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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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# Letter from the President

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DEAR MEMBERS,

The Board is currently working to finalize the gift of the GBW Library to the University of Iowa Special Collections. Although this may feel like a loss to some, I feel confident that Iowa City is the right home for the collection (indeed, it has lived there for several decades already). Materials that the Library does not wish to keep will be returned to the Guild. More details are forthcoming.

After two long years, I am looking forward to an in-person Standards of Excellence Seminar in October! This year's seminar will take place October 20-22 in Atlanta, GA. Stay tuned for details!

In advance of this year's Standards, the Board is in the process of finalizing a formal Code of Conduct for all members. This document will be published on our website in the coming months. I want to thank both the Board and the DEI Committee for all of their input, with a special shout out to Henry Hébert and Suzanne Glémot for making final edits.

As always, please continue to send me ideas, feedback, and comments.

Be well,

Bexx Caswell-Olson

President, Guild of Book Workers



## Letter from the Editors

---

REDISCOVERY IS THE theme of our Springtime edition of the Newsletter, as the sun returns to coax all manner of green, growing things out of the ground and the trees. This issue features the beginning of a new series by Chela Metzger that explores binding structures related to record-keeping, bringing to light some now-forgotten ways of managing paper records. Dive in for an engaging discussion of a putative ancestor of the three-ring binder! Barbara Adams Hebard treats us to a review of the recently rediscovered work of Theodore C. Petersen. It's a beautiful volume from the Legacy Press on the Coptic bindings in the Morgan Library, skillfully edited by Francisco H. Trujillo. Paul Gehl offers a reflection on the work of a force of nature in the Book Arts world of Chicago, Barbara Lazarus Metz. He invites us to explore the archives

of the Artists Book Works at the Newberry Library, online or in person.

Finally, your intrepid editorial team has created a photo essay on Ukrainian bookbindings and libraries, inspired by a podcast from iBookBinding.com. Stepan and Pavel's image of Zelensky's hand on the 450-year-old Bible, while he took the oath of office in 2019, originally inspired the essay. (<https://www.ibookbinding.com/history/medieval-bookbinding/a-450-year-old-bible-is-used-during-the-inauguration-of-the-president-of-ukraine/>) We appreciate their comments on and insights about Byzantine book traditions and the history of Glagolitic script.

So, dear readers, what will you rediscover this spring?



## News & Notices

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### ANNOUNCEMENT FROM THE AWARDS COMMITTEE

THE AWARDS COMMITTEE of the Guild of Book Workers is seeking written nominations for the 2022 Lifetime Achievement and Laura Young Awards. We especially invite our Chapters and Board members to pass this word along.

**THE LIFETIME ACHIEVEMENT AWARD**—This award recognizes significant contribution to the goals of the Guild, and to the field of hand book arts at large, via education, professional practice, research, mentorship, etc.. Nominees do not need to be GBW members. The awardee is granted lifetime membership with no obligation to pay dues.

**THE LAURA YOUNG AWARD**—This award is given to an individual "in recognition of sustained commitment to the Guild; that is, service to the Guild given 'above and beyond.'" Nominees must be current or former members of GBW.

To make a nomination, submit at least one letter of support; additional letters and/or other supporting documentation may serve to strengthen the nomination. The committee encourages resubmission of past nominations, to ensure their renewed consideration. Updates to prior nominations are invited but not required.

Please direct questions and/or email your nomination(s) to any member of the Awards Committee:

Catherine Burkhard  
Mark Esser (Chair)  
Rebecca Smyrl  
Emily Tipps

bookltrs@att.net  
messer33@gmail.com  
rsmryl@email.unc.edu  
Emily.Tipps@utah.edu

**THE DEADLINE FOR RECEIPT OF NOMINATIONS IS MAY 1, 2022.**

More details can be found at [www.guildofbookworkers.org/awards](http://www.guildofbookworkers.org/awards).

**NOTICE FROM THE NOMINATING COMMITTEE**  
GREETINGS FROM THE Nominating Committee! We are seeking nominations for the following positions:

- President
- Newsletter Committee Chairman

Nominations will be accepted from February 1<sup>st</sup> through April 1<sup>st</sup>. 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](mailto:JackieRadford@carolina.rr.com).

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# Chapter Reports

## California

CHAIR: Marlyn Bonaventure & Rebecca Chamlee

The California Chapter is presently seeking nominations for chapter board positions. A call went out in early March. If interested please contact us at [california@guildofbookworkers.org](mailto:california@guildofbookworkers.org).

Our chapter's upcoming exhibition, Book/Art/Artifact, will be opening on June 10, 2022, at The San Francisco Center for the Book. We are currently working on reviewing the recently submitted exhibition entries.

## Delaware

CHAIR: Jennifer Rosner

The Delaware Valley Chapter held its annual Valentine mail art exchange, with 26 chapter members participating.



