



INAUGURAL GBW MID-CAREER AWARDS

- 🌸 Melanie Mowinski
- 🌸 Brien Beidler



INSIDE THIS ISSUE INSIDE THIS ISSUE

- A Conversation with Lars Kim
- How to Learn Marbling
- Sunrise... Sunset (Vamp & Tramp)
- Binding Special Interest Group
- Review of *Thirty Recent Bindings*

And more...

Guild Board of Directors

Officers and Committee Chairs

PRESIDENT – Kate Levy

president@guildofbookworkers.org

VICE PRESIDENT – Todd Pattison

vicepresident@guildofbookworkers.org

SECRETARY – Jennifer Buchi

secretary@guildofbookworkers.org

TREASURER – Lawrence Houston

treasurer@guildofbookworkers.org

COMMUNICATIONS – Insiya Dhatt

communications@guildofbookworkers.org

EXHIBITIONS – Mary Sullivan

exhibitions@guildofbookworkers.org

JOURNAL – Susie Cobbledick

journal@guildofbookworkers.org

MEMBERSHIP – Eliza Gilligan

membership@guildofbookworkers.org

NEWSLETTER – Bridget McGraw,

Emily K. Bell & Spike Minogue

newsletter@guildofbookworkers.org

STANDARDS – Jennifer Pellecchia

standards@guildofbookworkers.org

Chapter Chairs

CALIFORNIA –

Marlyn Bonaventure & Rebecca Chamlee

california@guildofbookworkers.org

DELAWARE VALLEY –

Val Kremser & Kristin Balmer

delawarevalley@guildofbookworkers.org

LONE STAR – Kim Neiman & Ray Saenz

lonestar@guildofbookworkers.org

MIDWEST – Lisa Muccigrosso

midwest@guildofbookworkers.org

NEW ENGLAND – Séphora Bergiste

newengland@guildofbookworkers.org

NEW YORK – Jane Mahoney

newyork@guildofbookworkers.org

NORTHWEST – Jodee Fenton

northwest@guildofbookworkers.org

POTOMAC – Charlotte Mauler Hayes

potomac@guildofbookworkers.org

ROCKY MOUNTAIN – Holly D'Oench & Trisha

Weekes *rockymountain@guildofbookworkers.org*

SOUTHEAST – Jessica Hudgins & Kirsten Wehner

southeast@guildofbookworkers.org



CC-BY-NC-ND

BACK COVER

Master Im In-ho sand casting Korean type in Cheongju, Korea.

PHOTO COURTESY OF LARS KIM

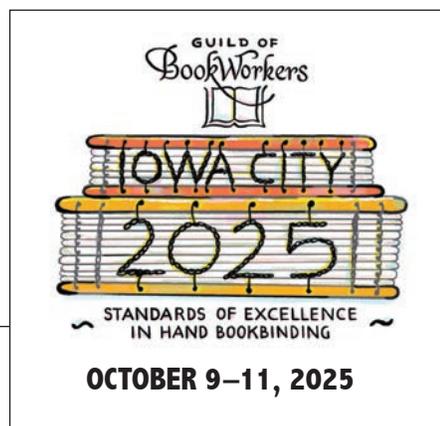


The Guild of Book Workers (GBW) is a national organization representing the hand book crafts. There are regional chapters in *New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast*. Membership is open to all interested persons and includes a print copy of this Newsletter, among many other benefits. To become a member, please visit the GBW Website:

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

Contents

- 2 • **LETTER FROM THE PRESIDENT**
- 2 • **LETTER FROM THE EDITORS**
- 3 • **STANDARDS**
- 5 • **VICE-PRESIDENT – Pamela Spitzmueller Scholarship Fund**
- 6 • **CHAPTER REPORTS**
- 8 • **A CONVERSATION WITH... Lars Kim – interviewed by Bridget McGraw**
- 14 • **MARBLING – How to Learn Marbling by Iris Nevins**
- 18 • **PRINT – Sunrise... Sunset by Pamela Wood**
- 19 • **FINE BINDING – Binding Special Interest Group by Jodee Fenton**
- 20 • **BOOK REVIEW – Thirty Recent Bindings reviewed by Barbara Adams Hebard**



Letter from the President

DEAR MEMBERS

Thank you to everyone who voted in the election! We are happy to welcome back those board members continuing in their roles. I'm looking forward to another productive year ahead!

Congratulations to Jim Croft, our recipient of this year's Lifetime Achievement Award, and to the late Jana Pullman, the recipient of the Laura Young Award. We look forward to honoring them both at our annual Standards banquet in Iowa City in October. I hope to see many of you there!

As you may have already seen, our first two recipients of the Mid-career Award have been selected. Congratulations to Melanie Mowinski and Brien Beidler! We look forward to seeing the work this opportunity affords you. I'd also like to acknowledge our wonderful panel of judges for our inaugural Mid-career Awards. They had the difficult task of reading through the applications of many accomplished people and selecting two recipients. Thank you to Kathy Abbott, Li Jiang, and Molly Schwartzburg. Visit the Mid-career Award page on the website to learn more about the judges.

I would also like to share that, once again, the Annual Meeting will be held virtually this year. This will allow for more of our members to attend the meeting, and it will free up some time during the busy Standards schedule. We will meet via Zoom on Thursday, September 25th at 7:30 pm Eastern Standard Time. A Zoom link will be sent ahead of the meeting. For those who cannot attend, the meeting will be recorded and posted on the Guild's website.

As we approach the new term for the board, we are looking for volunteers for various GBW committees, including all standing committees, the nominating committee, and the awards committee. You can find out more information about the various committees and express interest on the website under the "Volunteer" tab. Or, feel free to reach out to any board member. If you have any questions about the work of the various committees, or if you are interested in volunteering—even for a little bit—please don't hesitate to email me.

As always, please feel free to reach out to me with any questions or suggestions.

Cheers,

Kate Levy
President, Guild of Book Workers
president@guildofbookworkers.org

Letter from the Editors

DEAR READERS

We hope you have been keeping cool as the mercury has been rising! Bring the temperature down a bit with some fresh articles from the latest issue of the Newsletter. For starters, we have updates from many of the regional chapters, including images of some truly stunning bindings from the Midwest.

Our regular correspondents have been busy as well, treating us to an appreciation of a retiring agent (Print Correspondent Pamela Wood), introducing some new interest groups created by a bibliophile society (Fine Binding Correspondent Jodee Fenton), and musing on the many ways to get started learning a new skill (Marbling Correspondent Iris Nevins). Book reviewer Barbara Adams Hebard revisits a classic sale catalog, which features beautiful bindings by binding greats Sydney Morris Cockerell and Joan Rix Tebbutt. A lovely addition to your reference shelf, or an excuse to spend an enjoyable day at the library.

Not to be outdone, our very own Bridget McGraw interviewed Lars Kim about her work on Korean printing technologies. Read on for the fascinating history of not just wood block printing, but also early moveable metal type. With some spectacular images especially for fans of sand casting! (No, not sandcastles. But I bet the sand used for sand casting would make some pretty impressive towers.)

And let us not forget all the exciting awards that have just been announced. Congratulations to the very first mid-career award winners, Melanie Mowinski and Brien Beidler, featured on our cover. Jim Croft is this year's recipient of the Lifetime Achievement award, and Jana Pullman that of the Laura Young award. The Pamela Spitzmueller scholarship fund is getting ready to award its first scholarship to attend Standards this fall. Please consider adding to the fund to help create a permanent award.

So, find a shady spot with a breeze, pull up a comfortable chair, and pour yourself a cold beverage. Then dive into the rest of the Newsletter!

Standards

DEAR FRIENDS

It's always a treat for me to receive the GBW Newsletter and see what started off as a loose collection of ideas and plans for the Standards seminar officially in print. I know many of you have already registered, and I hope you are as excited as I am to spend a few days in the endlessly inspiring book town that is Iowa City, Iowa!

I am particularly grateful to everyone at the University of Iowa Libraries and the University of Iowa Center for the Book—especially Giselle Simon and Julie Leonard—for their assistance in putting together a robust schedule of tours, open houses, and exhibitions that will be on view during Standards, including GBW's very own NIGHT CIRCUS, which all seminar attendees will be able to enjoy together at our welcome reception at the Old Capitol building.

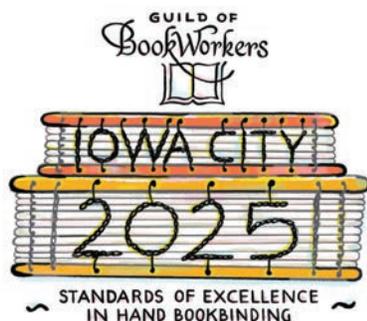
Auction items will be gratefully accepted at Standards registration. If you're unable to join us in Iowa City, but would like

to ship a donation to benefit next year's scholars, please email me at standards@guildofbookworkers.org. Sponsorships are also gratefully accepted through September; please feel free to contact me for more details.

For those unable to attend in person, presentation videos dating back to 1984 are available for all Guild members to view free of charge at the Past Standards web page, accessible via the QR code below. It's such a pleasure to be able to share this resource with you, and to watch it grow every year.

Registration will remain open until September 8th, 2025, or until the seminar is full.

