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# WRAPPED IN COLOR:

A Survey of

Paste Paper Bookbindings

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Written by Sem Sutter

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## Wrapped in Color: A Survey of Paste Paper Bookbindings

During the Renaissance, European bookbinders began using decorated paper to enliven the book as an esthetic object as well as an intellectual medium. Colored paper over boards, as wrappers, or as endpapers inside a book served a utilitarian purpose, to be sure. More significantly, it afforded an inexpensive means of beautifying a volume.

The simplest decorated papers originated in the binder's shop. Among the most unpretentious were speckled "plover's egg" papers sprinkled with black, red, or sand-colored inks. Another simple technique was painting new paper or even printed scrap with a single color in fast, broad strokes. A kind of faux marbling was created by painting paper with ink, then hanging it up and trickling water or soap solution across the top. As the ink ran down, it formed a streaked or variegated pattern.

Specialized artisans prepared a variety of more sophisticated decorated papers for bookbindings, box linings, and wrapping paper. In sixteenth-century France *dominotiers*, who derived their name from the popular religious pictures that they also produced, printed decorated papers using wood blocks and water colors. Typically, the printing was executed in a single color, most often black or blue, with further hand-stencilled coloring added by women called *pinceuses*. By the eighteenth century these papers were the *dominotiers'* primary product.

Marbled papers, perhaps the most familiar genre, are made by floating ox-gall pigments on a bath of carrageen moss or gum tragacanth size and laying the paper on it to take up the pattern. The technique began in the East and papers of Turkish and Persian origin started appearing in Europe in the late sixteenth century. Early seventeenth-century travel accounts still described them as exotica, but imported stocks for a few deluxe bindings soon gave way to French and German products that enjoyed wide usage.

German craftsmen, particularly in Augsburg and Nürnberg in the first half of the 18th century, prepared attractive gilt embossed papers for book wrappers. An imitation gold leaf sheet was laid between dampened paper and a heated, engraved copper plate and put through a roller press, causing the gilt to adhere. Sometimes the paper was colored all over before embossing, or spots of different colors were applied to the embossed sheet.

But decorated paper reached its height of popularity, diversity, and creativity in the paste papers of the eighteenth century, especially those produced in Germany and Italy. The techniques, motifs, and artistic impulses of that period have continued to inspire modern book artists and designers.

## SECTION I

Four examples of simple decorated papers prepared in the binder's shop.

1. Lady Charlotte Campbell Bury (1775-1861). *Liebe: ein Roman*. Translated by Carl Gerold, jun. Vienna: Druck und Verlag von Carl Gerold, 1844. Volume 1 of 2.  
The Lincke Collection.
  2. Samuel Auguste David Tissot (1728-1797). *Oeuvres*. New edition. Lausanne: chez François Grasset, 1790. Volume 5 of 10.  
The John Crerar Collection of Rare Books in the History of Science and Medicine.
  3. Francesco Becattini. *Istoria dell'inquisizione ossia S. Uffizio*. Milan: presso Giuseppe Galeazzi, 1797.  
From the Library of Professor Eric Cochrane.
  4. August Heinrich Julius Lafontaine (1758-1831). *Das Testament*. Halle: in der Rengerschen Buchhandlung, 1809. Volume 2 of 3.  
The Lincke Collection.
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*Dominotier* papers from the Orléans firms of Perdoux and Letourmy.

5. Louis Pierre Anquetil (1723-1806). *Histoire civile et politique de la ville de Reims*. Reims: chez Dealistre-Godet, 1756. Volume 2 of 3.
  6. *Ambigu littéraire, ou, Tout ce qu'il vous plaira*. London, Paris: chez P. de Lormel, 1782.  
Gift of Bernard Weinberg.
  7. David Augustin de Brueys (1640-1723). *L'avocat Patelin, comédie en trois actes*. New edition. Paris: chez la Veuve Duchesne, 1782.
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8. Leopold Friedrich Fredersdorff (1737-1814). *Promptuarium der Fürstlichen Braunschweig-Wolfenbüttelschen Landes-Verordnungen*. Blankenburg: Gedruckt bey Heinrich Adolph Pape, 1775-1785. Volume 1 of 5.

Two *dominotiers* papers printed from the same block in different colors.

