

Some Notes on the  
ART OF MARBLING PAPER  
in the Seventeenth Century  
By CHARLES M. ADAMS



New York

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1947

# Some Notes on the Art of Marbling Paper in the Seventeenth Century

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THE MAKING OF MARBLED PAPERS is almost a lost art although a few bookbinders and amateurs still can make a good sheet of marbled paper. During the seventeenth century the knowledge of making these papers found its way into Europe and since then much has been written on various methods of manufacture, their designs and uses.<sup>1</sup> To the bibliophile and collector a fine piece of marbled paper is as prized today as it was by Pierre de L'Estoile, who noted in May, 1609: 'J'ay donné a M. D. P. six feuilles de mon papier marbré, beau par excellence, que je lui avois promis, et dont je sçay qu'il est curieux, aussi bien comme moy qui en ay tousjour de réserve en mon cabinet.'<sup>2</sup> At the beginning of the seventeenth century these papers were curiosities in Europe. Mrs. Rosamond B. Loring of Boston has collected a number of these and found references to many more. In her book on *Decorative Book Papers* (1942) she gives good evidence that specimens of these papers were known in Europe as early as the sixteenth century. She further states that the paper "came from the East and that the Persians were the first people to make use of it in books."<sup>3</sup>

An article by H. Taherzade Behzad on "Marbleized or Abri Papers" in the *Survey of Persian Art* (1939),<sup>4</sup> published under the auspices of the American Institute for Iranian Art and Archaeology, describes in fuller detail this art [4] as known in Persia, probably as early as the fifteenth century. Marbling was used for borders of pages, for the inside of bookbindings, and sometimes for the page itself, the calligrapher choosing this as the background for his fine writing. Five types of design are described as in use among the Persians: "simple *abri*"<sup>5</sup> "combed *abri*," "flowery *abri*," "linear *abri*," and "gilded *abri*."

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<sup>1</sup> A bibliography of books and articles on marbled papers is very extensive. From the point of view of the history of the technique of making these papers the following have been found most helpful:

Hunter, Dard. A bibliography of marbled paper. In *Paper trade journal*, 72: 52-58, April 28, 1921.

Loring, Rosamond B. *Decorative book papers*. Cambridge: Department of Printing and Graphic Arts, Harvard College Library, 1942. 171 p. 8 plates, 25 specimens.

Kersten, Paul. Historisches über türkisches Papier und Marmorierkunst. In *Allgemeiner Anzeiger für Buchbindereien*, 50: 272-74, 364-65. May 10, June 28, 1935.

Hirsch, Olga. Alte buntpapiere. In *Blätter für Buchgestaltung und Buchpflege*, 3: 813. 1932.

Beckmann, John. *A history of inventions and discoveries ...* translated from the German by William Johnston. 3rd ed. London: Longman, 1817. Vol. 3, p. 500-06.

*Encyclopédie ou dictionnaire raisonné des sciences, des arts, et des métiers...* par M. Diderot. Nouvelle édition. Geneve: Pellet, 1778. Vol. 21, p. 1923: "Marbreur de papier ou dominotier"; Vol. 24, p. 474-75: "Papier marbré," illustrated with two plates.

<sup>2</sup> L'Estoile, Pierre de. *Mémoires-journaux de Pierre de L'Estoile*. Paris: Libraire des Bibliophiles, 1875-83. Vol. 9, p. 28, 37, 179, and 264.

<sup>3</sup> Op. cit. Loring, p. 11.

<sup>4</sup> *Survey of Persian Art...* published under the auspices of the American Institute for Iranian Art and Archaeology, ed. by A. U. Pope and P. Ackerman. Toronto: Oxford, 1939. Vol. 3, p. 1924-6: "Marbleized or Abri Paper," by H. Taherzade Behzad.

<sup>5</sup> *Abri*: this Persian word literally means "shadowed" and can also be translated "variegated."