All the best,
Jennifer Pellecchia
Chair, Standards Standing Committee



**SCHOLARSHIP APPLICATIONS
ARE NOW OPEN!**

STANDARDS OF EXCELLENCE 2025

October 9th – 11th, 2025

Graduate by Hilton, Iowa City, IA

PRESENTERS

Coleen Curry *An Art of Its Own: Dyeing and Texturing Leather for Design Binding*

Islam Aly *From Tradition to Transformation: The Evolution of a Book Artist's Practice*

Katherine Beaty *Postcards from Italian Archives: Medieval Stationery Bindings in the Italian Peninsula*

Mary Uthappuru *Fun with Box Making*

REGISTRATION

Early Bird Registration: June 1st – July 15th (now closed)

Regular Registration: July 15th – September 8th

Limited to 150 people — waitlist will be available

STANDARDS OF EXCELLENCE 2025

Sponsorship Opportunities

The Guild of Book Workers offers sponsorship opportunities in an effort to keep registration affordable. Members, vendors, and organizations can increase visibility and show support by taking part in supporting this year's seminar in Iowa City, or create a unique sponsorship grouping to bundle and donate. We also welcome anonymous donors. *Thank you for your consideration!*

DEADLINE for submission of payment and artwork is September 30th, 2025.
Payment may be submitted while registering online for Standards, or via the Guild's donation page.

OPENING RECEPTION \$2000 (2 available)

Help to cover the costs of food and programming during the October 9th *Welcome Reception* at the Old Capitol Museum.

- ☺ Your name or company name & logo shown on the auditorium screen before presentations and during breaks
- ☺ Acknowledgement or ad in the conference packet
- ☺ Verbal thank you during presenter introductions, opening reception and banquet

MIX AND MENTOR MEETUP SPONSORSHIP \$750 (2 available)

These funds will allow us to schedule an informal meetup for attendees and scholarship recipients to network and socialize.

- ☺ Your name or company name & logo shown on the auditorium screen before presentations and during breaks
- ☺ Acknowledgement or ad in the conference packet
- ☺ Verbal thank you during presenter introductions, opening reception and banquet

COFFEE & SNACK BREAK SPONSOR \$500 (6 available)

Helps to offset the costs of food and coffee during presenter breaks.

- ☺ Your name or company name & logo shown on the auditorium screen before presentations and during breaks
- ☺ Verbal thank you during presenter introductions, opening reception and banquet
- ☺ A full-page acknowledgement and ad in the conference packet

VIDEO SPONSOR \$300 (4 available)

Offsets costs of video production and hosting.

- ☺ Your name or company name & logo shown on the auditorium screen before presentations and during breaks
- ☺ Your name or company name & logo included in presentation recording credits
- ☺ Verbal thank you during presenter introductions, opening reception and banquet
- ☺ Promotional code for a free purchase of that video on our online streaming service
- ☺ Name or business name in program packet, GBW Newsletter, and on GBW website

FLORAL CENTERPIECE \$250 (1 available)

- ☺ Your name or company name and logo on the auditorium screen before presentations and during breaks
- ☺ Verbal thank you at the opening reception and banquet
- ☺ Name or business name in program packet, GBW Newsletter, and on GBW website

PROGRAM PACKET SPONSOR \$100 (unlimited)

- ☺ Verbal thank you at the opening reception and banquet
- ☺ Name or business name in program packet, GBW Newsletter, and on GBW website

QUESTIONS?

Contact Jennifer Pellecchia at
standards@guildofbookworkers.org

Seeking donations for the Pamela Spitzmueller Scholarship Fund

Pamela Spitzmueller left a generous donation to the Guild of Book Workers before she passed away in March (see “In Memoriam” in the April Newsletter by Julia Miller and Shannon Zachary). We are seeking further donations to match this gift to create a permanent, annual scholarship to Standards in Pam’s name, with the first scholarship being awarded for the Standards conference in Iowa this fall. In addition to being a gifted conservator, bookartist, educator, and researcher, Pam was a proud member of the Guild of Book Workers. We are excited to honor her memory and commitment to the book in all its forms with this scholarship fund. Donations can be made by check—made out to the “Guild of Book Workers” and mailed to:

GBW Treasurer
P.O. Box 3342
Greenville, NC 27836-1342

Use the QR code to the right, or visit the scholarship page on our website, which is under the “Give” tab at the top of the homepage. Please make sure to specify that the gift is for the Pamela Spitzmueller Scholarship Fund.

Todd Pattison, Vice-President



Advertise in the Guild of Book Workers annual Journal!

GUILD OF BOOK WORKERS JOURNAL VOL. 53

Now accepting ads for the 2025 issue

Rates for full color ads

Full page—\$330
Half page—\$220
Quarter page—\$150

deadline August 2025
contact—journal@guildofbookworkers.org

Ribbon Gold Leaf: A Brief History of Gold Leaf on Books
Simeon B. Ellenport

Danish Paper Bindings: More than Millimeter
Mark J. Andersson

Adhered-Thread Sewing Support Extensions
Graham Patten

An Interview with Mindell Dubansky
Kim Knox Norman

Washi in the West—Part One
Washi Words: Japanese Paper Terminology in Western Conservation Practices
Amanda Gould, Laura Hashimoto, Natasa Krizanovic

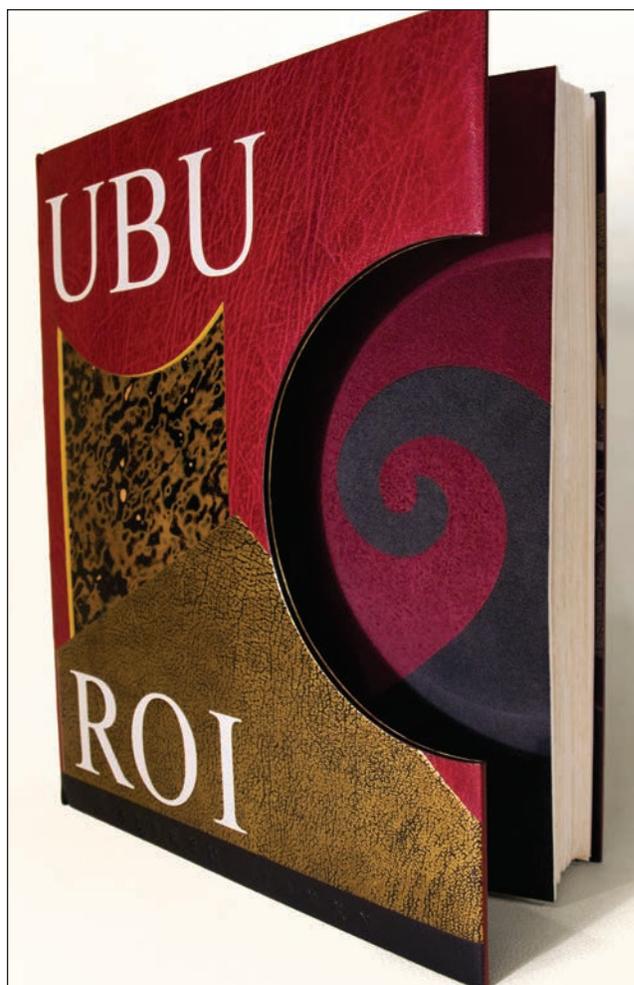
Chapter Reports

MIDWEST

Things have been heating up in the Midwest Chapter as we ease into summer. We are happy to report that the Guild's NIGHT CIRCUS exhibition along with several of our chapter members—Samuel Feinstein, Suzanne Glémot, and Karen Hanmer—have been featured in an article in the Caxtonian, the newsletter of the Caxton Club, a bibliophilic society.

Hosting Standards in the Midwest provided us with an opportunity to mount an online exhibition to showcase the talents of our chapter members—many of whom will be in attendance this year. The theme is “Something Old, Something New, Something Borrowed, Something Blue” and it will open on October 1st, 2025. Participants are encouraged to incorporate one or more of the qualities from the theme into their bindings. This is a non-juried exhibition, meant to showcase our chapter's talented artists, and all Midwest chapter members are encouraged to submit something to share! We're also asking folks to take their pieces along to Standards to bring the exhibition into the real world, so we can appreciate the works up close. (Please submit your works to midwest@guildofbookworkers.org by Wednesday, September 17th.)

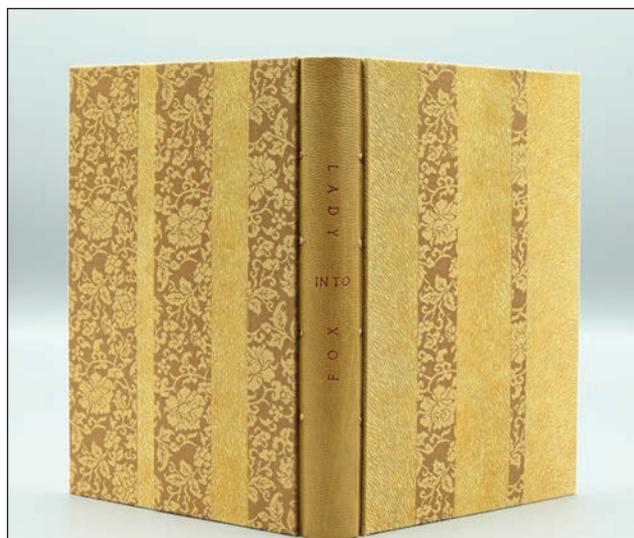
And finally, we would like to announce that our open co-chair position has been filled by James Meyers. James is a paper and book artist living in Minnesota. Despite doing origami and paper craft from a young age, James did not get into book arts until 2023 when a papermaking workshop at Minnesota Center For Book Arts gave him the fever. He has since dived headfirst into book arts, trying as many disciplines and techniques as he can. He recently completed the MCBA core certificate, where he primarily focused on papermaking and marbling, and is now starting down the path toward learning fine binding.



Samuel Feinstein – Ubu Roi



Glémot Suzanne – Cyrano



Karen Hanmer – Lady Into Fox

NORTHWEST

The Chapter's All Members Meeting Update was to be the first in-person meeting for the chapter since the COVID pandemic, but was postponed due to the "No Kings" protests in Seattle. Given our members' vacations and other summer activities, the meeting will be rescheduled for early fall. Although the meeting was postponed, we conducted the chapter's drawing for the Pergamena Leather donation. Alicia Bailey's number was randomly selected and I will be mailing the skin to her this week. Congratulations Alicia!

