

# BOOKS

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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:

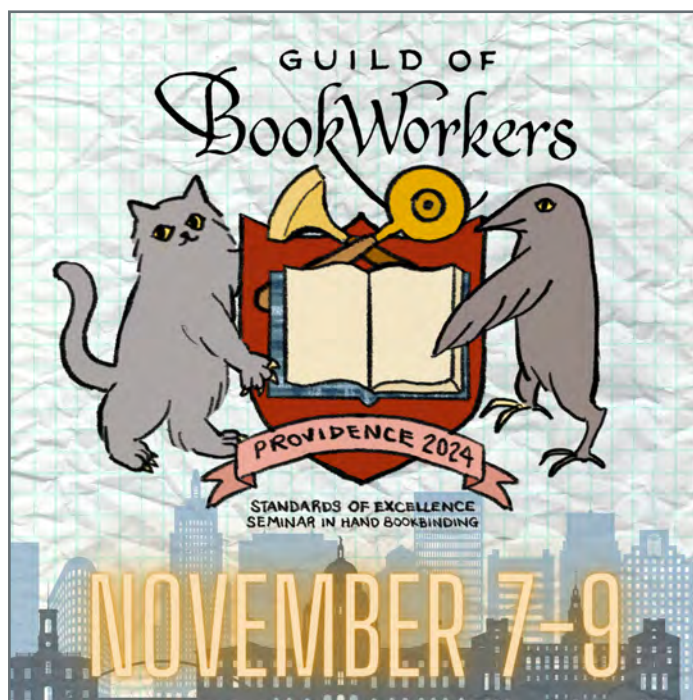
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## Letter from the President

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DEAR MEMBERS,

I am pleased to announce that registration for the 2024 Standards of Excellence Seminar will be opening soon (maybe it is already open; I think this will arrive in your mailboxes just after registration starts)! I am looking forward to seeing many of you in Providence in November. There is more information about our incredible line-up of seminar speakers in this newsletter and on the website.

The 2024 elections will begin on July 1<sup>st</sup>. Please be on the lookout for an email with the ballot and a link to where you can submit your vote. If you require a paper ballot, please contact the GBW Secretary at [secretary@guildofbookworkers.org](mailto:secretary@guildofbookworkers.org).

As I mentioned in my last letter, the recordings of Standards presentations will now be available for members to watch, free of charge. The videos will be available to buy or rent on Vimeo for the first two years after they are presented. Thereafter, all members will be able to watch them for free on the GBW website. We have been working hard behind

the scenes to get as many of the numerous videos as possible ready for the launch of the webpage at the end of June.

A final reminder for you! Membership dues will be going up starting July 1<sup>st</sup>. We encourage you to renew before then to secure the current rates.

As always, please reach out to me with any questions or comments.

Cheers,

Kate Levy  
President, Guild of Book Workers  
[president@guildofbookworkers.org](mailto:president@guildofbookworkers.org)

## Letter from the Vice President

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DEAR MEMBERS,

Almost half the year is over and Standards is fast approaching, so there are two things connected with that event that I wanted to make sure everyone knows about.

### *SCHOLARSHIPS TO STANDARDS*

The online application is now open for scholarships to the Standards of Excellence in Hand Bookbinding seminar to be held from November 7–9, 2024, in Providence, RI. Scholarships cover the cost of registration fees, four nights lodging in the conference hotel, and a ticket to the banquet dinner (recipients are responsible for making their own travel plans). You do not need to be a member of GBW to apply for a scholarship, however it is expected that you become a member prior to attending the event; reduced membership rates are available for students.

The scholarship committee will request a short statement of interest and two letters of reference from each applicant. The statement should describe

- a) what you hope to get out of the seminar
- b) how attending would impact your work
- c) how you might share what you learn with students or book workers in your area. The letters of reference can be from a colleague, instructor, supervisor, or client and need

not be lengthy. If you have any questions please contact Todd Pattison at [vicepresident@guildofbookworkers.org](mailto:vicepresident@guildofbookworkers.org). *Applications are due Sunday, June 30<sup>th</sup>.*

### *MIX AND MENTOR*

On the Friday night of Standards, GBW will host a “Mix and Mentor” event from 8:00–9:30 pm at Poindexter Coffee, located just off the lobby of the Graduate, our conference hotel in Providence. We invite interested participants to register for “speed-meeting” colleagues, mentors, and potential friends in a fun, lightly structured environment. Snacks will be generously sponsored by the *North Bennet Street School* and the *American Academy of Bookbinding*; beer and wine will be available for purchase. Registration and more details will be coming soon. If you have any questions, please contact Todd Pattison at [vicepresident@guildofbookworkers.org](mailto:vicepresident@guildofbookworkers.org).

Todd Pattison  
Vice President, Guild of Book Workers  
[vicepresident@guildofbookworkers.org](mailto:vicepresident@guildofbookworkers.org)

## Letter from the Editors

DEAR READERS,

Welcome to summer! (Or if you live in Idaho like one of our Co-editors, welcome to the hope that maybe it will stop snowing). Hopefully, you can soak up some sunshine while enjoying the many interesting tidbits we have in store for you. The front half of this issue covers more ground than usual. Perhaps the newly revised Chapter Handbook and our Secretary's report on how to enliven our regional chapter activities are already bearing fruit? There is plenty of detail about two of the Guild's star attractions: our triennial exhibition, NIGHT CIRCUS 2024, is coming to town, and Standards registration begins this month.

Barbara Hebard, who has shone a great deal of light on the books touching our craft over the years, reviews a book about maps straight from the imagination: *The Writer's Map, an Atlas of Imaginary Lands*. This marks Barbara's 50<sup>th</sup> book review for the Guild! Nicole Alvarado, our new Conservation Correspondent, delights us with a review of the "Understanding and Caring for Artists' Books" symposium, while Beth Lee gives us a glimpse of the importance of creating "finished work" in the practice of calligraphy. Iris Nevins enlightens us as to the importance of finding our way in the craft as we figure out what works for us, and Mark Andersson stimulates our minds by challenging our assumptions about the original creator of the simplified binding. Finally, Richard Brand offers his thoughts on the lack of attention given to bookbinding from a historical standpoint. Hopefully, you can find something in this issue to enlighten your mind as you enjoy the bright rays of summer!

Wishing you all a fruitful summer!

Your Newsletter Co-editors



Photo by Victor Freitas on Unsplash



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# Chapter Reports

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## CALIFORNIA

Co-CHAIRS: Marlyn Bonaventure & Rebecca Chamlee

The California Chapter will visit the UCLA Arts Library for an intimate viewing of a representative selection of artist books held at Arts Library. Robert Gore, Visual Art Librarian, will talk and answer questions about a selection of books that he will pull for our visit, about the library, and the overall collection.

We have a two day workshop set for August 3<sup>rd</sup> and 4<sup>th</sup> with Rhiannon Alpers, called “Stacked and Boxed: Two-Tier Stacked Tray with Magnetic Wrapper & Dividers” at the International Printing Museum in Carson, CA.

We are continuing with our plans for our members’ exhibition at the Long Beach Museum of Art in 2025.

Rebecca Chamlee

California Chapter Co-Chair

## LONESTAR

Co-CHAIRS: Kim Neiman & Ray Saenz

We are thrilled to announce three new board members. Welcome to Ray Saenz as Co-Chair, Janet Reynolds and Jessica Snow as Co-Chairs of Events and “Colophone” Coordinators.

“Colophone” continues to be held via Zoom every second Monday from 7 to 8 pm. Come and join the Lonestar chapter in collaborative communication about all things book arts. Please see our chapter webpage for specifics ([gbwlonestarchapter.wordpress.com](http://gbwlonestarchapter.wordpress.com)). All are welcome!

