

ALL JAPAN HANDMADE WASHI ASSOCIATION

Heisei no shifu ● Current Handmade Papers of Japan.

£1,250.00

Respecting the past and looking forward to the future of washi

First edition. 3vols. 350 paper samples tipped in, split across first two volumes. Oblong, 260 by 365mm. Fukuro-toji binding, original brown Tosa washi paper wrappers with printed title slips, red cloth covered box with printed title, a fine set. First two volumes unpaginated both 179ff.; third volume 99pp. Kochi, All Japan Handmade Washi Association, 1992.

A handsome set, made to educate and excite readers on the topic of Japanese handmade papers. All text in both English and Japanese.

Morita Kohsei, the then-president of the All Japan Handmade Paper Association, writes (albeit in a slightly convoluted way) about the intention behind this set: "Through this book, I hope that many people, both here and abroad, may understand that *Washi* in its long history was supplied for usage of that age and that it is a traditional culture protecting green resources carefully and I would be happy if Washi is used discriminately with deeper appreciation of the quality and of the functionary role it plays to serve the paper's purpose."

The resulting set is an extraordinary collaboration between paper merchants, historians, paper-makers and printers, resulting in a comprehensive guide to *washi* paper. The first two volumes contain 350 paper samples, neatly mounted with captions detailing the specific type of paper, its size and characteristics. In the third volume there are

essays about the history and technology behind Japanese paper and paper-making fibres. There is also a focus on the present-day (in the 1990s, when it was published), with an optimistic outlook on the future of paper-making in Japan.

Uncommon.

Stock No. 259379



KAMISAKI (Sunao).

Toki seou [Bearing the weight of time]

£450.00

Time: in fourteen influential thinkers

First edition, 'exchange copy' (*koukan-ban*), signed. Colour stencil-printed throughout. 233 by 163mm. Orihon binding, original stencil-printed paper covered boards, brown card chitsu folding case with manuscript title slip in ink, scuffing and very small mark to upper board, internally near fine. Unpaginated, [blank], [title page], [28], [blank], [colophon] pp. Osaka, Gohachi, Showa 62 [i.e, 1987].

Kamisaki's lamentations on time, as expressed through quotes from influential thinkers.

In this title, Kamisaki has selected quotations on the concept of time from fourteen famous people including Longfellow, Sandburg, Balzac, Beethoven, Gissing and Disraeli, among others. The first and last quote is accompanied by an illustration of a clockmaker doll – the first shows the doll from the front, and the last shows the same doll from behind. Between these two moments are twelve quotes next to twelve bookplate designs. This curious book is similar to a book Kamisaki published in the previous year, *Toki to ningyo to* [Time and Dolls].

In the colophon, the limitation is 42, but Kamisaki has numbered it 'koukan-ban' ('exchange copy'/outside limitation), which

can be understood as a type of artist proof copy.

Rare. No copies in OCLC.

Stock No. 255557



KAMISAKI (Sunao).

Toki to ningyo to [Time and dolls]

£550.00

Clockmakers and contemplations on time

First edition, limited edition of 50 copies. Entirely stencil-printed, including 18 colour illustrations. 165 x 230 mm. Orihon, original printed title slips, original chitsu and card box, small flecks of paint to bottom of upper cover, internally fine. Tokyo, Ryohei Hotta, Showa 61 [i.e, 1986.

Kamisaki's great collaboration with clock merchant and collector Royhei Hotta (1913-1989). Each clockmaking doll is accompanied by a quote about time, by various famous figures including Benjamin Franklin (full transcriptions via this page:

http://www.kodokey.com/dt_015_1.html).

Kamisaki had a longstanding relationship with Ryohei Hotta, proprietor of Hotta Tokei, the oldest continuously running clock merchants and watchmakers in Japan (having been founded in 1872). Ryohei Hotta had commissioned a number of leading artists to produce prints and books on the theme of clocks. The initial aim was to celebrate the reopening of the shop after WWII, and with the success of these prints, it was decided that they would continue to commission printed

works. Alongside Kamisaki, Shinsui Ito, Sesho Kanamori, Yoshitoshi Mori and Sumio Kawakami made limited edition prints and books. The present set was commissioned by Ryohei to promote the business and celebrate his wonderful collection of clockmaking dolls.

Rare. Only one copy in OCLC.

Stock No. 255558



KAMISAKI (Sunao).

Hinoe tora goshi ginka kana tsuguru ban katazome egoyomi [Stencil- dyed calendar for the year of the tiger]

£1,250.00

BLENDING EAST AND WEST IN TWELVE MONTHS

First edition. Twelve colour stencil printed sheets. 420 by 298mm. Unbound, all sheets encased in card folder with stencil printed title slip, first and last sheet slightly foxed, otherwise a near fine copy. N.p., self published, 1986.

An extremely luxurious, and slightly mysterious, katazome calendar.