POTOMAC

In March, we were pleased to learn that Paige Billin-Frye received a Juror's Selection award at the biennial Creative Crafts Council exhibition at Strathmore Mansion (Rockville, MD). Because the dimensional snake binding was displayed in a case, Paige provided a miniature handling copy that was propped up on a mobile phone easel.

In April, we held our "Potomac x Pergamena (Unboxing) Party" and released guidelines for applications to use the grey calf leather. We have awarded the leather to two members. Charlotte Mauler Hayes will use her portion to bind a dos-a-dos book with black and white pages to contrast with the grey cover. Shannon Kerner will marble her leather and use some of it herself and distribute the rest to others who are interested.

Several of our members had work in an exhibition, Duality,

in June and July, at the Frederick Book Arts Center and the North Market Street Gallery in Frederick, MD. Paige Billin-Frye's cyanotype, *Coming & Going*, Charlotte Mauler Hayes' book, *I'm Fine*, and Tawn O'Connor's dos-a-dos book *POEMS – Gerard Manley Hopkins* and "CATCH-22/M*A*S*H" were included.

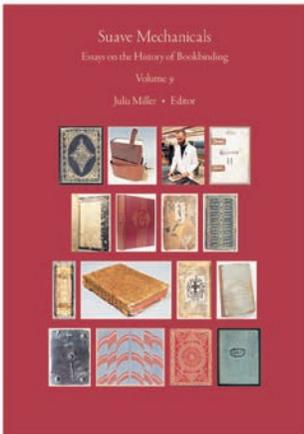
In July we gathered at the National Museum of Women in the Arts to view the new exhibition, A Radical Alteration: Women's Studio Workshop as a Sustainable Model for Art Making.

ROCKY MOUNTAIN

Congratulations to Mel Antuna Hewitt, the most recent recipient of our chapter scholarship! Mel received \$350 towards instruction with Karen Hanmer where she will learn decorative techniques like inlays and onlays, and surface alterations.

This spring we hosted a series of workshops in coordination with the Open|Set exhibition traveling to Denver. The topics included an introduction to case binding, flyleaf techniques, continuous plane sewing, and endbands! Check out our website for more information on these and future workshops.

The monthly virtual events continue with a new topic each month. Lately they have ranged from bookbinding challenges, studio tours, and paper testing to a presentation on Grangerization. Do you have a suggestion for a topic or would like to host one of the events? Let us know: rockymountain@guildof-bookworkers.org.



Now Available!

Suave Mechanicals
Essays on the History of Bookbinding

Volume 9
Julia Miller • Editor

This is the last volume in the *Suave Mechanicals* series.

Essay authors included in Volume 9 are Whitney Baker, Guilherme Canhão, Ashley Cataldo, Kyle Clark, Tom Conroy, Amy Crist, Steffi Dippold, Anna Embree, Anne McLain, John Nove, Todd Pattison, Jeffrey Peachey, Olivia Primanis, Richard Saunders, and Jay Tanner.

804 pages • 650+ images • full color • cloth, sewn
ISBN 9781940965314 • \$160.00

The Legacy Press • www.thelegacypress.com



By Appointment to
His Majesty The King
Manufacturers of Leather
J Hewit & Sons Ltd
Livingston

12 Nettlehill Road
Houstoun Industrial Estate
Livingston
West Lothian
EH54 5DL, Scotland

email: sales@hewit.com
tel: +44 (0)1506 444160

J HEWIT & SONS LTD
18 23

LEATHER MANUFACTURERS

www.hewit.com

The 'One-Stop' shop for Fine Leather, Equipment, Tools,
Materials & Sundries for all Craft Bookbinding requirements.

   @hewits.leather



A Conversation with...

Lars Kim

BRIDGET MCGRAW Hello and welcome. Nice to see you again, Lars. When we met, you were teaching Digital Design for Letterpress, maybe eight years ago, and I'm wondering if your interest in traditional Korean printing technologies was already on your mind at that time? Or is this something new?

LARS KIM It definitely precedes that time. I've been doing research on Korean type and paper and printing for at least a dozen years now.

BM Do you remember what initially sparked your interest?

LK Yes, it was a dinner conversation that I had with my parents. I remember I went home to have dinner with my folks; I was in my early 30s and just beginning to feel like I could ask my parents some questions about their lives in Korea before they immigrated. I was trying to get a better sense of what Korea was like, why they left—the whole diaspora thing. I found out that my mom had moved to her family's country home, her ancestral clan's village, as refugees during the Korean War in the 1950s. She had lived in Seoul as a child, and then when war broke out, they had to leave the city because it was getting bombed heavily, and they went down to this remote country home, not too far from Daegu, south of the capital.

She talked about how her family had a small building in the family home compound filled with woodblocks that recorded generation upon generation of her father's family history. She said it was not only the genealogy, but also the writings and poetry of our ancestors. It was a wonderful repository. But unfortunately, in the middle of the night, some thieves came and stole all of those woodblocks. I was shocked to hear about this, because I had never known that our family had a connection to woodblocks or printing or record-keeping in that way. I vaguely knew that there were some poets somewhere back in the family lineage, but I didn't know much more. I was shocked because I had trained as a master letterpress printer and then as a paper maker. How is it that I had learned these skills in the western style and later in the Japanese way? I'd already learned *moku-hanga* [Japanese woodblock printing] and how to make washi. But it dawned on me that I knew so little about Korean woodblock printing, paper, and book-making; nor did I know how printing and paper traveled from China to Korea and later to Japan. That was my eureka moment.

BM That is fascinating. Was the theft before your parents came over? Was your mom still there when it happened?

LK Yes, and my dad said that he actually saw the woodblocks when he visited her family in that home. He remembers that there was no lock on the door.

BM [After a brief reverie into an idyllic time when Bridget lived on Magnetic Island in Australia—without locking the doors—the interview resumed.]

I have a few questions for you about a subject that I know next to nothing about: Korean movable type. One of the most fascinating things I found while preparing for this conversation is the world's oldest extant book printed with movable type was exhibited in France just last year, and that it hadn't been displayed to the public since the 1970s. Please, could you give me and our readers a little background on the 1377 edition of *Jikji*.

LK Sure. *Jikji* is a two-volume book of Zen writings collected by a Korean monk named Baegun. Only the second volume has survived. After he died, some of his devoted followers published these writings as *Jikji*. In 1377 it was printed with movable



PHOTO COURTESY OF LARS KIM

Korean type samples created at the Cheongju Early Printing Museum, located near the site of Heungdeoksa Temple, where *Jikji* was created.



PHOTO COURTESY OF LARS KIM

Korean types in the Newberry Library in Chicago.

metal type and published in two volumes at a temple in the city of Cheongju, which now has an amazing early printing museum near the temple where the book was printed and published. This was at the tail end of the Koryŏ Dynasty, which lasted for almost 500 years in Korea [918–1392]. That temple had a fair amount of influence, and the people who published the *Jikji* included some very wealthy and influential nuns, which I found fascinating, because in the Koryŏ era, Buddhism was the dominant religion and women actually had more influence or power in

society than they did in the following dynasty [the Chosŏn dynasty, 1392–1910], when Confucianism took over as the dominant ruling ideology and Buddhism was effectively outlawed, and women became less influential in society. One of the nuns who sponsored the publication of *Jikji* in 1377 went on to republish it the following year, in 1378, via woodblock printing. They took pages from the movable metal type printed edition, placed them facedown on wooden blocks, and carved new printing blocks from these pages.

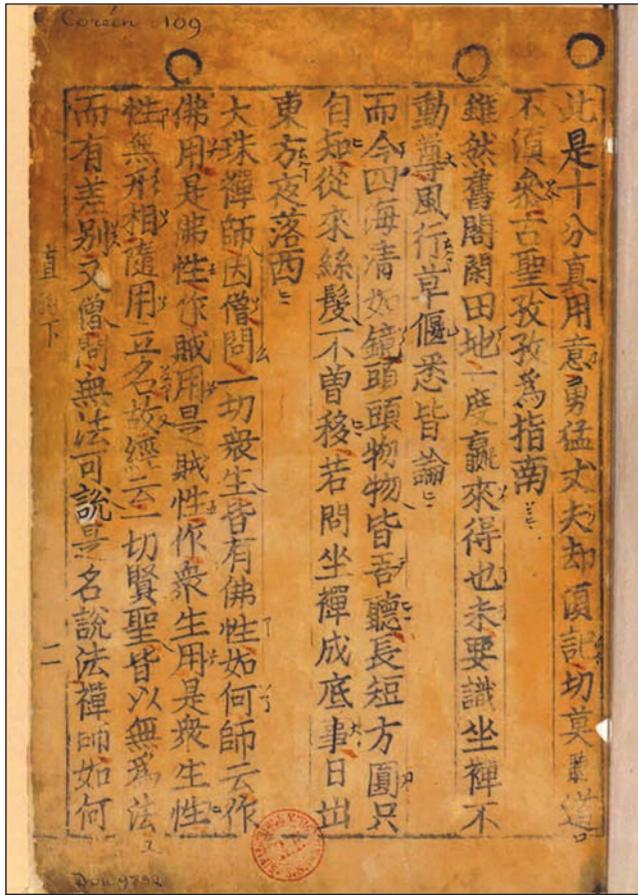


PHOTO COURTESY OF BIBLIOTHÈQUE NATIONALE DE FRANCE

Folio two (recto side) of *Jikji*. For a translation of each page of this historically significant anthology of Buddhist teachings, see the *Jikji* Global website: bit.ly/gbw-art024.

