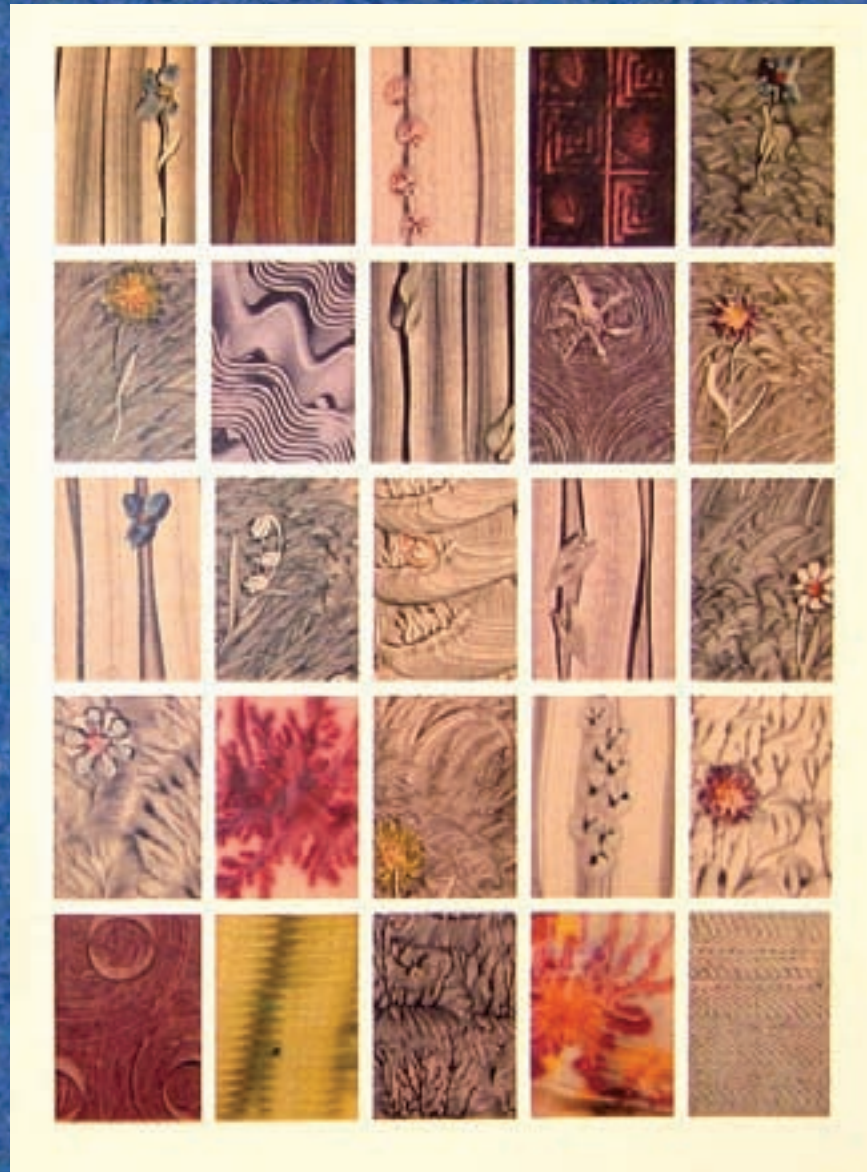

OAK KNOLL BOOKS

Special Catalogue #15



MARBLING AND PAPERMAKING



OAK KNOLL BOOKS

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310 Delaware Street, New Castle, DE 19720

Marbling and papermaking—processes by definition and design but are truly works of art and an art form. They are both fascinating craftsmanship rooted in complexity, precision and individuality that suggest an almost effortless and innate beauty. Throughout these pages, you will find over 50 items on these subjects for everyone in the book world—bookmakers, scholars, and collectors. It is merely a preview of our collection containing many specialty topics about books. 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 23,000 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 20 countries) and the Antiquarian Booksellers Association of America (ABAA — about 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 (see our virtual tour). 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 visiting page.

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.

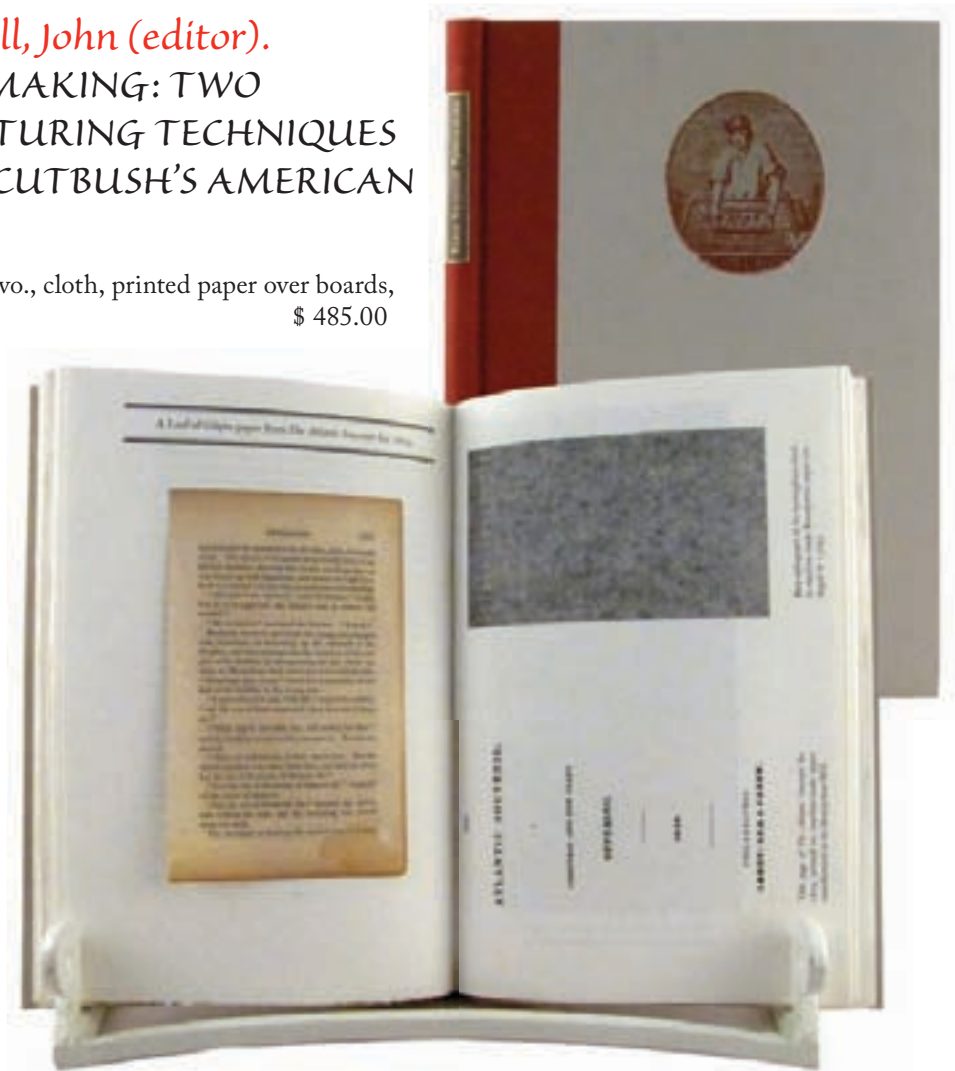
SPECIAL CATALOGUE 15: MARBLING AND PAPERMAKING

1. *(Bird & Bull Press) Bidwell, John (editor).*

EARLY AMERICAN PAPERMAKING: TWO TREATISES ON MANUFACTURING TECHNIQUES REPRINTED FROM JAMES CUTBUSH'S AMERICAN ARTIST'S MANUAL (1814).

New Castle, DE: Oak Knoll Books, 1990, 8vo., cloth, printed paper over boards,
leather spine label. 90, (2) pages. \$ 485.00

This first edition work is limited to 180 copies. Editor John Bidwell has located the first known account of hand papermaking to define 1920 American practice in relation to its European heritage. This text first appeared in James Cutbush's *The American Artist's Manual* (Philadelphia: 1814) and has been reprinted, including an original sample of Gilpin machine-made paper. A lengthy and well-researched introduction by John Bidwell examines the early history of papermaking in America, the English and French sources used by Cutbush, and the specific American papermaking techniques. The introduction has been printed by Henry Morris of the Bird & Bull Press on Frankfurt paper. The facsimile reprint has been printed by lithography and the book has been bound by Campbell-Logan Bindery. [31789]

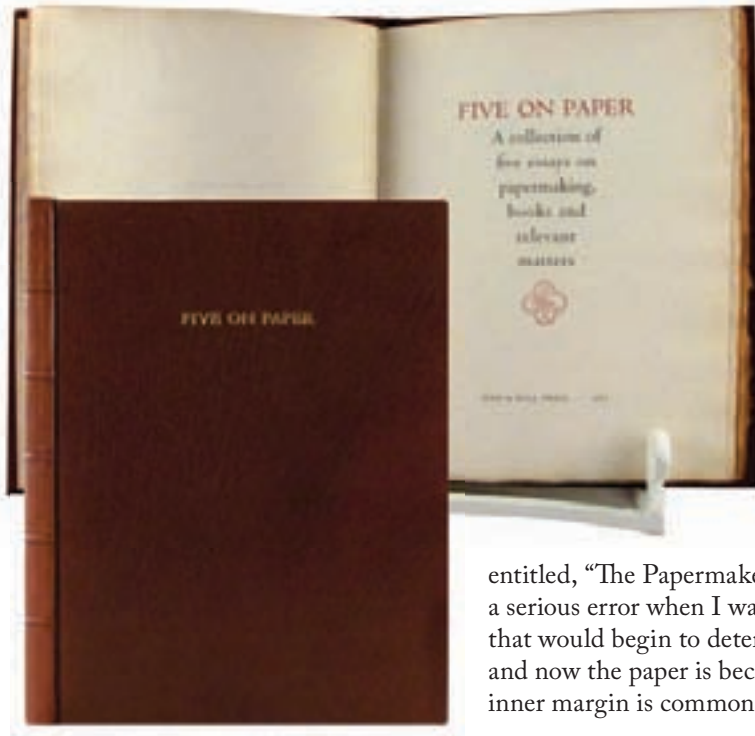


2. *(Bird & Bull Press).*

BIRD & BULL NUMBER 13.

North Hills: Bird & Bull Press, 1972, oblong
8vo., white parchment spine over paste paper-
covered boards. 72 pages. \$ 475.00

Limited to 140 numbered copies. (Taylor A14). This was the first Bird & Bull publication to use paste paper for the cover. The book presents useful information on techniques involved in printing on dampened paper with power presses and, of course, has information on papermaking. One of the scarcest of the Bird & Bull Press books. Presentation from Morris on colophon page. [12430]



3. (Bird & Bull Press).