Sir Thomas Herbert in his *Travels in Persia, 1627-1629*, noted these papers twice in his journals: "Yea, they apprehend that the King sees in all places, as may be presumed by pointing their finger to the eye and saying *chash*, *i.e.* the King sees; and his words, esteemed apothegms, are many times registered as well as deeds in cedar tablets gummed with cinnabar, his name usually writ with gold upon paper of a curious gloss and fineness varied into several fancies effected by taking oiled colours and dropping them severally upon water, whereby the paper becomes sleek and chamleted or veined, in such sort as it resembles agate or porphyry." Later he notes, "their paper is very glossy and by dropping oiled colours chamleted and veined like marble."<sup>6</sup>

George Sandys, the English traveler and author, had noted their use among the Turks as early as 1610<sup>7</sup> and Sir Francis Bacon in his posthumously published *Sylva sylvarum*, 1627,<sup>8</sup> remarks, "The Turks have a pretty art of chamoleting of paper which is not in use with us. They take divers oyled colours, and put them severally (in drops) upon water; and stir the water lightly; and then wet their paper (being of some thickness) with it, and the paper will be waved like chamolet or marble."

It has been assumed a certain Johann Kunckel von Loewenstern published the earliest full description of the technique of marbling on paper in his *Ars vitraria experimentalis*, published at Frankfurt and Leipzig in 1679.<sup>9</sup> One of the objects of these notes is to point to a number of earlier descriptions and to show a widespread knowledge of the art in Europe by the end of the seventeenth century. The key to these earlier descriptions lies in the fact [5] that these papers were generally known in Europe as "Turkish" rather than marbled papers and that it was the scholars and scientists rather than the bookbinders who seemed to be chiefly curious about this "pretty art." At least it was they who wrote about it.

One of the most distinguished of these scholars was Athanasius Kircher, a prolific author with many books to his credit. He was born at Geisa near Fulda, Germany, in 1601. He taught philosophy, mathematics and oriental languages at Würzburg whence he was driven in 1631 by the troubles of the Thirty Years' War to Avignon, later settling in Rome where he taught mathematics at the Collegio Romano. In 1643 he resigned to study archaeology and to write. In 1646 appeared his *Ars magna lucis et umbra* which contains a section entitled, "Chartae Turcico more pingendae ratio."<sup>10</sup> It was first published in Rome and later, 1671, in Amsterdam. Although it is not long, it is sufficiently detailed for an artisan to follow. Originally written in Latin, it may be translated as follows:

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<sup>6</sup> Herbert, Thomas. *Travels in Persia, 1627-29*, abridged and edited by Sir William Foster. London, 1928, p. 228 and 234.

<sup>7</sup> Sandys, George. *A relation of a journey begun An: Dom: 1610*. London, 1615. p. 72.

<sup>8</sup> Bacon, Francis. *Sylva sylvarum*. London, 1670. VIII Century, Par. 741, p. 156 (first ed. 1627).

<sup>9</sup> Kunckel von Loewenstern, Johann. Ausführliche Beschreibung das schönste türckische Pappier zu machen. In his *Ars vitraria experimentalis...* Franckfurt und Leipzig: In Verlag des authoris, Leipzig gedrucht bei Christopher Günthern, 1679. Pars secunda, das dritte Buch, XLIII, p. 86-88.

2nd ed. 1689, Franckfurt and Leipzig.

3rd ed. 1743, Nuremberg.

Recently reprinted in *Archiv für Buchbinderei*, 2: 30-31, April, 1902; and in Adam, Paul, *Lehrbücher der Buchbinderei*, Heft 2, sec. 13; and in *op. cit.* Kersten, p. 273.

<sup>10</sup> Kircher, Athanasius. *Chartae Turcico more pingendae ratio*. In his *Ars magna lucis et umbra*. Rome, 1646. p. 814-15. Later published in Amsterdam, 1671.

## A WAY OF COLORING PAPER IN A TURKISH MANNER

Immerse gum tragacanth in very pure water for three days until it dissolves into a white solution. Then strain and pour it into a trough the size of a full sheet of paper and the depth of two or three fingers. Observe carefully that it be of this consistency neither thicker nor thinner than water, otherwise the colors will either appear not properly held together on the solution or properly dispersed. In thin liquid it holds the pattern less faithfully.