Kamisaki begins this calendar with a portrait of a tiger, to mark the zodiac year. The themes then progress somewhat seasonally, with plum blossom in February and Buddhist figures in August, most likely to mark *obon* (a national holiday in August where the spirits of ancestors are believed to return to their graves). There is a distinct mix of cultures and themes represented, most of which are familiar in Kamisaki's other works. For example, we see Western clocks, lamps and coffee-pots. More surprising, perhaps, is the print with a Korean *munjado* character painting, a Western ship sailing with multiple flags, and the final print which shows a design for a circular stained glass window depicting Adam and Eve.

One point of mystery of this calendar is the lack of a limitation or publisher. One therefore assumes that it was privately printed, and privately circulated. This would have been a tremendous expense, as each print is immensely intricate and there is copious use of gold leaf.

This calendar is extremely rare. There are no records of it online or copies in OCLC.

About the artist:

Kamisaki Sunao is (he would be 92 years of age at the time of writing) an extraordinarily gifted artist, who produced several books printed in *katazome* (stencil-dye). Initially he was trained in *Kyo-yuzen*, a form of hand-painted textile dyeing specific to Kyoto, apprenticing under Kihachi Tabata (1877–1956), who was awarded Living National Treasure status for his contributions to textile dyeing. Kamisaki shifted from the medium of textile to paper, moving to Kochi Prefecture in 1955 to study Tosa washi paper-making. Though he continued to make textiles designs for kimono obi, it was in printing and book-making that Kamisaki shone. The earliest recorded book by Kamisaki is dated 1981 and his bibliography ranges from large-format illustrated poetry anthologies, to object-centred studies (most notably his illustrations of clocks and clock-makers), as well as small *mame-hon*. His work has been exhibited a number times in Japan – in 1990, the major Tokyo department store Takashima held a solo exhibition of his works.

Stock No. 253863



KAWAKAMI (Sumio).

Hirado chikushi [Hirado chikushi poems].

£7,000.00

One of 8 special copies

First edition, no.3 of 8 special copies, signed. Entirely printed in woodblock with silver ink on black laminated paper. 233 by 183mm. Modified yamato-toji binding (to appear like a Western book), original hand painted undyed calf, housed in a card box with woodblock printed title slip, wooden box with manuscript title and signed and stamped to inside lid, natural blemishes to the leather, a fine copy. Unpaginated [14]ff. Tochigi, privately printed, Showa 41 [i.e, 1966].

A highly experimental, tactile book and binding by Kawakami Sumio (1895–1972). **Though 50 copies were printed, only 8 have a special binding.** The present copy is no.3, complete with two protective boxes; one in card with a woodblock printed title, which nests within an elegant, signed wooden box.

The book itself is a series of poems by Kawakami on the theme of Hirado, decorated with illustrative borders. During the Edo period, Hirado was the port at Nagasaki where foreign merchants were allowed to trade, before they were only permitted to enter at Dejima. Kawakami had a fascination with this particular period, when interactions with the West were highly limited due to Japan's isolationist policy (*sakoku*). He produced a number of books on this theme, including *Hirado Genso* 'Hirado Fantasy' in 1950, which illustrates imagined scenes of Dutch merchants mingling with Edo-period Japanese

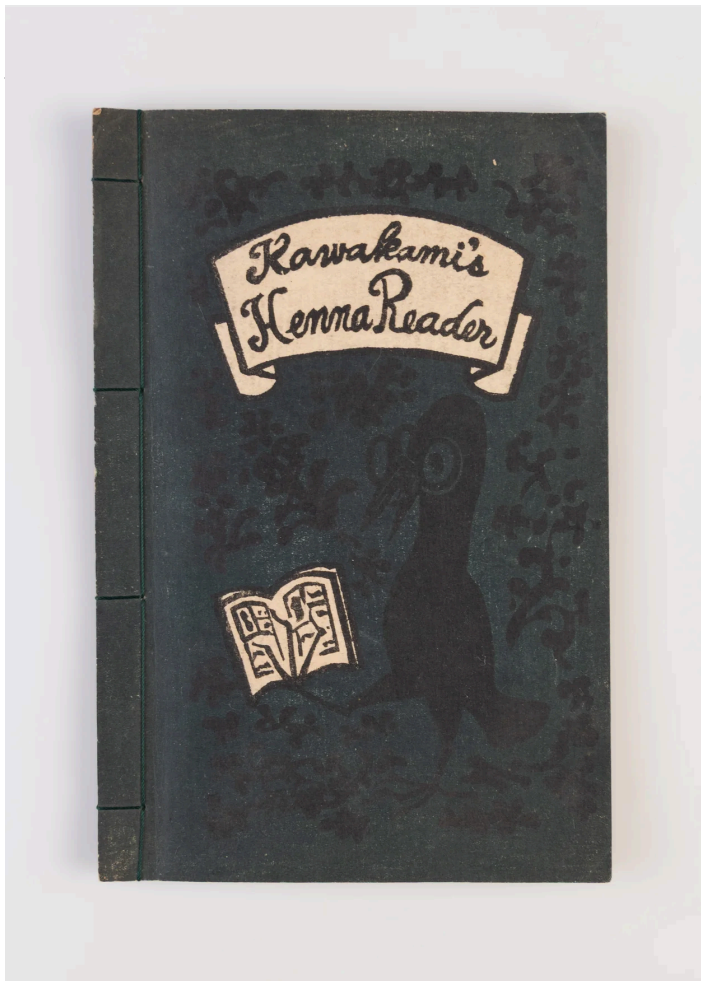
natives. Kawakami was an advocate for cross-cultural collaboration, which he expressed through his books, often with historical East-meets-West narratives.