9. Giovanni Lovrich. *Osservazioni . . . sopra diversi pezzi del Viaggio in Dalmazia del Signor Abate Alberto Fortis*. Venice: presso Francesco Sansoni, 1776.  
From the Baldeschi-Balleani Library. Gift of John Fleming.
  10. [Orazio Calini (d. 1784).] *La Zelinda: tragedia*. [Parma: 1772.]  
Gift of University of Chicago Library Society.
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The *Encyclopédie methodique* offered a detailed depiction of the eighteenth-century paper marbler's shop and tools.

11. Encyclopédie methodique. *Recueil de planches de l'Encyclopédie, par ordre de matières*. Paris: chez Panckoucke; Liège: chez Plomptoux, 1783-1790. Volume 3 of 8.  
The John Crerar Collection of Rare Books in the History of Science and Medicine.
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12. [Jean Baptiste Mailly (1744-1794)]. *L'esprit de la Fronde: ou, Histoire politique et militaire des troubles de France pendant la minorité de Louis XIV*. Paris: chez Moutard, 1772-1773. Volume 1 of 5.
  13. Christian Joseph Jagemann (1735-1804). *Die Geschichte der freyen Künste und Wissenschaften in Italien*. Leipzig: bey Weidmanns Erben und Reich, 1777-1781.  
Volume 2 of 3.  
The John Crerar Collection of Rare Books in the History of Science and Medicine.
  14. Gatien de Courtilz. *Les conquêtes amoureuses du grand Alcandre*. Cologne: chez Pierre Marteau, 1705.

Three representative gilt embossed papers, one the work of prolific Augsburg embosser Georg Christoph Stoy (ca. 1703-1750).

15. Johann Arnold Zeitfuchs (1671-1742). *Stolbergische Kirchen- und Stadt-Historie*. Frankfurt and Leipzig: bey Andreas Schallen, 1717.  
The Ernst Wilhelm Hengstenberg Collection.
16. [Antoine Danchet (1671-1748)]. *Hesione: tragedie*. Paris: J.-B.-Christophe Ballard, 1743.
17. [Sybrand Feitama (1694-1758)]. *Fabricius: treurspel*. Second edition. Amsterdam: Izaak Duim, 1764.



The use of so-called paste colors to produce decorated paper began in the late sixteenth century. Starch or wheat flour binder's paste was colored with pigment and diluted to an easily spreadable consistency, applied to a sheet of paper, and manipulated by a variety of means to create a design.

Bookbinders undoubtedly made the simplest paste papers themselves. The most primitive procedure was to paint two sheets of paper all over with paste of one or more colors, lay them together with the wet paste inward, and rub the upper surface gently before pulling them apart to reveal a veined design. In a variant technique paste of several colors was daubed onto the two sheets. The artisan also could shape the design by laying strings, or felt rings or strips between the papers.

More sophisticated and purposeful designs were possible by painting a single sheet with colored paste and then working the paste in some way to create a pattern. One might employ paint brushes, sponges, feathers, fingers, combs, sticks, carved stamps or rollers, or a combination of several of them.

In the last third of the eighteenth century the single sisters of the Moravian religious community at Herrnhut in Saxony produced large quantities of paste paper of such imagination and quality that in eastern and central Germany the genre came to be known as *Herrnhuter-Papier*, whether it was manufactured by the Moravians or not. Typical colors for the Herrnhut craftswomen and their imitators were Prussian blue, light or dark carmine, or olive green. They developed a distinctive style that is quickly recognizable.

## SECTION II

1. Claude du Molinet (1620-1687). *Le Cabinet de la Bibliothèque de Sainte Genevieve*. Paris: chez Antoine Dezallier, 1692.  
The Helen and Ruth Regenstein Collection of Rare Books.

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2. [Marchese Francesco Scipione Maffei (1675-1755)]. *Compendio della Verona illustrata, principalmente ad uso de' forestieri*. Verona: Stamperia Moroni, 1795. Volume 1 of 2.  
Presented in memory of Cora B. Perrine.
3. Johann Gottlob Bernstein (1747-1835). *Zusätze zum Praktischen Handbuch für Wundärzte und Geburtshelfer: zur neuen Ausgabe vom Jahr 1790 gehörig*. Leipzig: im Schwickertschen Verlage, 1792.  
Presented by Aarhus Statsbibliotek. The John Crerar Collection of Rare Books in the History of Science and Medicine.
4. *Medicinish-chirurgische Zeitung*, volume 2. Salzburg: gedruckt bey F. X. Oberer, 1800.  
The John Crerar Collection of Rare Books in the History of Science and Medicine.