FIVE ON PAPER, A COLLECTION OF FIVE ESSAYS ON PAPERMAKING, BOOKS AND RELEVANT MATTERS.

North Hills: Bird & Bull Press, 1963, small 4to., original full morocco. 59+(1) pages. \$ 1,250.00

This collection of essays is limited to 169 numbered copies (Taylor A4) and contains "A Collection of Notes Written in the Vat-House of an Old Devonshire Paper Mill" by Dard Hunter, "A Letter from Kent" by J. Barcham Green, "Adventures in Papermaking, the Founding of the Twelve by Eight Mill" by John Mason, and "The Pleasures of Paper are Infinite" by Norman H. Strouse. This work also includes six wood engravings by David MacDermott and Diane Conrad

entitled, "The Papermaker's Art." Mr. Morris says of this book, "Unhappily, I committed a serious error when I was making the paper for this book ... I had made an acidic sheet that would begin to deteriorate quickly." There was "a gradual darkening of the pages and now the paper is becoming brittle." Browning along the edges of the paper and the inner margin is common with all copies. [23346]

4. (Bird & Bull Press) Imberdis, J.
PAPYRUS, OR, THE CRAFT OF PAPER.

Translated by Eric Laughton. North Hills: Bird & Bull Press, 1961, 12mo., boards printed in blue ink and with cover drawing showing ancient papermaking. 38 pages. \$ 1,250.00

One of 113 numbered copies. (Taylor A2). This is the first book from the press to deal with some aspect of papermaking and to bear the Bird & Bull name. Printed on Bird & Bull watermarked handmade paper on Morris's newly acquired press.

This book is a reprint of the 1952 first English translation published by the Paper Publications Society in Holland, with a two page foreword by Morris. Presentation from Morris at the end of the foreword "For Cecil Swift Thayer - with all my best wishes, Henry Morris, 9/8/61." Scarce book. [8293]

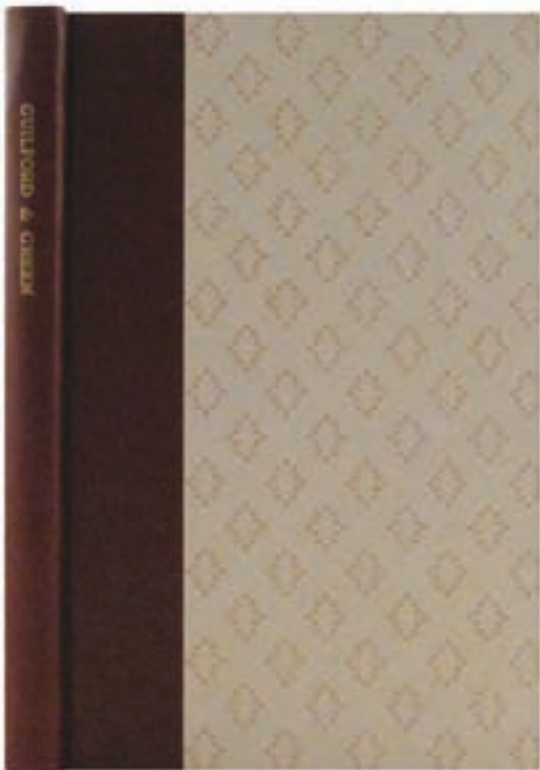


5. (Bird & Bull Press) Morris, Henry.
BROADSIDE VIGNETTES.

Newtown, PA: Bird & Bull Press, 1997, giant folio, 10 page introductory booklet, 27 poster/broadsides (each 19 x 25 inches) in 21 folders, gathered in a cloth clamshell box with paper cover label. \$ 475.00

Printed in an edition limited to only 145 numbered copies by Henry Morris. Broadside Vignettes joins the typographic aspect of the poster/broadside format with the contentual character of the book, creating a hybrid with some of the best qualities of both. Each of the twenty-one folders holds a complete and different "short story," almost all of which are on subjects dear to the hearts of the book collector, private press connoisseur, or hand-papermaking enthusiast. Two of the twenty-one folders consist of two sheets, and one includes four sheets. Each is printed in two or more colors on a wide variety of imported and domestic papers, with an even wider variety of uncommon type faces. All but two of the vignettes are generously illustrated.

Henry Morris has worked steadily on this for the past eight months and has told us that he has never spent so much time, worked harder, or found more satisfaction and pleasure in any previous undertaking. He issues this volume with the goal of producing a new volume each year. And don't worry about how to shelve this giant folio, for Henry has included a simple and practical suggestion regarding the convenient storage of this large case. All but 15 copies have already gone to his standing order customers. Surely to be a most sought-after item. [47961]



6. (Bird & Bull Press) Morris, Henry.
GUILFORD & GREEN.

North Hills: Bird & Bull Press, 1970, 8vo., quarter morocco over patterned paper-covered boards. (ii), 88, (4) pages. \$ 400.00

Limited to 210 numbered copies. (Taylor A9). The first part of the book describes a visit made by Henry Morris to J. Barcham Green, the famous hand papermaking firm in England. Gives a history of the firm and reproduces correspondence between William Morris and Joseph Batchelor regarding production of paper. The second section of the book reprints a number of letters written by Nathan Guilford during a trip to Kentucky in the early part of the 19th century. The interesting series of letters provides real insight into life in the States. Loosely inserted is a dust jacket made up of paper that was not used for the cover with a piece of the paper folded and inserted in a pocket in the back of this jacket . [12587]

7. *(Bird & Bull Press) Morris, Henry.*

NICOLAS LOUIS ROBERT AND HIS ENDLESS WIRE PAPERMAKING MACHINE.

Newtown, PA: Bird & Bull Press, 2000, folio, cloth-covered portfolio with paper cover label and accompanied by small 4to. cloth-covered book with a paper cover label. Both inserted in a folio clamshell box with a leather spine label. 41, (3) pages and additional plates. \$ 400.00

Printed in an edition limited to 150 numbered copies. The actual inventor of the paper machine was a thirty-three year old former artilleryman named Nicolas Louis Robert (1761-1828). The existence of five of his own ink and watercolor patent drawings was not previously known until Leonard Schlosser bought the set at auction and reproduced them. His reproductions have now



been lost except for a very few copies, one of which was given to Schlosser's friend Henry Morris. These drawings are of historical significance because they describe in detail the very beginning of the paper machine, an invention that had almost as much impact as Gutenberg's printing press. The cheap production of paper and the resultant dissemination of knowledge and information would not have taken place without this invention. The five drawings are reproduced full size on 12" x 16-3/4" card stock and held in a separate board portfolio. The accompanying book provides background material on the inventor and his machine and a chapter on the paper collector and historian Leonard Schlosser. [58400]

8. *(Bird & Bull Press) Morris, Henry.*

THE PAPER MAKER, A SURVEY OF LESSER-KNOWN HAND PAPER MILLS IN EUROPE AND NORTH AMERICA AND AN ACCOUNT OF A UNIQUE PUBLICATION, WITH A SELECTIVE INDEX.

North Hills: Bird & Bull Press, 1974, small 4to., quarter natural goatskin, red paste paper over boards. (iv), 130 pages. \$ 1,250.00

Limited to only 175 numbered copies and printed by hand on handmade paper manufactured by Morris, this work was bound by Fritz and Trudi Eberhardt. (Taylor A15). The first part of this book consists of a survey made by Morris of the lesser-known contemporaneous hand-papermakers. He has written short histories of 11 of these papermakers, including the Twinrocker of America and the Papeterie Saint-Gilles of Canada and the rest from Europe. With 19 pages of illustrations and samples from each of the mills, the book includes a papyrus sample from Hassan Ragab at the Papyrus Institute in Cairo. The second part of the book consists of an index to *The Paper Maker*, an excellent periodical issued by Hercules. This very scarce and desirable Bird & Bull Press book has minor rubbing in places. [1565]



9. *(Bird & Bull Press) Morris, Henry.*

TRADE TOKENS OF BRITISH AND AMERICAN BOOKSELLERS & BOOKMAKERS,
WITH SPECIMENS OF ELEVEN ORIGINAL TOKENS STRUCK ESPECIALLY FOR
THIS BOOK.

Newtown, PA: Bird & Bull Press, 1989, 8vo., quarter morocco leather with paper-covered sides and leather spine label. 83, (3) pages. Accompanied by a heavy die-cut board folder containing 11 different copper tokens minted by individual booksellers & bookmakers especially for this book, all enclosed in a slipcase. \$ 175.00



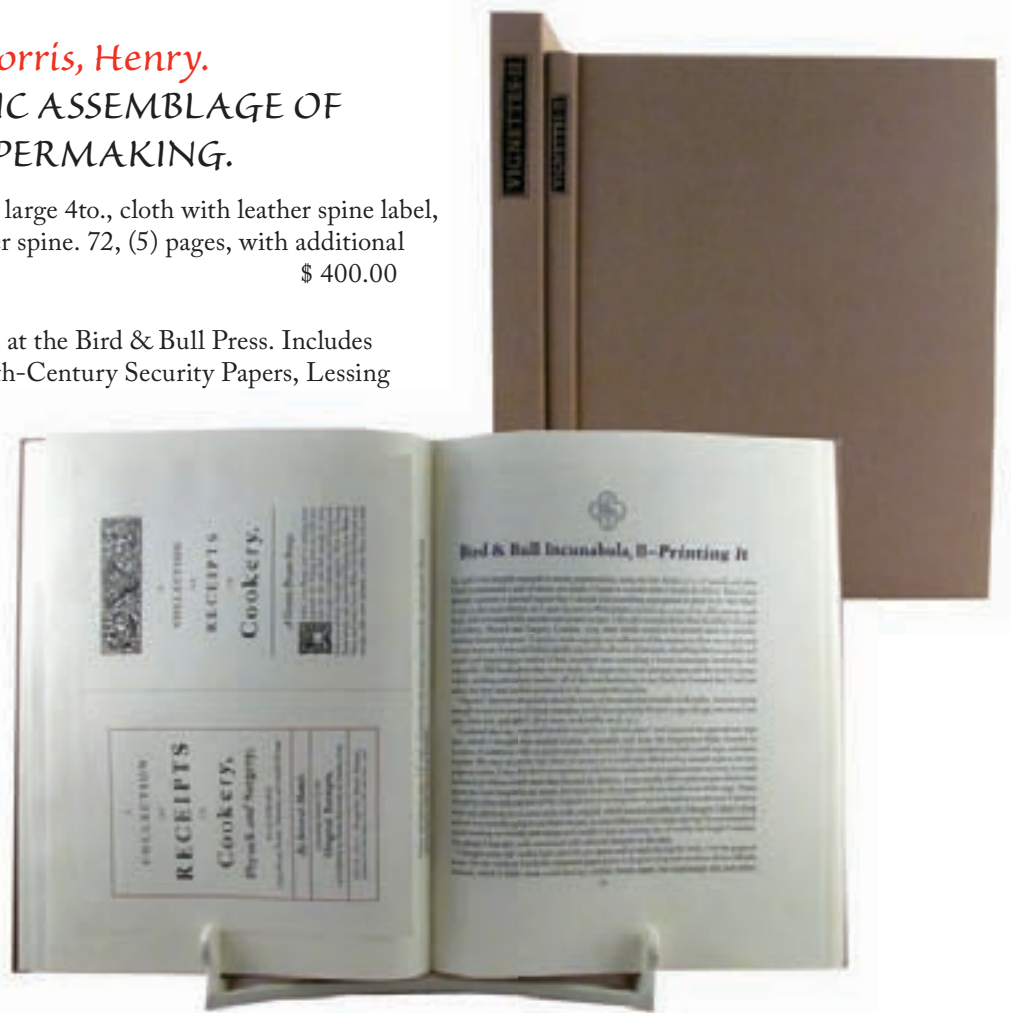
First edition. Limited to 300 numbered copies, 250 of which are for sale. Morris provides a history of these tokens that includes many illustrated reproductions as well as a bibliography of all known British and American examples. The participants include seven booksellers including Oak Knoll Books, the Bird & Bull Press, one marbler, one bookbinder and one papermaker. A fascinating book textually, as well as a fine example of private press printing. Prospectus is present. Spine is slightly yellowed. [50341]

