Fashioned in Friendship
A 90TH BIRTHDAY EXHIBITION
IN CELEBRATION OF
LAWRENCE CLARK POWELL

THE UNIVERSITY OF ARIZONA LIBRARY
Fashioned in Friendship

LAWRENCE CLARK POWELL AS DESIGNED BY WARD RITCHIE

TUCSON 1996
AN INVITATION TO TEA and note of congratulations from Lawrence Clark Powell welcomed me shortly after I accepted the position of University Librarian at The University of Arizona. Although in total awe because I knew of Larry’s contributions to the library profession, I accepted his invitation and began a friendship which has meant much to me.

Larry’s support of the Library has never wavered and his continued help has immeasurably advanced our ability to serve the University community. It is with great love, respect and appreciation that we celebrate Larry’s birthday and once again pay tribute to a great librarian and human being.

Carla J. Stoffle
Dean of Libraries
THE UNIVERSITY OF ARIZONA LIBRARY HAS ENJOYED a long association with Lawrence Clark Powell and Ward Ritchie. As bibliofactotum at Jake Zeitlin’s Los Angeles bookshop, Dr. Powell was responsible for shipping philanthropist T.E. Hanley’s many purchases to the university library here in the desert. Later, as head librarian at UCLA, Dr. Powell sent his own gifts of books to Arizona. Nearing retirement, he was courted by Harry Ransom at UT Austin but sensed our need and came to The University of Arizona. Over the next 30 years he would teach in the library school, advise on the selection of a new University Librarian and the expansion of the library, inspire a new generation of librarians and students, and, with his beloved Fay, establish a library endowment for Southwest studies and a scholarship fund for graduate library school students. Muse, donor and friend, his influence continues today.

Ward Ritchie, Dr. Powell’s first publisher and best friend, is regarded as a pre-eminent twentieth century book designer. Mr. Ritchie has lectured at Arizona’s Graduate Library School and to the Friends of the Library on fine printing, publishing and book design. His first book on Francois-Louis Schmied was a joint publication of the University Library and the library school. The University Library gift bookplate is his design.
Fashioned in Friendship is The University of Arizona Library’s tribute to Lawrence Clark Powell on the occasion of his ninetieth birthday. It is also a memorial salute to his lifelong friend and collaborator, Ward Ritchie. In demonstrating, through these selections, the abiding friendship, humor and affection that characterized their relationship we express our personal gratitude, appreciation and regard for two men who have enriched the library and our lives.

Robert Hershoff
Library Development

Unless otherwise noted, exhibit items are written by Lawrence Clark Powell and designed by Ward Ritchie
Lawrence Clark Powell and Harry Ward Ritchie met in 1911, beginning a lifetime friendship. Ward Ritchie succinctly and insightfully characterizes his childhood comrade: "As I first recall him in those kindergarten or first grade days he loomed as a large and completely domineering figure in our playground. He was the tyrant of the teeter-totter. He hasn’t grown much since those days, actually shrunk a bit from the early memory I have of him." *(A Tale of Two Books)*

Dr. Powell admired the very different temperament of his friend: "In these seventy-seven years we have never had a falling out—to his credit not mine, for it is he who is relaxed when I am restless, he accepting rather than arguing. Of such differences is lasting friendship formed." *(An Orange Grove Boyhood)*

They shared common devotion to literature, culture, and to place.

Mr. Ritchie introduced Robinson Jeffers’ writings to Dr. Powell, who produced a pioneering study of the contemporary author. Both apprenticed in the book trade at Vroman’s and with Jake Zeitlin. Both contributed to the changing perception of the western book as a national and international creation: Mr. Ritchie through design and Dr. Powell through writing and promoting Western literature. Both pursued creative writing: Dr. Powell as novelist; Mr. Ritchie as poet.
HAROLD KETLEY

The next afternoon Dick thought he would go down to Ruth Madarina's old home and see if there still might be some papers there. When he was within a few doors of the house he saw a man come out of it, and on a little closer view saw it was none other than Eric Jenkins. He waited till Jenkins was out of sight and then went up to the same house. The lady who came to the door said: "Why, that man said he was a detective and a partner of yours." (To Be Continued)