The printing and binding of this particular copy is among one of Kawakami's more experimental achievements. Each plate is printed entirely in woodblock using silver ink on laminated black paper, which would have been technically challenging due to the slipperiness of the surface. In terms of style, Kawakami has opted for a far busier and finely detailed composition than many of his other works, and he does not apply his usual hand-colouring. The special binding of this copy uses calfskin with a motif of a map and ship. It is not explained in the bibliography, but it is likely that Kawakami used a soldering iron to create the outlines, as they seem to be indented burn marks (somewhat like a tattoo). He has then accentuated these lines with hand-painted colouring. As such, each of the 8 special copies would have been slightly different.

Extremely rare. OCLC does not record any copies of Hirado Genso, and while it is known that there are 8 special copies, no examples appear in online searches.

N.B. The style of poetry is known as *chikushi*, as written in the title, which is a form of *gafu* – songs relating to a locality and its customs, which have a *minyo* folk song-like feel.

Stock No. 259392



KAWAKAMI (Sumio).

Henna Reader [The Strange Reader]

£550.00

A peculiar series of English lessons

First edition, inscribed. Woodblock printed throughout with numerous illustrations. 190 by 128mm. Fukuro-toji binding, original printed paper wrappers in black and navy, corners slightly bumped, internally crisp, a very good copy. Unpaginated [18]pp. Tokyo, Hangaso, Showa 9 [i.e, 1934].

A charming book drawing on Kawakami's experience as an English teacher. This particular copy is inscribed to Suzuki Kenji (dates unknown).

Composed of 15 lessons, each page is neatly designed to include a English phrase, small vignette and a Japanese translation written phonetically, and the endpapers are printed with a table for counting. What is very nice about this book, and perhaps why it is titled the 'Strange Reader', is the use of antiquated Japanese. For example, the first sentence "I am a man" is translated to "Yo wa danshi nari" which would be very odd language to use today or indeed in 1934 when the book was published.

Only one copy in OCLC (National Diet Library Tokyo). There is no limitation on the book, so it is not clear how many copies were printed.

Stock No. 257454



KAWAKAMI (Sumio).

Ima wa mukashi [Once upon a time].

£800.00

Bound with a reverse glass painting

First edition, no. 46 of 120 copies, signed. Numerous hand-coloured woodblock printed illustrations throughout. Folio, measuring 280 by 220mm. Original indigo *kasuri* cloth covered boards with reverse glass painting plate laid in and gilt lettering to spine, brown paper-covered card folding case with printed title slip, cardboard outer box with printed title slip also, some minor peeling to glass painting in binding, otherwise a fine copy. Unpaginated [92]pp. Tokyo, Aozonoso, Showa 42 [i.e, 1967.

A collection of nostalgic essays and illustrations by Kawakami Sumio (1895-1972). A fine, unusually large-format production with a fabulous binding by Naito Masakatsu.

Unlike Kawakami's self-published works, in this title the plates were printed by Ishii Goshi from Kawakami's blocks, with hand-colouring by Sakai Hideo.

No copies in OCLC.

Stock No. 257440



KAWAKAMI (Sumio).

Hirado genso [Hirado fantasy].

£450.00

The Dutch trading port of Hirado, Nagasaki

Gohachi reprint, no.37 of 150 copies.
Woodblock printed with hand colouring throughout. 155 by 195mm. Yamato-toji binding, original printed paper wrappers with hand colouring, with decorated paper-covered card folding case with red paper title slip, some rubbing to case, the book itself a near fine copy. Unpaginated [6]ff. Osaka, Gohachi, Showa 52 [i.e, 1977.

Kawakami Sumio's 'fantasy' of Dutch merchants at Hirado, the port call at Nagasaki before they were strictly instructed only to enter at Dejima.

Though there is no text, the six plates follow the journey of ship leaving the Netherlands, a round table of merchants feasting, the goods entering Japan, and lastly a couple, rather extravagantly dressed – the man, presumably Japanese, in a kimono, and the woman in a fine dress holding a single tulip.

The first edition of this book was printed in 1950 in an edition of 50 copies, and was also exhibited at the 24th Kokugakai exhibition (an annual group show of printmakers and artists) in the same year. The Osaka publisher Gohachi made very high-quality reprints of Kawakami's works, of which this is one such example. The colophon points out that the book was printed by Iwase Koichi (most likely from Kawakami's original blocks) with hand colouring by Kawakami himself.

Stock No. 257452



KAWAKAMI (Sumio).

