
Ward Ritchie, Master Printer

*A Chronological Collection of Books and Ephemera Printed by Ritchie,
As Well as a Smattering of Ritchieana*

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

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 a 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). With inspiration from Alice Millard, Ritchie traveled to Paris in 1930 to work in the studio of François-Louis Schmied (#37), where he remained for over a year.

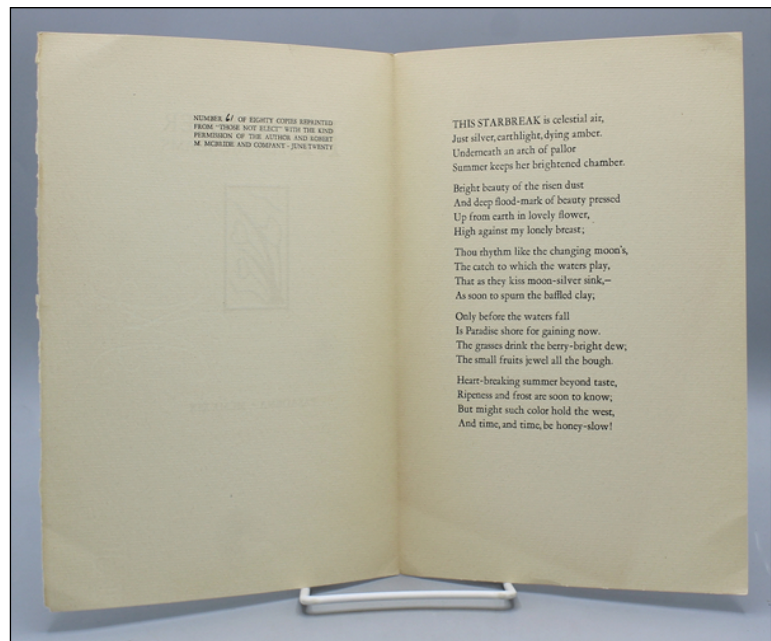
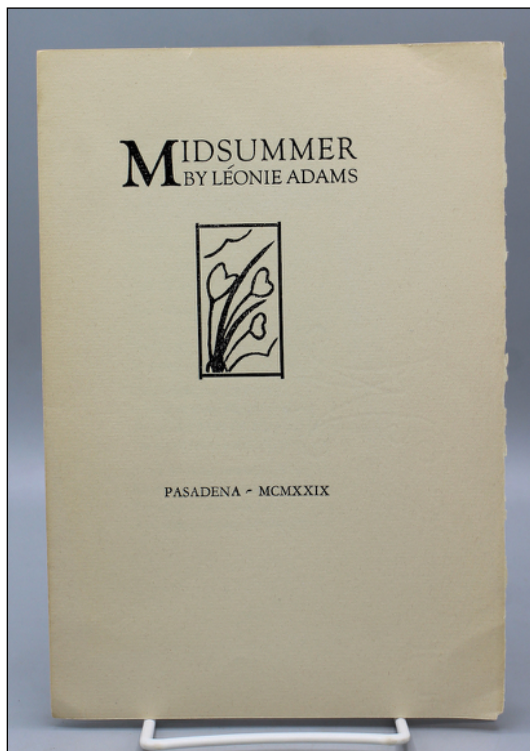
In 1932, Ritchie established the Ward Ritchie Press, and, that year, published the aptly named *First Book* by Robinson Jeffers. Gregg Anderson joined the firm and began printing alongside Ritchie; he became a partner in the business, renamed Anderson & Ritchie, in 1940. Joseph Simon began working for Ritchie in 1937 and became a partner in the business after Anderson's death at Normandy in 1944; the business was renamed 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 (#11, 12, & 36), Aldous Huxley, W.W. Robinson, and Robert Louis Stevenson before Ritchie sold the business in 1974. The following year, Ritchie printed *Saul Marks and his Plantin Press* (#22) 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* (#28) and a book on the printer Jane Grabhorn. Ritchie lived in Laguna Beach until his death in 1996. His final books included *A Late Offering of Quince* and *Variations and Quotations* (#30).

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. We will proceed chronologically, beginning with Ritchie's early career works (items #1-6), proceeding to mid-career (items #7-20), and then shifting to his later Laguna Verde Imprenta works (items #21-31). We have also included a fine selection of Ritchieana (items #32-42), including items about Ritchie, items to which he has contributed, and two items by his longtime partner, the actress and artist Gloria Stuart (items #45 & 46).

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

BOOKS PRINTED BY RITCHIE

Early Works



The Eighth Project Printed by Ward Ritchie

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

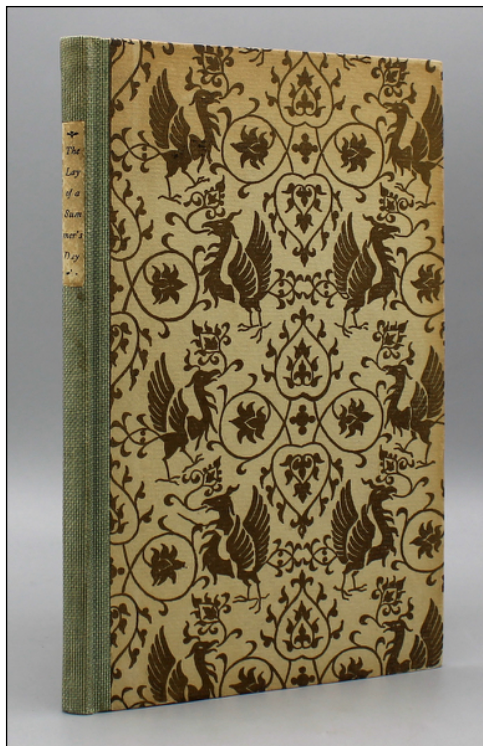
6¼ x 9¼ in. [4] pp. (one sheet, folded).

Buff paper with woodcut device. Rectangle of toning to blank last page. Very good.

\$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 and Anderson, Ritchie & Simon, p. 127.



A Near-Fine Copy of an Early Ward Ritchie Production

2. [RITCHIE, Ward, printer.] [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 with woodcut device of cupids. Decorative initial in red on page 9.

Buff paper-covered boards with printed brownish-gold pattern of griffons. 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. Some offsetting to title-page. Overall a very clean, near fine copy of an early Ward Ritchie item.

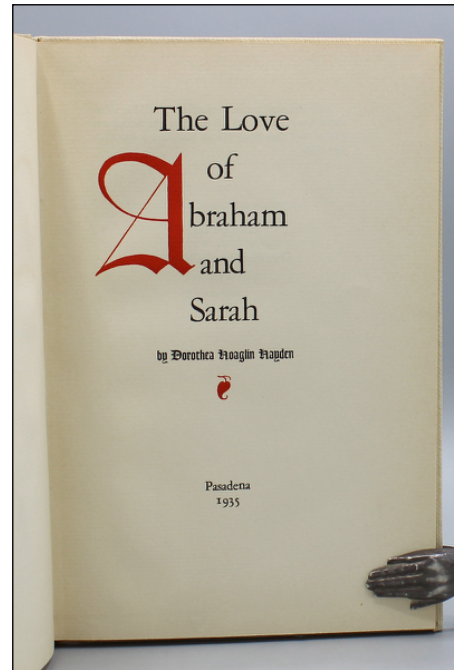
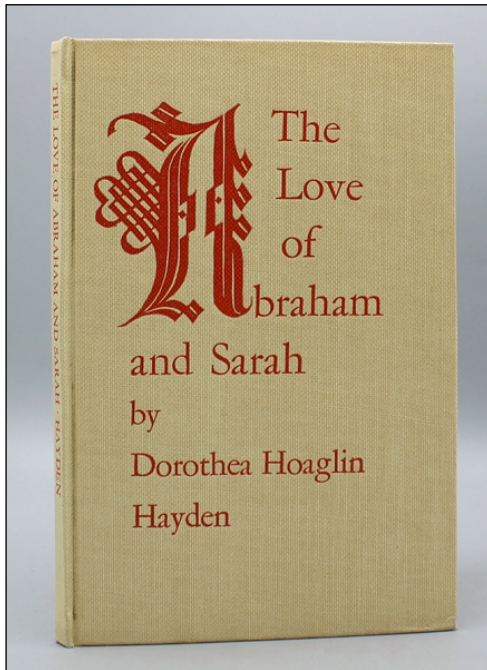
\$50

No limitation given in the item, but *The Ward Ritchie Press and Anderson, Ritchie & Simon* specifies that 100 copies were 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 and Anderson, Ritchie & Simon, p. 70.





*A Fine Copy of an Early Ward Ritchie Press Production
With 8 Large Decorative Initials in Color*

3. [RITCHIE, Ward, printer.] 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.

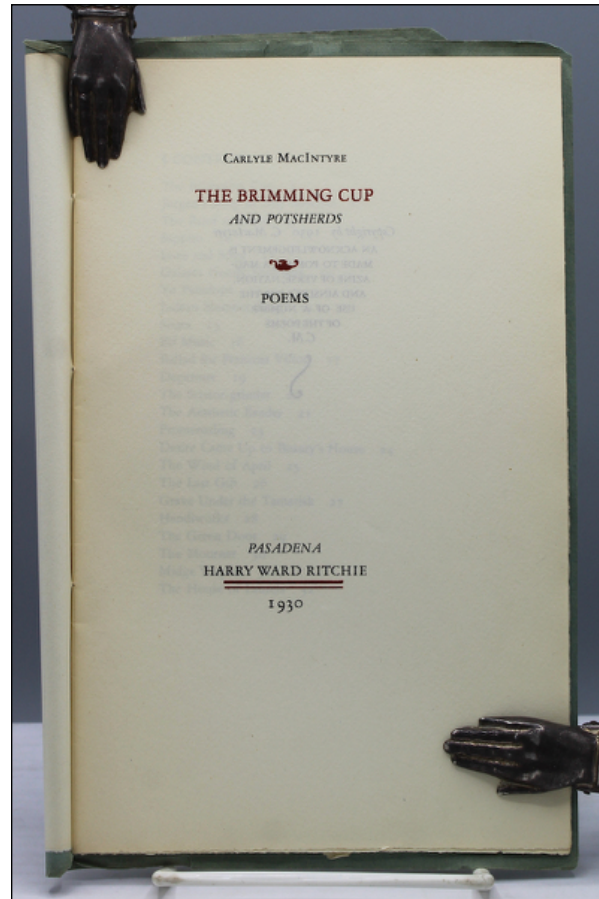
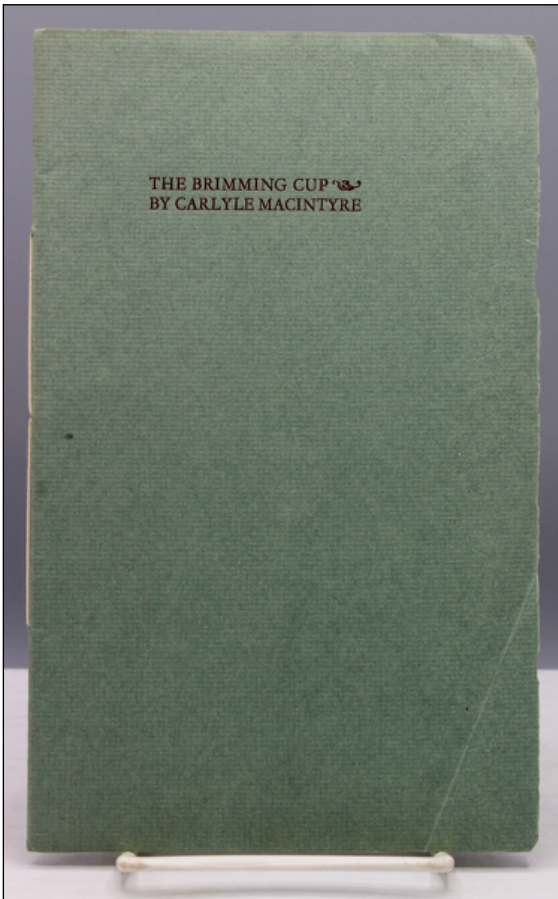
\$45

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

The gift inscription by Hayden, addressed to "Katherine and Elmer," is signed "With love – 'Aunt Sue' and Newell." Gordon Newell was Ritchie's classmate at Occidental College; they both graduated in 1928 and went on to produce several books together in 1931 and 1932 as Hackett, Newell & Ritchie (*The Ward Ritchie Press*, p. 128). In 1938, Ritchie also printed *These Pioneers* by Hayden.

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





An Early Ward Ritchie Printing

4. **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 Harry 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 Simon, Anderson, & Ritchie, p. 128.



Another Early Ward Ritchie Printing

5. [DOHENY, Estelle.] *A Selection of Books and Manuscripts from the Private Library of Mrs. Edward Laurence Doheny exhibited in connection with the dedication of the Edward L. Doheny, Jr. Memorial Library.* [South Pasadena, California:] [Ward Ritchie], 1932.

Octavo. 36, + [1, colophon] pp. Title page printed in black and red.

Printed brown boards. Boards slightly toned. Binding extremities have minor wear and a few small chips. A very good copy.

\$100

A limited edition of 1,000 copies.

In his prefatory memorial, Seymour de Ricci writes, "For this Dedication, Mrs. Edward L. Doheny, in a spirit of devotion to literature, has arranged a loan exhibition of selections from her private collection. May it be a source of instruction, a source of admiration, a source of hope" (p. 4).

The Ward Ritchie Press and Anderson, Ritchie & Simon, p. 69.

Early Ward Ritchie Printing

6. [RITCHIE, Ward.] [Weber, Helen Louise, Irene Meyers, et. al]. *A.W.S. Handbook of Occidental College.* [Los Angeles: Occidental College], 1933.

Twelvemo. 51 pp. Photographically reproduced Frontisportrait 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.