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5. *Musen-Almanach [auf das Jahr 1781]*. Göttingen: bey J. C. Dieterich, 1781.
6. Moses Mendelssohn (1729-1786). *Phädon, oder über die Unsterblichkeit der Seele in drey Gesprächen*. Third edition. Berlin and Stettin: bey Friedrich Nicolai, 1769.  
The Ludwig Rosenberger Library of Judaica.
7. Voltaire (1694-1778). *Traité sur la tolérance*. [Geneva?], 1763.  
The Ernst Wilhelm Hengstenberg Collection.
8. Etienne-François Geoffroy (1672-1731). *Traité de la matiere médicale: ou, de l'histoire, des vertus, du choix et de l'usage des remedes simples*. Paris: Chez Desaint & Saillant, G. Cavalier, Le Prieur, 1743. Volume 2 of 7.
9. Philippe François Nazaire Fabre d'Églantine (1755-1794). *Le présomptueux, ou l'heureux imaginaire: comédie en cinq actes et en vers*. Paris: chez Prault, 1790.
10. Marcus Zuerius Boxhorn (1602-1653). *De trapezitis, qui in Foederato Belgio mensas foenebres exercent, dissertatio*. Leiden: apud Isaacum Commelinum, 1642.  
Purchased from the fund presented by Hiram J. Halle.

Johann Beckmann, a German economist and historian of technology, was the first known author to publish a description of Moravian paste paper making at Herrnhut:

A third kind of colored and patterned paper was first made in Herrenhuth [sic], so in Leipzig they have given it the name Herrenhüther [sic] Papier. One first paints the paper with a priming of paste and then immediately with the strong colored paste prepared for it. Then the artisan takes a piece of wood, scalloped in the chosen pattern, and moves it free-hand across the paper according to a planned design. As a result, the pigment is removed from the paper again, creating a white figure, whether twining, or serrated, or latticed. The spaces between are in part pressed with wooden stamps which take the color away, or may add another color. Or one may use small sponges to remove pigment, creating a kind of clouds, which are not unattractive. Often the artisan may simply use his finger instead of a piece of wood.

11. Johann Beckmann (1739-1811). *Beyträge zur Oekonomie, Technologie, Polizey und Cameralwissenschaft*. Göttingen : Im Verlag der Witwe Vandenhoeck, 1779-1791. Volumes 1-3 of 12.

12. Johann Christian Biel (1687-1745). *Novus thesaurus philologicus: sive, lexicon in LXX et alios interpretes et scriptores apocryphos Veteris Testamenti*. The Hague: sumptibus J. A. Bouvink, 1779-1780. 3 volumes in 1.  
The Ernst Wilhelm Hengstenberg Collection.
13. [Johann Gottlieb Grose (1733-1798)]. *Schriftmäßige Betrachtungen*. Leipzig: bey A. L. Reinicke und J. C. Hinrichs, 1796.  
The Ludwig Rosenberger Library of Judaica.
14. Georg Friedrich Seiler (1735-1807). *Lehrgebäude der evangelischen Glaubens- und Sittenlehre*. Erlangen: bey Wolfgang Walther, 1775.
15. Johann Caspar Fuessli (1745-1786). *Verzeichnis der ihm bekannten schweizerischen Insekten*. Zürich: bey dem Verfasser und in Commission bey Heinrich Steiner und Compagnie, 1775.
16. Christian Michael Wolff (1707-1789). *Orgelübung-Vorspiele vor funfzig Melodien bekannter Kirchen-Gesänge*. Leipzig: Johann Gottlob Immanuel Breitkopf, 1782.  
The Berlin Collection.
17. Christian Felix Weisse (1726-1804). *Die Jagd: eine komische Oper in drey Aufzügen*. Third edition. Leipzig: in der Dyckischen Buchhandlung, 1772.
18. Joachim Hartmann (1715-1795). *Systema chronologiae Biblicae*. Rostock: Typis Adlerianis, 1777.  
The Ludwig Rosenberger Library of Judaica.

The most diverse and colorful paste ink papers of the eighteenth century were printed with woodblocks. The process employed carved pearwood (or, less frequently, applewood or walnut) blocks with copper pins or strips driven into them for fine details. Because similar blocks were used to print textiles, in Germany this style of paper came to be called *Kattun-Papier*, cotton or chintz paper. In fact as fashions changed, blocks retired from printing cloth with oil-based inks often enjoyed second lives printing paste papers.

