Louis Choris

_Voyage pittoresque autour du monde; avec des portraits de sauvages d'Amérique, d'Asie, d'Afrique et des les du Grand océan, des paysages, des vues maritimes et plusieurs objets d'histoire naturelle_  
Paris: Impr. de Firmin Didot, 1822  
Recognized as the most important color plate book of the Pacific Ocean

German-Ukrainian painter, Choris served as the artist for the Otto von Kotzebue expedition around the world and in 1816 captured a wonderful series of 12 illustrations in and around the Bay of San Francisco. Like many expensive books of that time, it was issued in parts and sold by subscription. Unfortunately, on March 22, 1828, while en route the Veracruz, Choris as assassinated by robbers.

Alonzo Delano

_Pen knife sketches or Chips of the old block; A series of original illustrated letters, written by one of California's pioneer miners_  
Sacramento: Published at the Union office, 1853

Alonzo Delano, known as “Old Block,” ranks as one of the most famous wordsmiths in the Mother Lode. His _Life on the Plains_ narrating his overland trip to California in 1849 stands as one of the best of the overland accounts. The Sacramento Union undertook the publication of the collected Pen-Knife Sketches in book form. It was also natural that the work of this “California Charles Dickens” should be illustrated by the equally popular “California Cruickshank,” Charles Christian Nahl. According to Ezra Dane, Delano did preliminary sketches for the illustrations which were perfected by Nahl and engraved in wood by Thomas Armstrong, another pioneer whose skill was necessary to transfer the artist’s work to the printed page.

Henry Raup Wagner

_The earliest documents of El Pueblo de Nuestra Seora; la Reina de Los Angeles_  
Los Angeles: Bruce McCallister, 1931. Proof copy from an edition of sixty-five copies printed for Henry R. Wagner for members of the Zamorano club and a few other friends by Bruce McCallister. McCallister (1881-1945) was Los Angeles’ first fine press printer. He moved to Los Angeles in 1907 and was soon a partner in the printing firm of Young & McCallister, and mentoring Ward Ritchie, Grant Dahlstrom, and others. He printed several books for the Zamorano Club and later for Dahlstrom at his Castle Press.

Paul Landacre (1893-1963)

_California hills and other wood engravings_  
Los Angeles: Bruce McCallister, 1931. Fourteen plates. 500 copies. Printed from the original blocks by Harold Young.

His first prints were already stamped with the distinct hallmarks of his mature style – an intuitive feeling for what should be left out of a composition, a natural sense of rhythm, a delight in daring contrasts and a sensual response to nature were Landacre’s special gift. He continued to refine his technique until he could cut the finest white lines, the most delicate webs of cross-hatching and flecking. He conceived of his designs in terms of large dark areas illuminated by a dazzling variety.
of patterns. *California Hills* has been acclaimed as one of the most important and influential illustrated California book. This is generally considered to be Landacre’s masterpiece. It was a perfect job of printing on a mechanical press. The reproductions are almost as good as the originals printed on his Washington hand press. For ink, he used a stiff, heavy-bodied lithographer’s woodcut black which he bought from the International Printing Ink Company. He used no dryer.

920 M765L  
Oscar Lewis  
_Lola Montez: the mid-Victorian bad girl in California_  
San Francisco: The Colt press, circa 1938. Wood engravings. 750 copies
  
Harold Mallette Dean (1907-1976). As an artist Mallette Dean worked in many mediums: wood, copper and linoleum engraving, woodcut, line drawing, silk screen, water color, oils, and fresco. As a printer he drew upon his experience as an artist to design books in varied styles and techniques, with harmonious text and decoration and a fine sensitivity to subject matter. Dean did work for a number of fine presses including Grabhorn Press, Colt Press, Allen Press, Taylor & Taylor and Dawson’s Bookshop. Also significant about this book is that the typography was done by Jane Grabhorn – who hasn’t gotten as much recognition as the rest of the Grabhorns.

