boards with black line drawing on front board, printed paper spine label; binding square and tight. GK519-004. Fine. LIMITED EDITION of 51 copies, this is number 41. Lear's poem, often deemed the most-loved children's work of the 20th century, is here accompanied by hand-colored illustrations of the owl, the pigs, and the cat throughout their love story. Lear was known for his literary nonsense in poetry and whimsical, sing-song ballads, which this poem epitomizes. Robert Baris was the proprietor of his private press, Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon at Whippoorwill Press. Baris also ran The Press on Scroll Road in rural Ohio where he produced regular-sized books. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 1768; lib.uiowa.edu Wind & Harlot Press list.

27i St. JOHN HORNBY, Charles Harold (1867-1946) and **UPDIKE, Daniel Berkley** (1860-1941). *Printing on Vellum*. Shaker Heights, OH: Wind & Harlot Press, 1992. Miniature Book. 2 1/4 x 1 15/16 inches. Unpaginated. [11] ff. Printed in red and black inks on brown laid paper; text clean, unmarked. Brown paper over boards, printed paper spine label; binding square and tight. GK519-010. Fine. LIMITED EDITION of 23 copies, this is number 18. This volume prints letters exchanged between Daniel Berkley Updike and Hornby in February of 1930. The letters are reprinted from an edition made at the press in 1976. Updike was an American printer and typography historian, who along with Hornby, was inspired by William Morris to fine-press printing in the early 20th century. Robert Baris's care for each book is a fitting presentation for the text of two authors greatly concerned with the keeping the materials and methodology of fine-press printing alive. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 2988; lib.uiowa.edu Wind & Harlot Press list.

27j [BARIS, Robert], editor. *Six Poems of Mvtabilitie by Divers Authors*. Shaker Heights, OH: Wind & Harlot Press, 1992. Miniature Book. 2 1/8 x 1 3/4 inches. (22) pp. Printed in red and black inks, brief bibliography of print sources; text clean, unmarked. Slate grey paper over

boards, printed paper spine label, marbled endpapers; binding square and tight. SIGNED by the editor on the colophon. GK519-011. Fine. LIMITED EDITION of 44 copies, this is number 11, SIGNED by Robert Baris on the colophon, printed in Arrighi and Centaur types on Hayle Paper by Robert Baris. The six poems gathered here are by Anonymous, Christopher Marlowe, Sir Walter Raleigh, Edmund Waller, Ezra Pound, and Santa Theresa D'Avila translated by Longfellow. Baris is the proprietor of Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon at the Whippoorwill Press. Baris designed, set the type, letterpress printed, and bound his books by hand. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 2755; lib.uiowa.edu Wind & Harlot Press list.

27k TENNYSON, Alfred Lord (1809-1892). *The Lady of Shalott by Tennyson*. (Shaker Heights, OH): Wind & Harlot Press, 1992. Oblong Miniature Book. 1 15/16 x 2 1/8 inches. 19 pp. Red uncial initials leading 4 sections; text clean, unmarked. Brown paper over boards, author's name on printed paper spine label; binding square and tight. SIGNED by Robert Baris on the colophon. GK519-013. Fine. LIMITED EDITION of 27 copies, this is number 20, SIGNED by Robert Baris on colophon, printed in Centaur Type on Arches paper. This is the fourteenth miniature book produced by Wind & Harlot Press. The Lady of Chalott is of Tennyson's best-known romantic poems. Robert Baris is the proprietor of his private press, Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon's at the Whippoorwill Press. Baris designed, set the type, letterpress printed, and bound his books. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 2863; lib.uiowa.edu Wind & Harlot Press list.

27I BARIS, Robert. *A Small Book of Dablias*. Shaker Heights, Ohio: [Wind & Harlot Press], 1992. Miniature Book. 2 5/8 x 2 1/16 inches. (30) pp. Half-title, letterpress in red and black inks, rough cut edges of text block, "Of Further Interest" bibliography; text clean, unmarked. Gray paper over boards, printed paper spine label; binding square and tight. INSCRIBED by the author to Kal Levitan; Levitan's bookplate on front pastedown. GK519-007. Near Fine. LIMITED EDITION of 62 copies, this is number 9, INSCRIBED in pencil by Bob Baris on front endpapers. The miniature book features a personal essay by Baris on the topics of his garden, dahlias, and seasonality. Baris is the proprietor of his private press, Wind & Harlot Press, where he printed over a dozen miniature books after studying with J. Hill Hamon's at the Whippoorwill Press. Baris designed, set the type, letterpress printed, and bound his books. PROVENANCE: this copy was owned by author and miniature book bibliographer Kalman Levitan (1917-2002), founder and first Chairman of the Miniature Book Society of America. REFERENCES: Bradbury, *20th Cent. US Miniature Books*, No. 281; lib.uiowa.edu Wind & Harlot Press list.

13 [Ninja Press] PHILLIPS, Dennis. *On Rooks*. (Sherman Oaks, CA): Ninja Press, 2015. Folio in 3s. 12 3/8 x 6 3/4 inches. [36] pp. Half-title, photographic prints throughout, titles of the poems printed in periwinkle ink; text clean, unmarked. Quarter dark-green French goat-skin spine, boards covered in a decorative English paper, end-leaves of pure Belgan flax; binding square

and tight. SIGNED by both Carolee Campbell and Dennis Phillips. Includes the original prospectus. Fine.

\$ 1,250

LIMITED EDITION of 75 copies, this is number 57; 8 additional copies *hors commerce*. Design, presswork, and binding by Carolee Campbell at the Ninja Press. Type is hand set Van Dijk with Felix Titling for display, printed on dampened Charter Oak handmade paper from Barcham Green Hale Mill in Maidstone, England. Photographic images by Carolee Campbell printed digitally by Karen Skove Chu and printed on Japanese Asuka washi paper. Contains a set of splendidly rich poems that record the minutiae of the moment, moving from micro to macro throughout. Accompanied by 23 photographs taken by Carolee Campbell that do not so much illustrate the text as act as an ambient penumbra.

14 [Specimen Broadside] GRABHORN, Robert (1900-1973). *Centaur and Arrighi*. San Francisco, CA: Mackenzie & Harris, Inc.; San Francisco, CA: Taylor & Taylor, 1948. Broadside. 26 x 19 1/4 inches. Single sheet of paper printed on 1 side within a typographic border printed in red, Bruce Rogers' designer's mark at the bottom margin, large centaur historiated initials at the head of the text; text clean, unmarked, some thumbing to the outer margins, otherwise suitable for framing. Very Good.

\$ 250

FIRST EDITION. Designed by Bruce Rogers and set under his direction at the composing room of Mackenzie & Harris Typographers and Typefounders. The text of the specimen was written by Robert Grabhorn, each specimen size contains a bit more of the text which explains the historical development of the Centaur typeface, tracing its antecedents to Nicolas Jenson in the fifteenth century. The title word CENTAUR is a reproduction from original patterns used in making the matrices for Centaur. The initial and the designer's mark are from original drawings by Bruce Rogers. Printed on Worthy Charta paper by Taylor and Taylor. A nicely preserved piece of printing ephemera that evolved many of the key characters of mid-century type design in the California and nationally, as well. Worldcat records 6 copies over three records, only 3 of which are held in California.