

GUILD OF BOOK WORKERS JOURNAL

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daVinci



On pages 2 and 3 the name of J. Franklin Mowery's bookbinding instructor is misspelled. It should read *Kurt Londenberg*.

Interpreting da Vinci

EXHIBITION CATALOG



Potomac Chapter of the Guild of Bookworkers
Washington, DC ✦ *Autumn, 1997*

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*This catalog was produced with the generous support of
the Guild of Bookworkers.*

Introduction

In 1995 I suggested to the newly formed Potomac Chapter of the Guild of Bookworkers the idea of a non-juried exhibition in which all members would have the opportunity to display their skills and talents. *Interpreting da Vinci* is the result of that idea.

I volunteered to print an edition of fifty books to be made available for this purpose. Choosing the text was the first step. After some discussion we decided to use the humorous writings of Leonardo da Vinci as they appear in John Paul Richter's 1883 translation of da Vinci's notebooks: specifically msH1 *Studies on the Life and Habits of Animals*, and msCA *Fables and Jests*.

It is difficult to describe these works because some were originally written as notes to be elaborated later. Consequently, there are only snippets of descriptions. Others are short moral tales about all manner of creatures: caterpillars, crocodiles, monkeys, mice and men. The following illustrates the flavor of da Vinci's charming observations.

The Caterpillar

*The caterpillar, which by means of assiduous care is able
to weave round itself a new dwelling place with
marvellous artifice and fine workmanship,
emerges afterwards with painted
and lovely wings, with
which it rises toward
heaven.*



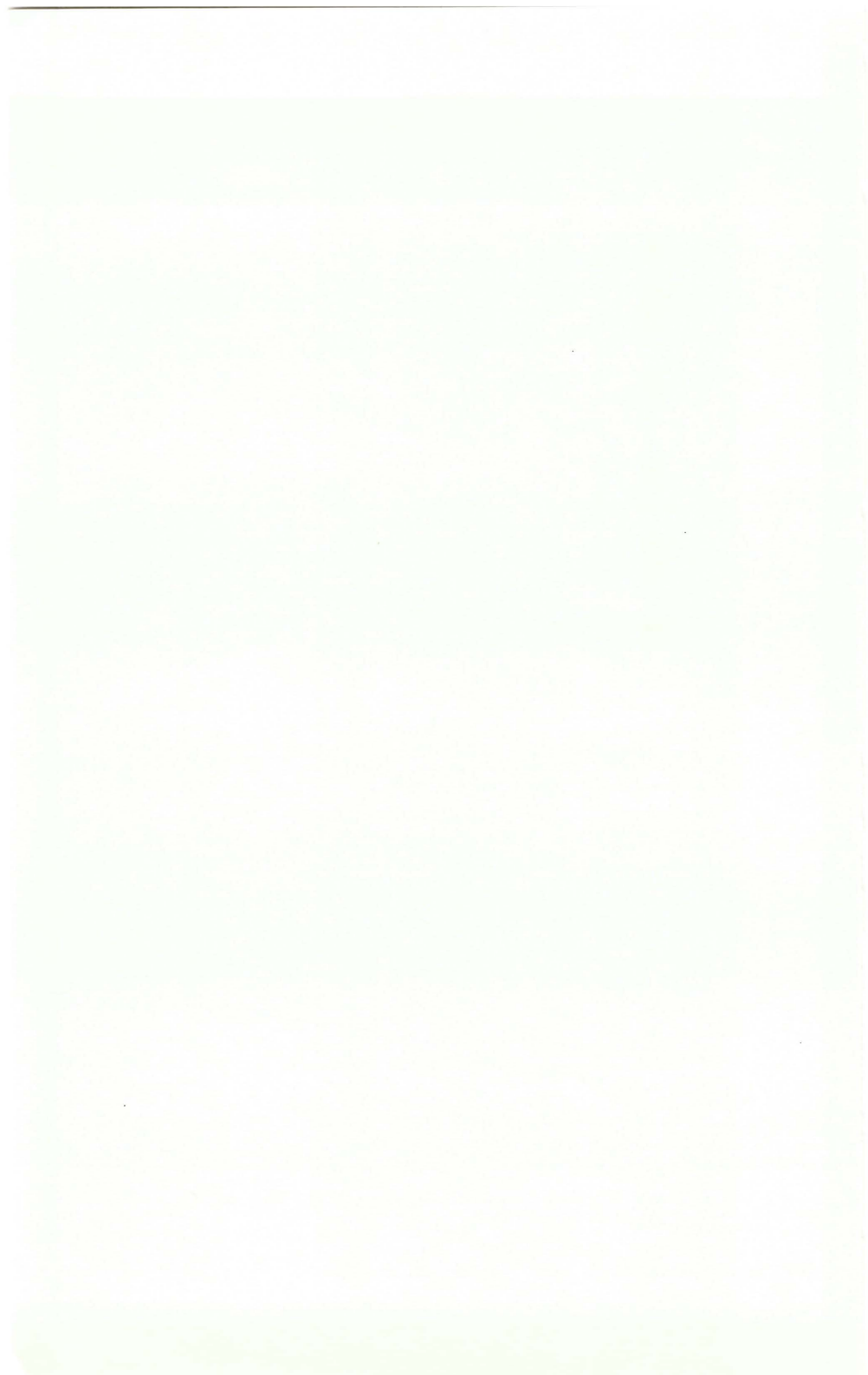
The antiquated language of the text called for a more elaborate type face and the unique texture of Edward Snider's handmade paper necessitated a large type. Eighteen point Goudy Thirty filled both requirements and complemented the ornate 60 point Dutch Initial we had picked to begin each page.

