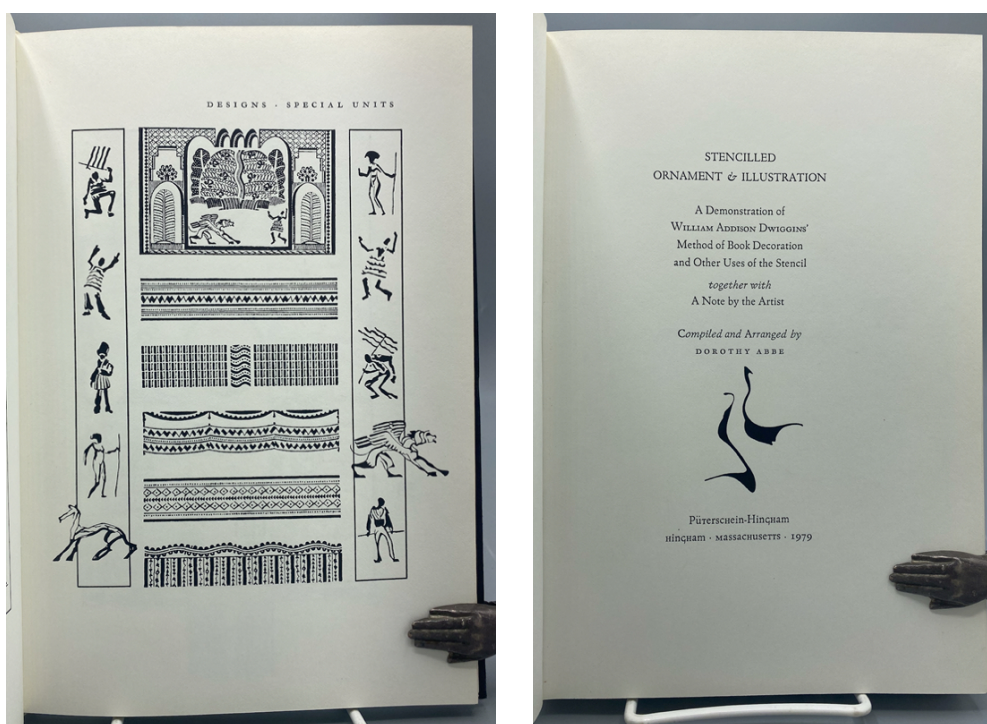

Winter New Arrivals

Advertising, Education, Fine Printing, Women's Studies, and More

Michael R. Thompson Rare Books, ABAA/ILAB
8242 W. 3rd Street, Suite 230
Los Angeles, CA 90048

mrtbksla@pacbell.net ♦ mrtbooksla.com ♦ (323) 658 - 1901



*With Examples of William Addison Dwiggins' Decorative Stencils,
Compiled by his "Helpmate, Confidante, and Designer"*

1. ABBE, Dorothy. *Stencilled Ornaments & Illustration*. A Demonstration of William Addison Dwiggins' Method of Book Decoration and Other Uses of Stencil. Together With a Note by the Artist. Compiled and Arranged by Dorothy Abbe. Hingham, Mass: Puterschein-Hingham, 1979.

Quarto. 74 pp. Illustrations throughout the text. Hand set in Winchester Roman, an experimental Linotype face designed by Dwiggins. Includes a tipped-in photograph of Dwiggins and 5 other tipped in photographic plates.

Black paper covered boards with a white and black linen spine. Original glassine. Fine copy.

\$300

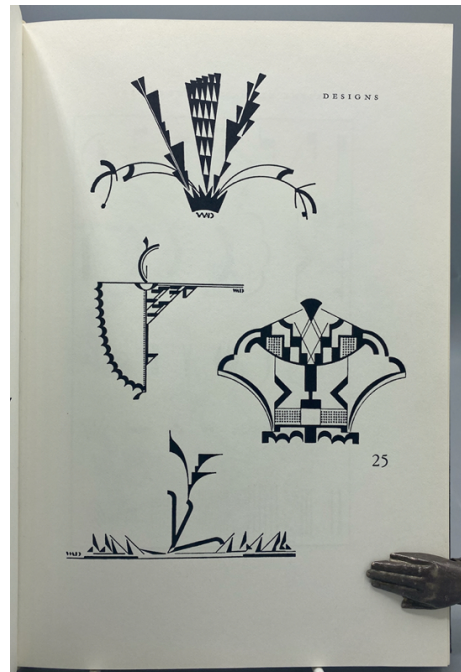
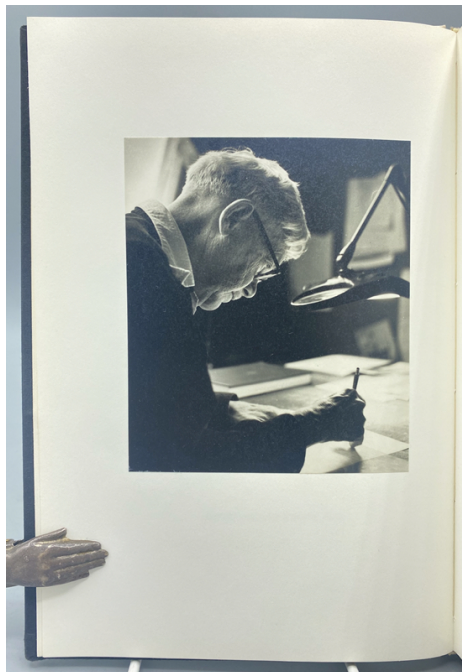
Unnumbered copy in an edition size of 120.

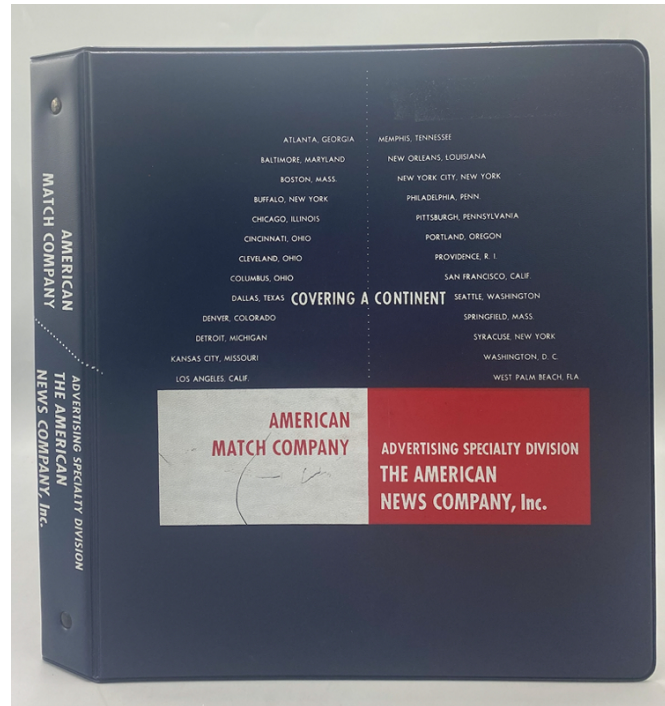
William Addison Dwiggins (1880-1956) was a preeminent American book designer, typographer, illustrator, and writer. He gained popularity through his advertising work in the 1920s. He later partnered with Alfred Knopf, designing their trade books, and with Mergenthaler Linotype Co. Dorothy Abbe, the designer of this item, worked for Dwiggins, as his "helpmate, confidante, and designer."

Stencilled Ornaments & Illustration describes and provides examples of William Addison Dwiggins' stencils, focusing mainly on "the typographical designs such as vignettes, borders, repeat patterns, etc" (vii.) Dwiggins' celluloid, knife-cut stencils are precise and crisp, and most of the examples in this book are shown in their original sizes.

Swann Auction Galleries website. *Artist Profile: William Addison Dwiggins.*

The Society of Printers. *History.*





Rare Match Box Catalogue from the Height of Matchbox Advertising

2. [ADVERTISING]. American Match Company: Advertising Specialty Division...*Covering a Continent*. [Sample catalogue and sales marketing book]. [Chicago, IL & New York: American Match Co., The American News Co., Inc., 1965].

Quarto. [90 pp (unpaginated)]. Text printed in red, blue, and black. Includes text illustrations, clipart/graphics, and borders. 58 color lithograph matchbook covers mounted, with tissue guards between.

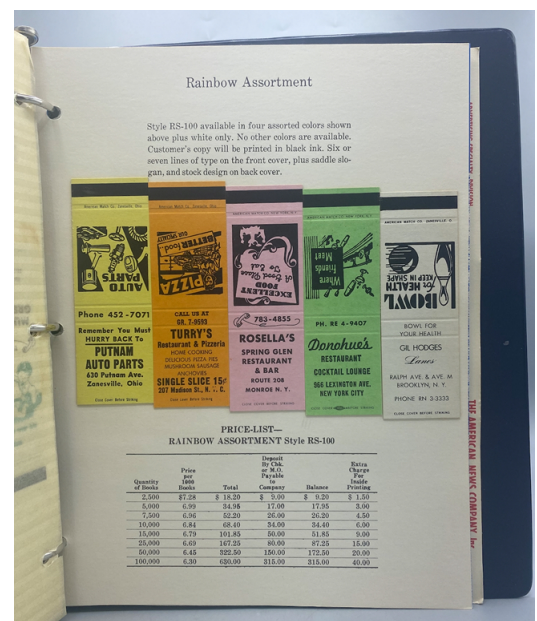
Light scuffing and minor shelf wear. Leaves held in three ring blue vinyl over boards Wilson Jones binder with red and white lettering. Bright. A very good copy.

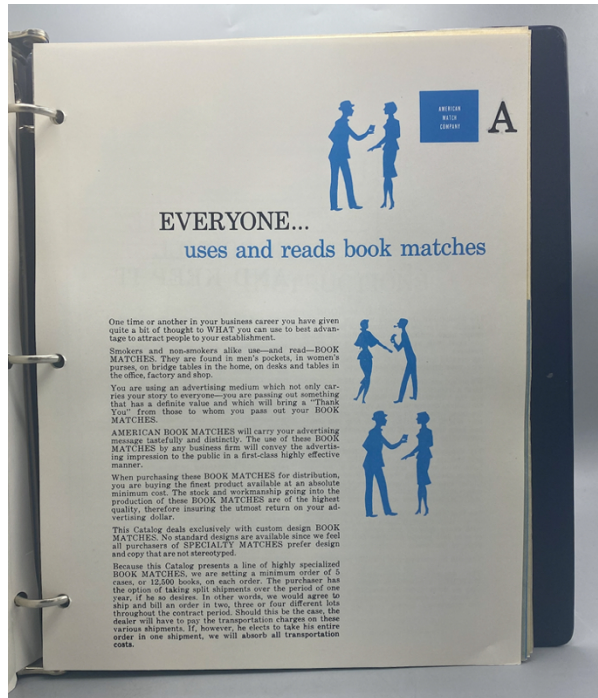
\$750

First edition. Rare. No copies recorded in OCLC.

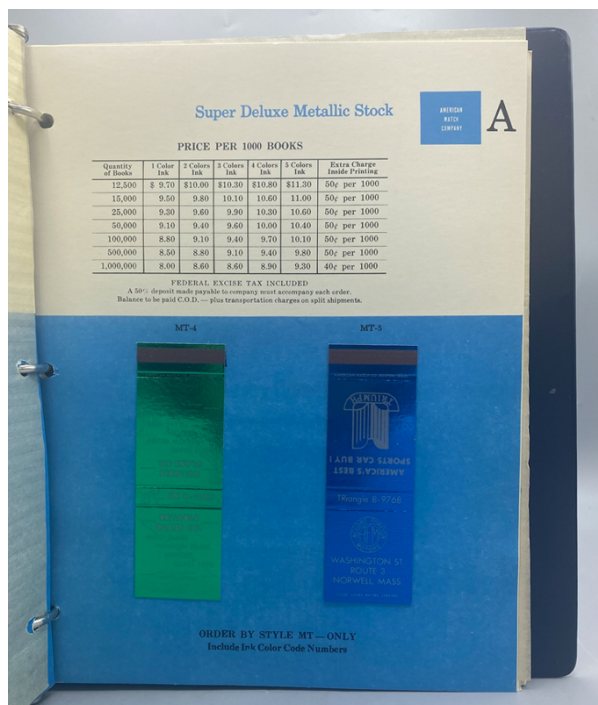
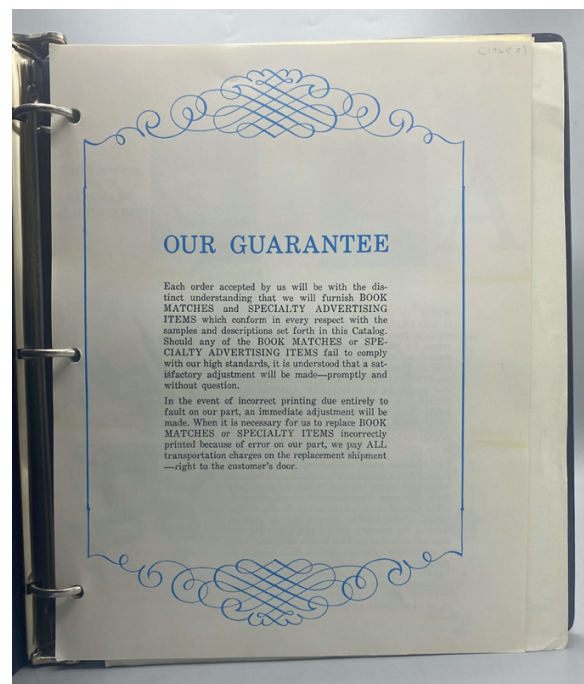
This printer salesman sample catalogue and sales marketing book includes instructions for how to create goodwill and place orders orders, commission rates, as well as many matchbox samples featuring vibrant colors and advertising designs.

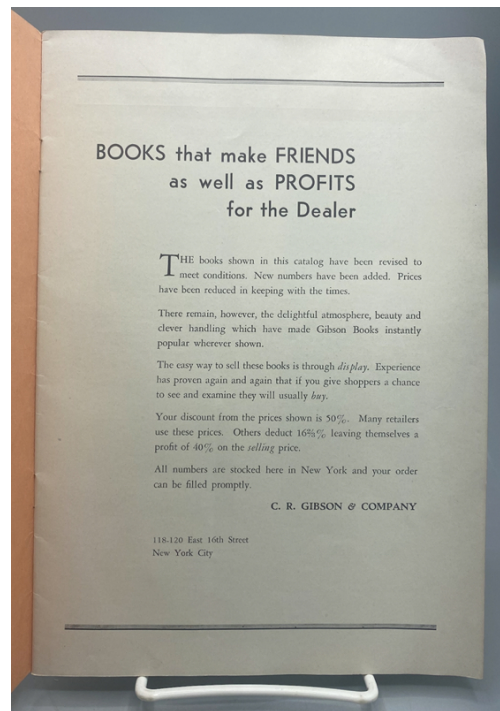
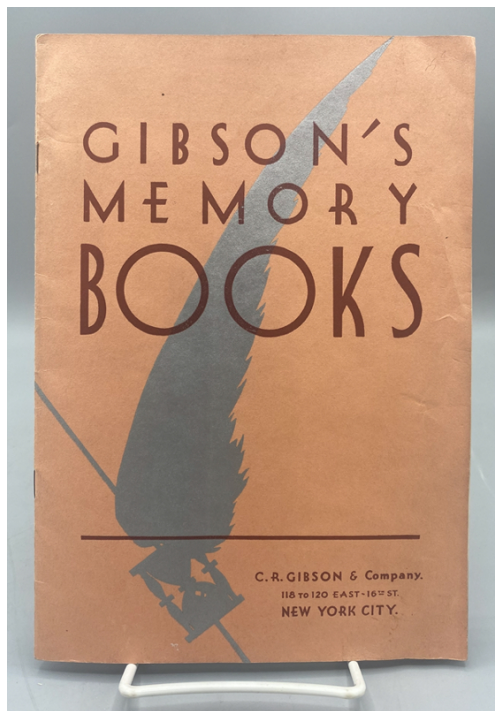
There are several manufacturers with the name American Match Co., but the company that produced this catalogue was founded in Amsterdam, New York between





1867-69. The company closed in 1976 after disposable lighters eliminated the matchbook advertising market. In the 1960s, business was booming—the American Match Co. produced thousands of popular matchbox covers. According to the catalogue's second leaf, "The American Match Company represents the majority of national mass users of book match space advertising in the United States." Firms such as The Coca-Cola Company and The American Tobacco Company were using their services.





Rare, Depression-era Catalogue of Autograph Books, Baby Books, and Wedding Books

3. [ADVERTISING]. *Gibson's Memory Books*. [from the preliminaries: "books that make friends as well as profits for the dealer."] New York: C.R. Gibson & Co., [1933].

Octavo. 7 x 10 in. 24 pp. Reproduced photographs of the memory books throughout.



Peach wrapper with silver decoration and burgundy lettering. Stapled at spine. Minor dustsoiling and shelf wear. Very good copy. Includes laid in letter to Bell Bazaar in San Francisco from Z. Bloom at Gibson & Co., introducing the catalogue and the price reductions: "1933 prices have been reduced to match 1933 pocketbooks."