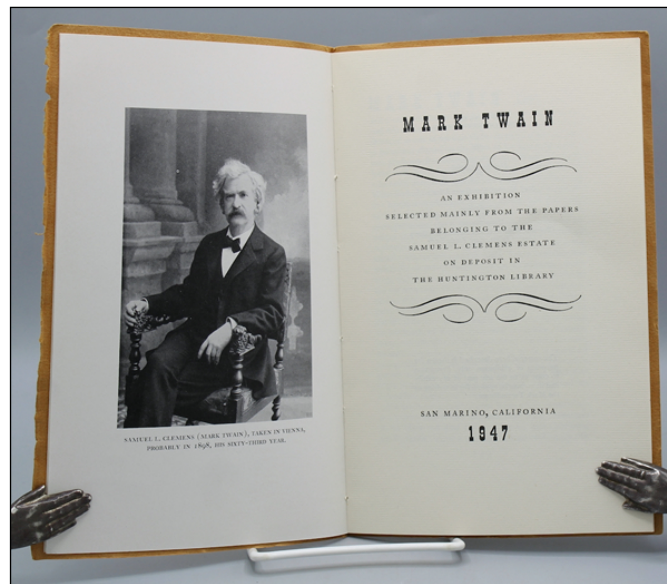
\$200

One of 200 copies printed for Occidental College. OCLC lists no 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 and Anderson, Ritchie & Simon, p. 70.

Mid-Career



Printed by Ward Ritchie

7. [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 frontispiece portrait of Samuel Clemens. Six photographically reproduced illustrations.

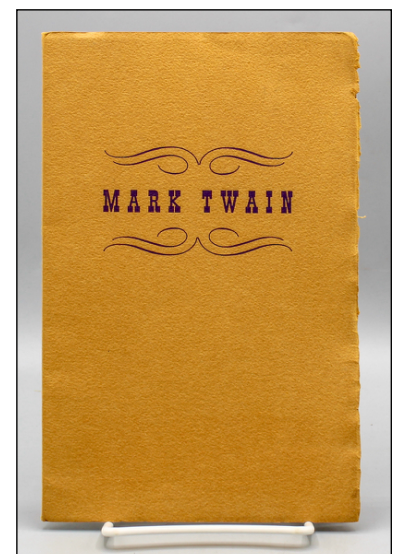
Printed terra cotta wrappers. Slight soiling to back cover. Near fine.

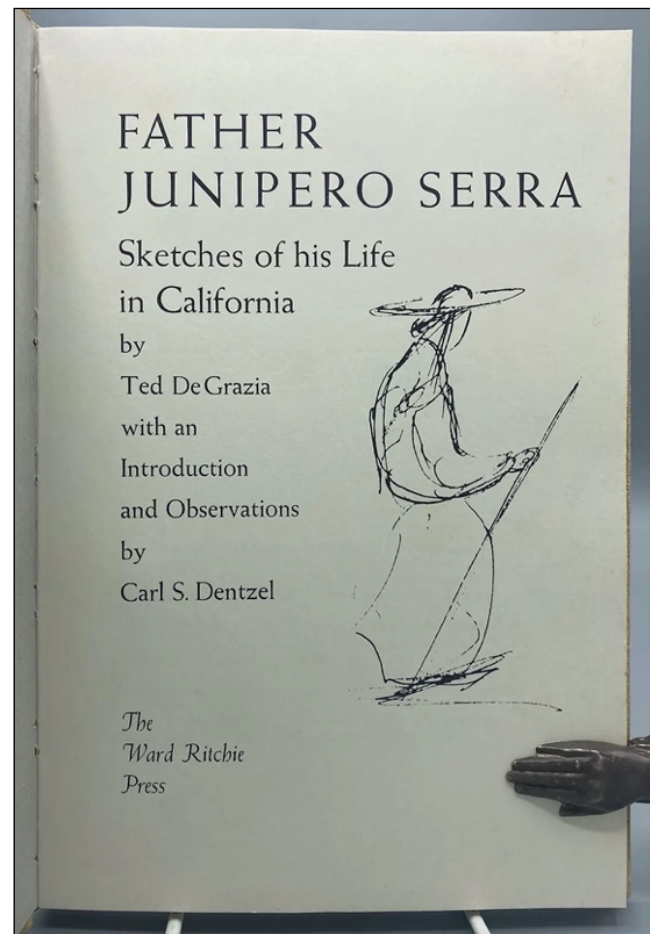
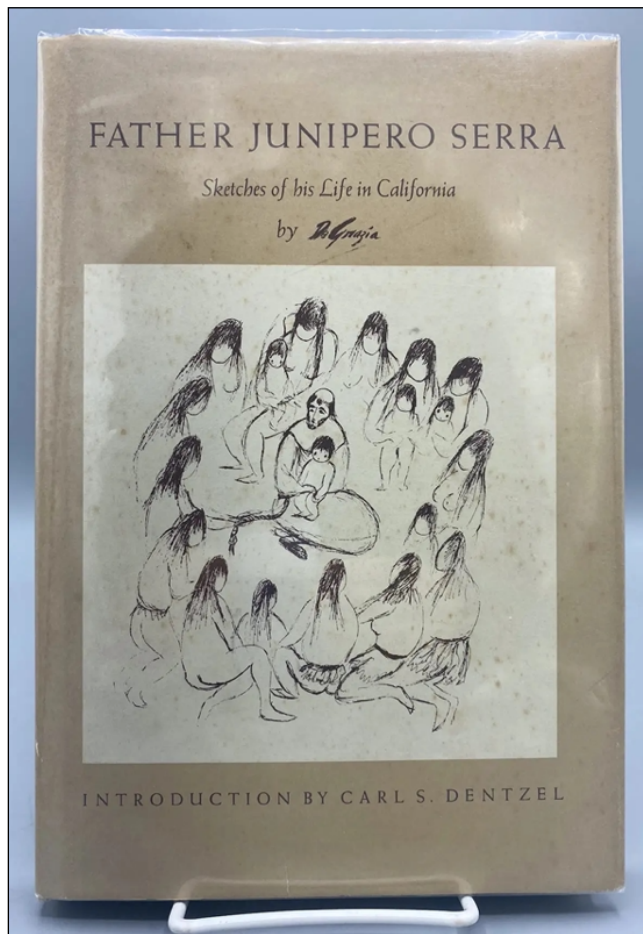
\$75

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 and Anderson, Ritchie & Simon, 95.





*Sketches of Spanish Missionary Inscribed by the Author,
Given to Ritchie Ward by his Friend Lawrence Clark Powell*

8. **DEGRAZIA, Ted.** *Father Junipero Serra. Sketches of his Life in California* by Ted DeGrazia with an Introduction and Observations by Carl S. Dentzel. Los Angeles: The Ward Ritchie Press, 1969.

Quarto. Unpaginated. Frontispiece is an illustrated map of California. Sketches/illustrations throughout, ranging from full pages to small, among text. Signed by Ted DeGrazia dated April 23/77. Includes two book plates: one from Ward Ritchie and one from Lawrence Clark Powell. Inscribed by Powell to Ritchie 3/3/83.

Publisher's tan dust jacket with cover illustration and reproduced photograph on back. Light foxing to dust jacket. Cloth tan boards with man on donkey illustration. Clean throughout. Light foxing to fore-edge.

\$200

First edition.

Ted DeGrazia (1909-1982) was an artist, primarily of painting and ceramics. The son of southern Italian immigrants, DeGrazia was born in Arizona where he gained an appreciation for

native cultures. His artwork was sponsored by Diego Rivera and Jose Clemente at the Palace of Fine Arts in Mexico City. At the end of his career, DeGrazia set 100 of his paintings ablaze to protest inheritance taxes on art.

Father Junipero Serra is made up of sketches from Ted DeGrazia's trip in the footsteps of Serra as he travelled along the west coast. DeGrazia reveals that Father Serra was a difficult and demanding person to follow, but he remained "possessed" by him, admiring his intellect, faith, and humility. The sketches follow Serra's interactions with native people. According to DeGrazia, Serra "forgave the Indians who stole, burned down the mission, or murdered priests and colonists," understood "how primitive people need to be educated," and "disapproved of the heavy labor, long hours, and short rations imposed on the Indians." Father Junipero Serra (1713-1784) was a Franciscan priest and missionary. He established eight of the 21 Spanish missions in California. Serra, and supporters of the Spanish Inquisition, believed he was saving the souls of Indigenous Californians. Increasingly in the last ten years, this idea, as well as the harm Spanish missionaries caused to native lives and cultures, has been protested. At least seven statues of Serra across California have been toppled.

"Ettore 'Ted' DeGrazia." DeGrazia Gallery in the Sun website.



9. [HUNTINGTON LIBRARY.] [Huntington Library Friends' Day invitation.] [Los Angeles: The Ward Ritchie Press,] 1954.

4 1/4 x 5 1/2 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.



10. PARKES, Dow. Nidus: A Dramatic Poem in Three Verses. Los Angeles: The Ward Ritchie Press, [1950].

Octavo. 44 pp. Strathmore Pastelle paper. Bembo type set by the author. Designed by Ritchie.

Beige cloth boards, with title and lined design in red. Boards exposed at foot extremities. Some shelf wear to head and foot of spine. Some toning to top of boards. A very good + copy.

\$30

One of one hundred unnumbered copies, with thirty additional Rounce and Coffin Club presentation copies.



With a Signed Note by Ritchie

11. POWELL, Lawrence 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.

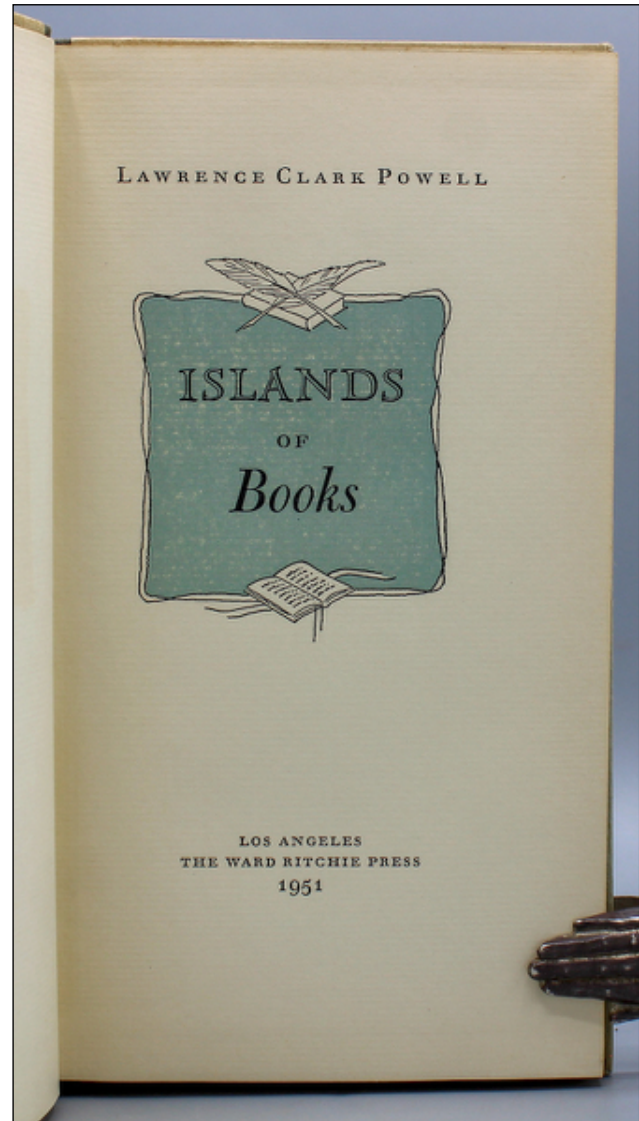
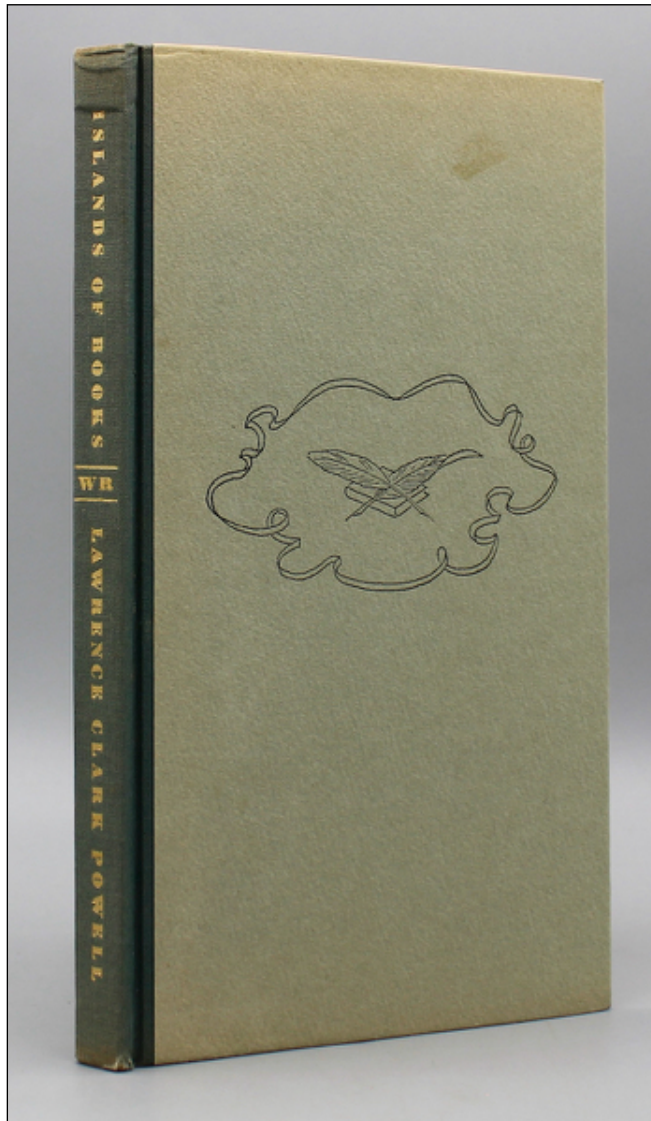
Quarter black cloth over patterned paper boards. Titled in gilt on spine. Some dustsoiling and foxing to top edge and some toning to endpapers. With a note signed by Ritchie laid in: "...we of Anderson, Ritchie & Simon...are sending you a copy of this book which we hope you'll enjoy over the holidays."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