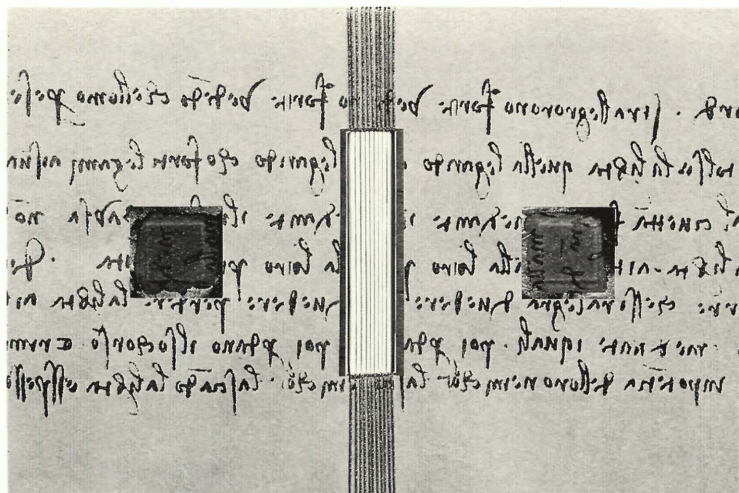
Nineteen binders participated in this project and each one produced a completely different interpretation of the book. Many of the bindings were obviously inspired by the text and utilized certain aspects of a particular story. Other bindings, visually echoed elements of the printed page in color and design. Some bindings in fact had very little relationship to the stories or page design but treated the book as an independent element much like a blank canvas.

Producing a book demands many different skills and is by nature a collaborative effort. The opportunity to be a part of this and to watch the work evolve so successfully was extremely gratifying. The variety, creativity, and craftsmanship displayed in this exhibit demonstrates that the traditional line between "artist's book" and "fine binding" is not always applicable. I believe that da Vinci, the definitive man for all seasons, would have delighted in the eclectic nature of the bindings presented here.

This exhibition could not have been realized without the participation and cooperation of numerous people. I would like to thank Theo Rehak, typefounder of the Dale Guild for casting the beautifully hand-finished Dutch Initials which lend such elegance to each page of the book and to Rick Newell of Heritage Printers, Inc. for creating an accent font for the Goudy Thirty without which I could not have printed the Italian text. Particular thanks are due to all members of the Potomac Chapter who gave so generously of their time and worked so diligently to mount this show, which is not only a celebration of our newly formed chapter but a celebration of the many aspects of the art of bookbinding.

Cita Wheeler-Sullivan
Snail's Pace Press

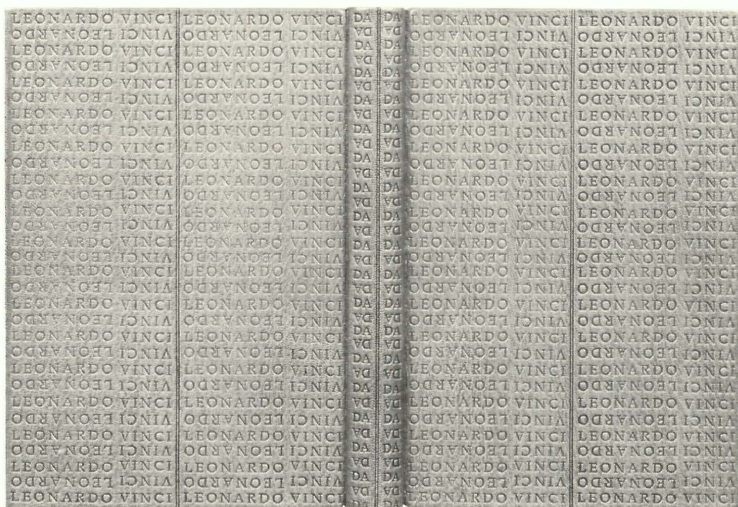




✦ Martha-Lucia Sierra

Iowa case-weight paper and Keith Smith's buttonhole stitch explore the strength and possibilities of a paper case on a book over 10" in height with a partially exposed spine. Text block sewn with black and gold thread on black and gold paper. Leonardo's fascinating mirror coded handwriting provides design for paper case.