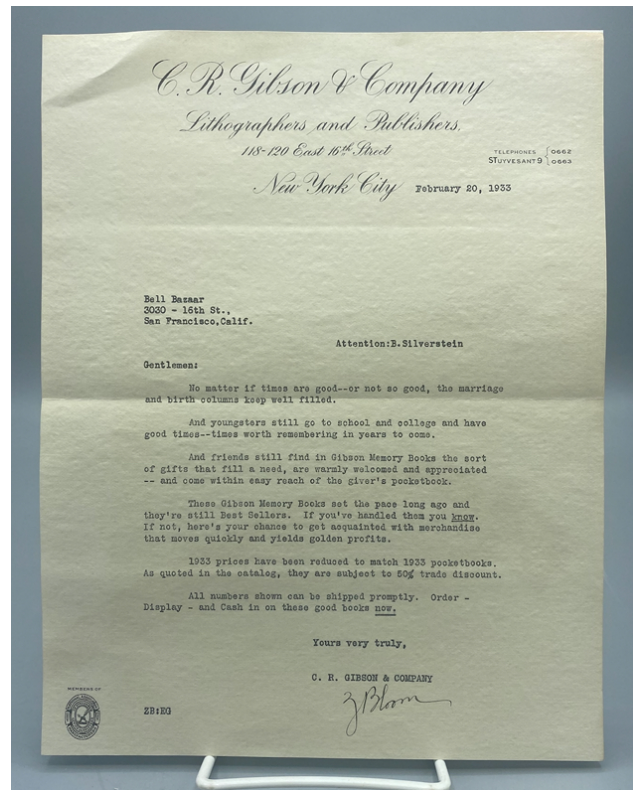
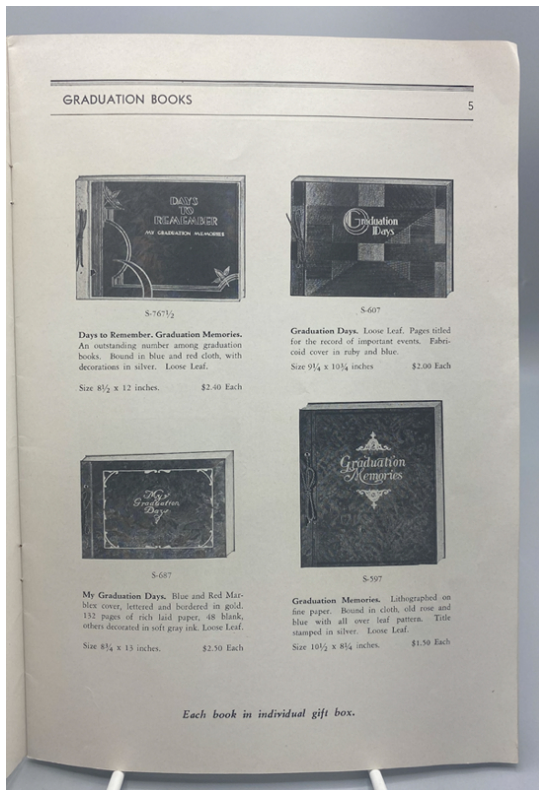
\$275

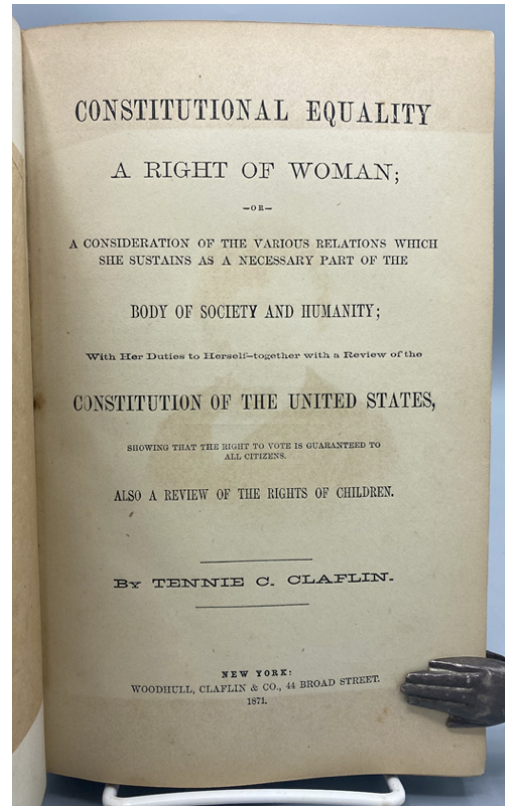
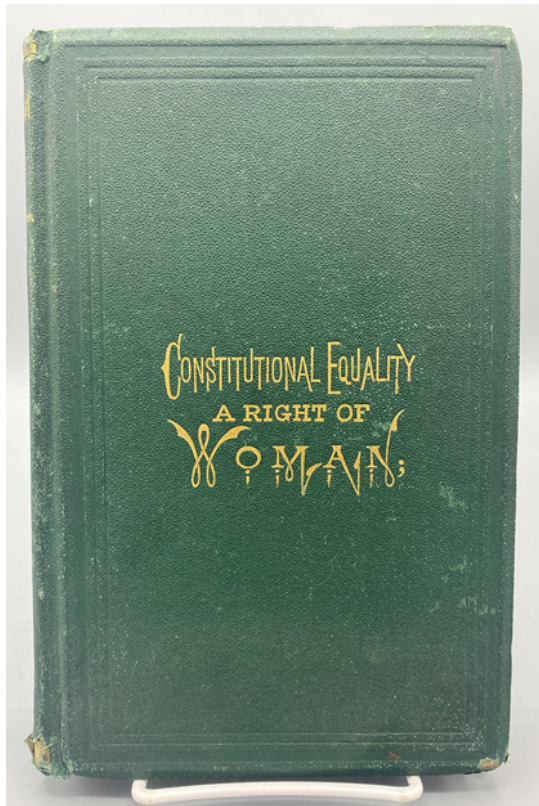
First edition. Rare item. No copies recorded in OCLC.

This catalogue highlights a range of memory books, each with pictures, including autograph books, wedding books, scrapbooks, and baby books. It even advertises for "My Him Book: For the record of young ladies' romances and conquests." The catalogue begins with a note addressing the hard times brought by the Great Depression and offering a 50% discount from the prices shown.

Gibson & Co. was founded in 1870 by John Gibson and

still operates today. They produce letterheads, baby books, journals, calendars, and other items. Under the management of Charles R. Gibson, the company made it through the Great Depression.





*Major Work of First-Wave Feminism,
Arguing for the Constitutional Basis of Women's Suffrage*

4. CLAFLIN, Tennie C. *Constitutional Equality a Right of Woman; or, a Consideration of the Various Relations which She Sustains as a Necessary Part of the Body of Society and Humanity; with Her Duties to Herself – together with a Review of the Constitution of the United States, Showing that the Right to Vote is Guaranteed to All Citizens. Also a Review of the Rights of Children.* New York: Woodhull, Claflin & Co., 44 Broad Street, 1871.

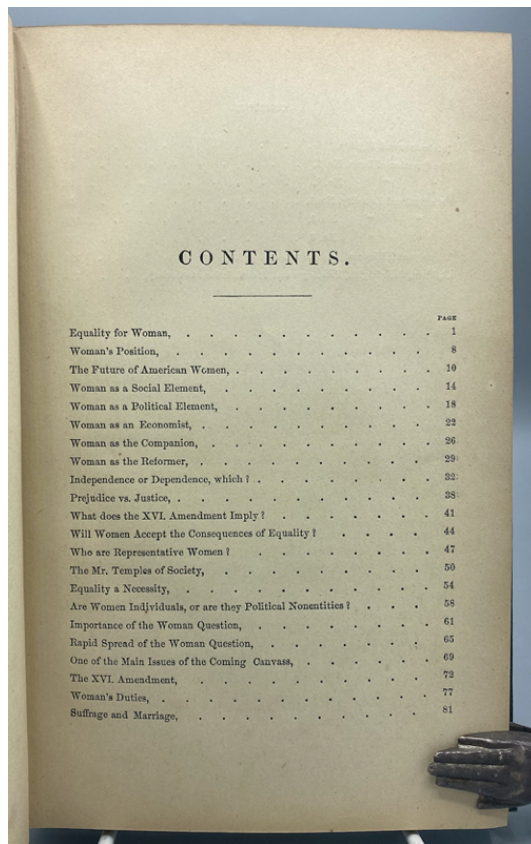
Octavo. 148 pp. Engraved photo frontispiece with a tissue guard.

Publisher's green pebbled cloth with spine and cover stamped in gilt. Extremities rubbed with light tearing to cloth. Front hinge just starting to crack, but still sound. Light offsetting from frontispiece. Occasional dark stains but generally clean throughout. A very good, bright copy.

\$2,000

First edition of an important document in American feminism. This item is becoming increasingly scarce on the market.



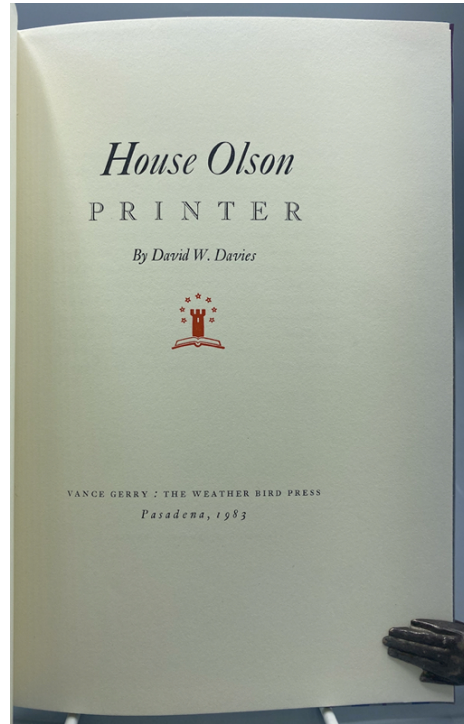
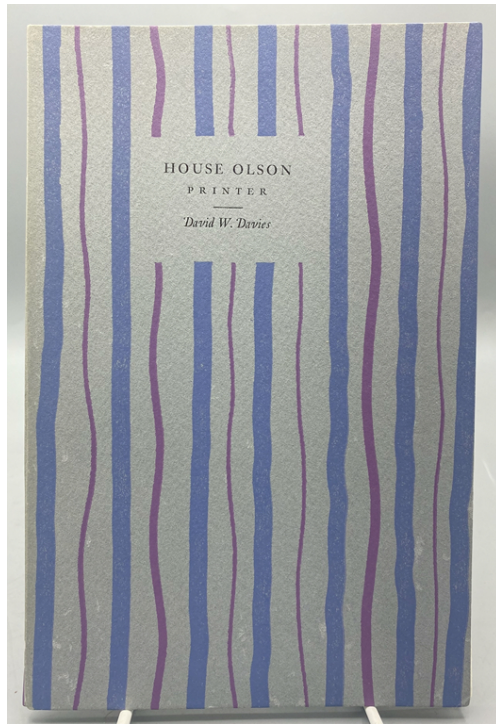


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Tennessee Celeste Claflin (1844-1923), or “Lady Cook,” was an American Suffragette and important figure in first-wave feminism. She ran for New York’s Eight Congressional District in 1871. Her sister, Victoria Woodhull (1838-1927) was the first woman to run for president in the US, in 1872. In 1870, Claflin and Woodhull became some of the first women to open a Wall Street brokerage firm. The brokerage focused on the interests of women, before closing the same year. Though it was short lived, the opening of this brokerage remains an important moment in women’s history. Claflin and Woodhull continued to advocate for the causes of first-wave feminism: women’s suffrage, labor reforms, and free love. The sisters were also among the first women to open a newspaper, Woodhull & Claflin’s Weekly, in which they covered economic issues and corporate corruption.

The present work is a case for the constitutional basis of women’s suffrage. Claflin argues for women’s capability of self-governing, equality of intellect and character between the sexes, and for the aptitude of the future generation in upholding these values. The book’s contents include chapters with titles such as “The Future of American Woman” and “Suffrage and Marriage.”





*Biography of House Olson and his Printing,
From Vance Gerry's The Weather Bird Press*

5. DAVIES, David W. *House Olson, Printer*. Presswork by Patrick Reagh. Pasadena, CA: The Weather Bird Press, Vance Garry, 1983.

Octavo. [2 pp.] + 19 pp. Examples of Olson's work throughout, reproduced from the collection of Edwin H. Carpenter, in both color and black and white. Includes tipped in photo of House Olson.

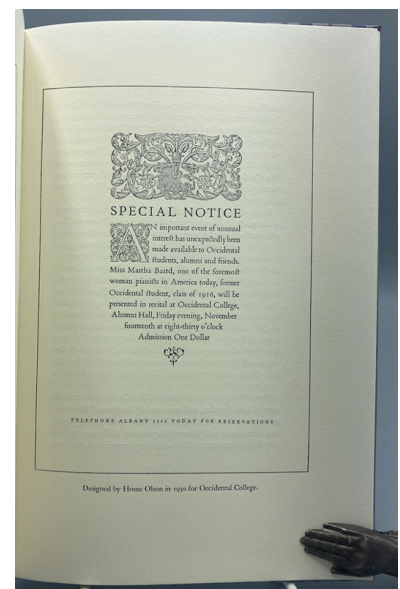
Grey decorative boards with blue and purple stripes. Title printed in black. Clean throughout. Fine.

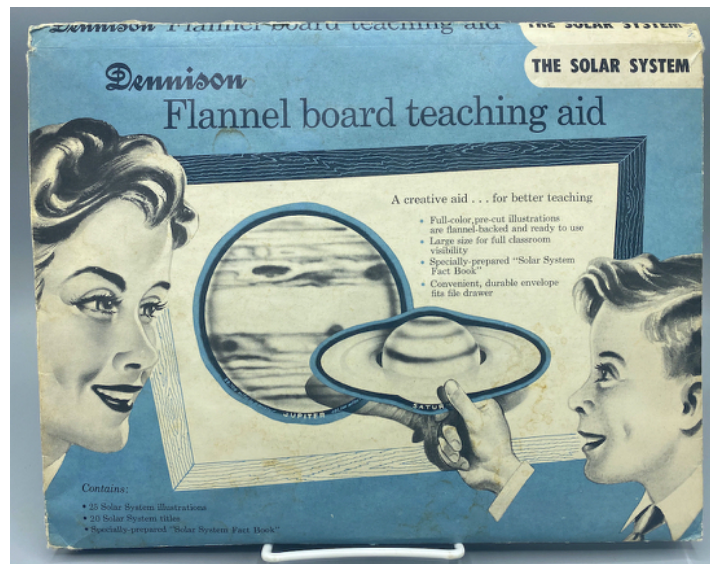
\$175

Unnumbered copy in an edition size of 200.

Vance Gerry (1929-2005) was a storyboard artist and Disney, who worked on character designs for movies such as *One Hundred and One Dalmatians* (1961) and *The Jungle Book* (1967.) He also owned and operated Weather Bird Press, and became known for his pochoir designs.

Edward Emanuel "House" Olson (1901-1963) was a Southern California printer, typographer, and librarian. He was the first Head Librarian at the Honnold Library in Claremont. *House Olson, Printer* chronicles Olson's life and work, emphasizing his importance in Southern California book history.





*Rare Educational Tool for Use with the Flannel Board,
For Examining the Solar System and its Comparative Proportions, With 25 Die-Cut Color Illustrations
An Interesting Look at How Baby Boomers Learned*

6. [EDUCATION]. *Dennison Flannel Board Teaching Aid: The Solar System*. Framingham, Massachusetts: Dennison Manufacturing Co., [copyright 1960].

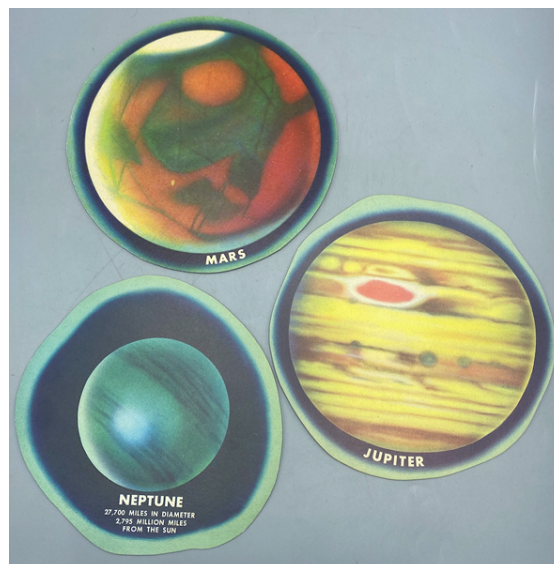
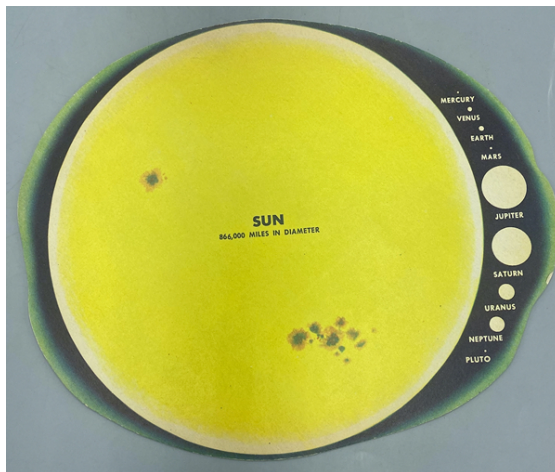
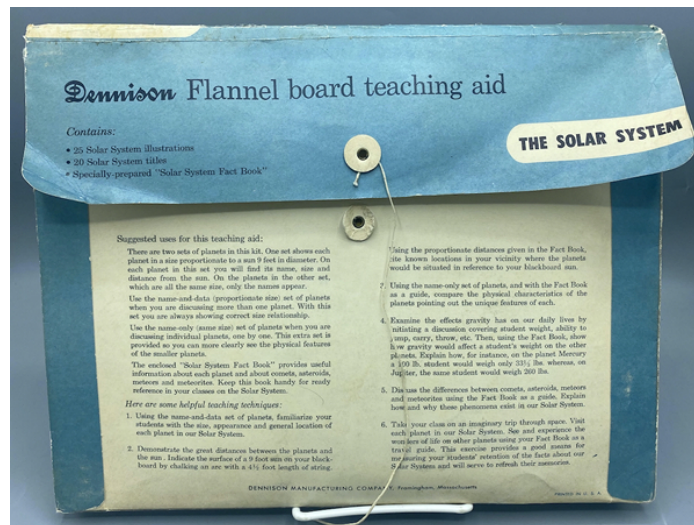
Portfolio (12 x 9½") containing twenty-five die-cut solar illustration of the planets and other phenomena in the Solar System, plus twenty Solar System titles, and an accompanying *Dennison Solar System Fact Book*. The sun spans 11" across. Complete with all its pieces in printed board folder. Some light wear to portfolio, but very good condition.