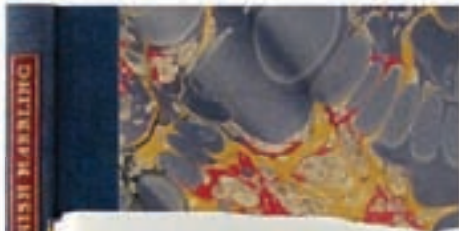
10. *(Bird & Bull Press) Morris, Henry.*

VIGNETTES, AN ECLECTIC ASSEMBLAGE OF
ANECDOTES ABOUT PAPERMAKING.

Newtown, PA: Bird & Bull Press, 1999, large 4to., cloth with leather spine label, in special cloth solander case with leather spine. 72, (5) pages, with additional pages of color illustrations. \$ 400.00

Limited to 150 numbered copies printed at the Bird & Bull Press. Includes chapters on Bird & Bull Incunabula, 19th-Century Security Papers, Lessing J. Rosenwald, Numismata Typographica, Farewell to Papermaking, A History of Die Cutting, The Wurzburg Lithography and more. Includes a tipped-in sample of the first Bird & Bull handmade paper (1958). The portfolio case includes two removable cylinder seal impressions. These clay impressions, attributions to the article "Better Late Than Never," bear images of people and inscriptions from ancient cylinder seals in Babylonia. Full of illustrations in both black and white and color, many tipped-in. Text in Ehrhardt types on Arches Mouldmade paper. Several pages printed in two colors. Prospectus inserted. [56850]





11. *(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. \$ 250.00

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. Prospectus loosely inserted. [31962]



12. *(Bird & Bull Press) Schmoller, Hans, Tanya Schmoller, and Henry Morris.*

CHINESE DECORATED PAPERS, CHINOISERIE FOR THREE.

Newtown: Bird & Bull Press, 1987, oblong 8vo., quarter morocco with tips in leather, leather spine label, a reproduction in gilt of one of the ream wrappers on the front cover. 77, (3) pages followed by the 24 actual samples. \$ 400.00

First edition, limited to 325 numbered copies. Printed on mouldmade Hahnemuhle paper. Hans and Tanya Schmoller found a cache of Chinese tea chest (or tinsel) paper in England that had been in storage for fifty years. This very colorful paper is no longer being manufactured. The book reprints much of the correspondence between Morris and Schmoller on the production of this book that occurred before Schmoller's death. His wife Tanya took the notes that he had written and produced the essay on the paper which follows the correspondence. The samples (mostly 6 x 8.5 inches) are the best of the large lot and have been treated by Morris to prevent further oxidation or degradation. Original prospectus loosely inserted. [20251]



13. *(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 boards covered with patterned paper, in facsimile of an original Remondini pattern specially executed by Henry Morris, leather spine label. 55, (5) pages. \$ 475.00

A first edition limited to 215 numbered copies, *Remondini and Rizzi* is set in Perpetua and printed by letterpress on Johannot mouldmade 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 together 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 eminent of which was Remondini, established in 1650. This work traces the history of the Remondini enterprise and later the Giuseppe Rizzi enterprise, which 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. Such samples are rarely found today 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. Also included are four pages of genuine Rizzi paper samples. [29914]



14. *(Bird & Bull Press) Sumner, James.*

THE MYSTERIOUS MARBLER WITH AN HISTORICAL
INTRODUCTION, NOTES AND 11 ORIGINAL MARBLED
SAMPLES BY RICHARD J. WOLFE.

North Hills, PA: Bird & Bull Press, 1976, 8vo., quarter blue leather over marbled paper-covered boards. 71 pages. \$ 400.00

First edition, one of about 250 copies. (Taylor A18). A reprint of this manual on marbling which first appeared in 1854. Marbling had been practiced as a "secret art" until the 1850s. This little manual supplemented an earlier manual by Charles Woolnough published in 1851. [23254]



15. *(Bird & Bull Press) Weimann, Christopher.*
**MARBLED PAPERS, BEING A COLLECTION OF
 TWENTY-TWO CONTEMPORARY HAND-MARBLED**

**PAPERS, SHOWING A
 VARIETY OF PATTERNS
 AND SPECIAL TECHNIQUES.**

Los Angeles: Dawson's Book Shop, 1978, 4to.,
 leather spine, boards, leather tips. 63 pages.
 \$ 775.00

First edition, limited to 200 numbered copies
 signed by the author. (Taylor B12). Contains
 twenty tipped-in specimens. Designed and
 printed by Henry Morris at the Bird &
 Bull Press. Contains a history of marbling,
 a chapter on technique, one on materials,
 descriptions of the samples and a bibliography
 of the subject. Prospectus loosely laid-in. [95950]



16. *(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. \$ 225.00



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]

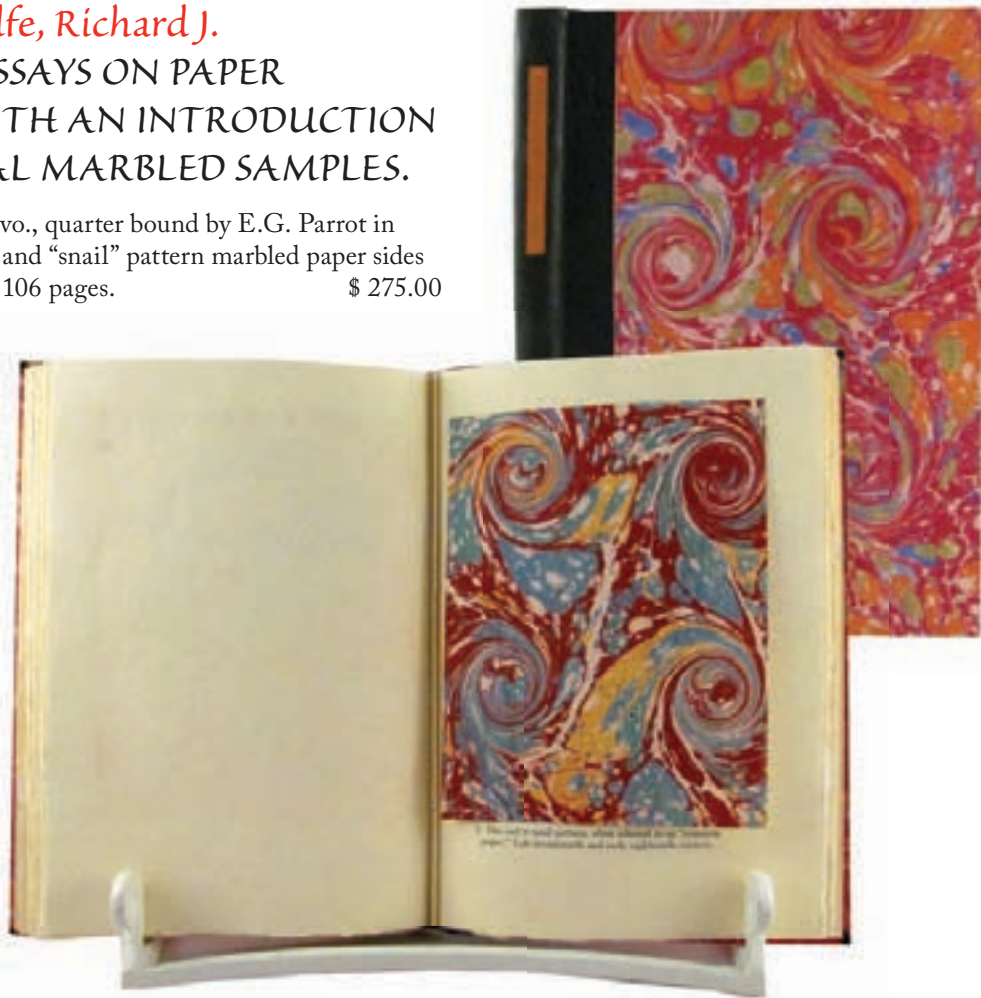


17. (Bird & Bull Press) Wolfe, Richard J.

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]



18. *Bonnardot, A.*

DIE KUNST, KUPFERSTICHE ZU RESTAURIEREN
UND FLECKEN AUS PAPIER ZU ENTFERNEN.

