
Ward Ritchie

*Books and Ephemera Printed, Designed, and Written by Ward Ritchie,
and Material About Him*

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Los Angeles, CA 90048

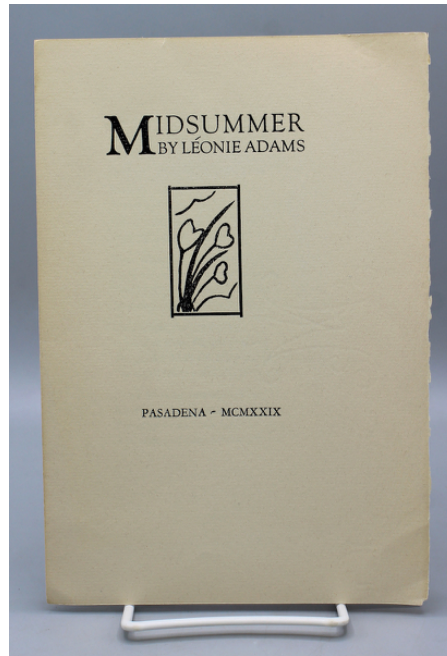
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WARD RITCHIE (1905 – 1996) was born in Los Angeles and grew up in South Pasadena. With his lifelong friend Lawrence Clark Powell, Ritchie attended Occidental College, worked at Vroman's Bookstore in Pasadena, and shared the studio at the Abbey San Encino. Ritchie graduated from Occidental in 1928 and enrolled in Frank Wiggins Trade School, where he printed some of his earliest pieces, including Léonie Adams' *Midsummer* (item #1 in this catalogue) and Archibald MacLeish's *Interrogate the Stones* (item #21). With inspiration from Alice Millard (#22-23), Ritchie traveled to Paris in 1930 to work in the studio of François-Louis Schmied (#54), where he remained for over a year.

In 1932, Ritchie established the Ward Ritchie Press, and, that year, published the aptly named *First Book* by Robinson Jeffers. Gregg Anderson joined the firm and began printing alongside Ritchie; he became a partner in the business, renamed Anderson & Ritchie, in 1940. Joseph Simon began working for Ritchie in 1937 and became a partner in the business after Anderson's death at Normandy in 1944; the business was renamed to Anderson, Ritchie & Simon in 1953. Under its various names, the Ward Ritchie Press produced thousands of books and pieces of ephemera, including works by writers like Powell (#24-25, 49-52), Aldous Huxley (#42), W.W. Robinson (#73-74), and Robert Louis Stevenson (#77) before Ritchie sold the business in 1974. The following year, Ritchie printed *Saul Marks and his Plantin Press* (#9) in Laguna Beach, California, the first book under the Laguna Verde Imprenta. He went on to publish over thirty books under the imprint, including *Landacre and Quince* (#13) and a book on the printer Jane Grabhorn (#12). Ritchie lived in Laguna Beach until his death in 1996. His final books included *A Late Offering of Quince* (#14) and *Variations and Quotations* (#19).

Ritchie is remembered as a leading figure in what Zeitlin called a "small Renaissance, Southern California style." The present catalogue collects books and ephemera from all throughout Ritchie's illustrious career, including works created for and about him. The first part of the catalogue (items #1-30) comprises Ritchie's more significant works, including the publications of the Laguna Verde Imprenta, as well as important pieces from early in his career and notable rarities. The second part of the catalogue (items #31-82) comprises less significant pieces by and about Ritchie. Though the items in the second part of the catalogue are not grand productions, many of them are exceedingly scarce, including proofs of Ritchie projects (#35, 76, 79) and rare ephemera.

Additional photos of items in this catalogue are available upon request.



The Eighth Project Printed by Ward Ritchie

1. ADAMS, Léonie. *Midsummer*. Pasadena: [Printed by Ward Ritchie], 1929.

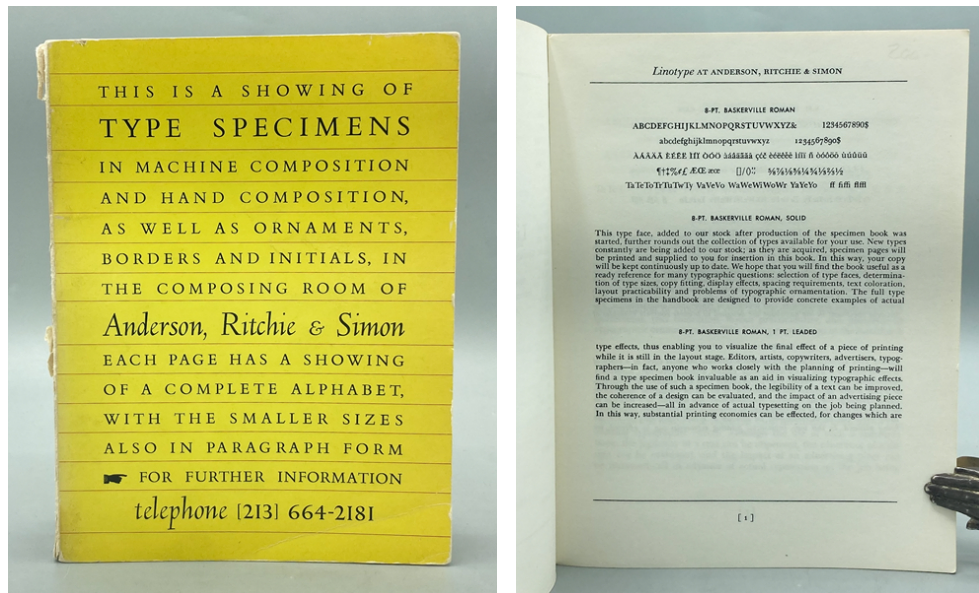
6¼ x 9¼ in. [4] pp. (one sheet, folded).

Buff paper with woodcut device. Near fine.

\$75

One of eighty copies printed by Ward Ritchie at Frank Wiggins Trade School in Los Angeles while Ritchie was a student there, at the age of twenty-four. *Midsummer* is listed in *The Ward Ritchie Press and Anderson, Ritchie & Simon* as Ritchie's eighth printing project and the last of his projects at the trade school.

The Ward Ritchie Press, p. 127.



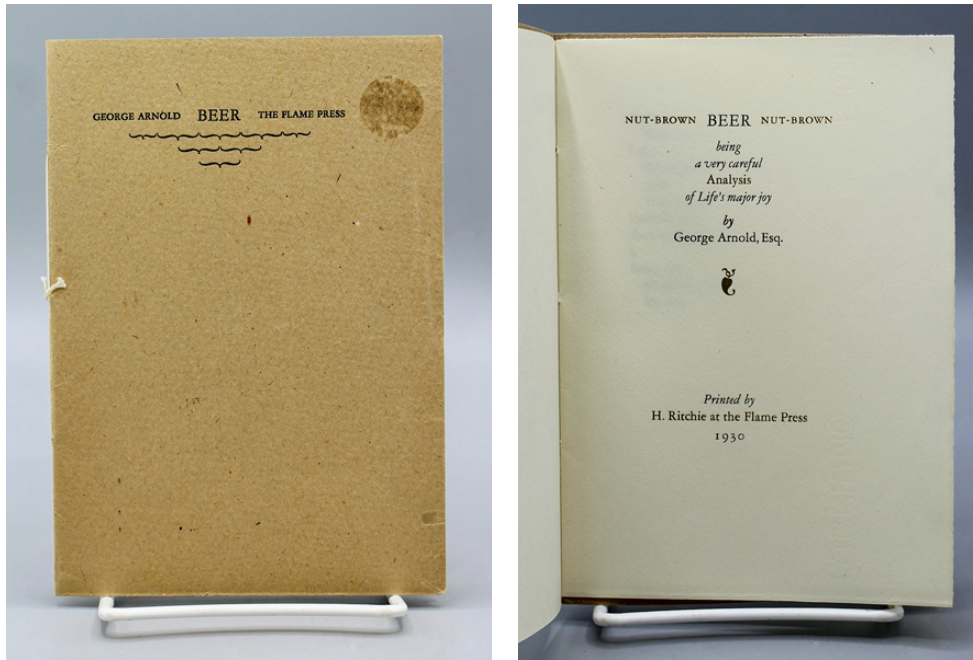
2. [ANDERSON, RITCHIE & SIMON.] *This is a Showing of Type Specimens in Machine Composition, as Well as Ornaments, Borders and Initials, in the Composing Room of Anderson, Ritchie & Simon.* [Cover title.] [Los Angeles:] Anderson, Ritchie & Simon, [The Ward Ritchie Press,] [n.d., ca. 1970].

Octavo. [6], 442 pp.

Yellow printed wrappers. Some creasing to spine. Otherwise, a fine copy.

\$200

Second edition. The first edition, which was only three hundred pages, was published in the 1950s. No limitation given, but certainly a scarce item.



One of Twenty-Four Special Copies

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

4¾ x 6¾ in. [6] pp.

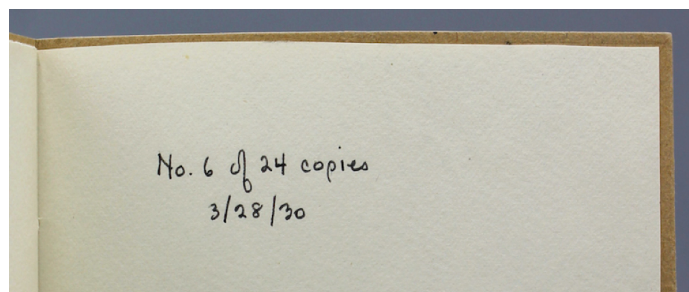
Brown paper wrappers lettered in black. Trace of a removed small round label on front wrapper. Terminal blank annotated and dated (3/28/30) by Ritchie in black ink. A near fine copy.

\$500

Rare first issue limited to twenty-four copies on Incudine paper (many more on newsprint).

A collection of poems celebrating beer and printed at the Abbey in San Encino before Ritchie left for France to study with Schmied.

The Ward Ritchie Press, pp. 127-128.





With Twelve Photographs of Ritchie

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

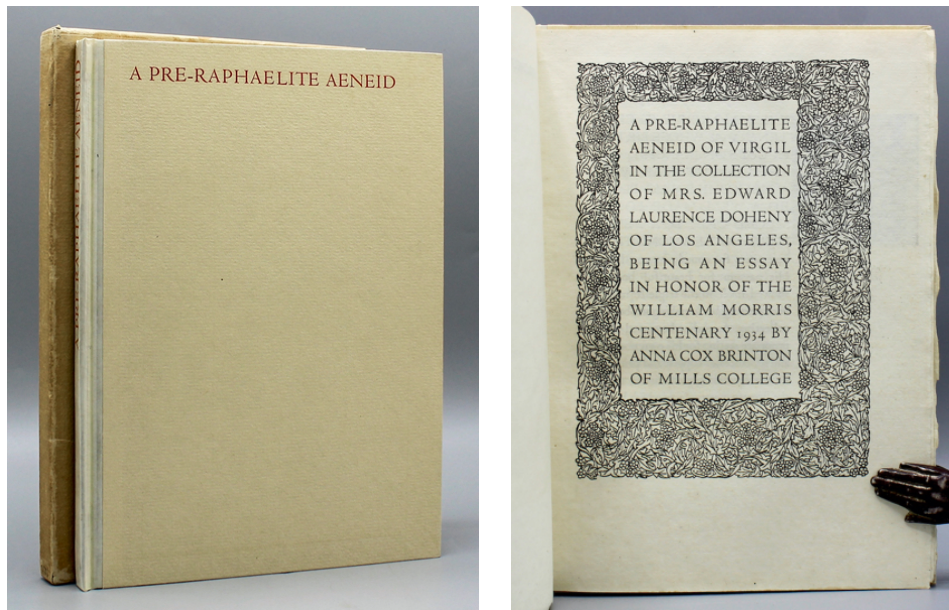
12 x 9 in. [viii] leaves of text. Twelve dry mounted original photographic plates, eleven of which are signed by Blanco.

Leaves loose in brown cloth clamshell box with center cut-out featuring a camera lens design with the initials "WR" in the center. A fine copy.

\$600

One of sixty-five copies, signed by Lawrence Clark Powell. Printed, designed, and produced by Joseph D'Ambrosio using a handset Della Robbia type and a Vandercook No. 4 proof press, with photographs printed and mounted by Amanda Blanco.

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



Signed by Ward Ritchie, Anna Cox Brinton, and Estelle Doheny,
One of 150 Copies, with Three Proof Leaves

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

Octavo. [40] pp. Woodcut title-page border, two full-page facsimile illustrations, and one facsimile vignette. Printed on Dard Hunter handmade paper. Tipped-in slip reads "With the Compliments of Mrs. Edward Laurence Doheny."

Ecru boards with parchment backstrip. Front cover and spine lettered in red. Fore- and bottom-edges untrimmed. Slipcase has slight browning. Otherwise, fine, fresh copy.

[with:]

BRINTON, Anna Cox. [Three proof leaves from *A Pre-Raphaelite Aeneid of Virgil in the Collection of Mrs. Edward Doheny of Los Angeles*.] [Los Angeles: The Ward Ritchie Press, n.d., ca. 1934].

Three sheets (11¼ x 8"). Two are proofs of the title-page and pp. 4-6 (with the vignette on page four) and one is a proof of pp. 20-21, where the two leaves of the *Aeneid* are reproduced. The *Aeneid* leaf is marked up in pencil (presumably by Ritchie) with measurements (9 picas, etc.) indicating how the pages should be spaced.

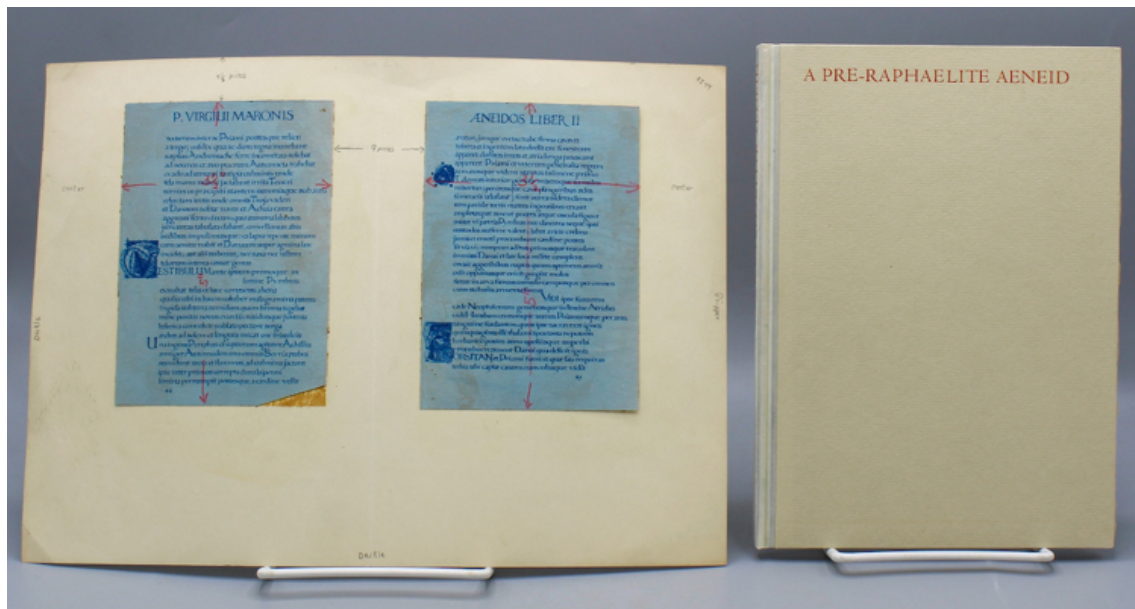
Toning to both leaves and some ink smudges to one leaf. Very good.

\$750

One of 150 copies. This copy is signed by Anna Cox Brinton, Estelle Doheny, and Ward Ritchie.

Printed for an exhibit at Mills College in Oakland, this is one of the most attractive of the early Ritchie publications.

