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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

The Guild of Book Workers Newsletter is published six times a year by the Guild of Book Workers, Inc., 521 Fifth Avenue, New York, NY 10175.

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Letter from the President

DEAR MEMBERS,

Happy New Year!

In mid-November, I sent out a call for volunteers for an Interim Newsletter Chair. I am very happy to report that several people stepped forward. I would like to welcome Bridget McGraw, Emily Bell and Lindsie Yost, who will be working as a team to publish the newsletter.

At the November meeting of the Board of Directors, the following committees were approved:

Nominating (Elections) Committee:

Deb Wender

Tod Pattison

Jackie Radford

Award Committee:

Mark Esser (chair)

Emily Tipps

Rebecca Smyrl

Catherine Burkhard

You may submit nominations to the Nominating Committee February 1 – April 1. The election will take place in June, with officers beginning their terms in October of 2022.

Nominations for the Laura Young Award and the Lifetime Achievement Award close on June 1, and will be awarded in October 2022.

Both the Nominating and Awards Committees will be sending out official notices, and please direct any nominations or questions to the appropriate committee.

At the time of this writing, we are still hoping to offer an in-person Standards of Excellence Seminar in October 2022. The situation may change as the pandemic continues to evolve, and we ask for your understanding in this matter.

At the October meeting of the Board of Directors, we unanimously voted to move forward with negotiating the transfer of the GBW Library to the University of Iowa. The terms of this gift have not yet been finalized, and we will keep you updated as the situation evolves. I want to thank everyone who provided feedback on this topic!

As always, I welcome your questions or comments at president@guildofbookworkers.org

Be well!

Bexx Caswell-Olson

President, Guild of Book Workers

Letter from the Editors

HAPPY 2022 DEAR readers! Our bi-monthly publication has a new editorial team. Gathering, editing, and designing content for a printed magazine every other month requires time, skill, and dedication. This year, three of us are collaborating—under the guidance of Lang Ingalls—to shape and ship The Guild of Book Workers Newsletter.

BRIDGET MCGRAW, a relative newcomer to the wide world of books, approaches her editorial role as a book artist, editor of East African conservation journals—namely *Pachyderm* and *Suvara*—and a technology educator. She serves on the board of The Hand Bookbinders of California, which celebrates 50 years of bibliophilic camaraderie this year. Bridget will look after the overall shape of the publication and keep those advertisements coming.

EMILY K. BELL views book conservation as a way to combine her interest in science, love of laboratory work, and passion for crafts. Her series of articles on the history of book structure for the GBW Newsletter seems to have turned into a textbook when she wasn't looking. Emily enjoys seeing books as functional, mechanical objects as well as carriers of information, culture, and beauty. She will serve as content editor and proofreader for the Newsletter.

LINDSIE YOST has had a love of bookbinding ever since working her way through college at a bindery. Most recently, she has been binding books for family and friends in her in-home workshop. Her background in graphic design and enjoyment of learning new skills make working on the GBW Newsletter an exciting challenge. Lindsie will be managing the design and layout of the GBW Newsletter.

Notes from the GBW Diversity, Equity, and Inclusion Committee

THE GBW DIVERSITY, Equity, and Inclusion Committee has drawn from the GBW general membership and been structured informally from the time it was initially convened and led by then Vice President Brien Biedler. Since the end of his term the group has rotated responsibilities for meetings and relied upon members to participate as they are able.

GBW members that have been or are currently participating include:

Jeff Altepeter	Nara Lebo
Cheryl Ball	Yi Bin Liang
Brien Beidler	Greta Llanes
Lizzie Curran	Pranav Prakash
Jana Dambrogio	Jackie Radford
Erin Fletcher	Giselle Simon
Suzanne Glemot	Linnea Vega
Jane Griffith	

The Committee has discussed how best to formalize its role within the GBW organizational structure and establish its basic operating principles. Whatever structure evolves, we are committed to functioning as a volunteer-run group that engages all of its members and remains as transparent and open to participation as possible. To this end, we intend to provide

the GBW membership with regular updates about the topics under discussion. The committee encourages input and feedback from the broader GBW community.

Among the items presently on our agenda are recommendations for implementation of the results of the DEI survey, mechanisms and priorities for distribution of funds to enhance DEI within the Guild, and assistance in the development of the GBW Code of Conduct.

We look forward to hearing from many of you as the Committee pursues its work.

News & Notices

NOTICE FROM JEANNE GOODMAN, EXHIBITIONS CHAIR

GUILD OF BOOK Workers Triennial Exhibition "Wild/LIFE" will be open at North Bennet Street School, Boston from January 7 - February 11, 2022, and then opens Collins Memorial Library, University of Puget Sound-Tacoma WA on February 21 - April 22, 2021.

Please go to <https://wildlifegbwexhibition.wordpress.com/> for more information

NOTICE FROM THE NOMINATING COMMITTEE GREETINGS! WE ARE seeking nominations for the following positions: President and Newsletter Committee Chairman.

Nominations will be accepted from February 1st through April 1st. Any current member of the Guild is eligible for a nomination and yes, you may absolutely volunteer to be nominated.

Please submit nominations to JackieRadford@carolina.rr.com

Chapter Reports

Northwest

CHAIR: Jodee Fenton

The Northwest Chapter is beginning its yearlong series "Getting Down to Business" and we invite you all to register for the free panel discussions that are taking place quarterly. For more information go the Guild of Book Workers website in the Chapters section where you will find the Northwest Chapter information. The GBW triennial exhibit, Wild/LIFE, will be at the Collins Library at the University of Puget Sound Feb 21 thru April 22, 2022 and the NW Chapter is partnering with other local book arts groups to offer programming for the exhibit—most of which will include online offerings that will be free and open to everyone.

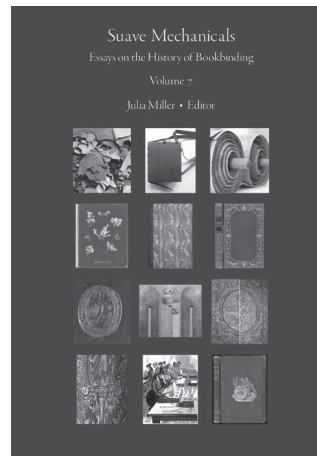
Potomac

CHAIR	Shannon Kerner
VICE CHAIR	Charlotte Mauler Hayes
SECRETARY	Nora Lockshin
TREASURER	Paige Billin-Frye

Events: GBW Potomac is having their first event of the year, a New Year's Zoom on January 15th, 2022.

We will be working through some projects from Hedi Kyle and Ulla Warchols' Art of the Fold book.

We are looking forward to a great year!



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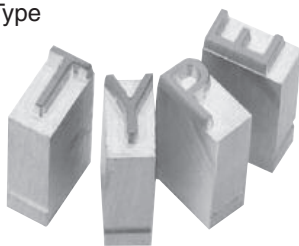
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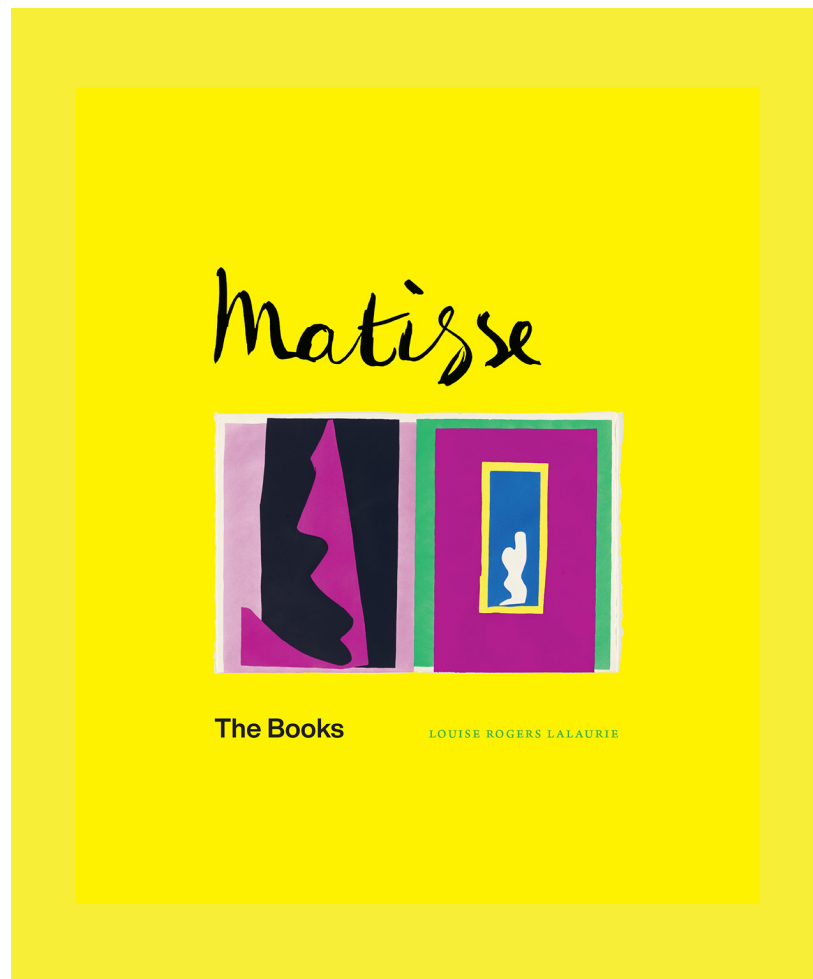
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Front Cover. Louise Rogers Lalaurie. *Matisse: The Books*. Chicago: University of Chicago Press, 2020.

