



2021 Guild of Book Workers  
**Award Recipients**



Cindy Haller

**LAURA S. YOUNG AWARD**

*In recognition of service to the Guild of Book Workers*



Mark Esser

**LIFETIME ACHIEVEMENT AWARD**

*In recognition of service to the profession of the book arts*

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The Guild of Book Workers is a national organization representing the hand book crafts. There are regional chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast.

Membership is open to all interested persons and includes a print copy of this Newsletter, among many other benefits. To become a member, please visit the Guild of Book Workers website:

[www.guildofbookworkers.org](http://www.guildofbookworkers.org)

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## Contents

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Chapter Reports.....	2
News & Notices .....	3
Note from the Editor.....	3
In Memory of Jim Stovall .....	4
2021 Laura S. Young Award Recipient: Cindy Haller .....	5
2021 Lifetime Achievement Award Recipient: Mark Esser .....	10
Emily K. Bell: Structural and Material Clues to Binding History: A Series .....	15
<i>Part 15: Adhesives</i>	
Potomac Chapter: Cicada Swap .....	21
Beth Lee: Considering Writing as a Holistic Practice .....	24
Iris Nevins: Grid Down Again and I Need To Marble .....	25



*In memory of Jim Stovall, p. 4*



*Potomac Chapter: Cicada Swap, p. 21*

# Chapter Reports

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## California

**CHAIRS: MARLYN BONAVENTURE & REBECCA CHAMLEE**

Barbara Lynn Wood, who served as the California chapter's treasurer for 25 years, passed away last November. Barbara's family has generously gifted the proceeds from the sale of her binding equipment to the GBW CA chapter's scholarship fund, which will be used for GBW Standards attendance and/or CA chapter workshop fees.

## New England

**CHAIR: LISA MUCCIGROSSO**

The New England Chapter held a very popular Bind-along in mid-summer centered on the Continuously Convoluting Carousel structure invented by Graham Patten. Graham gave participants an orientation on the structure and then set them loose with kits to create their own carousels. After a month, we met up again for a Show and Tell of the work produced. Some had lofty goals, and others were simple yet effective — all were beautiful.

Additionally, Dartmouth College is the last stop for our 40th Anniversary exhibition, on view between September 1 and November 16, 2021 in the Baker-Berry Library. For those who are unable to visit in person, the exhibition is available online at <https://www.negbw40thanniversary.com/>

Finally, we'd like to thank our outgoing officers for their service to our Chapter. Anne McLain has served for three years as Exhibits Chair, and Rebecca Staley has served for two years as Programs Co-Chair. And Erin Fletcher is stepping down from her post as Chapter Chair after five years of leadership and four years as Programs Chair. We've been lucky to have Erin at the helm for so long, and wish her well. We thank them all for their dedication to the Guild.

## Southeast

Newly-elected Board Chair, Jim Stovall, passed away suddenly in his home on July 31, 2021. We held elections to fill the positions that remain, they are as follows:

**Chair** — [Vacant]

**Secretary** — [Vacant]

**Treasurer** — Kim Norman

**Communication Coordinator** — Jill Sweetapple

**Events/Workshop Coordinator** — [Vacant]

Our next newsletter post will update the new leadership!

**Current Events:** [www.SEGBWnews.blogspot.com](http://www.SEGBWnews.blogspot.com)

## Northwest

The Northwest Chapter took advantage of Karen Hanmer's busy teaching schedule to offer her *Sewn Boards Binding with Sewn-In Wrapper* workshop in July. As a follow-up to a workshop on paper repair, Linda Marshall of Washi Arts offered a workshop on *Japanese Papers for Conservation and Repair* which proved to be so informative and popular, we offered it again several weeks later. Susan Callan will be presenting a stimulating workshop on *Creativity* on November 13. The challenges of the Covid Delta variant have delayed some of the planning the Chapter has been doing for in-person and/or hybrid programming with virtual and in-person participation. The *Getting Down To Business* series of panel discussions being planned by Bonnie Thompson Norman for 2022 will hopefully be able to be offered in a hybrid format. The Guild's *Wild/Life* exhibition will open at the University of Puget Sound in the spring of 2022. The Chapter is planning an exhibition tour as well as a presentation by the Chapter artists who are in the show. The Board continues to work on new member development and legacy planning for 2022 officers.



## News & Notices

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### NOTICE FROM REBECCA SMYRL, GUILD SECRETARY

The Guild of Book Workers Annual Business Meeting will take place virtually on Thursday, October 28, from 7:00pm–8:00pm EST. Instructions on how to participate will follow.

The minutes of the October 16, 2020 Annual Meeting will be on the agenda for approval. These are available to read on the Guild website.

Also on the agenda will be the approval of the Board of Directors' Annual Report for 2020–2021. The Annual report is also available on the Guild website.

Other business is also planned. I look forward to seeing you there!

### THE WILDLIFE OF GBW HAS ARRIVED IN GEORGIA!

The Guild of Book Workers Triannual Traveling Exhibition, *Wild/LIFE*, is open from September 17 to December 3 at the Robert C. Williams Museum of Papermaking, Georgia Institute of Technology in Atlanta, GA.

This exhibition features approximately 50 works by members who were invited to interpret the theme of “wildlife” in any way they wish, be it literal or abstract, humorous or serious. The RCW museum and galleries were founded by Dard Hunter and also features permanent exhibits that trace the fascinating history of papermaking from its earliest antecedents through the advanced technology of today. *Wild/LIFE* will only be open here until December 3, so make your plans to see these wonderful works in person! For more information, or to plan your visit, please check directly with the venue website: <http://paperdev.gatech.edu/wildlife>

This exhibition was made possible by the generous contributions of our donors and sponsors. We would like to especially recognize donor Jim Stovall, former chair to the Southeast chapter. He will be honored and acknowledged in a dedication to be displayed during the length of the exhibit in Atlanta.

## Note from the Editor

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I regret to say that this will be my last issue as editor. I have enjoyed my tenure and greatly appreciate the hard work of all those who have contributed to the *Newsletter* during this time.

All the best,  
Matthew

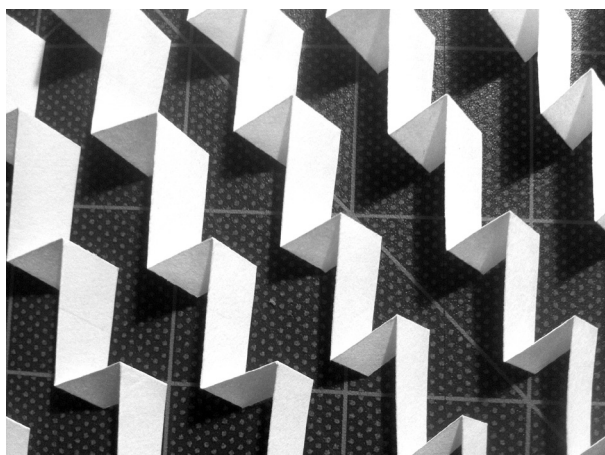
# In Memory of Jim Stovall (January 2, 1958–July 31, 2021)

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by Jay Tanner

THE SUDDEN PASSING OF GUILD member Jim Stovall is something that has been felt across the entirety of the book and paper community. Jim was the admin on several book and paper related groups, which allowed him to have a broad reach to many bookbinders, printmakers, and paper artists. Perhaps most significant, was a group called Handmade Books and Artist Books, which currently has over 61,000 members worldwide. It was in places like these that Jim's eye for art and zest for crafts of all sorts flourished. He could be found regularly commenting and encouraging those who were likely complete strangers. But no one was a stranger to him long after he reached out. In reading comments on Jim's obituary and social media, it is evident that this talented man will be missed by many. In addition to Jim's online presence, he served in a few capacities on the Guild of Book Workers board. Jim was just elected president of the Southeast chapter, which he served on and off as events chair in the past. Additionally, Jim has been helping on the membership subcommittee, which couldn't be a more perfect fit for someone who was great with people and loved reaching out in the encouraging and silent way he often did. Jim was a sustaining member for the Guild from 2017–2019, and originally joined in 2014.

In addition to Jim's contributions to the bookbinding world, he was also a very talented printmaker and paper artist. He loved trying new things and meeting new people, as was clear by the various workshops he regularly attended. His friends and family mention other talents, such as being musically inclined and being a fantastic cook. Jim also had a passion for dogs which included being a foster parent for dogs, dog sitting and dog walking, along with having several of his own, his favorite being Chihuahuas.



The loss to the creative community is unmistakable, and to many of us, including myself, the loss of this dear friend is deeply saddening. Many have commented with fond memories and thoughts, but a trend seems to be how much of an encouraging force Jim was. A long time friend and fellow guild member, Ann Frellsen, mentioned her love of Jim's huge personality and amazing ability to nurture people in a range of creative areas. "Jim was a gatherer," she said, "but mostly he gathered people. He brought them into a world of making... and recognized like-minded souls." Andrew Huot mentioned his presence and support, along with his helpfulness in workshops and events in Atlanta and the South. "Jim was obsessed with making... he was a good friend to many of us and will be missed," Andrew said. Perhaps most thought provoking was a comment made to me by Karen Hanmer where she mentioned that she "hadn't realized how many people Jim gently guided into what they became." I can't think of a more true statement.

I for one joined the Guild due to his encouragement and later joined the board at his suggestion. I spoke with him just days before his passing, and his thirst for learning was as present as ever. He was accessing our Standards videos online and wanted to talk bookbinding with me. He was an irreplaceable presence in so many people's lives, and one that many of us won't forget. I hope that you are ever creating wherever you are, my friend.



2021 LAURA S. YOUNG AWARD RECIPIENT:

## Cindy Haller

by Catherine Burkhard

**I**F YOU HAVEN'T HAD THE opportunity to meet Cindy Haller, you've missed out getting to know someone who seems to always be in a whirlwind, thanks to her many, many talents in the book and paper arts fields, along with her giving nature. I am most happy to do the second-best thing, and that's to share herein much of what goes on in that whirlwind.

