

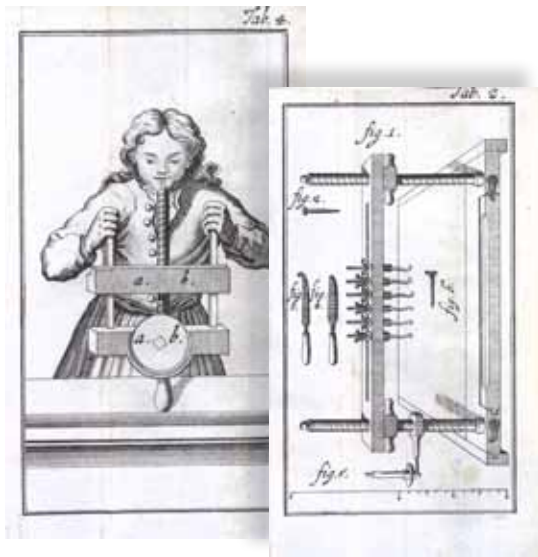
Bookbinding and Paper Manufacture in Print & Manuscript

History – Technique – Materials



Susanne Schulz-Falster
RARE BOOKS

ANTIQUARIAT
BANZHAF



1 PREDIGER, Christoph Ernst.

Der in aller heut zu Tag üblichen Arbeit wohl anweisende accurate Buchbinder und Futteralmacher/ welcher lehret, wie nicht nur ein Buch auf das nettteste zu verfertigen, sondern auch wie solches seine gebührende Dauer hält ... ; überdiß zeigtet, wie alle Farben auf Leder und Pergament anzusetzen, auch wie solches zu vergulden ... Frankfurt and Leipzig, 1741 - 49. Three parts (of 4) in one volume, 8vo (170 x 100 mm), engraved frontispiece, pp. [xxx], 250 (vere 252), [20], with 18 engraved folding plates; engraved frontispiece, [xxx], 266, [6], with 18 plates; frontispiece, [xxii], 301, [11], with 7 engraved plates (plates numbered 5-11); occasional light spotting, but overall a very clean and entirely unpressed copy in contemporary marbled boards.



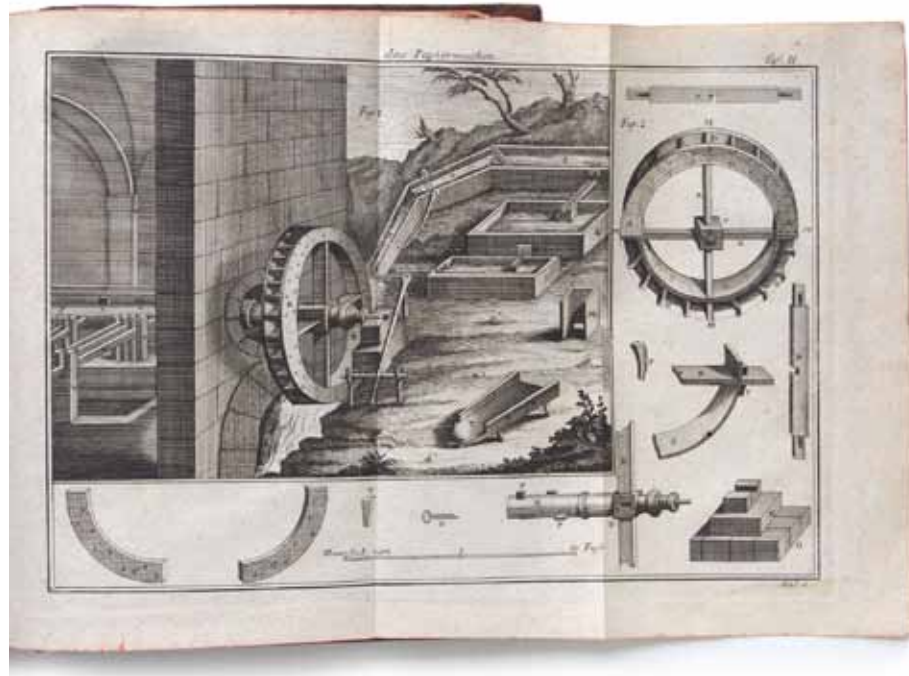
First edition of parts one to three (of four) of this highly important work in the history of bookbinding literature, in fact 'the first and very comprehensive manual by a practicing bookbinder' (Breslauer). Prediger's manual is generally regarded as the most exhaustive of the 18th century manuals, wide in scale with deep coverage of all practical aspects of bookbinding. The work was published over a number of years and was originally meant to extend to three volumes only (as announced in the prefaces to both volume II and volume III). However, in 1753, some 12 years after the publication of volume I, Prediger published a fourth volume, which is often missing and is not present here. Mejer 1968 (vols 1 & 2 only), Schmidt-Künsemüller 7246; Pollard & Potter 22, see Breslauer p. 10.



2 PREDIGER, Christoph Ernst.

Der in aller heut zu Tag üblichen Arbeit wohl anweisende accurate Buchbinder und Futteralmacher. Frankfurt and Leipzig, 1741 – 49. Three parts in one volume (of 4), 8vo (164 x 98mm), pp. engraved frontispiece, [xxx], 250 (vere 252), [20], with 11 engraved plates; [30], 266, [6], with 18 plates; frontispiece, [xxii], 301, [11], with 18 plates; lacking frontispiece to part II; the engraved plates for part II are bound after part I; carefully cleaned and bound in nineteenth century full calf by Léon Gruel, spine gilt in compartments, gilt lettering directly to spine; with the bookplate of Léon Gruel to front pastedown.

Bound by and from the collection of the Parisian bookbinder Léon Gruel (1841-1923). For a full description see above. The particular appeal of this copy lies in the fact that it comes from the collection and bookbinding studio of a well-known Paris bookbinder. It also indicates the international appeal of Prediger's work. Mejer 1968 (vols 1 & 2 only); Schmidt-Künsemüller 7246; Pollard & Potter 22; see Breslauer p. 10.



3 LALANDE, Joseph Jérôme Lefrançais de.

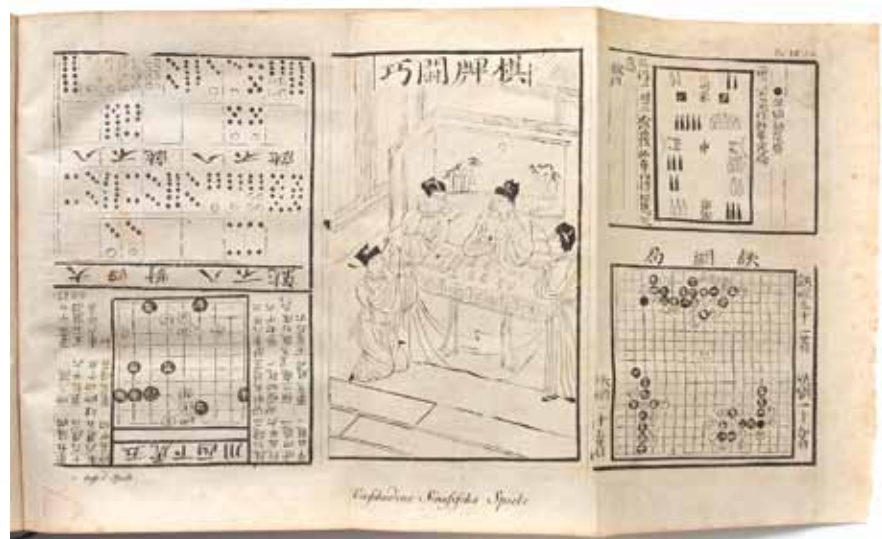
Die Kunst Papier zu machen. In das Teutsche übersetzt und mit Anmerkungen versehen von Johann Heinrich Gottlob von Justi. (In: Schauplatz der Künste und Handwerke. Band I). Leipzig, Königsberg und Mietau, Kanter 1765. 4to, with 14 folding engraved plates; contemporary calf, red morocco label.

First German edition. The most important book on papermaking in the 18th century, the treatise on papermaking covering pages (295) – 484, 12 unnumb. leaves index. Only minor browning here and there. A broadmargined copy. Katalog d. Bibliothek d. dt. Buchhändler I, 22. Internationale Bibliographie zur Papiergeschichte 743 (variant collation).



4 BREITKOPF, Johann Gottlob Immanuel.

Versuch den Ursprung der Spielkarten, die Einfuehrung des Leinenpapiers, den Anfang der Holzschnidekunst in Europa zu erforschen. Erster Theil, welcher die Spielkarten und das Leinenpapier enthaelt Mit vierzehn Kupfertafeln. (and) Zweyter Theil, welcher eine Geschichte der Schreibe- so wie der Schoenschreibekunst, und der Kinder der Zeichenkunst, Bildschnitzerey, Mahlerey und Musaik, u.s.w. enthaelt. Aus des Verfassers Nachlasse herausgegeben und mit einer Vorrede begleitet von Johann Christian Friedrich Roch. Two parts in one volume. Leipzig, Breitkopf 1784 (and) Leipzig, Roch und Compagnie 1801. 4to (250 x 205 mm), woodcut vignette on title, pp. [iv], 136, 14 numbered engravings on 12 plates (of which 6 folded and four double-page); xxii, 218; contemporary marbled boards, gilt fillets to spine and gilt label. Front cover with gilt coat-of-arms; extremities rubbed, label renewed.



Both parts in first edition. A broadmargined and clean copy. Internationale Bibliographie zur Papiergeschichte IPB 18270 (for both parts). MNE I, 99 (part one only).



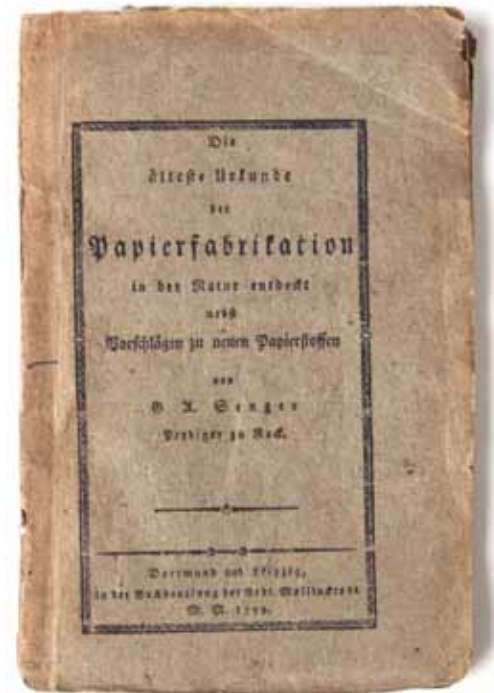
5 WATIN, Jean-Félix.

L'Art du peintre, doreur, vernisseur, ouvrage utile aux artistes & aux amateurs qui veulent entreprendre de peindre, dorer & vernir toutes sortes de sujets en bâtimens, meubles, bijoux, equipages, etc. de plus de 400 pages en trois parties. Quatrième édition. ...Paris, chez l'auteur, 1785. 8vo, pp. xxxii, 380, (3); contemporary marbled calf, richly gilt flat spine. Marbled endpapers.

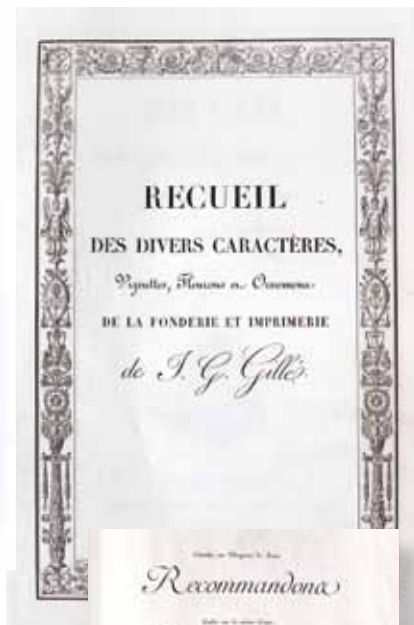
Fourth edition. An especially nice copy of this manual, containing on pages 349-357 a list of gallery works by French artists offered in the shop of the engraver Chereau, followed by a catalogue of drawing materials for artists and painters on pages (358-365) which could be bought from the author Watin.

6 SENGHER, Gerhard Anton.

Die älteste Urkunde der Papierfabrication in der Natur entdeckt nebst Vorschlägen zu neuen Papierstoffen. Dortmund und Leipzig, Gebr. Malinckrodt 1799. 8vo, pp. 96; original printed wrappers. Wrappers with a few unobtrusive tears in margins. Spine slightly discoloured; old stamp on title; a broadmargined uncut copy.



'An exceedingly rare book relating to the oldest record of papermaking discovered in nature, with proposals for new materials for making paper. The essay is printed on paper fabricated from conferva, a water plant, called by Senger water wool. He stated that water wool, or river paper, was the oldest form of papermaking in nature. This material he termed a coralline product, being the web of water insects, seed capsules, or insects' eggs. Senger discusses the probability of sufficient conferva being found as a substitute for rags in papermaking.' (Hunter). With a printed validation by the papermaker Funckenberg who manufactured the paper for the book. Internationale Bibliographie zur Papiergeschichte II, 10598. Weiss, Papiergeschichte p. 222. Hunter p. 46 (with facsimile). Engelmann, Bibl. Mech.-tech. 356.



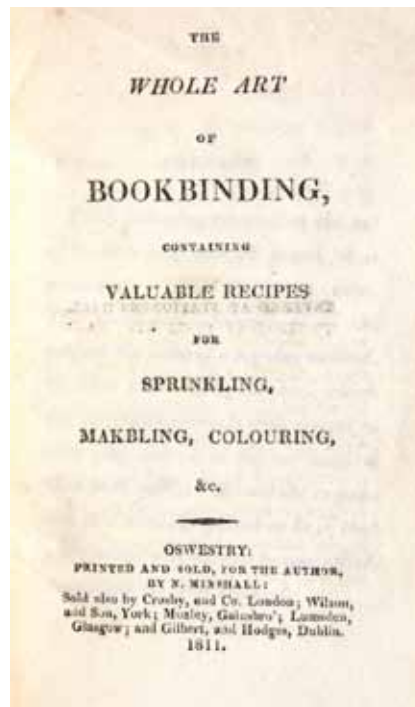
7 GILLÉ, Joseph-Gaspard.

Extensive Type Specimen Sample Album, Fonderie et Imprimerie J. Gillé. Rue St Jean de Beauvais no. 28, Paris'. Paris, Gillé, 1800–1813. Folio, (430 x 290mm), album of ll. 50 of Gillé's typical wrappers with classical decorative border printed on strong blue paper, partially inserted, partially bound in are ll. 150 of type specimens, specimens of vignettes, decorative borders, advertising circulars, sample title pages etc.; bound in contemporary marbled boards, with red paper spine and corners, gilt-lettered red roan label to upper board, reading 'Fonderie et Imprimerie J. Gillé, rue St. Jean de Beauvais, no 28, à Paris'; binding rubbed and corners bent, but in very good condition.

A fascinating type specimen album serving presumably both as a file copy and advertising tool for the firm of the Paris typefounder and printer Gillé fils. Gillé is particularly important as a promoter of the newer styles of ornament, offering typographic decoration to the printers of France, in a kind of stereotype, which he asserted was in design and method of reproduction destined to overthrow the outdated woodcuts of the ancien regime (see Fleuron VI, p. 167 ff). He also proposes vignettes and borders cast on various type bodies, introduces type faces that resemble hand-writing, and borders of Greek and classical design. The type specimen combines traditional forms of presenting new type faces, with 'promotional' literature, and an extensive range of borders and decorative devices. This type specimen has arguably been compiled within the firm of Gillé fils to provide an overview of his type specimens, advertisements and prospectuses published in the first decade of the nineteenth century. Gillé produced a number of type specimens, bound normally



in the wrappers which serve here as the dividers in the scrapbook. A number of these type specimens exist, all of them differ somewhat in their composition. This Gillé album not only contains most of the examples included in these type specimens, including the rarest items, such as the prospectus and a number of large folding type-specimen, but has the added attraction of being Gillé's own copy. A full listing is available on request.



8 [PARRY, HENRY.]

The whole art of bookbinding, containing valuable recipes for sprinkling, makbling [sic], colouring, &c. Oswestry, N. Minshall for the Author, 1811. 8vo (165 x 94mm), pp. xi, [1] blank, 60, with the half title; entirely uncut, in the original buff boards, extremities rubbed, corners rounded, and upper hinge frail, preserved in a custom-made fold-over case, half red morocco, spine lettered in gilt, upper cover with gilt-lettered label.

A completely unsophisticated copy of the first edition of the first English book on bookbinding, published more than a century after the earliest continental ones. This anonymous publication has received much attention from historians of bookbinding, with Pollard and Potter giving three possible authors, Nathaniel Minshall, the printer of the work, W. Price of Oswestry who is recorded as being in business in Shropshire from ca 1804 to 1831 and, the most likely candidate, Henry Parry, holder of the copy right and probably author of „The Art of Bookbinding“ 1818. Pollard & Potter 89; Middleton 9.

9 OSHIROI – (FACE POWDER ENVELOPES).

(Kyoto ca 1815). A splendid sample-book of early 19th-century oshiroi, highly decorative wrappers and envelopes which contained white face powder for women. Folio (335 x 225 mm), ca 195 envelopes and their decorative wrappers mounted recto and verso on 45 unnumbered leaves of which 8 blank. Contemporary wrappers, upper cover with manuscript entry 'face powder envelopes' in Japanese. Stitched wrappers quite rubbed and dust-soiled. Final leaf with manuscript Japanese entry 'Kyoto: 1815.'

A marvelous sample-book assembled in 1815 for the Fujiwara Harima Ishizuka Face Powder Company and the Chikamaro Face Powder Company of Kyoto. This sample-book seems to have been assembled by a cosmetics distributor in Kyoto (with branches in Osaka and Tokyo) named Omi-ya. At the beginning, there are thirty sets of three labels each: the first label tells in rapturous detail of the special qualities of the contents, the second gives the brand name, and the third the manufacturer's name. Following are 107 colour-printed decorative labels for the envelopes, each including a brand name. Next are another 52 colour-printed labels and the actual envelopes which are either colour-printed or made from special paper with metallic flakes including gold.

There are also several unique labels. The highly colourful wrappers and envelopes were designed to attract the private public buyer. Needless to say, these are extremely ephemeral items and have rarely survived. A few samples creased or with tears or other small defects, a few removed from the book, finger-soiling to lower right corner. Many of the brand names are derived from famous women in Chinese and Japanese literature. In Japanese society, beauty has for many centuries been associated with a light skin tone. For more than a thousand years, cosmetics for whitening the skin were a status symbol amongst the aristocracy. - This sample-book belonged to the famous book and art collector Kokichi Kano (1865-1942), who focused on Edo history and culture.





10 [PARRY, Henry.]

The Art of Bookbinding: containing a Description of the Tools, Forwarding, Gilding and Finishing, Stationery Binding, Edge-Colouring, Marbling, Sprinkling, &c., &c. London, Baldwin, Cradock and Joy, 1818. 8vo (192 x 121 mm), pp. [iv] wood engraved frontispiece & title page with vignette, iv, 92; entirely uncut in the original printed boards, boards with title within decorative frame, with named author; spine worn and chipped, upper board coming loose; an entirely unsophisticated copy, preserved in a custom-made fold-over box, half green morocco, gilt-lettered label, with a mss ownership inscription by J. Howell, dated 1820.

