

SPECIAL CATALOGUE 21

OAK KNOLL BOOKS

MARBLING



OAK KNOLL BOOKS

www.oakknoll.com

310 Delaware Street, New Castle, DE 19720

Special Catalogue 21 includes 54 items covering the history, traditions, methods, and extraordinary variety of the art of marbling. From its early origins in China and Japan to its migration to Turkey in the 15th century and Europe in the late 16th and early 17th centuries, marbling is the most colorful and fanciful aspect of book design. It is usually created without regard to the content of the book it decorates, but sometimes, as in the glorious work of Nedim Sönmez (items 39-44), it IS the book. I invite you to luxuriate in the wonderful examples and fascinating writings about marbling contained in these pages.

As always, please feel free to browse our inventory online at www.oakknoll.com:

Bob Fleck



Oak Knoll Books was founded in 1976 by Bob Fleck, a chemical engineer by training, who let his hobby get the best of him. Somehow, making oil refineries more efficient using mathematics and computers paled in comparison to the joy of handling books. Oak Knoll Press, the second part of the business, was established in 1978 as a logical extension of Oak Knoll Books.

Today, Oak Knoll Books is a thriving company that maintains an inventory of about 25,000 titles. Our main specialties continue to be books about bibliography, book collecting, book design, book illustration, book selling, bookbinding, bookplates, children's books, Delaware books, fine press books, forgery, graphic arts, libraries, literary criticism, marbling, papermaking, printing history, publishing, typography & type specimens, and writing & calligraphy — plus books about the history of all of these fields.

Oak Knoll Books is a member of the International League of Antiquarian Booksellers (ILAB — about 2,000 dealers in 22 countries) and the Antiquarian Booksellers Association of America (ABAA — over 450 dealers in the US). Their logos appear on all of our antiquarian catalogues and web pages. These logos mean that we guarantee accurate descriptions and customer satisfaction. Our founder, Bob Fleck, has long been a proponent of the ethical principles embodied by ILAB & the ABAA. He has taken a leadership role in both organizations and is a past president of both the ABAA and ILAB.

We are located in the historic colonial town of New Castle (founded 1651), next to the Delaware River and have an open shop for visitors. The shop is situated in the Opera House, a building built by the Masons in 1879 with high ceilings and great views of the town and river. We are located close to Philadelphia and Washington, DC, and near many historic areas and attractive sights including Winterthur, the Delaware Art Museum, the Brandywine River Art Museum and Longwood Gardens. If you would like to plan a visit, please see our website for more information.

Book selling is much more than balance sheets and income statements. We sell books because we really enjoy it and hope that fact comes through clearly when you deal with us.

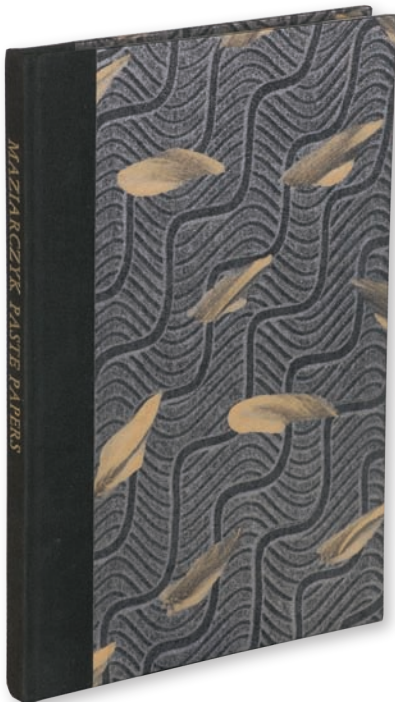
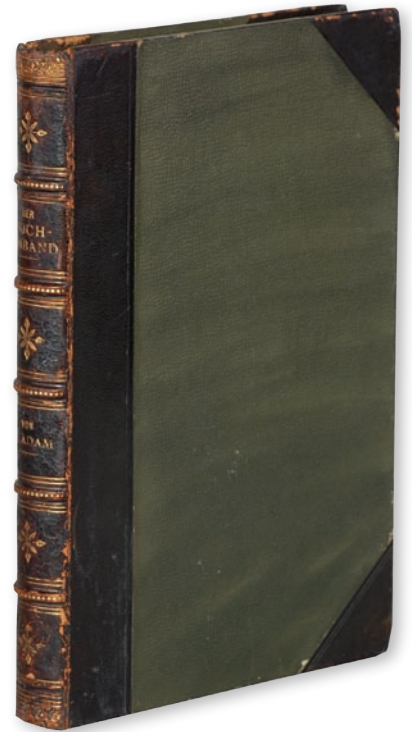
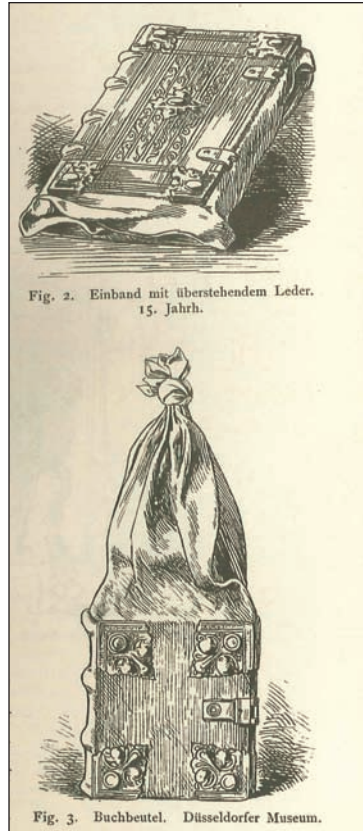
Key to the cover: O — item #30; A — #27; K — #8; / K — #26; N — #45; O — #53; L — #11; L — #3; / B — #17; O — #14; O — #16; K — #42; S — #19

SPECIAL CATALOGUE 21: MARBLING

1. Adam, Paul. DER BUCHEINBAND, SEINE TECHNIK UND SEINE GESCHICHTE. Leipzig: Verlag von E.A. Seemann, 1890, 8vo., contemporary half leather, five raised bands, spine decorated in gilt, decorated endpapers, all edges marbled. (viii), 280 pages.

\$ 250.00

First edition (S-K 1817). An important bookbinding manual written by this famous German binder. Separate sections on techniques, gold tooling, different styles of binding, etc. Accompanied by 194 illustrations some in a separate color. Contains information on marbling. This is number 6 in the publisher's series Seemanns Kunsthandbücher. Leather rubbed along hinges and at spine ends. Bookplate. [118096]



2. (Alembic Press) Bolton, Claire. MAZIARCZYK PASTE PAPERS. Oxford: The Alembic Press, 1991, 8vo., quarter cloth, paste paper over boards. 53 pages.

\$ 600.00

First edition, limited to 175 numbered copies. Contains nineteen samples of Claire Maziarczyk's paste papers, and also describes how they are made. The text includes a history of paste papers and notes on the range of patterns used. [32939]

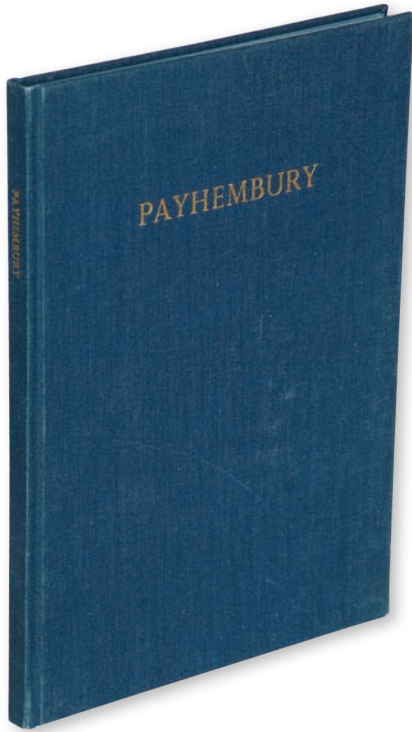


3. (Alembic Press) PAYHEMBURY MARBLED PAPERS SAMPLER WITH TWENTY-SIX SAMPLES OF HAND-MARBLED PAPER.

Winchester: The Alembic Press, 1987, small 4to., cloth. (46) pages.

\$ 225.00

First edition, limited to 145 numbered copies. Printed by hand on Zerkall paper. Short history of Payhembury Marbled Papers and its proprietor, Katherine Davis, followed by tipped-in samples of paper produced by Davis with explanatory text. Slight rubbing of covers. [20269]

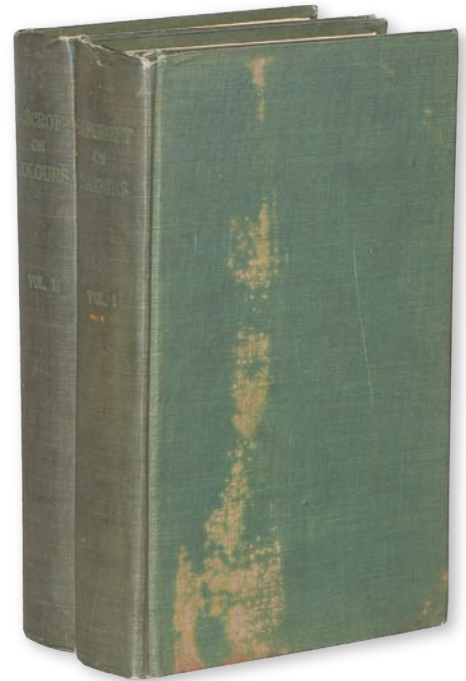


4. Bancroft, Edward. EXPERIMENTAL RESEARCHES CONCERNING THE PHILOSOPHY OF PERMANENT COLOURS; AND THE BEST MEANS OF PRODUCING THEM, BY DYEING, CALICO PRINTING, &C. 2 volumes. London: T. Cadell and W. Davies, 1813, 8vo., later cloth. lxiv, 542; (iv), 518 pages.

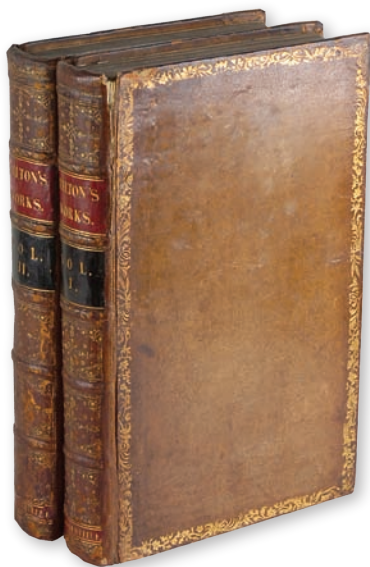
\$ 650.00

Based on the author's original work published in 1794 (Wolfe, *Marbled Paper: Its History, Techniques, and Patterns*, 167 and 225, n.3). Bancroft was an English physician-chemist, a Fellow of the Royal Society of London and the American Academy of

Arts and Sciences, of the State of Massachusetts Bay. Wolfe cites this work in his discussion of the production of marbling colors, specifically "the earths and the lakes" (Wolfe 225, notes 7, 8, 10, 14, and 15). Includes a preface, explanation of terms, introduction, list of errata, and general index. Table of contents in each volume. Rebound later. Front cover of first volume stained. Both volumes scuffed at edges. Light foxing and tanning throughout text. [118172]



xvi EXPLANATION OF TERMS.	
<i>Carbone, or Carbon</i>	Pure charcoal, or its basis.
<i>Carbonic Acid</i>	Oxygene united to carbone, commonly called fixed air.
<i>Citrates</i>	Salts formed by citric acid with different bases.
<i>Citric Acid</i>	The pure acid of lemons.
<i>Fluates</i>	Salts formed by fluoric acid with different bases.
<i>Fluoric Acid</i>	That which is obtained from Fluospar.
<i>Hydrogene Gas</i>	Inflammable air.
<i>Muriates</i>	Salts formed by muriatic acid with different bases.
<i>Muriatic Acid</i>	The acid of sea-salt, or common salt—Marine acid.
<i>Muriate of Ammonia</i>	Muriatic acid united to ammonia.
<i>Muriate of Silver,</i>	Muriatic acid combined with silver.
<i>Muriate of Soda</i>	Muriatic acid united to soda—common or sea-salt,



5. (Baskerville, John) Milton, John. PARADISE LOST. A POEM IN TWELVE BOOKS and PARADISE REGAINED. A POEM IN FOUR BOOKS TO WHICH IS ADDED SAMSON AGONISTES AND POEMS UPON SEVERAL OCCASIONS. 2 volumes. Birmingham: John Baskerville for J. and R. Tonson, 1760, 8vo., contemporary calf with gilt border; spines gilt with leather labels and raised bands; marbled pastedowns and free endpapers. (xxiii), 416; lxxii, 390 pages.

\$ 1,750.00

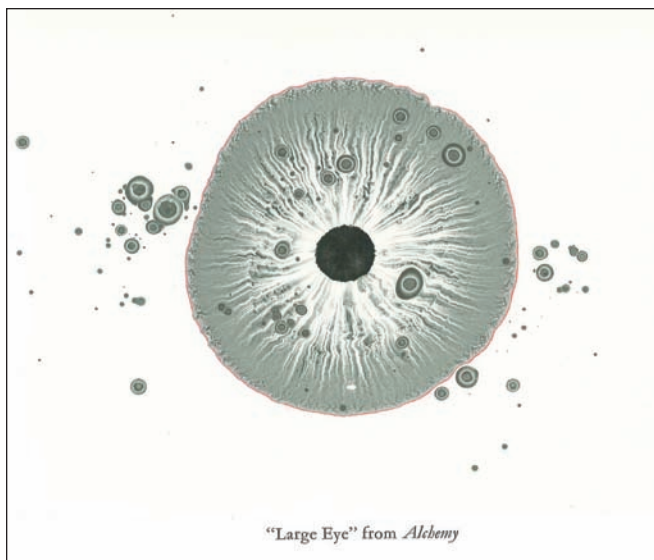
Printed by Baskerville for J. and R. Tonson (London), from the text of Thomas Newton, D.D., bishop of Bristol and a Milton scholar who had published an edition of *Paradise Lost* in 1749 (DNB XIV, 403-5). First volume includes a list of subscribers and introductory poems: *In Paradisum Amissam* (in Latin) by Samuel Barrow, M.D., and *On Paradise Lost* by Andrew Marvel. Also

includes introductory comments on the verse and the argument. Second volume includes table of contents and a biography of Milton. According to F.E. Pardoe, this was Baskerville's third printing of Milton's works; two were previously published in 1758 and 1759 (Pardoe 169). See also Philip Gaskell, 24-7; 28-9. This edition was listed in the *Public Advertiser* (London) on May 14, 1760. Noteworthy are the gilt-roll on the bindings and the marbled endpapers. According to Diana Patterson, the Society for the Encouragement of Arts, Manufactures and Commerce offered a premium for the manufacture of marbled paper in 1759. Although no premium was awarded until 1763, Baskerville was an entrant, and the front endpaper of this work is illustrated with Patterson's article on the subject (Patterson, "John Baskerville, Marbler," in *The Library* s6-12 (3), 1990, 212-21). Previous owner's name inscribed on endpaper of both volumes. Front joint of first volume cracked, rubbing at edges. Gilt on spines dulled. Foxing. Copy of Patterson article laid in. [110054]

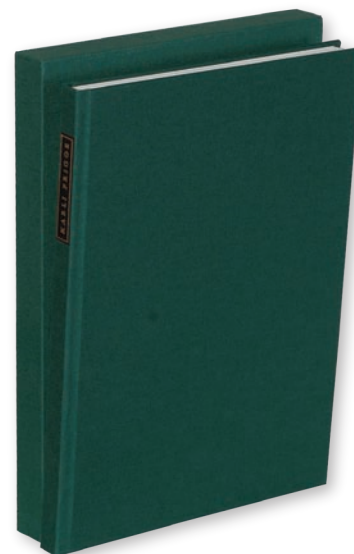


6. (Bird & Bull Press) Berger, Sidney E. KARLI FRIGGE'S LIFE IN MARBLING. Newtown: Bird & Bull Press, 2004, small 4to., cloth, slipcase. 78 pages.

