

THE BOOK CLUB OF CALIFORNIA

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THE BOOK CLUB
of CALIFORNIA
100 YEARS
◆ 1912 ◆ 2012 ◆

WAY OUT WEST

A CENTENNIAL SYMPOSIUM

*Fine Printing and the Cultural History
of the Book in California*

October 18–20, 2012

WAY OUT WEST BY PETER RUTLEDGE KOCH • CENTENNIAL CO-CHAIRS' WELCOME • SCHEDULE OF EVENTS • PRESENTER PROFILES • ABOUT THE SYMPOSIUM VENUES • SERENDIPITY • VALENTI ANGELO: THE MAN AND THE ARTIST—BOOK REVIEW BY DR. ROBERT J. CHANDLER • THE GRABHORN PRESS BY TYRUS G. HARMSEN • ON THE MAKING OF FINE BOOKS BY EDWIN GRABHORN • WILLIAM EVERSON AT THE BOOK CLUB BY ADELA SPINDLER ROATCAP • CELEBRATING OUR 80TH BIRTHDAY & OUR 200TH BOOK A STATEMENT BY THE PUBLICATIONS COMMITTEE

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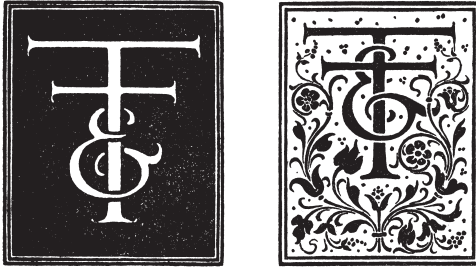
Barbara & Fred Voltmer

notice of annual meeting

The Book Club of California

Tuesday, October 16th, 2 p.m.

Club Rooms, 312 Sutter Street, Suite 500, San Francisco



Pressmarks for Taylor & Taylor.

WAY OUT WEST

Fine Printing and the Cultural History of the Book in California

The Book Club of California has a long and distinguished history of printing books, keepsakes, and ephemera strong in attention to high craft, fine design, and letterpress printing. Over the past 100 years, the Book Club has played an important and quite possibly the most significant and durable role in the history and preservation of the arts of fine printing in California. The Club has achieved this distinction by actively embracing printing as a fine art by publishing exemplary books on the art and history of our culture.

Starting with the Club's first imprint, Taylor, Nash, and Taylor's printing of Robert Cowan's *A Bibliography of the History of California and the Pacific West 1510-1906* we have seen 230 books issued since 1914. No other publisher in California or in the United States, for that matter, has established such a substantial and long-lasting record of books finely printed.

California printer and poet William Everson, renowned as perhaps the greatest American hand-press printer, traced the development of his poet-craft from Ancient Greek and Buddhist roots through the American transcendentalists to the San Francisco Renaissance and the subsequent Beat movement—all colliding in the dramatic and elemental California landscape that limns a turning-point of Western art and culture. In his masterful book length essay *Archetype West: The Pacific Coast as a Literary Region* (Oyez. Berkeley 1976) he contends that California artists are far less tradition-bound and conventional than their Eastern counterparts. Following and expanding upon Hegel's theory of the zeitgeist, he delineates the progression of Western art and culture

as a frontier spirit—a wild and Westward-moving spirit—terminating on the Pacific Coast, and here confronting older Asian philosophies of religion and art. He defines a distinct California literary and cultural aesthetic that in turn flows from the West back towards the East, to the old worlds of New England and Europe; and West to Japan, China, and beyond. If the thesis is disputable it is nonetheless compelling when we consider the geographic sources of globalization in the arts and sciences since the Second World War.

Here in contemporary California, our tremendous volcanic and unstable landscape is background to an extreme example of a collision and commingling of cultures on a scale and at a speed that has never been equaled before on earth. Within 200 years the millenniums-old Native American cultures have been decimated, the Spanish mission culture of Alta California that succeeded those cultures has been destroyed, while emigrants from Europe (via Canada, the eastern United States, and directly from Europe), from Africa (via the American South and the Caribbean), from Latin America, and from all Asia have flooded to swell us to a population of over thirty-seven million—thirty million of whom have arrived here from elsewhere within the past seventy years.

The Book Club of California is equally at home documenting the waves of migrations and immigrations mentioned above as it is with publishing books of fiction, Western history, biography, photography, art, poetry, printing history, typography, and bibliography—and so much else that springs from the California soil and shores. A few exemplary titles are *The Luck of Roaring Camp* by Bret Harte (BCC Publication 3, 1916); *The Letters of Ambrose Bierce* (Publication 17, 1922); *Early Printing in California* by Herbert Fahey (Publication 94, 1956); *Disenos of California Ranchos* by Robert Becker (Publication 118, 1964); *The Indians of California* (Keepsake, 1973); *Spanish Approaches to the Island of California 1628-1632* (Publication 149, 1975); *Images of Chinatown* (Publication 153, 1976). No brief list can encompass the breadth of it all.

WAY OUT WEST: *Fine Printing and the Cultural History of the Book in California* is designed to recognize that broad spectrum as seen through the lens of the printed book in California. We will honor the “artisanal” book and the craftsmen and women who have endured long and sometimes difficult apprenticeships and the hard labors of love and work to make them possible.

The books under consideration are not merely aesthetic signature-driven “works of art” made by individual artists. The books we are here to celebrate are admired (quoting the words of Ananda K. Coomeraswamy) “not for their aesthetic surfaces but rather the logic and right reason of their composition”

and manufacture. There will, of course, be “artist books” under our scrutiny but rarely will they be painted books or hand-made by one artist alone. We have gathered to recognize craftsmanship, collaboration, and the hard-won intellectual and material co-operation of publisher, writer, illustrator, printer, bookbinder and papermaker... the whole book and not exclusively any individual contributor’s part.

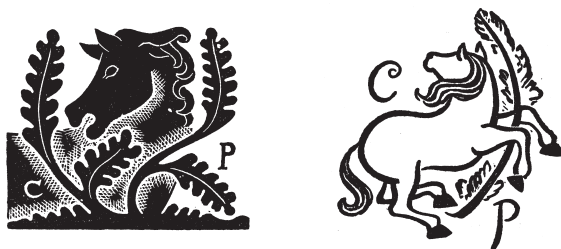
Among the subjects that we are here to explore and reflect upon are:

- The history of printing and publishing in California and the West.
- Book collecting in California: the great institutional and private collectors and their influence.
- Exploring the market place for the future of fine printing and the unique position of California in that endeavor.
- Education & Book Arts: printing presses and book binderies in schools, colleges, and universities.
- Typography Way Out West: California typefaces and book design in California.
- The nature and influences of bibliophilic organizations, such as the Zamorano and Roxburghe Clubs, The Book Club of California, the Colophon Club, etc.
- The place and meaning of fine printing and artist books in contemporary California culture.
- The future of the book.

The Centennial Symposium committee hopes that you will enjoy our adventure and that it will be the first among many such substantive celebrations during the next one hundred years.

Peter Koch





Pressmarks for Jane Grabhorn's Colt Press.

CENTENNIAL CO-CHAIRS' WELCOME

As Centennial Co-Chair Curt Taylor and I began to plan The Book Club of California's 100 anniversary celebrations, key goals quickly surfaced: Affirm the Club's mission to support fine printing related to the history and literature of California and the West, honor Club founders, and improve public awareness of our programs and publications

During 2011, Members and non-members alike were brought together in large and small groups, and from these meetings emerged ideas for events and activities that would enrich, enlighten, and entertain as the Club reached its venerable age. They included:

Not a typical Club quarters showcase but a traveling Centennial exhibition in venues across California; a luncheon, on the date of the actual centenary, 12-12-12, at 12 noon, recalling the 1912 visionaries' purposes and desires; beyond a series of lectures, a multi-day symposium relating to the Club's mission.

And WOW, here we are. October 18-20, 2012.

I must thank publicly, for a multitude of reasons, those who have inspired us, stepped up, stepped in, and stirred the Symposium pot: first and foremost, our scholar/printer Symposium Chair Peter Koch, as well as Mary Austin, Kathy Barr, Kathleen Burch, Bob Chandler, Rad Dewey, Carla Dole, Lisa Dunseth, Charles Hobson, Kerry King, Barbara Land, John McBride, Dick Otter, Margaret Sheehan, Mark Sherman, Donna Seager, Roberto Trujillo, Barbara and Fred Voltmer, Roberto Trujillo, and many others.

Huge quantities of appreciation for efforts above and beyond to our Book Club staff, led by Executive Director Lucy Rodgers Cohen who, as she does on a daily basis, artfully juggled bright ideas and budgets, fundraising and contracts, and the needs of Board and members. Georgie Devereux made sure

the finished product was finished. Arthur Weiss made sure the various venues were ready and hospitality abundant. Peter Kellogg kept accounts in order.

Finally, I offer a special salute of deepest thanks to John Crichton who, as President, kept us all on a steady path to getting things done.

WAY OUT WEST represents an approach to convening and conferencing that we believe you will appreciate. The content, venues, and presentations have been deliberately crafted to allow Symposium participants to move in and out of comfort zones, enjoy Bay Area October weather and sites, and engage in fine thought and conversation typical of Book Club of California events.

Finally, as Keynote Speaker Robert Bringhurst wrote in his acceptance letter, “I don’t know of any book club in the world that has done more good, or done it with more style, than the Book Club of California.”

A Centennial-sized welcome to everyone.

Dr. Anne W. Smith



Pressmarks for Jonathan Clark’s Artichoke Press & Editions

SCHEDULE OF EVENTS

*Unless otherwise noted, all talks and panels are located at:
The World Affairs Council, 312 Sutter Street, Suite 200, San Francisco*

THURSDAY & FRIDAY

The Bookshop of California

312 Sutter Street, 5th floor, San Francisco

Be sure to see the exceptional selection of books for sale at the pop-up bookshop in the Club’s hospitality room. Offered are fine works by Arion Press, The Artichoke Press, Will Bagley, Robert Bringhurst, Julie Chen, Matthew Cohen Editions, Cowell Press, Charles Hobson, Peter Koch Printers, Donald McDonald, Moving Parts Press, Ninja Press, Patrick Reagh, Turkey Press, and Scripps College Press, all featured at the Symposium. A purchase or two of these unique books not only makes a welcome addition to your or a friend’s collection, but will also help support these fine California presses and The Book Club of California.