Photo courtesy of Jennifer Rosner

## Northwest

CHAIR: Jodee Fenton

The Northwest Chapter hosted the first of its "Getting Down to Business" panel discussions in January, on Creativity. We had three speakers, Rebecca Chamlee, Suzanne Moore, and Jodee Fenton. A followup workshop on Creativity is being presented by Becky Frehse. There will be three more panel discussions in the series: April 16 on Marketing, July 1 on Curating and Archiving, and October 6 on the World of Book Arts. Everyone is welcome to register for this free on-line series.

The GBW Wild/LIFE exhibit opened in the Collins Library at the University of Puget Sound, and will run through April 22, 2022. The NW Chapter hosted a virtual opening program, where artists from the Chapter were invited to speak about their work. Over 80 people attended (108 had registered). This program was a collaborative project among the Puget Sound Book Artists, the Book Arts Guild, the Book Club of Washington, and the NW Chapter. We hope that this is the first of many such joint ventures where we can broaden our audience and share the wonders of the book arts.

## Southwest

CHAIR: Kim Norman

COMMUNICATIONS: Jill Sweetapple

The chapter just concluded a poll on which social media and communications channel they would like, and with over 50% of the vote, the new listserv has come out on top. Anyone wanting to join can email, and you too can be added: [south-east@guildofbookworkers.org](mailto:south-east@guildofbookworkers.org).

We are organizing an online event with Brad Freeman, who will present online Tuesday, April 5<sup>th</sup> at 7pm EST/6pm CST. Until last year, Brad has been the decades-long, founding editor of *The Journal of Artists' Books*. He will discuss his own body of work, the work of other book artists, and his collaborative working relationships at Nexus Press, especially with artist Ruth Laxson. This presentation is co-sponsored by the GBW-SE Chapter and Emory Libraries.

Planning is well underway for Standards 2022, which will be held Oct. 20-22 at the Marriott hotel in Decatur, GA. A schedule and programming details will be forthcoming soon.



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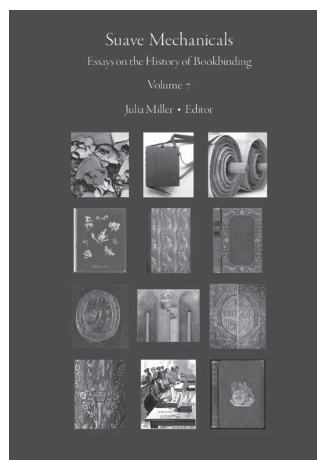
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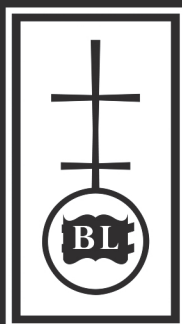
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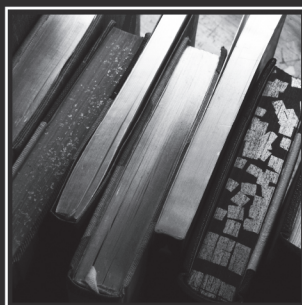
Hosted by Bridwell Library on the campus of Southern Methodist University in Dallas, TX.

Registration (\$70) opens March 14th: <https://smu.edu/libraries/bridwell/bookbinding/2021>

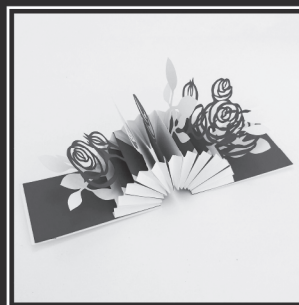
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Coptic Bookbindings  
in the Pierpont Morgan Library

Theodore C. Petersen

Francisco H. Trujillo, Editor



Front Cover. Theodore C. Petersen. *Coptic Bookbindings in the Pierpont Morgan Library*.  
Ed. Francisco H. Trujillo. Legacy Press, 2021. 532 pages, 370 illustrations, full color.

BOOK REVIEW

*Coptic Bookbindings in the Pierpont  
Morgan Library*

Reviewed by Barbara Adams Hebard

FATHER THEODORE C. Petersen, C.S.P., a Catholic priest who belonged to the Missionary Society of St. Paul the Apostle, wrote *Coptic Bookbindings in the Pierpont Morgan Library* between 1929 and 1950. It remained unpublished until Legacy Press produced this carefully edited volume in 2021. Petersen's manuscript was accompanied by line drawings, created to illustrate sewing structures and binding examples, as well as his renderings of the covers of the Coptic manuscripts. Reproductions of those line drawings and recent color photographs of the Morgan Library & Museum's Coptic bindings nicely augment the publication.

This long-awaited Petersen opus includes an essay by the Morgan Library & Museum (MLM) book conservator, Francisco H. Trujillo. His helpful introduction covers the complicated history of the MLM Coptic book collection as it traveled from Egypt to New York to Rome and back to New York. He also narrates the complex story of the struggles undergone to get the work published. Trujillo's contribution, of course, goes far beyond this brief description. One of many who championed the "Petersen monograph," he and the publisher, Cathleen Baker, made it their mission to

successfully get the complete work into print. Those who assisted along the way are generously acknowledged by them.