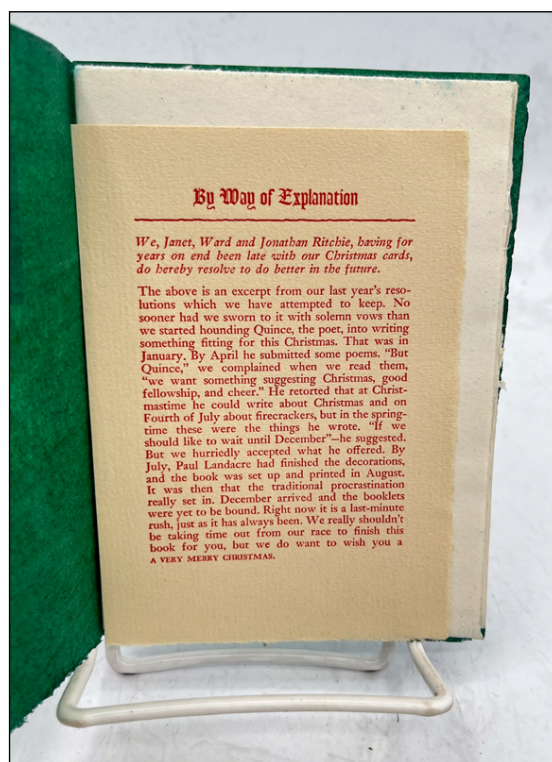
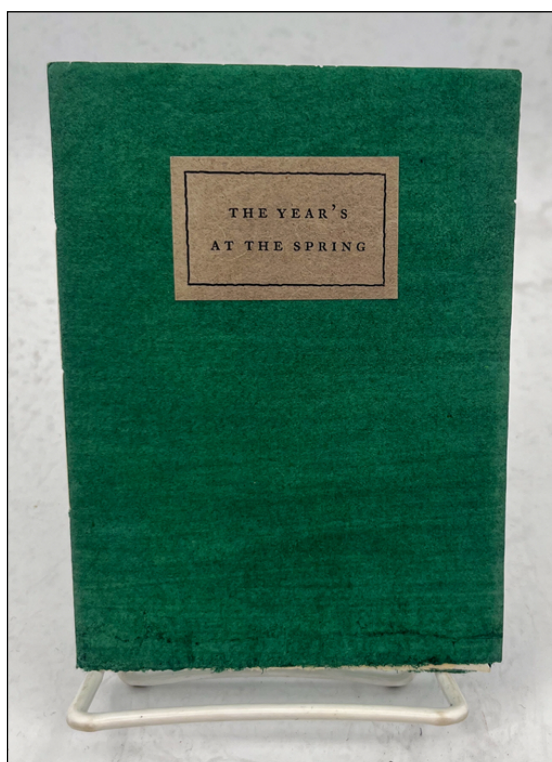
12. **POWELL, Lawrence Clark.** *Islands of Books*. Los Angeles: The Ward Ritchie Press, 1951.

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.



One of 150 Copies, Illustrated by Paul Landacre

13. [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

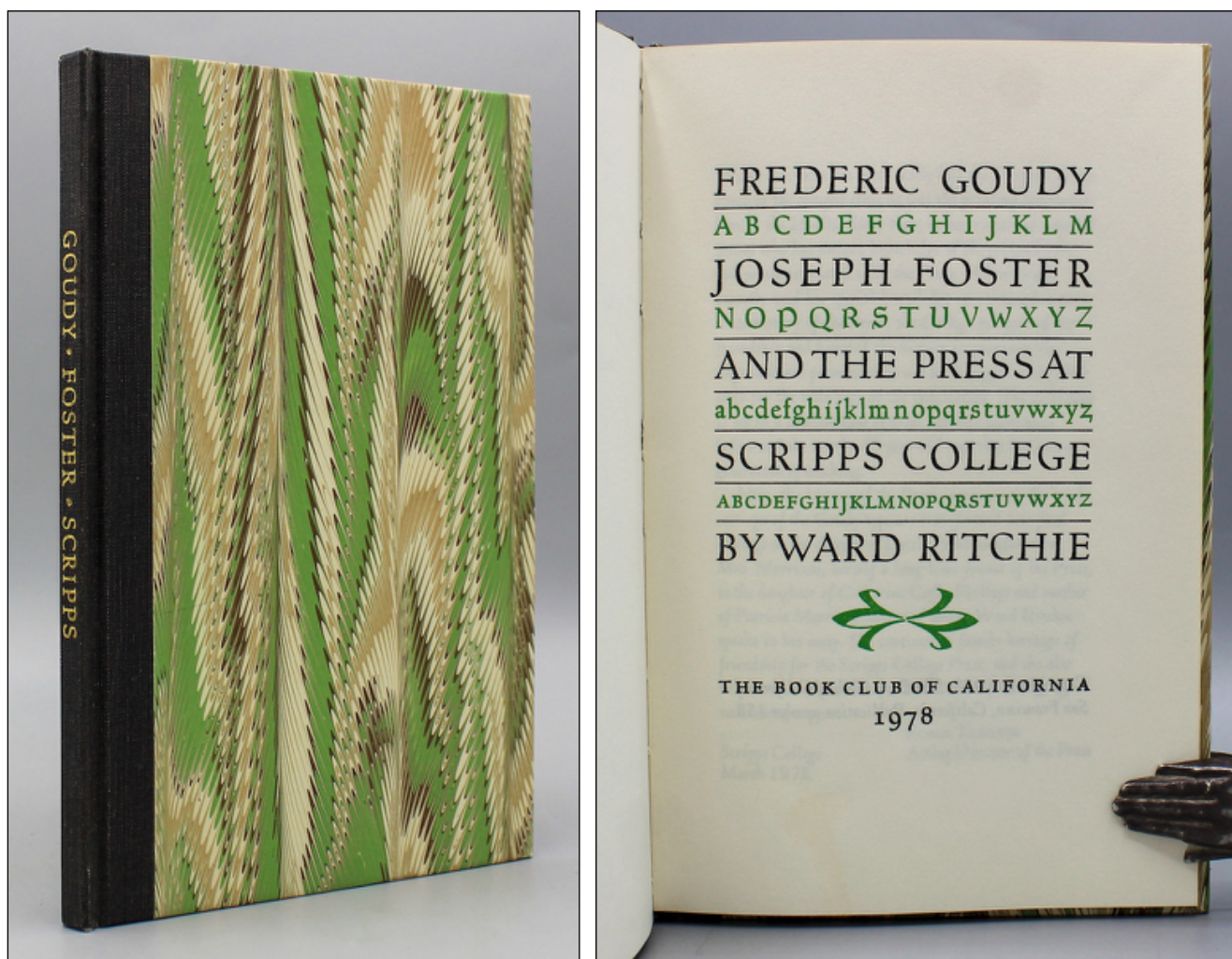
One of 150 copies printed as a Christmas keepsake by Ward Ritchie.

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.





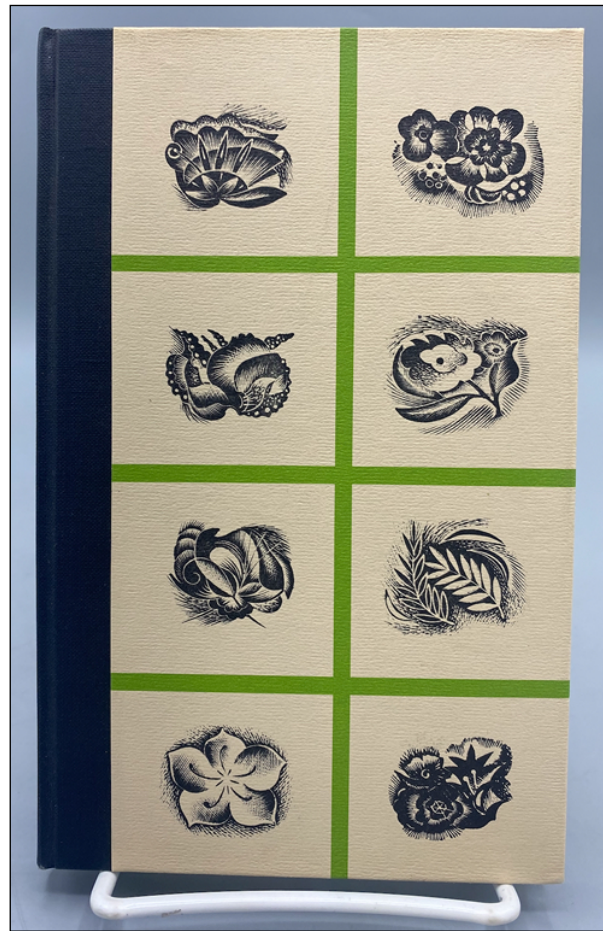
14. **RITCHIE, Ward.** *Frederic Goudy, Joseph Foster, and the Press at Scripps College.* [San Francisco:] The Book Club of California, 1978.

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.



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

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

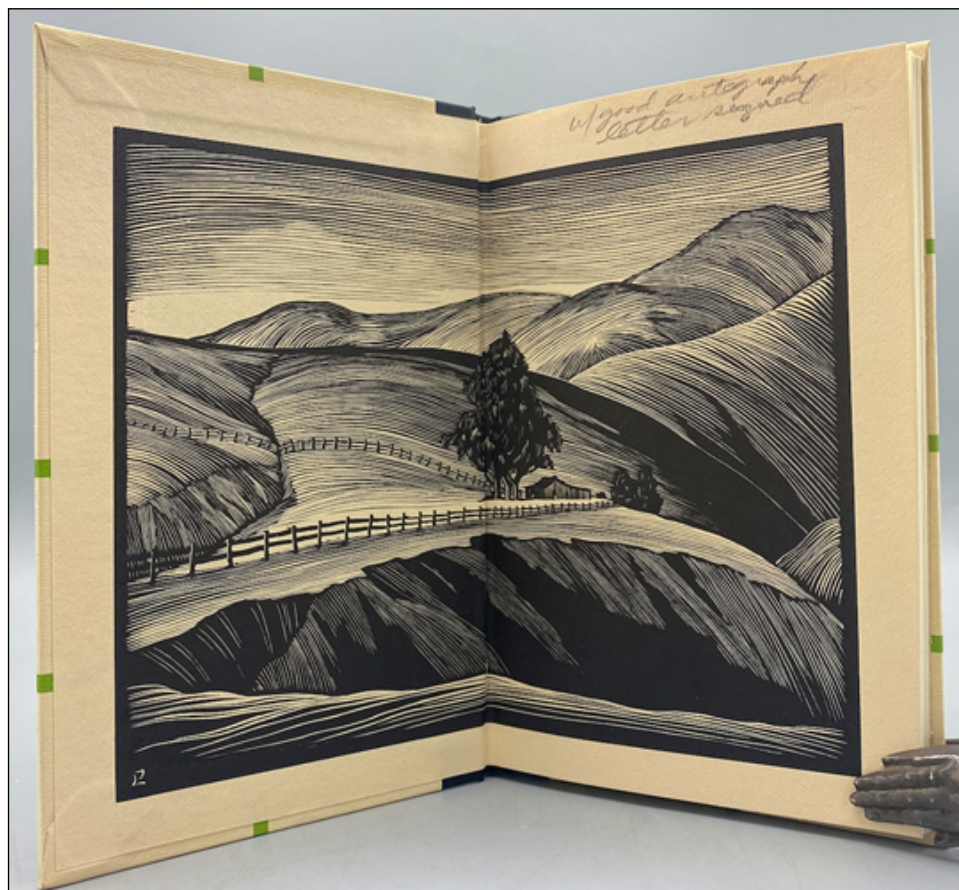
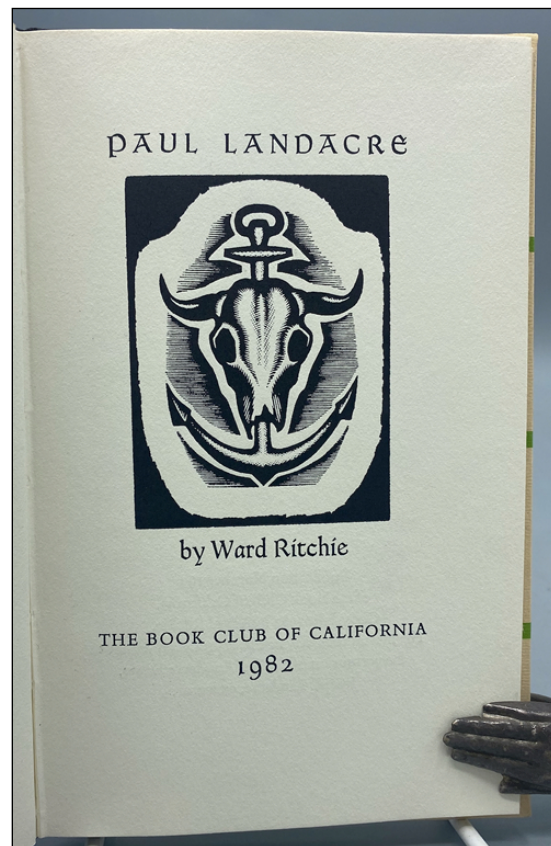
Octavo. 52 pp. of text + [7 pp.] list of Landacre's prints. Wood engravings throughout, selected from Landacre's past works.

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.

\$200

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.



16. **RITCHIE, Ward.** Years Touched with Memory. Foreword by Lawrence Clark Powell. Clifton, NJ: AB Bookman Publications, 1991.

Octavo. 171 pp. Has index. Black and white (predominantly photo-) illustrations throughout.

Quarter black cloth with pictorial paper boards featuring Ritchie's pressmark. Very mild fading to spine, and very mild scuffing to boards. A fine copy.

\$35

First edition of Ritchie's autobiography.



Designed by Ward Ritchie

17. **RITCHIE, Ward,** Harry Duncan, and K. K. Merker. BR. A panel discussion at the Bruce Rogers Centenary held at Purdue University by...[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.



18. **STORM, Theodore.** Oktoberlied. English translation by C.F. MacIntyre. Los Angeles: [The Ward Ritchie Press,] 1945.

4 1/4 x 6 in. Title-page vignette in red.