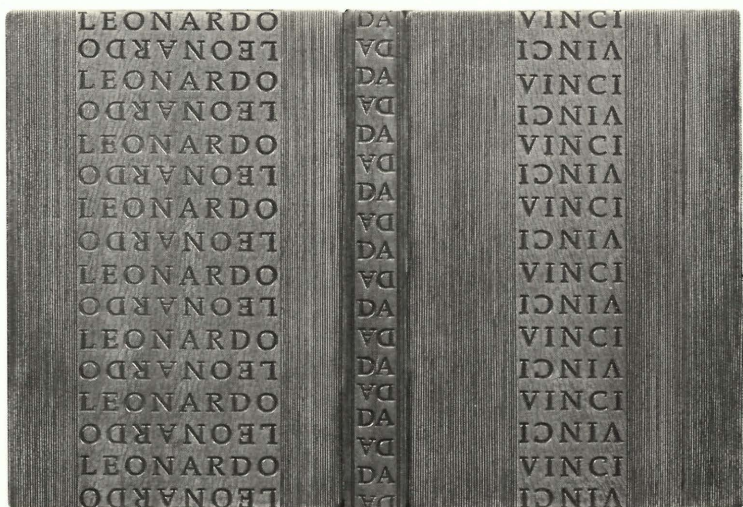
Martha-Lucia Sierra works at the Library of Congress in the Preservation Directorate Special Projects Office, Mass Deacidification Project. She received an M.A. from University of Oregon in Museum Programs and Art Education. She served internships at the Hirshhorn Museum, the Freer Gallery of Art, the Bavarian State Library in Munich, and the Folger Shakespeare Library.



✧ *J. Franklin Mowery*

Full ochre goatskin with blind stamped and blind tooled design. Repeat pattern of upright and inverted type of Author's name embossed across front, cover, spine, and back cover. Top edge graphite. Headbands embroidered in ochre and gray silk.

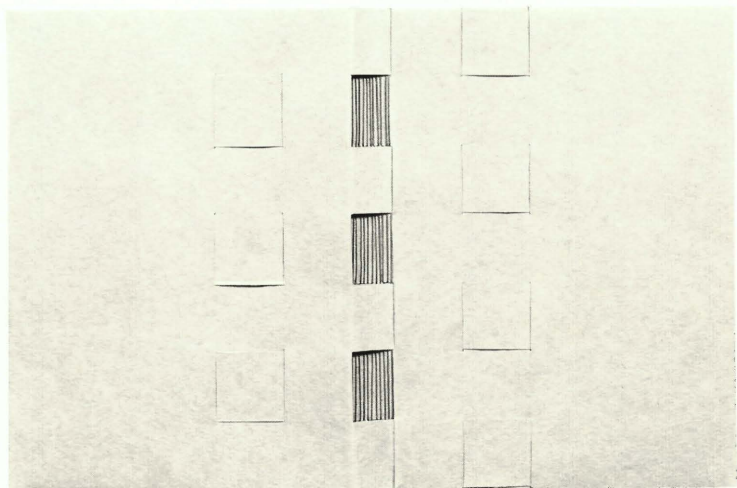
J. Franklin Mowery is Head Conservator at the Folger Shakespeare Library in Washington D.C. He has studied at the Hochschule für bildende Künste in Hamburg with Kurt Londondberg receiving the status Master Fine Bookbinder. He studied printing with Richard von Sichowsky and book restoration with Frau Wildred Kolmorgen at the Staats and Universitätsbibliothek. He completed internships with Willy Pingel in Heidelberg and at the Library of Congress. He served as president of the Guild of Bookworkers from 1985 - 1994.



✧ *J. Franklin Mowery*

Full terra cotta goatskin with blind stamped and blind tooled design. Embossed with repeat pattern of upright and inverted type of Author's name. Top edge graphite. Headbands embroidered in terra cotta and gray silk.

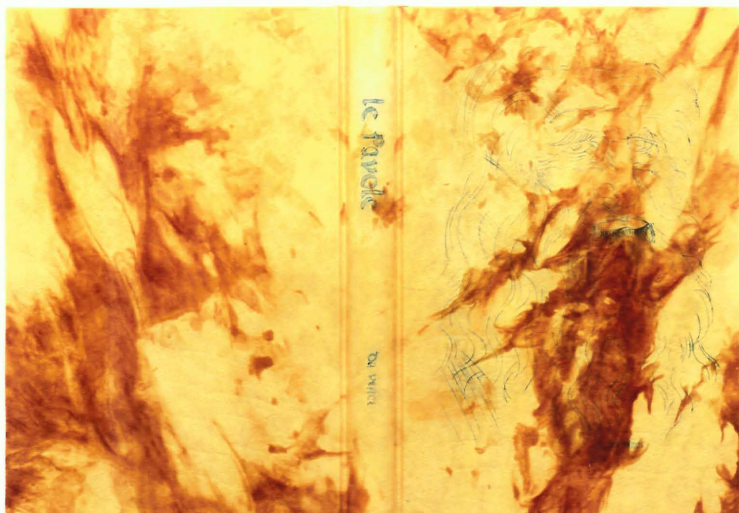
J. Franklin Mowery is Head Conservator at the Folger Shakespeare Library in Washington D.C. He has studied at the Hochschule für bildende Künste in Hamburg with Kurt Londondberg receiving the status Master Fine Bookbinder. He studied printing with Richard von Sichowsky and book restoration with Frau Wildred Kohmorgen at the Staats and Universitätsbibliothek. He completed internships with Willy Pingel in Heidelberg and at the Library of Congress. He served as president of the Guild of Bookworkers from 1985 - 1994.