Petersen's compilation describes a collection of more than fifty ninth- and tenth-century Coptic manuscripts discovered in Egypt's Fayum Oasis in 1910. This collection was purchased by J. Pierpont Morgan, Sr. in 1911. Soon after, the collection was sent to the Vatican Library for restoration, and Petersen, then an Associate Professor at Catholic University (Washington, DC), was invited to join the team of scholars studying the manuscripts. At the inducement of Belle da Costa Greene, director of the Pierpont Morgan Library at the time, he later created detailed descriptions of the binding structures. However, before engaging in the assignment to record the bindings, Petersen made a point of learning the language and techniques of Coptic bookbinding, in order to accurately characterize the board formation, sewing structures, and decoration of the bindings. Not only does he recount a thorough history of early Coptic bookbinding in Egypt, but also manifests his deep knowledge of the materials and hand skills used to create the books. His exquisite diagrams accompany the chapter titled "Part I. Early Techniques of Book Sewing and Bookbinding used in Egypt." In "Part II. Description of Fifty Pierpont Morgan Library Coptic Bindings," Petersen's pleasing drawings clearly show every detail of the covers, and his text gives a precise accounting of all the binding parts, e.g. tabs, clasps, end bands, sewing, board composition, and so forth. The Legacy Press, whose standard of excellence readers have come to expect, took the extra initiative of incorporating new images of the MLM Coptic bindings in the book, even though that brought additional workload challenges. The images were taken by photographer Graham S. Haber with Trujillo's assistance. The results reveal the surfaces of the bindings in a way that Petersen's line drawings cannot show. Those who have assisted in the task of achieving quality photos of rare items for publication will appreciate the time and effort that went into getting the stellar results as seen in this volume. Trujillo modestly downplays his role in this process, stressing the positive aspects of interacting with Haber, and his enjoyment in closely studying the bindings as he prepared them for imaging.

...these pages will prove an apt handbook for those who wish to create reproductions of the Coptic bindings...

In addition to the MLM's bindings, this volume also includes Petersen's descriptions of 50 more Coptic bindings,

on manuscripts held by other institutions across the globe. Some of those descriptions are accompanied by Petersen's outstanding drawings. Other appendices, and a lengthy bibliography, fill out the volume with the history and background of Coptic bindings in general, and the Morgan bindings in particular. Neither Trujillo nor Baker backed away from producing the full narrative as envisioned by Petersen, although they could understandably have focused only on the portion of his manuscript now called "Part II. Description of Fifty Pierpont Morgan Library Coptic Bindings." Because of this, *Coptic Bookbindings in the Pierpont Morgan Library* likely could

be declared the definitive book on Coptic bookbinding, since it serves a broader reading audience, useful to scholars, book historians, collectors, bookbinders, and teachers and students of the history of the book. Of special interest to our group, members of the GBW, these pages will prove an apt handbook for those who wish to create reproductions of the Coptic bindings at

the MLM, craft Coptic sewing and binding styles, or receive visual inspiration for their own binding projects.

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.







Flyer from the Modern Manuscripts & Archives collection at the Newberry.  
Photo courtesy of Paul F. Gehl

# Barbara Lazarus Metz: A Remembrance & An Invitation

by Paul F. Gehl

BARBARA LAZARUS METZ (1930–2011) was an oversized presence in the Chicago art world. She founded and directed a dynamic cooperative studio called Artists Book Works (ABW) that, starting in 1983, educated the city with a vision of the modern artist’s book and an understanding of the many skills book artists employ. Her energy and collaborative spirit kept the place thriving for over a decade, before it merged with another co-op, Paper Press, to form the Columbia College Chicago Center for Book & Paper Arts in 1995. Long before ABW, however, and for many years afterwards, Metz was active in every Chicago book organization, from the Chicago Hand Bookbinders to the Caxton Club, as well as in national organizations like

the Guild of Book Workers. As a curator, she gifted me a memorable experience as a juror, along with Bill Drendel, for GBW’s “ABeCedarium: An Exhibition of Alphabet Books,” which toured the country in 1998–1999. The chunky, spiral bound catalog is a treasured possession of mine.

Artists Book Works was a lively place indeed. It sponsored workshops, classes, talks, and exhibits; sent book artists into the public schools around Chicago and the suburbs; brought artists and book works from across the country for exhibits; and sent its own exhibits to sister institutions near and far. Barbara was particularly proud of an Illinois Arts Council Traveling Exhibition that lasted for two years, showcasing the work of Illinois book artists all across the state. The windows

of ABW's double storefront, in a working-class neighborhood on Chicago's North Side, showed some of the edgiest and most adventurous art the city saw in those days. I always wondered what the Polish housewives thought! But if they stopped to look, they could in fact see both exquisite and outrageous mail art from Poland (and Italy and Iran and Japan) at the annual "Winter in Chicago" show, where "All submissions will be exhibited; none will be returned."