THURSDAY MORNING* *Registration*

The World Affairs Council
312 Sutter Street, Suite 200
San Francisco

THURSDAY AFTERNOON* *Collectors Forum*

WALLY JANSEN
Book Club of California Board of Directors
San Mateo, CA

DAVID MILLER PARKER
Adjunct Assistant Professor, History, Los
Angeles Pierce College
Valley Village, CA

J.S. ZIL, M.D., J.D.
President, Sacramento Book Club
Sacramento, CA

* *Men and Women Over 25:
California Edition*

KITTY MARYATT
Director, Scripps College Press
Claremont, CA

* *The Education of the California Printer:
1912-2012*

LAURA SORVETTI
Special Collections & University Archives,
Kennedy Library, Cal Poly
San Luis Obispo, CA

* *The Indefatigable, Irrepressible Albert
"Mickey" Bender*

ANN HARLOW
Independent Scholar
Kensington, CA

* *Richard Dillon: Bookman's Bookman &
Historian's Historian*

WILL BAGLEY
Writer & Historian
Salt Lake City, UT

THURSDAY EVENING* *Pre-Gala Reception*

The Book Club of California
312 Sutter Street, Suite 500
San Francisco

* *Taste of California Gala Dinner*

The City Club of San Francisco
155 Sansome Street, San Francisco

FRIDAY MORNING* *Registration*

The World Affairs Council
312 Sutter Street, Suite 200
San Francisco

* *The Book Club of California's First Book:
Robert E. Cowan's Bibliography of
California and the Pacific West*

GARY KURUTZ
Instructor, California Rare Book School,
Former Principal Librarian, Special
Collections, California State Library
Sacramento, CA

* *In the Shadow of Zamorano: José de la
Rosa and the Evolution of Printing in
Alta California*

CHARLES N. JOHNSON
Librarian, Museum of Ventura County
Ojai, CA

• *The Future is Already Here: Teaching Book Arts in the 21st Century*

HARRY REESE
 Founder, Turkey Press, Professor,
 Department of Art; Associate Dean, College
 of Creative Studies, University of California
 Santa Barbara, CA

• *Ninja Press: Moving the Los Angeles Tradition of Fine Printing Forward in the 21st Century*

CAROLEE CAMPBELL
 Proprietor, Ninja Press
 Sherman Oaks, CA

FRIDAY AFTERNOON

• *Keynote Address:
 What the Ink Sings to the Paper*

The Commonwealth Club
 595 Market Street, San Francisco

ROBERT BRINGHURST
 Poet and Author of *The Elements of
 Typographic Style*
 Vancouver, British Columbia, Canada

• *The Legacies of the Grabhorn Press and the Arion Press*

ANDREW HOYEM
 Publisher, Arion Press
 San Francisco, CA

• *Bookbinding in San Francisco, 1849-Present*

TIM JAMES
 President, American Bookbinders Museum
 & Proprietor, Taurus Bookbindery
 San Francisco, CA

• *Saul Marks, Grant Dahlstrom, Ward Ritchie & The End of an Era*

PATRICK REAGH
 Proprietor, Patrick Reagh Printers
 Sebastopol, CA

• *Welcome to the Bookcase!
 The Fundraiser Cookbook in California*

LIZ POLLACK
 Owner, The Cook's Bookcase
 Santa Cruz, CA

• *John Henry Nash: Printer and Paradox*

JONATHAN CLARK
 Printer & Founder, The Artichoke Press
 Mountain View, CA

• *The Santa Cruz Tradition*

MATT COHEN *Moderator*
 Book Artist, Matthew Cohen Editions,
 C & C Press
 Santa Cruz, CA

FELICIA RICE
 Printer/Book Artist, Moving Parts Press
 Santa Cruz, CA

GARY YOUNG
 Editor, Greenhouse Review Press;
 Director, Cowell Press
 Santa Cruz, CA

FRIDAY EVENING

• *Reception and Publication Party for Book Club of California Publication No. 230: Paul Frenzeny's Chinatown Sketches*

The California Historical Society
 678 Mission Street, San Francisco
This event is free and open to the public

SATURDAY MORNING

✦ *Boat Ride on the Bay – Between Two Bridges, from the Golden Gate to the Bay: History, Architecture & Design*

DONALD MACDONALD

Author of *Golden Gate Bridge: History and Design of an Icon*
San Francisco, CA

The *USS Potomac*
Departing from The San Francisco
Ferry Building, Terminal E
Docking in Sausalito

SATURDAY AFTERNOON

✦ *Mill Valley Gallery Visits*

✦ *The Artistry of Contemporary Artists' Books: A Panel Discussion*

142 Throckmorton Theatre, Mill Valley

DONNA SEAGER *Moderator*

Founding Partner, Seager Gray Gallery
Mill Valley, CA

JULIE CHEN

Book Artist and Associate Professor of Book
Art, Mills College
Berkeley, CA

CHARLES HOBSON

Book Artist and Faculty Member,
San Francisco Art Institute
San Francisco, CA

PENNY NII

Book Artist
Stanford, CA

This event is free and open to the public

✦ *Community Panel on the Future of the Book*

The San Francisco Public Library,
Main Library, 100 Larkin Street
San Francisco

HARRY REESE *Moderator*

Founder, Turkey Press, Professor,
Department of Art; Associate Dean, College
of Creative Studies, University of California
Santa Barbara, CA

ROBERT BRINGHURST

Poet and Author of *The Elements of
Typographic Style*
Vancouver, BC, Canada

BREWSTER KAHLE

Founder, The Internet Archive
San Francisco, CA

PETER RUTLEDGE KOCH

Printer & Proprietor, Peter Koch Printers
Director, The CODEX Foundation
Berkeley, CA

This event is free and open to the public

SATURDAY EVENING

✦ *Closing Reception & Broadside Printing*

RIK OLSON

Illustrator

San Francisco Center for the Book
300 De Haro Street, Suite 334
San Francisco

PRESENTER PROFILES

WILL BAGLEY has written and edited more than twenty books on overland emigration, frontier violence, railroads, mining, the Mormons, and computers. He has won best book awards from the Western History Association, the Denver Public Library, Westerners International, and the Western Writers of America Spur Award. He was a Wallace Stegner Centennial Fellow at the University of Utah, a research associate at Yale University's Beinecke Library in 2000, and the Archibald Hannah Jr. Fellow in American History at Yale in 2009. His award-winning publications include *So Rugged and Mountainous: Blazing the Oregon and California Trails, 1812–1848* and *With Golden Visions Bright Before Them: Trails to the Mining West, 1849 to 1852*.

ROBERT BRINGHURST. Ask any expert to name the most important book on typography published in the last half century and the answer is likely to be Robert Bringhurst's *The Elements of Typographic Style*. First published in 1992, that book will celebrate its twentieth anniversary this fall with a revised and enlarged fourth edition. But to others, Bringhurst is most important as a poet, or as a scholar and translator of Native American oral literature. He has spent his life with books and languages, holding major fellowships from the Guggenheim Foundation, the American Philosophical Society, and other organizations. He was also recently Witter Bynner Fellow in Poetry at the Library of Congress. A native Angelino, he has lived for many years on an island off the British Columbia coast.

CAROLEE CAMPBELL had a stage career in New York, starred in the long-running NBC soap opera *The Doctors*, practiced kendo and kyudo (Japanese fencing and archery), and was an avid river rafter and experienced photographer before founding Ninja Press in 1984. In 1987, she graduated from the College of Creative Studies, UC Santa Barbara, where she studied print letterpress with Harry Reese. Campbell's publishing efforts have been focused on contemporary poetry. In 2010, the press's 25th anniversary was celebrated with a retrospective exhibition, *Ninja Press: Twenty-five Years & Counting*, mounted by the Skillman Library Special Collections Department of Lafayette College in Easton, Pennsylvania.

JULIE CHEN is an internationally known book artist who has been publishing limited edition artists' books under the Flying Fish Press imprint for 25

years. She received her undergraduate education at University of California, Berkeley in studio art, and a graduate degree in Book Arts from Mills College in Oakland, California. Her artists' books can be found in many collections including the Museum of Modern Art, New York, and the Victoria and Albert Museum, London. She is an associate professor of book art at Mills College in Oakland, California.

JONATHAN CLARK, printer and publisher at The Artichoke Press since 1975, also designs and produces books and printing for other publishers, institutions, and individuals. In addition, he is a photographer whose work is included in the collections of the Museum of Modern Art, the Bibliothèque Nationale, the Smithsonian Institution, the Getty Museum, the Fine Arts Museums of San Francisco, Stanford University, and many other libraries and collections in the USA, Japan, and Europe. Clark has produced five books for the Book Club of California, and in 2011 organized and the BCC exhibition *Out of the World of Kenneth Patchen*. His awards include the JGS Foundation Book Award, the Western Books Award of Merit, and the Oscar Lewis Award.

MATT COHEN received undergraduate degrees in Art Studio, Art History, and Book Arts from UC Santa Barbara. Together with fellow book artist Sher Zabaskiewicz, he established C & C Press in 2005. They have produced and published over 20 limited edition artists' books and broadsides, implementing a hands-on approach to design, page layout, typography, papermaking, letterpress printing, book binding, and related book arts. Their works are collected and exhibited in special collections at over 70 public and private universities and museums throughout the United States. Matt also recently established Matthew Cohen Editions, a second imprint, in 2012.