✦ *L. Maria Nugent*

Two cut pieces of Iowa case-weight paper slotted together form a non-adhesive structure. Text block sewn with no. 18 linen thread.

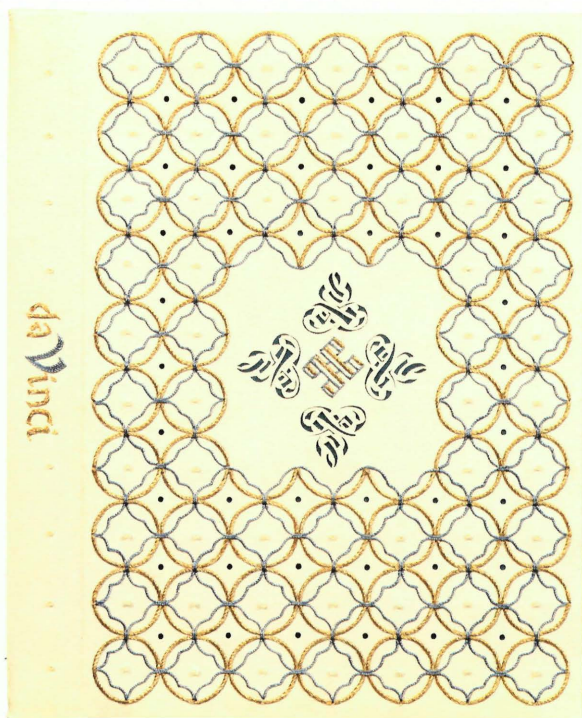
L. Maria Nugent works as a book conservator.



❖ *Judith S. Thompson*

Bradel structure with cover and spine title scribed into Czech vellum. Hand rubbed with blue/gray watercolor. Leonardo da Vinci was a remarkable visual artist whose every line draws the observer into a story, both visually and literally. I could imagine no better way to honor this man than to let his self portrait entice the viewer into discovering another facet of his art.

Judith S. Thompson received her B.A. in art from the University of California, Davis. She began bookbinding in 1989 and continues her studies in a three-year program of fine bookbinding and restoration with sculptural design binder Jan Sobota. Judith has studied intensively each summer since 1992 learning the techniques of French style fine binding with designer bookbinder Tini Miura.

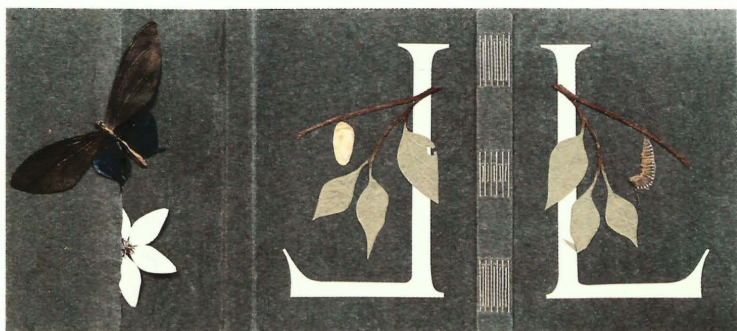


❖ *Nancy Lev-Alexander*

Sewn long stitch into blue Japanese cloth-covered case with a Twinrocker paper outer case. Paper case has hand cut outs and is embroidered with gold metallic braid, blue rayon threads and glass beads. Headbands sewn with blue and metallic threads.

The fables themselves as well as the text design have an extravagant quality which I attempted to complement in my binding. The rigid geometric design tempered by the sparkle of the thread and beads seemed to mimic the playful structure of the text.

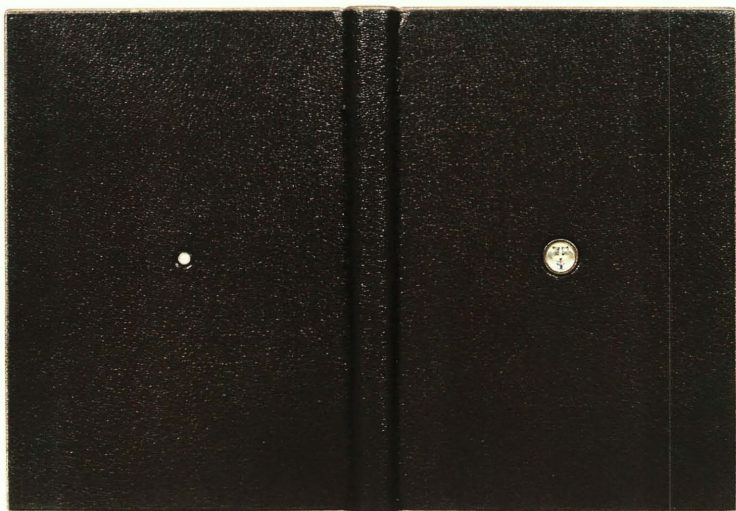
Nancy Lev-Alexander is a conservator at the Library of Congress. She also maintains a private practice in Baltimore, binding and producing decorative boxes. She began her training with Mark Esser at the North Bennet Street School in Boston.



