

JOHN HOWELL
 *for Books*

John Howell for Books

Paper Making
November 19, 2024



John Howell for Books

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We actively solicit offers of books to purchase, including estates, collections and consignments. Please inquire.

This list contains 23 items. Most are books about paper-making collected by Edwards Huntington Metcalf, but with several additions within other subject areas.

1 [Alembic Press, Peter and Donna Thomas] THOMAS, Peter (b. 1951). *Beer Will Help Your Shake: The Recollections of a Ninety-two Year Old Papermaker*. Oxford, UK: The Alembic Press; Santa Cruz, CA: Peter and Donna Thomas, 1990. Small 4to. 7 3/4 x 6 1/4 inches. [vi], 9-25, [3] pp. Half-title, title-page printed in blue and black inks, initials in blue, 2 linocut illustrations of paper-making by Donna Thomas, section dividers in blue; text clean, unmarked. Folded blue paper covers, printed paper front cover title label, manuscript vellum straps from a vellum indenture; binding square and tight. SIGNED on the colophon by Harry Glanville and Peter Thomas. LH823-017. Fine. **WITH: THOMAS, Peter** (b. 1951). *2-Page Typed Letter Signed*. Santa Cruz, CA: Peter and Donna Thomas, 1991. Single sheet of Peter Thomas handmade paper. 11 1/8 x 8 3/4 inches. Written with a word processor on a computer, printed with a dot-matrix printer on Peter Thomas's handmade paper; folded with a dog-eared corner, some light toning to the outer margins of the paper. SIGNED by Peter Thomas and with a short note about the paper. KJH1123-241. Very Good.

\$ 400

FIRST EDITION, LIMITED to 114 copies, this is copy number 22 of the 100 regular copies. "This book has been jointly produced by the Alembic Press of Oxford, England and Peter & Donna Thomas of Santa Cruz, California." Colophon. "In 1988 I went to England to meet Cyril Finn, a retired hand papermaker who had worked at the vat his whole life, to learn the motions of the 'papermaker's shake.' After the interview, I asked if there were any other old papermakers around. He replied, 'If you want to meet a really old papermaker you should go up to Wookey Hole and meet Harry Glanville, the man who trained me.' I found Harry, who was the 92, in a rest home in Wells. Harry could not answer my questions, but he could tell a good story, which I tape recorded and, on returning home, transcribed. I made plans to return to England in 1990 to have another interview with Cyril. When I told Claire Bolton of the Alembic Press about the plan she invited me to come visit, proposing we might do some sort of collaborative book project while we were there. After some discussion, we decided to print Harry's transcribed interview on Wookey Hole handmade paper. Claire hosted Donna and I, and our two daughters, for about a week, and in that time, we got the pages printed. We had recently been introduced to the concept of making 'non-adhesive bindings' and decided that that style of binding would be appropriate for this book. About this time, English law had changed and lawyers no longer needed to retain centuries-old parchment indenture documents, so there were lots of them on the market. Claire had just bought several dozen, and inspired by their raw beauty, we used them for the bindings of the special copies and also for the straps of the regular copy bindings. We split the edition with Claire, each taking 57 copies." Thomas, pp. 342-243. This copy of *Beer Will Help Your Shake* is accompanied by a 2-page typed letter, SIGNED AND INSCRIBED from Peter Thomas to Mel Kavin. The letter shares Peter Thomas's experiences traveling in the United Kingdom and northern Europe with his family in 1990. Peter tells Mel Kavin that at almost every location he visited to share paper making and book arts experiences with the locals, it seemed like

everyone knew Mel Kavin personally and had fond memories of Mel and his wife Phylis. Peter Thomas also discusses the making of *Beer Will Help Your Shake*, which was designed and executed with Claire Bolton at the Alembic Press. The inscription reads, "P. S.: This paper is made from moldy old Russian hemp & abaca which had tiny seeds so was no good for printing... Thus it became stationary. PT." REFERENCE: Peter and Donna Thomas, *Peter and Donna Thomas: Bibliography*, D2. 34 copies Worldcat.

2 BASANOFF, Anne (1906-1984). *Itinerario Della Carta Dall'Oriente all'Occidente e Sua Diffusione in Europa*. Milan, Italy: Edizioni il Polifilio, (1965). Series: *Documenti Sulle Arti del Libro, Collezione Promossa Dalla Cartiera Ventura*, No. IV. Folio. 13 1/8 x 10 1/4 inches. (94) pp. Text in Italian, series half-title, half-title, tables, 15 plates (4 color, 1 colored paper sample tipped-in, 2 paper samples with watermarks tipped-in, 1 folding map), 119 figures, bibliography, index; text clean, unmarked. Plain stiff wraps, with brown printed fold-over dust-jacket which in turn is covered is glassine cover, slip case; binding square and tight, some minor foxing to the glassine, corners bumped. LH823-065. Very Good.