ANN HARLOW is a retired museum professional and independent art historian, specializing in California art from 1850 to 1950. She has worked at the Oakland Museum, Mills College Art Museum, and the Hearst Art Gallery, Saint Mary's College of California, where she served as director from 1982 to 1998. Her articles on Albert Bender and the beginnings of San Francisco's art museums have appeared in the *Argonaut* of the San Francisco Museum and Historical Society. She has given talks at numerous museums, clubs, and other venues. She recently completed two years as president of the Institute

for Historical Study and served at one time as president of the Association of College and University Museums and Galleries.

CHARLES HOBSON uses monotypes and printmaking variations to construct images for books and works on paper. He has been a faculty member of SFAI since 1990 and his work is in the collections of the Museum of Modern Art, the New York Public Library, the Whitney Museum, and the National Gallery, among others. Usually following literary or historical themes, his work has covered topics as diverse as famous couples who met in Paris (*Parisian Encounters*) and Mark Twain's imaginary diaries of Adam and Eve. His archive has been recently acquired by Stanford University.

ANDREW HOYEM received a BA from Pomona College in 1957. He was a naval officer from 1957 to 1960. In 1961 he came to San Francisco and joined Dave Haselwood at the Auerhahn Press, printing and publishing Beat Generation writers and eventually becoming sole proprietor. In 1966 he was joined in partnership by Robert and Jane Grabhorn, of the Grabhorn Press, and the firm became known as Grabhorn-Hoyem. It was renamed the Arion Press in 1973, after the Grabhorns' deaths, and moved to the Presidio in 2001. In January 2011, Hoyem, then 75, celebrated fifty years as a printer and publisher. Among his productions are a handset edition of *Moby-Dick*, *Ulysses* with Robert Motherwell, *Don Quixote* with William T. Wiley, and a folio Bible.

TIM JAMES grew up in New York and New Hampshire. After attending Ithaca College and graduating with a degree in Philosophy, he worked for several years at an antiquarian bookstore, developing what turned out to be a lifelong appreciation for fine books and works of art on paper. He studied hand bookbinding for several years and in 1987 purchased Taurus Bookbindery, a long-established Berkeley bindery. In 2008, he opened the American Bookbinders Museum, a 501(c)3 non-profit, to preserve early examples of bookbinding equipment and to document the stories of bookbinders and the history of the industry.

CHARLES N. JOHNSON has served as the head of the Research Library, Museum of Ventura County for the past 22 years. He has also served as editor of the Ventura County Historical Society *Quarterly*; curator of the Edward C. Kemble Collections on Western Printing & Publishing at the California Historical Society; and editor of the *Kemble Occasional*. During his term at the

Historical Society, the Kemble Collections received an institutional award from the American Printing History Association. Johnson has an abiding interest in the history of booksellers and bookselling in the West and has published a number of articles on the subject. In addition to recent work on early California printer José de la Rosa, he continues to compile information on twentieth century bookseller Alice P. Millard.

PETER RUTLEDGE KOCH founded *Montana Gothic: A Journal of Poetry, Literature & Graphics*, Black Stone Press, and a letterpress printing office in 1974. In 1979 Koch embarked on a one-year apprenticeship with Adrian Wilson at his renowned Press in Tuscany Alley. Since the dissolution of Black Stone Press in 1983 he has published under numerous imprints named to suit different facets of his work: Peter Koch, Printers; Hormone Derange Editions; and Editions Koch. In 2005 he created the CODEX Foundation to preserve and promote the arts of the book and is currently director of the CODEX International Book Fair and Symposium. From 1991 to 2011 he taught the history of the book as a work of art at UC Berkeley.

WALLY JANSEN

Collecting books has been a tradition in Wally Jansen's Dutch family for centuries. He started as a student while getting his engineering degrees in Colorado. Initially he collected old etchings and engravings but when he found out that these had often been removed from books he switched to collecting and protecting pre-1800 illustrated books about the Netherlands. A genealogy book showed that a number of his ancestors had written books on many subjects. He now collects those books and books written for or dedicated to those ancestors. He also continues to collect work by artists that were family friends and the books written by or about them.

GARY F. KURUTZ is a past president of the Book Club and served as chair of the Publications Committee for nearly 20 years. He recently retired as Curator of Special Collections at the California State Library. Previously, he was Library Director of the California Historical Society and Bibliographer of Western American at the Huntington Library. Kurutz is the author of several books and articles including *The California Gold Rush: A Descriptive Bibliography*, *An Essay on Robert E. Cowan's A Bibliography of California and the Pacific West*, and *Knights of the Lash: The Stagecoach Stores of Benjamin C. Truman*.

DONALD MACDONALD is an internationally recognized architect, whose bridge design is evident in such Bay Area landmarks as the Golden Gate Bridge and the (under construction) San Francisco Oakland-Bay Bridge Eastern Span. A graduate of Columbia University, Mr. MacDonald originally left the East Coast to teach architectural design at the University of California, Berkeley. MacDonald lectures on architectural design worldwide and holds an AIA Fellowship in design. He is the author of numerous articles on aesthetics and design, as well as the book *Democratic Architecture, Golden Gate Bridge: History and Design of an Icon*, and *Alcatraz: History and Design of a Landmark*. Mr. MacDonald's third book in the Icon series, *Bay Bridge: History and Design of a New Icon* is scheduled for release in 2013.

KITTY MARYATT is Director of the Scripps College Press and Assistant Professor of Art at Scripps College in Claremont, California. She has taught Typography and the Book Arts at Scripps for 26 years. In this bookmaking class, the students write their own stories, develop imagery, hand-set metal type, print the collaborative books by letterpress, bind them in limited editions of about 100 copies, and sell them. They have published 52 titles to date and have 56 standing order patrons. She also teaches a Core Humanities class to sophomores called *From Materiality to Immateriality: The Coming of the Artist Book*.

PENNY NII has been making artists' books since 1997. Her interest in creating books is focused on answering a question: "How can I enrich the reading experience by augmenting narrative text with innovative book structures?" In her most recent work, *Totality*, the book is further enhanced with digital animation and music. She also researches and writes the contents of her books, whose topics have ranged from archaic writing systems, book burning events, Japanese funeral industry, to children in WWII. Before she became a book artist she was a researcher in the field of Artificial Intelligence at Stanford University's Computer Science Department.

RIK OLSON, a California native, received his B.F.A. from the California College of Arts and Crafts in Oakland. He has studied under such masters as Barry Moser, John DePol, Richard McLean, and Ralph Borge. He has lived, studied, and exhibited in Italy, Germany, and the U.S. His influences include the years he lived in Europe and currently the beautiful countryside of Sonoma

County, California. He enjoys pushing the envelope in printmaking and has recently been working on editions of multi-color linoleum cut prints.

DAVID MILLER PARKER graduated magna cum laude in History from Cornell University and was awarded a Master's degree in History by Stanford University. He received his doctorate from Claremont Graduate University. Dr. Parker has taught at a number of schools in the California State University system and is currently an adjunct assistant professor of US History at Los Angeles Pierce College. He is also a member of the faculty of the LACCD ITV Weekend College. Dr. Parker was the Media Planning Officer in the advertising department at the world headquarters of Bank of America in San Francisco.

LIZ POLLOCK has owned the Cook's Bookcase since 2007, specializing in unique books and ephemera on Food and Wine, Agriculture and Garden Design, California Menus, and Restaurant History. She is a member of the Santa Cruz Mountains Winegrowers Association and The James Beard Foundation. Married, with two teenage children, she and her family live in a restored California Bungalow in the beautiful coastal town of Santa Cruz. Liz has contributed many recipes to local charity cookbooks.

PATRICK REAGH has been a printer and book designer for nearly fifty years—ever since receiving a small table-top printing press for Christmas in 1959, when he was eleven years old. He apprenticed for Andresen Typographics, an advertising typography firm, and spent a few years pursuing a career as jazz musician, before finding his life's work at the Plantin Press of Saul and Lillian Marks. There he became familiar with phrases like "That one line on the title page has to be set in a different size. We'll keep setting it until we get it right". In 1981, Patrick set off to print on his own. He has operated a shop in Sebastopol since 1995.

HARRY REESE is an artist whose work involves many aspects of the hand-produced book. He is a Professor in the Department of Art at the University of California, Santa Barbara, teaching classes in printmaking and book arts, and serving as Associate Dean of the College of Creative Studies. In addition to making and exhibiting prints and paintings, his work includes seven "art in public places" projects. In partnership with Sandra Liddell Reese for more than three decades, he also publishes limited edition books and prints for

their Turkey Press & Edition Reese imprints, whose archives were purchased by the Getty Research Institute in 1992.

FELICIA RICE is a native Californian rarely found far from the coast. At nineteen she discovered her vocation—the art of the book—and in 1977 she founded Moving Parts Press in Santa Cruz, under which imprint she has created and published hundreds of books, broadsides, prints, and ephemera. Work from the Press has been included in countless exhibitions and collections both nationally and internationally. Rice taught book arts at the University of California, Santa Cruz for fourteen years before becoming director of the UCSC Extension graphic design program. She currently manages UCSC's Digital Arts and New Media MFA Program.

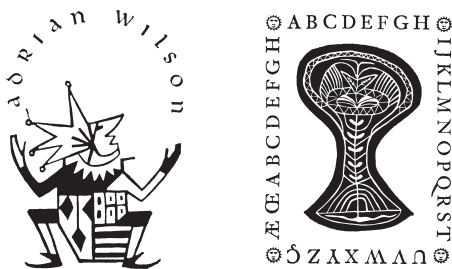
DONNA SEAGER was born in New Orleans and studied English and Art History at the University of Texas. Having worked in galleries since 1978, Donna became director of The Marlborough Gallery in Boston and moved to the Bay Area in 1989. She worked in several premier galleries in San Francisco before opening her own gallery in November of 2005. Seager's gallery has distinguished itself for its commitment to the book as a medium for art. Her annual *Art of the Book* exhibition recently celebrated its seventh year. She recently joined the Board of the San Francisco Center for the Book.