F 865 M967 1932  
John Rollin Ridge (1827-1967)  
_Joaquin Murieta. The brigand chief of California. A complete history of his life from the age of sixteen to the time of his capture and death in 1853_  
San Francisco: The Grabhorn Press, 1932  
This is the first title in the press’s rare Americana reprint series. First published in the "California police gazette," vol. I, no. 34-43, September 3-November 5, 1859, under title: _The life of Joaquin Murieta, the brigand chief of California_; published also in pamphlet form by the gazette in 1859 under the same title. The present edition follows the text of the second edition, 1861, of the pamphlet issue, and includes the illustrations by Charles Nahl.

F 868 Y6 J3 1971  
Helen Hunt Jackson (1830-1885)  
_Ab-Wah-Ne Days. A visit to the Yosemite Valley in 1872_  
Illustrated by Harold Mallette Dean

970.1 B65  
Gerónimo Boscana  
_Chinigchinich. A revised and annotated version of Alfred Robinson’s translation of Father Geronimo Boscana’s historical account of the belief, usages, customs and extravagencies of the Indians of this mission of San Juan Capistrano, called the Acagchemem Tribe_  
Santa Ana, California: Fine Arts Press, 1933  
This is the first book to employ the imprint of Fine Arts Press on the title page and was also the first book to bring Thomas E. Williams, director of the Press of the Santa Ana High School and Santa Ana Junior College, widespread prominence, and establish a reputation of excellence for the press which was maintained for more than two years. Within this book a number of multi-colored prints were used by the illustrator, Jean Goodwin, which were cut from linoleum blocks. The maps and charts were hand drawn by Goodwin and Wallace. It came with 7 illustrations on 14 unnumbered pages. Published at $12.50, this print consisted of 500 copies. Issued in brown Neptune paper over boards and quarter bound in cloth with an Indian and the title stamped in gold on the cover.
Z239.G8 Au7
Mary Hunter Austin
*Taos Pueblo*
Photographic paper by Will Dassonville. Decorations and initials by Valenti “Val” Angelo (1897-1982). Bound by Hazel Dreis. 108 copies. Adams used a 6 ½ x 8 ½ Korona view camera and film sensitive only to green and blue light.

PR2807.A2 C7 1930c v.1
William Shakespeare
*The tragedie of Hamlet prince of Denmarke*
Weimar: Cranach Press, 1930. Seven copies on vellum, containing three extra sets of loose proofs signed by the artist, marked A to G, fifteen copies on imperial Japanese paper, containing one set of loose proofs signed by the artist, numbered I to XV, three hundred copies on the hand-made paper ... with the watermark of the press, numbered 1 to 300. Illustrated by Edward Gordon Craig. Craig (1872-1966), sometimes known as Gordon Craig, was an English modernist theater practitioner; he worked as an actor, director and scenic designer, as well as developing an influential body of theoretical writings. Craig was the son of revered actress Dame Ellen Terry. The Gordon Craig theatre, built in Stevenage (the town of his birth), was named in his honor in 1975.

PS3201 1930
Walt Whitman
*Leaves of grass; comprising all the poems written by Walt Whitman*
New York: Random House, 1930. 400 copies
Printed by Edwin and Robert Grabhorn, this books ranks as the greatest achievement of the Grabhorn Press of San Francisco. It is illustrated with thirty-four woodcuts by Valenti “Val” Angelo (1897-1982).

BS195 1903 v.1-5
The English Bible: containing the Old Testament & the New
Hammersmith: Doves Press, 1903-1905. Five hundred copies were printed on paper and two on vellum. Bound by Doves Bindery in vellum; stamped in gold.

