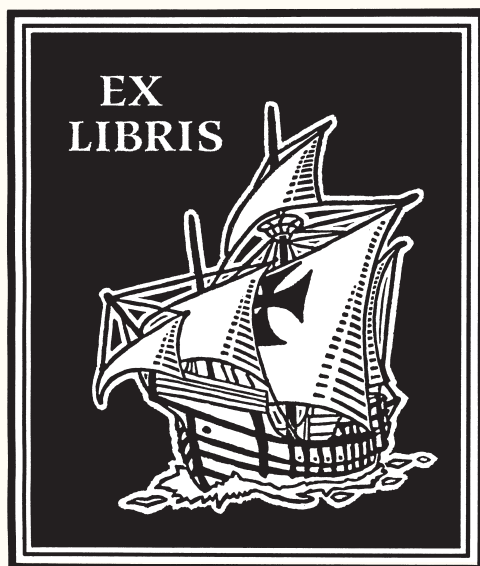


BOOK CLUB OF CALIFORNIA  
*Quarterly News-Letter*

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BOOK CLUB of  
CALIFORNIA

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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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## *Centennial Report* UPDATE



### *Attention Book Club of California Members and Friends*

Centennial Partners and Sponsors needed!  
Volunteer for the Symposium  
Sign up as an Individual or Corporate Sponsor  
Donate wine and reception refreshments  
Support a Symposium Session, October 18, 19, 20  
Host an October 19 dinner table at the City Club  
Host a table or sponsor a seat at our 12/12/12 Luncheon  
at the Julia Morgan Ballroom  
Supporters gratefully and publicly acknowledged  
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CONTACT US NOW THROUGH CLUB OFFICES: (415) 781-1532  
Anne W. Smith & Curtiss Taylor, Centennial Co-Chairs  
Mark Sherman, Centennial Partnerships Chair



**WAY OUT WEST:** *Fine Printing and the Cultural History of the Book in California*, a symposium in San Francisco, Thursday, October 18 through Saturday, October 20, 2012

Plan now for a great time in San Francisco! Our symposium is approaching. Activities and opportunities for fun and enlightenment abound. To register, send in the mailer you recently received, follow the link on the Club website ([www.bccbooks.org](http://www.bccbooks.org)), or call (800) 869-7656. Space is limited. An All Events pass is \$250 for members; additional Gala Dinner tickets are \$100.

## WAY OUT WEST: *Schedule of Events*

### THURSDAY, OCTOBER 18

- ❖ Registration at The Book Club of California (312 Sutter Street). View the BCC Centennial Traveling Exhibition, *Pressing Forward: The Book Club of California at 100*, and immerse yourself in a century of Book Club publications.
- ❖ Panels & Talks at The Book Club of California and The World Affairs Council, both located at 312 Sutter Street
- ❖ Taste of California Gala Dinner at The City Club of San Francisco, 155 Sansome Street. Located in The Stock Exchange Tower, marked by two monumental sculptures by Ralph Stackpole, The City Club is renowned for its Art Deco design. At its entrance, visitors will see Diego Rivera's first U.S. fresco, *The Allegory of California*.

### FRIDAY, OCTOBER 19

- ❖ Morning Panels & Talks at The Book Club of California and The World Affairs Council, both located at 312 Sutter Street.
- ❖ Keynote Address, *What the Ink Sings to the Paper*, by Robert Bringhurst, at The Commonwealth Club, 595 Market Street. Philosopher, poet, and typographer, Robert Bringhurst is the author of *The Elements of Typographic Style*, among other works.
- ❖ Afternoon Panels & Talks at The Book Club of California and The World Affairs Council, both located at 312 Sutter Street.
- ❖ Evening Reception and Publication Party for *Paul Frenzeny's Chinatown Sketches* at the California Historical Society, 678 Mission Street.

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REFERENCES AVAILABLE

SATURDAY, OCTOBER 20

- ❖ Morning Boat Ride on the Bay, aboard the U.S.S. *Potomac*, FDR's Presidential Yacht, featuring a talk on Bay Area maritime history.
- ❖ Dock in Mill Valley for a panel on book arts at the 142 Throckmorton Theater.
- ❖ Afternoon Community Panel on the Future of the Book at the San Francisco Public Library, 100 Larkin Street.
- ❖ Closing Reception at the San Francisco Center for the Book, 300 De Haro Street.

THROUGHOUT THE SYMPOSIUM, enjoy lunch and dinner no-host "Dine Arounds" with BCC members at favorite local restaurants.

THREE WAYS TO REGISTER

*Mail:* Send in the enclosed form

*Online:* [www.bccbooks.org](http://www.bccbooks.org)

*Phone:* 1-800-869-7656

12/12/12 *Centennial Luncheon*

ON DECEMBER 12, 2012, The Book Club's actual Centennial, we will celebrate in the gorgeous Julia Morgan Ballroom in the Merchants Exchange Building. Luncheon Chair Paul Robertson promises a 1912 era menu, music, and theatrics. VOLUNTEERS ARE NEEDED for this festive occasion.

*Pressing Forward: The Book Club of California at 100*

THE CENTENNIAL TRAVELING EXHIBITION highlights the publishing achievements of the Club and commemorates one hundred years of fine printing. It opened in January at Santa Clara University Library's Special Collections Gallery, and in April at Cal Poly San Luis Obispo.

JANUARY – APRIL, 2012

*Santa Clara University Library Special Collections Gallery*

DEBORAH WHITEMAN, BCC Program Committee Member and Head of Archives and Special Collections at the Santa Clara University Library, was the first to sign up for the touring exhibition. Mary Kenney, Assistant Archivist for the California Jesuit Province Archives at Santa Clara University, served as the exhibition's local curator. The exhibition comprised 72 books and keepsakes from the Library's extensive collection of BCC publications, with additions from the Club and private collections of members. In addition, the Club provided four

educational panels. They were designed by member Leigh McClellan, printed by member John Sullivan, and featured images of the clubrooms, various BCC festivities, and ephemera.

On February 15, 2012, Mary Kenney, Mary Manning, and member Tom Goglio led a special tour of the exhibition for Book Club members. The fourteen attendees enjoyed a generously provided lunch and a view of Special Collections treasures.

#### APRIL – JUNE 2012

*California Polytechnic University at San Luis Obispo, Robert E. Kennedy Library.*

ON APRIL 5, the exhibition opened at the Kennedy Library, Cal Poly San Luis Obispo, in the Learning Commons, the busiest part of the library. Catherine Trujillo, the library's Special Collections Exhibitions Coordinator, created a lively installation that highlighted Club publications and the accomplishments of its members. She also commissioned and displayed a special series of photographs of Club members and their personal libraries. It featured Club members throughout California, including Mrs. Katherine Westheimer, the longest-standing Club member in the state.

Trujillo also organized a great deal of student and community involvement around the exhibition. The Shakespeare Press Museum, Cal Poly's on campus letterpress museum, loaned a working hand press for the occasion; Trujillo worked with students in the graphic design department to create a map of the Club's ten locations in San Francisco since 1912; and art and design student Bryn Hobson created a special book-art installation, *Flight*, which became part of the overall display.

Leading up to the exhibition, the Library sponsored a book collecting competition among students, community members, and university staff. Graphic Communications Professor Brian Lawler's photographs of the winners and their collections were showcased, and during the opening party, BCC Membership Committee Chair David Rubiales presented BCC student memberships to winners in the student category.