It actually began at a very young age. Cindy's early years in Kettering, OH were a busy time in her family of three active little girls. While in grade school, her classmates were busy checking out 'gothic novels' at the local library, while she headed for Section 741-750 – the art shelves. She even made some Christmas cards in elementary school, but couldn't figure out why her attempts didn't look quite like the samples she saw in the Speedball Textbooks of the day.

During her high school years, she was in the college prep program, but worked it out to also get into some art classes in her junior and senior years. The whirlwind was beginning to spin. In 1971 she received her Bachelor of Arts at University of Dayton, Dayton, OH – but while working on that degree, she had employment of 20 hours a week in the Dean of Engineering's office while taking 19-21 credit hours per semester. Following graduation, she was a staff artist in the commercial art department NCR Corporation, and even took in private commercial art commissions. The talent was taking shape.

Marriage to Dan Haller in 1975 then took her to Albuquerque, NM. There she worked for a type shop, then generated camera-ready artwork for her main employer, Postal Instant Press, along with handling artwork for two other small printing companies. While doing this up through 1978, she was also continuing her private commercial art commissions from her studio. That studio then "took off" as a freelance graphic arts business.

Like she didn't have anything else to do during this time, she decided to take some calligraphy classes and ended up becoming very involved with *Escribiente*, Albuquerque's Calligraphic Society, which had organized in 1978. That involvement had her as Secretary for a while, and Newsletter Editor for a couple of years. The whirlwind was taking up speed.

Cindy and her husband moved to Houston, TX in 1979, where she continued graphic design and also calligraphy commissions and later adding in the teaching of these skills. She also was employed part-time teaching sewing classes at a local "Stretch 'n Sew" franchise while she was working towards a Master of Arts with an emphasis in Education degree at The University of Houston, Clear Lake. She got that Masters in 1982.

Soon after the arrival in Houston she met several calligraphers associated with a calligraphy group – Friends of Calligraphy in Houston. Through a series of circumstances,

she helped the group transform into the Houston Calligraphy Guild in March 1979, and she is now the lone remaining Charter Member of the Guild. Soon after this organization, she became President for 2 years and has since served in almost every position (some repeating) the Guild has. Especially notable was her service as the Guild's *Newsletter* Editor for eight years. Even through today, her talent of organizing, managing, teaching many workshops and study programs allowing the Guild to be a popular gathering for local calligraphers. It's understandable she currently chairs their Education Committee, overseeing all their educational offerings.

It's also during these years she has offered many additional calligraphy and book arts classes and workshops, has written numerous articles for their newsletter, attended over a dozen International Calligraphy Conferences, and still continuing her freelance business. As it happens with book and paper artists, lettering led her into paper surface design (specifically marbling and paste paper work), and then bookbinding. Cindy represented Houston's Guild many times when demonstrating lettering and writing names at numerous community events. The whirlwind is really going now.

Cindy and I met in the early 1980s, basically when we were taking calligraphy workshops here and there. But the expanding interest in bookbinding had her coming to my studio in Dallas in the late 1990s and early 2000s not only to take two to three classes a week but join in on the many workshops offered with nationally-known instructors. She would tell you that she was "over her head at those first workshops taught by the 'name' binders", but I can vouch she was quick to rise to the occasions, and was soon on the teaching trail.

She had joined the Guild of Book Workers when the Lone Star Chapter was formed in 1991, but later on, she made sure she was at as many of its Standards of Excellence Seminars as she could manage. (She got a scholarship to attend her first one in 1997!) And she'll tell you that "when she had a handle on a book structure", she taught her friends the structure(s), as well as to various calligraphy guilds – even in other cities. It was these teaching times, along with those done with the Houston Calligraphy Guild, that she became known as the best-ever, gracious instructor, who encouraged her students, shared her knowledge, and had super handouts galore. You knew when you arrived in her classroom, you were in for a real treat. You were going to learn something for certain! It was the atmosphere in the whirlwind.

Because the Houston area was quiet insofar as the book arts and bookbinding, Cindy tried her best with these classes/workshops to "spread the news". She even helped found the Artist Bookworks-Houston organization in 1995. She served as President for a term, was on the Board of Directors, taught some classes, and brought in Gary Frost for a workshop in early 1998. Her diligence at this was "true Cindy", but there



**Top:** Cindy teaching a paste paper workshop

**Bottom:** Cindy teaching calligraphy



just was not the interest or support. The organization disbanded in 2000.

Cindy and Dan returned to Albuquerque in 1999, and the whirlwind never let up. She added more to her already long list of activities and organizations, and still included those commissions in the areas previously mentioned. She became active again with *Escribiente*; was an original member of LIBROS: New Mexico Book Arts Guild; joined the Sonoran Collective for Paper & Book Artists (in Tucson, AZ, 2001); and GBW's Rocky Mountain Chapter (1999).

It was also during this time frame, in addition to the book-binding classes in Dallas, she became a member of a book-binding study group in Dallas (2000–2009, the Monday Night Study Group), faithfully taking her turn to host the group and teach. Additionally she taught the Foundational Class at GBW's Standards Seminar in Minneapolis, MN (2002), traveled and taught classes in Texas, New Mexico, and even in Singapore—basically traveling wherever to take bookbinding or calligraphy classes/workshops or to teach them. In fact, she became quite familiar with Southwest Airlines' routes and times, or the best highway routes to take.

Following the tragic death of her husband in Albuquerque, she returned to Houston in 2005, doing the same type of work as before. This was especially so with the Houston Calligraphy Guild, the Lone Star Chapter, and the Guild of Book Workers itself, therein taking officer positions (*Newsletter* Editor, 2008–2016) and thus, more responsibilities. Of course, the teaching and the commission work continued, now well established as “Cindy Haller”, closing down as DJH & Associates, DBA

The man who  
does not read  
good books  
has no  
advantage  
over the man  
who cannot  
read them

MARK TWAIN



Result of collaborative project with study group:  
leather inlays on a small album

Lettergraphics. It seems she never rested. In fact, in addition to all that has been mentioned, she was employed by The Container Store, known for its organization supplies, for 10 years which truly furthered her organizational talents. Perhaps the Store even learned something from her!

The Guild of Book Workers benefitted from her willingness to serve. She was asked to tabulate the results from an extensive GBW Survey, with results published in the August 2002 *Guild Newsletter*. It was a major undertaking, deserving of the accolades extended her at the Annual Meeting that year. Her work as GBW *Newsletter* Editor for eight years saw many improvements in the publication—especially in having the first ever covers in color starting with the December 2008 issue, and working with binders for articles and advertisers who generously support GBW, some for many years. Again... recognition...this time at the 2009 Annual Meeting. Busily riding that whirlwind she also, for about 15 years, hand-lettered GBW's recognitions to outgoing officers and the annual Award winners, which were then bound by students at North Bennet Street School.

In the Guild's Lone Star Chapter, Charter Member Cindy was the first Membership Chairman, designed and executed the Chapter's first letterhead and envelopes, served on the Program Committee, then was Program Chairman for numerous years. In the latter position, she became better known for those organizational skills in pulling together many top workshops with national instructors, and advertising them with attractive, well-designed flyers. While in New Mexico, and a member of the Rocky Mountain Chapter, she was *Newsletter* Editor, Treasurer, and assisted the Host Committee for 2003 Standards Seminar in Denver, CO. The Guild's “In Flight” exhibition had its first venue at this Standards Seminar, thanks to Priscilla Spitler, who got Cindy to design all the forms and

publicity materials for it. Priscilla thought Cindy's dedication to this task made for its professional appearance.

The whirlwind was picking up power. Since 2016 Cindy has been active in IAMPETH (The International Association of Master Penmen, Engrossers, and Teachers of Handwriting), currently serving as Scholarship Committee Chairman. Her expertise showed its face here in updating the way this Committee worked in bestowing its scholarships. Among several things, she has updated all the forms used in the processing of scholarships and rewrote the entire protocol for the Committee.

Over these years in both Houston and Albuquerque, Cindy took advantage of numerous workshops and classes in calligraphy and bookbinding offered in many areas, traveling by car or plane to wherever she needed to go. Houston had little to offer in the area of bookbinding, so the whirlwind found itself hitting the airways or roads more than ever.

Cindy traveled to take workshops at the Craft Guild of Dallas (Raoul Bollin, Deborah Evetts, Silvia Rennie), private classes with me in Dallas, and later, as mentioned, in my ongoing classes, for several years, flying in to take 2-3 classes a week. Workshops offered through the Books 'n Letters Studio also provided further educational avenues for her (such as Raoul Bollin, Brenda Parsons, Joy and John Tonkin). Then

there were travels to Austin and San Antonio to take advantage of classes/workshops with Priscilla Spitler and Raoul Bollin. All these opportunities were topped off with her joining Julie Sullivan and I in traveling to Greensboro, NC for a two-week study with Monique Lallier.

This very long list of local and nationally-known calligraphers and bookbinders from whom she took classes/workshops is impressive. It shows why she is the hand-lettering specialist and excellent bookbinder that she is. In fact, it's well known that those on her mailing list truly admire and appreciate her stunning hand-designed and handcrafted Christmas cards. (Yes, those early in life attempts at making her own Christmas cards have come a long way.) Pieces of her beautifully marbled papers or her colorful paste papers have been seen as a part of those cards.

There is more, even as the whirlwind continues, but from what has been shared herein, we can certainly see how dedicated she is to learning and teaching—how earnest she is in taking on responsibilities and doing what is necessary to get a job done—and showing she takes the extra mile to do whatever is necessary to get that job done—all with a smile and a super amount of patience.

*Though I am growing old, I maintain  
that the best part is yet to come—the  
time when one may see things more  
dispassionately and know oneself  
and others more truly, and perhaps  
be able to do more, and in religion  
rest centered in a few simple truths.  
I do not want to ignore the other side,  
that one will not be able to see so well  
or walk so far or read so much. But  
there may be more peace within more  
communion with God, more real light  
instead of distraction about many things,  
better relations with others, fewer  
mistakes. BENJAMIN JOWETT*



In addition, among the numerous comments that were generously sent to me to pull this nomination together, I share some tidbits...