Mr. Dear Friend:
I am sure you are entirely forgiven. I understand exactly how you did it on the impulse of the moment.
Your letter was greatly appreciated by me, because I know it is often difficult to acknowledge your wrong and make an apology.
Please do not think any more about it, for I shall not, except to remember you as the little boy who wrote me a very charming letter. Sincerely,

(Missed) MARY PICKFORD

Francisco Vitt is too interesting for Richard. He can't keep from tumbling around. Mike Sheppard threatened to change his seat, but he did not seem to like the idea. Better be careful, Fanny, if you want him to sit there.

THE DESERT SUNSET

As the sun sank mid billions of golden clouds it cast its last rays of light on the distant purple peaks. A lone night bird, the harlequin of the night, hoisted in the distance. Gray cliffs and gigantic piles of boulders stood out indistinctly in the hazy twilight. The muffled wailing of a wolf in the foothills was the only sound that broke the silence. The sun finally disappeared entirely from view. The wailing of the wolf ceased and silence reigned supreme.

LAWRENCE POWELL

YOUR MOTHER BUYS HER POTS AND PANS HERE

Live Hardware Co.
Publications on Exhibit


As the sun sank mid billows of golden clouds it cast its last rays of light on the distant purple peaks. A lone night bird, the harbinger of the night, hooted in the distance. Gray cliffs and gigantic piles of boulders stood out indistinct in the hazy twilight. The mournful wailing of a wolf in the foothills was the only sound that broke the silence. The sun finally disappeared entirely from view. The wailing of the wolf ceased and silence reigned supreme.

In publishing the Marengo Literary Leader Mr. Ritchie “launched the literary career of Lawrence Powell,” (Requiem for Lawrence Clark Powell) the start of a lifetime collaboration. Gift of Michael Sutherland, Occidental College Library.


The brimming cup and potsherds: poems. By Carlyle MacIntyre. Pasadena: Harry Ward Ritchie, 1930. 200 copies. Lawrence Clark Powell and Ward Ritchie studied poetry with Dr. MacIntyre, then Professor of English at Occidental College. This is Dr. MacIntyre’s first published book of poetry and one of Mr. Ritchie’s earliest books. Lawrence Clark Powell reviewed it for the Occidental College student newspaper, his first book review. Gift of Lawrence Clark Powell.
CARLYLE MACINTYRE

THE BRIMMING CUP

AND POTSherds

POEMS

PASADENA

HARRY WARD RITCHIE

1930
cadence, a veritable legion of provocative poems has marched forth from Tor House, situated on the bleak and fog-drenched Carmel coast.
An introduction to Robinson Jeffers: thesis for the doctorate of the university. Dijon: Imprimerie Bernigaud & Privat, 1932. Designed at the press. 225 copies, of which 80 were for the University of Dijon, 85 for presentation, and 60 for the book trade. M.F.K. Fisher drew the map of California for this thesis. Special Collections’ copy, from the presentation edition, is inscribed to Dr. Hal Bieler, Dijon, October 1932; then again to The University of Arizona Library by Dr. Powell in 1976. 
*Gift of Lawrence Clark Powell.*

Robinson Jeffers: the man and his work. (book and prospectus) Los Angeles: The Primavera Press, 1934. The first commercially published version of Dr. Powell’s doctoral thesis and the first professional collaboration between Lawrence Clark Powell and Ward Ritchie. Mr. Ritchie and Dr. Powell shared a strong interest in Robinson Jeffers: two of Mr. Ritchie’s earliest books, *Stars and Apology for Bad Dreams,* were written by Mr. Jeffers. When Rockwell Kent provided the decorative initials for this edition Dr. Powell had to rewrite his text to accommodate the Kent letters, which Mr. Ritchie chose without consulting the author. *Prospectus gift of Dawson’s Book Shop; Book on loan from Richard & Marcia King.*


The ghost in the underblows, a fragment. (prospectus) By Alfred Young Fisher. Los Angeles: The Ward Ritchie Press, 1940. Fisher’s poem was published by subscription in an edition of 300 copies. Ward Ritchie and Dr. Powell gathered personal statements of support from California’s literary community and prepared this prospectus to solicit underwriting for the production costs.