On May 3<sup>rd</sup> the Lonestar chapter will be taking part in the quarterly Paper School hosted by Clampitt Paper. A one-day class which features professional lectures on paper related subjects along with facility tours of the paper factory. We look forward to seeing you there. Clampitt offers additional classes in Austin, OKC, and Tulsa (see [clampitt.com](http://clampitt.com)).

The Lonestar chapter is planning its annual workshop in August so stay tuned for dates and times. It should be an exciting time.

Finally, we are proud to announce the participation of many of our members in the NIGHT CIRCUS exhibition jurying process, which is happening at the end of the month. A reminder to all those who have submitted to keep your memberships current.

Thank you very much!

Ray Saenz

Lonestar Chapter Co-Chair

## MIDWEST

CHAIR: Lisa Muccigrosso

The Midwest Chapter is piloting two rotating virtual activities on a monthly basis: a book club and a craft circle. Details on upcoming themes, reading/viewing material, and schedules may be found at [midwestgbw.wordpress.com](http://midwestgbw.wordpress.com).

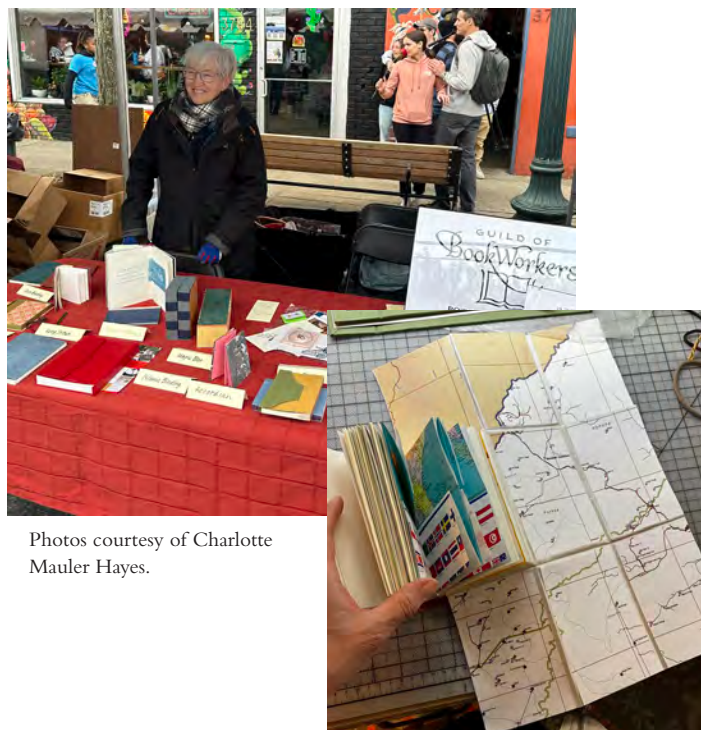
Save the date(s) around mid-August for the next Midwest Annual Meeting! This year we’ll meet in beautiful St. Louis, Missouri. If you’d like to offer ideas or assistance during planning, please contact [midwest@guildofbookworkers.org](mailto:midwest@guildofbookworkers.org) and we’ll get you in touch with the planning committee.

## POTOMAC

CHAIR: Charlotte Mauler Hayes

Katherine Kelly, Book Conservator at the Library of Congress, gave a two-day Atlas Binding Workshop to Potomac Chapter members at the Frederick Book Arts Center in Frederick, MD, at the end of March. We created a model book consisting of 14 maps folded and sewn into gatherings in a variety of ways, demonstrating methods of incorporating large pieces into smaller formats. Katherine is an outstanding instructor, and members learned a lot in those two days.

In April, the Potomac Chapter had a table at the annual Kensington Day of the Book event in Kensington, MD. We showed various bindings and discussed the Guild of Book Workers with many interested people who stopped by our table.



Photos courtesy of Charlotte Mauler Hayes.

# News and Notices

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## CHAIRS MEETINGS

The GBW Chapter Chairs met on April 18<sup>th</sup> and May 2<sup>nd</sup> for a wide-ranging discussion of their current activities, challenges, and ideas for the future. Nearly all chapters are working to find a balance between offering in-person opportunities and meeting virtually, to include chapter members who live far from city centers. Some changes to our chapter structure were considered, including national interest groups like Book Arts, Fine Binding, and Conservation; or “city hubs” where urban centers within chapters might have separate events, and chapter leadership would help connect members who live near one another but outside the major urban center for their region. A “buddy system” was also proposed, whereby new members would be assigned a “buddy” of longer standing to help them get involved in the Guild, both locally and nationally.

The Chairs shared lots of ideas for chapter events! Chapters looking to host Zoom presentations could, for example, schedule a presenter, and then arrange for volunteers to host “watch parties” in their communities. Members could choose to watch in their homes or in a group with GBW members. Other ideas included collaborative projects within or between chapters, like materials swaps with donations to the chapters encouraged, sharing the cost of a Zoom presenter or workshop teacher, and hosting projects like Valentine mailings or a collaborative book.

These meetings were designed to gather information on how the Guild can grow and provide support for chapters and members. We are still interested in hearing from you! We are always seeking engaged volunteers too. If you are interested in becoming involved, you are encouraged—even exhorted!—to contact your Chapter Chair with your ideas. Jennifer Buchi  
GBW Secretary

## NIGHT CIRCUS 2024-25

The Guild’s triennial exhibition is rolling into town! NIGHT CIRCUS, the theme chosen by Jeanne Goodman, Exhibition Committee Chair, and her committee “will invoke curiosity of the Spectacle, fascination of Artistry & Performance, explore the Mysterious & Luminous, investigate Clandestine action & Secret knowledge, and embrace Chaos & Otherness.”

More than 130 members expressed their intent to send artwork, with a promise of over 150 entries. Artwork from members all over the country and abroad arrived in May at BlackHare Studio, a letterpress, artist book, and fine art studio in Waco, Texas. Artwork was received by proprietor



Gabby Cooksey. Photo courtesy of herself.

Virginia Green, member of the Exhibitions committee. She, and other committee members Jeanne Goodman and Erin Fletcher joined Virginia in preparing the entries for blind jurying, which is happening the first weekend of June.

## NIGHT CIRCUS JURORS

Gabby Cooksey lives and works in Tacoma, WA as a bookbinder and artist. In 2014, she received her diploma in Bookbinding at North Bennet Street School in Boston, MA. Cooksey’s books are included in the collections of the University of Washington, Boston Athenaeum, Library of Congress, and many more private and public collections across the world.

Jesse Hunt is the Conservator at Bridwell Library on the campus of Southern Methodist University in Dallas, TX and a Professional Associate with the American Institute for Conservation (AIC). He holds an MLS from the University of North Texas, Denton and a BFA in Printmaking from the University of Missouri, St. Louis. As a conservator,



Jesse Hunt. Photo courtesy of himself.



Keri Miki-Lani Schroeder. Photo courtesy of herself.

Jesse specializes in historical book structures, traditional bookbinding materials, and printing techniques.

Keri Miki-Lani Schroeder is a book artist and proprietor of Coyote Bones Press based in San Antonio, Texas. She creates limited-edition artist's books, teaches workshops at various institutions, and hosts Books in the Wild Podcast. Keri holds an MFA in Book Art & Creative Writing from Mills College and has worked at Flying Fish Press and BookLab II as an edition bookbinder. Schroeder was the Artist in Residence at Jaffe Center for Book Arts in 2019–2020, and winner of the 2022 MCBA Prize. In 2023, Schroeder was the selected speaker for the Charles W. Mann Lecture in the Book Arts at Penn State University, and recipient of the 2023 Center for Craft's Teaching Artist Cohort Grant. Schroeder's work is held in many prominent collections including Stanford, Harvard, RISD, Princeton, UC Berkeley, and Bainbridge Island Museum of Art.