\$ 50

LIMITED EDITION of 2,000 copies, this is one of 200 un-numbered copies printed on specially made paper manufactured at the Cartiera Ventura. An authoritative overview of the history of the transmission of paper from its invention in the Orient and its transmission to the West, with special emphasis on its diffusion throughout Europe by the Iranian-born authority on the book arts, Anne Basanoff. Well represented in OCLC.

3 BOFARULL Y SANS, Francisco de Asis de (1843-1938). *Heraldic Watermarks, or La Heráldica en la Filigrana del Papel*. Translated by A. J. Henschel. Hilversum, Holland: The Paper Publications Society, 1956. Folio. 12 1/4 x 9 3/8 inches. 22, [6] pp. 16 plates of watermarks on grey background; index, ads; text clean, unmarked. Marbled wraps, printed paper front cover label; binding square and tight, lightly rubbed. LH823-053. Very Good.

\$ 50

LIMITED EDITION of 450 copies, this is number 24. Little is known of the author of this work, here presented in facsimile in English translation, except that he was the Director of the Archives of Aragon. Bofarull y Sans began collecting watermarks of the Iberian Peninsula in 1863. The collection starts at the end of the 13th century, and helps date Spanish manuscripts and printed works. It was first published in 1901 at Barcelona. Well represented, OCLC.

4 BROCKWELL, Maurice Walter (1869-1958). *A Catalogue of Some of the Paintings of the British School in the Collection of Henry Edwards Huntington at San Marino, California*. New York, NY: Privately Printed, 1925. 4to. 11 3/4 x 9 3/8 inches. Unpaginated. Frontispiece portrait of H. E. Huntington, list of 34 paintings arranged and numbered in order of position on

walls, each of the illustrations with tissue guard and 1 or more pages of printed descriptions of the paintings; text clean, unmarked. Gilt-stamped white buckram; binding square and tight. LH823-097. Fine.

\$ 30

FIRST EDITION. Printed by Witherspoon & Company, New York, copyright 1925 by Sir Joseph Duveen (1869-1939). Maurice Walter Brockwell was a distinguished English art historian and critic of the early twentieth century. Here is engaged by Baron Joseph Duveen, the British art dealer considered one of the most influential art dealers of all time, who helped build the Huntington collection of paintings. Other Duveen clients included Henry Clay Frick, William Randolph Hearst, Andrew Mellon, J. P. Morgan and others. Well represented in OCLC.

5 [Corvinus Press] STANHOPE, Philip Dormer, Earl of Chesterfield (1694-1773). *A Letter from Philip Dormer Stanhope, Earl of Chesterfield (Author "Letters to His Son.") to William Stanhope, Lord Harrington, the Secretary of State. Printed from the Original Letter in the Possession of Viscount Carlow.* [London, UK]: Corvinus Press, 1937. 2 copies. 8vo. 9 x 5 3/4 inches. [12] pp. Text unmarked, occasional light foxing. This item is an unusual, and perhaps experimental, binding; it consists of a bifold sheet of J. B. Green unsized hand-made paper, laid into that is an 18 x 11-inch sheet of the same paper folded to 8-pages which contains a preface and the text of the letter, then follows another bifold of the same paper with the colophon printed on 1 page, the 3 remaining pages blank, the two pieces of printed paper are loosely laid-in with no binding materials. LH823-108. Very Good.

\$ 50

LIMITED EDITION of 30 copies, offered here are 2 copies of the 30. The letter, dated February 9, 1731, is a report of Philip Stanhope to the British Secretary of State, reporting on Stanhope's activities as Ambassador to Holland where Chesterfield was conducting treaty negotiations with Charles VI, emperor of the Holy Roman Empire. "The Corvinus Press was a private press established by George Lionell Seymour Dawson-Damer, Viscount Carlow (1907-1944) in Red Lion Court, off Fleet Street, London in early 1936. Carlow was a keen book-collector, amateur linguist and typographer, and ran the Press purely as a hobby, with the help of a press-man (Arthur Harry Cardew) and secretary. He was friendly with many of the leading literary figures of the age, some of whom allowed him to print their works at his Press. Corvinus published new work by T. E. Lawrence, James Joyce, Wyndham Lewis, Edmund Blunden, Stefan Zweig, Walter de la Mare and H. E. Bates. Berthold Wolpe designed Zweig's George Frederick Handel's Resurrection. Only thirty-two were printed. Carlow was interested in contemporary European typography, and bought new types from the Bauer type foundry at Frankfurt am Main and other European founders, which he often used in an experimental way at the Corvinus Press. His taste in binding was also individual, and he generally produced a few special

copies of each book which he had bound by one of the leading craft bookbinders of the age.” Wikipedia. 9 copies OCLC.

