

JOHN HOWELL
 *for Books*

John Howell for Books

Rare Books, Union Station

October 7 and 8, 2023



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 of 19 items represents a sampling of the material I shall bring to Rare Book Union Station book fair, happening this weekend, October 7 and 8, 2023. I shall be in booth 302. Subjects in my booth (and represented with highlights here) include Paper-Making, California Local History, USA National Parks, Design Binding, Rare Book School ephemera archive, and Fine Press. Please inquire for more fulsome lists.

1 COLE, Thomas (1801-1848). *Schroon Lake*. New York: G. P. Putnam, [1868]. Hand-colored Steel Engraving. Sheet measures 9 1/4 x 6 1/2 inches. Handsomely matted and framed in a gilt wooden frame. Frame measures 15 1/2 x 12 1/8 inches. KD623-001. Fine.

\$ 75

Thomas Cole was an English-born American artist and the founder of the Hudson River School art movement. Cole was born in Lancashire, UK, and moved to Steubenville, Ohio in 1818. In 1825 he moved to the town of Catskill, New York, where he lived with his wife and children until his death in 1848. This image, engraved for G. P. Putnam by H. Beckwith depicts Schroon Lake, which is located in Essex County, New York, 125 miles north of Catskill. Cole is best known for his work as an American landscape artist. In an 1836 article on American Scenery, he described his complex relationship with the American landscape in esthetic, emotional, and spiritual terms. See: Wikipedia. This hand-colored steel engraving was prepared for G. P. Putnam & Son's *A Landscape book by American artists and American Authors: Sixteen Engravings ... from paintings by Cole [and others]*, New York, 1868. On the verso of the frame is mounted a signed Certificate of Authenticity for this original antique print issued by Lahaina Printsellers, LTD, and the business card of Aarnun Gallery, Fine Picture Framing, Pasadena, CA.

2 [Design Binding, Coleen Curry] WAGENER, Richard (b. 1944), illustrator and **LONEY, Alan** (b. 1940), poet. *Loom*. Gig Harbor, WA: Nawakum Press; Petaluma, CA: Mixolydian Editions, 2014. Folio. 13 7/16 x 8 15/16 inches. Unpaginated. [40] pp. 16 two-color wood engravings printed by Richard Wagener on his Vandercook proof press with poetic text on facing pages; text clean, unmarked. Unique design binding by Coleen Curry in hand-dyed calf leather with flexible covers, the text sewn "montage sur onglets" (i.e. on guards), fabric onlays on the covers, embossed suede doublers, leather end bands, natural edges, blind-stamped spine label, housed in a blue-cloth covered clamshell box with leather spine label as on the binding; binding square and tight. From a private collection. With the original prospectus. SIGNED by Richard Wagener and Alan Loney on the colophon. ON1022-001. Fine.

\$ 5,000

LIMITED EDITION, of 46 copies, out of print, including 16 Deluxe Copies with paper chemise holding one of the 15 prints bound by Timothy Barrett, 30 slipcased copies bound by Timothy Barrett at the University of Iowa Center for the Book, this is one of 10 copies *hors de commerce*, out of series, and with a special design binding by Coleen Curry. Book design by David Pascoe of Nawakum Press in collaboration with Richard Wagener of Mixolydian Editions for the artwork. Patrick Reagh typeset and cast the Monotype Janson 401 and printed the text in Sebastopol, CA. Beginning with a simple question, "how many threads does it take to make a weaving?" Richard Wagener drew and the carved on the surface of ingrain wood blocks with a wood engraver's burin. Wagener's illustrations honor the elegant simplicity and faulty of the loom and its 5,000-year history. Alan Loney was asked to respond to this series of engravings; his

work is a entire series of poetic images asking deep questions of connection and exploring the thread of life itself. *Loom* won the 2016 Carl Hertzog Award of Excellence in Book Design and is now out of print. The Carl Hertzog Award for Excellence in Book Design is awarded annually by the Friends of the University Library of the University of Texas at El Paso. The award was created to acknowledge the art of fine printing, encourage work by new and established artisans, and honor the craftsmanship as well as the visual and physical elements of books. The field of entries in 2016 was 47 books submitted. Coleen Curry bound her first book with Tina Muira in 2004. She received her Diploma in Fine Binding from the American Academy of Bookbinding (AAB) in 2009. She is past President of the Hand Bookbinders of California and currently the Vice Chair of the San Francisco Center for the Book. Curry's work is held in private and public collections, including at the Boston Athenaeum and the Bancroft Library. She exhibits internationally and has won a number of awards for her work, which crafts technically evocative bindings that aim to provide visual, sensual, and tactile experiences.