- Very helpful with the local host committees in 2003 and 2006 for the educational conferences held along with the DeGolyer Triennial Exhibition, SMU, Dallas, TX.
- Involved in a big way in 2000, says Carol Erickson, Albuquerque, NM to get a bookbinding category for the New Mexico State Fair, further noting that this category continues to this day, and is a popular exhibit. Esther Feske, also in Albuquerque, adds that Cindy provided the Fair with a clear judging format that continues to be used.
- An original member when LIBROS: New Mexico Book Arts Guild of Albuquerque was formed, and Cindy was also their Special Activities Chairman for 4 years. Mita Saldana added that Cindy was THE [one and only] person to get that bookbinding category started at their State Fair.
- Again from Carol Erickson, who said there could be many words to describe Cindy, but chose three. She has ENERGY, puts forth much EFFORT in everything, provides SUPPORT wherever it's needed.
- Currently an active member of many calligraphy guilds, but in addition to those mentioned, Texas wins out having her also active in the Dallas, Fort Worth, San Antonio, and Austin guilds
- Cindy is a talented artist, states Julie Sullivan, Austin, TX, and besides that, she is consistent in being willing to participate and lend a hand wherever the need – often as a “behind the scenes” person.
- She put my mind at ease, says Kim Neiman, Arlington, TX, when helping with a workshop – even doing the janitorial things. She also brought lots of excitement to the students.
- While in Albuquerque those years, Katherine Chilton, says Cindy breathed life into their newly formed guild (Escibiente)...and this was at a time that the city was surprised a whole group of residents would be interested in old kinds of lettering, let alone that people could translate words into art and carry the written word into depths and heights that were unexpected.
- A friendly smile, clear and generous instructions with well-prepared materials, and innovative structures is what Michal Sommer, Albuquerque, NM remembers about Cindy.
- Cindy steps up to the plate to provide work that's needed—a creative individual—supports all of us in

our group—a very willing individual—and a great friend says Bill Kemp, Albuquerque, NM.

- Always gives 110%...works tirelessly on any project she's involved in and to the end of it...is a valuable member in Houston Calligraphy Guild says Dolores Schulz, Greater San Antonio Area, TX.
- It's been a pleasure to collaborate with Cindy in several different capacities over the years says Tish Brewer, Dallas, TX – she's incredibly responsive, thorough, organized, and thoughtful in planning and working with instructors as well as colleagues – she keeps all those working with her informed as well.
- A creative artist, says Marylyn Hoy Bennett, Rusk, TX—she puts extra effort into her art as sometimes some techniques, especially calligraphic ones, don't cater to lefties. If she's going to do something, it will happen for sure! And...she still makes beautiful, hand-crafted Christmas cards!
- A great help when Cris Takacs, Chardon, OH was GBW Membership Chairman because, as GBW Newsletter Editor, Cindy was most diligent in getting all that membership data that was needed in each issue of the newsletter.
- Having been with Cindy in lots of different situations for almost 20 years, Karen Hanmer, Glenview, IL, notes that her warmth, professionalism, and generosity make her the best possible ambassador for the Guild of Book Workers.

Can you now feel the whirlwind? It's really there. In fact, Cindy recently told me she will continue in life to hone her skills in both the letter arts and the bookbinding world, teaching when asked, developing programs for her local calligraphy guild, sharing her knowledge and “trying to use up all of those supplies...” (“Let's be honest—THAT will never happen!”, she continued.) She attempts to downsize, as we all do, but she can't resist a new tool or book, even if she's interested in just a couple of pages in the book. She says, “Learning never ends...” and believes it with all her heart.

*This article and these comments are pretty much the real story about Cynthia Ruhl Haller. There was more to share, but not the space. Some things may have been missed, but not many. She and I have worked together so many times in various areas in the book and paper arts worlds that I'd feel like we could say what the other was thinking without pause. I admit she outpaces me, but I work diligently not to get too far behind. Along with all who helped with this nomination, we are all happy she is receiving the Laura Young Award...she deserves it. Congratulations to Cindy!*

—Catherine Burkhard





## 2021 LIFETIME ACHIEVEMENT AWARD RECIPIENT:

# Mark Esser

by James Reid-Cunningham

**M**ARK ESSER IS THE FINEST bookbinder working in the United States today. His career as a fine binder, teacher and conservator spans the last four decades. He was born in Joliet, Illinois in 1950. His grandfather was a cobbler, and as a child, Mark was fascinated to see him work with leather. He asked his grandfather to teach him, but his grandfather refused because he wanted his grandson to go to college and become a professional. A shy child, Mark never enjoyed school, but he graduated from Grinnell College in 1972 with a major in biology. His first job after college was an assistant curatorial position at the Farlow Herbarium of Cryptogamic Botany at Harvard University. He rehoused dried specimens of mosses, liverworts and fungi. It was while at Harvard that Mark discovered bookbinding when he saw books being sent out to be rebound. His original interest in the field was in conservation rather than in fine binding. In the late 1970s, he saw an advertisement for bookbinding workshops at Sam Ellenport's Harcourt Bindery in Boston, so he took introductory workshops with Joe Newman.

In early 1980 Mark was hired by Barclay Ogden at the Newberry Library in Chicago to work in their in-house bindery. It was here that Mark learned the basics of bookbinding and developed the kind of efficient economy of motion that is the bedrock of craftsmanship. The library also

had a conservation laboratory where Gary Frost and Pamela Spitzmueller worked on rare materials. Mark had his first exposure to paper conservation when he worked with Janet Ruggles, the Newberry's paper conservator, on letters from the Adams family. He was also able to work with Gary Frost, who was planning on moving to New York to teach at the new library conservation program at Columbia University School of Library Science. Mark learned a great deal about book structures from Gary: "I think he used us as guinea pigs to help fine tune some of the things he'd be teaching at Columbia. An incredible learning experience, in any case."

During this period, Mark took a weekly binding class from David Brock, who was apprenticing with Bill Anthony, a master bookbinder originally from Ireland. After almost two years at the Newberry, Mark left to work for Bill Anthony at Anthony and Associates Bookbinding in Chicago. Bill offered him either a job where he would learn only what was needed to complete a specific task, or a traditional apprenticeship where he would learn the full range of the elements of the craft of bookbinding. Mark jumped at the chance for a five-year apprenticeship. In the bindery, they did repairs, small editions, enclosures, new bindings, the full range of binding tasks. Mark remembers "He would give me five or six books to work on and among the pile of books would be some





North Bennet Street School, 1992

new work with no explanation. I had to figure it out or ask questions.”

They did not do fine bindings from commissions, but both Bill and Mark did fine bindings on their own. Bill believed that because sometimes day to day work can be mundane, it was essential to also have challenging projects, requiring one’s highest skills. He advocated that if you can do fine bindings, your ordinary bindings come out better.

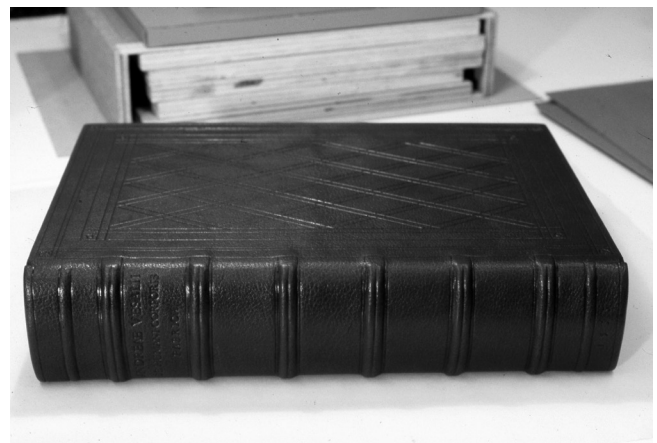
In 1983, Bill Anthony was hired as the conservator for the University of Iowa Libraries. His move preceded the creation of the Iowa Center for the Book in 1986. Mark went to Iowa to continue his apprenticeship. At Iowa, Mark worked with Bill on an exhibition entitled “The Art and Craft of Bookbinding” in 1985. They created models of historical bindings reaching back to the Middle Ages. Neither of them had experience with medieval bindings, so both were challenged to accurately recreate ancient book structures. Mark had his first experience in teaching binding at Iowa, with a course for undergraduates called “Elementary Bookbinding” that focused on non-adhesive structures. He did not enjoy teaching, but Bill emphasized the importance of handing down one’s knowledge to others.

Working with Bill Anthony in Chicago and Iowa provided Mark with experience in both private practice and

institutional conservation. As his apprenticeship came to an end in 1986, Mark was approached by the North Bennet Street School in Boston to teach bookbinding full-time. A trade and craft school with an emphasis on hand work, NBSS was considering creating a two-year program in hand bookbinding. The school provided him with a proposed curriculum, but he quickly discarded it and created a curriculum based on his experiences in Chicago and Iowa. The program emphasized traditional craft skills, fine workmanship, the use of non-adhesive and reversible processes and structures, the use of protective enclosures to preserve rare books, and the creation of historical models.

The school agreed to his proposed curriculum and Mark took the job. He knew he would need to stay at least three years before he would know if the program was a success or not. If graduates of two classes were to get jobs in the field, Mark would know that his curriculum was successful. The program is still ongoing today, graduating four to eight students per year. Mark’s former students work in both private practice and institutional settings. Although teaching wasn’t his goal and in many ways was never easy for him, he became one of the most influential bookbinders in the nation by training many binders who would become leaders in the field.

In 1994 Mark left NBSS to become the conservator at the John J. Burns Library at Boston College. This position gave him the opportunity to conserve a small and fine collection of rare books. Like most institutional conservation positions, Mark was involved in administration, exhibit preparation, climate monitoring, housekeeping, and all the other essential elements in the successful stewardship of rare library materials. But unlike most institutional conservation positions, Mark was able to spend almost half of his time on benchwork, performing conservation treatments on incunabula, rare books and archival letters, and building protective enclosures.