I had met Barbara socially, but I knew her only slightly until 1988, when a matter of grammar brought us closer. The Newberry library had appointed me curator of its enormous collection on book history, even though my only pertinent experience was in paleography. An appointment of the sort makes you, by default, an "expert," so suddenly I had beautiful books of all periods on my hands, and I needed to learn about them. And to learn quickly, since from day one, the public had questions—informational or theoretical, factual or critically opinionated, simple or immensely complex.

Characteristically, Barbara's question to me was not really a question at all. She already had a strong opinion and wanted me—supposedly the expert—to back her up. The Chicago Office of Fine Arts had granted Artists Book Works money to produce a really handsome and effective publicity brochure. It's a testament to the power of her vision, and the value of

the programs she had developed, that this brochure remained in use until the Columbia College merger. Some busybody bureaucrat, however, apparently objected to Barbara's use of the plural form "artist's books." By 1998, the Library of Congress had long since decreed that the subject heading for works of the sort would be "artists' books," which remains the general usage today. Barbara argued that since the singular used "artist's" (and the books were the products of a single artist's vision), the plural should too. A mother's child, after all, is only one of a mother's children. I really had no authority in the matter (and in the library world, *the* authority is the Library of Congress), but I sided with her and promised her that though there was room for both forms, her usage was both logical and grammatically correct. To this day, I'm on her side, in a distinct minority.


I don't think my opinion on this matter was the determining factor, but when Barbara decided in 1997 to institutionalize the files of Artists Book Works, she chose the Newberry as their repository. I had the distinct pleasure of supervising the transfer, sorting, and cataloging of the collection. These are not personal papers; they are the files of the institution. Inevitably, however, Barbara's personality is everywhere evident. She was a meticulous record keeper, so the files, now occupying over forty archival boxes, contain pretty much every piece of paper the studio generated, all in good order. If you need to know about that crate that arrived in Texas with contents badly damaged, there are big fat folders of correspondence and insurance claims. The fundraising sequence is excruciating to read, but it is all there, grant by grant, appeal after appeal. Also included: rich files of correspondence with artists around the world and dozens of their CVs; lots of student work; every single advertising flyer, call for entries, entry form, class list, and newspaper clipping; installation drawings, layouts, and photographs; and hundreds of slides of artwork, carefully labeled. Best of all, the artists' files often include ephemeral, small-format artist's books. And then there are the bulging mail art files, 1987 to 1993. Remember, no entries were returned!

So, this note comes with an invitation. The inventory is online; the collection is open to all. It would be wonderful to have members of the Guild come use these abundant, often eye-popping materials. Older members can relive the 1980s, and younger ones can see what it was like back in the day. There is important information here for researchers, and wonderfully innovative art for cultural tourists.

See: <https://archives.newberry.org/repositories/2/resources/984>

And if you come, stop by to see me too: [gehl@newberry.org](mailto:gehl@newberry.org)


PAUL F. GEHL is Curator Emeritus at the Newberry Library in Chicago.



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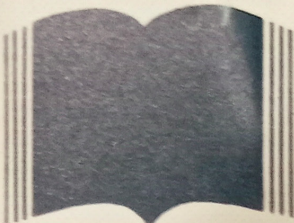


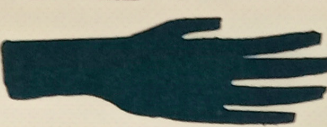

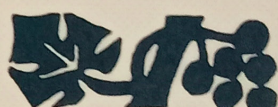




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*For information call or write:*

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Flyer from the Modern Manuscripts & Archives collection at the Newberry.  
Photo courtesy of Paul F. Gehl



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# Bound Record-Keeping Structures

An Informal Look at Loose-Leaf Bindings and Associated Topics

by Chela Metzger

DEAR READER, YOU may have never wondered much about three-ring binders. You may have never wandered the aisles of Office Depot, looking for the perfect new system for organizing your thoughts, your yearly calendar, your monthly calendar, your to-do lists and so on. You likely have not spent a lot of time thinking about how loose-leaf office systems revolutionized accounting and may have paved the way for databases. As a bookbinder, book conservator and bookbinding historian who has published a couple of pieces on the history of bound record-keeping structures, I look forward to hearing any of

your observations on the topic. For an introduction to a few of my ideas on the topic from 2011, please see <https://www.youtube.com/watch?v=okt-mjKsofg> “An Introduction to the Blank History of the Blank Book” on YouTube.

As bookbinders, you may be curious to know just how large a portion of the bookbinding business has historically been devoted to record-keeping structures. You may be amazed to see just how curious many of the patented bound record-keeping structures are. This informal series of articles for the Newsletter will tell the story of various bound record-keeping structures, exploring book binding history and interesting patents along the way. Perhaps these structures will influence your work in new ways I cannot imagine. I hope so.

For this installment in the series, I will explore a bound record-keeping structure manufactured in my home town of Los Angeles. The “Rapid System,” patented August 9<sup>th</sup> 1910, was manufactured by C-K Systems Co. Inc, Los Angeles [See Image Left].