First produced in the 1730s, cotton papers reached their artistic as well as popular height between 1760 and 1790. While Dutch and French papers exist, it was in Italy and Germany that the art reached its pinnacle and papers from both countries were sold widely throughout Europe. Production continued well into the nineteenth century with the leading Italian firm of Remondini, located in Bassano northwest of Venice, enduring until 1861.

Remondini's woodblocks generally measured 34 cm. by 22 cm. and were printed twice, side by side, to produce a colored area of 34 cm. by 44 cm. on a sheet of paper typically 40 cm. by 50 cm. After inking the block with paste, the printer laid it on damp paper brushed with a background tint and struck the block with a mallet. Remondini printed up to five colors in one design, using a different block for each color with pins in the corner of each to ensure proper registration.

### SECTION III

1. *Giulio Sabino: dramma per musica*. Naples: nella Stamperia Flautina, 1809.  
Gift of the University of Chicago Library Society.
2. *Almanacco etrusco per l'anno 1807*. Florence: nella Reale Stamperia, [1807].
3. Sforza Oddi (1540-1611). *L'erofilomachia: ovvero, il duello d'amore, & d'amicitia*. Venice: Giovanni Battista & Giovanni Bernardo Sessa, 1597.

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4. Giovanni de Gamerra (1743-1803). *Giulietta und Pierotto: ein Singspiel*. Vienna: gedruckt bey Mathias Andreas Schmidt, [1794?].
  5. Isaac Abraham Euchel (1756-1804), tr. and ed. *Gebete der hochdeutschen und polnischen Juden*. Vienna: Gedruckt bey Ant. Pichler, 1799.  
The Ludwig Rosenberger Library of Judaica.
  6. Samuel, Marochitanus. *Rabby Samuels Traktat: anzeigend den Irrthum der Juden....*  
Gedruckt, zu Suche-Heil, mit Warners Schriften, 1790.  
The Ludwig Rosenberger Library of Judaica.
  7. Maximilian Stoll, 1742-1787. *Aphorismi de cognoscendis et curandis febribus*.  
Vienna: Typis Iosephi Noblis De Kurzbek, 1786.  
The John Crerar Collection of Rare Books in the History of Science and Medicine.

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8. Francois de Vivens, 1697-1780. *Nouvelle théorie du mouvement: où l'on donne la raison des principes généraux de la physique*. London: 1749.  
From the Baldeschi-Balleani Library. Gift of John Fleming.
  9. Count Lodovico Ottelio, (d. 1773). *Memorie sopra la coltivazione delle viti, de' foraggi, e delle legna*. Udine: presso i Fratelli Gallici, [n.d.].  
From the Baldeschi-Balleani Library. Gift of John Fleming.
  10. Marco Galli (1645-1700). *Miscellaneo matematico opera*. Parma : Per Ippolito, e Francesco Maria Rosati, 1694.  
The John Crerar Collection of Rare Books in the History of Science and Medicine.

11. Morten Thrane Brunnich (1737-1827). *Ornithologia borealis*. Copenhagen: [typis Andreae Hartvigii Godiche], 1764.  
The John Crerar Collection of Rare Books in the History of Science and Medicine.
12. Costantino Cavalli. *Gloria in excelsis: a 3 voci concertate con violini, corni, oboe, e viole*. MS 1265. Italy, eighteenth century.  
Gift of John Fleming.
13. *Raccolta d'opuscoli curiosi ed interessanti intorno gli affari presenti di Portogallo*. Lugano: Suprema Superiorità Elvetica, 1760. Volume 4 of 6.
14. Sebastiano Rizzo. *Della origine e dei progressi dell'arte ostetricia prolusione*. Venice: Nella Stamperia di Carlo Palese, 1776.  
From the Baldeschi-Balleani Library.

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15. Order of St. George (Bavaria). *Des Churbayerischen hohen Ritterordens S. Georgii Wappen-Calender*. [Munich?, 1793].
16. Sixte de la Tenaisie. *Isaye: tragédie en cinq cates et en vers*. Amsterdam: 1770.  
Purchased from a book fund given by a member of the University faculty in honor of Herman H. Fussler.
17. [Honore Lacombe de Prezel, (b. 1725)]. *Dictionnaire des portraits historiques, anecdotes, et traits remarquables des hommes illustres*. Paris: chez Lacombe, 1768. Volume 1 of 3.