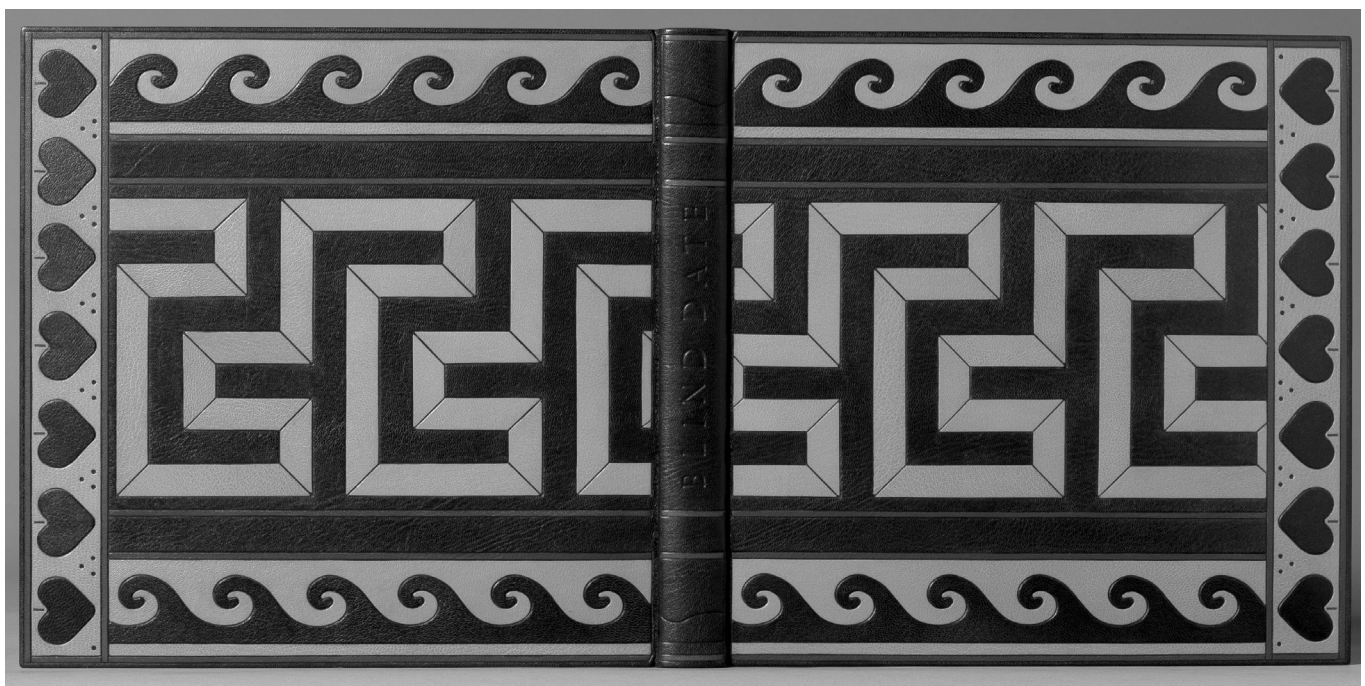
*De humani corporis fabrica*, Andreas Vesalius, Basil, 1555. Conservation treatment performed at the University of Iowa Libraries, 1985. Photo: Courtesy of the University of Iowa, Hardin Health Sciences Library, John Martin Rare Book Room. FOLIO QM21 .V4 1555



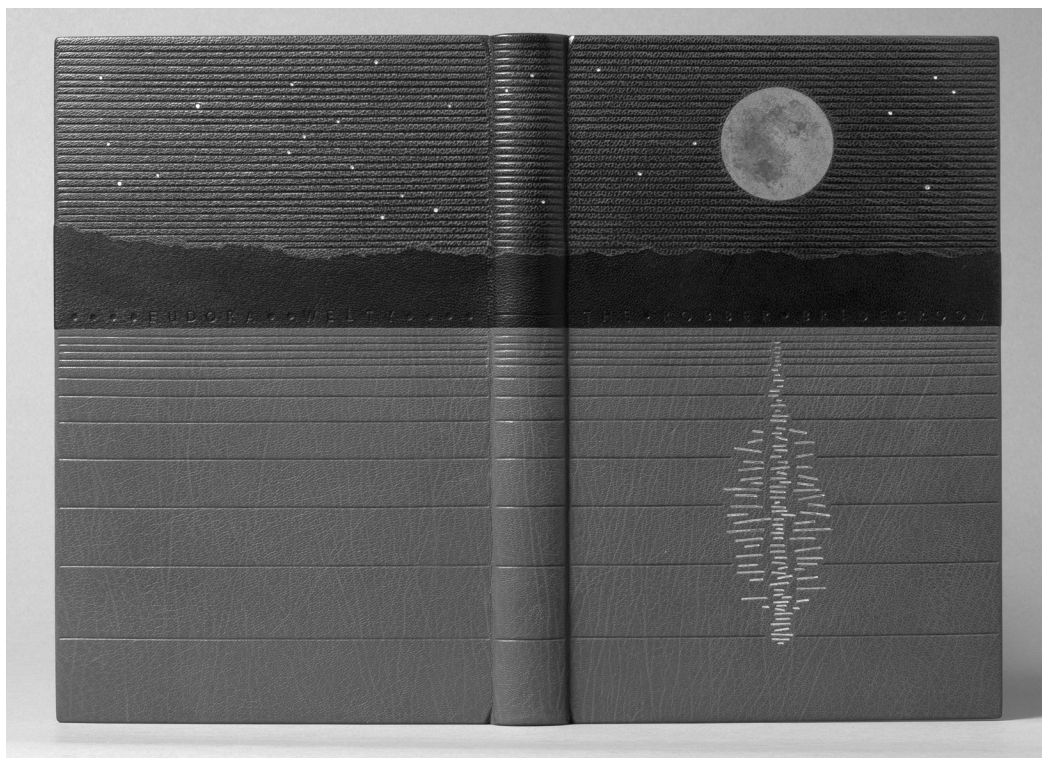


**Above:** *The Golden Age of Handbuilt Bicycles*, Jan Heine, Seattle, 2005. 300 x 240 x 25mm. Bound 2010. Full blue goatskin, laced board binding. Graphite edges, double core silk endbands, gold tooling, palladium tooling, red leather onlays. Green goatskin edge to edge doublures tooled in gold and palladium. Owned by binder.

**Below:** *Blind Date*, Thomas Meyer, illustrated by John Furnival, Circle Press, Guildford, 1979, Ron King. 310 x 315 x 41mm. Bound 2016. Full black goatskin, laced board binding. Sewn on meeting guards, double core silk endbands, blind tooled, with onlays in black, terra cotta and red. Terra cotta goatskin edge to edge doublures, and black suede flyleaves. Owned by private collector.







*The Robber Bridegroom*, Eudora Welty, Pennyroyal Press, West Hatfield, 1987, Barry Moser. 248 x 165 x 28mm. Bound 2019. Half dark blue, half gray goatskin, laced board binding. Graphite edges sprinkled with gold, double core silk endbands, blind and gold tooling, onlay of black leather and inlay of painted, orange goatskin. Black goatskin edge to edge doublures with blind tooling and black suede flyleaves. Owned by private collector.

In 2008, Mark decided to leave Boston College and begin a private practice in fine binding. He also took in conservation, but fine binding has dominated most of his time ever since. His bindings aren't always commissions but are done on speculation with the hope that he can sell them afterward. Unsurprisingly, he has been very successful at placing his bindings with collectors.

Despite the artistry of his binding, Mark has little training in art or design. He took a life drawing class at an adult education center in the 1970s, but he hated it. He was encouraged to let go, to be loose and creative, but he was more interested in the craft. He also took a class in drawing for bookbinders, taught by a botanical illustrator in Chicago. The striking visuals and fine detailing of botanical drawing have informed his work ever since. Mark expresses a certain uneasiness about thinking of his fine bindings as art:

I can say with certainty that creating a work of art is not the point when I embark on a fine binding. One goal driving each new binding is the renewed effort to come as close as I can to perfection in technique and execution. Another is to create an object that provides a rewarding aesthetic experience for the person viewing and handling it. I want it to feel good in the hand, and open reasonably well, and be readable. The

decoration should be engaging and compliment the text. My ultimate goal for a fine binding is to create a total object that will strike at least some people as beautiful. Practically, I find it best to not give much thought to how successful I've been and to just continue renewing the effort.

It is interesting to note the similarities between Mark's bindings and those of his favorite binders. His favorite binder is Michael Wilcox, who is both brilliant technically and in his design sense. He admires French binders such as Pierre Legrain, Henri Creuzevault, and Jean de Gonet. This is not surprising given the complexity of their designs and the exquisite execution of their bindings, which mirror his own bindings.

In addition to his fine bindings, Mark's greatest influence on the field was his years teaching bookbinding. I was fortunate to train with Mark at NBSS. Mark is a consummate craftsman, and it was a pleasure just to watch him work. Each day with Mark was a revelation. I'd often study how he stood at the bench during a specific process, or how he held a tool. I'd mimic his actions, trying to figure out why his bindings turned out so much better than mine.

Mark believes that the primary influences on his practice of bookbinding are Gary Frost's ideas on book structure and

Bill Anthony's emphasis on practical craft skills. There is a certain mystery about how it is that you learn a craft from a master. Teaching a craft isn't a matter of information transfer. The real lessons are often so subtle, they're almost invisible. At some point, you suddenly realize that you no longer need him correcting you, because you've internalized the voice of your teacher. Many binders hear Mark's voice in their head as they work.

## **COMMENTS FROM FORMER STUDENTS**

### **Nancy Lev-Alexander, Library of Congress:**

I studied with Mark at a point where I was making a radical change in career direction. I had everything to learn, and no bookbinder was more skilled, patient and dedicated than Mark to teach the history, materials and techniques of the craft. But thirty years later I turn time and again to the ethics I learned from Mark—how to treat books, tools and people—as I go about my work as a Conservation manager at the Library of Congress and in my private bookbinding. The lessons he displayed every day are lasting and timeless. Give every book the respect it deserves by making thoughtful choices about the structure and materials you select whether a beloved and worn family bible or a flashy new design binding. Inspire students to evaluate their work critically but encourage and remind them that skills take repeated practice to master and everyone makes mistakes. Learn to not be defensive but open to critique and the hard work it takes to correct an action. I routinely apply all of these lessons to my work as a bookbinder, supervisor, and colleague and owe him a debt of gratitude for this fine launch into the field. My favorite saying of his in the NBSS bindery was, “a little more work and a little less talking.” So many times I have wanted to say the same at the Library, but I know I won't pull it off with the same firm but kind tone that is the essence of Mark.