Eine Anweisung, schadhafte und beschmutzte Kupferstiche, Zeichnungen, Aquarelle u. von Flecken zu befreien, zu bleichen, zu entfärben, auszubessern und aufzubewahren, sowie Flecken aller Art aus Papier, Pergament, gedruckten Büchern, Papp- und Papierarbeiten u. auf das Sauberste und unfehlbar zu entfernen. Ein Hilfsbuch für Kupferstich-Sammler, Bibliothekare, Zeichner, Maler, Buchbinder, Papparbeiter u. Nach dem Französischen bearbeitet. Quedlinburg: G. Basse, 1859, small 8vo., contemporary quarter brown calf with red cloth, top edge gilt. iv, 104 pages. \$ 1,500.00

First German edition from the 1858 first edition published in Paris. (Mejer 1642). From the reference library of the Zaehnsdorf Company with a commemorative booklabel loosely inserted with the bookplate of the Zaehnsdorf Company. This copy has been completely interleaved. The former owner has translated the German text to English on five of the preliminary pages and two pages at the end. Loosely inserted in the back is a note in red ink headed "Memo for Cundall." Covers rubbed with wear at head of spine. [102283]





19. (Bookbinding)

[BIB-LI-OP-E-GIS-TIC (PERTAINING TO THE ART OF BINDING BOOKS. - DIBDIN) TO WHICH IS APPENDED A GLOSSARY OF SOME TERMS USED IN THE CRAFT.]

With Illustrations of Fine Bindings. New York: The Trow Press, n.d., tall 12mo., original stiff paper wrappers, cord-tied. (ii), 32, (2) pages. \$ 125.00

Illustrations of bindings executed by this firm, including three that have the name "M. Kalaba" written in ink underneath the

illustration. One leaf with three mounted examples of marbled cloth. Page 3 has a small damaged spot where pages were stuck together. Very scarce. [102729]



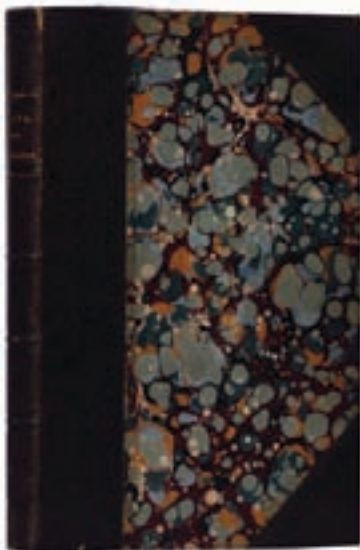
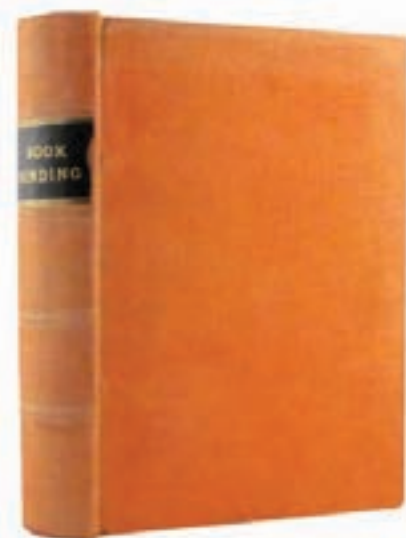
§ THE FIRST PRACTICAL TEXT-BOOK ON MACHINE BOOKBINDING §

20. (Bookbinding) Pleger, John J.

BOOKBINDING AND ITS AUXILIARY BRANCHES (IN FOUR PARTS). [PART ONE. PAPER RULING; PART TWO. PUNCHING, CRIMPING, EYELETING, PAMPHLET AND QUARTER BINDING; PART THREE. BLANK, EDITION AND JOB FORWARDING, FINISHING AND STAMPING; PART FOUR. GILT EDGING, MARBLING AND HAND TOOLING].

4 volumes bound in one. Chicago: Inland Printer Company, 1914, thick 8vo., later cloth, leather spine label. viii,73; xiv,110; xii,275; viii,90 pages. \$ 200.00

First edition (Brenni 63). The complete set of these scarce volumes bound into one. Profusely illustrated including some in color. Somewhat amateurish binding. [81613]



21. Brade, Ludwig.

ILLUSTRIRTES BUCHBINDERBUCH.

Unterweisung in allen Arbeiten und Kunstfertigkeiten des Buchbinders auf Grund der neuesten deutschen, englischen und französischen Fortschritte in diesem Fache; vornehmlich in Bezug auf Anwendung der neuesten Maschinen u.s.w. beim Klein- und Großgeschäftsbetrieb, der Einbandherstellung, bei Portefeuille- und Cartonage-Arbeiten u.s.w. Nebst einer Anleitung zur Aufstellung von Preisen (Kalkulationen), Ausführung von schriftlichen Arbeiten sowie zur Buchführung. Zweite gänzlich umgearbeitete Auflage. Leipzig: Otto Spamer, 1868, 8vo., later half calf with marbled paper covered boards, five raised bands, top edge gilt. xii, 420 pages. \$ 450.00

Second edition. (Mejer no.1660). Covers all aspects of binding. Illustrated. From the reference library of the Zaehnsdorf Company with a commemorative booklabel loosely inserted. With the bookplate of the Zaehnsdorf Company. Minor cover rubbing. [102001]

22. THE da, PAPER QUARTERLY FOR THE GRAPHIC ARTS.

Westfield, MA: Paper Makers Advertising Association, 1967-1982, 4to., stiff paper wrappers. \$ 625.00

Sixty-two issues of which had evolved from Direct Advertising (1911). Volume 53, no.1 to Volume 68, no.2. Lacking only Volume 54, no.1. Each issue contains full-color illustrations, samples of paper and great design concepts. The title changes to Printing Paper beginning with Volume 63, no.4. [77723]



§ PRINTED ON PAPER FROM GILPIN'S BRANDYWINE MILL §

23. (Darton, William).

THIRD CHAPTER OF ACCIDENTS AND REMARKABLE EVENTS. Containing Caution and Instruction for Children.

Philadelphia: J. Johnson, 1807, small 12mo., later marbled paper wrappers. not paginated. \$ 600.00



Printed on watermarked laid paper from Thomas Gilpin's Brandywine Mill, near Wilmington. The mill was established by Thomas and Joshua Gilpin in 1787, and Benjamin Franklin was one of its most encouraging supporters. William Darton's three 'chapters of Accidents' were first published in London in 1801 and were issued separately. The 'First' chapter was republished in Philadelphia in 1804; the 'Second' and 'Third' chapters were published three years later, again separately. They contained "an appalling recital of the physical hazards lying in wait for the disobedient, over inquisitive or merely incautious child" (Gottlieb). Darton was the original publisher, author and engraver of the lively illustrations, the most dramatic of which depicts a lad taking a dive from a balloon. There are 9 half-page and 3 full-page engravings. NUC records a single holding for all three Philadelphia parts and 4 holdings of this third chapter alone. Shaw-Shoemaker 12394. Rosenbach 291, Gottlieb 128 (London edition). [89885]

24. (Fleece Press) Woolnough, C.W.

A PRETTY MYSTERIOUS ART, A LECTURE BY C.W.

WOOLNOUGH TO THE ROYAL SOCIETY OF ARTS.

Introduction by Barry McKay & new marbled samples by Ann Muir. Denby Dale: Fleece Press, 1996, small 8vo., cloth-backed marbled paper-covered boards, paper spine label and enclosed in cloth clam-shell box with paper spine label. 51, (5) pages. \$ 125.00

Limited to 300 copies. Printed by hand by Simon Lawrence at his Fleece Press. Includes ten tipped-in specimens of marbled paper including variants of Old Dutch and Spanish and progressive plates showing the development of a specimen sheet. [44311]



25. KLIMSCHS JAHRBUCH.

32 volumes (of 33). Frankfurt am Main: Verlag von Klimsch & Co., 1900-1939, 4to., original bindings. Various paginated. \$ 3,250.00

I(1900) - IV(1903), VI- XVI(1922-23), XVIII(1924-25)-XXXII(1939); subtitle varies (series ended with volume XXXIII (1940)). Lacks 1 of the 33 volumes (5). Annual review of the printing trade, containing "technical papers and reports about innovations in all areas of the graphic arts." This is the German equivalent of the British Penrose Annual. Ulrich & Kup, p.57. In addition to numerous articles (including a number by Friedrich Bauer and by Konrad F. Bauer) covering the history and current practice of printing, graphic design, typography, bookbinding, and the book trade, one quarter to nearly one half of each issue consists of examples of contemporary printing. Most of these specimens are labeled with the technique used and the name of the printer. The monochrome and multicolor samples (some of which fold out) illustrate the range of work produced by printers and range of techniques in use. They include, for example, a 1900 Photo-Algraphie plate depicting the story of "Sneewittchen" (Snow White) printed by Jos. Scholz in Mainz, a 1927 color engraving of a Lucas Cranach the Elder portrait produced by Albert Frisch in Berlin, a 1933 Bromsilber-Rotationsdruck image of Marlene Dietrich by Ross-Verlag in Berlin, a 1938 12-color offset plate featuring the uniforms and insignias of the German Youth organizations, and numerous samples of advertising and other jobbing printing, maps, excerpts from books and reproductions of artworks. There are specimens of marbling and of printing on foil, on cellulose (these have warped and deteriorated a little), and one on cloth. Most of the specimens are bound in, some are tipped-in (one tipped-in plate is missing – from 1932). Many articles and illustrations are devoted to the machinery of printing and technological innovations, including

a 1902 discussion of the recently invented airbrush. Illustrations are often grouped to show comparisons of various printing techniques or stages of a process. Many of the issues include a list summarizing new patents. Other regular features include: a bibliography of recent writings relevant to the field and examples of new fonts from these years, which were a highpoint in German type design. Among the articles are memorials to Otto Hupp (1934) and Rudolf Koch (1935). From the Art Nouveau printed covers and decorative endpapers of the early issues, through the commercial work that prompted Walter Benjamin's writings, to the visual culture of the Nazi era, this collection offers much for cultural historians. The 1932 issue features a retrospective on the first twenty-five volumes. All of the volumes include tables of contents; the 1935 issue includes an index to volumes XXV-XXVIII. The covers of this set show minimal to moderate wear and soiling. Some scattered minor foxing is evident. [60183]



26. (Leaf Book) Hunter II, Dard.

DARD HUNTER & SON.

N.P. (but Newtown, PA): Bird & Bull Press, 1998, 4to., quarter black morocco, leather spine label, Japanese cloth-covered boards, cloth-covered clamshell box with leather spine label. 152, (6) pages, with 30 additional pages and 6 additional leaves of paper & printing samples, and reproductions. \$ 2,000.00

Letterpress printed in an edition limited to only 225 numbered copies, 180 of which are pre-subscribed. Henry Morris' Bird & Bull Press has now published a new Dard Hunter book, which aims in part to "provide a reasonable taste of the original [The Life Work], sufficient perhaps to appreciate the unstinting quality of the artistry and uncommon skill that was lavished on this work," and in part to provide additional material, including some on Dard Hunter II. The introduction by Mr. Morris is followed by Dard Hunter II's account of the writing of his father's biography, followed in turn by Dard Hunter III's short account of the life of Dard II, with color plates. Dard Hunter & Son documents Hunter's early Roycroft days, studies in Vienna, stained-glass windows, first paper mill in Marlborough NY, early watermarks, typefounding experiments, the move to "Mountain House," the brief venture into large-scale hand papermaking, later moulds and watermarks, and his publications.