6 Messrs. Duveen Brothers. *Catalogue of the Special Loan Exhibition of Old Masters of the British School in Aid of “The Artists’ Fund” and “Artists’ Aid” Societies. Being a Selection from Pictures Acquired from Messrs. Duveen Brothers Within the Last Three Years.* New York, NY: Messrs. Duveen Brothers, 1914. 4to. 11 1/4 x 9 1/8 inches. [ii] pp. 17 black-and-white plates of illustrations of the paintings, and opposite each picture is a printed description of the item; some offsetting associated with the plates. Gilt-stamped white buckram; binding a bit shaken, covers soiled and foxed, boards a bit bowed. Laid in are two newspaper articles from the New York Times, Tuesday, October 18, 1921 describing the purchase of “Blue Boy”; the newspaper in toned, but mounted on wax paper to reduce offsetting. LH823-109. Good.

\$ 30

FIRST EDITION. Printed at Paris by Bishop & Garrett. An exhibition catalog of British paintings offered by the Duveen Brothers, one of the world’s leading art dealers. The firm made its money by buying works of art from declining European aristocrats and selling them to the millionaires of the United States. Well represented in OCLC.

7 Free Library of Philadelphia. *An* Philadelphia, PA: Free Library of Philadelphia, 1968. Pamphlet. 9 3/4 x 7 3/8 inches. 23 pp. Printed on special paper, preface by Leonard Schlosser, gives detailed descriptions of 75 items from the exhibition, lists the total items in the show; text with occasional light soiling. Wrappers of double-sheet tan cover stock printed in red and green with an illustration on the cover, hand-stitched by Mary Schlosser; binding square and tight. Compliments slip from Chiswick Book Shop laid in. LH823-073. Fine.

\$ 50

LIMITED EDITION of 300 special copies. Compliments slip from Chiswick Book Shop reads: “Besides this catalogue there is also a first issued privately printed for Leonard Benjamin Schlosser by Henry Morris at the Bird and Bull Press, limited to 300 copies. This is distinguished from the regular issue by the double-sheet tan cover stock made at the Press with a special water-mark of the Exhibition. The text paper is “Bird and Bull” hand made by J. Barcham Green, and the item has been hand-bound. Only 100 copies are for sale.” The colophon reads: “Three hundred copies of this catalogue have been printed in Bulmer types at the Bird & Bull Press at North Hills, Pa. The colored papers were made by hand at the Press, and the circular watermark was made by Amies & Co. at Maidstone, Kent. The text paper is handmade “Bird & Bull” made by J. Barcham Green at Maidstone, Kent, and the binding was done by Mary Coxe Schlosser at Greenwich, Connecticut.” Leonard B. Schlosser (1925-1991) was a leading member of the paper industry and a prominent book collector. His distinguished collection of early books and manuscripts documenting manufacturing techniques and trade practices in Europe, England, and America forms the basis of

this exhibition. Well represented in OCLC.: *A Selection of Books from the Collection of Leonard B. Schlosser*. Philadelphia, PA: Free Library of Philadelphia, 1968. Pamphlet. 9 3/4 x 7 3/8 inches. 23 pp. Printed on special paper, preface by Leonard Schlosser, gives detailed descriptions of 75 items from the exhibition, lists the total items in the show; text with occasional light soiling. Wrappers of double-sheet tan cover stock printed in red and green with an illustration on the cover, hand-stitched by Mary Schlosser; binding square and tight. Compliments slip from Chiswick Book Shop laid in. LH823-073. Fine.

\$ 50

LIMITED EDITION, of 300 special copies. Compliments slip from Chiswick Book Shop reads: "Besides this catalogue there is also a first issued privately printed for Leonard Benjamin Schlosser by Henry Morris at the Bird and Bull Press, limited to 300 copies. This is distinguished from the regular issue by the double-sheet tan cover stock made at the Press with a special water-mark of the Exhibition. The text paper is "Bird and Bull" hand made by J. Barcham Green, and the item has been hand-bound. Only 100 copies are for sale." The colophon reads: "Three hundred copies of this catalogue have been printed in Bulmer types at the Bird & Bull Press at North Hills, Pa. The colored papers were made by hand at the Press, and the circular watermark was made by Amies & Co. at Maidstone, Kent. The text paper is handmade "Bird & Bull" made by J. Barcham Green at Maidstone, Kent, and the binding was done by Mary Coxe Schlosser at Greenwich, Connecticut." Leonard B. Schlosser (1925-1991) was a leading member of the paper industry and a prominent book collector. His distinguished collection of early books and manuscripts documenting manufacturing techniques and trade practices in Europe, England, and America forms the basis of this exhibition. Well represented in OCLC.