A crowd of more than 150 attended the opening festivities. BCC Executive Director Lucy Rodgers Cohen introduced artist Tom Killion, who gave an illustrated talk about his work. His woodcut broadside of Mt. Tamalpais, printed specially for the Club, was available for purchase. A second wave of viewers came during the weekend of April 14-15. Cal Poly hosted over twenty thousand people at a campus open house, many of whom visited the exhibition.

We would like to thank Club member and bookman, Bo Wreden, who initiated contact with Cal Poly over a year ago. Special thanks also go to Peter Runge, Head of Special Collections & University Archives, who treated Club Executive Director, Lucy Rodgers Cohen, and Vice President, Anne Smith, to a viewing of materials from the Julia Morgan Archive; Curator Laura Sorvetti, who gave a fascinating tour of The Shakespeare Press Museum; and Catherine Trujillo, whose dedication, great ideas, and San Francisco map will enrich our exhibition as it travels.

Future sites include: A.K. Smiley Public Library, Redlands, CA (June-July 2012); The Book Club of California (September-December 2012); Claremont Colleges Galleries (January-March 2013); and Chapman University Library, Special Collections Gallery, Orange, CA (April-June 2013). Other institutions interested in hosting this acclaimed exhibition may contact Mary Manning at [centennialexhibit@bccbooks.org](mailto:centennialexhibit@bccbooks.org).

*We are especially grateful for the generous and inspired work of Mary Manning, Exhibitions Coordinator and former BCC Director. From initial research; to supplementing each institution's collections with BCC books and ephemera where needed; to transporting materials from the Club to each venue; to assisting with exhibition installation; to attending the openings, Mary has gone above and beyond to make the traveling exhibition a success. Thank you Mary!*

## The 2012 Oscar Lewis Awards

ROBERT J. CHANDLER

THE OSCAR LEWIS AWARDS on March 12, 2012, were the first in which the winners had worked together. The project was the Book Club of California's *Mexico on Stone* (1984)! Poor health prevented W. Michael Mathes from appearing before the overflowing crowd. In our next issue David Rubiales, who summarized Mathes' great accomplishments, will give our readers a dessert of an article.

By way of introduction, Mathes (b. 1936) grew up in Baja California, with a love of books that led to his creating a library of forty-five thousand volumes on New Spain and Mexico, writing fifteen books on Alta and Baja California, and preparing a massive bibliography. For his work with the Sutro Library's incomparable collection, Gary Kurutz had Mathes named Honorary Curator of Mexicana, while Mathes transformed his own research library into Biblioteca Mathes, El Colegio de Jalisco, in Zapopan, Mexico. Printer Marianne Hinkle accepted the Oscar Lewis award on his behalf and read out his greeting:

MY SINCERE THANKS to the Book Club of California for this great honor. I hope that you will all forgive my absence, but my health has kept me locked in the cabin [in Plainview, Texas] for the winter. I am particularly honored by the Oscar Lewis Award for my work in California history, not because it recognizes me, but because it recognizes that California does not begin with a fence at San Ysidro or end with the Oregon border.

From the beginning of my work I have viewed California in its greatest length and breadth — Cabo San Lucas to the Gulf of Alaska, that is, California as it was seen by its founders and settlers from 1535 to 1848. Thank you for aiding and promoting this understanding.

In a very personal sense, I am honored to join, among others, a goodly number of dear friends and colleagues. Some are no longer among us; others are present.

*To those past:*

Al Shumate — who introduced me to Oscar Lewis and invited me to be a founding member of the San Francisco Corral of Westerners  
Jim Holliday — who would have said that all of my work is irrelevant because it is pre-Gold Rush

Mike Harrison — who always had many more books than I had

Muir Dawson — who, with his brother Glen, worked with me on various publications

Doyce Nunis — who was my friend from grad student days at USC

*To those present:*

Dick Dillon — who is still “civilizing them with a Krag” from Mill Valley

Kevin Starr — who is everywhere

Bob Chandler — who really did promise me a Brand Book from the San Francisco Corral of Westerners, and

Gary Kurutz — my old pal, who, after the California Gold Rush, has become my Sourdough pard in the Klondike

Thanks and congratulations to Jonathan Clark, who did a terrific job on my *Mexico on Stone* over twenty-five years ago.

Many thanks to David Rubiales who, after many semesters of tolerating my lectures at USE, is still my friend, and to Marianne Hinckle, who so kindly read my brief message to you, thus saving you a lot more verbiage than were I there in person!

And a big thanks to you all for coming this evening. I hope in the not too distant future that I will be able to meet with you all in these beautiful Book Club of California rooms.



Thanks so much. I look forward to a report on the evening's proceedings.  
All the best as always, and a big hug.

— MIKE

JOHN MCBRIDE INTRODUCED Jonathan L. Clark of the Artichoke Press, the Oscar Lewis Award winner for Book Arts. As a young photographer, Clark drove from his home in Mountain View to his mentor, master photographer Wynn Bullock in Monterey, passing through vast fields of Castroville artichokes. When he founded his press in 1975, the grace and symmetry of an artichoke gave Clark a name and a neat press mark. McBride reveled in the delight he has in giving artichokes to bewildered visitors to California. "Uncooked, an artichoke is virtually inedible. Properly steamed, so not too mushy, it is the most delightful of all California vegetables." McBride then came to his point, "After forty years, we can say that Jonathan's press is fully cooked."

Clark began as a photographer — a fine one too, as *Ottawa, Illinois 1967* (2008) testifies, even then at age fifteen. He is as equally accomplished as a bass baritone, but no sample was forthcoming.

Though humble by nature, Clark has an inquiring mind and seizes any technological challenge that will further his artistic vision. We recall him once saying that with a project at hand that needed to be bound, he thought that book binding could not be that hard. He took apart a bound book, figured out how the binding had been done, and very quickly realized the difficulty of the craft. When he got his master's at California State University, he did twice as much work as required, and, of course, his 2004 thesis on photo-gravure won an award.

The Book Club made Clark a printer. As a youth he could not afford to join the Club, but its membership brochure and other ephemeral fine printing snagged his imagination. With his "can do" attitude, Clark figured that as a photographer he could also print.

Clark's first Club book was W. Michael Mathes' *Mexico on Stone* (1984). The subject fascinated him. Mexicans were the first in the Western hemisphere to embrace lithography, and most spectacular were the huge albums in the Bancroft Library showing landscapes that included trains. Of note is the chromolithographed *Historia del Ferrocarril Mexicano* (1874) commemorating Mexico's first railroad, which ran between the capital and Vera Cruz.

Printing *Mexico on Stone* as a folio of 68 pages in 550 copies was pure Clark. While he had been printing for a decade, he did not have a large Heidelberg

cylinder press and so he used his 32-inch Vandercook. From stacks of paper as high as the ceiling, he took months to do the book four-up. He stomped on the clutch pedal nine thousand times before printing was completed.

Photographic reproduction also exhibited Clark's ingenuity. While the eight color plates were printed four-color offset from laser scans, the twenty monochrome and duotone images challenged him. Clark shot these black-and-white ones with his camera and transformed the negatives into photopolymer plates. Until that time, manufacturers used such plates chiefly for marking boxes. *Mexico on Stone* is the first fine press book printed partially from photopolymer plates, now standard in letterpress printing. In 1984 Othmar Peters set the text in Monotype.