Each topic is complimented by appropriate illustrations. There are three tipped-in plates with 55 color reproductions of swatches of marbled and paste papers done by Hunter in his Vienna days, three samples (reprintings by Bird & Bull) of 2-color page or cover designs done for the Roycrofters, photos of the Marlborough Mill and a reduced-size reprint of a Dard Hunter poster drawing of the mill, original leaves from various publications, a bound-in sample of paper made by Dard Hunter and two by his son, tipped-in photos of Dard Hunter demonstrating papermaking at MIT in 1946, and a tipped-in facsimile of a page of notes made by Dard Hunter while visiting an English paper mill. The book concludes with a ten-page facsimile of the journal kept by Dard Hunter II while writing the Life Work. In all, there are about 70 individual text illustrations or facsimiles, 20 or so tipped-in plates, and 16 printings or reprintings by the Hunters and print reproductions by Bird & Bull. Set in Ehrhardt type and printed on Frankfurt mould made paper at Bird & Bull. The multi-talented Dard Hunter (1883-1966), who eventually settled upon papermaking and



the history of paper as his life's work, is a person of considerable interest in the recent history of the book arts. Relatively little, however, of a biographical nature has been published about him: chiefly his own autobiography of 1958, and the Life Work of Dard Hunter by his son, Dard Hunter II (1917-1989), itself an impressive work printed in Dard Hunter II's own type and produced in a very limited edition in the early 1980s. This is a special copy of the book and has a note by Henry Morris in red ink loosely inserted in which he states, "Bob - this is one of the special copies with best inserts. Give it to someone you want who's 'special'." With prospectus. [103770]

27. (Marbling)
**AMERICAN DECORATIVE PAPERMAKERS,
 THE WORK & SPECIMENS OF TWELVE
 CRAFT ARTISTS.**

N.P.: Busyhaus Publications, (1983), oblong 8vo., half leather over cloth. 65, (3) pages. \$ 350.00

One of 200 numbered copies bound in half leather by the Harcourt Bindery. A study of marbling with an introduction by Don Guyot, including essays and original tipped-in specimens by ten marblers made just for this edition along with technical notes, and a bibliography of the subject. Finely printed at the Naiman Press. Includes a wood engraving by Michael McCurdy. [5313]



28. (Marbling) 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. [37519]



29. (Marbling) 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

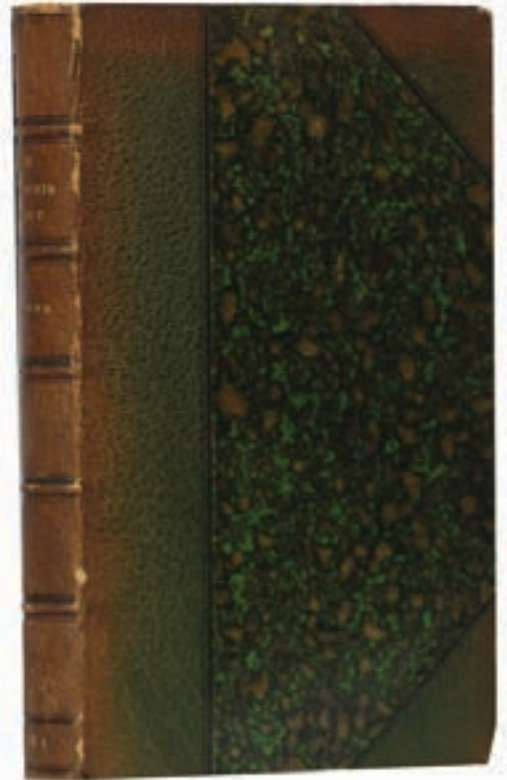
Second edition--the first to be illustrated--of this seminal work on marbling by the Budapest based bookbinder and marbler, Josef Halfer; it was first published, without specimen papers in 1885. "The Halfer system is so important that marbling history is broken at this point, and referred to as pre-Halferian 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 soiling along edges. [79990]

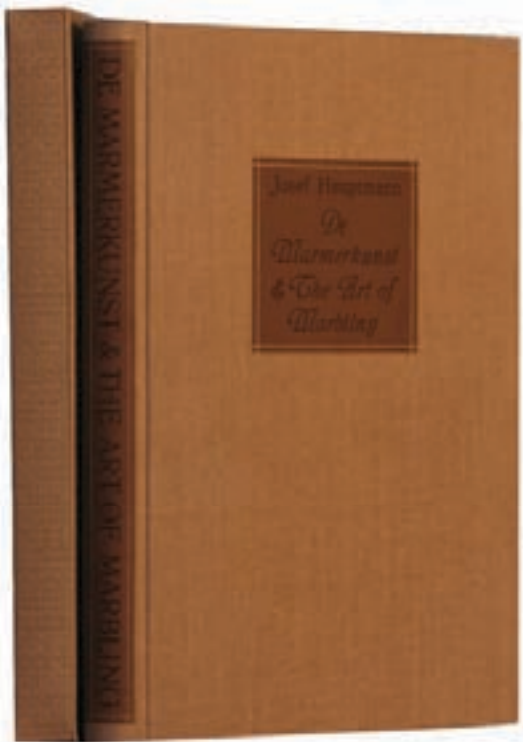
30. (Marbling) Halfer, Josef.

DIE FORTSCHRITTE DER MARMORIERKUNST.

Ein Praktisches Handbuch für Buchbinder und Buntpapierfabrikanten. Nach technisch-wissenschaftlichen Grundlagen bearbeitet von Josef Halfer, Buchbinder in Budapest. Budapest: Im Selbstverlage des Verfassers, 1885, 8vo., later half green calf with marbled paper covered boards, five raised bands, all edges marbled (a signed binding by Zaehnsdorf). (ii), 202, (4) pages. \$ 2,500.00

First edition of this seminal work on marbling by the Budapest based bookbinder and marbler Josef Halfer. This first edition was first published without specimen papers; the second edition of 1891 had specimens. "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. Interleaved with blank pages. Rubbed along edges. Spine faded. [102059]





31. (Marbling) Hauptmann, Josef.

ART OF MARBLING (FOR THE DECORATION OF BOOK EDGES), A MANUAL FOR PRACTISING THE ART OF MARBLING USING HALFER'S METHOD. (in Dutch) DE MARMERKUNST, (TOT VERSIERING DER BOEKSNEDER.) EENE HANDLEIDING TOT DE PRACTISCHE BEOEFENING DER MARMERKUNST NAAR HALFER'S METHODE.

Dordrecht: Atelier De Distelkamp, 1992, 8vo., cloth, paper slipcase. 121, (5) pages. \$ 200.00

Facsimile of the first Dutch edition published in Dodewaard in 1899 (first published in Germany in 1895). This is the first treatise on the technique of marbling to be published in the Dutch language, and it also contains the only known portrait of Josef Halfer printed

as a frontispiece. Richard Wolfe (Marbled Paper, p.127) notes: "Josef Hauptmann of Gera and Berlin (1867-1917)...in Paul Kersten's opinion was Halfer's best pupil. According to Kersten, the manual Hauptmann produced was second only to that of the master himself." This facsimile reprint contains an English language translation and an added commentary by Jan Stoorm van Leeuwen who notes, "Written almost a 100 years ago, the little volume is easy to read even now. It is a crisp, clear-cut and plainly-written manual. Equipped with Leo's 'marbling kit' and Hauptmann's little volume, the interested reader has all he needs to try his hand at marbling" (The Art of Marbling, p. 121). Printed letterpress in only 275 copies and containing 21 tipped-in marble paper specimens (some gelatinized) produced by Lia and Geert van Daal in facsimile of those in the actual 1899 edition. Beautiful and important book. [101405]

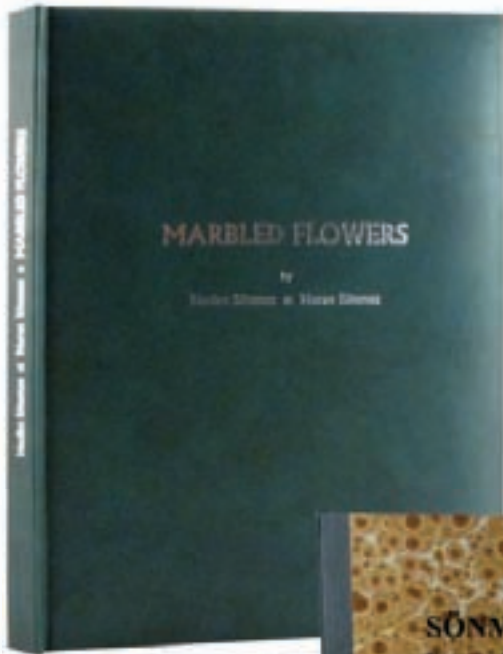


32. (Marbling) Sönmez, Nedim and Dr. Nuran Sönmez.

KLASSISCHE MARMORIERMUSTER / CLASSIC MARBLING PATTERNS.

Tübingen: Nedim Sönmez, 2005, 4to., in Japanese binding. not paginated. \$ 310.00

Limited to an edition of 20 copies signed and numbered by Nedim and Nuran Sönmez, of which only 10 were produced per Mr. Sonmez. It contains 80 unique pieces, all of which are tipped in and numbered on the backing sheet. These patterns range through the complete spectrum of traditional patterns now commonly used in Europe and, in most cases, already known in the Orient. This is the first volume in a series of pattern books. Text in German and English. [89145]



33. (Marbling) Sönmez, Nedim and Dr. Nuran Sönmez.

MARBLED FLOWERS.

Tübingen: Nedim Sönmez, 2005, 4to., leather. not paginated. \$ 585.00

Limited to an edition of 38 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 new series of three books with twelve original samples. [86897]



34. (Marbling) Sönmez, Nedim and Dr. Nuran Sönmez.

TIGERAUGEN-MARMOR / TIGER-EYE MARBLE.