BOOK REVIEW:

Matisse: The Books

Reviewed by Jodee Fenton

HENRI MATISSE (1869–1954) HAD an extraordinary artistic career, which included paintings, graphic works, and monumental paper cutouts. What is lesser known are the books he created, which comprise an important facet of his work—one which is of considerable interest to any book artist or collector. Louise Rogers Lalaurie gives us an account of these *livres d'artiste* in a well-researched volume that chronicles Matisse's books in the order in which they were produced. There are eight chapters—one for each book—with full-color facsimile illustrations and a wealth of detail about the text and Matisse's artwork. Matisse was 68 years old when his first book, *Poésies de Stéphane Mallarmé*, came out (1932). His books were "...a profound meditation on his artistic practice and catalysed

a release from painting into his monumental, decorative last works." [pg.9]

Each book is given its own chapter, with many facsimile illustrations exploring Matisse's move away from painting to embrace graphic arts and text. Many of the artworks in these books have become famous in their own right. Lalaurie returns them to their original context, giving the reader an opportunity to experience them as intended by the artist. These accounts help the reader to understand the *livres d'artiste* genre and the contribution Matisse made to it. Originally from the French Belle Époque, *livres d'artiste* were viewed as an "...inclusive embrace of the fine, decorative and applied arts." [Lalaurie, pg.11] and fetched high prices. A *livre d'artiste* is at the same time a book **and** a work of art. *Jazz* (1947) is a good case in point. As a book, it contained the artwork of

Icarus falling to the earth, surrounded by yellow starbursts, his heart a dot of red. This image has become a popular and well-known stand-alone artwork, and is almost never seen as Matisse intended. In *Henri Matisse: The Books*, the full page is reproduced, including Matisse's handwritten text, along with the adjacent pages, providing much needed context.

When the Nazis invaded Paris, Matisse planned to retreat to Nice along with the Vichy sympathizers and the Académie de France, the seat of traditional art values in the country. Later, in a radio broadcast from Nice, Matisse tells of a chance meeting in Paris with Pablo Picasso. On the eve of the Nazi invasion of the city, Picasso told him that the Germans were in Rheims and heading for Paris. Picasso said that there would be dire implications for French artists if "l'École des Beaux-Arts" controlled art values, because independent artists would be labeled as nonconforming. Indeed, both Picasso and Matisse artworks were identified by the Nazis as degenerate. Matisse spent the entire war years in Nice, but his loyalties would undergo a profound shift to support the resistance. Louis Aragon, a French communist and resistance member, worked with Matisse on his second major book, *Thèmes et Variations* (1943), contributing a remarkably sly essay that is critical of any control of creativity.

Henri Matisse: The Books is a large, well-designed book, over 300 pages in length, with detailed bibliographic descriptions of each book, a satisfying number of [only] full-color



Interior Spread. Louise Rogers Lalaurie. *Matisse: The Books*. Chicago: University of Chicago Press, 2020.

illustrations, and a very useful bibliography. The Preface and Conclusion offer insightful overviews and themes to help the reader understand Matisse's interest and accomplishments as a book artist. Information about the printing processes used by Matisse from his "*Comment j'ai fait mes livres*" (How I Made My Books) (1946) includes the movement from gouache painting and cutouts to pochoir, the use of photography to reproduce brush calligraphy, linocut, experimental typography, and etching. Lalaurie also provides detailed information about how the books were "bound," usually as portfolio sheets held together by a wrapper or placed in a box. *Henri Matisse: The Books* is available cloth bound, listed for \$75, and would be a great addition to a library, studio or classroom.



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EXHIBIT: Wild/LIFE
JANUARY 10 - FEBRUARY 12
NBSS.EDU/BOOK

The Private Library

The History of the Architecture and
Furnishing of the Domestic Bookroom



Reid Byers

Front Cover. Byers, Reid. *The Private Library: The History of the Architecture and Furnishing of the Domestic Bookroom*. New Castle, Oak Knoll Press, 2021. Cloth with dust jacket, xii, 540 pages, multiple color illustrations.

BOOK REVIEW:

The Private Library

The History of the Architecture and Furnishing of the Domestic Bookroom

Reviewed by Barbara Adams Hebard

A QUICK LOOK at the Table of Contents of this ambitious book, subtitled “The History of the Architecture and Furnishing of the Domestic Bookroom,” alerts the reader to the comprehensive coverage of its topic. The volume is divided into sections by historic periods, designated by Byers as: Ancient and Classical Architectures, The Middle Ages and the Middle Kingdom, The Early Modern and the Empire, and the Twentieth and Twenty-First Centuries. Within these sections, the twelve chapters delve more deeply into focused points of time, types of libraries, and a variety of locations. In short, this volume addresses the private library as thoroughly as possible.

The study of the private library has been greatly enhanced here by the abundant illustrations, charts, and graphs gathered by the author. The architectural drawings clarify the location of libraries within house/building structures and serve to emphasize the private nature of the bookrooms. The size and layout of the rooms are explored in depth, with helpful diagrams indicating, in some instances, the exact measurements of those rooms and their furnishings. The reproduction images of libraries from historic sources are a visual reminder of the lengthy span of time that private libraries have existed, and their importance to scholars and lovers of books through the ages.

GBW members who are fans of British “country estates,” so widely seen in popular period productions on Public Television, will be delighted by the amount of attention that the libraries within those manor houses receive in these pages. Byer points out the evolution in the use and structure of libraries in the English Country House through the centuries: in the seventeenth century “Scholar’s Library,” eighteenth century “Family Library,” and nineteenth century “Social Library.” He also describes what he calls “parallel developments” in the libraries of Commoners during the same time periods.

Readers who are not fans of country estates will not feel neglected when reading *The Private Library*; as noted above, less grand-scale libraries are outlined here as well. Ranging from the “strange little rooms in modest Mesopotamian houses about four thousand years ago” to the “mere bookcase” as a dedicated home library in modern times, book rooms of many types can be found in this volume.

The main text of this book amply fulfills the promise of the subtitle, “The History of the Architecture and Furnishing of the Domestic Bookroom,” but Byers did not end there. His book is rounded out by four appendices, “The Time Line of the Private Library,” “The Library Room Itself,” “The Architectural Details of the Library,” and “Traditional Amenities and Charming Anachronisms.” These additions, along with the “Works Cited” list, will prove to be enjoyable supplemental reading for those who desire to learn even more about the private library.

BARBARA ADAMS HEBARD learned bookbinding at the North Bennet Street School. She is employed as the Conservator at Boston College. She is a Fellow of The International Institute for Conservation of Historic and Artistic Works, a Professional Associate of The American Institute for Conservation of Historic and Artistic Works, and a long-time member of GBW.

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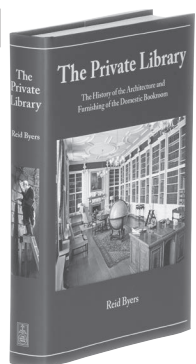
The Private Library *The History of the Architecture and Furnishings of the Domestic Book Room* by Reid Byers

Listed on The Washington Post’s 2021 list of “50 notable works of nonfiction” and featured in The New York Times article “How Many Books Does It Take to Make a Place Feel Like Home?”