On exhibit during the award's ceremony was *Carmine* (2012), an accordion-fold book printed letterpress with digital images, produced in an edition of twenty-six. It contains some of Clark's earliest digital color photographs and stands as his neatest and newest work. The eighteen images show brilliant artificial flowers on graves in the southeastern Texas town named in the title of the book. Clark took a year to adjust his Epson inkjet printer to produce the correct color/paper combination. The result comes in a quarter-sawn salvaged old-growth redwood box.

Clark closed by thanking the Book Club of California and other patrons for supporting people like himself holed up "in dingy rooms by ourselves doing strange and boring things." No details were forthcoming, as this was clearly a case of "don't ask; don't tell." However, the bibliographic results are in libraries and collections around the world.

### *Albert Nalbandian and the Preservation of Armenian Books and Art* "LOOK FORWARD AND NEVER LOOK BACK"

J. S. ZIL, M.D., J.D., AND BO WREDEN

ALBERT NALBANDIAN, who celebrated his ninetieth birthday in September 2011, has long been passionately dedicated to the preservation of Armenian culture through collecting books and art. Additionally, he is a well-known character actor with an impressive list of film and television credits, and an iconic flower stand vendor in San Francisco. Al, as he likes to be known, credits his good health and longevity to his outdoor work there.

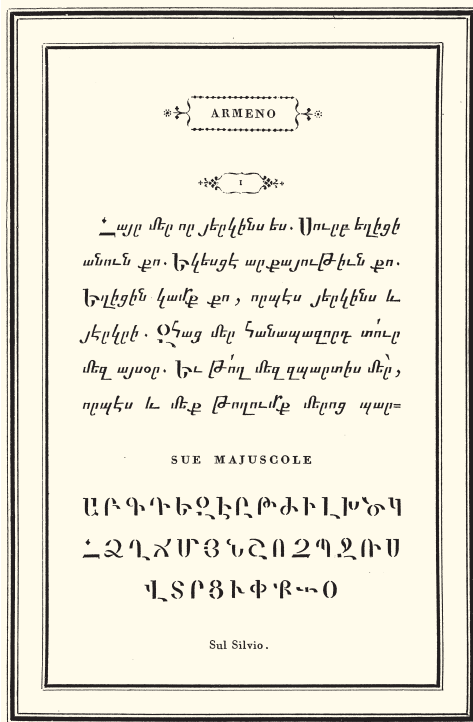
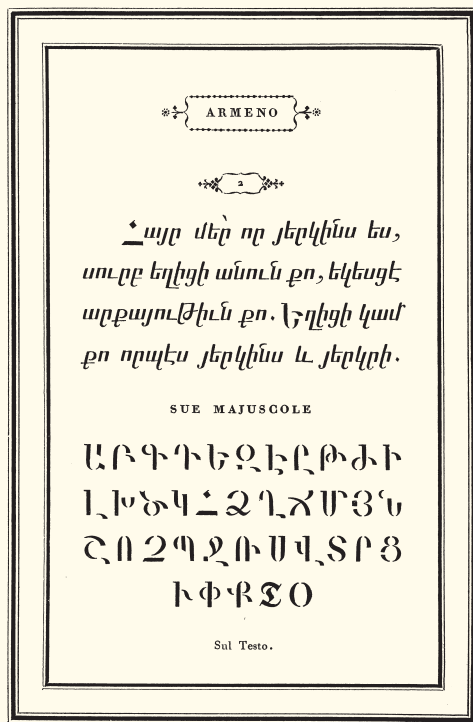
Armenian civilization is one of the most ancient in the Middle East, but for large parts of its history it has been a nation without a country. This has increased the importance of the books and art through which Armenian culture has been preserved, nurtured, and transmitted. In his collecting, Al has focused on books printed in letters of the Armenian alphabet. The earliest such work in his collection is a dictionary of different alphabets by Gulielmus Postellus, *Linguarum Duodecim Characteribus Differentium Alphabetum*, printed in Paris in 1537. Many of Al's early printed books are either dictionaries of different alphabets or type specimen books including Armenian alphabet letters.

In the course of leading over fifteen tour groups to Armenia, beginning in 1963 when it was under Soviet control, Al has almost always arranged for a stopover in Venice, where in 1512 the first book using letters of the Armenian alphabet was printed. Two centuries later, the historic Armenian Mekhitarist monastic community got its start on the island of San Lazzaro in Venice. Al has a large selection of books from its celebrated presses. In 1816, Lord Byron famously began to frequent San Lazzaro, where he studied Armenian with the monks and helped compile an *English Armenian Dictionary* in 1821.

Al is a longtime San Franciscan. His father, Paul, came to the city during the 1915 Panama-Pacific International Exhibition at the urging of other Armenian flower stand owners, and began to operate a flower stand at Powell and Market. His mother, Ziazan, was the daughter of an educator and prominent founder of a revolutionary party in Armenia, Avedis Hinaeguian. She came to America as a picture bride a few years after Al's father. Al was born in 1921. Al's younger brother, Harvey, manages Paul's flower stand, now the oldest in San Francisco. Al and Harvey's sister, Dr. Louise Nalbandian, was a pioneer of Armenian Studies at California State University, Fresno, and the author of *The Armenian Revolutionary Movement*, published by the University of California Press in 1963. Her promising academic career was cut short when she tragically died in an automobile accident in 1975.

Al, like his father, has marketed brightly colored fresh flowers to San Franciscans and tourists alike. In the 1940s, the family acquired a second flower stand on Stockton at Geary, next to I. Magnin's Union Square store, and it became known as the I. Magnin flower stand. Al has managed it ever since. The store is gone, but the flower stand remains.

That famous fashion store supported Al's efforts when in 1976 it served as a sponsor of an exhibition of graphic works of Armenian-French artist Edgar



Giambattista Bodoni's *Manuale Tipografico*. Parma, 1818. Vol 2 pp 85-6. Image courtesy Octavo Corporation and the Bridwell Library.

Chahine at the California Palace of the Legion of Honor. Al collected the art works, Achenbach Foundation Curator Robert Flynn Johnson organized the exhibition, and Chahine's son, Pierre, came from Paris for the opening reception. The art world press was effusive in its praise, enhancing the reputation of the artist.

As might be expected, Al's collections include many works by fellow Armenian-Californian William Saroyan, and his son, Aram. Al met Saroyan in 1978, when *National Geographic* published a story, "The Proud Armenians," in which they are both featured. Al delighted in showing the author his extensive book and art collections, and he also assisted David Kherdian, the bibliographer of Saroyan's works, at the University of California, Berkeley.

In the 1960s, Al combined charitable work with his cultural activities. Prompted by Aram Kesayan, an employee of George Mardikian, owner of the famous Armenian restaurant, Omar Khayyam's, Al transported donations of

medical supplies to Armenia. On later expeditions, he visited artist Hovanness Assadourian, noted for his watercolors of historic churches. The loveliness and charm of Assadourian's daughter Aida captivated Al, and they married in 1980. Their two daughters, Louise and Elizabeth, are teachers.

Bridging Armenian and American culture sparked Al's creativity. When his father had difficulty reading a childhood book, *The Little Red Hen*, to him, Al learned to read on his own. In recent years he has relished the 1964 children's book by Armenian-American author and film director Rouben Mamoulian, *Abigayil: The Story of the Cat at the Manger*, about the birth of Christ from a cat's perspective.