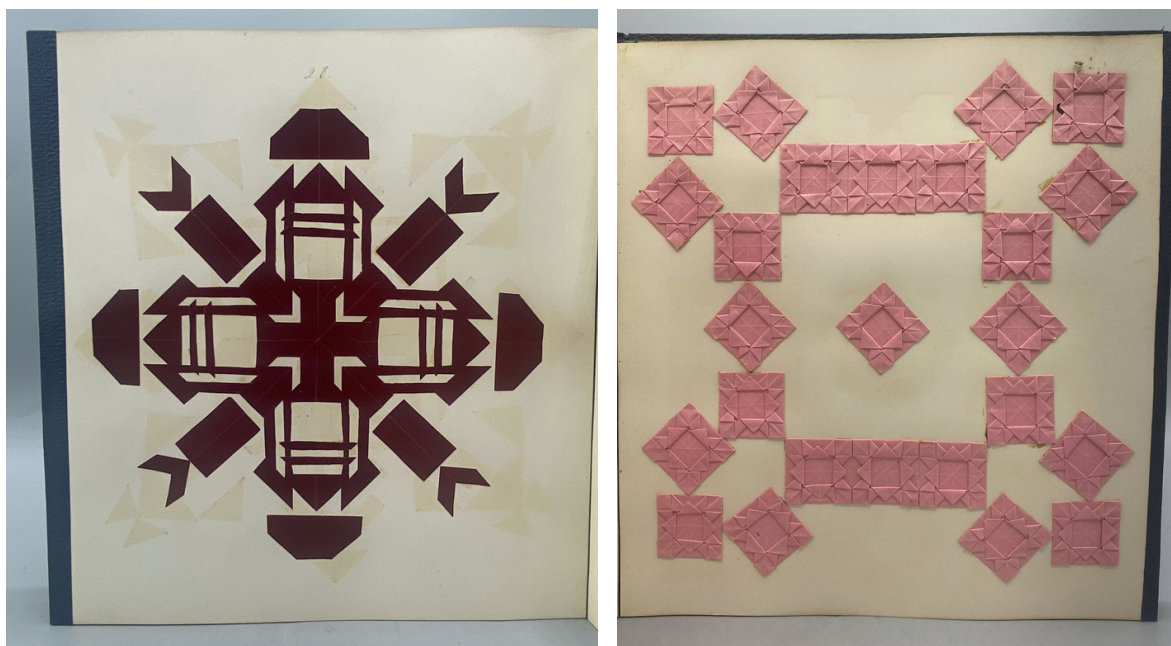
\$300

First edition? Not in OCLC.

The printed portfolio indicates various uses for the set in the classroom. The teacher, for example, can use it to demonstrate the relative size of the planets, and the difference in distances between planets and the sun. He or she could also discuss the difference between comets, asteroids, and meteorites, using the *Solar System Fact Book*, or examine the effects of gravity.





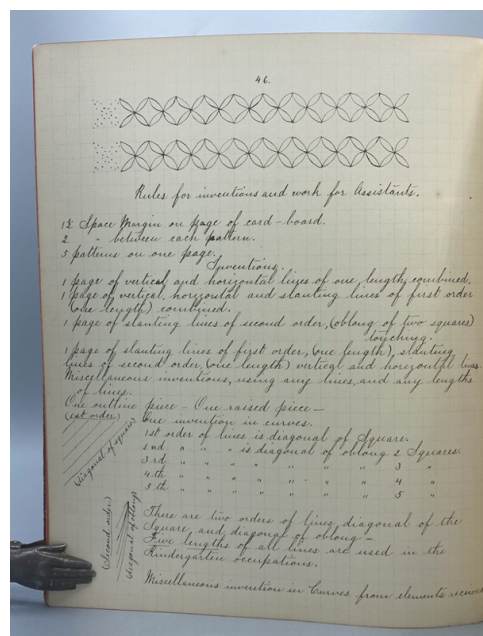


*Remarkably Detailed Set of Sample Albums of Three Froebel Gifts.
With a few Samples or Three other Gifts Appended,
Together with Three Volumes of Notes by an American Student of Froebel
Describing Eights of the Gifts and Purposes and Applications*

7. [FROEBEL, Friedrich. Gifts] WARNKE, Christine. [Three albums, displaying various of Froebel gifts, numbers #13 (Paper Cutting); #14 (Paper Weaving) and #18 (Paper-Folding). The Paper-Folding album also has five leaves displaying Gifts #15-17 (Slats, Jointed Slats, and Interlacing). The albums consist of double-folded heavy cardboard leaves which fan out, allowing the reader to see multiple leaves of designs at the same time, [n.p.: United States, 1889].

[Together with:]

WARNKE, Christine. Three albums of written explanation of the gifts and what they are supposed to teach. The notebook albums are quarto sized, and bound in quarter leather over marbled boards. The notebooks each contain some 50 leaves of graph paper and are bound in quarter cheap leather over marbled boards. A bookplate in each volume bears the name of "Robert Duncan & Co., Wholesale and Manufacturing Stationers, who were also "Bookbinders, Lithographers, Paper Box Makers. Though there is no indication where they were manufactured or where they were bought, they are clearly American in origin, and they can be dated from around the time of the owner's signature in each volume, that is, 1889. The pages are written by hand in ink in a lovely cursive hand, which is that of Warnke. In the first two volumes, about 100 pages contain the Warnke's





commentary, plus drawings; in the third volume, 24 pages contain commentary and illustrations by Warnke, so altogether, there are about 224 pages of Warnke's manuscript, which relate to gifts #1-8. Since the list of Froebel gifts ultimately extended to twenty gifts, it is likely the manuscript was never finished, and in fact, the gifts illustrated in the specimens albums are later numbers than the ones she deals with in the writings. However, since the manuscript abruptly stops in the third notebook after gift 8, with many pages that could have been written in, it is likely that this is as far as Warnke got in her writings.

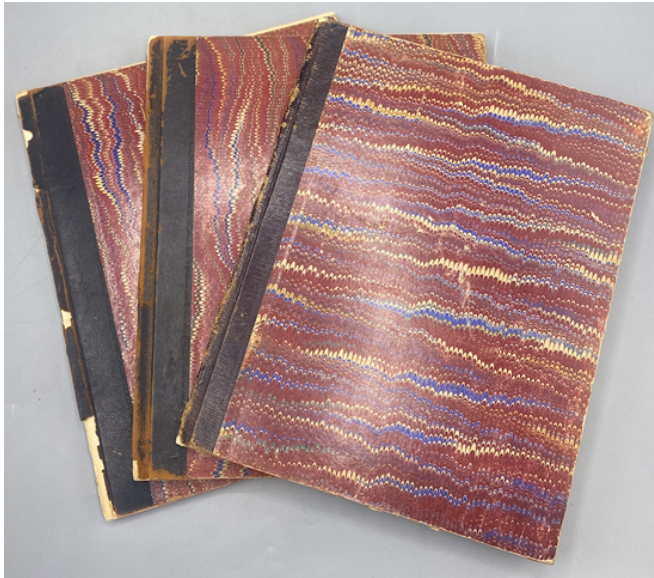
The specimen albums are each in black fabrikoid bindings. The Paper-Cutting album is stamped with the title "Cutting" in gold with gilt-ruled borders. It contains 46 leaves of designs, one per page. These are almost certainly albums marketed by Milton Bradley for students and teachers to assemble the various Froebel gift samples.

The Paper-Weaving album contains 44 leaves of very intricate weaving designs, incorporating many small strips of paper. This is as intricate a group of designs as we have seen in any album we have handled, but because of the fragility, three of the designs have pieces that have become frayed or pieces that are even lacking. A former owner has laid in an envelope with some slats of paper that have come free of the designs.

The Paper-Folding album contains a total of 48 leaves. Of these, fifteen leaves contain samples of paper folding, all with multiple specimens, including sometimes as many as 25 per page. In all, there are 149 samples of paperfolding. The album also contains five leaves of samples of Gifts #15-17 (Slats, Jointed Slats, and Interlacing). The samples are only on five of the leaves, as Warnke was no doubt aware of the likelihood of offsetting onto facing leaves. In all, there are seventeen samples of these three gifts. We count 256 specimens in all.

The overall condition of the specimens and the manuscript is very good. The major limitations are that three of the weaving specimens are defective in one way or another, and that there is some offsetting from some of the specimens. The major problem with the manuscript volumes is that the spines are perished, due to the cheap quality of the leather used in the backstrips. This is not uncommon amongst American books of this period. Still, this is a remarkable display of samples—more than in most





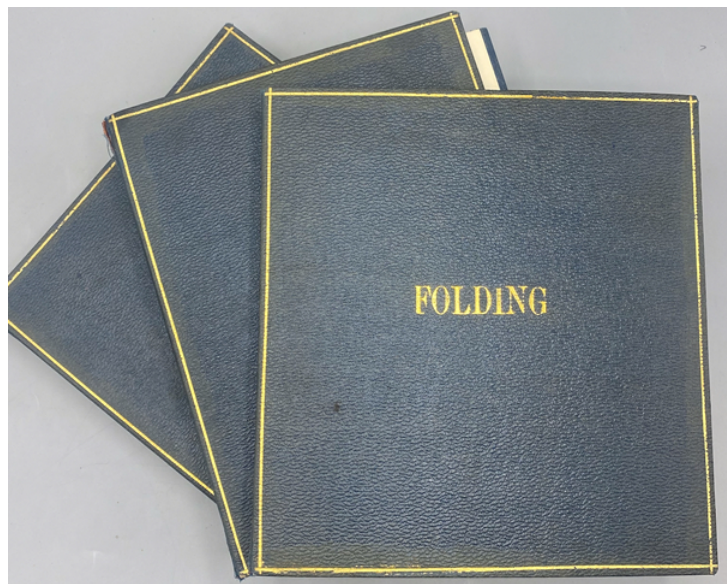
sample albums that we have encountered—and many far more detailed than what one usually finds.

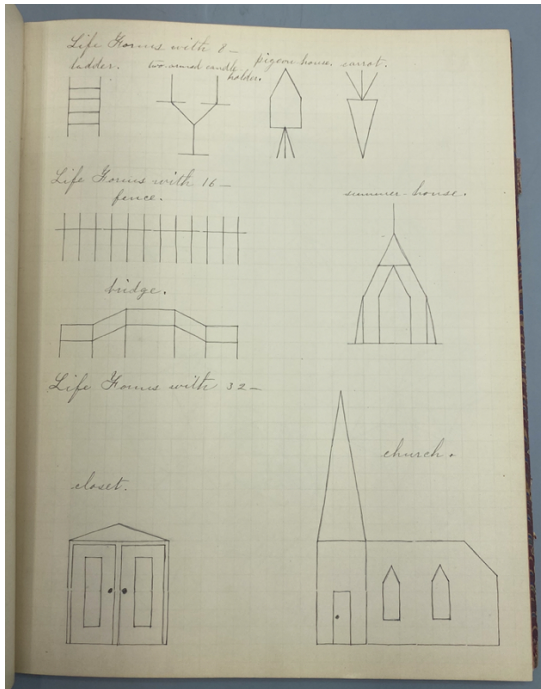
The manuscript, which analyzes the eight gifts dealt with, is as detailed as any we have handled. It also noteworthy for being in English. (The other very detailed manuscript we handled in recent years was in Dutch.) As these sample books were put together in a number of European countries (and occasionally Asian countries), as well as in the United States and Canada, we have handled Froebel materials in a many different languages. Most Froebel sample albums do not in fact contain any commentary at all, but only the samples, sometimes with brief labels.

[Reserved](#)

Friedrich Froebel (1782–1852) was one of the most important theorists of education of the nineteenth century. He is well known for inventing the idea of the kindergarten. His book, *Mutterund Kose-Lieder* (1844) is cited as *Printing and the Mind of Man* #317. Froebel developed the Froebel Gifts between about 1830 and 1850. These twenty activities, which varied in complexity, were intended for young children to preteens. Many of the Gifts could be fashioned through materials available at home or in any classroom, but publishers like the Milton Bradley Company also distributed the materials for the Gifts in kits for parents and teachers. Through the Gifts, educators were able to use the concept of “learning through play” to teach students abstract reasoning, problem-solving, artistry, and many more skills that would prepare them for a life of creativity and independent thinking.

Unfortunately, we know very little about the creator of these sample albums and the author of the manuscript that accompanies her. Christine Wahrnke was most likely an American teacher. We do not know where she was from or where she practised, but it was undoubtedly in the northeastern states. The notebooks here, as well as the albums for samples clearly have a Massachusetts origin. We acquired this material indirectly from a family in Virginia, and have been told that the family also had some connection to Delaware. Attempts to find a person of that name who would likely have written that manuscript in 1889 have produced no



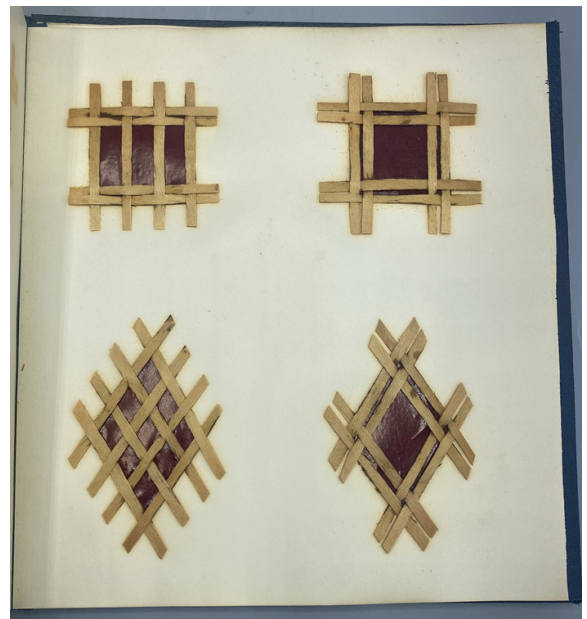


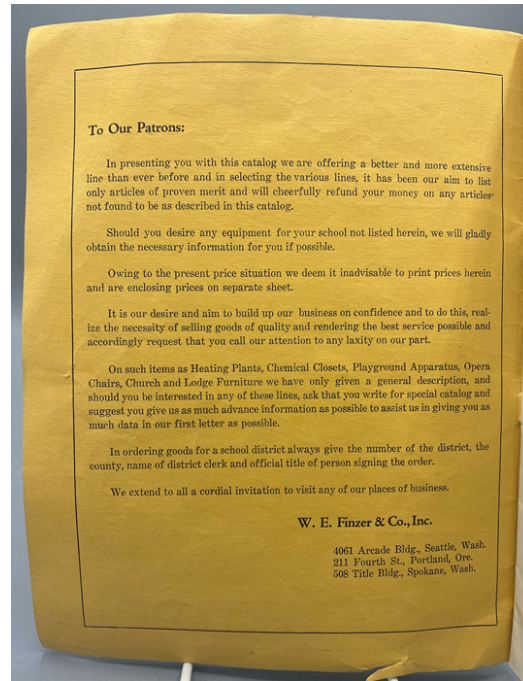
promising leads. We also do not know where she would have studied the teachings of Froebel, which would certainly be useful information. There were a number of practitioners of Froebel's theories in the nineteenth century, notably including Elizabeth Peabody (1804-1894), who opened the first American kindergarten in 1859 or 1860 in Boston.

The overall purpose of the manuscript is not entirely clear. She is clearly using this document as a way of understanding Froebel's purposes in each of the gifts, and she may be using it as a tool to train other teachers in Froebel's ideas and methods. In other words, she was possibly both a student and a teacher. In any event, it is meticulously put together—as meticulously as she has crafted the perfect cursive hand with which she writes. We don't know that there is much here that is groundbreaking in her educational ideas, but her writings are a fascinating way of perceiving the way it was taught close to Froebel's own time, and

how his ideas were perceived by American illustrators.

See Brosterman, *Inventing Kindergarten*, and a number of websites that discuss Froebel's ideas.





Scarce 1920s Classroom Supply Catalog

8. [EDUCATION.] *Modern School Furniture and Supplies*. Catalog 1921. "Let Knowledge Govern the World." Portland, Seattle, Spokane: W.E. Finzer & Co., 1920.

Quarto. 64 pp. Multiple text illustrations on every page.

