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Newsletter

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INSIDE THIS ISSUE

**A Conversation About
Book Arts with Brad
Freeman**

by Kim Norman

**Rose Adler, Design
Binder**

by Jodee Fenton

**Bound Record-Keeping
Structures, Part Two**

by Chela Metzger

**Navigating the Hybrid
Book**

by Suzanne Karr Schmidt

And More...

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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

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Front Cover: *Čtenářka (Reader)*, Oil on linen by Friedl Dicker-Brandeis. Reproduced with permission from the Jewish Museum in Prague.

Contents

Letter from the President	2
Letter from the Standards Chair	3
Letter from the Editors	3
Chapter Reports.....	4
Book Review: <i>The Bookshop of the World, Making and Trading Books in the Dutch Golden Age</i> Reviewed by Barbara Adams Hebard	7
Bookbinding Catalogs: What Do We See? by Samuel B. Ellenport.....	9
A Conversation About Book Arts with Brad Freeman by Kim Norman.....	11
Honoring Sheila Waters (1929–2022) & Current Educational Opportunities by Beth Lee	13
Bauhaus Books—A Conversation with Ellen Lupton by Bridget McGraw	15
Rose Adler, Design Binder by Jodee Fenton	17
Bound Record-Keeping Structures: An Informal Look at Loose-Leaf Bindings and Associated Topics, Part Two by Chela Metzger.....	21
The Dreaded "Shrink-Back" by Iris Nevens.....	24
Navigating the Hybrid Book by Suzanne Karr Schmidt	25

Letter from the President

DEAR MEMBERS,

Announcing the Guild of Book Workers Statement of Values and Code of Conduct

The Board of Directors is pleased to announce that the Guild of Book Workers Statement of Values and Code of Conduct is now available online at guildofbookworkers.org/content/statement-values-and-code-conduct.

The Guild strives to provide a safe and inclusive environment for the entire GBW community. The Statement of Values and Code of Conduct reflects these values and sets expectations for the responsibilities of individuals within our community.

This document applies to all GBW members, attendees, presenters, and vendors at GBW events and in GBW's online spaces.

I would like to thank Suzanne Glémot, Henry Hébert, Linnea Vegh, and the entire DEI Committee for all of their hard work and feedback regarding this document.

Guild of Book Workers Library Donated to University of Iowa Library

After much careful thought and consideration, the Board of Directors passed a unanimous vote to donate the Guild of Book Workers' library collection to the University of Iowa Libraries. The gift paperwork has been signed by all parties, and the terms of the gift are now final.

Under this agreement:

- All items will be fully cataloged. Once that work is complete, they can be found in the Libraries' online catalog. All items will be made available for use onsite at the University of Iowa, which is open to the general public. To learn more about accessing materials housed in Special Collections, please see lib.uiowa.edu/sc/visitors-guide/
- The collection will remain "The Guild of Book Workers Collection." A GBW bookplate will be inserted into each volume, and a collection note will be added to the online catalog.

- Rare items or those with special provenance will remain in Special Collections.
- Some non-rare items may be moved to the circulating collection as appropriate.
- Any items that the University of Iowa does not wish to keep in their collection (i.e. duplicates) will be returned to GBW at the University's expense. (Plans for these materials are TBA, and will be determined once we know what items are being returned to us).
- By taking ownership of the collection, the University of Iowa may be able to add certain items to their digitization queue.
- The University of Iowa will be able to provide conservation or rehousing services for fragile items.

To learn more about the history of the GBW Library, visit guildofbookworkers.org/library.

DVDs of past Standards presentations will remain in the custody of GBW and will continue to be available to borrow through the mail. The majority of videos have been digitized and are also available at vimeo.com/guildofbookworkers/vod_pages.

Upcoming Elections

The 2022 elections will commence on July 1. The ballot will be distributed electronically and members will be notified by email as soon as voting opens. If you would prefer to mail in a paper ballot, please contact the GBW Secretary at secretary@guildofbookworkers.org.

I look forward to seeing many of you at the Standards Seminar in October.

As always feel free to contact me with questions or feedback about anything Guild related!

Bexx Caswell-Olson
President, Guild of Book Workers
president@guildofbookworkers.org

Letter from the Standards Chair

ATLANTA, Y'AWL! I'M so grateful for the Newsletter Committee, and especially Lang Ingalls, for all of their work putting together what I know will be a welcome sight for many: the return of registration information for the Standards of Excellence Seminar!

Excited as we are to gather in person, the health and safety of our members is foremost in our minds. Standards will comply with state, federal, and local policies with regards to health and safety protocols, including masking.

Attendees should be prepared to show proof of vaccination, or negative COVID test, upon registration, and at any offsite event they plan to attend.

As most of you know, scheduling has proven particularly challenging at this time, so thanks are also due to our very

patient presenters who have been waiting years(!) to share their knowledge with us, as well as Monique Lallier, who agreed to present on fairly short notice. If all goes according to plan, seminar attendees can also expect keynote remarks on the history and evolution of Standards from Don Etherington, in addition to the usual festivities.

Please register, stay safe, and contact me with questions.

All the best,

Jennifer Pellecchia
Standards Chair
standards@guildofbookworkers.org

Letter from the Editors

THE WORLD OF book arts is teeming with chatter about and opportunities for artists who make books. Megan N. Liberty, Corina Reynolds, and David Solo have recently launched *BAR (Book Arts Review)*, which is published under the auspices of the Center for Book Arts in New York City. The day after Codex closed its gigantic doors (at Craneway Pavillion, home of the Rosie the Riveter Museum in Richmond, California), Megan was on hand at the San Francisco Center for the Book to introduce the publication to a live audience. (Being indoors with more than a handful of people still feels newsworthy.)

In a Standards-adjacent opportunity, the DeKalb County Public Library—less than a block from the Standards venue—will host The Decatur Arts Alliance's tenth juried exhibition, *The Book as Art*. If you are a book artist and would enjoy having Standards' attendees muse over your work, act quickly! The deadline for entry is June 12. For more information visit decaturartsalliance.org/book-as-art-call-2022.

Learning from History is our theme for this early summer edition of the *Newsletter*, and this hefty issue is full of opportunities to learn and share information. Barbara Adams Hebard and Suzanne Karr Schmidt treat us to some seventeenth-century treasures, on the history of the book trade in the Netherlands and a multifaceted, multimedia book from Italy. Sam Ellenport offers a meditation on the exhibition catalog as a window into the past and future of the craft of hand bookbinding, while Iris Nevins reminds us that we are not on our own, but can learn from each other's experiences, as she

shares an invaluable tip for managing an annoyance that many a marbler has surely experienced.

We are grateful to Kim Norman for responding to our call for volunteers, joining the Editorial Committee as our Book Arts Correspondent. Her debut column features an appreciation of Brad Freeman and his contributions to the dissemination of knowledge through the *Journal of Artists' Books*; alongside which is Beth Lee's article honoring Sheila Waters, which celebrates her life as teacher, writer, and calligrapher *extraordinaire*. Chela Metzger's contribution, at the intersection of bookbinding history, business, and invention, features a burly loose-leaf account book that literally requires a key to reveal its secrets. Fine Binding Correspondent Jodee Fenton explores the life and art of Rose Adler, whose bold Art Deco (and beyond) designs were executed by some of the finest Parisian binders, but whose work also ranged well beyond the book form.

And our own Bridget McGraw shares a moving encounter with another artist from the Modernist era, Friedl Dicker-Brandeis, whose art appears on our cover. Dicker-Brandeis used her experience with Bauhaus typography, design, and philosophy to work with traumatized children, ultimately providing the seed of the art therapy movement. As interviewee Ellen Lupton so beautifully put it, "A book can be pulp fiction or it can be a sacred text over which wars are fought. Somewhere in between is art."

Where will your learning from history take you?

Chapter Reports

California

CHAIR: Marlyn Bonaventure & Rebecca Chamlee

The California Chapter sponsored two virtual programs in April and May.

Michelle Sullivan, Associate Conservator of Drawings at the J. Paul Getty Museum, presented “Iron Gall and Other Historical Inks Used for Drawing: A Review and Demonstration.” Michelle explored several inks historically used for writing and drawing: iron gall, sepia, and bistre. With an emphasis on iron gall ink, works of art were used to discuss the manufacture, unique physical properties, and preservation concerns associated with these inks. The program concluded with a demonstration on the preparation and use of iron gall ink based on historic recipes.

Bonnie Thompson Norman, proprietor of The Windowpane Press in Seattle, Washington, discussed “Creating Collaborative Books.” Bonnie has taught letterpress printing and book making workshops for more than four decades. During that time, she dreamed up many artist's book projects which were produced, from beginning to end, in one weekend. This included coming up with the text, setting the type, printing, putting the type away, and binding the book. A number of the books from those workshops were shared in all their various shapes, sizes, and structures.

Lone Star Chapter Report

CHAIR: Kim Neiman

The Lone Star Chapter conquers COVID again, and, like Punxsutawney Phil, we saw our shadow, declaring another six weeks to organize upcoming “in-person” and “online” chapter events. Giddy Up!

The Lone Star Chapter is proud to help sponsor Wild/LIFE, the Guild of Book Workers Triannual Exhibition, at Cushing Memorial Library and Archives through June 24, 2022. This coincides with The LSC Annual Workshop, “The Book Artist as Naturalist,” with Rebecca Chamlee, June 4–5, at Texas A&M, College Station, TX.

Thanks to Syd Webb, LSC Events Coordinator, “Colophone,” our recurring monthly Zoom meetings, will continue. It's always great to see your friendly faces and share what you've been working on, participating in, or visiting, or helping with a book binding question. Google's got nothing on us! To participate, contact sydawebb@gmail.com.

Craig Kubic, LSC Secretary/Treasurer, will continue to produce “Ex Libris,” a quarterly member interview and exhibition. Don't miss our next interview with Jesse Hunt, Conservator, Bridwell Library, Southern Methodist University. A big thank you to Craig and Jesse for making this happen! If you'd like to be interviewed, contact ckubic@swbts.edu.

Stay tuned for more Lone Star Mini-Workshops on Zoom. We've managed to wrangle three more talented book people to teach us something new this year!

Follow us on:

Facebook: [@lonestarchaptergbw](https://www.facebook.com/lonestarchaptergbw)

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Midwest

CHAIR: Lisa Muccigrosso

The board of the Midwest Chapter of the Guild of Book Workers has reconvened. Our chapter has had a long history of strong membership participation, but the past few years have been tumultuous at best. While we're confident we can get things moving again, we don't want to charge blindly forward under the assumption that folks want to resume where we left off. To that end, we recently sent our members an online poll asking what types of activities they'd like to see reinstated. The poll closed on May 6, and the board is analyzing results and making plans.