In 2004, Al invited Book Club members John Hawk and Bo Wreden for a visit to see his extensive book collections. Among Al's many treasures, Wreden particularly remarked on Giambattista Bodoni's *Manuale Tipografico* published in two volumes (Parma, 1818), which contained Armenian and other Eastern type specimens. Al had purchased the Bodoni and other books from Ludwig Rosenthal and, later, his widow, Edith, in the Netherlands. Al even returned to the Rosenthals a scarce 1596 alphabet book for temporary use by a Dutch scholar unable to find a copy in Europe. *De gli Habiti Antichi et Moderni* (Venice, 1590) — a work on costume around the world, including Armenian costume — was written by Cesare Vecellio, a cousin of the painter, Titian. Al described the copy he acquired as having been in the library of Rudolph Valentino, and later in tenor John McCormack's collection.

In 2007, at the first International Codex Book Fair in Berkeley, Al purchased a large-format bilingual English/Armenian artist's book, *From Ararat to Angeltown*, from exhibitor Emily Artinian. Although Al has particularly favored different books over time, his current favorite is a 1666 Armenian bible; his favorite family treasure is an illuminated manuscript prayer roll which his grandfather gave to Al's mother when she left Armenia for America.

Al says, "Every book is an event." Book collectors who take provenance seriously understand the poignancy of what Al means in his stories about his books. Al often keeps relevant correspondence, invoices, and notes tucked into his books. On his 2004 visit, Wreden remarked on inventory codes penciled in his father's hand in several works which Al had purchased from William P. Wreden Books & Manuscripts. Surprisingly, Al seems to be able to find any book he wishes to locate, despite having never catalogued his collection.

In Al's home, wall space not dedicated to bookshelves is devoted to art. The watercolors by his wife's father, Hovanness Assadourian, are prominently displayed.

Al's collection of Edgar Chahine consists of approximately 150 works, about half of which were exhibited at the California Palace of the Legion of Honor in 1976. A scholarly paper, "The New Julfa School of Armenian Miniature Painting (the 17th century): A Survey," (2011) mentions "the private collection of Mr. Albert Nalbandian in San Francisco" as holding two codices among other major American collections such as the Getty Museum, the Pierpont Morgan Library, and the Private Library of William H. Scheide at the Princeton University Library.

Not only does Al collect art, he makes art. In 1943, after graduating from USF, where he says he was "active in drama," Al went to Hollywood. One of his first appearances was in a 1951 *Film noir* with Shelley Winters, *The Raging Tide*, followed by several parts in early television courtroom dramas. Through the 1960s he played in a variety of films, and during the 1970s he made appearances in *The Streets of San Francisco* with Karl Malden and Michael Douglas.

Among his many films are *American Graffiti*, playing Hank (1973); *The Conversation* (1974); *Peggy Sue Got Married*, playing a lodge member (1986); *Tucker: the Man and His Dream*, playing the jury foreman (1988); *So I Married an Axe Murderer*, playing the butcher shop customer (1993); and *Jack*, with Robin Williams (1996). His most recent role was in an episode of *Nash Bridges* (2000). Al reports that aficionados of his oddball films recognize him or seek him out at the flower stand and quote lines back to him, but he says, "They know the lines and I've forgotten them."

Al has appeared in a handful of Francis Ford Coppola films and fondly describes Coppola as the finest director for whom he has ever worked. In making *Tucker*, Coppola told Al he had the best line in the film when as jury foreman he cries out, "Let the man speak!" Al considers his role as Hank in *American Graffiti* as his most important.

The Book Club is particularly pleased to honor Al in 2012, the 500th anniversary of the publication of the first book using letters of the Armenian alphabet. Printed in Venice by Hakob Meghapart, the book is a religious work titled *Urbatagirk*, or, in English, *The Book of Friday*. Patrick Malkassian, Al's son-in-law, has given him a copy of a sumptuous 500th anniversary catalogue, *Armenia: Imprints of a Civilization*, from a recent museum exhibition in Venice. Between April 19 and September 26, 2012, the Library of Congress is featuring its own anniversary exhibition, *To Know Wisdom and Instruction: The Armenian Literary Tradition*. Al, whose philosophy is to "look forward and never look back," looks forward to acquiring the catalogue.



NOTE: *The spelling of Armenian names and words varies due to ambiguities in the translation of Armenian letters of the alphabet. Names are shown with the English spelling preferred by the individual named, or that provided by the source.*

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CONTRIBUTORS: J. Zil, a member of the Board of Directors of the BCC and President of the Sacramento Book Collectors Club, acknowledges his direct descent from Vologaeses I of Armenia, and is organizing a collection of manuscripts and original artwork of his late acquaintance William Saroyan. Bo Wreden worked for many years in his father's antiquarian book business, William P. Wreden Books & Manuscripts.



*Arnold Martinez — Self-Taught Bookbinder and Paper Artist*

PETER HILLER

THE LOCAL ART AND CRAFT of hand bookbinding emerged from a high-production industry that was historically prominent in San Francisco: the book-production industry. As often happens when an industry exists in the mainstream of commerce, its techniques have filtered down to the artisanal level and have led to unique and artistic interpretations that enable the craft to flourish.

In one such case, in a mixed-use neighborhood in South San Francisco, next door to a linen supply company, there hangs a plain grey door that opens to a shop where creative genius flourishes. Surrounded by old-world equipment, Arnold Martinez creates individual masterpieces of bookbinding and other related paper arts. The bold, contemporary colors of some of his materials contrast strongly with the neutral colors of the shop and its equipment. To navigate through the shop, one must step through the open spaces as if through a spider's web, so as not to disturb the many projects in various stages.

In talking with Arnold, it is clear that he is proud of the results of numerous commissions he has completed over the years. With customers ranging from the social elite looking for individual notebooks to present to symphony board members, to a famous orchestra conductor seeking the perfect presentation case for an old yearbook, to a state governor in need of the ideal presentation box designed to hold a valuable Steuben vase, Arnold is able to solve the problem and handcraft any of these items.

In addition, it is not unusual for artists and galleries to seek portfolio cases to house unique pieces of art and limited-edition fine art prints, and these days, for companies to commission cases that fit the newest iPods. Because of his creativity, Arnold is able to design and make cases that open, fold back on themselves, and also become display stands. Then, when he is left to his own ideas, he cleverly concocts a project which involves enclosing discarded antique coin banks with perfectly suited bindings, thus giving them a second life.

Arnold's years of experience allow him to work intuitively and come up with unique solutions to the myriad problems that come his way. Relying on his hands and intellect, he seldom uses the computer and phone in his office.

Born in San Francisco sixty-nine years ago, Arnold was raised by his parents as a "work horse," a person with a very strong work ethic. When he decided that he was not willing to take English One in college, he choose instead to take a good,



paying job — recapping tires — for both the money and the opportunity to work with his hands. Soon he was one of the first people to take the new California Employment Agency aptitude and manual dexterity exam. He finished in the top 10% in aptitude and in the top 5% in manual dexterity. Upon hearing these results, the agency councilor suggested a couple of job possibilities, both of which involved working with one's hands. Bookbinding was the more appealing job to Arnold, and his subsequent career has paralleled the heyday of bookbinding in San Francisco.

As he was engaged to be married at the time, and thus was in need of a steady job with the highest income potential, Arnold took a job offer to become an apprentice bookbinder at Cardoza-James Binders on 10th Street in San Francisco. Over a period of years, Arnold found himself learning to operate all of the numerous machines in the shop and, in many cases, becoming the most skilled operator of any of the bindery's employees. His innate ability to understand how the machinery could operate at its best led to his being able to coax more out of the machines than others thought possible. He was so efficient that the results of his labors would pile up faster than the workers down the production line could keep up with, thus giving him time to relax — which was not his choice by nature.