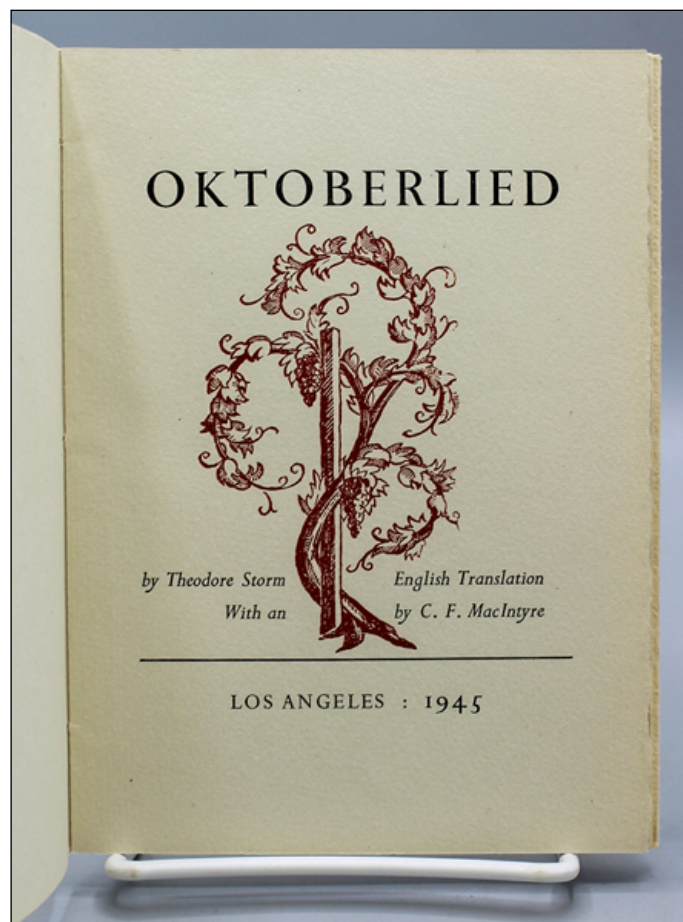
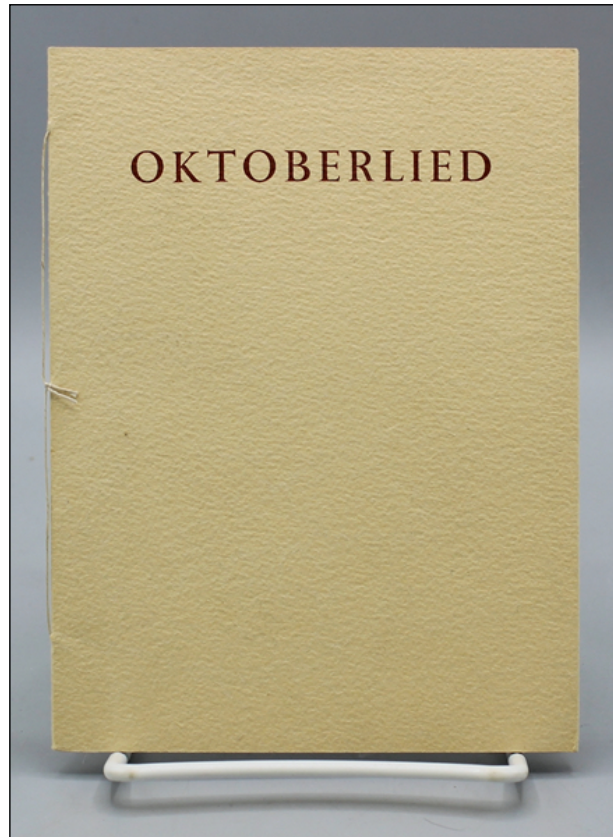
Beige paper wrappers titled in reddish-brown. Fine.

\$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.





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

Six catalogues, various sizes (3 x 6 1/4 to 5 1/2 x 8 1/2 in), [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.



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

6 1/4 x 9 1/4 in. 40 pp.

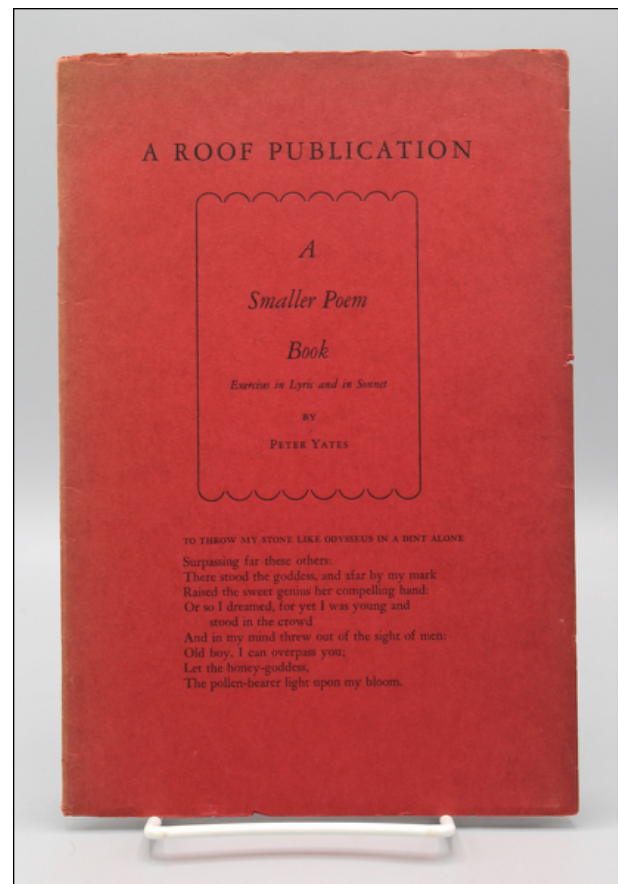
Red paper wrappers. Some soiling and chipping to edges. Very good.

\$75

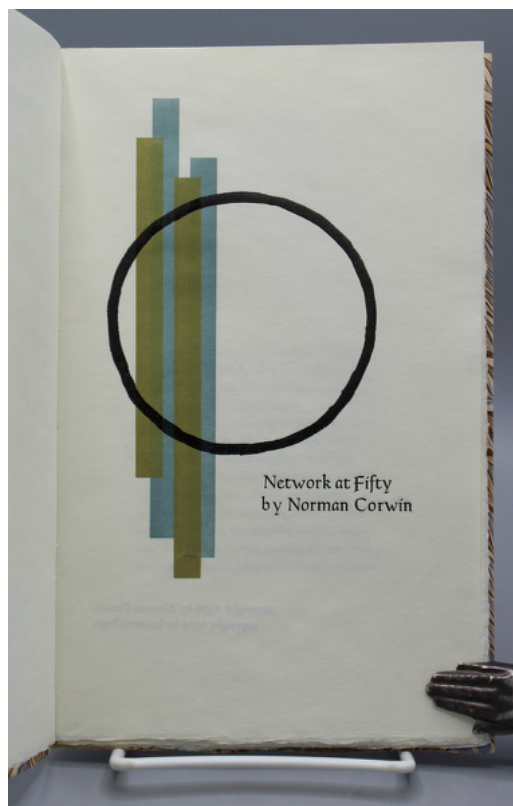
First edition. No limitation given. Designed by Joseph Simon.

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.



Laguna Verde Imprenta



One of Fifty Copies from Ritchie's Laguna Verde Imprenta

21. [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

22. [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.



The Last Book Printed by Ward Ritchie

23. JEFFERS, Robinson. *Mirrors*. [from] *The Smart Set*, a magazine of cleverness, August, 1913. [Bound with:] RITCHIE, Ward. *Jeffers*. [Laguna Beach, California: Laguna Verde Imprenta, 1993].

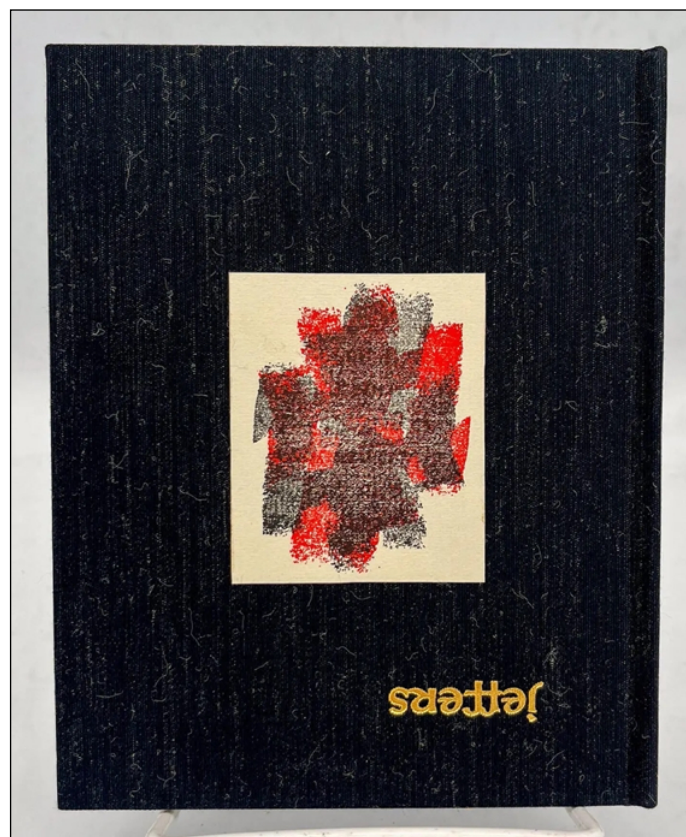
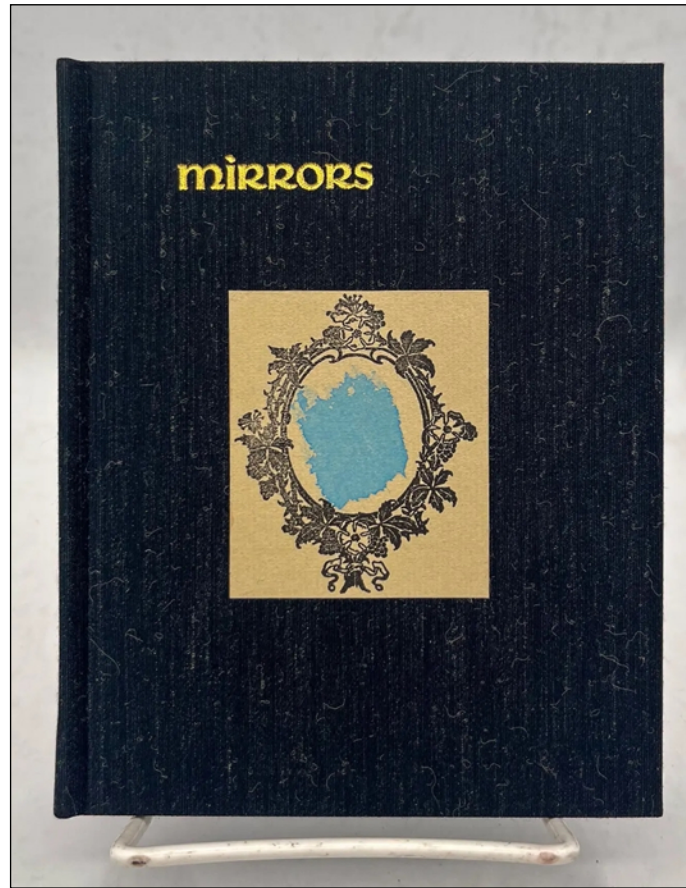
Small quarto, the two works bound back to back. [17], [27] pp. *Mirrors* was printed on light grey paper, with text and illustrations printed in darker grey on facing pages, each within decorative borders. *Jeffers* was printed on white and tan paper, with illustrations of different colors on facing pages. *Mirrors* was typeset by Patrick Reagh and printed on an Albion hand press by Ward Ritchie. *Jeffers* was set and printed by Ward Ritchie.

Bound by Kater-Craft Bindery in black cloth with front cover and spine stamped in gilt, paper illustrated labels on each cover. A fine copy.

\$600

One of about fifty copies, of which "about forty survived" (according to a hand-written note on the colophon by Ward Ritchie). The colophon states that this is "probably the final book of Laguna Verde due to age and failing vision. A hodge-podge of paper remnants have been used..."







*One Gathering from a Rare Laguna Verde Imprenta Miniature,
Inscribed by Ward Ritchie and its Illustration, Gloria Stuart*

24. LANDRETH, Katherine Griffith. *The Pig: A Story.* [One sheet, folded to make eight pages from the following book:] Los Angeles: Printed by Ward Ritchie at Laguna Verde Imprenta for Dawson's Book Shop, 1983.

Miniature, with each page measuring 3 7/16 x 2 7/16 in. The published book ran to [16] pp., so this fragment constitutes essentially half, but includes the pig illustration on the title, and the pig-themed decorative initial by Gloria Stuart. Printed on Tovil handmade paper.

Minor soiling. Very good. Inscribed in pencil by Ward Ritchie to Gloria Stuart: "To Gloria, my favorite artist. Love, Ward."

\$250

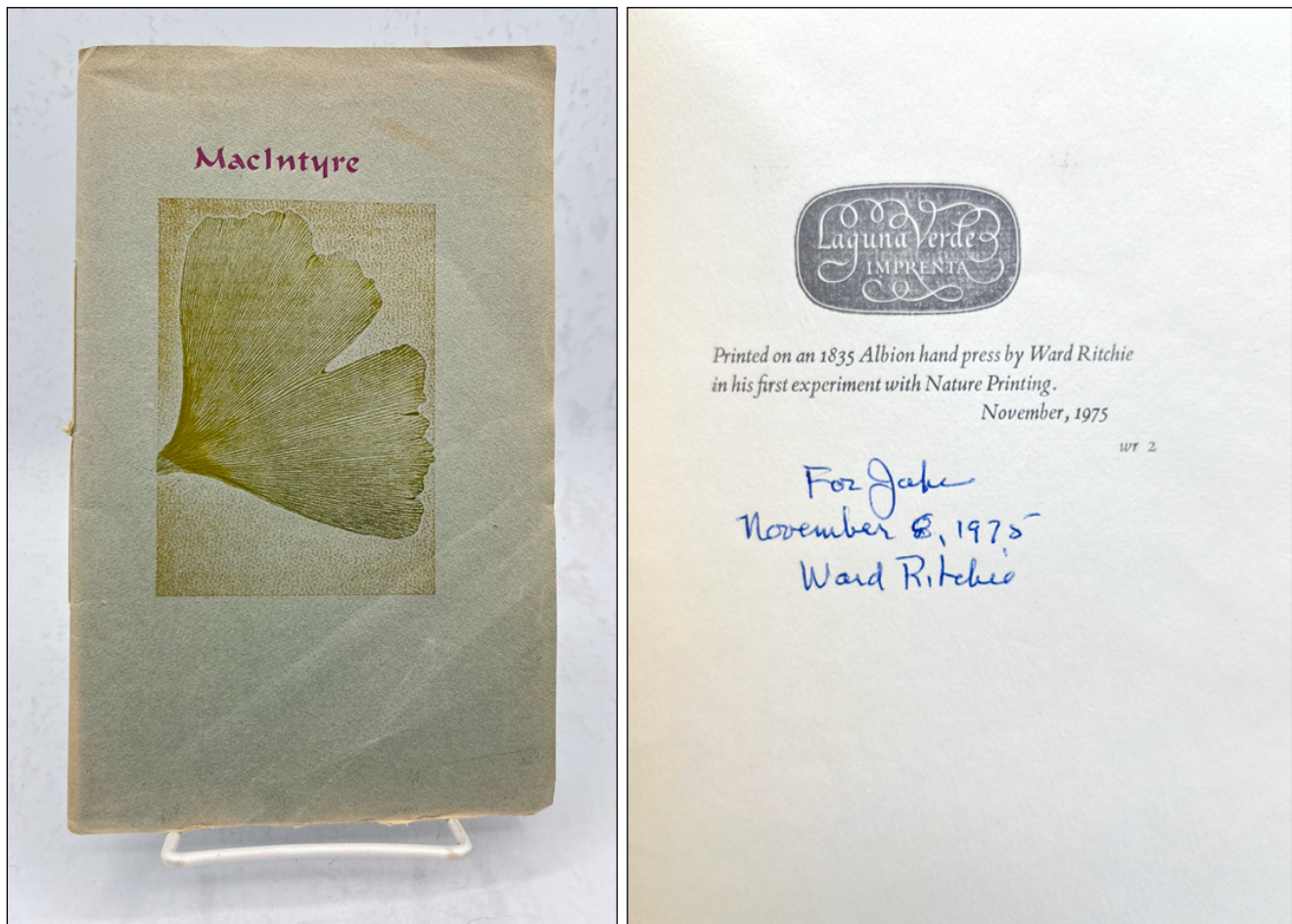
This is one of the scarcest Laguna Verde Imprenta titles, the entire edition consisting of only twenty-five copies. (OCLC notes nine copies in libraries.) It is also one of only two miniatures produced by the press, the other being *A Little Quince*.