BM Could you tell me more about that technique?

LK [Lars held up a page.] This is a single sheet with a spread of two pages, and when you fold it down the center, the folded edge becomes the fore edge of the book, and then the loose edges are bound together with a stab binding along the spine. They would disassemble a book, unfold the sheets, and place them face down on a block. Because the paper is so translucent, the printed letters produce almost a mirror image on the back. You can apply the sheet to the block and then carve directly on the block that way.

BM Ah, thanks. How did the book end up in France?

LK It was acquired by a French diplomat named Victor Collin de Plancy when he was in Korea. Later, he offered it to an American collector, Charles Freer, before selling it at auction in Paris in 1911. He wrote to Freer, whose collection was later donated to the Smithsonian, and offered him *Jikji* and other historical Korean titles printed with movable metal type. Freer was not really interested in books. He was much more interested in pottery and other cultural artifacts, so he declined, but it's fascinating to think that that book could have made it here to the U.S. There's a sad sidebar to this story. When Collin de Plancy

returned to France, he actually brought with him Lee Shim, a Korean palace dancer, and she ended up traveling to Africa with him. Unfortunately, she had a very sad ending. She became so depressed that she took her own life. It was tragic. [For our digital readers, you can see the couple courtesy of Yonhap News Agency bit.ly/gbw-art022.]

BM Ouch. Did I read that there is a movement to get that book repatriated back to Korea?

LK There have been many, many attempts to bring it back. Park Byeong-seon, a Korean scholar, discovered it at the Bibliothèque nationale de France (BNF) while looking for something else at the time—the *Uigwe*, or the royal protocols of the Chosŏn dynasty, which is several hundred volumes that cover the 500-plus years of the Chosŏn dynasty. Those books were looted by French military forces in 1866 when they launched a military campaign against the Korean government. They took not only precious books from the Royal Library's annex on the island of Kanghwa but also many other national treasures before setting fire to the library. Ms. Byeong-seon got her PhD in Paris and went on to work for the BnF. She spent many years looking for the *Uigwe* and stumbled upon *Jikji* first and recognized its importance in global printing history. The protocols themselves were later found in a remote library storage facility, where they had been misclassified as Chinese and sat covered in dust. The French President François Mitterrand actually used the *Uigwe* as a leveraging point when he was interested in acquiring South Korean high-speed rail in the 1990s. But French librarians and scholars intervened by citing a French law that prevents nationally designated treasures from leaving the country, even if they were unlawfully removed. *Jikji* is a slightly different story, because it was legally purchased.

BM Yes, it is still complex—and a storied story. I was wondering if there are any other stories you'd like to tell us?

LK What I find interesting is that there was a thriving culture of commercial literature in China and Japan, but in Korea—at least during the Chosŏn dynasty—Confucian classics were prized as the epitome of the written word and set the standard of absolute perfection and moral virtue. There was Buddhist and some private publishing as well, but it wasn't until the 19th century that Korean fiction or novels reached their market peak (they began appearing in the 17th century and slowly increased in popularity). By contrast, in China there were bookshops in Luoyang, the ancient Han capital, around the beginning of the Common Era (they sold manuscripts since this was hundreds of years prior to the invention of printing). In Chosŏn, the upper class elites had their own form of book-lending in which they circulated manuscripts or books that were woodblock or sometimes wood/metal type-printed, especially if those members were related to the royal family and had access to metal type casting technology through the government. Metal type in the Chosŏn dynasty was tightly monopolized by the central government, at least in the first part of the era. In this way, the royal government used movable type as both a symbol and an instrument for rulership. Commoners weren't allowed to make their own metal type and would not have had the financial means to do so anyway.

BM Nothing new under the sun: elites controlling communication!

What is the heart of your current research? Do I remember correctly that you would like to write a book one day, or you're working on a book?

LK I would love to, if I can find the funding and time; I also hope to develop a website for greater accessibility as well. I have an article that's going to be published later this year on my research on Korean type collections here in North America, which has been the focus of a lot of my research in the last two years.

BM Where are you publishing that?

LK It is going to be in an anthology through the Legacy Press with Cathy Baker. I also hope to publish much of this research and more via a new website, koreantype.com.

BM Do you want to give us a teaser? Maybe tell us what you've been focusing on?

LK It's an account of how I first came across the Korean type collection at the Library of Congress, where I gave a talk in 2023, and I saw this beautiful collection of about 100 bronze types from Korea in their conservation lab. A few months later, I was at the Newberry Library, looking up an example of early Japanese printing which they hold in their special collections. It was a *Hyakumantō Darani*, another sacred Buddhist text. It's also known as the "one million pagodas."

BM I don't know that one.

LK It was also commissioned by a woman, Empress Shōtoku, in 764. The Newberry Library has a copy of this beautiful work; it doesn't have the little wooden pagoda but it has the printed charms that went inside the pagodas. Originally, she had wanted to commission a million tiny wooden pagodas with prayers written on slips of paper inside of them to be distributed throughout Japan. I don't think they actually made a million, because a much smaller number have actually been found today. While I was there, I wondered if they had anything on Korean type. While searching their catalogue, I stumbled upon this beautiful little box that had 16 type specimens from Korea that looked similar to what I had just seen in D.C., with the notable exception that eight of these types were metal and eight were wooden, and I hadn't seen any wooden specimens in D.C.. I've been studying this topic for a long time, but I had no idea there was type of this kind in the United States—or in the West.

So I wondered if there were other collections out there waiting to be found or rediscovered. That led me on this search. I ended up going to the Newberry twice. I went again the next day, because I was so fascinated by this type. I asked if they had a provenance or information folder related to their Korean type, and they produced one for me. Inside that folder was a facsimile impression of these printed types. Within this facsimile, I identified several types from the Newberry collection and about 70 from the Library of Congress; both collections had once belonged to a Canadian missionary named James Scarth Gale who served in Korea for about 40 years. Gale collected books for the Library of Congress as well. He built the core of their Korean rare book collection.



PHOTO COURTESY OF LARS KIM

Type samples being wrought at the Cheongju Early Printing Museum.

This was published in a German magazine called *Victoria*. [Lars holds up a photocopy of sheet of Korean type.] It was published in 1914 in Dresden; *Victoria* also made presses, and they were big in the letterpress and printing world. Gale wrote an article on early Korean printing and typesetting that was published in Korea and Japan in 1913. Then it was translated into German and printed along with this facsimile. That facsimile of impressions became my key, if you will, to find pieces of this larger type collection puzzle. I used it to identify many of the Korean types I located in the US and Canada! I also found evidence of Gale's type in numerous letter correspondence series held in various archival collections. I thus daisy-chained my way to different locations around North America, and that's how I found these different groups of Gale types. His nephew, who was a Chinese studies scholar in the U.S. at a pivotal time—the 1930s, '40s, and '50s,—was part of a group of emerging Chinese studies scholars in North America. After his uncle's death in 1937, he broke up and sold the type collection to different institutions in America. Some of that type went to the Library of Congress, the Royal Ontario Museum in Toronto, Columbia University, the Newberry Library and the Field Museum in Chicago, Harvard Art Museums, UC Berkeley, UCLA, and the Zamorano Club. I also found records for other places like Stanford, USC, Pomona, the University of Redlands, and the Roxburghe Club, though it seems that the types are missing at these institutions.

BM Any relation to Paul Gehl, who is a Librarian Emeritus at the Newberry? Spelled G-E-H-L.

LK No. G-A-L-E.

BM Do you know Paul? He's a dear friend of my beloved's, who used to live in Chicago. He's such a lovely guy! Last year he was awarded a Renaissance Society's lifetime achievement award [The Paul Oskar Kristeller Lifetime Achievement Award]. Was he around while you were doing your research?

LK I didn't know him until later on in my research journey, when I found a Caxton Club meeting announcement in an archive at Northwestern University. When I contacted the Caxton Club, the secretary suggested that I talk to Paul Gehl and I eventually got in touch with him. He helped me out because I was researching more Korean type that I found at the Field Museum and Harvard's Houghton Library, which has a Printing and Graphic Arts department. It was established in the late thirties by a Harvard alumnus and book collector named Philip Hofer. Hofer somehow came into possession of some of James Gale's type, too. Paul generously shared his research on how Hofer and curators at the Newberry were aware of each other's book-collecting efforts. Over the last two years, I've done archival research at close to twenty different institutions and I found many records of Korean type. So far, I confirmed remnants of Gale's Korean type collection in nine different collections in North America, in both the United States and Canada. The majority of the collections I have tracked were misclassified or mislabeled in some way, which highlights the lack of knowledge of Korean printing in the West, especially at the time they were recorded in institutional records. Also, Gale's type was missing at several other institutions. If it exists in these locations, it's likely uncataloged, misclassified or misplaced, perhaps in a storage facility. Several major breakthrough moments occurred when I was able to link the nine collections together in their shared provenance through different means such as identifying duplicate types between collections or finding by confirming evidence in various archives.

BM That is a big deal! Confirming the provenance of something that is important to the history of type technology—for such significant institutions—is substantial.

LK Thank you!

BM In your research, were you seeking the provenance? Or was it that you found that there wasn't information on provenance, so you wanted to figure it out for them?

LK I was definitely curious about the provenance, which was at the core of this research journey. I wanted to figure out how Gale collected this type and how its transformative journey from Korea to the West unfolded. That's part of the amazing, rich history of the objects themselves, just like *Jikji* or the *Uigwe*. (All those royal protocols, by the way, are on loan in Korea right now, so you can see them there. They can't technically be repatriated, but they are on a renewable loan.)