3 [Disney Animators] *The Mousetrap*. [Los Angeles, CA]: Ward Ritchie Press, (1937). Spiral-bound 4to. 11 7/8 x 9 inches. Unpaginated. [38] ff. Versos blank. Ritchie's printer's device on first page, "Idiocies of Poor Draftsmanship!" drawing in black-and-white, 5 pages of drawing of cartoon female nudes (2 color), 3 pages of caricatures of various individuals, most of the text is printed on laid papers, Million Dollar Contest printed on red paper, 1 illustration printed inside rear cover; text clean, unmarked. Spiral-bound stiff yellow wraps; binding square and tight, top covers pulled away an inch at head of spine, water stain at head of spine on front cover, covers soiled, insect freckling to covers. VD823.001. RARE. Good.

\$ 750

LIMITED EDITION of 500 copies, this copy out-of-sequence. "For the staff members of the Walt Disney Studio," designed by Ward Ritchie (page 1). The first page reads "The first issue of *The Mousetrap* was printed in an edition of 500 copies by The Ward Ritchie Press. "The publication is filled with nearly seventy pages' worth [printed only on the rectos] of inside jokes and gags (both written and drawn), and features artwork by such famed Disney animators as Ward Kimball, T. Hee, and Freddie Moore (including several pages of Moore's famous pin-up style drawings). Much of the content parodies life at the studio with exaggerated drawings of specific animators, or humorous interpretations of story meetings, project pitches, and of course, taking orders from the Boss himself. A gag advertisement for an in-studio contest on the final page of the magazine lists the names of several studio employees of the time, including Mary Flannigan, Art Babbitt, Ward Kimball, Lee Morehouse, Roy Scott, T. Hee, Gerry Geronomi, Earl Hurd, Paul Hopkins, Steve Basustow, Olga Krick, Gunther Lessing, Peter O'Crotty, Ugo D'Orsi, and John Clark Rose.... This [publication] affords an insider's view of a young and rapidly expanding Walt Disney Studios. The intimacy, youthful energy, and camaraderie that abounded on Hyperion

Avenue - [where the Ward Ritchie Press was located] and which seemed never to fully return after the move to the larger Burbank facilities and subsequent animators' strike - is preserved in this snapshot of the Disney animators hard-at-play ... clever, bawdy, and unafraid to poke fun at themselves or their beloved boss." From the Disney Collectors Archives online blog. This un-numbered copy comes from the family of an employee of the Ward Ritchie Press. This out-of-sequence copy likely a remaindered copy that has been in one family for decades. "The Walt Disney Company was still located only a few blocks away (from the Ward Ritchie Press), so Disney artists also began to stop in, 'gathering there after work for a beer and conversation,' Soon enough a group of Disney employees set out to publish a magazine spoofing the company, called *The Mousetrap*. They included articles from a handful of writers, caricatures, even erotic nude drawings, all run on the Ritchie's] Roadhouse press and hand-colored by a half-dozen artists." Hurewitz, p. 91. "Only one issue of *The Mousetrap* was produced, due to the loud objections of Walt Disney." Hurewitz, p. 304, note 30. REFERENCES: Hurewitz, *Bohemian Los Angeles*, p. 91; Ritchie, *The Ward Ritchie Press and Anderson, Ritchie & Simon*, page 76. 5 copies OCLC.

4 FLÉCHIER, Esprit (1632-1710). *Histoire de Théodose le Grand, Pour Monseigneur le Dauphin*. Paris: Chez Sébastien Mabre-Cramoisy, Imprimeur du Roy, 1679. 4to. 10 3/8 x 7 3/4 inches. [*] A-Z4 Aa-Zz4 AAa-ZZz4, AAaa2. [ii], 535, [21, last two pages blank] pp. Title page with engraved printer's device, 6 engraved tailpieces, 4 engraved headpieces, 4 typographic headpieces, 3 engraved initials, table of contents, Extract du Privilege du Roy; text is unmarked, ink stains in the margin and gutter of pages 10 and 11. Full contemporary brown calf, 5 raised bands, 5 compartments decorated in gilt, leather spine label titled in gilt, edges speckled red; binding square and tight, rubbed, corners softened, rear upper corner showing through, foot of spine chipped, head of spine softened, hinges starting to crack. Inscription "A Monsieur de la Moussaye de la Ville Guerif " inked on front free end-paper. DB722-008. Very Good.

\$ 400

FIRST EDITION of this biography of Theodosius I (347-395). Fléchier's biography was meant to be a guide book to shape the life of Louis, le Grand Dauphin (1661-1711), who Fléchier had been appointed to tutor. During his reign Theodosius succeeded in a war against the Goths, two civil wars, and consolidated Imperial Christian doctrine with the Nicaean Creed. He was the last emperor to rule the entire Roman Empire before the permanent division of imperial administration between east and west. Louis XIV had similar aspirations for his eldest son, Louis. Fléchier had recently gained notice at the Court through his preaching and writing; Fléchier would later become the bishop of Nîmes. Fléchier was a member of the French Academy (1673). As tutor to the heir apparent of the French throne, Fléchier hoped to impart to the son the attributes of the former Roman Emperor; instead, the Grand Dauphin was known for his having inherited his mother's docility and low intelligence. Nevertheless, this book should be noted for its publisher, Sébastien Mabre-Cramoisy,