\$ 675.00



First edition, limited to only 140 numbered copies printed by hand in Garamond by Henry Morris. Karli Frigge (born in 1943) is an internationally recognized leader in marbling. Since 1964, she has dedicated her life to the art of marbling and bookbinding. Her work is truly original, often combining marbling with calligraphic elements. She excels in multiple marblings of utmost delicacy and transparency. Includes excerpts from Frigge's correspondences and her own books. Tipped in plates with photographs of Frigge at work and examples of her marbled art works. This volume includes 18 large exquisite marbled specimens displaying an astonishing variety in style, technique and visual effect. Uncut pages. Prospectus loosely inserted. [78040]

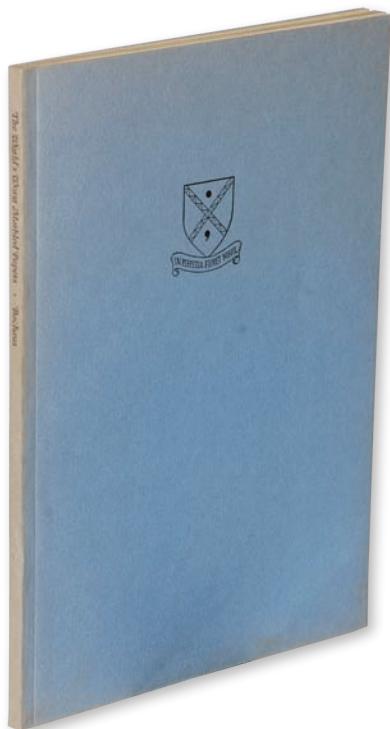


7. (Bird & Bull Press) Morris, Henry. THE
WORLD'S WORST MARBLED PAPERS,
BEING A COLLECTION.

N.P.: San Serriffe Publishing
Co., 1978, tall 8vo., stiff paper
wrappers. 10 pages, 10 double-
page marbled paper samples, 5
pages.

\$ 90.00

Limited to 400 copies, all numbered
"1." This book is the first of the
San Serriffe books. As Swift used
Gulliver, Henry Morris resurrected
his mythical author, Theodore
Bachaus, from the *Bird & Bull
Commonplace Book* and *Number 13* to
give us comments on a very bad lot
of marbled paper he received. Very
amusing. Spine and upper cover
faded. [11227]

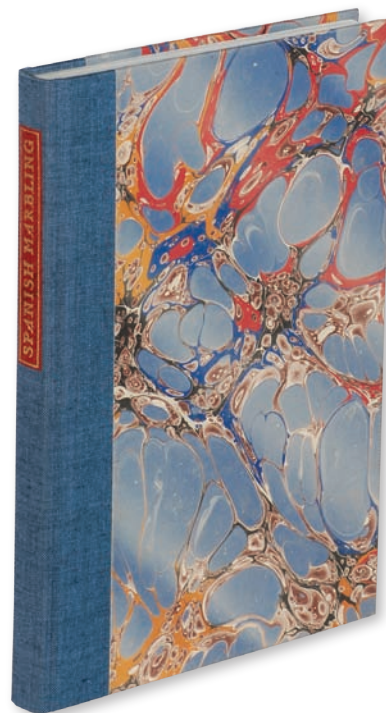
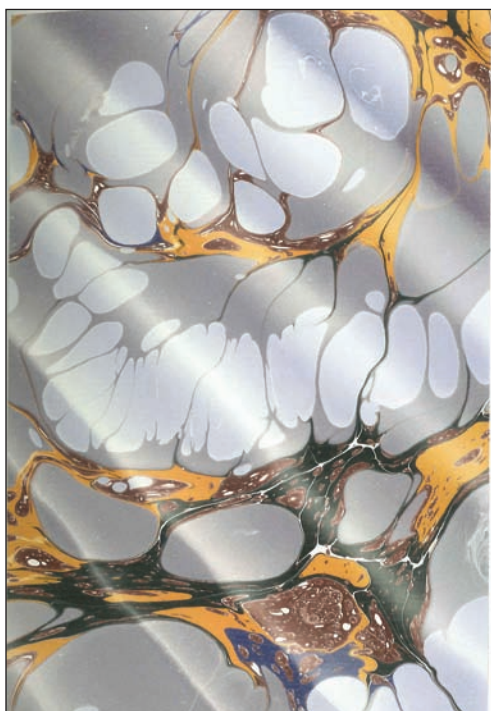


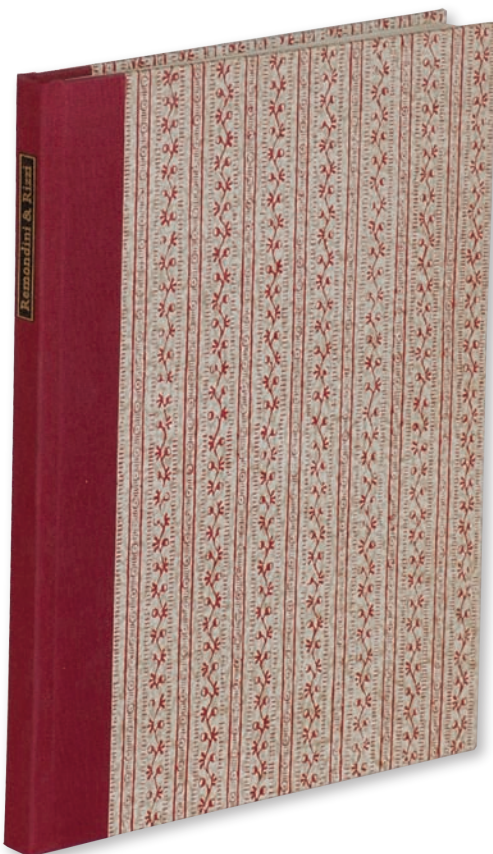
8. (Bird & Bull Press) Nevins, Iris. VARIETIES OF SPANISH MARBLING, A HANDBOOK OF
PRACTICAL INSTRUCTION WITH TWELVE ORIGINAL MARBLED SAMPLES.

N.P.: Bird & Bull Press and Iris Nevins, 1991, 8vo., quarter cloth,
Spanish marbled sides, leather
spine label. 79 pages.

\$ 350.00

First edition, limited to 250 numbered
copies. Composed in Cochin types and
printed on Johannot mouldmade paper.
Of all the marbled patterns, the Spanish
is the most difficult to achieve. This
book contains detailed instructions for
making twelve different patterns, as well
as original 5 x 8 inch specimens. No
literature or documentation on the origin
or practice of marbling in Spain has thus
far been discovered. This book is the
first to concern itself exclusively with the
technique of Spanish marbling. [31962]





9. (Bird & Bull Press) Schmoller, Tanya. REMONDINI AND RIZZI, A CHAPTER IN ITALIAN DECORATED PAPER HISTORY. New Castle, DE: Oak Knoll Books, 1990, 8vo., cloth-backed, patterned paper (in facsimile of an original Remondini pattern specially executed by Henry Morris), leather spine label. 55, (5) pages.

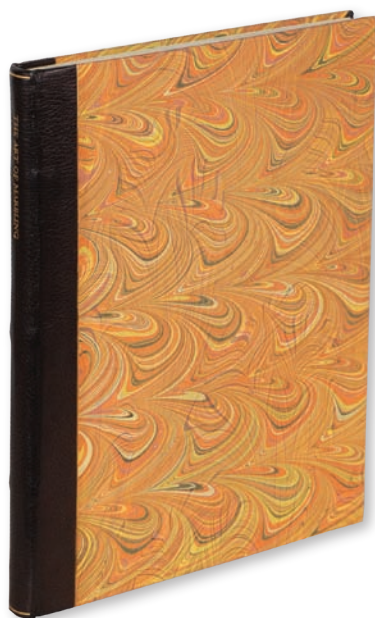
\$ 400.00

Limited to 215 numbered copies. Set in Perpetua and printed letterpress on Johannot mould-made paper by Henry Morris at the Bird & Bull Press. Italian block-printed papers were the start of the collection of decorated papers that Tanya Schmoller, and her husband Hans, gathered for over twenty years. The use of woodblocks to transfer designs to cloth and paper can be traced back in Europe to the fourteenth century. In the region of what is now Italy, there were several firms supplying these colorful papers, the most prominent being the firm of Remondini which was established in 1650. This work traces the history of the Remondini enterprise and also that of Giuseppe Rizzi who took over the Remondini woodblocks after 1861. It examines the sales techniques and production methods of these two firms and contains actual specimens of Rizzi decorated paper. Today such samples are rarely found and they are usually very expensive. The illustrations include a three-color facsimile of a Remondini woodblock and a fold-out reproduction of a decree authorizing the sale of gilt paper. There are also four pages of genuine Rizzi paper samples. Prospectus loosely inserted. [71189]

10. (Bird & Bull Press) Weisse, Franz. THE ART OF MARBLING. Translated from the German with an introduction and fourteen original marbled specimens by Richard J. Wolfe. North Hills: Bird & Bull Press, 1980, 4to., leather spine, marbled paper over boards. 79 pages and 14 tipped-in specimen sheets.

\$ 375.00

Limited to 300 numbered copies. This manual by Weisse, one of the great German marblers and teachers, was originally published in 1940. It is an excellent overall study of the craft and the most detailed and comprehensive work written on the fantasy type of marbling and includes a discussion of "overmarbling" paper. The bulk of the first edition was destroyed by Allied bombing and hence very difficult to find. Wolfe has provided an excellent introduction. Prospectus, which has a piece of marbled paper pasted on it, is loosely inserted [42219]

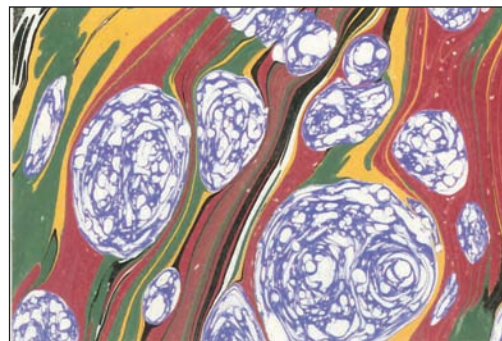




11. (Bird & Bull Press) Wolfe, Richard J. ON IMPROVEMENTS IN MARBLING THE EDGES OF BOOKS AND PAPER, A NINETEENTH CENTURY MARBLING ACCOUNT EXPLAINED AND ILLUSTRATED WITH FOURTEEN ORIGINAL MARBLED SAMPLES. Newtown: Bird & Bull Press, 1983, oblong 12mo., quarter leather over marbled paper-covered boards, leather tips. 64 pages followed by the tipped-in samples.

\$ 250.00

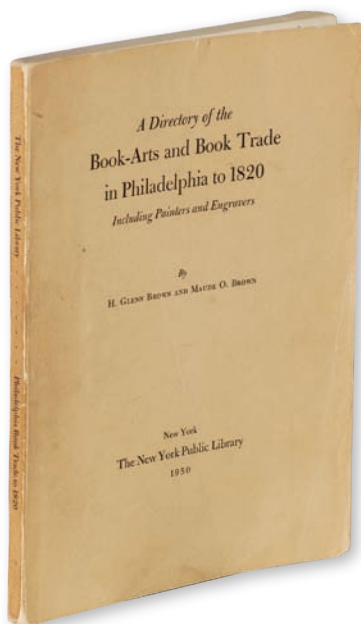
First edition, limited to 350 numbered copies. Reprints the first *American Treatise on Marbling*, an account which appears in the April 1829 issue of the *Journal of the Franklin Institute* with additional text by Wolfe. Beautifully printed on handmade paper. [462]



12. (Bird & Bull Press) Wolfe, Richard J. THREE EARLY FRENCH ESSAYS ON PAPER MARBLING, 1642-1765. WITH AN INTRODUCTION AND THIRTEEN ORIGINAL MARBLED SAMPLES. Newtown, PA: Bird & Bull Press, 1987, 8vo., quarter bound by E.G. Parrot in morocco and tips with leather spine label, and "snail" pattern marbled paper sides made by Wolfe especially for this edition. 106 pages.

\$ 275.00

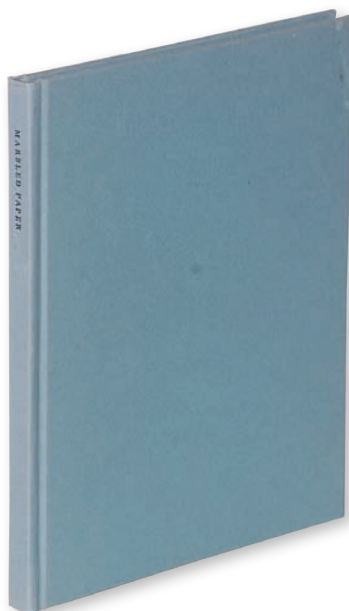
Limited to 310 numbered copies and hand-printed by Henry Morris at his Bird & Bull Press on Umbria handmade paper. Wolfe has translated an unpublished manuscript from Lyon circa 1642, containing the earliest known French marbling recipe, an article from *Journal Oeconomique*, 1758, and an article from the Diderot-d'Alembert *Encyclopedie* of 1765 into English. The Diderot article is especially interesting as it comments on the practical side of marbling, i.e., how much money could be made. The samples were produced by Wolfe using the instructions in the translated manuals. Included is a four-color sequence showing the various steps taken by Wolfe in producing the Placard pattern. [17530]



13. Brown, H. Glenn and Maude O. Brown. DIRECTORY OF THE BOOK-ARTS AND BOOK TRADE IN PHILADELPHIA TO 1820, INCLUDING PAINTERS AND ENGRAVERS. New York: The New York Public Library, 1950, 8vo., stiff paper wrappers. 129 pages.