### *The Nature of the Colors*

The colors that are lighter will be more suitable. A lake for the red; India, as they say, for the color of the sky seems most fitting, especially if to the India some white color is mixed to its dissolving saturation; we have to use auripigment for the yellow and white lead for the white although they are heavy by nature lacking in lightness. Dissolve separately in water some egg white, oxgall and oil, which they call petroleum, in small quantities on a marble until they are neither too thick nor too liquid but in between and pour into dishes. With a brush first sprinkle the preparation on the solution observing that the drops appear on the surface of the solution in full complete [6] circles in an equal uniform manner and if they do not hold together, pour in some new oxgall and mix until the desired end is attained.

The colors then are sprinkled separately in no exact order but in one which experience teaches as the better to follow. One ceases sprinkling only when a cover of colors conceals the surface of the solution completely. Another sign of this is when the colors appear in their original brightness not diluted and dull; unless by chance a defect in the manner in which the colors are spread upon the solution either because of the colors themselves, which may be less brilliant than desired, or because too much oxgall has been mixed, which happens not rarely. If, for instance, the solution is weighted with many colors they may sink and dye the solution, and they will also be less easily marked by the reed or comb and will be less clear and will plainly show the abrupt line of colors in which, however, seems to consist the brilliance and the beauty of the design.

After mixing the colors and covering the solution with drops of various colors in a type of jasper, either the true design or an attributed sort of jasper is reproduced. Then gently place a sheet of paper on the solution beginning with one edge and then come down to the opposite side. Then press with the finger lightly covering the whole sheet moving to the margins of the trough so that all the colors which ordinarily by moving about in this manner would sink, will stick to the paper and none will remain. Finally gently remove the paper by taking hold of the edge and place it on a flat space for drying.

### *The Method of Designing a Plume on Paper*

If not jasper but other designs or vortices or plumes and so forth, you wish to execute, then with a reed draw across the trough one way and again from side to side cutting all the drops of color and elongating them. You may draw a comb of prongs equally spaced and the depth of the trough along its length and width. Thus one may draw the colors crosswise and cut them perpendicularly and leaves or plumes are formed. Finally in a ring or spiral or otherwise irregular lines, direct the design by means of a reed according to your pleasure. One of the colors may be floated on the others by dropping it gently and overspreading the solution. If a long time is taken or one is delayed, the colors will sink. How long, however, the solution is to be used is difficult to assure, for that depends on experience. When [7] infused with colors and

the solution appears turbid, then it will be time to empty and clean the trough carefully and add a new solution.

Whoever will observe carefully the method described will undoubtedly light upon a great many designs which I shall leave, however, to the curious reader to explore.

This description, published thirty-three years earlier than that of Kunckel von Loewenstern, was so full that Caspar Schott, a favorite and diligent pupil of Athanasius Kircher, observed a few years later: "An artist from Ulm affirmed to me, himself working strictly from the directions of Kircher, that he made whole figures of men, of animals, trees, cities and regions on paper." Schott became almost rhapsodic in his account of the method of making these papers and their beauty: "Now by a design profuse as waves of the sea, now in a variety of marble, sometimes in the many colors of plumes of birds and many other designs." He speaks of it as "an invention completely marvelous and full of mysteries." Schott also wrote his description in Latin and called it "How to Design Paper with Various Colors in the Turkish Manner" (1657).<sup>11</sup> At the end of this Schott refers the reader to another description in volume two of Harsdörfer's *Deliciae physico-mathematicae*.

The *Deliciae physico-mathematicae* was really the work of Daniel Schwenter who died in 1636, having completed the publication of only the first volume of this work. Georg Philip Harsdörfer, a Nuremberg poet and historian, gathered Schwenter's papers for a second volume in 1651. If we can credit the writing of this description to Daniel Schwenter before his death in 1636, then this would be the earliest written description of the technique of marbling paper, although not published so early as that of Kircher's at Rome. This description by Schwenter, written in German, is entitled, "How to Make and Design Turkish Papers"<sup>12</sup> and is a short explanation of the technique, the colors that may be used and designs that may be created.

Daniel Schwenter, like Kircher, was a mathematician and a scholar of oriental languages. It is interesting to note a type of flower design he describes: "When I wish to make figures on paper, as for example a rose, I throw on the solution a drop of color red, yellow or blue. On this drop of color [8] solution I let fall several drops of alcohol (*spiritus Vini*) which pushes the red, yellow or blue color out from the other in circles. In this space I throw again another drop of the aforesaid color, and again the alcohol as often as I want until the flower or rose is the size desired. Then I form the leaves and the rest with a quill or with a pointed fine stick." The flower type of design is very characteristic of the Turkish papers and is described by Taherzade Behzad as one of the typical Persian motives.