### **Barbara Adams Hebard, Boston College**

I am proud to be a graduate of the NBSS Bookbinding Program and especially grateful to have been taught by Mark Esser. Mark had a gentle teaching style, although he also was adamant about maintaining high standards in the bookbinding craft. His anecdotes about his apprenticeship with Irish bookbinder, Bill Anthony, and his stories about fellow apprentices made us, his students, aware that we were a part of a continuing tradition of bench-trained bookbinders. It has been a great honor for me to have received Mark's training at NBSS and later, to follow in his footsteps working as the conservator in the John J Burns Library at Boston College. Barbara Adams Hebard BB'90

### **Consuela (Chela) Metzger, UCLA**

I was lucky to be one of Mark's students at North Bennet Street School from 1991–1993. We had a collegial cohort that year. I remember lovely lunches with the class and Mark in

various North End cafés. But there is no doubt that his influence on me as a professional was deep and lasting, beyond what I learned from my classmates. When I came to be a book conservation and bookbinding instructor myself, I could do no better than his words the first day of class: “Every Book Is Different”. Embedded in that phrase is attention to the whole book. Embedded in that phrase is honor for the context of a book. What his instruction gave every day was the respect for every detail that goes into making books and intervening in the life of books made by others. When I graduated, I entered a library conservation world which idolized efficiencies. Mark taught me how batch work in binding and conservation can be done beautifully, and I do batch work when it makes sense. What I most hope to convey to those I work with is what Mark conveyed to me: honor, attention, respect for the individual books in our life.

### **Mark Andersson, Panther Peak Bindery**

There are fewer than a handful bookbinders who excel in all five aspects of the profession: forwarding, finishing, design, conservation and teaching. Mark excels in all of them. The significance of this is that he sets an example with his work and then goes out of his way to help others do the best work they can. And he does it with grace and kindness.

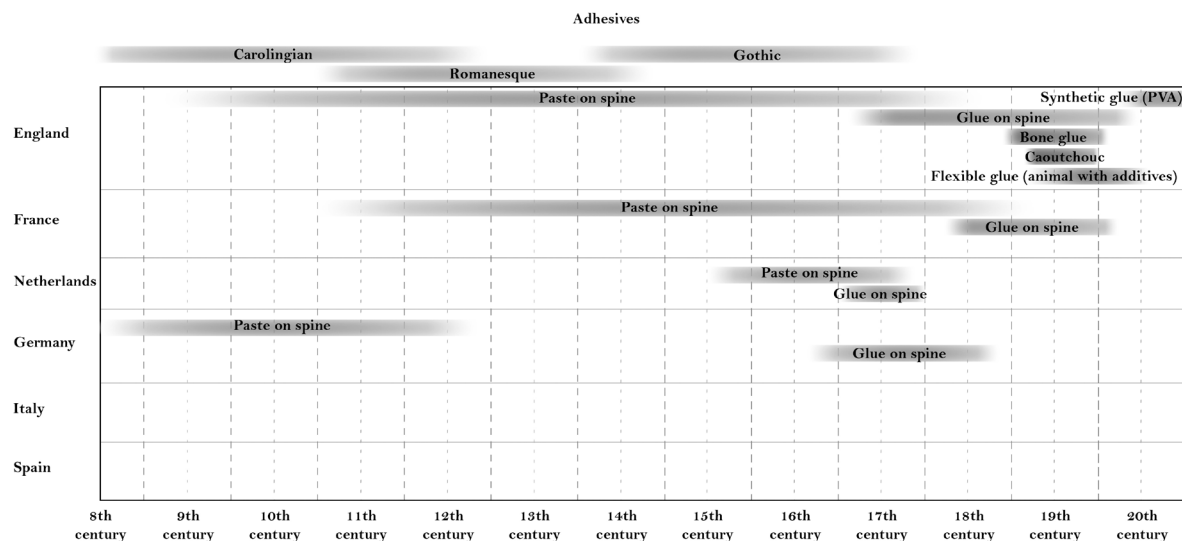
I have lots of examples of this, but the most telling for me is when I was thrown into teaching at NBSS with very short notice. I asked Mark to come in for a few hours to help me sort things out. He came in for a whole day and refused any compensation and burned a vacation day. It helped me out, helped the students out and helped the school out. It wasn't the only time. When I wasn't sure what to do while teaching at the school, I only had to think about what Mark did and that gave me my answer. The fact that the program is still going strong is a testament to how perfectly he established the program and how he implemented it.

As a teacher he set the standard very high and then showed how to meet it. His mistakes, very, very few and far between, were better than the finest work done by the best of his students. He has a way of breaking down the work into digestible elements that took away the feeling that doing such work was beyond our ability.

Mark doesn't deserve this award because he's the best binder in the country, or because his conservation work is unparalleled, or even because he was the best teacher I've ever had. He deserves it because he is all of those things at once.

The Lifetime Achievement Award implies that it is an acknowledgement of the work done by someone in their career. Mark is at the top of any list in any category of any aspect of binding, conservation and teaching. But the award also, to my mind, should be about the contributions one has made to the field. And Mark is also at the very top of that list as well. While always being extremely kind and helpful.





## Structural and Material Clues to Binding History: A Series

### Part 15: Adhesives & Conclusions

by Emily K. Bell

*In the fifteenth article in the series, we will discuss the different adhesives used in bookbinding over time, and I will offer some general conclusions about structural binding history. A chart of types of adhesives is included.*

AS I HAVE BEEN RESEARCHING the history of the structural elements of bookbinding, I have sometimes come across mentions of the types of adhesives used for different parts of the bookbinding process. In many cases it is difficult to determine what is meant by the word “glue”, as this can be a generic word used for any type of adhesive, or it might specifically mean animal glue as opposed to the starch-based “paste”. And, if the source material has been translated from one language to another, there is always room for interpretation. In this article, I will use “glue” for adhesives made from animal sources (typically collagen, from skin, bones, horns, or hooves boiled in water<sup>1</sup>) and “paste” for adhesives made by cooking a starch (wheat, rice, or other starch) in water. Rubber-based adhesives are in a middle ground, since they have a vegetable source as their primary ingredient, but behave more like synthetic adhesives than like pastes.

It may not be possible to identify different types of adhesives without either chemical or spectroscopic analysis.

However, the white crystalline or “powdery” nature of dried-out paste is often diagnostic.<sup>2</sup> Animal-based glues are often darker in colour and usually form larger particles as they dry out. Synthetic adhesives, on the other hand, tend to be stretchy and flexible, even long after they are dry. Many modern adhesives are not water-soluble, which makes repairing a book whose spine has been lined with them especially difficult. Some can only be removed with heat or solvents.

Aside from these considerations, if one is looking at a historic binding and trying to determine when and where it might have been bound, it may not be possible to access the adhesives that have been used, unless there has been enough damage to expose them. Fortunately, for our purposes, there are a few clues in the way that these adhesives tend to degrade over time, which can help to narrow down the possibilities.

#### EARLY EVIDENCE OF PASTE

Middleton mentions that Coptic books typically had loose hollow spines, in which the covering material was not adhered to the spine of the textblock.<sup>3</sup> He notes that the tight back binding, in which the covering leather is adhered directly to the spine of the textblock, dates from the adoption of the raised thong and cord sewing methods around the 10<sup>th</sup> century.<sup>4</sup> Pollard considered pasting the covering material to

the spine of the textblock essential to the prominence of the raised bands on the spine, and dates it from the 13<sup>th</sup> century in England, which is later than Middleton's timing.<sup>5</sup> Szirmai seems to concur with Middleton, noting that although the leather for tab endbands on carolingian bindings could be affixed solely with sewing, several examples have evidence of patch linings on the spine between the sewing stations, which must have been affixed with an adhesive.<sup>6</sup> He also notes the existence of remnants of starch-based paste on a few examples from Germanic binderies.<sup>7</sup> Szirmai's romanesque bindings also have similar evidence of paste used to attach spine linings and covering materials, even though these linings are again often found to be loose, now that the paste has degraded over the centuries.<sup>8</sup>

Pollard also wonders if the treatment of the corners of the covering material can give some clues about the early use of adhesives. He suggests that sewing the corners might have been an early practice, used at a time before the covering material was adhered to the boards, and some of the examples he gives are from the early 12<sup>th</sup> century.<sup>9</sup> Corners that were not sewn must have been attached in some other way, namely by using an adhesive. In his discussion, he uses the word "paste" exclusively, so we can probably safely assume that he means to suggest that it was a starch-based adhesive that was used for some 12<sup>th</sup>-century bindings in England.<sup>10</sup> Szirmai considers sewn corners (and those attached with nails) to be a later development of carolingian bindings, often found on repaired bindings.<sup>11</sup> He found them to be quite rare among his mostly-Germanic carolingian examples, and more likely among his mostly-French romanesque bindings.<sup>12</sup> Instead of Pollard's understanding of the sewn corner as evidence of the lack of adhesive used to attach the covering material, Szirmai's idea of it as a way to reinforce or repair an attachment seems more likely. As we saw in the thirteenth article in this series, sewn corners were more popular in romanesque bindings, with the earliest examples being from the 11<sup>th</sup> century in France, so earlier bindings must have used adhesives to attach the covering material without relying on mechanical means.

Paste was used almost exclusively for adhering leather as a covering material, even long after animal glues were adopted for the spine of the textblock. Middleton observes that paste serves to soften the leather, allowing it to be shaped and molded around the spine, and gives the binder plenty of working time.<sup>13</sup> Neither animal-based nor synthetic glues offer the same hydration of the leather or slow drying time, making them less desirable for leather bindings even now.

## COMBINATIONS OF PASTE AND GLUE

Dirck de Bray's description of binding practices in the Netherlands, from 1658, mentions preparing a core for endbanding by pasting a cord to a piece of vellum and folding the vellum over it.<sup>14</sup> Since the copy I consulted is a translation, I cannot be certain of the use of the word paste, but there is also

a second mention of "starch", to be smeared on the leather and on the spine of the textblock when covering.<sup>15</sup> Elsewhere in the text, when describing lining the spine after sewing, the translator has used the word "glue".<sup>16</sup> De Bray characterizes this adhesive as being hard when purchased, and explains that it needs to be soaked in water, cut into pieces, and boiled before use.<sup>17</sup> This description certainly sounds like some sort of prepared animal glue, rather than a starch paste.