I believe that your copy of this first edition of The Ghost in the Underblows will come to be regarded by you as one of your most precious possessions. It is my profound conviction, which I have now held going on ten years, that Fisher’s Ghost is fated to walk far and wide over the earth.

—Dr. Powell, from the prospectus. The book received a Rounce & Coffin Design Award in 1941.


On the beaches of the moon. By Archibald MacLeish. Laguna Beach: Laguna Verde Imprenta, 1978. 50 copies. The twelfth production of the Laguna Verde Imprenta. Dr. Powell read some of
Archibald MacLeish’s poetry during his voyage to Dijon. He admired Mr. MacLeish as a scholar, librarian and poet and supported his candidacy for Librarian of Congress against the wishes of the American Library Association, which objected to Mr. MacLeish’s lack of a professional library science degree. When Dr. Powell asked for permission to reprint this poem, the poet did not remember having composed it. Originally written in the 1920’s, the text acquired a new significance in the 1970’s.


The manuscripts of D. H. Lawrence: a descriptive catalogue. Compiled by Lawrence Clark Powell, with a foreword by Aldous Huxley. Los Angeles: The Public Library, 1937. 750 copies printed by The Ward Ritchie Press. In the Depression years Los Angeles bookseller Jake Zeitlin gave this “life preserver” of work to its young author and printer. The project provided Dr. Powell the opportunity to work with the collection of D. H. Lawrence manuscripts belonging to Frieda Lawrence.


Essays on Writers, their Books, and their Land
by Lawrence Clark Powell

The Ward Ritchie Press
Los Angeles
Lawrence Clark Powell is at his best as an essayist on the American Southwest—a region to which he feels indelibly connected. He crossed the heartland of the Southwest as a baby, en route to the citrus groves of arid southern California. His father G. Harold Powell, general manager of the California Fruit Growers Exchange, gave him Through the Grand Canyon from Wyoming to Mexico, a book Dr. Powell called "prophetic." His studies and work in bookstores and libraries afforded him the opportunity not only to peruse, but to read, the ever growing literature of the region. A true bookman, Dr. Powell promotes writings that record the harsh and beautiful desert landscape and its peoples, ardently and eloquently defending his point of view. He sets standards for the evaluation and appreciation of Western literature: his selections are now considered classics of the region.

Fig Tree John. By Edwin Corle. Los Angeles: The Ward Ritchie Press, 1955. 550 copies. Illustrated by Don Perceval. Foreword by Lawrence Clark Powell. With his usual candor, Dr. Powell acclaims Fig Tree John as better than Mr. Corle's later works. To which the author responded, "You mean to say I've never improved?" (My New Mexico Literary Friends) Rounce & Coffin Design Award 1956.

August 27, 1955, in honor of Henry R. Wagner. In this tribute to the productive bibliographer, Henry Raup Wagner, Lawrence Clark Powell recognized the importance of Mr. Wagner’s contribution: “If bibliography be the bare bones of learning, let it be said also that they contain marrow for those who know how and where to look.”

Books West Southwest: essays on writers, their books, and their land. Los Angeles: The Ward Ritchie Press, 1957. Title page illustration by Paul Landacre. Personal reflections about the land and essays on other southwestern writers. This is the first of Dr. Powell’s books to champion the desert Southwest, includes his geographical definition for the region: “My West Southwest is the semi-arid land from the Pecos of New Mexico-Texas to the Salinas of California, including deserts, mountains and river valleys, cities and seacoast.” Inscribed to Douglas Martin, founder of The University of Arizona journalism department. Rounce & Coffin Design Award 1958; selected as one of the American Institute of Graphic Arts Fifty Books of the Year.


Southwest classics: the creative literature of the arid lands: essays on the books and their writers. Los Angeles: The Ward Ritchie Press, 1974. Much of the text was written during Dr. Powell’s tenure as Professor in Residence at The University of Arizona.