In this book, Mr. Byers examines with a sardonic eye the historical influences that have shaped the architecture of the private library, and the furnishings, amenities, and delightful anachronisms that make the mortal room into what Borges so famously called Paradise.

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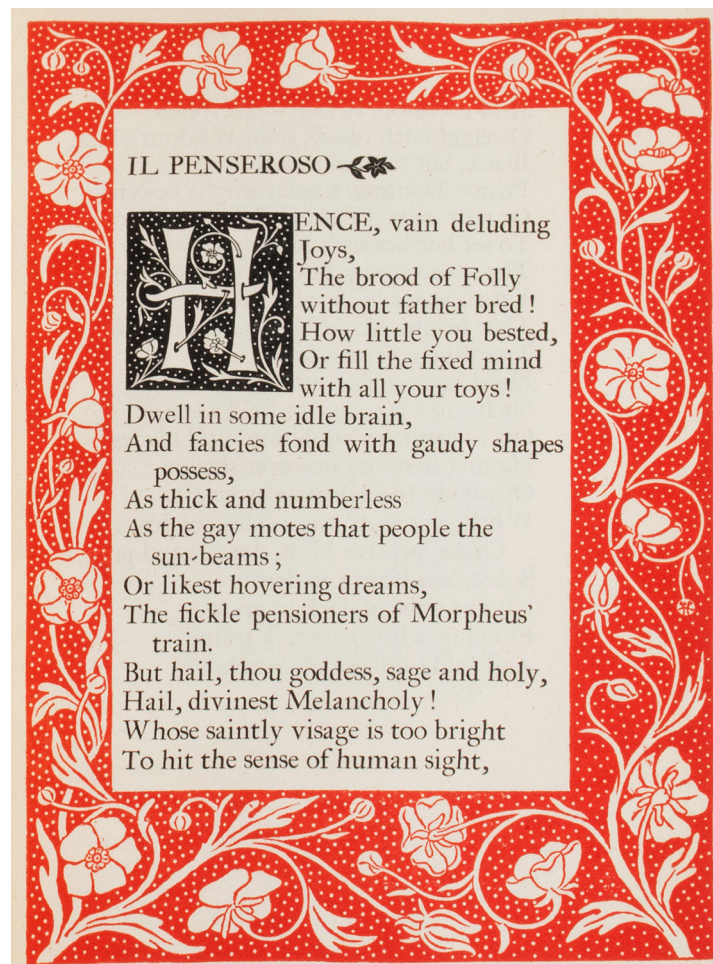
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John Milton (1608–1674), *Three Poems of John Milton*, Ashendene Press, 1896. Photograph by Nicole Neenan. Courtesy of the Grolier Club of New York.

Three Questions for the Curator of The Daniel Press: Pioneer of the English Private Press Movement

By Bridget McGraw

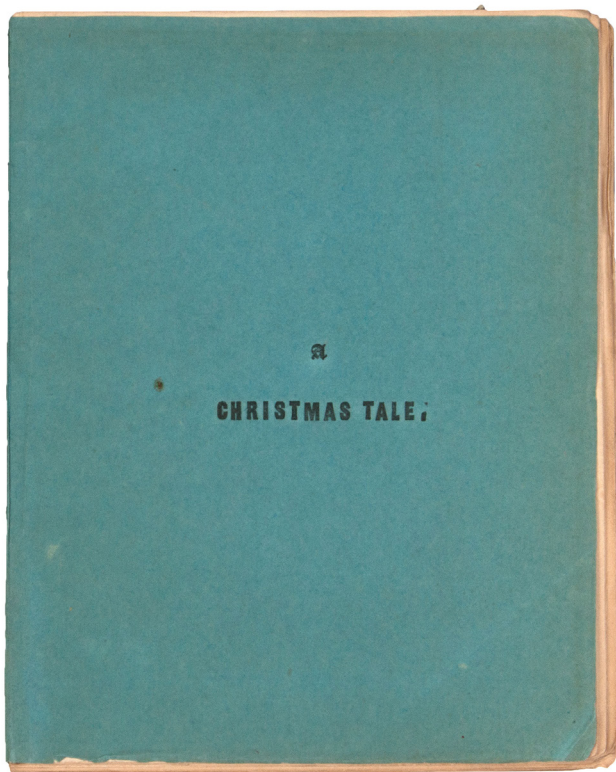
HERE ARE SOME excerpts from an interview that I conducted with Meghan Constantinou, the Grolier Club's Librarian and curator of the beautifully crafted Daniel Press exhibition that is on display through February 12, 2022. Their digital exhibitions are exemplary representations of the club's intimate galleries. The excellent image size and quality are matched by the thoughtful, well-researched interpretive text and well-designed website navigation. Please view the online exhibition at bit.ly/grolier-daniel.

AN UNCATALOGUED CARTON FROM 1939

The exhibit features several items from a 1939 donation, only recently discovered in the archives.

BM: I love the backstory! Is it ok to share a few details of that carton from 1939? What was the condition of its contents?

MC: In 2018, in advance of our renovations, we [The Grolier Club] were clearing out the climate-controlled, archival storage area—aka, the basement—and I came across a carton containing twenty Daniel Press books donated in 1939



Wilson Clement Cruttwell, *Sir Richard's Daughter: A Christmas Tale of the Olden Times*, Trinity Parsonage, 1852. Photograph by Nicole Neenan. Courtesy of the Grolier Club of New York.

by a past Grolier Club president, Frederick Coykendall (1872–1954). The books had been accessioned but not cataloged, so many of them were, relatively speaking, in excellent condition. (I say “relatively speaking” because Daniel Press books are typically bound in paper covers with overhanging edges that tend to become torn over time.)

BM: What stood out when you sorted through the carton?

MC: The two Frome books really took me by surprise, particularly the beautifully preserved bright blue paper wrappers on *Sir Richard's Daughter: A Christmas Tale* (1852). Daniel was only about 16 when he printed it, using a Ruthven table press that had been set up in his family's vicarage in Frome, Somerset. Because works from the Frome period (mid-1840s to 1850s) were generally created as ephemeral, domestic pieces, they have a very low survival rate. New York University has an incredible collection of Daniel Press books (from the collection of Alfred C. Berol), including many Frome works in pristine condition, so I was able to compare our treasures to theirs.

EMILY DANIEL

A portion of the exhibit highlights the contributions of Emily Daniel, Henry's wife.

BM: I appreciated learning about Emily Daniel. Where could one find more about her time with Katharine Adams?

MC: I must credit William & Sylvia Holton Peterson's book, *The Daniel Press & The Garland of Rachel* (New Castle: Oak Knoll, 2016), for introducing me to the contributions of Emily Daniel. Their original research and use of previously unstudied documentation uncovered many details about the collaborative life of the Daniels as a couple. Although Falconer Madan's foundational 1921 bibliography of the Daniel Press mentioned Mrs. Daniel's work in the individual entries, the Petersons drew attention, for the first time, to her important role in the overall operation of the press. Katharine Adams was a family friend, and around 1900, she began training Mrs. Daniel in bookbinding. Prior to that, Mrs. Daniel had sewn many of the paper wrappers on the books, but Adams taught her more complex techniques. You can see an especially lovely example of her binding in the exhibition, *Five Hundred Years of Women's Work: The Lisa Unger Baskin Collection*.

C. H. ST. JOHN HORNBY

The rediscovery of some 17th-century French and Dutch type, punches, and matrices by Daniel in the 19th century inspired others, including Charles H. St. John Hornby, to use them in their work.

BM: You referred to Hornby a few times while describing the Fell Type cabinet in the exhibition. Could you say a few words about his relationship with the Daniel Press?

MC: Charles H. St. John Hornby, who founded the Ashdene Press in the mid-1890s, started printing, like the Daniels, in a home studio. He knew the Daniels personally, and for some of his earliest works, he used Fell types. He later moved away from Fell and adopted Subiaco, a font specially cast for his press with a very different aesthetic, more closely aligned with the Arts & Crafts movement. Hornby and the Daniels corresponded regularly for decades, exchanging copies of their latest works and commenting upon choices in printing, type, and literary content. William Peterson published some of these letters in *Matrix* (no. 33, Spring 2015), and they are a joy to read.





Larwood, Jacob. *The Story of the London Parks*. 1873. Courtesy of W.D. Jordan
Rare Books and Special Collections, Queen's University, Kingston, Ontario.