In keeping with his generous nature and willingness to share his abilities, Arnold worked well with the other employees and became shop foreman at the young age of 24. He learned each and every step in the binding process and became an expert at each. The only job that did not take his fancy was loading boxcars with pallets of finished books — there was not enough hands-on work.

With his amazing ability to visualize and actuate more efficient ways to complete tasks, Arnold's skilled services were in demand. His reputation preceded him as he moved between different binding companies such as Cardoza-James Binders, Peninsula Lithographers, and Filmore Brothers Press. Eventually he moved back to Cardoza, a company that saw several changes in ownership and bound many books for the Book Club of California over the years.

During this time, Arnold was balancing his knowledge of high-production machines with his interest in the artistic handmade aspects of bookbinding. He taught himself anything he needed to know as he set up a shop in his garage in South San Francisco so that he could work at night on custom jobs that came his way. He was raising his three children from his first marriage, and in spite of his success at bookbinding, he had to supplement his income and schedule regular work at night as a security guard for the local schools. On the weekends,

he delivered Fuller Brush orders to customers, and, unsurprisingly, was so efficient that the company tripled his work area.

As he grew older, Arnold began to realize that he was as opinionated as his bosses, and he found that he became frustrated with politics in the workplace that others controlled. He favored his own way of doing things and decided to venture out on his own. In May 1994, he opened Arnold's Bookbinding at 915 Linden Ave, South San Francisco.

It has been over twenty years since Arnold completed his first project for the Book Club of California — a portfolio box — a project that came to him as a result of a referral while he was still working at Cardoza. Arnold has made the custom slipcases for the Club's keepsakes ever since. One of the Book Club's longtime volunteers, Barbara Land, remembers Arnold as being very amiable and very good at what he does. She has described him as "amazing because of his ability to understand and emulate his predecessors in quality and in the spirit of using traditional materials in light of changing times." Few organizations, by their very mission, would appreciate his skills more than the Book Club.

It is not just in creating new items that Arnold's skills are apparent but also in his gift for restoration — ranging from antique, historical books to a literally coming-apart paperback, *The 1965 Shop Manual for Ford Automobiles*, which meant the world to its owner. Arnold's experience and knowledge enable him to envisage a restoration beyond what the owner has ever imagined or dared hope for — by his nature, Arnold wants the finished piece to be perfect, and he has the skills to make that come about.

Arnold is happily married to his second wife, Elisabeth Jackson. Between them they have seventeen grandchildren and seven great-grandchildren, whose portraits are on the wall of his modest and crowded office. As early as October, Arnold is hard at work crafting individual Christmas presents for each family member, all items of love made with his own hands.

Tim James, the director of the American Bookbinders Museum and a bookbinder himself, has nothing but kind words to say about Arnold, whom he has known for over ten years, particularly well in the last five. He regards Arnold as faster and more knowledgeable than his competitors, and as the elder statesman of bookbinders in the area. In spite of their being competitors at times for projects, Tim has always found Arnold to be more of a colleague, willing to be helpful when it comes to making suggestions and sharing techniques.

As digital and print-on-demand publishing threaten the volume of jobs that come Arnold's way and are a concern for artisans such as himself, it is a relief for him to know that organizations such as the Headlands Center for the Arts, Sprint, Banana Republic, and Caesar's still value the craftsmanship and creative ideas that he brings to a project. Here's to a man who can feel the bias of a sheet of paper, here's to his gentle manner, and here's to his elegant projects continuing for as long as he sees fit.

## Gorey and Neumeyer in Floating Worlds

MALCOLM WHYTE

ast fall brought readers, writers, and book collectors a real treasure: *Floating Worlds: the Letters of Edward Gorey and Peter F. Neumeyer* (Pomegranate Communications, 2011). This impressive chronicle is edited by Peter Neumeyer, author, editor and/or translator of more than a dozen books of prose and poetry, and a Bay Area resident. Not only does *Floating Worlds* bestow rich insight into the thoughtful making of three books on which the author and artist collaborated, it will also



The children, cat, doll, and worm, charmingly inked by Gorey on his November 7, 1968 letter to Neumeyer, are making their first public appearance here before they go on to star in *Why We have Day and Night*.

propel the reader to his or her library to review all the Gorey books, as well as scores of other writings that inform every chapter.

The collaborations tell charming stories from a child's point of view, faithfully interpreted by Neumeyer's spare text and Gorey's sure hand. In *Donald and the . . .*, the boy's backyard discovery yields one of nature's most miraculous surprises. *Donald Has a Difficulty* unfolds a tale of trust in a wise mother's care. The third book, *Why We Have Day and Night*, is a simple scientific explanation involving a father, children, an orange, its shadow, and a flashlight, but ends with an ominous message echoed by the almost-overlooked, stealthy actions of the family cat. These are small books with concepts big and timeless enough to be enjoyed by children and adults over and over again.

The title *Floating Worlds* is not so much a reference to the *ukiyo-e* ("pictures of the floating world") woodblock prints of the passing pleasures of Edo-period Japan, as it is to the melding of two separate but related disciplines represented by Neumeyer's academic background and Gorey's eclectic genius. Among other components in their relationship Neumeyer furnished his expertise of German folk tales and children's literature, while Gorey contributed his unique knowledge of early children's stories, French writers, surrealism, and Japanese literature — a possibly not un-coincidental reason for the *Floating Worlds* title.

As the collaborators work through the infinite details to create a book and get it published, the reader joins them in a deepening friendship based on mutual respect and shared interests cited in their voluminous, witty, and frank correspondence. They trade books and views on everything: movies (foreign and domestic), music (classical and contemporary), authors (from J. L. Borges, Ronald Firbank, Alan Watts, and Rainer Maria Rilke to Chekhov, Chuang Tzu, Bashō, and Lady Murasaki), ballet, theatre, fine art, teaching, food, pets, and their own complicated lives.

Their reciprocal admiration comes through clearly in this exchange of letters from fall 1968. When Neumeyer asks Gorey if he would redraw the last page illustration for *Donald and the . . .*, Gorey replies: "Of course I'll do a new final drawing. It's your book, and you're the one who should be pleased (to my mind at least), so if this was only the largest reservation of others about the drawings, do for God's sake say so."

Neumeyer answers: "— yes indeed that's the only reservation. You've made a context . . . that is a fully created world in itself with the delicate balance of which one should not meddle."



*Illuminations on Gorey's envelopes do not always relate to its contents. Imagination and whimsy suffice on their own as in the case of this sort-of dog and kind-of old cranked phonograph.*

A river of intimate revelations, intellectual observations, and memorable anecdotes flows effortlessly from this beautifully designed masterpiece. Generously embellished with images of seventy-five original letters and thirty-eight envelopes illuminated with unique color drawings by Gorey for his correspondence with Neumeyer, *Floating Worlds* is a collector's dream. More importantly it is also a valuable literary and artistic contribution.

## REPORT: CODEXMEXICO and Beyond . . .

PETER KOCH AND SUSAN FILTER

THE CODEX FOUNDATION is pleased to announce our cross-border outreach program: Codex Mexico.