In 1685 at Würzburg, Joannes Zahn published his *Oculus artificialis teledioptricus*, which contained a full description of "The Best Method of Coloring Paper in the Turkish Manner"<sup>13</sup> He begins his description with the statement that "now most common everywhere is the paper called Turkish, thus named because it was undoubtedly first invented by the Turks." In the year following, Antonio Neri has a description of the technique in his Amsterdam edition of *De arte vitraria*.<sup>14</sup> Neri refers by author

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<sup>11</sup> Schott, Gaspar. *Chartam varus coloribus more Turcico pingere*. In his *Magia universalis naturae et artis, sive recondita naturalium et artificialium rerum scientia*. Würzburg, 1657. p. 237-39.

<sup>12</sup> Schwenter, Daniel. *Türkisches Papyr zu machen und zu figuriren*. In his *Deliciae physico-mathematicae und philosophische Erquickstunden...* zusammen getragen durch G. P. Harsdörfern. Nuremberg, 1651-53. p. 523-24. Daniel Schwenter died and this second volume of his work was gathered and published after his death.

<sup>13</sup> Zahn, Joannes. *Chartae Turcico more pingentiae praxis optima*. In his *Oculus artificialis teledioptricus sive telescopium*. Würzburg, 1685. p. 458-59. Later published in Nuremberg, 1702.

<sup>14</sup> Neri, Antonio. *Methodus faciendi chalcedonium, jaspidem & achatem*. In his *De arte vitraria*. Amsterdam, 1686. p. 359-362.

and title to the earlier works of Kircher and Schott. Undoubtedly books with other descriptions could be found showing its spread throughout Europe.

In England shortly after the Restoration, John Evelyn presented to the Royal Society a full description of the making of marbled papers. This lecture was delivered on the evening of January 8, 1662.<sup>15</sup> The lecture was listed in the Society's Register Book and the manuscript has been preserved in the Collection of Sir Hans Sloane in the British Museum.<sup>16</sup> Three little figures in manuscript were used to illustrate the paper; this indicates rather more than just a reading knowledge of the subject by Evelyn. He probably saw these papers made while on his travels to the continent as a young man. In his Diary for November 8, 1644, when in Italy, he tells of a visit to Athanasius Kircher at the Jesuits' Church: "Here Father Kircher (professor of Mathematics and the oriental tongues) showed us many singular courtesies, leading us into their refectory, dispensatory, laboratory, gardens and finally (through a hall hung round with pictures of such of their order as had been executed for their pragmatistical and busy adventures) into his own study, where, with Dutch patience, he showed us his perpetual motions, catoptrics, magnetical experiments, models, and a thousand other crotchets and [9] devices, most of them since published by himself, or his industrious scholar Schotti."<sup>17</sup>

Could not one of these "thousand other crotchets" well have been specimens of marbled paper about which Kircher two years later published a description? Evelyn mentions Kircher a number of other times later in his Diary and seemed to be aware of his books. The following lecture has been transcribed from a microfilm of the manuscript in the British Museum.<sup>18</sup>

## AN EXACT ACCOUNT OF THE MAKING OF MARBLED PAPER

By Mr. Evelin

You must first prepare a Trough of the shape and dimensions of the largest sheete of paper commonly marbled. It may bee made of lead, or wood well ioynted, pitched or primed so as to containe the liquour. Let it bee. deepe about foure fingers.

### *The Liquour*

Take a quarter of a pound of Gumme Tragacant : macerate it 4 or five days in faire water; then add ten or twelve quarts more of water; till it bee of an unctuous consistency, though somewhat thinner than oyle; then percolate it through a Sieve or piece of deane linnen into the Trough.

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<sup>15</sup> Birch, Thomas. *The History of the Royal Society of London*. London, 1756-57. Vol. I, p. 69.