Second issue (dated 1818 instead of 1817 on title and overprinted on the upper board) of the second English work on book binding. Even though it seems more than likely that the H. Parry identified as the author on the upper board, though not on the title page, was the author of the 1811 The whole Art of Bookbinding (see no. 8), this work is substantially a different book. (Pollard & Potter 93). The frontispiece, showing a ledger with the recently introduced spring-back, so that the ledger would open flat making it more convenient for writing, provides the first illustration in an English binding manual. Provenance: With the ownership inscription in ink of J. Howell, 1820. This was most likely the Edinburgh born writer and inventor John Howell (1788-1863). He was apprenticed to a bookbinder, but afterwards was an assistant to Robert Kinnear, bookseller, in Frederick Street, Edinburgh, and subsequently spent five years with the firm of Stevenson, printers to the university. Brenni 40; Mejer 1957 (1820 edn); Pollard & Potter 93; Schmidt-Künsemüller 7259; Middleton 11; Oxford DNB.



11 [GLASGOW DIRECTORY, THE]

Containing a list of the Merchants, manufacturers, traders &c. &c. &c. in the city and suburbs, alphabetically arranged. Also, a List of the Magistrates, Council, Merchant, and Trades' Houses. Glasgow, 1817. 8vo, pp. 201, with 8 folded 4to sheets with excerpts from Index of Burgess Entries for the city of Glasgow between 1725 and 1896, documenting the presence of the tobacconist family Legat; quite browned; finely bound in 1900 in dark green crushed morocco, with gilt-lettering to upper board, listing six generations of the family of the tobacconist J & W. Legate.

A finely bound copy of the Glasgow directory for 1817, which is interesting in the history of paper marbling, because it lists Hugh Sinclair, the marbled paper maker operating in Glasgow. Sinclair maintained that he had introduced the art of marbling paper to Scotland. Both he and the printer W. Duncan (Saltmarket) are listed. Sinclair was the author of a slim volume entitled *The Whole Process of Marbling Paper and Book-Edges* (see no. 127 for Bernard Middleton's reprint of 1987). Very few copies of his rare work survive; it was issued anonymously and without a formal title page.



12 PARRY, Henry.

[*The Art of Bookbinding*. London, Baldwin, Cradock and Joy, 1818.] 8vo (175 x 108mm), bound without woodcut frontispiece and title, pp. iv, 92, with 3 plates bound in, interleaved copy, with ca. ll. 40 blank bound at the beginning and 150 blank bound at the end, with single sheet (folded) mss bookbinding price list bound in, ll. 3 mss of colour recipes and 57 hand marbled, sprinkled and otherwise decorated paper samples, pasted in 2s or 3s; contemporary red morocco, sides with triple gilt fillets, corner devices, rebacked in red morocco gilt, with remains of original red morocco spine laid in.

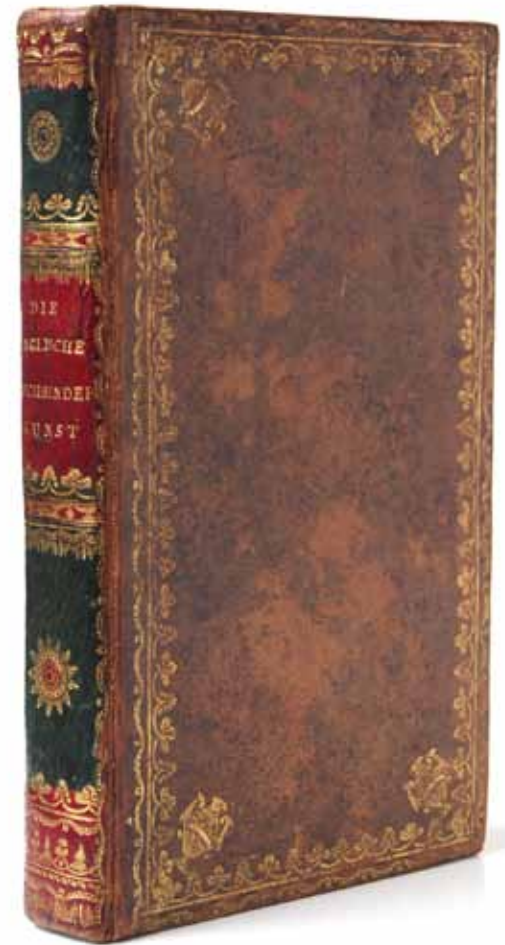
13 [PARRY, Henry.]

Die englische Buchbinderkunst: Enthaltend eine Beschreibung von dem Werkzeuge, Vorrichten, Vergolden und Ausarbeiten, Schreibbuecherbinden, Schnittfaerben, Marmorieren, Sprengen etc. etc. Mit einem Holzschnitt. Leipzig, Baumgärtnerischen Buchhandlung 1819. 8vo, title vignette, pp. vi, 96 (wrongly paginated 99), 1 plate.

– bound with:

THON, Christian Friedrich Gottlieb. Die Kunst Bücher zu binden, für Buchbinder und Freunde dieser Kunst, welche Bücher aller Art selbst binden, marmorieren, vergolden und lackiren wollen, nebst einem Anhang, dass sogenannte tuerkische Papier auf das vollkommenste zu verfertigen; Zeichnungen, Kupfer, Landkartenn etc. auf Pappe oder Leinwand zu ziehen, und allerhand runde, ovale und eckige Gegenstände, sowohl mit Untersatz und Deckel, als auch Schrauben geschmackvoll aus Pappe zu arbeiten und zu lackiren. Sonderhausen und Nordhausen, Bernhard Friedrich Voigt 1820. 8vo, pp. [ii], viii, 270; contemporary marbled calf, spine with red and green morocco onlays richly gilt, gilt title. Covers framed by multiple gilt fillets with cornerpieces, turn-ins gilt, all edges gilt. Hinges restored.

A precious sammelband with two rare German bookbinding manuals in a decorative contemporary German binding. - I. First German edition, the first foreign bookbinding manual which was translated into German from the original English edition of 1817. The author of *The Art of Bookbinding*, Henry Parry, was probably an experienced bookbinder, because the technical knowledge of the bookbinding art shown in this book is remarkable. This first German edition quite scarce with only 3 copies on VVK. - II. First edition of this scarce and classic work in German bookbinding literature. Both titles not in *Kerssemakers*, *Catalogus Boekbinden*. Vakbibliotheek van Geert van Daal. I. Cf. Schmidt-Künsemüller 7259 (English original edition 1817). II. Schmidt-Künsemüller 7260. Not in Mejer (only later editions of 1832 (2031) and 1903 (1608)).

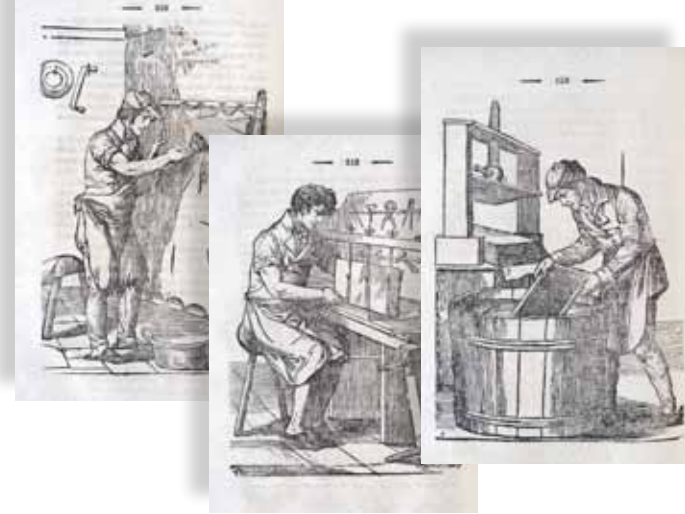


14 [PARRY, Henry.]

Die englische Buchbinderkunst: enthaltend eine Beschreibung von dem Werkzeuge, Vorricheten, Vergolden und Ausarbeiten, Schreibbücherbinden, Schnittfärben, Marmoriren, Sprengen, etc etc. Mit einem Holzschnitt. Leipzig, Baumgärtner, 1819. 8vo (176 x 100 mm), pp. [viii] (prelims misbound)

including one full-page woodcut, 94, 95-96 advertisements; contemporary cloth-backed striped cloth boards; shelf mark to spine label; with extensive mss notes in ink to front and back paste-down with recipes for paper dyes, gold leaf etc., indicating that the volume belonged to a practicing bookbinder.

First edition of the German translation of Parry's „The Art of Bookbinding“. This is in fact the first foreign language bookbinding manual to be translated into German. For full description see above. The final page contains some comments on the inferior German paper quality by the anonymous translator. Brenni 40; Mejer 1957 (1820); Pollard & Potter 93; Schmidt-Künsemüller 7259.



15 LÖHR, Johann Andreas Christian.

Die Künste und Gewerbe des Menschen. Zum Behuf nützlicher Kenntnisse in 104 Abbildungen. Leipzig, Gerhard Fleischer (1819). 8vo, pp. viii, (vo-viii, 416, (4); with 104 full-page woodcuts; a few minor smudges or brown spots, 2 leaves with small pieces torn from blank margins of pages 19/20 and 129/130; publisher's printed pink paper covered boards with title and ornamental border; neatly rebacked, covers rubbed.

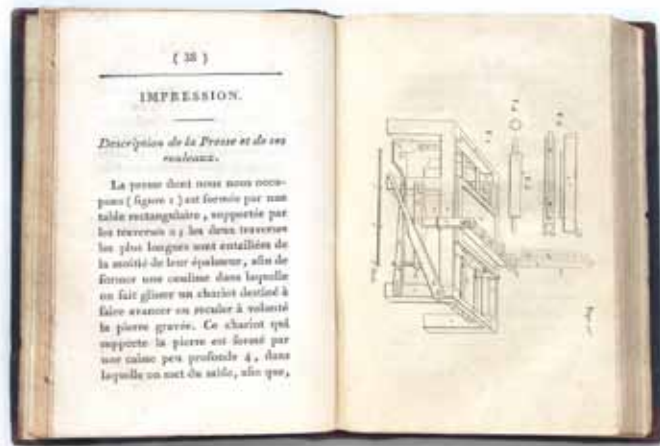
First edition of this rare series of 104 full-page illustrations of professions, trades and crafts. Each plate with people in their working environment or with their equipment, accompanied by explanatory text. A very rare children's book, showing various trades among them bookbinder, papermaker, printer, manufacturer of leather and vellum, and currier. Hauswedell 781. Doderer II, 390 ff. Not in Klotz, Wegehaupt, Düsterdiek and Gumuchian.

16 GREVE, Ernst Wilhelm.

Hand- und Lehrbuch der Buchbinde und Futteralmache-Kunst. In Briefen an einen jungen Kunstverwandten nach vieljährigen eigenen Erfahrungen gründlich und möglichst vollständig ausgearbeitet. Berlin, G. Hayn für Maurer, 1822-23. Two volumes, 8vo, lithographed frontispiece, pp. [ii], xvi, 526, [iv] advertisement & errata, one letterpress table in the text and four large folding lithographed plates (one bound upside down); pp. [iv], [xvi], xx subscribers, preface, [ii] errata, 388, with seven lithographed folding plates, [iv] advertisements of Greve's supplies, 16 advertisements; paper fault to pp. 209/210 in volume I, and some light browning, mostly marginal; contemporary half calf over marbled boards, spines decoratively gilt, with matching but not identical designs, partially using tools illustrated on the folding plate; spines a little bumped; modern ownership inscription to front free endpapers reading „Nils Palmbourg“; an attractive set.

First edition, rare, of this practical introduction to bookbinding and box-making in the form of letters. Marbling and various forms of leather treatment are described, as is gilt decoration, achieved through tooling, both by individual stamps and rolls, and finishing. The second volume concentrates on the related craft of box-making and working with a variety of papers, papier-maché and boards, and their decoration and illustration. This copy also has the advertisement of Greve's bookbinding and gilding 'kits', materials and specialist papers. Particularly attractive are the large folding, lithographic plates, illustrating various stages of bookbinding, bookbinding tools, and more than 180 stamps and devices. Greve (born 1787) was originally from Copenhagen, but worked most of his life in Berlin as a bookbinder. His work on bookbinding is accompanied by an introduction by Hermbstädt, professor of technological chemistry at the University of Berlin. Mejer 804; Pollard & Potter 36; Schmidt-Künse-müller 7261; OCLC outside of Germany: Amsterdam, Glasgow, Grolier Club, New York Public Library, and RIT (Middleton copy); second edition was published in 1832 and is equally rare.

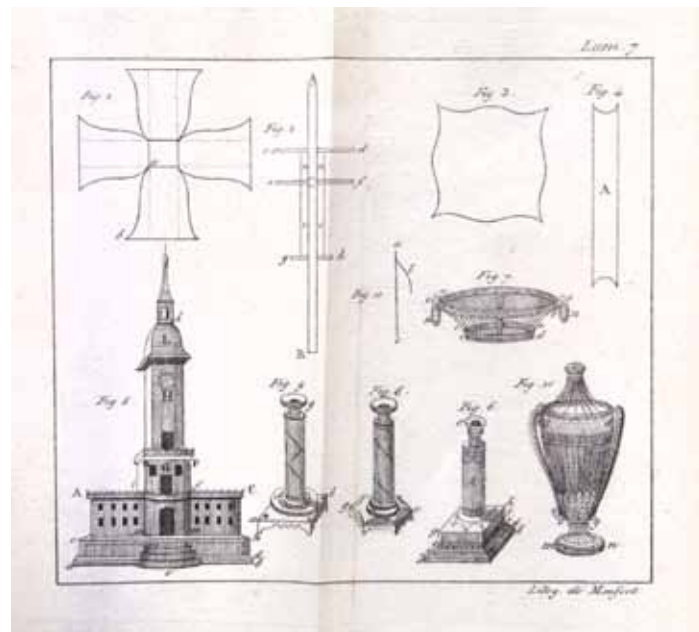




17 MAIRET, Francois-Ambroise.

Notice sur la lithographie, deuxième édition suivie d'un essai sur la reliure et le blanchiment des livres et gravures; ... Chatillon-Sur-Seine, C. Cornillac 1824. 8vo, woodcut vignette on title, pp. 228, four lithograph plates, one engraved plate; contemporary half red morocco flat spine gilt, gilt label; a nice uncut copy with only marginal spotting to a few pages

Second edition. First with the second part (beginning on p. 69) which deals exclusively with the art of bookbinding. The author names himself on the title 'Relieur et imprimeur'. The lithograph plates with landscapes in various techniques, the engraved plate illustrates a lithographic press. Bigmore-Wyman II, 14; Mejer I, 1927; Pollard and Potter 52; Twyman, Lithography 1800-1850 pp. 92-95.



18 ANONYMOUS.

Arte de trabajar en carton toda clase de obras de utilidad y recreo. Barcelona, José Torner 1829. Small- 8vo (154 x 106 mm), pp. 103, (3), 8 folded lithograph plates signed 'litog. Monfort'; contemporary red half morocco, gilt title to spine.

First Spanish edition. A fine copy. Palau 17767.



19 COBBETT, William.

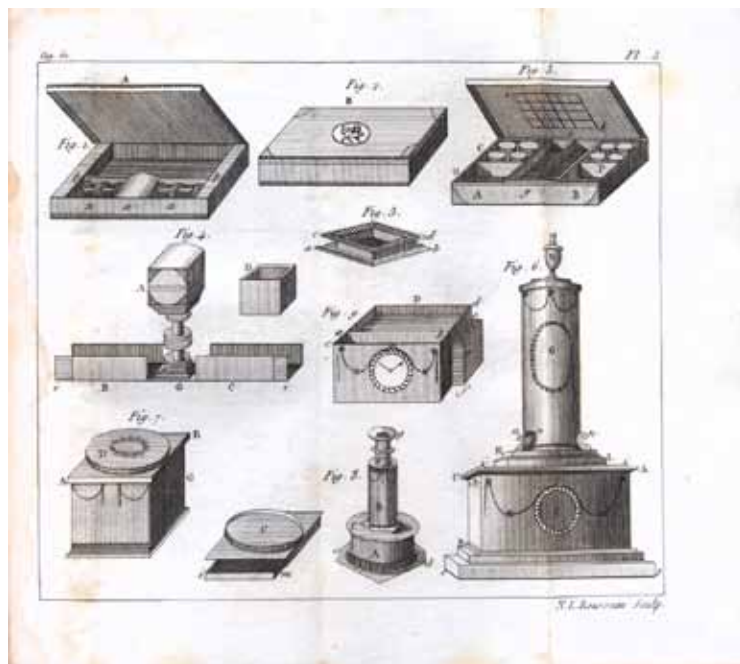
A treatise on Cobbett's corn, containing instructions for propagating and cultivating the plant, and for harvesting and preserving the crop; and also an account of the several uses to which the produce is applied, with minute directions relative to each mode of application. London, published by William Cobbett 1828. 8vo, pp. iv, (286) unnumb. pages, 3 plates; contemporary half calf, gilt label to spine.

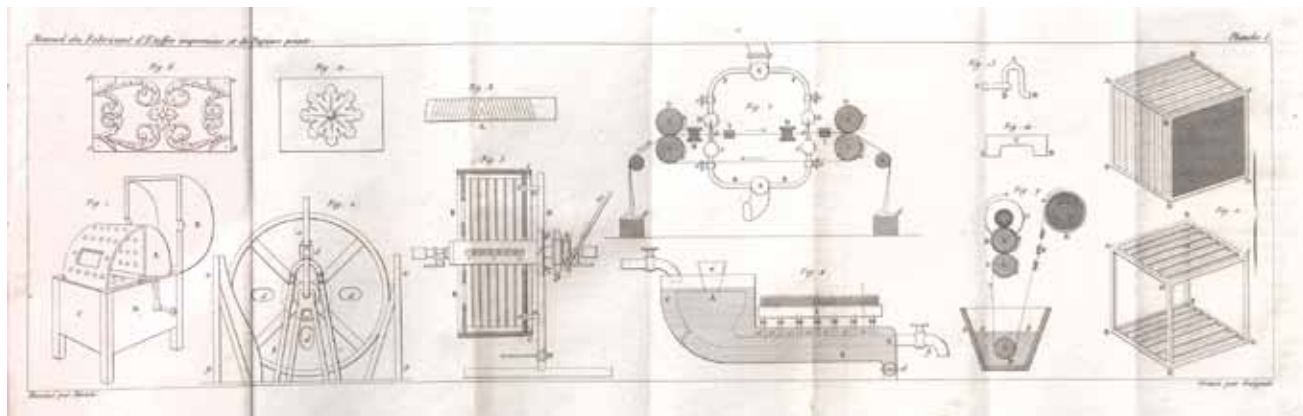
First edition. The leaves numbered in Roman numerals are printed on paper made from Indian corn. With round and gilt morocco label of the Lansdowne library to front paste-down. A nice copy. Sabin 14019. Dt. Bibliothek, Int. Bibliographie zur Papiergeschichte 10004.

20 BÉCOURT, A. de.

Art de construire en cartonnage toutes sortes d'ouvrages d'utilité et d'agrément; avec huit planches gravées. Deuxième édition. Paris, Audot 1828. 8vo, pp. 123, (1), 12, 8 folded engraved plates; publisher's printed wrappers.

Second edition. In the beginning light waterstain to a few pages.