Edwin H. Cooper was a resident of Los Angeles. He shows up in the 1905 City Directory as Vice-President of a mortgage company, then in 1909 as a salesman, but in 1909 he clearly was looking for other directions in life. That year there were 30 stationery businesses listed in the city directory, wholesale and retail combined. These are where business people purchased account books, ledgers, memorandum books and slips, and other sundry items, including pre-printed sales slips of various kinds, often with carbon paper to make copies. He



Front Cover. Rapid System. Image by Chela Metzger, from her private collection.

E. H. COOPER.  
 LOOSE LEAF CREDIT BOOK.  
 APPLICATION FILED AUG. 24, 1909.

966,736.

Patented Aug. 9, 1910.

Fig. 1.

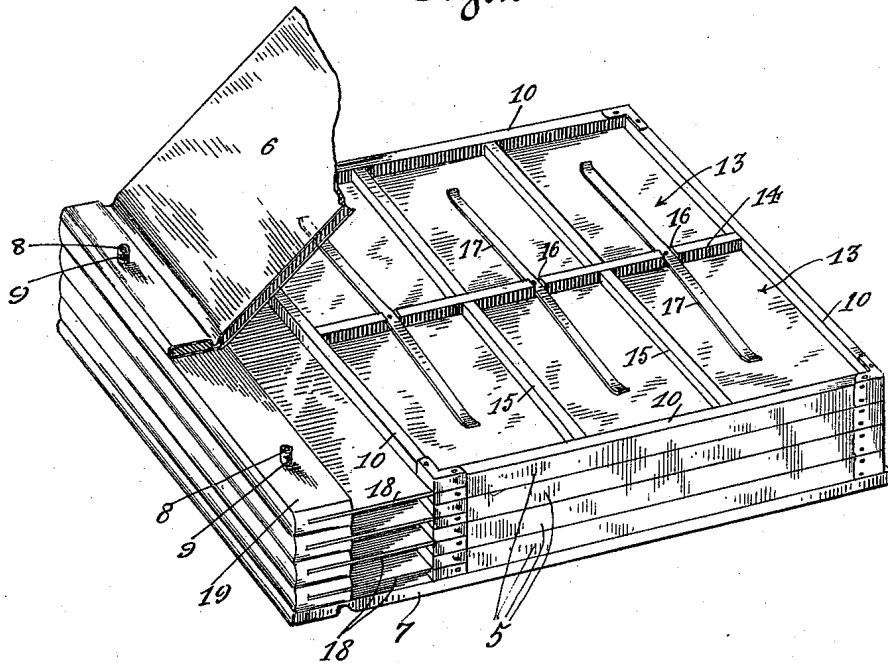


Fig. 2.

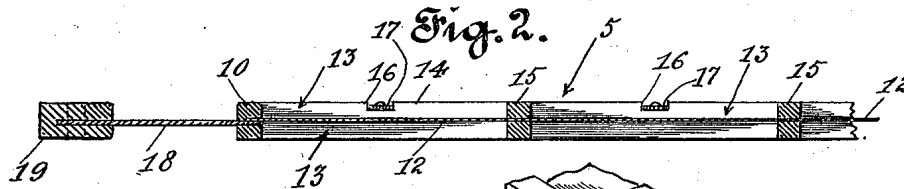
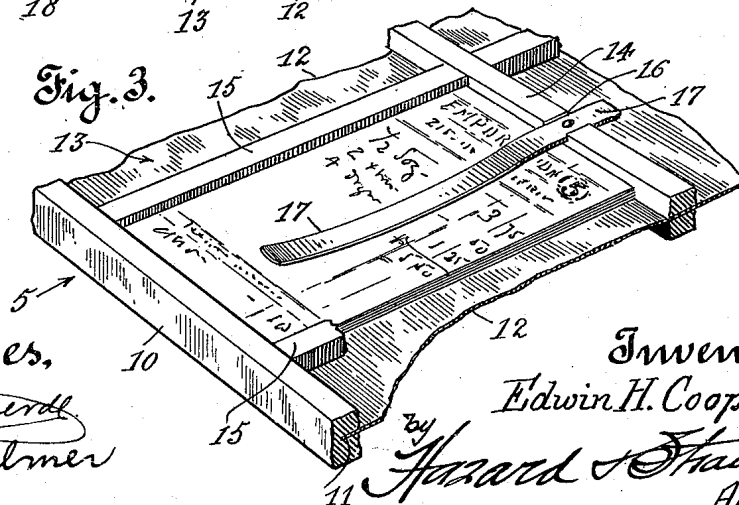


Fig. 3.