If you're a Midwest member and missed the survey, please ensure your email address is updated in the Members area of the website, [guildofbookworkers.org](https://www.guildofbookworkers.org). You can also send your suggestions and let us know if you'd like to help out—simply send an email to midwest@guildofbookworkers.org.

Northwest

CHAIR: Jodee Fenton

The Northwest Chapter is preparing its board for the next term, to begin July 1, 2022. We are also hosting a brainstorming Zoom meeting to develop a strategic outline for our programming for the next term. Our goal is to have a “road map” in place for the new Events Coordinator to support them in their production of programs.

We hosted a “Conversation on Marketing” on April 16, 2022 with Alicia Bailey, Don Glaister and Vicky Stewart. Over 50 people participated from all over the country.

On July 16, 2022 will offer the third installment of the “Getting Down to Business” series: “Conversation on Curating, Archiving & Legacy” with Jane Carlin, Amy Goldthwaite, Justin Johnson, Kate Leonard, and Carolina Veenstra. The event is free. Join us here: bit.ly/gbwnw-business.

And on October 15, 2022 the final program in the “Getting Down to Business” series will be “Conversation on The World of Book Arts with Johanna Drucker and Carletta Carrington Wilson” from 10:00 am to noon PST. The event is free. Join us here: bit.ly/gbwnw-business.

Potomac Chapter

CHAIR: Shannon Kerner

Potomac Chapter hosted an online Springback Binding workshop, instructed by Karen Hamner over four weekend days in April and May. Enrollment will be closed at the time of this printing. We took a survey of all our chapter members to see which class they were most interested in learning, and this fast-paced, advanced structure was most popular.

We are also having our 2022 Spring Swap at this time. The theme for this year is Two! Duo, Twins, Twice, 2, . . . Looking forward to seeing the entries. Send out day is June 1st, so all participants can expect to see bookish work sometime in early June. The Potomac Chapter has been doing this mail Spring Swap since 2018. Themes we have had over time are Spring, Solstice and Cicadas. The mail-swap-themed bookish work has been really great in the past, and so we are all anticipating what will show up this year! Sometimes a postcard, sometimes a handmade paper mobile structure. Potomac Chapter got the idea from the Delaware Valley Chapter's Valentine swap, so kudos to them as well!

Potomac Chapter has also been updating all of their paperwork, making the language of their documents neutral and appropriate for the needs of the chapter as well as its place in the larger Guild, and our collective goals toward a fully inclusive environment. Kudos to Nora Lockshin, Potomac Chapter Board Member, for all her hard work on the scaffolding of the Chapter's paperwork.

Southeast Chapter News

CHAIR: Kim Norman

Our first event went very well, with 45 attendees. Brad Freeman presented on Tuesday, April 5 at 7 pm. Until last year, Brad was the decades-long, founding editor of *The Journal of Artists' Books*. As well as discussing his work, and that of other artists (such as Ruth Laxson), he answered questions from attendees. The presentation was co-sponsored by the GBW-SE Chapter and Emory Libraries. If you are interested in viewing *A Conversation About Book Arts With Brad Freeman*, you may view the recorded presentation at youtu.be/Yvfz7u2h2iE.

Planning is well underway for Standards 2022, which will be held October 20-22 at the Marriott hotel in Decatur, GA. Schedule and programming details are included in this issue of the Newsletter.

Anyone is free to sign up for our listserv, you can email us at southeast@guildofbookworkers.org to be added.

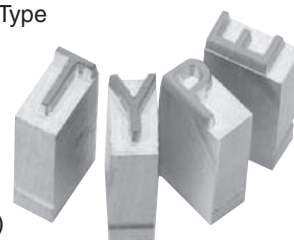


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Spine view of *The Bookshop of the World*. Andrew Pettegree & Arthur der Weduwen, *The Bookshop of the World, Making and Trading Books in the Dutch Golden Age* (New Haven and London: Yale University Press, 2019).

BOOK REVIEW

The Bookshop of the World, Making and Trading Books in the Dutch Golden Age

Reviewed by Barbara Adams Hebard

YALE UNIVERSITY PRESS introduces *The Bookshop of the World* with this advertising blurb: “The Dutch Golden Age has long been seen as the age of Rembrandt and Vermeer, whose paintings captured the public imagination and came to represent the marvel that was the Dutch Republic. Yet there is another, largely overlooked marvel in the Dutch world of the seventeenth century: books.”

The authors have produced a volume packed with information culled from their extensive research. Andrew Pettegree is a British historian and an expert on the European Reformation, the history of the book and media

transformations. He currently holds a professorship at St Andrews University. Arthur der Weduwen is an Anglo-Dutch historian and writer.

Pettegree and der Weduwen show that, in the seventeenth century, the Dutch produced many more books than paintings. They contend that, by using key innovations in marketing, through book auctions and newspaper advertising, printers and booksellers succeeded in conquering the European book market. As a result, Dutch citizens bought and owned more books per capita than any other Europeans. In this study, the authors sought to mainly follow the progress of the more

modest printing productions that suited the average person's reading interests, producing short devotional works, catechisms, psalm books, school books, news pamphlets, poems, songbooks, and small-format Latin classics, rather than the lavish, abundantly illustrated folio-sized volumes purchased by wealthy collectors.

Although this seems like a laundry-list of subjects, the authors are up to the task; readers will learn in detail about all of these topics, framed in the history of the time, including the Dutch Republic's command of the sea, their skill as international traders, particularly in the East Indies, and the wars which caused population migration within the Netherlands. Further, the authors detail how the Dutch were strong leaders in the publication of pamphlets with partisan texts, school textbooks, and devotional works written by laypersons in Dutch, instead of studious discussions written in Latin.

This scholarly work, while not casual reading, should engage those interested in the Book Arts, whether as researchers, collectors, or practitioners. Readers will find facts and observations not often addressed in "books about books." For example, the authors discuss production costs in terms of ordinary household expenditures. Illustratively, most printed texts could be obtained for the cost of a mug of beer, and the cheapest pamphlets, for that of a half a mug. GBW members may feel empathy for seventeenth century bookbinders when reading about the Dutch book auctions: "Purchasing a book often involved a second, and expensive, trip to the bookbinder. It is no wonder that the recycling of bound texts through the auction market proved so popular."

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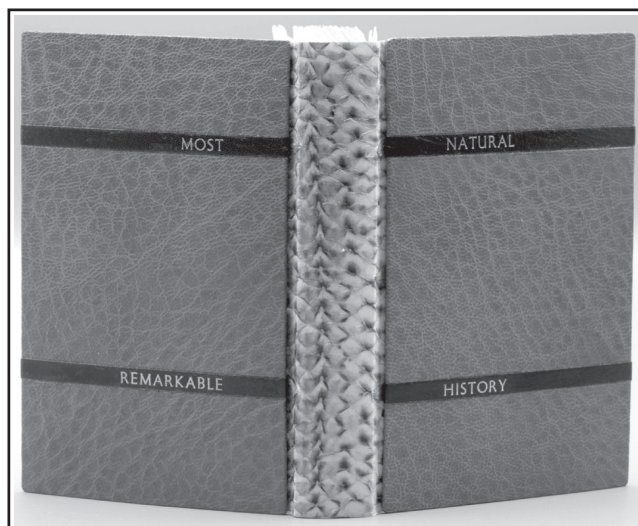
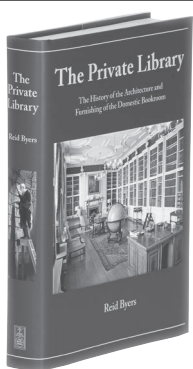
The Private Library *The History of the Architecture and Furnishings of the Domestic Book Room* by Reid Byers

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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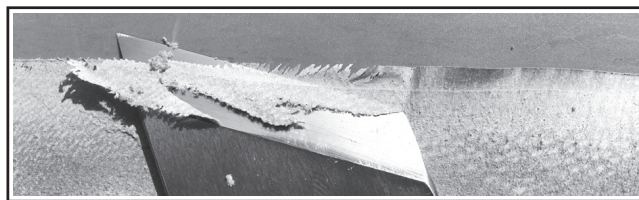
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Bookbinding Catalogs: What Do We See?

by Samuel B. Ellenport

IT IS NO secret that I am challenged by modern electronic IT, AI, and AR. Some resistance is perhaps age-related, but more so by preference for physical books and their contents. Anyone with imagination can appreciate my handicaps. While I rarely remember where I filed electronic articles and images, and have little understanding of how to create and use folders or how to navigate the cloud, I know where I shelve my catalogs and ephemera.

During my career of over 50 years on the bench, I have relied on hard copy catalogs for their educational value, visual ideas, descriptions, and historical context. Indeed, catalogs such as those printed by the better booksellers, such as Edward Bayntun, are as enlightening for the superb quality of their images of bindings as they are for their lengthy and knowledgeable descriptions. As more booksellers' catalogs have gone virtual, there remain hard copy catalogs from auction houses.

Catalogs can quickly be categorized. Some have subject matter that relates to a period of time and place. Others are defined by a certain study of style, such as Restoration bindings, Victorian bindings, Art Deco and so on. And some show the work of a particular binder, such as Mearne, Bonet, or Philip Smith.

Yet there is also a special category which has come into its own in recent years: the catalog of exhibitions of contemporary or artistic bindings. These are most intriguing, as they usually show what creative vision and technical skills exist at a given time and place, making the catalog a document

of its time. As such it far exceeds its particular purpose. If you believe, as I do, that the craft of binding is drastically changing, you too should have an intense interest in current exhibition catalogs. For example, the New England Chapter of the GBW has just celebrated its 40th year by hosting a juried exhibition of bindings from its members. While the catalog exists in electronic form available to all, it does not include the *Introduction* I wrote for the exhibition, which only appears in the limited hard copy edition. With some outside financial support, the Chapter was able to produce 40 copies in print. For those who will not see the hard copy, I attach the *Introduction* which explains why this catalog is so important. Again, I ask: what do you see?

NEW ENGLAND CHAPTER, GUILD OF BOOK
WORKERS, 40TH ANNIVERSARY CATALOG

INTRODUCTION

The New England Chapter of the Guild of Book Workers has been in existence for 40 years. During that time there have been several exhibitions of the work by its members. The Chapter has also hosted traveling exhibitions of the national membership, as well as exhibitions from abroad. The range of bindings from a wide swath of the membership has been impressive, and I am sure that everyone has singular examples of imagination and superior workmanship which can be brought to mind. Forty years ago there was no internet and

catalogs played an important role in documentation. Now we have the luxury of calling forth innumerable examples electronically. Often what is missing from this cornucopia of images is context.