Venues for NIGHT CIRCUS will be announced soon! For the most current information, check out Guild of Book Workers on Instagram @guildofbookworkers!

As always, if you have any questions, please email us at [exhibitions@guildofbookworkers.org](mailto:exhibitions@guildofbookworkers.org).

GBW Exhibitions team



*Doomsday* bound by Keri Miki-Lani Schroeder. Photo courtesy of herself.

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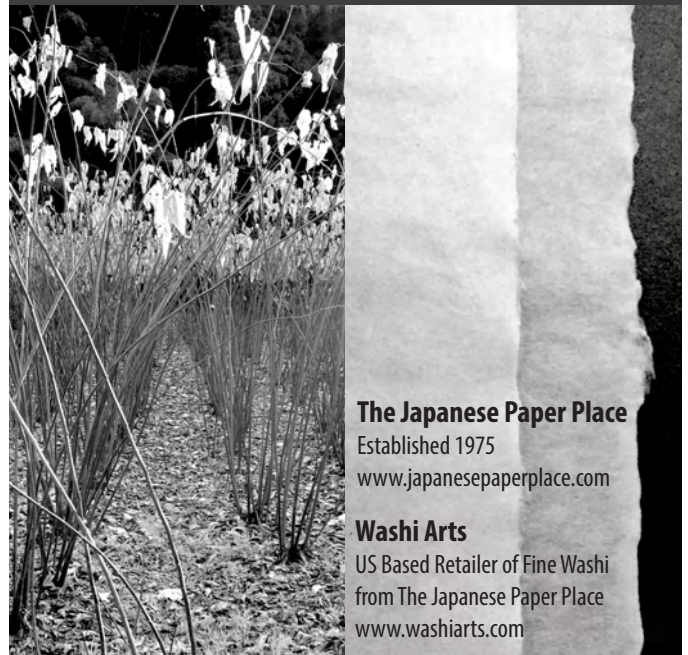
### 2024 EXHIBITION: THEN & NOW

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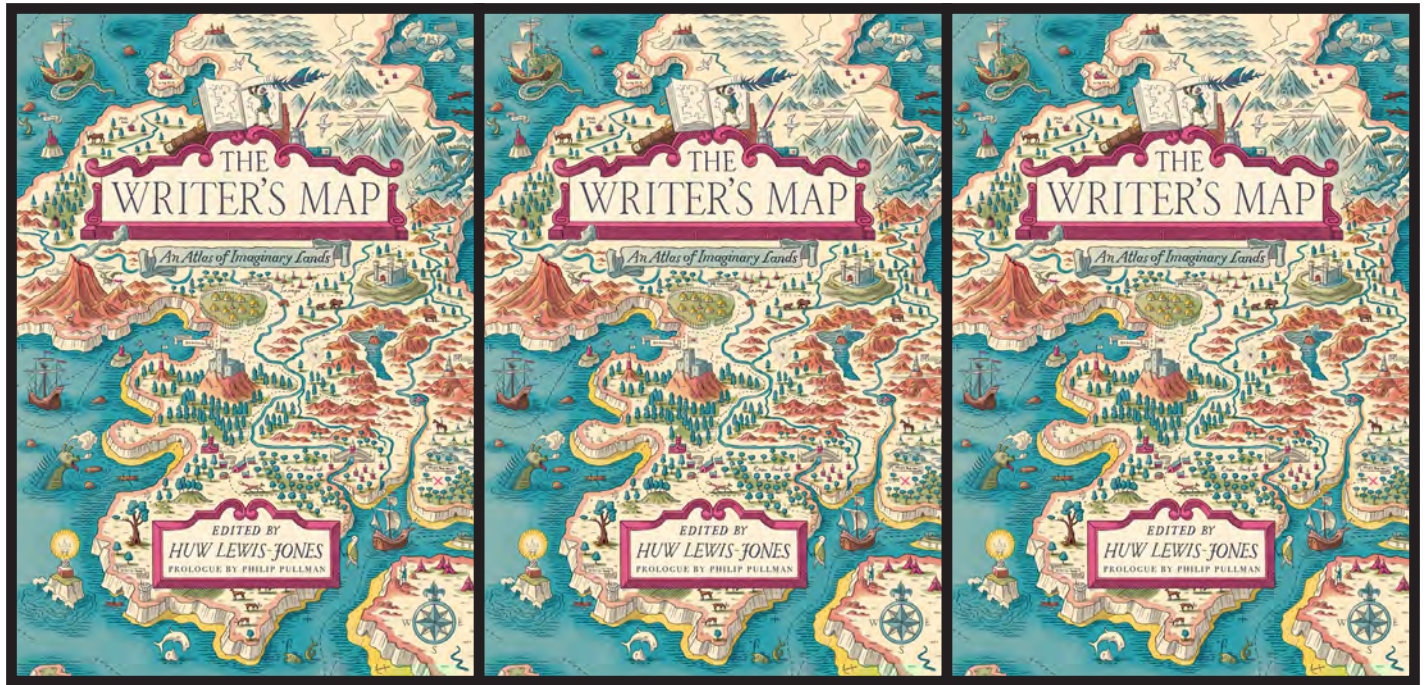
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*The Writer's Map, an Atlas of Imaginary Lands*, edited by Huw Lewis-Jones, Chicago: The University of Chicago Press, 2018.

## BOOK REVIEW

# *The Writer's Map, an Atlas of Imaginary Lands*

Reviewed by Barbara Adams Hebard

THE JACKET BLURB on *The Writer's Map* declares that it “will be irresistible for lovers of maps, literature, and memories—and anyone prone to flights of the imagination.” This covers a lot of potential readers, but given the gorgeous 220 full-color illustrations gracing this oversized volume, it is not an unrealistic claim. Indeed, when this reviewer charged out a copy through interlibrary loan, the local librarian apologetically asked if she might have a quick look through it before handing it over.

“I wisely started with a map and made the story fit.” J.R.R. Tolkien stated in 1954, and this quote sets the tone for *The Writer's Map*. This atlas not only focuses on imaginary lands, but also looks at the maps from a writer's point of view. Here you will find essays written by twenty-five authors and illustrators describing the collaborative process in creating maps that appear in books of fiction. All-time favorite maps from children's books appear, including the Hundred Acre Wood, Treasure Island, and Narnia. There are several versions of them and

other maps, showing different artists' interpretations made for various editions over the years. The famous maps that avid readers hope to see are here, such as Tolkien's maps in multiple permutations, including reproductions of the author's handwritten renditions. Readers will be pleased to see many less familiar but beautiful maps in these pages as well. Historic maps that served as inspiration for some of the imaginary maps are featured, too.

The volume is structured in four parts: Make Believe, Writing Maps, Creating Maps, and Reading Maps. The essays in each of the categories are well written, engaging, and would be highly readable even without the maps. The “back stories” told about the creation of the fictional lands and their maps are filled with interesting facts and anecdotes. The authors' great love and admiration for books and maps is apparent in the course of the text. The British sense of humor pops up both within the essays and in supplemental quotations that are highlighted in bold throughout the atlas, so GBW members are assured that this is not a dry non-fiction volume to slog through. There is a comprehensive

list of Further Reading, and appendices giving Sources of Quotations and Sources of Illustrations. The lavish maps that fill the pages, and the marvelous map-related quotations, will pique readers' interest, so the appendices are useful for those who wish to learn more about them.

One picky complaint about *The Writer's Map* is the size, 12" high by 8 ½" wide. It is a bit unwieldy to read comfortably, but it is an atlas after all and they often come in much larger formats. The large size, on the other hand, means that the maps are big enough to show fine details and that the publisher avoided using awkward fold-out maps which come with additional handling problems for the reader.