21 MANUEL DU MARCHAND PAPETIER.

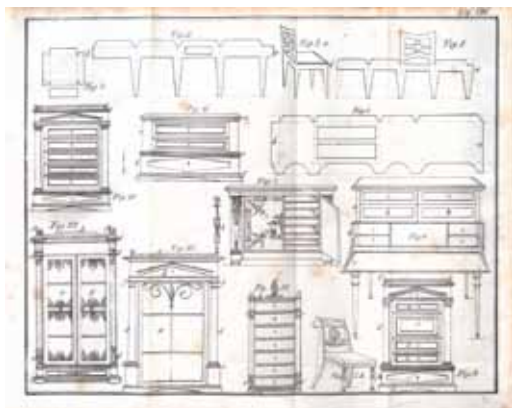
2 instalments in two volumes. (= all published). Bruxelles, chez Tarlier; Mons, chez Leroux 1828. 8vo, pp. viii, 154, one folding engraved plate, 12 publisher's ads; publisher's printed wrappers; spine of volume I slightly defective.

Published within the series: 'Encyclopédie populaire, ou les sciences les arts et les métiers mis a la portée de toutes les classes'. Not in the Internationale Bibliographie zur Papiergeschichte.

22 LENORMAND, Sébastien.

Manuel du fabricant d'étoffes imprimées, et du fabricant de papiers peints, contenant les procédés les plus nouveaux (!) pour imprimer les étoffes de coton, de lin, de laine et de soie, et pour colorer la surface de toutes sortes de papiers. Avec un grand nombre de figures. Paris, Roret 1830. 8vo, pp. ix (1), 342, 36 publisher's adverts, 2 folding lithograph plates; publisher's printed wrappers ; small nicks to spine-ends.

First edition. The chapter on the manufacture of various papers covers pages 183 to the end. With numerous recipes for colouring papers, and the manufacture of fancy papers (paper imitating leather, glazed papers, all kinds of marbled papers etc.).



23 LOHNAU, Albert.

Der vollkommene Papparbeiter. Oder praktische Anweisung, alle Arten geschmackvoller Papparbeiten auf das Sauberste zu verfertigen. ... Mit 11 Tafeln Abbildungen, 160 Figuren enthaltend, welche nicht nur sämtliche zur Papparbeit erforderlichen Werkzeuge, sondern auch eine Auswahl geschmackvoller, nach ihren einzelnen Theilen detaillirter Gegenstände darstellen, die zum Formen aus Pappe vorzüglich geeignet sind. Zweite verbesserte Auflage. Quedlinburg und Leipzig, Gottfried Basse 1832. 8vo, pp. xvi, 215 (1), 11 partly folded lithograph plates; contemporary marbled boards, gilt label to spine; occasional light browning; extremities slightly worn.

Second but probably only edition. Library holdings also with only this second edition. Engelmann, Bibliotheca mechanico-technologica p. 228 (only second edition). Not in the Internationalen Bibliographie zur Papiergeschichte. (170 x 95mm), frontispiece, pp. [ii] title, 194, with illustrations throughout, and 10 engraved plates showing presses, binder's tools etc.; original green diced cloth, rebacked with original spine laid down, gilt lettering directly to spine.

24 HANNETT, John. (pseud. ARNETT, John Andrews).

Bibliopegia; or, The art of bookbinding. In all its branches. Illustrated with engravings. The second edition, with considerable additions. London, Richard Groombridge, 1836. 12mo (170 x 95mm), frontispiece, pp. [ii] title, 194, with illustrations throughout, and 10 engraved plates showing presses, binder's tools etc.; original green diced cloth, rebacked with original spine laid down, gilt lettering directly to spine.

Second revised (first 1835) edition of this influential account of the art and history of bookbinding, in fact the fifth bookbinding manual to be published in England. Middleton regards it as more significant than Cowie's manual of 1829, because of its interesting illustrations. It 'was the first English manual to carry illustrations of equipment and the first to provide fairly detailed descriptions of techniques, so it is a useful source of information about early nineteenth-century binding practices' (Middleton 17). John Hannett (1803-93) briefly wrote under the name John Andrews Arnett, but later editions of Bibliopegia were published under his real name. He worked for Simpkin, Marshall & Co before setting up on his own as printer, bookbinder and general stationer in Henley in Warwickshire. For biographical details see W. Salt Brasington, A History of the Art of Bookbinding, 1894, pp. vii-ix. Brenni 38 (1835 edn.); Mejer 1821 (1848 edn.); Pollard & Potter 100; Schmidt-Künsemüller 7270 (1835; Middleton 17 (1835).

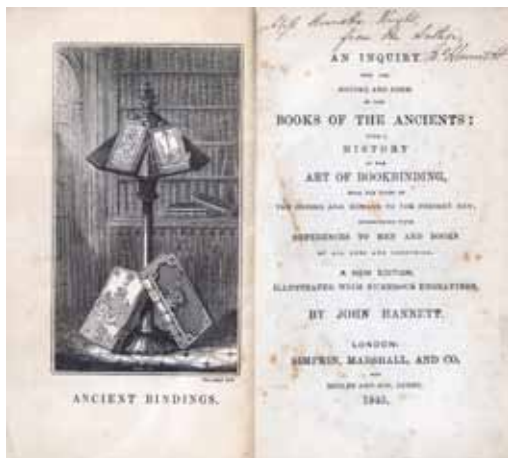




25 MANUSCRIPT.

(Formulas for paper dyeing). Flemish manuscript on paper. No place (Belgium (?)) (18)37-(18)39. Folio (310 x 230 mm); with over 900 mounted original paper specimens, various sizes - the majority 120 x 70 mm - mounted on 225 unnumbered leaves with manuscript formulas for the dyeing of paper, 6 leaves blank; cloth spine over marbled boards; marbled endpapers; covers rubbed, extremities worn.

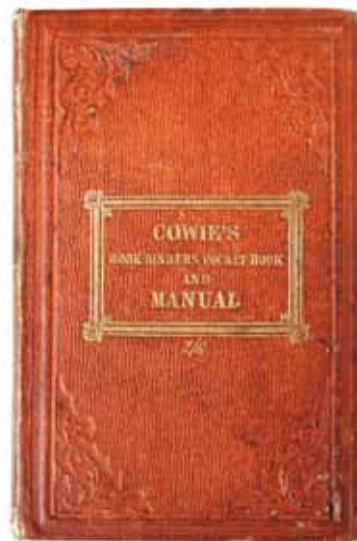
An extensive manuscript with hundreds of different recipes for the dyeing of paper and the manufacture of matt and glossy surfaces. Written in a neat and legible hand. A few specimens slightly damaged or with cut-outs and creases. It covers the whole spectrum of colours and shades of them, also a few samples with embossed or patterned surfaces. Each of them with manuscript numbering. Excellent overall condition for an in-house catalogue.



26 HANNETT, John.

An inquiry into the nature and form of the books of the ancients; with a history of the art of bookbinding, from the times of the Greeks and Romans to the present day; interspersed with references to men and books of all ages and countries. A new edition. Illustrated with numerous engravings. London Simpkin, Marshall & co, 1843. 12mo (167 x 97mm), engraved frontispiece, pp. [iv], 206, with 13 plates, including a blind embossed design for a 'cathedral binding' in addition to numerous text figures; original printed boards, some abrasions to lower board; presentation copy from the author, John Hannett to Miss Henrietta Knight, of Barrell's Park, nearby landowners.

Second edition (first 1837) of the first monograph on bookbinding history by the stationer, printer and bookbinder John Hannett (see above). Provenance: Presented by John Hannett to Miss Henrietta Knight of Barrell's Park, nearby landowner. Mejer 185 (1837); Pollard & Potter 100 (note); Schmidt-Künsemüller 1811 (1837); Breslauer p. 14 & 37.



27 [COWIE, George.]

Cowie's Bookbinder's Manual: Containing a full description of Leather and Vellum Binding; Directions for Gilding of Paper and Book-Edges and numerous valuable recipes for Sparkling, colouring & marbling; together with a Scale of Bookbinders' Charges; a list of all the Book and Vellum Binders in London etc etc. London, William Strange, [1852]. 8vo (154 x 100mm), pp. viii, [9]–141, [3] advertisements;

original red morocco grain cloth, blind stamped border round cover with gilt title within frame; extremities a little rubbed, a very good fresh copy in the original binding.

A very good copy of this bookbinding manual, which is generally attributed to Cowie, the printer, even though the list of bookbinders, which is included in the volume, does not list a Cowie. It is clearly written by a practising bookbinder, was first published in 1828, and was reprinted unaltered numerous times, until this seventh 'new' edition, which is reset and amended. In addition to the list of binders, there are also directories of other related craftsmen, such as tool-makers, clasp-makers, edge-gilder, and manufacturers and dealers in milled boards. From 1822 Cowie and William Strange were in partnership, first as printers and booksellers, and from 1828 also as publishers. They also published 'Cowie's Printers Pocket Book and Manual'. Brenni 36 (1829 edn); Mejer 1737; see Pollard & Potter 98 note a; Schmidt-Künsemüller 7269; Middleton 14.



28 BRADE, Ludwig and Emil WINKLER.

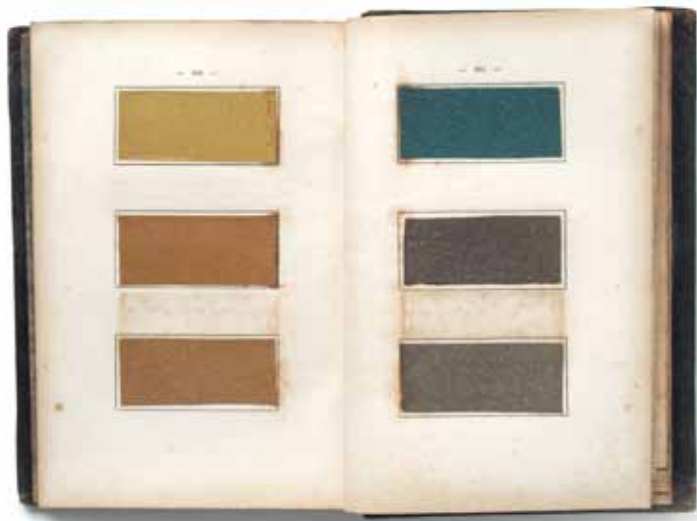
Das illustrierte Buchbinderbuch. ... Nebst ausführlichen Belehrungen über die Anfertigung der verschiedenartigsten Bücherschnitte, über Vergoldung, über Anwendung der neuesten Maschinen, sowie mit einer Abhandlung über das Neueste in der Cartonnage- und Portefeuillefabrikation. Mit 80 in den Text gedruckten Abbildungen. Leipzig, Spamer 1860. 8vo, pp. xvi, 276; contemporary half leather, gilt lettering to spine; covers rubbed.

Rare first edition of this important bookbinding manual which went through several editions till the 1930s. Introductory leaves cut close to text at front margin, slightly soiled. Mejer 1657. Not in Schmidt-Künsemüller.



29 PIETTE, Louis.

Die Fabrication des Papiers aus Stroh, Heu, Holz, Brennesseln, Ginster, Baumblaettern, Quecke, Farrenkraut, Maulbeerblaetteren (!), Aloe, Palmen, Spart, Leder, Torf und vielen anderen Substanzen im Grossen nach zahlreichen Versuchen beschrieben und mit 300 Mustern von verschiedenen Papiersorten bewiesen, nebst einer Beschreibung der Papierfabrikation im Allgemeinen mit 24 Abbildungen für Fabrikanten und alle Freunde der Fortschritte in Cultur und Industrie. Zweite sehr vermehrte und verbesserte Auflage. 2 parts and supplement bound in 2 volumes. Cöln, Dumont Schauberg; Dresden, A. Rudel, General-Agent der Papierfabrikation in Deutschland; Paris, Bureau du Journal des Fabricants de Papier 1861. Small 4to (230 x 155 mm); pp. [viii], vi, (1), xxxi, (1), 229; [iv], 253 (1) with 308 numbered mounted original paper specimens (159/149), 24 lithographed and numbered illustrations (11/13/16 each numbered twice) on 8 partly folded plates. Contemporary half leather bindings, gilt title to spines; spine heavily rubbed, corners bumped.



Scarce second edition with the number of specimens raised from 160 to 308 showing a remarkable variety of papers made from different plants. A complete copy with the sometimes missing supplement with 10 further specimens and pages (249)-253. - (cf. KVK – copy in Deutsches Museum München with only 298 specimens). Printed on thick paper, only minor browning here and there, a few specimens with small cuttings and creases. According to Peter F. Tschudin, *Grundzüge der Papiergeschichte* (Stuttgart 2002), p. 170, Piette's work was the first papermaking manual which deals with the chemistry of paper as a fundamental constituent of paper-making. KVK and OCLC with only 4 copies (SLUB Dresden; Univ. of Melbourne Libr.; James Joyce Libr. Dublin; Dt. Museum Bibliothek München). Cf. *International Bibliographie zur Papiergeschichte* 14252 (first edition of 1838 with only 160 mounted specimens).

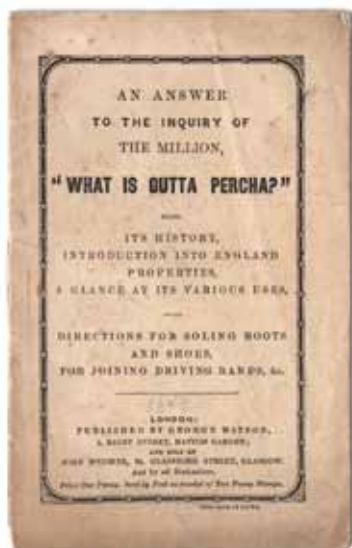


30 ARENSTEIN, Joseph.
 Österreichischer Bericht über die Internationale Ausstellung in London 1862. ... Mit 305 Holzschnitten und 11 lithographirten Tafeln. Wien, K.K. Hof und Staatsdruckerei 1863. 8vo, pp. LI, (2), 740, numerous illustrations and 11 folding lithograph plates; contemporary cloth spine and covers richly gilt. Bookbinder-ticket of F. Rollinger, Wien on front paste-down.

Title with printed note: Gedruckt auf Maisfaser-Papier. One of only a few copies completely printed on paper manufactured from maize-fibres. A highly interesting book for paper historians. There are three different versions of this book: 1. The German edition printed on paper made from maize-fibres. 2. The French edition printed on paper made from a mixture of maize-fibres and rags. 3. The English edition printed on paper made from a mixture of maize-fibres, rags and cotton. 'Hofrat Alois Auer von Welsbach (1813 bis 1869), seit 1841 Direktor der Staatsdruckerei in Wien und der staatlichen Papierfabrik Schlöglmühl, hatte durch Moritz Diamant in Schlöglmühl seit 1856 Versuche zur Herstellung von Papier aus Maisstroh durchführen lassen. Gründung einer Maisstrohpapierfabrik in Temesvar, Ungarn. Nach einigen Jahren geht sie ein. 1000 kg Maisstroh ergaben etwa 400 kg Zellstoff. 1862 erhält er auf sein neues Verfahren ein Patent. Ein Teil des Kataloges der Londoner Weltausstellung von 1862 wird auf das erste Maisstrohpapier von Auer gedruckt' (Weiss p. 345). Title with two small oval stamps. A fine copy. Weiss, *Zeittafel zur Papiergeschichte* p. 345.

31 [GUTTA PERCHA.]

An Answer to the Inquiry of the Million, „What is Gutta Percha“? being its history, introduction into England, properties, a glance at its various uses, directions for soiling boots and shoes, joining mill bands, etc. London, George Watson, 1848. 8vo, pp. 16, original printed wrappers, a little frayed.



An uncommon little pamphlet outlining the superiority of gutta percha over leather as a material for bookbinding amongst other uses. Gutta Percha was used as an alternative to sewing or wire-stitching to produce an adhesive or 'perfect' binding. Its first use in bookbinding was in the 1840s, later it was replaced by animal glues. OCLC: Newcastle.



32 WALKER, Edward.

The Art of Book-Binding, its Rise and Progress; including a descriptive Account of the New York Book-Bindery. New York, E. Walker & Sons, 1850. 8vo (215 x 140mm), pp. [viii], 13-49, [50] blank, 51-64 advertisements; with wood-engraved frontispiece, title vignette (a view of the Walker Book Bindery) and text illustrations; text within border; original decorated embossed red cloth, discreet repair to upper hinge; part of the cover sunned, but a very nice crisp copy in a highly decorative binding, presentation copy to the Hon' Jacob Collamer.

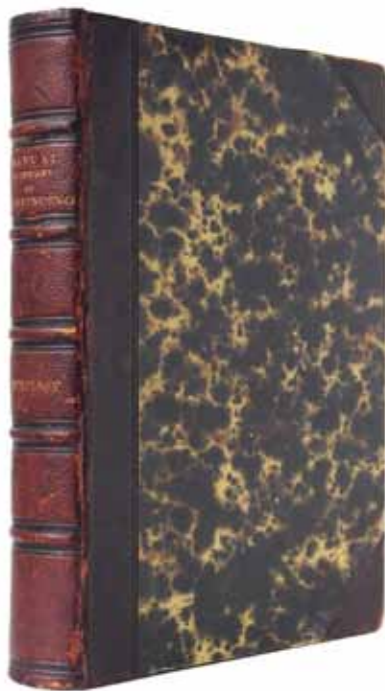
First edition of the first separately published original American work on bookbinding. Edward Walker had set up a well respected bookbinding and publishing business in New York – illustrated on the title page. It has been suggested that the publication was a promotional gift for Walker's clients, to outline the history and craft of bookbinding and to give information on the products and running of the firm of Walker & Sons. This particular copy was presented to the Honourable Jacob Collamer (1791-1865), an American politician who served in the United States House of Representatives, as Postmaster General in the cabinet of President Zachary Taylor, and as a United States Senator. A copy of the facsimile edition of 1984 is supplied. Mejer 170; Schmidt-Künsemüller 8025; for further information see Paul S. Koda's introduction to the facsimile edition of 1984; R. Rolfe, Marbled paper, p. 106ff.

33 WOOLNOUGH, Charles W.

The Art of Marbling as applied to book edges and paper, containing full instructions for executing British, French, Spanish, Italian, Nonpareil, etc.etc. Illustrated with specimens. With a brief notice of its recent application to textile fabrics, and particularly to the cloths so extensively used by bookbinders. London, Alexander Heylin, 1853. Small 8vo (161 x 106mm), pp. viii, [9]-80, with 29 full-page specimens of marbled paper and 4 full-page specimens of marbled cloth; original ribbed black blue-veined marbled cloth, blocked blind and with gilt-stamped and lettered upper cover, a.e.g.; extremities a little rubbed and head of spine chipped, but in all an exceptionally nice copy in its original binding.

An exceptionally nice copy in the original marbled cloth binding of the extremely rare first edition of the single most important work British work on marbling. '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*.' (Richard Wolfe, *Marbled Paper*, pp. 77-80). The volume included the marbled cloth samples, which Woolnough had been trying to promote for the Great Exhibition of 1851. Until well into the nineteenth century the marbling process had remained a closely guarded secret. Apprentices were taught only separate stages of the craft, not the entire procedure. Woolnough, manager of the Patent Marbled Cloth Manufactory at 51, Bunhill Row, was shunned by his colleagues for revealing the secrets of the art. Mejer 2057 (1881 edn); Ph. J. Easton, *Marbling: A History and Bibliography*, p. 178.