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18. Leopold Friedrich Fredersdorff (1737-1814). *Promptuarium der Fürstlichen Braunschweig-Wolfenbüttelschen Landes-Verordnungen*. Blankenburg: Gedruckt bey Heinrich Adolph Papen, 1775-1785. Volumes 3 and 4 of 5.

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19. Jean Louis Castilhon (1720-ca.1793). *Des dernieres révolutions du globe: ou, conjectures physiques....* Bouillon: Imprimerie de la Société Typographique, 1771.  
From the Baldeschi-Balleani Library. Gift of John Fleming.
20. Christian August Crusius (1715-1775). *Kurzer Begriff der Moraltheologie: oder, nähere Erklärung der praktischen Lehren des Christenthums*. Leipzig: Ulrich Christian Saalbach, 1772-1773. Volume 1 of 2.  
The Berlin Collection.
21. Federigo Casali. *Componimenti poetici*. Bassano: 1788.
22. Moses Mendelssohn (1729-1786). *Phädon: oder, über die Unsterblichkeit der Seele, in drey Gesprächen*. Karlsruhe: Schmiederische Buchhandlung, [1780?].  
The Ludwig Rosenberger Library of Judaica.

About 1900, some four decades after the dissolution of Remondini, a group of Italian paper enthusiasts succeeded in reassembling about a thousand of the firm's old woodblocks. They licensed Giuseppe Rizzi of Varese to print from them, provided he used the original methods. These Rizzi or Varese papers continued in production until 1939 and were widely used on the Continent and in Great Britain by book restorers and handbinders as well as for binding complete editions of a number of small presses.

The Insel-Verlag of Leipzig used Rizzi papers to good effect for a number of its early bindings. So in 1912 when Insel launched its *Inselbücherei* series of inexpensive but high-standard editions of classic texts, the press chose to reproduce a number of Rizzi papers for the bindings, employing a photolithographic process. The esthetically pleasing results contributed strongly to the initial popular success of the series, which continues to this day.

Rizzi's papers stimulated invention at a British press as well. The Curwen Press in Plaistow, London, had likewise imported papers from Varese for its bindings. In 1920 at the Press's request Claud Lovat Fraser, Paul Nash, and other book artists designed a collection of contemporary patterned papers in the same spirit for lithographic reproduction. They became the basis for the Press's bindings.

Other Italians pursued the art of block-printed papers in a modern context. Between 1947 and 1959 the three Vitali sisters produced beautiful papers at their Laboratorio del Castellare in Peschia. Giovanni Mardersteig used these Castellare papers on a number of Officina Bodoni bindings.

The free-style German paste papers of the eighteenth century also enjoyed revival and adaptation in the twentieth. Many binders and conservators took advantage of the simplicity of the technique to recreate traditional designs in bolder hues. In the flowering of German book art between the wars imaginative designers pushed paste paper design in new directions. And in this country Veronica Ruzicka, daughter of artist and typographer Rudolph Ruzicka, created blind-stamped paste papers of particular charm.



## SECTION IV

The seam between two block impressions is visible one-third of the way from the bottom of this turn-of-the-century Rizzi paper used in a German publisher's binding.

1. Rainer Maria Rilke (1875-1926). *Mir zur Feier: Gedichte*. Berlin: Georg Heinrich Meyer, [1899].
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### A Remondini paper and its Rizzi counterpart.

2. Laura Terracina (1519-ca. 1577). *Rime*. ed. Antonio Bulifon. Naples: presso Antonio Bulifon, 1692.
  3. Angelo Beolco, called Ruzzante (1502?-1542). *Piovana, comedia*. Venice: appresso Stefano di Aleßi, 1558.  
Gift of Ira J. Hechler and Howard Weingrow.
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Giuseppe Rizzi recarved a classic Remondini wood block to produce the patterned paper used to rebind the small seventeenth-century volume shown here. Insel-Verlag chose this design to reproduce photolithographically for the binding of *Inselbuch Nr. 1*.