Witnesses,  
*J. H. Monteverde*  
 M. A. Palmer

Inventor,  
 Edwin H. Cooper,  
*Harvard & Shaw*  
 Attorneys.



was likely familiar with this kind of business and its customers' needs. On August 9<sup>th</sup>, 1910 Edwin H. Cooper took out patent number 966,736 for his "LOOSE-LEAF CREDIT-BOOK." He noted:

*Be it known that I, EDWIN H. COOPER, a citizen of the United States, residing at Los Angeles, in the county of Los Angeles and State of California, have invented new and useful Improvements in Loose-Leaf Credit-Slip Books, of which the following is a specification.*

*This invention relates more particularly to that class of loose leaf account books designed to detachably hold in position on the several leaves a series of credit sales slips arranged in alphabetical order, and a main object of the invention is to provide a compact account holding book of a size that will permit of easy handling, and which may be placed in a small safe or other fire proof repository.*

*A further object is to provide a novel form of account holding book in which both sides of the leaves are utilized for holding account or credit slips, and one in which the leaves may be quickly detached therefrom and added thereto.*

Patent drawings can be hard to understand, but on the facing page there is the patent drawing found in Google

Patents <https://patents.google.com/patent/US966736A/en?q=966736>.

While the example in the photograph below may look like a book with mousetraps on the front and back of every leaf, and while it does not exactly match the patent drawing, it is not hard to imagine that a salesman with many accounts could find this contraption useful. Loose pieces of paper related to each customer could be kept together in one sturdy place. The book could look impressive when the little leather buckle (now gone) in the front was opened in front of the client, and the open book, with all the accounts neatly in order, showed how tidy and modern the business was. I think the issue of security is also especially important for record-keeping structures. Mr. Cooper is clear that putting your business records in the safe every night is essential to prevent loss from fire and theft. Other loose-leaf filing systems that he had seen were too large to fit in the safe.

Another important feature of a record-keeping structure is the ability to add more capacity, or remove capacity, as business changes. Mr. Cooper says that his invention can do this, though it's not entirely clear how that would work in



Interior. Rapid System. Image by Chela Metzger, from her private collection.



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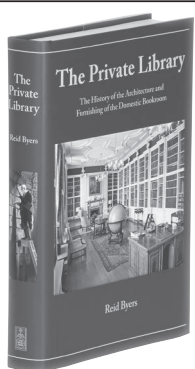
### ***The Private Library*** The History of the Architecture and Furnishings of the Domestic Book Room by Reid Byers

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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the example depicted here. But this example of the Rapid System is style number 202, which implies that there were other styles. In 1912, Edwin Cooper was listed as president of Rapid Systems Co. of California, and there were several employees. But by 1913, the listings for the business were gone. Mr. Cooper must have gone on to other ventures.

In Google Patents, if you search for "1910" and the words "loose leaf," there are 940 results. Some may have to do with rakes, but the first 12 pages seem pretty dedicated to loose-leaf record-keeping. If you ask Google to find how many patents were taken out for inventions similar to Mr. Cooper's Rapid Systems book between 1909 and 1912, it gives you 588 results. Clearly, there was significant interest at that time in making money from structures designed for record keeping.

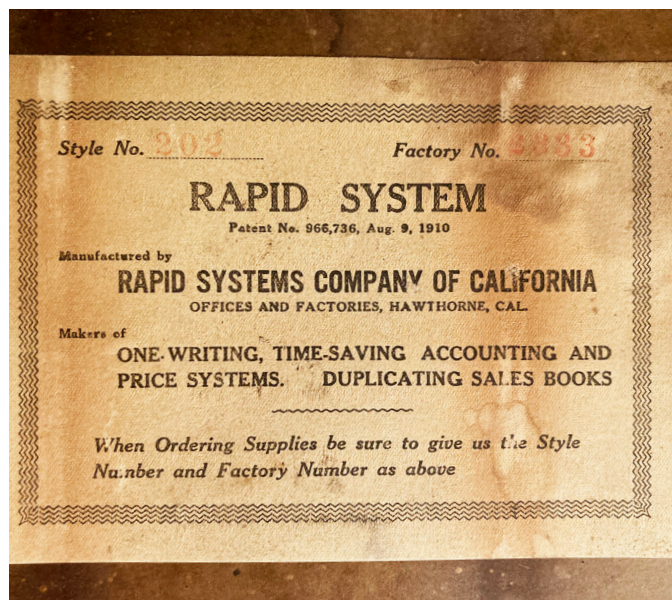
Please watch for more installments on this topic in future Guild of Bookworkers Newsletters, and I welcome your comments and questions! You can contact me at:

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CONSUELA (CHELA) METZGER is a librarian, book-binder, and book conservator. She has a long-standing fascination for how bookbinders and bound record-keeping systems intersect.



Interior. Rapid System. Image by Chela Metzger, from her private collection.