printer to the King (*Imprimerie Royale*). Sébastien Mabre-Cramoisy was the descendant of noted French printers Sébastien Nivelles and Sébastien Cramoisy. Sébastien Cramoisy had two sons, but neither produced heirs, so his grandson, Sébastien Mabre-Cramoisy, inherited the family printing business and operated it from the magnificent family residence in the Rue St. Jacques. Sébastien Mabre-Cramoisy's printing features the engraved printer's device on the title page, engraved header images, and decorated initial letters at the start of most sections, which was typical of the books he produced as Printer to the King. The last section of the text here is an extract of the *privilege du Roi* to print this work. The work proved popular and went through many editions in many formats. PROVENANCE: the gift inscription on the front free end-paper does not include a date or a personal name, thus it is impossible to identify precisely which member of the French noble family that can be traced from the thirteenth century to the early nineteenth owned this volume. REFERENCES: Brunet, *Manuel du Libraire*, Vol. II, No. 22983 for the 1681 ed. in 12mo, but Brunet prefers the 4to edition of 1679, as offered here; Graesse, *Trésor de Livres Rares et Précieux*, 1869, Vol. II, p. 594.

5 [Forgery] 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; some minor shelf wear. LH823-002. Very Good.

\$ 800

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.

6 [Heyeck Press, Marbled Papers] HEYECK, Robin. *Marbling at the Heyeck Press.* Woodside, CA: (The Heyeck Press), 1986. 4to. 10 3/4 x 8 1/8 inches. 65, [3] pp. Marbled paper sample frontispiece with tissue guard, 28 paper samples tipped-in (most with tissue guards, a few without which have some faint offsetting); text clean, unmarked. Quarter grey morocco, suminagashi marbled paper over boards, spine titled in gilt, slip case; binding square and tight. Laid in are 3 bits of correspondence from Robin Heyeck to Jim Lorson of Lorson's Books and Prints of Fullerton, CA. 1) is a post card, typed, and SIGNED by Robin Heyeck dated January 11, 1987 in which Heyeck discusses the production of this book and how other titles she produced moved within the book trade. 2) blank card made with marbled paper with autograph note, SIGNED from Heyeck to Lorson dated February 2, 1992, thanks Lorson for his support and mentions Muir Dawson; and 3) Another bifold card with marbled paper, the card is printed with the year 2007 and is simply SIGNED "Robin." 785-36-001. Fine.

\$ 1,000

LIMITED EDITION of 150 copies, the colophon of this unnumbered BINDER'S copy reads "this copy was printed for Hans Schuberth," and includes the following inscription by Robin Heyeck: "With love and gratitude for your friendship and help over the years. Robin, 6-26-89." "Marbling at The Heyeck Press was designed, hand set, printed, and marbled by Robin Heyeck to celebrate the Tenth Anniversary of the Press. Printed on Barcham Green's Langley paper, using Centaur and Arrighi types, binding by the Schuberth Bookbindery. This volume was published to commemorate the first 10 years of the Heyeck Press, which produces fine limited edition books printed on dampened handmade paper. 65 copies Worldcat. 0940592207.

7 KOOPS, Matthias (1776-1812). *Historical account of the substances which have been used to describe events, and to convey ideas from the earliest date, to the invention of paper. Printed on the first useful paper manufactured solely from straw.* London, UK: Printed by T. Burton, 1800. Small folio in 2s. [vi], 91, [1 blank] pp. Wood engraved crest, tables, wood engraved tailpiece; text clean, unmarked. Tan parchment paper spine, blue paper over boards, printed paper spine label; binding square and tight, re-backed, spine label likely a later addition, LACKS front fly-leave(s?), inner hinge cracked, corners and extremities showing. Bookplate of J. H. Hodgetts Foley on front pastedown. SIGNED by Matthias Koops on the dedication page, as are all copies of the first edition. LH823-004. Very Good.

\$ 1,500

FIRST EDITION. Printed on laid straw paper with British arms watermark; the Appendix is printed on paper made from wood alone. Matthias Koops was a British paper-maker who invented the first practical processes for manufacturing paper from wood pulp, straw, or recycled waste paper, without the necessity of including expensive linen or cotton rags. Koops was born in Pomerania and emigrated to

England in 1789, and became a naturalized citizen in 1790. He operated the Neckinger Mill in Bermondsey, London, where he made his paper-making breakthroughs. In 1801, Koops was granted two patents for his inventions, granting him the “sole privilege of making paper from straw, hay, thistles, waste and refuse of hemp and flax, and different kinds of wood and bark” for a period of 14 years. See: Wikipedia. This book is dedicated to George the Third, the author having been granted patents to produce his papers. PROVENANCE: John Hodgetts Hodgetts-Foley (1797-1861) represented the borough of Droitwich in Parliament from 1822 to 1835 as a Whig and East Worcestershire from 1847 to 1861 (initially as a Whig and from 1859 as a Liberal). See: Wikipedia. REFERENCES: Bigmore and Wyman, *A Bibliography of Printing*, p. 399; Brunet, *Manuel*, II, 690; Lowndes, *Bibliographer's Manual*, 1290; Crocker, “A study of Matthias Koops’ book on the history of paper making,” in *Paper as a Medium of Cultural Heritage*, pp. 72-85; Hunter, *The Literature of Papermaking*, pp. 47-48; Hunter, *Papermaking. The History and Technique...*, pp. 332-333; Schlosser, *An Exhibition*, No. 21.