Stained Leather Bindings: An Annotated Bibliography

By Robin Canham

“**S**TAINED LEATHER BINDINGS – An Annotated Bibliography” is compiled as a part of an academic research project by Robin Canham, librarian, bookbinder and book and paper conservator, for her Master of Arts degree in Conservation at Queen’s University, Canada. The narrative of her research comprises thirty historical and contemporary publications, ranging from the most extensive study on the history of decorated leather by Julia Miller “Beyond Tree Calf: Bindings Decorated by Staining”, “Books Will Speak Plain: A Handbook for Identifying Historical Bindings”, and the Language of Bindings (LoB) project of Ligatus Research Centre, University of the Arts London, to Don Etherington’s “Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology”, and

Bernard Middleton’s “A History of English Craft Bookbinding Technique” and “The Restoration of Leather Bindings”.

Robin Canham’s annotated bibliography is the most in-depth catalogue of publications on period decorated leather bindings to date, which is essential for the future study of bookbinding and book conservation.

–Malina Belcheva

THIS BIBLIOGRAPHY WAS initially created to fulfill course requirements. While the majority of the content listed refers directly to stained leather bindings, some titles are included that discuss leather degradation in general or include historic and contemporary information

on the preservation and conservation of leather. I would like to thank Karen Hanmer, Jeff Peachey, and Christine McNair for their suggestions and research leads and Kim Bell and Natasa Krsmanovic at the W.D. Jordan Rare Books and Special Collections for making it possible for me to explore some examples of decorative leather staining in person.

—Robin Canham

BELCHEVA, Malina. 2016, December. "Complexity and Simplicity in the Conservation of The Lady of the Lake." *Guild of Book Workers Newsletter* 229: 8-9.

BELCHEVA, Malina. 2017, February. "Complexity and Simplicity in the Conservation of The Lady of the Lake: Part II." *Guild of Book Workers Newsletter* 230: 16-17.

Dr. Belcheva is the Head of Rare Books and Special Collections at Sofia University Library and completed the rebacking of The Lady of the Lake as part of diploma work at the American Academy of Bookbinding. The calfskin cover of the book was marbled with a decorative pattern. Conservation treatment involved leather consolidation with 2% Klucel G in isopropanol, a spine replacement (with a 3-ply hollow tube addition), and extensive recreation of the marbled pattern with multiple applications of acrylics on new leather. Includes before and after treatment photographs.

BOOKBINDING Trade Section of the London Chamber of Commerce. 1903. *Report of Arbitration between the Bookbinding Trade Section of the London Chamber of Commerce and the London Societies of Journeymen Bookbinders*. https://play.google.com/store/books/details?id=g_oYAAAAYAAJ.

On October 22nd, 1901, the Federated Societies of Journeymen Bookbinders addressed an appeal to the Employers for better working conditions. In the transcript of this meeting, there is a citation of note by J.W. Zaehnsdorf (the son and business partner of a notable London-based bookbinder). In it Zaehnsdorf remarks that "it was not an uncommon thing for me to turn out 200 tree calf books in two days, prepare them in a day and marble them the next" (p. 247). He is also the author of *The Art of Bookbinding: A Practical Treatise* (see Zaehnsdorf, 1890).

BLAKELY, Julia. 2016. "Did a Cat Help Decorate this Binding?" Unbound, Smithsonian Libraries and Archives. <https://blog.library.si.edu/blog/2016/01/13/did-a-cat-help-decorate-this-binding/#.YYBDJ57MKUL>.

Blakely, a Rare Book Catalog Librarian at Smithsonian Libraries and Archives, writes about rare books for various blogs. This contribution is primarily about cat's paw bindings, but includes cursory information on other styles of dyed leather covers. Several images of cat's paw bindings held within the Smithsonian Libraries are included, with links to catalog records.

BRITISH Leather Manufacturers' Research Association (BLMRA). 1984. *The Conservation of Bookbinding Leathers*. London, England: The British Library.

Outlines the results of several analytical studies conducted by the BLMRA to better conserve intact leather bindings and produce stable binding leather. The information presented appears to be fairly outdated now, however there are good colour photographs of different leather surfaces (treated and untreated).

BUCKLEY, Terry. 1996. "Leather Staining, Dyeing, and Decorating." *Guild of Book Workers Standards of Excellence Seminars*, Pasadena, CA, October 1996. https://guildofbookworkers.org/sites/guildofbookworkers.org/files/standards/1996-Buckley_Terry.pdf.

Buckley is a master British bookbinder and Senior Lecturer at the University of the Arts, London. In this handout provided at a Guild of Book Workers Standards of Excellence seminar, Buckley describes the method he employs for staining or dyeing calf in a Cambridge panel style. It also lists the equipment, materials, and method for calf marbling using hydrated potassium carbonate and ferrous sulphate. The instructions are brief, but they are the best found in research to date.

BURDETT, Eric. 1975. *The Craft of Bookbinding: A Practical Handbook*. Vancouver, BC: David & Charles.

Written by an internationally recognized English master bookbinder and teacher, this manual (directed at novices) discusses tools and various steps necessary to make many styles of bindings. A section on leathers is included (p. 363-368) and discusses tannages and modern skins best suited to bookbinding.

CANADIAN Conservation Institute (CCI). 1992. "CCI Notes 8/2: Care of Alum, Vegetable, and Mineral Tanned Leather." <https://www.canada.ca/content/dam/cci-icc/documents/services/conservation-preservation-publications/canadian-conservation-institute-notes/8-2-eng.pdf>.

Basic conservation information on caring for different types of leather (not specific to books) written by conservation specialists. Proper storage environments and supports are highlighted to be the most important aspects of leather conservation.

CLOONAN, Michèle. 1990. *The Whole Art of Bookbinding: 1811 English and 1824 American Editions*. New York, NY: Garland.

Cloonan, an American librarian, edited and republished this facsimile copy which comprises the English and American editions of the book. The original author remains unknown. It is a very important title because it is the first published English bookbinding manual currently known and has several recipes and instructions on how to dye and stain leather to achieve certain effects such as marbles and sprinkles. Tree marble is also mentioned (p. 23).

COCKERELL, Douglas. 1971. *Bookbinding, and the Care of Books: A Text-Book for Bookbinders and Librarians* 5th ed. London, England: Sir Isaac Pitman and Sons.

Cockerell was a notable British bookbinder, educator, and author, born in London, England, but moved to Canada when he was 15. He returned to England later in his life and began bookbinding at the age of 23. This textbook, originally published in 1901, examines conventional aspects of British bookbinding. Chapter 14 covers leather specifically, and how to choose a “good” leather over a “bad” one. Cockerell also quotes a Royal Society of Arts committee and states “the sprinkling of leather, either for the production of ‘sprinkled’ calf or ‘tree’ calf, with ferrous sulphate (green vitriol) must be most strongly condemned, as the iron combines with and destroys the tan in the leather, and free sulphuric acid is liberated, which is still more destructive” (p. 279).

DAVENPORT, Cyril. 1898. “Leather as Used in Bookbinding.” *The Library* 51-X(1):15-19. <https://doi.org/10.1093/library/51-X.1.15>.

An English bookbinder and author who wrote extensively on the history of bookbinding, Davenport gives a late-19th-century account of bookbinding leather, outlining properties and uses. Morocco leather (goat) and calf are ranked most highly. However, Davenport notes that at the time, calf “does not last well” but that “it takes stains and dyes easily and is often found with tree-marbling [and] sprinkling ... the chief results of which appears to be that in a short time they ruin the leather” (p. 17). This may be early evidence of leather degradation due to staining practices.

DIEHL, Edith. 1980. *Bookbinding: Its Background and Technique*. New York, NY: Dover.

A mid-20th-century American bookbinder, her book is deemed to be one of the best for beginner bookbinders. Leather stains are not mentioned, but there is a brief overview of bookbinding leathers. Even though Diehl writes approximately 50 years later, she agrees with Davenport that calfskins are no longer well prepared to be used in bookbinding as they tend to dry-rot sooner than Morocco or Levant leathers.

HAINES, Betty. 1977. “Deterioration in Leather Bookbindings: Our Present State of Knowledge.” *The British Library Journal* 3(1): 59-70. <https://www.jstor.org/stable/42554020>.