One of twenty-five copies printed for Dawson's Book Shop, plus ten extra copies for the printer. The colophon explains that "In 1935 Ward Ritchie printed 25 copies which Dr. Bird gave to the young author [Katherine Griffith Landredth] for Christmas. Now in 1983 it is reprinted with an illustration of the pig done by Gloria Stuart. It has been done on the Albion hand press of Laguna Verde Imprenta."

Bradbury records only one other miniature book from Laguna Verde Imprenta: *A Little Quince*, which was printed in 1990.

Bradbury, *20th Century Miniature Books*, p. 125.
Laguna Verde Imprenta Bibliography, 22.





Ward Ritchie's Experiment with Nature Printing

25. [LAGUNA VERDE IMPRENTA. MACINTYRE, Carlyle Ferren]. *Macintyre*. [Laguna Beach, CA: Laguna Verde Imprenta, 1975].

Octavo. [16] pp. Illustrated with black and white leaf prints super-imposed over variously colored block backgrounds. Laguna Verde Imprenta colophon.

Green printed wrappers, stitched at spine, with leaf print and title to front wrapper, which exhibits slight creasing at edges. Light toning to wrappers' edges. Present copy inscribed to Jake Zeitlin from Ward Ritchie in the month of publication. A very good + copy.

\$500

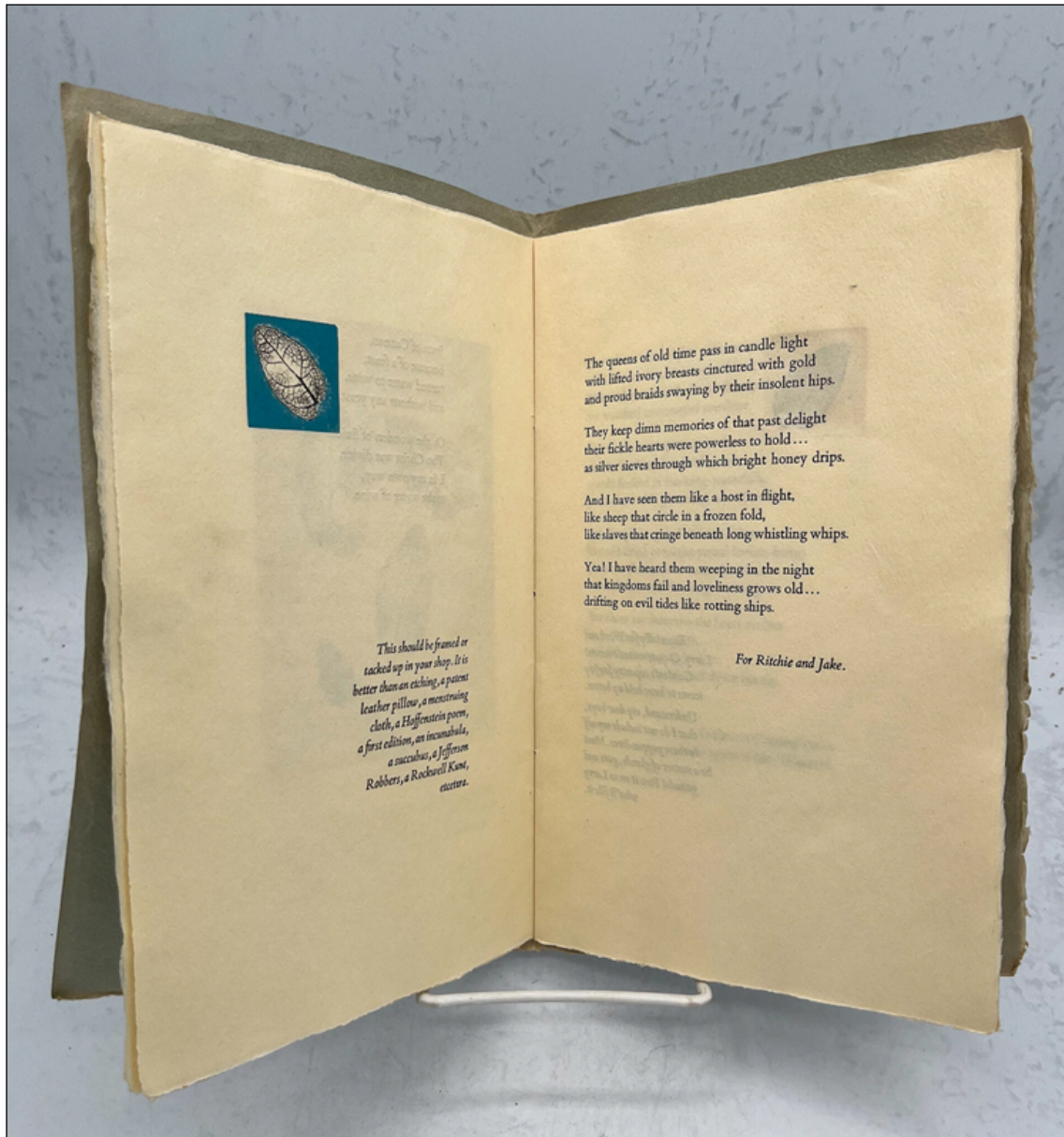
One of about forty copies. "Printed on an 1853 Albion hand press by Ward Ritchie in his first experiment with nature printing."

From Ritchie's introduction: "Carlyle Ferren MacIntyre was a lyric poet. He was a brilliant man. Words were his life. Whether he was talking or writing, they came forth clear, incisive and picturesque. He loved his stage, on which he always managed to be the principal character. As a professor of English Literature at Occidental College, UCLA and Berkeley he influenced several

generations of students...I recently found these poems of MacIntyre's buried in correspondence four decades now past, to be here printed many years after his death." MacIntyre (d. 1967) is primarily remembered for his translations of Baudelaire, Verlaine, George, Goethe, and Rilke.

Though self-described as his "first experiment with nature printing," the present work constitutes Ritchie's only foray into the idiom. As such, it is a unique work within his considerable oeuvre. *MacIntyre* includes an untitled poem dedicated to "Ritchie and Jake" with the accompanying printed note, "This should be framed or tacked up in your shop. It is better than an etching, a patent leather pillow, a menstruating cloth, a Hoffenstein poem, a first edition, an incunabula, a succubus, a Jefferson Robbers, a Rockwell Kunt [sic], etcetera [sic]."

Laguna Verde Imprenta Bibliography, 2.





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

9 in. x 4 $\frac{5}{8}$ 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.

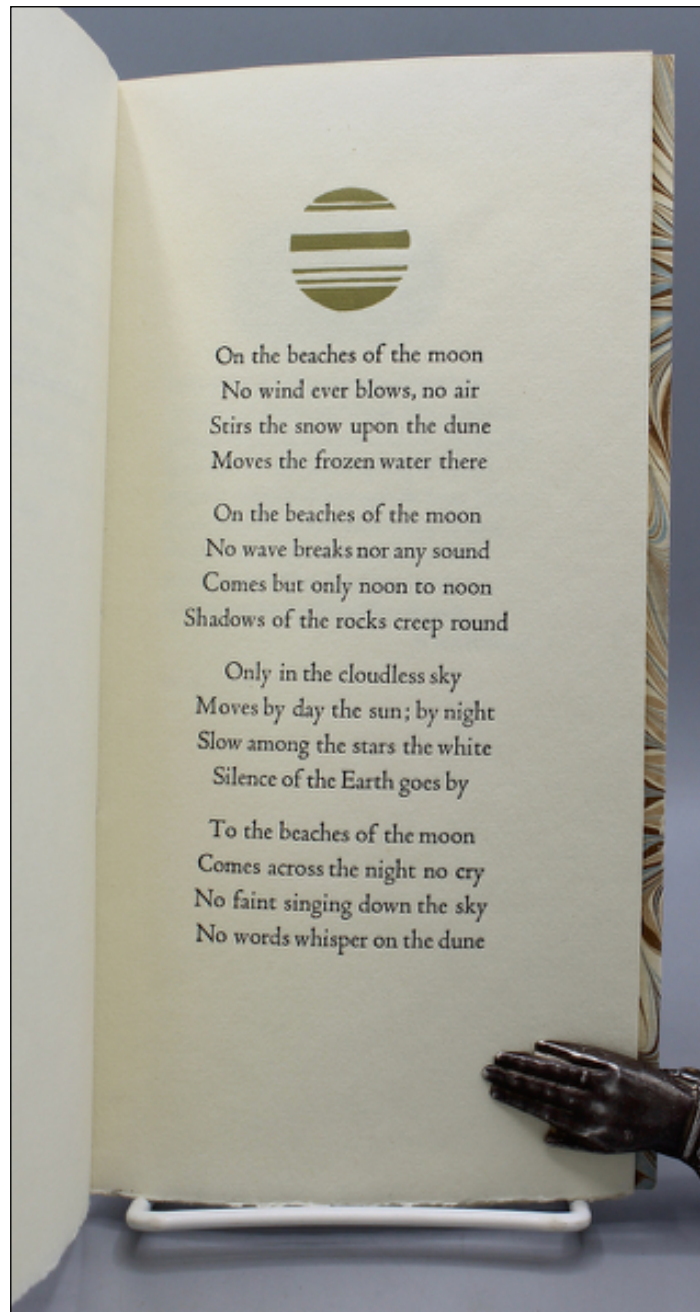
\$650

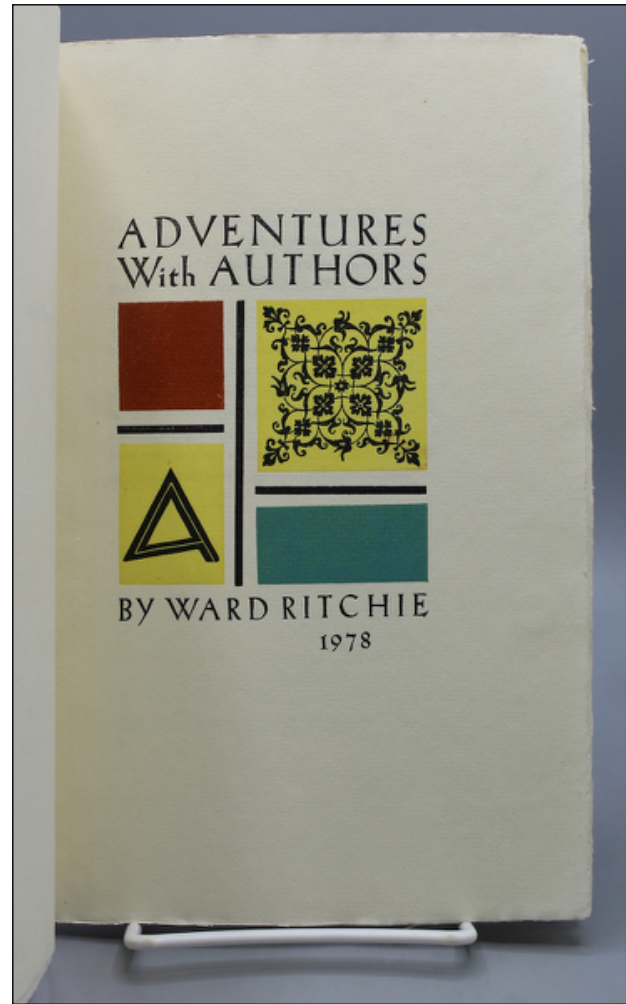
One of fifty copies printed for Lawrence Clark Powell and Archibald MacLeish (1892 – 1982). This is a reprint of MacLeish's poem, "Poem" (which originally appeared in *A Miscellany of American Poetry*, 1927), with a foreword by Powell. When Powell expressed his interest in publishing the poem,

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*

27. [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.