BM So interesting! I have one more question. While I was preparing for this conversation I found that Google Arts and Culture, a tentacle of the juggernaut, has a useful interactive page from the Cheongju Early Printing Museum, where the *Jikji* was printed. Have you seen it? And have you visited that museum?

Never mind your reaction to the digital unless you want to say something about Google. [bit.ly/gbw-art021]

LK "Don't be evil." I have visited the museum twice where I've spoken with Im In-ho, the National Intangible Cultural Heritage holder for metal typecasting, and watched him cast type live! I've also corresponded with his son, who has learned his father's historical typecasting methods. It is a significant step that the government is taking to recognize traditional crafts that are in peril of fading from history. Last year I spoke with him and I asked him about type that precedes *Jikji*. Folks who are familiar with East Asian printing probably know about *Jikji*, but they may not have heard of examples of earlier printing. For example, there's *Chōngdoga* (also spelled *Zeungdoga* or *Jeungdoga*), another Buddhist text. Like *Jikji*, it was reprinted by woodblock; the woodblock edition came out in 1239 after the original metal type version was published earlier in the 1230s.

BM So metal type is even older than we think!

LK Oh yes. Yi Kyubo, a famous Koryō-era statesman and poet, also wrote the earliest record of cast metal type produced in Kanhwado; this is also the same island where the French launched their military campaign in 1866. The government fled there in 1232 while under attack by the Mongols, and this type was used to print twenty-eight copies of another book called *Sangjōng yemun* (this original book no longer remains). The metal type-printed edition of *Chōngdoga* also no longer exists, only a purportedly woodblock-printed version does. Its post-script states that the book was a reprint of the metal type-printed version. Either way, Yi's record dates over two hundred years before Gutenberg. There's been other debate about *Chōngdoga*, especially regarding a few hundred early metal type specimens that were found. Some Korean scholars believe they are authentic types used to print this book while others claim that the characters from the woodblock-printed version appear different from these metal types, throwing further doubt. What is published in the West is also confusing; I don't think the translations are always correct, and different opinions are not equally reflected in English language resources. I asked the master typecaster about that, and he gave me an enigmatic answer saying that we simply have to study more. We don't have any definitive answers.

BM That could be a beautiful place to wrap up the conversation. Last weekend I spent four days on a Zen retreat where I was reminded that there are no absolute answers. It's sort of like Marcel Duchamp's quote, "There is no solution because there is no problem." In the story of the Buddha's life that we were reading on retreat, a version written by John Tarrant of the Pacific Zen Institute, there's a good-natured black dragon in the story. After Siddhartha's ascetic phase, a milkmaid gives him a bowl of magical milk and rice for sustenance. He throws this bowl to the river and he declares: if it flows upstream, I will be awakened today, and it flows downstream, I won't. When the bowl flows upstream, against the current, it goes into swirling water where a dragon lives. The clangs against the bowls of six previous Buddhas times immemorial.

LK Oh, I love that. I love that so much. I have been on many Buddhist retreats and I feel like every time I sit or every time I am ready to open further, I feel like my heart and mind opens for a new lesson. It just flows in. I feel like your story is a perfect example of that, and there are other things going on in my life that I feel like your story is very applicable to. So it's just funny to think of the timeliness of this story. It feels like more than just sheer coincidence, if you will. Serendipity!

Do you know which school of Buddhism that story comes from?

BM The Pacific Zen Institute is a community in the Rinzaï Zen tradition.

LK Thank you for that story! If there's one more thing I might add? I'm really excited to study these types that I found on an individual basis, and I'm now working with Lee Jaejeong, the retired type curator from the National Museum of Korea, to identify these types and to study them more closely. I want to be able to say definitively, "these types here come from this specific font that was cast in a particular year," but that is actually quite difficult to do for most early Korean type without more extensive research and comparison with printed examples whose fonts are confirmed. These early types were inspired by beautiful master Chinese or Korean calligraphers and also reflect the political and aesthetic tastes of the time. In just the last week, a few new findings led me to realize that one of the Korean types at UC Berkeley had been misclassified, perhaps long ago. According to Lee, it likely predates Gutenberg. The fact that such early type exists in the United States feels huge. Other Korean type specimens at the Library of Congress and at the Royal Ontario Museum are also deemed to be pre-Gutenberg.

BM That is exciting. I think that the wider world of bookbinding is starting to appreciate East Asian type in a big way, as evidenced by the recent *NY Times* quiz on the history of books.

LK One of the projects I'm involved with might have been mentioned in that piece. It's called *From Jikji to Gutenberg*, and involves the anthology that Cathy Baker is publishing. Also, we had NEH funding that was, unfortunately, abruptly cut.

BM Oh, I'm sorry to hear that.

LK It makes our work a bit difficult, but we'll hopefully find other sources.

BM Yes, well, I hope this exposure in the Guild's Newsletter can lead to something.

Of course, it will lead to something but who knows how it will ripple out? Thank you so much for your time and all this information, Lars.

LK Thank you for your interest!

LARS KIM is a printmaker and independent scholar based in Portland, Oregon. Her work often blends multiple print processes (letterpress, offset lithography, screen print, and intaglio) with Western and Eastern styles of hand papermaking and fine bookbinding. She also co-founded Hanji Edition, which features limited-edition works on hanji, or Korean handmade paper. Her current research focuses on natural fibers and dyes for hanji, historical Korean woodblock and metal type printing, and Korean movable type collections in North America. [koreantype.com]



PHOTO COURTESY OF LARS KIM

Korean type at the Library of Congress.

How to Learn Marbling

I have wondered, from time to time, who the first marbler was, and how they got the idea. Many have suggested that the idea came from seeing a rainbow oil slick on water. Maybe the person looking at one long ago somehow thought to transfer the pretty colors to paper, or parchment, or whatever was available. I never tried to do that, it could be interesting to try, but I imagine all that would happen would be that the oil absorbed into the paper, minus the colors. It could, however, get one thinking... what would happen if one floated oil paints or inks on water instead? I'd imagine someone went ahead and tried just that.

The very first marbler had no teacher, of course. And did they call themselves a marbler? Maybe that name came later, after people saw that they could imitate the veining in marble. Maybe this unknown "marbler" became the first teacher. Personally, if I had come up with the idea, I'd have thought it so wonderful, I'd have liked to teach everyone how to do it!

Most of us "old timers" who started marbling in the 1960s through the 1980s had no teachers. A handful of people somehow got interested in marbling, many through a love of old books, and had to figure out how to do it pretty much on their own. We were lucky to find any information at all, especially since there was no internet or email yet. It's pretty amazing really, how a group of people, who did not know each other, or even know *of* each other, started marbling independently in widely separated areas of the globe.

Personally, I attended the *School of Trial and Error*, as did many of the other marbling revivalists! It was not easy to find materials, and we hoped that our size, made by boiling handfuls of carrageenan seaweed, would turn out the same as last time. We tried many paints, tubes of watercolor, and gouache, oils, and some used acrylics but I think for the most part we used watercolors back then. We had little to go on. It was hard but exciting. Each little step forward was like a little miracle. My goal was to be able to recreate the marbling I loved on antique books. Ultimately I found the only real way was to make my own paints, using, where possible, pigments used hundreds of years ago... but that was another step deeper into the craft, and a story for another time.

We all developed our own quirky and somewhat different methods, to get to pretty much the same results, amazingly. When Robert Hauser published his book, *American Decorative Papermakers*, in the early 1980s, those of us who were interviewed and who supplied samples were pretty astounded that there were "Others like us out there." We contacted each other via snail mail and telephone. Fax machines were just coming in and most households didn't have them yet. So contact was in slow motion, mostly by mail. There were no inexpensive phone plans like we have today. Ma Bell's (as we called the monopoly

of a phone company) rates were very high by the minute, so we didn't spend hours talking marbling on the phone back then.

I recall another marbler coming for a few days' visit, I think in 1982, and of course we set up to marble and make a mess, and share techniques. She told me, "*You Cannot Marble That Way!*" But I did. And likewise, she used some methods I would never have dreamt of.

Many of us, in fact most of us, began teaching. I was absolutely astounded when I started being asked to teach at some very prominent arts and crafts centers and communities. I spent decades doing that. I always encouraged students to take every opportunity to take workshops with as many other teachers as possible, since we all did things a bit differently, and maybe they'd like some techniques better.

Nowadays, there is a treasure trove of marbling info in the world. Some of us wrote books, in defiance of the long held tradition of secrecy in marbling, and there are many videos on YouTube, and webpages and Facebook groups where advice can be asked, and dozens of people who had made the same mistakes or had the same problems can offer solutions.

I do think though, while learning from books or videos online can be a great head start, the "Feel Factor" is missing. What is the size supposed to feel like? Does a room feel too dry or humid? How does the thickness of the paper feel, what thickness is perfect to allow it to lay down easily? So honestly, I do think the very best way is to either take a class, or have some private lessons with a marbler who has been at it a good while.

The funny thing now... when I am asked for advice on how I handle certain steps, or methods, I am still sometimes told, "*You Can't Marble That Way!*" Or, "My teacher said no to that technique... you really need to go take a workshop with my teacher, and learn to marble the right way!" Well, true enough, we never stop learning in marbling, and we can always learn from others, but I do recall once telling someone, when I asked who their teacher was... I said, "*Wait! I Taught Your Teacher!*" The thing is, we can learn the good solid basics from someone, and then we can tweak our methods and techniques to suit ourselves better. Then we can show these methods to others.

And so evolves the tradition!

IRIS NEVINS is a self-taught marbler, and began marbling in 1978 as a hobby. Much to her surprise, bookbinders started buying her papers, and it became her full time career. She has written four books, plus reprinted a facsimile edition of Nicholson's *Manual of The Art of Bookbinding*, with 18 marbled samples tipped into the marbling section. Iris is also a Celtic Harper, and Guitarist. She plays professionally, teaches both instruments and builds harps. She also makes Ancient Style and Celtic Jewelry.