Haines summarizes the information and studies known at the time on leather deterioration in books. In her research, Haines found that leather deterioration was noted as early as the 1850s, when the first investigation into leather rot was associated with sulfur dioxide present in the atmosphere. She describes the mechanism of deterioration and summarizes the work done by the British Leather Manufacturers’ Research Association (BLMRA) to improve upon future leather tanning processes.

HUMPHREYS, Arthur. 1897. *The Private Library: What We Do Know, What We Don’t Know, What We Ought to Know About Our Books*. New York, NY: J.W. Bouton.

Humphreys was a bookseller, based in London, who also published books on an occasional basis from the 1890s to the 1930s. From about 1890 he was one of the proprietors of Hatchards, London’s oldest bookshop (established in 1797 by John Hatchard). In 1924 he sold his interest and continued to publish occasionally, mostly his own writings. In this book, he notes: “If a binder should ever suggest either a padded binding, a Russia leather binding, or a tree calf binding, you may instantly leave his premises, for he cannot understand his business” (p. 58). A reason as to why this should be the case is not given, but one could assume they are perhaps known to possess a vice, or they are simply no longer the taste of the time. See Matthews (1895) for a slightly older description.

LAMA, Anne, Paula Antunes, Anthony Covington, Jeffry Guthrie-Strachan, & Yvette Fletcher. 2015. “Use of Aluminum Alkoxide and Oxazolidine II to Treat Acid-Deteriorated Historic Leather.” *Journal of the Institute of Conservation* 38(2): 172-187. <http://dx.doi.org/10.1080/19455224.2015.1071713>.

Conducted by a team of materials scientists and a conservator, this study was undertaken to develop a product that could delay aging of acid-deteriorated historic leather. The proposed formula of aluminum alkoxide and oxazolidine II showed potential, as it increased the pH and shrinkage temperature (TS) of the samples. Further study should be done on stained leathers to see if the behavior of



Front Cover. Buchanan, George. *Buchanan's History of Scotland*, in *Twenty Books*, Volume I. 1721. Courtesy of W.D. Jordan Rare Books and Special Collections, Queen's University, Kingston, Ontario.

these treatments match those of the undecorated leathers used in the study.

LARSEN, René. 2008. "The Chemical Degradation of Leather." *CHIMA International Journal for Chemistry* 62(11): 899-902. <https://doi.org/10.2533/chimia.2008.899>.

An excellent summary overview, written by a conservation scientist, that outlines the experimental methods that quantify leather deterioration, including the determination of shrinkage temperature, basic and acidic amino acid ratios, and leather acidity. Outlines new research that shows ammonia (released by oxidation of amino acids) may also be contributing to the low pH values in acid-damaged leathers.

LIGATUS Research Centre. 2021. "Language of Bindings (LoB)." <https://www.ligatus.org.uk/lob/>.

A project of the University of the Arts London, the LoB aims to provide a consistent and agreed terminology to be used by anybody working with historic books. There are many terms and definitions of stained leather bindings that overlap. The LoB suggests preferred labels to avoid mistakes and ambiguity in descriptive terminology. For example, according to the LoB, "tree marbling" is a preferred description to "tree calf".

LOCK, Margaret. 1991. *Two Centuries of Bookbinding: Materials and Techniques 1700-1900*. Toronto, ON: Canadian Bookbinders and Book Artists Guild (CBBAG).

A printmaker by trade, Lock curated this title as an exhibition catalog to a CBBAG show of the same name. Includes a few short paragraphs on Cambridge calf (panel calf) and dyed calf marbles. There is an interesting point made about why these patterns were done, which is not found in other sources. It explains that the sprinkled and mottled areas did not show dirt or wear in the same way plain calf covers would.

MATTHEWS, Brander. 1895. *Bookbindings Old and New: Notes of a Book-Lover with an Account of the Grolier Club of New York*. New York, NY: Macmillan and Co.

An American writer and educator, Matthews recounts a conversation with Marius-Michel (one of the most pre-eminent French bookbinders in the 19th and 20th centuries).

In this account, it is said that Marius-Michel described the tree marbling process as "a diabolic invention" as it rots leather (p. 158). Russia-leather is mentioned as well, pointing out that it becomes brittle and cracks unless it is constantly handled. This lends support to Humphreys (1897).

MIDDLETON, Bernard. 1996. *A History of English Craft Bookbinding Technique* 4th ed. New Castle, DE: Oak Knoll Press.

A Master English bookbinder specializing in fine book restoration, Middleton's book has become a must-read for all book conservators. This book lists one of the only referenced accounts on the history of tree-marbled calf

(p. 191-192). It also describes a form of imitation tree marble that was done with an engraved wooden block which was printed in black on the calf.

MIDDLETON, Bernard. 2004. *The Restoration of Leather Bindings*. New Castle, DE: Oak Knoll Press.

First published in 1972, this book has excellent written directions paired with photographs outlining practical demonstrations of various repairs done to leather bindings. There are also good photos to help identify the type of leather that was used. No information on stained leather, or on deterioration and how to prevent it.

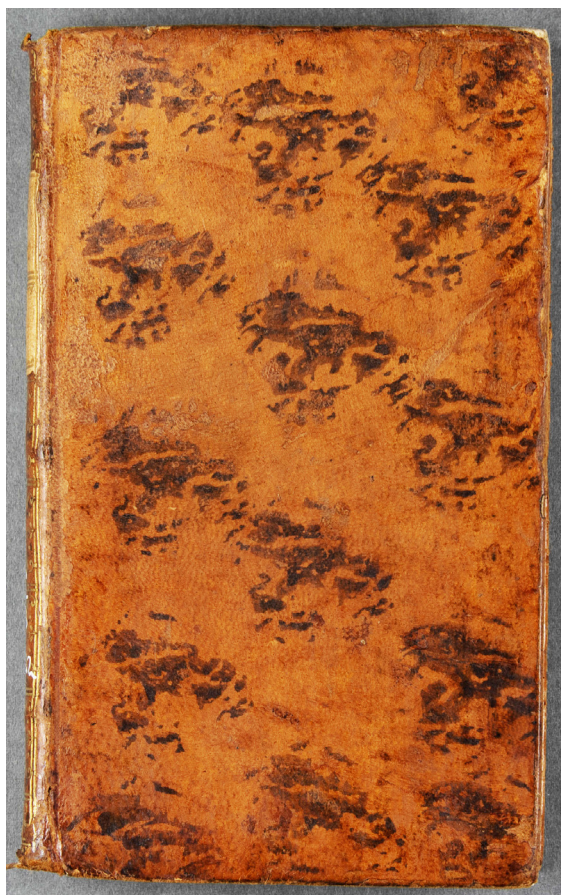
MILLER, Julia. 2014. *Books Will Speak Plain: A Handbook for Identifying Historical Bindings* 2nd ed. Ann Arbor, MI: The Legacy Press.

Miller is a book historian and author, and has worked as a book conservator for over 30 years. A key text that is heavily referenced by book historians and book conservators. Includes a timeline on the evolution of books since the early codex to modern times, and a section on how to identify binding

materials. Although Miller's 2018 title has more specific information on leather staining, this is a good general reference and a place to begin most book history research.

MILLER, Julia. 2018. "Chapter 1: Beyond Tree Calf: Bindings Decorated by Staining." In *Meeting by Accident: Selected Historical Bindings*. Ann Arbor, MI: The Legacy Press.

Perhaps the most extensive published work to date on the history of decorated leather books by use of stains or dyes. Miller does not go into depth on the chemicals or techniques employed (as she notes, much of that is subject



Front Cover. de Mairobert, Mathieu François Pidanzat, Mouffle d'Angerville, and René-Nicolas-Charles-Augustin de Maupeou. *Journal Historique de la Révolution Opérée dans la Constitution de la Monarchie Française*, Volume 1. 1776. Courtesy of W.D. Jordan Rare Books and Special Collections, Queen's University, Kingston Ontario.

to speculation), however, she does illustrate and comment on the many variations produced with colour photographs of exemplars. Miller gives loose categorizations to different decorative effects, so that those describing bindings decorated in similar fashions will have a basis of comparison. A key resource for both images and styles.

NORMAN, Richard. n.d. "Calf Marbling." *Eden Workshops: A Bookbinders Resource*. http://www.edenworkshops.com/calf_marbling.html.