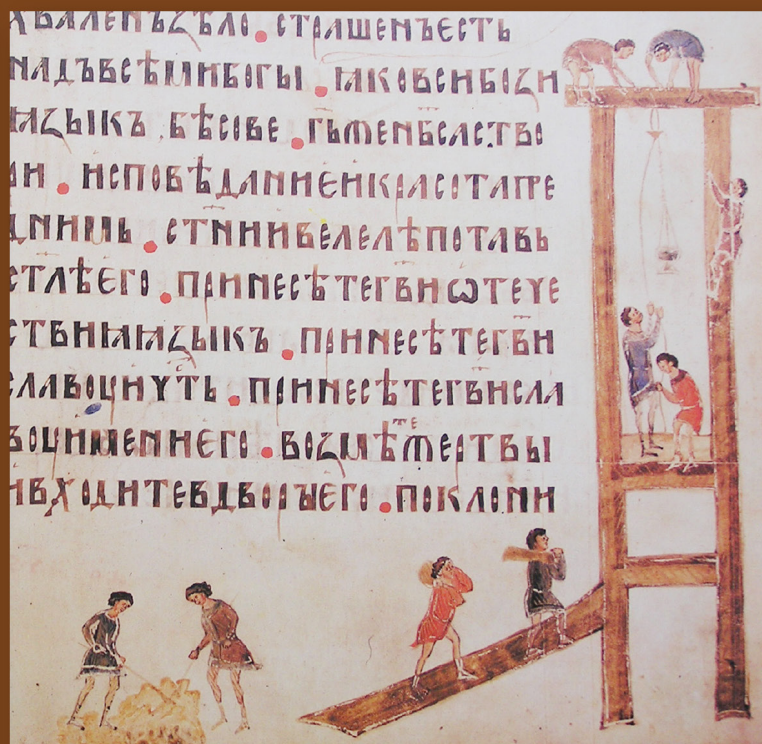
Inside Back Cover. Rapid System. Image by Chela Metzger, from her private collection.



# A VISUAL EXPLORATION OF UKRAINIAN BOOKBINDING

COMPILED BY BRIDGET MCGRAW, EMILY BELL, AND LINDSIE YOST

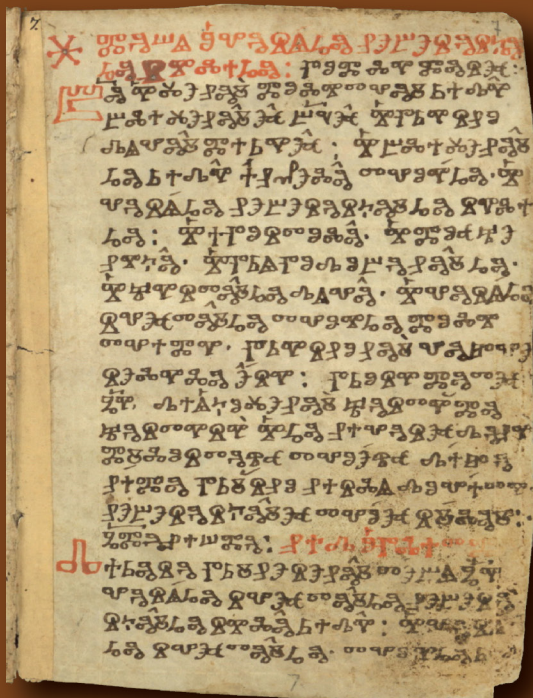
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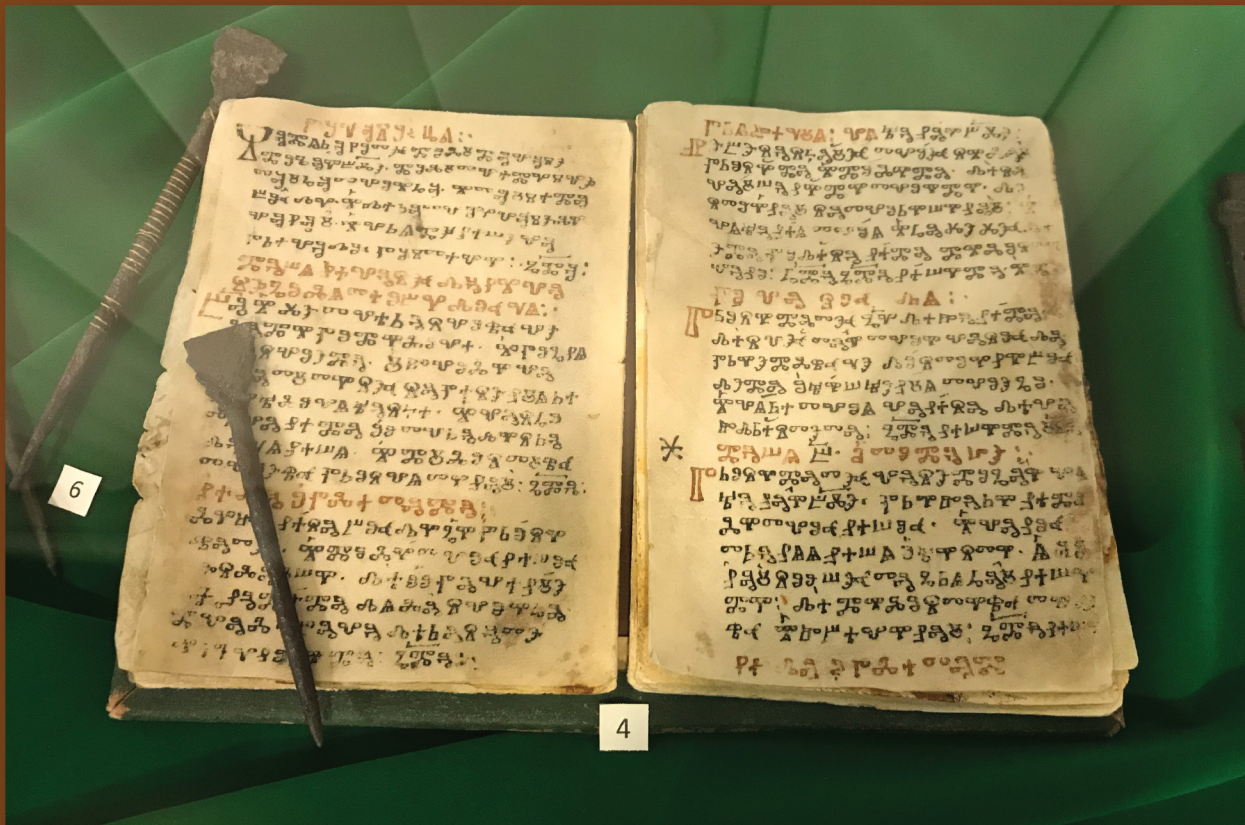
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# "SO FLOWY, SO PLA