❖ *Linda Hohneke*

Longstitch binding with cover of Iowa case-weight paper. Various papers used for embossed paper relief sculpture representing the fable about the metamorphosis of the caterpillar on the front, back, and inner portions of the cover.

Linda Hohneke has always been involved with artistic handiwork. She began working more seriously in bookbinding and conservation in 1990.



❖ *Elaine Nishizu Nelson*

Full goatskin with Karroo goatskin onlay. Antique "cat" cufflink and pearl are set into front and back covers suggested by fable, "The Oyster." Hahnemuhle Bugra pastedowns. Ultrasuede flyleaves. Hand sewn silk headbands.

Elaine Nishizu Nelson studies with Eleanor Ramsey.

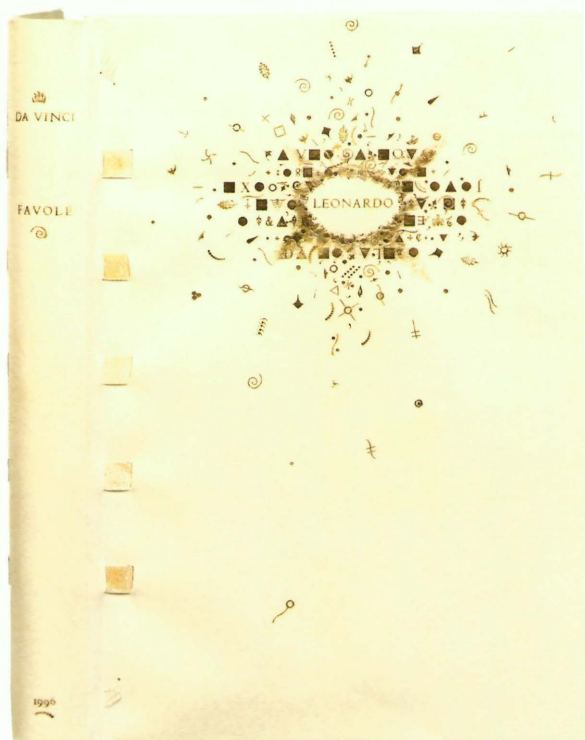
HUMOROUS
WRITINGS
OF
LEONARDO
DA VINCI



❖ *Linda A. Blaser*

The imagination runs free with colorful ideas and interpretations of fables. These stories easily lean toward being expressed by the colorful threads of an embroidered image. The front cover shows how docile the hungry lion becomes after seeing the beauty of the lamb. The back cover depicts the story of the leopard with such beautiful spots it attracts all kinds of yummy friends. The spine was covered in alum tawed pigskin and the boards were attached in split board fashion.

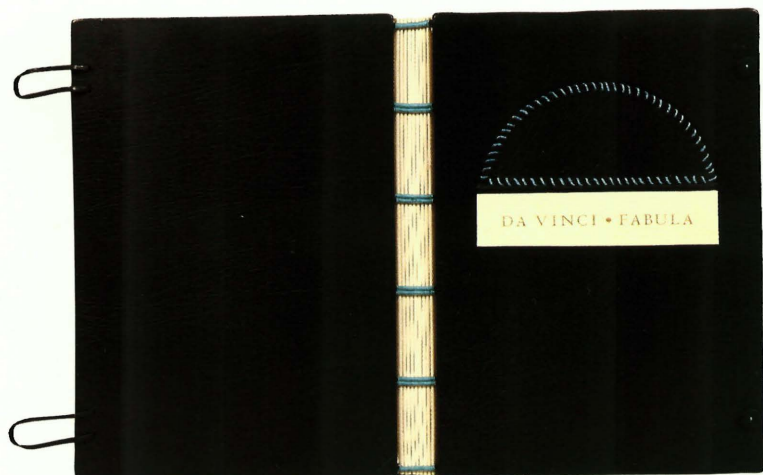
Linda A. Blaser works as a book conservator at the Folger Shakespeare Library in Washington, D.C. She received her training during the early 1970's at the Library of Congress.



❖ *John Bertonaschi*

Sewn on vellum straps, laced in. Vellum cover folded around boards. Turn-ins stitched with strips of vellum. Decorations stamped with gold foil. The influence of the "Big Bang" school of design can clearly be seen.