\$ 75.00

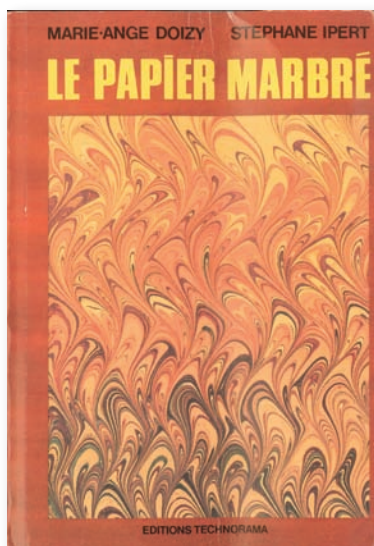
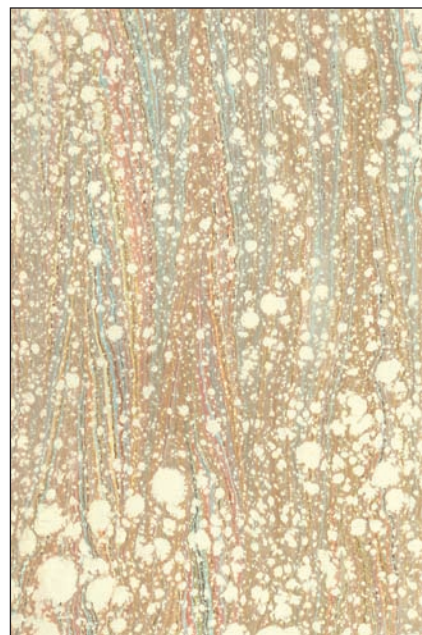
First separate edition, reprinted from the *Bulletin*. Excellent source document. With information on marblers. Name in ink on free endpaper. [20568]



14. Chambers, Anne. **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, square 8vo., paper over boards. (v), 9 pages followed by 14 samples with descriptions.

\$ 300.00

First edition, limited to 250 numbered copies. Printed at Skelton's Press. With descriptions of Antique Spot, Antique Dutch, French Shell, Italian Shell, English Stormont, Gloster, Spanish, Peacock, and Stonemarble. Each type of marbled paper is represented by an actual tipped-in specimen. [25567]



15. Doizy, Marie-Ange and Stéphane Ipert. **LE PAPIER MARBRÉ, SON HISTOIRE ET SA FABRICATION.** N.P.: Éditions Technorama, (1985), 8vo., stiff paper wrappers. 249, (5) pages.

\$ 145.00

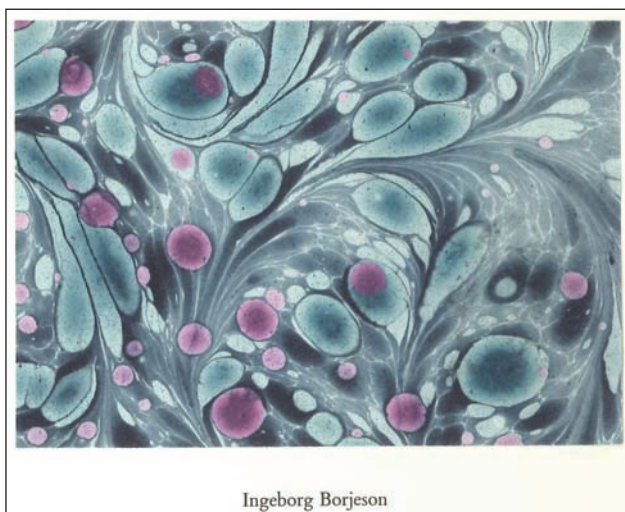
First edition. A history of marbling paper. Includes many illustrations in black and white and a bibliography. Covers rubbed with crease mark. Scarce. [20145]



16. Easton, Phoebe Jane. **MARBLING, A HISTORY AND A BIBLIOGRAPHY.** Los Angeles: Dawson's Book Shop, 1983, small 4to., cloth, marbled paper sample inset in front cover. xiii, 190, (4) pages.

\$ 200.00

Limited to 850 numbered copies. Chapters on Suminagashi, marbling in the Near East, origins of marbling in Europe and America, mechanics of marbling, a bibliography of books on the subject, etc. Includes a number of tipped-in samples. Prospectus loosely inserted. [2475]



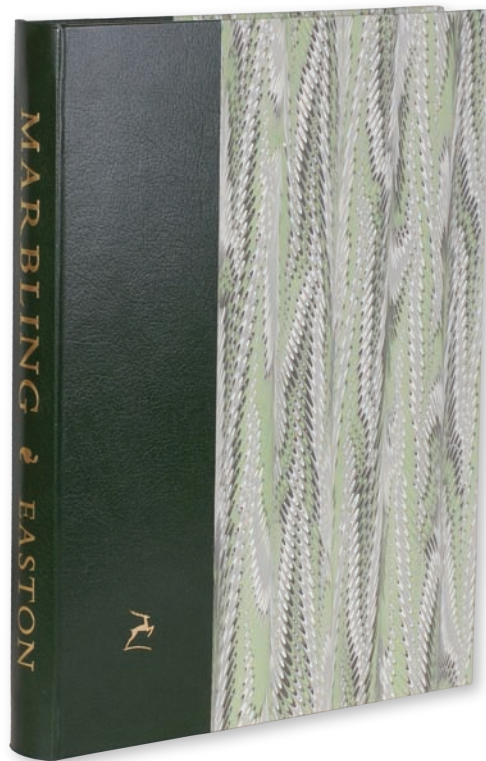
Ingeborg Borjeson



17. Easton, Phoebe Jane. **MARBLING, A HISTORY AND A BIBLIOGRAPHY.** Los Angeles: Dawson's Book Shop, 1983, small 4to., later quarter faux leather with marbled paper covered boards. xiii, 190, (4) pages.

\$ 250.00

Limited to 850 numbered copies. Chapters on Suminagashi, marbling in the Near East, origins of marbling in Europe and America, mechanics of marbling, a bibliography of books on the subject, etc. Includes a number of tipped-in samples. In a nice quarter leather binding. [118103]



18. Enderli, Hans. **BUNTPAPIERE, GESCHICHTE UND REZEPTE DES BUNTPAPIERS MIT 205 ORIGINAL-BUNTPAPIER-MUSTERN.** Winterthur: (Alex Schneebeili), 1971, small 4to., stiff paper wrappers. (ii), 102+(1) pages.

\$ 1,950.00

Limited to only 220 numbered copies. Text in German. Ten different sections on the different variations of marbled and decorated paper. With 205 tipped-in specimens of marbled paper. Difficult book to find. [118660]



19. Fichtenberg, M. **NEW AND COMPLETE MANUAL ON THE MAKING OF FANCY PAPERS BY M. FICHTENBERG.** Edited by Richard J. Wolfe. New Castle, Delaware: Oak Knoll Press, 2010, 5 x 7.25 inches, hardcover. 242 pages.

\$ 85.00

This important work was originally written in French by M. Fichtenberg in 1852. Richard Wolfe has translated the book into English and added a new preface.

The craft of marbling was introduced into Europe and the Middle East from Turkey and Germany during the last two decades of the sixteenth century, and then into France in the first decade of the seventeenth century. Other European countries began marbling as well, but production remained small until its introduction into the British Isles in 1750.

In France, marbling was first performed by bookbinders who catered mainly to the needs of the book trade. This often meant marbled papers were used for decorating “extra” bindings, or even sometimes for wallpaper. Fortunately, the nineteenth century saw a change in French marbling, as they were introduced to a Turkish pattern containing an infusion of turpentine in the final color. This created an appearance of a network of fine, lacey holes.

New and Complete Manual on the Making of Fancy Papers documents the changes and innovations in French marbling, and describes the marbling and fancy paper trades of the mid-nineteenth century. It also provides technical details on the manufacture of these papers and is a key source for information that couldn’t be found anywhere else at the time.

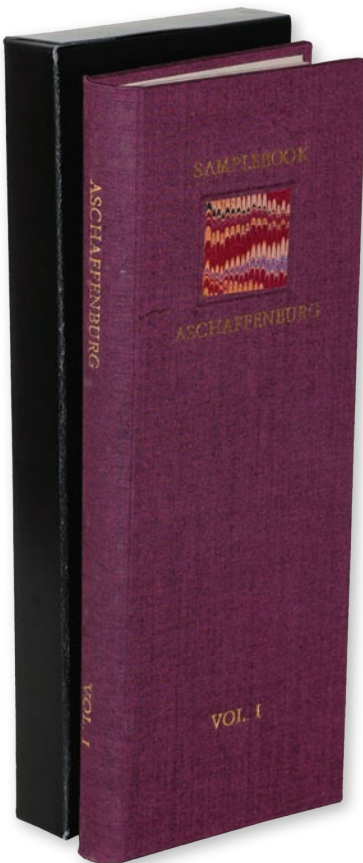
This manual describes many steps in the marbling process. It describes the methods of making colors and the preparation of the aluminum serving to give body to the colors including reds and violets, yellows, blues, and greens. It discusses the preparation of hide glue, paste, glue, glazing, polishers, workshops, troughs, papers that are quilted, papers exhibiting the grain of wood, granite papers, printing, varnishing, sealing wax, and a variety of other details. Four pages of color illustrations complete the book. [106047]



20. Frigge, Karli. **SAMPLE BOOK OF THE FANCY PAPER FACTORY ASCHAFFENBURG.** Issued as Volume I in Sample Book series. (Joppe, Netherlands: Frits Knuf, 1993), narrow 8vo., cloth with paper sample inset on cover, slipcase. (xx), 26+(4) pages.

\$ 450.00

Limited edition of 110 signed and numbered copies. Original samples of 90 decorated papers on twenty-six accordion-fold pages; they cover the 150 year history of this fine paper factory in Aschaffenburg, Germany. Karli Frigge provides a history of the factory which began in 1811 and closed in 1968. During this time it was Europe’s largest factory for decorated, marbled and embossed papers. Frigge also describes their techniques and includes a brief bibliography. The samples show marbled papers, paste paper, roller-printed end-papers, heavily embossed and roller-embossed papers, and leather and wood imitation papers. [73845]



21. Grünebaum, Gabriele. BUNTPAPIER. Geschichte-Herstellung-Verwendung. Köln: DuMont Buchverlag, (1982), 12mo., stiff paper wrappers. 225+(7) pages.

\$ 30.00

Written in German. Marbled and other kinds of colorful papers.
With 98 illustrations, 24 in color. [105171]



22. GUILD OF BOOK WORKERS JOURNAL. New York: Guild of Book Workers, 1967-2009. Variously paginated.

\$ 300.00

Filled with articles of interest to binders, papermakers, marblers, printers, etc.
Includes the following:

Volume I, No.1(Fall 1962), 2, 3;

Volume VI, No.1 (Fall 1967)- 2009, a partial run of this journal being 66 separate issues;

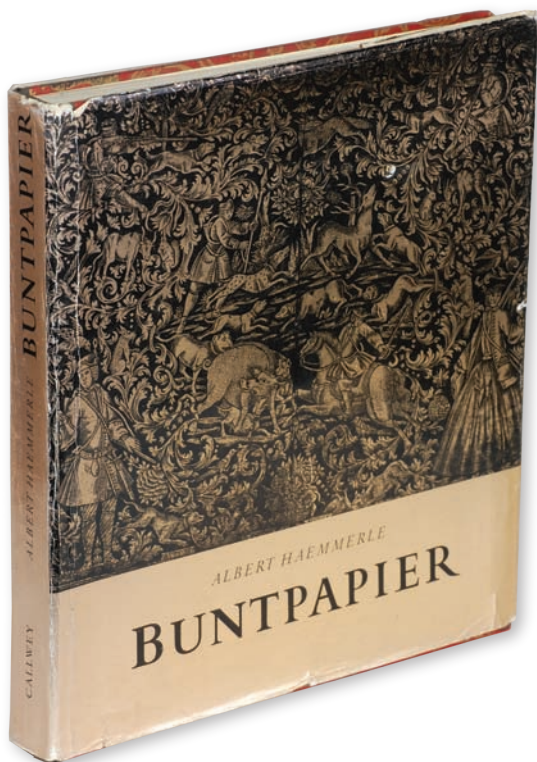
Newsletter, Guild of Book Workers. 20 issues;

Index to the Journal: Volumes 1-VIII (1972); IX-XVII (1928); XVIII-XXVII (1991); XXVIII-XXXIII (1999);

By-Laws. 1966 revision;

List of Books in the Guild of Book Workers Library (1967).

Price is for the group. [42255]



23. Haemmerle, Albert. BUNTPAPIER, HERKOMMEN, GESCHICHTE, TECHNIKEN, BEZIEHUNGEN ZUR KUNST. Munchen: Georg D. W. Callwey, (1961), 4to., decorated boards, dust jacket. 251 pages.

\$ 260.00

Issued on the 150th anniversary of this firm. A history of decorated and marbled paper with 155 illustrations and 18 actual paper specimens tipped-in. Has a thirteen-page bibliography of the subject done in triple column and descriptions of 664 examples of decorated paper. Jacket chipped. [16131]

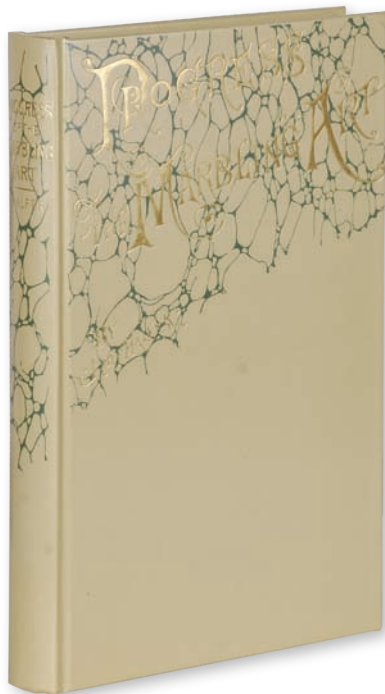
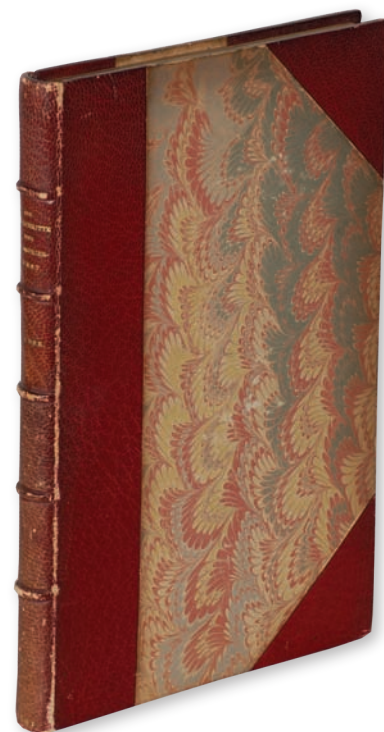
24. Halfer, Josef. DIE FORTSCHRITTE DER MARMORIERKUNST. EIN PRAKTISCHES HANDBUCH FÜR BUCHBINDER UND BUNTPAPIERFABRIKANTEN. Nach technisch-wissenschaftlichen Grundlagen bearbeitet von Josef Halfer, Buchbinder in Budapest. II. Verbesserte und vermehrte Auflage. Mit Anhang Verzierung der Buchsnitte. Stuttgart: Wilhelm Leo, 1891, 8vo., later half red calf with marbled paper covered boards, five raised bands, top edge gilt (a signed binding by Zaehnsdorf). 224 pages with 5 leaves of single mounted marbled paper specimens + 5 leaves each with 6 mounted marbled paper specimens.