<sup>16</sup> British Museum. Manuscripts. *A Catalogue of the Manuscripts Preserved in the British Museum...including the Collection of Sir Hans Sloane...* by Samuel Ayscough. London, 1782. Vol. 1, p. 447.

<sup>17</sup> *Diary and correspondence of John Evelyn*, ed. by William Bray. London [n. d.]. Entry under date of 1644, November 8.

<sup>18</sup> Microfilm of mss. in the New York Public Library.

### *The Colours*

For Bleu:

Take of Indico as much as you will, grind it with a competent quantity of white lead till the colour bee to your liking.

For Yellow:

Take Oripigment bruised and temper'd onely: for it will not wet suffer grinding.

For Greene:

Take Indico and Oripigment, the one ground and the other temper'd, all these with simple water onely.

For Red:

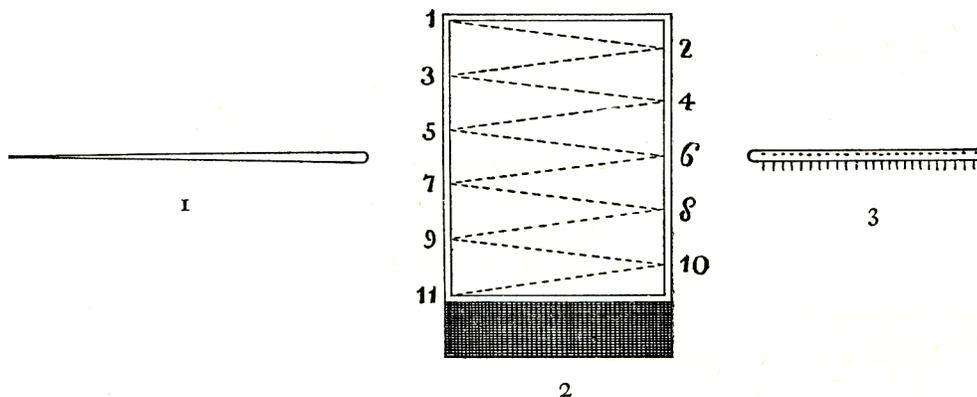
Take the common or (which is best) the finest Lake ground with raspings of Brasill which has been prepared by boyling hall a day at the least. [10]

Into all these colours put a little Oxe-Gall which is two or three dayes old, and if the colours dilate not themselves sufficiently, add more Galls: if (on the contrary) they spread too much, you have been too liberall, and must correct it by mingling some of the same colour without Gall, until it bee to youre mind.

To preserve the Gall from corrupting (to which t'is obnoxious) put a halfe handfull of common salt into it, thus you may keep it a month or more, and the age does improve it.

### *The Marbling*

When the gumme is well settled in the Trough, extend a sheete of piper display'd uppon it, plunging it very shallow into the liqueur; and suddainly lifting it out againe being held streched betweene both the hands, for the more dextrous performance. This is done to stirre up and raise the subsiding gumme towards the surface and for the more universali impregning of the liquour.



Figures 1, 2 and 3, redrawn from John Evelyn's manuscript

This done, having all your colours before you in ample gailypots upon the Table, where also the Trough is placed, dip a reasonable large brush of hoggs haire (such as Painters use) into what colour you please, but the Bleu is commonly used first; and Sprinkle it on the surface of the liquour: if the coloure bee rightly prepared it will dilate it seife well. Then the Red in the like manner (but all with severall Pencills ) after this the Yellow. Lastly the Greene, and if you will add white, you are onely to sprinkle it over with a little faire water mixed with a small quantity of your Oxes Gall. [11]

When all the severall colours are thus floating on the liquour to give them that agreeable chambletting, you must with a pointed stick expressed in Fig. I and a suddaine address stirr the liquour and fluctuating colours by drawing it from one side of the Trough to the other, as the Numbers show in Iconisme II, which gives the Trough and Liquour with the Colours, etc.

Then with the Comb taken by the ends with both your hands, comb the surface of the liquour in the Trough from one extreme to the other permitting onely the teeth to enter, this must bee performed with a gentle and uniforme motion and will make those undulations which you see in the Marble papers: This instrument represented in Fig. Irr is made with a straite stick, about the bignesse of the little finger, and as far as amounts to the breadth of the Trough, inserted with small pinns (such as Women use) at the distance of a quarter of an inch, but let the ends of the stick unpinn'd extend a little beyond the dimensions of the Trough's breadth for the better managing them of when you are to Comb the Liquour.