Shonen shojo [Boys and Girls]

£750.00

Reflecting on childhood and the passing of time

First edition, edition of 30 copies, inscribed copy *hors commerce*. 11 hand-coloured woodblock plates. 120 by 180mm. Yamato-toji binding, hand-coloured woodblock printed paper wrappers, blue yabane (arrow) pattern to rear cover, original hand coloured woodblock printed chemise, light foxing to edges and slight wear to chemise, otherwise a very good copy. Unpaginated, [24]pp. Tochigi, privately printed, Showa 27 [i.e, 1952].

Kawakami's nostalgic ode to childhood.

In the present book Kawakami illustrates typical games played by children in Japan, such as *hanetsuki* (a game similar to badminton), *ohajiki* (a game with flat glass marbles) and *otedama* (small bean bags used for juggling). In some games we see boys and girls playing together, in others they are separated. As the book progresses, the children become young men and women. In the penultimate plate two have grown up and become a married couple, and in the last pages two children wave goodbye to one another, 'Goodbye, farewell, sad to see you go'.

Rare. No copies in OCLC. This copy is marked as a *kazo-bon* or 'family copy' which can be understood as an artist proof. It is however inscribed by Kawakami to front free endpaper.

Stock No. 257537



KOJIMA (Tokujiro).

Katazome torumpu-e: hako [Stencil-dyed playing cards: Boxes].

£650.00

Kojima playing cards: Box-themed

First edition, no. 11 in a limited edition of 52, signed. Thirteen katazome stencil dyed plates each measuring 150 by 120mm, tipped in. 236 by 182mm. Original red paper covered boards with silver foiled title to upper, dust jacket with matching foiled motif, a fine copy. Tokyo, Ruri Shobo, Showa 61 [i.e, 1986.

Thirteen types of boxes, depicted in thirteen playing cards.

Kojima produced four books of themed designs for playing cards, of which the present copy is one. Each book contains thirteen plates, though instead of the ascension to jack, queen, king, he simply uses the numbers 11, 12 and 13. Additionally, instead of the usual division of hearts/clubs/diamonds/spades, he has decided his own themes. The present book is centred around 'boxes,' with each plate depicting a different type of box.

This series represents a more object-centred approach to Kojima's designs. There are various boxes depicted, some Japanese, others clearly Western or Middle Eastern.

Rare. No copies in OCLC.

Stock No. 256580



KOJIMA (Tokujiro).

Katazome torumpu-e: Su [Stencil-dyed playing cards: Numbers].

£650.00

Kojima playing cards: Number-themed

First edition, no.22 in a limited edition of 52, signed. Thirteen katazome stencil dyed plates each measuring 150 by 120mm, tipped in. 236 by 182mm. Original blue paper covered boards with silver foiled title to upper, dust jacket with matching foiled motif, a fine copy. Tokyo, Ruri Shobo, Showa 61 [i.e, 1986.

Exploring roman numerals through the art of katazome stencil dyeing.

Kojima produced four books of themed designs for playing cards, of which the present copy is one. Each book contains thirteen plates, though instead of the ascension to jack, queen, king, he simply uses the numbers 11, 12 and 13. Additionally, instead of the usual division of hearts/clubs/diamonds/spades, he has decided his own themes. The present book simply adopts 'numbers' as its theme. Each plate is a vibrant design of a roman numeral, which Kojima has designed with his characteristic flair.

Extremely rare. No copies in OCLC.

Stock No. 256581



KOJIMA (Tokujiro).

Katazome torumpu-e: Te [Stencil-dyed playing cards: Hands].

£650.00

Kojima playing cards: Hand-themed

First edition, no.22 in a limited edition of 52, signed. Thirteen katazome stencil dyed plates each measuring 150 by 120mm, tipped in. 236 by 182mm. Original yellow paper covered boards with silver foiled title to upper, dust jacket with matching foiled motif, a fine copy. Tokyo, Ruri Shobo, Showa 61 [i.e, 1986.

A pack of playing cards, centring around the theme of 'hands'.

Kojima produced four books of themed designs for playing cards, of which the present copy is one. Each book contains thirteen plates, though instead of the ascension to jack, queen, king, he simply uses the numbers 11, 12 and 13. Additionally, instead of the usual division of hearts/clubs/diamonds/spades, he has decided his own themes. In the case of this book, each card shows an image of hands in relation to its card number. For instance, for no. IV we see four hands holding each point of a crucifix.

What is quite interesting about this series is that Kojima has drawn hands from a range of cultural references. While some cards nod to Christian iconography, others appear to be more secular, but with a medieval aesthetic – no. VIII shows hands holding bugles, while no. XI pictures Western-style swords.

Rare. No copies in OCLC.

Stock No. 256582



KOJIMA (Tokujiro).

Egoyomi juni-jo [Picture calendar of twelve months]

£450.00

12 months in monochrome

B&W edition, signed. Twelve black and grey katazome stencil-dyed plates. Original red card folded case with printed title slip, containing twelve prints, unbound, some light occasional foxing to margins of some prints, overall a good set. Unpaginated, [12]ff. N.p., n.d.