Norman is a professional English bookbinder who runs a private practice in France. Miller (2018) alludes to a forthcoming publication by Norman specifically on tree-marbled book covers. The brief article on this associated website also confirms that "An Exploration of Calf Marbling" will be published by The Golden Fish Press and will delve into the chemical analysis of marbled calf covers. As of this writing, the book has not yet been published, however the website gives a brief excerpt from one chapter which outlines historical development and different styles. No references are provided.

PLENDERLEITH, H. 1967. *The Preservation of Leather Bookbindings*. London, England: The Trustees of the British Museum.

An excellent overview on leather preservation, specifically in books, from the perspective of an art conservator. Plenderleith was a founding director of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCR) and worked at the British Museum for a large part of the 20th century. First published in 1946, this work describes much of what is now known about leather deterioration.

DE RÉCY, Georges. 1905. *The Decoration of Leather*. Translated by Maude Nathan. London, England: A. Constable & Co. <https://www.ajhw.co.uk/books/book278/book278.html>.

Not much is known about the author. This title includes brief descriptions on how to produce marbles, tree marbles, and sprinkles on leather (p. 70), which are likely better described in Zaehnsdorf. A unique addition to this title includes interesting steps on how to remove dyes using various strong acids (p. 71).

ROBERTS, Matt & Don Etherington. 1982. *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology*. Washington, DC: Library of Congress. <https://cool.culturalheritage.org/don/>.

Another excellent reference source, similar to the LoB, this title is available online via the Conservation OnLine (CoOL) document library provided by the Foundation for Advancement in Conservation. Provides detailed definitions, although no photographs or diagrams are present.

SMART, Richard. 2003. "Tree Marbling: Challenges and Secrets." *Skin Deep: The Biannual Newsletter from J. Hewit & Sons Ltd*. 15: 2-5. <https://www.hewit.com/download/sd15.pdf>.

Smart is a third-generation bookbinder from the United Kingdom, and is now based in North Vancouver, Canada. He provides a well-documented account of his tree marbling process, including many photos of the process and his unique tools. Additional details to help with duplicating his procedure are provided that are not listed in Middleton or Buckley.

THE BOOKBINDER: *An Illustrated Journal for Binders, Librarians, and All Lovers of Books* Vol. 1. 1888. London, England: William Clowes and Sons.

This title, published a few years before Zaehnsdorf, describes tree marbling in detail, although no recipes are given (p. 98). It also describes the same origin for the method as Zaehnsdorf does (a bird splashing water down from overhead), but notes that it is very hard to believe, and gives specific reasons why it would not be likely. This title also talks about the false marbled trees done with black ink via a wooden printing block. There are no illustrations.

UNIVERSITY of North Carolina at Greensboro Preservation Services Department. 2019. "Restoration of a Marbled Leather Binding." <http://uncgpreservation.blogspot.com/2019/02/restoration-of-marbled-leather-binding.html>.

A short blog entry describing the basic conservation treatment of a marbled leather binding. Japanese paper hinges on the interior and spine edge were added and then toned to match the original leather. Klucel G/SC6000 was applied to consolidate and add sheen to the Japanese tissue repair. No notes on the general leather condition or whether the marble had bit into the surface of the leather.

ZAEHNSDORF, Joseph. 1890. *The Art of Bookbinding: A Practical Treatise* 2nd ed. London, England: George Bell and Sons.

Zaehnsdorf, the son of a famous Austrian-born but London-based bookbinder, was equally as important as his father in the trade. This book is an excellent resource as the entirety of chapter 22 is devoted to calf colouring. Extensive discussion and advice on how to not allow the leather to rot when using acids and dyes is presented (this has not been read elsewhere). There is a charming but dubious description on how marbling was first discovered, and Zaehnsdorf points to Germany for its origin.

ROBIN CANHAM is a second-year paper conservation student in the Master of Art Conservation program at Queen's University. She holds a Bachelor of Arts (English) from the University of Regina and a Master of Information Studies, with a focus in Library Studies, from the University of Toronto. Robin has interned at the Queen's University Archives and is the current Graduate Assistant at the W.D. Jordan Rare Books and Special Collections.

SOME MARBLING

MYTH BUSTERS

BY IRIS NEVINS

I RECALL THAT, AFTER marbling for about four years, another marbler visited me for a few days, and of course we had to marble together on one of the days.

I set up in my way, and I was 100% self taught, and the other marbler was aghast...she said "You Can't Marble That Way!". But I had been doing it for four years. It was about 1982. I was at that time selling a lot of papers, it was my "Day Job", so something was working.

I never was taught the "right way" to marble, so I experimented and did what worked for me. For starters, I was never told that when you make your size from carrageenan powder you were supposed to make it 12-24 hours ahead. I used the "proper" measure I had gleaned from somewhere...I had no books to speak of, just some archaic formulas, and the Dryad pamphlet, but I did use 1 TBS carrageenan, to a quart of hot water, blend, then you were supposed to add another quart of COLD water. But I used all hot water, which brings us to...

MYTH BUSTER #1 - you CAN use all hot. I still do. It doesn't hurt anything to add cold water, or even use all cold water though. If all cold is used, your settling time may be longer. To each, their own way, I say.

MYTH BUSTER #2 - Well, no one told me to let the size sit overnight at least. I would wake up and go blend it, all hot water, dump into the trough, come back in 1-2 hours, squish some of the leftover lumps that didn't dissolve, and plow ahead and marble. Honestly...once I was told to let it sit, well, it is simpler, the lumps all dissolve fully, no squishing required, but there are those times you just have a rush order

or you feel like marbling and didn't prepare. You CAN do it this way. Promise!

MYTH BUSTER #3 - My marbler friend gasped in horror. After making the size only an hour or two ahead, the water had been so hot that it was still warm, not room temperature. I started marbling on the warm size bath! It became room temperature after working a while, and was fine, but no better or worse. Let me mention one thing...using the size warm only works when very new and fresh. It doesn't work in reverse, as on a hot summer day, if it gets too warm after marbling a while, it can stop floating the paints very well.

MYTH BUSTER #4 - You must use soft water. Hard water doesn't work. Well, gee, no one ever told me that, so my HARD well water worked fine. It is so hard, I am currently having to get pipes replaced, and you can boil the water and see a film on it, but it is wonderful water. I do find that, with hard water, I need more like a slightly rounded TBSP of carrageenan powder, rather than a level one, to get the right viscosity. By the way...if you have hard water and you want to use soft water, do NOT get a water softener. The salts ruin the way the paints react. I had a water softener for ONE day. I had it removed. My colors and lines became blurry. So I live with hard water and my pipes suffer, but my marbling materials love it. Priorities!

MYTH BUSTER #5 - Aluming. How I hate this chore. Especially stopping marbling to alum a few more papers. I had heard that alumed paper will go ineffective in a half hour or so, but I tested that, because I hated the interruption

of having to alum again more than almost anything. So I alumed 100 or more papers at a time, on a non-marbling day. I let them 100% line dry until the next day, rolled out any curls in the papers, stacked for a few days, and marbled them dry. Another part of the myth is that they needed to be damp. They don't.

As long as your room stays about 50-55% humidity or less, believe it or not, you can keep these for decades, or who knows maybe much longer! I have discovered old small stacks from that long ago that I forgot about, and they were still good. And also...some say alum deteriorates the paper. Never did for me. Don Guyot long ago wrote an article for Ink & Gall on how it actually can preserve the paper.

There are many other things I did, and still, 44 years later, do "wrong" I am sure...however, I would recommend sticking to the standard ways of doing things, at very least as a starting point if you are just learning, because they ARE standard ways, because they work for most people. Now we have the benefit of many books and videos and the internet, even online groups, which were not available when I started.

Marbling can be so influenced, though, by your own environment, and the water chemistry, and other factors, that sometimes you have to tweak things a little bit from the recommended ways. Do not be afraid to experiment! You may find a better way for yourself.

