

JOHN HOWELL
 *for Books*

John Howell for Books
Paper-Making
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John Howell for Books

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This list contains 12 items about paper-making, including a grouping of water-marked paper samples. Some of these volumes contain beautiful paper samples illustrating the techniques described in the books; two are facsimiles.

1 BLINN, Carol J. *A Lettered Life.* (Easthampton, MA): Warwick Press, 2013. Hardcover Pamphlet. 6 1/2 x 4 3/4 inches. 6 leaves of Niyodo Natural paper (including the title page [title page printed in 2 colors] and colophon) digitally printed and stitched into a bifolia of hand-dyed Kyosei-shi paper; text clean, unmarked. Copper-toned silk moiré cloth over boards, printed paper front cover label; binding square and tight. Warwick Press invoice for this book made out to Greg Campbell, Campbell-Logan Bindery, with a hand written note to Campbell from Carol Blinn laid in. Greg Campbell's copy, proprietor of Campbell-Logan Bindery. SIGNED by Carol Blinn on the colophon. Fine.

\$ 600

LIMITED EDITION of 20 copies, designed, dyed, printed, and bound by Carol Blinn. Printed in memory of Harold McGrath, Leonard Baskin, Arno Werner, Hugh McMillan, Jr., and George and Julie Poole, this clever series of lines reviews the development of symbolic human communications through the first cave drawings to the development of the alphabet, and contributions to this process from throughout human history. This volume of paper and dye samples is one of the smallest editions from Carol Blinn's Warwick Press, which opened shop in 1973. REFERENCE: 7 copies Worldcat, all east of Iowa City, Iowa.

2 CHAMBERS, Anne (b. 1925). *The Principal Antique Patterns of Marbled Papers Made and Described by Anne Chambers with an Introduction by Bernard Middleton.* (Burford, Oxfordshire): The Cygnet Press, 1984. Small 4to. 7 7/8 x 6 inches. Unpaginated. [46] pp. Half-title, title page printed in blue and black, Middleton's Introduction occupies the first 15 pages with bibliography, 14 tipped in paper samples; text with only a few small spots, else clean and unmarked. Light blue paper over boards, spine titled in black ink; binding square and tight, light toning to extremities, lacks the glassine jacket, front cover very lightly bowed. Very Good.

\$ 200

LIMITED EDITION of 250 numbered copies, this is number 176, printed at Skelton's Press by Christopher Skelton, Eric Gill's nephew. Middleton's Introduction is a brief history of paper in general, with an extended focus on British marblers from the seventeenth century to the present. 14 tipped-in marbled paper samples have Anne Chambers' technical descriptions of how the effects are achieved printed opposite the samples.

3 ERNI, Hans (1909-2015). *8 Sheets of Laid Paper with Watermark Designs by Swiss Artist Hans Erni.* Basel: Basler Papiermühle, 1983-1984. 8 ff. of square laid paper. 8 1/4 x 8 1/4 inches. 8 leaves of laid paper with 6 watermark designs, each watermark includes the artist's signature and 2 of the designs are dated '83 and '84 respectively; clean, unmarked. Each leaf of paper is preserved in a bifold of black paper. Fine.

\$ 250

Each of the 8 sheets have deckle edges and 6 different watermark designs, each signed in the mold by Hans Erni, "Erni." I have tentatively given names to the water marks. They are 1) "3 Faces" with '84 in the signature; 2) "Profile with Dove;" 3) "Female

Nude, Reading;” 4) “Rooster” with ’83 in the signature (2 copies); 5) “Pegasus” (2 copies); and 6) “Icarus.” Hans Erni was a Swiss graphic designer, painter, illustrator, engraver, and sculptor. He studied art at the Academy Julian in Paris and in Berlin and was an admirer of Pablo Picasso and Georges Braque. Erni’s work is varied - he illustrated postage stamps and designed lithographs for the Swiss Red Cross. The Hans Erni Museum in Lucerne contains a large collection of this artwork, including ceramics, theater costumes, and sets. Ascription to Erni based on the signature in the watermark, the artist’s style, and the observation of Ulrich Widmann of Freiberg, Germany, who stated that he has these in his paper collection.

4 HALFER, Joseph. *The Progress of the Marbling Art. Introduction by Victoria Dailey.* New York and London: Garland Publishing, 1990. Series: *The History of Bookbinding Technique and Design.* 8vo. 8 1/4 x 5 1/8 inches. [x], 240, [ads ii] pp. Woodcut figures in the text illustrating equipment and practices, 10 tables with specimens of papers were likely color in the original but here reproduced in black-and-white, 2 pages of price lists for marbling kits at the rear; text clean, unmarked. Blue cloth, spine titled in black; binding square and tight. Fine.