TR140.C78 I495 2013
Imogen Cunningham (1883-1976)
*Imogen Cunningham, symbolist; with poetry and prose by William Morris*
South Dennis, Massachusetts: 21st Editions, Steven Albahari, 2013. 17 unnumbered pages, 10 mounted photographs, 3 loose photographs in portfolio.
Edited and with an introductory note by John Wood. Bound in vellum-backed decorative boards; the three unmounted photographs in a separate portfolio bound in wrappers with title: *Imogen Cunningham*. Both parts laid in a single cloth clamshell box. Second book in publisher's trilogy on Cunningham. Published in an edition of forty-five copies: thirty-five numbered 1-35, five lettered A-E reserved for the Imogen Cunningham Trust, two publisher's copies, and three contributors' copies. The thirteen Imogen Cunningham Trust prints printed by Sam Klimek. The loose prints are pigmented gum arabic while the bound prints are platinum and palladium.

TR655.P37 S9 2013
Rondal Partridge (1917-)
*The Symmetry of Endeavor; with an introduction and poems by John Wood*
South Dennis, Massachusetts: 21st Editions, 2013. 1 portfolio (5 unnumbered leaves, 1 vintage print, 12 platinum prints): illustrated, chiefly black and white photographs and 1 videodisc (25 min.). Limited to fifty-two sets. There are forty numbered 1-40, ten for the artist lettered A-J and two publisher's sets. Each includes 10 platinum prints, from a selection of twenty, a vintage platinum print from the archive of Rondal Partridge, an introduction with five poems by John Wood and Outta My Light, a custom issued DVD documentary by Meg Partridge. The Platinum prints were printed for the artist by John Marcy. The vintage platinum print was printed by Rondal Partridge. Pam Clarek assisted with production management. The typography was designed in Bemo and Univers by Crissy Welzen and printed letterpress on cotton Revere Suede by Art Larson. The box is by Peter Geraty and the Praxis Bindery. The paste papers are by Julia Rabin.

XSR18 2008 T66
Scripps College. Press

to one's taste
This book was printed by a sprinkling of eleven students in the Fall 2008 Typography class at the Scripps College Press. The paper used was Japanese Yatso paper in a bouquet of colors reminiscent of the spices discussed within this redolent tome. Each student hand-set their piquant section from a selection of five typefaces and printed their work on well-seasoned Vandercook presses. Each image is a delectable linoleum block print. The binding was designed to mimic a book a pungent spice trader might carry.

N7433.4.S36 N35 2009
Scripps College. Press

Naked faces
Claremont, California: Scripps College Press, 2009. 95 copies.
Nine adventurous intellectuals embarked upon the journey of designing an artist book. The goal was to construct a tome so powerful, so wondrously provocative that you would be overcome with emotion ... Rives BFK 150gsm paper ... Scripps College Old Style and Weiss initials ... linoleum block images ... The accordion-fold book is attached to a case covered in shimmering Ginga bookcloth.

XSR18 2010 .A73
Scripps College. Press

Arb
Book consists of double sided, accordion-folded sections sewn together in pairs; illustrated with pop-ups and papercuts and is letterpress printed. In a clear acrylic slipcase as issued. This book was built by ten women paper architects. Their tools were knives and bone folders, and four Vandercook printing presses. They blended three typefaces ...: Garamond, Ehrhardt, and Fournier.

Z232 S37 O93 2012
Scripps College. Press

Out of sorts
Fourteen students ... designed and produced this book by letterpress on four Vandercook presses. The wood type was carved into cherry and digitized by the students, who named it NeoSchmidt, after the lettering artist, Hans Schmidt ... The accompanying metal type is 12 pt. Gill Sans ... printed on gray Rives BFK. In acrylic slipcase.
Fourteen students . . . developed the ideas for this book on the subject of paper. The texts and images were printed on Rives Heavyweight using four Vandercook presses. Each section was wrapped with Rives BFK gray. Images were hand-cut into linoleum, or paper itself was added to act as an image. Drawings and cutting were added to enhance meaning.