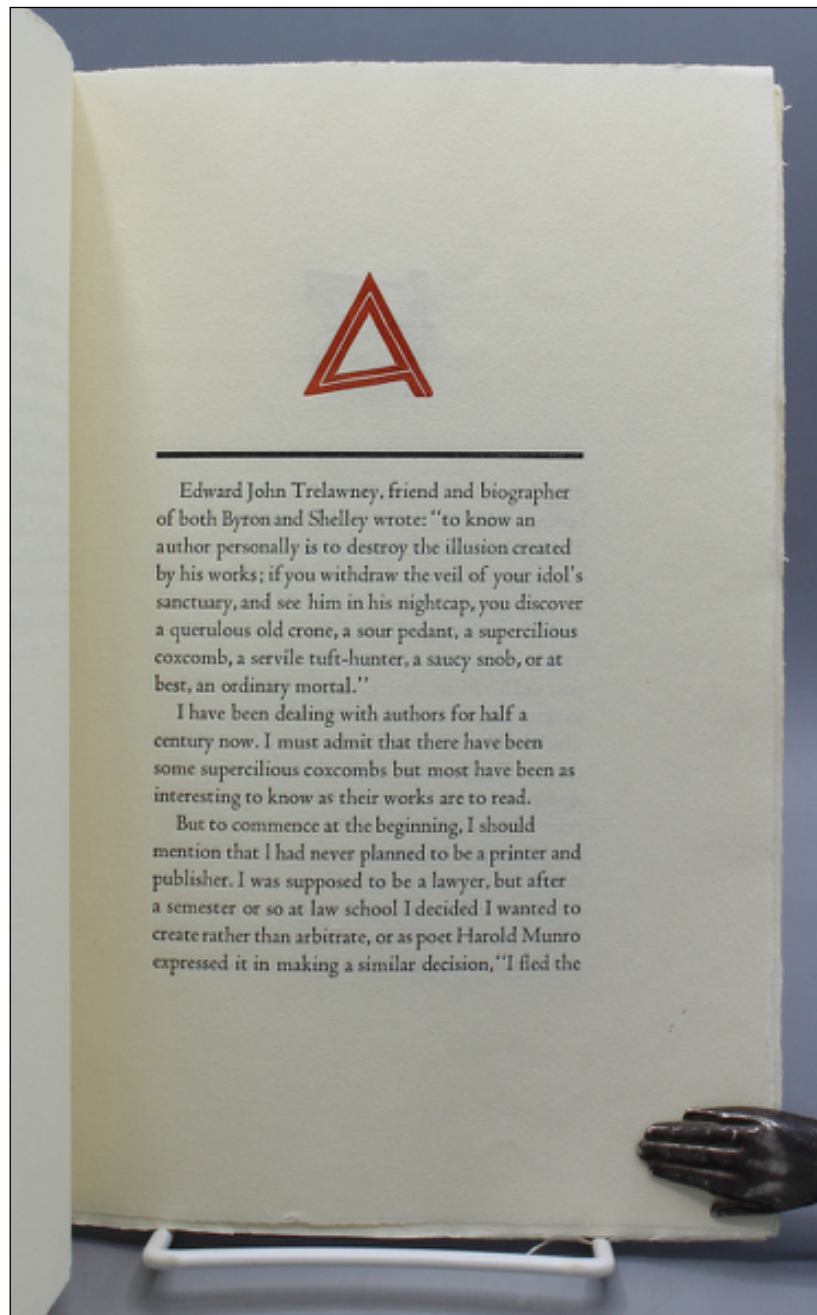
Red, black and cream marbled wrappers with decorative labels on front and back covers. A fine copy.

\$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.





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

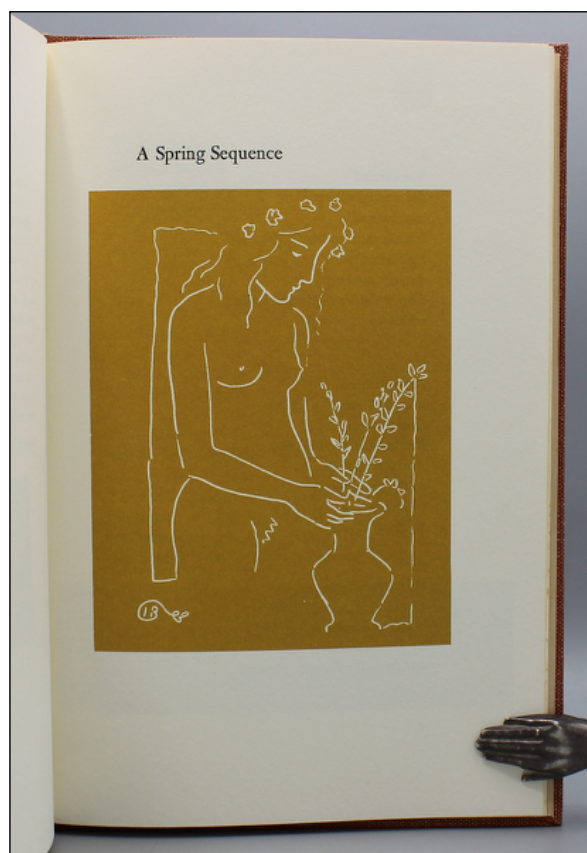
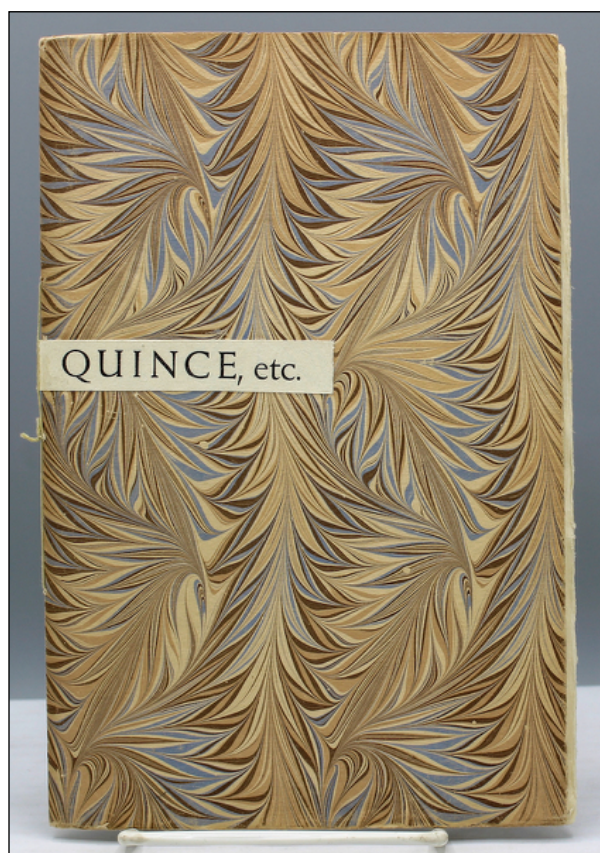
Miniature, 2 15/16 x 2 1/4." [28] pp. Illustrated with seventeen wood engravings by Paul Landacre, fifteen of them in black and two in color.

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

29. [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.

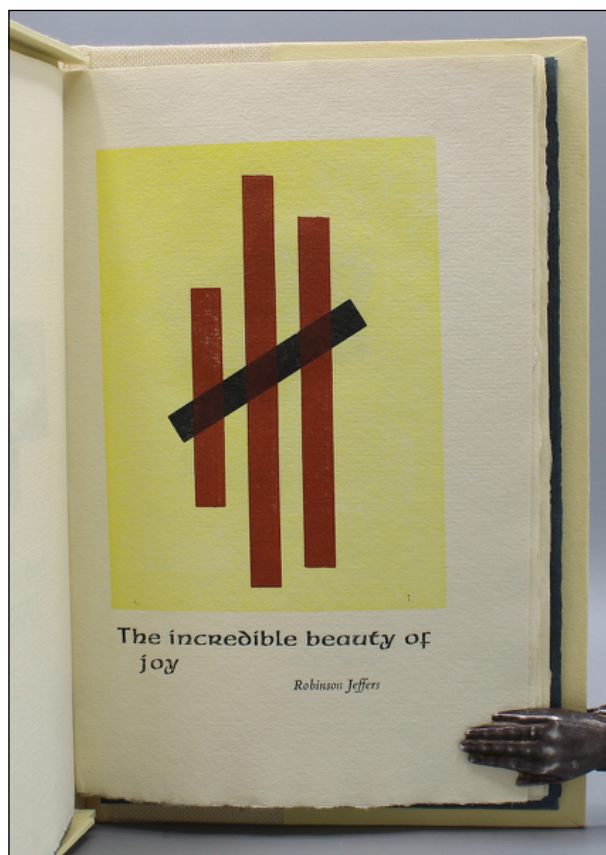
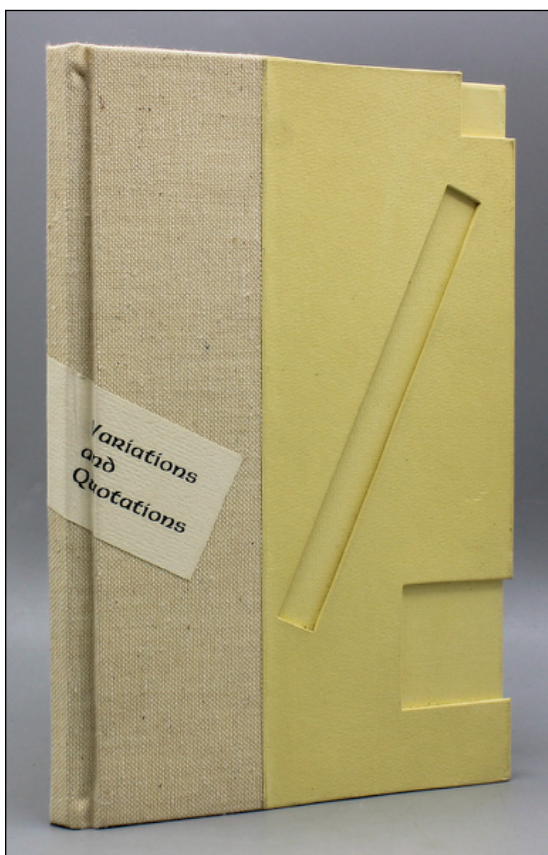
Octavo. [16] pp. Seven woodcut illustrations from designs by Paul Landacre. Title-page in blue, red, and yellow.

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

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

53/4 x 81/2 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).

Ritchieiana

One of 300 Copies Designed by Ward Ritchie

31. **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.



With Twelve Photographs of Ritchie

32. **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.

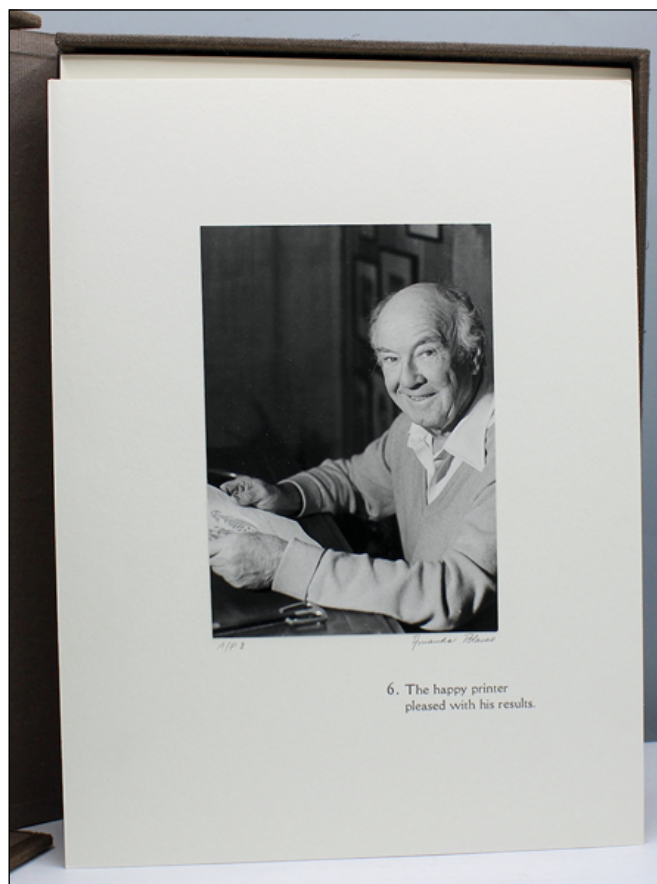
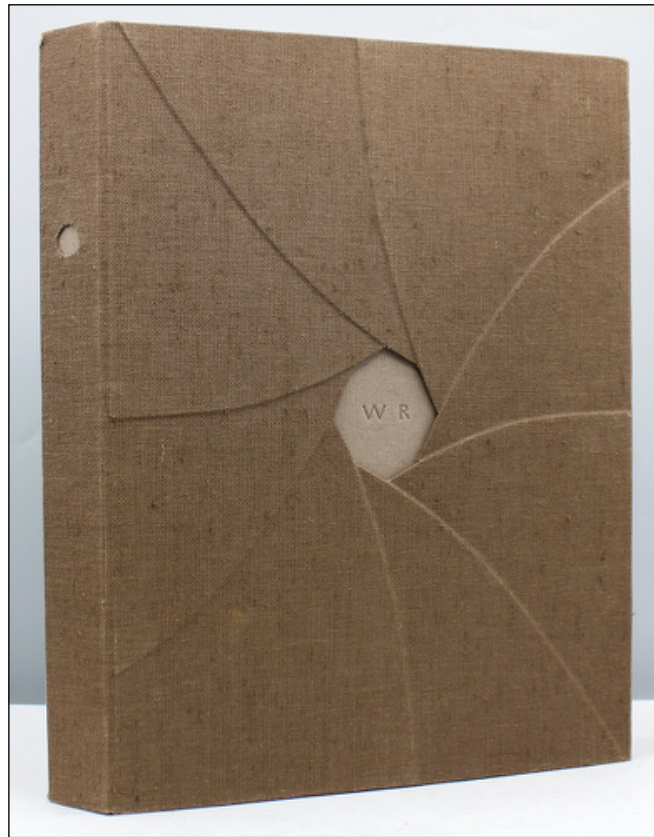
Leaves loose in brown cloth clamshell box with center cut-out featuring a camera lens design with the initials "WR" in the center. A fine copy.

\$450

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.





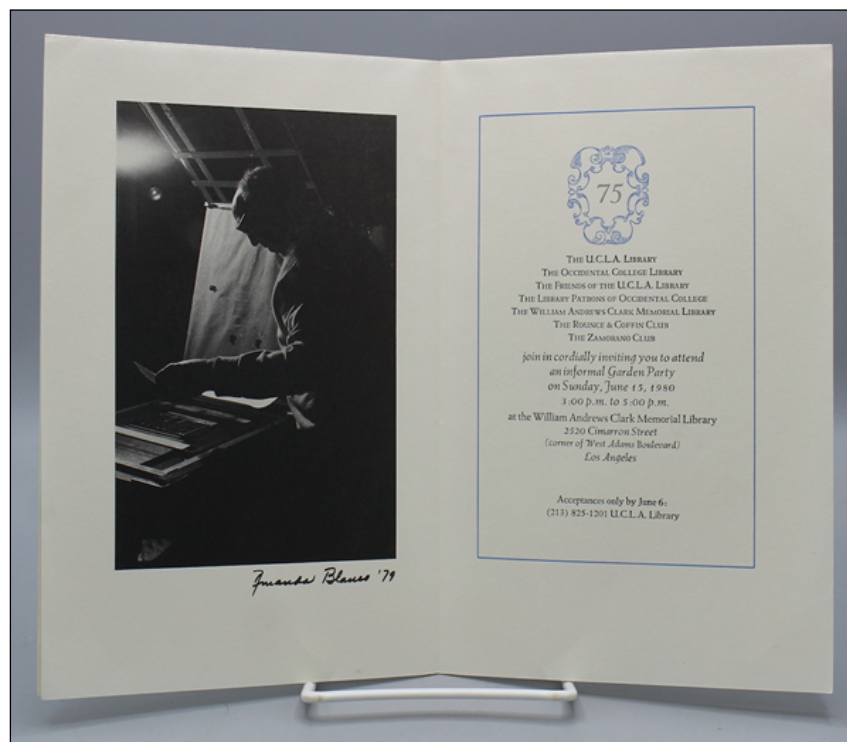
33. [HACKETT-NEWELL & RITCHIE CO.] [Printers advertisement card, with C. F. Macintyre poem.]
Los Angeles: Hackett-Newell & Ritchie Co., [ca. 1930s].