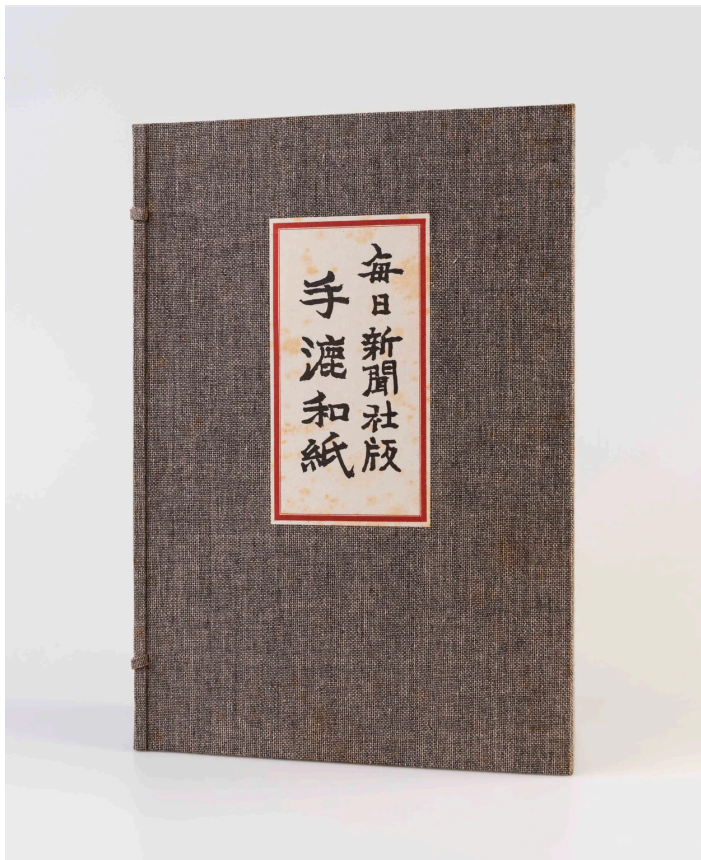
Twelve months of the years, presented graphically with seasonal motifs.

It was very popular for katazome (stencil dye) artists to produce annual calendars, and indeed calendars are often exchanged as gifts at the beginning of the New Year in Japan. Serizawa Keisuke, whom Kojima apprenticed under, produced many such collectable calendars that have been reprinted several times. By comparison, Kojima produced relatively little books and works on paper, and the present set is a rare example.

This series has a very Japanese feel, as opposed to some of his other printed works which draw influence from Western design and culture. In this series we see seasonal and auspicious motifs that are highly familiar in Japan – bamboo, irises and plum blossom, among others. Kojima has opted for a

monochromatic palette, using only black and a subtle grey for definition. It is especially pleasing to have the viewer's eye drawn to the intricate details of the stencils, which he would have cut painstakingly by hand.

Stock No. 256584



MAINICHI NEWSPAPER COMPANY

Tesuki Washi [Handmade paper].

£450.00

First edition, no.99 of 3000 copies. 3vols. 450 paper samples tipped into vols. 1 and 2. 365 by 255mm. Fukuro-toji binding, original red paper wrappers and printed titles slips to vols.1 and 2, orange paper wrappers and printed title slip to vol.3, housed in grey cloth chitsu folding case with printed title and cardboard box, also with printed title, some foxing to title slip on card box, otherwise a very good set. [11], 12-144, [4]; [11], 12-184, [4]; [10], 11-143, [3]pp. Tokyo, Mainichi Newspaper Company, Showa 50 [i.e. 1975].

With supplementary folder of 7 loose washi samples and explanatory text, as well as a promotional pamphlet from the Mainichi Newspaper Company.

Stock No. 255369



MAINICHI NEWSPAPER COMPANY

Nihon no kami [Paper of Japan]

£450.00

With the supplementary samples and map

First edition. 2vols. 150 paper samples tipped into first volume, second volume illustrated with numerous photographs. 370 by 255mm. Vol.1 bound fukuro-toji with original red paper wrappers and printed title slip, vol.2 bound in original yellow ochre paper covered boards and title slip, faint foxing to edges of vol.1 and off-setting to p.140, original blue cloth chitsu folding case with slightly foxed title slip, original cardboard box with printed title, overall a very good set. [15], 16-167, [colophon], [2]pp. Tokyo, Mainichi Newspaper Company, Showa 51 [i.e. 1976].

[With:] MAINICHI NEWSPAPER COMPANY. Supplementary printed map of Japan with sites of paper-making; list of paper-makers and related people with Living National Treasure status; and additional paper and raw paper-making fibre samples. All encased in folded washi paper. Foxing to Living National

A decadent production promoting the beauty of Japanese handmade papers.

The first volume includes 150 beautiful original samples, each with a supporting paragraph to explain how they were made and their history. The second volume takes a deeper dive into paper-making history. In the 1970s there appeared to have been a trend to boost the paper-making industry in Japan. Around this time, the Kurodani Washi Association produced a number of books to promote Kurodani paper-making in Kyoto, as there was fear that the craft would die out. Much is written in essays accompanying books like the present set to explain the long history of washi and its importance in Japanese culture. Many artists such as Goto Seikichiro and Okamura Kichiemon also began to make books that expressed the romance of paper-making villages across Japan. As one of the biggest

Treasures list. Tokyo, Mainichi Newspaper
Comapny, Showa 51 [i.e, 1976.

news companies in Japan, it is likely that the
Mainichi Newspaper Company produced these
books as part of their cultural sponsorships –
historically, they have also provided funding
for art exhibitions and sporting events.