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



An Early Ward Ritchie Project,
Signed by Robert Ernest Cowan

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

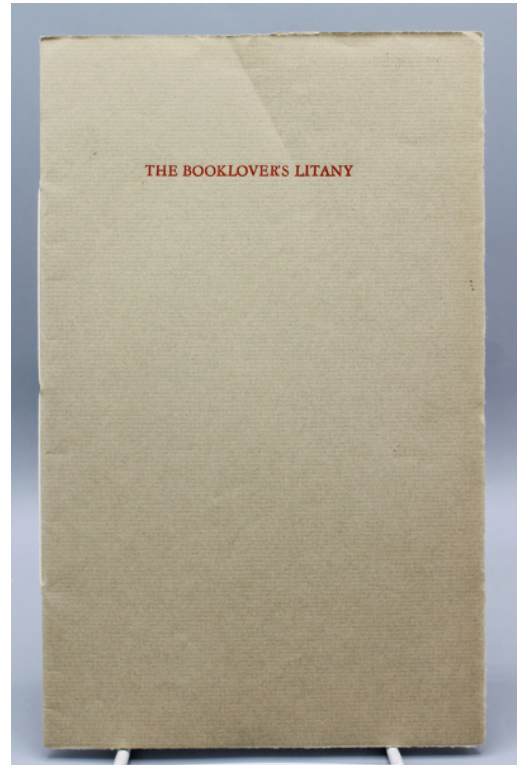
5.5 inches by 9.5 inches. 11 pp., [1] p. Fabriano paper made in Italy.

Handmade beige paper wrappers, a bit creased. Still a fine copy.

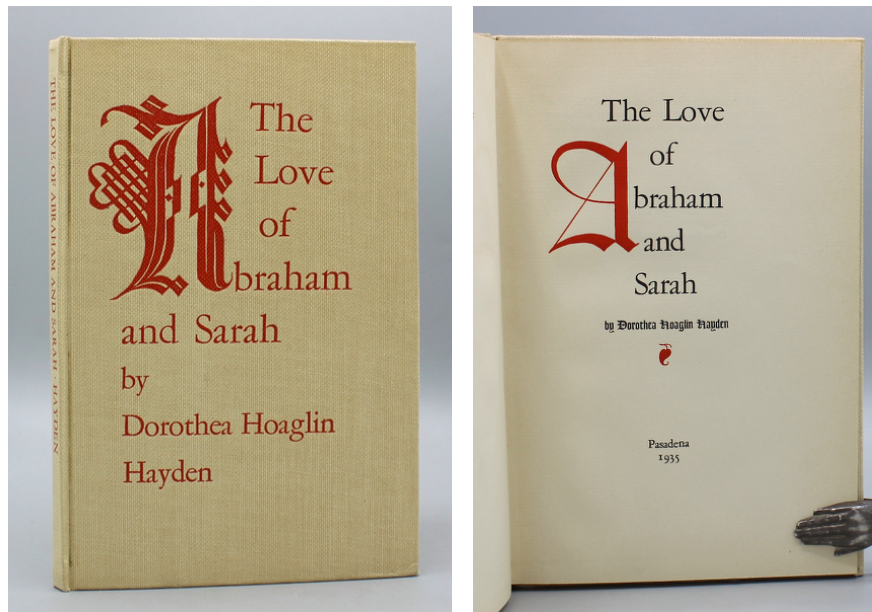
\$300

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

According to Cowan's introduction, the poem "The Booklovers Litany" was originally printed in the June 1887 edition of the magazine *The Bookmart* and then reprinted in *The Bookworm* in 1892. The poet, identified only as "H.L.," pleads for divine protection against all manner of book-destroying forces including "heat and damp...fire and mildew...book-droppers and book wrenchers," (pp. 9-10). Bookseller Robert Ernest Cowan (1862-1942), who compiled the Book Club of California's *Bibliography of California*, is noted in this item's colophon to have rediscovered H.L.'s poem and "drawn it from its obscurity...for the edification of the members of the Zamorano Club."



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



A Fine Copy of an Early Ward Ritchie Press Production

7. HAYDEN, Dorothea Hoaglin. *The Love of Abraham and Sarah*. Pasadena: [Printed by Ward Ritchie,] 1935.

Octavo. 53 pp. With large decorative initial on title-page and seven more decorative initials throughout, all printed in red.

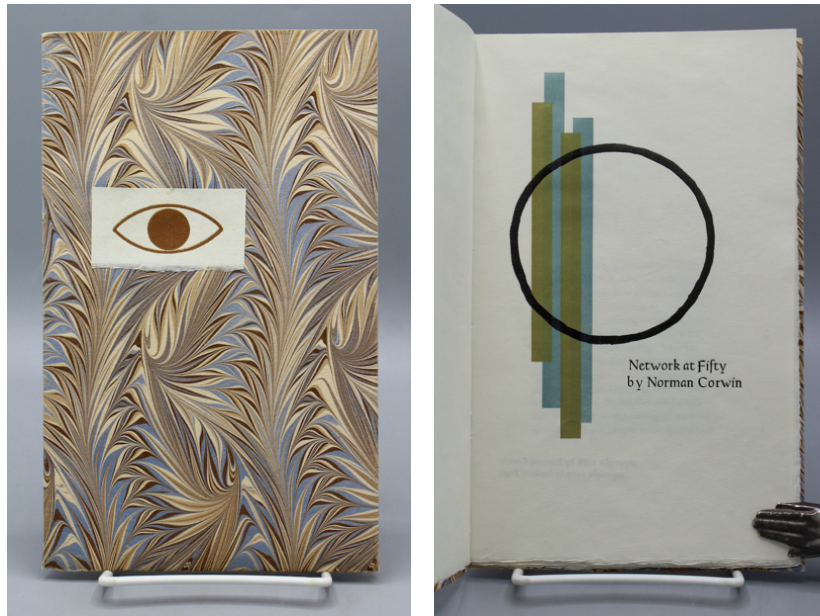
Buff linen over boards with title and large, elaborate decorative initial on upper board in red. Also titled in red on spine. A bit of very light toning to edges of leaves and some light offsetting from title-page, but otherwise a fine, clean, bright copy of an early Ward Ritchie Press item, in the original glassine dust jacket.

\$45

One of 206 copies printed by Ward Ritchie in Pasadena just three years after the establishment of the Ward Ritchie Press. Numbered by Ritchie on the colophon.

In 1938, Ritchie also printed *These Pioneers* by Dorothea Hoaglin Hayden.

The Ward Ritchie Press and Anderson, Ritchie & Simon, p. 73.



One of Fifty Copies from Ritchie's Laguna Verde Imprenta

8. [LAGUNA VERDE IMPRENTA.] CORWIN, Norman. *Network at Fifty*. [Northridge, CA: Laguna Verde Imprenta, Invierno Press, 1979].

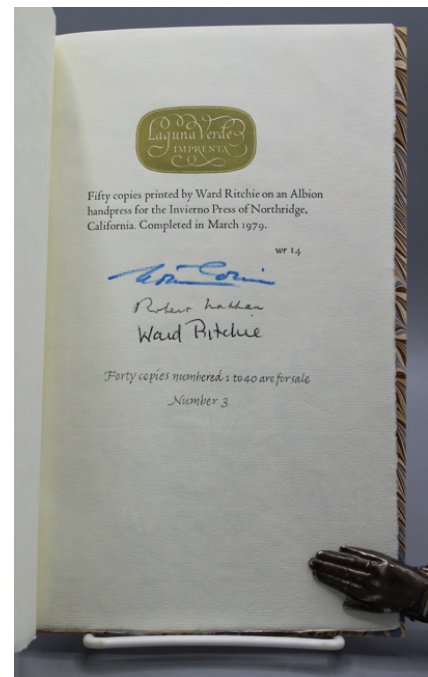
Octavo. [18] pp. Three-color illustration on title-page, and two-color head-piece at the beginning of the Corwin text.

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

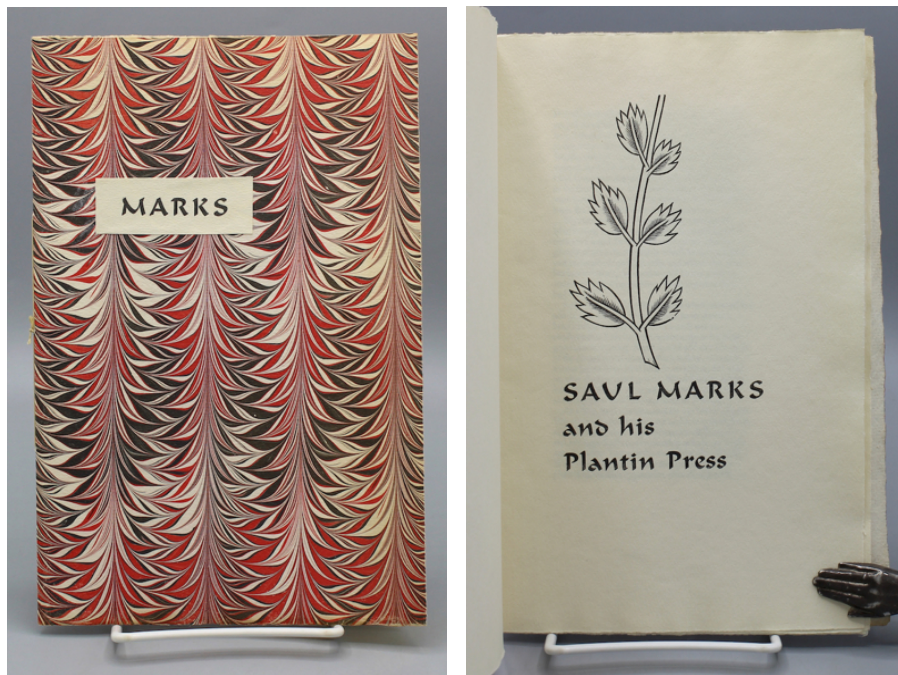
\$300

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

This book was commissioned by the Invierno Press (Carl Haverlin), which published a total of three books — this title, a collection of woodcuts by Paul Landacre (item #46 in this list), and one on James Joyce. Invierno Press books, unfortunately, were never distributed widely.



Laguna Verde Imprenta bibliography, 14.



The First Laguna Verde Imprenta Book

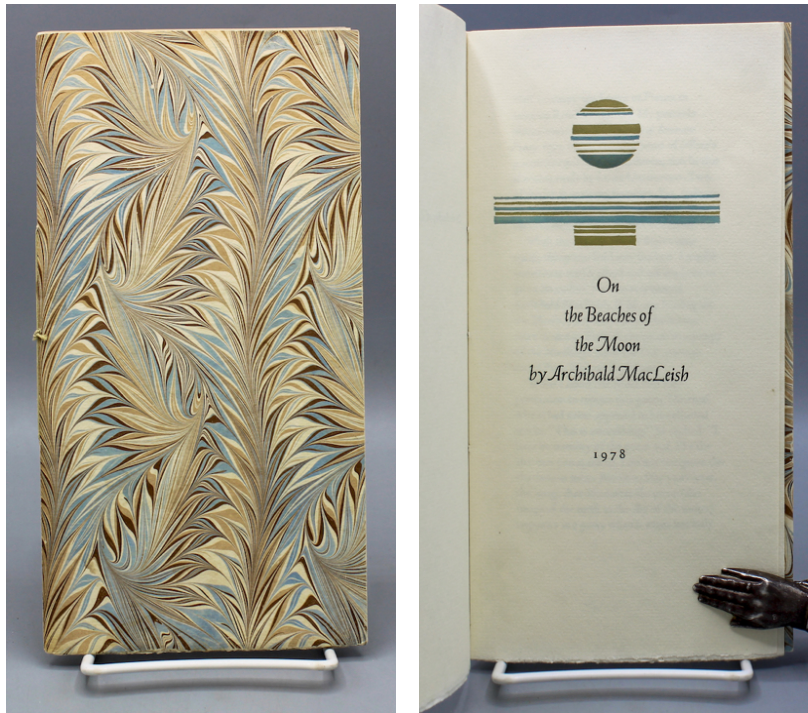
9. [LAGUNA VERDE IMPRENTA.] [DREYFUS, John]. *Saul Marks and his Plantin Press*. [Laguna Beach, California: Laguna Verde Imprenta, 1975].

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

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

\$650

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



10. [LAGUNA VERDE IMPRENTA.] MACLEISH, Archibald. *On the Beaches of the Moon*. [Laguna Beach, California: Laguna Verde Imprenta,] 1978.

9 in. x 4⁵/₈ in. [16] pp. Printed decorations in blue and gold by Rex Brandt. Hand-set and printed by Ward Ritchie on an Albion hand press. Handmade paper.

Original Cockerell marbled paper wrappers. Fine.

\$650

One of fifty copies printed for Lawrence Clark Powell and Archibald MacLeish (1892 – 1982). This is a reprint of MacLeish's poem, "Poem" (which originally appeared in *A Miscellany of American Poetry*, 1927), with a foreword by Powell. When Powell expressed his interest in publishing the poem, which had not appeared in MacLeish's collected poems, MacLeish was "astonished" and told Powell, "I have no memory of the poem and...I do not recognize the rhythms as mine."

Ward Ritchie notes in the colophon that, as a student, he wrote to MacLeish for permission to print a poem of his. The result was *Interrogate the Stones*, which Ritchie published in an edition of twenty-seven copies in the spring of 1929 while he was a student at Frank Wiggins Trade School in Los Angeles. Ritchie writes, "Now, these many years later, I am happy to have the privilege of printing another of his poems on an Albion hand press with decorations by my friend Rex Brandt."

Laguna Verde Imprenta bibliography, 12.



The First Use of Letters Designed for Ritchie by Stanislaw Szukalski,
One of About Fifty Copies

11. [LAGUNA VERDE IMPRENTA.] RITCHIE, Ward. *Adventures with Authors*. [Laguna Beach, California: Laguna Verde Imprenta,] 1978.

Octavo. [32] pp. Decorative title-page in yellow, red, green and black. Decorative initials in red, printer's device in green on colophon.

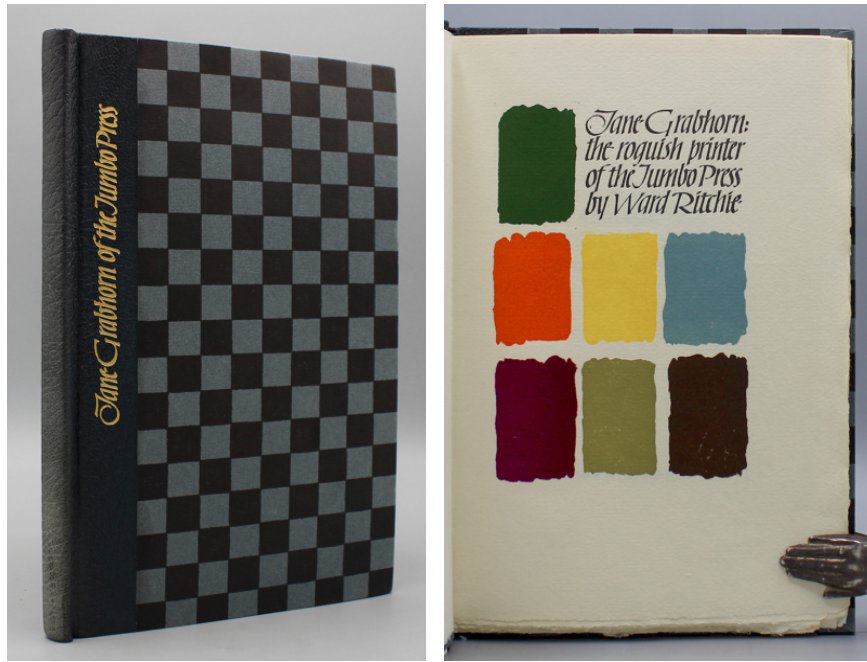
Red, black and cream marbled wrappers with decorative labels on front and back covers. A fine copy.

\$650

One of about fifty copies printed on an 1865 Albion handpress by Ward Ritchie. The text is based on a talk given to members of the Zamorano Club. Ritchie discusses his experiences with Robinson Jeffers, Gertrude Stein, Robert Graves, Laura Riding, Somerset Maugham, and others.

"This short account...is here printed as a vehicle to show some initial letters designed for me by the late Polish sculptor and painter, Stanislaw Szukalski. They were cut in wood by a young employee named Digges Graves and for more than forty years have been buried to be exhumed and printed here for the first time."

Laguna Verde Imprenta Bibliography, 11.



12. [LAGUNA VERDE IMPRENTA.] RITCHIE, Ward. *Jane Grabhorn: the Roguish Printer of the Jumbo Press*. [Laguna Beach: Laguna Verde Imprenta, 1985].

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

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

\$750

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

Laguna Verde Imprenta bibliography, 25.



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

Miniature, 2 15/16 x 2 1/4." [28] pp. Illustrated with seventeen wood engravings by Paul Landacre, fifteen of them in black and two in color.

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

\$650

One of fifty copies.

This book features two of Ritchie's poems, written in his youth, under the pseudonym of Peter Lum Quince. "...it [seemed] appropriate to join once again Landacre with a couple of poems by his old friend." The dedication is to Gloria Stuart, film actress and letterpress printer, who was Ritchie's longtime partner.