LAURA SORVETTI is a library assistant in Special Collections and University Archives at Kennedy Library, Cal Poly, San Luis Obispo. She serves as the staff curator of the Shakespeare Press Museum. The Shakespeare Press Museum, a working letterpress museum at Cal Poly, houses letterpress printing presses and equipment dating from the 1850s to the 1970s. Her Master's thesis, entitled *California Printing History and the Shakespeare Press Museum*, examined the history of California printing and printers and the rise of "working museums" of letterpress equipment in California.

GARY YOUNG is a poet and artist whose award-winning collections of poetry include *No Other Life*, winner of the William Carlos Williams Award of the Poetry Society of America. In addition to his poetry, he has produced a series of artists' books, most notably *Nine Days: New York, A Throw of the Dice* and *My Place Here Below*. Since 1975 he has designed, illustrated, and printed limited edition books and broadsides at his Greenhouse Review Press. His print work is represented in numerous collections including the Museum

of Modern Art, the Victoria and Albert Museum, and The Getty Center for the Arts. He teaches Creative Writing and directs the Cowell Press at the University of California, Santa Cruz.

J.S. ZIL is a Clinical & Forensic Psychiatrist, and serves as Medical Director of a private psychiatric hospital. He has been promoted from Instructor through Full Professor at Yale, U-Mass, UC, CSU, and USC and currently teaches clinical medicine and ethics. His latest books are *Psychiatric Services in Jails & Prisons*, published by American Psychiatric Press, in its 3rd printing of its 2nd Ed.; and *Suicide Prevention Handbook* in its 8th Ed. He is President of the Sacramento Book Collectors Club (founded 1939) and on the Board of Directors of the BCC. Professor Zil collects manuscripts and "True Firsts" of Solzhenitsyn, Joyce, Buckley, Mailer, and Hemingway; and writes on the ethics of literature and art including that of Picasso and Matisse.



Pressmarks for Adrian Wilson & Jack Stauffacher.

THE SYMPOSIUM VENUES

THE BOOK CLUB OF CALIFORNIA

312 Sutter Street, Suite 500, San Francisco, CA

Founded in 1912 and located in the World Affairs Council building at 312 Sutter Street since the 1970s, The Book Club of California moved into its current suite in 2010. The luminous rooms, comfortable armchairs, sparkling exhibition cases, handsome bar, and shelves of beautiful rare Books and Club publications provide the perfect setting for a Club whose mission it is to promote the art of fine printing through publications, research, exhibitions, and public programs.

On Thursday and Friday of the Symposium, Suite 500 will be converted into “The Book Shop of California”, a pop-up bookstore presenting fine works by authors, book artists, and presses featured at the Symposium. Book Club publications will also be available, and the Club’s Centennial exhibition, *Pressing Forward: The Book Club of California at 100* will be on display. In addition, the Club Library will be open and staffed by volunteers. Please do not miss the chance to visit this very special space.

WORLD AFFAIRS COUNCIL

312 Sutter Street, Suite 200, San Francisco, CA

Founded in 1947 following the San Francisco conference that established the United Nations, the World Affairs Council of Northern California offers a forum where policymakers, business executives, philanthropists, academics, students, civic leaders, and an attentive public engage on issues of international importance.

THE CITY CLUB OF SAN FRANCISCO

155 Sansome Street, San Francisco, CA

The Stock Exchange Tower, designed by San Francisco architects Mill & Pflueger, opened in 1930 and housed the offices of the brokers who worked “on the floor” of the adjacent San Francisco Stock Exchange. The Pacific Stock Exchange Lunch Club (1930-1987), now The City Club, is considered a landmark of Art Deco style. At its entrance, visitors will see Diego Rivera’s first U.S. fresco, *The Allegory of California*.

THE COMMONWEALTH CLUB

595 Market Street, San Francisco, CA

Founded in 1903, The Commonwealth Club of California is the nation’s oldest and largest public affairs forum. It brings over 400 annual events on topics ranging across politics, culture, society, and the economy to 15,000 members. Speakers have included Teddy Roosevelt, Martin Luther King, Bill Gates, and Nancy Pelosi.

THE CALIFORNIA HISTORICAL SOCIETY

678 Mission Street, San Francisco, CA

The California Historical Society is a membership-based, non-profit organization with a mission to inspire and empower people to make California’s richly diverse past a meaningful part of their contemporary lives. Originally

created in 1871, it went through several iterations before permanent resurrection in 1922. In October 1993, the Society purchased 678 Mission Street, home of the former San Francisco Builders Exchange, E.M. Hundley hardware store, and Nancy Pelosi's first campaign headquarters in the re-developing Yerba Buena Gardens neighborhood.

USS POTOMAC

Departing from the San Francisco Ferry Building, Terminal E

Originally commissioned the USCG Cutter *Electra* in 1934, the "Floating White House" was re-named the *USS Potomac* in 1936 and served as Franklin Delano Roosevelt's Presidential Yacht until his death in 1945. In 1995, after 12 years of restoration, the yacht opened to the public as a memorial to the president who authored the New Deal and led the United States during the Great Depression and World War II years.

142 THROCKMORTON THEATRE

142 Throckmorton Avenue, Mill Valley, CA

The 142 Throckmorton Theatre opened in 1915 with screenings of Charlie Chaplin films, charging only 75 cents. It is now a magnet for top-notch performances, actors, and educational programs.

SAN FRANCISCO PUBLIC LIBRARY, KORET AUDITORIUM

100 Larkin Street, San Francisco, CA

The San Francisco Public Library was founded in 1879 on Bush Street at Kearny Street, just 30 years after the California Gold Rush. At over 376,000 square feet and with six floors above ground and one below, the current Main Library opened in 1996.

THE SAN FRANCISCO CENTER FOR THE BOOK

300 De Haro Street, San Francisco, CA

The San Francisco Center for the Book fosters the joys of books and book-making. Offering exhibitions, programs, readings, and over 300 workshops annually, it provides both a home for Bay Area book artists and a place where the wider community can discover book arts.



Pressmark from Wesley B. Tanner.

SERENDIPITY

“Book buying has never been a gilt-edge investment—nor should it ever be. Finely printed books are not very different from a collection of superior paintings. And they give you the same delight—a pleasure to the eye, to the hand, and to the mind. And like fine paintings, they will be your tomorrow’s heritage.” So declared the *News-Letter* Editorial Committee in our Winter 1946 issue. Who were these writers? As members ought to recognize all names, we identify none: Lewis Allen, George L. Harding, James D. Hart, Oscar Lewis, Albert Sperisen, and Franklin Walker.

Book Club Programs exemplify the lure of fine books, which is, as a great London detective once quipped, “Elementary, My Dear Watson.” On June 4, 2012, Monday, more than seventy gathered to hear Glen S. (and Cathy) Miranker discourse on “‘You Know My Methods’: A Collector’s Approach to the Sherlockian Canon.”

Their Book Club exhibition was a must-see. For three dozen years Miranker carefully selected five thousand items related to Arthur Conan Doyle (1859-1930) as expertly as a noted London scientist would classify 140 different types of tobacco ash. Among this mixture of forty-two rare Conan Doyle manuscripts, finely-drawn posters, souvenir spoons, games, and exquisite tobacco box labels, books stand as the heart of the collection.

Miranker is a computer whiz, who arrived in the Silicon Valley in 1981 with a degree from the Massachusetts Institute of Technology. After working at several startups, Steve Jobs hired him in 1996 to run Apple’s hardware development, which he did for eight years.

From a computer scientist, former Chief Technology Officer for Apple, and self-identified “Singular Introspector,” we knew to receive mental preciseness.

However, we also expected to expect some irregularity and crustiness from one who mentally resides in the bread center of London (221B the GPS coordinates), hard by Regent's Park.

Symptoms of irregularity had appeared earlier in Miranker's life. Leisure time will often get a man in trouble. In Boston, Miranker marched with the Speckled Band as a whistling reptile, but changed for the better in nearby Cambridge. There he became a connoisseur of brilliant, sophisticated, and enticing women as a Friend of Irene Adler. Wife Cathy was obviously on his mind.

In 1977, when still an impoverished graduate student at MIT, Cathy gave him the American first edition of *The Casebook of Sherlock Holmes* (1927). Miranker instantly realized, "You don't have to be J.P. Morgan to collect books." However, as years went on, he found the funds available to banker Morgan assisted. On the spine of the *Casebook's* container Miranker appropriately changed the title to the "World's Costliest Book." Just as Cathy bought it, as a binder and box maker she housed it.

Anyone can get the text of a book, Miranker asserted, but a book is more than that. Its appearance and effect on the public mind are marvelous to behold. Peter Hanff traced the 1900 emergence, printings, and blossoming of the *Wizard of Oz* for the Book Club (still available). Miranker did the same for his attentive audience with a 1902 publication, the best of the Sherlock Holmes canon, *The Hound of the Baskervilles*.

Conan Doyle was a prolific writer, penning the single finished draft of his Holmes novels in one to three months. In 1892 and 1893, virtually every issue of the monthly London *Strand Magazine* and its U.S. counterpart had something by him. When Conan Doyle created detective Sherlock Holmes, circulation boomed. However, he hated Holmes as being too distracting from his important work, and in 1893 happily recorded he had "killed Holmes."

Yet, in 1901 "howling creditors" brought resurrection. Returning to England from South Africa with reporter Fletcher Robinson acting, as Robinson signed himself, "the assistant plot producer," the great *Hound of the Baskervilles* came together. This is Miranker's favorite and naturally, as a Baker Street Irregular, he has added to its scholarship.

The first installment appeared in the *Strand* for August 1901, and to keep readers, it would be, the magazine said, "continued for several months." Yet, Conan Doyle determined that *The Hound* would not end up *Strand*-ed, but that the canine should doggedly pull itself together completely between covers. The book *Hound* appeared in 1902 in London and New York. It sold only 5,000 copies in Great Britain. Two remain with dust jackets.

Across the pond, Samuel Sidney McClure of muckraking magazine fame, lavishly promoted *The Hound* and sold 50,000 copies between April and June 1902. Perhaps thirty are still properly clothed in jackets. From this one publication, it may be deduced, Sherlock Holmes leaped into popular culture.