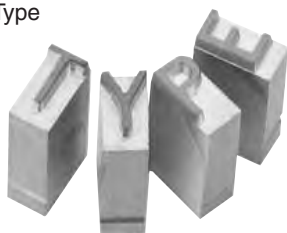
GBW members may want a copy of this fascinating atlas for their own reference libraries. Not only will the essays serve as encouragement for future creative projects, but the imaginary maps will embolden you to make new lands and seas within your works.

BARBARA ADAMS HEBARD was trained in bookbinding by Mark Esser at the North Bennet Street School. She is the Conservator at Boston College for the Ricci Institute for Chinese-Western Cultural History. 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.

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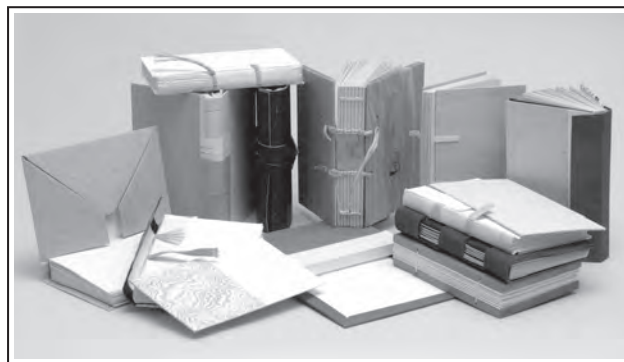
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### 2024 WORKSHOPS

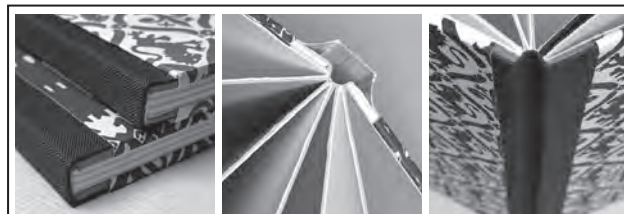
#### Biblio Tech Online Workshop

*Sept 24-Oct 31, Tuesdays and Thursdays, 12 sessions*

Students will create ten binding structure models. These models will remain unfinished so the engineering remains visible for future reference. Bindings will be sewn on a variety of supports and will employ a diversity of endsheet constructions. Structures include: Tacketed binding, Crossed Structure, Ethiopian, Medieval, Laced-on boards, Scaleboard, Split Board, Case Binding, Sewn Boards, Non-Adhesive Paper Case.

#### ONGOING

Private instruction for individuals and groups on topics of mutual interest is available in person, online, and in your lab or studio. Recent topics have included decorative techniques for fine bindings, various binding structures, leather paring, and endbands.



### INSTRUCTIONS & STRUCTURE MODELS

Prefer to study on your own? Workshop handouts and binding models are available for these structures:

- Paper Bindings
- Medieval Slinky
- Springback Binding
- Split Board Binding
- Girdle Binding
- Medieval Binding
- Ethiopian Binding
- Simplified Binding
- Even More Simplified Binding
- Decorative Techniques for leather bindings
- Leather Edge-to-Edge and Sunken Suede Doublures
- Kelmscott and Doves Press Limp Vellum Bindings
- Ethiopian Binding
- Drum Leaf Binding and variations
- Sewn Boards Binding and variations
- Jacob's Ladder and Triangle Book

FULL DESCRIPTIONS & REGISTRATION INFORMATION AT  
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*HandBook* by Betye Sarr. Photo courtesy of Nicole Alvarado.

## Symposium Review

# *Understanding and Caring for Artists' Books:* Symposium in Review

Reviewed by Nicole Alvarado

FROM APRIL 8<sup>TH</sup> TO 10<sup>TH</sup>, the University of California, Los Angeles (UCLA) Library and the Getty Research Institute (GRI) co-presented the inaugural Symposium “Understanding and Caring for Artists’ Books.” Around 20 early-career conservators and library professionals came from libraries and conservation labs across the country. The Samuel H. Kress Foundation made the symposium possible by funding out-of-state professionals to travel to and stay at UCLA for this three-day event.

The symposium’s mission was simple: to expose early-career professionals to the vastness that is Artists’ Books in Library Collections. We were asked to consider three topics. First, “what is considered a book,” broadly speaking, not just an artist’s book. Second, whether contacting the

artist should be a part of our workflow when working on contemporary artists’ books. And finally, how to navigate and care for these books within a library setting.

### SYMPOSIUM EVENTS OPEN TO THE PUBLIC

“Perverse Volumes: Bad Books and Uncontrolled Practices” with Dr. Johanna Drucker, Professor Emerita at UCLA, author, and book artist. Johanna started off with two schools of thought about artists’ books. Conceptual, such as books from Ed Ruscha and Sol LeWitt, versus handmade elements of book tradition. And the difference between a book made—or conceptualized—by an artist, versus an artist’s book. She then took a deep dive into what can be considered “Bad Books.” Books that cannot function as a book on purpose—auto-destructive or

otherwise inaccessible text. “Gross” books—made from bodily materials. Books made with technology—which will eventually stop functioning. Books that are bad by accident—poor quality material choice that results in inaccessibility over time, or material failure causing dissociation from the intended message. The takeaway from this talk was that well-made does not equate to well thought out, and books made with lower production value could still be well thought out. Drucker closed with the question, if someone were to stabilize these books, to what condition should they conserve?

“Collecting Artists’ Books at the UCLA Library Arts Library” with Robert Gore, visual arts librarian, was the second talk open to the public. Robert started with thanks to Judith Hoffberg, librarian and curator who was integral to the Artists’ Book Collection at UCLA Arts Library, which stewards a majority of her collection of artists’ books. UCLA Library holds 5–6000 artists’ books across Library Special Collections, Arts Library, and affiliated Clark Library with most of the holdings housed at Arts. The Arts Library does not restrict access to any of its artists’ books. They are regularly used in teaching, are exhibited at the Arts Library, though they rarely go out on loan, and are accessible by request on-site. Robert collects mainly from the US and always accepts artists’ book gifts and donations to the library. He wishes he had more time to correspond with book artists but does his best to collect a vast array of topics and artists. Robert has also established the Robert Gore and Mitchell Levin Endowment for Artists’ Books in the Arts Library to support the acquisition, management and preservation of resources for artists’ books in 2022.



Photo courtesy of Nicole Alvarado.



Photo courtesy of Nicole Alvarado.

“Panel Discussion on Teaching with Artists’ Books at UCLA:” Dr. Alex Ungprateeb, assistant professor, UCLA World Arts and Cultures/Dance, spoke about social movement versus social in movement. More specifically, the portability of Cartonera Presses, which use discarded cardboard collected from the streets, and the democratization of printing in Latin America, which started in Buenos Aires. Dr. Aparna Sharma, assistant professor, UCLA World Arts and Cultures/Dance spoke on two projects. Her Film & Feminism course project was thought up by her students to create commentary on the films they deconstructed in their course, making books out of DVD cases as a visual and tactile statement. For a film project at a hand loom located in Assam, India, she helped create artists’ books bound with fibers from the loom. The books help to preserve



Photo courtesy of Nicole Alvarado.



Photo courtesy of Nicole Alvarado.

the traditional weavers' designs of the region, and act as instructional guides for new weavers to learn from at the loom. Robert Gore spoke again on the quarter-long course Fundamentals of Construction, which is currently on hiatus, and his visits to Design, Media, and Arts classes to expose students to the Artists' Book Collection.