The Campbell-Logan Bindery, Inc.

Purveyors of
Japanese Bookcloth



Saifu, Mohair, Ginga,
Tokusei, Shantung,
Tsumugi, Shark,
Tokumbo &
Mikura

These are some of the names
represented in hundreds
of bolts of exceptional
and unique Japanese
bookbinding fabrics
warehoused and
in stock for
immediate
delivery.



cloth@campbell-logan.com

7615 Baker St NE 800-942-6224
Fridley, MN 55432 612-332-1313

WORKSHOPS FOR 2025

School for Bookbinding Arts
at Cat Tail Run Hand Bookbinding

www.SchoolforBookbindingArts.com

Springback Binding with Mary Sullivan (Aug 11 - 15)

Rounded Leather-Spine Clamshell (Oct 9 - 11)

*Lana Lambert with Retchoso Japanese Tassel Binding &
Chiyogami Printing (Oct 17 - 18)*

Sam Feinstein (Nov 10 - 14)

Gold leaf tooling on leather :: Edge gilding with gold leaf

*Other workshops for 2025 include marbling, Chabako
Japanese Tea Box, the Six Essential Structures of
Japanese Bindings, Fore-Edge Painting, and clamshells
(both regular and rounded spine).*

***Our 2025 workshops catalog is back from the printers. Contact us
to receive a print copy. Call or email for more information.***

2160 Cedar Grove Rd., Winchester, VA 22603
540-662-2683 workshops@cattailrun.com

PS Engraving

Gilding Tools for Leather Work

Traditional Solid Brass Engraved Tools

Delivering a high quality standard of traditional craftsmanship
coupled with 40 years of tool making knowledge

- Brass Type
- Hand Tools
- Handles Letters
- Gilding Wheels
- Gouges
- Pallets
- Corner Tools
- Centre Tools
- Nipping Presses
- Type Cabinets

+44 (0)1903 751666

collin@finecut.co.uk

pandseengraving.co.uk



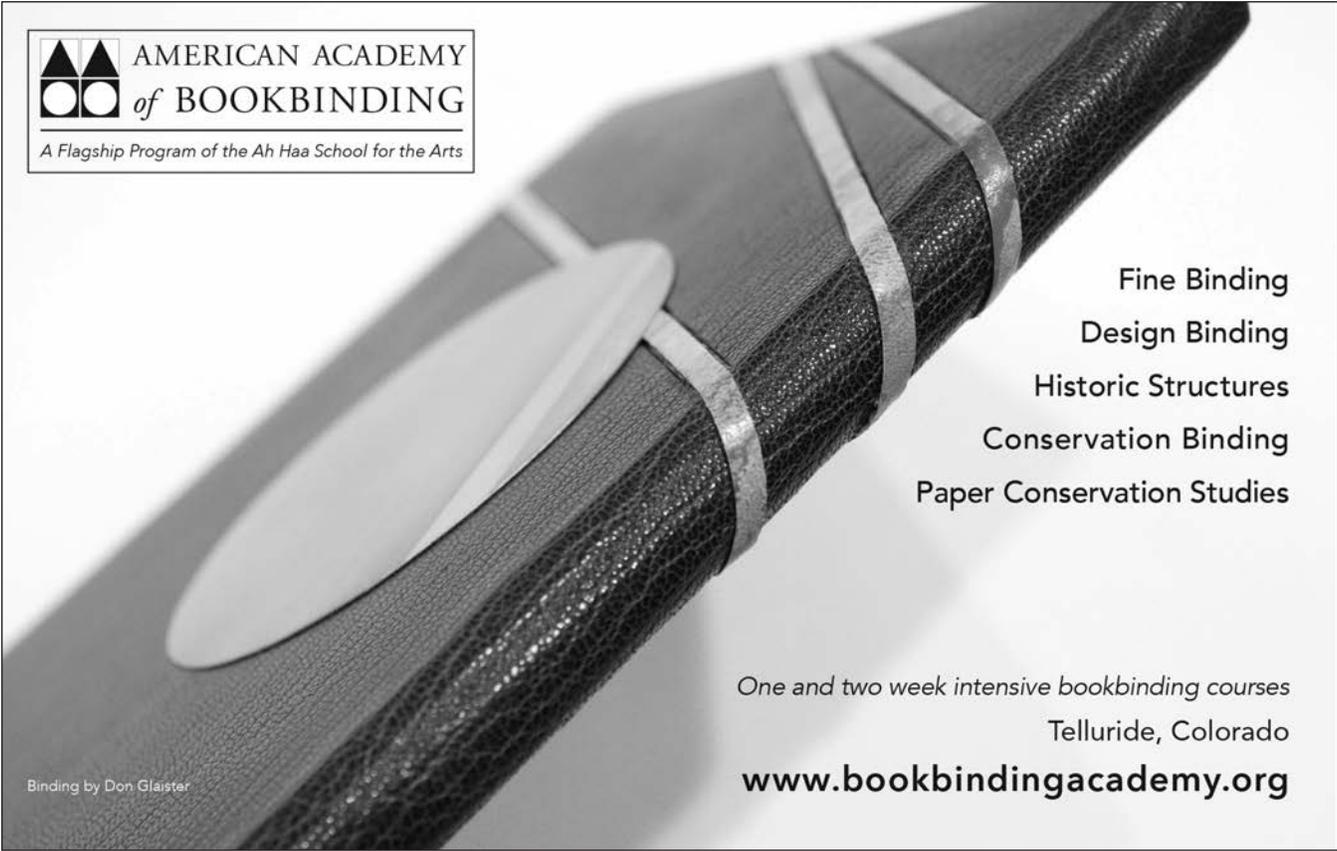
Worldwide Shipping | Secure Payments

PART OF THE
FINECUTGROUP



AMERICAN ACADEMY
of BOOKBINDING

A Flagship Program of the Ah Haa School for the Arts



Fine Binding
Design Binding
Historic Structures
Conservation Binding
Paper Conservation Studies

One and two week intensive bookbinding courses
Telluride, Colorado

www.bookbindingacademy.org

Binding by Don Glaister

Quality Japanese papers
for book arts and conservation



The Japanese Paper Place

Trusted source for washi,
fine Japanese paper
since 1982

japanesepaperplace.com

Washi Arts

US based online reseller
of papers and tools from
The Japanese Paper Place
washiarts.com

A good life, built by hand.

Full-time program and short classes in bookbinding,
conservation, book arts, and more. Financial aid, veterans
benefits, and scholarships available to qualified students.



NORTH
BENNET ST.
SCHOOL

nbss.edu/bookbinding

Sunrise... Sunset



Most everyone knows by now that as of June 30, 2025, Vicky Stewart of Vamp and Tramp Booksellers retired and closed the shop doors

for good. Personally, I have experienced an abundance of wonderful moments having Vamp and Tramp as my agent.

In 2006 I had a local show of all the artists' books that I had done up to that date. I was to meet Vicky and Bill Stewart at the opening later in the evening. My work filled the room, and it surprised me how much I had. Looking at my work under the vitrines, my comment to myself was, "Wow, this is all mine". In this quiet time pre-opening, Vicky's late husband Bill approached me and we spoke about what I had done. His words still ring loudly in my mind today: "I can place all this work right now." My response was, "you're joking, right?" His reply: "No, I am very serious." Here is the big, enlightened moment I had.

For about 20 years to this point in 2006, I had been happily creating my stories, engineering the book styles, illustrating—and lovingly doing it all. The switch Bill turned on was, "You need a good place for these other than the storage cabinet in your home. The placements are needed, Pam."

I was momentarily jolted, "I have to let these original wonders go?" But overnight I experienced the biggest revelation in my artistic career. Placement of your work is the final step in the creative process. For your art to succeed, it needs a place where it can be seen by a greater loving audience. The myriads of collectors, libraries, special collections—all these venues—are important for all of our legacies, mine and the institutions'.

As you can see, it was a seemingly small moment but a huge concept. Legacy is a subject that gets painted with a big brush, but here is the valuable reminder. Where your artwork goes is not up to your heirs in the future, it is in your hands, everyday,

right here, right now. Your legacy is your responsibility, and you must be brave about it. The wondrous work you have given a voice to needs the special place forever, now.

So, thank you Vicky and Bill for driving your van across the country, joyfully sharing all the work you represented along with mine. My 40-plus collections and collector placements need my work, and are happy to house it for others to see. Long live the great service Vamp and Tramp did for my legacy, and here's hoping I will have more work placed with my next agent.

PAMELA WOOD works primarily in paper and book arts and continues to exhibit her one-of-a-kind books at various art centers and museums, both nationally and internationally. Many of her artist's books have been acquired by different local, national, and international libraries and museums for their permanent collections. Pamela has studied at *The American Academy of Bookbinding* and with numerous master binders, including Helene Jolis, Don Glaister, and Monique Lallier. She produces fine bindings and artist's books full time in her Tempe, AZ studio, *Rarehare Creations*. See her work at www.rarehare.com.

P

PERGAMENA
Parchments & Leathers
Since 1550

- PARCHMENT AND VELLUM FOR MANUSCRIPTS OR BINDINGS.
- FULLY VEG TANNED ARCHIVAL QUALITY LEATHERS
- ALUM TAWED GOAT, CALF AND PIG.

PERGAMENA'S PARCHMENT MASTERCLASS
COME MAKE YOUR OWN PARCHMENT AND VELLUM UNDER THE GUIDANCE OF JESSE MEYER, AMERICA'S LEADING PARCHMENT EXPERT.