One of Fifty Copies Printed by Ritchie
With Early Wood Engravings by Paul Landacre

14. [LAGUNA VERDE IMPRENTA.] [RITCHIE, Ward.] *A Late Offering of Quince*. By Peter Lum Quince. [Laguna Beach, California: Laguna Verde Imprenta,] 1990.

Octavo. 41 pp. Illustrated by Paul Landacre with woodcut headpieces and an array of small geometric woodcuts on title-page. Text printed in black by Ward Ritchie on an Albion handpress. Illustrations in red, orange, green, brown, and blue.

Black paper wrappers with printed paper label. Wrappers a bit scuffed. Still a fine copy, inscribed on the half-title by Ritchie to Jake Chernofsky, longtime editor of *AB Bookman's Weekly*.

\$650

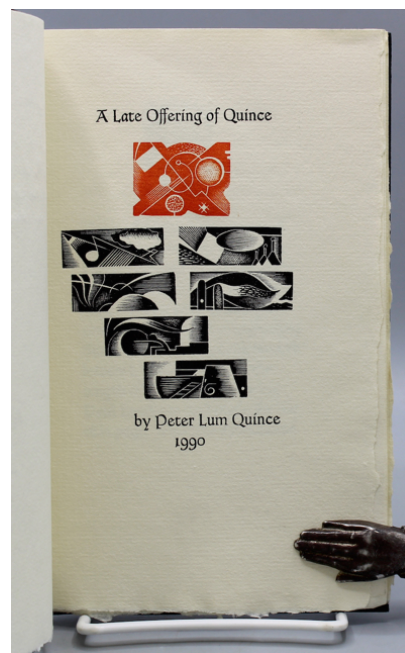
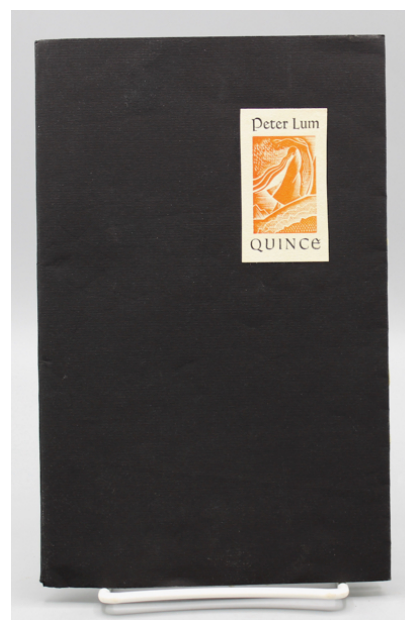
One of fifty copies printed by Ritchie.

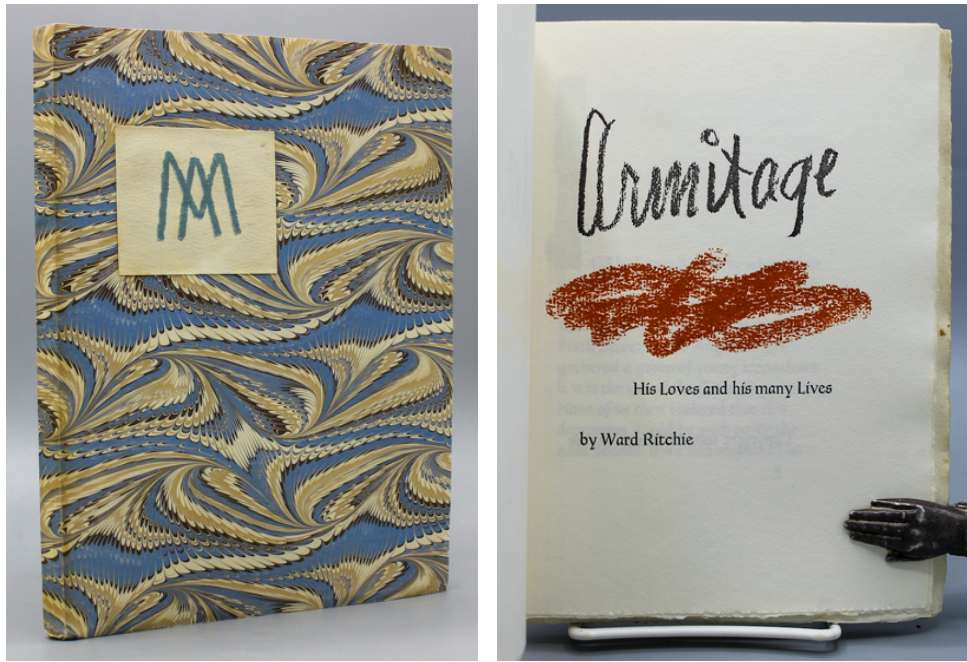
The foreword explains the origin of the "Peter Lum Quince" pseudonym: "The author obviously assumed his pseudonym from the Peter Quince created by Shakespeare. However, the irreverent printer, more interested in creating a pleasing title page...inserted the random letters LUM to balance the length of the wood engraving Paul Landacre had made for the title page. With like irreverence the printer removed the letter r from hearth in the book's title, 'Fifteen Poems for the Heath Broom.' The judgement of the printer was vindicated when the book was selected as one of the Fifty Books of the Year by the American Institute of Graphic Arts. Again Quince, now 85, offers fifteen poems with some early engravings by the late Paul Landacre."

Jake Chernofsky served as the editor and publisher of *AB Bookman's Weekly* between 1973 and his retirement in 1999. Chernofsky took over the management of the magazine from its founder, Sol Malkin, who had established the publication as *Antiquarian Bookman* in 1948. Chernofsky worked to regularize the magazine's publication, expanded the staff, and provided a critical resource for booksellers for two decades. Along with Margaret Goggin, Lee Ash, and Frederick Praeger, Chernofsky was also involved with the establishment of the Colorado Seminar (now CABS-Minnesota), and taught one of the first CABS courses in 1979 – an extremely popular course on "how to pack books." Chernofsky took over the seminar from Goggin in 1995.

The thirty-first publication of the Laguna Verde Imprenta.

Silver, Joel. "Exit Interview: Jake Chernofsky." *RBM* (March 2000), pp. 77-82.





15. [LAGUNA VERDE IMPRENTA.] RITCHIE, Ward. *Merle Armitage. His Loves and his many Lives*. [n.p., Laguna Beach: Laguna Verde Imprenta, 1982.]

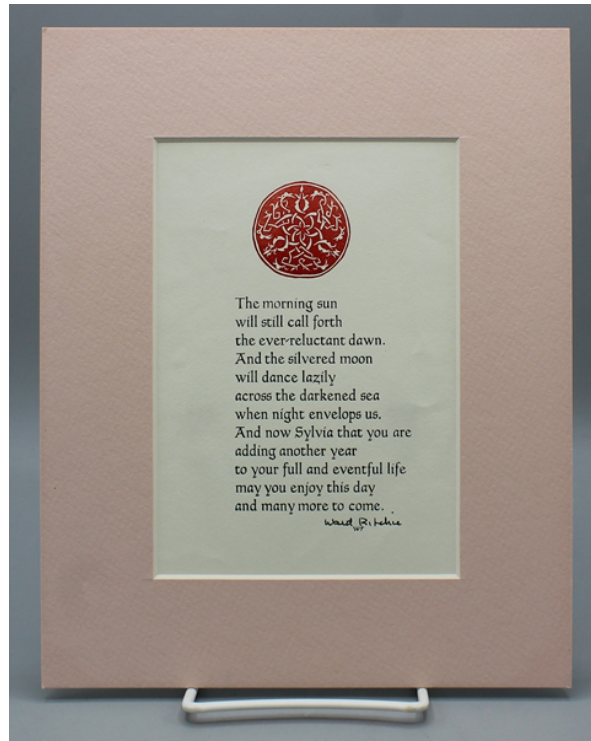
6 x 8 in. 68 pp. Color-printed initials and two abstract vignettes. With "A Footnote to the Loves of MA" leaf laid in.

Blue Cockerel paper wrappers. Toning to first and last leaf and some offsetting from the initials and vignettes. Otherwise, a near fine copy.

\$650

One of "around sixty copies" printed by Ward Ritchie.

Laguna Verde Imprenta bibliography, 21.



Poetry Broadside Signed by Ward Ritchie

16. [LAGUNA VERDE IMPRENTA.] [RITCHIE, Ward.] "The morning sun / will still call forth / the ever-reluctant dawn..." [Poetry broadside.] [Laguna Beach, California: Laguna Verde Imprenta, n.d., ca. 1980s.]

Broadside (5½ x 8¾") in art board frame (8 x 10"). Printed by Ward Ritchie on an Albion handpress. With a circular woodcut printed in red.

Buff paper sheet taped on verso to pink art board frame. Some dust soiling to verso. A very good copy signed by Ritchie.

\$125

Printed for the birthday of Sylvia Thompson, the daughter of Gloria Stuart.

Poetry Broadside Inscribed to Gloria Stuart

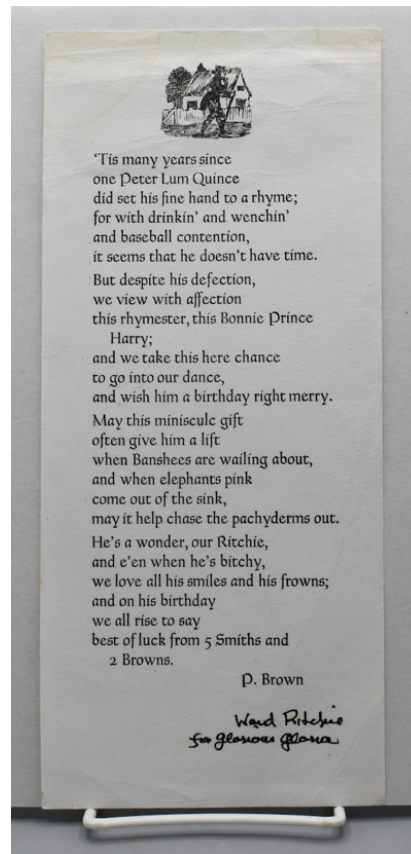
17. [LAGUNA VERDE IMPRENTA.] [RITCHIE, Ward, printer.] "'Tis many years since / one Peter Lum Quince / did set his fine hand to a rhyme..." [Poetry broadside.] [Laguna Beach, California: Laguna Verde Imprenta, n.d., ca. 1980s.]

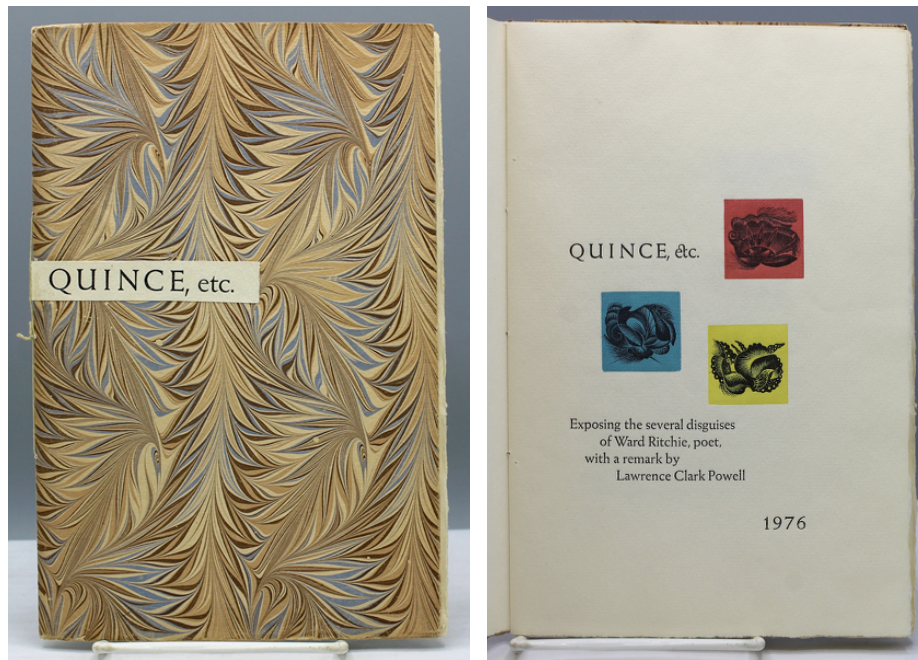
Broadside (4¾ x 11"). With a woodcut vignette. Printed by Ward Ritchie on an Albion handpress.

White paper sheet. Toned at top edge. A very good copy, inscribed by Ritchie to Gloria Stuart: "for glorious Gloria."

\$125

This is a printing of a short, humorous poem written by "P. Brown" (possibly another of Ritchie's pseudonyms) for Ritchie's birthday.





One of About Fifty Copies Printed at Laguna Verde Imprenta,
Signed by Ward Ritchie and Lawrence Clark Powell

18. [LAGUNA VERDE IMPRENTA.] RITCHIE, Ward. *Quince, etc.* Exposing the several disguises of Ward Ritchie, poet, with a remark by Lawrence Clark Powell. [Laguna Beach, California: Laguna Verde Imprenta], 1976.

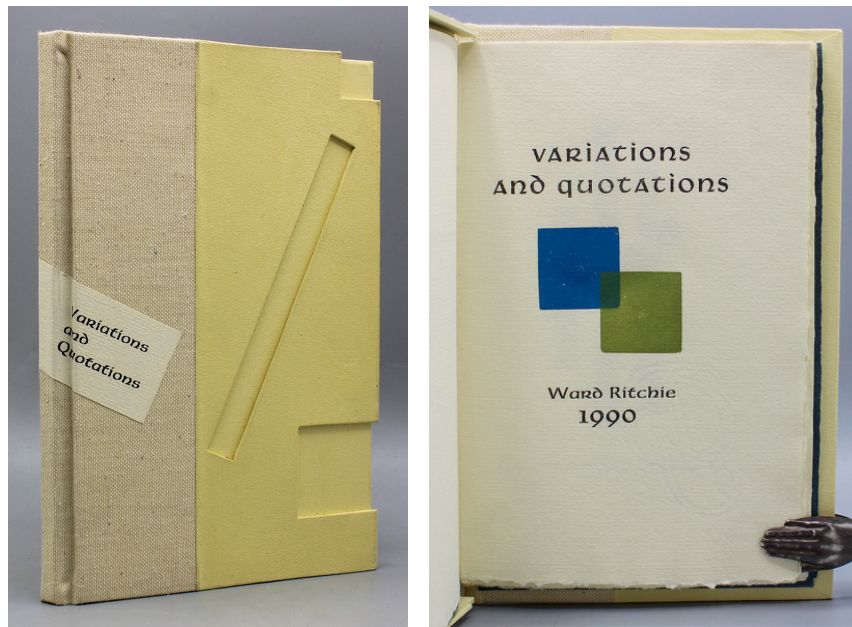
Octavo. [16] pp. Seven woodcut illustrations from designs by Paul Landacre. Title-page in blue, red, and yellow.

Original marbled wrappers with printed paper label. Wrappers lightly browned around the edges, possibly a flaw in the manufacturing, as we've seen this in other copies. Otherwise a fine, clean copy.

\$750

One of about fifty copies printed by Ritchie on an Albion handpress. The introductory essay is signed by Lawrence Clark Powell. Ritchie signed his essay with all his various pseudonyms, including Peter Lum Quince, and his own name.

This book gives a thorough chronicle of Ritchie's various pseudonyms, detailing when each was used. It is followed by Ritchie's poem "A Smattering of Quince."



One of Fifty Copies from Ritchie's Laguna Verde Imprenta,
Bound by Joseph D'Ambrosio

19. [LAGUNA VERDE IMPRENTA.] RITCHIE, Ward. *Variations and Quotations*. [Laguna Beach, California: Laguna Verde Imprenta, 1990.]

5¾ x 8½ in. [20] pp. With eighteen color-printed geometric illustrations, each paired with a brief quotation, and a title-page vignette. Printed on an Albion handpress.

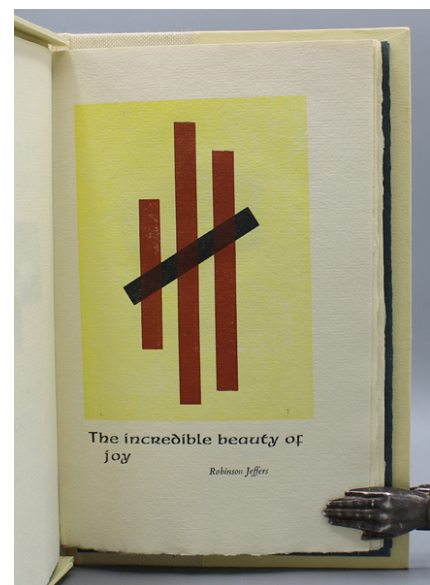
Bound by Joseph D'Ambrosio in quarter natural linen over pale yellow boards with geometric cutouts. Paper label with title printed in black. Blue endpapers. Minor offsetting to a couple leaves. A fine copy of Ritchie's last major work.