As McClure and his printing partner, John Sanborn Phillips, adjusted to rising demand, they made rapid changes to the first edition. Luckily for collectors, the text block remained the same through five printings. Since 1902, scholars and collectors have detailed twelve different states, all being variations of the title page or the copyright information on its reverse. One would have to be a code-cracker to break this enigma and Miranker ranks tops in the history of cryptography.

In addition to the known twelve states, two salesmen's copies with only 108 pages of the text have shown up with a singular copyright notice. One has disappeared and the other is on display. Their existence led to speculation that McClure, Phillips & Co. must have published complete books containing this particular title page. A cold call in 2006 to a New England dealer led the "true first" into Miranker's collection. Miranker proved and exhibited that all firsts formed an irregular baker's dozen. This splendid talk ended where it began, at 221B Baker Street, London.

Online, a must see for those far from San Francisco, is Club member Alyson Kuhn's perceptive well-illustrated interview of the prime suspect in "The Case of the Sherlockian Miranker." Check it out at "Felt & Wire: Impressions from the Paper-Obsessed" created by Mohawk Fine Papers, which are the foundation of many Book Club books. Our printer Richard Seibert proudly produces the QN-L on eighty pound Mohawk Superfine Eggshell Softwhite.

The site name derives from the felt used to absorb excess water and the wires that smooth the forming sheet. It maintains a letterpress directory and general announcements regarding the printing world. "People who love the feel of paper, the look of paper, the marvel of ink on paper, and the magic of what people do with paper" appeal to those intrigued by "the universe of design, paper and print—from posters to packaging, from memorable mail to beautiful books, from invitations to artistic innovations."

Adding to our praise, on June 26, Sarah Hotchkiss reviewed Miranker's exhibit in its splendid Book Club setting. Her "Far from Elementary: A Collection of Sherlock Holmes Artifacts" is online at KQED Arts. Furthermore, for a focus on visual depictions of Holmes in the Club's display and

how artists Sidney Paget, Frederic Steele, and H.M. Brock defined public perception, check Sarah C. Rich's blog of July 26 at Smithsonian.com.

Miranker's presentation joined a worldwide swell. Appropriately, our exhibition overlapped Sherlock Holmes Week, July 30 through August 5. This inaugural event, celebrated by millions of Sherlockians everywhere, sought to raise funds to restore Conan Doyle's home "Undershaw" in Hindhead, Surrey, forty miles south of London. The *Hound* emerged from its rooms.

As this special Holmesian week ended, our good publicity continued. On August 7, *San Francisco Chronicle* columnist Leah Garchik deduced from the Club's exhibit that the real connection between brainiacs Holmes and Miranker is "extremely careful logical reasoning." The latter dreams, "It's my hope that as computers march on and make the junky easy stuff faster and more routine, that we can turn our minds to worthier things." Thank you Glen, Cathy, Alyson, Leah, and twice Sarah.

Book Club member Richard Olson, Inkslinger for the San Francisco Corral of Westerners, has honored the Club's legendary narrative writer in *The West in Review: 56 Book Reviews by Richard H. Dillon*. In these reviews from 1965 to the present, Olson wished to provide a "tribute" and "a guide to fluid dialog and constructive criticism that comes with a good book review" from a writer with a "far-reaching knowledge of the American West." As readers of this *Quarterly's* book reviews know, Olson succeeds admirably in this edition of ten copies.

Who is Dick Dillon? He of the booming voice and commanding presence? This Oscar Lewis Award winning narrative historian has typed on an ancient, still-functioning machine some thirty books including the Book Club's *Images of Chinatown* (1976); *Texas Argonauts* (1987); *Artful Deeds in the life of the Felon Grovenor Layton* (1998); and *Napa Valley Heyday* (2004). The text of this latter publication caused printer Jonathan Clark to perform a radical commactomy. Barrels of discarded commas still reside in the Club's John Borden Storeroom.

The congenial Dillon has signed so many books that he quips the unsigned ones steadily increase in value. He was a decades-long member of the Publication Committee, besides contributing to innumerable Club keepsakes. His unofficial typings on postcards and wine labels of advice, encouragement, and commentary run into the thousands.

Will Bagley's introduction title sums up admirably: "Richard Dillon: Historian's Historian." Dillon is, says this renowned authority on the 1857 Mountain Meadows Massacre, "the paragon and practitioner of how to write

an accurate and honest history of the American West.” He stands in contrast to “many contemporary historians [who] can’t let something as tedious as original documents distract them from their important theoretical work on race, gender, or post-colonialism.” All of this is prelude to Bagley’s oratorical skill to be heard on October 18 at the Club’s glorious Symposium!

As this quarterly appears, so does Bagley’s Arthur H. Clark study, *With Golden Visions Bright Before Them: Trails to the Mining West, 1849-1852* (\$45). In this continuation of *So Rugged and Mountainous: Blazing the Trails to Oregon and California, 1812-1848* (2010), Bagley details the contention, hardship, and sacrifice of the 250,000 wagoners, whose sudden influx devastated the plains and the peoples there before. So far, two hundred and fifty trail narratives exist, and Bagley has read them all.

That splendid bookman, collector, historian, and publisher Glen Dawson reached his first century on June 3, 2012, and is now working on his second. In honor, Denny Kruska, author of the Club’s *James Mason Hutchings of Yo Semite* (a few are left) prepared a DVD as a Zamorano Club keepsake: “Glen Dawson and the High Sierra: A Man to Match the Mountains.”

Moving forward geographically, Bob and Sheila Clark are now happily ensconced again in the Pacific Northwest. Clark departed the University of Oklahoma to be editor-in-chief at Washington State University Press in Pullman.

Moving colorfully, Alfred C. Harrison, Jr. of Jackson Street’s North Point Gallery penned an enticing article “Radical Revival: California Plein Air Landscapes Past and Present” in the May/June issue of *Antiques*. In comparison to photographs, talented California artists have “sought beauty in illusionistic transcriptions of the visual world,” as they at the same time “express their personalities” through these scenes. Harrison makes his case with examples from Albert Bierstadt (1872) through John Crosby (2008).

To that point, St. Mary’s College in Moraga presents the art collection of East Bay Regional Parks Ranger Roger Epperson (1954-2008), “The Nature of Collecting,” through September 16. Epperson, with a limited budget but excellent eye, chose three hundred pieces of mostly California art, with many of Contra Costa scenes.

A third is on display. Epperson’s strengths are water colors, etchings, and woodblocks from 1900 through 1945. Artists include Maurice Braun, Maynard Dixon, Percy Gray, Lorenzo Latimer, Bertha Lum, Roi Partridge, William Rice, Carl Sammons, and Hiroshi Yoshida.

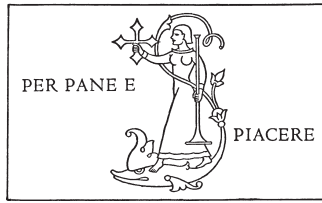
Several prints, one gracing the \$20 catalogue cover, and an exquisite landscape water color represent Frances Gearhart of the Club's *Let's Play* book (still waiting for your purchase!). How did Epperson become a collector? The flame came from viewing St. Mary's 1984 exhibit, "The Color Woodcut in America, 1895-1945."

Moving out, our tenure winds down. At sixteen years, we have been editor of the QN-L the longest, even longer than the legendary Oscar Lewis. Our age is a factor. We have left the Senile Sixties, which covered the majority of our editorial career, for the Sexy Seventies...

On October 15, 1891, with eighty-three members of the American Library Association in town for its first West Coast conference, the *San Francisco Call* found little value in Adolph Sutro's 200,000 "rare books, whose value consists chiefly in their scarcity and their antiquity." The paper opined, "A collection of manuscripts and of ancient tomes is always interesting as a memorial of past ages; but a library to be of abiding value must be a teacher, and old manuscripts and forgotten histories teach little."

It concluded that "the modern library should be regularly pruned as swelled" and, obviously to that paper's delight, the Sutro Library was pruned drastically fifteen years later of such "books whose usefulness has ceased." Yet, we have heard regret for more than a century that perhaps those incinerated manuscripts and incunabula that "inculcate obsolete doctrines" had value. The State Library certainly treasures what remains. When all the world says "Trash," collectors preserve the past.

Oh, never mind. We pilfer a *San Francisco Chronicle* headline: "The 21st-century Library: In our Digital Age, the Home's Classic Feature is now a Signature Wall." San Francisco interior designer Jerry Jacobs observed, "Since the Internet, books are not as common, so we use the library idea to create signature walls so that the homeowner can organize his items." Aside from a few books on the adjustable shelves, these include tapes, knick-knacks, photographs, and collectibles, plus a TV, aquarium, or a marble wet bar. A rolling ladder finishes off the library look. We have no fuss with faux libraries if the title pages of the few shelved books proclaim "Book Club of California."



Pressmark from Valenti Angelo.

BOOK REVIEW

Valenti Angelo: The Man and the Artist, Edited by Earl and Gloria Emelson
Concord, CA: Heron House, 2010.

Design Conception: James Wehlage, Design and Production: Jonathan Clark, Mountain View, CA : The Artichoke Press, 2010. 172 pages; 9 x 12 inches; Mohawk Superfine paper. 100 illustrations, 70 in color. 250 copies. \$100. To Order: Heron House, 774 McKean Place, Concord, CA 94518; (925) 689-2682; heronpub@aol.com.

Slightly longer than a normal pregnancy, after sixteen years Earl and Gloria Emelson have brought forth *Valenti Angelo: The Man and the Artist*. Who was Valenti Angelo (1897-1982)? The Emelsons gathered thirty-two writers, more than half Book Club members, to elucidate facets of this “Italian leprechaun,” in pixiesque terminology of Don Fleming. Although short in stature, Angelo stood tall as a master of illustration and printing. He was, Club member Fleming averred, “an encyclopedia of practical solutions.”