8 Free Library of Philadelphia. *An Exhibition of Books on Papermaking: A Selection of Books from the Collection of Leonard B. Schlosser*. Philadelphia. PA: Free Library of Philadelphia, 1968. Pamphlet. 9 3/4 x 7 3/8 inches. 23 pp. Printed wrappers, preface by Leonard Schlosser, gives detailed descriptions of 75 items from the exhibition, lists the total items in the show; text with occasional light soiling. Textured cream-colored wrappers printed in red and green with an illustration on the cover, stapled; binding square and tight. LH823-076. Fine.

\$ 30

FIRST EDITION. This is the standard issue. Leonard B. Schlosser (1925-1991) was a leading member of the paper industry and a prominent book collector. His distinguished collection of early books and manuscripts documenting manufacturing techniques and trade practices in Europe, England, and America forms the basis of this exhibition. Well represented in OCLC.

9 LALANDE, Joseph Jérôme le François de (1732-1807). *The Art of Papermaking. By Joseph de Lalande, 1761. Translated into English by Richard MacIntyre Atkinson, B.A.* Mountcashel Castle, Kilmurry, Sixmilebridge, Co. Claire, Ireland: The Ashling Press,

1976. Folio. 14 1/4 x 10 1/2 inches. [vi], 118, [2] pp. Half-title, title-page with mulberry tree silhouette, 14 plates (1 folding) printed on blue mold-made paper, explanation of plates, index and glossary, mulberry silhouette printer's device on colophon; text clean, unmarked. Half brown leather, orange burlap sides, gilt ornamental rules on sides, spine titled in gilt, marbled end-papers; binding square and tight. Original prospectus laid-in. LH823-013. Fine.

\$ 350

LIMITED FACSIMILE EDITION of 405 numbered copies, this is copy number 237, SIGNED by Ian V. O'Casey, paper-maker and publisher on the colophon. This is one of 365 copies hand-bound in half leather. Text set in twelve-point Baskerville and printed on all rag mould-made paper, decorative handmade papers for the illustrations and endpapers felted by Ian O'Casey of Ashling Handmade Papers, Shannon, Ireland. The text in this volume is the FIRST ENGLISH-LANGUAGE EDITION of Joseph Lalande's 1761 treatise, *Art de Faire le Papier* (1761), which was the first detailed description of the paper-making craft, issued at a time when paper-making had already achieved an industrial scale. This first treatise on paper-making was originally published in the series *Descriptions des Arts et Métiers* in Paris, issued by the Académie Royale des Sciences. Illustrations on plates 1, 2, 44, 10, 11, 12, 13, and 14 make use of gravures created in 1698 and are representations of paper mills that had already been in existence for centuries in France prior to the creation of the illustrations. Introduction by Henrik Voorn, "sometime" President of the International Association of Paper Historians. A classic edition, well represented in OCLC.

10 LE CLERT, Louis (1835-1935). *Le Papier: Recherches et Notes pour Servir a L'Histoire du Papier, principalement à Troyes et aux environs depuis le quatorzième siècle.... Avec Préface par Henri Stein.... Ouvrage Publié Sous le Patronage de la Société des Bibliophiles Français*. Paris: A L'Enseigne du Pégase, 1926. Two Volumes. Folio. 16 1/2 x 11 1/4 inches. 266; 269-530, [2] pp. Numerous folding plates including samples of papers, original "Avis au Lecture" laid in. Original printed wrappers; covers soiled. Bookplate of the John Henry Nash Library at the University of California. LH823-026. Very Good.