\$ 3,500.00

Text in German. Second edition—the first to be illustrated—of this seminal work on marbling by the Budapest based bookbinder and marbler, Josef Halfer. It was first published, without specimen papers 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, marblers could produce more work; and secondly, the use of carragheen size allowed finer detail in marbling” (Easton, *Marbling*, A History, pp. 78-9). See also R. Wolfe, *Marbled Paper*, 1990, pp. 124-30. From the reference library of the Zaehnsdorf Company with a commemorative booklabel loosely inserted. With the bookplate of the Zaehnsdorf Company. Tipped-in is a two page A.L.S. written by Richard Leo (see publisher), dated January 26, 1891. Addressed to a Mr. Zaehnsdorf, the A.L.S. expresses Leo’s desire to leave Stuttgart and visit Zaehnsdorf. Rubbed along hinges and soiled along edges. [79990]

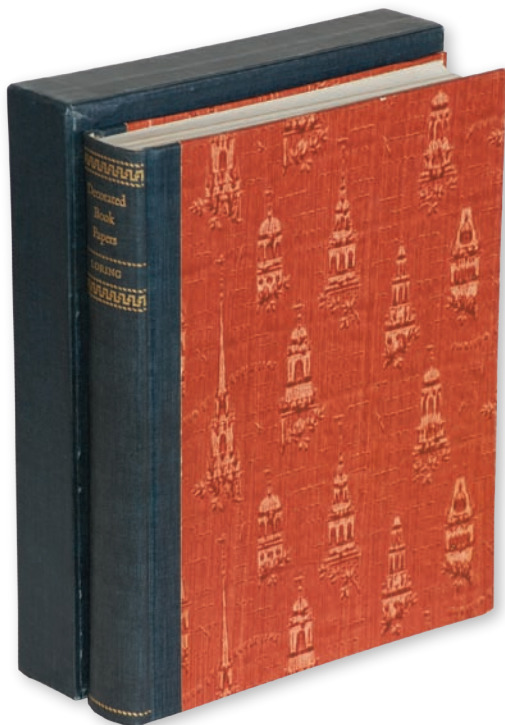


25. Halfer, Josef. THE PROGRESS OF THE MARBLING ART. With an introduction by Phoebe Jane Easton. Taos, New Mexico: Fresh Ink Press, 1989, 8vo., paper over boards. (viii), 240, (4) pages.

\$ 150.00

Limited to 500 copies. A facsimile edition of this scarce treatise on the art of marbling which was first published in English in 1893. Halfer was a Budapest bookbinder who studied the chemistry of marbling, paying particular attention to the materials from which the colors and size could be produced. The text includes the appendix on marbled, starched, gilded and bronzed book-edges. The marbled samples have been reproduced as color plates and the marbled end papers have been reproduced by Polly Fox. Signed by Easton on the title page. [25507]

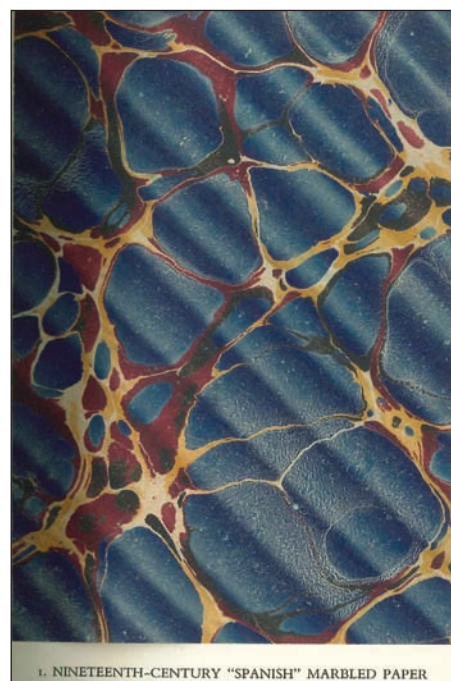




26. Loring, Rosamond B. DECORATED BOOK PAPERS, BEING AN ACCOUNT OF THEIR DESIGNS AND FASHIONS. Cambridge: Harvard College Library, 1942, 8vo., cloth-backed decorated paper-covered boards, slipcase. xvi, 171 pages.

\$ 1,250.00

Limited to 250 numbered copies. With histories of endpapers, early marbling, marbled endpapers, printed endpapers, Dutch gilt or Dutch flowered endpapers, paste endpapers, 19th century endpapers, publishers' endpapers and pictorial endpapers. The appendices cover the art of marbling, the preparation of paste papers and a discussion of early makers of decorated paper. This first edition contains 25 actual specimens tipped-in. Back cover of slipcase is spotted. Book is in very fine condition. [13313]

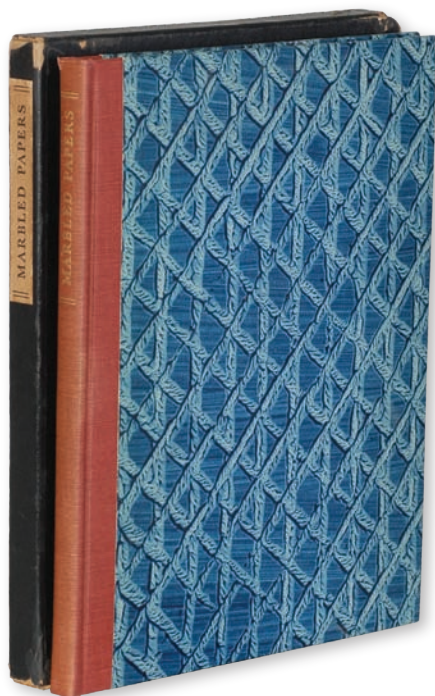


1. NINETEENTH-CENTURY "SPANISH" MARBLED PAPER

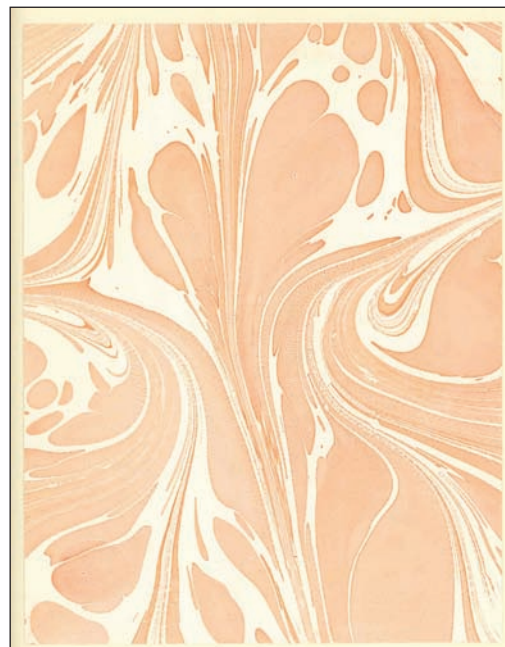
ROSAMOND LORING'S FIRST PUBLICATION ON PAPER DECORATION

27. Loring, Rosamond Bowditch. MARBLED PAPERS. An address delivered before The Club of Odd Volumes, November 16, 1932. Boston: The Club of Odd Volumes, 1933, 8vo., quarter cloth, paste paper-covered boards, slipcase. (x), 22, (30) pages.

\$ 1,250.00

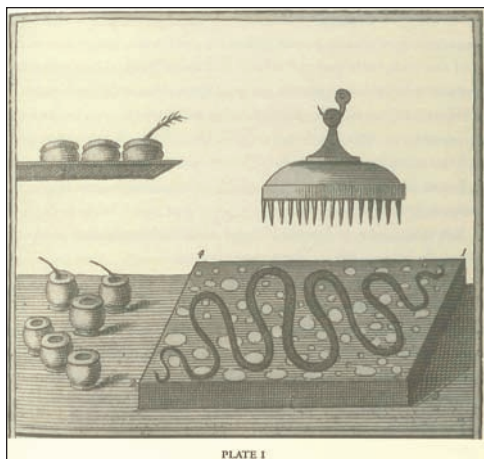


Limited to 149 copies. Rosamond Loring's (1889-1950) first published work on paper marbling and paste papers (cf. Wolfe, R.: *Marbled Paper, its History, Techniques and Patterns* pp. 132-134), originally a talk plus demonstration for the Club of Odd Volumes in Boston. Loring discusses her early work in paste papers, her somewhat haphazard introduction to marbling and subsequent instruction therein by a professional marbler, the making of marbled and paste papers, and the history of marbling. Following are five tipped-in samples of paste paper made by Loring, a sample of monochromatic combed marble paper, and samples for each of five stages in the production of three-color combed marble paper. The paste paper covers are also made by her. Loosely inserted are two additional examples of marbled paper by an unknown artist. Slipcase rubbed along edges with small cracks. [75093]

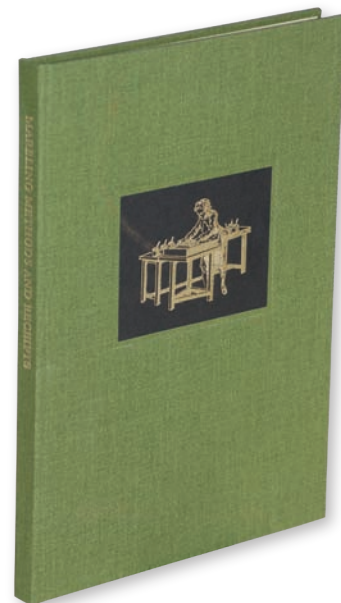


28. McKay, Barry (editor). **MARBLING METHODS AND RECEIPTS FROM FOUR CENTURIES, WITH OTHER INSTRUCTIONS USEFUL TO BOOKBINDERS.** Edited with an introduction by Barry McKay. New Castle, Delaware and Kidlington, Oxford: Oak Knoll Books and The Plough Press, 1990, 8vo., cloth, gold-stamped paper onlay. (vi) 85, (14) pages.

\$ 135.00



First edition, limited to 500 copies. Typeset in Adobe Garamond, printed on acid-free Zerkall mouldmade paper, and bound by the Fine Bindery. A collection of six practical instructions on marbling paper, together with a number of recipes for bookbinders, drawn together from European literature written over four centuries. Two of the pieces are translated into English for the first time whilst the remainder are reprinted from rare or uncommon English sources. The texts are preceded by a short introduction by Barry McKay. Contains 18 original samples of marbled paper created especially for this work by Sarah Amatt, Geert van Daal, Katherine Davis, Karli Frigge, Don Guyot, Iris Nevins and Nedin Sönmez. The colored frontispiece reproduces a sample leaf of Halfer marbling. [30757]



29. **THE MYSTERIOUS MARBLER.** With an historical introduction, notes on the English marbling tradition, and thirteen original marbled samples by Richard J. Wolfe. New Castle, Delaware: Oak Knoll Press, 2009, 5.5 x 8 inches, hardcover. 132 pages.

\$ 60.00

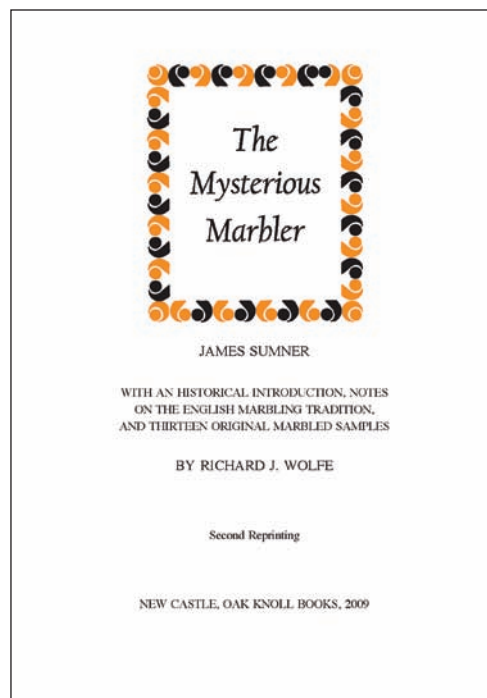
Limited to 300 copies, reprinted from the scarce Bird & Bull private press edition of 1976. This printing of James Sumner's 1854 marbling manual includes a new preface by Richard J. Wolfe. A further note on the English marbling tradition has been added, along with thirteen tipped-in original examples of marbled papers by Wolfe.

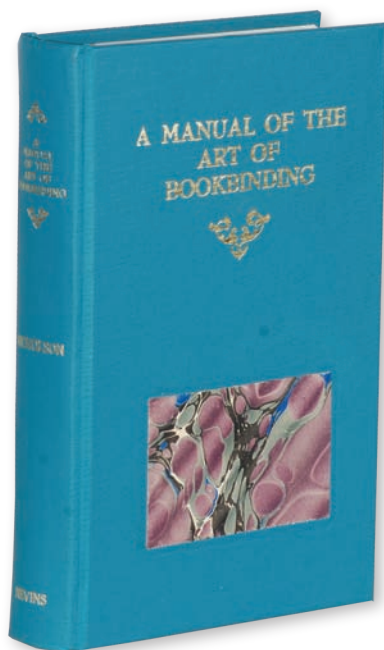
The historical introduction, the text of Sumner's pamphlet, and the 1976 endnote appear exactly as they do in the first reprinting by Bird & Bull Press in 1976. Sumner discusses the little-known history of paper marbling prior to the nineteenth century. Marbling was a secretive and well guarded craft. Masters of the profession passed on their knowledge reluctantly to a very limited few, creating a monopoly on the trade. For this reason, printed information on marbling was extremely limited prior to the nineteenth century.

The expansion of the trade, including new ingredients and methods, created a need for the recording of exact patterns and recipes in order to produce marbling in an efficient and precise manner. Therefore, in the 1850s, printed work on marbling began to appear more readily. One of the first manuals on marbling was published in 1853 by Charles Woolnough, and Sumner's much smaller pamphlet could be considered a reinforcement to this earlier work. Sumner's text includes specific information on various types of marbling and precise recipes for their creation.

Sumner's original pamphlet had no exhibit samples attached. Wolfe added thirteen samples of marbled paper that were possibly created by Sumner himself, or by John Hargreaves, his associate, for the 1976 printing. The cover is a facsimile reproduction of an original nineteenth-century English marbled paper in the editor's collection.