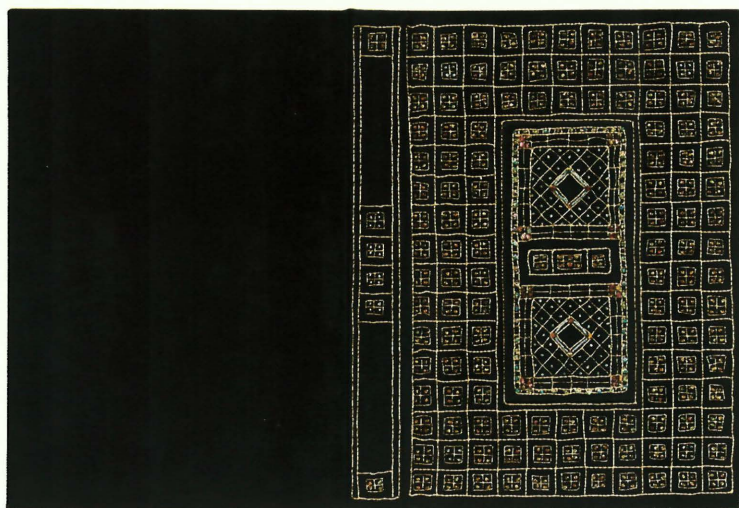
John Bertonaschi works in the Conservation Division of the Library of Congress. He studied bookbinding with Paula Gourley at the University of Alabama where he earned an M.F.A. He also interned with Frank Mowery at the Folger Shakespeare Library.



❖ *Lynn Kidder*

Text block sewn on double cords using blue cotton thread. Cords laced through boards covered in black goatskin. Fore-edge button closures of goatskin. Alum tawed pigskin label stamped with gold foil.

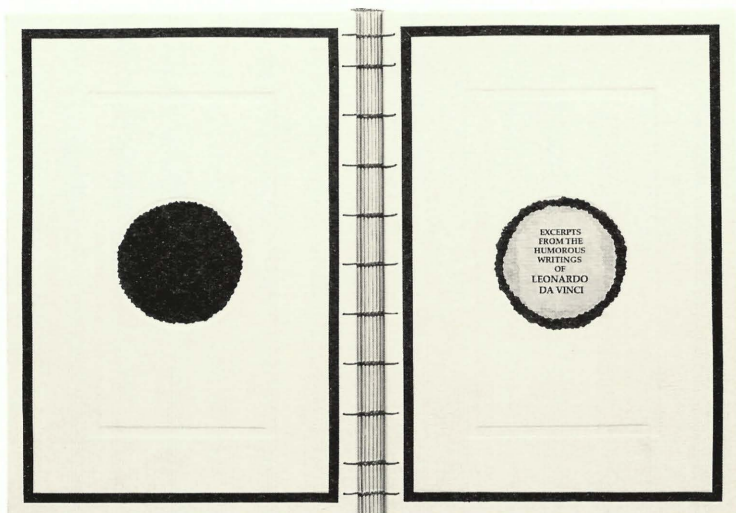
Lynn Kidder is a book conservator on the staff of the Library of Congress. She received her training from Tom Albro and David Brock.



✧ *Madelyn Garrett*

Cover embroidered on black with multicolor beads and gold cord.

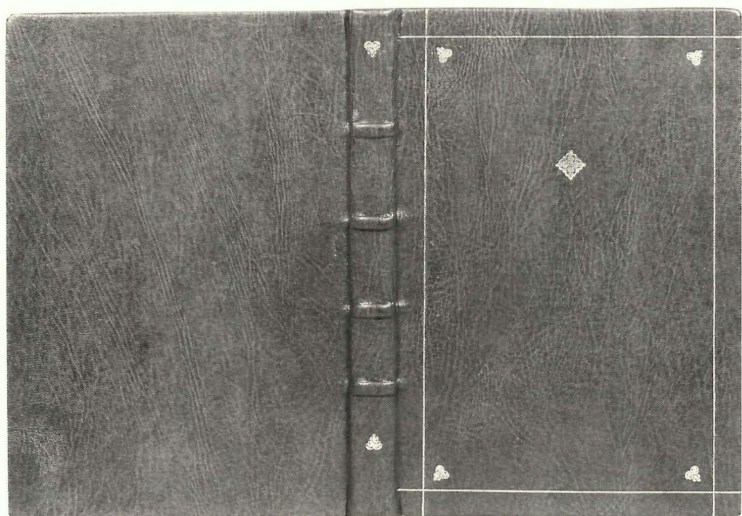
Madelyn Garrett is the Rare Book curator at the Marriott Library of the University of Utah. She is a book conservator, book artist and a finepress printer (Sub Rosa Press.)



❖ *Jo Anne Martinez*

Alum tawed goatskin covering "sculptured" boards. Sculptured design simplified version of border, panel, and center ornament of sixteenth century Italian bindings. Coptic sewing allows text block to open flat. Paper inlay in border and center. Title laser printed on Japanese paper. Back cover inlay blind stamped with floral design.