Self-assured, ardent, ever vocal, Lawrence Clark Powell transformed UCLA from a California regional library into a major international research institution; he also transformed the library profession. Dr. Powell began his career as an order librarian in 1938, working for $135 a month. By the time he retired in 1966, Dr. Powell had served as University Librarian, Director of the Clark Library, and Founder/Dean of the Graduate School of Library and Information Science at UCLA. Dr. Powell was a visionary with the energy and political acumen to realize his dreams. He recognized the varied, tangible and unique resources a Library might house: the book reigns supreme.


this series came from a trip to Tucson in April 1954: "The Librarians I met there, the desert in the spring, and a sense of joy in being a Southwesterner, moved me to dream and to do." (The Southwest Broadsides)


In his Porsche, with his beloved wife, Fay—and with a bagful of books and figbars—he cruises about the country, especially visiting and revisiting the highways and byways of California and the Southwest.

Inscribed to Rosalie and Jack Reynolds. Gift of J.E. Reynolds.


Mysterious Transformation

OR

WHEN DOES HISTORY BECOME LITERATURE AND OTHER UNCOLLECTED ESSAYS AND ADDRESSES ON LANDSCAPE, LITERATURE, HISTORY AND MORALITY

BY

LAWRENCE CLARK POWELL

BOOKS WEST SOUTHWEST
TUCSON
Lawrence Clark Powell majored in history at Occidental College. As a freshman he took a course from Western historian Robert Glass Cleland, who later became the Western Americana Research Specialist at the Huntington Library. Professor Cleland produced works that Dr. Powell considered significant and engaging contributions to regional history. A keen observer of place with great respect for writers who insightfully record the diverse forces effecting regional evolution, Dr. Powell examines literature for the quality of its message. Fictional and impressionistic works are often as valuable as historical writings.


W.W. Robinson: a biography and a bibliography. By Jimmie Hicks. Los Angeles: The Ward Ritchie Press, 1970. Foreword by Lawrence Clark Powell. One of the major contributions Lawrence Clark Powell and Ward Ritchie made throughout their careers was to nurture and support the study of California—its history, culture, and landscape. A fitting homage to Mr. Robinson, who had similar interests.


It was a happy thought to combine Edwin Corle’s prose with Ansel Adams’ photographs. They go well together. Each had a vision of a region beautiful in spite of man.

—from the introduction. The text reprints chapters of Mr. Corle’s *Desert Country*. Rouse & Coffin Design Award 1963.


Southwest: three definitions. Benson, AZ: Singing Wind Bookshop, 1990. The cover illustration, painted by Ross Santee, is reproduced from an original watercolor in Special Collections’ copy of Lost Pony Tracks. The publisher, University of Arizona alumna Winifred S. Bundy, was inspired by Dr. Powell’s writing and teaching: Winn established the Singing Wind Bookshop on her ranch in rural Benson, Arizona. Inscribed by Dr. Powell. Gift of Lawrence Clark Powell.

Nearing retirement as University Librarian at UCLA in 1966, Dr. Powell returned to creative writing, revising *The Blue Train* and planning *The River Between*. Writing novels provided a creative, less utilitarian outlet for his writing. The stories are based in part on personal experiences: many of Dr. Powell's friends and colleagues are recognizable from the portraits of their fictional counterparts.

The blue train. Santa Barbara: Capra Press, 1977. Designed by Dick Palmer. Trade and limited editions. 200 copies, specially bound, are signed and numbered by the author. Special Collections' lettered copy (w) includes an additional portrait of Dr. Powell. The limited edition was issued without a dustjacket, though the original cover illustration by Claude Monet from the trade edition has been pasted to the title page and the rear dustjacket panel portrait of Dr. Powell appears on a preliminary page. Dr. Powell began to write *The Blue Train* in Dijon during the 1930’s and completed the first version in 1941, but set it aside until his retirement from UCLA. The story is a fictional remembrance of his early years in France. Henry Miller wrote a laudatory afterword:

For me it is the only book by an American which deals with *les amourettes*; it is also the first book by an American which gives to these little, passing loves the proper frame, the proper fragrance. It occupies a realm which is quite blank in our literature; it has a pagan, sophisticated quality which removes it from the sentimental or the immoral.
THE
EVENING REDNESS

THE BLUE TRAIN
THE RIVER BETWEEN
EL MORRO
PORTRAIT
OF MY FATHER

The Collected Four Novels of
LAWRENCE CLARK POWELL
with Notes on his Writing – 1930-50

CAPRA PRESS
SANTA BARBARA
1991
The river between. Santa Barbara: Capra Press, 1979. Designed by Noel Young. Trade and limited editions. The limited edition is copy number 26 of 100 signed by the author. Colorado River politics, the growing attraction of a young graduate student for an older history professor, and the professor's recollections of earlier amorous experiences are intertwined in the narrative.


The evening redness: the collected four novels of Lawrence Clark Powell; with notes on his writing, 1930–50. Santa Barbara: Capra Press, 1991. Trade and limited editions designed by Ward Ritchie. The four previously published novels (*The Blue Train*, *The River Between*, *El Morro*, and *Portrait of My Father*) are deftly integrated into one volume, designed by Ward Ritchie. The limited version, 100 copies specially bound and slipcased, is signed by author, designer and publisher. Special Collections' trade edition is inscribed by Ward Ritchie, Noel Young and Dr. Powell on the occasion of Dr. Powell's 85th birthday celebration by the Friends of the Library. Rounce & Coffin Design Award 1992.

*The Holly and the Fleece* and *Eucalyptus Fair* appear in the following section.
The Holly and the Fleece

Lawrence Clark Powell
Reflections

Fortune and friendship, the defining influences in the life of Lawrence Clark Powell, are exemplified in his relationships and writings.


Being fired by Vroman's for reading on the job proved not such a bad thing after all. What seemed at the time grossly unfair served to launch me on a life of being paid for reading on others' time.

Gift of Lawrence Clark Powell.


Eucalyptus fair: a memoir in the form of a novel. Tucson: Books West Southwest, 1992. Book designed by Ward Ritchie; dustjacket designed by Mark Sanders. 1000 copies, of which 50 are specially bound, slipcased and signed by author and designer. Dr. Powell began to write this fictionalized memoir of Fay in 1943, but withheld its publication until after her death. Special Collections’ copy of the trade edition is signed by the author.


I should regret to have Powell, if I should precede him from this life of ours, go out without a few appropriate words from his oldest friend. For this eventuality I have therefore prepared a remembrance of what I would wish to say on that occasion.

Rounce & Coffin Design Award 1987.
Gift of Lawrence Clark Powell.
A
Requiem for
Lawrence Clark
Powell
Lawrence Clark Powell was born in 1906 in the city of Washington. I had been born the previous year in Los Angeles. Both our families had settled in South Pasadena by the time we were ready for school.

Now we are both in the concluding years of our lives. We also have, on several occasions, been requested to memorialize those who have left us. I should regret to have Powell, if I should precede him from this life of ours, go out without a few appropriate
Lawrence Clark Powell has been a lifelong patron of Southern California fine printers. Expert at creating texts, he appreciated good printing and deferred decisions on the esthetics of design and publication to specialists. His favorite designer, Ward Ritchie, embodied the taste, ability and acute judgment of a fine printer and scholar of fine printing.


Bookmen & their brothels: recollections of Los Angeles in the 1930s. By Ward Ritchie. Los Angeles: Zamorano Club, 1970. Printed by Grant Dahlstrom. "In the 1930's Los Angeles was not exactly a small town but it had an intimacy which the subsequent years have lost ... To me the heart was where the bookstores were." Special Collections' copy belonged to Jake Zeitlin. Rounce & Coffin Design Award 1971.


Southern California printing from the personal library of Ward Ritchie. Van Nuys: J.E. Reynolds, Bookseller, 1974. Catalogue 141, comprising selections from Mr. Ritchie's own collection. The Ritchies moved to a smaller house after The Ward Ritchie Press was sold. A lack of space prompted this sale of books. At Mr. Ritchie’s death there were over 4,000 volumes on printing and typography in his home at Laguna Beach.