Richard J. Wolfe's lengthy career as a rare books and manuscripts librarian has been distinguished by an extensive amount of bibliographical research and writing, especially on the history of marbled and decorated paper. He is also the author of *Marbled Paper: Its History, Techniques and Patterns*, University of Pennsylvania Press, 1989, as well as the translator and editor of *Der Vollkommene Papierfärber: The Accomplished Paper Colorer*, Oak Knoll Press, 2008. [103080]

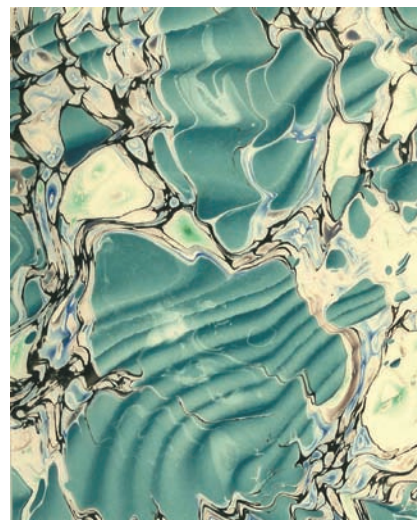




30. Nicholson, James B. A MANUAL OF THE ART OF BOOKBINDING. Sussex: I. Nevins, (1986), 8vo., cloth with marbled paper specimen on front cover. (iv), 318 pages.

\$ 250.00

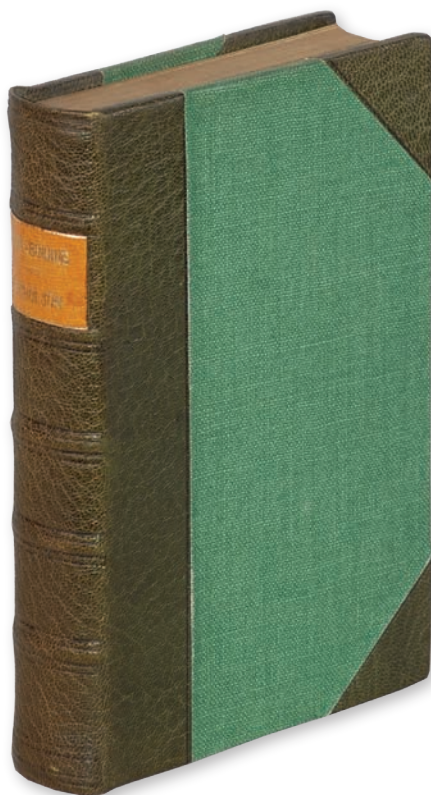
Limited to 300 numbered and signed copies; this copy is signed but not numbered and has the statement "review copy" written in place of a number. This reprint of the first practical bookbinding manual (1856) contains 18 hand-marbled specimens, marbled according to directions given in the text by Iris Nevins (the original edition was issued with 7 specimens by Mr. Charles Williams). Nevins has also written a two page introduction. Loosely inserted is a prospectus to the book and a hand-written letter from Nevins to the reviewer commenting on why this edition is important. [16753]



31. Nicholson, James B. A MANUAL OF THE ART OF BOOKBINDING CONTAINING FULL INSTRUCTIONS IN THE DIFFERENT BRANCHES OF FORWARDING, GILDING AND FINISHING. Also, the Art of Marbling Book-Edges and Paper, the Whole Designed for the Practical Workman, the Amateur, and the Book-collector. Philadelphia: Henry Carey Baird & Co., 1871, 8vo., later half green morocco with light green cloth covered boards, brown leather spine label, all edges gilt. 318 pages.

\$ 450.00

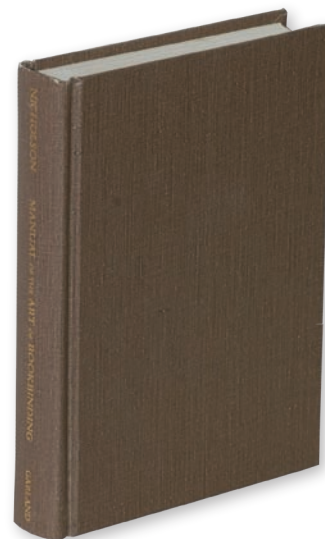
Second printing, the first occurred in 1856. (Mejer 1950; Appleton p.83; Brenni no.39 - for first edition). Contains 12 plates of bindings and 7 actual samples of marbled paper in addition to the illustrations in the text. James Nicholson (1820-1901) was born in St. Louis but lived most of his life in Philadelphia. He founded the bookbinding firm of Pawson & Nicholson, in Philadelphia, in 1848, and was well qualified to write a practical manual on bookbinding. Indeed, this was the first practical manual written in this country. The book reproduces the specimens of rolls and hand-stamps produced by the early American bookbinder tool makers, Gaskill, Cooper and Fry. [118659]



32. Nicholson, James B. **A MANUAL OF THE ART OF BOOKBINDING.**
New York: Garland, 1980, small 8vo., cloth. x, 318, (2), 18, (3) pages.

\$ 70.00

Reprint of the first edition of 1856, with a new introduction by Sidney F. Huttner. (Mejer no. 1950; Brenni no. 39). The first American manual on bookbinding and containing a detailed chapter on marbling and illustrations of binding equipment. [2511]



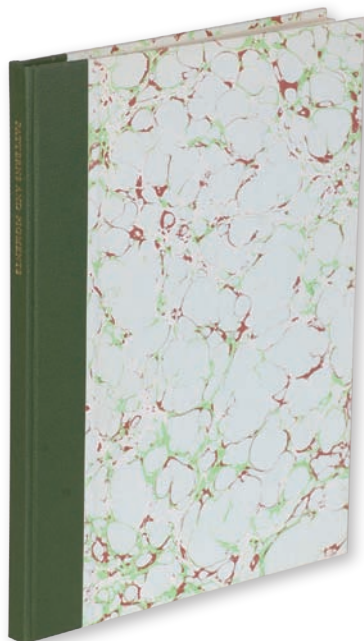
33. (Plough Press) McKay, Barry. **PATTERNS AND PIGMENTS IN ENGLISH MARBLED PAPER - AN ACCOUNT OF THE ORIGINS, SOURCES AND DOCUMENTARY LITERATURE TO 1881.**

Oxford: Plough Press, (1988), 4to., cloth over marbled paper-covered boards.

93, (3) pages with 8 original eighteenth- and nineteenth-century classic marbling samples and 6 contemporary interpretations by Payhembury Marbled Paper.

\$ 385.00

First edition limited to 160 numbered copies; this copy is unnumbered, but lettered "F." This important work traces the spread of marbling to Europe during the fifteenth century, taking into account the eleventh-century Japanese suminigashi technique. It reprints in full two major seventeenth-century technical descriptions on marbling by Evelyn and Kircher and an account of the mid-eighteenth-century technique by Robert Dossie. There are notes on the pigments employed by these marblers and contemporary recipes. Printed at The September Press on Zerkall Elfenbien Halbmat paper. [22944]

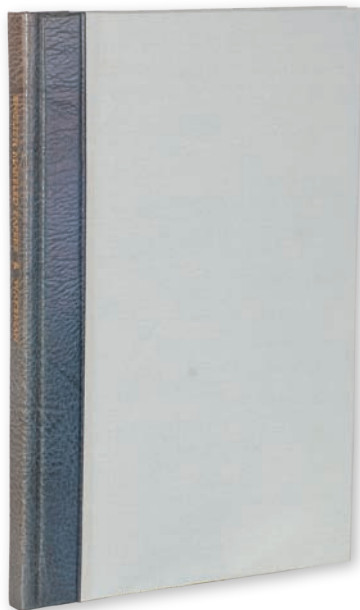


34. (Plough Press) Wakeman, Geoffrey. **ENGLISH MARBLED PAPERS, A DOCUMENTARY HISTORY.** Loughborough:

The Plough Press, n.d. (1978), small 4to., quarter morocco over cloth. 27 pages of text followed by 26 actual specimens of marbled papers done in different patterns.

\$ 500.00

Limited to 112 copies. (Bibliography p.27). Besides the historical review of the art of marbling, the book contains a bibliography. Beautifully produced by Wakeman at his Plough Press. With 26 mounted specimens of marbled paper, two from the 19th century, and the rest modern papers recreating historical patterns and executed by such 20th century marblers as Cockerell, Mitchell, Wolfe, Stone and others. Spine slightly faded. [118169]



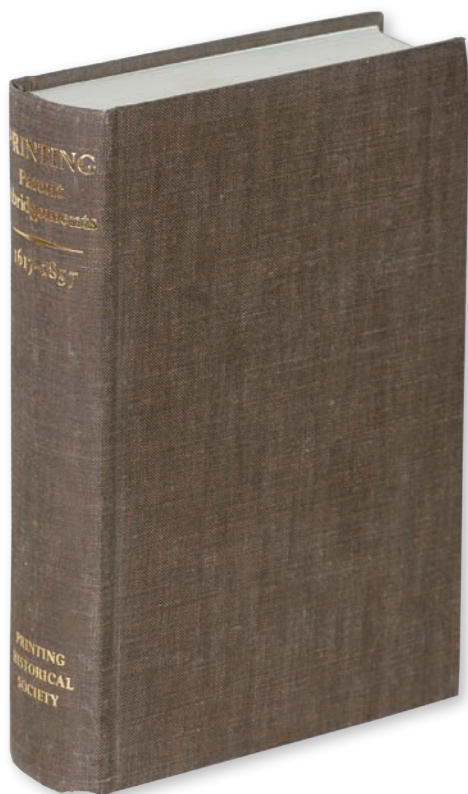
21. A development of Chevron by William Chapman.

35. (Plough Press) Woolnough, C.W. THE WHOLE ART OF MARBLING AS APPLIED TO PAPER, BOOK EDGES, ETC. Containing a Full Description of the Nature and Properties of the Materials Used, the Method of Preparing Them, and of Executing Every Kind of Marbling in Use at the Present Time, with Numerous Illustrations and Examples. London: George Bell and Sons, 1881 (Oxford: Plough Press, 1985), 8vo., green cloth in facsimile of the original. 42 page introduction followed by the 82 page facsimile.

\$ 600.00

Limited to only 150 copies. A reprint with an historical introduction of the second and last edition of this first practical marbling manual. This facsimile contains actual tipped in specimens of marbled paper which replicate the samples appearing in the original edition.

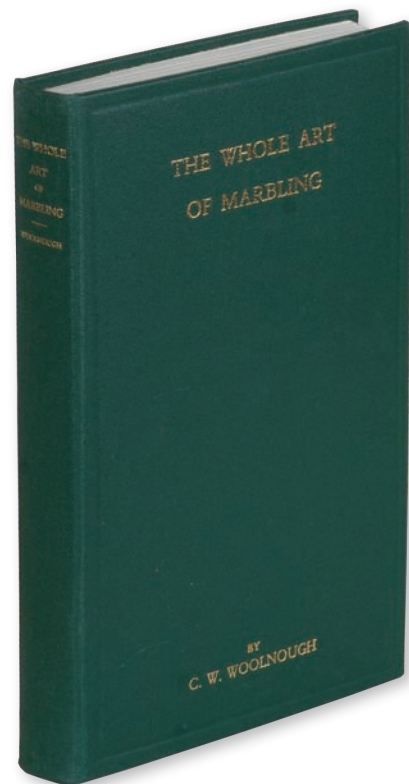
Prospectus of forthcoming Plough Press books loosely inserted. Bookplate on inside front pastedown. [6169]



36. PRINTING PATENTS, ABRIDGEMENTS OF PATENT SPECIFICATIONS RELATING TO PRINTING, 1617-1857. FIRST PUBLISHED IN 1859 AND NOW REPRINTED WITH A PREFATORY NOTE BY JAMES HARRISON. London: Printing Historical Society, (1969), 8vo., cloth. xxi, 631, (ii), 311-369, xxv-xxvii pages.

\$ 12.00

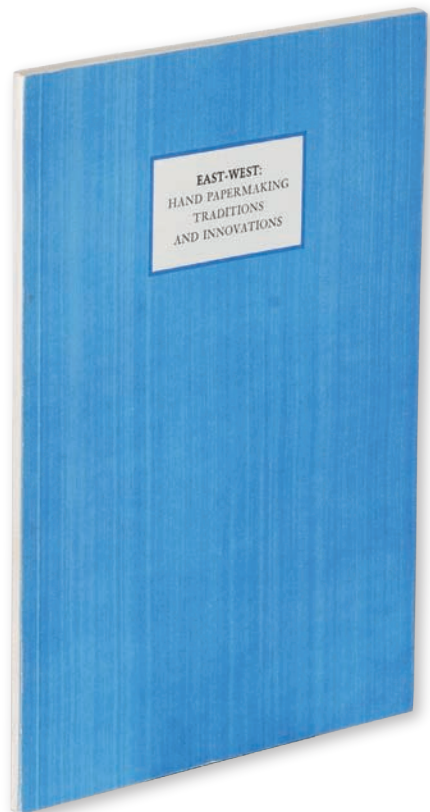
Reprints of the 1859 and 1878 editions with additional material. With a prefatory note by James Harrison. A very important and useful work in the study of early printing processes. The 1859 edition contains Samuel Pope's 1731 essay on marbling. [4763]



37. Schreyer, Alice. EAST-WEST: HAND PAPERMAKING TRADITIONS AND INNOVATIONS, AN EXHIBITION CATALOGUE. Newark: University of Delaware, 1988, 8vo., stiff paper wrappers. 55+(1) pages.

\$ 10.00

Well written catalogue describing some of the highlights of the University's excellent collection of books about papermaking and marbling. Includes much Bird & Bull material as Delaware holds most of the archives of the press. [24012]



38. (Seymour, Edward) Berger, Sidney E. EDWARD SEYMOUR AND THE FANCY PAPER COMPANY: THE STORY OF A BRITISH MARBLED PAPER MANUFACTURER. New Castle, Delaware: Oak Knoll Press, 2006, 6 x 9 inches, hardcover, quarter leather binding, slipcase. 104 pages.