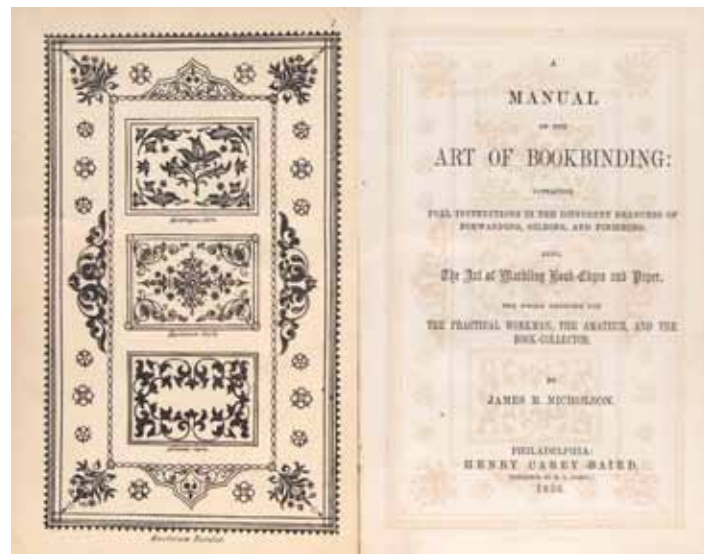


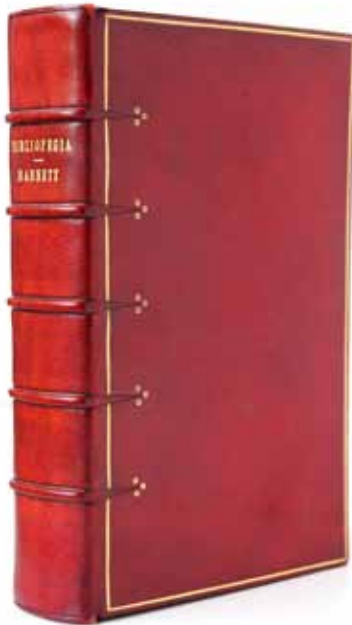


34 NICHOLSON, James B.

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, 1856. 8vo, pp. 318, with 7 samples of marbled paper, 12 plates of border styles, ornaments, etc and numerous illustrations of machinery in the text; some offsetting from plates and marbling samples onto text; bound without the publisher's advertisements at the end; contemporary half morocco over marbled boards, spine in compartments, gilt lettering directly to spine, marbled edges.

First edition of the first practical manual on the subject by an American. Clearly derived from John Hannett's *Bibliopectia* (and thus acknowledged in the preface) but with substantial independent contributions. James Nicholson (1820-1901) was a practicing binder and founded the bookbinding firm of Pawson & Nicholson, in Philadelphia, in 1848. His manual reproduces the specimens of rolls and hand-stamps produced by the early American bookbinder tool makers Gaskill, Cooper and Fry, and is an important source of binding techniques of the period. Appleton, p. 83; Brenni 39; Mejer 1950.



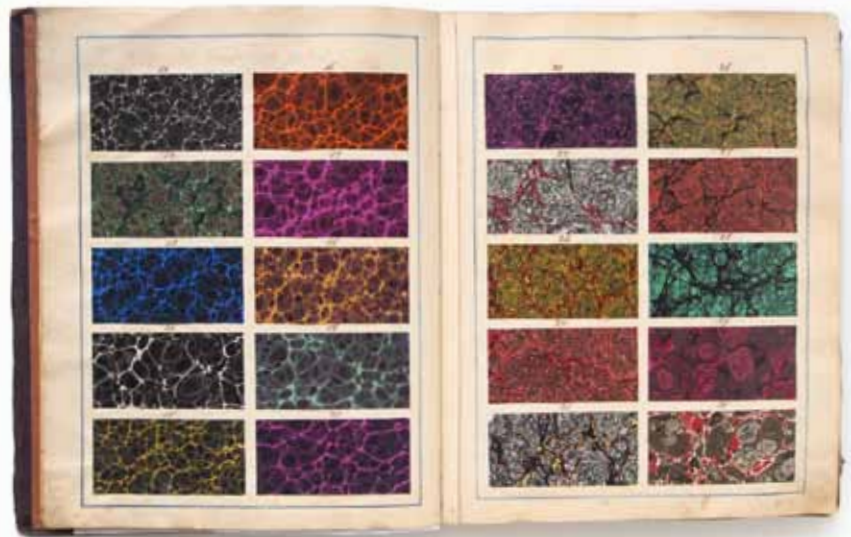
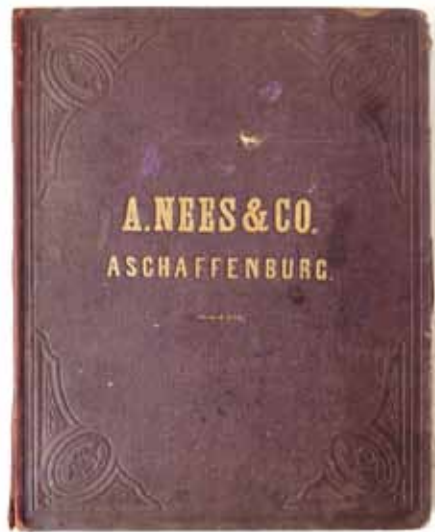


35 HANNETT, John.

Bibliopægia; or, Bookbinding: in two parts. Part I. The books of the ancients, and history of the art of bookbinding. Part II. The practical art of bookbinding. Illustrated, with numerous engravings. London, Simpkin, Marshall & Co, 1865. 12mo (155 x 95mm), engraved frontispiece, pp. [iv], [ii], 206, [iii], 410, 10 adverts, with 24 plates, including one blind embossed design for a 'cathedral binding' in addition to numerous text figures; finely bound in full twentieth century full red morocco, raised bands each pointed to 3 tiny gilt circles on each cover, ruled gilt border, a.e.g., by William Matthews; slight scuffing to lower cover, puncturing the leather, early ownership signature in ink to verso of title, with some show through; a fine copy.

A key text in nineteenth-century bookbinding literature bound by a prominent 20th century binder for his own library in his typically restrained elegant style. This sixth edition is less common than some of the earlier ones, and, more importantly, is the only one to combine all of Hannett's technical and historical writings on the art and history of bookbinding (for full description see above). It served as a basis for W.S. Brassington's 'A History of the art of bookbinding' (1894) and also for the first American bookbinding manual J.B. Nicholson's 'Manual of the art of bookbinding' (1856). Brenni 38; Mejer 185 (1837); Pollard & Potter 100; Schmidt-Künsemüller 7270 (1835) and 1811 (1837).





With 39.000 Original Paper Samples bound in 18 Volumes

36 NEES, A. & CO.

A collection of 18 volumes with over 39000 mounted paper samples. Aschaffenburg, A. Nees & Co 1865-1930's. Oblong 4to and 4to; contemporary half calf bindings (11), cloth (1) and printed wrappers (6). The collection

In 1862, Albert Nees (1836-1874) and his brother Theodor founded the paper manufacturing company A. Nees & Co. in Aschaffenburg, Germany. Four years later, they developed an innovative method of coating coloured paper with a



layer of shellac, producing cambric-paper, and distinguishing the firm among the many decorative paper companies in Aschaffenburg. Following is a good selection of their sample books from the archives of the manufacturer, with actual mounted paper samples, starting with one of their first sample books of around 1865 (or their first indeed ?) and closing with a sample book of the 1930's arranged in chronological order. The collection of together more than 39.000 actual paper samples mounted in 18 volumes provides a marvelous overview of the production of decorative marbled and fancy papers of the broadest imaginable variety by one of the foremost 19th century German paper manufacturer. A full description of each volume is available on request.



37 BIBLIOPHILE Julien
(= **Antoine BACHELIN**).

Album de reliures artistiques & historiques accompagné de notes explicatives. Première (- quatrième) partie. 4 parts in one volume. (= all published). Paris,

Librairie Bachelin-Deflorenne 1869-1872. Folio (345 x 266 mm); ll. 10 l letterpress text, 100 plates on mounted china with bindings reproduced in a monochrome photogravure process by Dujardin. Red morocco binding signed by H. Asper, on five raised bands. Richly decorated covers with an interlacing ribbon of inlaid black morocco, framed by gilt lines. Doublure. Paste-downs with rectangular white vellum decorated by tripple gilt borders, within red morocco frames richly gilt. All edges gilt, extremities slightly rubbed.

First and only edition. A fine copy in a beautifully decorated master-binding. Mejer 421. Schmidt-Künsemüller 1510.

38 VALENTINE ALBUM.

Made by C. G. S. for M. E. S. Bradford, 14th February 1867. Folio (400 x 295 mm), pp. 20 including paste downs; pp. 15 with chromolithograph or coloured lithograph illustrations of figures, genre scenes and flowers within embossed gold printed frames in various forms, within ornamental borders of gold overlays and coloured hatching, all on different shades of paper. One leaf with a romantic Valentine poem initialed and dated and four further manuscript pages of each of the suites of cards – spades, clubs, hearts and diamonds with each suite having a separate verse for each card so 12 per suite. Bound in contemporary

velvet boards with two oval floral embossed inlays, with decorative ornate beaten brass overlays and two clasps. Some wear to edges and some fading to spine; brass overlays with discolouration.

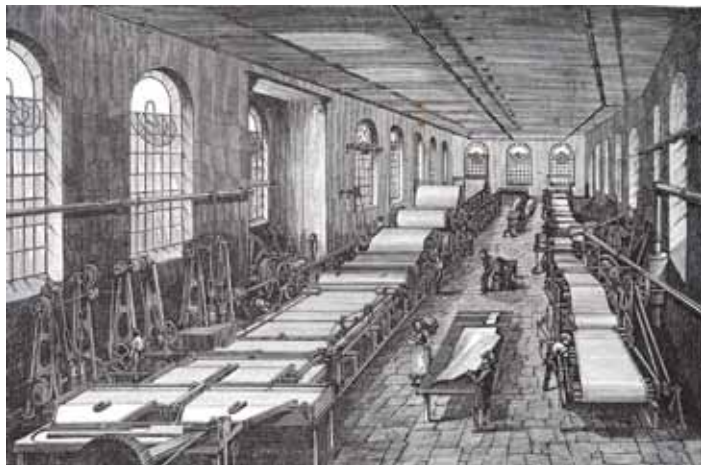
A romantic and decorative album with an astonishing display of various Victorian luxury paper specimens.



39 SUESS, Friedrich Wilhelm.

Das Handlungshaus Ferdinand Flinsch. Gedenkbuch zu dessen Fünfzigjähriger Jubelfeier am 20. April 1869. Frankfurt, Mahlau & Waldschmidt 1869. 4to, pp. [viii], 96, throughout within typographic border with numerous half-page text-illustrations. 4 full-page woodcut-illustrations, one large folding plate with a woodcut family tree by G(ustav) S(üs), and one mounted original composite photograph after a design by Süs with portraits of family members; some marginal browning. Publisher's red cloth, gilt title to front board; all edges gilt; both lower left corners bumped, else a nice copy.

First edition. A richly illustrated commemorative publication of this German paper manufacturer and typefoundry. Kat. der Bibliothek d. Börsenvereins I, 19.

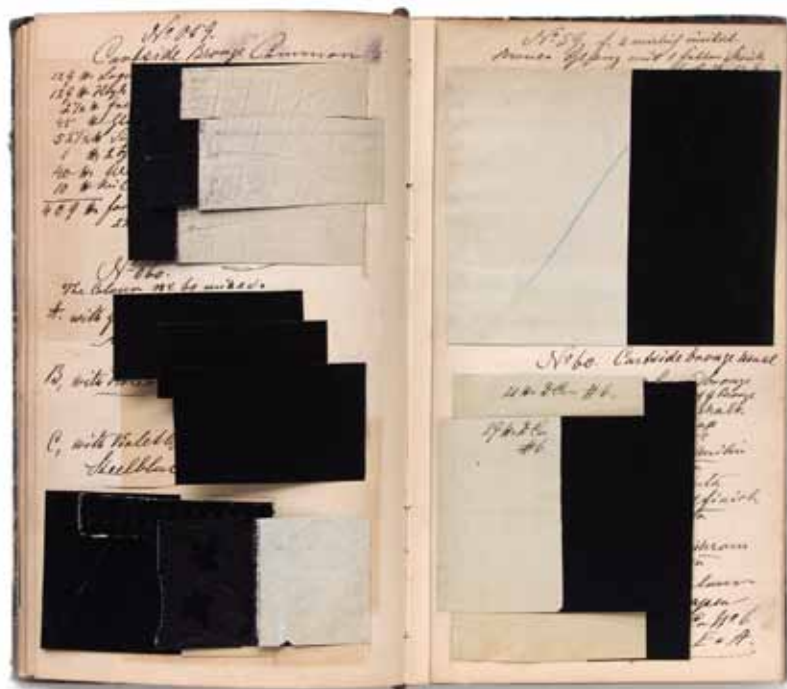


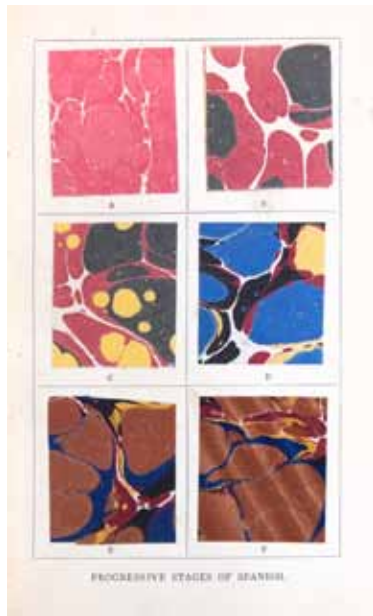
40 MANUSCRIPT

(Formulas for the dyeing of paper). German manuscript on paper. (No place, no date (Germany ?), ca 1870). Three volumes, 4to (250 x 150 mm), each volume deals with a different group of colours and has a variant title. - Heft 5 (Gelb, Grau und Chamois). 74 unnumb. leaves with 137 numbered recipes for variously coloured matt and glossy papers with 192 mounted original paper specimens, various sizes (ca 80 x 40 mm to 170 x 100 mm and a quantity even larger), 30 blank leaves. - Heft no 6. Rosa, Ceris, Orangenate, Persisch-Anilin, Roth. 5 unnumb. leaves with 123 numbered recipes and a few additional unnumb. recipes, 261

mounted original paper specimens, 25 blank leaves. - Heft no 9. Stahlblau, Bronceebraun, Schwarz und Braun. 65 unnumb. leaves with 104 numbered recipes and 211 mounted original paper specimens, 34 blank leaves. Uniformly bound in marbled boards with brown cloth spine. Spines with mounted paper samples of the colours dealt with in each volume. Spine-ends frayed, covers rubbed.

An interesting group of manuscript manuals for the paper dyeing manufacturer. The first volume deals with shades of yellow, grey and chamois colours; the second with shades of orange, pink, and red colours; the third with shades of blue, brown and black colours. All of them include variants on matt and glossy surfaces. Written in a legible hand these volumes offer an intimate view into the paper dyeing trade in the second half of the 19th century. Specimens with creases and cut-outs, each of them with manuscript numbering.

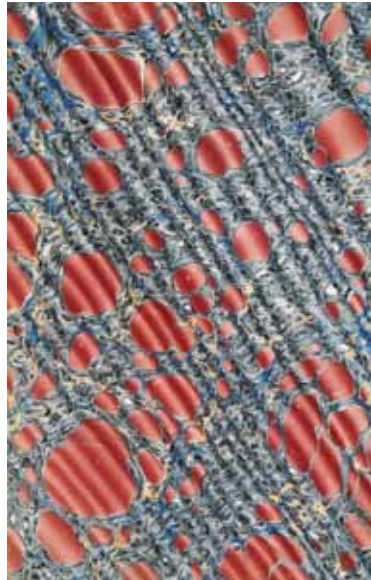




43 WOOLNOUGH, Charles W.

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, Bell, 1881. 8vo (190 x 120mm), pp. 82, with one inserted lithograph plate (facsimile letter from Michael Faraday), and 54 specimens of marbled paper, of which twenty mounted on five plates, the remainder full-page; recent half green morocco over green cloth, spine lettered in gilt.

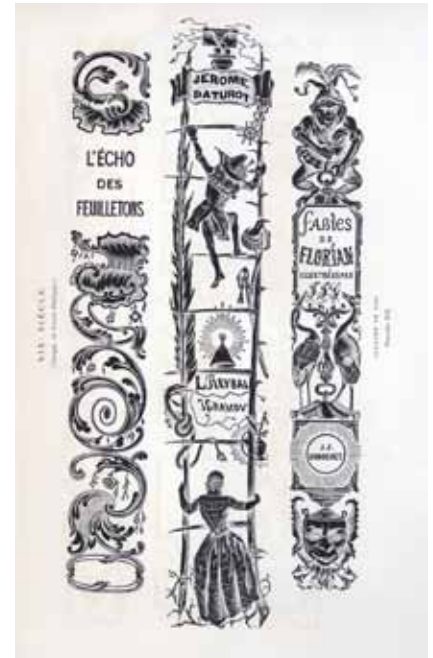
Second, much enlarged edition of the most important English book on paper marbling. First published in 1853, but with far fewer specimens of marbled paper, the work was also reprinted in 1854. For full description see above, no. 33). Ph. J. Easton, *Marbling: A History and Bibliography*, p. 178; Mejer 2054.



44 MARIUS MICHEL, Jean and Henri.

La reliure française commerciale et industrielle depuis l'invention de l'imprimerie jusqu'à nos jours. Paris, Damascène Morgand et Charles Fatout 1881. 4to (325 x 250 mm), pp. [viii], 137, (3) with numerous illustrations, 23 (one folded) plates of which two with mounted chromolithograph designs for bookbindings; contemporary brown half morocco, gilt label and spine; extremities rubbed.

First edition. A broad-margined copy from the collection of Julia Parker Wightman with her gilt leather label to front paste-down. Six pages a bit spotted. Schmidt-K. 3473. Breslauer p. 40. Mejer 476.



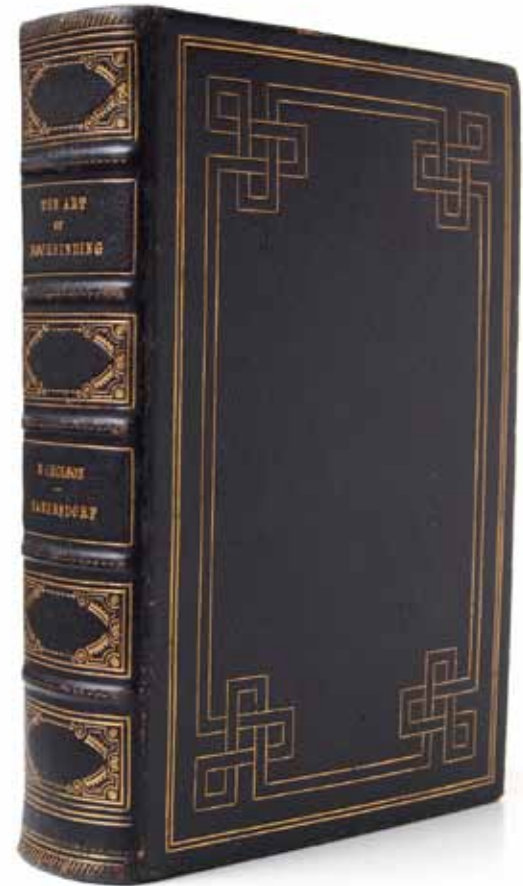
45 NICHOLSON, James B.

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, 1882.

– bound with:

ZAEHNSDORF, Joseph W. The Art of Bookbinding. Illustrated. London, George Bell, 1880. 8vo (190 x 122mm), pp. 318, with 7 full-page samples of marbled paper and 12 plates illustrating bookbindings, one of them bound as a frontispiece, 30 publisher's catalogue; pp. xxiv, [ii], 187, [1], with 10 plates in various tints, illustrated throughout; full contemporary morocco, spine gilt in compartments, covers ruled gilt, with classic geometric design; extremities a little rubbed, but an attractively bound copy, with occasional mss annotations and binding receipts on the verso of one plate indicating that this copy originally belonged to a working binder.