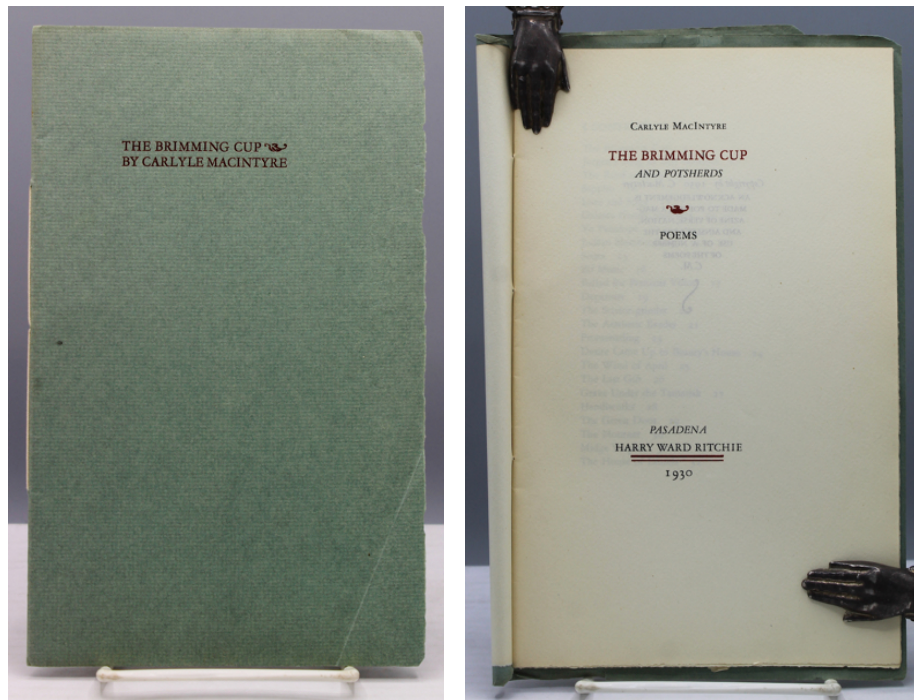
\$850

One of fifty copies printed by Ward Ritchie.

The quotations include "When the answers are simple you hear God thinking" (Albert Einstein), "Moment by moment the present becomes the past" (Thornton Wilder), and "Memory is hunger" (Ernest Hemingway). The final quotation is "It was a grand adventure, I am content" (William Addison Dwiggins).

This is the thirtieth publication of Laguna Verde Imprenta. Note: The printed number on the colophon identifies this as #29, but the number has been crossed out in ink with "XXX" (i.e., thirty).





20. MACINTYRE, Carlyle. *The Brimming Cup and Potsherds. Poems.* Pasadena: Harry Ward Ritchie, 1930.

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

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

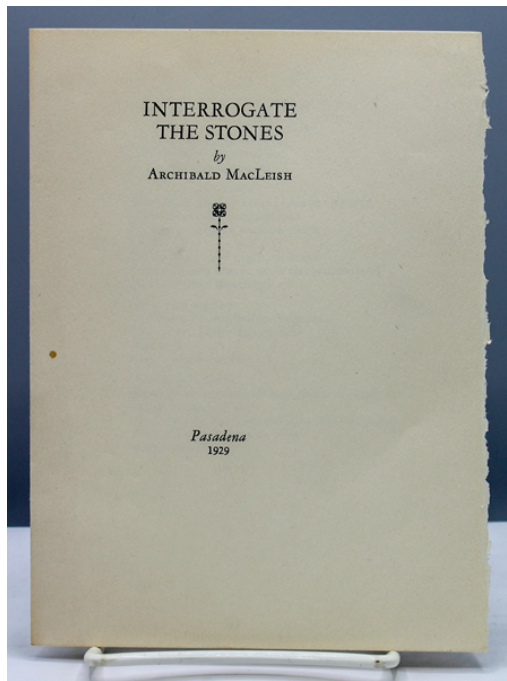
\$200

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

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

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

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



One of Ritchie's First Projects

21. MACLEISH, Archibald. *Interrogate the Stones*. Pasadena: [Ward Ritchie,] 1929.

5½ x 7½ in. [4] pp. (one sheet, folded).

Buff paper sheet. Minor foxing. Very good.

\$200

One of thirty-seven copies. Numbered in ink by Ritchie. This is a rare early piece printed by Ward Ritchie when he was a student at Frank Wiggins Trade School.

22. MILLARD, Alice. *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.]

Small folio. [2], 15, [1, blank], [1, colophon] pp.

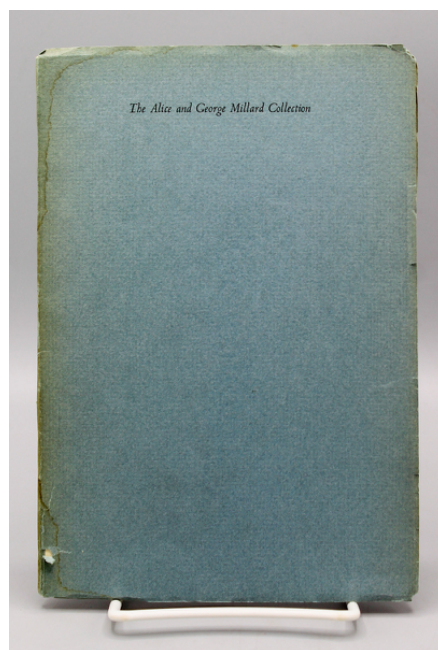
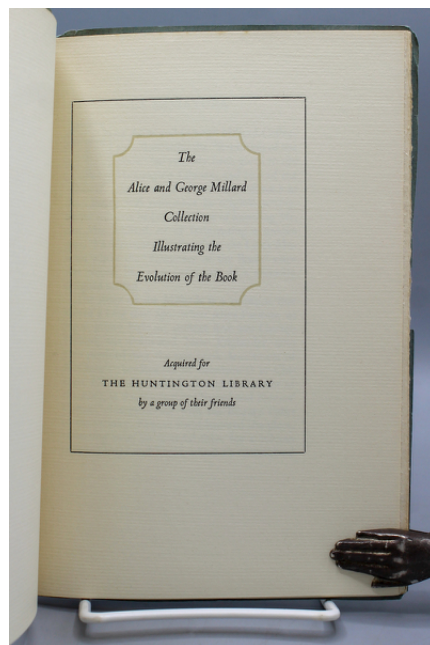
Printed blue wrappers. Some dampstaining to wrappers. Very good.

\$350

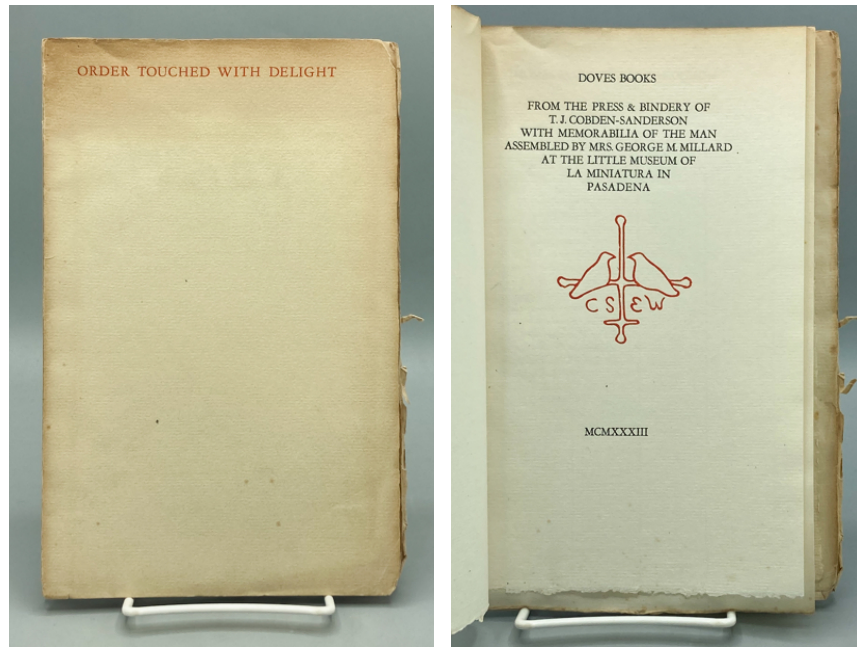
One of seventy-five copies designed and printed by the Ward Ritchie press for presentation to donors.

Alice Millard (1873 – 1938) was a Chicago-born rare book dealer and promoter of culture in the Arroyo Seco region of Los Angeles. While in Chicago, she visited A.C. McClurg's bookstore, looking for a book on William Morris. While there she met George Millard, her future husband, who worked in the Rare Book Department. In 1906, the Millards commissioned Frank Lloyd Wright to design a house in Chicago for them, now called the George Madison Millard House. The Millards moved to Pasadena, California after George's retirement and converted a bungalow on Huntington Drive into a book salon. After George's death, Alice again commissioned Wright to design another home, which was called "La Miniatura" (The Little Museum). It contained fine pictures, china, silver, sculpture, and many other items, including her husband's printed books and manuscripts. She left the collection to the Huntington Library. Millard influenced a later generation of booksellers and collectors including Estelle Doheny, William Andrews Clark, Jake Zeitlin, and Ward Ritchie.

"The [Millard] Collection...has found a safe and permanent home in the Huntington Library...it is distinguished because of the high quality of its items. At least ten are of outstanding importance, and numerous rare and unique pieces are only less impressive individually" (p. 7). Some of the items in the collection include a group of Babylonian and Egyptian records consisting of two papyri, a fifteenth century manuscript calendar, and the Bodoni *Horace* of 1873. Also included are two lists: the first consisting of contributors and the second consisting of the group of members of Pasadena Junior League, acting as Volunteer Guides to the Huntington Library exhibitions.



The Ward Ritchie Press and Anderson, Ritchie & Simon, p. 81.



Janet Hathaway Ritchie's Copy of an Early Ward Ritchie Project:
A Doves Press Exhibition Catalogue by Alice Millard

23. MILLARD, [Alice]. *Doves Books*. From the Press & Bindery of T.J. Cobden-Sanderson with Memorabilia of the Man Assembled by Mrs. George M. Millard at the Little Museum of La Miniatura in Pasadena. [South Pasadena, California: Ward Ritchie,] 1933.

Octavo. 60 pp. Doves Press device in red on title-page.

Cream-colored paper wrappers printed with the phrase "Order Touched with Delight" in red. Wrappers toned and some offsetting from title-page on inside of wrappers. Front cover loose. Edges untrimmed. A bit of foxing to edges, but overall the pages are clean. With the bookplate of Janet Hathaway Ritchie on inside of wrappers. A good copy of a fragile early Ward Ritchie project.

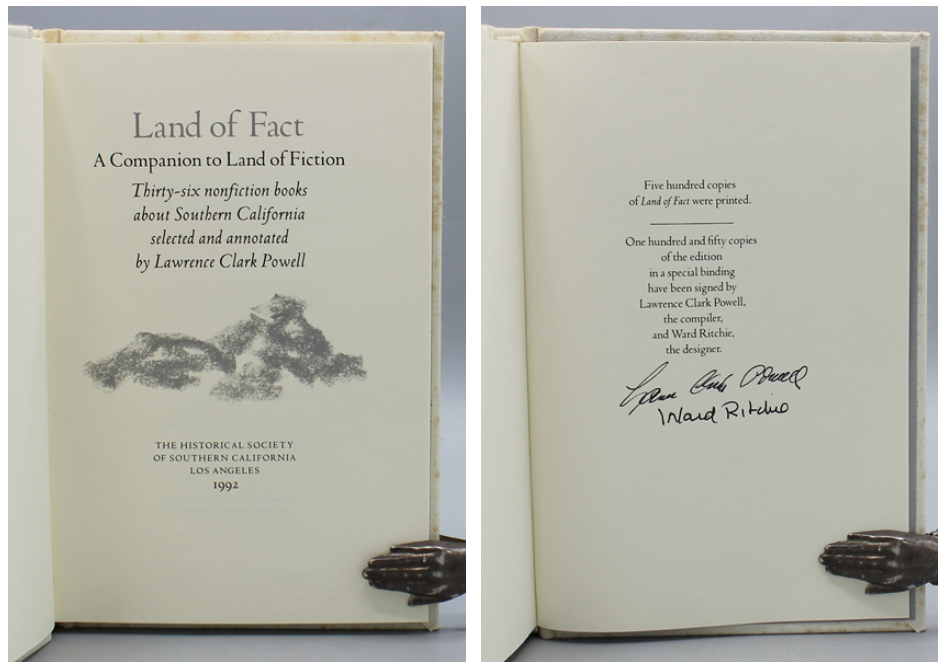
\$250

One of 125 copies. This item was printed by Ward Ritchie in his hometown of South Pasadena, possibly in his parents' home. In *The Ward Ritchie Press*, Ritchie writes that this was "one of the books...[he] was most happy to print" (p. 7).

Janet Hathaway Ritchie's bookplate was designed by Ward Ritchie, her husband at the time (*Typographic Bookplates of Ward Ritchie*, #24).

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





One of 150 Special Copies Signed by Ritchie and Powell

24. POWELL, Lawrence Clark. *Land of Fact*. A Companion to *Land of Fiction*. Thirty-six nonfiction books about Southern California selected and annotated by Lawrence Clark Powell. Los Angeles: The Historical Society of Southern California, 1992.

Octavo. [100] pp. Dedicated to Glen Dawson on his eightieth birthday. Designed by Ritchie.

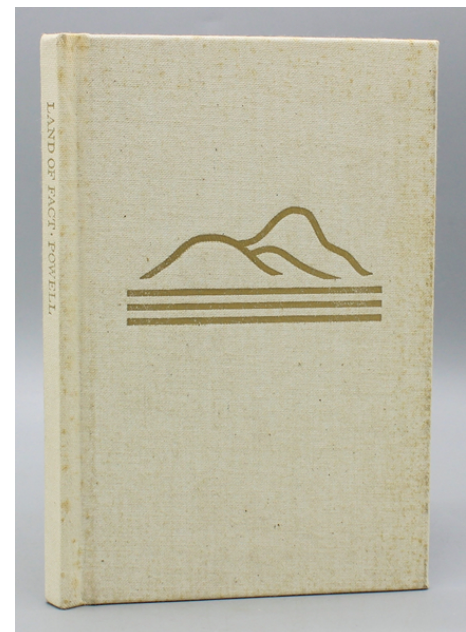
Off-white cloth with gilt design of hills. Some foxing to cloth. Gray endpapers. Very good.

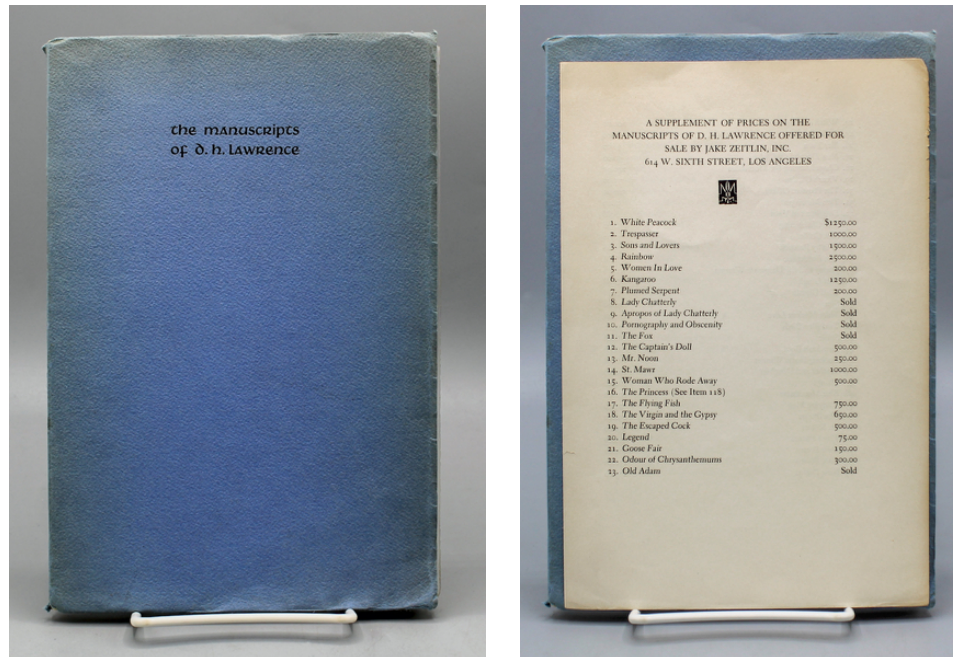
\$150

One of 150 copies in a special binding signed on the colophon by Ward Ritchie and Laurence Clark Powell. 350 regular copies were also produced.