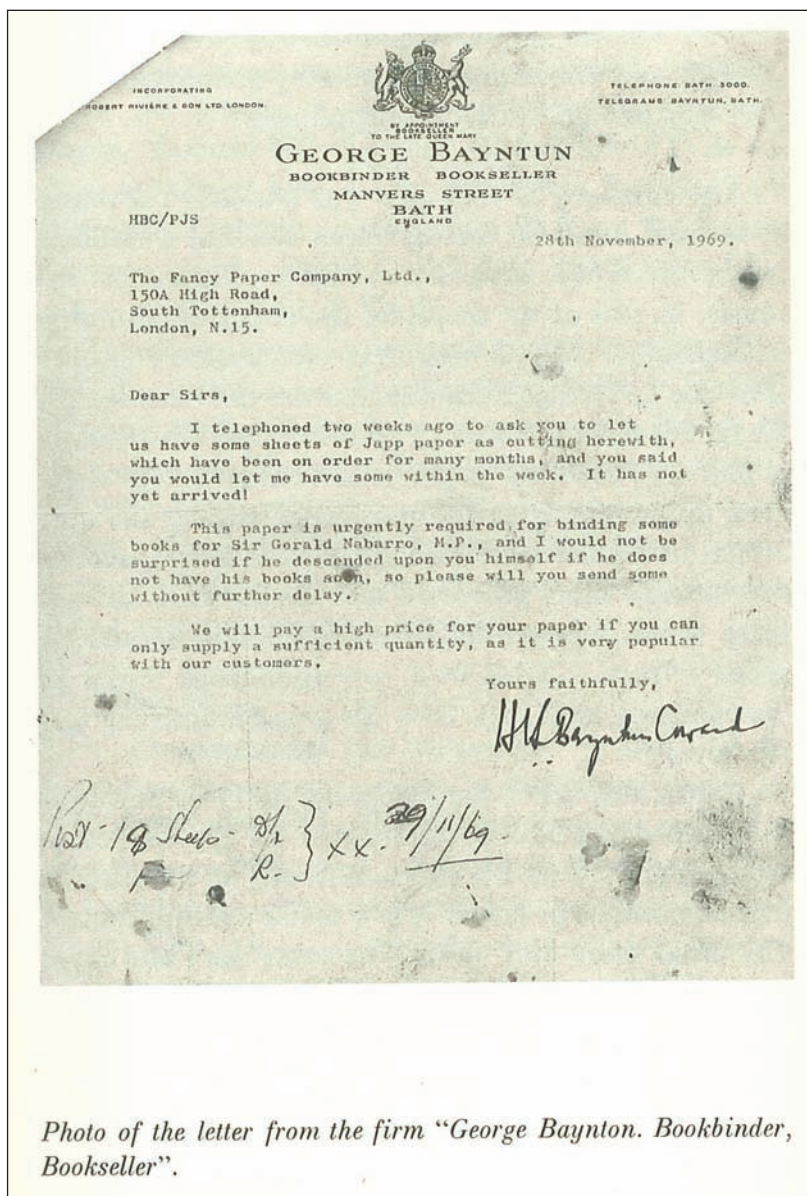
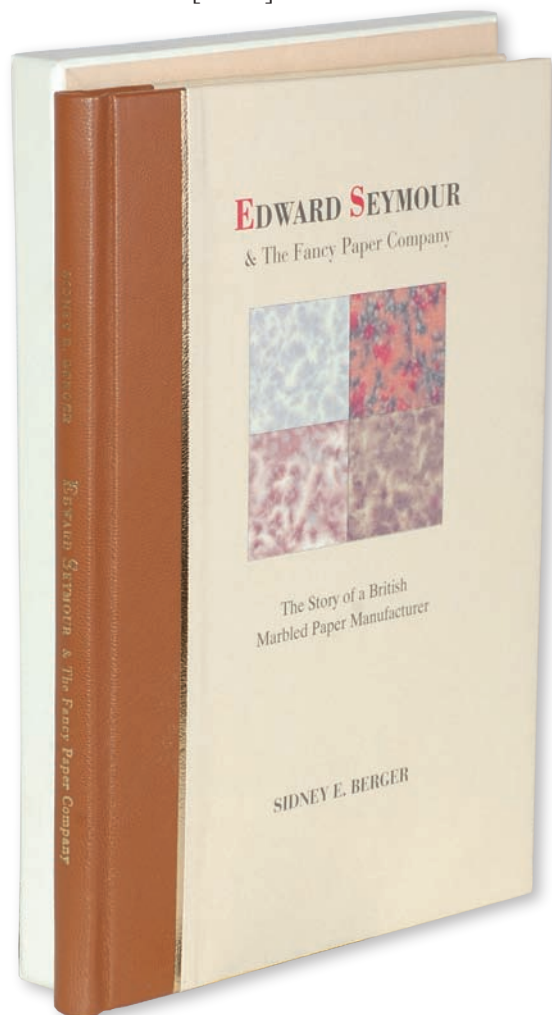
\$ 165.00

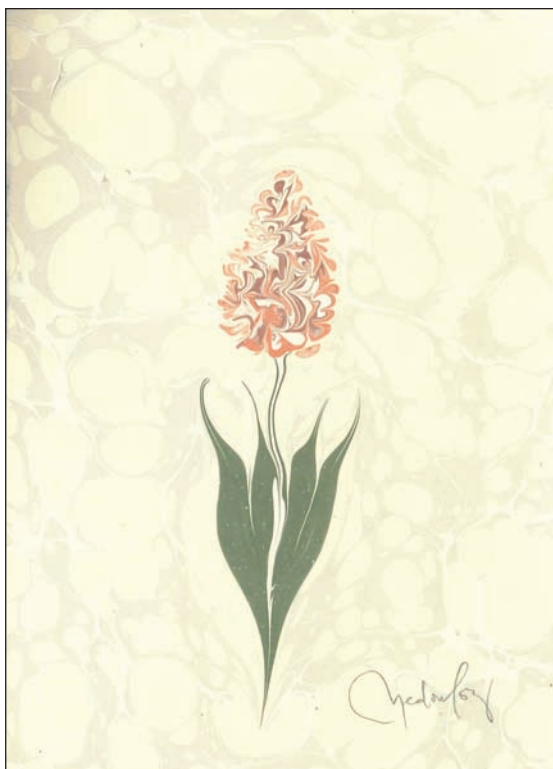
This book, limited to an edition of 300 copies, tells the story of Edward Seymour and his firm, The Fancy Paper Company. This British company manufactured marbled and other decorated (fancy) papers for the book binding and related industries from about 1919 to 1971. With eighteen illustrations showing their methods and copies of correspondence, and twenty tipped-in, original examples of their many fancy papers, this work is a well-researched text about one of the last English marbled paper manufacturing firms.

Dr. Berger shares with his readers the vicissitudes of the company's fortunes, the personal lives of its owners, and the often touching correspondence he found among its business records. The author also informs us of the salaries, costs of doing business, and the unique demands of bookbinders for the company's products. The work ends with Edward Seymour's valiant efforts to keep the company afloat in the early 1970s.

This edition is published in the best tradition of the fine press book. It was typeset in hot metal, hand printed on 120 gpm, archival paper, and bound in quarter leather with a marbled slipcase by the Manoutios Press of Athens, Greece.

Loosely inserted in this copy is a T.L.s. from the author. [93520]

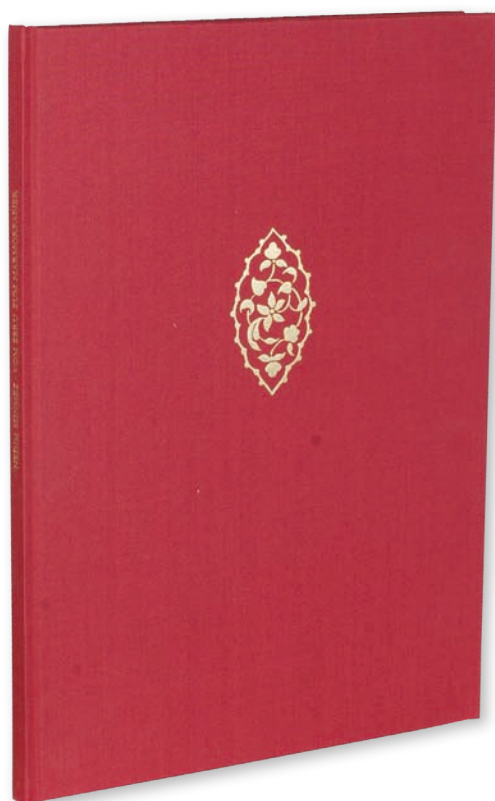
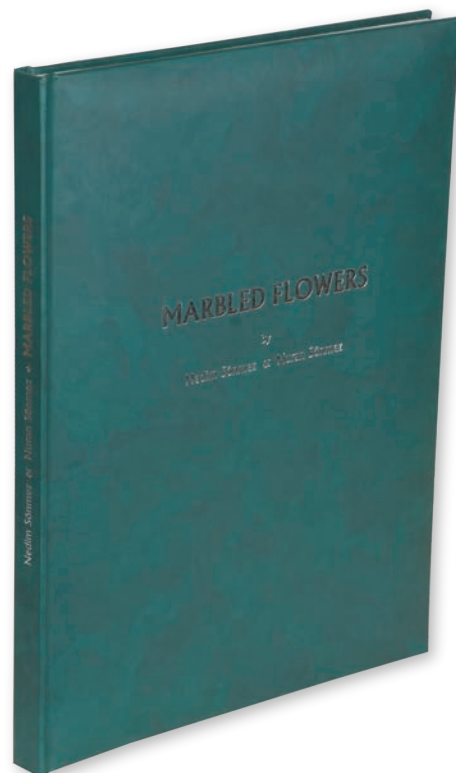




39. Sönmez, Nedim and Dr. Nuran Sönmez. **MARBLED FLOWERS.** Tübingen: Nedim Sönmez, 2005, 4to., leatherette. Not paginated.

\$ 585.00

Limited to an edition of 38 numbered copies, signed and numbered by Nedim and Nuran Sönmez. It contains twelve unique pieces, all of which are tipped-in and numbered on the backing sheet. This is the first volume in a series of three books, the second being *Marbled Calligraphies* and the third being *Marbled Landscapes*. [86897]



40. Sönmez, Nedim. **FROM EBRU TO MARBLED PAPER, ON THE HISTORY OF MARBLED PAPER IN THE ORIENT AND ITS WAY TO EUROPE.** Tübingen: Jäckle-Sönmez, 1995, 4to., linen. (6), 7- 47+(1) pages.

\$ 325.00

Printed in a limited edition of 250 numbered and signed copies. Finely illustrated with even tipped-in original marbled specimens beautifully marbled for each book separately by the artist. An overview of the art of paper-decorating known as ebru, or marbling. Traces its origins in China and Japan to its use by Turkish calligraphers of the 15th century up to its influence on Western artists in the twentieth century. Translated in English alongside the German original by Margaret Johnson-Kubinski. Several patterns based on designs by Sebek Mehmed Efendi. Printed by Müller and Bass in Tübingen. Bound at Lachenmaier in Reutlingen. [62154]

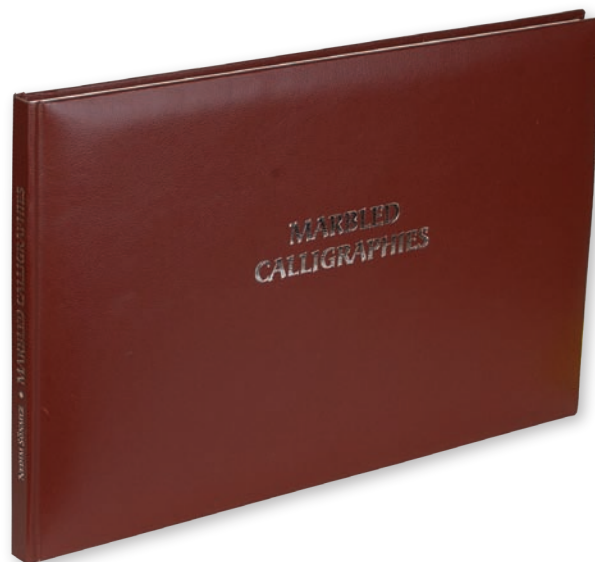




41. Sönmez, Nedim. **MARBLED CALLIGRAPHIES**. Izmir: n.p., 2006, oblong folio, leatherette. Not paginated (but 18 leaves).

\$ 590.00

Limited edition of 28 numbered copies, containing six unique pieces, marbled in two stages on Arches Aquarelle: 100% cotton, mouldmade, watermarked paper. Six original samples of marbled calligraphies based on six famous calligraphies of Turkish calligraphers from six centuries - 15th through 20th. Each is 8 x 12 inches. All calligraphies signed by hand. [92916]

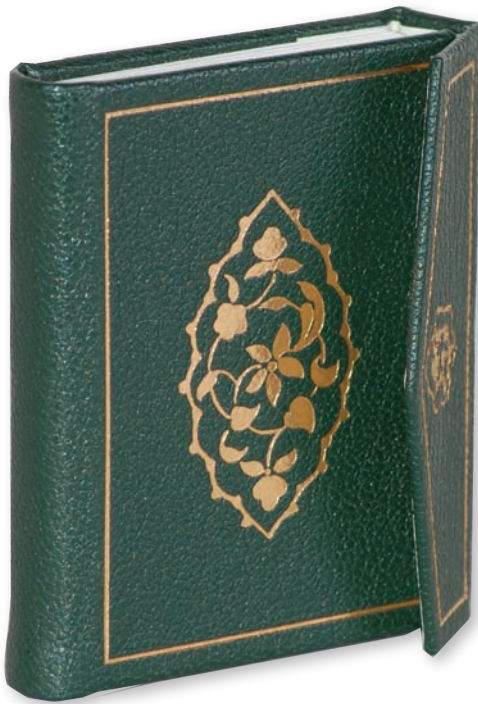


42. Sönmez, Nedim. **SPIRALS IN MARBLING WITH 15 ORIGINAL SAMPLES OF NEW MARBLED PATTERNS WITH SPIRAL FORMS CREATED**. Izmir: n.p., 2008, oblong 4to., leatherette. Not paginated (but 19 leaves).

\$ 380.00

Limited edition of 39 numbered copies. 15 original samples of marbled motives with spiral forms - each 6.1 x 8.7 inches. All original samples and books are signed and numbered by the artist. Marbled endpapers are also by N. Sönmez, but are not signed. [98210]





43. Sönmez, Nedim. **TURCKISCH PAPIR: A SHORT HISTORY OF MARBLING IN THE ORIENT AND IN GERMANY. A SHORT HISTORY OF MARBLING IN THE ORIENT AND IN GERMANY.** Tübingen: Jäckle-Sönmez, 1995, miniature, full leather with gilt decorations in the wallet style. (viii), 75+(1) pages.