But if you desire the Colours should lye in any other fantastical posture, representing Serpents, or Pennaches (as the French call it) 'tis effected with the above described small pointed stick, drawing uppon what you have before combed; but it must bee done with a dextrous hand, and with a very shallow dipp into the liquour circling as if you would draw some flourish or Text Letter.

### *To Apply the Paper*

When your colours are all in this posture, display and apply uppon them a sheete of white paper but to doe this Artistly requires a slight to bee obtained by practise onely; because the surfaces of both the liquour and the paper, are equally, and in all parts to encounter, and then before they have time to soake through (for there must but one superficies bee applied to the colour) which will be in the space of two or three pulses (unlesse your paper bee very thick) lift up the paper suddenly, and with an even hand, and then spreading it a while uppon a board, you may immediately hang it uppon a line, as the printers doe, to dry, which when it is sufficiently, polish with a slick stone, marble, or Ivory knobb.

Note. If in this applying the Paper the Colours should sinke to the bottome of the Trough (as frequently it happens) it is a signe that the liquour is not sufficiently imbu'd with Oxe Gall. [12]

Note alsoe, That you must renew the sprinkling of your colours and performe all the other ceremonies with the Stick, and Comb at every application of a fresh paper; for every paper takes off all the colour from the Liquour entirely.

Note, That the Combing is commonly the last thing done, before the application of the paper.

Shell Gold rendred very liquid - well diluted, may bee also sprinkled amongst the rest; but it is very rarely, if at all to bee encountered in the marble papers of the shops.

The finer the Comb is, and the closer the teeth, the more curious and minute will bee your worke.

One that were very dextrous at the applying of the paper, may (when one is dry) marble both the sides.

John Houghton printed this lecture almost verbatim in his weekly folio numbers of *Husbandry and Trade Improv'd* in 1699, some thirty-seven years after its first delivery.<sup>19</sup> William Petty, a contemporary of John Evelyn and also a member of the Royal Society made a note in his journals of a number of subjects which he thought would be suitable for an essay. Among these he lists the subject of "marbling paper," but there is no evidence that he ever wrote or published anything on the subject.

Another member of the Royal Society who did, however, was the famous scientist Robert Boyle. His description, first published in 1670, though not long, is interesting.<sup>20</sup>

He that takes notice of so pretty a variety of colours and shapes as may be discerned on a skillfully made sheet of marblepaper, will be apt to conclude, either, that the differing colours were laid on one by one with a pencil, which would require a great deal of time and pains; or that the sheet was marbled by being printed off from some plate, on which the differing shapes were cut or engraven, and the differing colours singly placed, which would require yet more labour, and a greater apparatus; whereas the whole sheet is painted thus variously and delightfully at once, and in a trice, by the contact of the surface of a vessel full of water, on which the colours (first [13] blended a little by a quick and easy motion of the artist's hand) are so ordered as to swim without being confounded. This artifice hath, as I am informed, been delivered by the curious Kircherus. But if you have a mind to know the particulars of it more fully, you may command me to acquaint you with what I have learned from experience, by which the practice is supposed to have been of late improved.

The English never won a reputation for making fine marbled papers during the seventeenth century. They usually imported them from The Netherlands and Germany. In the middle of the eighteenth century the English Society for the Encouragement of Arts, Manufacture and Commerce had to give premiums to induce craftsmen to make marbled papers.<sup>21</sup>

We know that marbled papers were imported to America and used for bindings and cover papers during the seventeenth century. Samuel Sewall records their use a number of times in his *Diary*.<sup>22</sup> In 1683 he wrote to Increase Mather, "I suppose the Colledge Orders are not very bulkey, so I could have some stitch't up in MarblePaper, and (considering the fewness of what shall part with) afford them at a

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<sup>19</sup> Houghton, John. *Husbandry and trade improv'd*. London, 1727. Vol. 2, p. 418-28.