"Pop-Up/Stand Up: Artists Books and Social Justice" held at GRI, rounded up day two of the symposium. This event brought together GRI's head of Preservation and Conservation, Rachel Rivenc, and book artists Colette Fu and Beth Thielen to talk about how they approach social activism through creating pop-up books. Through her Fulbright-funded photographic journey through China's Yunnan Province's 25 tribes, and subsequent artist residencies (she's had about 25), Colette Fu has created many pop-up books. She started with one book for each province, to highlight these remote tribes that are virtually inaccessible



Photo courtesy of Nicole Alvarado.



Photo courtesy of Nicole Alvarado.

to the global community. She has subsequently expanded outside of Yunnan and the 25 tribes, and continues to create pop-up books on this subject. More recently, she has addressed Asian hate through her work following the rise of Covid-19 global pandemic. Over the past 30 years, Beth Thielen has worked with incarcerated and at-risk populations as an art educator. Her work reflects the encounters she's had while working with homelessness and gangs, paralleled with incarcerated inmates, women in foster care, and people with Alzheimer's. She has also made works in response to major events such as the AIDS epidemic, the Reagan Administration, and the Rodney King Riots.

## SYMPOSIUM PARTICIPANT EVENTS

### DAY 1: INTRODUCTION TO BOOKS/ARTISTS' BOOKS IN A UNIVERSITY ENVIRONMENT, UCLA

After attending the morning public lectures, participants made their way over to the Arts Library for a tour of the Artists' Book Collection space and to speak with Collections Conservator Wil Lin. Wil discussed enclosure decisions and the evolution of housing material qualities, options,



Photo courtesy of Nicole Alvarado.

and takeaways over the past 20 years. Due to size, shape, embellishments, or appendages, artists' books are often difficult to place on a bookshelf. Properly supporting elements of the books is a significant challenge in creating enclosures for them. Now, with the availability of better quality housing materials, some early acquisitions may be in need of updated enclosures such as four-flap folders, corrugated blue-board clamshell boxes, or pamphlet binders with envelopes.

DAY 2: ARTISTS' BOOKS IN AN INDEPENDENT RESEARCH LIBRARY, GETTY RESEARCH INSTITUTE

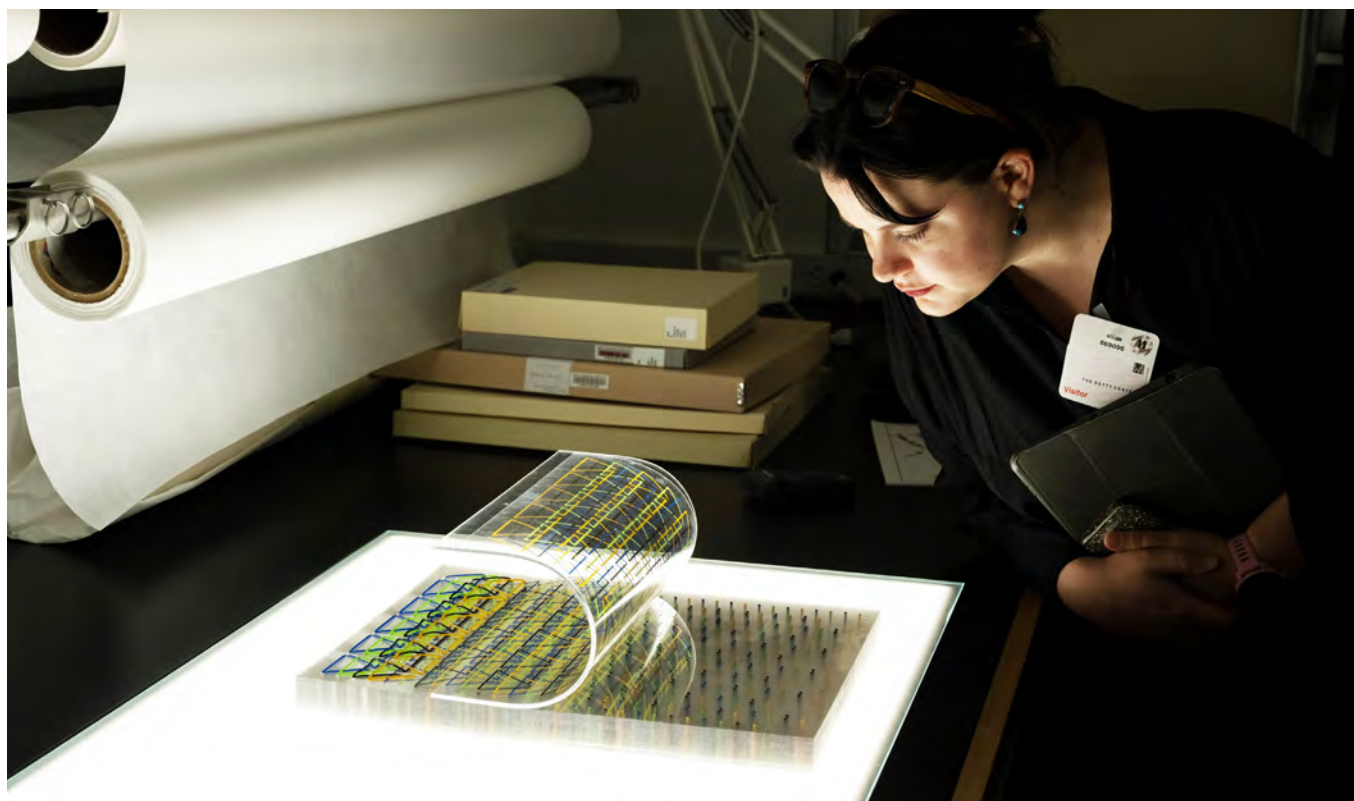
At the GRI conservation lab, we got an overview of select items from their collection of artists' books. Artists' books form a significant part of the larger collection, as mandated nearly from the inception of the institute. The collection holds books from the early 20<sup>th</sup> century on, with a particular abundance from the 1960s. The 11 curators on staff collect conceptual and materiality books, whether works from book artists or book works by artists that make a variety of other forms.

Curators Glenn Philips and Pietro Rigolo walked us through an array of books, including works from Dieter Roth and Betye Sarr. We discussed whether an artist's book should be part of Special Collections, only served in a reading room setting, or in the stacks, where patrons can page the book themselves. These distinctions depend on factors such as rarity, importance—deemed by the curator—edition size, and fragility and handling concerns.



Michelle Huddleston handling *Tree Book*. Photo by John Kiffe, courtesy of Getty Research Institute.

Melissa Huddleston, Assistant Conservator, spoke about housing considerations for books in their collection. For example, several copies of “Tango with Cows” by Vasily Kamensky exist in other collections, and each collection has chosen to treat them differently. MoMA chose to reuse the original staple holes to rebind it, while the Art Institute of Chicago guarded the leaves into conjugates and pamphlet-stitched it. GRI's copy has instead been left disbound with interleaving between each leaf used for handling and turning pages. Another example of the complexity of housing and handling artists' books is *Tree Book* by performance artist Kim



Rachel Bissonnette looking at *Stab/Ghost*, Tauba Auerbach, 2013. Photo by John Kiffe, courtesy of Getty Research Institute.

Jones. *Tree Book* uses twigs as pages, whose irregular shapes and protrusions need to be accommodated in its housing.

After lunch, we gathered again in the conservation lab to discuss polymer degradation concerns with Rachel Rivenc. Plastics are widely used in artists' books. Degradation is dependent on the type of plastic used. It can be caused by various environmental exposures, such as moisture, temperature, oxidation, and UV radiation, but can also be caused by inherent chemical and mechanical shifts. It can be difficult to determine an artist's intent when considering conservation interventions. To what point in the book's life do you try to revert the appearance of the book back? How did the artist envision the book to look and function? How is the aging of the polymer changing the overall impact of the book as art?