A Sammelband of two classic bookbinding manuals of the Victorian Era. First edition of Zaehnsdorf's standard work on bookbinding, produced by one of the greatest craft-binders. Profusely illustrated with text woodcuts, the plates illustrate tools and equipment, as well as examples of exquisite binding inlays. Third edition of Nicholson's manual (first 1856) the first practical manual on the subject by an American. Nicholson: see Mejer 1950 (1856); Appleton p. 83; Brenni 39 for first edition; Zaehnsdorf: Brenni 42; Mejer 1054.





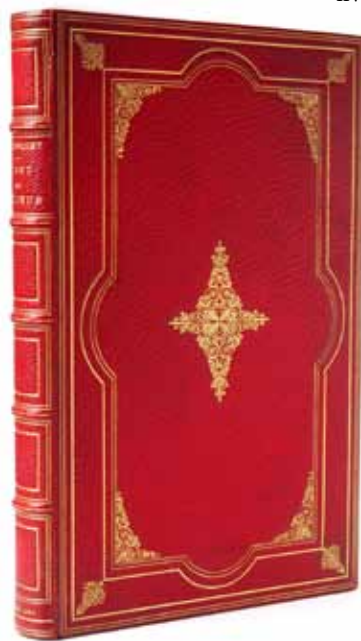
46 LUDWIG, Ernst and Otto HORN.

Muster-Vorlagen und Motive zur Decoration von Buchdecken und Rücken für Handvergoldung. ... Gera, Verlag von Horn & Patzelt 1885. 4to (300 x 230 mm); illustrated title, pp. 48, 51 numbered lithograph plates (of which 34 chromolithograph and two folded). Modern half calf, gilt spine.

Rare first edition. The colour plates with designs for book-covers, monochrome plates with designs for spine-decoration. Two plates cut close to numbering in upper margin. Not in Kerssemaker, *Catalogus boekbinden*. Vakbibliotheek Geert van Daal. Not in Schmidt-Künsemüller. *Kat. Börsenverein dt. Buchhändler* 775. Mejer 1845 (only 33 plates).

47 BOSQUET, ÉMILE.

Traité théorique et pratique de l'art du relieur contenant la brochure dans ses rapports avec la reliure, le cartonnage la reliure en tous genres, l'emboîtage, la dorure sur cuir et sur tissus, à la main et au balancier, la dorure et l'ornementation des tranches, la marbrure, le lavage, le nettoyage, le collage et la réparation des livres et estampes accompagné d'une notice sur



le cuir ciselé et buriné. Avec 16 planches hors texte et 17 figures. Paris, Librairie Polytechnique, Baudry et Cie, 1890. 8vo, pp. [ii], viii, 323 (1), 16 plates and 17 text-illustrations; contemporary red morocco over 5 raised bands; compartments richly gilt. Covers framed by multiple gilt filets, with gilt foliage center-piece and corner-pieces. Doublure. Turn-ins fully gilt, paste-downs with watered glazed paper cover. All edges gilt.

First edition. A fine copy, in a fabulous binding quite unusual for this type book, probably bound by the author himself. Mejer 165.

48 ADAM, Paul.

Systematisches Lehr- und Handbuch der Buchbinderei und der damit zusammenhängenden Fächer in Theorie und Praxis. Dresden-Blasewitz, Loewenstein (1885-1886). Three volumes, large 8vo, pp. 399, (1); [iii], (403)-679; [ii], (685)-999; many text-illustrations, 9 plates (one with 8 mounted marbled paper specimens). Contemporary half leather, two gilt spine labels, spine gilt; headcap to volume I restored.



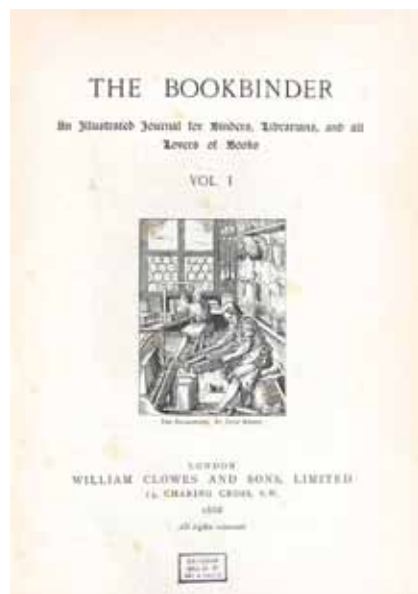
First edition. In 1891 a small supplement-volume was published. Some minor browning. Mejer 1587.



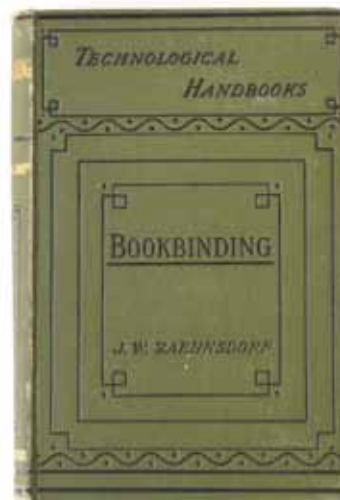
49 THE BOOKBINDER

An illustrated Journal for Binders, Librarians, and all Lovers of Books. Vol. 1 – vol. III. 1888 – 1889. London, William Clowes & Sons, 1888 - 1889. [together with:] THE BRITISH BOOKMAKER: A journal for The Book Printer – The Book Illustrator – The Book Cover Designer – The Book Binder – Librarians, and Lovers of Books Generally (Vol. IV 1890/91 – Vol. VII 1894. London, Rathby, Lawrence & Col, 1890 – 1893. Seven parts [all published] containing 81 issues bound in six volumes, 8vo (240 x 180mm), I. pp. [viii], 192, [20] of trade notices and bibliography of bookbinding literature, with 25 full colour illustrations, and 36 wood engravings and 11 head-pieces showing views of libraries; II. pp. viii, 194, 44 with 27 full page colour illustrations and 63 wood engravings and half-tone illustrations; III. pp. viii, 192, 48 with 18 colour plates and 57 half tone illustrations and wood engravings; IV. colour frontispiece, pp. [viii], 24, [24a/b], 24, [24a/b], 24, 24, 24, 24, [24 a/b], 24, 24, 26, 24, 24, 24, with 28 full-page colour illustra-

tions, one plate with 6 gilt veined marble paper samples, and 16 full page half tones in addition to countless b/w illustrations in the text; V. pp. [viii], 294, with 36 plates, nearly all full colour, bound in, and one plate with six book endpaper samples; VI. pp. [viii] including frontispiece, 288 with 28 full page mostly colour plates and one plate with 6 marbled paper samples tipped in; VII. pp. [vi] including frontispiece, 212, with 12 full-page colour or tinted illustrations; contemporary half pale blue morocco over marbled boards, spine with red morocco overlay and lettered and decorated in gilt; extremities a little rubbed; from the Birmingham College of Arts library, with very small stamp to title and shelf stamp to verso of title, a few further stamps in the lower margin; a very well preserved set in matching bindings.



A complete and matching set of *The Bookbinder* and *The British Bookmaker*, the most interesting and attractive trade journals of end of the 19th century, and in fact the only early British bookbinding journals. The individual issues are very well illustrated, often with actual examples of pictorial cloth and decorated wrappers produced in a variety of chromolithographic and other colour printing techniques. When renamed *The British Bookmaker*, it concentrated more on trade matters, and as such now provides an important survey of bookbinding history by recording events in the bookbinding industry and publishing articles by and about the major figures of the time. *Cambridge Bibliography of English Literature III* (19th century), pp. 92; not in Mejer or Brenni; complete sets are uncommon.



50 ZAEHNSDORF, Joseph W.

The Art of Bookbinding. A practical Treatise. With Plates and Diagrams. Third Edition. London, George Bell, 1897. 8vo (175 x 112mm), frontispiece, pp. 20, 190, [4] advertisements, [32] alphabetical list of Bohn's Library, with seven plates of bindings from the author's own collection and numerous line illustrations of processes and equipment in the text; short tear to contents leaf; original green blindstamped cloth, spine lettered in gilt; a crisp copy.

Third edition (first 1880, second 1890) of this bookbinding manual by one of the greatest craft binders. Mejer 1054 (1880); Brenni 42; Schmidt-Künsemüller 493.



51 LITHOGRAPHISCHE KUNSTANSTALT BUCH- UND STEINDRUCKEREI LECHLEDER & STROH.

Muster-Sammlung: Preiswerthe Briefumschläge, Geldbriefumschläge und sonstiges Allerlei für den täglichen Gebrauch Ausgabe H. Hanau und Frankfurt, privately published ca 1896. 6 variously coloured and printed envelopes, ca 20 partly loose specimen sheets in various sizes (business cards, billheads, and labels) partly mounted on two leaves. Publisher's illustrated wrappers (234 x 168 mm). Wrappers dust-soiled. A nicely illustrated trade catalogue.

52 BAUER, H(einrich).

Zierschnitte. Vorlagen zum Verziern von Gold- und Farbschnitten durch Ciseliren, Bemalen und Bedrucken. ... Zweite Auflage. Mit 9 Tafeln in Gold-, Bunt- und Schwarzdruck und einer Werkzeugtafel. Gera, Verlag von Horn & Patzelt 1897. 8vo, pp. 10 (1), 10 lithograph plates (of which two chromolithograph); front printed wrapper bound in.

– bound with:

Horn og Patzelt's Læreanstalt for Haandforygding. Gera, Aabnet 1880. 4to (300 x 230 mm), pp. 8 with illustration on title. Modern half calf, gilt lettering to spine.



I. A rare work on the ornamentation of book-edges. II. A very scarce promotional brochure of the firm advertising training courses for bookbinders with detailed contents and prices. Heavily soiled. I. Not in Kerssemaker, *Catalogus boekbinden*. Vakbibliotheek Geert van Daal. Not in Schmidt-Künsemüller. Cf. *Cat. Börsenverein dt. Buchhändler* 774 (first edition 1888 with only 9 plates). Mejer 1846. Second edition. II. Not in Kerssemaker, *Catalogus boekbinden*. Vakbibliotheek Geert van Daal. Not in Schmidt-Künsemüller and Mejer. Not in the *Cat. Börsenverein dt. Buchhändler*.



53 HALFER, Josef.

Die Fortschritte der Marmorierkunst. Ein praktisches Handbuch für Buchbinder und Buntpapierfabrikanten. .. mit Anhang Verzierung der Buchschnitte. Stuttgart, Wilhelm Leo, 1891. 8vo (220 x 140 mm), pp. 224, with 10 plates with 35 original marbling samples pasted on (5 measuring 140 x 90mm, the others 40 x 40mm); contemporary half calf over marbled boards, rebaked, spine gilt in compartments, lettering directly to spine.

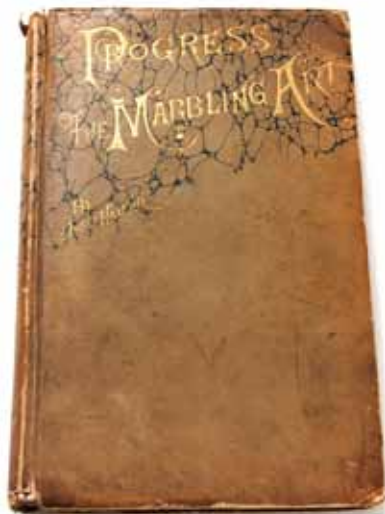
Second edition (first 1885), the first to be illustrated with thirty-five original marbling samples. An excellent copy of this rarity in the marbling literature, published at the turning point in the history of paper marbling. 'Whereas the old style of marbling allowed reasonably finely combed patterns, the results achieved through Halfer's methods are so far superior that his technique has predominated ever since.' (Wolfe, p. 126). '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 colours, and with standardized colours, marblers could produce more work; and secondly, the use of carragheen size allowed finer detail in marbling' (Easton, Marbling, a history, p. 78-9). Brenni 257; Mejer 1814 (1885); see R. Wolfe, Marbled Paper 1990, pp. 124-30.



54 BERNHARD ULLMANN & CO.

Blattmetall-, Bronzefarben- und Brocat-Fabriken. (Fuerth, Lion's Buch- und Kunstdruckerei 1893). 4to (294 x 234 mm), pp. [iv], 15 with numerous text-illustrations, 2 sample plates with gilt embossed printing. Illustrated boards, silver title on front cover; cloth spine; with a loosely inserted gilt printed and folded trade card of this firm (134 x 90 mm), verso with 29 variant colour samples.

A beautifully executed publicity booklet. Not in the Internationalen Bibliographie zur Papiergeschichte.



55 HALFER, Josef.

The Progress of the Marbling Art from technical Scientific Principles. With a supplement on the Decoration of Book Edges. Translated by Herman Dieck, Philadelphia. Buffalo, The American Bookbinder Co, 1894. [label over Buffalo, H. Kinder, 1893]. 8vo (230 x 145), pp. 240, [2] price list, [2] advertisement; with 35 colourful examples of paper marbling on 10 numbered plates; printed in purple ink throughout; original decorated boards, with gilt blocked title over partly marbled boards; extremities a little rubbed and head and tail of spine chipped; still a very good and crisp copy.

Second issue (first 1893) of the first American edition of this seminal book on paper marbling. For full description see above. This is in fact the rare first issue, re-issued with a paper slip over the imprint and advertisements for The American Bookbinder Co. bound at the end. The first issue is rare, because most copies were destroyed in a fire and just 100 copies of 1000 printed survived. Brenni 258; D. Hunter, 'A bibliography of marbled paper', Paper Trade Journal, April 28, 1921, pp. 52-58; Mejer 1814.



56 LEO, Wilhelm.

Buchbinder-Kalender. Notiz, Nachschlage- und Adress-Buch für alle Interessenten der Buchbinderei und verwandte Geschäftszweige. Stuttgart, Allgemeiner Anzeiger für Buchbindereien, 1898. 8vo (160 x 95mm), pp. 406, [18] blank, filled with extensive manuscript accounts and trade addresses; illustrated throughout.

A fascinating insight into the rich world of bookbinding, a calendar specifically for bookbinders with all manner of trade information. Trade organisations, especially hostels for travelling trainee bookbinders, instruction on particular binding, gilding and marbling techniques, but also addresses of suppliers for all manner of bookbinding materials, and training academies are given. The first issue of this calendar was published in 1889 and it apparently continued until the 1930s. See Mejer 2654 (1st edn of 1889).



57 WINTERBOTTOM BOOK CLOTH Co. Ltd.

Manchester, Newton Street, ca 1900. 8vo (190 x 110mm), ll. 54 bound concertina style within fold-over wallet style cloth binding. Lithograph text to inside cover and on contents leaf, the remainder with 661 of 665 cloth samples in various categories; cover somewhat rubbed and rebacked, with gilt-stamped title and address; still a very good copy of a scarce sample book.

A fine, very comprehensive and early sample book of the book cloths provided by the Winterbottom Book Cloth Co. The samples illustrated patterns or designs, finishes, patterns of colours and plain cloths in various categories. During the 1880s, the larger firms collaborated increasingly and in 1891 the Winterbottom Book Cloth Company was founded, an amalgamation of nine companies. This newly formed company became the principal supplier of book cloth in the UK until its demise in 1980, because of competition from abroad (see David McKitterick, *A History of Cambridge University Press*, III, p. 15). See Tomlinson & Maters, *Bookcloth 1823-1980*.



58 HASLUCK, Paul N.

Bookbinding, with numerous engravings and diagrams. London, Cassell, 1902. 8vo (170 x 102mm), pp. 160, extensively illustrated with half tones, engravings and line drawings; original pale blue decorated cloth, spine and upper cover lettered in red, endpapers with advertisements.

First edition of this detailed introduction to bookbinding in the 'Work Handbooks' series. While this book alone might not be sufficient to master bookbinding, Hasluck is particularly useful for his detailed instruction on how to make your own bookbinding tools. Brenni 54; Mejer 90; Schmidt-Künsemüller 357.

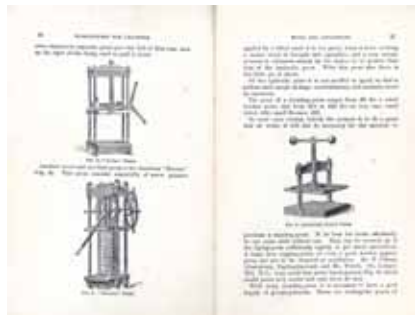
59 HASLUCK, Paul N.

Bookbinding, with numerous engravings and diagrams. London, Cassell, 1903. 8vo (170 x 102mm), 160, extensively illustrated with half tones, engravings and line drawings; original pale blue decorated cloth, spine and upper cover lettered in red, endpapers with advertisements.

Second edition, see above. Brenni 54; Mejer 90; Schmidt-Künsemüller 357 (1902)

60 CRANE, W.J.E.

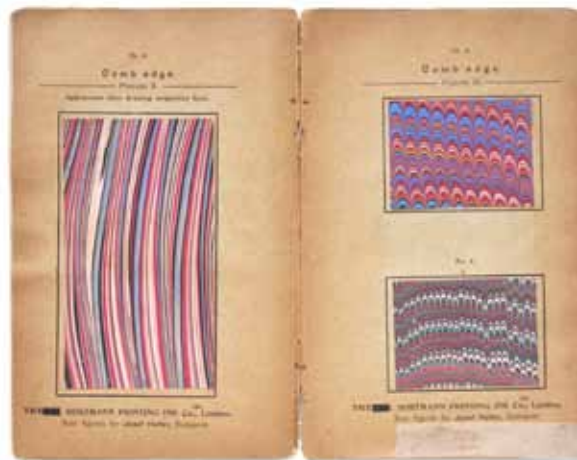
Bookbinding for Amateurs: Being Descriptions of the Various Tools and Appliances required and minute instructions for their effective use. Illustrated with 156 engravings. London, Upcott Gill, [1903]. 8vo, pp. [viii], 184, with 16 page Catalogue of Practical Handbooks bound at the end; with 156 woodcuts in the text, illustrating tools, sewing, binding, marbling of edges and bookbinding styles; original brown patterned cloth, gilt lettering to upper board and spine.



A practical manual of bookbinding for amateurs, first published in 1885. Brenni 37 (1885) & 166; Mejer 1738 (1885).

61 [HALFER].

The Art of Marbling and Treatment of the New Bronze Colours. A practical guide to Marbling by Halfer's Method. With 26 Specimens of marbling, some of which are gelatinised, also Illustrations. Second improved and enlarged edition. London, Hostman Printing Ink Co Ltd, 1904. Loosely inserted: Halfer's New Marbling Colours. The Normal Size. Two new inventions of the greatest importance for the art of Marbling. London, Hostman, n.d. 8vo (216 x 135 mm, pp. 32, and 26 marbling specimens pasted onto card, with numerous black and white illustrations in the text; original printed paper wrapper, heavily restored and still quite frail and stained; 12mo (155 x 100mm), pp. 12, printed wrappers, frail.



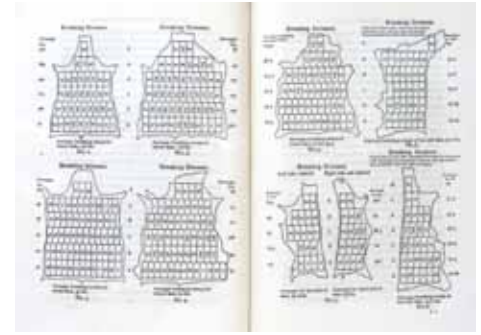
An unusual introduction to marbling and especially of Halfer's revolutionary colours marketed by the Hostman Printing Ink Co. General information on practical marbling is followed by 26 vibrant colour marbling samples. Also included is a price list. Not in Brenni or Mejer.