The collection was first published in weekly folio numbers of which the first, no. 360, containing Evelyn's "An exact account of the making of marbled paper" appeared, Friday, June 16, 1699; the second, no. 361, Friday, June 28, 1699; and the third, no. 862, June 30, 1699.

<sup>20</sup> *The works of the Honourable Robert Boyle*, a new edition. London, 1772. Vol. 8, p. 461.

<sup>21</sup> Bailey, William. *The advancement of arts, manufactures and commerce...* contained in the repository of the Society for the Encouragement of Arts, Manufactures and Commerce. London, 1772. p. 219:

"An account having been laid before the Society of the great quantity of paper, commonly called Marbled Paper, imported into this kingdom from foreign countries, the Society came to a resolution to offer a Premium of fifty pounds to the candidate who should produce forty reams of the best and nearest in quality to foreign Marbled Paper; and a premium of twentyfive pounds to the candidate who should produce twenty reams of ditto, manufactured in England."

The candidates who obtained these premiums were, Mr. Henry Houseman of Engfield and Mr. Samuel Hervey, June 29, 1763.

<sup>22</sup> *Diary of Samuel Sewall, 1674-1729*. Boston, 1878-82. Vol. 1, p. 58, March 23, 1682/3; and Vol. 1. p. 96, Sept. 15, 1685.

very easy rate." In 1685 he noted: "Take leav of Mr. Bond and give him Mr. Oakes's Artillery Sermon to Read at Sea, Stitched in Marble paper."

Hannah Dustin French in her essay, "Early American Bookbinding by Hand," cites references to the importation of these papers from Holland and gives examples of their use among bookbinders and printers in America before the end of the seventeenth century.<sup>23</sup>

The art of marbling flourished during the eighteenth and nineteenth centuries throughout Europe and America. Many works in French, German and English were published on its technique. With the introduction of mechanical means for reproduction during the latter half of the nineteenth [14] century, and the resulting wide use of stereotyped designs in ledgers and sets, marbling lost much of its fascination for the bibliophile and the creative bookbinder. As Daniel Schwenter wrote in the middle of the seventeenth century, it is still "necessary in this craft to be industrious, have a swift hand and be quick with one's imagination to project directly from one's brain manifold designs upon the solution."

Today there is a renewed interest in this technique as a school subject and among amateurs and some fine bookbinders who are again making and using marbled papers.<sup>24</sup> Many specimens of the old papers are lost by book owners and libraries which allow the marbled end papers or cover papers to be thrown away when they send them out to be rebound. These old papers are not only interesting for their designs but are often valuable for repair work. With a little practice they can be dated approximately and the country of origin often determined.<sup>25</sup> Many fine specimens were located in the collections of The New York Public Library where most of the data and and the above references were gathered.

(Editor's Note: The images for this text were provided by Antonio Velez, and Jake Benson performed the OCR processing for the text file. The images are taken from the 1947 reprint of the original article. The original page numbers are found in brackets in the text document.)

Adams, Charles M. "Some notes on the art of marbling paper in the seventeenth century."  
*Bulletin of the New York Public Library*. No. 51, 1947. pp. 411-422.

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<sup>23</sup> French, Hannah Dustin. Early American bookbinding by hand. In *Bookbinding in America*, ed. by Hellmut LehmannHaupt. Portland, Maine, 1941. p. 13, 18, 29, 50, and 51.

<sup>24</sup> Some recent books on marbling of interest to amateurs and bibliophiles:

*Op. cit.* Loring, appendix I, p. 105-118: "The art of marbling."

Halliday, J. Oil coloured marbled paper. In *Hand decorated patterned papers for bookcraft*, ed. by Geoffrey Peach. Leicester, England: The Dryad press, 1931. p. 511.

Cockerell, Sydney M. *Marbling paper as a school subject*. Hitchin, England: G. W. Russell & son, 1934.

Thrift, Tim. *Modern methods in marbling paper*. Winchester, Mass.: The Lucky Dog press, 1945. "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."

<sup>25</sup> Miss Isidore Mudge of Columbia University tells how she once picked out an old specimen of marbled paper for repairing a little book which had lost its cover papers. The binder discovered a fragment of the original marbled paper under the old leather of the half-binding. Much to her delight the piece she had chosen for the repair work matched the original in design and colors almost exactly.