So the question I raise is why is this particular catalog so important? Why do I consider it a landmark catalog? My answer is two-fold. First, most catalogs fall into several categories. They can represent an historic era, perhaps are done on a set book or topic, or are the work of a singular binder. While juried, this exhibition was open to any member of our New England chapter, whatever skill level, and the choice of the materials and text were individually chosen. The catalog is representative of the work being done across a broad spectrum of skills and materials as a snapshot of the work being done today. Second, I cannot stress context enough. Not only does our membership range in age and binding experience from a few years to over five decades, but our training and backgrounds are such that skill sets go from apprenticeships in larger binderies to those trained in workshops and through their own experimentation.

In my 1993 essay “The Future of Hand Bookbinding,” I was not very sanguine about our craft’s future. The larger binderies had closed, apprenticeship programs had disappeared in the U.S., and there were few programs of bench instruction such as the one at North Bennett Street School which began in 1986. What I did not foresee was the continuing interest in the craft that would be given new life by an influx of young creative artisans, eager to learn and share information, and willing to experiment by visualizing bookbinding as an art form. Encouragement and support for what are now termed art bindings or artist books came from a new group of public admirers and collectors. As you can see in this exhibit, traditional book structures are reconfigured in exciting ways. The gamut runs from my Shakespeare entry with a more formal and familiar approach to binding but with a decorative twist, to bindings which resemble origami, non-traditional shapes, and an array of materials and decorative techniques which are truly innovative. In fact, the majority of books on display have non-traditional features which not only echo past techniques but, as Jackie Scott says in her Juror Statement, “...push the boundaries...” Just look at the gold techniques of the entry by James Reid-Cunningham, or the embroidery on Erin Fletcher’s book, the book structures by Penelope Hall and Joelle Weber, the use of new materials such as fish skin and mica as a binding material by Karen Hanmer and Katrina Carye respectively, and the creative use of onlays and embroidery by Todd Pattison. And this trend toward artist books has been growing.

What makes this exhibit and catalog special is that it represents the crest of a sea change within the craft of bookbinding, a change that began in a tentative way in the mid-twentieth century, gained momentum through the beginning of our new century, and is becoming the dominant tide of change.

Forces are driving this change from two directions, both within the craft of bookbinding and from a change in the marketplace for fine books. The first is easiest to discern; as already mentioned, larger hand-binderries and apprenticeship programs have all but disappeared, and skills are more purposefully learned through workshops, experimentation, sharing of techniques on platforms such as YouTube, and self-imposed projects. The second force is less visible until one looks to see how much altered is the role of book shops, of book collecting, and the cachet of giving traditional leather bindings as gifts. The internet has had a role to play in providing access to rarer materials, and who can compete with the army of dead bookbinders who were so skilled in years past and whose work is so heavily discounted in the marketplace?

For these reasons the current catalog is a valid summary of both where our craft has been and what it is becoming. The array of entries captures change based on traditional hand binding techniques as well as contemporary artistic statements. The catalog displays work done at the height of the crossover where tradition and creativity intersect. As Oliver Wendell Holmes, Jr. once said, “A mind stretched by a new experience can never go back to its old dimensions.” This catalog demonstrates that singular truth.

SAM ELLENPORT was the Chairman of the New England Chapter at its founding, and is the recipient of the 2014 GBW Lifetime Achievement Award. He is the former owner of The Harcourt Bindery, which, under his tenure (1971–2008), was the largest commercial hand-bookbindery in the U.S. doing leather and repair work. In 1986, Sam was instrumental in establishing the North Bennett Street School Bookbinding Program. He has published essays and two books on binding, and is an active speaker both here and in England. His large library of bookbinding items now resides at Emory University in Atlanta, GA. A short memoir is available in *Reflections of Two Craftsmen: Sam Ellenport & Ron Gordon*, Club of Odd Volumes, Boston, MA., 2012. Sam can be reached at: 205 School Street, Belmont, MA 02478 or sam@chagfordinc.com.

The image shows a graphic for Pergamena. On the left, a large, stylized letter 'P' is set within a square frame. Below the 'P', the word 'PERGAMENA' is written in a serif font. Underneath the name, there are three lines of contact information, each preceded by a small icon: a globe for the website, an envelope for email, and a social media icon for Instagram. To the right of the text is a black and white photograph of a book binding, featuring a complex, layered design with what appears to be leather or parchment and metal elements.

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A Conversation About



with Brad Freeman

by Kim Norman

THIS APRIL, *A Conversation About Book Arts with Brad Freeman* was presented online through a collaboration between the Guild of Book Workers-Southeast Chapter and Emory Libraries. It was moderated by Lori Spencer, Director of the Book Arts/Printmaking MFA Program at The University of the Arts in Philadelphia. For two decades, Lori Spencer was the Master Printer in the Borowsky Center for Publication Arts at The University of the Arts in Philadelphia. There, Lori worked with countless artists to produce artist books and offset lithography prints.

During Lori's moderated conversation with Brad Freeman, they discussed his experience as a book artist, as the printer who produced the final artist's book from Ruth Laxson and Nexus Press, and as the founding editor-in-chief of *The Journal of Artists' Books (JAB)*. In 1994, Brad Freeman printed the first issue of *JAB* and began to provide a platform for both theoretical and creative expression within the study of artists' books. *JAB* published critical and theoretical articles, reviewed artists' books and exhibitions, commented on conferences, and supported other book art-related activities. The ongoing, numbered issues regularly showcased creative work in the form of artists' statements, artist-designed pages, and collaboratively printed covers.

JAB was created and first published by Brad Freeman to offer a forum for discussing artists' books. Already a well-established book artist, Brad wanted to find new ways to engage with the artist book community and to encourage much-needed critical writing in the field. Brad's own

artwork is photographically based. He uses offset printing to translate the photographic image to a multiple, building up marks through the process. Brad's use of the press, much like Eugene Feldman's, is as an extension of himself, like a painter's use of a brush. Unlike a paintbrush, however, the press produces multiples. Along with the photographic image, this is at the center of Brad Freeman's artistic practice.

As Lori Spencer described it, Brad's use of the offset press and the book format was not confined to artworks. He used his access to presses to produce *JAB* from 1994–2020. Brad was the editor, designer, and printer, opening up the critical conversation around artist's books. He printed issues of *JAB* at Soho Services, SUNY-Purchase, and the University of the Arts, but the bulk of the issues were printed at Nexus Press in Atlanta. In the final years of *JAB*, Brad printed the issues at Columbia College, Chicago, where he was the Studio Coordinator at the Center for Book and Paper.

Brad Freeman has produced over twenty-five artist's books which are in special collections around the world, including The Brooklyn Museum, The Hague Museum in the Netherlands, The Museum of Modern Art's Franklin Furnace archives, the New York Public Library, the Ruth & Marvin Sackner Archives for Visual and Concrete, the Victoria and Albert Museum, and many more. Brad has spoken about his work as a book artist and as the editor of *JAB* at multiple College Book Arts Association conferences, the New York Art Book Fair, the Gulbenkian Museum in Lisbon, San Francisco Center for the Book, and many other



Brad Freeman. Photograph by Daniel Mellis.
Courtesy of Brad Freeman.

places. He was the keynote speaker at both the Artist Book Brisbane Event in 2015, at Queensland College of Art-Brisbane, Australia, the Perspectives of the Artist Book Conference in 2009 at Federal University of Minas Gerais-Belo Horizonte, Brazil, as well as Craft Culture Critique Conference in 2004 at the University of Iowa.

In 2018, Brad Freeman was honored by the Center for the Book in NY for his work on *JAB*. In 2022, the American Printing History Association Awarded Brad their Individual Laureate Award. *A Conversation About Book Arts with Brad Freeman* provided an online presentation platform to acknowledge Brad's contributions to the book arts field. As Lori Spencer noted, it was an appropriately Atlanta-based nod, given Brad's years of involvement with Nexus Press.

Brad Freeman inherited Ruth Laxson's personal book arts collection and donated it to the Stuart A. Rose Manuscript, Archives, and Rare Book Library at Emory University, where the Nexus Press Archive and other artist book collections are held.

As an active GBW member and on behalf of the Southeast Chapter, I extend our appreciation to the Emory Libraries Campus and Community Relations team for arranging for this event. I am also grateful to book artist Suzanne Sawyer for her encouraging brainstorming sessions. Most especially, I would like to express our gratitude to Lori Spencer and Brad Freeman for sharing Brad's decades of important career experiences in the world of book arts.

If you missed *A Conversation About Book Arts with Brad Freeman* and would like to see the recording, you may watch on YouTube via this link: youtu.be/Yvfz7u2h2iE.

KIM NORMAN is the Director of Preservation and Digitization Services at Emory Libraries and the Chair of the Southeast Chapter of the Guild of Book Workers.



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Wild Nights II - 2022 by Suzanne Moore

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Honoring Sheila Waters (1929-2022) & Current Educational Opportunities by Beth Lee

IN MARCH, THE calligraphy world lost a real treasure: Sheila Waters. Her contributions to the calligraphy community worldwide cannot be overstated. Born in England in 1929, she studied under Dorothy Mahoney, who was herself Edward Johnson's assistant. In 1953, Sheila married conservator Peter Waters. The family moved to the United States in 1971 when Peter was appointed Chief of Conservation at the Library of Congress. In 1972, Sheila instituted a program of calligraphy courses at the Smithsonian Institution. In 1976 she founded the Washington Calligraphers Guild. She taught calligraphy throughout her long life. Her book *Foundations of Calligraphy*, published in 2006, is an essential part of the calligraphy canon. One of Sheila and Peter's sons, Julian, is a well-known calligrapher and type designer.

Sheila Waters' last big project was *Waters Rising: Letters from Florence*, a book about her husband's role in saving books from Florence's national library after the flood of 1966. The story is told through the nearly fifty letters that Peter wrote to Sheila during six months of the recovery project. You can read more about this book/project at thelegacypress.com/waters-rising.html. Legacy Press has only a few copies left for sale; the book comes with a DVD of the digitally remastered 1968 film "The Restoration of Books: Florence 1968."

Sheila taught one of the first calligraphy workshops I attended, 36 years ago in Jacksonville, Florida. It was a wonderful, very personal and personable introduction to what was to become for me a lifelong discipline. Less than a week before her death, Sheila was still providing helpful comments

and insight to calligraphers on Facebook. I will always be grateful to have known her. It is fitting that the rest of this column be devoted to opportunities for learning calligraphy.

Conferences & Educational Opportunities

This year's international calligraphy conference, Write On The Edge, which was to have been held at Sonoma State University in California, has been canceled due to COVID concerns.