Stock No. 255370



MIYASHITA (Kozo). & SERIZAWA (Keisuke). illus.

Ai ori to ishizara [Indigo dye and Stoneware pottery].

£750.00

Bound with a ceramic plate

First edition, no.9 of a limited edition of 80, inscribed. Three lithograph illustrations by Serizawa tipped in, a fourth loosely inserted, numerous photographic illustrations throughout. 4to., measuring 260 by 185mm. Original half woven cloth covered boards over painted white calf, gilt titling to upper cover with lithograph laid down, gilt edges, original mustard yellow chitsu folding case with ceramic disk embedded into upper board, cardboard outer box with red ribbon title slip with gilt lettering, some wear to edges of outer cardboard box, a near fine copy. 419pp. Osaka, Leach, Showa 59 [i.e, 1984.

A highly decadent book celebrating the history of ceramic plates, especially blue and white porcelain.

The author and editor, Miyashita Kozo (dates unknown), was a medical doctor and historian of ancient ceramics. In this title, he takes a closer look at ceramics, both stoneware and porcelain, from the Seto and Mino regions. The book also includes a preface by Yanagi Sori (1915–2011), who was an industrial designer and son of Yanagi Soetsu, founder of the Mingei Movement. The illustrations by Serizawa, printed in lithograph, provide a charming addition to the essays and photographs. Though he was a textile dyer and printmaker, Serizawa had a deep appreciation for ceramics (indeed all traditional folk crafts in Japan), and had ceramicists in his close circle. There are three illustrations tipped into

the book, and a fourth, extra illustration loosely inserted. There is also a lovely scenic illustration pasted on the cover, also by Serizawa.

The production of this book would have been very expensive, which would give some explanation to the small limitation of 80 copies. Indeed, the price of the book in 1984 was ¥45,000, a large sum at the time. This particular copy is inscribed in the inside of the fording case by the author, Miyashita Kozo.

Rare. Only 2 copies in OCLC (National Library of Australia and The Met).

Stock No. 259367



WAKAYAMA (Yasoji). & NAITO (Masakatsu), binder.

Kappa aijo-ki [Kappa love story].

£2,600.00

Wakayama's first self-published book, one of 10 special copies

First edition, no.1 of a special edition of 10, signed. Printed entirely in multi-layer mimeograph print. 143 by 130mm. Modified yamato-toji binding, original brown paper covered board with hand-painted design to upper board and holograph navy title slip, similar titling pasted to spine, original navy card box with clay coloured title slip, some rubbing and wear to box, a near fine copy. [2], 12, [2]ff. N.p., Seinenso, Showa 23 [i.e, 1948].

Wakayama Yasoji's expressive book on the romantic life of *kappa*, a type of folkloric Japanese water creature. The total limitation for this title is 250, and the first 10 were special copies. The present book is no.1 of the special 10, with the hand-painted binding showing a *kappa* carrying another on its shoulders.

Born in rural Hokkaido, Wakayama Yasoji (1903-1983) was a Japanese artist who studied woodblock printing under the great Maekawa Senpan (1888-1960) and Onshi Koshiro (1891-1951) as well as Japanese and Western-style oil painting. Initially he had studied to become a lawyer, but followed his creative calling and turned his attention to artistic endeavours instead. He did so at a particularly exciting time, when Japanese artists started to move away from the printmaking traditions of *ukiyo-e* and began to experiment in *sosaku-hanga*. Put simply, the *sosaku-hanga* movement (loosely translated to 'creative prints') was the do-it-all-yourself version of woodblock printing; rather than divide the labour between the artist, block cutter and printer, artists began to do every part of the process by themselves. This was deemed to be a rebellious break away from *ukiyo-e*, and

opened up new possibilities for artistic expression.

Within the cannon of *sosaku-hanga*, Wakayama was particularly experimental artist. He was fascinated by mimeograph and screen printing, and tested the possibilities of printing with these methods. **The present book is Wakayama's first self-published book, which he printed using a tabletop mimeograph printer.** Using multiple layers of colour, the resulting images have a gentle softness to them. Later, from 1963, Wakayama started to experiment with 'paper-clean printing' which was a hybrid of stencil printing and mimeograph. He also produced prints printed from styrofoam, with an intaglio method.

Extremely rare. No copies in OCLC.

Stock No. 255571



NARITA (Kiyofusa). & [OJI PAPER COMPANY MUSEUM].