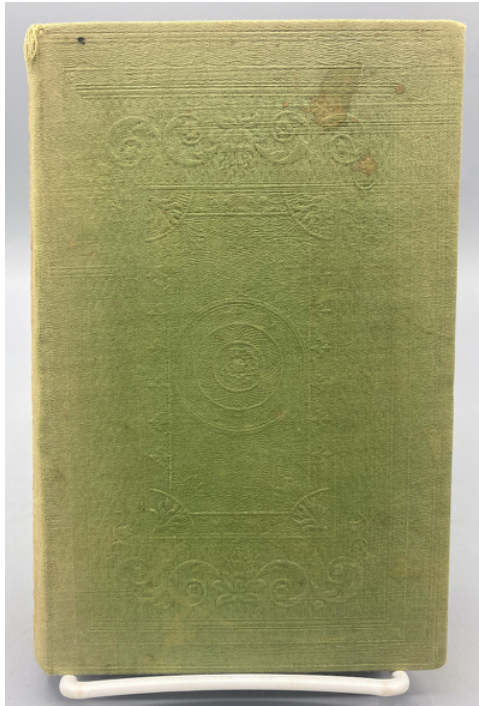
Yellow soft covers. Red and black illustrated cover of a teacher and her class, sitting above a map of Oregon and Idaho. Minor soiling, edgewear, and a small tear at the lower fore edge. A bright, very good copy.

\$275

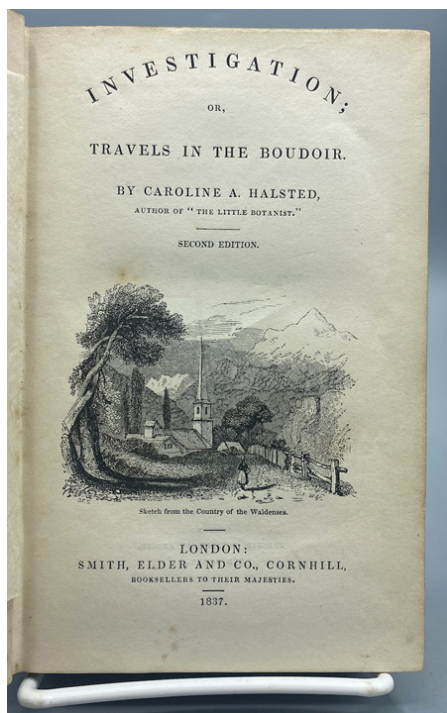
First edition. Scarce. No copies on OCLC.

This catalog features classroom items such as steel desks, auditorium chairs, drinking fountains, maps, nursery rhyme posters, cut out dolls, and more, each with an illustration and description. Includes a note from the company, W.E. Finzer, introducing the catalog as offering "a better and more extensive line than ever before."





"Unusual Textbook" for Young Women on the History of Household Objects, Presentation Copy Inscribed by the Author and with an Autographed Letter



9. HALSTED, Caroline A[melia]. *Investigation; or, Travels in the Boudoir*. London: Smith, Elder and Co., 1837.

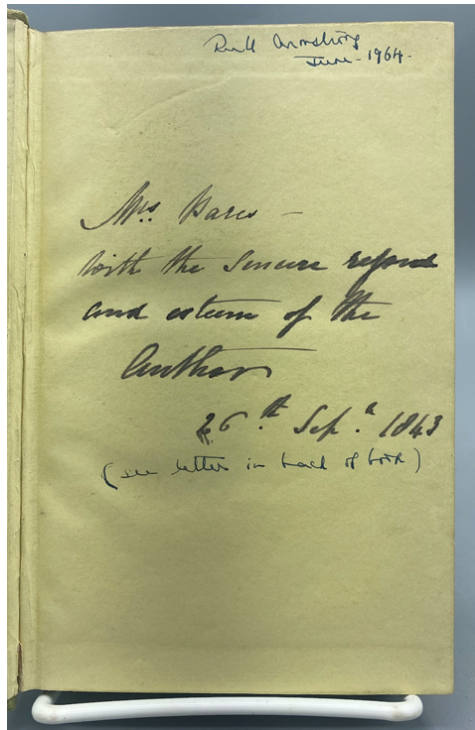
Twelvemo. xiv, 296, 16 [publisher's catalogue] pp. Hand-colored, bird of paradise engraved frontispiece, engraved vignette title-page, and eleven wood-engraved or steel engraved plates.

Original green, blindstamped cloth. Gilt lettered spine, all edges gilt. Some wear and soiling to cloth. Sunning to spine. Bird of paradise engraving frontispiece. Light foxing on some plates. Plates throughout include tissue guards. Inscribed by the author to a Mrs. Paris in 1843. Autographed letter signed by Halsted to same recipient tipped on back pastedown. Additional inscription from 1964. A very good copy with unique inscriptions and letter.

\$850

Second edition. Uncommon in libraries and rare in commerce.

Caroline Amelia Halsted (1803/4-1848) was a historian and author. Her first book was *The Little Botanist, or Steps to the Attainment of Botanical Knowledge* (1835). She won the Greshman



commemoration prize in 1839 for her biographical work *Life of Margaret Beaufort*, the mother of Henry VII. It was also reviewed favorably in *Gentleman's Magazine*, in which she was deemed a "worthy successor to Lucy Aikin." Her most significant work was *Life of Richard III* (2 volumes, 1844), an impassioned defense of the last Plantagenet king. Halsted's *Investigation; or, Travels in the Boudoir* is an "unusual textbook" in which a girl and her mother take a domestic "grand tour" of their living room in order to learn about the origins and nature of everyday objects (Oxford DNB). In the Preface, Halsted writes, "[*Investigation's*] chief design...is to prove to young persons of active imaginations, that happiness and knowledge depend not...on a foreign tour; but that much valuable information may be obtained in...their own homes..."

"How many young persons...are, nevertheless, totally unacquainted with the origin, history, or progress into general use, of the most ordinary articles with which they are surrounded..." Objects discussed in *Investigations* include carpets (Asian and European), tapestry and woven hangings, modern paper hangings, plumes and feathers, the early history of idolatry, rise and progress of the art of writing, examining the contents of a writing desk, etc.

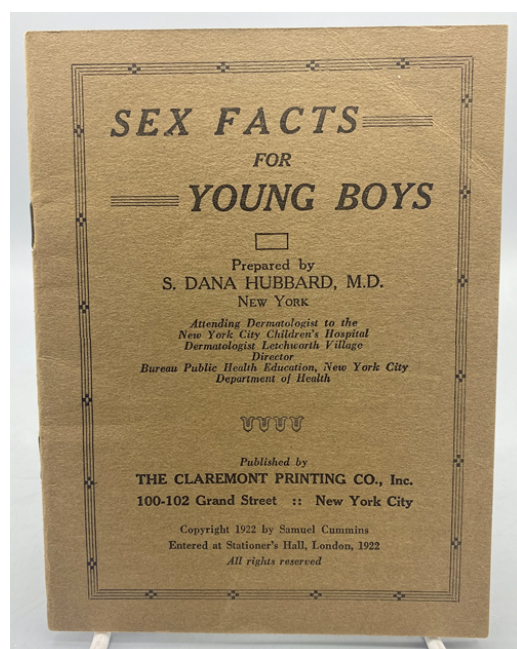




Full Set of "Sex Facts" Booklets in the Rare Original Envelope

10. [HEALTH AND MEDICINE.] HUBBARD, Dana S. *Sex Facts for Each Member of the Family*. [Set of seven booklets.] New York: The Claremont Printing Co., Inc., 1922.

Seven volumes, 4½ x 6 in. 44; 28; 27; 28; 29; 18; 31 pp. This is a full set of all seven booklets in the Sex Facts series: Facts About Marriage Every Young Man and Woman Should Know, Facts About Motherhood, Sex Facts for the Adolescent and Matured Woman, Sex Facts for Young Men, Sex Facts for Young Boys, Truth About Quacks and Self Medication, and Sex Knowledge for the Mature Mind.



Brown, orange, or red paper wrappers with title printed in black. Some toning to wrappers of a couple volumes. Toning to first and last page of most volumes, due to paper quality. A very good set of these uncommon booklets, rarely found complete.

\$450

First edition of these educational booklets on sex, pregnancy, puberty, marriage, and sexually transmitted infections, though likely a later state of the wrappers, which vary from those of the other copies we have handled.

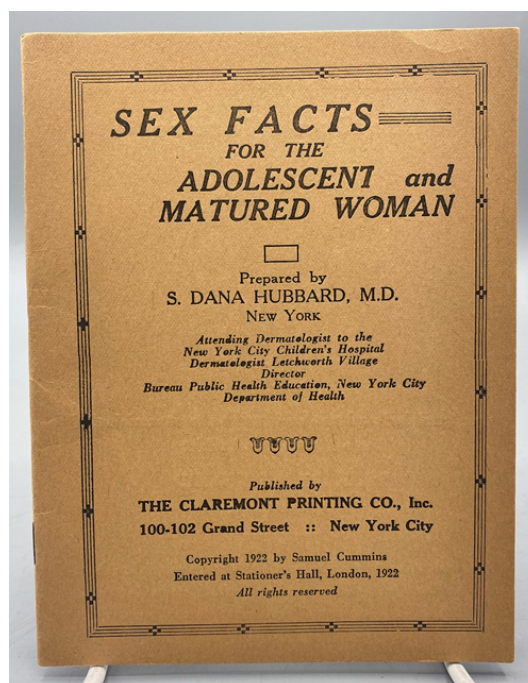
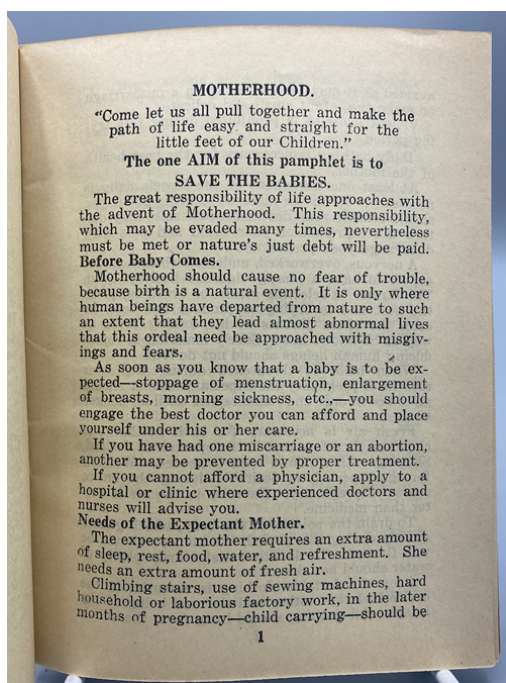
Dr. Samuel Dana Hubbard (1869 – ?) was a dermatologist at the New York City Children's Hospital and the Director of the Bureau of Public Health Education of New York City. Along with his educational booklets,

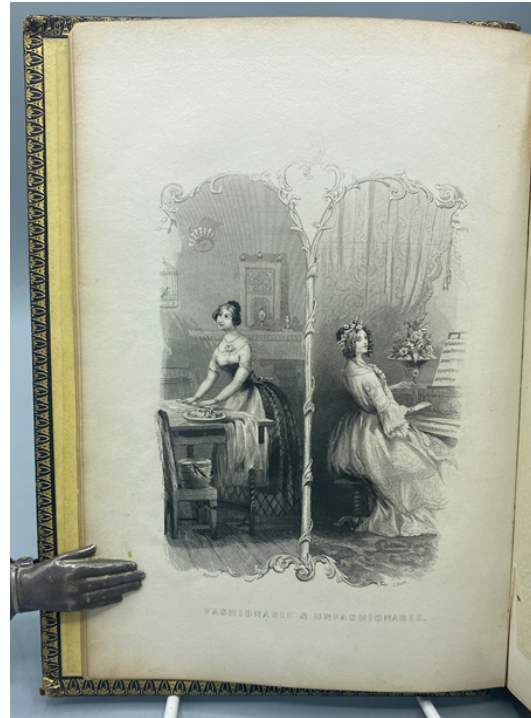
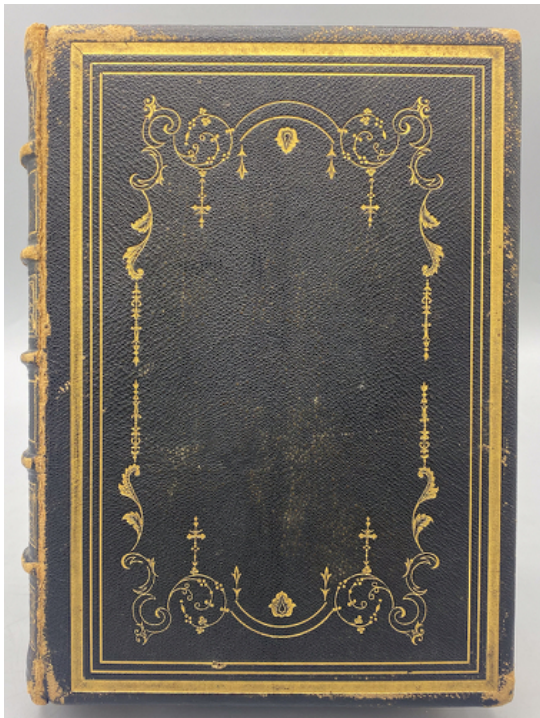
Hubbard's work extended to the silver screen, as these booklets contain ads for the film *Some Wild Oats*, which "was furnished and produced under the supervision" of Hubbard. He also gave a cautionary lecture on "perversion" in the filmed prologue and epilogue screened at some showings of the exploitation film *Children of Loneliness* (1935), which featured gay and lesbian characters (Schaefer, p. 211).

These booklets also advertise the Claremont Printing Company's salesmanship opportunities. The ad reads, "Turn your spare time into money. The strong demand for these sex books...makes it necessary to appoint more representatives, to sell these books, to clubs, churches, health organizations, and other welfare bodies."

OCLC records only four institutions holding the full set of seven pamphlets in the envelope: University of Rochester, UChicago, University of Virginia, and the British Library.

Shaefer, Eric. *Bold! Daring! Shocking! True! A History of Exploitation Films, 1919-1959* (Duke University Press, 1999).





*A Collection of Autobiographical and Literary Essays
In Deluxe Leather Binding*

11. KIRKLAND, Mrs. [Caroline Mathilda Stansbury]. *A Book for the Home Circle; or, Familiar Thoughts on Various Topics, Literary, Moral and Social. A Companion for the Evening Book.* New York: Charles Scribner, 1853.

Octavo. xi, [13]-312 pp. Steel-engraved frontispiece, engraved illustrated title, and six steel engraved plates, text illustrations.

In a deluxe full leather binding with gilt-paneled covers, gilt spine, tooled in compartments, gilt inner dentelles, all edges gilt. Some scuffing to spine and corners. Clean throughout. Former owner's ink inscription from 1935. Very good, bright copy.

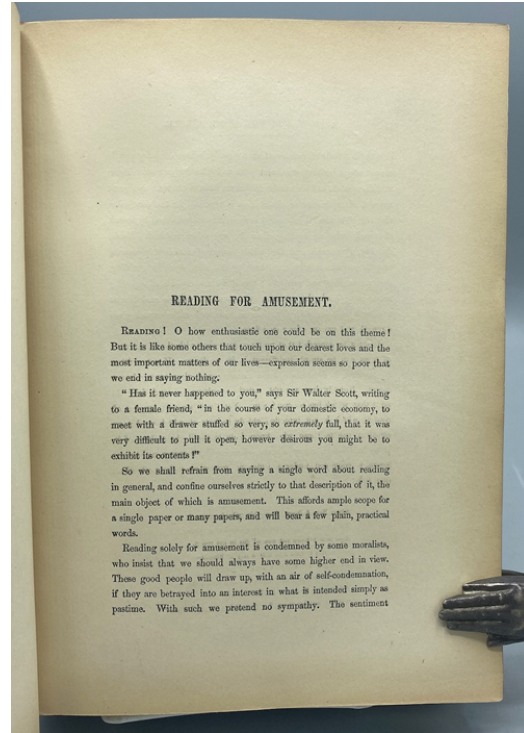
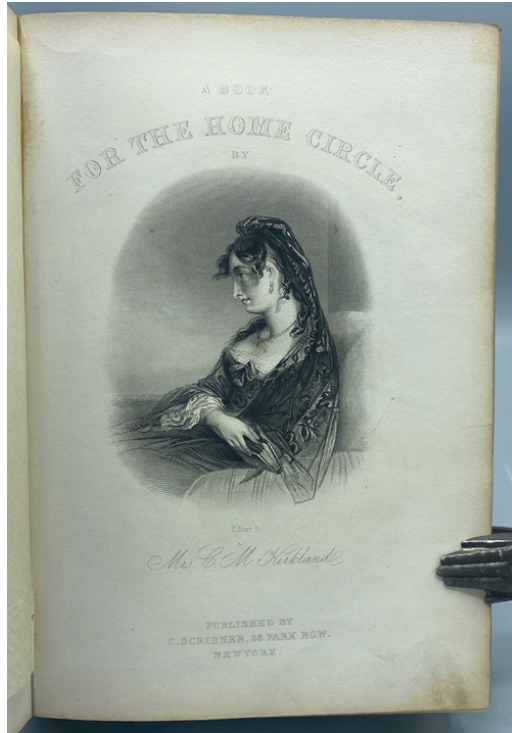
\$375

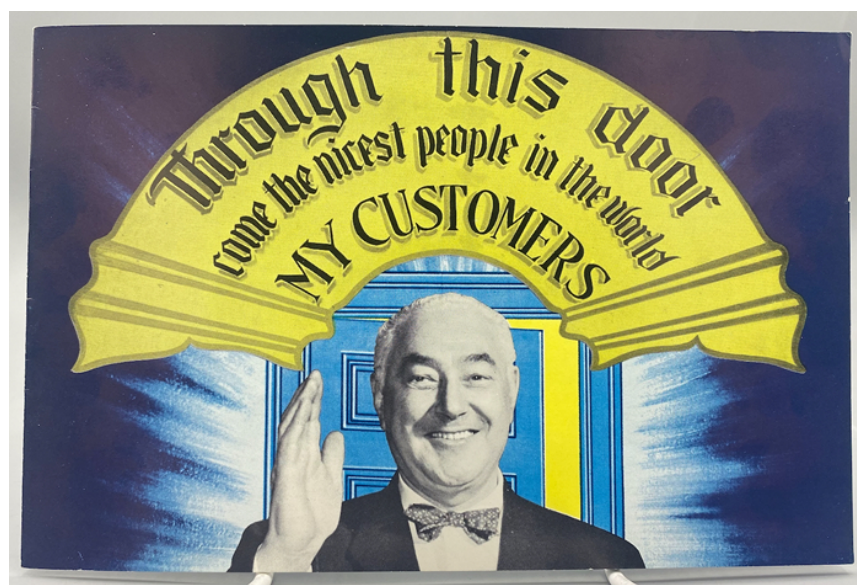
First edition. Only one copy in the US recorded on OCLC.