IAMPETH 2022 will be held in Atlanta, Georgia, July 11-16, 2022. For more information, visit iampeth.com/annual-conference. The registration booklet at that page lists the faculty members, class topics, and much more.

Brody Neuenschwander continues to teach online, and I cannot recommend his classes highly enough. Last year I participated in all eight months of Brody's online classes. What a ride! Through his lectures and critiques, he places expressive calligraphy squarely in the contemporary fine art world. Four of the eight 2021 classes are now available for purchase as a recorded class. The first four classes this year focused on non-linear calligraphy, calligraphy on textiles, and writing on walls and other vertical surfaces. The remaining class this year commences in September, titled "Shaping Your Story: Calligraphy and other artistic approaches."

Through her educational website, acornartsclassroom.org, Harvest Crittenden hosts many wonderful calligraphy teachers. What sets her classes apart is the structure that she has

built for online classes. Teachers provide a mix of live and pre-recorded teachings that can be reviewed by students as needed. The forum provides an opportunity for students to post their homework and get critique. It's also an opportunity for students to see the work that other students are doing and the teacher's comments about that work. In other sections of the forum, students can chat with one another, share social media links, and discuss tools, materials, and other related topics. It makes for a satisfying educational experience.

John Neal, Bookseller (johnnealbooks.com) continues to be the best single source of information about classes, conferences, and other events relating to calligraphy. John Neal has recently announced that, after more than 40 years, he is retiring. Al Allen, who also owns Paper & Ink Arts, will assume the operation of John Neal, Bookseller. Katie and Dano will continue their roles in the store.



Sheila Waters happily opens the first copy of *Waters Rising*. 2016. Photo courtesy of Julian Waters.

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BAUHAUS BOOKS

A Conversation



Ellen Lupton

by Bridget McGraw

ELLEN LUPTON SPOKE about the Bauhaus—contextualizing its founders and typography—in an online lecture co-presented by Letterform Archive and Cooper Hewitt, Smithsonian Design Museum on March 30, 2022. Bridget McGraw attended that talk and briefly considered moving to Maryland to study with the speaker. Instead, she requested a Zoom interview. This conversation was recorded during a video call on April 7, 2022; it has been transcribed and edited for clarity.

Bauhaus Typography at 100, Letterform Archive's current exhibition, is open to the public through June 26, 2022. If you are unable to visit the show in San Francisco, you may view it online: exhibitions.letterformarchive.org.

BRIDGET MCGRAW: I was deeply moved by hearing you describe Friedl Dicker-Brandeis' work with children, and by seeing the images that were created in the Terezín ghetto. Please, could you tell our readers a little bit more about her?

ELLEN LUPTON: Friedl Dicker was a student at the Bauhaus in the early years, and she studied with Johannes Itten, Paul Klee, and Vasily Kandinsky. She did some important typographic work in those early years that was both expressive and part of a more mystical phase of the school. At that time the Bauhaus school was using form and color for emotional discovery.

Later in the 1940s, she taught children art at the Terezín ghetto and concentration camp. The children she taught were suffering enormous trauma. Dicker used many of the

ideas she had learned at the Bauhaus about simple forms and simple materials as a way to deal with emotions. Some of those children survived and came to the United States, where they founded the discipline of art therapy and art as psychological treatment for children. This beautiful legacy of the Bauhaus is not the first thing we think of; we think of tubular steel furniture and sans serif typography. But the spirit lives on in other ways. Friedl Dicker herself was murdered in Auschwitz but she managed to save over 4,000 drawings by those children that are preserved in the Jewish Museum in Prague.

BM: She followed Itten to the Bauhaus from Vienna and they worked on *Utopia* together. Do you have a sense of how they collaborated on that book?

EL: I do because Friedl Dicker sent letters to her friend Anny Wottiz about this work, so we have some evidence of it. Also, Itten credited her in the *Utopia* book for doing the typesetting; he would not have shared that credit if she had not had a substantial role in it creatively. *Utopia* translates some of Itten's writings into typographic compositions. Half of them are hand-lettered by Itten, and the other half are typeset in elaborate, intricate typography designed by Dicker.

BM: I love those shapes that she created!

EL: Yes. Dicker's typography was ornamental, layered, abstract—and new.

BM: I learned Macromedia Director, a digital animation program in the early 1990s, which has a score similar to that gorgeous one that you discussed (Lothar Schreyer's

Crucifixion). Would you mind describing the thread that you saw running from the Bauhaus to contemporary graphic design software interfaces?

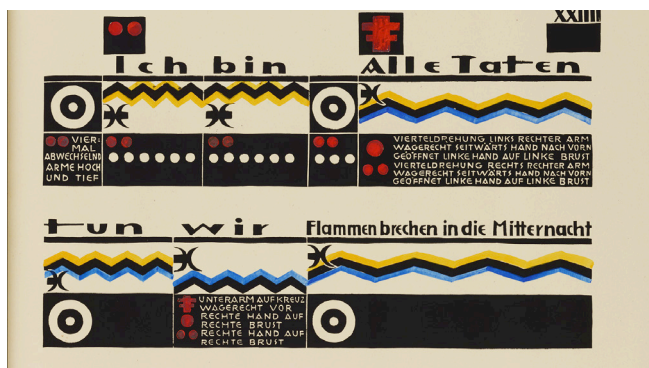
EL: Several Bauhaus artists and designers created scores for translating theatrical performances or films into a graphic notation. Avant-garde theater people, several of whom were at the Bauhaus in the 1920s, were interested in new forms of notation. Lothar Schreyer was an avant-garde theater maker, with a mystical and expressionist bent. He published a score for his production *Crucifixion*. In it, he divides the layers of the performance into three lines: the top represents the actors' lines, the middle their tone and volume, and the bottom line, their bodily movement. Each layer moves in time simultaneously, just like actions on the stage—the lighting is changing, the sound is changing, actors are moving around. Actors are speaking, sometimes simultaneously, while people are singing.

The attempt to convey all of this in a layered notation was very interesting, because, at that time, the theater was stuck in defining itself as literature. A Shakespeare or Goethe play is a linear series of words that serve as a sacred text. Theater performances enact those very words. Stage directions in printed plays were quite minimal. Avant-garde theater-makers in the 1920s sought to move past the text to create a notation that was more embodied, visual, nonverbal, and non-literary. Breaking action into parallel bands is how animation and video editing software—used universally today—is designed. The structure is very intuitive.

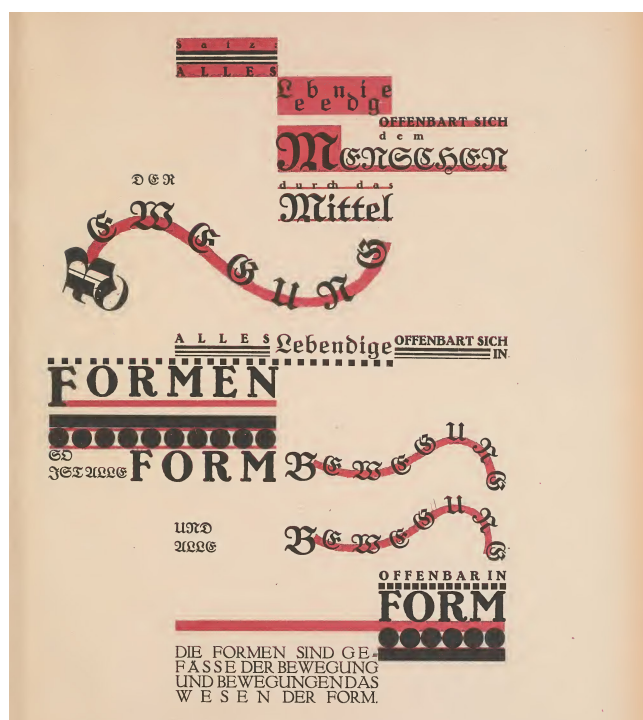
Critics' accounts written today, by theater historians and art historians, mention how the notations are very clever and interesting, but that they wouldn't really work. And yet, what does work is the paradigm of simultaneous layers moving through time, which has become a universal interface idea.

Lothar Schreyer was not inventing a new paradigm; he was borrowing it from music and using it as a multimedia tool. Moholy-Nagy, who had a very different artistic point of view, also created a score using parallel tracks. I am sure many, many other creative people attempted this during the 1920s.

BM: I have one more question. I would love to hear your thoughts about what we used to call high art and low art. When I was a student at NYU, MoMA launched an exhibition



Lothar Schreyer, *Ich bin, Alle Taten, tun wir, Flammen brechen in die Mitternacht* (I am, all actions, we do, flames break into midnight), 1920, hand-painted pochoir woodcut, 31.6 x 83.4 x 14.5 cm (open), The Getty Research Institute. © Michael Schreyer. Courtesy of the Getty's Open Content Program.



Detail from *Utopia*, a book co-designed by Johannes Itten, Margit Téry-Adler (the wife of the book's publisher, Bruno Adler), and Friedl Dicker-Brandeis, whose ornamental typesetting of an essay by Itten complemented his sketches. Bruno Adler, "Utopia: Dokumente der Wirklichkeit (Utopia: Documents of Reality)," (Weimar: Utopia Verlag, 1921). Contributed to the Internet Archive by Smithsonian Libraries. archive.org/details/utopia00adle.

that was discussed in my theory courses called *High and Low: Modern Art and Popular Culture*.

EL: I remember that exhibition.

BM: What parallels do you see between graphic arts and book arts, concerning the notion of high and low art? Maybe art versus design?

EL: A book can be pulp fiction or it can be a sacred text over which wars are fought. Somewhere in between is art. Books can be vessels for the word or they can be objects carefully and preciously crafted—or they can be both. Books embody such a range: from surplus and waste to precious collected objects that have touched the hand and heart of their maker.

Books were all of those things at the Bauhaus. Books could be very precious, like the *Utopia* project, which was produced as a fine art endeavor, not a mass magazine. Books could be meant to be used, like the Bauhaus book series that Moholy-Nagy designed. These were small, inexpensive books that were printed commercially. They were meant to be used by students and working designers, and yet they are still radical and exciting in their form. But to me, books are most exciting when they are useful.

ELLEN LUPTON, contributor to the Letterform Archive's book *Bauhaus Typography at 100*, is the Betty Cooke and William O. Steinmetz Design Chair at the Maryland Institute College of Art. She served for many years as curator at Cooper Hewitt, Smithsonian Design Museum.