Powell compiled this bibliography as the companion to *Land of Fiction* (1991), a list of works of fiction featuring Southern California. *Land of Fact* is the nonfiction counterpart.

See item #51 in this list for the regular edition.





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

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

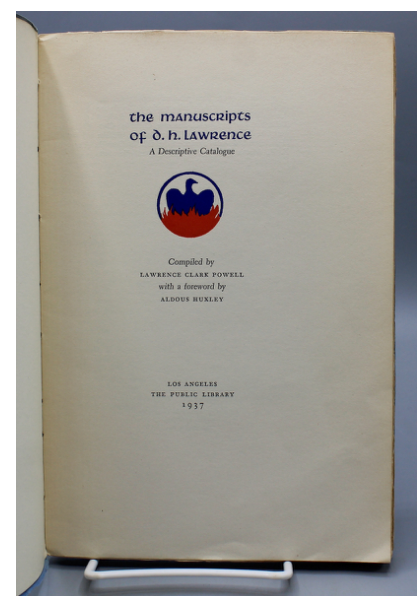
6 ½ x 9 ¼ in. pp. [i-ii], iii-xi, 1-79. Emblem of a phoenix, designed by Ward Ritchie, printed in red and blue on title-page. With two photo reproductions (of D.H. Lawrence's manuscripts).

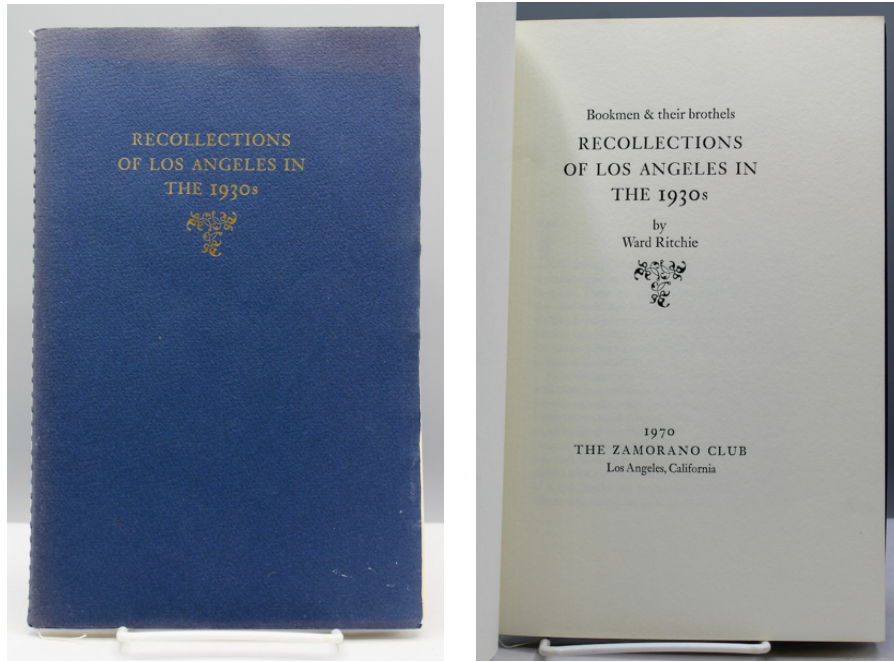
Blue paper wrappers printed with title in black. Some discoloration to wrappers; small tear to wrapper at spine. A bit of offsetting from emblem on title-page. A scarce Zeitlin price list supplement is laid in: it lists the prices at Jake Zeitlin, Inc. for the Lawrence manuscripts described in this bibliography. Some toning to margins. Very good.

\$200

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

The Ward Ritchie Press, pp. 75-76.





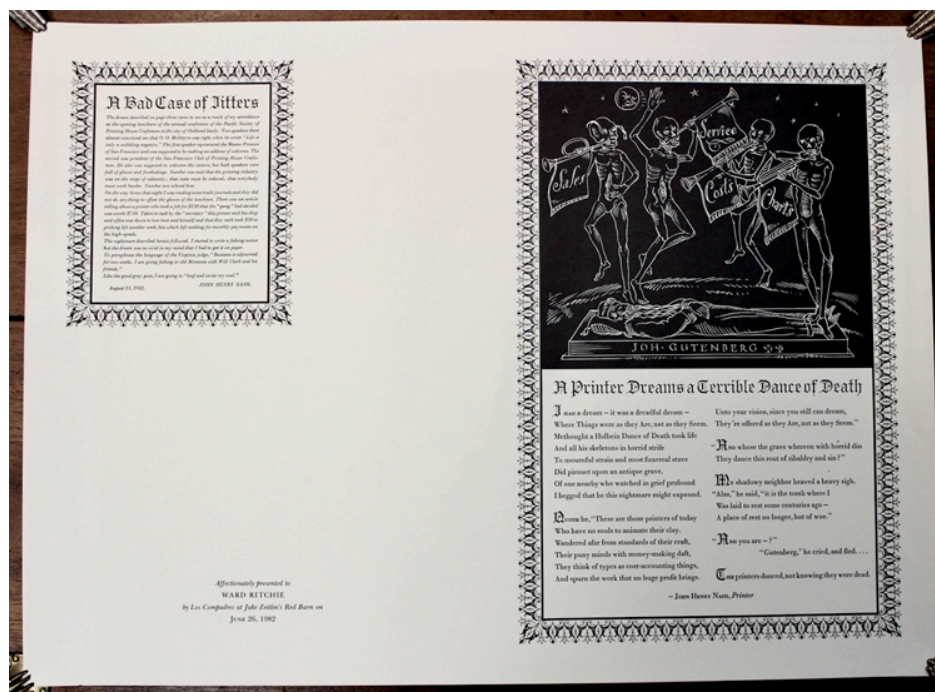
26. RITCHIE, Ward. *Bookmen & their brothels*. Recollections of Los Angeles in the 1930s. Los Angeles: [Printed by Grant Dahlstrom,] The Zamorano Club, 1970.

6½ x 10 in. 38 pp. With eight photo reproductions.

Blue printed paper wrappers titled in gold. A strip of sunning at top edge. With four-page "Note to the readers" by Ruth Frey Axe laid in. A near fine copy.

\$100

A talk given by Ward Ritchie before the Zamorano Club members and printed by Grant Dahlstrom for the Roxburghe-Zamorano Clubs' meeting in Los Angeles in September 1970.



Rare Broadside "Presented to Ward Ritchie by Los Compadres at Jake Zeitlin's Red Barn"

27. [RITCHIE, Ward.] "A Printer Dances a Terrible Dance of Death" [and] "A Bad Case of the Jitters." Affectionately presented to Ward Ritchie by Los Compadres at Jake Zeitlin's Red Barn on June 26, 1982. [Los Angeles: n.p.], 1982.

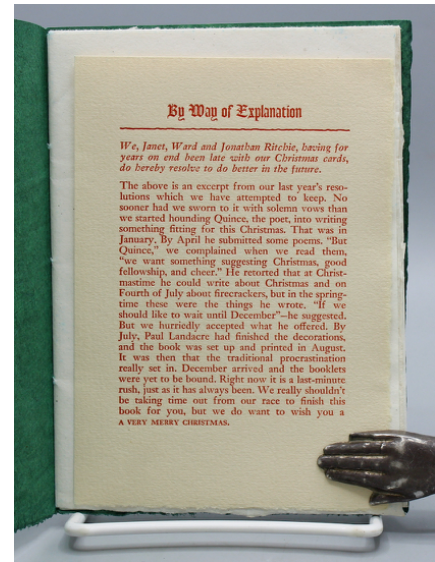
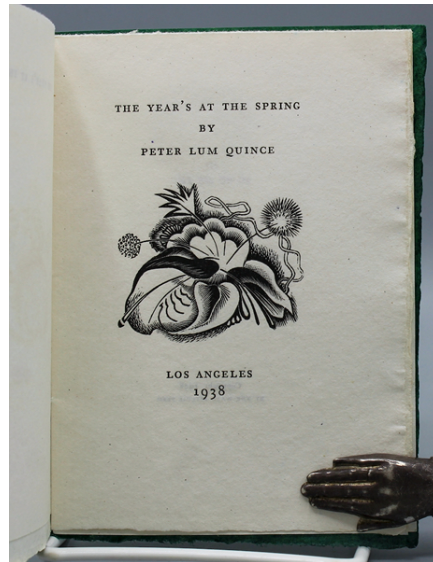
Broadside, 21½ in. x 15½ in. With an illustration (8" x 7") of a *danse macabre* (with skeletons labeled Sales, Service, Costs, and Charts) on Gutenberg's grave above the poem "A Printer Dances a Terrible Dance of Death" by John Henry Nash. Also, with anecdote, "A Bad Case of the Jitters," by Nash. Text and engraving in decorative borders.

All text and images printed in black, on off-white card paper. A fine, bright copy of a rare later Ward Ritchie and Jake Zeitlin item.

\$125

The present work would have been presented to Ritchie just after his seventy-seventh birthday, though the exact occasion is unclear. “Los Compadres” refers to an informal club of bibliophiles gathered around Jake Zeitlin and his Red Barn.

OCLC records no copies.



One of 150 Copies,
Illustrated by Paul Landacre

28. [RITCHIE, Ward.] *The Year's at the Spring*. By Peter Lum Quince. Los Angeles: [Ward Ritchie Press,] 1938.

5¾ x 4¼ in. With nine floral woodcut vignettes by Paul Landacre (including title-page vignette).

Original green printed paper wrappers stitched at spine. Printed gray paper label on front cover. With a laid-in "By Way of Explanation" leaf describing the process of writing, illustrating, and printing the item. Fine.

\$400

One of 150 copies printed as a Christmas keepsake by Ward Ritchie.

The "By Way of Explanation" leaf describes how Ritchie (as Peter Lum Quince) wrote the poems in the collection by April, Landacre had completed the illustrations by July, and the booklets were printed by August, but "It was then that the traditional procrastination really set in. December arrived and the booklets were yet to be bound. Right now it is a last-minute rush, just as it has always been. We really shouldn't be taking time out from our race to finish this book for you, but we do want to wish you A VERY MERRY CHRISTMAS."

In *The Ward Ritchie Press*, Ritchie comments that he liked Landacre's engravings in the present work more than a similar series Landacre created for the book *XV Poems for the Heath Broom*, which Ritchie published in 1934 (p. 49).

The Ward Ritchie Press, 78.



Two Poems for Ward Ritchie by his Longtime Partner

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

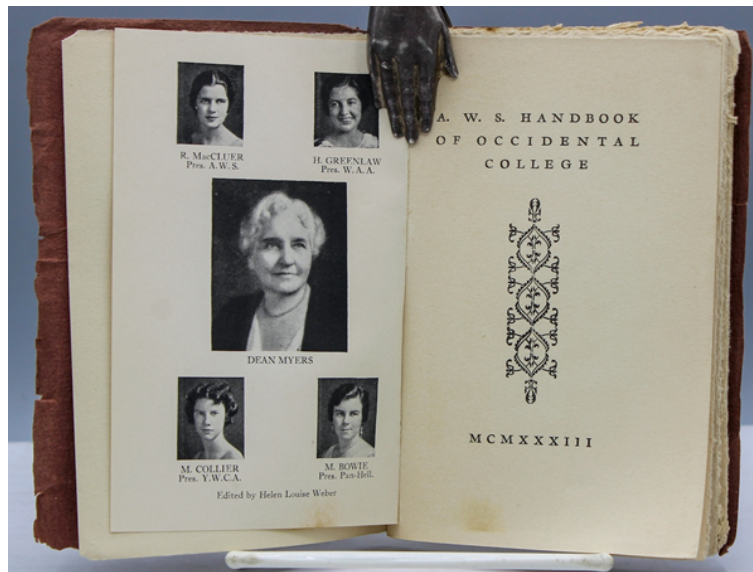
4 ½ x 7 ½ in. [4] pp. Letterpress printed on handmade paper.

Blue and beige Cockerell paper wrappers. Fine.

\$150

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

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



Early Ward Ritchie Printing

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

Twelvemo. 51 pp. Photographically reproduced frontisportait of Dean Myers and other Occidental College notables. Decorative typographical borders.

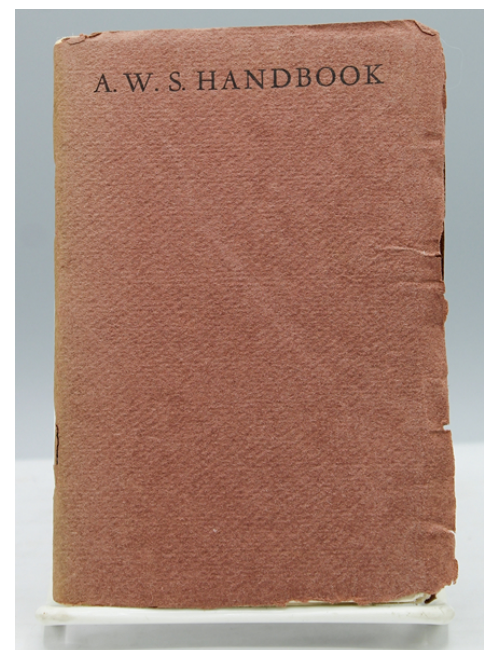
Brick red printed wrappers. Wrappers slightly creased and lightly toned. Small chip and minor tear to crown of spine. Pages untrimmed. A very good, clean copy.

\$200

One of two hundred copies.

In the *Associated Woman Students Handbook*, Irene Myers, Dean of Women writes, "This little book is issued for those who are entering Occidental College for the first time. It has been compounded from the experience of [incoming students'] predecessors. It is the product of their desire to make [the new students'] adjustment to new conditions as easy as possible. [The readers] will find in it the answer to many questions which they themselves have asked." There are also contributions from the A.W.S. President, Ruth MacCluer, representative Helen Greenlaw, and chairman Jean Good. Topics covered in the handbook include annual A.W.S. functions, sororities, the Residence Council, academic organizations and clubs, awards, songs, and the A.W.S. Constitution.

The Ward Ritchie Press, p. 70.



Addendum

*Less Significant Books and Ephemera Including Proofs, Christmas Cards,
Invitations, and Material About Ward Ritchie*

A Near-Fine Copy of an Early Ward Ritchie Production

31. [AGNEW, Franklin H.] *The Lay of a Summer's Day*, or "Love is Mightier Than All" by F.H.A. Los Angeles: [Printed by Ward Ritchie for] The Faun Press, 1933.

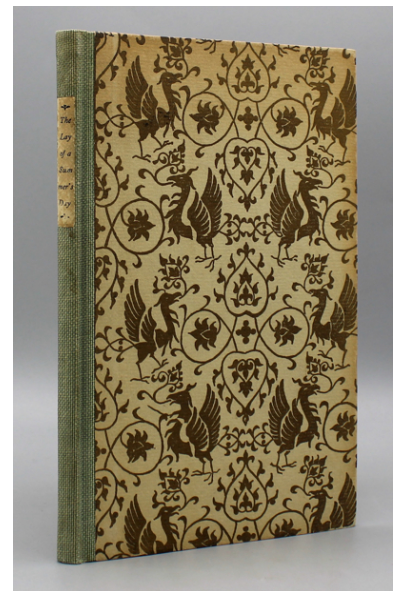
Octavo. 48 pp. Title-page printed in red and black.

Buff paper-covered boards with printed griffon pattern. Green cloth spine with printed label, with some fading and rubbing. A bit of light toning to boards and some toning to edges of leaves. Still a near fine copy of an early Ward Ritchie item.

\$50

One of one hundred copies designed and printed by Ritchie in a ranch house in Los Angeles, just six months after he relocated his printing operation from South Pasadena (p. 29). "The Faun Press" seems to have been a short-lived Ritchie imprint with only one other title released under that name: *Weathered Wine* by Anita Grey, also printed in an edition of 100 copies in 1933 (p. 70).

The Ward Ritchie Press, p. 70.



32. [ANDERSON, RITCHIE & SIMON.] "Good will towards all mankind and peace on earth forever." [Christmas card.] [Los Angeles: Anderson & Ritchie, 1950.]