4. Giacomo Gazzoli. *L'Ebreo disinganoato*. Manuscript, Italy, eighteenth century.  
The Ludwig Rosenberger Library.
5. Giovanni Francesco Lazzarelli (1621-1694). *La Cicceide legitima*. Second edition. [Parigi: presso Claudio Riud, 1692?] (false imprint).
6. Rainer Maria Rilke (1875-1926). *Die Weise von Liebe und Tod des Cornets Christoph Rilke*. Insel-Bücherei Nr. 1. 41. bis 45. Tausend. Leipzig: Im Insel-Verlag, [ca. 1914].  
Courtesy of Sem C. Sutter.
7. Jens Peter Jacobsen (1847-1885). *Mogens: eine Novelle*. Mathilde Mann and Erich von Mendelssohn, tr. Insel-Bücherei Nr. 11. 26. bis 35. Tausend. Leipzig: Im Insel-Verlag, [ca. 1914].  
Courtesy of Sem C. Sutter.

8. Claud Lovat Fraser (1890-1921). Two lithographed patterned papers for the Curwen Press, 1920.  
The Claud Lovat Fraser Collection.
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Two volumes printed by Giovanni Mardersteig on the hand-press of the Officina Bodini in Verona and bound with papers hand-blocked by the Vitali sisters of Castellare.

9. Hugh MacDiarmid (1892-1978). *The kind of poetry I want*. Edinburgh: K.D. Duval, 1961. Number 188 of 300.  
The Modern Poetry Collection.
10. Dylan Thomas (1914-1953). *Twenty-six poems*. [London: J. M. Dent & Sons; Norfolk, Connecticut: James Laughlin, 1949]. Number 133 of 150.  
The Modern Poetry Collection.
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11. Giuseppe Fivizzani. *La fede esaltata da Costantino, vincitore di Massenzo: opera scenica*. Lucca: per i Marescandoli, 1705.  
Purchased from a book fund given by a member of the University faculty in honor of Herman H. Fussler.
12. Antonio Domencio Giovanetti. *Descrizione allegorica della città di Firenze*. Florence: nella Stamperia di Francesco Moücke, 1733.

## WRAPPED IN COLOR: A Survey of Paste Paper Bookbindings

The colorful and wide-ranging historical use of decorative papers produced with paste inks is the subject of a new exhibition in the University of Chicago Library's Department of Special Collections. "Wrapped in Color: A Survey of Paste Paper Bookbindings" will be on view March 1 - June 20, 1994.

During the Renaissance European bookbinders and other artisans began producing colorful decorative paper with paste inks similar to "finger paint," employing woodblocks, brushes, combs, sponges, or their hands to manipulate the paste and create designs. Colored paper--when used over boards, as wrappers, or as endpapers inside a book--afforded binders an inexpensive means of beautifying a volume and enlivening it as an esthetic object.

Curated by Sem C. Sutter, Bibliographer for Western European Languages & Literatures at the University of Chicago Library, the exhibit traces the development of paste paper as a genre, distinguishing it from other methods of decoration such as marbling, gilt embossing, and woodblock printing with water colors.

The use of so-called paste colors to produce decorated paper began in the late sixteenth century. Starch or wheat flour binder's paste was colored with pigment and diluted to an easily spreadable consistency, applied to a sheet of paper, and manipulated by a variety of means to create a design. In the last third of the eighteenth century the single sisters of the Moravian religious community at Herrnhut in Saxony produced large quantities of paste paper of such imagination and quality that in eastern and central Germany the genre came to be known as *Herrnhuter-Papier*, whether it was manufactured by the Moravians or not. Typical colors for the Herrnhut craftswomen and their imitators were Prussian blue, light or dark carmine, or olive green.

The most diverse and colorful paste ink papers of the eighteenth century were printed with woodblocks. The process employed carved pearwood (or, less frequently, applewood or walnut) blocks with copper pins or strips driven into them for fine details. Because similar blocks were used to print textiles, in Germany this style of paper came to be called *Kattun-Papier*, cotton or chintz paper. Italian production continued well into the nineteenth century with the leading firm of Remondini, located in Bassano northwest of Venice, enduring until 1861.

In the twentieth century, Italian paper enthusiasts reassembled many of Remondini's old woodblocks and revived the craft of printing from them. This in turn provided inspiration for modern Italian artisans as well as for book artists in Germany and Great Britain.

The free-style German paste papers of the eighteenth century also enjoyed revival and adaptation in the twentieth. Many binders and conservators took advantage of the simplicity of the technique to recreate traditional designs in bolder hues. In the flowering of German book art between the wars imaginative designers pushed paste paper design in new directions.

The exhibition includes a wealth of examples of paste paper and its uses, providing visual proof of the popularity this medium through the centuries.