62 BOSQUET, ÉMILE.

La reliure etudes d'un praticien sur l'histoire et la technologie de l'art du relieur-doreur. Avec une lettre-préface de M. Léon Gruel. Ouvrage orné de 24 planches hors texte. Paris, Lahure 1894. 4to. pp. [iv], ii, 188, (4), (2) plates, 24 plates (recte 21 – three double-page plates counted twice); contemporary blue half-morocco by Gruel on five raised bands, gilt title to spine. Top edge gilt, others uncut. Both publisher's printed wrappers are bound in; engraved bookplate of Léon Gruel mounted on front paste-down.



First edition. Large paper copy on 'papier du Japon'. Presentation copy with a two-line manuscript dedication by the author to Gruel on front fly-leaf. A beautiful dedication copy. Mejer 23. Schmidt-Künse-müller 7476.



63 COBHAM, Viscount & Henry Trueman WOOD,

Report of the Committee on Leather for Bookbinding. Edited for the Society of Arts and the Worshipful Company of Leathersellers. London, George Bell, 1905. Sm 4to (250 x 190mm) frontispiece with mounted photograph, pp. [x], 120, [1]; with 12 original samples of different leathers mounted on the front and rear pastedown, 'prepared in accordance with the conclusions of the committee's report', with 11 colour plates, and numerous line drawings in the text.; a good ex-library copy with a few small rubber stamps on the verso of the plates; original cloth, title embossed in gold to upper cover, spine lettered in gilt.

Second and first illustrated edition of this important technical report on bookbinding leather from the influential committee, which included T.J. Cobden-Sanderson, Douglas Cockerell, Sarah Prideaux, and Joseph Zaehnsdorf. The committee published its original results in 1901, which are here reorganised, illustrated for the first time and much expanded. The report covers all aspects of leather for bookbinding, both its preparation and colouring, and its use within the binding structure. In three appendices general preservation advice is given to owners and keepers of libraries, how to prevent the fading of colour from dyed leathers and a circular to libraries. This report has served as the basis of all subsequent research in book-binding leathers. Brenni 121; Mejer 2208.

64 GERRING, Charles.

Notes on book binding. Extra-illustrated unique author's copy. Nottingham, privately printed 1899. 4to, pp. 22, [2], 94 plates with bindings of which 11 chromolithograph instead of the original 37 plates.

– bound with:

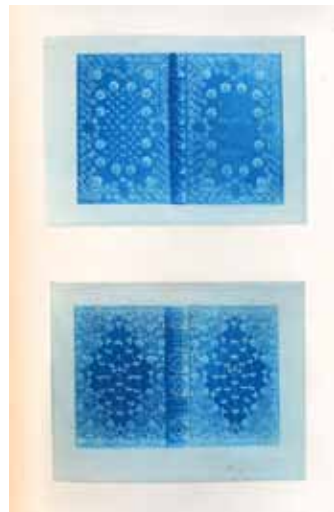
FROWDE, HENRY. Oxford University Press binding exhibit Paris 1900. Oxford, Henry Frowde 1900. 51 pages with illustrations. Both illustrated wrappers bound in.

– bound with:

Sotheby, Wilkinson & Hodge. Catalogue ... Illuminated and other manuscripts and printed books. ... London, Sotheby, Wilkinson & Hodge 1900. 4to (255 x 185 mm); pp.18 17 plates. Both illustrated wrappers bound in. All leaves of all three parts

remargined to quarto size.

Cont. blue half leather on five raised band with gilt label to spine. Top edge gilt. Spine rubbed, covers soiled.



First and only edition. A unique copy, truffled with extra plates and all three parts remargined. I. Schmidt-Künsemüller 5213. Mejer 84. Not in Kerssemakers, Catalogus Boekbinden G. van Daal. Plates 85 to 94 are cyanotypes of bindings. II. Not in Schmidt-Künsemüller, Kerssemakers and Mejer.



65 SZABADOS, Georg.

Muster-Kollektion. Arbeiten an der Vergoldepresse. Zusammen- gestellt von Georg Szabados, Pressvergolder (Gilt title to spine and front cover). No place, (probably Budapest) around 1899- 1904. Folio (395 x 320 mm). Album with ca 160 specimens of gilt embossed ornate patterns on cloth, cardboards, and leather designed for bookbindings, albums, boxes, cases and other ephemeral printing work. 68 unnumb. thick pink cardboard mounts. Elaborately tooled half calf, sides covered with paper imitating wood, gilt titles to front and spine.

Signed by the compiler of the samples, a Hungarian bookbinder specialised in gilding. Most of the specimens contained in the album are elaborately designed Art Nouveau patterns, in combination of colour and lithographic printing and gold printing or moulding. Two specimens removed. A fine copy.

66 NEUE PAPIER-MANUFACTUR.

Musterdrucke auf Strassburger Special-Papieren. Sammlung hervorragender Kunstblätter hergestellt unter Anwendung der wichtigsten graphischen Verfahren. Strassburg-Rupprechtsau, Neue Papier-Manufactur 1900. (2) leaves, 44 plates in various printing techniques on different coloured stock.

-bound with:

GOEBEL, Theodor. Erläuterungen zur Sammlung von Musterdrucken auf Strassburger Specialpapieren. Strassburg-Rupprechtsau, Neue Papier-Manufactur 1900. Folio (445 x 350 mm); pp. [iv], 15 (1). Publisher's cloth, decorated front cover.

First edition. Tissue papers with faint brown spots, else fine. A fascinating survey of the most advanced contemporary printing techniques. At the end a series of 7 colour proofs for the progressive seven stages of production that relate to them for a colour colotype with a view of the industrial plant near Strassbourg. Not in the Internationalen Bibliographie zur Papiergeschichte.



67 ALBUM PETIOT.

Collection A et C. Two parts in two volumes. Paris, Petiot (around 1900). Folio (392 x 290 mm); with altogether around 200 mounted illustrated, partly coloured and embossed paper specimens - greeting cards and envelopes. With printed numbers or mounted printed labels. 12/12 pages. Publisher's printed boards with cloth spine.

A nice trade catalogue with stationery.

68 ALBUM PETIOT.

Collection G. Paris, Petiot (around 1900). Oblong 4to (280 x 250 mm); with 42 mounted specimens of high stylish menu cards, greeting cards and other luxury cards, various sizes, most of them with gilt ornamentation and chromolithograph illustrations. Mounted on 6 reddish leaves (including wrappers). Illustrated wrappers. Wrappers slightly discoloured.

A fine collection of partly folded and illustrated luxury stationery.



69 ALBUM WITH GREETINGS CARDS.

Souvenir (gilt title to front cover). No place, (various places in Switzerland 1901). Oblong- 4to (310 x 245 mm); Manuscript title within floral border, 64 double-page leaves with around 180 gilt and embossed, cut-out and lace-paper cards, mostly chromolithographed. A few specimens with several leaves. Mostly loosely contained in the album. Contemporary half calf, gilt title to front cover. Extremities slightly rubbed.

A nice collection by a Swiss couple, celebrating their engagement. Fine overall condition.



70 BUNTPAPIERFABRIK A. G. ASCHAFFENBURG.

A set of 24 paper stencils with floral and ornamental designs. Aschaffenburg, Buntpapierfabrik no date (ca 1900). Folio (420 x 250 mm), loosely contained in plain grey wrappers housed in cont. portfolio with cloth spine. Portfolio heavily soiled, extremities worn. Wrappers spotted and dust-soiled.

A scarce survival, these stencils were used to produce designs for fancy papers. They are usually used up during the manufacturing process. Our examples mostly in very good condition with a few creases and a few tiny pieces missing. These stencils were sold with a number of printed ephemera with imprint of the Buntpapier A. G. Aschaffenburg.



71 CARL SCHICHT.

Buchbinderei und Cartonnagen-Fabrik Nürnberg.

(Samples port-folio). Nuremberg, privately published no date (around 1900). Folio (400 x 290 mm), with altogether 63 miniature books, partly with mirrors and pencils in various designs and materials (cloth, leather, fancy and patterned paper, etc.). Loosely contained in publisher's brown cloth portfolio with mounted printed label on front cover.

A fine collection of small gift-book samples produced by a fully mechanized large bookbindery from Nuremberg. This portfolio was probably used as a sales catalogue for a travelling commercial representative, showing the variety of styles, designs and materials used. A scarce survival.



72 ADAM, Paul.

Die Kunst des Blinddrucks der Handvergoldung und der Ledermosaik (!). Leipzig, Victor Ottmann, Wien, Expedition von Ottmanns Bücherschatz 1902. Small 4to (254 x 192 mm), pp. [ii], 60, illustrated with numerous text-woodcuts partly full-page. Contemporary half cloth. Extremities rubbed.

First edition. A few brown spots here and there. Mejer 1582.

73 SYNDICAT PATRONAL DE LA RELIURE ET DE LA BROCHURE.

Portefeuille de la reliure contenant cinquante reproductions d'oeuvres modernes de relieurs français et étrangers. Two parts in one volume. Paris, Henri Leclerc 1904 und 1909. 4to (330 x 260 mm), ll. 2, 50 collotype plates each with a letterpress leaf; l. 1, 50 collotype plates each with letterpress leaf. Contemporary red half morocco on five raised bands with gilt title to spine. Top edge gilt.

Each one of 100 copies. The plates with examples of mostly French contemporary bookbinders, including Ruban, Michel, Mercier, Simier, Clessens, Chambolle-Duru, Bahon-Rault, Domont, Kieffer, Gruel, Lortic, Canape among others. Mejer 947.



74 HULME, E. Wyndham, J. Gordon PARKER, A. SEYMOUR-JONES, Cyril DAVENPORT, & F.J. WILLIAMSON.

Leather for Libraries. London, 1905. 8vo, pp. 57, [1] blank, [ii] adverts, xvi advertisements; with six mounted samples of leathers for bookbinding sunk into front and back pastedowns; original cloth, lettering directly to spine and upper board.

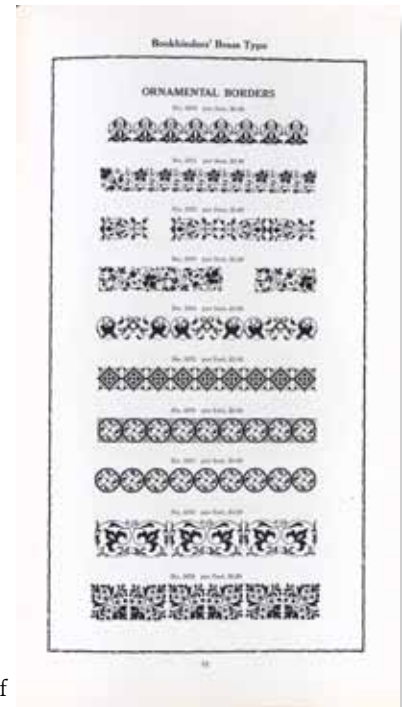
First edition of this unusual work, a collection of five essays on questions of bookbinding leathers. The authors formed a 'Sound Leather Committee', trying to resolve the problem of decay in leather bindings and resolve the question whether the problem lay with leather tanning and dyeing processes or with

binding structure. This started a movement to produce acid-free leather, but it was found that irrespective of the tanning method, the acid in the air would eventually degrade leather. The six leather samples show leathers from goat, seal (both bold and fine grain), calf, sheep and pig. Mejer 2130; not in Brenni.



75 AMERICAN TYPE FOUNDERS Co.

Specimens and price list of brass type, borders, ornaments and brass rule for the use of bookbinders, boxmakers and advertising manufacturers. (Jersey City), American Type Founders Co. 1907. Small- 8vo (265 x 170 mm), pp. 90; one small errata sheet bound in. Publisher's printed boards; spine with a few minor defects; front cover stained.



Inside a fine copy. Annenberg, Type foundries of America p. 44.



76 MELLOR, William.

The bookbinding trades journal. (Manchester), Bookbinders and Machine Rulers' Consolidated Union (1904-1914). 40 issues bound in two volumes (= all published). Numerous text-illustrations, one plate with mounted fancy paper samples. 8vo, pp. viii, (1), 387 (1); 256; Publisher's red half morocco, gilt title to spine. (Vol. I). Publisher's cloth, gilt title to spine. (Vol. II).

A rare bookbinding periodical, with numerous articles on the history, and the aesthetics of bookbinding but also with notes on the union aspects of the bookbinding trade and also branch news from locations within the UK. Küp, Books and Printing. A selected list of periodicals 1800-1942. Not in Schmidt-Künsemüller. Mejer 2648.



77 THE BOOKBINDING TRADES JOURNAL. MELLOR, William editor.

The Bookbinding Trades Journal. Volume II issues 1-9. Manchester, Bookbinders and Machine Rulers' Consolidated Union, 1910-12. 8vo (210 x 135mm), pp. 144, illustrated with line blocks and half tones throughout; contemporary half morocco over buckram, spine gilt in compartments; a little rubbed, else fine.

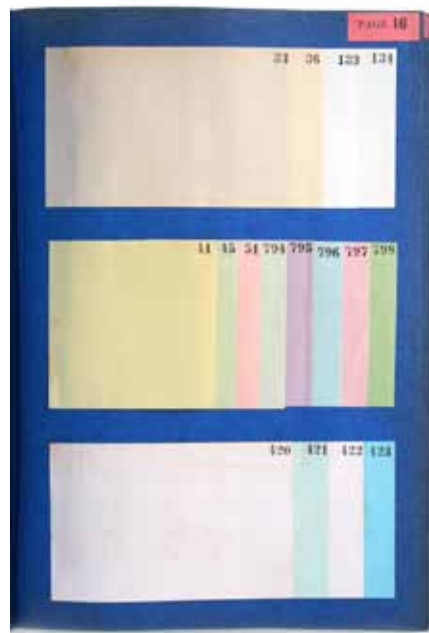
The nine issues of volume II of the Bookbinding Trades Journal, covering the years between 1910 and 1912.

78 LAMB, M.C.

Leather Dressing, including Dyeing, Staining, & Finishing.
Second edition, revised and enlarged. London, [1909]. Sm 4to, (240 x 157mm), frontispiece, pp. xx, 498, [1] Patterns of Dyed Leather, with 83 leather samples mounted on 14 leaves, pp. [26] of advertisements illustrating a variety of dyeing and tanning machinery; with 71 leather samples mounted in the text; publisher's red cloth, lettered in gilt on spine and upper cover; a little loose in the binding, due to the multiple inserts.



Second edition of this rare and most valuable book (first 1905), containing more than 154 mounted samples of leathers. According to the preface this was the first book solely devoted to leather dyeing, staining and finishing (as distinct from the process of tanning). The mounted samples include detailed recipes for the dyes and include bark tanned calf, chrome sheep and stained hide, fancy leathers, calf skins, sheep skins, East India goat, patterns of skivers, upholstery leathers, etc. The final section gives samples and patterns supplied by various named English, German, and Swiss dye manufacturers. Not in Lawrie's Bibliography of Dyeing though he does list two other titles by M. C. Lamb.



79 PAPETRIES ANVERSOISES G. MOORREES ET CO.

Album D. Articles a la main. Cartes estampées, menus, cartes de bal & de naissance. Circulaires. Anvers, privately published no date (around 1910). Small-folio (360 x 245 mm), 2 folding letter-press leaves with price list, title within silver frame 25 pages with numerous mounted paper specimens. Publisher's half cloth, silver title to front cover.

A lavishly produced trade catalogue. It shows the whole range of stationery, wrappers, envelopes, embossed trade cards and various kinds of papers of this Belgium paper manufacturer mounted on blue cardboards.

Lithographie modèles courants (and) lithographie modèles très soignés. Two parts in one volume. Lunéville Razel frères around 1910. Folio (320 x 245 mm), with 21 mounted lithographed paper specimens of various stationery mounted on 4 black leaves; 92 mounted lithographed paper specimens of various stationery mounted on 17 black leaves. Contemporary half leather.

The image displays four distinct historical documents or labels, likely from the 19th century, arranged in a collage. Each document features ornate typography and decorative elements.

- Top Left:** A label for "VINS & SPIRITUEUX EN GROS". It includes a central illustration of a building and text in French, such as "Maison Frères" and "Cognac".
- Top Right:** A label for "Camille". It features a circular emblem with a portrait and the text "Camille" in a stylized font. Below it, there is a section for "NOM" and "ADRESSE".
- Bottom Left:** A label for "MAISON FRÈRES". It has a central illustration of a building and text in French, including "Cognac" and "Maison Frères".
- Bottom Right:** A label for "A Port du". It features a central illustration of a building and text in French, including "A Port du" and "Maison Frères".

The documents are arranged in a way that shows their relative positions and how they might have been used together. The labels are printed on aged, slightly discolored paper, and the text is in French.



Skizzenbuch für Handvergoldungen. (Hamburg. Wilhelm Rauch Sohn ca 1910). Folio (415 x 295 mm), 172 mounted designs – various sizes (30 x 35 to 350 x 260 mm) and various techniques, watercolour, pen- and ink sketches, printed material on 48 unnumb. grey cardboard leaves. Contemporary brown cloth, with white embossed title, 'Skizzenbuch für Handvergoldungen' on front cover. Corners slightly bumped, covers rubbed.

A magnificent collection of Art Nouveau designs for gilding patterns of book covers and spines with ornaments, initials, corner pieces, typographical material, and stamps. Two designs removed, but overall fine condition of this in-house catalogue.

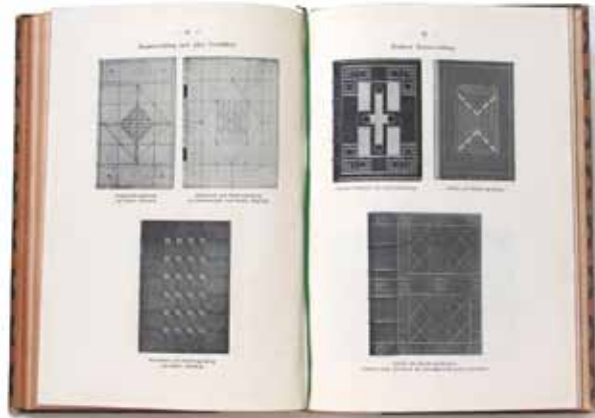


82 BUCHBINDEREI Wilhelm Rauch Sohn.

Entwürfe kunstvoller Bucheinbände. Hamburg, Rauch ca 1910. Folio (442 x 332 mm), with 128 mounted original sketches, photographs and printed material of binding designs by this Hamburg based bindery – various sizes from 30 x 35 to 350 x 260 mm. 17 unnumb. cardboard leaves; 20 unnumb. cardboard leaves. Contemporary half morocco, spine with gilt title, green cloth over boards with gilt title to front cover. Spine rubbed.

A beautiful collection of Art Nouveau designs for bookbindings. Included are designs for books by W. Morris, Kunstgewerbliches Sendschreiben; H. Bahr, Secession; Weltausstellung 1900; H. van de Velde, Renaissance im Kunstgewerbe; and Jahrbuch 1900 Hamburgischer Kunstfreunde among others. Most of these show the finished design, partly in watercolours or photographs and various detail sketches and variants. A few of the cardboard leaves with elegant Art Nouveau monochrome coloured borders with address of the bindery which was founded in Hamburg in 1846.