4 x 6 1/4 in. With a poem by Carlyle MacIntyre and a red painted vignette.

Stiff card leaf. A bit toned at edges. Near fine.

\$40

An advertisement for the Christmas card printing services at Hackett-Newell & Ritchie Co.



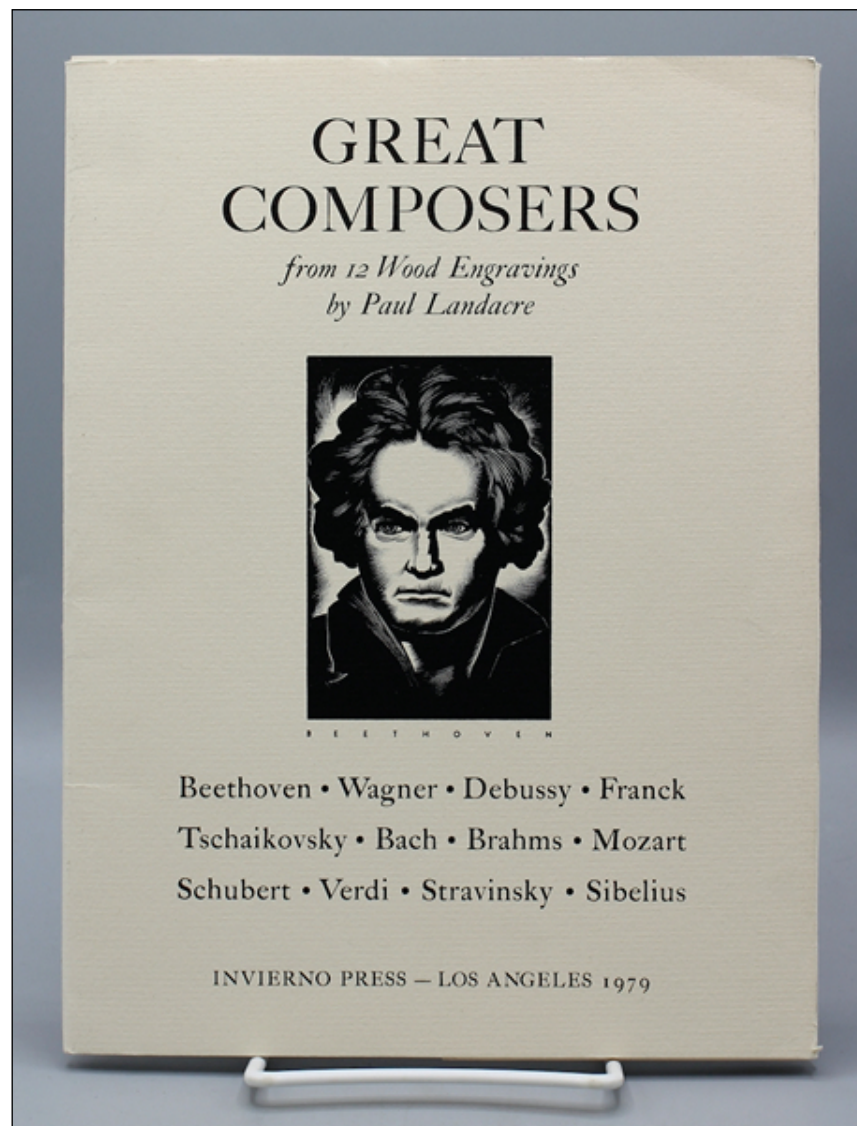
34. **Honoring Ward Ritchie on His Birthday.** Los Angeles: Ethan B. Lipton, Printer, 1980. (Need to update description - \$25 - No Inventory ID)

5½ x 8½ in. [4] pp. (one leaf, folded). With a reproduction of a photograph of Ward Ritchie by Amanda Blanco.

One leaf of white paper printed in blue, black, and gray. Fine.

\$25

An invitation to Ward Ritchie's seventy-fifth birthday garden party at the William Andrews Clark Memorial Library.

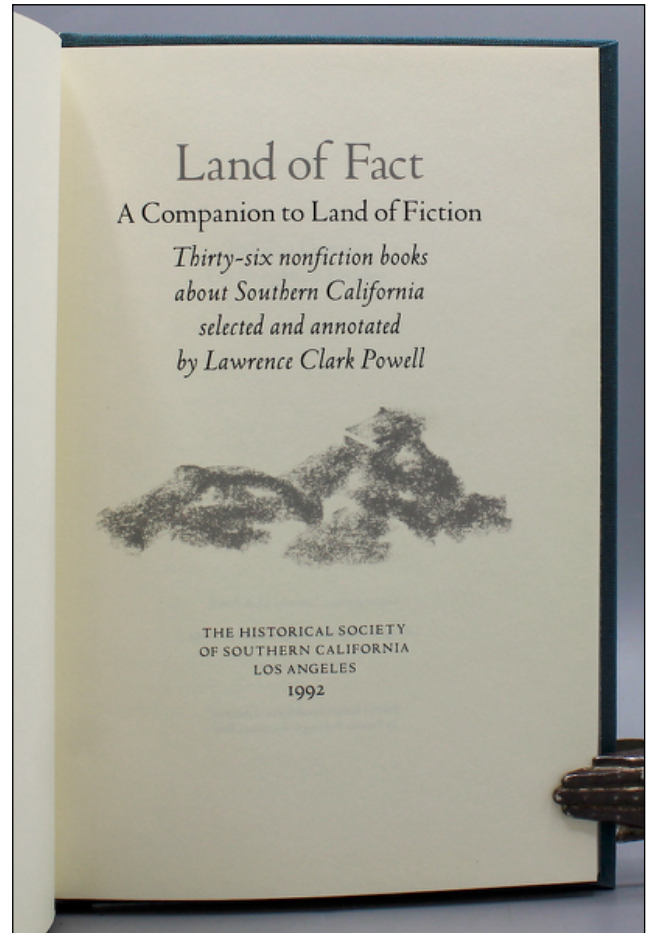
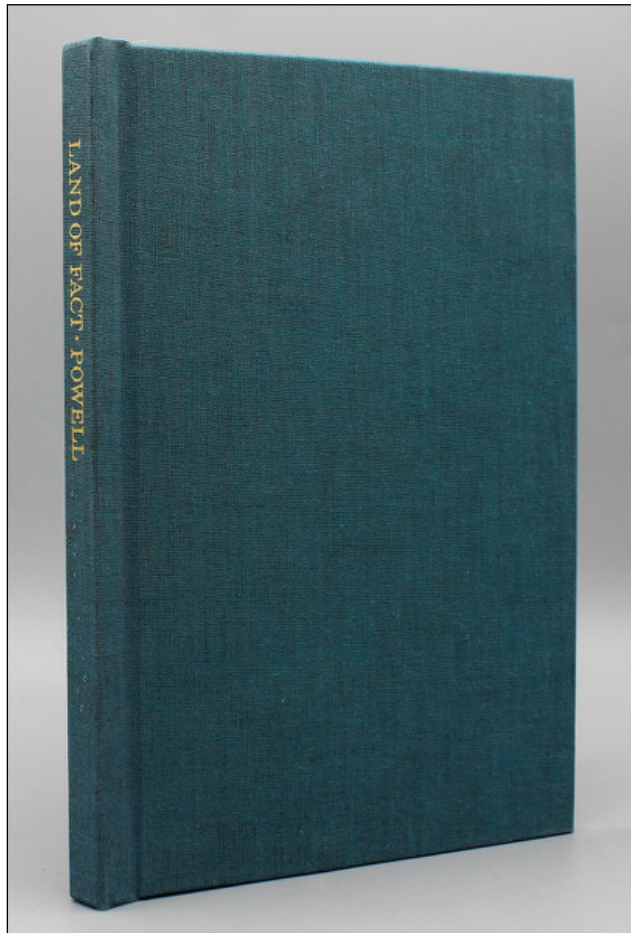


Woodcuts by Paul Landacre Compiled Here for the First Time

35. LANDACRE, Paul. *Great Composers from 12 Wood Engravings by Paul Landacre*. Los Angeles: Invierno Press, 1979.

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.



Designed by Ward Ritchie

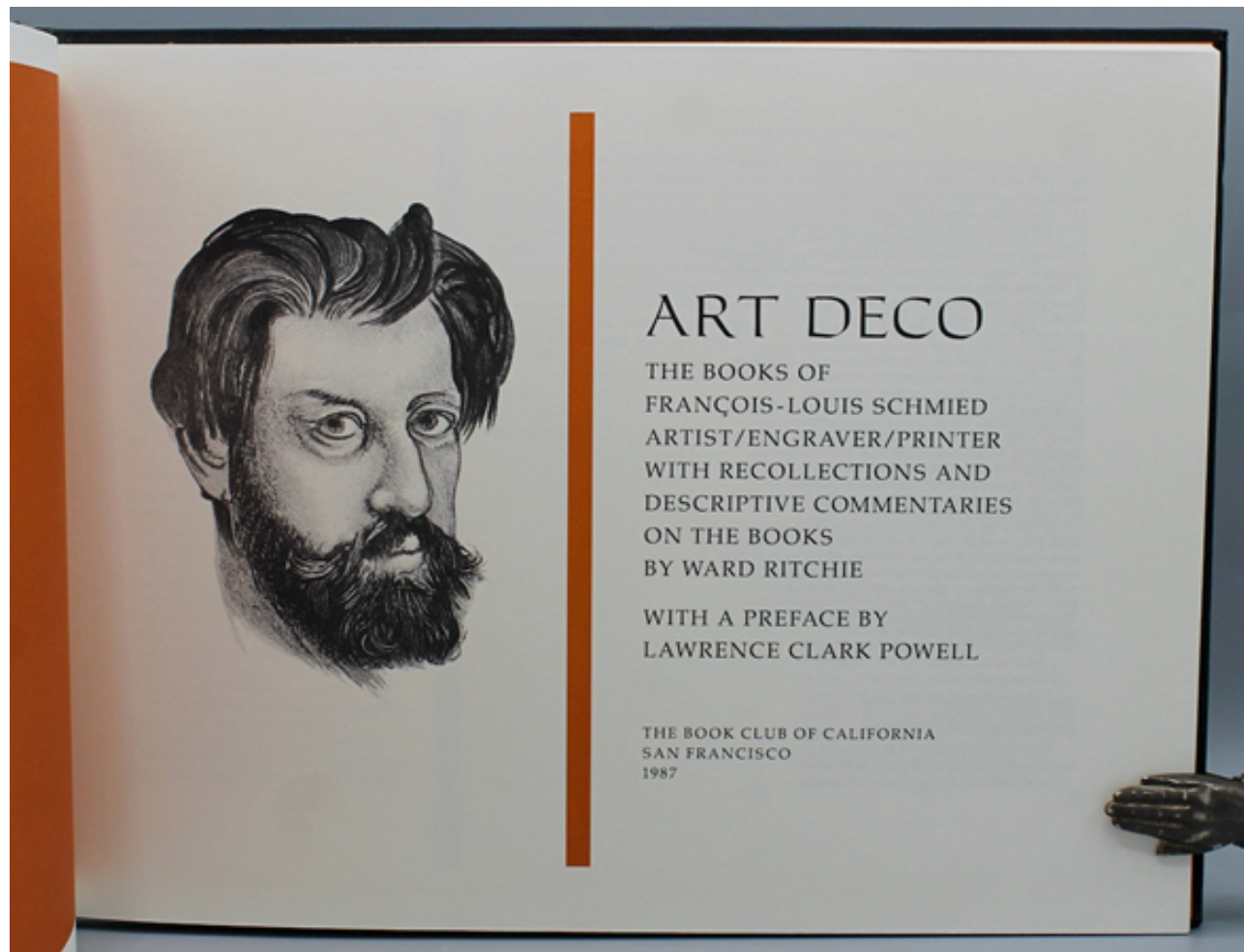
36. **POWELL, Lawrence Clark.** *Land of Fact.* A Companion to *Land of Fiction*. Thirty-six nonfiction books about Southern California selected and annotated by Lawrence Clark Powell. Los Angeles: The Historical Society of Southern California, 1992.

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 Ward Ritchie. 150 copies in a special binding were also produced.



Inscribed by Ward Ritchie

37. 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.