\$ 85

FACSIMILE REPRINT of the English-language edition issued in Buffalo, New York by L. H. Kinder in 1893. Josef Halfer was a Budapest-based bookbinder and marbler. His book, *Die Fortschritte der Marmorierkunst*, was first published in 1885. “The Halfer system is so important that marbling history is broken at this point, and referred to as pre-Halferian and post-Halferian marbling. The advantages of the Halfer system were two-fold: freed of the laborious preparation of colors, and with standardized colors, mablers could produce more work; and secondly, the use of carragheen size allowed finer detail in marbling.” Easton, *Marbling: A History*, pp. 78-79.

5 HEYECK, Robin. *Marbling at The Heyeck Press.* Woodside, CA : (The Heyeck Press, 1986. 4to. 10 13/16 x 8 1/8 inches. (68) pp. Frontispiece marbled paper sample with tissue guard, 27 paper samples of varying sizes most with tissue guards, bibliography of 15 marbling projects undertaken by the Press with explanatory text describing techniques and context; text clean, unmarked. Quarter gray morocco blocked in blind on the spine and titled in gilt, handmade marbled paper over boards, slip case; binding square and tight. Comes with 2 pieces of Heyeck Press ephemera: 1) letterpress printed invoice for this item, form filled in with a typewriter, dated April 15, 1987, and 2) letterpress printed postcard (return address) with a hand-written note from Robin Heyeck dated April 19, 1987 with a few remarks about the production of this volume. SCARCE. Fine.

\$ 1,100

LIMITED EDITION 150 copies, this is number 27 SIGNED by Robin Heyeck on the colophon, designed, hand set, printed and marbled by Robin Heyeck, printed on handmade Barcham Green Langley paper, printed with Centaur and Arrighi types, bound at Schuberth Bookbindery. This book is both a highly personal account of the sensual and aesthetic pleasures of marbling paper, but also includes very practical and

detailed descriptions of the marbling techniques themselves. Filled with paper samples from projects undertaken by the Press.

6 [LALANDE] GASPARINETTI, Andrea Federico, editor. *Osservazioni Intorno all'Arte di Fabricare La Carta, Dedotte da Vari Autori dell'Accademia R. delle Scienze per la Maggior Perfezione delle Cartiere negli stati di S. A. R. il Sig. Infante D. Filippo, Duca di Parma, Piacenza, Guastalla, ecc. con la Dimostrazione del Mulino all'Olandese Fatto a Cilindro. Introduzione e Note di Andrea Federico Gasparinetti.* Milano: Edizioni il Polifilo, (1969). Series: *Documenti sulle Arti del Libro*, No. I. Folio. 13 1/8 x 10 1/4 inches. (88) pp. Series half-title, half-title, rate table, 8 plates (2 folding); text clean, unmarked. Plain stiff wraps with printed grey paper jacket folded over, added mylar jacket; binding square and tight. Includes an added grey cloth-covered slip case prepared by Heritage Bindery with printed paper spine label. Fine.

\$ 85

REPRINT EDITION reproduced in offset, first printed 1962. This volume contains Andrea Federico Gasparinetti's translation into Italian of Joseph Jérôme Lefrançois de Lalande's (1732-1807), *Art de Faire le papier* (first edition, 1771). The French Academy of Sciences published a series of works on various arts and crafts in the mid-eighteenth century, among them was Lalande's treatise on paper-making (*Descriptions des arts et métiers*, Volume 4). Gasparinetti's Introduction gives a thorough review of this work's publication history and its significance as the first comprehensive treatise on paper-making.

7 MASON, John (1910-1980). *Paper Making as an Artistic Craft, with a Foreword by Dr Dard Hunter.* Leicester: Twelve by Eight Press, 1963. 8vo. 8 1/2 x 6 inches. (96) pp. Paper sample frontispiece tipped-in, illustrations by Rigby Graham throughout, 5 sample papers bound-in, glossary, index; text clean, unmarked. Flexible gilt-stamped wrappers, clear plastic dust jacket; binding square and tight. Prospectus for *The Paper Maker's Craft* tipped-in on rear pastedown. Pall Bohne's copy with his pencil notations on rear pastedown. SIGNED by author on page 6, November 1969. Very Good.

\$ 35

LATER EDITION. John Mason is a paper maker from Leicester, United Kingdom. He wrote this book in the hopes of preserving the art of making paper by hand and inspiring others to take up the craft. Gives an overview of the paper-making process and the tools employed, with numerous paper samples tipped-in.

8 Mastercraft Papers, Ltd. Price List and Correspondence. Corking, Surrey: Mastercraft Papers, Ltd, 1979-1981, 1997. 3 price lists from Mastercraft Papers Ltd., dated 1st December 1979, 1st September 1980, and 1st November 1982, with pencil notations, single sheets printed on both sides, except the 1979 list is printed on 1 side with 2 sheets stapled together. Typed letter SIGNED from Marnix Zetteler to G. Wakeman of the Plough Press. In

addition, this lot contains a manuscript note, SIGNED, from Marie-Helene Olive dated May 30, 1997 on Christie's Auction House, London, note-pad paper. Very Good.