In his 1748 dictionary, Jacques Savary de Brûlons mentions that after the book is sewn and the textblock trimmed, the spine should be lined with parchment that extends past the width of the spine between the textblock and the inside of the boards.<sup>18</sup> He seems also to suggest that paste (*colle de farine*, "flour glue") is to be used to attach this parchment lining, but that to strengthen the attachment, glue (*colle-forte d'Angleterre*, "English strong glue", probably an animal glue<sup>19</sup>) should be added on top.<sup>20</sup> Middleton notes that French bindings from the 17<sup>th</sup> and 18<sup>th</sup> centuries often had parchment spine linings that extended onto the boards and were pasted under the end-sheets,<sup>21</sup> similar to Savary de Brûlon's description. Middleton does not mention the use of supplementary glue, since he is mostly focused on describing the durability of the parchment reinforcement of the board attachment, but he does use the word "paste". Based on other parts of his text, I think we can be reasonably certain that he does intend to specify a starch-based adhesive.

## OTHER EARLY EXAMPLES OF GLUE

The spines of gothic bindings were often glued up using an animal glue, with or without linings, partly to maintain the rounding of the spine.<sup>22</sup> This practice is difficult to pinpoint in time, but Szirmai mentions that it is described by Anselm Faust's binding manual of 1612.<sup>23</sup> Szirmai notes that animal glue was used partly to compensate for the weaker sewing structures that binders had begun to adopt in an effort to speed up the binding process.<sup>24</sup> He does observe, however, that not all gothic bindings have evidence of animal glue on their spines, but some have only the dusty white residue that suggests the use of starch paste.<sup>25</sup> He notes this residue on a number of Netherlandish bindings, with his sample group ranging in age from the late 15<sup>th</sup> century to the end of the 16<sup>th</sup> century.<sup>26</sup> The use of paste on these spines also correlates to the lack of supplementary spine linings used between the spine of the textblock and the covering material.<sup>27</sup> It may be that animal glue was only used to attach spine linings before covering, not for the covering material itself.

John Bagford makes a distinction between pasting and gluing the spine in his discussion of English bookbinding from around 1700, noting that using paste is the "old way" and that glue is now preferred.<sup>28</sup> Jean De Gauffecourt's 1763 manual, on the other hand, describes how to make paste, using alum and starch, to glue up the spine after rounding it but before backing using a scraper, suggesting that paste was

still the adhesive of choice in France at that time, at least for that part of the binding process.<sup>29</sup> Pollard credits the re-adoption of the smooth spine on English bindings in the mid-18<sup>th</sup> century to a binder who was described as hardening the backs of his bindings “by sawing-in with glue”.<sup>30</sup> We might have some confidence in the use of the word “glue” here, since Pollard has been fairly consistent in the use of the word “paste” to refer to earlier bindings, even though he is quoting another author in this instance. The description of the hardness of the spines is also consistent with a stiff, animal-based glue.

According to Foot, spine linings in Germany and England were typically applied after rounding the spine and gluing it up.<sup>31</sup> She refers to Bagford as her authority for the use of glue, rather than paste, for this process in England around the end of the 17<sup>th</sup> century.<sup>32</sup> She refers to Faust’s manual to note that after lining, the spine could be glued up again and then backed, which would date the use of glue in Germany to at least the early 17<sup>th</sup> century.<sup>33</sup> Looking at the French version of the text, Faust comments that the spine of a rounded parchment textblock cannot be too strongly glued (“*Mais ledit livre ne peut estre trop fort collé*”).<sup>34</sup> This could be interpreted two ways—either it is a warning not to glue up the spine too strongly, or it is an encouragement to use plenty of glue. Either way, it seems to suggest the use of animal glue, if the main concern is its strength. In the introduction of the modern transcription, there is a list of the words that might be confusing to the reader of modern French, because the original translator, working in Antwerp to translate from German to French, uses some archaic language. One of these potentially confusing words is “*papin*”, which the editor has translated as “*colle de pâte*” (paste glue).<sup>35</sup> In the discussion on rounding the spine, however, the word used is “*colle*”, which I hope can be understood as not being paste.

In the context of noting that German binders had to size their paper before binding, Foot comments that size recipes were for solutions of animal gelatine or glue made from parchment or leather scraps, or boiled calves’ heads, as described in Johann Zeidler’s manual from 1708.<sup>36</sup> Faust also describes how to size paper, explaining how to melt the glue in hot water before dragging the sheets of paper through it, again using the word “*colle*”, suggesting that he is referring to an animal glue.<sup>37</sup> Though neither is an explicit mention of the use of animal glue on the spine, it’s not an unreasonable extrapolation from using an animal-based adhesive as a size to using it on the spine of the sewn textblock.

Middleton describes the various different types of glue used in England, noting that glues made from animal hide or bones tend to be very stiff and brittle when dry.<sup>38</sup> “Bone glue”, introduced in the early 19<sup>th</sup> century, was particularly hard when dry, and tended to be used on lower-quality bindings.<sup>39</sup> Since spines were not typically rounded or backed before the early 16<sup>th</sup> century, Middleton argues that glue was not used

before then.<sup>40</sup> However, it seems to me that since rounding and backing could be done with paste, rather than glue, I wouldn’t swear that glue was definitely used on spines at that early date. Bagford seemed to think that paste was still being used on spines not too long before he was writing.<sup>41</sup>

## RUBBER-BASED ADHESIVES AND OTHER SYNTHETICS

Caoutchouc bindings from the 19<sup>th</sup> century were the ancestor of the modern adhesive binding, where, instead of sewing, a liquid rubber coating was used to consolidate individual leaves into a textblock.<sup>42</sup> Their spines were sometimes flat and sometimes rounded and backed (perhaps to match the look of contemporary sewn bindings), though rounding was usually accomplished by lining up the pages in a curved mold before the adhesive was applied.<sup>43</sup> This method produced a much higher degree of rounding than could be achieved if it were hammered after the rubber adhesive was applied, as it is usually done with sewn textblocks.<sup>44</sup> This approach to shaping the spine of a caoutchouc binding suggests that the adhesive was much more stiff and brittle than the animal glue that was then used on sewn textblocks. Middleton describes the deteriorated rubber as being hard and “sandy”, requiring the use of a rasp to scrape it off for the purposes of repair.<sup>45</sup>

Middleton notes that there were several efforts in the late 19<sup>th</sup> century to come up with more flexible animal-based glues, using additives such as rubber, linseed oil, and even sugar and treacle.<sup>46</sup> There is little evidence that these early experiments were taken up by most binders, but right at the turn of the 20<sup>th</sup> century there are records of new flexible glues, still animal-based but with glycerine added, being purchased by bookbinders.<sup>47</sup> By the mid-20<sup>th</sup> century synthetic glues such as polyvinyl acetate (PVA) began to supplant animal glue in all but “extra” binderies.<sup>48</sup>

While it is not always possible to identify the adhesive used throughout a book’s construction, and while for centuries there were only one or two types used, as we get closer to the modern era the characteristics of adhesives can sometimes give us a few clues that will corroborate other evidence of the binding’s date and location. For example, it seems as though animal glue was adopted in Germany and the Netherlands before it became common in England, and binders in France seem to have employed only paste on the spine later than elsewhere. It must be said, however, that adhesive could be added later than the original binding, if something became loose or detached. Adding in a bit of glue, natural or synthetic, would be a quick way to stabilize a binding whose paste had dried up to the point where the turn-ins were popping up, for example.

## SERIES CONCLUSIONS

Binding styles and methods are as fluid and variable as the people who create the binding, whether a single individual takes blank paper all the way through to a finished binding, or each operation is performed by a different specialist. Papermakers, scribes, typesetters, printers, collators, folders, seamstresses, gilders, forwarders, finishers, and metalworkers, not to mention publishers, booksellers, and book owners can all leave their respective marks on a finished book. As people moved around Europe, learned from each other and traded with each other, techniques and styles moved with them and new generations of binders combined ideas from different places and times. But hopefully the charts that I have compiled and the text that supports their conclusions can be a helpful guide to begin identifying bindings and their histories, which can be improved upon by others who can offer more details about decorative techniques, paleography, and the analysis of materials. More in-depth studies like those of Anderson, Carvin, Gilissen, and Szirmai would lend more precision to the charts by illuminating and enumerating subtle differences. I hope to be able to synthesize more information from such studies in the future, refining the charts and improving their usefulness for binding identification, but for now, I hope that they have provided a substantial starting point for those who would like to learn more about the binding techniques of different times and places.

Another interesting and potentially misleading feature of binding history is that a book could move between phases of its binding. Nicholas Pickwoad recently gave a talk about a 17<sup>th</sup>-century book that showed evidence that it was printed

in France, was sewn and had its boards attached in the Netherlands, and then had supplementary sewing supports added and a parchment cover laced on in England.<sup>49</sup> Some of the attendees pointed out that importing a book that was not fully bound reduced the import duties, which would have made the practice of moving books around in this way popular. One more reason to look closely at all the elements before drawing definitive conclusions.

## SOME CAVEATS ABOUT THE CHARTS

The charts are my attempt to synthesize the information in the previous articles in a visual form, noting developments over time and differences and similarities between different countries in Europe. They are necessarily incomplete and approximate, because the available information about when and where specific binding techniques developed is also incomplete. In particular, it is especially difficult to tell when a particular technique stopped being used. There may often have been binders who continued to use a technique long after their colleagues had adopted a different one, or even after they themselves chose a different method for most of their work. In terms of location, I have had to make some simplifications in order to make the charts a manageable size. For example, the modern country we know as Italy was once a collection of city-states with artisan guilds that were independent from other city-states on the peninsula, which might easily have had different binding traditions. Some countries might have been better divided into regions based on climate, since different materials, such as trees for boards or animal species for leather, were available in each region. There were

### DATES

**Coptic:** 2nd–11<sup>th</sup> century, specifically in North Africa

**Carolingian:** 8<sup>th</sup>–12<sup>th</sup> century

**Anselm Faust**, also known as Anshelmus Faust, dates unknown; *Beschrijvinghe ende onderwijsinghe ter discreter ende vermaerder consten des boeckbinders handwerck*, 1612<sup>50</sup>

**John Bagford**, 1650–1716<sup>51</sup>; *Of Booke Binding Ancient, and Of Booke Binding Modourne*, around 1700/52, not printed until 1904.