Rose Adler, Design Binder

by Jodee Fenton

SPECIAL COLLECTIONS AT Stanford University owns a copy of *Bucoliques de Virgile*, an outstanding example of the *livre d'artiste* genre. This book was published in Paris by Scripta et Picta in 1953, and is illustrated by Jacques Villon. The full leather binding was designed by Rose Adler. I was able to see this binding, along with several others by Adler, at Stanford just after the April 2022 CODEX. The 126-page edition was printed on Arches paper, plus front and back matter (mostly blank leaves) and 51 lithographs by Villon. Two hundred and sixty-nine copies were produced. Most of these small editions were issued “in wrappers,” and their new owners would then commission binders to provide a full leather binding. Many of the binders included the wrappers in the text block.

Rose Adler designed the binding, in calf with Morocco inlay and gold tooling, which was executed by Charles Collet in 1955. Collet, one of the most accomplished binders in Paris, also made bindings for other designers, including Paul Bonet. It is important to note that many design binders created the designs but did not execute the bindings and, in fact, were not hands-on in any part of the binding process. However, they almost always had extensive training in fine binding (Pierre Legrain being a notable exception to that), and designed with the binder in mind. Adler designed distinctive signatures for both herself and Collet that were part of the overall design of the book. All the Adler bindings in this collection have unique signatures—Adler’s on the inside of the front cover,

and the binder’s on the inside of the back cover. Adler also designed a chemise and a slipcase for this book.

Rose Adler worked as a design binder in Paris until her death in 1959. Some of her most productive work was done during the Art Deco period, although critics agree that she developed a style that went beyond the canon of that era. She also designed furniture, jewelry, and other decorative arts. Her early years, as a young woman from a bourgeoisie family in Paris, were filled with a genteel education and many social occasions, where she mingled with the illiterati/intellectual class. Her love of books and reading led her to begin writing, with a particular affinity for poetry. She met Leon Marx, one of the sons of the noted art critic Roger Marx, and they were engaged to be married, but, unfortunately, the outbreak of the Great War changed her destiny forever. Her fiancé was killed at Chemin des Dames in the Second Battle of the Aisne in 1917, a bloody battle that tallied an estimated 271,000 French casualties (dead, wounded and missing), forced a major change in military leadership, and caused a public uproar. Adler was devastated and turned to the arts.

She enrolled in the *École des Arts Décoratifs* in 1917. It was during her later years at the *École* that she studied with Henri Noulhac, the noted gilder and engraver who had been trained in traditional bookbinding. He created exquisite designs, like the one described in the January 13, 2016 Lyon & Turnbull Auction house catalog: “...light brown straight-grained Morocco gilt, richly gilt and inlaid in imitation of a cathédrale binding, green silk linings, original wrappers

bound in, in a half Morocco chemise and slipcase.” A “cathedral binding” was decorated with Gothic architectural motifs, which often included a rose window, and were produced in France and England between 1810 and 1840. While Adler clearly admired his work, by 1929 she would have formed a more distinctively “modern” approach to design binding, one which sought to relate the text to the binding in radical ways. However, she would always carry with her the exacting beauty she learned from Noulhac.

Adler first exhibited her work as a student at the Pavillon de Marsan in Paris, as part of the *Union Centrale des Arts Décoratifs*, in February–March 1923, and then later that year at the *Salon Artistes Décorateurs* at the Grand Palais. Through this exposure, Adler met Jacques Doucet, a noted bibliophile and collector who had made a fortune in the fashion industry. He in turn introduced her to Pierre Legrain, who was working for Doucet at the time. Adler and Legrain would become lifelong friends and colleagues in the design world. Adler was invited to work on Doucet’s collections, providing design bindings for his extensive and highly prized French literature, among other treasures. Legrain was already working in the Doucet collection, designing maquettes for hundreds of titles using very innovative geometric motifs—a clear departure from the standard bindings of the time. His background was as a designer largely of furniture and interiors; he had never designed a binding up to this point in his career. This allowed him to bring more modernist elements into his designs,¹ because he was not tied to the rather strict book-binding styles coming out of earlier periods. Adler would be part of the Doucet enterprise from 1923, and continued to create designs for the collection long after his death in 1929, when his library was bequeathed to the University of Paris. It would remain a separate resource for researchers for many decades.

Jacques Doucet (1853–1929) had started at an early age to collect cultural artifacts and literature. He built a collection of 18th-century art that he sold in 1912, when he turned his attention to modernism. In Paris there was a flourishing of the arts, painting with its new forms, literature, dance, music, the decorative arts, and architecture. New and provocative styles were overtaking the traditional, even Art Nouveau was giving way to more severe and modernist trends. As a result of his friendships with French contemporary writers, Doucet completely changed his mind about art and hired contemporary artists to help him rebuild his collections and redecorate his home. Since the *livres d’artistes* were often texts of contemporary French authors, Doucet was eager to have them bound in modernist bindings.

By 1929, Adler had begun to form clear ideas about what a design binding ought to be. In the introduction to *L’Art Internationale d’aujourd’hui*, she wrote: “Book-binding was mute, ignorant of what it contained. Like a flock of sheep, books often bore the mark of their master, and most

importantly they glorified, with their fine coats of arms, the great house to which they belonged....Modern book-binding is really modern in this respect: it is at the service of the text. He wants to understand it, to have it understood, he marries it, he glorifies it. And yet he refuses description, because all description would be an illustration...” This same year she joined the Union of Modern Artists, and bound an album of lithographs by George Gimel, *Way of the Cross*, which was purchased by the Vatican.



Rose Adler, *Letter Tray*, c. 1930, macassar ebony, shagreen, and rose quartz, 9 7/8" x 7 7/8" x 1 7/8", private collection, phillips.com/detail/rose-adler/NY050119/123.

In addition to designing bindings for French literature, the talented and hard-working Adler created decorative arts, including furniture and exquisite personal items for discerning clients. Among the many pieces she designed is a small correspondence box (9 7/8" x 7 7/8" x 1 7/8"), from around 1930, made of macassar ebony, shagreen, and rose quartz (above). Exotic materials brought together to create a simple object that has been delicately crafted; these are hallmarks of Adler’s design style. Her furniture designs show her strong aesthetic sense, with confident lines highlighting the natural beauty of the materials she selected. She designed furniture for Doucet, and this table (below), now in the Virginia Museum of Fine



Rose Adler, *Table*, c. 1926, shagreen, ebony, metal, and enamel, Virginia Museum of Fine Art, Richmond, VA, flickr.com/photos/universalsalpos/6600008035/in/photostream.

Art in Richmond, skillfully demonstrates her style with abstracted and geometrical motifs. Here again she used shagreen, ebony, metal, and enamel.

Adler worked with other modern designers on larger projects. Pierre Chareau, a French designer and architect, was in great demand, and designed a house for a doctor and his family using an internal steel structure and glass brick walls. The *Maison de Verre* was completed in 1932, and Adler was asked to design the lighting for this remarkable building. This innovative design predates the Philip Johnson Glass House (1949) and Mies van der Rohe's Farnsworth House (1946–1951) by more than 10 years. Nicolai Ouroussoff, architecture critic for the New York Times, wrote: “For architects it (*Maison de Verre*) represents the road not taken: a lyrical machine whose theatricality is the antithesis of the dry functional aesthetic that reigned through much of the 20th century.” Adler's lighting design placed lights on the outside of the house to illuminate the glass walls, creating a glowing building.

Private bibliophiles have collected Adler's bindings, and some have found their way into library collections that can be viewed by researchers and the public. Stanford University Special Collections is home to the Morgan A. Gunst Collection, which includes a handful of Adler bindings, among other design bindings. This collection was given to the University by Gunst and his wife, Aline, and forms the core of a book arts collection of more than 2,500 titles. Gunst was also a charter member of the Book Club of California. *Bucoliques de Virgile*, one of Adler's binding in this collection, includes Villon's presentation autograph on the flyleaf. It reads: “*Bon Voyage, Bucoliques. A bon le jour à San Francisco chez Morgan Gunst l'ami des livres Jacques Villon 1956.*” The date of the inscription is one year after the publication date, and the dates with the signatures of Adler and Collet.

The design for the binding seems straightforward at first glance. Adler's books are usually small, and described as elegant and restrained. This very large volume—40 centimeters tall—has two animated ovals overlapping to create a little patch of green. And while there is a certain degree of elegance, there is also a boldness to the design. The background is patterned with cross hatching on the bottom half and tooled lines on the top half. There are black and white leather borders, with a middle band of brown leather. A fine, activated gold line around the ovals suggests motion and energy. Looking at the binding more closely, one can see that Adler has created some interesting colors—while mixing black and white could produce a green, it would more likely be a gray with a green tone. Adler's green, in contrast, is a confident color. It is not clear which oval is actually overlapping the other. This uncertainty suggests more of a question or a struggle than an answer. The cross hatching on the lower part was done by pressing a screen of some sort into the wet leather, after the onlays were in place and the tooling

completed. This makes most of the white oval appear to be slightly gray, because light is caught in the pattern.

How does this design relate to the text? Virgil wrote these ten “eclogues,” or pastoral poems between 37 and 42 BCE; he had hoped to claim literary dominance over the Greek writers who were masters of similar subjects. Virgil's poems take the narrative further, by describing the peaceful country life and comparing it to the turmoil of contemporary urban politics. While Virgil's *Aeneid* would be more popular, these eclogues were translated many times, and resonated with later philosophers, poets, and religious thinkers. Eclogue #5 was used in the Middle Ages as a prophecy for the birth of Christ, and #10 is the source of *omnia vincit amor* or “love conquers all.” In the 20th century, Paul Valéry could easily adapt that structure to contemporary Paris life, and added some of his own opinions to those of Virgil. Adler's design uses the strong black and white ovals to create visual tension that relates to the struggle between the pastoral and urban life. She has not illustrated or described the content of the book, but rather her design “...is at the service of the text. He wants to understand it, to have it understood, he marries it, he glorifies it...”

1 Alistair Duncan and Georges De Barthé, *Art Nouveau and Art Deco Bookbinding: French Masterpieces 1880-1940* (New York: Abrams, 1989), 18–20.



Paul Valéry Virgil and Jacques Villon, *Paul Valéry: Les Bucoliques de Virgile*, (Paris: Scripta & Picta, 1953), front cover. Courtesy of the Department of Special Collections, Stanford University Libraries.



Image 2. Front Cover. Deluxe Line Jewel Ledger. Image by Chela Metzger, from her private collection.



Image 3. Lower Spine. Deluxe Line Jewel Ledger. Image by Chela Metzger, from her private collection.



Image 4. Interior. Deluxe Line Jewel Ledger. Image by Chela Metzger, from her private collection.

Bound Record-Keeping Structures

An Informal Look at Loose-Leaf Bindings and Associated Topics

Part Two

by Chela Metzger

DEAR READER, WELCOME to part two of this casual series, where we look at bound record-keeping structures in America, and ask a few burning questions along the way.