Adventures with authors. By Ward Ritchie. Laguna Beach: Laguna Verde Imprenta, 1978. 50 copies. The eleventh production of
the Laguna Verde Imprenta. Ward Ritchie incorporated innovative initial letters, designed by Polish sculptor and painter Stanislaw Szukalski, into the title page design and alphabetical page layout. The letters, printed in red and green, are separated from the text by a black bar, creating a visual transition.


Gift of Dr. Lawrence Clark Powell.


Jane Grabhorn: the roguish printer of the Jumbo Press. By Ward Ritchie. Laguna Beach: Laguna Verde Imprenta, 1985. "Perhaps some seventy copies have survived this printing..." The twenty-fifth production of the Laguna Verde Imprenta. Jane Grabhorn, one of California printing's most colorful characters, was known for her playful book designs and barbed humor. The text was first presented as a Goudy lecture at Scripps College.
PAUL LANDACRE

by Ward Ritchie

THE BOOK CLUB OF CALIFORNIA
1982


Printing on the hand press is the most satisfying method of putting type onto paper. It is now an almost obsolete process, but in its simplicity it has advantages no other means of printing offer, especially for what is called Fine Printing.

A miniature book, less than 3 inches tall.

Paul Landacre portrait of Ward Ritchie
Ward Ritchie

“His talent for design is so varied and original that now with more than five hundred books behind him it is impossible to select any one as characteristic. Ritchie is also an inveterate playboy with type, using ornaments, devices and cuts in the witty manner of W. A. Dwiggins and Jane Grabhorn. On the wall of Imprenta Laguna Verde hangs his favorite motto: *This body is much too fragile for the life I lead*” – Lawrence Clark Powell, in *Life Goes On.*

Nut-brown beer: being a very careful analysis of life’s major joy. By George Arnold. Los Angeles: Printed by H. Ritchie at the Flame Press, 1930. An early Ward Ritchie imprint, printed at Dr. Powell’s suggestion. Mr. Ritchie produced a small number on good paper and more on newsprint. Special Collections has one of the surviving newsprint copies, rescued from the waste bin at Mr. Ritchie’s shop many years ago. *Gift of Lawrence Clark Powell.*

The colophon: a book collectors’ quarterly. Volume 3 Part 10, May 1932. New York: The Colophon Ltd., 1932. 3000 copies for subscribers. The first chapter, designed and printed by Ward Ritchie, contains the essay “First Book” by Robinson Jeffers. On his return from France, Mr. Ritchie stopped in New York to visit Elmer Adler, publisher of *The Colophon.* Mr. Adler expressed interest in obtaining a Robinson Jeffers text for publication. Mr. Ritchie later persuaded Jeffers to write the story of his first published book. Mr. Adler forwarded a copy of the article to Mr. Ritchie, who stayed up all night setting it in type. Mr. Adler was so surprised (and delighted) by the result that he called Mr. Ritchie and asked if he had printing facilities sufficient to produce an edition of 3,000 copies. Mr. Ritchie fibbed, was awarded the commission, and hurried out to buy a larger printing press.
I am willing to tell the history of my first book, though it is not clear why it should interest anyone; certainly it does not interest me. In 1912 I came into possession of a little money, a little more than was immediately required, a novel ex-
He located a suitable used press at the print shop that years earlier had printed the Marengo Literary Leader. Paul Landacre created a woodcut illustration of Hawk Tower for the front page. The first published work to bear the imprint of the Ward Ritchie Press.


The mystique of printing: a half century of books designed by Ward Ritchie. San Juan Capistrano: The Library of San Juan Capistrano in California, 1983. 2000 copies printed by Richard Hoffman. Foreword by Lawrence Clark Powell. Catalog of the premiere exhibit of the new San Juan Capistrano Public Library and Cultural Center, held from September through November 1983. Mr. Ritchie considered this exhibition representative of his best work. Several of the selections appear in the Fashioned in Friendship exhibition. “For nigh onto seventy years I have been in literary bondage to the man ... I salute Ward Ritchie as my friend and master of his chosen field.” – Lawrence Clark Powell, from the foreword.