Koshi hyakutai [Varieties of old papers]

£5,250.00

'The most enduring monuments are those made of paper'

First edition, no.11 of 24 copies, signed in pen to front end paper. Containing 70 paper samples bound in. 263 by 220mm. Fukuro-toji binding, original paper wrappers with printed title slip, housed in its original navy blue cloth covered chitsu folding case with matching title slip, marginal foxing to first section of text and water stain to sample no.61, otherwise a fine copy. [3], 3, [1], 24, [1]pp., followed by samples, including 2 fold out texts. Tokyo, privately printed, Showa 24 [i.e, 1949].

A fabulously rare paper sample book, being one of only 24 copies.

The present book of samples was produced by the museum arm of the Oji Paper Company, who have manufactured paper since 1875 (i.e. 8th year of Meiji). The company continues today under Oji Holdings, with global forestry and paper-making operations. The company originally had an in-house archive, which, after the Second World War, formed the foundations of the Paper Making Memorial Museum. This opened in 1950 with a view to sharing the history and process of paper-making with the public.

The first director of the museum was Narita Kiyofusa (1884-1979), the author of the present title. Narita had spent time in the US, returning to Japan to join the Oji Paper Company. Here, he made use of his English language skill in the purchasing department and helped import foreign products. Around 19 years into his time at the firm, Narita published his first book, *General Survey of the Japanese Paper Making Industry* (1937) and

continued to work closely with the company archives to develop his research and writing.

The present book shortly precedes the founding of the Paper Making Museum. On the front end paper Narita has written a poetic inscription, which loosely translates to: 'The most enduring monuments are those made of paper'. What follows is a series of short essays on different types of paper as well as 70 generous samples. They are varied, ranging from the Edo period (the oldest attributed to the Tempo period, 1830-1845) to the Meiji period. What is especially lovely about this book is the samples are bound in rather than mounted; lots of the samples overlap, which helps to compare and contrast they wide range of paper types. It is a beautiful production with a more handmade feel to some later sample books, which usually have smaller samples that have been cut down and mounted.

Rare. There is only one copy recorded in a Japanese institution (Tenri University) and none elsewhere.

Stock No. 259383



SEKI (Yoshikuni).

Koshi no kagami [Examples of ancient papers].

£6,250.00

A valuable teaching resource for Japanese Paper

First edition, no.252 of 300 copies. 2vols. 363 paper samples across two volumes, tipped in, and numerous photographic illustrations. Folio, measuring 370 by 263mm. Original mustard cloth covered boards with blind embossing to upper and silver letting to spine, both volumes housed in a brown cloth covered card chitsu folding case with printed title slip, lacking cardboard shipping box, overall a fine copy. 189; 345pp. Tokyo, Koshi no kagami, Showa 52 [i.e. 1977].

A handsome set, which visually explains the history of paper in Japan with handmade paper samples dating as far back as the 8th century. **A rare opportunity to handle original paper samples spanning over 1,200 years.**

The author, Seki Yoshikuni (1892-1979) was a highly regarded scholar of Japanese paper-making history, and an active member of the pulp and paper industry. He held executive positions at the Mitsubishi Paper Mills Ltd. (Mitsubishi Seishi Kabushiki-gaisha) and served as the first vice president of the Oji Paper Museum when it opened in 1950. During his long career, he collected paper samples – not just from Japan – and amassed a highly impressive collection of fragments, sheets, sample books and more. Some of his collection (about 4,000 items) now lives in the Paper Museum.

The present book contains over 300 samples from Seki's collection. He was especially keen for the precious papers he collected to be handled and used as a teaching resource so that more people could appreciate their unique and varied qualities. While it may seem sacrilegious, he cut samples from his collection to produce limited editions of books that would allow readers to see with their own eyes how papers vary from as early as 740 AD. Before the present title, Seki had produced other books on a similar theme which analyse the various paper types from his collection.

The academic rigour applied to the explanations of each paper type and the elegant design of the set make it a highly enjoyable handling experience. Smaller, early fragments in the first volume have been carefully pasted onto photographic reproductions of the originals, so the readers can see them in context – a lovely design detail.

Very rare. OCLC lists 7 copies: three in the US, two in Canada, one in Hong Kong and one in the UK.

Stock No. 259389



SERIZAWA (Keisuke).

Okinawa fubutsu [Okinawan Scenery].

£6,250.00

Serizawa's tour of Okinawa

First edition, one of 150 copies. Printed entirely in colour katazome stencil dye. 268 by 210mm. Orihon binding, original deep indigo paper wrappers with katazome title slip in red, pale yellow and white, with cream card folding case with matching title slip in navy, a fine copy. Unpaginated [20], [colophon] pp. Tokyo, privately printed, Showa 23 [i.e. 1948].

A fine copy of Serizawa's lovely book dedicated to Okinawan craft and culture.