\$ 20

Small lot of price lists and a single piece of correspondence between Marnix Zetteler of Mastercraft Papers, Ltd. The letter, SIGNED by Zetteler, is dated 26 June 1981 and is addressed to G. Wakeman of the Plough Press, Loughborough, Leicestershire. Zetteler mentions a visit to the Plough Press the day before, and confirms an order for products from Mastercraft Papers. The Plough Press was founded by Geoffrey Wakeman in 1967 in Loughborough, Leicestershire. Wakeman (d. 1987) learned letterpress printing from Philip Gaskell at the College Press in Glasgow. The majority of Plough Press books were limited editions, letter press printed, and hand bound. In 1982, the press moved to Kidlington, Oxfordshire, and produced a bibliography of its works, *The Plough Press 1967-1981: Fifteen Years Printing in a Loughborough Garage*. In 2012, Marnix Zetteler was reported as living in Okatie, Georgia where he and his wife restore posters.

9 THOMAS, Peter and THOMAS, Donna. *Beater Time Tests*. Santa Cruz, CA: The Good Book Press, 1987. 12mo. 5 7/8 x 4 5/8 inches. Unpaginated. [10] leaves printed letterpress on green handmade paper, plus [18] leaves of handmade paper of various colors. Printed in black and blue, with 4 linoleum cuts by Donna Thomas; text clean, un-marked. Quarter green morocco, morocco corners, multi-colored hand-make paper over boards, spine titled-in gilt; binding square and tight. Fine.

\$ 250

LIMITED EDITION of 48 copies, this is number 7, SIGNED AND DATED by Peter and Donna Thomas on the colophon. Printed letterpress on 48 sheets of hand-made paper using Weiss types and linoleum cuts by Donna Thomas. Hand-bound by the printers. Tells how and why Peter Thomas built his first pulp beater and gives figures on how the colored papers were made. The papers show the results obtained by beating the pulp for varying periods.

10 Von HAGEN, Victor Wolfgang (1908-1985). *The Aztec and Maya Papermakers. With an Introduction by Dard Hunter*. New York: J. J. Augustin, (1944). Large 8vo. 10 1/8 x 6 15/16 inches. [x], 120 pp. Frontispiece is a copy of The Dresden Codex, executed on *huun*-paper in the period of the League of Mayapan, 2 maps, text figures, bibliography, index, 39 black-and-white photographic plates; text clean, un-marked. Red-stamped greenish-gray cloth, dust-jacket in mylar; binding square and tight, very light soiling to jacket, foot of spine softened. Near Fine.

\$ 25

FIRST TRADE EDITION. This is the first scholarly work devoted to Aztec and Maya paper-making. It was chosen by the American Institute of Graphic Arts as one of the Fifty Best Books in 1944. It thoroughly discusses the processes and materials used by

these ancient craftsmen. Contains extensive editorial apparatus. Essential reading for historians, anthropologists, and students of paper-making.

11 WEYGAND, James Lamar (1919-2003). *The Weygand Tightwad Beater: Its Design & Construction*. Nappanee, IN: Private Press of the Indiana Kid and Weygand Tightwad Mill, 1970. 8vo. 6 1/2 x 5 inches. [ii], (35) pp. Headpieces, figures throughout, specimen paper tipped-in, foldout; text clean, unmarked. Gilt-titled leather spine, red paper boards, deckle edges; binding square and tight, leather scuffed, leather split on both sides of spine 2 inches at head of spine, tacked down with ph-neutral adhesive. SCARCE. Very Good.

\$ 125

LIMITED EDITION of 200 copies printed on an 8 x 12 press by James Lamar Weygand at the Private Press of the Indiana Kid, this is 1 of 100 copies printed on Antique Laid IK paper made at the Weygand Tightwad Mill. In this volume, Weygand explains his beater, which he used to make his own paper for printing.

12 YAGI, Tokutaro. *Suminagashi-zome. Translation by Kyoko Mueke. Wood Engravings by Rik Olson. Marbling by Robin Heyeck*. Woodside, CA: The Heyeck Press, 1991. 4to. 10 11/16 x 7 11/16 inches. 55, [2] pp. Double-page title page printed on marbled paper, 12 marbled paper samples, 3 wood engravings by Rik Olson, glossary; text clean, unmarked. Full hand-marbled silk over boards, silver leather spine label titled in silver, slip case; binding square and tight. Fine.

\$ 950

LIMITED EDITION of 200 copies, this is number 8, designed, hand set, printed, and marbled by Robin Heyeck, using Centaur and Arrighi types and printed on handmade Twinrocker paper made especially for this book, binding by Klaus Rötzscher Bookbinders. Tokutaro Yagi was based in Kyoto in the nineteenth century and was recognized as the master of Japanese marbling. His technique involved floating colors and carefully manipulating them by blowing on them directly or through a straw, fanning the colors, or carefully using a human hair to stir the colors. In 1913, Yagi dictated this book to a professor at a Kyoto textile college in order to preserve his special suminagashi techniques. The text describes colors, tools, water, chemicals and techniques for marbling paper and silk. Includes directions for creating twenty different suminagashi patterns.