Tübingen: Nedim Sönmez, 2004, 4to., loose sheets in portfolio with ribbon ties. Not paginated. \$ 426.00

Limited to an edition of 24 copies signed and numbered by Nedim and Nuran Sönmez. It contains 58 unique pieces, all of which are tipped in and numbered on the backing sheet. These patterns were all produced in studios in the spring of 2004. All but four of the papers were created using new additives, rather than traditional ones. This is the fourth and last volume in a series of pattern books. [86844]

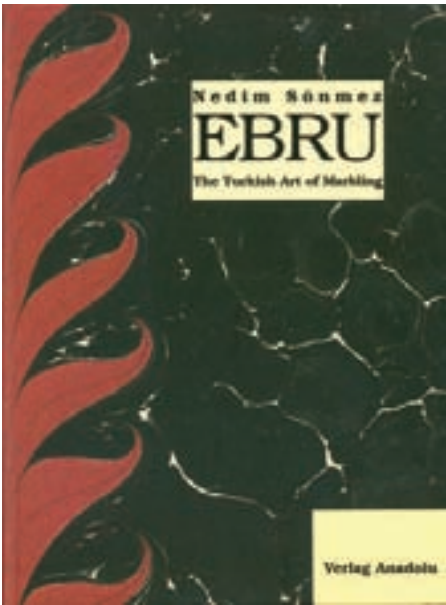
35. (Marbling) Sönmez, Nedim and Dr. Nuran Sönmez.

TÜRKISCHE EBRU-MUSTER / TURKISH EBRU PATTERNS.

Tübingen: Nedim Sönmez, 2002, 4to., loose sheets in portfolio with ribbon ties. not paginated. \$ 417.00

Limited to an edition of 85 copies, signed and numbered by Nedim and Nuran Sönmez. It contains 45 unique pieces, all of which are tipped-in and numbered on the backing sheet. These patterns have been used in Turkey for centuries, using original pigments. Lapis Lazuli was replaced with other materials for dark blue due to high cost, and, arsenic yellow was not used due to toxic effects. This is the second volume in a series of pattern books. Text in German and English. [86848]





36. (Marbling) Sönmez, Nedim.
EBRU - THE TURKISH ART OF MARBLING.

Hückelhoven: Anadolu, (1996), small 4to., printed paper-covered boards, dust jacket.
151, (9) pages. \$ 135.00

First English language edition. History, technique of marbling, tools and materials, size, practice and patterns from the simple to the more finely differentiated, use, bibliography, and index. Extensively illustrated in color. This a valuable documentation on the varied methods of paper decoration as well as a practical guide. [94633]

37. (Marbling) Sönmez, Nedim.
FROM EBRU TO MARBLED
PAPER / VOM EBRU ZUM
MARMORPAPIER. ON THE
HISTORY OF MARBLED PAPER
IN THE ORIENT AND ITS WAY
TO EUROPE.

Tübingen: Jäckle-Sönmez, 1995, 4to., cloth with gilt
lettering and decoration. (vii), 47 pages. \$ 295.00

Limited to an edition of 250, this is one of 230 bound in linen. Each is signed and numbered on the colophon. In addition to the text, there are eleven original papers which have been marbled separately by the author. 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 a art form. Originally, the paper was used predominantly by calligraphers, but quickly became popular for bookbinding. Sönmez is one of the foremost practitioners of the art in the late 20th and early 21st centuries. [86846]



38. (Marbling) Sönmez, Nedim.
MARBLED CALLIGRAPHIES.

Izmir: n.p., 2006, oblong folio, leather. not paginated
(but 18 leaves). \$ 590.00

Limited edition of 29 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]

39. (Marbling) Sönmez, Nedim.
 SPIRALS IN MARBLING WITH
 15 ORIGINAL SAMPLES OF NEW
 MARBLED PATTERNS WITH
 SPIRAL FORMS CREATED.

Izmir: n.p., 2008, oblong 4to., leather. not paginated
 (19 leaves). \$ 380.00

Limited edition of 39 copies. 15 original samples of
 marbled motives with spiral forms - each 6.1 x 8.7
 inches. Marbled endpapers by N. Sönmez, but not
 signed. All original samples
 and books are signed and
 numbered by the artist. A
 beautiful new book filled with
 the Sonmez's exquisite work.
 [98210]



40. (Marbling) Sönmez, Nedim.
 TURCKISCH PAPIR. A SHORT HISTORY
 OF MARBLING IN THE ORIENT AND IN
 GERMANY.

Tubingen: Jäckle-Sönmez, 1995, miniature, full leather with gilt decorations
 in the wallet style. (viii), 75+(1) pages. \$ 400.00

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]

41. *(Marbling) Sönmez, Nedim.*
**UNDER THE SURFACE; WITH
 TEN ORIGINAL SAMPLES OF
 MARBLED PICTURES OF THE
 UNDERWATER WORLD'S
 NATURE.**

Izmir: Nedim Sönmez, 2009, oblong folio, leather,
 gilt lettering on cover & spine. 15 pages, 10 marbled
 paper samplings. \$ 595.00

This book has been produced in a limited edition of
 19 copies, containing 10 original tipped-in
 samples of marbled pictures of the underwater
 world's nature, marbled on "de geerts" paper:
 made in old paper tradition of holland,
 mouldmade, four deckle-edges, watermarked
 with crown and "1625."

Octopus - Dolphin - Whale - Seahorse -
 Tropical fish - Shark - Moray eel - Swordfish
 - Squid & Jellyfish - Sea turtle

Text by Nedim Sönmez in English. Format
 27 x 42 cm. 15 sheets with 10 original samples
 of marbled pictures 23 x 35 cm. All pictures
 signed by hand.

Five photographs from this book are attached
 to this mail. [102276]



42. *(Marbling) Weimann, Ingrid and Nedim Sonmez.*
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
 Weimann's work on marbling. [37106]

of



43. *Morison, Stanley (editor).*

FLEURON, A JOURNAL OF TYPOGRAPHY.

Seven volumes, complete. London: At the Office of the Fleuron, 1923, 1924, 1924, 1925, 1926, 1928, 1930, 4to., cloth or cloth-backed boards. vii,127,(37); (viii),114,(24); (viii),135,(17); (viii),164,(18); xvi,205,(21); xiii,264,(4); xiv,252,(2),25,(3) pages. \$ 2,500.00



The complete set of this magnificent periodical includes:

Volume 1. Trade edition. Dust jacket with pieces missing. 8 page prospectus loosely inserted. Foxing.

Volume 2. One of 120 numbered copies printed on handmade paper and bound in full cloth.

Volume 3. One of 125 numbered copies printed on handmade paper and bound in full cloth.

Volume 4. One of 120 numbered copies printed on handmade paper and bound in full cloth. Bookplate.

Volume 5. One of 110 numbered copies printed on handmade paper. This is actually number 113 and is labeled "presentation" in ink on limitation page.

Volume 6. Trade edition.

Volume 7. One of 210 numbered copies printed on handmade paper and bound in full cloth. Signed by Stanley Morison. The lengthy section on Eric Gill reproduces a showing of Perpetua which he has signed. Covers rubbed.

The most important English language periodical devoted to typography. Filled with articles, tipped-in plates and other illustrations. The first four volumes were edited by Oliver Simon and the last three by Stanley Morison. [14443]



§ VERY SCARCE WITH SEPARATE FOLDER §



44. *Munsell, A.H.*

**GRAMMAR OF COLOR,
ARRANGEMENTS OF STRATHMORE
PAPERS IN A VARIETY OF PRINTED
COLOR COMBINATION ACCORDING
TO THE MUNSELL COLOR SYSTEM.**

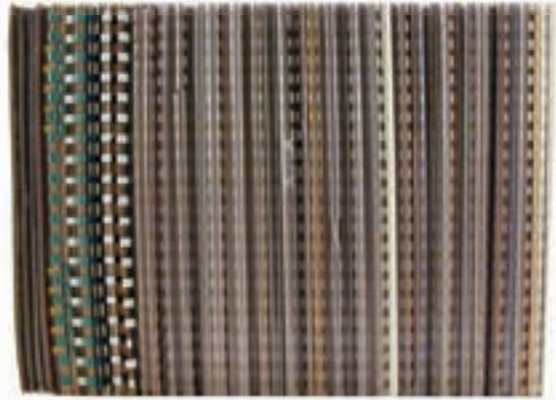
Two volumes. Mittineague: Strathmore Paper Company, 1921, tall 4to., cloth-backed boards. 28, (4) pages followed by the 19 paper samples and folded specimen sheets. Accompanied by additional portfolio containing sample sheets numbered 20 to 46 which are loosely inserted. \$ 500.00

Includes text illustrating the application of the system by T.M. Cleland, who also designed the book and provided the decorations on the color sheets along with Rudolph Ruzicka. Includes a separately-issued portfolio of sheets of cover paper intended to be used with the book to provide examples of a wide combination of colors. It is very difficult to find this excellent example of American design work with the separate sheets. Covers rubbed with wear at tips. One tab has a lengthy tear. The separate portfolio of samples has been crudely repaired with paper along edges. The portfolio has the bookplate of the noted American designer Lester Douglas. [4248]

45. *(Papermaking).*
THE PAPER MAKER.

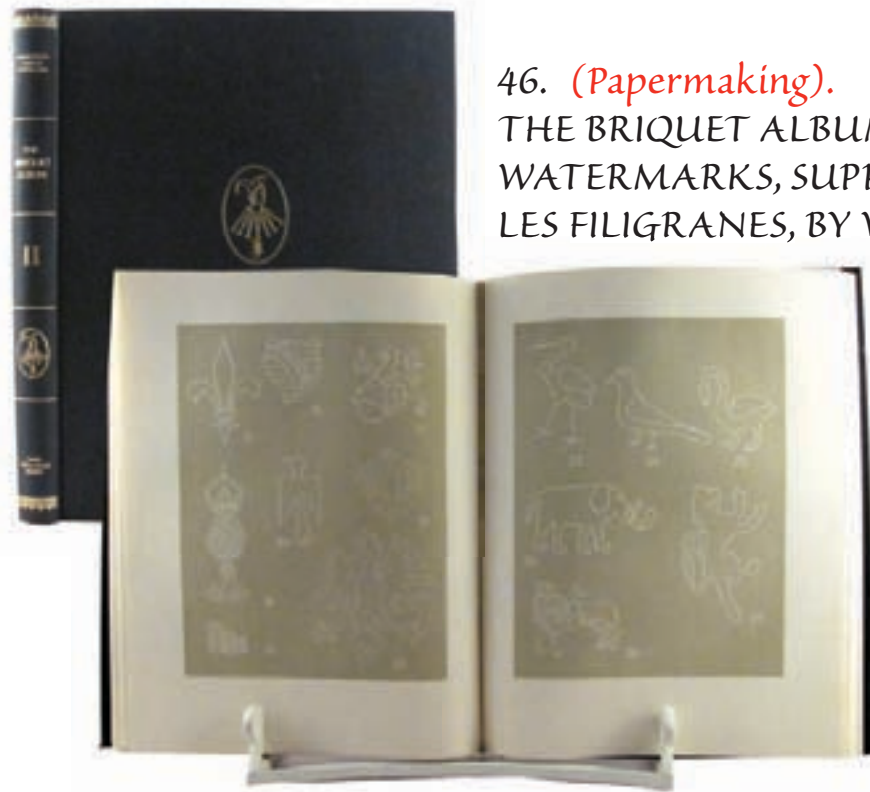
Wilmington: Hercules Powder Co., 1933, 4to., stiff paper wrappers, plastic spiral binding. \$ 1,400.00