**Johann Gottfried Zeidler**, 1655–1711<sup>53</sup>; *Buchbinder-Philosophie*, 1708<sup>54</sup>

**Romanesque:** 11<sup>th</sup>–14<sup>th</sup> century

**Gothic:** 14<sup>th</sup>–17<sup>th</sup> century

**Dirck de Bray**, active from 1656, died before 1702; *Onderwijs van't Boek-Binden* ("A Short Instruction in the Binding of Books"), 1658<sup>55</sup>

**Jacques Savary des Brûlons** (sometimes spelled Bruslons), 1657–1716; *Dictionnaire Universel de Commerce...*, original edition 1723, I consulted the 1748 edition<sup>56</sup>

**Jean Vincent Capronnier de Gauffecourt**, 1692–1766<sup>57</sup>; *Traité de la relieure des livres*, 1725–50<sup>58</sup>



also occasions when my sources differed from each other in their opinion of when or where a technique was first adopted, so it was necessary to make somewhat arbitrary choices in those cases. There are many gaps, which I hope others will seek to fill in. In all, the charts are meant to be a starting point for further examination and not necessarily a definitive record. I fully expect them to need updating as more information becomes available. All that said, it has been helpful to me to create them, as it has often forced me to look deeper into the source material to clarify the details, and they may be useful to others who are seeking to understand the history of why books look the way that they do, how all the parts work together, and why books continue to be such beautiful, functional, fascinating works of art.

*The final article in the series will be an annotated bibliography and summary of key dates and personages. Please note that for all of these articles, if you would like a full-sized copy of the charts in colour, you may contact the author at [ekb.booksaver@gmail.com](mailto:ekb.booksaver@gmail.com).*

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## Potomac Chapter: Cicada Swap

Submitted by Tawn O'Connor

Photos by Paige Billin-Frye

HERE IN THE MID-ATLANTIC REGION, the emergence of huge red-eyed cicadas that swarm once every 17 years—Brood X—lived up to its hype. In some areas, their metallic buzzing drowned out the sounds of highway traffic. Exoskeletons carpeted the ground underneath trees. The bumbling bugs wove random flight patterns through the air and bumped into people.

Thirteen members of the Potomac chapter capitalized on this phenomenon and created original cicada-themed works of art. In mid-August, a Zoom meeting gave participants an opportunity to speak about their work and describe how they created it.

On the following pages are some of the entries with captions by the artists.





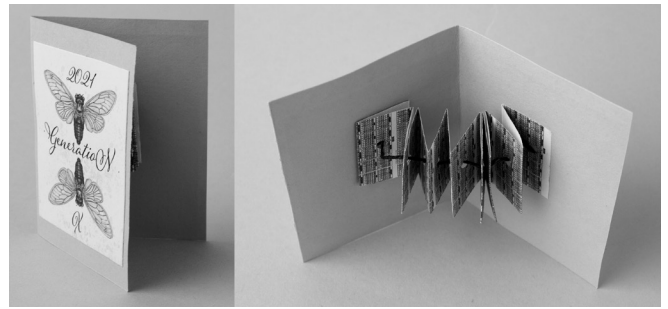
## BETH CURREN

This collagraph print on 6" x 8" repurposed Fabriano paper was printed on a small etching press. Side Two (a menu from a fundraiser) has a black "X" with a handwritten note: "Brood X: Torturing event planners every seventeen years."



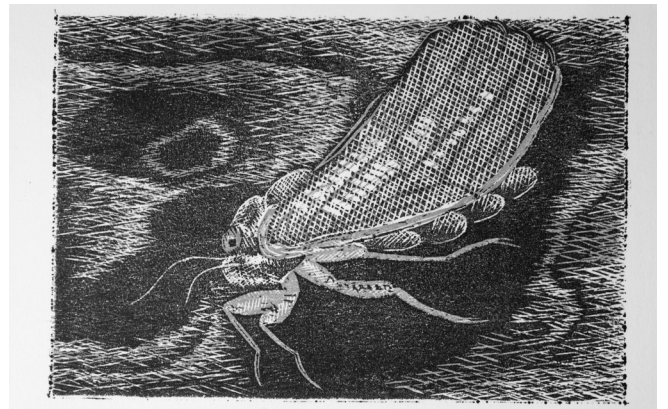
## BILL MINTER

The staff of Penn State University Libraries' Conservation Centre created this postcard. The cicada figures were machine cut using a Cricut, sized with SCMC, pressed onto freshly couched sheets, and dried. The postcards were then hot stamped.



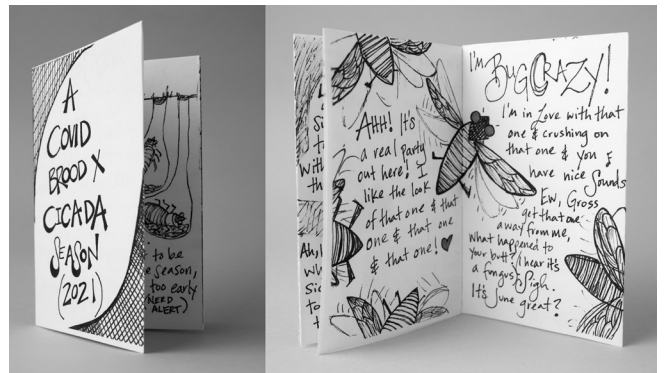
## CHARLOTTE MAULER HAYES

My cicada book has 17 full 2020 calendars shrunk to represent not only the 17 years the magicicada lived underground but also the year 2020 when we humans also were "underground" because of covid. A short piece of brown waxed linen thread represents the brown cicada nymph traveling through their underground tunnel. Cardstock covers represent the bright-green aboveground world the cicadas experience at the beginning and end of their life cycle.



## SHIREEN HOLMAN

This is a woodcut on white Rising Stonehenge, printed dry on an etching press. I see the cicada as either climbing up through the ground to the surface or burrowing up into a tree branch to lay its eggs.



## SHANNON KERNER

A single page book with a funny little cicada coming of age story in pen and ink with small red ink highlights.



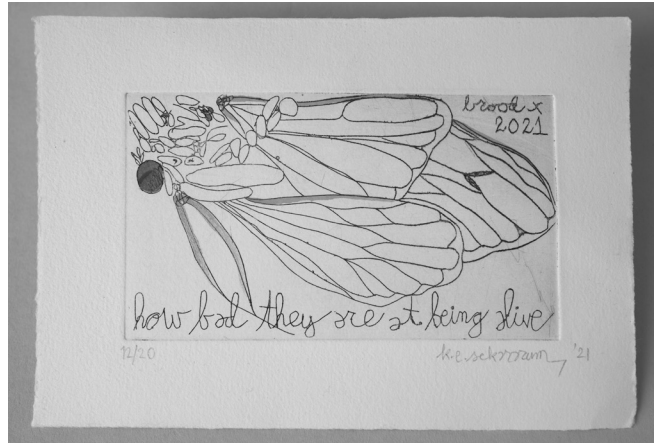
## LARRY NOVAK

When the cicadas emerged from seventeen years underground, I thought about all of us emerging from almost seventeen months of Covid-19 seclusion. So, I added a stylized covid virus with two red cicada-like eyes. I scanned cicada wings and printed them on Japanese paper, weaving the wings in as an extension of the large X representing brood X.



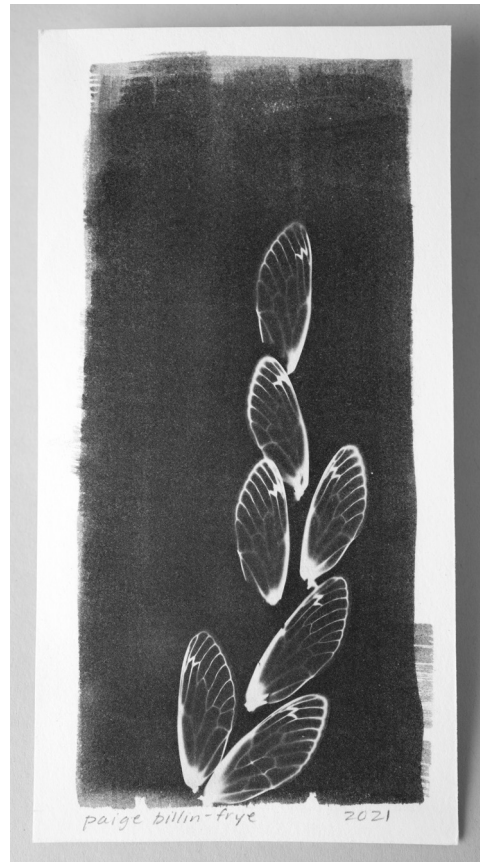
TAWN O'CONNOR

Cicada exoskeletons are protected by plastic halves of snap-together Christmas ornaments inserted into foamcore boards covered with handmade paper. The text, “Summer is a-Coming In,” is a medieval poem also known as “The Cuckoo Song.” I replaced “cuckoo” with “cicada”.



## K.E. SEKARARUM

Printed on Hahnemühle paper, this copperplate intaglio print was inspired by an op-ed in which the author compared people to cicadas. Just like cicadas, we have struggled to emerge from our dark selves during the pandemic, trying to make our way in a new and confusing world.



## PAIGE BILLIN-FRYE

When the cicadas emerged this spring, I collected their wings strewn over the sidewalks to make cyanotype prints. I brushed cyanotype emulsion on Hahnemühle Platinum Rag paper, let it dry, and arranged the cicada wings on the paper. I laid a piece of glass on top and put it out in the sun for 10 minutes, then soaked it for 30 minutes. Where the wing parts blocked the sun the paper remained white, creating delicate patterns in blue and white.