A Book for the Home Circle is an anthology of semi-autobiographical and literary writings. The essay titles include "Reading for Amusement," "Literary Women," "Recollections of Rural Life in the West," and "Is Patience a Virtue? (An Autobiography)." They provide musings on a variety of topics such as reading, education, western settlements, and moral values. Many include Kirkland's personal experiences.

Caroline Kirkland (1801-1864) was a New York-born essayist, short story writer, abolitionist, and temperance advocate who settled with her family in Michigan. She wrote about the creation of Western settlement in her other books such as *A New Home—Who'll Follow* and *Western Clearings*,

based on her family founding the town of Pinckney, Michigan. In her later years, Kirkland returned to New York, opening a school for girls and working as a magazine editor. She hosted literary salons, hosting writers such as Edgar Allan Poe. Kirkland was also a close friend and correspondent of Harriet Martineau.





Rare Pamphlet Introduces Los Angeles's Rodger Young Auditorium

12. *Through this Door Come the Nicest People in the World My Customers*. Los Angeles: [n.d., mid-1940s].

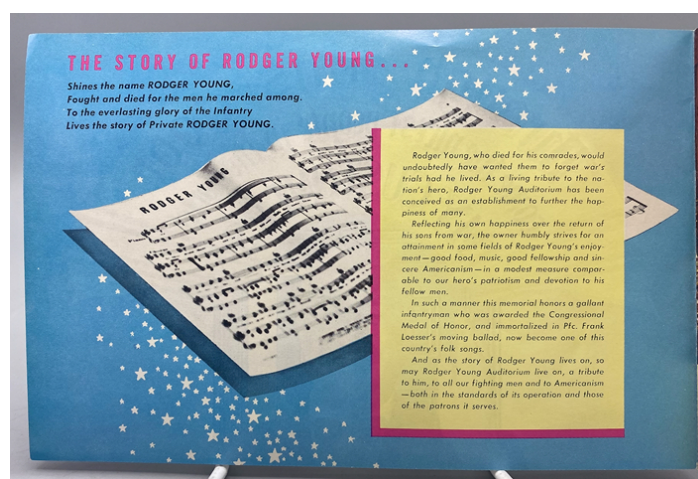
Folio. 8 ½ in. x 5 ½ in. pamphlet. 6 pp. Reproduced photographs on every page.

Pictorial blue wrappers featuring salesman. Title backed by a yellow banner. Stapled at spine. Back wrapper gives information on Kalman Loeb, "The Man Behind this Enterprise," and likely the owner of the auditorium. Bright and clean throughout. Near fine.

\$175

Rare. No copies recorded on OCLC.

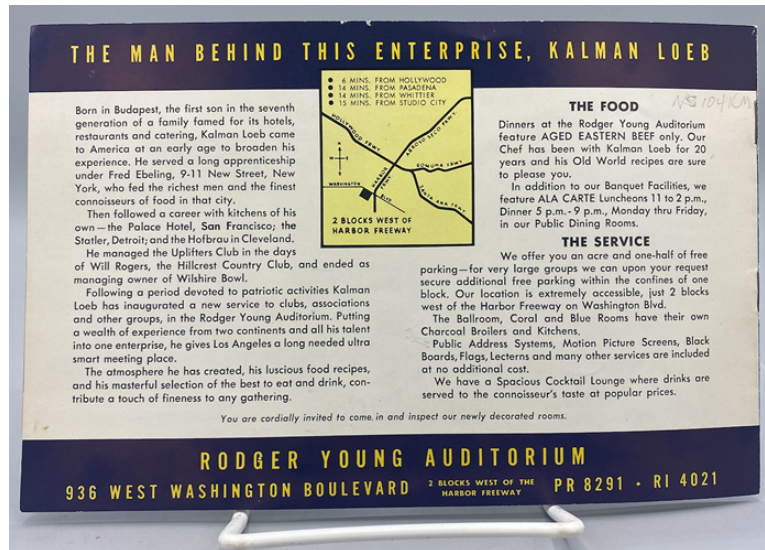
This pamphlet introduces the Los Angeles auditorium which was renamed for Rodger Young (1918-1943.) Young was a United States Army infantryman during World War II. Although he was

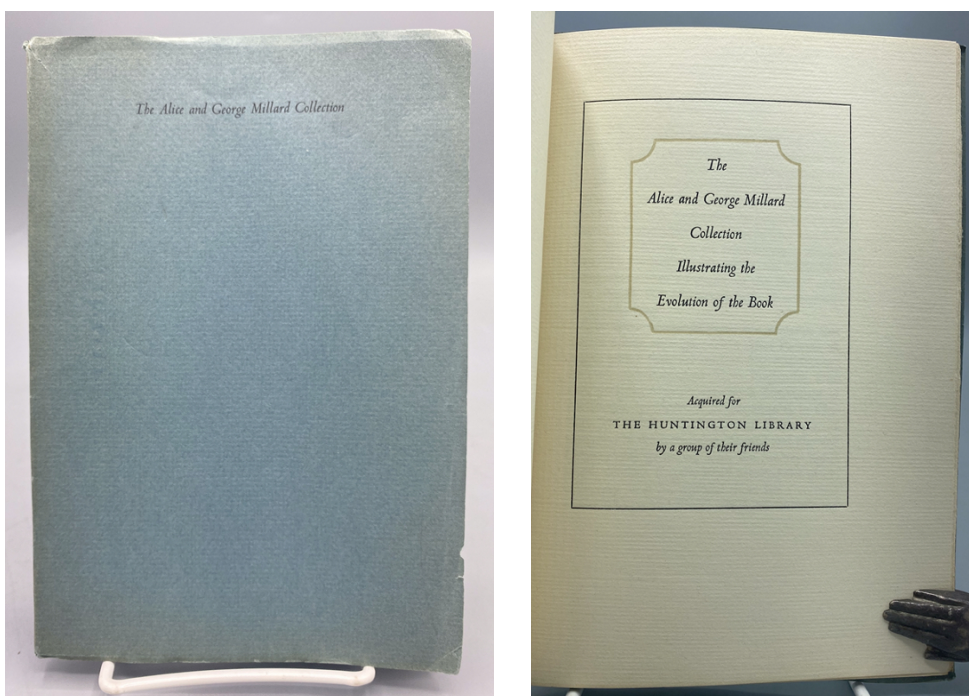


nearly deaf and blind due to a childhood accident, Young entered the Ohio National Guard, which was then activated as part of the US Army. In 1943, Young died in the Solomon Islands during Japanese ambush. For helping his platoon escape safely, Young was awarded the Congressional Medal of Honor in 1944. Two years later, a veteran's housing project was built in LA in his honor, known as the Rodger Young Village. The Village may or may not be connected to the Rodger Young Auditorium, which this pamphlet describes. The Village was razed in 1954, and the Auditorium does not exist

today. The address of the Auditorium was 936 West Washington Boulevard, which was certainly near the Village.

The present work introduces Los Angeles's Rodger Young Auditorium, renamed in honor of the war hero. The pamphlet states that Young "died for his comrades" and that the enjoyment of "good food, music, good fellowship, and sincere Americanism" is a "modest measure comparable to our hero's patriotism and devotion to his fellow men." This introduction is followed by 5 reproduced photographs of the auditorium's various rooms.





Printed by Ward Ritchie

13. MILLARD, Alice and George. *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 Warde Ritchie Press, 1939.]

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

Printed blue wrappers. Light sun staining to wrappers. Minor shelf wear. Rare promotional insert laid in. Very good copy.

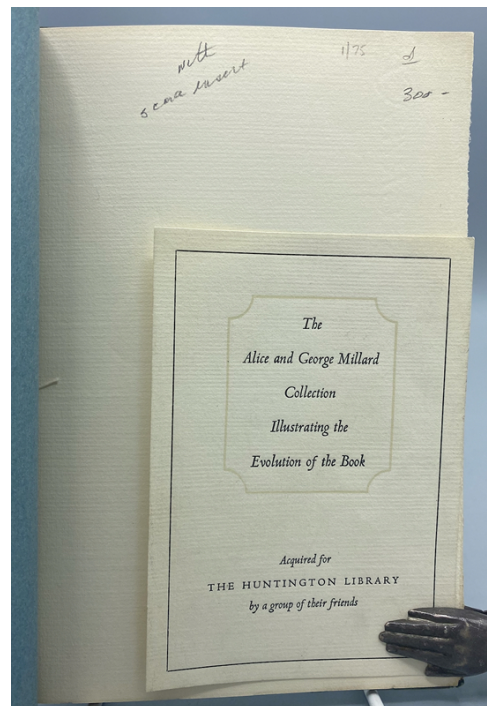
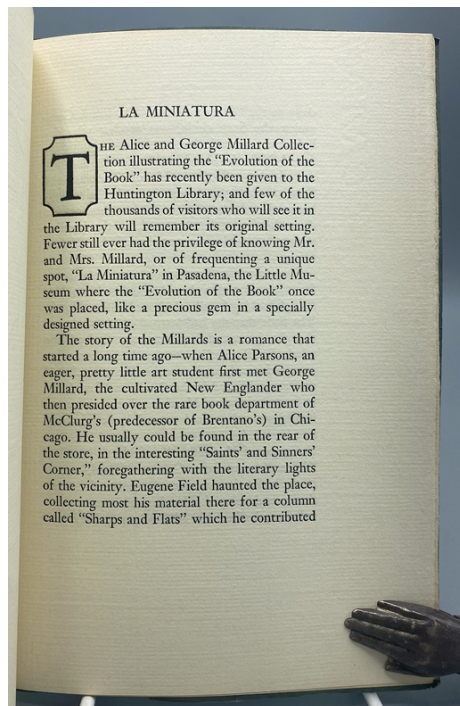
\$300

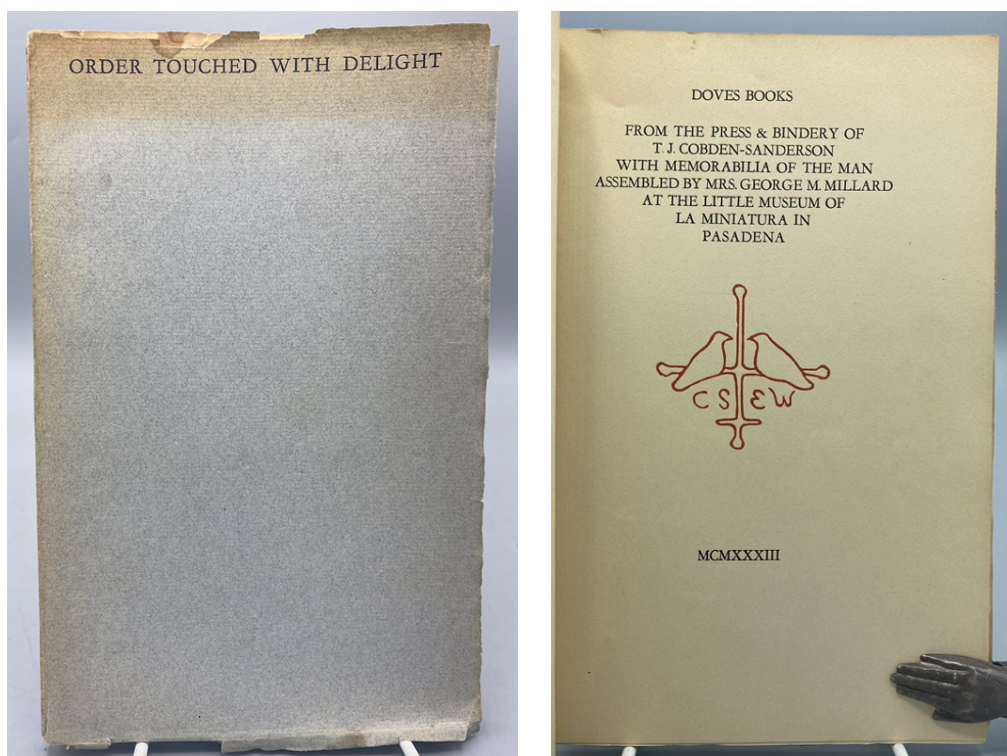
One of seventy-five copies designed and printed by the Ward Ritchie press for presentation to donors.

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.





*Early Ward Ritchie Printing,
Of an Exhibit Catalogue by Alice Millard*

14. [RITCHIE, Ward.] *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: Ward Ritchie, 1933.

Octavo. 60 pp.

Light blue wrappers printed with the phrase "Order touched with delight" on the cover. Some toning and chipping to wrappers. First leaf stamped with "Library of E.V. Van Amringe." Rare invitation to the exhibit of Doves Books at The Little Museum of "La Miniatura," and a note from a client laid in. Title page includes Doves Books logo printed in red.

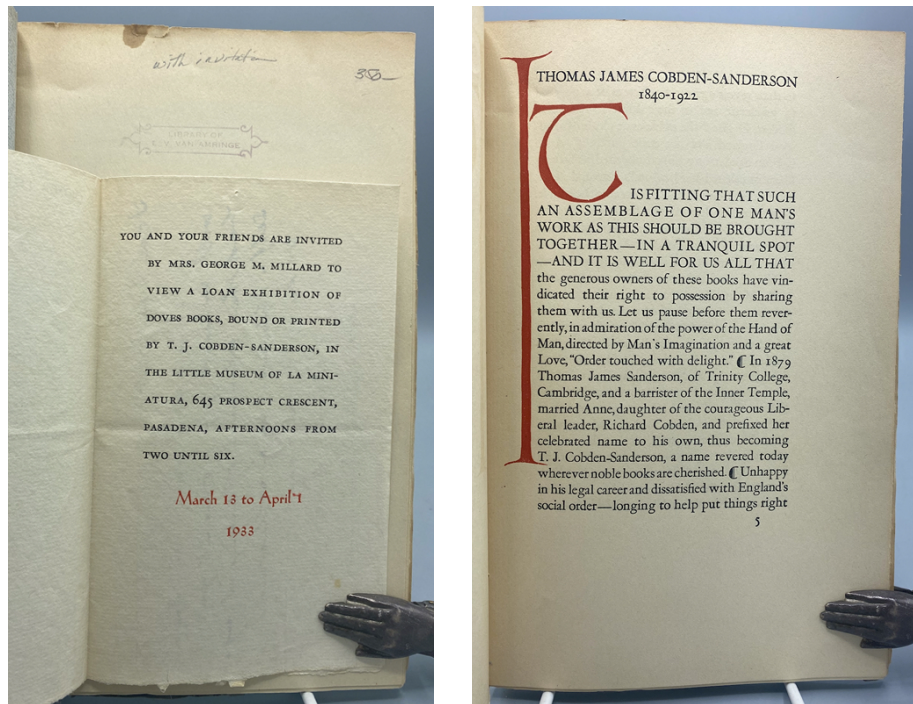
\$300

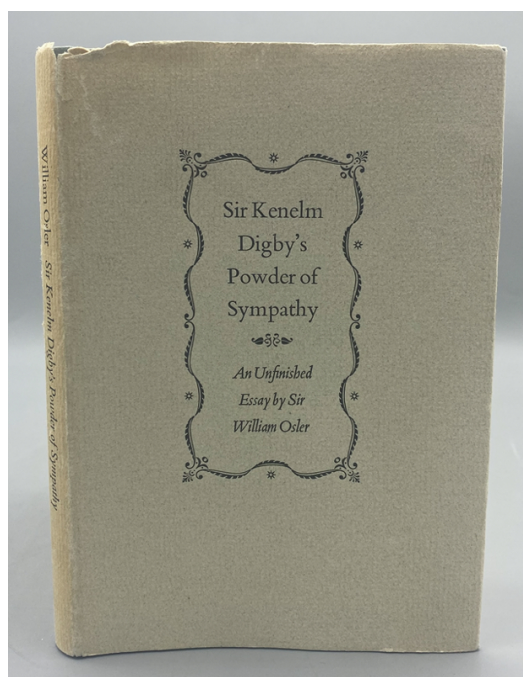
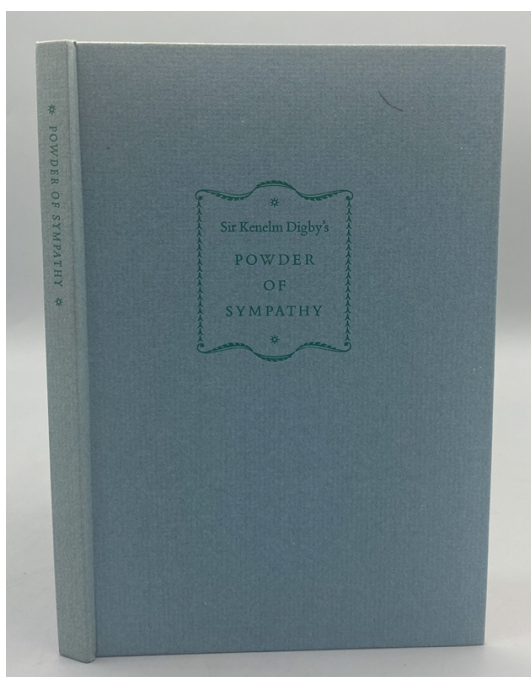
Unnumbered copy of 125 copies printed by Ward Ritchie.