4¼ x 5¼ in. [4] pp. (one leaf, folded). Printed in red and black.

Cream-colored paper leaf. Minor toning to edges. Still a fine copy.

\$25

"We at Anderson & Ritchie take this opportunity to thank our many friends for a pleasant year of association...we wish you a joyous Christmas and a prosperous New Year to come."

33. [ANDERSON, RITCHIE & SIMON.] [Gregg Anderson's death announcement and related ephemera.] [Los Angeles: The Ward Ritchie Press, 1941-44.]

Announcement (6 x 9"), printed on one side only, plus envelope (6 x 5") enclosing a printed card (5¼ x 4¼") and smaller Ward Ritchie Press postage-paid reply envelope (5¼ x 4").

The envelope is blank and not addressed. A fine set.

\$45

The printed card announces that the Ward Ritchie Press phone number has been changed to "Normandy 1-1144" as of January 3, 1941. The announcement explains that Gregg Anderson joined the army in November of 1942 and died on the Normandy front on July 5, 1944.



34. [ANDERSON, RITCHIE & SIMON.] [ARCHER, Richard.] "Anderson, Ritchie & Simon would like to have [Richard Archer] visit their new offices and printing plant..." [Los Angeles:] Anderson, Ritchie & Simon, 1966.

5¼ x 8¼ in. With a map showing the new location of Anderson, Ritchie & Simon.

Yellow printed paper self-wrappers with an engraving by Abraham von Werdt. The name "Richard Archer" is written in ink in the blank space for the addressee of this invitation. Creased down the middle. Else fine.

\$15

This invitation announces a cocktail hour in celebration of the opening of the new Anderson, Ritchie & Simon offices and printing plant at 3044 Riverside Drive on Wednesday, February 9, 1966.



Illustration Proofs and a Cover Sketch for a Ward Ritchie Project

35. APOSTOL, Jane. *El Alisal*. [Proofs of a zinc illustration plate for Apostol's *El Alisal* and a sketch of the book's cover design.] [Los Angeles: Ward Ritchie, n.d., ca. 1994.]

3 items. 1 paper-and-board tracing pad (9.5" x 14") with images of alder flowers; 1 glossy page (9.5" x 12.75"), also with alder flowers; 1 page (8.5" x 11") with a sketch of the *El Alisal* cover design in ink, inside plastic sleeve. Notes on the tracing pad specify instructions to the engravers, including "zinc...wood mounted" and "Charge to Anderson + Ritchie...Plates to Ward Ritchie."

A bit of foxing to the cover design sketch and a few light smudges to the board component of the tracing pad. A very good, interesting set of proofs for a Ward Ritchie book.

\$100

El Alisal was published in 1994 in an edition of 250 copies.



Apostol's *El Alisal* tells the story of journalist, poet, and librarian Charles Fletcher Lummis (1859 - 1928) framed by his historic home "El Alisal," which is also known simply as the Lummis House. El Alisal was built over the course of thirteen years, beginning around 1895, on the edge of Arroyo Seco in Los Angeles — *el alisal* means "alder grove," which commemorates the alder trees that grew in the area. The building was the headquarters of the Historical Society of California between 1965 and 2015. El Alisal and its grounds are now open to the public as a museum and a botanical garden.

Jane Apostol (1922 - 2016) was a Zamorano Club member and Southern California historian.

36. BADGLEY, John. *Hills and Haze*. [Los Angeles:] [Ward Ritchie Press,] Occidental College, 1943.

Set in Linotype Janson and Legend by Joseph Simon. Linotype work by Joseph Lica. Title-page designed by Ward Ritchie. Printed on Arak Ash paper at the Ward Ritchie Press.

Bound by the Abbey Book Binders in blue cloth with printed paper label. Spine sunned. Otherwise, a fine copy.

\$75

One of one hundred copies. This copy is unnumbered.



One of 300 Copies Designed by Ward Ritchie

37. BECK, Melissa, compiler. *The Typographic Bookplates of Ward Ritchie*. Foreword by Ward Ritchie. Santa Monica, California: Kenneth Karmiole, 1990.

Octavo. Unpaginated. With reproductions of ninety bookplates designed by Ward Ritchie for individuals and institutions including Lawrence Clark Powell, Estelle Doheny, the Huntington, Jake Zeitlin, the Los Angeles Public Library, Olive Percival, and the University of Arizona Library.

Bound by Kater-Crafts in quarter black cloth over patterned paper boards. Fine.

\$35

One of three hundred copies designed by Ward Ritchie and published by Ken Karmiole.



38. [GILL, Eric.] KINDERSLEY, David. *Mr Eric Gill*. [Los Angeles:] The Ward Ritchie Press, 1967.

4½ x 7 in. 24 pp. With a frontisportrait of Eric Gill and twelve pages of illustrations, mostly reproduced from Gill's work.

Pale blue wrappers. Some sunning to spine. Near fine.

\$35

One of a small number of copies printed for friends of the Ward Ritchie Press and David Kindersley. Separate editions were also printed for the Book Club of California and the Typophiles of New York.



39. [CARPENTER, Edward H.] *Mark Twain*. An exhibition selected mainly from the papers belonging to the Samuel L. Clemens estate on deposit in the Huntington Library. San Marino, California: [Printed by Anderson and Ritchie, the Ward Ritchie Press,] 1947.

Octavo. 33 pp. Photographically reproduced frontisportrait of Samuel Clemens. Six photographically reproduced illustrations.

Printed terra cotta wrappers. Slight soiling to back cover. Near fine.

\$75

One of a small number of copies designed by Joseph Simon. The exhibition was first shown at the Library's annual observance of Friends' Day, June 2, 1947.

The exhibition of Twainiana was put together with the assistance and consent of Clara Clemens Samossoud, Clemens' daughter. The majority of it was drawn from the private papers left by Clemens, consisting of several hundred literary manuscripts, both published and unpublished, numerous letters to and from Clemens, over forty notebooks, business records, drawings, caricatures, photographs, clippings, pamphlets, annotated books, and his personal souvenirs. There are 129 items in the catalogue.



The Ward Ritchie Press, 95.



40. GRANGER, Lewis. *Letters of Lewis Granger*. Reports of the Journey from Salt Lake to Los Angeles in 1849, and of Conditions in Southern California in the Early Fifties. Introduction and Notes by Le Roy R. Hafen. Los Angeles: [Printed by Ward Ritchie,] Glen Dawson, 1959.

Octavo. 50 pp. Mounted frontisportrait of Lewis Granger. With two plates, including a fold-out plate.

Blue cloth ruled and titled in gilt. Minor edgewear. Fine.

\$50

One of 250 copies printed by Ward Ritchie.



41. [HUNTINGTON LIBRARY.] "The Trustees of the Henry E. Huntington Library and Art Gallery invite you to be present on Friends' Day..." [Los Angeles: The Ward Ritchie Press,] 1954.

4¼ x 5½ in. [4] pp. (one leaf, folded). Printed in teal and black.

Cream-colored paper leaf. Minor toning to edges. Near fine.

\$25

Invitation to the Huntington Library Friends' Day celebration on Monday, June 7, 1954. The present item was printed by Ritchie for the Huntington.



Huxley Printed by Ritchie

42. HUXLEY, Aldous. *Words and Their Meanings*. Los Angeles: The Ward Ritchie Press, [1940].

Octavo. 28 pp. Decorations by Alvin Lustig.

Buff paper-covered boards with printed geometric decoration by Lustig. Toning and some dampstaining to edges of boards and some offsetting from title-page vignette. Very good.

\$75

First edition. Selected as one of the Western Books of 1940.

The Ward Ritchie Press, p. 82.



43. KAUFMANN, F.W. *German Dramatists of the 19th Century*. Los Angeles: [The Ward Ritchie Press,] Lymanhouse, [1940].

Octavo. vi, [2], 215 pp.

Red cloth titled in gilt. Spine sunned. Still a very good, clean copy.

\$45

First edition. *The Ward Ritchie Press*, p. 82.



44. KEMBLE, John Haskell, editor. *A Naval Campaign in the Californias—1946-1849*. The Journal of Lieutenant Tunis Augustus Macdonough Craven, U.S.N. United States Sloop of War, *Dale*. [Los Angeles: The Ward Ritchie Press,] The Book Club of California, [1973].

Quarto. xvii, 124 pp. With a frontisportrait of Lieutenant Craven and several color illustrations throughout. Pinkish off-white paper leaves.

Blue cloth with gilt geometric design. Titled in gilt on spine. In the off-white paper dust jacket. A fine copy.

\$75

One of four hundred copies of this book printed by the Ward Ritchie Press for the members of the Book Club of California.



45. KERNAN, Plowden. "The Ward Ritchie Press Announces *Hawthorn Time in Ireland* by Plowden Kernan." [Prospectus.] [Los Angeles: The Ward Ritchie Press, 1939.]

5½ x 8½ in. [4] pp. (one leaf, folded). Small floral vignette.

One off-white leaf. Fine.

\$20

The prospectus for Plowden Kernan's *Hawthorn Time in Ireland*, which was published by the Ward Ritchie Press in 1939 (*The Ward Ritchie Press*, p. 81).



Woodcuts by Paul Landacre Compiled for the First Time

46. LANDACRE, Paul. *Great Composers from 12 Wood Engravings by Paul Landacre*. [Northridge, California]: Invierno Press, [1981].

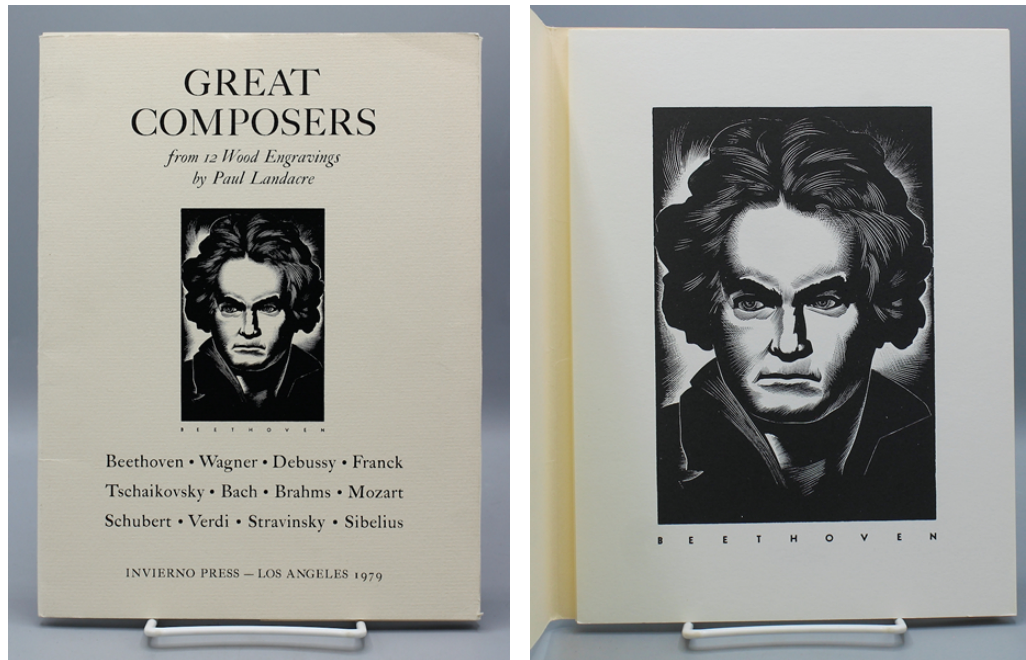
7¼ x 9¾ in. Twelve woodcuts of composers by Paul Landacre printed in black. With a four-page booklet (titled *Landacre*) by Ward Ritchie commenting on the illustrations of the composers and why they were produced.

Booklet and prints enclosed in a cream-colored paper envelope illustrated with Landacre's portrait of Beethoven. Fine.

\$200

One of 299 for-sale copies in an edition of 350 (this copy unnumbered). Signed by Ritchie, Lynton R. Kistler, and Carl Haverlin.

These twelve woodcuts are here reproduced together for the first time. The designs were originally executed for the monthly magazine of the KECA classical radio station in Los Angeles. Carl Haverlin, the commercial manager of KECA, commissioned the designs from Landacre, who had been recommended to Haverlin as a possible illustrator by Jake Zeitlin, Merle Armitage, Jose Rodriguez (who would edit the magazine), and Lynton Kistler (who would print it).



47. [MORLEY, Christopher.] "The Gutenberg Address." [Cover title.] [Los Angeles: The Ward Ritchie Press, 1942.]

5¼ x 9 in. [8] pp.

Printed paper self-wrappers with large illustration of an eagle by Capt. Barse Miller. Some toning to edges. Near fine.

\$25

"Christopher Morley wrote the Gutenberg Address that the proceeds from its sale could be used to furnish books for the American armed forces. Capt. Barse Miller made the cover drawing and Bryan-Brandenburg Co. furnished engravings."

The Ward Ritchie Press, p. 88.



48. O'CONOR, Norreys Jephson. *Late Offering*. Los Angeles: The Ward Ritchie Press, [1952].

Octavo. 96 pp.

Quarter tan cloth over printed paper boards in purple, green, and beige. Edges untrimmed. Some offsetting from title-page. Near fine.

\$45

First edition.

The Ward Ritchie Press, p. 106.



With a Signed Note by Ritchie

49. POWELL, Laurence Clark. *Books West Southwest*. Essays on Writers, their Books, and this Land. Los Angeles: The Ward Ritchie Press, [1957].

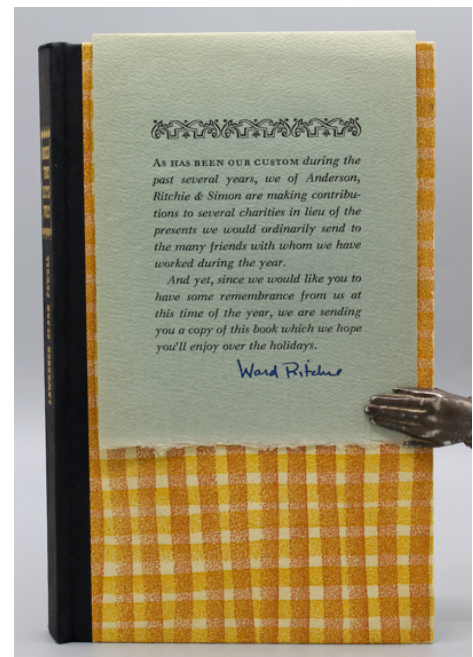
Octavo. x, 157 pp. With a roadrunner woodcut to title-page.

Quarter black cloth over patterned paper boards. Titled in gilt on spine. Some dustsoiling and foxing to top edge and some toning to endpapers. With a note signed by Ritchie laid in: "...we of Anderson, Ritchie & Simon...are sending you a copy of this book which we hope you'll enjoy over the holidays." Near fine.

\$45

First edition. One of two thousand copies. "Selected as one of the Fifty Books of the Year."

The Ward Ritchie Press, p. 120.



50. POWELL, Lawrence Clark. *Islands of Books*. Los Angeles: The Ward Ritchie Press, 1951.

Twelvemo. 111 pp. Title-page printed in blue and black.

Green cloth spine over pale green paper boards. Spine titled in gilt. Some sunning to boards. Near fine.

\$45

First edition. Most of the essays compiled here were written for *Hoja Volante*, the quarterly of the Zamorano Club, which was edited by W.W. Robinson.



Designed by Ward Ritchie

51. POWELL, Lawrence Clark. *Land of Fact*. A Companion to *Land of Fiction*. Thirty-six nonfiction books about Southern California selected and annotated by Lawrence Clark Powell. Los Angeles: The Historical Society of Southern California, 1992.

Octavo. [100] pp. Dedicated to Glen Dawson on his eightieth birthday.

Blue cloth titled in gilt on spine. Fine.

\$45

One of 350 regular copies designed by Ritchie. 150 signed copies in a special binding were also produced.

See item #24 in this list for the special edition.



52. POWELL, Lawrence Clark. "*Next to Mother's Milk...*" an Englehard Lecture on the Book presented by Lawrence Clark Powell at the Library of Congress on Tuesday, April 8, 1986. Washington: Library of Congress, 1987.

5¾ x 9 in. 25 pp. The type is Weiss on acid-free Mohawk Superfine.

Bound in sky-blue Sundance paper wrappers. A bit sunned. With a printed slip laid-in that announces a social hour at which Lawrence Clark Powell would be signing copies of the present item. Near fine.

\$15

One of two thousand copies designed by Ward Ritchie and printed by Richard Hoffman in Van Nuys, California.