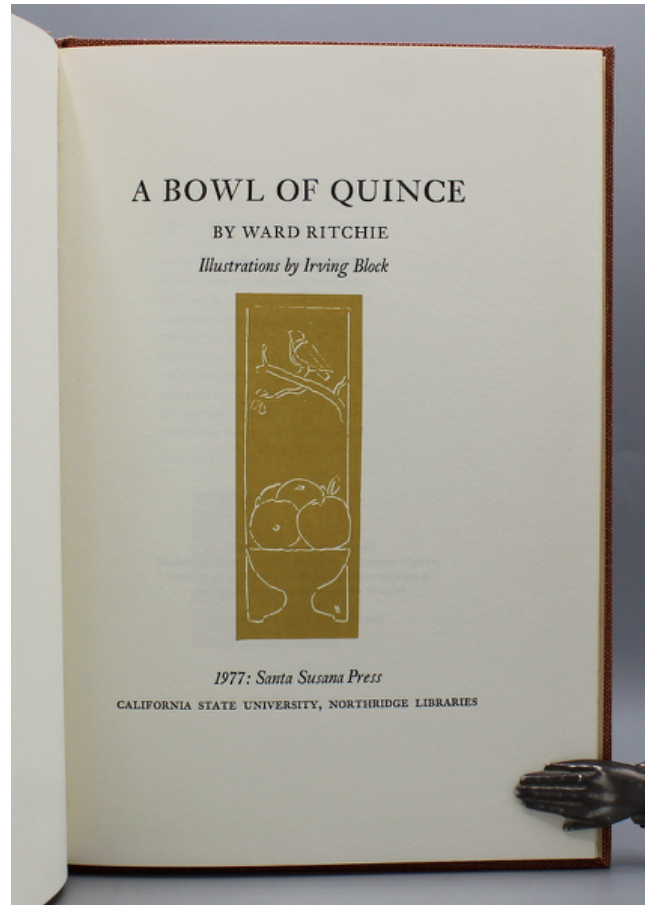
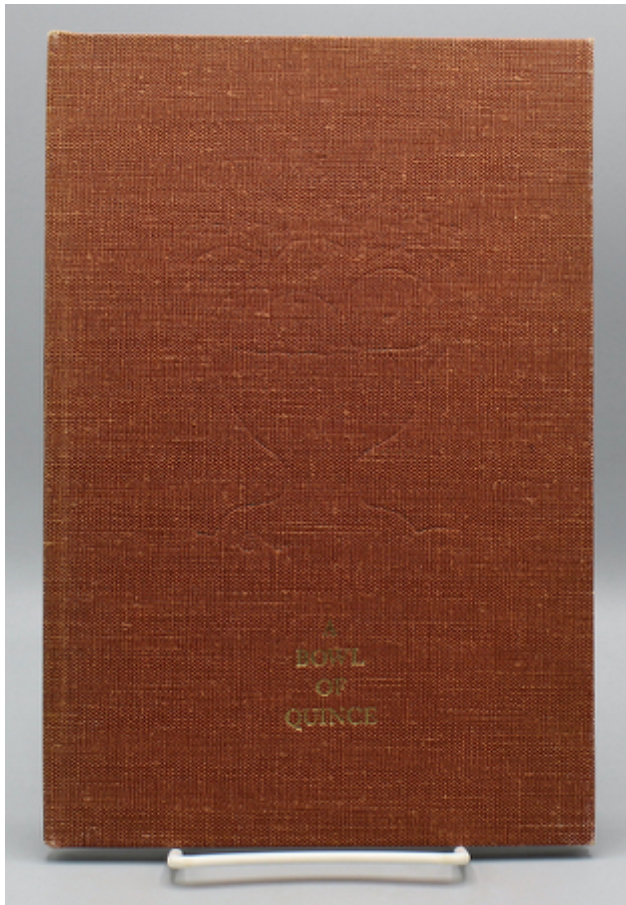
Oblong quarto. 49 pp. Illustrated throughout with photographic reproductions of François-Louis Schmied's art. The type is Palatino and the paper is acid-free Mohawk Superfine.

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.



Ward Ritchie's Copy

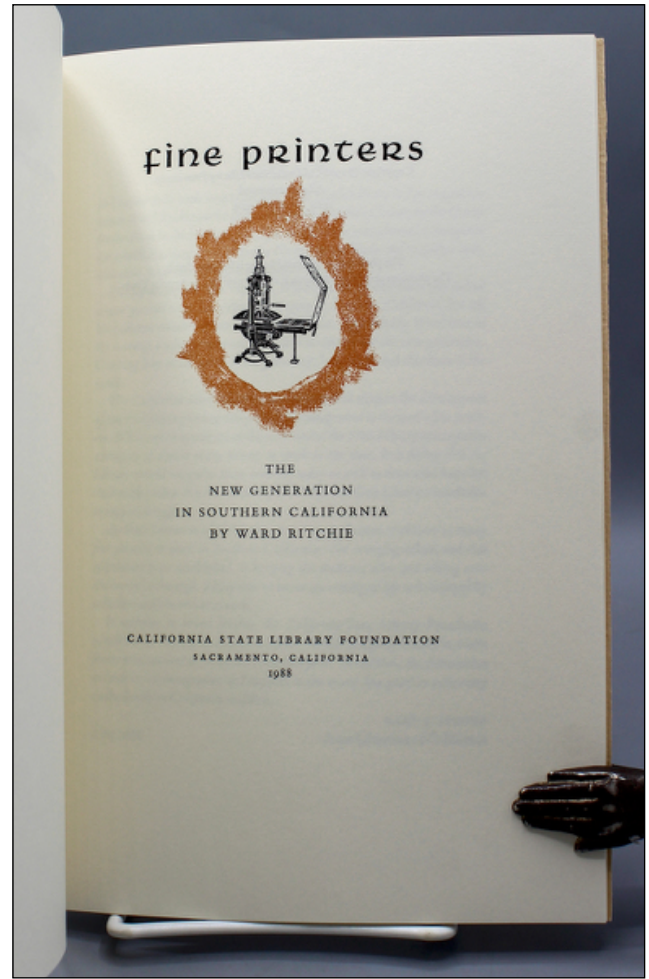
38. RITCHIE, Ward. *A Bowl of Quince*. Illustrations by Irving Block. Northridge, California: [Printed by Grant Dahlstrom,] Santa Susana Press, California State University, Northridge Libraries, 1977.

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

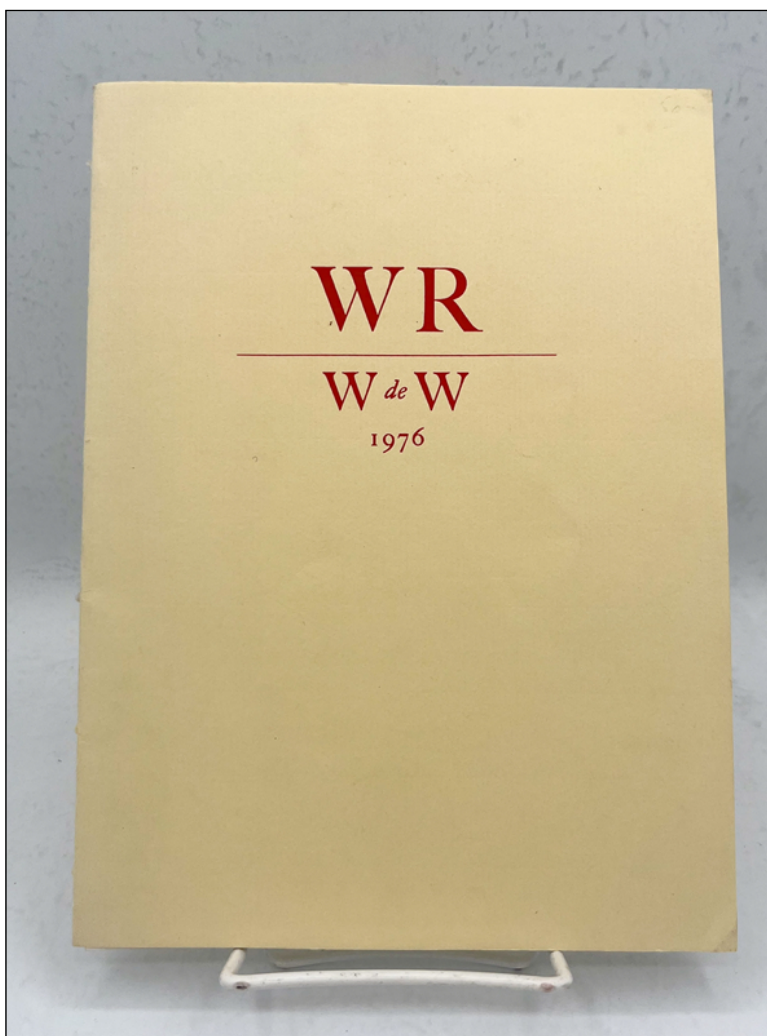
39. **RITCHIE, Ward.** *Fine Printers.* The New Generation in Southern California. Sacramento, California: California State Library Foundation, 1988.

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.



*Inscribed and with Ward Ritchie A.L.s
Transatlantic Experiences in Printing*

40. **RITCHIE, Ward.** *A Printer's Salute to England on America's Bicentennial.* London: The Wynkyn De Worde Society, 1976.

Tall octavo. 7 ¼ x 9 7/8 in. [2], 3-16 pp. Single full-page black and white photo portrait of Ritchie. Initial printed in red. Typography by Banks and Miles. Paper donated by Grosvenor Chater & Co. Ltd.

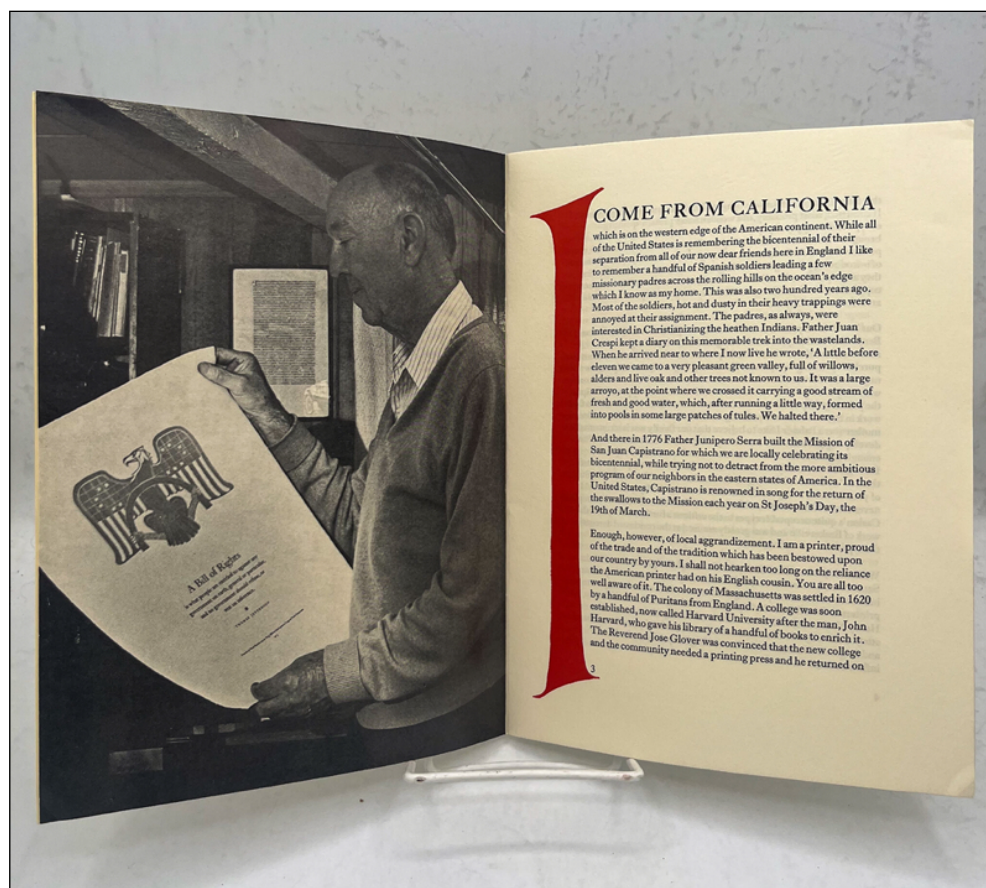
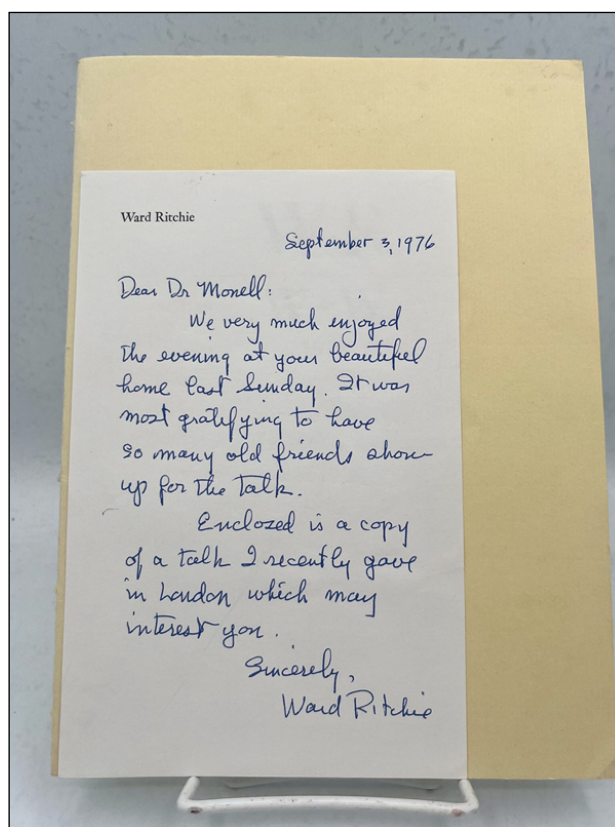
Heavy cream paper wrappers with cover title printed in red. Sewn. Ink inscription on title page reads "For Charles Monell. From Ward Ritchie." Laid in A.L.s. on Ward Ritchie's stationery dated September 3, 1976 reads "Dear Dr. Monell. We very much enjoyed the evening at your beautiful home last Sunday. It was most gratifying to have so many old friends show up for the talk. Enclosed is a copy of a talk I recently gave in London which may interest you. Sincerely, Ward Ritchie." Very mild finger-soiling to wrappers. Slight bend to outer right corner. A near fine, inscribed copy.

\$100



Printed at the Curwen Press. First and only edition.

An autobiographical talk given by Ward Ritchie, which doubles as a who's who of twentieth-century Anglo-American printing. Dr. Monell (1930-2022) was a well-known Southern California book collector and supporter of libraries. He gave his own extensive collection to the Huntington Library.



41. **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."



42. **[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.



43. **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."



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

44. **[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.



Gloria Stuart



45. [STUART, Gloria, designer.] HOUSMAN, A.E. *The Ballad of Reading Gaol*. Los Angeles: Imprenta Glorias, 2008.

Oblong quarto (12½ x 9¼"). [4] ff.

Cream-colored Zerkall paper self-wrappers with an additional strip of red Cockerel paper (1954, from the stock of Ward Ritchie). Disbound, as issued. A fine copy.

\$150

No limitation given. Designed by Gloria Stuart and printed by John Robinson. Initialed by Stuart on the colophon.

Made by Stuart as a Zamorano Club souvenir for the San Francisco Roxburghe Club.



Two Poems for Ward Ritchie by his Longtime Partner

46. 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.