# Considering Writing as a Holistic Practice

by Beth Lee

## ho·lis·tic • *adjective*

Characterized by comprehension of the parts of something as intimately interconnected and explicable only by reference to the whole.

SEVERAL TIMES RECENTLY I'VE GOTTEN this comment on my lettering: "Wow! It looks like a computer did it!" Each time, I have had to fight my way past that initial spike of resentment, reminding myself that the speaker actually means this as a compliment. Rather than taking it personally, I can instead recognize the comment as indicative of our Western culture's lack of education about calligraphy. Consider that no one would think to say, "Wow, that performance of the Beethoven sonata sounds like it could have been a player-piano roll!"

The difference between calligraphy and type is the difference between holistic and atomistic, bespoke and ready-made, analog and digital. While the characters of a good typeface are designed to work well within its font families, letter harmony is mostly a "set it and forget it" process. Manual kerning is certainly a powerful tool to improve the gestalt of a chunk of typography, but one is still working with static pre-made shapes. With calligraphy, every mark can—and should—be made in response to the page.

And yet, when we first begin to study calligraphy we have an unconscious bias toward those letters that are most familiar to us: type. Moreover, most calligraphy instruction books concentrate on the shape of each individual letter as though it were a piece of type. That is not a criticism of instruction books. Learning each individual letter's basic shape is a necessary starting point. In most methods of piano instruction, the name and location of middle C is key for the beginning student, but advanced students will see that note as simply a part of a chord or melody line.

So how do we get past the necessarily atomistic approach to learning calligraphy letter by letter, and into the holistic

concerns of the overall piece? I've thought about this a lot. I think the answer can only be: personal instruction. Not until you see a calligrapher creating a community of letters, placing each letter with respect to the others, and discussing that process as it happens does it become visible. This to me has been the most valuable part of the rise in online classes during the past year and a half. The value of observing a master calligrapher making these decisions, mark by mark, cannot be overstated.

Here are some YouTube videos that demonstrate this decision-making:

### LUCA BARCELLONA, TEXTURA

<https://youtu.be/O76SXe26d3A>

### CARL ROHRS, BRUSH

<https://youtu.be/DA1kyLLJc7Q>

### JOHN STEVENS, UNCIAL

<https://youtu.be/FRBAKWxr62g>

In Brody Neuenschwander's excellent online classes, the focus leans heavily toward mark-making and reacting to the page. In fact, this month's "wrong letters" completely abandon formal letter proportions in favor of activating the white space between the letters. (That's a gross over-simplification of the class. See more about it at [www.brodyonline.com](http://www.brodyonline.com))

By the way, none of these comparisons between calligraphy and type is meant in any way to denigrate type. Each has informed the other since the invention of the printing press. I'm really looking forward to Carl Rohrs' workshop on the subject titled "Calligraphy > Type > Calligraphy, or Typefaces You Can Eat with Pen or Brush". It will be held online three days in November through the Bow Valley Calligraphy Society. For details and to sign up, scroll down this page: [www.bvcg.ca/p/workshops\\_29.html](http://www.bvcg.ca/p/workshops_29.html)

If you haven't already been at your electronic screens enough this week, there's a typographic game called KERNTYPE, which you can find at <https://type.method.ac>. It will certainly hone your eye, and you are sure to argue with it when it scores your adjustments.



Calligraphy by Carl Rohrs



# Grid Down Again And I Need To Marble

---

Or..... I AM marbling and the electricity goes down!

by Iris Nevins

WHERE I LIVE IN NORTHWEST New Jersey, the grid fails all the time, often for no apparent reason on a sunny summer day. Here there are not enough people that the electric company will bother to upgrade the system, so the repairmen tell me. They patch it up as needed, and it can take days or weeks if a severe storm like Hurricane Sandy strikes. Has this ever stopped me from marbling? No, rather I always thought it a fun challenge, well, up to a point, anyway, but later in the article I will explain what can be done about it.

This was brought to mind again, as we just had a power outage during Hurricane Ida, not for long, maybe twelve hours, though others in the area were without power for days. I know many from Florida on up were affected, and maybe even some were marblers!

How dependent we are on water and light, and often air conditioning and dehumidification. We need to think, though, of marblers from centuries past. They managed, and so can we.

The first thing we need, is, of course, water to make our size bath. We all tend to use a blender to mix our carrageenan with water. Do we have to? No. I have found you can put the amount of water you need in a pail and add the right amount of carrageenan powder. Mix it well, but it will clump. Keep coming back to it every so often through the day and squish the clumps with your hand, making smaller and smaller clumps. I do what I can, and it is still pretty lumpy before I give up for the night, but I have found it pretty much ready to use by morning. There may be a few more clumps, but they are very soft and dissolve quickly if you work them with your hands. Of course this assumes you have water! I have a well pump which goes off with the power, so it would be a good idea to just keep jugs of spring or tap water on hand if you get a lot of outages.

After the size is made, lighting may be an issue, or maybe you can learn to work by a window during daylight. I am a big fan of portable battery packs. Many are for sale on Amazon which use lithium batteries and have an A/C outlet or several depending on size and several USB ports for charging phones, etc. You can plug a lamp into these. I use the LED bulbs that are soft white; I really cannot tell the difference between these and normal bulbs. I like either 9W which gives 65W equivalent, or 13W which is more like 75W or 80W equivalent in the light they throw out.

Battery packs have many times saved me. I “cheat” now and have had a generator the past few years, but it only powers the big things, the well pump, hot water heater, furnace and fridge. My marbling room is not on it, so I still rough it as far as marbling goes. I do have water now. I did not during and after Sandy for a few weeks, so I collected rainwater for the size. It sounds romantic, and sounds like it should be better, but honestly, my hard-as-nails well water via the tap out performed the rain water. It is not supposed to, but I like it better.

Battery packs can be fairly inexpensive, some under \$100, which will give you low watt LED light with a lamp plugged in, and charge phones. Others can be very high end, costing over \$1,000, and they will run your blender for making size. They can also run your microwave, fridge, and a hotplate for cooking. I even have one that will do my laundry! However, it is not strong enough for the dryer. These can also be solar charged with additional portable solar panels. They can also be car charged, but should mainly be kept charged up before the storms come. It is a simple matter of plugging them in and topping them off every month or two. They are so easy a child can operate them.

After Sandy, while it was fun initially marbling in an unlit room, using rainwater and making the size by squishing clumps out all day, I prefer not to if possible! There have been several times as well when I was in the middle of marbling, and, whoops, the power goes down. It can take a bit of mental and visual re-calibrating of your senses to carry on marbling, which you started with the lights on, and you must finish with what is usually drab light, due to a storm, but it can be done. Keep comparing the papers “done in the dark” to the ones done by lights, and just check for a good match. I think it's a rule that when this happens, you are in the middle of a very large custom order for all the same papers, which have to match very very closely. It is funny how a clear bright red can suddenly take on a liver color when the lights go out, but your previously done papers will now look like that too, so keep referring to them and comparing the colors.

Marbling must continue, power or not! And I am sure this info can be used by all of you bookbinders, papermakers, and other book artists.

The lithium battery backup packs are also a great alternative for those in places where you can't have a generator: no gas, no fumes, no noise, no fuss, and very safe, and you can be back at work in a few minutes.



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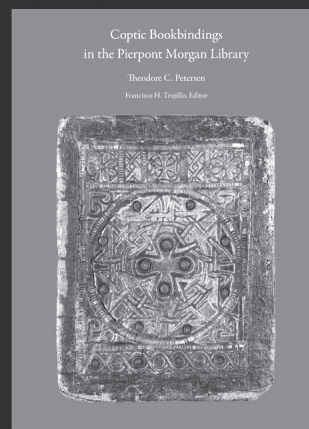
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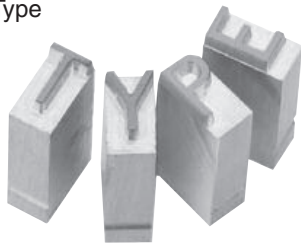
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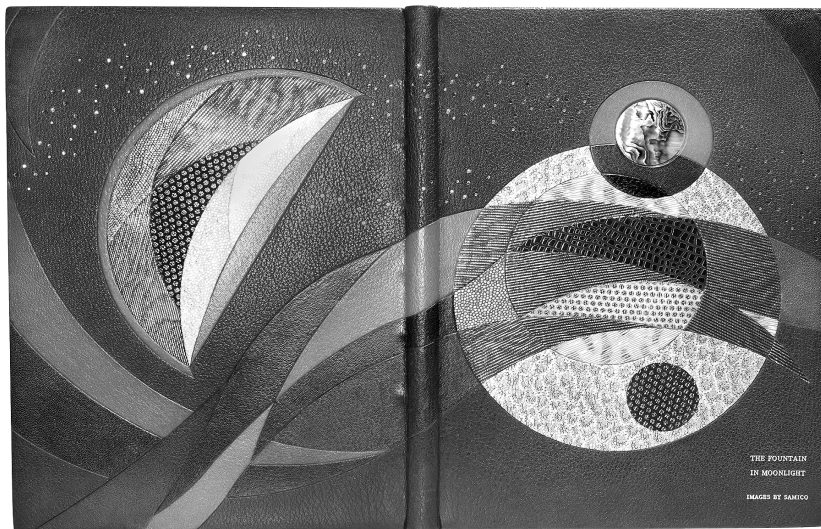
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Helen Warren DeGolyer Competition for American Bookbinding  
**Five Poems** by  
Toni Morrison  
with Silhouettes by  
Kara Walker

Submissions Due  
December 1, 2021  
For more information visit:  
<https://bit.ly/DG-book>

A black and white advertisement for the Helen Warren DeGolyer Competition for American Bookbinding. The text on the left side of the image provides details about the competition, including the title 'Five Poems' by Toni Morrison with silhouettes by Kara Walker, the submission deadline of December 1, 2021, and a link for more information. On the right side, there is a photograph of a book cover. The cover features a large, dark silhouette of a figure, possibly a woman, in a dynamic pose, holding a long object. The background of the cover is light, and the silhouette is dark, creating a strong contrast.



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