Jo Anne Martinez manages the Collections Care Section of the Library of Congress. She began learning binding in the library bindery at the Catholic University of America's Mullen Library. She earned a Certificate in Library and Archives Conservation from Columbia University. She studies bookbinding and conservation with Tom Albro

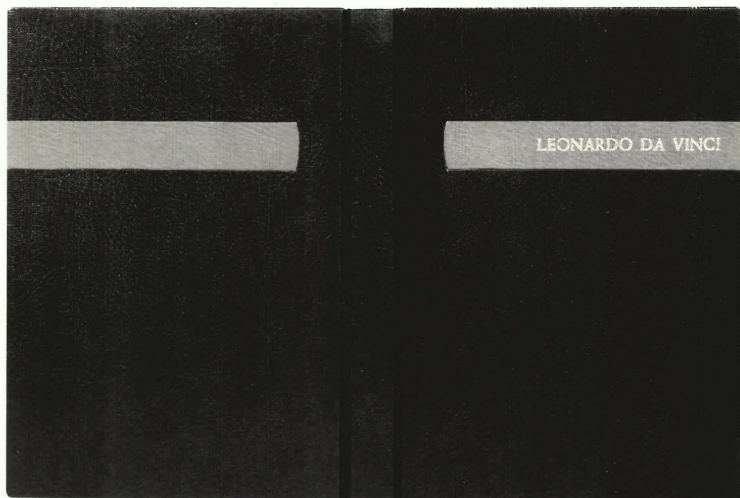


❖ *Catherine Burkhard*

Laced-in binding covered with blue Nigerian Goatskin.
Leather headbands.

Often bookbinders do not take the time to do books for themselves. I think it should be done as often as possible for the experience and for the discipline, especially for those of us who have not been binding for decades. I was attracted to the beautiful paper and lovely letterpress printing of this text block.

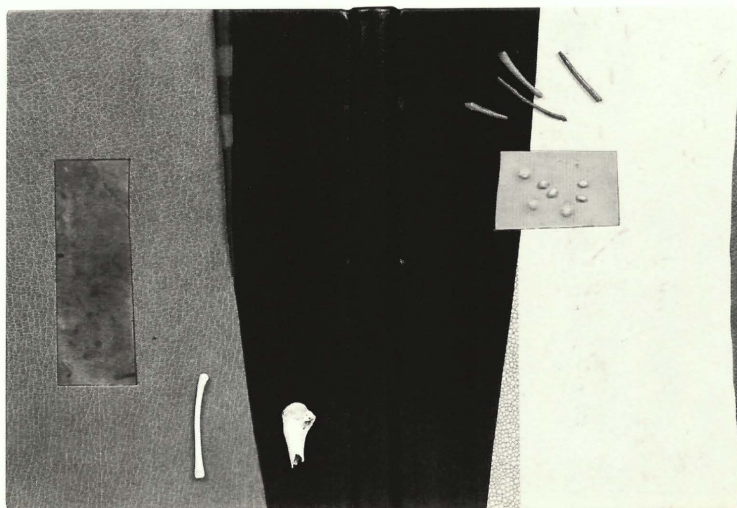
Catherine Burkhard is the proprietor of "Books 'n Letters" in Dallas, Texas. She has been a calligrapher for 20 years and a bookbinder for 14 years, teaching and doing commission work. She continues to study bookbinding with Dorothy Westapher in Dallas and Raoul Bollin in Austin.



✧ *Pia Mayr*

Full goatskin with applied boards and blue leather relief.
Striped graphite and natural edges. Leather headbands.
Title stamped on front cover.

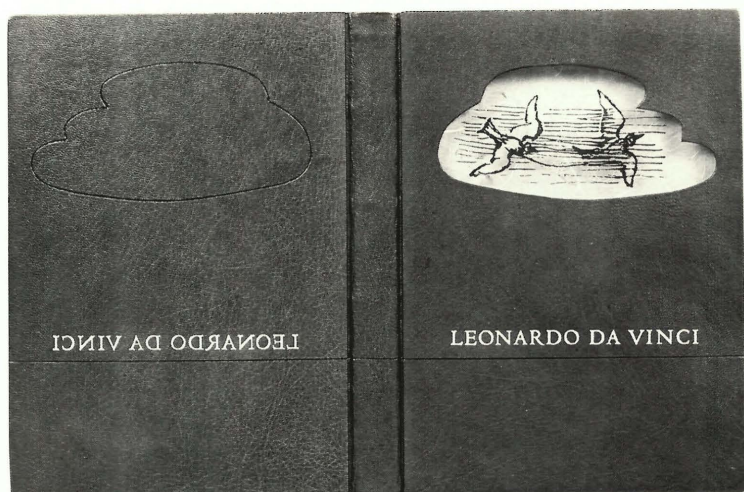
Pia Mayr works at the Municipal Archives in Memmingen, Germany. She completed a bookbinder's apprenticeship in Munich and has attended the Master school of Bookbinding in Munich. She has studied at the Centro del Libro, Department of Conservation of Books in Ascona, Switzerland, and at the Folger Shakespeare Library in Washington, D.C.