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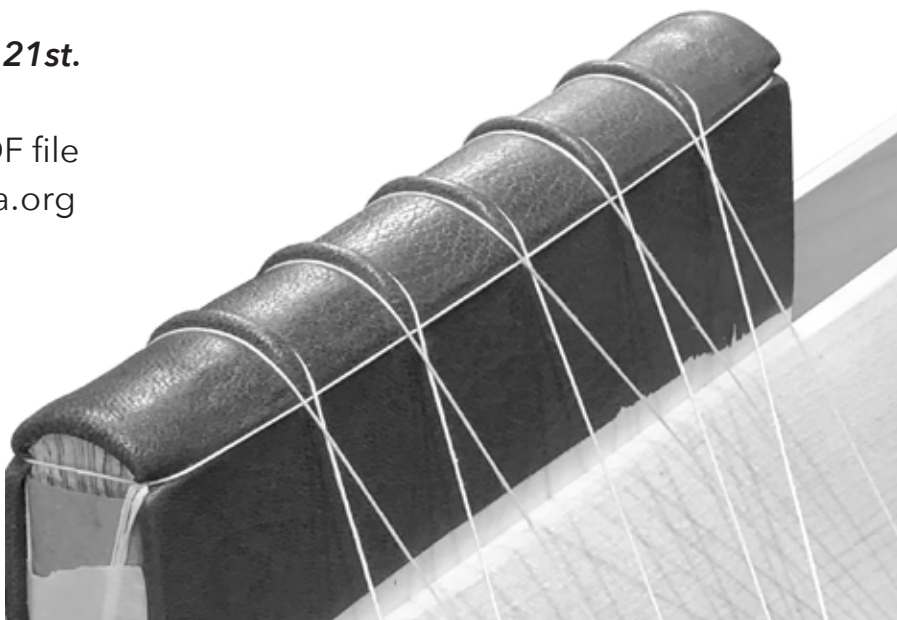
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Art and Pattern

By Beth Lee

A FEW YEARS AGO I attended a remarkable recital given by Sara Davis Buechner. I had a good seat and plenty of opportunity to observe the pianist's hands, pedaling, and approach to the piano.

I'm tempted to pause here for a discussion about how recording devices of all kinds have separated from us some aspects of art that are the heart of it. But let's just pretend that I've already rambled on about the visual aspects of music that are lost in an audio recording, the tactile qualities of calligraphy that are lost when the image is beamed up and rematerialized as a shrunk approximation of itself on shiny paper or a digital screen, and all the ways that stopping time changes anything.

Anyway.

As I sat in the recital hall, I contemplated, not for the first time, the connections between the various branches of art. Pattern is an important part of music, visual art, and dance. Theme and restatement, variation on the theme, and echoes of a theme provide a framework, a conversation between the parts of the whole. We love making patterns and we delight in finding them: fractals, fugues, a Fibonacci relationship. I think this is one of the

roots of the joy of creative work. As Jacob Bronowski put it, "All those who imagine take parts of the universe which have not been connected hitherto and enlarge the total connectivity of the universe by showing them to be connected." (The book, *The Origins of Knowledge and Imagination*, is well worth reading.)

But music and dance are also about time in a way that most visual art is not. One of the reasons I am drawn to making artist books is that they add the element of time to the pattern without the drawback of transience that is inherent in music and dance.

During the Brahms rhapsody, while her left hand leapt between bass and treble, Ms. Buechner seemed to cup a globe of pattern beneath her right hand, which hovered above the keyboard. This was not just music, it was also dance on a smaller scale – and an aspect of the performance that would be lost in any audio recording of the performance.

In the same way, watching a master calligrapher form letters is so much more than seeing the finished product.

It is a real education to see the decision-making as it happens: where to place the next letter, how a letter may be improved



Oxford, Bodleian Library MS. Ashmole 1525, fol. 013r:
Retrieved from Internet Archive website: <https://digital.bodleian.ox.ac.uk/objects/75eb66ab-23f8-46af-8754-551ce4badcf2/>.

after it is made, the pauses while the writer contemplates the space to be filled, and so on. We are watching pattern being formed, and it is downright thrilling.

In a way, once a piece is finished a door is closed. The raw seams are enclosed, the creative mess sorted, case closed. Of course, that means that it is time to begin again.



15th Century Manuscript Antiphonal Music. From the Auburn University Libraries Collection. Retrieved from Internet Archive website: https://archive.org/details/origmss_antiphonal_15th001



Blockchain Library

Non-Fungible Tokens (NFTs) for Books

By Kae Sable

A SHORT VOCABULARY LESSON

Blockchain

A chain of records stored as data blocks that are not controlled by a single authority or entity. As transactions occur, the data about the transaction is added to the block and concurrent blocks form an immutable chain. Each transaction is validated multiple times by distributed computer nodes ensuring security. Blockchain transactions are publicly readable.

Cryptographic Keys

A string of numbers or letters used to encrypt data. It's very important to keep good records of the cryptographic keys aligned with your digital or hard wallet. Cryptographic keys are used when selling or transferring almost everything in the cryptosphere. Because the keys may be quite long, a quick response (QR) code is sometimes used. You know, the square-ish squiggly block code you need to scan with your phone to read a restaurant menu these days.

UNLESS YOU'VE BEEN making books under a rock, you've likely heard of bitcoin, the most familiar member of the cryptocurrency family and a common entry-point for conversation about **blockchain** technology. Hype and controversy can make the cryptosphere seem daunting. However, one element in this burgeoning technology may prove useful for bookbinders, book collectors and authors: the **non-fungible token (NFT)**. This article introduces information about using blockchain technology to our advantage as people who create books—especially because our books are likely to exist outside the formal library system.

Libraries once chained their books to the shelves to retain ownership. Today's digital technology can replace the iron chains of the middle ages with non-fungible tokens (NFTs), created on the blockchain to store legacy book information.

Don't worry, a vocabulary list is included to address terms [in **bold**] that may be unfamiliar to you.

NFT: RELEVANCE FOR THE BOOKBINDER

You might recall reading an article a few years ago about the discovery of the Libro de los Epítomes by Hernando Colón in the early sixteenth century. The illegitimate son of Christopher Columbus, Colón created a summary of every book in his library in a single gigantic tome. Today, although fewer than one third of the books from Colón's library physically exist, this book catalog is a fascinating opportunity to learn about books from that time period. Jumping forward several hundred years, we now have the option to use the blockchain, instead of a physical record, to store NFTs associated with our books for use during our lifetime and onward.

An NFT is a record stored on the blockchain. The record includes a digital image and a limited amount of **metadata** about the NFT and the object

that it represents. From the bookbinder's perspective, the metadata might include colophon information. San Jose State University received a \$100,000 grant from the Institute of Museum and Library Services to explore how a library could use blockchain technology. It's that important.

Libraries, special collections, and universities do an excellent job of cataloging a book's metadata. But if your book is not acquired by a library, it exists on your bookshelf, in your memory, in pictures on your phone, or is resting comfortably with a collector. In this case, how do you store information about your book, the book's metadata? You or your client can purchase an ISBN number for \$125, which includes listing the title in Books in Print, but that ISBN will not document the bookbinder's provenance. An NFT documents proof of existence, and can include **smart contracts** and metadata to record information about who owned/sold/traded the book going forward. It does not conflict with other tracking systems.

When your book is released into the wild, even if you've kept a record of the book's details, what happens to that record in the future? Notebook, back of envelope? It may be shredded by mice, or accidentally thrown out with the trash. Spreadsheet? In less than a decade, your software will be out of date. Database or tracking app? Out of business or no longer supported. In contrast, the blockchain is a distributed network of computers used to process transactions, making it less likely that a single error will destroy the data or make it impossible to access. Because the metadata is deliberately short, 16KB or less, and has a simplified, easy-to-store format (unlike customized web pages and apps), it's more likely to survive.

NFTs IN PRACTICE

Searching for a book can be like trying to find a needle in a haystack, but it helps to know whether the needle actually exists. A quick search of the blockchain can reveal whether or not further searching is likely to produce results.

An NFT provides a permissionless gateway to record information about your book on the blockchain. "Permissionless" means that there is no affiliation required to create an NFT. A book maker or artist can decide for themselves whether their work is valuable enough to make a public record of it. No one needs to approve the blockchain transaction. There is no authority to determine whether the work has value or not. You don't have to be accepted into a show, have a catalog, or know somebody to create an NFT for your work, meaning that your work as an independent bookbinder does not rely on outside influences to determine its value. The risk of NOT using technology to document the work is that the future might never know of the work.

How do I use an NFT? What should I do with it? In essence, the NFT is a pedigree. An NFT for a book contains information and a timestamp, which establishes a point-in-time proof of existence. A book's provenance can contribute to increased future value. You could sell your work on one of the many NFT sales websites, like Tokhun, OpenSea, or Rarible. New NFT applications are being created every day beyond the arena of digital-only art, games, music and virtual worlds.