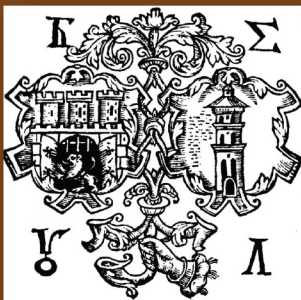
# AYFUL, SO BRIGHT."

Pavel. iBookbinding "Bookish History of Ukraine [iBB Live #18]" March 14, 2022. <https://www.youtube.com/watch?v=39k6RUL-xaw>

▲ "Киевские глаголические листки. Музей истории Киева." AnatolyPm, CC BY-SA 4.0, via Wikimedia Commons. March 14, 2022. [https://commons.wikimedia.org/wiki/File:Киевские\\_глаголические\\_листки.\\_Музей\\_истории\\_Киева.jpg](https://commons.wikimedia.org/wiki/File:Киевские_глаголические_листки._Музей_истории_Киева.jpg).

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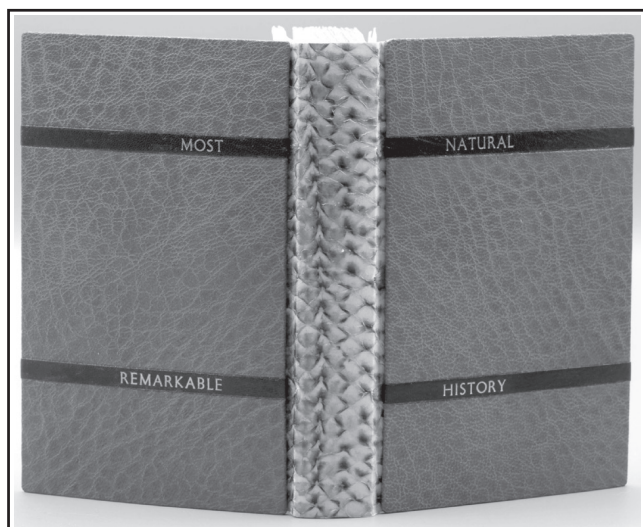
"Lviv Dormition Brotherhood." Unknown author, Public domain, via Wikipedia. March 14, 2022. [https://en.wikipedia.org/wiki/Lviv\\_Dormition\\_Brotherhood](https://en.wikipedia.org/wiki/Lviv_Dormition_Brotherhood). [The Lviv Dormition Brotherhood...was an influential religious organization associated with the Dormition Church in Lviv and one of the oldest Brotherhood Orthodox organizations. [It] had its own publishing house, operated hospitals, orphanages, elderly homes and provided other community services.



◀ "Museum of Books in the Kiev Pechersk Lavra." By Halibutt—self-made during a winter trip to Kiev. March 14, 2022. Wikimedia. [https://ru.wikipedia.org/wiki/Музей\\_книги\\_и\\_книгопечатания](https://ru.wikipedia.org/wiki/Музей_книги_и_книгопечатания). The museum's collection comprises over 58 thousand items: the unique handwritten manuscripts (15th-17th centuries), the first Ukrainian printed publications—"Apostle" (1574) and famous Ostrog Bible (1581) ["State Museum of Books and Book Printing of Ukraine." Typography.guru. March 14, 2022. <https://typography.guru/directory/location/state-museum-of-books-and-book-printing-of-ukraine-r400/>]. You can take a virtual tour of the museum at <https://museum-portal.com/ru/museum/museum-of-books-and-printing-of-ukraine>.







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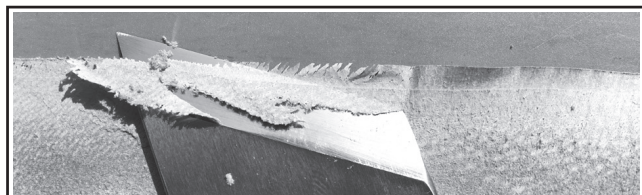
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