83 ADAM, Paul.

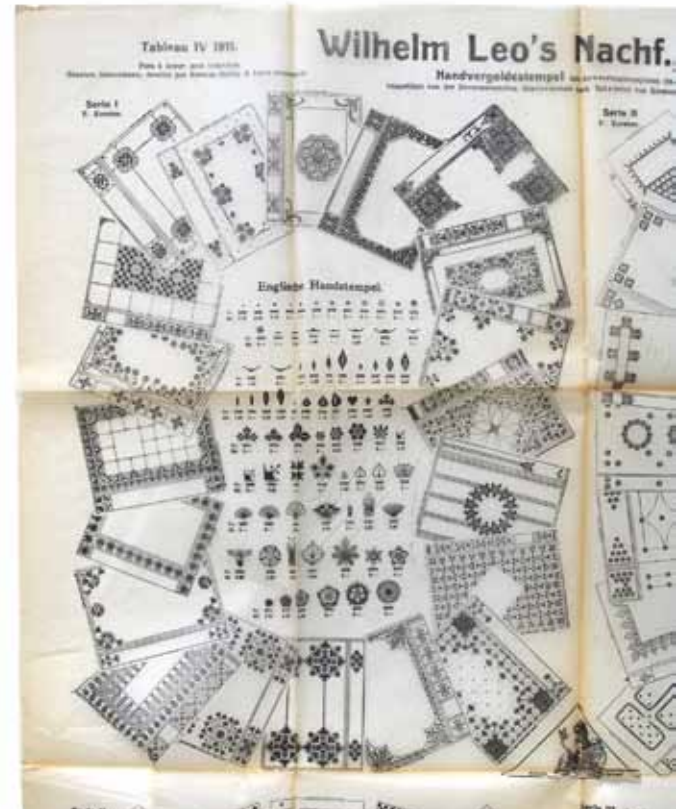
Das Handvergoldene, der Blinddruck, und die Lederauf-
lage. Mit 254 Abbildungen, 16 Tafeln. Halle, Wilhelm
Knapp, 1911. 8vo (232 x 156mm), with 16 half tone
plates, profusely illustrated throughout with 254 line
drawings and half tone illustrations; first signature a
little foxed, else clean; contemporary vellum-backed
boards.

First edition of this detailed introduction to hand gilding, blind
stamping and leather application in craft bookbinding. Mejer
1585, not in Brenni.

84 LEO, Wilhelm successor.

Tableau IV – Handvergoldestempel mit Anwendungsbeispielen (ca 1/3 nat.
Größe ausgeführt von der Dornemannschen Gravieranstalt nach Entwürfen
von Kersten-Berlin und Adam-Düsseldorf. 1911. Broadside (800 x 580 mm),
printed on tissue paper, price list in catalogue 1908.

A very rare broadside
illustrating tools for hand
gilding with combinations,
engraved by Dorneman,
after designs by Paul
Kersten (Berlin) and Paul
Adam (Düsseldorf). See
F. Bauer Chronik der deut-
schen Schriftgiessereien,
1928, edited by Hans
Reichardt, Frankfurt 2011.





85 COUTTS, Henry & George A. STEPHEN.

Manual of Library Bookbinding practical and historical. With an introduction by Douglas Cockerell ... with specimens of leathers and cloths, forms and illustrations. London, Libraco Ltd, 1911. 8vo (188 x 125mm), pp. xii, 251, 25 advertisements, with 24 mounted samples on 8 plates, one fold-out leaf, and 46 illustrations in the text; bound 'in legal buckram' by W.H. Smith & son'; booklabel of the Railway Mechanics' Institute to front pastedown.

The manual includes details of different binding materials, a historical sketch of bookbinding and a useful list of prices of contemporary binding work with guidelines for instructing the binder. Of particular interest are the 24 mounted samples of binding materials, including in addition to the common ones seal, 'skiver', duck, and various man-made materials such as rexine and pluvisin (imitation leather). Mejer 1079.

86 Edmund JUNGHÄDEL.

Fachgeschäft für gesamten Bedarf von Buchbindereien – Kartonnagenfabriken – Etuisfabriken – Akzidenzdruckereien und verwandter Geschäftszweige. Katalog. (Nürnberg, privately printed 1912). 4to (300 x 218 mm), pp. 176 with hundreds of text illustrations; publisher's illustrated wrappers, spine with a tiny hole; slightly dust-soiled.

An abundantly illustrated catalogue with tools and machinery, types and vignettes, paper and other stationery for the bookbinding trade.



87 MANUSCRIPT

Instructions for the manufacture of variant marbled paper specimens. Manuscript on paper. Belgium, 1912. 4to (280 x 195 mm); with 70 original marbled paper specimens (mostly 180 x 120 mm) mounted to 44 leaves with manuscript formulas including ingredients and weight ratios, and variant background colours of the different specimens, 62 blank leaves. Contemporary half cloth.

French manuscript which could be with a certain probability connected with the Brepols factory in Turnhout Belgium, an important manufacturer of stationery and playing cards, and an important printer and paper manufacturer.

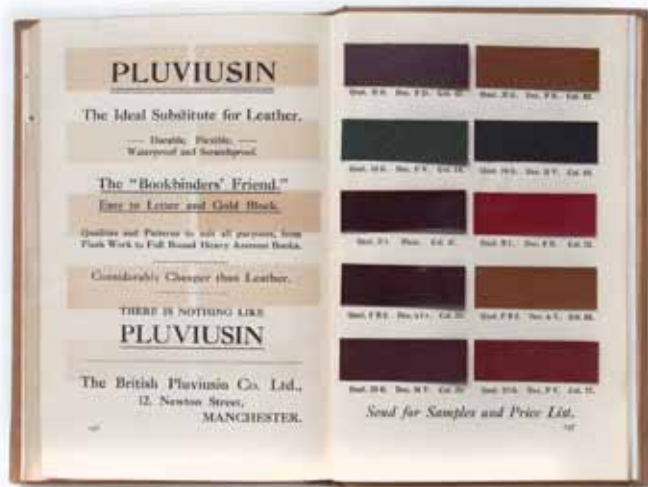
88 KERSTEN, Paul.

Der Exakte Bucheinband. Der gute Halbfranzband, der Künstlerische Ganzlederband, die Handvergoldung, der Einband mit echten Bündeln, der Pergamentband. Mit 136 Abbildungen, 55 Tafeln, 80 Papiermustern, nebst einem Beiwort: 'Entwurf des Bucheinbands' von L. Sütterlin. 2nd improved edition. Halle a.d. Saale, Wilhelm Knapp, 1912. -bound with:

ADAM, Paul. Das Marmorieren des Buchbinders auf Schleimgrund und im Kleisterverfahren mit 112 Abbildungen, Farbentafel und 24 Original-Marmoriermustern. Halle d.d. Saale, Wilhelm Knapp, 1906. 8vo (236 x 160mm), pp. viii, 184, 48 illustrations, and ll. 11 with 88 tipped-in samples of decorative and marbled papers; pp. [vi], 73, 4, ll. 8 with 24 mounted specimens of marbled paper, 1 chromolithograph plate of a complementary colour wheel and two templates; contemporary paper-backed pastepaper boards, lettering-piece to spine; head and tail of spine a little chipped, else a very good and sound copy.

Two key German works on bookbinding, paper marbling and the production of pastepapers. Originally published in 1909, this second edition is much improved and contains almost double the number of specimens of the first edition. Included are 88 specimens of endpapers, marbled and decorated papers, from a variety of German sources. Richard Wolfe states: 'Also worthy of note is Kersten's original bookbinding manual, which he called *Der Exakte Bucheinband*. This work went through a total of five editions, all illustrated with samples of colored and marbled paper. The several editions in my collection contain marbled samples that were made by Wilhelm Leo's Nachfolger at Stuttgart.' First and only edition of Adam's introduction to marbling. 'Paul Adam was an outstanding German bookbinder, paper marbler, teacher and writer, and was an enthusiastic advocate of the Halferian marbling processes which revolutionized the craft from the late 1880s.' (Middleton 26) Adam provides a useful terminology for different types of marbling illustrated in the 112 illustrations. Brenni 233 (1909) and 252 (1923); Meyer 1874 and 1584; Middleton 26; see Wolfe p. 128.





91 MONK, J. Leonard & W.F. LAWRENCE.

A Text Book of Stationery Binding. A treatise on the whole Art of Forwarding and Finishing Stationery Books, including Chapters on Ruling, Marbling, Leathers, and Papers. Rathby, Lawrence and co. Ltd, 1912. 8vo, double-page chromolithograph frontispiece illustrating 18 examples of account book binding, pp. [iv], 150, ll. 6 of ledger paper samples; with tabs for the separate chapters; numerous line drawings and tables in the text, with 10 cloth samples imitating morocco leathers pasted in; original buff cloth, lettering directly to spine, title blocking to upper cover.

The authors point to the importance of the proper binding of account books, mentioning the proud history of account book binding. There are 10 cloth samples of 'Pluviusin, the ideal substitute for leather' which resemble leatherette or vinyl. Mejer 1937.

92 SULSER, B.

Materialkunde für Buchbinder. Zurich, B. Sulser, 1926. 4to (213 x 172mm), pp. [iv], 79, 81-85 advertisements; with 106 (of 140) paper samples and 47 (of 75) leather and cloth samples; original green cloth.

Instruction manual on materials for bookbinding, giving a brief introduction into the materials, and supplying over 150 samples of paper, cloth, and leather. OCLC Harry Ransome, NY Public Library.





93 BERNHARD LINDNER & CIE.

Karten. Düren, Bernhard Lindner (ca 1920's). 4to (295 x 210 mm). With over 200 specimens of luxury and condolence cards, envelopes of various sizes, embossed and chromolithographed on various stock, mounted on verso and recto of 16 black leaves. Publisher's lithographed boards with red cloth spine.

A fine pattern book with highly decorative cards. This manufacturer was specialised in luxury and condolence cards.



94 ROUGIER & PLÉ.

Reliure. Dorure. Paris, Rougier & Plé, no date (around 1920). 8vo, pp. 37, (3) illustrations in the text, 10 mounted specimens of coloured artificial leather and cloth, 1 leaf with altogether 33 specimens of marbled papers and 26 specimens of various kinds of tinted papers. Publisher's green printed wrappers.

Loosely inserted: Pricelist with 8 pages. A well-preserved trade catalogue of a French supplier of bookbinding articles.

95 CARL SCHLEICHER & SCHÜLL.

Proben mittelfeiner, feinfeiner und hochfeiner Briefpapiere mit mustergültigen Briefköpfen in jedem Stil. Düren-Rheinland, privately published ca 1920. With 28 specimens of variously designed letterheads. Printed publisher's wrappers. (220 x 140 mm). Slightly dust-soiled.

96 DISTRICT OF COLUMBIA PAPER MANUFACTURING COMPANY.

Designs & typography for cover paper. Washington DC, composed at the printing house of William Edwin Rudge 1924. 4to (310 x 235 mm), 8 unnumbered leaves (of which 3 blank) with decorated borders, vignettes and typographical design by Bruce Rogers, 17 leaves with designs for title-pages, mostly colourprinting, a few embossed printed on variously tinted paper stock; supplemented by 17 leaves of paper of the same quality and colour with added colour samples. 17 letter-press leaves with detailed explanations of the paper qualities used. The designs are by the following artists: Mary McKinnon, Louis A. Braverman, W. A. Dwiggins, C. B. Falls, George Trenholm, Walter D. Teague and Hal Marchbanks. 1 leaf addresses, 2 leaves 'Color Index of

cover papers' with many mounted samples of variously coloured papers. Publisher's half cloth, mounted title label to front cover.



A splendidly illustrated trade catalogue. Not in the der Internationalen Bibliographie zur Papiergeschichte (IBP).



97 FERDINAND FLINSCH.

Hervorragende Druckpapiere. Frankfurt-München-Stuttgart-Düsseldorf. (München, Mandruck Aktiengesellschaft 1925). Folio (325 x 240 mm), 79 numbered leaves, and 11 unnumbered plates with illustrations in various techniques and printed on variant stock with printed captions. Embossed boards with coloured trademark on front cover.

98 THURNAM, Charles & SONS.

Account Book Manufacture. Carlisle, ca 1920. Pp. 4, including double-page chromolithograph illustration of 18 different account book binding styles, ranging from quarter red sheep (cloth sides), to full green vellum, and full rough calf with double Russia bands. Original printed board; book shaped with rounded corners. (205 x 133mm).

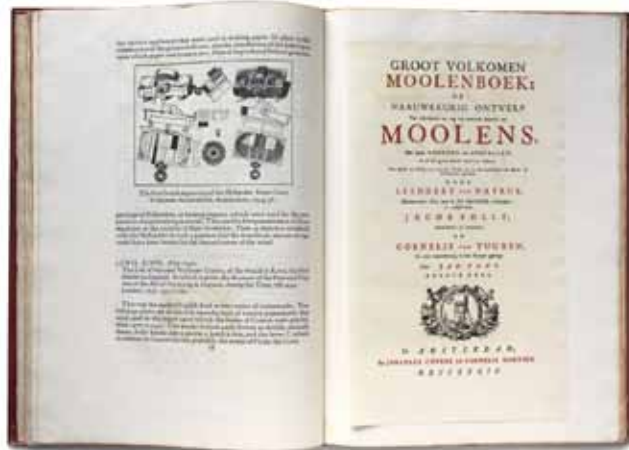


An advertising booklet illustrating the leading styles of Account books produced by the Carlisle firm of Charles Thurnam & Sons.



99 HUNTER, DARD.

The literature of paper-making: 1390-1800. Chillicothe, privately printed 1925. Folio (430 x 300 mm). With facsimile of two manuscript pages written by Ulman Stromer in 1390, twenty-one reproductions (some in red and black) of title-pages; also reproductions from famous books on paper, of instructive engravings, shewing the process of paper-making and scenes in old-time paper-mills. 46 pages. Cont. brown morocco on 6 raised bands, gilt title running over 4 compartments, covers with triple gilt fillets, turn-ins gilt. With binder's signature MKV 1926. All edges uncut. Fine.



One of 190 numbered and signed copies. The fourth book from the private press of Dard Hunter. This is a bibliography of papermaking and watermarking from 1390 to 1800, and is the first compilation of the kind ever undertaken. The title of each book is given in full, with the author, date and size and a comprehensive description of every book and pamphlet. There are more than 20 black and white illustrations; three original photographs on special paper and 26 old title-pages reproduced in facsimile both as to typography and paper. Several of these are in colour and all tipped in the volume. „The Literature of Papermaking: 1390-1800“ is printed upon Dard Hunter's watermarked hand-made paper with the type made originally by him for his books. Offsetting to front and rear endpapers caused by the leather turn-ins. A fine copy of a scarce book. Internationale Bibliographie zur Papiergeschichte 34.

100 KERSTEN, Paul.

Brade-Kersten Illustriertes Buchbinderbuch. Ein Lehr- und Handbuch der gesamten Buchbinderei und aller in dieses Fach einschlagenden Techniken. 9te Auflage. Mit 160 Textillustrationen, 10 Kunstdrucktafeln mit 40 Abbildungen künstlerischer Einbände ... Halle, Wilhelm Knapp, 1930. 8vo (230 x 160mm), pp. viii, 253, [3] advertisement, with 16 plates showing bindings, [2], and 42 plates showing binding machinery, presses, guillotines etc., with 6 samples of marbled paper on

2 plates; contemporary red buckram; preserved in a green slip case.

Later edition of this standard and extensively illustrated introduction to practical bookbinding. Brade's Illustriertes Buchbinderbuch was first published in 1860, and went through numerous updates and new editions. See Mejer 1657-60 (1860 & later editions).



101 KLUGE & WINTER.

Stanniol- und Aluminium-Folien-Fabrik. Jahresneuheiten 1927/1928. Heft 1. Negativ-Drucke. Batik-Drucke. Hamburg, Kluge & Winter 1927. Oblong- 8vo (130 x 90 mm), ca 80 chromolithogr. tin-foil sheets. Publisher's printed wrappers. A few sheets slightly damaged.



102 KLUGE & WINTER.

Stanniol- und Aluminium-Folien-Fabrik. Musterbuch. Hamburg, Kluge & Winter um 1920. Oblong- 8vo (166 x 85 mm); ca 150 patterned tin-foil sheets with floral or ornamental designs. Publisher's printed cloth. One leaf damaged.





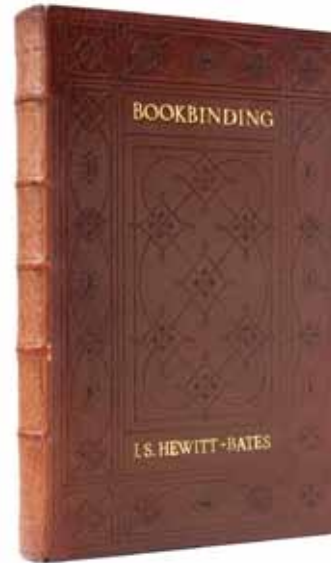
103 PAPER TRADE CATALOGUE

Musterbuch. No place (Germany), März 1927. (240 x 155 mm), with 96 mounted partly folded specimens of mostly coloured paper trimmings on 21 unnumbered leaves; all specimens with oval printed labels; publisher's black wrappers.

A nice trade catalogue with fancy paper trimmings. Front wrapper with pencilled date. Front paste-down with mounted printed label: Alle in diesem Buch verzeichneten Muster können in den Farben blau (b), rot (a), grün (g), violett (v) geliefert werden, auch wenn die betreffende Farbe in dem Musterbuch nicht enthalten ist.

104 HEWITT-BATES, J.S.

Bookbinding for Schools. A text book for teachers and students in elementary and secondary schools and training colleges. Leicester, Dryad Handicrafts, 1927. 8vo (218 x 141mm), half-tone frontispiece, pp. [xii], 142, with over 100 woodcut illustrations of tools & equipment, bindings and processes in the text and six black-and-white half tone plates (including frontispiece); top edge gilt; finely bound in a designer art nouveau binding, decorated in blind, with gilt-lettering to upper board, bound by the author J.S. Hewitt-Bates.



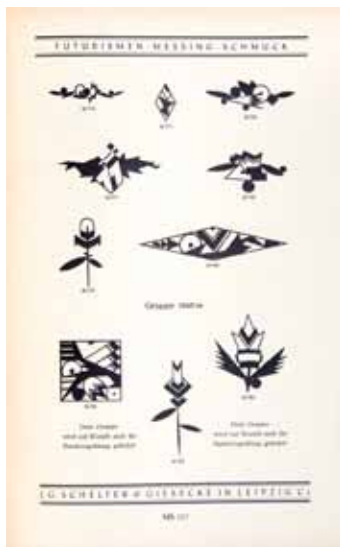
A thorough and appealingly illustrated introduction to practical bookbinding, covering all aspects of the craft. Hewitt-Bates was in charge of the eponymous bindery in Leicester and thus perfectly qualified. Clearly influenced by the Arts and Crafts movement, in particular, William Morris, the author aims to popularise the craft of bookbinding at all levels. See Brenni 55 (1967).



105 SCHELTER & GIESECKE, J. G.

Messingschriften, Geräte und Maschinen für Buchbinder. Brass Types ... Caractères en cuivre ... Tipos de bronce ... (und) Messingschmuck für Hand- und Pressvergoldung. Linien, Fileten usw. Brass ornaments ... Ornaments en cuivre ... Ornamentos de bronce ... 2 parts in one volume. Leipzig, J. G. Schelter & Giesecke (1927). Small 4to, pp. [viii], 92 (recte 94 with supplement pages 42a-b); (2), pages 103-176 with numerous illustrations, a few full-page with designs for book-covers. Publisher's half cloth, gilt title to spine.