What about books I made 20 years ago that are still sitting on my shelf? Or the signed/numbered copy of a rare book I just bought? You can create an NFT for any digital or real, physical item at any point in time as long as the item is non-fungible, (a one-of-one item) and you own the book. On the other hand, there is no benefit to creating an NFT for things you don't own, such as the Brooklyn Bridge. If you mint an NFT for something you don't own, eventually the buyer will want to receive the promised goods. Besides

Gas Fees

The variable cost of the computational power to execute a transaction. Gas fees vary and can be extremely high (>\$100 on Ethereum) to incredibly reasonable (<\$3-\$10 on Cardano or Solana) depending on the way the platform was designed to process transactions and network traffic. NFT creators (makers) and NFT buyers (takers) each pay a transaction fee, which is outside the sales price. It pays to shop around. Some NFT marketplaces will offer your first 50 NFTs for free.

Metadata

Details about the book (colophon information, sold by, sold to, price, etc.), including an image, are called metadata, and are documented when the NFT is created and recorded on the blockchain.

Mint

The process of creating an NFT.

Non-fungible token (NFT)

Let's clarify fungible vs. non-fungible. Imagine a ten dollar bill, a fungible token. If you give me a ten dollar bill, I can give you a five dollar bill, four one dollar bills and four quarters and we'd be square. I can trade any combination of those bills for a cup of coffee (goods) or a car wash (services). A non-fungible token (NFT) is not interchangeable. It can represent digital or tangible goods as a singular item, one of one (1:1), or a finite series (1:15) for a limited edition. In contrast, an ISBN represents 1-to-(unspecified) copies of a specific book (1:x).

Platform

The foundation technology used to create an NFT sales/marketing gateway. Platforms vary because they were designed to do different things. As a result, they have varying fee structures called gas fees. Binance, Ethereum, and Solana are examples of platforms.

Smart Contract

An optional smart contract can be embedded in an NFT to ensure that royalty payments are automatically included in future book sales. This option is only relevant IF the future sale is conducted on an NFT platform. Smart contracts can be embedded in the NFT to automatically execute transactions when conditions in the contract occur, such as a sale or transfer of ownership. The conditions, such as royalty percentage, are pre-determined by the NFT creator (you, for example).

Token An NFT marketplace generally mints and sells NFTs on a single platform. In everyday life, you can't use bowling alley tokens at the car wash. Similarly, cryptocurrency platforms often use native tokens rather than fiat currency (dollars, euros, yen, etc.) to fund transactions. If you don't own a specific token used by the NFT platform you've chosen, you must either buy the tokens or choose an NFT marketplace that will convert dollars to tokens for you. The cost for tokens can vary wildly, which could be quite an advantage for early adopters. There are many NFT token types. A few examples are ETH (Ethereum), ADA or CNFT (Cardano), SOL (Solana), and BNB (Binance).



Reading Between the Lines of Bitcoin by André François McKenzie.

which, there is a cost to creating an NFT, so you would be incurring an unnecessary cost.

Authenticity is a valuable commodity. As makers, we are uniquely enabled to document specifics about our books. It's not uncommon for the provenance of a rare book to be documented on the fly leaf in pencil or pen or a stamp. **Minting** an NFT for a book at the creation point will enable future owners of the book to reference documented specifics beyond colophon information, including who commissioned the work, its price, to whom and at what price it was later sold, or what institution acquired or decommissioned it. It's a starting point with an opportunity to provide straightforward information.

How does an NFT help me, if my house burns down and my physical books are destroyed? Nothing can restore your books, but the point-in-time ownership could help with insurance documentation.

An elderly gentleman in Hong Kong spoke to me about the importance of doing good work. As closure to our conversation, he said, "Reputation is your second life." An NFT supports discovery of our work long after we're gone, propagating our reputation into the future.

AN NFT DOES...

- Contain metadata information and an image. This information is provided by the person who created the NFT.
- Align with a specific **platform**, for example Ethereum (ERC-721) or Cardano (ADA). These are merely two examples; many NFT creation platforms exist.
- Cost money to create and transfer ownership when exchanged for money or tokens. Overpriced blockchain technology can be a limiting factor. Shop wisely. A high price is not necessarily indicative of value in this case.
- Can be used to execute specific instructions, such as royalty percentages or the terms of fractional ownership of a book among a group of people.

AN NFT DOES NOT...

- Contain the book's content. Metadata content is generally limited to 16MB. NFTs for significant digital content, such as music or digital art, point to a website.
- Relate to an ISBN. However, an ISBN may be included in the book's metadata.
- Grant copyright or intellectual property rights.

BENEFITS:

- Perpetual discovery is possible via the blockchain.
- Provenance, proof of existence, authenticity, added value, traceability.
- The QR code or identifying numbers associated with the NFT can be embedded in the book, included in the colophon or stamped along the inner edge. Or, it may simply be a paper certificate sold with the book. This certificate would be a good use for a drawer in a book's clamshell box.

CONSIDERATIONS:

- Requires a wallet to store the NFT. Digital wallets are free. Hard wallets—physical devices you can hold in your hand—are optional. Ledger is one example of a hard storage wallet brand. The wallet stores the string of numbers and letters (**cryptographic keys**) associated with the NFT blockchain reference. A platform may offer a digital-wallet-creating option if you don't already have one. Additionally, you could print out cryptographic keys for your NFT.

- Security matters. Digital security is an issue with any online activity, from email to shopping, and NFTs are no different. Consider multi-factor authentication to protect your digital transactions. Because there is no middle-man, you are responsible for the cryptographic keys associated with your NFT.

- Consider choosing a platform with a modest environmental impact. The range of energy consumption among NFT token creators varies according to the way transactions are validated. Look for platforms using Proof of Stake (PoS) technology, which has the least environmental impact, rather than proof of work (PoW), which has a higher impact. Perhaps not surprisingly, the platforms with the least expensive **gas fees** also have the least impact on energy consumption and the environment.

As with the internet, blockchain technology cannot be put back into the box. Two decades ago, who could have imagined buying shampoo on the internet? Now you can buy ice cream online and have it delivered in less than an hour. Technology is not always benevolent, but can be used to serve the community of bookbinders and book artists. Rather than fear the technology, I hope to encourage you to learn more and discover how NFTs can add value, provenance, and longevity to your hard work.



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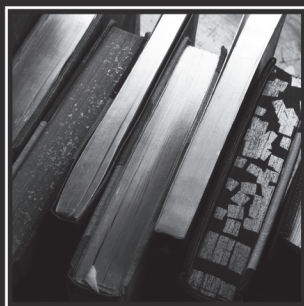
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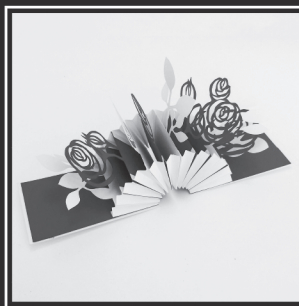
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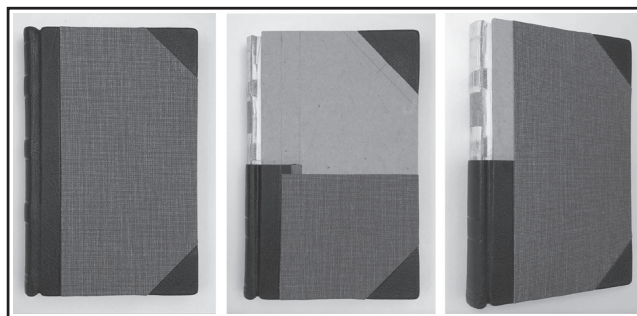


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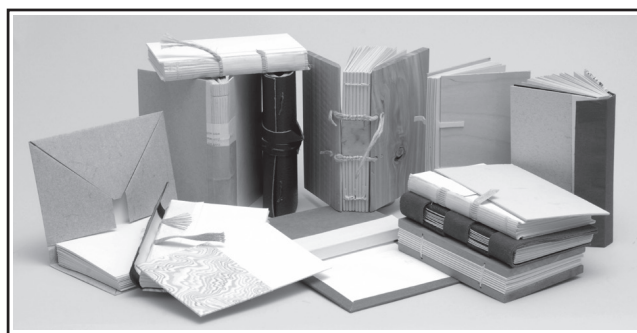
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