Last newsletter I invited you to meditate first on the wonders of the three ring binder, then to investigate a curious patented structure that looked something like a book of mousetraps. Here in part two, I invite you to imagine all the filing systems of the world, and all the blank books out there waiting to be filled in, and then to pull yourself back down to the particular work of supplying businesses in America with all the bound record-keeping structures you could possibly get them to buy. I am pleased to be a guide in this journey through mid-19th century to mid-20th century bound record-keeping.

For this installment of the series, I will look at an undated structure sold by “DeLuxe Line” called the “Jewel Ledger Outfit No. 1551” (image 1). This structure is a heavy, solid affair, bound in a “half” style with brown wide wale corduroy sides, with gold-tooled maroon leather corners and spine (image 2). Somebody went through significant trouble to make this structure look like a traditional (if desperately manly) book, though it has major gleaming steel elements at the head and tail and joints. At the tail, you can see a round hole in the shiny steel, and inside that round hole you can see a square post. The volume is meant to open and close with a key that engages with that square post, like a key for winding

a clock, or, for those who remember, tightening a roller-skate (image 3)!

There is no patent number stamped on this structure, unfortunately, and indeed, the history of the “DeLuxe Line” is complex enough that following the patents is a challenge! The twists and turns of the Wilson-Jones Co. in Chicago, which was associated with the DeLuxe Line, can be perused at your leisure online on the *Made in Chicago Museum* website: madeinchicagomuseum.com/single-post/wilson-jones.

Unlike the Rapid-System structure of last week, this structure is meant to operate as a ledger. The online

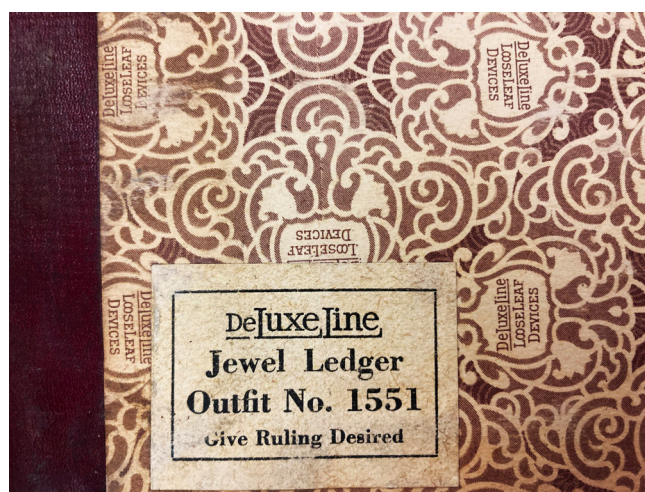


Image 1. Back Cover. DeLuxe Line Jewel Ledger. Image by Chela Metzger, from her private collection.

Merriam-Webster Dictionary calls a ledger “a book containing accounts to which debits and credits are posted from books of original entry.” So, in this book, the day to day transactions from other papers are carefully filled in by hand as debits or credits. There are leather tabs for the alphabet, and indeed the leaves have been partially filled in with financial information. Ledger books go back to at least the 15th century in Europe, and indexes with tabs can also be found from that time. In those ways this book is quite typical for a ledger. But, as the printed endpaper logos proclaim on every inch, this is a “DeLuxe Loose Leaf System, which means that the pages can be removed as needed, and new ones put in.

Or so it seemed.

While I have heard colleagues who work as conservators in archives tell me they have resorted to calling in someone with an electric saw to take apart some “loose-leaf” ledgers, I was determined to operate this bound structure without destroying it. With no patent details I decided to just figure this out. I first worked with needle-nose pliers to turn the interior square post at the tail. I did manage to open the jaws of the book to some extent, but the four metal pieces holding the paper in place remained solid— they did not pop apart like the rings of a three-ring binder. OK. I assumed I was just not turning the square post enough to pop apart the metal holding the paper, so I went to a flea-market and purchased a set of keys for winding clocks. One of them did engage the square post and opened and closed the book, but the metal holding the paper in place remained unmoved, as did the “loose” leaves. In what ways were these pages loose!? I assumed there must be some button I needed to press to release them, but where?

Frustrated in my efforts, I did what anyone would do, I brought the book to the Thanksgiving table along with dessert, and asked my tablemates to help figure it out. A sharp-eyed friend saw what I had completely not looked for. The leaves were punched to fit around the metal holding them in place, but were punched to be very slightly OPEN at the back. Each paper ledger leaf fit around the post but did not totally encircle the it (image 4).



Image 5. "1909 advertisement for the Chicago Shipping & Receipt Book Co., later to become Wilson-Jones," Unknown Artist, 1909, accessed May 14, 2022, madeinchicagomuseum.com/single-post/wilson-jones/.

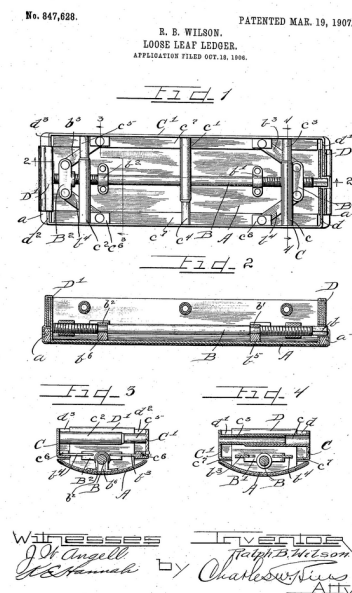


Image 6. Loose-leaf ledger, United States of America, US992318A, filed October 11, 1906, and issued May 16, 1911. patents.google.com/patent/US992318A/en?q=US992318A.

Now the structure revealed itself to me in a new way. The key opened and closed the structure like a clamp, and the owner would have to buy special paper from the DeLuxe company that was punched to fit into this clamping structure. I began to see why the label in the back said “Jewel Ledger Outfit No.1551.” This system worked if you had the right parts...so they sold not a book but a system with removable parts.

The mystery of the looseness of the loose-leaf was solved. But there were other by-ways to explore. I really wanted to find the patent drawings. The *Made in Chicago Museum* noted that Ralph B. Wilson was associated with the Chicago Shipping and Receipt Company, and in 1909 that company advertised the “Ledger De Luxe,” which looks very much like my e-Bay purchase “DeLuxe” (image 5). What I found in Google Patents was that Ralph B. Wilson was living in something of a loose-leaf fever-dream. He filed for loose-leaf patents in 1903, 1905, 1906, 1907, 1908, and 1909. In some of those years he filed more than one. Each of these patents was rather similar to the others, but with slight changes. The patent closest to the book in my hand was US992318A (image 6). In this patent, his improvement was the use of pressed steel as opposed to other metals. For all his discussion of steel, though, from the spine the book looks like a gold-tooled



Image 7. Advertisement, vol. 10, no. 4, *Office Appliances* (New York: Geo. H. Patterson, 1909), 40.

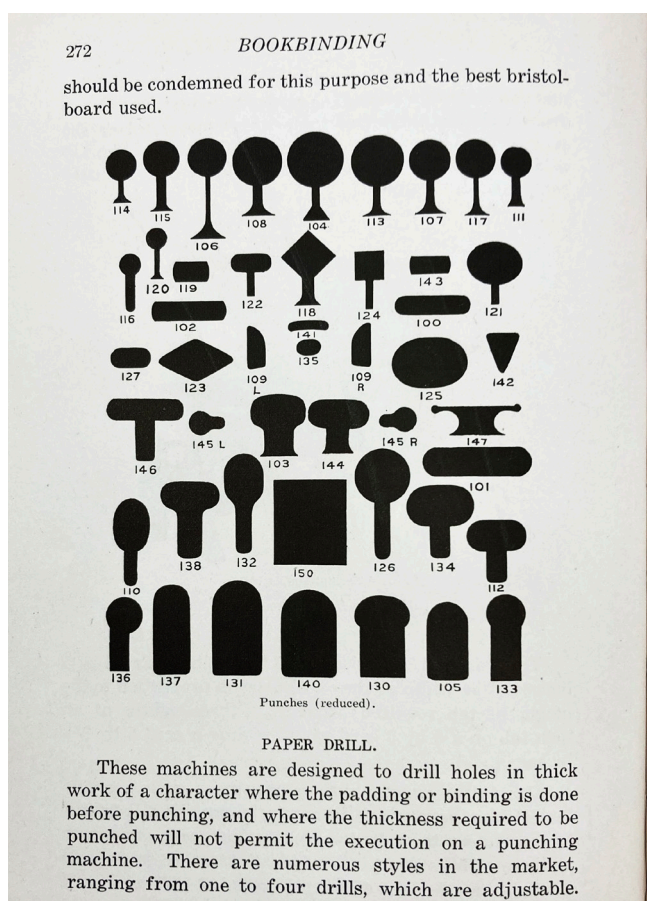


Image 8. John J. Pleger, *Bookbinding*, (Chicago: The Inland Printer, 1924), 272.

leather-bound volume, which it was. Indeed those traditional bookbinding layers are celebrated in a later 1909 advertisement in the wonderful *Office Appliances* Vol. 10 Issue 4 page 40 (image 7).

Of course after my loose-leaf adventure at the Thanksgiving table, I could not get paper punching shapes out of my mind. You may feel the same way, so I will end this essay with a lovely image of all the paper punching shapes shown in John J. Pleger's *Bookbinding* (image 8). Take note, there is more than one way to keep loose leaves in place! Please watch for more installments on this topic in future Guild of Book Workers Newsletters, and I welcome your comments and questions.

CHELA METZGER is a bookbinder, book conservator and bookbinding historian who has published a couple of pieces on the history of bound record-keeping structures. Chela looks forward to hearing any of your observations on the topic. For an introduction to a few of her ideas on the topic from 2011, please see "An Introduction to the Blank History of the Blank Book" on YouTube at [youtube.com/watch?v=okt-mjKsofg](https://www.youtube.com/watch?v=okt-mjKsofg).

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THE DREADED

"SHRINK-BACK"

BY IRIS NEVENS

IF YOU HAVE ever marbled, you will know exactly what I mean by THE DREADED SHRINK-BACK!

That is what I call the issue that arises when you skim your size, quite thoroughly, and then drop your paints on the size for a new paper. It often doesn't seem to matter how many times or how well you skim. The edge of the trough, tray, tank, or whatever you like to call it, that is nearest to you starts going blank, as the paints at that edge concentrate and move forward. Or worse, paint brought up against that edge can ooze back out into the tray. It will also prevent paint from spreading properly.

OK... so this happens, and you try to start filling in the blank edge with more paint, watercolor or acrylic. It doesn't spread well, or can even sink. You are still left with a lot of white or blank area, or swirls of regurgitated leftover paint.