This periodical is very difficult to assemble as a set. We have the following 56 issues:



- Volume 05. 1936. Autumn.
- Volume 09. 1940. No. 1.
- Volume 10. 1941. No. 3.
- Volume 11. 1942. No. 1, 2, 3.
- Volume 12. 1943. No. 1, 2. (started issuing 2 a year)
- Volume 13. 1944. No. 1, 2.
- Volume 14. 1945. No. 1, 2.
- Volume 15. 1946. No. 1, 2.
- Volume 16. 1947. No. 1, 2.
- Volume 17. 1948. No. 1, 2.
- Volume 18. 1949. No. 1, 2.
- Volume 19. 1950. No. 1, 2.
- Volume 20. 1951. No. 1, 2.
- Volume 21. 1952. No. 1, 2.
- Volume 22. 1953. No. 1, 2.
- Volume 23. 1954. No. 2
- Volume 24. 1955. No. 2.
- Volume 25. 1956. No. 1, 2.
- Volume 26. 1957. No. 1
- Volume 27. 1958. No. 1, 2.
- Volume 28. 1959. No. 1, 2.
- Volume 29. 1960. No. 1, 2.
- Volume 30. 1961. No. 1, 2.
- Volume 31. 1962. No. 1, 2.
- Volume 32. 1963. No. 1, 2.
- Volume 33. 1964. No. 1, 2.
- Volume 34. 1965. No. 1, 2.
- Volume 35. 1966. No. 1, 2.
- Volume 36. 1967. No. 1. (started issuing 1 a year)
- Volume 37. 1968. No. 1.
- Volume 38. 1969. No. 1.
- Volume 39. 1970. No. 1. [103092]

46. *(Papermaking).*
THE BRIQUET ALBUM, A MISCELLANY ON WATERMARKS, SUPPLEMENTING DR. BRIQUET'S LES FILIGRANES, BY VARIOUS PAPER SCHOLARS.



Hilversum: The Paper Publications Society, 1952, 4to., cloth. (ii), 158, (2) pages. \$ 500.00

First edition, limited to 400 numbered copies. With contributions by Armin Renker, Henri Alibaux, Alfred Schulte, Hans Bockwitz, Dard Hunter, E.J. Labarre and others. This is Volume Two in the series issued by the Paper Publications Society and one of the more difficult to find. The illustrations in this original edition are better than those of the reprint. [24772]



47. (Papermaking) Haemmerle, Albert.
**BUNTPAPIER, HERKOMMEN, GESCHICHTE,
 TECHNIKEN, BEZIEHUNGEN ZUR KUNST.**

Munich: 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]

48. (Papermaking).
**HANDMADE PAPER IN NEPAL TRADITION
 AND CHANGE.**

(Washington D.C.): Hand Papermaking, 1998, 4to., booklet handsewn in stiff paper wrapper, loose sheets each in a protective folder, all housed in a custom-made clamshell box which is in the original cardboard box. (iv), 42+(2) pages. \$ 495.00

Limited to an edition of 150 copies. This is the third portfolio in the ongoing series of handmade papers. This portfolio presents documentation of an ancient papermaking tradition in transition. There are eighteen specimens of papers collected by Dorothy Field between 1984 and 1996 on her trips to Nepal. The booklet has Ms. Field's essays and extensive sample descriptions, glossary and bibliography. Prospectus laid in. [93005]

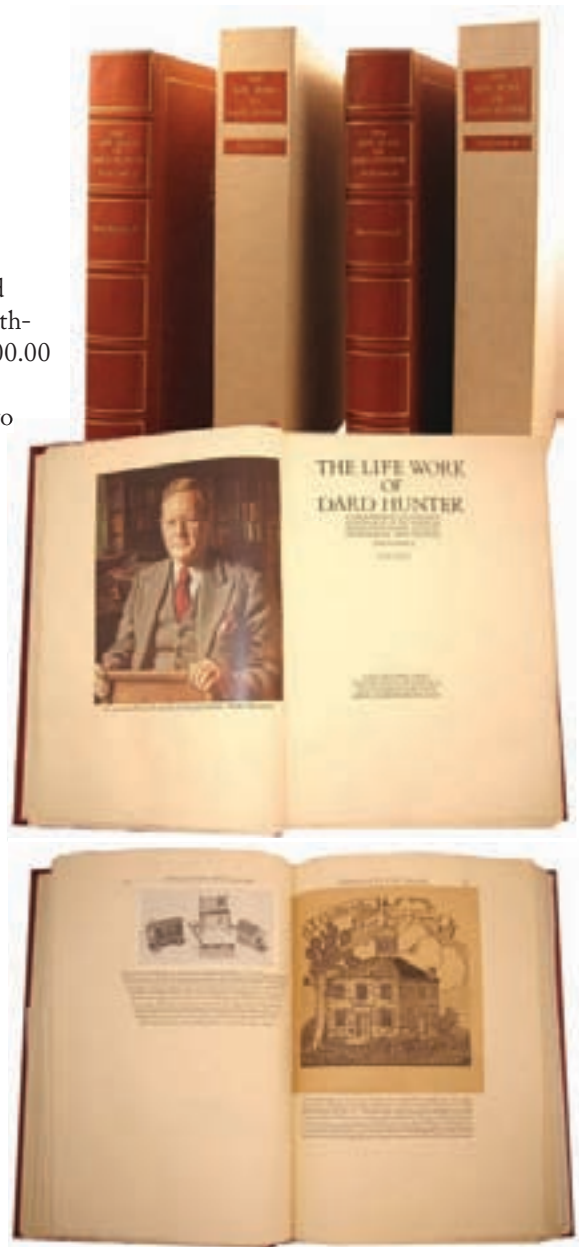


49. (Papermaking) Hunter, Dard.

THE LIFE WORK OF DARD HUNTER,
A PROGRESSIVE ILLUSTRATED ASSEMBLAGE
OF HIS WORKS AS ARTIST, CRAFTSMAN,
AUTHOR, PAPERMAKER, AND PRINTER.

Two volumes. Chillicothe: Mountain House Press, 1981, 1983, folio, full native dyed red Niger sewed on cords, cloth box, leather spine label, both volumes inserted in cloth-covered clam-shell cases with leather spine labels. (viii),198; (viii), 130 pages. \$ 12,500.00

Limited to 150 numbered and signed copies; this is one of the 50 special copies to be bound in full leather and containing extra specimens bound in. Printed on dark cream handmade paper produced by Hodgkinson Mill in Wookey Hole on Dard Hunter's personally watermarked laid moulds. The first volume covers Hunter's early days as a book designer and designer of stain glass windows, pottery, furniture, and his work for the Roycrofters. This volume contains 194 colored and 65 black and white tipped-in illustrations, many of which have been printed to resemble the original. Reproduced in this volume are many of the designs that Hunter produced for the bindings of the Roycroft books and catalogues and also the cover designs for other advertising publications. Volume II describes Hunter's activities as a papermaker and paper historian and contains a bibliography of Hunter's writing. Accompanied by tipped-in specimens of paper, tipped-in facsimiles of title pages and other work. Dard Hunter Jr. has written a two-page note regarding the production of this book, a massive job requiring 12 years. The book was printed by hand on dampened paper with hundreds of tipped-in illustrations printed on Washington hand presses. The paper specimens were made using Dard Hunter's original beater which had to be reconstructed for this project. This surely is one of the landmark books produced in the book-arts field in the 20th century both from a textual and production standpoint. This copy also includes the original prospectus and a letter from Dard Hunter II. This copy was bought by Oak Knoll for its reference library and it contains seven letters from Dard Hunter II concerning delayed shipping, lost checks, and general comments that range over the long time period between the initial order (1982) and the final completion of receipt of the second volume (1987). Also present are various handprinted mailing labels and the prospectus to the second volume. [34639]



50. (Papermaking).

INNOVATIVE PRINTMAKING ON
HANDMADE PAPER.

(Washington D.C.): Hand Papermaking, 2003, 4to., booklet handsewn in stiff paper wrapper, loose prints each in a protective folder, all housed in a custom-made clamshell box which is in the original cardboard box. (iv), 55+(1) pages. \$ 495.00

Limited to an edition of 150 copies. This is the sixth portfolio in the ongoing series of handmade papers. The juried collection features twenty innovative and distinctive prints using varied techniques ranging from etching to printing from a part of a saxophone. The handmade paper is part of the artwork; again made using many different techniques and fibers. The booklet has a commission essay by Eric Denker and statements from each artist. A lovely set of prints and unique papers. Prospectus laid in. [93002]

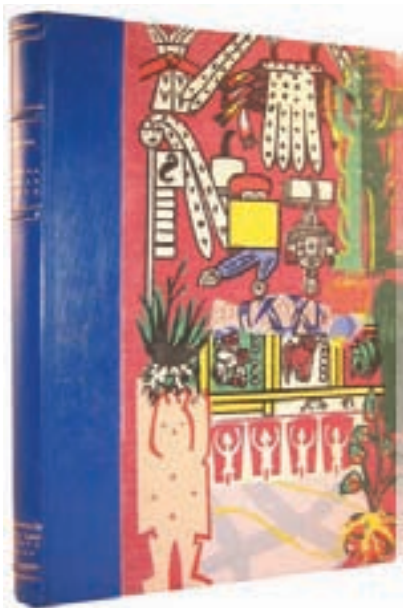


51. (Papermaking) *Le Clert, Louis.*

PAPIER, RECHERCHES ET NOTES POUR SERVIR
A L'HISTOIRE DU PAPIER, PRINCIPALEMENT
A TROYES ET AUX ENVIRONS DEPUIS LE
QUATORZIEME SIECLE.