The first bookplate Ward Ritchie designed for LCP

Type¬faces: a photographic study of Ward Ritchie. By Amanda Blanco. Northridge: The Santa Susana Press, 1988. Designed by Joseph D’Ambrosio. 65 copies. Ward Ritchie is the subject of this photographic portfolio: several of Ms. Blanco’s portraits show him at work on the Albion press at Laguna Verde Imprenta. This is no. 48 of 65 copies signed by Mr. D’Ambrosio and Dr. Powell, who wrote the foreword.

Laguna Verde Imprenta, 1975–1987. By Ward Ritchie. Laguna Beach: Laguna Verde Imprenta, 1988. 50 copies. The twenty-seventh production of the Laguna Verde Imprenta. A brief history of the press and bibliography of its first 26 publications. After retiring from commercial publishing, Mr. Ritchie wanted to write recollections of the events and people most dear to him and print his stories with the best typography, illustrations, and materials. The Laguna Verde Imprenta epitomizes his design sense and masterful command of the art of hand printing. Proofreading, however, was beyond his ken:

It has been mentioned often in the past that I have a notorious penchant for creative orthography which is now combined with impaired vision resulting from an errant tennis ball. And I must admit that my fingers are not quite as agile now as they were when I was crowding only seventy and began this bizarre venture into hand press printing.

Dr. and Mrs. Powell often served as proofreaders for Laguna Verde imprints.
Ward Ritchie, the Laguna Verde Imprenta years, 1975–1990: an exhibition. Long Beach: University Art Museum, California State University, Long Beach, 1991. Designed by Vanessa Wyers. 750 copies. Retrospective exhibition of Mr. Ritchie’s hand press work at Laguna Verde Imprenta, with a chronology of his career. The text mistakenly attributes the pseudonym “August Fruge” to Mr. Ritchie as designer for the University of California Press. Mr. Fruge, a library school classmate of Dr. Powell’s, was director of the UC Press.


A foreword for Ward / an afterword after Ward. Brea, CA: [designed by Ward Ritchie for Lawrence Clark Powell], 1996. “A keepsake privately printed for L.C.P. and designed by Ward Ritchie for members of the Zamorano and Roxburghe Clubs at their 23rd biennial reunion in San Francisco, Fall 1996.” Nearly blind and suffering the ravages of terminal cancer, Mr. Ritchie created the design from instinct born of a lifetime’s experience. His puckish humor is evident in the title page layout and use of childhood photographs. The final collaboration of lifelong friends: Ward Ritchie died before the book was published.
A FOREWORD FOR WARD
BY LAWRENCE CLARK POWELL
AN AFTERWORD
AFTER WARD

1996
The World Began
when I was born
and it will end
when I am gone.
The sun, the sky,
the night, the day,
will cease to be
along with me.

Peter Lum Quince
This tribute to Lawrence Clark Powell and Ward Ritchie was set in Adobe Aldus and Monotype Goudy Text Lombardic Capitals, composed in Adobe PageMaker on an Apple Power Macintosh 7100.

600 copies were printed on Weyerhaeuser First Choice text and Astrobrights cover stock by PPSS at The University of Arizona.

Catalog by Robert Hershoff & Theresa Salazar

Design by Robert Hershoff
Dr. Powell's Birthday Gift

Friends and admirers are invited to contribute to the Fay & Lawrence Clark Powell Endowment for Southwest research.

Donations may be sent to:

Powell Endowment • The University of Arizona Library
Main Library A349 • 1510 E. University Boulevard
Tucson, AZ 85721-0055 • (520) 621-6431
Please make checks payable to UA Foundation/Library
Fashioned in Friendship

LAWRENCE CLARK POWELL AS DESIGNED BY WARD RITCHIE

An Exhibition

OF DR. POWELL’S LITERARY OEUVRE
IN CELEBRATION OF HIS 90TH BIRTHDAY

MAIN & SPECIAL COLLECTIONS LOBBIES
THROUGH SEPTEMBER 1996