#### DAY 3: ARTISTS' BOOKS IN PRACTICE, UCLA

Back at UCLA, participants had the wonderful opportunity to learn how to make pop-up books from Colette Fu. We learned symmetrical and asymmetrical pop-up elements and add-ons, and discussed placement considerations and mountain vs. valley fold aesthetics. The session culminated in constructing a lotus flower pop-up card using opposing angle folds with a tent.

We then switched gears to learn about "Conserving Artists' Books in Libraries" with Michelle C. Smith, Book Conservator for San Francisco Public Library. Pulling from her own experiences and treatments of artists' books, she spoke of challenges and considerations for such a vast collection. Some of the challenges she highlighted were the use of unfamiliar, unstable, or experimental materials and structures. Other considerations are whether the book might damage surrounding books, is it structurally stable enough to go on the shelf, will the irregular shape sit on the shelf safely, is the book too big for the shelf, or will a miniature book be lost.

When stewarding artists' books, when should a living artist be consulted? Each library treats artists' books in their own way, with librarians and curators often determining housing decisions and acceptable treatment standards. Library conservators often do not perform cosmetic treatments, but rather stabilizing treatments and preventive care to maintain their collections. So, with all of these considerations in mind, how should conservators go about treating damaged works? While conservators could re-engineer original housings, bring back damaged elements to the artists' original intent, or swap out materials for more stable ones, most of those things won't happen. More likely, items will be rehoused next to their original housing in the same enclosure, damage done in the care of the library will be left untouched, opting to add handling notes instead, and poor quality materials will be maintained as best as they can. What needs to be kept in mind is that some damages are inherent to the manufacture of the book—the book is "bad by accident." On the other

hand, some artists' books are meant to fall apart, and interfering with that goes against the artists' intent.

So, what can be done? Handling videos can be created or existing ones can be linked in the catalog record. Duplicate copies can be purchased for high use items. Books can be housed upon acquisition. Conservators need to take the time to understand how the structure of the book relates to its conceptual value. We can change the way the book is interpreted if we change the structure of the book, which in turn changes the overall vision of the artist. On the other hand, our treatment decisions may be informed by the needs of the library institution, where maintaining accessibility and posterity may outweigh the artist's intent.

This symposium resulted in new understandings in interacting with artists' books and in turn, forced us to reevaluate how we are caring for our collections of artists' books. We concluded our day and the symposium with small group discussions. We had guiding questions in three categories, which are listed below. This exercise greatly helped put into perspective all that we learned throughout the symposium and I invite those stewarding collections to consider these questions when interacting with your own artists' book collections. Through our discussions, we were able to analyze books paged from UCLA's Arts Library, which varied from straightforward "traditionally bound" books to the abnormal. In doing so, we brainstormed ways to improve current housings, including reconsidering interventions meant to protect the book. Consider if or what treatment steps should be done for damaged books. And innovative ways in which non-traditional artists' books might be exhibited while maintaining artists' intent.

#### HANDLING AND HOUSINGS.

What about the book's current library housing is working well? What could be better?

What could go wrong when handling this book?



Photo courtesy of Nicole Alvarado.



*Vellicate* by Karen Hardy. Photo courtesy of Nicole Alvarado.

What handling instructions might you want to provide for users? How might these instructions impact the user's experience?

#### CONSERVATION TREATMENT

Do you observe any damage? What about potential areas of future damage?

Would you treat the damage (observed or hypothetical)? Why and how, or why not?

How might treatment—or damage left untreated—impact the user's experience of this book?

What are some alternatives to treatment?

#### EXHIBITIONS

From a conceptual and/or visual standpoint, what are some good ways to exhibit the book?

What are some conservation concerns for exhibiting the book?

What is it like to experience the book as a viewer who can't move or touch it? What is missed?

#### DISCUSSION EXCERPT

*Vellicate* by Karen Hardy of which only four copies were made, came in a clamshell box which has room for the hair to rest while in storage. The copy of this book stewarded by the UCLA Arts Library has a Tyvek-covered ethafoam insert that is placed on top of the resting hair to keep the hair from draping to the bottom of the box while it is stored vertically on the shelf. Katharine Buckley, Teaching and Learning Librarian from Virginia Commonwealth University, which also has a copy of this book, emphatically did not like this intervention. She noted that the copy in her care does not have this insert, and felt that the presence of the insert changed the interaction with the book. Instead of being greeted with hair, the user is presented first with a white square that needs to be removed before the hair can be seen. In Buckley's opinion, this delay reduces the "wow" factor that the book inspires upon first glimpsing it. And while this insert may prevent the slumping of hair while in storage, it's

also hair and is meant to fall and drape. Interventions like these are intentionally made to look like an intervention in order to ensure that it is not part of the book, however, they can be distracting from the overall effect of the book.

#### ADDITIONAL RESOURCES:

To contribute to the Artists' Book page on the Book and Paper Group Wiki, contact Mitchel Gundrum or Michelle C. Smith at [BookandPaperGroup.wiki@gmail.com](mailto:BookandPaperGroup.wiki@gmail.com).

Check out ARLIS Artists' Book Blog at [arlisnabookartsig.blogspot.com](http://arlisnabookartsig.blogspot.com).

Walker Art Center Artists' Book Videos [vimeo.com/showcase/10509747](https://vimeo.com/showcase/10509747).

Consuela (Chela) Metzger and Michelle C. Smith. 2021. "Preserving Movement and Meaning in Artists' Books." *Parenthesis* 41 Fall 2021 (Number 41). [fpba.com/parenthesis/issue/parenthesis-41](http://fpba.com/parenthesis/issue/parenthesis-41). For access requests or for questions about this *Parenthesis* article, please contact Chela Metzger at [cmetzger@library.ucla.edu](mailto:cmetzger@library.ucla.edu).

NICOLE ALVARADO is the Book & Paper Conservator at the UCLA Library Preservation & Conservation Department.

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# Guild of Book Workers Standards of Excellence in Hand Bookbinding Seminar November 7–9, 2024

## REGISTRATION

The Standards of Excellence Seminar is open to all regardless of membership status. Registration opens Monday, June 3, 2024 and closes Thursday, October 3, 2024. Registration is limited to 200 people—a waitlist will be created if registration exceeds that number.

All questions regarding registration payments should be directed to Larry Houston, GBW Treasurer: [treasurer@guildofbookworkers.org](mailto:treasurer@guildofbookworkers.org). Other questions regarding the Seminar should be directed to Jennifer Pellecchia, Standards Chair: [standards@guildofbookworkers.org](mailto:standards@guildofbookworkers.org)

All events will occur at Graduate, Providence, with the exception of Area Tours. The Program Packet will contain all necessary information regarding locations of events, timing and scheduling, as well as information on local sites, restaurant recommendations, and more.

## SEMINAR SCHEDULE

### WEDNESDAY, NOVEMBER 6

- 3:00PM–8:00PM Registration and Information
- 4:00PM–6:00PM Chapter Chair Meeting
- 6:00PM–8:00PM Board Meeting & Dinner

### THURSDAY, NOVEMBER 7

- 9:00AM–5:00PM Registration and Information
- 10:00AM–5:00PM Area Tours
- 12:00PM–5:00PM Vendor Rooms
- 5:30PM–7:30PM *WELCOME RECEPTION*

### FRIDAY, NOVEMBER 8

- 8:00AM–5:00PM Registration and Information
- 8:00AM–6:00PM Vendor Rooms
- 9:00AM–12:00PM *SUE DOGGETT • Over and Over Again: Making Artist's Books and Bindings*
- 12:00PM–2:00PM Lunch on your own
- 2:00PM–5:00PM *SARAH PIKE • Laser-Cut Metamorphosis: Transforming a Single Image*

### SATURDAY, NOVEMBER 9

- 8:00AM–12:00PM Registration and Information
- 8:00AM–4:00PM Vendor Rooms
- 9:00AM–12:00PM *CHRISTOPHER SOKOLOWSKI • Mending Paper Using Pre-coated Asian Tissue: Quick and Subtle Techniques*

Standards of Excellence 2024

12:00PM–2:00PM Lunch on your own  
2:00PM–5:00PM SAMUEL FEINSTEIN • *Titling: Gold Tooling with Leaf*  
3:00PM–6:30PM Silent Auction  
6:00PM–7:30PM Cocktail Hour (*Cash Bar*)  
7:30PM–9:00PM Banquet Dinner  
8:30PM–10:00PM Live Auction

## THE HOTEL

Graduate Providence (Formerly Providence Biltmore)  
11 Dorrance St., Providence, RI 02903.