Alice Millard (1873 – 1938) was a Chicago-born rare book dealer and promoter of culture in the Arroyo Seco region of Los Angeles/Pasadena. After the death of her husband, Millard commissioned Wright to design a second home for her, 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.

T.J. Cobden-Sanderson (1840-1922) was an English bookbinder and designer who contributed to the arts and crafts movement. With Emery Walker, he founded the Doves Press in 1900. They developed the Doves Press typeface.

This item is an early project of Ward Ritchie's, done while he was still in his family's home in South Pasadena—and one of several exhibition catalogs he printed for Alice Millard. Published 11 years after Cobden-Sanderson's death, the book begins with a brief biography of the bookbinder, followed by a list of items featured in the Doves Press exhibit.





William Osler Edits 17th Century Pseudo-Scientific Work

15. [PLANTIN PRESS.] OSLER, William. *Sir Kenelm Digby's Powder of Sympathy. An Unfinished Essay...* Introduction and note by K. Garth Huston, M.D. Los Angeles: The Plantin Press, 1972.

Octavo. xv (introduction,) [5 pp.] 33 pp. of text. 3 reproduced photographs throughout, related to the powder of sympathy.

Original dust jacket with minor tear to spine. Slight browning to spine. Light offsetting to first pastedown. Clean throughout. A very good copy. Inscribed "For Wallis [Wallace] Nethery- Friend and fellow admirer of Plantin Press" by Garth Huston on first leaf. Wallace Nethery was a librarian at USC and book collector, whose papers can be found at the William Andrews Clark Memorial Library, UCLA.

\$75

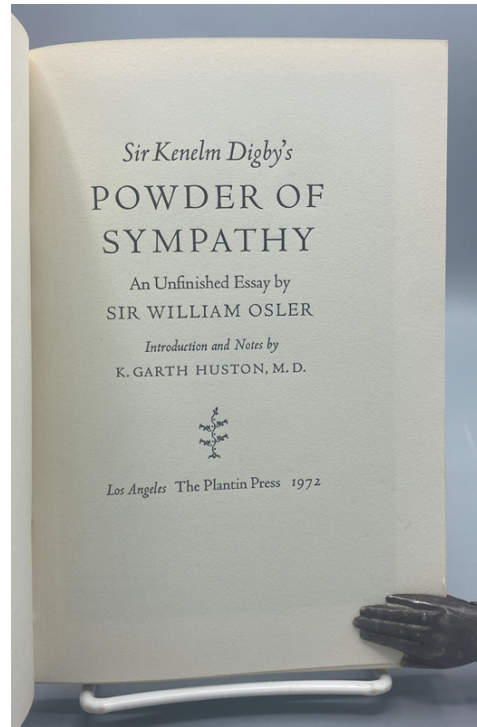
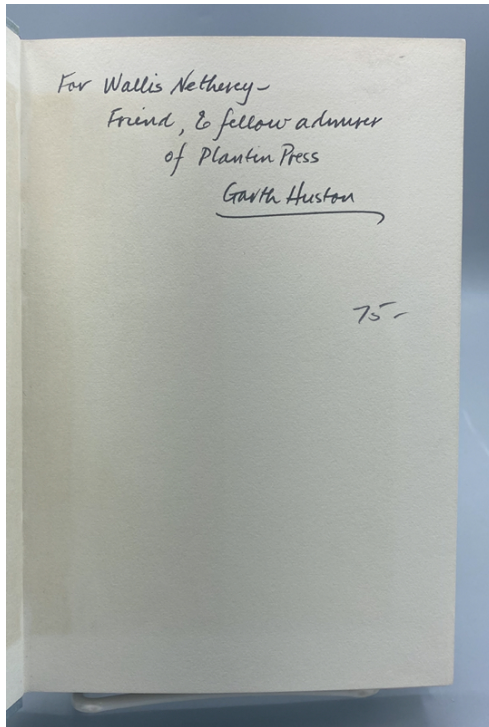
First edition.

Sir Kenelm Digby, a 17th century Fellow of the Royal Society, wrote extensively on the powder of sympathy, a sympathetic cure aimed at healing a wound without directly touching it. The powder was dissolved in water, a bandage was dipped in the solution, and then would allegedly heal any wound it was applied to. In *Sir Kenelm Digby's Powder of Sympathy*, William Osler describes this phenomenon, chalking it up to the affectations of each generation: "the history of the progress of the human mind is a history of a struggle with its delusions."

William Osler (1849-1918), who was Canadian by birth, was an important figure in the foundation of internal medicine. His studies in Europe informed his internal medicine practice. Rather than using external patient observation, internal medicine relied on an understanding of

science which was emerging at the time of Osler's work. Notably, Osler was one of the four founders of Johns Hopkins Hospital. His interest in medical education led him to develop the first residency program for doctors in training.

"Sir William Osler and Internal Medicine." American College of Physicians.
Isabel Lauterjung. "Powders of Sympathy." Royal Society website. 2022.





*Chapter from Lawrence Clark Powell's First Novel,
One of 125 Copies from Vance Gerry's Weatherbird Press*

16. POWELL, Lawrence Clark. *Madeleine*. An excerpt from *The Blue Train* with stencil illustrations by Vance Gerry. [Printed by Patrick Reagh. Bound by Bela Blau] Pasadena, CA: The Weatherbird Press, 1990.

Octavo. 7 in. x 10 in. 33 pp. 5 stenciled (pochoir) illustrations throughout.

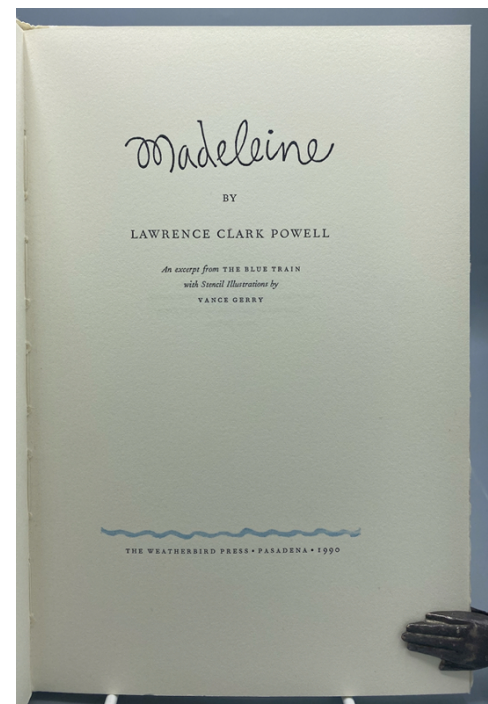
Decorative paper wrappers with title in red glued down. Dust jacket with illustration. Signed by Lawrence Clark Powell on second to last leaf. Printed on Rives paper. Promotional piece from Dawson's bookshop laid in. Fine.

\$250

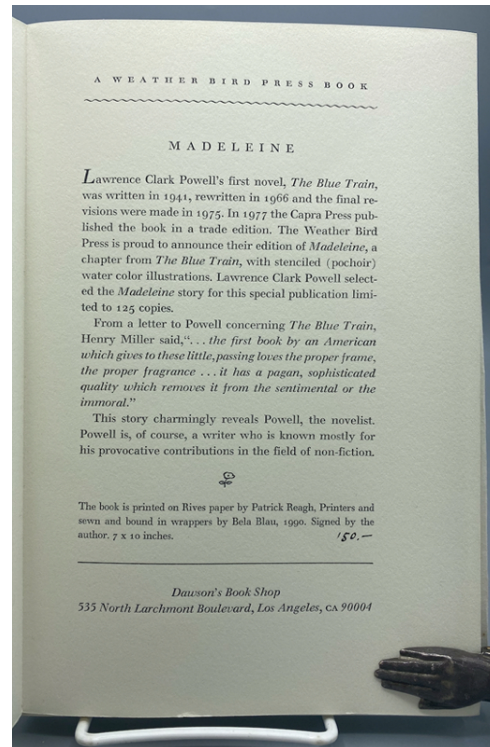
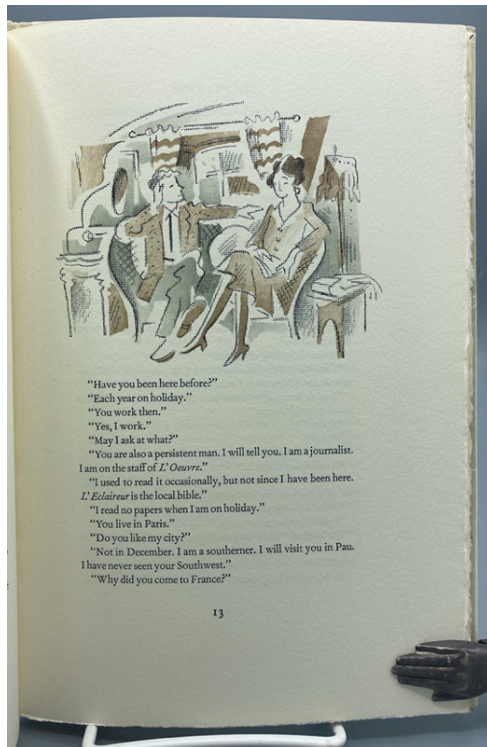
This copy is #106 in an edition size of 125.

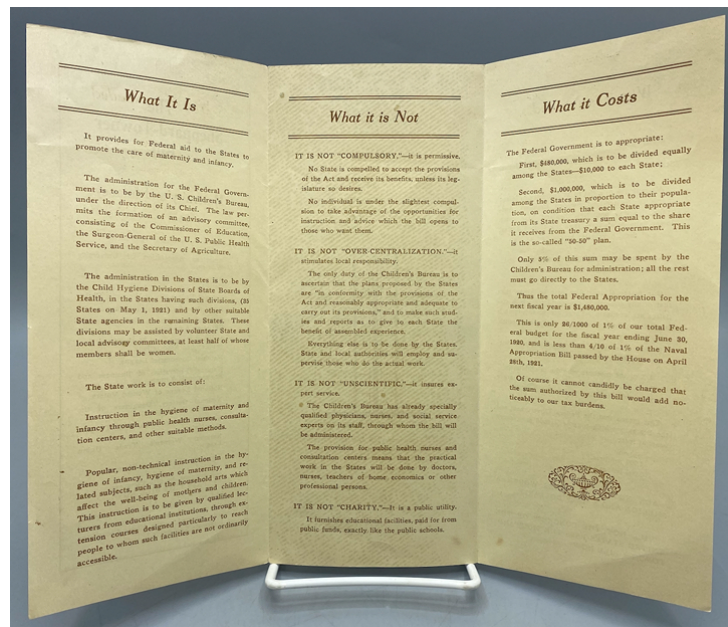
Vance Gerry (1929-2005) was a storyboard artist and Disney, who worked on character designs for movies such as *One Hundred and One Dalmatians* (1961) and *The Jungle Book* (1967.) He also owned and operated Weather Bird Press, and became known for his pochoir designs.

Lawrence Clark Powell (1906-2001) was a librarian and literary critic, as well as a writer of mostly non-fiction.



This text consists of a chapter called *Madeleine*, from *The Blue Train*, Lawrence Clark Powell's first novel. Henry Miller characterized *The Blue Train* as "The first book by an American which gives to these little, passing loves the proper frame, the proper fragrance."



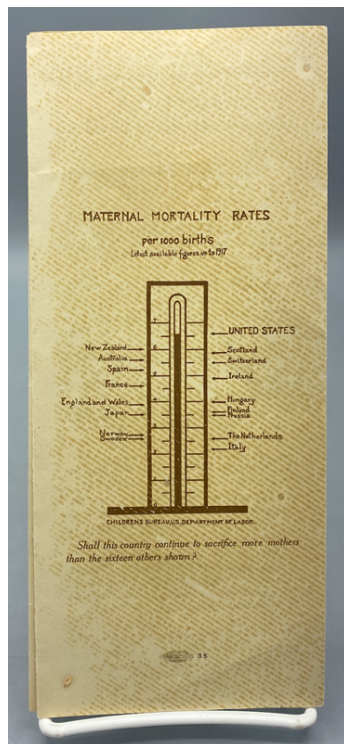


*Pamphlet in Support of The First Federally Funded Social Welfare Program for Women and Children,
Introduced by Jeannette Rankin*

17. [RANKIN, Jeannette]. *The Sheppard-Towner Bill for the Protection of Maternity and Infancy.* Washington D.C., c. 1920.

Leaflet. Folded twice. Chart from the Children's Bureau, U.S. Department of Labor showing maternal mortality rates on the backside.

Yellow paper with brown text. Paper intact. Very small stains on most sides. Near fine. Rare.
No copies listed on OCLC.



\$175

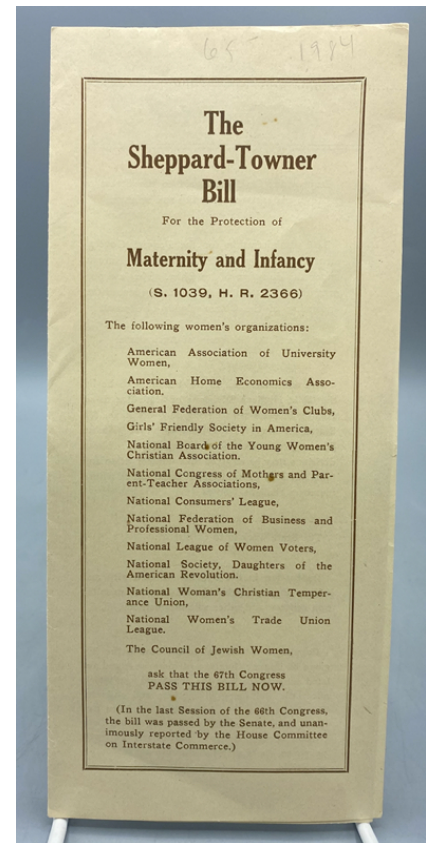
This pamphlet argues for the necessity of the Sheppard-Towner Bill, which was introduced to Congress by Jeannette Rankin (1880-1973), the first woman elected to congress. At the point of this pamphlet's publication, the bill had been passed by the Senate but not yet by the House of Representatives. The pamphlet's sections include "What it is," "What it is not," "What it costs," and "Why it is needed." The bill would provide instructional courses in the hygiene of infancy and maternity, to improve the well-being of mothers and children. The pamphlet writers clarify that the courses will not be compulsory or a charity. They explain the need for this bill: "About 200,000 babies died before they reached the age of 1 year, in 1919 in the United States" and "About 20,000 mothers died from childbirth in 1919 in the United States."

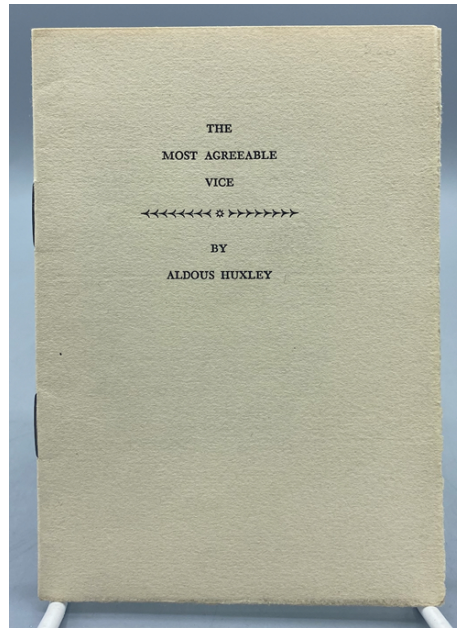
The Sheppard-Towner Maternity and Infancy Protection Act was passed in 1921 and is known as the first federally funded social welfare

program. Arguably, the passing of the bill was a direct result of women's enfranchisement in 1920. The act granted states money to implement maternal and infant health care and support programs. The act was renewed in 1926, but expired in 1929 after opposition from the American Medical Association.

With her election to the US House of Representatives in 1916, Jeannette Rankin became the first woman to hold federal office in the US. A Republican representative of Montana, Rankin advocated for worker's rights, the protection of children, and women's suffrage. Rankin was also a lifelong pacifist who firmly opposed US involvement in the Vietnam War. In 1920, Rankin was also among the founders of the American Civil Liberties Union.

"Jeanette Rankin and the Passage of the Sheppard-Towner Act." Leslie Fishbein. Rutgers University.





*A Notorious Aldous Huxley Rarity
Printed by Ward Ritchie and Signed by Jake Zeitlin*

18. [RITCHIE, Ward]. HUXLEY, Aldous. *The Most Agreeable Vice*. [Los Angeles: Designed and Printed by Ward Ritchie for Jake Zeitlin, 1938].