\$ 500.00

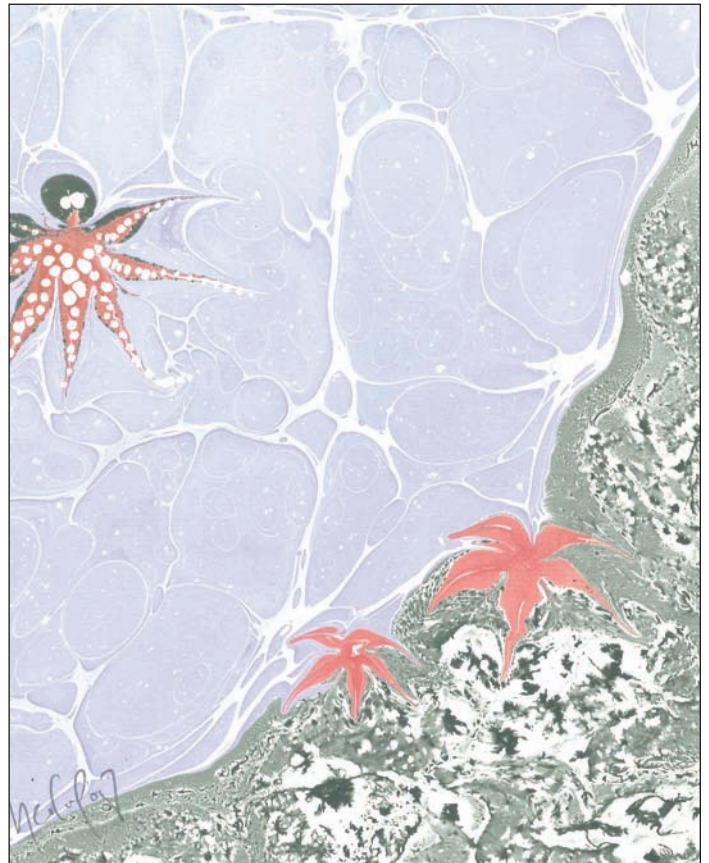


Limited to an edition of 210, this is one of the 70 copies bound in full leather with marbled endpapers. Signed by the marbler on the colophon. Hand-bound with 10 marbled specimens following the text which is in English and German. The appreciation of Turkish marbled papers in Europe dates back to the late 1500s when Istanbul became a favored destination. It was only earlier in the same century that ebru, as the technique is known, began to be practiced throughout Turkey as an art form. Originally, the paper was used mainly by calligraphers, but quickly became popular for bookbinding. Sönmez is one of the foremost practitioners of the art in the late 20th & early 21st centuries. [86843]

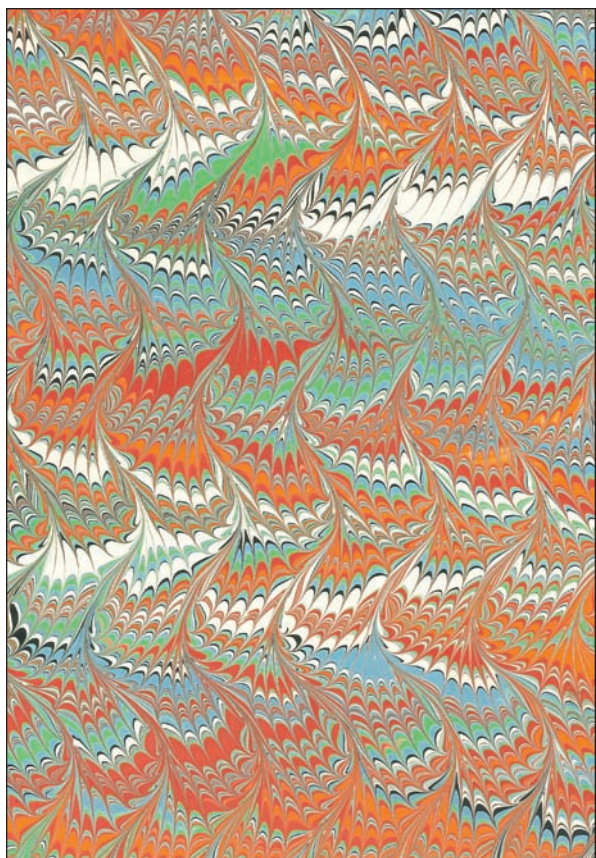


44. Sönmez, Nedim. **UNDER THE SURFACE; WITH TEN ORIGINAL SAMPLES OF MARBLED PICTURES OF THE UNDERWATER WORLD'S NATURE.** Izmir: Nedim Sönmez, 2009, oblong folio, leatherette, gilt lettering on cover & spine. 15 pages, 10 marbled paper samples.

\$ 595.00



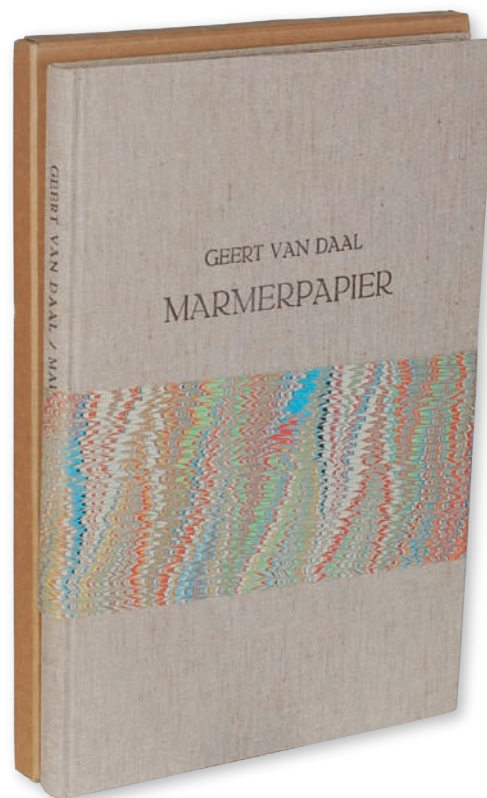
This book has been produced in a limited edition of 19 signed and numbered copies, containing 10 original tipped-in marbled pictures of sea creatures. The paper is "de geerts": made in the old paper tradition of Holland, mouldmade, four deckle-edges, watermarked with a crown and "1625." Text by Nedim Sönmez in English (translated). Each sample is signed by hand. [102276]



45. Van Daal, Geert. *MARMERPAPIER*. Buren, Netherlands: Frits Knuf, 1980, folio, cloth, marbled paper wrap-around band, cardboard slipcase. 71 pages.

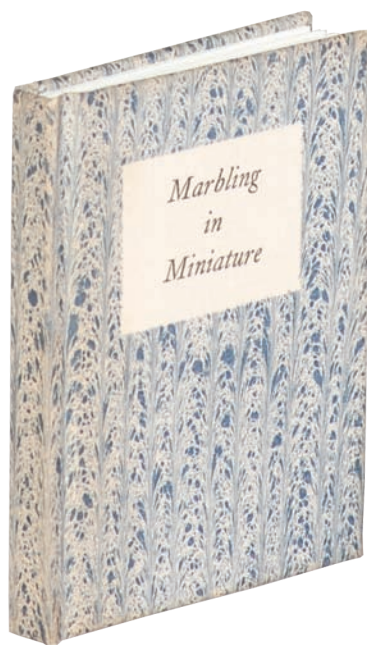
\$ 850.00

Limited to 55 numbered copies signed by the author; this is copy "een en vertig" - 31. Printed on Hahnemühle Antiek in Times. A beautifully printed book containing 20 actual large samples of the author's marbled paper with text concerning the samples in Dutch, French, German and English. Well preserved copy of this very scarce book. [118738]

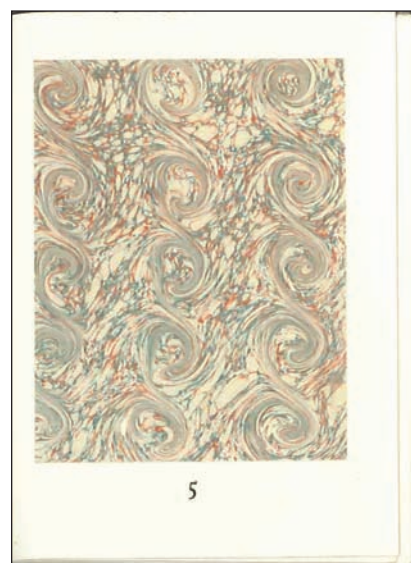


46. Weiman, Christopher. *MARBLING IN MINIATURE*. Los Angeles: Dawson's Bookshop, 1980, miniature book (7.5 x 5.7 cm), marbled paper-covered boards, paper cover label. (12) pages of text followed by 11 specimens of marbled paper; also has a frontispiece specimen of marbled paper.

\$ 450.00

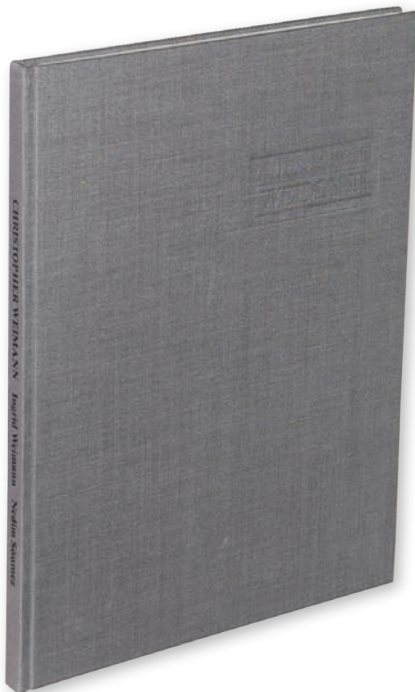


First edition, one of 350 signed copies (Bradbury, Dawson's 65). This book is a result of experimentation by Weiman in creating marbled paper for miniature books. The patterns are necessarily smaller for miniature books requiring new techniques that are outlined in this book. Slightly toned on spine. [118434]

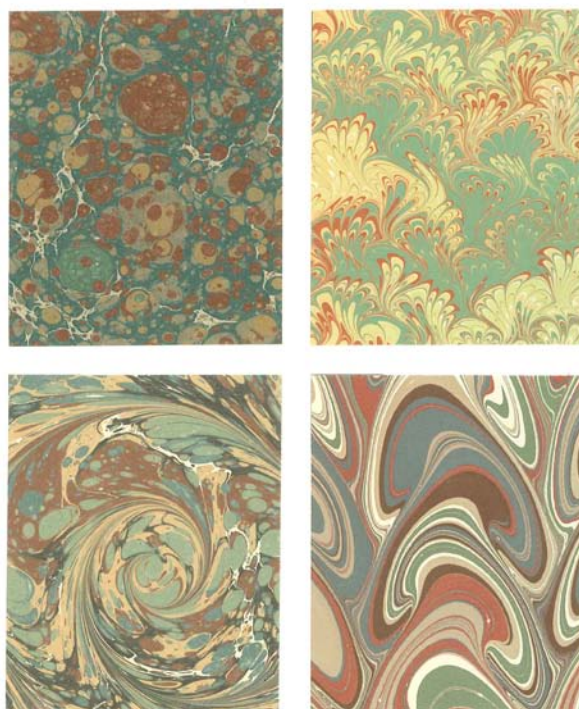


47. Weimann, Ingrid and Nedim Sönmez.
CHRISTOPHER WEIMANN (1946-1988),
A TRIBUTE. Tübingen: Jäckle-Sönmez, (1991),
small 4to., cloth. 107 pages.

\$ 250.00



First edition, limited to 400 numbered copies. Contains over ninety illustrations with thirty-eight in color and eight actual specimens of marbled paper made by Weimann before his untimely death. With a study of Weimann's work by Ingrid Weimann, reminiscences by Muir Dawson, a note by Norma Rubovits, a chapter on recreating marbled symphonies by Woodman Taylor and a reprint of an article by Weimann on marbling techniques in early Indian paintings. Also contains a bibliography of Weimann's work on marbling. Small private ownership label at bottom of back cover pastedown. [37106]

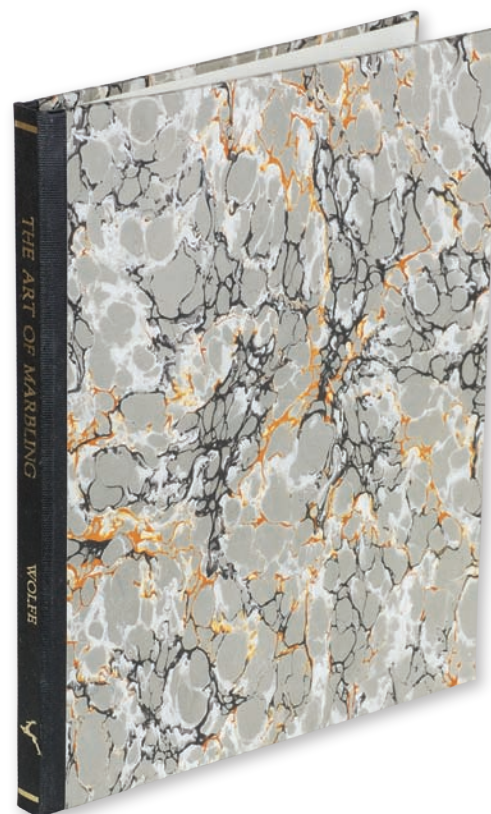


Patterns from Marbled Papers

48. Weisse, Franz. THE ART OF MARBLING.
Translated from the German with an introduction
and fourteen original marbled specimens by Richard J.
Wolfe. North Hills: Bird & Bull Press, 1980, 4to., later
quarter faux leather with marbled paper covered boards.
79 pages reproduced in Xerox.

\$ 50.00

Xerox copy of the original book in later binding. The original was limited to 300 numbered copies. This manual by Weisse, one of the great German marblers and teachers, was originally published in 1940. It is an excellent overall study of the craft. The most detailed and comprehensive work written on the fantasy type of marbling, it includes a discussion of "overmarbling" paper. The bulk of the first edition was destroyed by Allied bombing and, hence, is very difficult to find. [118147]

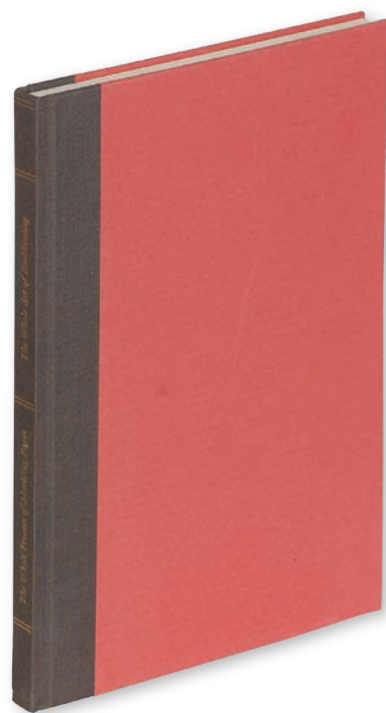
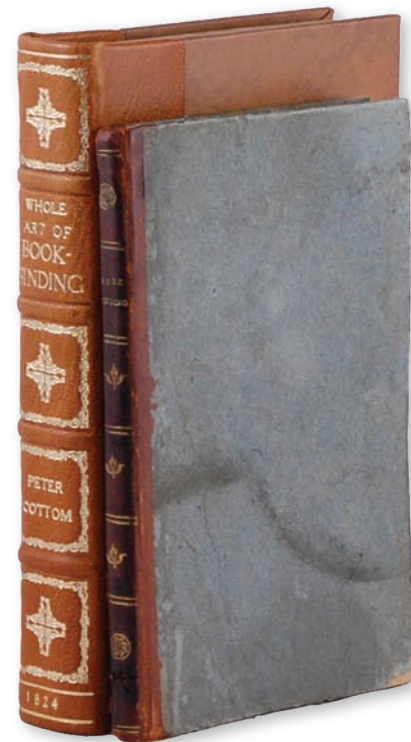


49. THE WHOLE ART OF BOOK-BINDING, CONTAINING VALUABLE RECIPES FOR SPRINKLING, MARBLING, COLOURING, &C. Richmond: Peter Cottom, 1824, 12mo., contemporary quarter calf over paper covered boards in later clamshell box. iv, 60 pages.