Two years ago, while vacationing together in Northern California, Susan Filter introduced Peter Koch to her longtime friends Fernando Ondarza and Jorge Alberto Lozoya. Fernando, an architect and publisher of books on Mexican art, architecture, and photography, and Jorge, a career diplomat and currently Mexico's Ambassador to Malaysia, are both bookmen of a high caliber. When we told them about the international work of the Codex Foundation, they were enthusiastic and we almost instantly decided to collaborate on an initiative specific to Mexico. Subsequently Fernando and Jorge invited their friends Dr. Isaac Masri and his wife, Julie Sarfati, connoisseurs, art patrons, and publishers of superb artist books under their imprint, Intaglio Editions, in Mexico City, to visit and participate in CODEX 2011. During this visit several meetings were

held and Codex Mexico was born for the purpose of promoting greater public awareness of the book arts in Mexico and Latin America.

In July 2011 we all gathered again at Stanford's Cantor Center for Visual Arts, for the opening of *The Art of the Book in California: Five Contemporary Presses*, an exhibition co-curated by Peter Koch and Roberto Trujillo, director of Special Collections at Stanford University Library. Impressed by the exhibition of books drawn from Stanford's extensive private-press and fine-press artist book collection, the Codex Mexico team invited Stanford Library to bring a portion of the exhibition to Mexico, where it would be joined by an equal number of contemporary Mexican artist books from the collections of Dr. Masri and friends. Roberto Trujillo put together a team consisting of Kate Contakos (Library Preservation Officer), Adan Griego (Latin American Curator), and himself to survey the venues and generally pave the way for the California books to travel to Mexico and back. This led to amazing culinary as well as bibliophilic adventures, which Mexico provided in abundance (all perhaps appropriate material for a future BCC special program replete with books, slide show, tapas, and tequila).

The work lying ahead was clear-cut but enormous. We had less than a year to inaugurate Codex Mexico, publish a catalogue, and host a substantial and truly groundbreaking exhibition of thirty books selected from *The Art of the Book in California* and joined by an even greater number of Mexican artist and private press books.

Codex Mexico officially kicked off in November 2011 at FIL (Feria Internacional del Libro), the book fair in Guadalajara. The exhibition was held at the gallery facilities of Mundo Cuervo in Tequila, Jalisco, Mexico. There the catalogue of the exhibition *Libros de Artista* was formally announced and celebrated (with appropriate libations generously provided by our host, Jose Cuervo distillers).

Both a descendant of and a companion to *The Art of the Book in California: Five Contemporary Presses*, which was published to accompany the Stanford exhibition, *Libros de Artista* includes Spanish translations of the Robert Bringhurst and Peter Koch essays from the Stanford catalogue, and an additional essay by the distinguished Mexican writer Pedro Angel Palou. The catalogue also contains a bilingual *CODEXMEXICO Manifesto* by Jorge Lozoya, et al., and images of the California books, supplemented by forty pages of beautifully photographed Mexican books printed and published by Intaglio, Multi Arte, Gráfica Bordes, Cocina Editions, Taller Jesusa, Impronta, and Gráfica Uno, among others.



Published in 1,000 copies, and priced at \$50, the catalogue may be ordered from the Codex Foundation website.

The grand opening of Codex Mexico in Mexico City in February 2012 was a well attended three-day public event that took place at the ultra-modern Estación Indianilla Cultural Center — a sort of mini-Tate Modern in a repurposed tramway power station in the Colonia Doctores neighborhood of central Mexico City. Events included an opening reception, a conference, a small book fair, and the magnificent collaborative exhibition . . . all precisely and graciously coordinated by the Codex Mexico team and the great staff at Estación Indianilla.

The public opening on Thursday attracted a large and diverse crowd. There were the customary speeches by dignitaries, much milling and meeting, and all topped off by a tequila party on the mezzanine that could only happen when one of the sponsors is Jose Cuervo. It was not only the art mob who enjoyed the party — people came from miles around, and the crowd included working men and women from the Doctores neighborhood.

The next morning, the one-day conference was standing-room-only, and there was a distinguished list of speakers:

—from California: Carolee Campbell, Susan Filter, Adan Griego, Peter Koch, Harry Reese, Felicia Rice, and Roberto Trujillo

—from Mexico: Alberto Blanco, Isaac Masri, Bryan Nissen, Fernando Ondarza, Roberto Rébora, Luis Rodríguez, and Vicente Rojo

—from Guatemala: Catherine Docter

The three days of events concluded Saturday morning with a small book fair at Estación Indianilla where individual artists displayed their books on cloth-covered tables. The exhibitors were:

Carolee Campbell › NINJA PRESS

Ana Maria Castelán

Catherine Docter › LIBROS SAN CRISTOBAL

Jonathan Gerken › ANALOG SYSTEMS PRESS

Antonio Guerra Gonzáles

Peter Koch › EDITIONS KOCH

Rebecca Mingo › ARTEFACTO EDITORIAL

Roberto Rébora › TALLER DITORIA

Harry Reese › TURKEY PRESS

Felicia Rice › MOVING PARTS PRESS

Oritia Ruiz

Jose Antonio Hernandez Vargas

Lorena Velázquez

We all spent an exciting and intense morning seeing each other's work and meeting artists, bibliophiles, and art historians interested in the exhibition and the wares for sale. Books were sold!

By two o'clock in the afternoon we were completely exhausted, but ready to toast our new venture one last time at the fabulous Azul Histórico restaurant not far from the newly excavated Temple Major in the Zocalo.

Just before the closing of the Codex Mexico events, it was learned through the Mexican Ambassador to the United States that the Mexican Cultural Institute has expressed interest in hosting the exhibition in its Washington, D.C. galleries, opening in Fall 2012.

Our adventures in Mexico are deepening our understanding and appreciation of the history of the book and printing in Latin America and opening up new opportunities for collaboration. In January 2012, just prior to the opening in Mexico City, master printer Arturo Guerrero from Masri and Sarfati's Intaglio, master printer Lenin Fajardo, and artistic director Nacho Gallardo of Impronta in San Jose del Cabo all visited the Koch studios for two weeks of intensive instruction in typographic printing. Impronta is currently building a typographic studio to augment its already-established intaglio printmaking facilities.

And you might imagine how our excitement grew when we learned from our friend Robert Bringhurst that Antonio de Espinosa, the first punch cutter and type-founder in the New World, cut a truly admirable Renaissance Roman typeface in 1551 while working for America's proto-printer Juan Pablos in Mexico City — and that the typeface has been revived for contemporary use (for example, see both the Codex Mexico and the Stanford exhibition catalogues) under the suitable name "Espinosa Nova" by the young Mexican designer Cristobal Henestrosa. We met Cristobal at the exhibition's opening and a discussion began moving forward to explore the possibility of creating a newly designed Renaissance-inspired Mexican typeface to be cast in metal.

There is a lot of room here for artisanal books to thrive . . .

A few days after the February opening of Codex Mexico, Alan Loney, writer, printer and publisher in Melbourne, Australia, took (with a few intrepid friends of the book) the first steps towards creating a Codex Australia in association with the Codex Foundation and Codex Mexico.



## ON THE FUTURE OF CODEX:

WE HAVE LONG DREAMED of creating a laboratory of the book — and that is just what CODEX means today. In conjunction with our friends in Mexico, Australia, and elsewhere, we are beginning to see a more globally connected *studium codex* — a worldwide laboratory for the study of the history and continuing development of the handmade book and for teaching the skills that produce it. The United States is rich in such opportunities and has potential for growth, with libraries that collect books about books and contemporary book arts, bibliophilic organizations such as the Book Club of California and the Colophon Club, book studies programs, and now even a professional book arts pedagogical association. There is, however, a great civilization of the book south of the Rio Grande River with a real shortage of typographer/printers and an increasing appetite for educational and market development opportunities. We hope to explore this further.