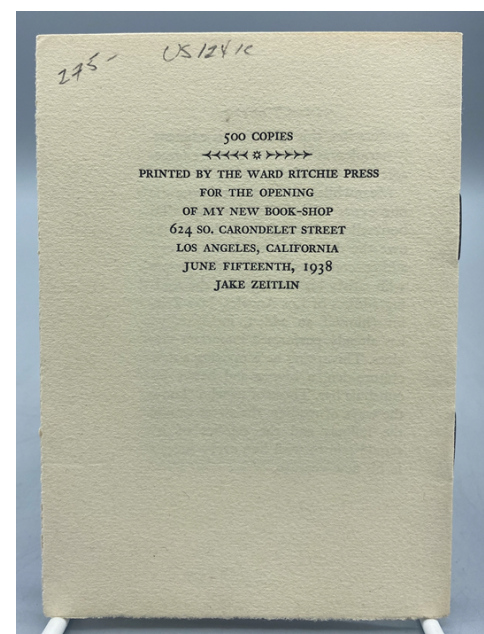
3.75 in. x 5.25 in. [8] pp.

Cream-colored handmade paper, self-wrapped and stapled. Very minor toning. A near fine copy of a fragile, scarce item.

\$275

Unnumbered copy in an edition size of 500. This item, though no longer as rare as it was for almost six decades, is scarce.

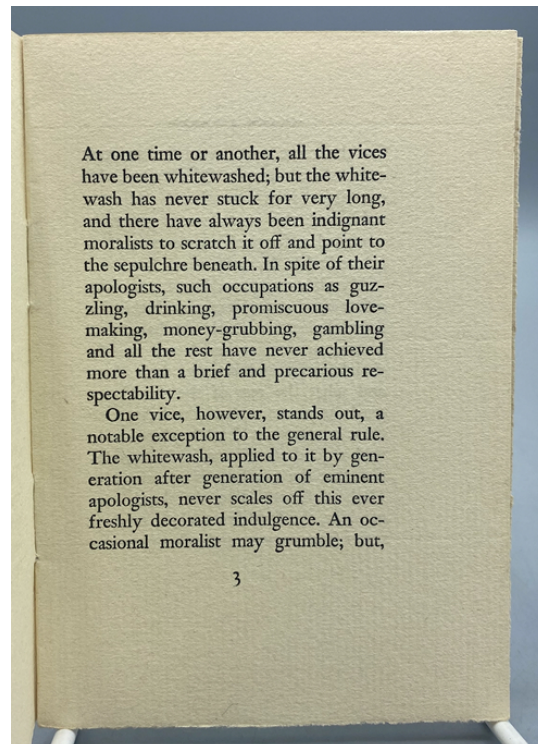
This Aldous Huxley essay mentions Jake Zeitlin by name and was printed by Ward Ritchie, a close friend and colleague of Zeitlin, for the grand opening of Zeitlin's Carondelet Street book shop in 1938. For nearly sixty years after its printing, the item remained extremely rare despite its relatively large edition size. Zeitlin explained that handfuls of copies of the piece were stolen from his opening party and completely disappeared. The mystery remained unsolved for the remainder of Zeitlin's lifetime, and for nearly a decade after, until 1996 when the missing copies of "The Most Agreeable Vice" were found in Ritchie's collection after his death. Zeitlin suspected all along that Ritchie had taken the

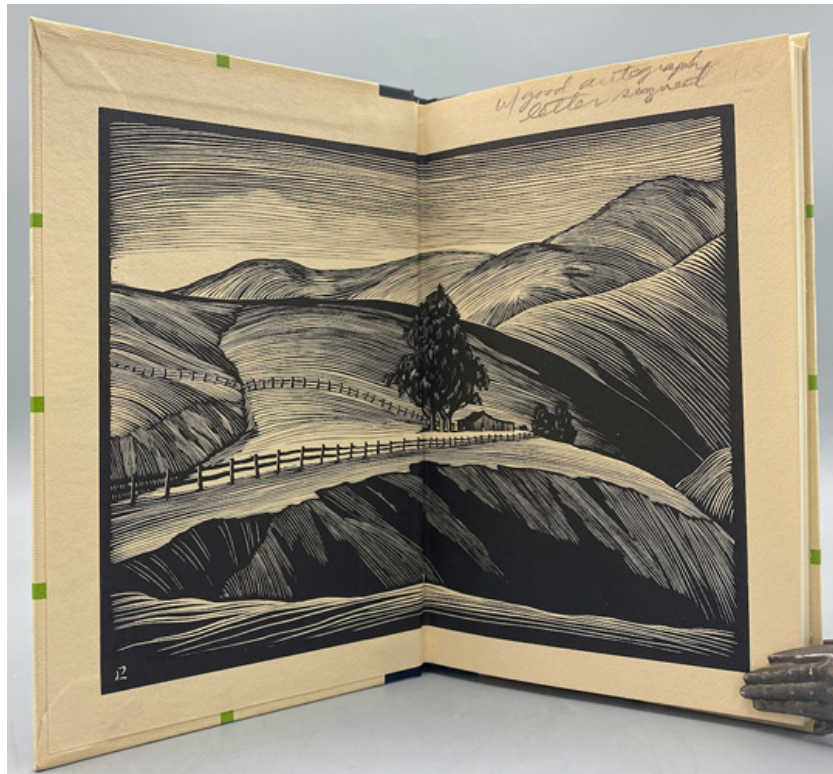


items because he had owed Ritchie money and, as it turned out, Zeitlin was right.

Aldous Huxley (1894-1963) authored over fifty books, including novels and nonfiction as well as collections of poetry and essays, and was nominated seven times for the Nobel Prize in Literature. His most famous book, *Brave New World* (1932), remains a popular classic of dystopian literature and speculative fiction. For 25 years, Huxley lived in Los Angeles, where he became a personal friend of Jake Zeitlin and could often be found buying books at Zeitlin's shop.

The Ward Ritchie Press and Anderson, Ritchie & Simon, p. 79.

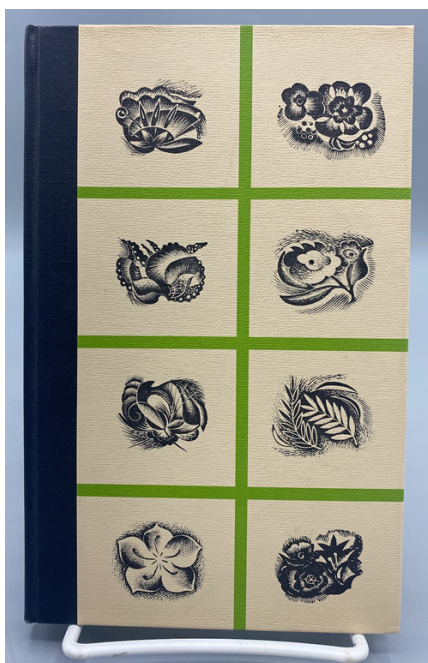




*Ward Ritchie on Paul Landacre,
With Autograph Letter from Ritchie to Carey Bliss Laid In*

19. RITCHIE, Ward. *Paul Landacre*. Designed by Ward Ritchie, printed by the Castle Press, and bound by Kater-Crafts. The Book Club of California, 1982.

Octavo. 52 pp. of text + [7 pp.] list of Landacre's prints. Wood engravings throughout, selected from Landacre's past works.

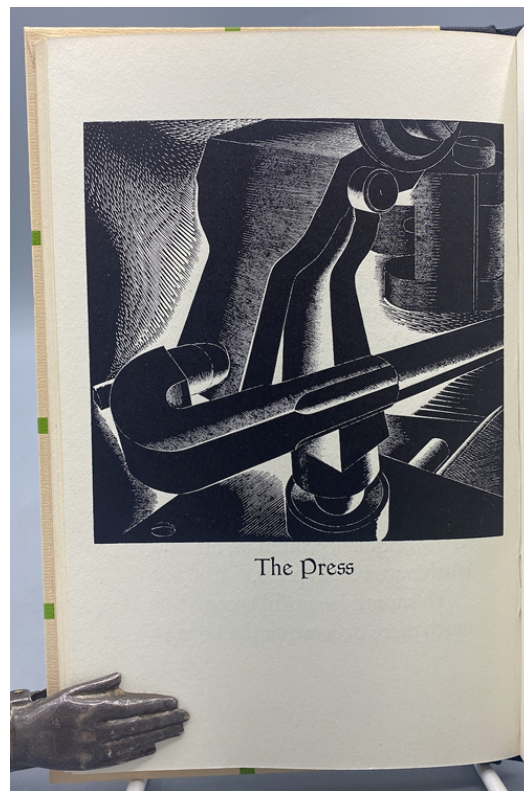
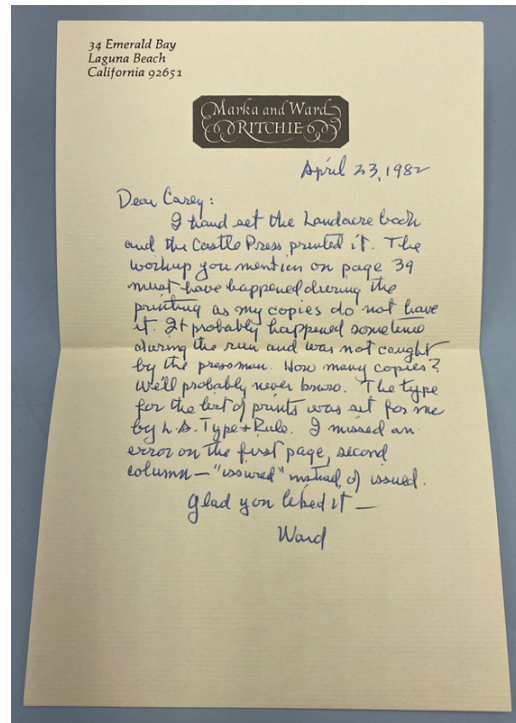
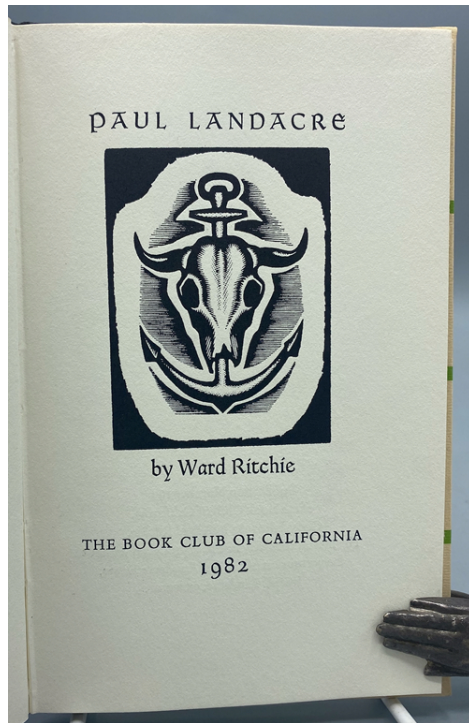


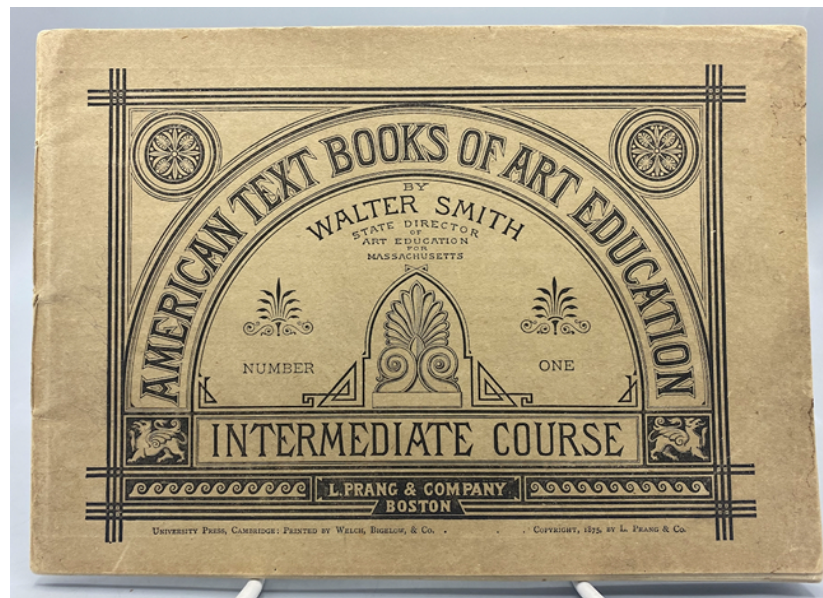
Illustrated boards with spine stamped in gilt. Plain paper dust jacket. Pictorial endpapers. Includes contemporary letter to Carey Bliss, former curator of rare books at the Huntington Library, from Ward Ritchie. The letter addresses a "workup" on page 39. Fine copy.

\$300

Unnumbered copy in an edition size of 650. Publication #169 of the Book Club of California.

This book chronicles the life of Paul Landacre, the premier California wood engraver. The story is both triumphant and heartbreaking, according to the first page, including Landacre's health issues as well as artistic success and loving marriage to Margaret. The book concludes with a list of Landacre's prints.





Near Fine Copy of a 19th-Century Drawing Exercise Book

20. SMITH, Walter. *American Text Books of Art Education*. Intermediate Course, No. 1. Boston: L. Prang & Company, 1875.

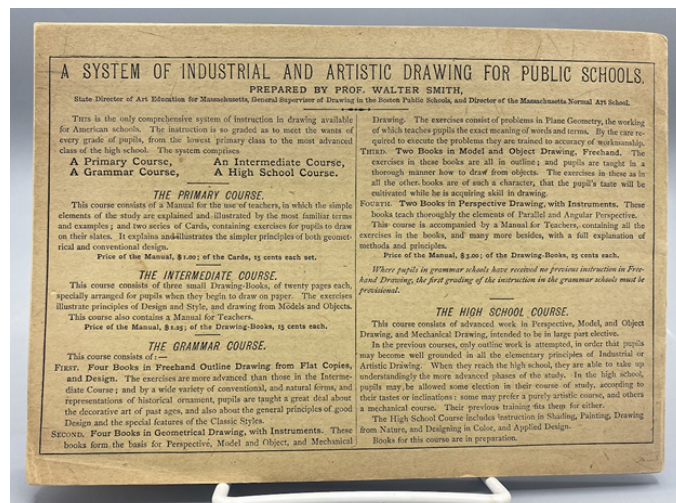
Octavo. 20 pp. 21 cm. x 15 cm.

Tan paper wrappers. Bound with string. Printed on heavy drawing paper. Light rubbing. Clean throughout. About two thirds of the exercises are completed. Near fine.

First edition. Rare in commerce. OCLC records 8 copies.

\$250

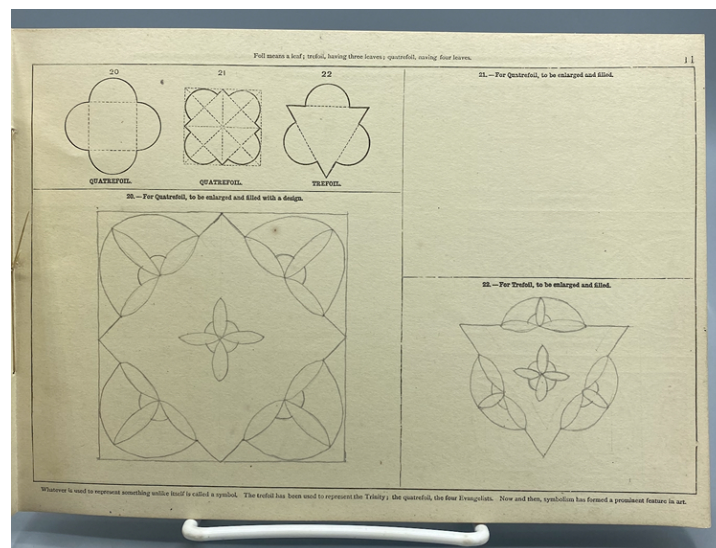
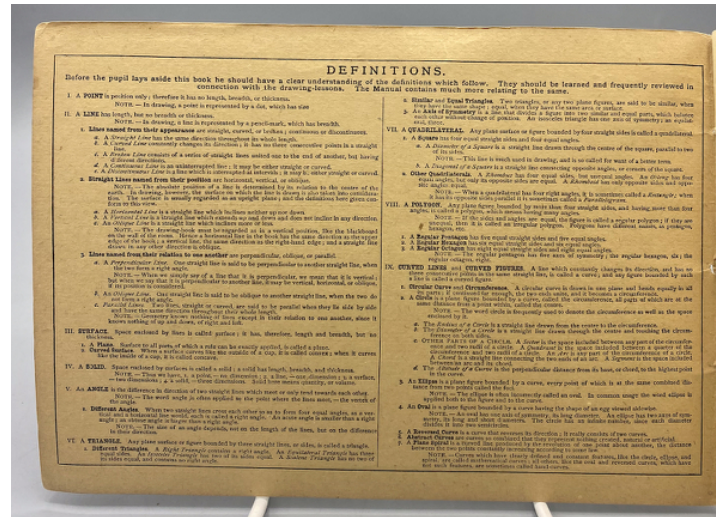
Walter Smith (1836-1886) was an English art educator and author. He moved to Massachusetts in 1871, where he was first appointed to Professor of Art Education at the Massachusetts Normal School of Art. Smith later became the Massachusetts State Director of Art Education and Director of Drawing, where he instructed and supervised art teachers. Smith was an important early figure in the field of industrial design. He also wrote books on art education, instruction for teachers, and drawing guides for students.