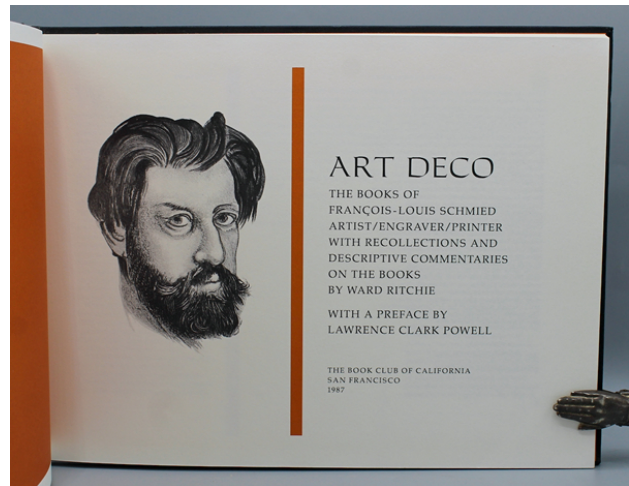
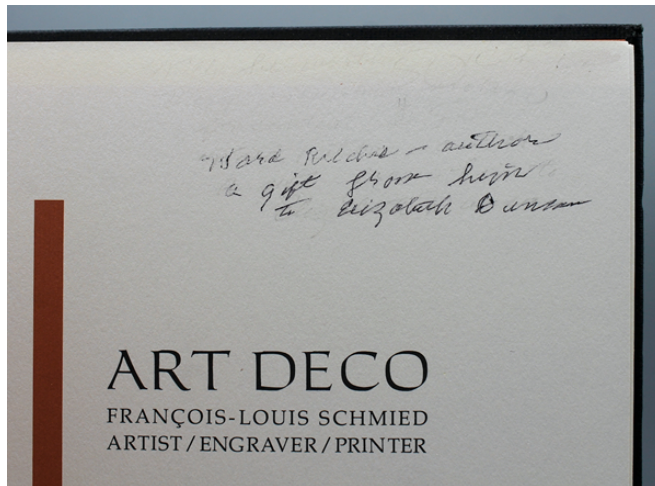
53. [RITCHIE, Ward.] "Albert Schiller: Titan of Type." A Talk by Ward Ritchie for the Members of the Zamorano Club on Wednesday, December 7, 1966. [Los Angeles:] Zamorano Club, 1966.

5¼ x 8½ in. (one leaf, folded). With a printed illustration.

Off-white leaf. Fine.

\$20

"Sherry in the Clubrooms at 6 p.m. Dinner 7 p.m. Please call the secretary at MA 3-2131."



Inscribed by Ward Ritchie

54. RITCHIE, Ward. *Art Deco*. The Books of François-Louis Schmied Artist/Engraver/Printer with Recollections and Descriptive Commentaries on the Books...With a Preface by Lawrence Clark Powell. San Francisco: The Book Club of California, 1987.

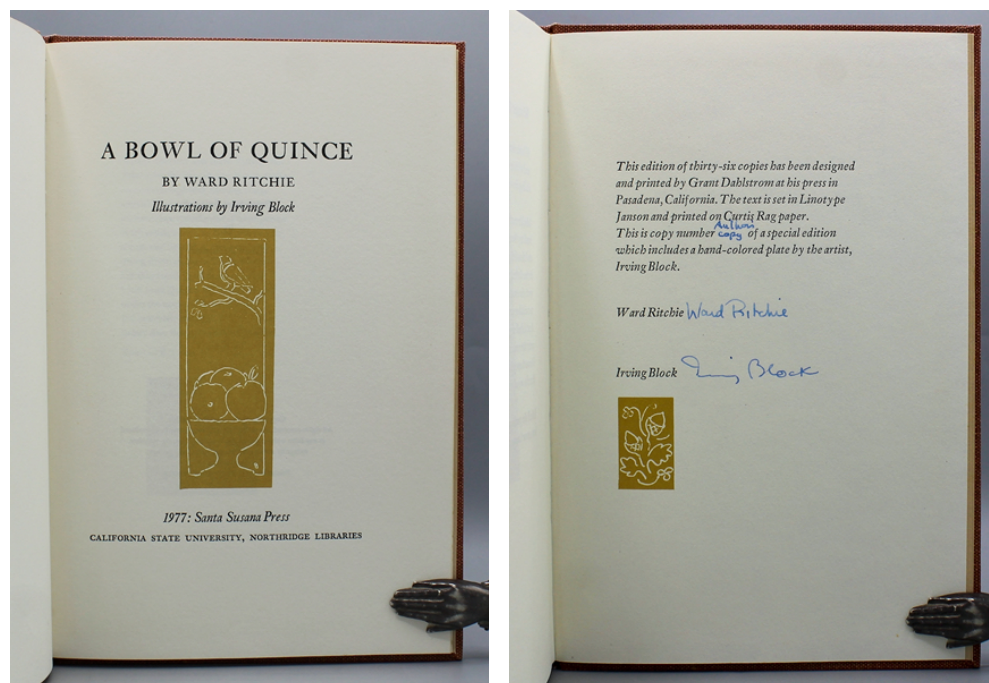
Oblong quarto. 49 pp. Illustrated throughout with photographic reproductions of François-Louis Schmied's art. The type is Palatino and the paper is acid-free Mohawk Superfine.

Bound in black cloth by Bela Blau. Orange endpapers. Inscribed by Ritchie: "Ward Ritchie—author / a gift from him to Elizabeth Duncan" (?). Fine.

\$125

One of 550 copies designed by Ward Ritchie and printed for members of the Book Club of California by Premier Printing Corporation.

In 1930, Ritchie traveled to Paris to work under François-Louis Schmied. He remained there for over a year before returning to Southern California to establish the Ward Ritchie Press. Ritchie had received the initial introduction that led him to Schmied from Alice Millard (see items #22-23 in this catalogue).



Ward Ritchie's Copy

55. RITCHIE, Ward. *A Bowl of Quince*. Illustrations by Irving Block. Northridge, California: [Printed by Grant Dahlstrom,] Santa Susana Press, California State University, Northridge Libraries, 1977.

Quarto. 21 pp. With illustrations by Irving Block printed in yellow throughout, including three full-page illustrations. Text is set in Linotype Janson and printed on Curtis Rag paper.

Reddish-brown cloth titled in gilt. A fine copy.

\$75

One of thirty-six copies printed by Grant Dahlstrom. This copy is signed by Ritchie and Irving Block and has "author's copy" written on the colophon. Copies of this edition were issued with a hand-colored plate by Block, though this author's copy does not include the plate.

Designed by Ward Ritchie and Printed by Patrick Reagh

56. RITCHIE, Ward. *Fine Printers*. The New Generation in Southern California. Sacramento, California: California State Library Foundation, 1988.

6¼ x 9¼ in. With eight photographs of Southern California printers (Kitty Maryatt, Joseph D'Ambrosio, Susan King, Bonnie Thompson Norman, etc.) and a title-page vignette of an Albion handpress by Richard Horton. Composed in Monotype Bembo and printed on Mohawk Superfine.

Orange printed paper wrappers. Fine.

\$40

One of a thousand copies designed by Ward Ritchie and printed by Patrick Reagh.



57. RITCHIE, Ward. *Fine Printing*. The Los Angeles Tradition. Washington, [D.C.]: Library of Congress, 1987.

6¼ x 9¼ in. 65 pp. With eight double-sided photo plates. Designed by Scott Freutel. Set in Bembo, composed, and printed by Patrick Reagh.

Bound by Cardoza-James Binding Company of San Francisco in grayish-brown paper wrappers. A fine copy.

\$25

One of 1,500 copies.

A lecture by Ward Ritchie presented at the Center for the Book in the Library of Congress in October of 1985. The talk, which concerned "Ritchie's personal recollection of the printers of southern California and their innovative traditions," was part of the Engelhard lecture series.



58. RITCHIE, Ward. *Frederic Goudy, Joseph Foster, and the Press at Scripps College*. [San Francisco:] The Book Club of California, 1978.

Octavo. 38 pp. Two double-sided plates illustrating the development of typefaces including Goudy Scripps. Title-page printed in green and black in Goudy Scripps type. The text type of Goudy Deepdene was set by Mackenzie-Harris Corp.

Bound by Kater-Crafts in quarter black cloth over marbled boards. Titled in gilt on spine. A fine copy.

\$45

One of 550 copies designed by Ward Ritchie and printed by Richard Hoffman. This was the first book supported by the Special Fund established at the Book Club of California memory of Dorothy and David Magee.



59. RITCHIE, Ward. *Growing Up with Lawrence Clark Powell*. Sacramento, California: California State Library Foundation, [1987].

6 x 9 in. With a frontisportrait of Lawrence Clark Powell taken by Gary E. Strong at Ward Ritchie's eightieth birthday party at the home of Charles Monell in Los Angeles. Type is Palatino composed by IPS Printers/Typographers in Sacramento printed on RSVP Wimbledon White paper. Designed by Gary E. Strong.

Bound in RSVP Limousine Gray paper wrappers titled in black and bound by IPS Printers/Typographers. Spine sunned. Near fine.

\$10

One of a thousand copies.

In the present work, which was the 1986 Coulter Lecture at University of California, Berkeley, Ritchie reminisces about his friendship with Powell. Ritchie writes that Powell "is my oldest friend and I have known him longer than anyone else now alive."



Ward Ritchie on Jake Zeitlin

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

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

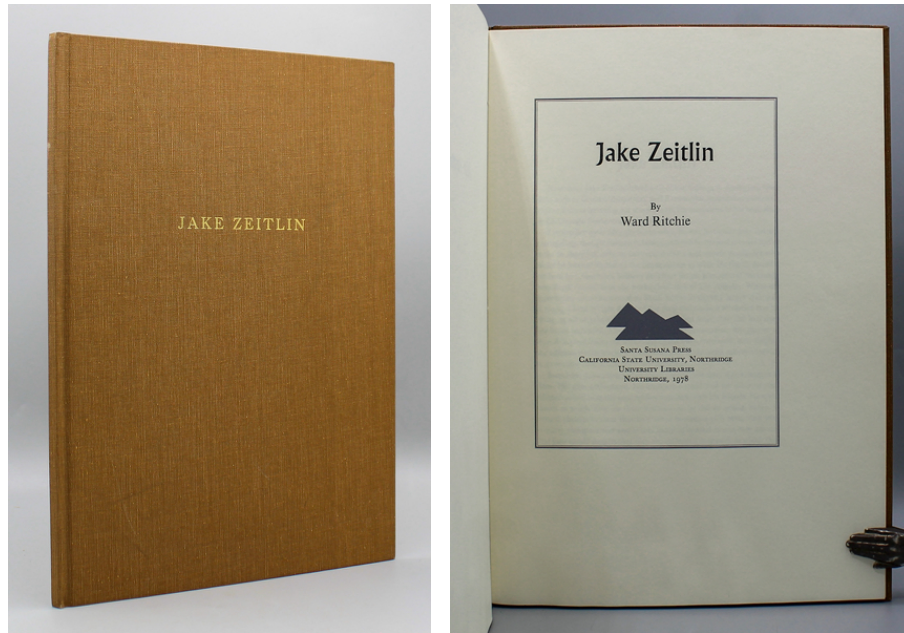
Original brown cloth lettered in gilt on cover. Three-hole pamphlet binding sewn with beige thread. Slight fading to cover, else fine.

\$125

One of 150 copies of Ward Ritchie's essay on his colleague and friend Jake Zeitlin.

Ritchie's essay speaks of fifty years of Jake Zeitlin's bookselling career, the establishment of the Rounce and Coffin Club (initially called the "Thistle Club" on Ritchie's suggestion until Zeitlin

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



One of Three Hundred Copies Printed by Ward Ritchie

61. RITCHIE, Ward. *John Gutenberg. 1440-1940. A Fanciful Story of the 15th Century*. [Los Angeles: The Ward Ritchie Press, 1940.]

5½ x 8¼ in. 49 pp. With decorations by Fletcher Martin.

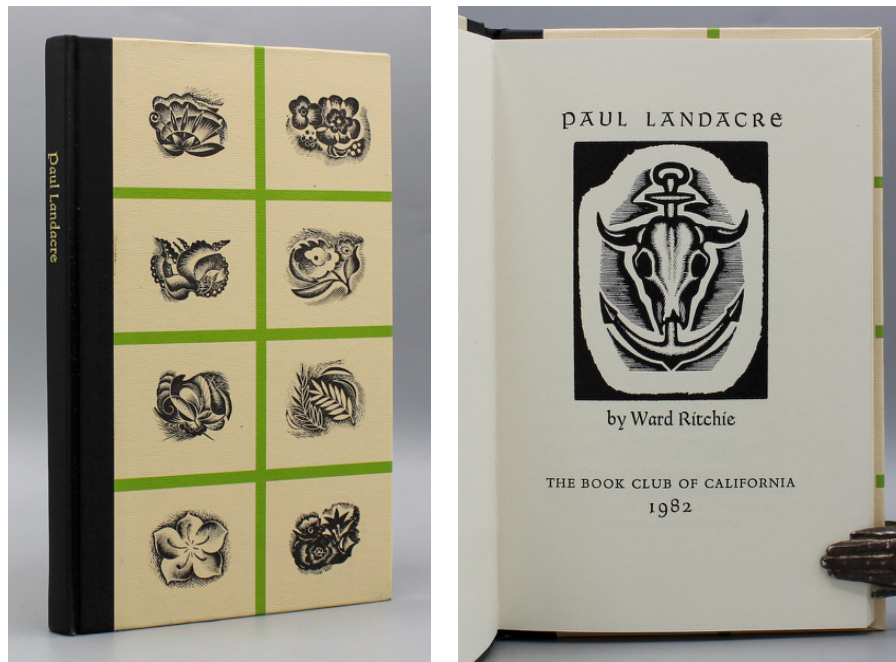
Blue paper wrappers titled in black. Some toning and chipping to wrappers. Edges untrimmed. A near fine copy.

\$60

One of three hundred copies printed by Ward Ritchie (this copy unnumbered). Of this edition, thirty copies were reserved for members of the Columbiad Club as keepsake no. 38, courtesy of Ritchie.

The Ward Ritchie Press, p. 82.





Designed by Ward Ritchie

62. RITCHIE, Ward. *Paul Landacre*. [San Francisco:] The Book Club of California, 1982.

Octavo. 52, [8] pp. With illustrations by Paul Landacre reproduced throughout, including eight full-page illustrations.

Bound by Kater-Crafts in quarter black cloth over buff paper boards printed with a pattern of Landacre vignettes. Endpapers printed with landscapes by Landacre. In the plain cream paper dust jacket. A fine copy.

\$75

One of 650 copies (fifty of which were reserved for collaborators) designed by Ward Ritchie and printed by the Castle Press. This was the third book published by the Book Club of California supported by the Special Fund established in memory of Dorothy and David Magee.



63. RITCHIE, Ward. *A Portfolio of Book Club Printers 1912-1962*. [Cover title.] [Los Angeles:] The Ward Ritchie Press, The Book Club of California, 1962.

8¼ x 10 in. [4] pp. (one leaf, folded). With color-printed initials and the Ward Ritchie bull-and-anchor device printed in black and brick red.

Buff paper leaf. Toned at edges. Near fine.

"This special Commemorative Keepsake for the 50th Anniversary of the Book Club of California consists of twelve folders, each printed by or about presses associated with the printing history of the Book Club."

[with:]

RITCHIE, Ward. *Book Club Printers 1962-1987*. [Los Angeles: The Ward Ritchie Press, The Book Club of California, 1987.]

8½ x 11 in. [4] pp. (one leaf, folded). With an engraving of a vase.

White paper leaf. Fine.

\$45

These two keepsakes were printed for the fiftieth and seventy-fifth anniversaries of the Book Club of California, respectively. The first keepsake was printed just a couple years after the establishment of the Ward Ritchie Press.



64. RITCHIE, Ward. *A printer's salute to England on America's Bicentennial*. London: [The Curwen Press,] The Wynkyn de Worde Society, 1976.

Quarto. 16 pp. With a full-page photo reproduction of Ward Ritchie. Paper donated by Grosvenor Cater & Co., Ltd. Typography by Banks and Miles.

Pale yellow paper wrappers printed in red. Fine.

\$75

Printed by the Curwen Press for the International Meeting of the Wynkyn de Worde Society at Stationer's Hall in London in July of 1976.



65. RITCHIE, Ward. *I Remember Robinson Jeffers*. Los Angeles: The Zamorano Club, 1978.

9 pp. 5½ x 8¾ in.

Pink wrappers titled in black. Fine.