8 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.

\$ 400

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.

9 LANDACRE, Paul (1893-1963). *The Club, A List of the Members*. [Los Angeles, CA: Paul Landacre, 1940]. Wood Engraving. 2 9/16 x 1 9/16 inches. Printed on a sheet of paper that measures 5 5/8 x 3 11/16 inches. Hinge mounted to stiff board that measures 12 x 9 inches, above this another stiff board hinge mounted to the bottom board, the top board has a window cut out to display the engraving, there is also a thin sheet of plastic to protect the print (hinge mounted above the print). Origins of Art rubber stamp on verso. LL723-006. Fine.

\$ 450

This wood engraving is the cover design for *The Club, A List of Members*. It is *Catalogue Raisonné* 241. It is “one of 15 unsigned impressions, almost all of which bear the Origins of Art stamp, verso. There is only one signed impression, which is in the Philadelphia Museum of Art.” Wien. “The Club was organized in June, 1937 by a few artists in Los Angeles. It has not formal organization nor purpose. Once a week it has a social meeting and sketch class and several times during the year it has a party. Its membership is limited to twenty-five men.” From the introduction. Names on the list include Grant Dahlstrom, Paul Landacre, Fletcher Martin, Gordon Newell, Ward Ritchie, Roger Bixby Smith, Karl Zamboni, Leigh Harline, and Jacob Israel Zeitlin. The design reflects the purpose of The Club: A sketch pad, pencil, nude female figure for life-drawing practices, a bottle of beer, and a balloon. Daniel Hurewitz, in *Bohemian Los Angeles*, shows how The Club was more than just a sketch club for merry pranksters: “Fundamentally, the networking at the Club revealed the practical value that the Edendale artists gained by constructing an organized community. In addition, though, ‘we also promoted the sale of one another’s work.’ The art dealer Fillmore Phipps and Landacre, for instance, became lifelong friends. Armitage donated Landacre prints to the Museum of Modern Art in New York. Daves and Ritchie arranged for some Landacre commissions, as did Zeitlin, who also displayed Club artists on his walls. Landacre’s account books show several purchases made by a doctor who joined the group. In fact, the Club as a whole commissioned Landacre to do an engraving just for its members; those who could afford to do so paid him twenty-five dollars a copy, a handsome price for a Landacre print in those days. Membership in the Club, then was distinctly membership in one of Edendale’s most vibrant arts communities, but such a membership provided some necessary economic support to facilitate aesthetic exploration.” pp. 93-94. REFERENCES: Hurewitz, *Bohemian Los Angeles*, p. 93-94; Ritchie, *The Ward Ritchie Press and Anderson, Ritchie and Simon*, p. 82; Wien 241(A).

10 Limited Editions Club. *Monthly Letters: The First Fifty Monthly Letters, The Limited Editions Club, 1929-1933*. New York, NY: (Limited Editions Club, 1987). 4to. 12 x 9 inches. [Unpaginated]. The majority of the text block just reproduces the pagination of the individual Monthly Letters, facsimile reprint shows the original illustrations throughout; text unmarked, some finger dust-soil within the text. Half brown leather, marbled paper over boards,

spine titled in gilt, comes with the original slip case covered with dark brown cloth; binding square and tight, some shelf wear and marking on the slip case. LH1022-006. Very Good.

\$ 200

LIMITED EDITION of 550 copies, this is number 469. Letters photographed and printed offset. Front matter printed letterpress at Wild Carrott Letterpress, printed on Mohawk Superfine paper, hand bound by Denis Gouey in Nigerian Oasis Goatskin with hand marbled paper side by Faith Harrison. Catch up on the first 4 years of the Limited Editions Club with details about the publication and process of the producing the first 46 books of the Club. A handsome production.

11 [Miniature Book, Offizin am Wolfersberg] HÜPFEL, Herbert. *Wo? Fünf Blumen-Haiku. Where? Five Flower-Haiku.* Vienna: Offizin am Wolfersberg, 2019. Miniature Book. 3 x 2 1/16 inches. Unpaginated. [52] pp. Half-title, double-page title page, 13 marbled flowers; text clean, unmarked. Marbled paper over boards with a marbled flower on the front cover and covered in translucent vellum, spine titled by hand in red, red binding tapes exposed at the hinges, vellum chemise covers the binding, all edges painted and gilt, hand sewn headbands; binding square and tight. Includes the original slip case covered and lined with marbled paper which also includes an original marbled flower on one side and the stamp of Offizin am Wolfersberg on the bottom edge. Also included is an unbound text block and end-papers for this title. GA523-001. Fine.