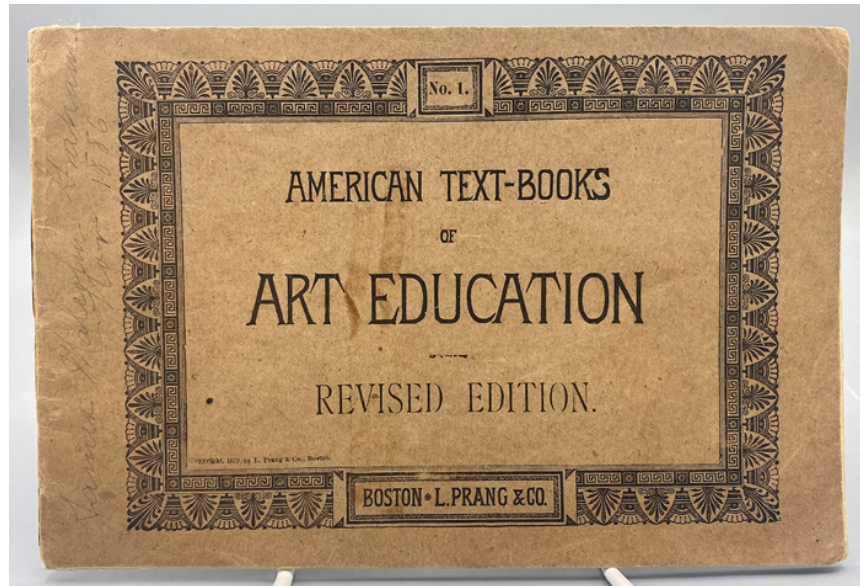


This booklet is aimed at helping students learn to draw. It begins with definitions to help students' understanding, defining words such as "quadrilateral" and "ellipse." The booklet features pages with drawing exercises,

printed lightly for students to trace, next to blank pages which allow space for students to practice. The drawing exercises include a house, a vase, and abstract shapes.

"Smith, Walter 1836-1886." From the Science Museum Group website.





Revised Edition of a 19th-Century Drawing Exercise Book

21. [SMITH, Walter; Mary Dana Hicks, John Clark.] *American Text Books of Art Education*—Revised Edition, No. 1. Boston: L. Prang & Company, 1879.

Octavo. 20 pp. 22 cm. x 15 cm.

Bound in darker tan paper wrappers. Printed on thinner paper than the earlier edition. Tape lining both joints. All exercises but the last page are completed. Signed in pencil on the cover: James Malcolm Graham, 1886. Very good copy.

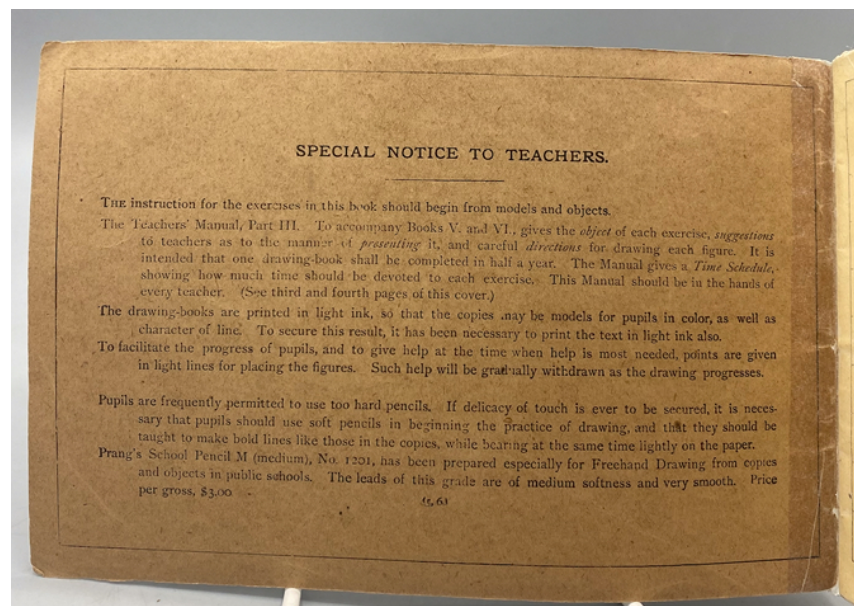
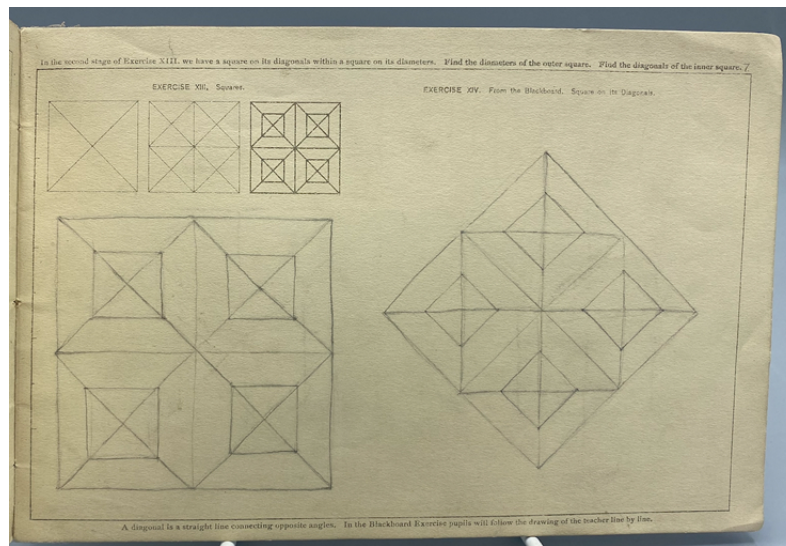
\$250

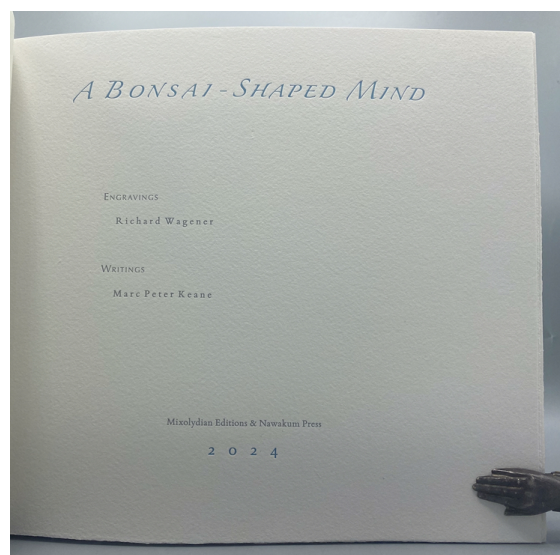
Second edition.

Walter Smith (1836-1886) was an English art educator and author. He moved to Massachusetts in 1871, where he was first appointed to Professor of Art Education at the Massachusetts Normal School of Art. Smith later became the Massachusetts State Director of Art Education and Director of Drawing, where he instructed and supervised art teachers. Smith was an important early figure in the field of industrial design. He also wrote books on art education, instruction for teachers, and drawing guides for students.

This is the second, revised edition of a booklet aimed at helping students learn to draw. This edition begins with an explanation of the book, particularly explaining that the printing is light so that students can fill in the lines, and that students should use soft pencils to do so. The drawing exercises are mostly for shapes, and vary in complexity.

"Smith, Walter 1836-1886." From the Science Museum Group website.





With Eleven Wood Engravings by Richard Wagener and Illustrated Center-Spread by Rebecca Chamlee

22. [WAGENER, Richard: illustrator, Marc Peter Keane: author.] *A Bonsai-Shaped Mind and Postures of the Heart*. Designed and co-published by David Pascoe of Nawakum Press and Richard Wagener of Mixolydian Editions. [Petaluma, California and Gig Harbor, Washington]: 2024.



9 3/4 in. x 10 3/4 in. 11 wood engravings by Richard Wagener. Center-spread featuring four-color letterpress printing by Rebecca Chamlee. Text printed by Joel Benson.

Paste-paper boards with green silk spine. Two tone beige and green cloth slip case with letterpress label. Original prospectus laid in.

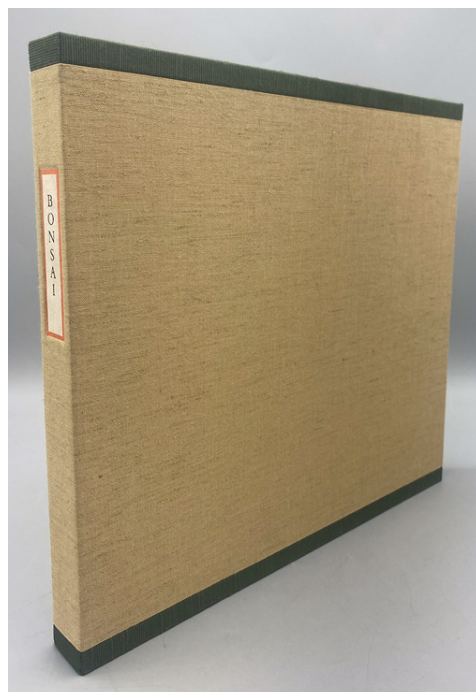
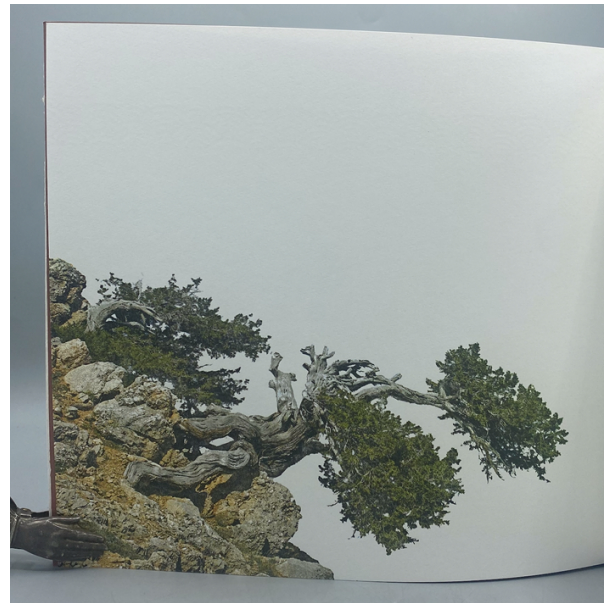
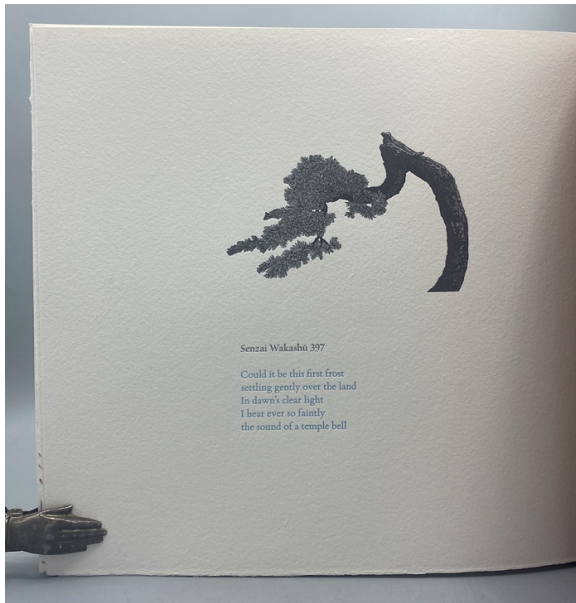
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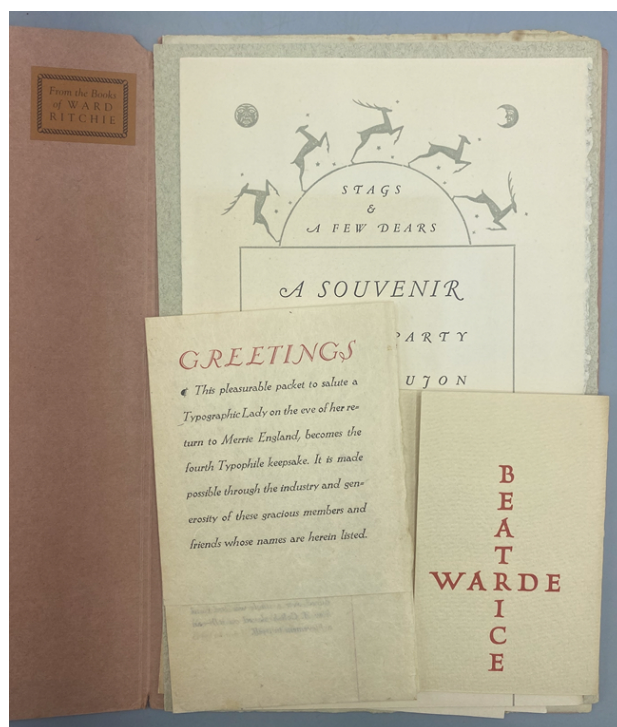
One of thirty "slipcase edition" out of a total edition of 82 copies.

This project is the fourth collaboration between Mixolydian Editions and Nawakum Press. The first section is titled "A Bonsai-Shaped Mind" and includes five short essays on bonsai from Marc Peter Keane. Keane describes bonsai as a living art which fosters connections between the artist and the natural world. The second section, "Postures of the Heart," consists of a short story in nine parts, which follows a bonsai tree over five hundred years. Richard Wagener's engravings appear throughout, inspired by bonsai he observed during his time at the Pacific Bonsai Museum in Washington state.

Richard Wagener (b. 1944) is a California book artist who specializes in fine wood engraving. His work is held in Special Collections of over one hundred fifty libraries around the world. Wagener has collected several accolades for his work including the 2016 Carl Hertzog Award for Excellence in Book Design. Through his imprint, Mixolydian Editions, Wagner now publishes his own fine press editions.

Marc Peter Keane (b. 1958) is a landscape architect and designer, artist, and author of books about Japanese gardens. He currently lives in Kyoto, Japan. His work is based on Japanese aesthetics of simplicity and serendipity.

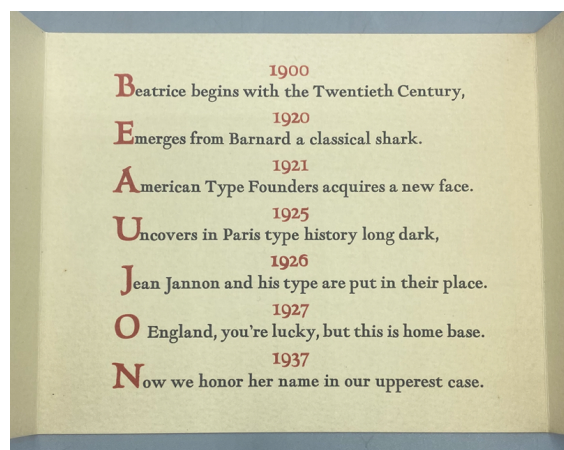




*Ward Ritchie's Copy of a Portfolio Celebrating Beatrice Warde,
Important 20th Cent. Typographer*

23. [WARDE, Beatrice]. *The Typophiles Salute Paul Beaujon*. New York: Amherst Club, 1937.

Portfolio with 6 items by The Typophiles. 6 in. x 9 in. Contents include a greeting with credits for each print by Paul A. Bennett, [designed by Melbert B. Cary, J. and George W. Van Vechten, Jr., and printed by the Press of the Woolly Whale]. An introduction to the pamphlet: "A souvenir of a dinner party or Paul Beaujon given by the typophiles at The Amherst Club N.Y. on March eight 1937," [designed by Bruce Rogers, set by Composing Room, Inc., and printed by Frank L. Henahan at Aldus Associates, Inc]. Beatrice acrostic poem by Evelyn Harter, printed by Helen Gentry [and Edna Beilenson at Walpole Printing Office]. Portrait titled "Alias Paul Beaujon" by Eric Gill, [mounted in portfolio by Lewis F. White]. "The Battle of the Century: Beaujon Verses Typophiles and Typofilliaë" [printed by A. Colish].



Original brown cardboard portfolio. Ward Ritchie's copy—including "From the Books of Ward Ritchie" book plate. Small tear to head of fold. Light wear to spine. Very good copy of an uncommon item.

\$500

The Typophiles, who designed and produced this item, were a society of book designers and authors lead by Paul A. Bennet. They created this item for

distribution at a dinner party to celebrate Paul Beaujon, which was the alias of Beatrice Warde.

Beatrice Warde (1900-1969) was a writer, historian of printing, and typographer—one of the few women typographers of her time. She was an advocate for raising standards of printing in the mid-twentieth century. Her essay “The Crystal Goblet, or Printing Should Be Invisible” called for an increase in the clarity of printed works and graphic design. Early in her career, Warde worked as an assistant librarian to the American Type Founders Company. While in this position, she became interested in Garamond type and its origins. Under the pen-name “Paul Beaujon,” Warde published her findings: that the typeface attributed to Claude Garamond was actually made by Jean Jannon, ninety years later. Warde’s next job was as at the Lanston Monotype Corporation in London, where she was first an editor and later a publicity manager, working on advertising Monotype’s products. While there, Warde worked with printer and sculptor Eric Gill (1882-1940) on Gill Sans type. Warde and Gill eventually clashed, as Gill didn’t want to advertise his designs, while Warde saw advertising as necessary for the “public good” and elevating “mass culture.”