\$35

One of two hundred copies printed by Vance Gerry at the Weather Bird Press.



Printed at the Weather Bird Press

66. RITCHIE, Ward. *A Southland Bohemia*. The Arroyo Seco Colony as the Century Begins. Pasadena: A Weather Bird Press Book, 1996.

Octavo. 25, [1, blank], [+1, colophon] pp. Photographically reproduced frontispiece of the printery window of the Abbey San Encino. Illustrated with a double page map of Southland Bohemia, showing places described in the text.

Dark green wrappers with a black lettered, white paper label on upper front wrapper. Fine.

\$100

Limited edition printed by Vance Gerry at the Weather Bird Press.

In his introduction, Glen Dawson writes, "The text printed here was given as a talk by Ward Ritchie and Gloria Stuart at the Southwest Museum Library on October 1, 1995 and sent to me for publication on November 22, 1995. Ward was very pleased that Vance Gerry agreed to publish *A Southland Bohemia*, and they discussed the layout. About the same time Ward made arrangements to have his library and papers to go to the William Andrews Clark Library of the University of California, Los Angeles" (p. 5).



67. RITCHIE, Ward. "The Ward Ritchie Press and the sign of the bull and the anchor." [Los Angeles: The Ward Ritchie Press, ca. 1950?]

6¼ x 9½ in. [4] pp. (one leaf, folded). With a bull-and-anchor printer's mark.

One off-white leaf. Rectangle of toning to blank final page. Near fine.

\$35

The history of the bull-and-anchor printer's mark used by Ward Ritchie that explains its origin in the sixteenth-century printing of Antonio de Espinosa. This piece is undated, but the latest date mentioned in it is 1945, when Joseph Simon became business partners with Ritchie.



Six Ward Ritchie Press Catalogues

68. [RITCHIE, Ward.] [Ward Ritchie Press lists of publications.] [Los Angeles: The Ward Ritchie Press, 1938-1963.]

Six catalogues, various sizes (3 x 6¼" to 5½ x 8½"), [6] ff. to [10] ff. With text, Ritchie's devices, and other ornaments printed in color.

Some foxing or toning to a couple catalogues. One catalogue is enclosed in an envelope, probably the original. A near fine set.

\$125

These catalogues of the Ward Ritchie Press are dated Autumn 1938, Autumn 1941, Spring 1941, Winter 1951-1952, Winter 1957-1958, and Spring 1963. The books listed in the catalogues are mostly Western Americana, poetry and other literature, and some cookbooks.



69. RITCHIE, Ward. *Ward Ritchie, Printer*. A Seventy-Fifth Birthday Salute on June 15, 1980. Foreword by Tyrus G. Harmsen. [Flagstaff, Arizona: Northland Press,] 1980.

5½ x 9 in. Frontisportrait of Ward Ritchie and five pages with photographic reproductions of his printing.

Bound in tan stiff paper wrappers by Roswell Bookbinding in Phoenix, Arizona. Fine.

\$25

Designed by Mark Sanders and printed letterpress at Northland Press in Flagstaff, Arizona for members of the Library Patrons of Occidental Library, Friends of the UCLA Library, the Rounce and Coffin Club, the Roxburghe Club, the Zamorano Club, "and other connoisseurs of fine printing and good books."

With contributions by Tyrus G. Harmsen, Lawrence Clark Powell, John Dreyfus, Adrian Wilson, Jake Zeitlin, and Ritchie himself.



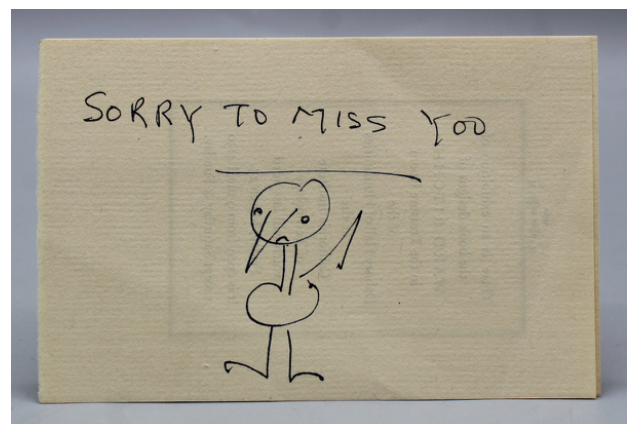
70. RITCHIE, Ward. "There is an exhibition of the book designs of Ward Ritchie in the Treasure Room..." [Two pieces of ephemera, one with a drawing and note by Ritchie.] [California Institute of Technology, n.d., ca. 1960s?]

Two pieces of ephemera (both 3½ x 5½").

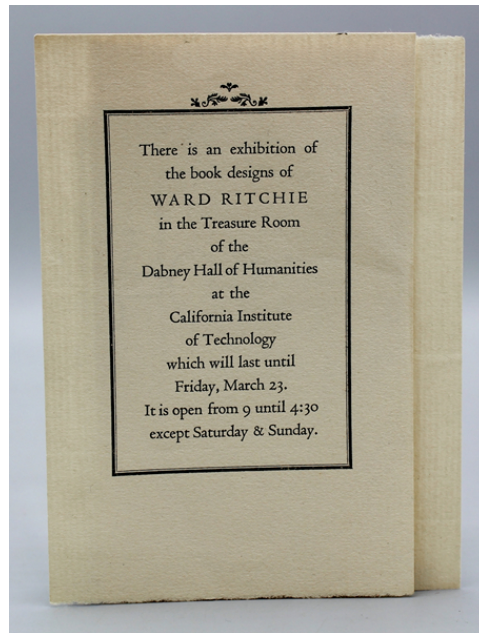
Two buff paper leaves. On one leaf is an inscription by Ward Ritchie, "Sorry to miss you," with a small doodle. Fine.

\$50

These two pieces of ephemera are both invitations to "an exhibition of the book designs of



Ward Ritchie in the Treasure Room of the Dabney Hall of Humanities at the California Institute of Technology which will last until Friday, March 23."



71. RITCHIE, Ward, Margot Archer, and H. Richard Archer. *Grant Dahlstrom at Seventy-Five*. Los Angeles: The New Ampersand Press, 1978.

Quarto. 6 pp.

Blue paper wrappers. Some wear to wrappers. Near fine.

\$60

One of three hundred copies printed by Vance Gerry for Josephine and Jake Zeitlin and Glen and Muir Dawson on the occasion of the joint meeting of the Zamorano and Roxburghe Clubs in Los Angeles, September 23 and 24, 1978.

"On January 9, 1977, the Rounce & Coffin Club organized a surprise part for Grant Dahlstrom to celebrate his 75th birthday. On April 2, 1978 a volume of tributes was published, 'Grant Dahlstrom Master Printer,' in an edition of 300 copies printed by Vance Gerry. Due to the number of persons involved in publishing this volume, a mishap occurred. Ward Ritchie's preferred version of his contribution was not printed. The correct version is here printed, along with a tribute from Margot and H. Richard Archer which was read at the surprise party."



72. RITCHIE, Ward and Marka. [Three Christmas cards from Ward and Marka Ritchie.] [Los Angeles: Ward Ritchie, ca. 1950s.

Three cards ($4\frac{1}{4} \times 3\frac{1}{2}$; $5\frac{1}{2} \times 4\frac{1}{4}$; and $5\frac{1}{2} \times 4\frac{1}{4}$), each printed with a small illustration in color.

One of the cards a bit toned. Otherwise fine.

\$75

Two of the cards are undated and one is dated 1958.



73. ROBINSON, W.W. *Lawyers of Los Angeles: A History of the Los Angeles Bar Association*. [Prospectus.] Los Angeles: [The Ward Ritchie Press,] The Los Angeles Bar Association, 1959.

6 x 9 in. [4] pp. (one sheet, folded). With text in orange and an engraving.

One buff paper leaf. Foxed at edges. Very good.

\$10

Prospectus for W.W. Robinson's *Lawyers of Los Angeles: A History of the Los Angeles Bar Association* (The Ward Ritchie Press, p. 124).



74. [ROBINSON, W.W., editor.] *San Francisco and Los Angeles in 1884*. [Cover title.] [Los Angeles: Anderson, Ritchie & Simon, 1958.]

$6\frac{1}{2} \times 10$ in. [16] pp.

Printed buff paper self-wrappers. Toned. Very good.

\$20

No limitation given, but probably one of about two hundred copies. This keepsake was edited by W.W. Robinson for presentation to the members of the Roxburghe and Zamorano Clubs.



Designed by Ward Ritchie

75. [ROGERS, Bruce.] DUNCAN, Harry, K.K. Merker, and Ward Ritchie. *BR. A Panel Discussion at the Bruce Rogers Centenary held at Purdue University...*[San Francisco:] The Book Club of California, 1981.

Octavo. 64 pp. Engravings by Paul Bohne throughout. Set in Bruce Rogers' Centaur type by Mackenzie-Harris Corp.

Brown cloth stamped in gold with a design of a satyr. Some foxing to edges, as usual. In the plain cream paper dust jacket. Near fine.

\$45

One of 650 copies (fifty of which were reserved for collaborators) designed by Ward Ritchie and printed by Richard Hoffman. Publication number 166 of the Book Club of California. This was one of the books published by the Book Club of California supported by the Dorothy and David Magee Memorial Fund.



76. STEPHENS, James. *Stars Do Not Make a Noise*. [Proof pages.] Los Angeles: The Deux Magots Press, [Hackett-Newell & Ritchie,] 1931.

4¼ x 7¾ in. [4] pp. (one leaf, folded). With what appears to be a proof of a label (3 x 1") for the spine or cover of the book.

Buff paper leaf. Some toning. Label proof enclosed in a folded paper leaf. Very good.

\$75

This appears to be a proof four pages of *Stars Do Not Make a Noise* by James Stephens (including the title-page). Stephens' book was printed at the press of Hackett-Newell & Ritchie in an edition of a hundred copies in 1931 (*The Ward Ritchie Press*, p. 128).



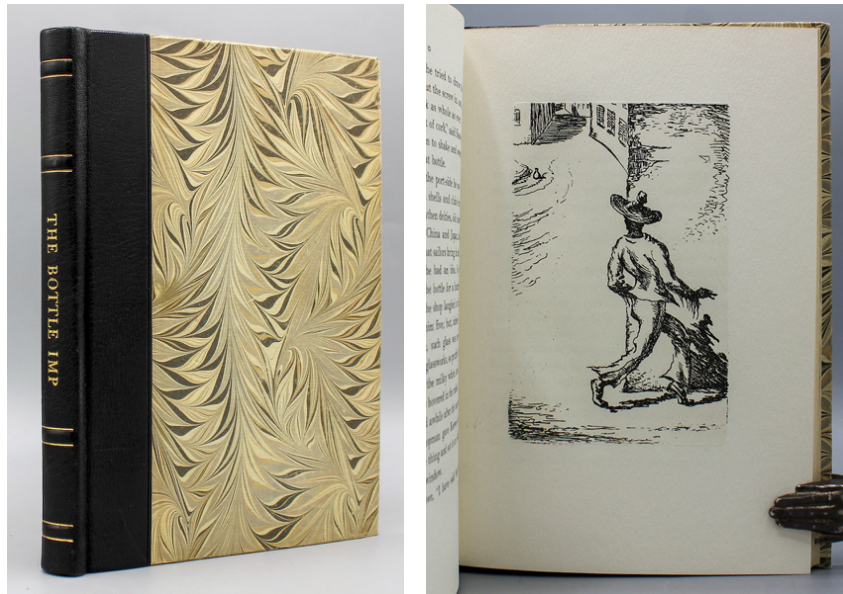
77. STEVENSON, Robert Louis. *The Bottle Imp*. [San Marino, California: C.F. Braun & Co., Designed by Ward Ritchie, 1955.]

Octavo. 88 pp. With eleven plates recreated by Paul Maedje from a rare German edition illustrated by Bruno Goldschmidt. Title-page printed in green and black and stamped in gold.

Quarter black leather over marbled boards. Gilt spine. Fine.

\$30

Reprinted from the first English edition with permission of the trustees of the Huntington Library. Designed by Ward Ritchie and printed by the private press of C.F. Braun & Co.



One of Two Hundred Copies Printed by Ward Ritchie

78. STORM, Theodore. *Oktoberlied*. With an English Translation by C.F. MacIntyre. Los Angeles: [The Ward Ritchie Press,] 1945.

4¼ x 6 in. Title-page vignette in red.

Beige paper wrappers titled in reddish-brown. Fine.

\$75

One of two hundred copies printed by the Ward Ritchie Press for the friends of Fay and Lawrence Clark Powell. Designed by Joseph Simon.

The Ward Ritchie Press, p. 92.



Four Signed Proofs from a Ward Ritchie Press Publication

79. [VAUCHER, Max.] [*Ten Block Prints.*] [Proofs of four Max Vaucher illustrations.] [Los Angeles: The Ward Ritchie Press, ca. 1939.]

Four prints (8 x 10³/₄"; 7¹/₂ x 9"; 8 x 12"; 8³/₄ x 11¹/₂") in black on translucent proof leaves. Two of the prints are double-sided.

Minor foxing and some old document tape to edges of leaves. Each illustration is signed, titled, and numbered in pencil by Vaucher. A very good set.

\$100

Four proofs of illustrations from *Ten Block Prints* by Max Vaucher, which was designed by Ward Ritchie and published by the Ward Ritchie Press in an edition of a hundred copies in 1939 (*The Ward Ritchie Press*, p. 80).

These four illustrations show La Cañada Community Church in Flintridge (Vaucher was a teacher in Flintridge), a tree in bloom, a sleeping cat, and a still-life of furniture.



80. WAGNER, Henry R. *Collecting, Especially Books.* [Los Angeles: The Ward Ritchie Press,] 1968.

Quarto. 25 pp. Large title-page illustration in green and black showing the printer Alcalá de Henares presenting a book to Ferdinand and Isabella.

Black cloth spine over brown boards. Spine titled in gilt. Offsetting from title-page illustration. Otherwise, a fine copy.

\$60

One of 400 copies printed by the Ward Ritchie Press. Two hundred copies were printed for the members of the Roxburghe Club and two hundred copies for Dawson's Book Shop. This publication commemorates the meeting of the Roxburghe Club and the Zamorano Club in San Francisco in September of 1968.



81. YATES, Peter. *A Smaller Poem Book*. Exercises in Lyric and in Sonnet. [Cover title.] [Los Angeles: Anderson & Ritchie, The Ward Ritchie Press, 1946.]

6¼ x 9¼ in. 40 pp.

Red paper wrappers. Some soiling and chipping to edges. Very good.

\$75

First edition. No limitation given. Designed by Joseph Simon.

Peter B. Yates (1909 - 1976) was a music critic, author, teacher, and poet. He was a supporter of modern avant-garde music and presented Evenings on the Roof, a series of chamber concerts in Los Angeles (the present work is "A Roof Publication"). The concerts gained a national reputation for presenting the works of composers including Igor Stravinsky, John Cage, and Lou Harrison. Yates also served as a music critic for the magazine *Arts and Architecture*. His papers are now housed at UC San Diego.

The Ward Ritchie Press, p. 93.



Printed by Saul Marks, Gordon Holmquist, Ward Ritchie, and Grant Dahlstrom

82. [ZAMORANO CLUB.] *A Bookman's View of Los Angeles*. Published for members of the Grolier Club, by members of the Zamorano Club. Los Angeles: Zamorano Club [Printed by Saul Marks, Gordon Holmquist, Ward Ritchie, and Grant Dahlstrom], 1961.

Quarto. vii, 106 pp. With photo reproductions, woodcuts, and decorative initials throughout (in black and in color). Includes reproductions of the printer's marks of many Los Angeles printers, including Grant Dahlstrom (the Castle Press) and Will Cheney (the Auk Press).

Bound at the Silverlake Bindery in black cloth with gilt-titled spine. Fine.

\$75

One of five hundred copies printed as a joint venture by Saul Marks at the Plantin Press, Gordon Holmquist at the Cole-Holmquist Press, Ward Ritchie at the Ward Ritchie Press, and Grant Dahlstrom at the Castle Press.

Featuring chapters by Carl Schaefer Dentzel (Director of the Southwest Museum), W.W. Robinson, Lawrence Clark Powell (Directory of the Clark Library), David W. Davies (librarian at the Honnold), Robert O. Schad (Curator of Rare Books at the Huntington), Ward Ritchie, and Tyrus G. Harmsen. Dentzel's chapter on the Southwest Museum Library was printed at the Plantin Press; Ritchie's at Anderson, Ritchie & Simon; and Harmsen's at the Castle Press.