The guest room rate is \$179.00 per night. Rates are based on single or double occupancy and are subject to applicable state and local taxes in effect at the time of check-in. Currently, the tax is 13% and includes a 7% State Sales Tax and 6% Occupancy Tax. The charge for additional adults is \$15.00 per room, per night.

BOOKING ONLINE: Please use this link: [bit.ly/gbw-standards24-hotel](https://bit.ly/gbw-standards24-hotel), or Group Reservation Code 2410HISBOO.

PHONE: Guests can call a Hotel Reservations Agent directly at 401-421-0700 and choose Option 1, open seven days a week, twenty-four hours a day, and use your group code or event name when speaking with the reservations agent.

CUTOFF DATE FOR THIS BLOCK: October 15th, 2024.

## PARKING

Self-parking at the Biltmore Garage located on 51 Washington Street, Providence is available for \$34 per night.

## TRAVELING TO PROVIDENCE

Graduate Providence is approximately 9.0 miles from TF Green International Airport, 53 miles from Boston Logan International Airport, and 0.5 miles from the Providence Amtrak/MBTA Train Station.

Public transportation is available between TF Green and Kennedy Plaza, a three-minute walk from Graduate, Providence. See [ripta.com](https://ripta.com) for information on routes and fares.

## TRAVELING TO PROVIDENCE FROM BOSTON

Amtrak, Acela, and MBTA Commuter Rail trains travel frequently between Providence and Boston's Back Bay and South Stations. Guests flying in and out of Logan Airport may take the Silver Line MBTA bus between Logan and South Station.

South Station and Back Bay Station are easily accessible to some of Boston's most exciting bookish fall events. The New England Chapter of the Guild encourages including some of the following as part of your trip to Standards:

NIGHT CIRCUS: 2024–2025 Guild of Book Workers Traveling Exhibition, North Bennet Street School, 150 North Street.

BOSTON ANTIQUARIAN BOOK FAIR, Hynes Convention Center, 900 Boylston Street.

PAPERWORKS: CLAIRE VAN VLIET AND THE JANUS PRESS, Boston Athenæum, 10 ½ Beacon Street.

ULISES ASSEMBLY EXHIBITION AND RESIDENCY, SMFA at Tufts, 230 Fenway.

# Presenters & Presentations

SUE DOGGETT

OVER AND OVER AGAIN: MAKING ARTIST'S BOOKS AND BINDINGS

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“‘It must take you hours’ is a comment I often receive when people look at my work. My response to this is always the same—‘yes, but I can’t help it.’ Over the years, the techniques I have developed to say what I want to say within the context of fine binding have become increasingly complex, and I often wonder how and why this has happened. In this talk, I will discuss my approach to design, my relationship to the materials and techniques I use, and the ways in which I create and interpret a text. I can’t help but make autobiographical and social connections because, to an extent, we are what we make, so there will be some ‘my life in books’ moments too. To demonstrate techniques and processes, there will be video footage of the creation of a book from the development of an idea to that sublime moment when you finally put it in a box, knowing, however, that after a brief hiatus, you’ll do it all over and over again.”

Sue Doggett is an artist who creates hand-made books and bindings. Her creative interests include surface design, women’s history, sewing as drawing, the role of craft practice, memory, ghosts, and the history of magic. She gained a first class honors degree in Visual Studies and Art History from Oxford Brookes University in 1985 and an MA in Design from Brighton University in 1998. She received the World Craft Council Award for Contemporary Craft in 1994 and was elected a Fellow of Designer Bookbinders in 1996. Sue has lectured and led workshops in book arts in the UK, Europe and the USA and is currently co-ordinator of bookbinding and calligraphy courses at The City Lit in London where she is also a bookbinding and book arts tutor. As an exhibiting Fellow of Designer Bookbinders, Sue works to public and private commission including the Man Booker Prize for Fiction and she is the current editor of ‘The New Bookbinder’ the International journal of DB. Her work is represented in public and private collections in the UK, Europe and the USA.

SARAH PIKE

LASER-CUT METAMORPHOSIS: TRANSFORMING A SINGLE IMAGE

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How can the laser cutter become another tool in the bookbinder’s tool box? Through the transformation of one image into numerous laser cutting and engraving techniques, Sarah will demonstrate how to integrate the laser cutter into hand binding to aid in editioning, develop more complex designs, and reveal techniques only the laser can perform. We’ll cover a variety of processes and materials, from photo and line art woodblocks, to laser engraved bookcloth, laser cut leather onlay, engraved paper enclosures, letterpress blocks, inlay for book covers, and acrylic embossing plates. With each process you’ll learn key characteristics to take into consideration when designing elements for the laser cutter.

Sarah Pike is an artist and owner of FreeFall Laser, a laser cutting service that focuses on collaborating on custom projects and developing new applications for the integration

of laser cutting into hand-crafted work. She teaches online and in-person courses in laser cutting for creatives at [LearnLaserCutting.com](https://www.learnlasercutting.com).

## CHRISTOPHER SOKOLOWSKI

### MENDING PAPER USING PRE-COATED ASIAN TISSUE: QUICK AND SUBTLE TECHNIQUES

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Mending and lining damaged paper with an Asian tissue precoated with adhesive has become increasingly common—especially in library conservation labs—since information on this technique began to appear in print around 1990. Its usefulness lies in its potential to be time-saving at the bench for remarkably subtle repairs to damaged paper, parchment, and textiles. Over the last two decades, the conservators, technicians, and interns of Harvard Libraries' Weissman Preservation Center have been putting this technique into practice while continually refining the recipes, preparation, and use of precoated repair tissues. In this session, Christopher will present an illustrated overview of the technique and discuss its use in the varied conservation projects from Harvard's libraries. He will also demonstrate the preparation of precoated tissue so that attendees can make some themselves and build a library of tissues, ever-ready for future projects. Christopher will also demonstrate and discuss using precoated tissues in the repair of first-edition dust jackets.

Christopher Sokolowski has worked since 2009 as a Paper Conservator for Special Collections at the Weissman Preservation Center, Harvard Library. He earned an M.A. in Art History from the University of Massachusetts in 1996 and an M.S. in Art Conservation from the Winterthur-University of Delaware Program in Art Conservation in 2000. He has worked in the paper conservation studios at the Bibliothèque Nationale de France, the Musée du Louvre, the Metropolitan Museum of Art, Studio TKM, and the Northeast Document Conservation Center.

## SAMUEL FEINSTEIN

### TITLING: GOLD TOOLING WITH LEAF

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A title on a binding should not be an afterthought. It is, and should be considered, a part of the design, as it is not only used to identify the book, but also to acknowledge the other minds and hands that went into the book's creation, which is why I regard titling as the most important kind of tooling. In this presentation, we will go over a process of gold tooling for titling with gold leaf and homemade shellac glaire, using both type holders and handle letters. Using a strict and straightforward process, and practice, this technique will yield crisp results. The demonstration will start with making a template and end with cleaning and burnishing the gilt impression. I'll also talk about the physical and mental preparation for finishing which will help keep your tooling consistent, as well as a troubleshooting process for mistakes.