\$ 300

FIRST EDITION, LIMITED to 711 total copies (including 36 numbered in roman numerals), this is copy number 111. Printed under the patronage of the Société des Bibliophiles Français. Jeff Mancevice writes: a "superbly illustrated and printed historical account of paper making in the Troyes Region of France where the first paper mill was established in the city of Troyes (1348) which became, and remains, the center of paper making in France. This massive set was printed in an edition of 675 copies (unnumbered copy). Some copies intended for sale in America have the additional imprint: New York, For sale by E. Weyhe. No expense was spared with even special paper molds being made to reproduce the watermarks in the paper on 15 special folding plates. A magnificently produced and massive work. The colophon provides the information that the work was printed on pure rag paper specially made

by Canson & Montgolfier at Vidalon-lès-Annonay. The typographical execution was accomplished by the famous Protat printing house which used the so-called 'Deberny ancien' type characters redesigned for this volume. The head and tail pieces were designed after sixteenth-century vignettes resuscitated by the Lanston Monotype Corporation, the woodcuts were executed by M. Burnot of Lyon. The watermarks reproduced in the very paper-pulp of the folding plates 63 to 78 were executed by the metallurgical establishments of Rai-Tillières in Paris. The plates in collotype, the facsimiles as well as the plates in colors after the watercolors of Czech painter Joseph Sima (1891-1971) and were printed in the workshop of M. Daniel Jacomet." Quoting Schlosser 463. REFERENCE: Schlosser, *An Exhibition*, No. 67. Well represented in OCLC.

11 MIURA, Einen (b. 1944). *Mivaku no Maburu Pepa* [In Japanese]. *Fascinating Marble Paper*. (Tokyo, Japan: Atelier Miura, 1988). 4to. 12 x 8 1/4 inches. (158) pp. Text in Japanese, illustrated throughout with beautiful color photographs, black-and-white illustrations, captions in Japanese, English, French, and German, drawings, bibliography in English, indexes in Japanese, French, English, and German; text clean, unmarked. Dark blue cloth, spine titled in gilt, dust-jacket in archival mylar; binding square and tight. Prospectus laid-in; prospectus bent on one edge. LH823-045. Very Good.

\$ 70

FIRST EDITION. Einen Miura is a book binder and marbled paper make. After a stint in London, he established Atelier Miura and the Japan Bibliophile Binding Society. He collects post 17th-Century atoll-size original marbled papers. His collection, the largest in the world, forms the basis for this finely illustrated volume. 20 copies OCLC.

12 NICOLAÏ, Alexandre (1864-1952). *Histoire des Moulins a Papier du Sud-Ouest de la France, 1300-1800. Périgord, Agenais, Angoumois, Soule, Béarn. Préface du M. Henri Alibaux*. Bordeaux: G. Delmas, 1935. Two volumes. Folio. 13 x 9 1/8 inches. (XXXII), (250); XXIV, (282) pp. 147 plates (mostly of watermarks); text clean, unmarked. Original printed wrappers; covers soiled, tears at edges and spine, lower corners bumped, internally fine. David Magee Book Shop offer sheet laid-in. LH823-028. Very Good.

\$200

LIMITED EDITION of 540 numbered copies, this is copy number 445, SIGNED by the author on the limitation page. An exhaustive work on the paper mills of southwest France, from 1300-1800. Covers the mills, the craft of paper making, and the watermarks of the manufacturers. Well represented in OCLC.

13 [Rampant Lions Press] CARTER, Sebastian (b. 1941). *The Book Becomes: The Making of a Fine Edition*. (Cambridge, UK): Rampant Lions Press, 1984. 8vo. 8 3/4 x 5 5/8 inches. 96 pp. Half-title, double-page title page in blue and black, 16 figures, notes; text clean,

unmarked. White parchment paper spine, decorative paper over boards, spine titled in gilt, glassine dust-jacket; binding square and tight. LH823-069. Fine.

\$ 50

FIRST EDITION designed and printed by Sebastian Carter at the Rampant Lions Press, set by the Stellar Press in Monotype Ehrhardt and bound by Norman Bridge. This book is about the Rampant Lions Press edition of William Morris' *The Earthly Paradise*, with excursions into discussions about the production of the Rampant Lions Press edition and more general points of typography and design. Rampant Lions Press was founded by Will Carter in 1924. He was joined by his son Sebastian in the 1960s, after having established the press as one of the leading letterpress workshops in the second half of the twentieth century. Will was joined by his son Sebastian in the 1960s, further establishing the firm as having the high-test craftsmanship and design skills. Sebastian retired in 2008 and closed the workshop. More than 100 copies OCLC.

14 RITCHIE, Ward (1905-1996). *François-Louis Schmied: Artist, Engraver, Printer. Some Memories and a Bibliography*. Tucson, AZ: Graduate Library School, University Library, University of Arizona, 1976. Series: *Bibliographic Papers*, No. 1. 8vo. 8 3/8 x 5/3/8 inches. vi, (42) pp. Half-title, black-and-white frontispiece, title page printed in red and black, decorative initial, 1 black-and-white illustration, checklist of Schmied publications; text clean, unmarked. Printed wrappers, perfect bound; binding square and tight, head of spine gently bumped, use wear to covers. 782-341-017. Very Good.