\$ 8,500.00

First American from the third English edition, with “considerable additions” (See S-K 7258. Pollard no.89). The 1811 English printing was the first English book devoted entirely to bookbinding. “It is very much a working bookbinder’s notebook put in order for publication and owes little to the encyclopaedias.” The best description of this important book appears in *Highlights from the Bernard C. Middleton Collection of Books on Bookbinding* (Rochester, NY, 2000, No.9, page 32): “The first English bookbinding manual, published more than a century after the earliest Continental ones. This slim, unillustrated book covers forwarding somewhat cursorily, but the sections on the sprinkling of book-edges, the sprinkling and marbling of leather covers, and the preparation of the colours are more than detailed. Gold tooling and stationery binding are also dealt with. In these days of complete openness among craftspeople, those of the younger generation may wonder why the book was published anonymously. The reason was that secretiveness was very prevalent at the time and, indeed, persisted in some quarters well within living memory. This apparent meanness of spirit can be understood in the light of very harsh industrial and social conditions and the complete lack of benefits paid by the State. Marblers, in particular, often erected partitions or kept the inquisitive out of their room in order not to be observed at work, so an author who divulged details of the ‘art and mystery’ of the craft would expect hostility from fellow practitioners. Authors of most later manuals were identified, but they gave generalized instructions which did not include the multitude of essential ‘wrinkles’ which greatly facilitate procedures. The question of authorship has exercised the minds of a number of historians. I have insufficient space fully to summarize the arguments. Suffice it to say that three candidates have been named: W. Price, an Oswestry binder, whose earliest date in directories is 1828; Nathaniel Minshall, the printer of the manual, and admitted as a solicitor in 1819; and Henry Parry, author of *The Art of Bookbinding* published in 1817. Of the three, Parry seems the most likely; the Oswestry volume was registered at Stationers’ Hall in the name of Henry Parry, so it would be a remarkable coincidence if he were not the author.”

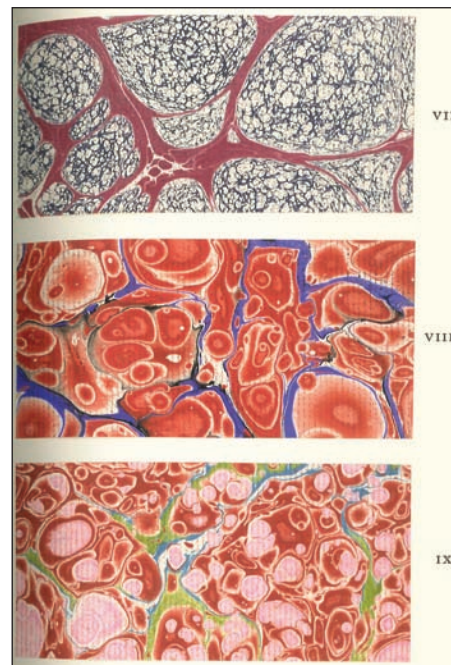
This American edition is even more scarce than the English edition with only 11 copies cited in OCLC. This copy’s foldout table in the back which lists prices for New York bookbinders is torn with most lacking, but facsimile reprint, with letter from previous bookseller, inserted. [109774]



50. THE WHOLE ART OF BOOKBINDING, THE WHOLE PROCESS OF MARBLING PAPER. Reprinted from the original editions, with a foreword by Bernard Middleton and twelve specimens of marbled paper and notes by Richard J. Wolfe. Austin: W. Thomas Taylor, 1987, 8vo., cloth-backed boards. x, 89, (3) pages.

\$ 170.00

See S-K 7258 for the 1811 first edition of the first title. Limited to 500 copies. Reprints of these two very scarce early 19th century English manuals enhanced by a Middleton introduction and 12 actual marbled paper specimens tipped-in that were executed specially for this book. [17686]



51. Wolfe, Richard J. (translator). DER VOLLKOMMNE PAPIERFÄRBER: THE ACCOMPLISHED PAPER COLORER.

A facsimile reproduction and translation into English of the earliest extant German treatise on paper marbling and decoration, together with an introductory discussion of the earliest specialized literature in Germany on the marbling and decoration of paper (by Richard J. Wolfe). New Castle, Delaware: Oak Knoll Press, 2008, 5.25 x 7.5, cloth bound with a cover-paper reproduction of an early German decorated paper. 180 pages.

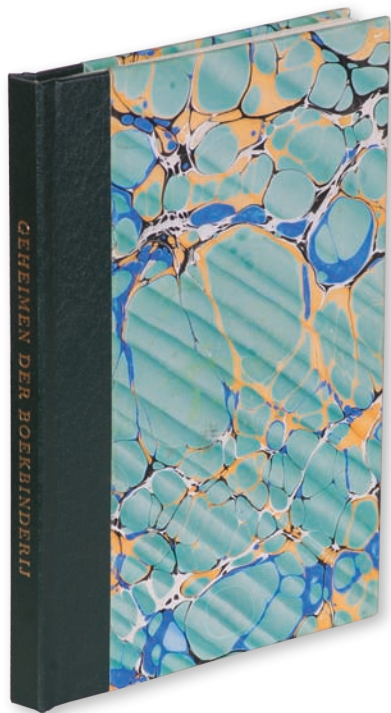
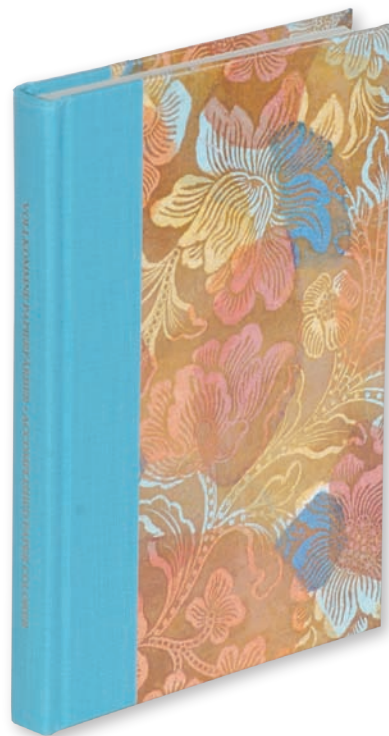
\$ 60.00

This new work, limited to 300 copies of which 275 are for sale, is a facsimile reproduction and translation of an important early German manual on decorated and marbled paper. Following an introduction by Richard Wolfe, the book displays the facsimile on the left page and a parallel translation on the opposing page.

All available information points to Venice as the entrepôt and to Augsburg, Germany, as the first recognizable production center for marbled paper. The art of marbling was anonymously transferred from the Middle East to Europe shortly before the beginning of the seventeenth century. Germany remained the center for this and other methods of paper decoration in the following centuries, with factory-level industrial manufacturing initiated and carried on from the early nineteenth century. However, since these crafts were conducted in the secretive ways of the medieval guilds during the earlier period of their European life, little detailed information on their methods found its way into print until much later. It was not until the beginning of the nineteenth century that a serious and authoritative literature on marbling and paper decoration began to develop in Germany and in other locations.

In the historical introduction to the facsimile reproduction and his translation of this work, Richard J. Wolfe summarizes the professional literature on marbling and paper coloring that began to appear in Germany at the beginning of the nineteenth century. *Der Vollkommne Papierfärber*, published around 1823, is the earliest work of its kind that has survived. Wolfe shares his experience with a seemingly unique copy of this rare and seminal treatise that he initially encountered in Leipzig in 1987. He also discusses its relationship to other early pertinent literature that was published in Germany around the same time, particularly the works on bookbinding and paper coloring produced by Christian Freidrich Gottlob Thon. The story has a somewhat surprising ending.

Richard J. Wolfe's lengthy career as a rare books and manuscripts librarian has been distinguished by an extensive amount of bibliographical research and writing, especially on the history of marbled and decorated paper. He is also the author of *Marbled Paper, Its History, Techniques and Patterns*, published in 1990. [99499]

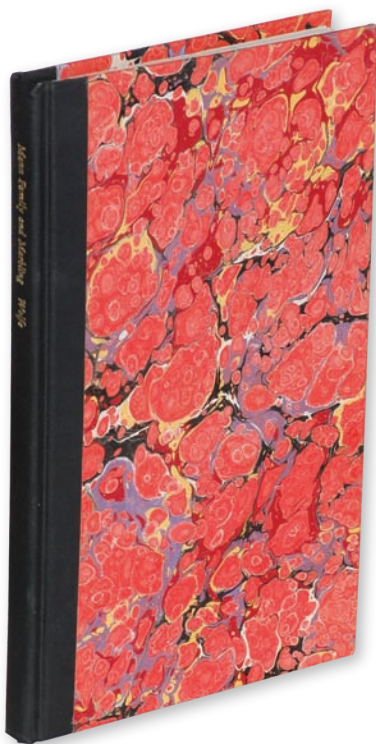


52. Wolfe, Richard J. GEHEIMEN DER BOEKBINDERIJ, SECRETS OF BOOKBINDING, AN ANONYMOUS 19TH CENTURY DUTCH BOOKBINDING MANUAL, REPRODUCED IN FACSIMILE WITH TRANSLATION, INTRODUCTION AND NOTES. Boston: Richard J. Wolfe, 1991, 8vo., decorated paper over cloth-backed boards. xix, 15, 23, (7) pages.

\$ 250.00

Limited to 250 signed copies, 200 for sale. Text is a facsimile of original German text with translation on facing page. Gives information on gilding of leather; paper; silk; velvet and fore edge, marbling on edges of calf and sheepskin, and dyeing of calf and sheepskin. Tipped-in are 8 samples of some of the processes explained in the book. Marbled paper samples and cover paper were made by Mr. Wolfe who also executed the binding. [34250]





53. Wolfe, Richard J. THE ROLE OF THE MANN FAMILY OF DEDHAM, MASSACHUSETTS IN THE MARBLING OF PAPER IN NINETEENTH-CENTURY AMERICA AND IN THE PRINTING OF MUSIC, THE MAKING OF CARDS, AND OTHER BOOKTRADE ACTIVITIES. (Chestnut Hill, MA.: Privately printed, 1981), tall 8vo., quarter cloth with marbled paper-covered boards. 145 + (1) pages.

\$ 125.00

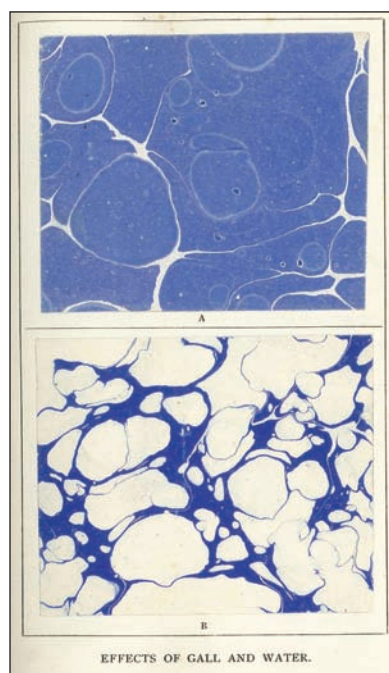
First edition, limited to 500 copies. Contains tipped-in photographic illustrations of sixteen examples of marbled paper. This copy has been signed by the author on the free endpaper and contains 20 actual marbled paper samples mounted on front pastedown. Some offset from samples on free endpaper. [118575]



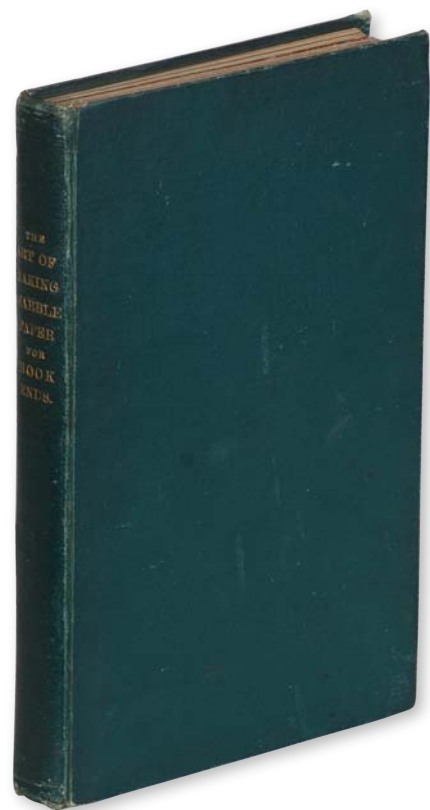
54. Woolnough, C.W. THE WHOLE ART OF MARBLING AS APPLIED TO PAPER, BOOK EDGES, ETC. Containing a Full Description of the Nature and Properties of the Materials Used, the Method of Preparing Them, and of Executing Every Kind of Marbling in Use at the Present Time, with Numerous Illustrations and Examples. London: George Bell and Sons, 1881, 8vo., original publishers green cloth. 82 pages.

\$ 3,000.00

Third edition, revised. Contains 39 plates of marbled paper specimens, some with multiple samples. Also present is an extra section of 9 specimens of marbled paper following a tipped-in notice that "The eight (sic) following specimens are of recent make and now much used, and may be procured of W. Mansell, & Co., Bookbinders, Crown Court, 121 Chancery Lane, London, W.C."



"A major event in British marbling, and surely one of the prime events in the entire history of marbling, occurred with the publication of Charles Woolnough's *The Art of Marbling*... There is no denying that (this book) was the most remarkable contribution to the literature up to that time, and it remains, together with a handful of other manuals, an essential work. In these initial editions he not only provided for all posterity the most intimate and detailed information on the actual materials and methods of the craft then in use, but also gave precise instructions for making approximately thirty patterns—the complete armamentarium of the English marbler at mid-nineteenth century—including both older designs and those that recently had become popular. Woolnough's new and slightly enlarged edition of his manual, issued in 1881, incorporated a few more patterns that had been introduced in the intervening years." —Wolfe, *Marbled Paper, Its History, Techniques, and Patterns* pp.77-80. Light wear at spine ends and small hole in back hinge. [16754]





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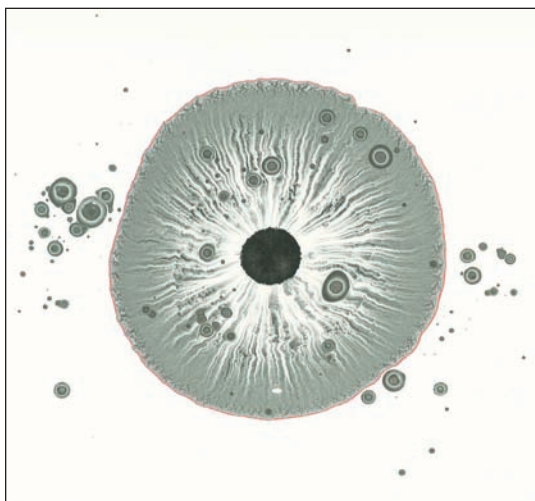
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