Two volumes. Paris: L'Enseigne du Pegase, 1926, folio, paper-covered stiff
paper wrappers. xiv,268; (iv),269-530+(1) pages. \$ 800.00

First edition, limited to 711 numbered copies. With seventy-eight fold-out
plates reproducing watermarks and over 300 figures in the text. Some of the
plates are in color. Bidwell, in his article entitled "Paper and Papermaking:
100 Sources," says that this book "with its de luxe format and abundant
facsimile documentation, ... rivals the Dard Hunter productions." Paper
covering at top and bottom of spine of volume two chipped away. [91964]



52. (Papermaking) *Lenz, Hans.*

MEXICAN INDIAN PAPER. ITS HISTORY AND SURVIVAL.
TRANSLATED FROM SPANISH
BY H. MURRAY CAMPBELL.

Mexico: Rafael Loera y Chavez, 1961, 4to., quarter
blue leather with decorated cloth covered boards. 280,
(2) pages. \$ 725.00

First edition in English. An important work on the
history of papermaking in Mexico. There are over 300
illustrations in color and black and white, including
photographs of papermaking processes and reproductions
of Pre-Columbian manuscripts. There are also eleven
tipped-in paper samples. Minor rubbing along edges.
[102580]



53. (Papermaking) *Shorter, Alfred H.*

PAPER MILLS AND PAPER MAKERS IN
ENGLAND, 1495-1800.

Hilversum, Holland: The Paper Publications Society, 1957, 4to.,
simulated leather. 457, (3) pages. \$ 700.00

First edition, limited to 600 copies. Volume VI in the series on
papermaking issued by the Society and edited by E.J. Labarre. History
followed by maps showing locations of the mills at different time
periods, lists and reproductions of watermarks, various appendices
describing more specific examples of papermaking and indices.
Indispensable reference book. Covers show light soiling. [20125]





54. *(Papermaking) Takahashi, Mina (editor).*
CALLIGRAPHY AND HANDMADE PAPER.

(Beltsville, MD): Hand Papermaking Inc., 2007, 4to., stiff paper wrappers, enclosed in a cloth clamshell box with paper spine label. 45, (3) pages. followed by 15 separate portfolios each of which contain a tipped-in example executed by different artists. \$ 495.00

Limited to 150 numbered sets. The text contains a short introduction and is followed by biographical sketches of the papermakers, details on the technical production of their specimen and artists' statements. Each portfolio contains an example of the different artists' work. [100296]



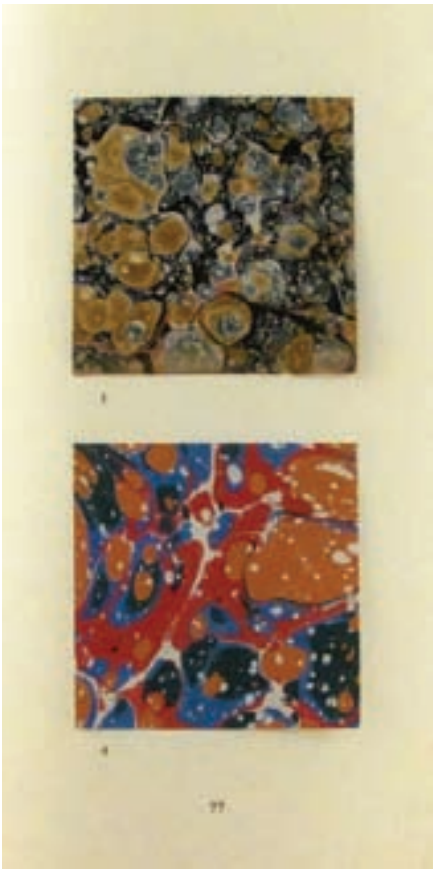
55. *(Papermaking).*
WATERMARKS IN HANDMADE PAPER: MODERN AND HISTORIC.

(Washington D.C.): Hand Papermaking, 2001, 4to., booklet handsewn in stiff paper wrapper, loose sheet each in a protective folder, all housed in a custom-made clamshell box which is in the original cardboard box. (iv), 42+(2) pages. \$ 495.00



Limited to an edition of 150 copies. This is the fifth portfolio in the ongoing series of portfolios of handmade papers. The juried collection features seventeen watermarked sheets of handmade paper using many techniques. Five were formed on historic moulds and twelve were produced and designed especially for this collection. The booklet has a commission essay by Helen Hiebert and statements from each artist. Prospectus laid-in. [93004]



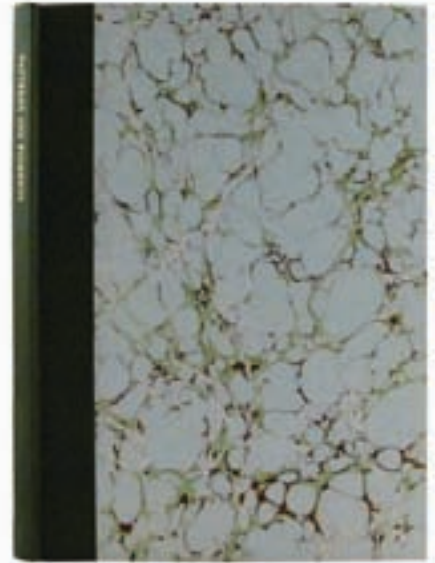


56. (Plough Press) McKay, Barry.

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. \$ 300.00

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]



57. (Plough Press) Wakeman, Geoffrey.

ENGLISH MARBLED PAPERS, A DOCUMENTARY HISTORY.

Loughborough: The Plough Press, n.d. (1978), small 4to., half morocco over cloth. 27 pages of text followed by 16 actual specimens of marbled papers done in different patterns. \$ 375.00



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. Four page prospectus loosely inserted. Covers lightly spotted. [21020]

58. *Sharp, Granville.*

THE GILBERT PRIZE ESSAY ON THE ADAPTATION OF RECENT DISCOVERIES AND INVENTIONS IN SCIENCE AND ART TO THE PURPOSES OF PRACTICAL BANKING.

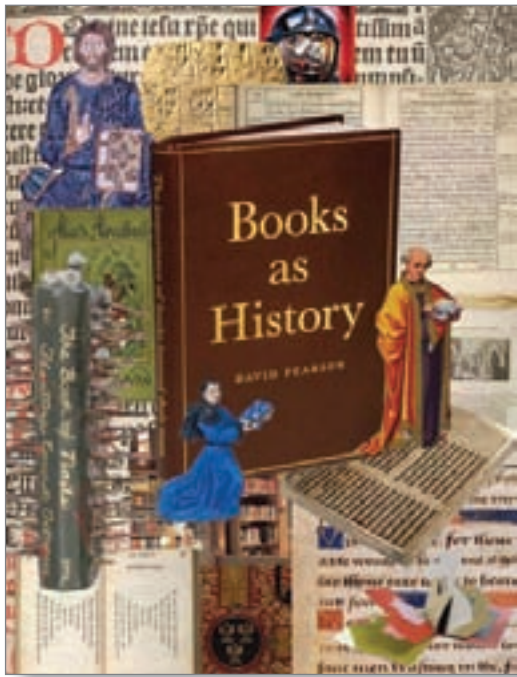
London: Groombridge and Sons, 1854, 8vo., modern cloth, rear pastedown used to mount 13 specimens of red wax seals, top edge gilt, foredge uncut. vii, 356 pages, with 90 illustrations, engravings, and specimens. \$ 4,500.00

Third edition, first illustrated edition. (Bridson & Wakeman B59; Honeyman no.2844; absent from AMEX Coll. Cat.). A fascinating book. J.W. Gilbert, manager of the London and Westminster Bank, offered a prize for the best essay showing how the articles and inventions shown at the Great Exhibition of 1851 could best be put to service in the banking industry; this essay by Granville Sharp won. The first two editions did not include the illustrations and samples; for this third edition, the publisher collected handbills, trade catalogues, flyers, samples, and ephemera from each of the exhibitors and bound them with the essay. This edition thus served as a virtual trade catalogue for the banking industry. Among the widely varied specimens are checks, security paper and envelopes, watermarking techniques, paper samples, banknotes illustrating various engraving techniques, photographic reproductions illustrating procedures to foil counterfeiting of banknotes, seal cutters, and ink specimen sheets filled out by hand, as well as color lithographic illustrations. Also includes catalogues for office machine manufacturers and materials on bank buildings, interior decoration, plumbing, and security measures.



This copy is missing 18 plates and 2 are damaged, viz, #3 Perkins' Bank Note, with combination of difficult engraving, #3A Ditto "faced" upon Perkins and Co's patent for the prevention of anastatic and photographic forgery, #6 Fisher's bank note, printed by one impression, #7 Ditto, Bill of Exchange, ditto, #9 Batho's Water Colour cheque, "London and Westminster Bank", #11 Ditto, Water Colour and Copper Plate Cheque, at two impressions, "Harris and Co., Bradford", #13 Nissen's Cheques, upon paper tinted in the pulp, #13G-H, & 13J-M Various Lithographic Cheques and Imitations, #14 Portal's watermark for Bank Notes, by Moulds and Dies, #15 Saunders' Watermark, #16 Ditto, #17 Wildes' Floreated Watermark, #18 Saunders' Parchment Paper for Bank Notes, &c., &c., #89 Horne's decorations. #13F has the signature cut out, and #51 has the specimen envelope removed. The Honeyman copy was also missing other plates and, indeed, a check of all known copies would probably yield various plates missing in the different copies as these copies were individually put together from available samples. With the bookplate of Gavin Bridson. Front pastedown rubbed. [97806]





BOOKS AS HISTORY

THE IMPORTANCE OF BOOKS BEYOND THEIR TEXTS

by David Pearson

This revised edition of David Pearson's *Books as History* includes changes and additions particularly in the first and last chapters. Updated in light of the recent development of the e-book, this version will offer new pictures and suggestions for further reading, new ideas on the life of the book, and thoughts on how the book will survive.

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David Pearson explores these themes and uses many examples of books from the Middle Ages to the present day to show why books are interesting beyond their texts. As the format of the book becomes history and as texts are increasingly communicated electronically, we can recognize that books are also history in another significant way. Books can develop



their own individual histories that provide important evidence about the way they were used and regarded in the past, making them an indispensable part of the fabric of our cultural heritage. This book raises awareness of an important aspect of the life of books in the context of the ongoing debate about their future. Extensively illustrated with a wide range of images, it is not only approachable but also thought-provoking.



David Pearson is Director of the University of London Research Library Services, with extensive experience of managing and working in major research collections. He is also a respected scholar in the field of book

history, whose articles and books, including *Provenance Research in Book History* (Oak Knoll Press and The British Library, 1994) and *English Bookbinding Styles, 1450-1800: A Handbook* (Oak Knoll Press and The British Library, 2005), have focused on various aspects of the ownership and binding of books.

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