❖ *Patricia Owen*

Full goatskin with goat and salmon onlays. Raised and embedded bone, rubber, and goatskin covered objects suggest animals and their ultimate demise. Ultrasuede fly leaves. Paper pastedowns. Hand sewn silk headbands.

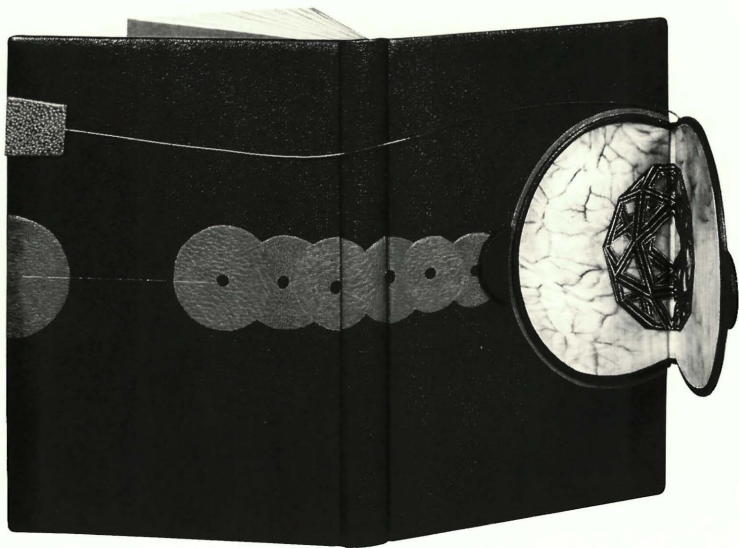
Patricia Owen studied with Laura Young. She currently studies with Eleanor Ramsey.



❖ *William B. Minter*

Text block sewn to one-quarter inch wide stubs so that the thick paper of the text block can open well. Binding stubs sewn on four frayed-out linen cords. Handsewn silk headbands. Spine covered separately with blue goatskin. Boards were covered with blue goatskin. Title on front cover is hot stamped with aluminum foil. Window has an inset of transparent film with copy of da Vinci drawing from his *Codex on the Flight of Birds*.

William B. Minter served a seven year apprenticeship with William Anthony and his partner, Elizabeth Kner. After completing the apprenticeship he started his own business in Chicago offering a wide variety of binding and book and paper conservation services to libraries, museums, private collectors, and book dealers. In 1994 the business was moved to a renovated 1893 barn in rural Pennsylvania.



❖ *Monique Lallier*

Detached boards binding in dark blue "chagrin" with pale and dark yellow onlays representing Leonardo's study of antifriction devices. Inside flap lined with vellum. Leather with gold and palladium tooling creates figure in geometric perspective. Top edge gilt with yellow and white gold and blue ink. Release magnet at end of front wire to open front flap.

A native of Canada, Monique Lallier operates a private studio in Greensboro , N.C. where she practices design binding, fine binding, and book conservation. She studied bookbinding in Montreal with Simone B. Roy. She studied gold tooling with Roger Arnoult in Paris, with Edwin Heim in Ascona, and with Hugo Peller in Solothurn. She currently serves as Chair of Standards of Excellence for the Guild of Bookworkers.

Exhibition Committee

Erin Loftus, *Exhibition Coordinator*

Linda Blaser, *Assistant Exhibition Coordinator*

Linda Hohneke, *Assistant Exhibition
Coordinator*

J. Franklin Mowery, *Installation Coordinator*

Cita Wheeler-Sullivan, *Printer*

Nancy Lev-Alexander, *Catalog Designer*

Jo Anne Martinez, *Catalog Editor*

Lynn Kidder, *Catalog Production*

John Bertonaschi, *Local Chapter Secretary*

Interpreting da Vinci exhibition venues:

Top of the World Trade Center,
Baltimore, Maryland
August 23 - October 4, 1997

Corcoran Gallery
Washington, D.C.
November 22 & 23, 1997

Colophon

50 copies of *Excerpts from the Humorous Writings* from Jean Paul Richter's 1883 translation of da Vinci's notebooks were printed by Cita Wheeler-Sullivan in folio format (26.3 cm x 18.1 cm) on Cranberry Mills 100 lb. wove handmade paper. The text was handset in 18 pt. Goudy 30 with 60 pt. Dutch Initial capitals.



Interpreting da Vinci was printed by Friendship Creative Printers of Millersville, Maryland on 80 lb, Vintage Velvet Creme text by Northwest Papers. The text was set in Palatino with Zapf Chancery Dingbat ornaments. The front cover drawing, which appears on the title page of the bound texts, is the last known self portrait done in France before da Vinci's death.

All photos were taken by Julie Ainsworth.