So first, let's see what causes this. When you pull the newsprint skimmer down the surface towards yourself, which is the most common way to skim, you probably do this rather quickly, and it can create a sort of "Kick-Back" from the lower edge by the time you start adding more paints. Think of an ocean wave coming in, then pulling out. Same idea. You can skim much more slowly, but I find this still doesn't really work. The tide still wants to pull back out.

What is the solution to this annoying problem? It is quite simple. First, I lay a strip of newspaper at the edge of the tray closest to me. Not IN the size, but upright, plastered against the vertical edge of the tray. It will stick if the edge is wet. You do not have to do this every time, because when I skim with another strip of newspaper, I bring it up to that first strip, right up vertical against it so it looks like one strip now, and it actually helps clean the size better, because it traps the

skimmed leftover paint between the two strips. The paper strips also can absorb some extra size, so will help the shrink-back issue somewhat. Sorry though.... not completely!

My last step, after skimming, usually twice, and trapping the excess paint between the paper strips, is to skim one more time. Not from the top of the tray this time, but from just the last 1/4 or so of the tray....even if it looks very clean. This, basically, catches that "wave" that wants to shrink back, as it is starting. This last short skimming also will not build up that ocean-wave-type of momentum that wants to pull the tide back out. Maybe you can experiment with skimming even less of the lower area.

Make sure you also have the strips of paper a little larger than your tray....and tuck the corners into the lower side corners of the tray very well. You can sometimes get rid of most shrink-back if you don't tuck them in tightly, but the corners can be an issue otherwise, and you get paint shrinking back from just the corners. Tuck the newspaper into the corners with each skimming, not just the final short skim. It will quickly become a very easy habit.

So now, after multiple skimmings, it could be even up to 10 layers of newspaper strips up against the edge, it may be interfering with your marbling area. You will see how many you can get away with, depending on the size of your tray. Before your next skimming, just pull them out as a bunch, wring them out (not over the tray... in a sink or bucket!) and toss them in the trash. This is not hard, and takes barely any time really, so give it a try.

Hope this solves a very annoying problem many marblers have asked about!

Navigating the Hybrid Book

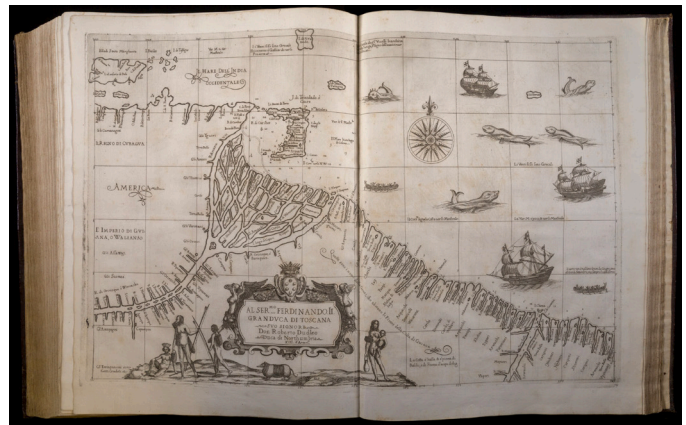
by Suzanne Karr Schmidt

POP-UP BOOKS THROUGH the Ages, the Newberry Library's winter 2023 exhibition, will reveal the long history of the most interactive forms of printmaking. Slated for February 10 through June 10, the show will focus on the changing applications of paper engineering techniques used in movable books from the fifteenth century to the present. One of the most ambitious examples of this technology is the volvelle, which dates to at least as early as c. 1250 AD. The calculating dials of the volvelle relate to printing, fold-out sheets, and to the book structure as a whole in complex and interesting ways.

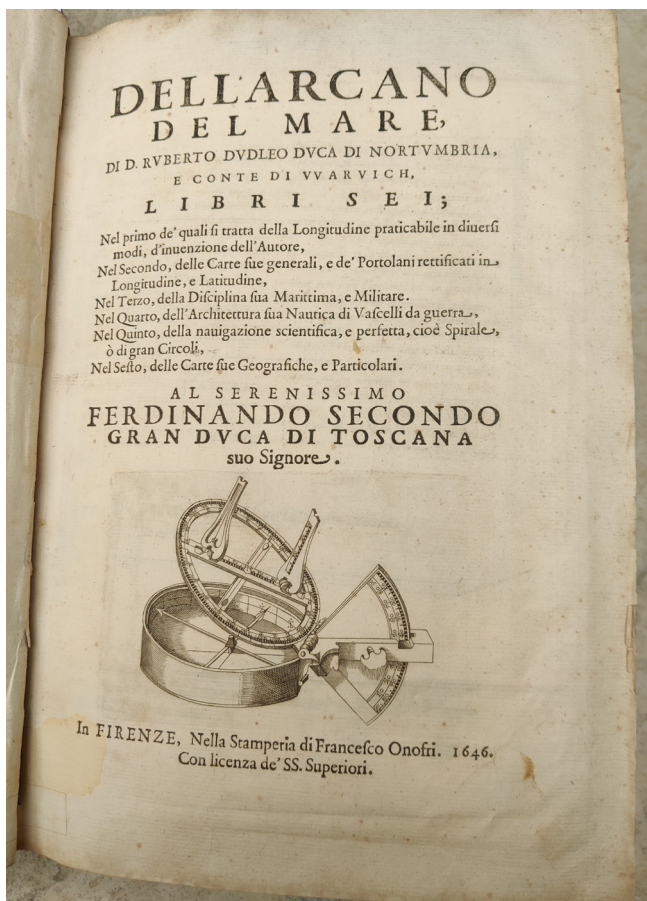
While calendar-designers and cartographers had been toying with manuscript and printed volvelles and liftable flaps throughout the fifteenth and sixteenth centuries, one of the most extensive and impressive books featuring movable dials appeared in the seventeenth century. Illegitimate British nobleman, privateer, and possible pirate Robert Dudley (1574–1649) spent the 1590s exploring the West Indies and South America. By the 1600s, he had hatched an ambitious scheme to influence his Medici patrons to support his claim to an elusive family birthright back in England, and to secure a post at the Florentine court. The result of his efforts to impress, Dudley's *Dell'Arcano del mare* (*Mysteries of the Sea*) was a six-part, four-volume, oversized folio atlas and ship-building manual, with some two hundred engraved fold-out maps, and a plethora of multi-layered, rotating volvelle dials and other movable instruments that were used for navigation and astronomical readings. It was finally published in 1646, not in Latin, but in vernacular Italian with a dedication to the current Grand Duke of Tuscany, Ferdinando II. A second

printing, with fewer maps, was published in 1661, after Dudley's death.

Effectively an atlas, but one with bibliographical complications, the *Arcano's* many maps and interactive instruments on fold-out sheets required 5,000 pounds of copper in the form of plates for the engraved illustrations, to say nothing of the hundreds of letterpress-printed pages. The paper for this project would also have been a substantial investment, and sheets on such a large scale must have been difficult to acquire in sufficient quantities. It took at least twelve years for the dedicated Florentine artist Antonio Francesco Lucini (1610–after 1661) to engrave all the plates. Lucini signed most of the engravings with a monogram which generally appears in the corners of the base sheet, using the other corners for all the different sequences for maps, illustrations, and instruments.



Sir Robert Dudley, Map, vol. 3, *Dell'arcano del mare* (Florence: Francesco Onofri, 1646), 111.



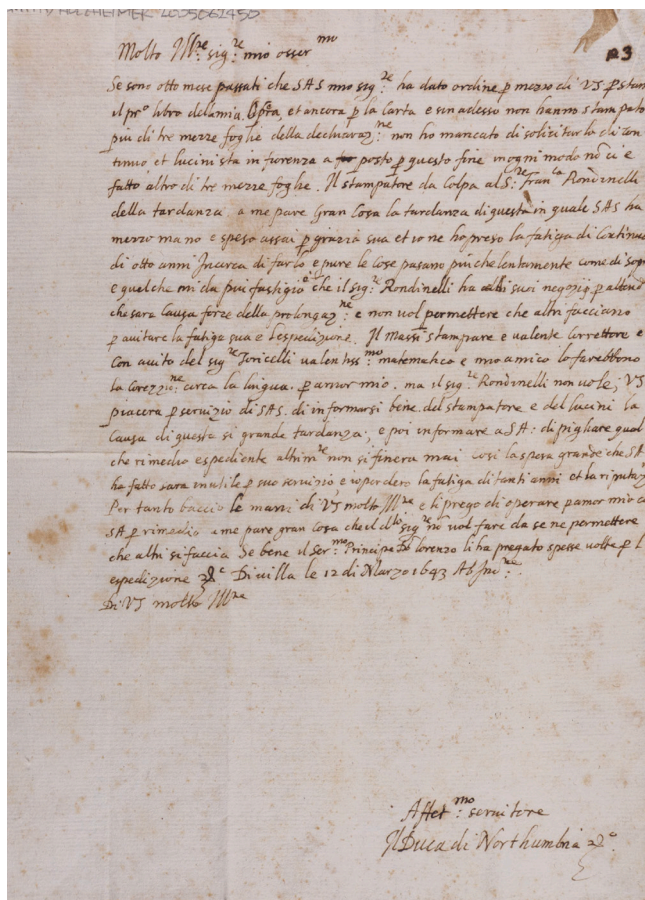
Sir Robert Dudley, Title Page, vol. 1, *Dell'arcano del mare* (Florence: Francesco Onofri, 1646), Title Page.

The smallest volume of Robert Dudley's masterpiece will be on view at the Newberry's exhibition, but even this sub-section of the publication (which comprises books I and II) is impressively thick and copiously illustrated. Books like Dudley's not only encompassed an enormous amount of knowledge, but also aimed to dazzle viewers with their over-the-top opulence. As an explorer, privateer, ship-builder, and tireless author, Dudley had many simultaneous careers, and seems to have wanted to include them all at once in this, his life's work.