What lies before us regarding the future of the artisanal book clearly requires strengthening ties among libraries, readers, collectors, and printer/publishers everywhere.

The Codex Foundation will continue to encourage the bonds of trust and friendship among the international communities of artisans, connoisseurs, and collectors — and among scholars, writers, artists, and printers.

We will continue to publish books and monographs designed to educate the public, enlarge the field of book culture, and further this great and civilized art form. We will continue to organize symposia and book fairs across the globe.

The scope of the marketplace that CODEX, CODEX*Mexico*, and now CODEX *Australia* aspire to preserve and promote is as much a marketplace for skills, ideas, and friendships as a marketplace for the books themselves.

All our efforts are directed towards promoting a healthy book-trade for real books made with imagination and human energy—a renewable energy utilizing renewable resources such as plants that grow in sunlight and ideas made by inquiring minds.

This may sound like a utopian song composed long ago in Hammersmith, England, and sung by wealthy socialists — and well it should, since the great tradition of the hand-made book in England, Germany, and America benefited enormously from the ideas of Morris and company — but it is completely modern as well. Given the strong movement among the youth of today toward market vegetables and sustainable protein, the gulf between artisanal food and artisanal

books is not a great a stretch — the body and the mind can each appreciate a little care and nutrition.

This is what the Codex Foundation of the future will be doing — connecting people with interests in preserving and promoting the hard-won skills and knowledge necessary to continue making worthy books, innovative as well as conservative, wild as well as civilized — all totally international in scope and in vision.

For further information on CODEXMEXICO and to see photographs, please visit [www.codexfoundation.org](http://www.codexfoundation.org); [www.codexmexico.com](http://www.codexmexico.com); and on Facebook: <http://www.facebook.com/pages/Codex-Mexico-Exhibits-Exposiciones-Codex-México/175957532491131>

### *Serendipity*

CHANGES. After 244 years, the *Encyclopedia Britannica* has surrendered to Wikipedia and declared that lead is indeed dead. It will exist only electronically.

In San Francisco: On April 24, Bruce Bruggmann, after founding and running the *Bay Guardian* for forty-five years, called it quits. Tim Redmond, a thirty-year veteran, continues editing “the voice of progressive politics and alternative culture,” the *San Francisco Examiner* owns the paper, and Bruggmann, by blog and otherwise, just carries on the *Guardian*’s motto of “printing the news and raising hell.”

Around the Club: Susan Caspi has departed from the office staff, while Sheila Mullen, our valuable copy editor, has retired. We, too, are vacating the editorial tripod of the *Quarterly News-Letter* Committee. What we do, we have done well; after sixteen years, what we do grows stale. The *QN-L* needs, as Teddy Roosevelt says, “VIGAH!” President John Crichton hastens to appoint a successor. All rush to volunteer!

Yet, to great rejoicing among bibliophiles, on April 16, the Pulitzer Prize for Nonfiction celebrated bibliomania. The award went to Stephen Greenblatt for *The Swerve: How the World Became Modern* (2011). The subtitle might be, “How a Book Collector Changed the Course of History.” Papal secretary Poggio Bracciolini (1380–1459), a noted orator and writer, was determined to spread ancient learning. Among numerous classical manuscripts he found in monasteries, copied, and disseminated, was a long poem by Lucretius “On the Nature of Things.” Although written in 50 B.C., as Julius Caesar was conquering Gaul and crossing the Rubicon, Bracciolini’s discovery in 1417 sparked a secular Renaissance. Greenblatt argues that this Roman view of the world influenced

everyone from Galileo and William Shakespeare to Thomas Jefferson and Albert Einstein. Incidentally, Bracciolini left us another legacy. His distinctive, legible handwriting morphed into Roman type



SADLY, TWO EMINENT BOOKMEN members are gone. Santa Barbara area historian David Myrick (1918–2011), took the train for the Golden Hills on September 24. A member of the Book, Bohemian, and Zamorano clubs, Myrick's inquisitive mind, natural knack for writing, and artistic selection of historic photographs led to remarkable books, most of them still in print. Of note is a Roxburghe-Zamorano keepsake on the Bolivian *Potosí: An Empire of Silver* (1980), printed by Don and Katheryn Fleming at their Press of the Golden Key in Orinda. Two writings covered his twenty-nine year residence on Telegraph Hill (1972) and thirty-year stay in Montecito (1991, two volumes).

Work in the president's office of the Southern Pacific Railroad from 1944 to 1973 produced classic writings on western railroads. Foremost, of course, is Myrick's 1969 keepsake for the Book Club of California on the Central Pacific. His avidly-collected state surveys include *Railroads of Arizona* (1968; expanded into six volumes — 1975, 1980, 1984, 1998, 2001, and 2010); *Railroads of Nevada and Eastern California* (three volumes — 1962, 1963, and 2007); *New Mexico's Railroads* (1970); *Southern Pacific's Water Lines* (2007); and *Western Pacific* (2006).



LIKEABLE ROBERT M. DICKOVER (1931–2012), former director and member of the Publications Committee, departed on February 19, following his dear friend Vince Lozito by ten months. His vast knowledge of California history and literature aided the Club in getting its books out. Additionally, the Sacramento Book Collectors Club and the California State Library Foundation benefited from his acumen.

After a career as Chief of Research at the Department of Corrections, where he wrote on guidelines in parole and sentencing, typesetting came naturally. Dickover was a perfectionist, which obviously led him to name his cat Wordsworth and print numerous keepsakes for the Sacramento club. Believing in the worth of correctly set words and sensible sentencing, Dickover wrote numerous articles on fine printing for this quarterly and the *Bulletin of the State Library Foundation*. The Club owes him a particular debt of gratitude for his fine 2005 keepsake on bookplates.

For those who missed Gary Kurutz's stellar performance at the Colophon Club — well, one commentator remarked that it was "vaudeville" — help is at hand. His talk, "From 49ers to Sourdoughs: Bibliographic Excursions in Western Gold Rush History," is contained in that handsome publication, *The Book Club of Washington Journal*, Vol. 11, Fall 2011.



THIS SPRITELY ACCOUNT of a Club program comes from a newcomer to our columns. Welcome our cub reporter, Georgie Devereaux:

In early April 1868, John Muir set out on foot from San Francisco to Yosemite. He took the ferry to Oakland and walked through the Santa Clara Valley, over the Pacheco Pass, across the San Joaquin Valley to Snelling, and then up the foothills through Coulterville, to arrive in Yosemite Valley around May 22nd.

In 2005, after finding that no Muir scholar or enthusiast had ever done so before, Peter and Donna Thomas set out to retrace Muir's footsteps. With a grant from the Book Club of California, they first researched the details of Muir's walk, before completing their own 33-day hike in 2006, "in the footsteps of John Muir."

On January 30, the Thomases entertained Book Club members and guests with stories and photographs of their adventure — through torrential rain, along speeding highways, past patches of dense suburbia, and into the lush green of national parks. The talk left the audience yearning to retrace the Thomases' footsteps.



ON MARCH 29, MALCOLM MARGOLIN of Heyday Books, who rarely appears in this column, received the Chairman's Commendation from the National Endowment for the Humanities. Ralph Lewin, president of its state affiliate, Cal Humanities: A State of Open Mind, nailed Margolin's "serious and jubilant lifelong commitment to publishing."