@PERGAMENA_NY +1(845)457-3834 INFO@PERGAMENA.NET

BRASS PRINTERS' TYPE

Tired of Replacing Zinc Alloy Type???

- Same Day Service on Stock Type
- Brass & Magnesium Hot Stamping Dies
- Long Lasting
- Competitive Pricing
- Custom and Stock Typestyles Available (Including Foreign Language)



VisiMark, Inc. is your local brass printers' type manufacturer. We also manufacture custom logos as well as type holders to fit every hot stamping machine. With over 100 years experience, we guarantee you'll be satisfied with our product. We manufacture and ship from our Massachusetts facility for fast delivery.

Call for our free catalog!



33 Arctic Street • Worcester, MA 01604
Ph: 800-222-4650 • Fx: 508-754-3063
Email: sales@visimarkinc.com • www.visimarkinc.com

Binding Special Interest Group

The Fellowship of American Bibliophilic Societies (FABS) has initiated several “special interest” groups for its members, which explore different aspects of book collecting.

From the FABS website, fabsocieties.org

The Fellowship of American Bibliophilic Societies (FABS) is an international association of book collecting clubs. We are a non-profit 501C (6) organization committed to communicating, sharing, and supporting bibliophilic activities, experience, and ideas among member clubs and affiliates for mutual benefit and pleasure. We invite bibliophilic societies in the United States to become FABS members, and book collecting clubs outside the U.S. are welcome to join the other international affiliates of FABS.

Members of the general public are welcome to peruse our calendar of online events; most are open to the public and free. We also offer a monthly digest of online events in our email newsletter.

In furtherance of our mission we publish the FABS Journal, organize study tours to different cities in the U.S. and Europe, sponsor events and publications, create bibliophilic programming designed to connect bibliophiles across clubs, and hold annual meetings. Our website is designed to serve as a hub for communication for and about member clubs, affiliates and events.

Since 1995, the FABS Journal has been published twice each year. It contains book-related articles, reviews, announcements, and news from member clubs. The Journal accepts paid advertising and it reaches an audience of thousands of collectors and professionals in the bibliophilic world.

FABS co-sponsors the National Collegiate Book Collecting Contest as well as book-related events and activities related to our mission.

The groups are intended to help members and guests to deepen their knowledge about certain aspects of books. And one of these interest groups is about bindings. Marc Chavez, lang Ingalls, and Jodee Fenton (all Guild of Book Workers members) are the steering committee for the Bindings group’s programs, which are offered once a month via zoom. These programs are free to FABS members and anyone else who is interested. If you have an idea for a program, please contact one of us on the steering committee.

The Bindings group programs to date have featured collectors, scholars, curators, artists, and historians speaking about aspects of book binding. Presenters have shared images of bindings, methods, and historical details. Each session includes images and question-and-answer opportunities. Examples of past

topics include the following:

- ✦ The First Folios owned by the Folger Shakespeare Library
- ✦ 19th-Century publishers
- ✦ Bindings done in a Peruvian penitentiary
- ✦ Margaret Armstrong (book designer for trade publications)
- ✦ The history of the American Bookbinders Museum, featuring its collections that illustrate modern and hand binding techniques
- ✦ Miniature bindings
- ✦ Book restoration
- ✦ The binding of a custom edition of the Trevelyan Miscellany
- ✦ Custom toolmaking for bookbinding design
- ✦ Contemporary embroidered bindings
- ✦ The aesthetics of design binding for historical publications
- ✦ The use of typography in bespoke bindings
- ✦ “Reverse-engineered” modern binding structures

There have also been sessions where attendees share notable bindings from their collections. These sessions are called “Stone Soup,” named after the folktale where a woman complains that she has nothing to use to make soup for a hungry visitor. The visitor has a “stone” which he puts into the pot of water, claiming that it is magic and will produce a hearty soup. The woman then begins to think of all the things she actually has and adds them to the soup, and soon it is a very hearty soup. The bindings shared by attendees add new directions, thoughts, ideas, and historical depth to the discussion. There are often engaging back stories about how the book was acquired.

Here is how to join in the fun. Contact Jennifer Larson (at info@fabsocieties.org), who writes a monthly events list that is distributed among FABS members and friends. Each special interest program is announced in the FABS newsletter on their website, fabsocieties.org, which contains information about the programs offered by the other interest groups, book reviews, interviews, and much more.

And consider joining your local FABS club to meet up with like-minded book people—collectors, publishers, readers, dealers, curators, binders, artists, conservators, and more. Many of these groups host lectures, book collections visits, “book crawls,” festive (and often very lively) social events.

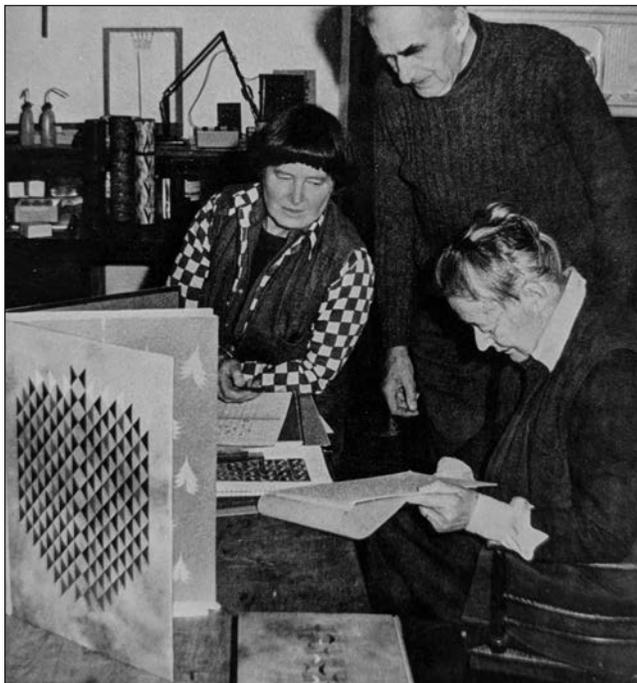
JODEE FENTON received her Diploma in Fine Binding from the American Academy of Bookbinding. She holds a master of library science and a Bachelor of Fine Arts in painting. She was the Head of Special Collections for the Seattle Public Library for almost 30 years.

Thirty Recent Bindings

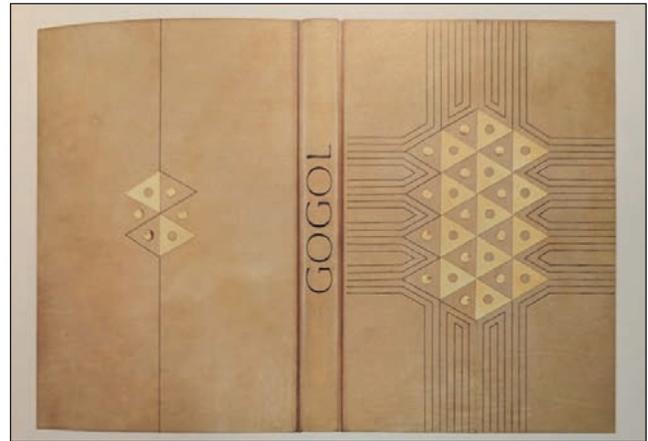
Compiled by Sydney Morris Cockerell and Joan Rix Tebbutt, with an introduction by Sir Harry Barnes; Frenich, Foss, Pitlochry, Perthshire: K.D. Duval, design and printing by Stameria Valdonega, Verona, 1980. Illustrated with monochrome plates, four color folding plates, and twenty-two color plates.

This sale catalog was prepared to accompany the 1981 exhibitions held at the Fitzwilliam Museum, Cambridge, and the Kelvingrove Art Gallery, Glasgow. It is a worthwhile read, particularly for those who may have missed it when it first was printed. The catalog showcases a group of thirty gorgeous vellum bookbindings made between 1975 and 1980.

Sir Harry Barnes, an unabashed admirer of both Cockerell and Tebbutt, wrote the introduction and gave a thorough accounting of their education and training, as well as their skills as teachers and artisans. GBW fans of Cockerell will likely learn some details of his career not previously known to them. Because of this introduction, many, including your reviewer, will become acquainted with Tebbutt and her long-time collaboration with Cockerell. Barnes talks at length about their shared projects and refers to the *Thirty Recent Bindings* as “undoubtedly the finest group of their joint works ever exhibited at one time.” Indeed, Barnes outlines Cockerell’s skill as a collaborator very precisely in his narrative. Readers will learn that Desmond Shaw did the covering of the thirty books, William Chapman produced the mar-



Sydney Morris Cockerell and Joan Rix Tebbutt with Sir Harry Barnes, likely examining or discussing the book *Thirty Recent Bindings*.



295 x 195 x 26 mm. Bound in toned calf vellum tooled in gold with black Indian ink lines and brush lettering. The inside of the boards edged with black morocco with gold fillet; brown Japanese hand made paper ends. All edges gilt over lightly trimmed or uncut edges. Signed and dated 1977.

bled papers for the end pages, and Elizabeth Cockerell assisted with design elements.