Jennifer Larson, another friend of the BCC, vibrantly described this 1905 Tuscan arrival as “author, illustrator, printer, designer, painter, illuminator, sculptor, hand-colorist, binder, gilder, and burnisher.” Of course, Angelo was a designer and printer and commercially, a “distributor, scout, salesman, and curator” of his works. Estimators declare he had a hand in 250 books, numerous broadsides and other ephemera, to ultimately illustrate 500,000 pages.

No wonder Angelo possessed, again quoting Fleming, “the nervous temperament of a wire-haired fox terrier.” The artist stated simply, “I try as hard as I can to be as honest as I can in these days of hectic industrialism.”

A brief biography: After training as a commercial artist, from 1926 to 1933 Angelo was the illustrator for the Grabhorn Press during its most creative

period. One luminous masterpiece is the Book Club's *Poems* of Robinson Jeffers (1928).

Then, forty productive years followed in New York City as he worked with the best printers and designers. Through 1966, Angelo did fifteen books for the Limited Editions Club, including 998 illustrations for the *1001 Arabian Nights*. Concurrently, he wrote and illustrated fifteen children's books based on his boyhood, actively participated with the Typophiles, and ran his private Golden Cross Press (1935-1942) and The Press of Valenti Angelo (1949-1975).

Angelo was the subject of a 1976 Book Club biography and a sparkling 1980 Bancroft Library oral history (online, too!). The Emeltons have added a personal touch: recollections of those who knew him. Angelo returned to San Francisco in 1974, where Steven Corey, editor of this *Quarterly*, promptly nominated him as an Honorary Member.

The Emeltons present a separate section, "Monday Night at the Book Club," where bookseller Jeffrey Thomas recalled Angelo as an "energetic and opinionated participant" during the libated two hours from 5 to 7 P.M. Impish, wrote Ann Whipple, he was "gregarious" to all and "flirtatious" towards women. Above all, she pronounced, Valenti Angelo was "a sunny human being."

Jim Wehlage, a previous printer of the *QN-L*, conceived the book design, but Jonathan Clark of the Artichoke Press advanced and executed it. The four-color lithographs set off this 9 by 12-inch printing masterpiece.

The Book Club is about collecting. There are two public collections of Angelo's art: one at the State University of New York at Stony Brook, and the other close to home at The Bancroft Library. Selections from the one splendid private collection make this book stand out.

Jack Maclean, an electrical engineer by trade and the Club's long time creator and installer of exhibits, did not meet Angelo on a Monday night. Instead in 1976, the two dueled at an auction. Victor and loser became fast friends as Maclean collected Angelo passionately. The best appear on these pages. With one hundred illustrations spread over 172 pages, at least one appears on every two facing pages. The seventy in color visualize, as Maclean truly said, Valenti Angelo's "years of bringing joy and beauty to a world sorely in need of it."

This delicately cooked Artichoke is even tastier than the delicious fried oysters Keeper of the [Bread] Rolls Emelton furnished famished Roxburghers.

Dr. Robert J. Chandler



Pressmark from Robert & Edwin Grabhorn.

THE GRABHORN PRESS

By Tyrus G. Harmsen

Previously published in the QN-L Winter, 1948

California can well be proud of the accomplishments of two San Francisco printers, Edwin and Robert Grabhorn. There is neither space nor time to relate in this paper the many stories which have been told of these two well-known printers and the books which they have printed. I should like, however, to present a brief sketch of the history of the Press, to comment on some of its books, and to indicate some of their characteristics.

Edwin Grabhorn started his printing career in Indianapolis at the age of fourteen. His ambition was to be a music printer, and from 1909 to 1913 he worked in Seattle setting music type. He then returned to Indianapolis, where he started his own printing establishment, The Studio Press. In 1919 he and his younger brother, Robert, moved to San Francisco. Their press had several homes in that city until it moved to its present quarters at 1335 Sutter Street.

Certainly the printing ambitions of the Grabhorns were influenced and inspired, as was the work of other prominent American printers, by William Morris and his printing ideals. The Grabhorns' objectives, as Updike's, was to do common work uncommonly well. An announcement of the Press in 1917 read in part as follows: "We often hear it said that our work bears a different 'stamp.' We hope it does—the stamp of the best in our lives." The truth with which the printers have lived up to that statement is to be found in the books which have come from their press since 1920. It is interesting to note, I think, that the printers have never made any effort to keep a collection of the

things they have printed. They say that they never considered many of them particularly worthwhile.

The work of the Press remained relatively obscure to the world until the latter 1920's. The work during the early twenties was somewhat imitative of the work of prominent printers of the day. Gregg Anderson, in his article on the Press in *Print*, mentions various books of this period which reflect, in an individual manner, the work of some of the famous private presses, a field of special interest to Edwin Grabhorn at the time. In 1927 the American Institute of Graphic Arts awarded its gold medal to the Grabhorns for their *Letter of Amerigo Vespucci*, printed for The Book Club of California. This award had previously been made only to Bruce Rogers, Carl P. Rollins, and Daniel B. Updike. In 1942 the Institute awarded its medal to the Grabhorns again, "for sound craftsmanship and beauty in typography." The Institute also held an exhibition of their work.

Some of the most lavish productions of the Press have been done for Random House. In 1928 there appeared *The Voiage and Travaile of Sir John Maundevile*. Then in 1930 came the monumental *Leaves of Grass*. This book remains the *magnum opus* of the Press. Its production was no easy task. The printing of the folio pages caused such a strain on the press being used that Edwin Grabhorn suggested, when printing the colophon, "400 copies printed and the press destroyed," as the appropriate statement. But the efforts were worthwhile. "I am very glad it all happened," he wrote later. "I would go through any form of hysteria again if we could produce another *Leaves of Grass*."

Following the crash of 1929, the market for high-priced, limited editions gave out. Fortunately for the Grabhorns, they were able to branch out into another field in order to keep things going. Edwin Grabhorn had for several years collected rare books and manuscripts relating to the early history of California, and he knew from experience that reprints in that field were of definite interest to a small but serious group of collectors. From 1932 to 1937 the Press issued its three "Rare Americana" series. The titles for these series, selected for their textual worth and rarity, were reprinted in the colorful Grabhorn manner and were modestly priced. The titles included such western "classics" as the *Letters of Dame Shirley*, the *Duke of Sacramento*, and *Phoenixiana*, to select three titles at random. The series were a great success, and will remain, I think, of lasting value.

The first book of the Press in the field of Californians was the *Reglamento* of 1929. One of the finest of all the Grabhorn books appeared in the same year—the *Relation* of Alvar Nuñez Cabeça de Vaca. This was set in Lutetia

type, a face which was designed by J. Van Krimpen of Holland. A supply of Lutetia had been purchased for use in the *Leaves of Grass*, but the trial pages did not prove successful. Rather than allow the brand new supply of Lutetia to rest on hand, the printers decided to set up the *Relation*. Lutetia is a fine type face, and has been used to good advantage in quite a few of the Grabhorn books. Hazel Dreis has this story to tell concerning the *Relation*: "A fluttery young woman asked Ed the price of the *Cabeça de Vaca*. Ed said, 'Twenty dollars.' She gasped and said, 'What can possibly be put into a book to make it worth twenty dollars?' Ed got that far-away look and answered, 'Lady, all my heart's blood and my life's best dreams.' She paid and left without a word."¹

The Santa Fe Trail to California was printed in 1931 for The Book Club of California. This was set in Bruce Rogers' Centaur type, with large Weiss initials used for the title-page. Gregg Anderson has said of the illustrations for this book: "The maps and small drawings which decorate the book are very delicately and beautifully reproduced. In the handling of such matter, the taste of the Grabhorns is almost infallible. In spite of the use of the most diverse kind of illustrative material, it will be found that the illustration has always been made an integral part of the book, and reproduced as it should be reproduced."² Another example of expert handling of reproduced material is to be found in *The Maps at the California Gold Region* (1942). These are but some of the more sumptuous volumes which have been printed by the Grabhorns in the category of Californiana.

About half of the books which bear the Grabhorn imprint have been set by hand. Much of the actual work of producing the books has been done by the two brothers themselves. When it comes to designing a book, they do not layout the work with pencil and paper—their method is a process of trial and error. "He [Ed] never made a layout in his life. A stick was all he needed, and plenty of room. Even locking the page up for press did not mean that he was through with it. 'You've got to see it on the paper to know whether it's right or not.'"³ It is because of this procedure, I think, that the Grabhorns have achieved much of their individuality and excellence in design.

1 American Institute of Graphic Arts, *Catalogue of an Exhibition of the Work of Edwin and Robert Grabhorn of San Francisco* (New York, 1942), p. 19.

2 The Grabhorn Press, *Print*, Summer, 942, p. 64.

3 Gregg Anderson, *Recollections of The Grabhorn Press* (Los Angeles, 1935), p. 15.

One of the chief characteristics of a Grabhorn book is its colorful originality. It was this colorful quality which was emphasized in an exhibition of the work of the Press at The Huntington Library in 1945. Another characteristic feature of the books is the large number of type faces which have been employed in them and the variety of papers on which they have been printed. The pattern papers which have been used for bindings have enough variety, effectiveness, and restraint to make them ideally suited to their purpose. Above all else, the printers have never forgotten that the primary purpose of a book is to be read, and their books can certainly claim this essential quality. Grabhorn books are not only readable, but a veritable invitation to reading.

The Grabhorns have never ceased to experiment with various materials in order to achieve a desired effect. The plates in the *Naval Sketches of the War in California* serve as a notable example.

The keyplate was reproduced in black and white by collotype. These pages were then overprinted as many as ten times from plates cut out of linoleum, which were sandpapered to produce shading. The very roughness of the method helped to produce a remarkable facsimile of the original water-color drawings. Edwin Grabhorn himself says he has looked at the job lately with a good deal of respect, wondering how he was able to achieve the effect.⁴

It is not surprising to read in the prospectus of the first of a new series of Grabhorn Press books that the series "will be a new experiment in color-printing techniques." The pictures for *Mliss*, the first title in the new series, have been printed in colors from textiles, sandpaper, leather and linoleum—a process which will be recognized as both an unusual and, I think, a successful experiment in color-printing.