\$15

FIRST EDITION. This is number one of a series of Bibliographic Papers issued by the Graduate Library School and the University Library of the University of Arizona. It is the intention of the editors that contributions to this series shall provide bibliographic coverage on subjects related to the printing arts, publishing, book design and history, and library and information service which have heretofore received little or no attention. This publication brings to a wider audience a talk given in the spring of 1975 by Ward Ritchie regarding the French printer, illustrator and book designer who was a major inspiration for Ritchie's career. The talk was presented at a colloquium sponsored by the Graduate Library School and the University Library at the University of Arizona. 120 copies OCLC.

15 RITCHIE, Ward (1905-1996). *François-Louis Schmied: Artist, Engraver, Printer. Some Memories and a Bibliography*. Tucson, AZ: Graduate Library School, University Library, University of Arizona, 1976. Series: *Bibliographic Papers*, No. 1. 8vo. 8 3/8 x 5/3/8 inches. vi, (42) pp. Half-title, black-and-white frontispiece, title page printed in red and black, decorative initial, 1 black-and-white illustration, checklist of Schmied publications; text clean, unmarked. Printed wrappers, perfect bound; binding square and tight, head of spine gently bumped, use wear to covers. 782-341-017b. Very Good.

\$15

FIRST EDITION. This is number one of a series of Bibliographic Papers issued by the Graduate Library School and the University Library of the University of Arizona. It is the intention of the editors that contributions to this series shall provide bibliographic coverage on subjects related to the printing arts, publishing, book design and history, and library and information service which have heretofore received little or no attention. This publication brings to a wider audience a talk given in the spring of 1975 by Ward Ritchie regarding the French printer, illustrator and book designer who was a major inspiration for Ritchie's career. The talk was presented at a colloquium sponsored by the Graduate Library School and the University Library at the University of Arizona. 120 copies OCLC.

16 RYMAN, Herbert D. (1910-1989). *The Works of Herbert Ryman* [Cover Title]. (Van Nuys, CA: Ryman/Carroll Foundation, 1990). 4to. 14 x 10 inches. 5 ff., 11 color plates (1 3-panel fold-out), all interleaved with blank hand-made papers, 8 additional color plates laid-into pocket inside rear cover; text clean, unmarked. Decorative paper wrappers, pocket inside rear cover that folds out, a wood stick in sewn into the binding along the length of the spine, silk ties at the fore-edge, this copy in the original mailing box, and includes a paper wrapper that was inside the mailer when issued. LH823-096. Fine.

\$ 35

FIRST EDITION. Herbert Ryman was an exhibiting fine artist, a member of the California Art Club. He worked in pen and ink, watercolor and oil. Beginning in 1937, his work was shown in galleries in New York, Los Angeles, and other cities. Ryman came to California and began to work at Metro-Goldwyn-Mayer and Twentieth-century Fox. He joined the creative team at Walt Disney Studios in 1938. Ryman created the first overall illustration of Disneyland, drawing as Walt Disney described his dream for a new kind of family entertainment. Subsequently, Ryman worked on every Disney theme park until his death in 1989. 11 copies OCLC.

17 [Scripps College Press] MARYATT, Kitty, et al. *QuintSequences*. [Claremont, CA]: Scripps College Press, 1989. Oblong 4to. 9 3/4 x 9 1/4 inches. Unpaginated. 5 separate accordion-fold text blocks created by the 5 students (Alexandra Chappell, Anne Marie D'Agostino, Jane Park Wells, Julie Trei, and Lusky Chandra) attached to the case with magnets, each text block with a variety of typefaces, and illustrations created with linoleum block and acrylic gel; text clean, unmarked. Two colors of blue book cloth over boards, printed paper front cover label, magnetic closures at the edges; binding square and tight. SIGNED on the colophon by Ms. Maryatt and the 5 students. SCARCE. LH823-012. Fine.

\$ 350

FIRST EDITION, LIMITED to 50 copies, this is copy number 40, SIGNED by Ms Maryatt and the 5 course participants on the colophon. This is the seventh title issued by Scripps College Press during Ms. Maryatt's tenure at the press. "Of all the characteristics that describe the nature of a typical book, such as bound paper pages,

portability, information capture, and limited size, one of the most essential elements is sequence. Just try to make a completely non-sequential bound book! So students were asked to focus particularly on the development of sequence and progression, including paying attention the integration of the text with images. Subjects included the pages of the moon, the metamorphosis of a butterfly, sharing a stream of consciousness, longing for the love of a father, and the lonely progression of time.” Maryatt, *Sixty Over Thirty*, p. 25. Students “investigated placing their stories into various page structures, where the unfolding of the structure aided the sequential revealing of the story. The imagery was created by brushing or hand applying acrylic gel medium freely on linoleum blocks, cut or uncut, or by gluing fabric to the block in selective positions. Each story was sewn into an accordion folded book loth, which was attached to covers with magnets. You can open the book at the spine or fore-edge, or both, to be able to display the pages either flat against a book case or fully in a circle. The paper is Somerset Satin, with various typefaces used in the stories.” Scripps College Press website, accessed 10, 23, 2023. REFERENCE: Maryatt, *Sixty Over Thirty*, pp. 24-27. 16 copies OCLC.