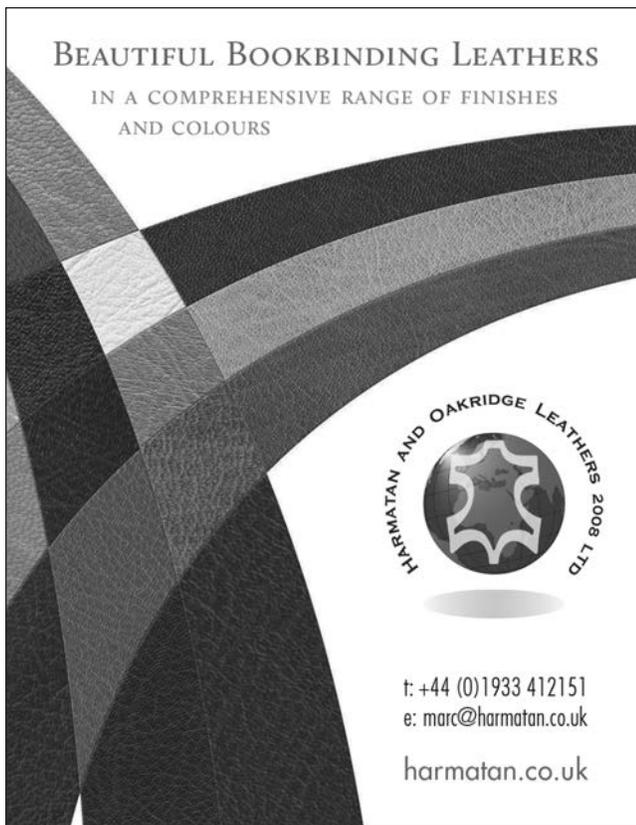
This exhibition sale catalog features a price list in Pounds Sterling for the bindings. Potential buyers were informed that the books would be displayed in Cambridge and Glasgow “and will be available to purchasers immediately thereafter.” Bookbinders are often interested in learning the pricing on fine bindings, and here the books’ values are laid before them (gallery percentages are not stated, however).

The design and printing of *Thirty Recent Bindings* by Stameria Valdonega is beautifully executed. The tone of the illustrated four color folding plates and twenty-two color plates quite remarkably conveys the appearance of the vellum, the gold and silver leaf, and colored foils used in the bindings. These images alone make the catalog an excellent reference source for bookbinders and collectors of fine bindings.

The catalog was printed in a limited edition but copies still can be found through rare book dealers. The asking prices and shipping costs vary widely, so check out several sources should you wish to purchase a copy. The on-line WorldCat lists a few copies held in libraries, so you may be able to borrow one through your local library or inter-library loan. Whether you purchase or borrow the catalog, you will be delighted to learn more about the exhibitions and the stories of these remarkable crafts people.

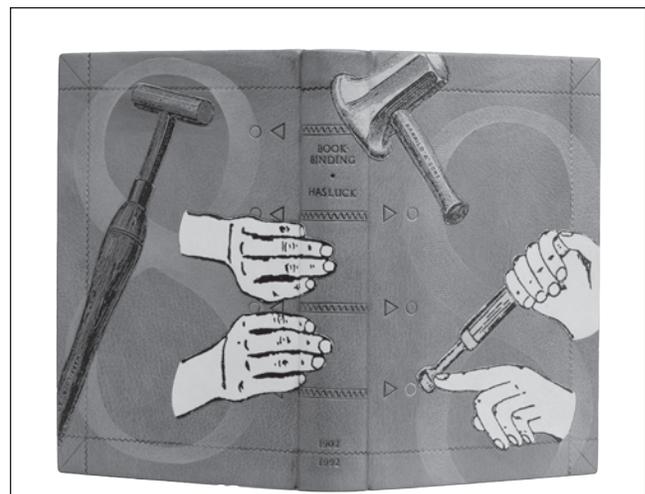
BARBARA ADAMS HEBARD was trained in bookbinding by Mark Esser at the North Bennet Street School. After a long career as Conservator at the Boston Athenaeum and Boston College, she now is the Preservation Coordinator at Brandeis University. She is a Fellow of The International Institute for Conservation of Historic and Artistic Works, a Professional Associate of The American Institute for Conservation of Historic and Artistic Works and was a long-time member of GBW.

BEAUTIFUL BOOKBINDING LEATHERS
IN A COMPREHENSIVE RANGE OF FINISHES
AND COLOURS



HARMATAN AND OAKRIDGE LEATHERS 2008 LTD

t: +44 (0)1933 412151
e: marc@harmatan.co.uk
harmatan.co.uk



KAREN HANMER BOOK ARTS

offers workshops and private instruction focusing on a solid foundation in traditional binding skills.

FEATURED WORKSHOP

Decorative Techniques for Leather Bindings

Nov 4-Dec 9, Online, Tuesdays, 5 sessions

Gain competence with a variety of decorative techniques for use on leather bindings. These techniques require minimal equipment and modest leatherworking skill, and some can also be applied to cloth or paper.

- Onlay techniques: traditional onlay, feathered onlay, backpared onlay, computer-designed onlay shapes
- Inlay Techniques: traditional inlay, incised lines and shapes, inlaid leather line
- Surface alterations: Craqule, lacunose (abstract sanded leather collage), expedited lacunose with paper, sprinkling gold leaf onto leather, pochoir, sanding, laser printing on leather, laminating image on paper for use as an inlay
- Adding texture: stamping texture into leather, sculptural boards, puckered leather, wrapped leather boards



COMING FALL 2025

Two Laced Paper Bindings *Online, Sundays in November*

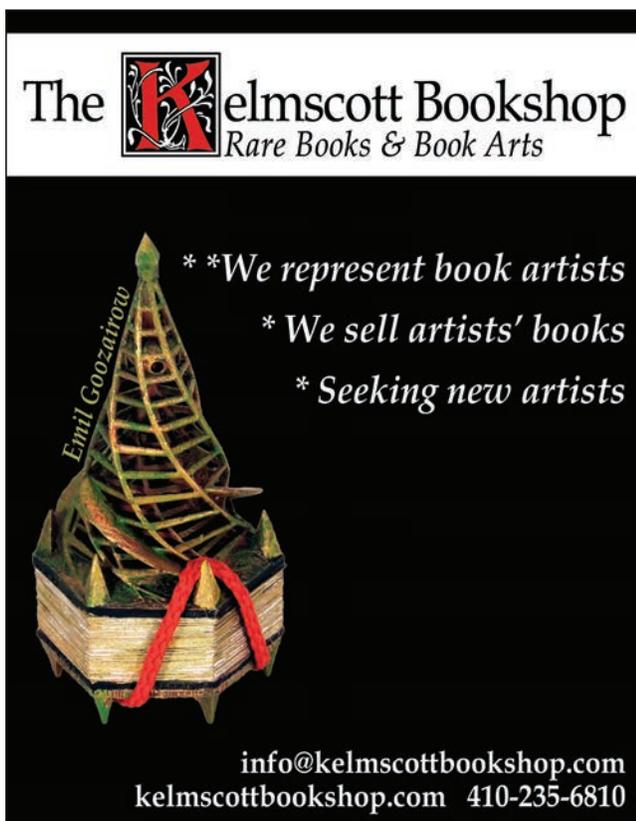
FULL DESCRIPTIONS &
REGISTRATION INFORMATION AT
WWW.KARENHANMER.COM

KAREN
HANMER

The **K**elmScott Bookshop
Rare Books & Book Arts

***We represent book artists*
** We sell artists' books*
** Seeking new artists*

Emil Goozaitov



info@kelmscottbookshop.com
kelmscottbookshop.com 410-235-6810

Newsletter and Advertising Information

Call for Content

The Newsletter Committee welcomes articles for consideration submitted by anyone with current membership in the Guild. If interested, please contact the committee at: newsletter@guildofbookworkers.org.

Authors of articles and other contributions accepted for publication in the Guild of Book Workers Newsletter assign to the Guild of Book Workers Newsletter the right to publish their work in both print and electronic form, and to archive it, making it permanently retrievable electronically. Authors retain copyright and may republish their work in any way they wish.

Advertisements and views expressed in articles should not be construed as endorsements by the Guild of Book Workers.

Free Newsletter replacements to members will only be allowed for issues within one year of the publication date. After this time-frame (pending availability), newsletters may be purchased through the Guild of Book Workers website guildofbookworkers.com. For availability of back issues, first contact the Guild's Treasurer treasurer@guildofbookworkers.org, then, if available, you can purchase back issues by visiting the **Store** on the Guild's website.

Content Submission Dates

**SUBMISSIONS FOR EACH ISSUE ARE DUE
ON THE FIRST DAY OF THE MONTH
PRECEDING THE ISSUE**

Submission Date	Issue Month
January 1	February 2025
March 1	April 2025
May 1	June 2025
July 1	August 2025
September 1	October 2025
November 1	December 2025

Advertisement Information

AD SIZE	WIDTH x HEIGHT	COST PER ISSUE
1/8 Page	3.5" x 2.25"	\$40 USD
1/4 Page	3.5" x 4.5"	\$75 USD
1/2 Page-Vertical	3.5" x 9.5"	\$140 USD
1/2 Page-Horizontal	7.5" x 4.5"	\$140 USD
Full Page	7.5" x 9.5"	\$265 USD

For inclusion in the next newsletter, please request guidelines from newsletter editor prior to deadline.
newsletter@guildofbookworkers.org

Billing is handled by Guild of Book Workers treasurer and occurs every two issues unless otherwise arranged.
treasurer@guildofbookworkers.org

Guild of Book Workers solicits advertisements, but reserves the right not to accept an advertiser's order. Advertiser must warrant that ads are legal, truthful, not fraudulent, do not violate copyright, and are not defamatory; that all permission to quote and use likenesses and trademarks have been obtained. Advertisers must indemnify Guild of Book Workers against any claims or actions that should arise.

Editorial Committee

Editorial Team
Bridget McGraw
Emily K. Bell
Spike Minogue

Correspondents
Book Arts Lisa G. Scarpello
Calligraphy Beth Lee
Conservation Nicole Alvarado
Fine Binding Jodee Fenton
Fine Print Pamela Wood
Marbling Iris Nevins
Paper Janet Lee



Newsletter

521 Fifth Avenue • New York, New York • 10175-0038



First Class