Perhaps these few paragraphs have given you some indication of the nature of the work of Edwin and Robert Grabhorn, two of America's finest printers of the present day. I have appended a selected list of books and articles which will give some more detailed glimpses of the Press, its printers, and its books. I should like to conclude with the following words of Gregg Anderson:

Every book that Ed has worked over has a friendly feel—and the friendly look of a good home-made apple pie. Their beauty is never cold and austere; his books smile. They are not mechanically perfect nor is the proofreading beyond reproach, but even these flaws seem excusable and inevitable. We can accept the mistakes in a daily newspaper and understand why they occur, and

4 Anderson, *The Grabhorn Press, Print*, Summer, 1942, p. 65.

any genuine Grabhorn enthusiast can do the same for their books, because it would be hard to find books more satisfying to own, more worth keeping, than those from The Grabhorn Press.⁵

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5 *Recollections of The Grabhorn Press* (Los Angeles, 1935), pp. 15-16.

ON THE MAKING OF FINE BOOKS

By Edwin Grabhorn

Previously published in the QN-L Winter, 1948

Let us ignore the most important feature of the book: its contents, or literary quality; for in this article we are concerned only with the printer's part in its creation.

If we compare the growth of a book with a tree, we may liken its back to the trunk of the tree; the cover to its branches; and the spreading of its leaves to its pages. A tree is strong, sturdy and complete in itself, able to withstand the vicissitudes of time. A book to be enduring must first be strong, and to be strong, its growth must be slow. The paper on which the book is to be printed cannot be of poor quality, such as newspapers are printed on; nor shiny, because very smooth paper reflects light, which is hard on the eyes. We will want the paper a warm white, for if there is blue in it, the type will look as though it were printed on ice.

Having selected, then, a warm strong paper of a weight such that when the book is opened, the leaves will fall of themselves, and not stand up like a bound volume of playing cards, our next step is the selection of the type. The type also must be strong but not heavy; and it should be free from novelty. For we must always remember that printing is a mechanical invention for reproducing thought, and we have no right to be obscure. The type must be set so that the spaces between words are distinct separations; yet not so far apart that it is closer to the next line than to the next word. This type is firmly impressed into the paper, so that it becomes a part of it. The ink on the type must be enough to cover the surface of the page, but not so much as to glisten. The fine book does not need pictures, but if we want illustrations, they should be done through a close collaboration between the artist and the printer. The pictures must become a part of the book, and not be inserted haphazardly throughout the text. This fine book is a unit, remember, and we cannot tolerate foreign elements.

The binding covers must be firmly attached to the back of the book-so firmly that they cannot be pulled off even if the end-sheets have not been pasted down. If you examine the binding on the average book, you will find that if, with a knife, you cut the two end-papers at the joint, the book will pull apart. The fine book should be practically indestructible. The first book printed from movable types is the so-called Gutenberg Bible, printed in two large folio volumes. Of this book, no less than forty-two copies exist today.

Under the circumstances, not more than 250 copies can have been printed, and it is doubtful whether the originators of this publishing venture could have found purchasers for more than 100 copies. If we assume that 250 copies were printed, then nearly one-fifth of the copies of that first book printed 400 years ago still exist! And it is only during the last century that special protective devices for the preservation of books have been made.

A well-made book is one of the most durable objects made by man. If the present-day printer can recapture the strength and durability of the fifteenth-century printer without stealing his types and designs, but put something of his own day and age into his books, he will not have to worry about recognition. His future is assured.

We have often been asked why we came to San Francisco to print books. It may sound like a Chamber of Commerce boast, but the two things that attracted us most were climate and competition. From the discovery of gold to the present day, San Francisco has always appealed to and supported the craftsman. Not the least important of her craftsmen have been the printers, and the keener the rivalry the better the work.

Without excessive heat or cold, San Francisco's damp, cool weather is especially beneficial to the best kind of printing.

With such natural advantages, and with a growing, appreciative audience, there is no reason why, in another century, San Francisco cannot become the seat of a permanent Renaissance, with a culture that will grow and grow until it becomes the illumination of the world.

Editor's note: This essay first appeared in the San Francisco Chronicle, October 18, 1948.

WILLIAM EVERSON AT THE BOOK CLUB

Adela Spindler Roatcap

Previously published in the QN-L Spring, 1993

A lifetime of assiduous and exemplary work by William Everson, Brother Antoninus, was celebrated from November 30, 1992, to January 8, 1993, by means of an exhibition of books, photographs, portraits, correspondence,

manuscripts, and other printed materials from Book Club member George K. Fox's extraordinary collection, "Books and Ephemera Printed by William Everson."

The exhibit was arranged in chronological order, beginning with Everson's *These Are The Ravens*, in the regular as well as one of the special edition of fifteen printed in 1935 at his father's Everson Printery in Selma, California. *The Waldport Poems*, *War Elegies*, *The Residual Years* printed in 1944 at the Untide Press, and *Poems MCMXLI*, demonstrated Everson's progress as poet and printer during his years as conscientious objector. From his Equinox Press, founded in Berkeley in the late 1940s, we saw *A Privacy of Speech* and, from his work at The Seraphim Press, the magnificent *Triptych for the Living*, 1951, with woodblocks by Everson's second wife, Mary Fabilli, and *The Crooked Lines of God*, 1959.

Culminating the exhibition was a copy of Robinson Jeffers' *Granite and Cypress*, "Rubblings from the Rock," the third publication of the Lime Kiln Press, Santa Cruz, 1975. This gathering of poems, Everson's crowning homage to the master of his youth, encased in the now-famous slipcase fashioned of Monterey cypress with a small window of granite from Jeffers' own stoneyard as an evocation of the rugged California coast, has been named by no less an authority than Joseph Blumenthal as "one of the best books ever printed in America." (Readers of the *QN-L* are referred to pp. 20–23 of the Winter 1992 issue for an appraisal of the printing achievements and a biographical sketch of William Everson by Gary R. Kurutz, Chair of the Book Club's Publications Committee.)

It is unlikely that anyone who attended The Book Club of California on the evening of December 7 will ever forget William Everson's presence. Resembling a white-bearded ancient prophet from a William Blake image, Everson spoke with a gentle voice that still conveyed that energy which characterized his remarkable life of poet, philosopher, and printer. Everson, with me help of George Fox, quoted a portion of a comment made in 1969 to David Kherdian and included in his *Six Poets of the San Francisco Renaissance*, describing his attitude toward printing:

"I am known as a perfectionist in printing and, I think it fair to say, an anti-perfectionist in poetry. I disclaim the distinction. It speaks more of the typographical and literary situation than it does of me. Actually there are printers so perfectionist that I have no intention in rivalling them. I was born under the sign of Virgo, but in the pursuit of perfection I know there is a point

beyond which you cannot go or 'perfectionism' sets in. I seek to approach that point, but never to trespass beyond it."

Among the speakers at the December 7th opening, printer Peter Rutledge Koch discussed his *William Everson On Printing*, now published by the Book Club as its 199th book.

It was a joyous Monday evening, well attended-an evening for remembrances. William Everson, connected with The Book Club of California for over sixty years, reminisced:

"The Book Club was there from the beginning. I conceived of a great book and began to print it. Printing has always come easy with me. Books bloomed like flowers ... , I never had to sell my books. I only listed them with the Club and they were all sold..."

CELEBRATING OUR 80TH BIRTHDAY AND OUR 200TH BOOK

A Statement by The Publications Committee

Previously published in the QN-L Spring, 1993

This spring, The Book Club of California will publish its two hundredth book. Fittingly, this milestone coincides with the eightieth anniversary of the Club. This remarkable publishing achievement will be marked by the publication of a descriptive bibliography of books numbered 100 through 200 titled, *The Two Hundredth Book*. The Publications Committee commissioned the eminent bibliographer Robert D. Harlan to write the entries. Professor Harlan is known for his books on John Henry Nash and William Doxey, and for the monumental *Bibliography of the Grabhorn Press, 1957-1966 & Grabhorn-Hoyem, 1966-1973*. He recently retired as a professor in the School of Library and Information Studies at the University of California, Berkeley, where he taught courses in rare books, history of printing, and descriptive bibliography.

In writing the entries, Professor Harlan follows the general format established by David Magee in *The Hundredth Book* (1958). Each entry includes a full physical description of the volume, collation statement, information on the printer, designer, illustrator, and binder, number of copies printed, and original publication price. He also includes with each entry a summary of the

book's contents. Additionally, the Bibliography is illustrated with reproductions of several of the most attractive title pages. *The Two Hundredth Book* serves as a major reference for anyone interested in California fine presses, book arts, history of the Book Club, and also a source of information concerning several titles important to California history and literature. The book's binding and typography emulate the style developed by the Grabhorn Press for *The Hundredth Book*.

The following reproduces, in part, the Introduction to *The Two Hundredth Book*. It presents a fine overview of the Club's unparalleled book publishing history and draws comparisons with the first one hundred titles.

The appearance of The Book Club of California's *Two Hundredth Book* celebrates an accomplishment unique in the annals of American publishing. No other volunteer-based, nonprofit organization has achieved such a record of excellence, consistency, and value.

When the Book Club issued its first publication in 1914, the standards and themes of its publishing program were established. They reflected the aims of the Club, namely, to encourage fine printing in California and to advance "the study of letters and the promotion of the arts pertaining to the production of books."

The scholar/collector/bookseller Robert E. Cowan wrote *A Bibliography of the History of California and the Pacific West 1510-1906*, which launched the Club's book-publishing agenda. This landmark work covered all the points stipulated by the founders of the Club. Although the emphasis of this seminal study was on California history and literature, examples of Northwest history were included in Cowan's vast scope. Indeed, the size of the books had to be reduced from its original length. California fine printing was featured in Cowan's book through the printers Taylor, Nash and Taylor.