18 Society of Arts. *Report of the Committee of the Society of Arts, &c. Together with the Approved Communications and Evidence upon the same, Relative to the Mode of Preventing the Forgery of Bank Notes. Printed by Order of the Society.* London, UK: Sold by the Housekeeper, at the Society’s House in the Adelphi; and by all Booksellers, 1819. 8vo. 9 5/16 x 6 inches. [iv], 72 pp. Half-title, 6 plates (1 folding, of an engraving press), tables; text unmarked, occasional minor foxing. Contemporary marbled wraps (LACKS the original printed wrappers); some minor shelf wear. LH823-002. Very Good.

\$ 500

FIRST EDITION. Known today as The Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA), the Society for the Encouragement of Arts, Manufactures and Commerce was founded in 1754 by William Shipley (1715-1803). The founding charter described its mission was to “embolden enterprise, enlarge science, refine art, improve our manufacturers and extend our commerce,” among other things, including to alleviate poverty and secure full employment.” Wikipedia. In early nineteenth-century England, the many different notes issued by local banks were a great temptation to forgers, and was a widespread problem. The threat was considered to be so subversive, forgery of bank notes was punishable by death. In this publication, the Society of Arts reports on the work of a committee appointed to study the problem and come up with practical solutions to be applied at the point of producing bank notes. Contains a number of articles including: one by Thomas Curson Hansard (1776-1833) who proposed the use of Diamond type arranged in patterns (including an example plate); by T. Ransom recommending copper plate engraving (including a sample bank note showing the work of three different

engravers); by R. H. Sully also recommending copper plate engraving (with a sample bank note and an engraved plate showing the design for a new copper plate printing machine); and by Richard Williamson recommending steel engraving (with two fine steel engraved plates). REFERENCES: Levis, *A Descriptive Bibliography ... History of Engraving*, p. 468; Bridson & Wakeman, *Printmaking & Picture Printing*, B48.

19 TROMONIN, Kornilii Yakovlevich (d. 1847). *Tromonin's Watermark Album: A Facsimile of the Moscow 1844 Edition. With Additional Materials by S. A. Klepikov. Edited, Translated, and Adapted for Publication in English by J. S. G. Simmons.* Hilversum, Holland: The Paper Publications Society, 1965. Series: *Monumenta Chartæ Papyraceæ Historiam Illustrantia, Or Collection of Works and Documents Illustrating The History of Paper*, Vol. XI. Folio. 12 7/8 x 9 1/2 inches. xv, 62; facsimile with facsimile wraps: 22 pp. Errata slip, tables, the facsimile includes 131 plates (many folding) with 1824 drawings of watermarks; text clean, unmarked. Gilt-stamped dark green cloth, silk ribbon page marker; binding square and tight. Two pieces of ephemera from The Paper Publications Society laid-in. LH823-051. Fine.

\$ 50

LIMITED EDITION of 500 copies, this is number 65. Tromonin was an antiquary and lithographer. His watermark album was the first substantial watermark album ever published and included watermarks from the fourteenth to the nineteenth century, illustrating more than eighteen hundred watermarks; only about 100 were Russian, the rest being of Polish or Western European origin. It is a landmark in watermark studies with considerable practical value. However, it was issued in only 150 copies and exists only in a few libraries worldwide. This facsimile offers an opportunity for a broader audience to study Tromonin's work. Well-represented in OCLC.

20 TURNER, Silvie (b. 1946) and **SKIOLD, Birgit** (1923-1982). *Handmade Paper Today: A Worldwide Survey of Mills, Papers, Techniques and Uses.* London: Lund Humphries, (1983). Two volumes in slip case. 4to. 10 7/8 x 8 1/8 inches. Vol. I: Samples in two-ring binder format. Vol. II: Text. Samples volume organized by country where the papers are produced, 45 folders with plain and multi-colored paper samples. Text volume: 280 pp. with color and black-and-white photographic illustrations; both volumes clean and unmarked internally. Dark green cloth over boards, spines titled in gilt. SIGNED by Silvie Turner on the limitation page opposite the title page of Vol. II, with Skiold's red chop which bleeds onto the title page, but now a wax paper tissue guard protects against further rubbing of the red ink. LH823-023. Fine.