XP14.P742 A47 1996
Henryk Górecki
Altar book for Górecki : [based on] The symphony of sorrowful songs by Henryk Górecki / lyrics in Polish and English translation
Middletown, CT: Robin Price, Publisher, 1996. 60 copies.
Inspired by the 1992 recording of Henryk Górecki's Symphony no. 3 ... The bird illustrations are from seventeenth-century copperplate engravings by Francis Willughby. Photographed by John Wareham, the illustrations were digitally adapted and made into polymer plates by Gerald Lange. The woodcut was designed and carved by Keiji Shinohara. Paul Shaw provided calligraphy of the Polish lyrics ... Daniel Kelm provided consultation on the triptych structure; box design & construction is by Franklin Nichols Woodworking ... English translation of the Polish lyrics is by Krystyna Carter ... Designed, printed & bound by Robin Price...during the spring of 1996.

GA6 .A54
Peter Apian (1495-1552)
La Cosmographia de Pedro Apiano, corregida y añadida por Gemma Frisio. La manera de descriuir y situar los lugares, con el uso del anillo astronomico, del mismo auctor Gemma Frisio. El sitio y descripción de las Indias y Múndo Nuevo, sacada dela historia de Francisco Lopez de Gomara, y dela cosmografia de Jeronymo Giraua Tarragonez
Anvers: por Juan Bellero al Aguila de Oro, 1575. Title vignette; initials; marginal notes. Leaves 24 and 41 erroneously numbered 25 and 31. Revolving diagrams on leaves 8, 9, 11 and 31. Diagram on leaf 9 imperfect. This is a variant of the Antwerp edition, published the same year by J. Bellère.

QA31 .E878 1482
Euclid
Elementa
Venetiis: Erhardus Ratdolt, 1482

QA31 .E87
The elements of geometrie of the most auncient philosopher Euclide of Megara
ITEMS AVAILABLE BUT NOT ON DISPLAY

917 N922s 1929
Alvar Nuñez Cabeza de Vaca (active 16th century)
*Relation that Alvar Nuñez Cabeza de Vaca gave of what befel the armament in the Indias whither Pánphilo de Narváez went for governor (from the years 1527 to 1537) when with three comrades he returned and came to Sevilla*
San Francisco: Grabhorn Press, 1929. 300 copies.
Printed at the Grabhorn press in the fall of 1929 at San Francisco. The decorations were drawn & hand colored by Valenti “Val” Angelo. First Spanish edition published at Zamora, 1542. The present edition is from Buckingham Smith's translation, first printed at Washington in 1851, made from the first part of the second Spanish edition printed at Valladolid, 1555, with title: *La relacion y comenariõs del gouernador Aluar nuñez cabeza de vaca, de lo acaescido en dos jornadas que hizo a las Indias.*

QA 101 T3 1976X
*Tablas para los niños que empiezan a contar*
The first school book printed in California: with an exact facsimile reproduction of the unique copy in the Huntington Library; with an introduction by Carey S. Bliss
Original was printed on the press of Agustin V. Zamorano, Alta California’s first printer. Only 3 known originals in existence: Huntington Library (Pasadena, CA), Bancroft Library (Berkeley, CA) and A. K. Smiley Library (Redlands, CA).

917.94 D891g 1933
Alexandre Dumas (1802-1870)
*A Gil Blas in California*
Los Angeles: The Primavera Press, 1933
Printed by Saul Marks. The *Gil Blas* was selected for inclusion in *Fifty Books of the Year 1934* by the American Institute of Graphic Arts, the first title from Southern California to win this prestigious award.

917.94 M349 1855
Frank Marryat (1826-1855)
*Mountains and molehills; or, Recollections of a burnt journal by Frank Marryat ... With illustrations by the author*
The Englishman Frank Marryat wrote not only one of the liveliest Gold Rush narratives but also embellished his book with a series of outstanding chromolithographs that beautifully and humorously capture the flavor of those golden days. Only the English edition has the beautiful chromolithographs. M. & N. Hanhart of London, one of the most accomplished lithographic firms of Victorian England, transformed Marryat’s original artwork to lithographic stones.