The ninety-nine titles following Cowan carry on and develop the fundamental standards of publication number one. These are clearly and entertainingly chronicled by David Magee in his descriptive bibliography, *The Hundredth Book* (1958). His inimitable style has been followed by Robert D. Harlan in *The Two Hundredth Book*.

An eclectic review of the Club's publications from number 101 to the present reveals a direction based on similar and compatible subjects represented in earlier publications. Thus title number 101, *Stanley Morison Typographic Design in Relation to Photographic Composition*, carried out the mandate to issue works concerning the production of books. The design and printing were products of Californians Harold Seeger and Albert Sperisen, together

with Johnck and Seeger. The selection of such a work demonstrated a vision of the importance of typographic arts. Some of these include *Mr. Eric Gill, Recollections of David Kindersley* (1967), *Printing as a Performing Art* (1970), *Frederic Goudy, Joseph Foster, and the Press at Scripps College* by Ward Ritchie (1978), *Fond of Printing: Gordon Craig as Typographer and Illustrator* by Colin Franklin (1980), and *A Typographical Masterpiece* by John Dreyfus (1990).

Club publications focused on the study of fine printing as early as 1924 with the release of *Aldus Pius Manutius With An Essay by Theodore Low De Vinne Together with a Leaf from the Aldine Hypnerotomachia Poliphili Printed at Venice in 1499*. This attractive Grabhorn Press item started the Club's tradition of issuing leaf books. Several were published during the span of the first one hundred books and they continued to be popular with members during the second one-hundred series. Some of the notable examples include: *The Great Polyglot Bibles* (1966), *The Book Called Holinshed's Chronicles* (1968), *Dr. Johnson and Noah Webster* (1971), featuring leaves from the great dictionaries, *A Leaf From the First Edition of the first Complete Bible in English The Coverdale Bible* (1974), *A Leaf from the 1583 Rembert Dodoens Herbal* (1977), *Thomas Bewick and The Fables of Aesop* (1983), and *The Rhemes New Testament* (1990).

Thematic parallels between the first one hundred titles and the second one hundred may also be traced in the core of the Club's impressive list of works on California history and literature.

For example, a 1933 publication, *The Voyage of Sebastian Vizcaino to the Coast of California Together with a Map & Sebastian Vizcaino's letter at Monterey*, set a tone that was repeated in the 1936 title *A Sojourn at San Francisco Bay*, and revisited again in our 1941 title *An Account of a Visit to California, 1826-27* (F.W. Beechey). Similar titles followed, such as Neal Harlow's authoritative treatise, *The Maps of San Francisco Bay* (1950), and *Journal of a Cruise to California and the Sandwich Islands* by William H. Meyers (1955).

The enthusiasm of Club members for California history and maps was acknowledged through several publications which appeared during our second one hundred phase. In particular, *California as an Island* by John Leighly (1972) exemplifies meticulous research with fine printing. Even the typography of this work shows a resemblance to Harlow's book, which was primed at the Grabhorn Press. Robert Grabhorn and Andrew Hoyem joined in the design and printing of *California as an Island*. Careful scholarship and typographical connoisseurship are combined in the monumental Grabhorn Press *Diseños of California Ranchos Maps of Thirty-seven Land Grants* by Robert H. Becker. In 1969 he wrote a sequel, *Designs on the Land Diseños of California*

Ranchos and Their Makers, printed by Robert Grabhorn and Andrew Hoyem. These Club publications established a benchmark in the study of our state's early cartography.

A successor to the 1955 Meyers work, *Sketches of California and Hawaii* (1970), was also printed by Robert Grabhorn and Andrew Hoyem. This book may have set a precedent in treating Hawaii, because there was no hesitation by the Publications Committee in accepting and publishing, in 1991, *A Pictorial Tour of Hawaii* featuring James Gay Sawkin's views, published here for the first time.

Whenever possible, the Club has endeavored to illustrate its books with commissioned art or unpublished illustrations. Texas artist Charles Shaw created original paintings, which were reproduced to enhance *Texas Argonauts: Isaac H. Duval and the California Gold Rush* (1987). This book was intended as a companion volume to the 1931 publication *The Santa Fe Trail to California, 1849*.

The popularity of Gold Rush topics in Club publications started in the 1916 title *Bret Harte, The Luck of Roaring Camp ...* and continued through several factual and fictional works issued as part of the first one hundred imprints. In addition to the Duval diary, other selected titles which appeared in our second-hundred cycle feature the story of gold in California. *A Trip to the Gold Mines of California in 1848* by John A. Swan came out in 1960; *The Young Miner or Tom Nelson in California* (1965) drew attention to Horatio Alger Jr.'s interest in the topic: *Aurifodina* (1974), the first American novel related to the Gold Rush appeared in a new edition printed by Andrew Hoyem and was the first Club book to be illustrated with collages; *The Gold Digger's Song Book* (1975) was suggested by James D. Hart to fill a space left vacant in the publishing schedule.

Perhaps no less important in California history is the role of its missions, and the Club has addressed this subject with *Account of a Tour of the California Missions, 1856* (1952). The second one hundred titles include two exceptional books on the subject: *Edward Vischer's Drawings of the California Missions 1861-1878* (1982) and *An Artist Records the California Missions, Henry Chapman Ford* (1989).

Although Club publications seem to favor historical themes, California literary compositions have not been neglected. Our second book, *The Man With the Hoe* by Edwin Markham, was followed by various writings of George Sterling, Ina Coolbrith, Ambrose Bierce, Sara Bard Field, Robinson Jeffers, Mary Austin, Robert Louis Stevenson, Gelett Burgess, Frank Norris, Samuel L. Clemens, Richard Henry Dana, Joaquin Miller, Gertrude Atherton,

Wallace Irwin, Jack London, William Saroyan, and John Steinbeck. Some of California's lesser-known writers are included in the Club's Literary Profile Series, which began in 1984 with the publication of *Benjamin C. Truman* by Gary F. Kurutz.

Virtually all of the letters of Frank Norris have been published by the Club. The first compilation appeared in 1956 as publication number 97, and another edition of Norris letters was issued in 1986 as publication number 182 to continue the tradition.

The role of the printers in the Club's publishing program deserves attention and appreciation. Sixteen printers were employed in the production of our first one hundred titles. They include the Allen Press; Black Vine Press; Mallette Dean; Greenwood Press; Grabhorn Press; Johnck and Seeger; Lawton Kennedy; John Henry Nash; Norwood Press; Ward Ritchie; Taylor, Nash and Taylor; Taylor and Taylor; University of California Press; Adrian Wilson; Windsor Press; and Charles B. Wood. Grabhorn Press printed forty-four titles and thus ranks as our most prolific press of the early period. John Henry Nash ranked second with eighteen books. Other printers participated in the printing of keepsakes.

During the course of our second one hundred books, the number of printers assigned to print our books increased to forty-one. Grabhorn Press provided eight titles, Grabhorn-Hoyem contributed six books, and Andrew Hoyem is credited with six works. California printers continued to produce for the Club, but our books were also issued by presses in other regions, such as the Cambridge University Press in England, William Holman's Wind River Press and W. Thomas Taylor of Texas, Meriden-Stinehour of Vermont, Harold Berliner of Nevada City, California, and the Bird and Bull Press of Henry Morris in Pennsylvania.

This expansion of printers has also enlarged the typographical esthetics of our publications as new design concepts have appeared in Book Club books. And advanced technology in printing practices has also served to improve the quality of publications while maintaining reasonable pricing structures for our titles.

This brief review of The Book Club of California's publishing record from its first book through number 200 cannot touch upon every title, and some personal favorites may be omitted. Nonetheless, the consistency, vitality, and creativity of the Club's publishing program should be evident. Our triumphs of the past set a precedent for our future publications.

The BOOK CLUB of CALIFORNIA's mission is to support fine printing related to the history and literature of California and the western states of America. It is a membership organization founded in 1912, and known for fine print and research publications alike. The Club reflects the diverse interests of book-minded people, and promotes ongoing support of individual and organizational achievements in fine printing and allied arts, with particular focus on the western regions of America. The Club is limited to 1,250 members. When vacancies exist, membership is open to all who agree with its aims, and whose applications are approved by the Board of Directors. Annual renewals are due by January 1 of every year. Memberships are: Regular, \$95; Sustaining, \$150; Patron, \$250; Sponsor, \$500; Benefactor, \$1,000; 35-and-Under, \$35; and Student, \$25. All members receive the Quarterly News-Letter and, except for 35-and-Under and Student members, the current keepsake. All members have the privilege — but not the obligation — of buying Club publications, which are limited, as a rule, to one copy per member. All members may purchase extra copies of keepsakes or News-Letters, when available. Portions of membership dues — in the amount of \$36 for Regular members, \$91 for Sustaining members, \$191 for Patrons, \$441 for Sponsors, and \$941 for Benefactors — are deductible in accordance with the Internal Revenue Code, as are donations, whether monetary or in the form of books.

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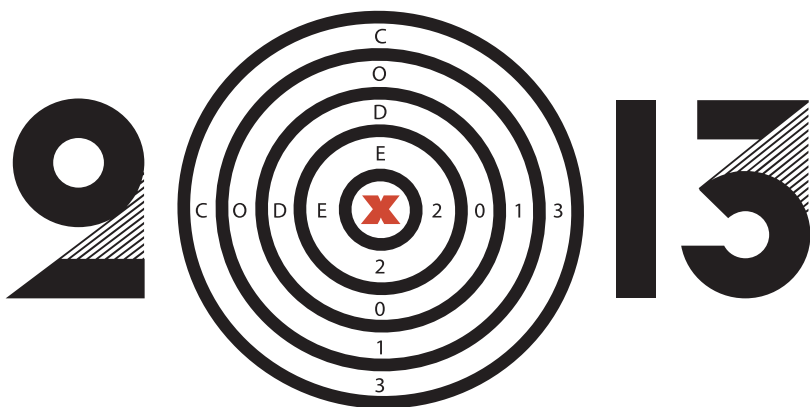
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