\$ 1,000

LIMITED EDITION of 10 copies, this is copy number 4, reserved for the artist, Hasan Akten. The German and English text is printed in Largo Type at the Museum der Schwartzen Kunst on marbled paper, the text consists Haiku written by Herbert Hüpfel which are translated by Robert Fitzgerald, and includes 13 unique marbled flowers (Cicekli-ebru) by Hasan Akten. The Haiku represent a conversation between a lover and garden-flowers; the lover is looking for his dear darling, symbolized by a rose. Distinguished Book Award Winner number 2 of the Miniature Book Society 2020 Miniature Book Competition. The judges state: “*Wo? Fünf Blumen-Haiku. Where? Five Flower-Haiku* is a beautifully crafted book and a pleasure to experience. Each surface of the binding was given some decorative treatment from the marbled and letter-press-printed pages and ebru flower illustrations to the gilt edge to the painted supports on the stiff-board vellum binding; even the end bands were worked. All of the elements, including the matching slipcase, work harmoniously in the elegantly bound miniature book.” Miniature Book Society, *2020 Miniature Book Competition and Exhibition Catalog*, p. 9. 1 copy sold at auction in March 2023 for \$1,000.00.

12 [Miniature Book, Offizin am Wolfersberg] BURNS, Robert (1759-1796). *Auld Lang Syne. Die Alte Gute Zeit.* Vienna: Offizin am Wolfersberg, 2021. Oblong Miniature Book. 2 1/4 x 3 inches. Unpaginated. [34] pp. Frontispiece water-color illustration, text in English and German with title page printed in red and black inks, 3 water-color illustrations; text clean, unmarked. Limp vellum binding made without glue, made from a hand-written eighteenth-century

vellum document with tongue and slot closures with slots on both sides of the covers, stitched spine with a small bead pull, all edges painted and gilt, housed in a paste-paper-covered slip case with the opening of the slip case covered with a small strip of vellum manuscript; binding square and tight. Small bifold laid-in the slip case is like a colophon with production details. GA323-001. Fine.

\$ 750

LIMITED EDITION of 10 copies, this is number 2, the text is taken from Beethoven's 12 Scottish Songs, WoO 156, illustrations by Philipp Stastny. Contains both the English version of Burns' famous poem, alongside a German translation by George Pert. Printed in 6- and 8-point Linotype on Echt-Bütten Ingress paper by Karl Wohnude, a private printer from lower Austria. 4 original water-colors painted by Philip Stastny, formerly of St. Stephen's Cathedral, Vienna. The binding was made from an old notary document from the eighteenth century, as are the end sheets and the opening of the slip case. Herbert Hüpfel's Offizin am Wolfersberg has published two miniature books. The first, *Wo? Fünf Blumen-Haiku. Where? Five Flower-Haiku*, was the winner of the Miniature Book Society 2020 Miniature Book Competition. In both cases, Herbert Hüpfel has brought together various artists, printers, and he does the bindings for his small editions (10 copies) of highly evocative and charming miniature books. Of *Auld Lang Syne. Die Alte Gute Zeit*, I can make available copies numbered 2, 3 (the slip case of copy 3 is covered in vellum manuscript as opposed to the paste-paper and is offered at \$ 850), 5, 6, 7, 9, and one out of sequence.

13 [Music, American Nineteenth-Century Hymnals and Songsters] *Four Oblong Hymn Books*. 1872-1894. 4tos. Various bindings, see below. SOLD AS IS.

\$ 100

This lot consists of 4 hymnals and song books printed in the United States in the second half of the nineteenth-century. Although well worn, this is not unusual considering that such volumes would be used up in church and at home in an age where no electronic media was available to provide entertainment. Individual items listed below.

a) ALLEBACH, J. C. and Hunsberger, I. R. *The Temple Harp: Being a Very Choice Collection of Sacred Music, Comprising the Most Popular Psalm and Hymn Tunes, Anthems, &c., Ever Issued from the Press; In J. B. Aikin's Seven Figured of Character Notes. Including a New and Thorough Course of Instruction in the Elementary Principles of Musical Science. Designed for the Use of Choirs, Singing Schools and Singing Societies.* Philadelphia: S. C. Collins, Publisher, etc., (1872). Oblong 4to. 6 1/4 x 9 3/4 inches. 384 pp. Some foxing. Brown morocco spine, printed paper over boards; heavily worn, front cover present but detached, rear cover holding on by a thread.