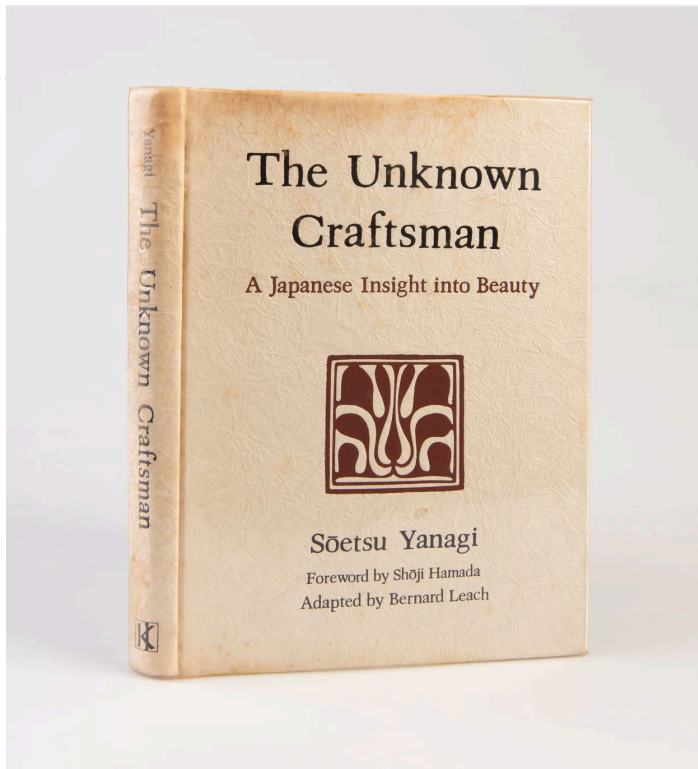
Serizawa Keisuke (1895-1984) was one of the preeminent Japanese craftspeople of the 20th century, and was honoured with Living National Treasure status in 1956. Serizawa was born in Shizuoka to a family of kimono merchants and grew up surrounded by exquisite textiles. In 1928 he encountered *bingata* – a form of stencil dyed textiles from Okinawa (Ryukyu Islands) – for the first time, which had a profound effect on him. Moved by the intricacy of patterns and vibrant colours, Serizawa began to study *katazome* stencil dyeing himself and pioneered the create use of this dyeing method on paper. He is equally known for his textile work and works on paper, including individual prints and bound volumes.

In the present book, Serizawa takes us on an evocative, crafts-focused tour of Okinawa. We are first introduced to people carrying local goods above their heads, then to a bustling open market. He then illustrates 'Daiichi' or 'the great market' with covered stalls selling hats, textiles, vegetables among other things. One spread is dedicated to *bingata* textiles, with vignettes showing the dyeing process, while another harness darker, more muted tones to illustrate Okinawan pottery. In the final few spreads we are shown Shuri castle, temple life and traditional housing.

Owing to the popularity of this book, the Osaka-based publisher Gohashi produced a reprint in 1985. More recently, in 2022, the Shizuoka City Serizawa Keisuke Art Museum held a special exhibition, 'Keisuke Serizawa and Okinawa', which featured a copy of the present book.

Rare, especially in this condition. Only 2 copies recorded outside of Japan in OCLC (Harvard and University of Michigan).

Stock No. 259093



YANAGI (Soetsu).

The Unknown Craftsman.

£350.00

Yanagi's seminal work

First edition. Numerous photographic illustrations, some in colour. 4to. Original printed paper-covered boards, clear vinyl dust jacket with blurb printed to lower in red-ish brown, boards and edges lightly foxed (not affecting internal condition) gift inscription in pen to half title, overall a good copy. [7], 222pp. Tokyo, Kodansha International Ltd., 1972.

The most famous book on Mingei theory by the founding members of the Mingei Movement.

The Unknown Craftsman is the culmination of Yanagi Soetsu's philosophy on folk crafts and Bernard Leach's efforts to disseminate these ideas outside of Japan. It includes an introduction by the renowned potter Shoji Hamada, who was a key figure in the Mingei Movement. By the time this book was published in 1972, Yanagi had founded the Nihon Mingei Kaikan (Japan Folk Crafts Museum, 1936) and published 120 issues of *Kogei* magazine (1931-1951) and had become a well-known figure in Japan. This book marks a distinct turning point, when Yanagi's essays were consolidated and translated into English – many of which for the first time.

The present copy contains a gift inscription 'from Miriam and Bob', who we have been

unable to identify.

Stock No. 256546

[KOCHI PREFECTURE HANDMADE WASHI ASSOCIATION].

Tosa Washi



£750.00

Introducing paper-making in Tosa

First edition, one of 500 copies. 2vols. 150 paper samples tipped in. 347 by 250mm. Fukuro-toji binding, original brown paper wrappers with printed title slips, indigo paper covered chitsu folding case with printed title to upper, a fine copy. Kochi, Kochi-ken Tesuki Washi Kyodo Kumiai, 1990.

An in-depth look at paper-making in Tosa (Kochi prefecture, on the Shikoku Island), with essays and captions in English and Japanese.

Tosa washi paper has a long history dating back over 1000 years. Indeed, surviving documents from the Heian period note that special paper from Tosa was used to wrap gifts among the aristocracy. During the Edo period, the daimyo from the Tosa region would gift local paper to the Tokugawa shogunate on their visits to the capital for the *sankin-kotai* ('alternate attendance'). Paper-making continues in the region today and the present book is a beautifully produced sample book of the Tosa papers.

Stock No. 256576