Heyday Books has recently taken over operation of the bookstore at the California Historical Society on Mission Street, and best yet, plans are afoot to sell Book Club publications there! Now that the blue building has gotten over its funk to emerge in vibrant International Orange to celebrate a certain bridge, visitors have increased sevenfold. We hope book sales will also.

THE CLUB'S CENTENNIAL CELEBRATION will include artwork and a Symposium presentation on the Bay by architect, author, artist, and BCC member Donald MacDonald. MacDonald's firm drew up the guidelines for retrofitting the Golden Gate Bridge, which is celebrating its seventy-fifth anniversary this year. He is the author and illustrator of *Golden Gate Bridge: History and Design of an Icon* (Chronicle Books, 2008), and illustrator and co-author, with Ira Nadel, of *Alcatraz: History and Design of a Landmark* (Chronicle Books, 2012). The latter is based on MacDonald's work on the island and contains his special insights about and illustrations of the Native American Occupation there.

Club member and Western antiquarian book dealer Robert D. Haines, Jr., proprietor of the oldest family-owned bibliographic establishment in the city, was well chronicled on April 10. Patrons of his 71-year-old Argonaut Book Shop at 786 Sutter (at Jones) might get vertigo climbing Nob Hill, but movie fans know other connections. Alfred Hitchcock patronized this bibliographic haven when the senior Haines ran it at 336 Kearny Street. It appeared as the "Argosy Book Store" in the dizzy film (*Vertigo*).

Of course, in 1969 when the Bank of America, with its black sculpture of the "Banker's Heart," made Kearny Street fashionable, rents went up, the Haines went up, and up went chances to get vertigo in reaching them high on the hill. From these new heights, energetic young Haines aggressively seeks out libraries, constantly augments his stock, and continually issues descriptive catalogues and book lists. He certainly does not have verdigris!

His insights? "Because of the economy, there's been a definite drop-off in walk-in trade, but people are not reading less. Amazon and Kindle might affect sales of the under-\$40 book, but the rare book is always going to be rare."

Flower-seller and Armenian bookman Albert Nalbandian, featured in this issue, donated roses to the Club's Pre-Centennial Poster Printing Party on July 25, 2011.

Elsewhere in this issue, Peter Koch and Susan Filter describe their successful CODEX Mexico. Among the California contingent were Club Executive Director Lucy Cohen and Vice President Anne Smith. On Friday, February 17, Centennial Chair Smith listened intently to speakers suggesting topics for discussion at the Club's San Francisco symposium. Publications Chair Roberto Trujillo saw such

gatherings as a marketplace for collectors and creators to work and have fun together. Director Carolee Campbell lyrically explored using poetry to “become an artifact of my research” leading to “a kind of investigative book-making, seeking to be able to spiral down into clear design principles.” Similarly, Isla Vista’s poetic Turkey Press proprietor Harry Reese stressed “the appearance of language on the page.”

Daring Felicia Rice has more than the parts of her press moving. She is working to embrace Latin culture by incorporating a book with performance artist Guillermo Gomez Peña. Palo Alto-born Catherine Docter, now printing in Guatemala, advocated having American artists use Mesoamerican products. For example, she is printing on fig bark paper prepared with an 1847 recipe. With an eye to the future, Mexican artist /printer Vincente Do Rojo movingly requested the acceptance of today’s younger artisans, students, and collectors as they move to newer forms of book arts.



APPROPRIATELY IN THIS SPIRIT, in late March, Governor Jerry Brown appointed Juan Felipe Herrera, 63, as our new California poet laureate. A son of migrant laborers and a professor of creative writing at the University of California, Riverside, he has written numerous children’s books and plays besides his acclaimed poetry.

Herrera’s poetic *187 Reasons Mexicanos Can’t Cross the Border*, published by San Francisco’s own City Lights bookstore in 2007, and *Half the World in Light* (2008) have garnered several awards. Critic Stephen Burt wrote in the *New York Times* that Herrera is the first poet able to create “an art grounded in ethnic identity, fueled by collective price, yet irreducibly individual.” We look forward to his two years as our state poet.

We were reading *The Quite New Cynics Calendar of Revised Wisdom*, just off the press of bookseller Paul Elder — in 1907. The memorandum for this time in late April as we write is appropriate for bibliomaniacs: “If first you don’t succeed, buy, buy again.”

*Elected to Membership*

NEW STUDENT MEMBERS

Chaz Daum  
Jesse Erickson  
Susie Kopecky  
Anita Weaver  
Haley Zovickian  
Joe Zovickian

ADDRESS

Los Osos  
Los Angeles  
Oak Park  
Glendale  
Piedmont  
Piedmont

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Membership Committee  
Leonard Bernstein  
Membership Committee  
Membership Committee  
Steve Zovickian  
Steve Zovickian

NEW REGULAR MEMBERS

Richard Beahrs  
Gerhard Brostrom  
Kate E. Contakos  
Anne Dana  
Geoffrey F. Dunn  
Don Etherington  
William Harlan  
Michael J. Jacobsen  
Gail Sorrough  
Catherine J. Trujillo  
Jonne B. Walter  
Susan Williams  
Guido Zlatkes

Berkeley  
Albany  
San Francisco  
Sausalito  
Santa Cruz  
Summerfield NC  
Oakville  
San Francisco  
San Francisco  
San Luis Obispo  
Atlanta GA  
Oakland  
Riverside

Henry Snyder  
Judith Robinson  
Roberto Trujillo  
Membership Committee  
Membership Committee  
Janet Macaulay  
John Briscoe  
Membership Committee  
Membership Committee  
Membership Committee  
Membership Committee  
Membership Committee  
Membership Committee

NEW SUSTAINING MEMBERS

Richard Enfield  
International Printing Museum  
Harry Martin  
Roland Salvato

San Luis Obispo  
Carson  
Van Nuys  
San Francisco

Michael R. Slater  
Membership Committee  
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The Publications Committee of  
**THE BOOK CLUB OF CALIFORNIA**  
*is pleased to announce our 2012 publications:*

**WILLIAM REAGH: A Long walk Downtown:**

*Photographs of Los Angeles & Southern California, 1936–1991*

With an Introduction by his son, Patrick Reagh, and an Essay by book seller and photo historian Michael Dawson, *Contesting Erasure: William Reagh & Other Documentary Photographers of Urban Los Angeles, 1936–1991*.

This special selection of 130 photographs reflects William Reagh's perspective on urban change and renewal in Los Angeles over 55 years. There are images of Angels Flight, Bunker Hill, Pershing Square, Broadway, Grand Avenue, Hill Street, Wrigley Field, Chavez Ravine, and people, lots and lots of people.

Pat Reagh typeset and printed the text letterpress, while the photographs were reproduced by tritone offset.

Price \$225

Fifty copies are available with an additional silver-gelatin photograph printed from an original negative.

Special Edition Price \$325



**PAUL FRENZENY'S CHINATOWN SKETCHES**

*An Artist's Fascination with San Francisco's Chinese Quarter, 1875–1882*

By Claudine Chalmers, with a Preface by Philip P. Choy

Paul Frenzeny was a Frenchman of noble descent, encyclopedic knowledge, and strict military training who worked as a special correspondent in the United States and Europe. This book features 17 of his sketches, turned into woodcuts for *Harper's Weekly*, depicting San Francisco's Chinese culture in all its pageantry and intensity.

The French Government made author Claudine Chalmers, a native of Cannes, a Chevalier for her devoted studies of the French in California. Her artistic *Splendide Californie!*, published by the Book Club, won the Commonwealth Club's silver medal for design.

Price \$125