b) WEBER, Thos. R. *Die Pennsylvanische Choral Harmonie; versehen Mit Deutschem und Englischem Texte.... [under triple rule]: The Pennsylvania Choral Harmony, Containing the Principal Church Melodies, Provided with German and English Text....* Bethlehem, PA: Henry T. Clauder, 1873. NINTH EDITION. Oblong 4to. 7 x 9 3/4 inches. xvi, 400, 96, viii

[index] pp. Paper lightly toned, occasional foxing, some of the preliminary and rear leaved folded over. Green morocco spine, printed paper over boards; heavily worn, spine blasted, covers holding on by threads.

c) PALMER, H. R. and EMERSON, L. O. *The Song Monarch, A Collection of Secular and Sacred Music, for Singing Schools, Day Schools, Conventions, Musical Academies, College Choirs and the Home Circle. Consisting of Musical Notation and Exercises, Glees, Duets, Quartets, Anthems, &c.* New York, etc.: C. H. Ditson & Co., 1874. Oblong 4to. 6 3/4 x 9 5/8 inches. 192 pp. Pages generally toned, but unmarked. Quarter brown cloth, printed paper over boards; heavily rubbed, spine ends frayed.

d) TENNEY, J. H. and KIEFFER, Aldine S. *The Shining Light: A Varied Collection of Sacred Songs for Sabbath-schools, Social Meetings and the Home Circle.* Dayton, VA: Ruebush, Kieffer & Co.; Philadelphia: J. M. Armstrong & Co., Music Typographers, (1879). Oblong 8vo. 5 3/4 x 7 inches. 160 pp. Index; text clean. Quarter brown cloth, printed paper over boards; heavily for, spine ends very frayed.

14 [Ninja Press] CAMPBELL, Carolee (b. 1936), et al. *Dispatches from the Lizard Brain. A Descriptive Bibliography of Ninja Press.* New York City: Gaspara Stampa, Inc., Russell Maret, 2022. Folio. 15 x 9 3/16 inches. (134) pp. Half-title, color photographic frontispiece of Ms. Campbell, title page printed in 3 colors of ink, the sections of the text are divided by printed text on colored papers, the entire text is illustrated with a variety of samples of work of the press, mounted, tipped-in, bound-in, mounted on stubs, printed in the margins, and so forth, color photographs, list of exhibition catalogs, Ninja Press type collection, index; text clean, unmarked. Blue-green leather spine, boards covered with patterned paper adapted from an ornament designed and punch-cut by Carolee Campbell, spine titled in gilt, the volume is protected by a five-sided chemise covered in cloth and held closed with a magnet, paper lining, paper spine label printed with the title; binding square and tight. SG822-002. Fine.

\$ 3,750

FIRST EDITION of 102 copies, 25 reserved *hors commerce*, and 77 copies to the public, this is copy number 46. Bibliographic descriptions by Nina Schneider; Commentary by Carolee Campbell; Foreword by Harry Reese; Afterword by Russell Maret; Photographer, Annie Schlechter. This volume documents the output more than 38 years of Carolee Campbell's life as a fine press printer. It is sort of an autobiographical bibliography of the printer and the physical work that will survive her. The last book in the bibliography appears as a tipped-in pre-publication prospectus, as Carolee is not finished yet. In the Foreword to this volume, Harry Reese asks us to "Imagine this movie: A Self-possessed teenager in Los Angeles, brought up by a grandmother because of her mother's infirmities and her father's alcoholism, flees to New York City after high school to pursue a dream. Working first as a hatcheck girl in a famous nightclub, and then waiting tables in Mafia restaurants, she reinvents her life from the inside-out in classes taught by elite drama teachers and is offered a bit part on daytime television. Avoiding temptation and putting everything at risk again, she evolves into a television star and eventually a soap opera queen.

Meanwhile, she exhibits photographs in New York galleries, practices Japanese martial arts, and competes with her team in Japan. She wins an Emmy for a dramatic role, but abruptly quits acting, returns to California, and takes up whitewater rafting in the Southwest. Nearly fifty, she turns her back on every success she ever knew to start all over again as an entry-level art student in a program she has to explain. Twenty years later, she gains recognition as one of the most accomplished, distinctive, and influential printer-publishers of her generation.”

Rare Book School / Book Arts Press Ephemera
Collected by Susan M. Allen
Most Authored by Terry Belanger,
Founding Director of RBS and MacArthur Award Recipient

15 [Rare Book School, Book Arts Press] BELANGER, Terry (b. 1941), main author. *Approximately 200 items, mostly ephemera.* New York, NY and Charlottesville, VA: Rare Book School, Book Arts Press, 1984-2022. Very Good or better.