Fine copy. Not in Künsemüller. Mejer-Herbst 1351.



106 ADAM, Paul.

Das Restaurieren alter Bücher. Wiederherstellungsarbeiten an alten Büchern, Einbänden, auch Manuskripten sowie Ausführungen über das notwendige Verständnis für die Technik des Buches zur Beurteilung von Zeit und Herkunft alter Einbände. Halle, Wilhelm Knapp, 1927. 8vo (232 x 152mm), pp. [iv], 28; half pattern buckram over boards, with the original printed wrappers bound in.

A detailed introduction to book restoration, with a printed worksheet for typographers loosely inserted. See Mejer 1589.

107 HARRISON, T.

The Bookbinding Craft & Industry. Second Edition. London Isaac Pitman, [1930s]. 8vo (181 x 122mm), pp. [viii], x, 139, [6], 32] advertisements of Pitman handbooks; extensively illustrated with half tones and line illustrations; original blue block printed cloth, with original dustjacket.

A detailed and well illustrated history of bookbinding craft and history. Brenni 328; Schmidt-Künsemüller 1828 (1926).

108 MATTHEWS, William F.

Simple Bookbinding for Junior Schools. London, Isaac Pitman, 1930. 8vo (190 x 125mm), pp. 56 with one ll. of marbled paper inserted, line illustrations throughout; cloth-backed marbled boards, with printed label to upper board.

A detailed and well-illustrated introduction to practical bookbinding for schools. See Brenni 408 and Mejer 910 (Grolier lecture).



109 PAPIER-AUSSTATTUNGEN – FANCY BOXED STATIONERY – PAPETERIE DE FANTAISIE – CAJITAS DE PAPEL DE FANTASIA.

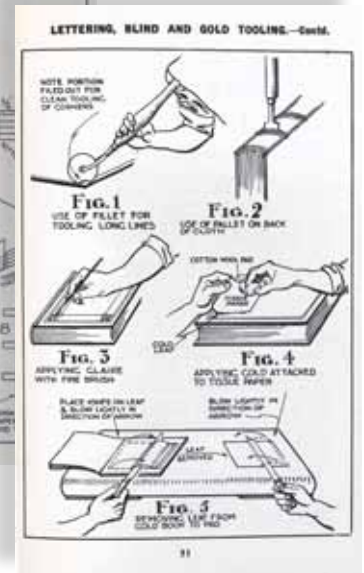
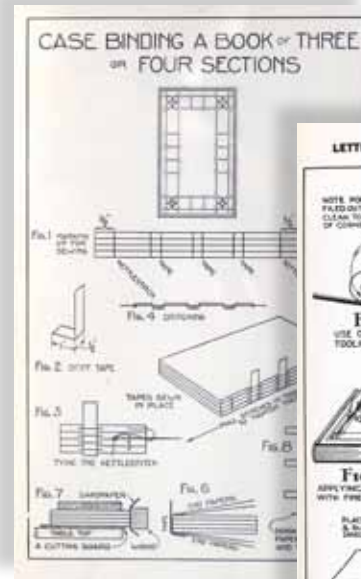
Catalogue with paper samples. No place (Germany, FK 1930. Ob- long 4to (340 x 230 mm), with hundreds of paper samples, many exquisitly designed in Art Déco style, some stencil coloured or chromolithographed mounted recto and verso on 28 (1 blank) black leaves. All specimens with printed numbers. Publisher's printed wrappers. Front cover with a few marginal tears.

A very nice and voluminous catalogue with paper samples some of them with fancy illustrations. I could not find any hint regarding the trademark FK but it surely is from a German speaking country.

110 KAY, Jabez.

Bookbinding for Beginners (The Practical Workroom Series). London, Cassell, 1933. [together with:] Advanced Bookbinding. London, Cassell, 1947. 8vo (200 x 130mm), 48; 72 with nu- merous line illustrations; original printed buckram; good copies.

Later printing (first 1930) of a practical introduction to bookbinding for school use. Brenni 58 (1932).



111 SMITH, F.R.

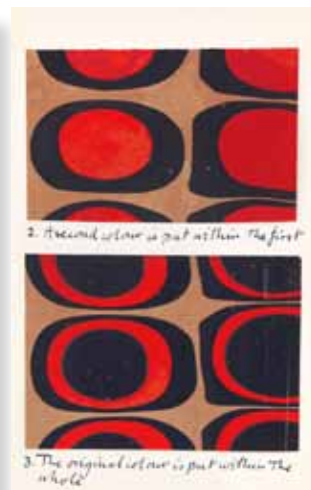
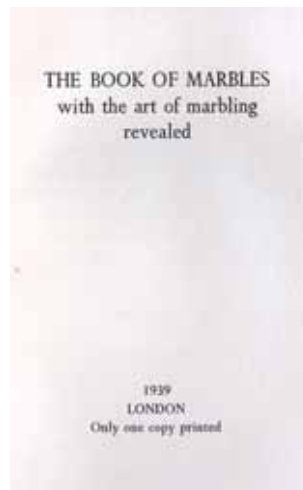
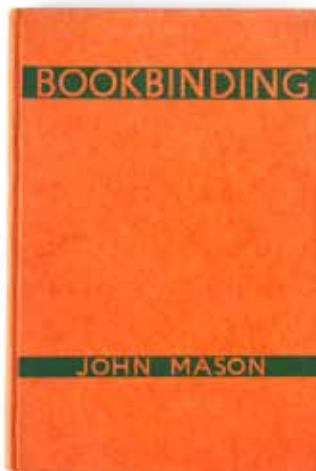
Bookbinding. London, Isaac Pitman, 1935. 8vo (190 x 120mm), colour frontispiece, pp. xiv, 113, [1] blank, 16 page catalogue of Pitman publications; extensively illustrated throughout with line illustrations and half tones; cloth backed buff boards.

Extensively illustrated manual of practical bookbinding.

112 MASON, John.

Bookbinding. With 37 illustrations by David Greaves and frontispiece in colours. London, Frederick Warne, 1936. 8vo (184 x 122 mm), colour frontispiece, pp. 62, [2] advertisements, 36 figures (line illustrations) in the text; contemporary Linson cloth over boards, upper cover and spine with title in green.

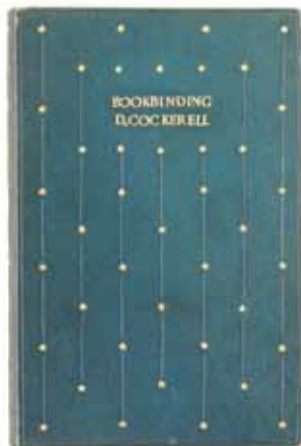
A practical introduction to bookbinding by a lecturer in bookbinding at the Leicester College of Arts & Crafts, illustrated with clear line illustrations.



113 [MARKS, Hayward.]

The Book of Marbles with the art of marbling revealed. London, Only one copy printed, 1939. 8vo (185 x 125mm), printed title page and printed dedication, signed by the author, ll. [4] of mss text in ink with 7 specimens of the marbling process tipped in, followed by 22 full-page samples of finished marbled papers; with a loosely inserted manuscript verse in a Victorian embossed envelope by the author; original gilt decorated morocco (?by the author), marbled endpapers; a fine copy.

A unique copy of this charming introduction to marbling with 22 original samples. This appealing volume was prepared by the bookbinder and printer Hayward Marks for Mrs Knaster, presumably the wife of the ephemera collector. The seven marbled paper samples illustrating the marbling process are particularly instructive. Provenance. The dedication is addressed to Mrs. Knaster. Loosely inserted is a signed verse presentation inscription to her, in a Victorian embossed envelope printed in colours and gold.



114 COCKERELL, Douglas.

Bookbinding as a School Subject. Stage IV Lettering and Simple Tooling. Hitchin, G.W.Russell & Son, 1945. 8vo, pp. 16, original printed stiff green wrappers, with 10 line illustrations, including cover illustration showing gilding tools; bound in an unsigned Arts & Crafts binding, full blue crushed morocco with a pattern of small gilt stars and gilt lettering to upper board and vertical blind-stamped lines, the binding is attributed to Arthur Johnson; with the bookplate of J.F. Fuggles to front pastedown and ownership inscription of GB Bell.

The bookbinder Douglas Cockerell (1870-1945) was apprenticed to Cobden-Sanderson's Doves Bindery and set up his own London bindery in 1897. He became an influential voice in the development of bookbinding and conservation standards through his teaching at the Central School of Arts and Crafts and his book on Bookbinding and the Care of Books (1901). Arthur Johnson (1920 -2004) was a leading designer bookbinder and author of various bookbinding manuals.



115 THRIFT, Tim.

Modern Methods in Marbling Paper. A treatise for the layman on the art of marbling paper for bookbinding and other decorative uses, including a description of several practical methods, with illustrative samples of marbled effects. Winchester, MA, Lucky Dog Press, 1945. 8vo, (190 x 128mm) pp.

38, [2], [1] imprint, with a pressmark of a dog smoking a pipe; with 7 original full-page marbled paper samples tipped in; original cloth-backed marbled boards, upper cover with label; limited to 225 copies.

A charming introduction to paper marbling for amateurs with 7 hand produced marbled paper samples by Tim Thrift. Attractively printed in a limited edition.

116 MASON, John & E.A. HALESTRAP.

Crafts in Linson. Linwood, R & W Watson, Ltd, [1951]. 8vo (220 x 140mm), colour frontispiece, pp. 102, one colour plate showing six Sylvia pattern papers (designed by Ravilious, Bawden et al), numerous half tone and line illustrations in the text; bound in Linson-covered boards, with attractive blocked cover device and pattern endpapers.



Linson is a non-fraying, strong, pliant and hard-wearing material which can be used the same way as the more expensive book cloth. The authors give instruction in its use in a variety of craft projects, mostly bookbinding, such as the production of a 'ration book cover', but also belts or table mats. A brief humorous history of bookbinding is also given.

117 OLDHAM J. Basil.

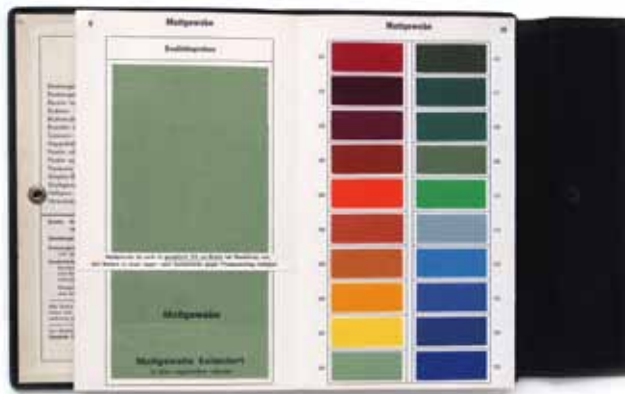
English blind-stamped bindings. Cambridge University Press. 1952. Folio (380 x 250 mm), pp. xiii, [1], 72, [2], one of 750 copies, 61 full-page plates. Publisher's blue cloth, red label to spine. Spine sunned, extremities minimally worn.

First edition. An important fully-illustrated account covering English 15th, 16th and 17th century blind-stamped bindings. A few spots to endleaves.

118 BAMBERGER KALIKOFABRIK AG BAMBERG.

Buch-Einbandstoffe. Bamberg, 1953. 8vo (240 x 140mm), contents page pasted into upper board, ll. 44, bound concertina-style with samples of binding materials, with 288 small samples (20 x 45mm) and 62 larger samples (160 x 100mm); bound in a fold-over envelope style buckram, gilt-lettering directly to upper board and spine.

A rich sample book of the Bamberger Kaliko Textile manufacturer, founded in 1863 as a dyeing, bleaching and finishing plant in Bamberg, Southern Germany, and one of the leading producers of book cloths. An extensive range of colours is available.



119 RYDER, John.

Decorative and special papers for experimental use at the Miniature Press, Richmond, 1958. ll. [3] prelims and 56 paper specimens tipped onto blank leaves of a bound volume, now mostly loosely inserted; original full vellum, spine title 'Miniature Press papers'; 8vo (154 x 120mm), issued in slipcase, pattern paper over boards, with manuscript inscription in ink to Sem Hartz, signed John Ryder on limitation statement.

A charming and rare sample book of decorative and special papers, from J. Barcham Green, Douglas Cockerell, John Mason, Grosvenor Chater, Curwen press, Lepard & Smith, Fabriano, Spicers, Zanders and Beck (contents pager). According to John Ryder's prefatory note, just 18 copies were printed at the Miniature Press and bound by Tinlings of Liverpool. Sem L. Hartz (1912 – 1996), the dedicatee of this copy, described himself as 'a designer and engraver, mostly of postage stamps and banknotes, sometimes of books and dust-jackets'. He was a consultant to Enschede firm, a 'professional gentleman' and keen anglophile (J. Middendorp, Dutch type, 2004, p. 95.) Of the 18 copies, 8 are in libraries, Huntington, Library of Congress, Newberry, Delaware, North Carolina, BL, Cambridge & Oxford.

120 GOODALL, Thomas & Co. Ltd.

Goodall's Dictionary of Book Cloth. London, 1968. 4to (240 x 180mm), ring-bound loose leaf collection, ll. [ii], 38 cards with samples, mostly one large sample surrounded by up to 12 or 24 samples, in all 31 large samples (165 x 50mm) and 440 small samples (20 x 40mm); with a printed price list dated 1968.

A comprehensive sample book of book cloths available through the firm of Thomas Goodall & Co. Some carry annotations by a contemporary binder, such as 'too cheap', 'too smooth – bad sticker' etc.



121 NICHOLSTONE BOOK BINDERY.

Sample Book. Nashville, Tn, ca 1977. Square 4to (220 x 220mm), pp. [20], printed full colour, numerous illustrations in the text, illustrating bindings; ring-binding; full tan leather, upper board with decorative lettering in green and gilt; bevelled edges.

A fine sample book of the Nicholstone Book Bindery, the largest trade book bindery in the South of the USA. Numerous examples are given, with a substantial section on ring bindings, with and without tabs. The firm continued until the end of the 1980s.



122 BRAY, Dirk de.

A short instruction in the binding of books; followed by a note on the gilding of the edges by Ambrosius Vermerck; with an introd. and a paraphrase by K. van der Horst and C. de Wolf; translated by H. S. Lake. Amsterdam, Nico Israel, 1977. Small 8vo, pp. 87, with a facsimile

reprint of the Dutch original (95 x 78mm), pp. 48 with illustrations, preserved in a custom made box.

Facsimile reprint of the earliest illustrated European binding manual, a manuscript of 1658, here reprinted together with an English translation. Dird de Bray (1627? – before 1702), a bookbinder's apprentice, describes and illustrates with attractive colour drawings what he had learnt during his apprenticeship. Pollard & Potter 59; Schmidt-Künsemüller 7243, 72439; Breslauer, p. 10.

123 ZEIDLER, Johann Gottfried.

Buchbinder-Philosophie oder Einleitung in die Buchbinder Kunst. Magdeburg, Regner, 1708. Reprint Hannover, Schlüter, 1978. 8vo, pp. [xxxvi], 190, 56, [10]; with 5 plates and 15 woodcuts in the text; original red leatherette.

Facsimile reprint of Zeidler's guide to bookbinding, generally regarded as the earliest printed technical manual on bookbinding. See Pollard & Potter 16; Schmidt-Künsemüller 7245; Middleton 1.

124 STUDLEY, Vance.

Specimens of handmade botanical papers. Los Angeles, William & Victoria Dailey at the Press of the Pegacycle Lady 1979. 4to (285 x 185 mm), ll. 4 introduction, ll. 6 of mounted original paper specimens, each accompanied by 1 leaf letter-press text and 1 engraved plate showing the plant. Loosely contained in publisher's half calf box, with gilt title to spine. Spine sunned.



One of 50 numbered and signed copies. With specimens of paper made from iris, thistle, mulberry, bamboo, cattail and gladiolus.





125 MARTIN, G.

The Bookbinder's Complete Instructor. In all the Branches of Binding; particularly Marbling, Staining and Gilding the covers and edges of books: with all the late improvements and discoveries in that useful art. By a practical bookbinder. London, Camberwell School of Art & Crafts, 1979. Sm. 4to (241 x 185 mm), 42, [1] imprint; original half cloth over boards, with fine nipping press illustration to the upper cover; limited to 81 copies.

A fine reprint of G. Martin's Bookbinder's Complete Instructor, first published in 1813 in the Circle of Mechanical Arts, and subsequently reprinted separately in 1823.

126 BÜCKING, D.J. J. H.

Die Kunst des Buchbindens - Mit Weglassung der für gegenwärtige Zeiten nicht mehr passenden Sachen neu verbessert und vermehrt herausgegeben von J.M.D.B. - Mit 2 Kupfer- tafeln. Stadtamhof, Daisenberg, 1807. Leipzig, Zentralanti- quariat der Deutschen Demokratischen Republik, (1985). 8vo, pp. 282 with two folding plates; marbled boards.

Facsimile reprint of an early bookbinding manual based on information provided by Friederich Bartolomäus Wideman, a master bookbinder. Pollard & Potter 30; Schmidt-Künsemüller 7253.

127 MIDDLETON, Bernard C.

The Whole Art of Bookbinding. The Whole Process of Marbling Paper. Reprinted from the original editions, with a foreword by Bernard C. Middleton and twelve specimens of marbled paper and notes by Richard J. Wolfe. Austin, W. Thomas Taylor, 1987. 8vo (211 x 151 mm), pp. [x], 89, [1] blank, [1] imprint, with twelve specimens of marbled paper bound in (3 to a page); original cloth-backed boards, spine lettered in ink.



Limited to 500 copies. A reprint of the first English manual of bookbinding by Parry together with the first English manual of paper marbling by Hugh Sinclair. The marbled paper samples which are included were produced by Wolfe, following Sinclair's instructions.



128 TOMLINSON, William and Richard MASTERS.

Bookcloth 1823 – 1980. A study of early use and the rise of manufacture, Winterbottom's dominance of the trade in Britain and America, production methods and costs, and the identification of qualities and designs. Stockport, Tomlinson,

1996. Loosely inserted: Bookcloth samples supplementary to Tomlinson & Masters, 1997. Thorn books Moorpark, 1997. no 15 of 15 copies. 8vo (255 x 178mm), pp. xvi, 143, 3, with ll. 11 wit 66 tipped-in samples of book cloths, 5 coloured and 21 mono-chrome illustrations in the text; original red buckram, slipcase.

First edition of the first comprehensive history of bookcloths since their introduction in the 1820s and their important role in bookbinding history. The samples provided include 30 Victoria and 36 later bookcloths. The supplementary samples include six more samples. The Winterbottom Company dominated the market in bookcloths both in England and in America.



129 ORTBAUER, Stephan.

Vintage book cloth sample book. with stock from the K. & K Dampfbuchbinderei Hermann Scheibe. Ortbauer, Zürich, ca. 2000. Obong 4to (158 x 220 mm); ll. 160 of cloth samples; cloth-backed limp boards, upper label of Kunstbuchbinderei, Buchrestaurierung, Handeinbände, Stephan Ortbauer, Vienna.

A fine set of vintage book cloth and vintage decorated papers, both from the bindery of Hermann Scheibe (K.u.K. Dampfbuchbinderei Hermann Scheibe, 1843-1901), one of the most important and prominent binderies of the Austrian Empire. Ortbauer, who looks after the heritage of the Scheibe bindery, apparently found vintage stock of both book cloth and book papers, most from the last quarter of the 19th century, which he has been marketing since. The sample books provide a fascinating insight into the varied nature of 19th century book cloths, colours and designs used.



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