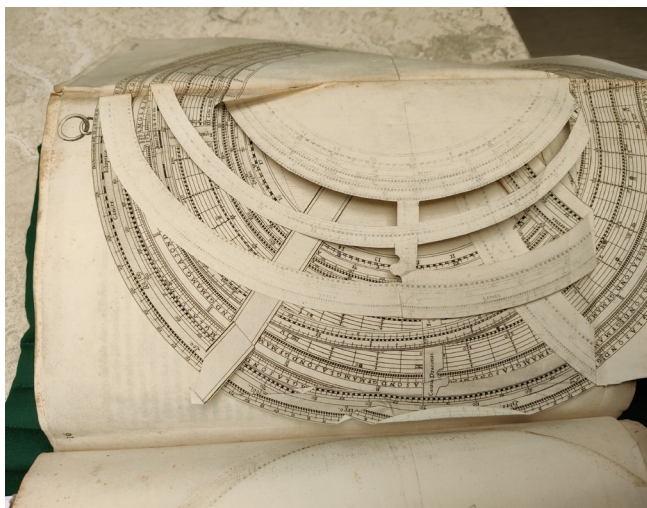
Dudley's imagination could barely be contained within the book boards. Directly following the title page of the first volume, he attached one of the longest and thinnest extant foldouts, measuring a whopping 22 x 72.7 cm (8 3/4 x 28 in). The engraved facsimile certificate or pedigree aimed to bolster his claim to legitimacy. This flourish was as calculated as it was lengthy, as Sir Robert Dudley was the unrecognized son of Queen Elizabeth I's favorite, also named Sir Robert Dudley. The engraving replicates a document given by a relation of the Medici family, Holy Roman Emperor Ferdinand II, who granted Dudley his grandfather's title of Duke of Northumbria in 1620. Still, his father's titles and his long-sought legitimacy would always remain elusive. Some copies of the *Arcano* bind this narrow engraving modestly into the gutter at the fold between the two engraved sheets, but the

Newberry's extends out of the book block to the right, as if to proclaim Dudley's improved social standing at high decibels. Dudley appended the Dukedom to his signature henceforth, including on the title page of the *Arcano* and in personal correspondence.

The Newberry's first edition (1646) of the *Arcano del Mare* is bound in three volumes of different sizes, none of which fit the contents particularly well, although the largest only requires the maps to be folded in by a few inches on the right. Dudley filled the work with so many oversized maps and volvelles that the two smaller bindings overflow with easily creased printed paper, to the detriment of the functioning of their contents. Consider the difficulty of volvelle-planning, a process that required thinking in three dimensions. Why did Dudley design so many, or for that matter, include them at all? His maps of unknown parts of the globe unquestionably offered new knowledge, if most urgently when they were first created. Though requiring large copper plates and sheets of paper, the maps usually only folded out once from the book block, most elegantly if the crease were aligned with a join between sheets. But in contrast, every layer, dial, and movable index of a volvelle required a separate copper plate, and the resulting parts had to be cut out and sewn together, either by the publisher or the bookbinder. Some were engraved on the verso of a same-size plate, or more minute parts could



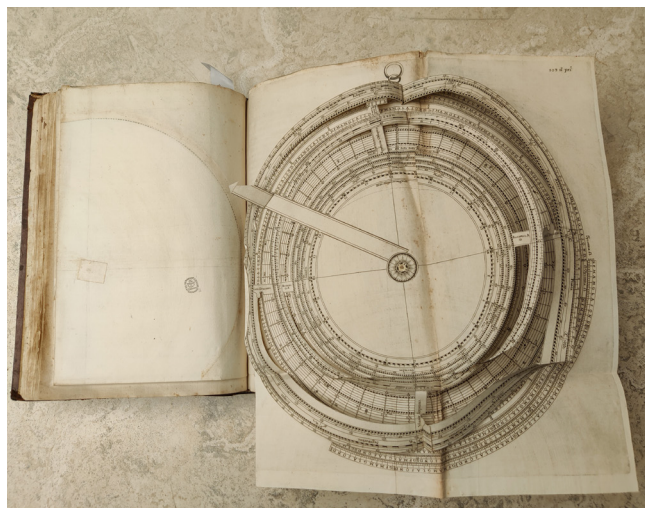
Sir Robert Dudley to Benedetto Guerrini, March 12, 1643.



Sir Robert Dudley, Volvelle 16, Folded, vol. 1, *Dell'arcano del mare* (Florence: Francesco Onofri, 1646).

be ganged up to save paper, but the complexity of different image types still required several sets of plate numbers in the book.

Since books were sold in the early modern period in sheets, to be bound later, what were the odds the completed book would always be assembled correctly? Without directions in the text for construction, it seems highly unlikely that these chaotic cutouts would be successfully bound without some help from Dudley and his printers. Indeed, it seems that most copies have the dials assembled correctly, by being sewn together and reinforced with similar thread. Perhaps the assembly of the volvelles was completed before sale, but the author could not control the shape of the final book. The size, structure, and decorations of the binding would be determined by the new owner, and clearly, not every book-binder knew how to frame a working volvelle. As a result, the tiniest of the three Newberry volumes doubles the fold-out sheets into themselves so many times that some volvelles



Sir Robert Dudley, Volvelle 16, vol. 1, *Dell'arcano del mare* (Florence: Francesco Onofri, 1646).

are rendered nearly unusable! The lacy-looking dial depicted above (which will be on display in the exhibition, and deals with the calculation of lunar nodes) has been rendered insubstantial by a multiplicity of cut-out sections, making it particularly vulnerable to damage. The engraving measures almost 40 x 40 cm (15 ¾ x 15 ¾ in), bypassing the book block by about a quarter of the sheet at the bottom and at the right. The dial takes up nearly all of the sheet, showing only an economically small margin outside the platemark.

Much of Dudley's *Arcano* text was already extant in manuscript form from around 1610, so why did it take until 1646 to appear in print? Could it have been due to the volvelles? A letter in Dudley's own hand, also owned by the Newberry, holds some clues. Dudley laments the paper shortages and editorial woes still facing him in 1643, when the letter was written. He pleads with his patron to let his mathematician friend, Evangelista Torricelli, edit the manuscript, and gripes over how long the artist (Lucini) is taking. The book finally



Sir Robert Dudley, Pedigree, vol. 1, *Dell'arcano del mare* (Florence: Francesco Onofri, 1646).

appeared in 1646–47 when Dudley was in his 70s, and some of his innovative maps had become outdated. It must have been a very expensive publication as well, given its size. Still, there was a 1661 posthumous version that was expanded further, so the expense of the edition and the potential obsolescence of the maps was not enough to curtail demand. Some examples of Dudley's *Arcano*, like the one at Harvard's Houghton Library (accessible at t.co/2YOYktNOqy), are admittedly better behaved than the Newberry's, and are entirely bound with extended margins so that all the components lie flat, but where is the inventive fun in that?! To see the messiest folding job of all in its multi-layer, immovable mayhem, you'll have to wait until the exhibition opens at the Newberry in February!

SUZANNE KARR SCHMIDT is the George Amos Poole III Curator of Rare Books and Manuscripts at the Newberry Library in Chicago. She can be reached at karrschmidts@newberry.org, [@drkarrschmidt](https://twitter.com/drkarrschmidt) (Twitter), and [@ladydisdaine](https://www.instagram.com/ladydisdaine) (Instagram). The Newberry is [@NewberryLibrary](https://www.instagram.com/NewberryLibrary) in all instances.

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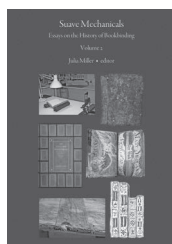
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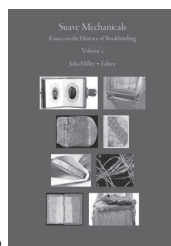
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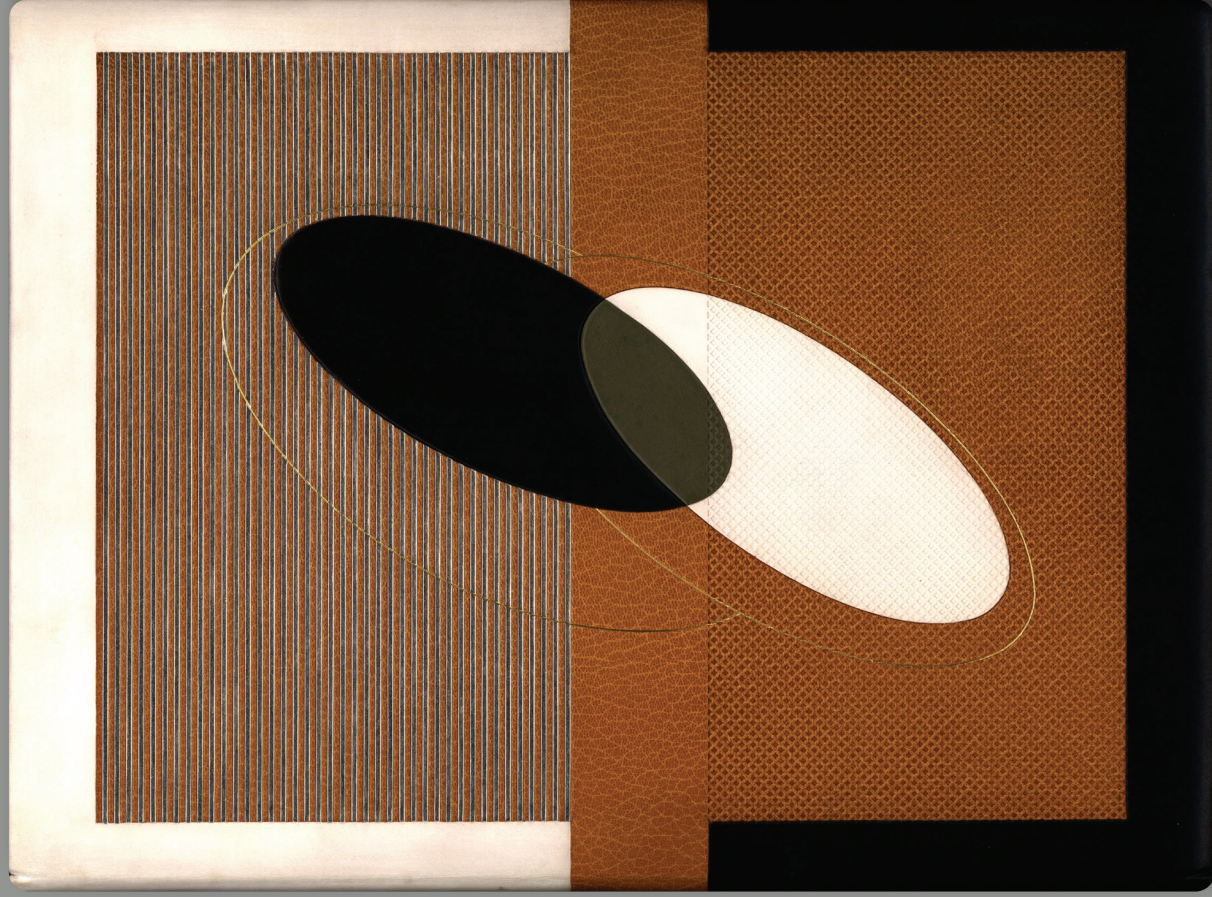
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