\$ 400

FIRST EDITIONS. Ephemeral material recording the work of Rare Book School, founded by Terry Belanger in 1983 at Columbia University. RBS moved to the University of Virginia in 1992. RBS is an independent non-profit organization that supports the study of the history of books, manuscripts, and related objects. Each year, RBS offers about 30 five-day courses on these subjects. Its sources are intended for teaching academics, archivists, antiquarian booksellers, book collector, conservators and bookbinders, rare book and special collections librarians, and others with an interest in book history. The Book Arts Press was founded by Terry Belanger at the Columbia University School of Library Service in 1972 as a laboratory for various programs concerned with the history of books and printing, descriptive bibliography, the antiquarian book trade, and rare book and special collections librarianship. The BAP and its publications are restricted to RBS publications as offered here. These include 1) *Books Arts Press Address Book* (8 copies); 2) *The Rare Book School Yearbook* (5 copies); 3) *Thoughts for Valentine's Day* (16 posters); 4) *RBS Course Bulletins* (many); 5) *RBS Newsletter* (many); and so forth. Also included is a crystal dome magnified paperweight with the Lion Watermark RBS logo given as a party favor at the Sixty-fifth birthday celebration for Terry Belanger at the Grolier Club in New York City. The BAP moved with Belanger to the University of Virginia in 1992. In 2005, Terry Belanger was made a MacArthur Foundation Fellow. He retired in 2009. The material offered here was collected by Dr. Susan M. Allen (b. 1944), whose relationship with RBS dates back to the early 1980s. Dr. Allen often speaks and publishes on the history of the book. She has held a variety of positions in the Libraries of the Claremont Colleges, including head of Special Collections; from

1993 to 1997 she was director of Libraries and Media Services at Kalamazoo College; from 1997 to 1999 she was head of the Department of Special Collections at the Young research Library, UCLA; from 1999 until 2011 she was associate director and chief librarian of the Getty Research Institute. From 2011 to 2020 she was Director of the California Rare Book School.

16 [Ward Ritchie] *Lot of 42 items by or about Ward Ritchie.* Comes in a patterned paper box designed by Vance Gerry, and collected by Gerry. 782-338-050. Very Good.

\$ 50

Comes in an archival box covered with a patterned paper designed by Vance Gerry, including a printed paper label "WR." Vance Gerry collected this material over many years that includes some early printing by Ritchie for the Book Club of California, Ritchie's publications about other southern California printers, Ward Ritchie Press catalogs, a SIGNED and numbered lino cut by an unidentified artist, printed invitations to an event in June 1980 in honor of Ritchie at an event at UCLA designed and printed by a variety of southern California printers, 2 pieces of correspondence between Jake Zeitlin and Mel Kavin, and much more.

17 [Santa Barbara College] COOPER, Ellwood (1829-1918). *Forest Culture and Eucalyptus Trees. The Only Complete and Reliable Work on the Eucalypti Published in the United States.* San Francisco, CA: Cubery & Company, 1876. 12mo. 7 1/4 x 4 3/4 inches. (242, last a blank) pp. Frontispiece, 2 plates (seed cups of Eucalyptus Globulus and the facade of Santa Barbara College), tables, Fifth Annual Catalogue of the Santa Barbara College, errata; text clean, unmarked, paper lightly toned. Blind- and gilt-stamped black pebbled cloth; binding square and tight, light shelf wear, spine ends lightly frayed, corners softened, ad for this book mounted on the front free end-paper. KD623-010. Very Good.

\$ 150

FIRST EDITION. California's first book on Eucalyptology. The text of this volume includes an introduction, "Forest Culture and Australian Gum-Trees: A Lecture (third of a series), delivered by Ellwood Cooper, Nov. 26, 1875, before the Santa Barbara College Association," and then 5 more articles which rely heavily on studies earlier published by Ferdinand von Mueller (1825-1896), and at the end there appears The Santa Barbara College Catalogue. Ellwood Cooper was a Pennsylvania Quaker who purchased 2,000 acres west Goleta, CA in 1872, upon which he planted 150,000 blue gums on 100-plus acres of his ranch, which was located in present day Ellwood Canyon. Cooper also imported 50 varieties of eucalypts. Cooper cultivated dairy cows, walnuts (12,500 trees), and olives (7,000 trees). Rancho Ellwood practiced what would be called "permaculture" today, de-emphasizing monoculture and emphasizing diversity of land use, he raised bees, and studied parasitology by observing insect life on his ranch. The Santa Barbara College (incorporated May 1869) catalogue is a fascinating document. The College was the first coeducational and nonsectarian

school in Southern California. It reveals Cooper on the Board of Directors of the College in 1875-6, along with Col. William Wells Hollister and others. Cooper was also the President of the College, member of the Executive Committee, and was Principal of the Board of Instructors. The College was co-educational, and included among the student body 3 women with the title Mrs. before their names. Kruska and Robinson remark that the College was actually an elementary and high school. A four-page prospectus was issued in Santa Barbara in 1874 with a woodcut illustration of the principal building, which is reproduced in this volume. REFERENCES: Farmer, *Trees in Paradise*, pp. 121-122; Kruska and Robinson, *A Collection of Santa Barbara, San Luis Obispo, and Ventura Pamphlets & Ephemera*, pp. 48 and 118. Worldcat is no help, as they have a diversity of versions of this text.