\$ 300

LIMITED FIRST EDITION of 200 numbered de-luxe copies, this is number 90, including the samples volume in a ring-binder covered in matching dark green cloth. "This volume is concerned with every aspect of the manufacture and use of handmade paper. It traces the history and development of such papers throughout the world, documenting the influence on and changes in the patterns of manufacture in Europe, North and South America, the Middle East, the Far East and Australasia up to the present day." Jacket flap. 085331456X. 22 copies OCLC.

21 TURNER, Silvie (b. 1946) and **SKIOLD, Birgit** (1923-1982). *Handmade Paper Today: A Worldwide Survey of Mills, Papers, Techniques and Uses*. London, UK: Lund Humphries, (1983). 4to. 10 7/8 x 8 1/8 inches. 280 pp. Color and black-and-white photographic illustrations; text clean, unmarked. Blind-stamped dark green cloth, spines titled in silver, dust-jacket in archival mylar; head of spine bumped. LH823-030. Very Good.

\$ 50

FIRST TRADE EDITION. "This volume is concerned with every aspect of the manufacture and use of handmade paper. It traces the history and development of such papers throughout the world, documenting the influence on and changes in the patterns of manufacture in Europe, North and South America, the Middle East, the Far East and Australasia up to the present day." Jacket flap. Well represented in OCLC.

22 Whittington Press. *Matrix 5: A Review for Printers & Bibliophiles*. Manor Farm, Andoversford, Gloucestershire: The Whittington Press, 1985. 4to. 11 1/4 x 7 3/4 inches. [vi], (164) pp. Contains twenty-five articles on various book arts, illustrated; text clean, unmarked. Black leather spine, marbled paper over boards, the printed dust-jacket that covers the regular copies is in a pocket inside the rear cover, slip case; binding square and tight, outer covers of slip case lightly soiled. LH823-014. Very Good.

\$ 400

LIMITED EDITION of 715 copies, this is copy number XXXIII of 80 de luxe copies in boards covered with Whittington marbled paper by Smith Settle & Co., Otley, set in 12-point Monotype Caslon, printed at the Whittington Press on Sommerville Laid and Zerkall Halbmat papers. Paper-making articles include Hans Peter Schmoller (1916-1985) "An Italian Paperchase: The Decorated Papers of Flavia Farin Cini, Pia Vitalie, and Eleonora der Conti Gallo," and John Gustave Dreyfus (1918-2002) "The Curwen Press Collection in Cambridge University Library." Hans Peter Schmoller was a German and British graphic designer who worked as Head of Typography and Design at Penguin Books from 1949 to 1976. John Dreyfus reports on the work of the Curwen Press held at the Cambridge University Library. Also included in this volume is an article by Noel Carrington, "Harold Curwen, Master Printer and Craftsman." In total, this number of *Matrix* contains 25 articles on various aspects of the book arts, including Henry Morris, "The Bird and Bull Press" which focused its work on paper making throughout the ages and in various locations on our wonderful planet, Say-Kim Butcher on "Joss-paper Money: A Personal Note;" Michael Chater on "Paper-making at Abbey Mill, 1947-1982;" David Butcher on "From William Morris to Henry Morris." Other contributors include Jane Harley, Roderick Cave, Christopher Skelton, John Ryder, Enid Marx, Sebastian Carter, Brooke Crutchley, John Randle and many others.

23 [Zeitlin] RITCHIE, Ward (1906-1996). *Jake Zeitlin*. Northridge, CA: Santa Susana Press, California State University, Northridge, University Libraries, 1978. Folio. 12 1/2 x 8 1/2 inches. Unpaginated. [12] pp. Half-title, title page printed within a gray ink ruled border, gray ink vignette, 1 black-and-white half-tone photographic image of the Carondolet location, printer's device on colophon; text clean, unmarked. Printed wrappers, stitched; some minor shelf wear. bump to foot of front cover. LH724-003. Very Good.

\$ 75

LIMITED EDITION of 150 copies, printed by Ethan Lipton. Reviews the early years of the career of Jake Zeitlin (1902-1987), renowned Los Angeles bookseller. Zeitlin was known for supporting and encouraging fine printing in Southern California; during his sixty years as a rare book seller, he was a significant force in the cultural and intellectual life of Los Angeles from the 1920s to the 1980s. See: Wikipedia. 30 copies OCLC.