18 [Southern California Photographs] BICKNELL, Ralph Edmund (1881-1904). *Ralph's Scrap Book: Illustrated By His Own Camera And Collection Of Photographs, And Compiled By His Father Edmund Bicknell. Dedicated to his Friends and Presented to Them in his Memory.* Lawrence, MA: (The Andover Press), 1905. Large 8vo. 9 1/2 x 7 3/8 inches. (453) pp. Bicknell family crest in colors with tissue guard (one of 2 plates with tissue guards), black-and-white photos throughout, decorative initials; occasional marginal finger soil, otherwise text clean, unmarked. Full dark brown blind- and gilt-stamped leather, raised bands, all edges gilt, red silk end-papers. Tom Killian-designed bookplate of Roger K. Larson. PRESENTATION COPY hand-written note from Mr. and Mrs. Edmund Bicknell to Mrs. Clara Paul and family of Seasmont, Maine. KD623-003. Very Good.

\$ 100

FIRST EDITION. Ralph Edmund Bicknell was born October 31, 1881 in Lawrence, MA and died on March 31, 1904 at the age of 22. This volume is a tribute by Ralph's father to commemorate his son who died prematurely. After a dire diagnosis of "lung failure", the family moved to Southern California in May of 1896 in an effort to improve the son's health. Originally establishing a base of operations in Pasadena, California, this volume shows images from Ralph's scrapbooks in which Ralph recorded his photographs and words about his various adventures in Southern California, Colorado Springs and Cripple Creek, CO and Mexico. In California Ralph rode the Mount Lowe Railway, visited the central coast, Santa Barbara, and Mission San Fernando; the Pasadena Ostrich Farm, The Fiesta Los Angeles, China Town, Los Alamitos, and a trip to Yosemite by way of the current Route 101 to San Francisco and from there into the Yosemite Valley, and much, much more early California travel writing. PROVENANCE: Roger Keith Larson (1924-2013) was a specialist in pulmonary disease and cardiology, made significant contributions in internal medicine. He was also a collector of western Americana and published a bio-bibliography of George Wharton James, a four-volume descriptive catalogue of his collection, and a study of the correspondence of George Sterling and Ambrose Bierce. REFERENCE: Rocq 3664 (Los Angeles County). 70 institutional copies, Worldcat.

19 [Yosemite] WHITNEY, Josiah Dwight (1819-1896). *The Yosemite Guide-Book: A Description of the Yosemite Valley and the Adjacent Region of the Sierra Nevada, and of the Big Trees of California*. [Sacramento, CA]: Published by Authority of the Legislature, 1870. At Head of Title: Geological Survey of California, J. D. Whitney, State Geologist. 4to. 9 1/4 x 6 3/4 inches. 155, [last blank] pp. Half-title, frontispiece (Plate VIII), title page printed in red and black inks, tables, 20 woodcut figures, 8 plates all with tissue guards (this includes the frontispiece), two maps in pockets inside front and rear boards; text clean, unmarked, the preliminaries are foxed, the maps have toning and small tears at folds, the rear map has chips in the outer margins. Gilt-stamped dark green cloth, brown coated end-papers; binding square and tight, rubbed, lower corner of front board showing. KD623-014. Good.

\$ 850

FIRST EDITION, SECOND PRINTING, consisting of 800 copies. Stereotyped from the plates used for the first edition, first printing. Same text and collation, but title page is dated 1870. "The most influential publications of the California Geological Survey were the series of Yosemite guide books between 1869 and 1874. These publications were intended to serve as tourist guides to the Yosemite region and various groves of giant sequoia." Currey and Kruska, p. 50. "Although these guide-books are long out of date, they have a literary quality that preserves their value," Farquhar, "The Literature of the high Sierra," in *The Quarterly News-Letter of the Book Club of California*, 2 (December 1934, p. 8. The second printing of the first edition of *The Yosemite Guide-Book* was stereotyped from the plates used for the first printing. Same text and collation, but the title page is dated 1870. The Map of the Yosemite Valley was redrawn for this printing. The two maps are present here: 1) "Map of a portion of the Sierra Nevada adjacent to the Yosemite Valley, 24 x 33 inches, "with. J. Bien, NY. 2) "Map of the Yosemite Valley from surveys made by order of the Commissioners to manage the Yosemite Valley and Mariposa Big Tree Grove by C. King and J. T. Gardner, 1865." 19 1/8 x 28 1/4 inches. Engraved & Printed by Julius Bien, NY. The Yosemite Guide-Books were a re-working of Whitney's *The Yosemite Book* (1868); in all these works, Whitney advocated the protection of Yosemite, and was one of the first to propose creation of a national park. REFERENCES: Currey & Kruska, *Bibliography of Yosemite*, No. 61; Farquhar, *Yosemite, the Big Trees and the High Sierra*, No. 7c; Rocq, *California Local History*, 5171.