Samuel Feinstein is a bookbinder primarily working making fine and design bindings. He trained at the North Bennet Street School, graduating in 2012, and went into private practice creating fine and design bindings, executing finishing for other binders, and eventually teaching workshops on finishing and edge gilding. In his work, he strives to create beautiful bindings in harmony with the contents of the book, with much care and attention given to both design and technical craftsmanship. He currently lives and works in Chicago.

# 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 Providence, or create a unique sponsorship-grouping to bundle and donate. We also welcome Anonymous donors. Thank you for your consideration!

## OPENING RECEPTION

\$2000 (2 available)

Help to cover the costs of food and programming during the November 7<sup>th</sup> Welcome Reception at Graduate Providence.

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

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- A full-page acknowledgement and ad in the conference packet

## VIDEO SPONSOR

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- 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)

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## PROGRAM PACKET SPONSOR

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Deadline for submission of payment and artwork is *October 1, 2024*. Payment may be submitted while registering online for Standards, or via the Guild's donation page.

Questions? Contact Jennifer Pellecchia at [standards@guildofbookworkers.org](mailto:standards@guildofbookworkers.org)

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# Hanging Out

## in the Freelance End of the

# Calligraphy Spectrum

By Beth Lee

Background photo by Patrick Tomasso on Unplash.

OVER THE PAST FEW months, I have returned to the sort of calligraphy work I did as a young calligrapher in the '80s and '90s. I've addressed wedding invitations and graduation announcements, done camera-ready work for a letterpress printer, and lettered an old poem as a broadside. I designed, copy fit, lettered, and painted a ketubah (traditional marriage contract) to emulate the style of a 40-year-old agreement that had been commissioned by the bride's parents. All of these are common fare in a freelance calligraphy studio, and I'm newly aware of their value to the practice of calligraphy.

Over the past decade or more, my studio time has increasingly been taken up with making artist books and teaching. Both are valuable to a calligrapher's growth. Artists' books put our lettering skills to work in service to an idea, message, or story. The development of an artist's book leads experimentation with new tools, materials, techniques, and book structures. I've found teaching to be the best sort of learning. The process of figuring out how to explain a concept or technique inevitably uncovers deficits in my own comprehension, sending me to research and clarify it for myself.

There is no substitute for the kinesthetic and visual understanding achieved through time spent lettering—not just any lettering, but finished lettering, which must be carried out and sent to the client regardless of the difficulty. Not having the luxury to quit because something is too hard is a highly underrated motivator.



Calligraphy Montage. Photo courtesy of Beth Lee.

One of these recent wedding jobs involved Indian handmade paper envelopes. This unsized paper had inclusions that I swear were toilet tissue, and they continually caught between the tines of my pointed pen. After experimenting with every aspect of the lettering process to minimize the problem, I found that a mixture of acrylic ink, a bowl-pointed pen, a simplified lettering style, slightly modified way of holding the pen, and a light touch carried the day. All of these tweaks served to sensitize my hand and eye to that golden place where the pen and ink hits the paper.

The old ketubah that I emulated had been beautifully rendered by a calligrapher at the top of her game and clearly doing this work daily. The mastery of form, the regularity of the script, and the tightness of the layout simply could not be accomplished except by regular, mindful practice. By contrast, my own lettering seemed slightly hesitant and a little less consistent, which has encouraged me to step up my daily practice. This time I'll be concentrating on finished work, if not for clients, then for family and friends.

BETH LEE is a book artist and freelance calligrapher. She holds a fine arts degree in graphic design, and has taught calligraphy and book arts for more than 30 years. Her work may be found in university and private collections around the US.



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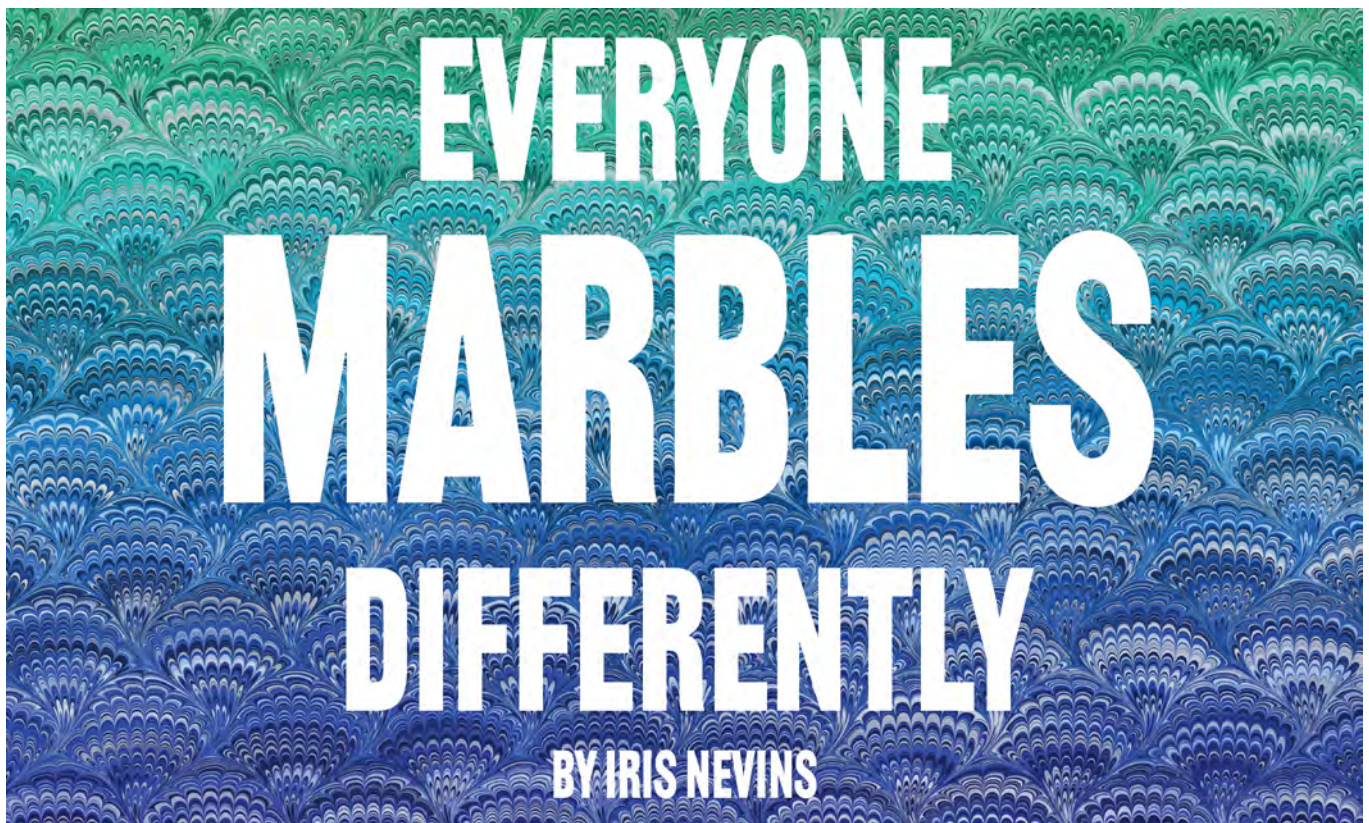


Elizabeth Friedlander (1903-1984) was one of the most successful calligraphers/typographers/graphic designers of the last century. She did titling and layout for *Die Dame* magazine in Berlin and her designs feature prominently in Penguin Books. During World War II she worked forging documents for the British government. Most famously, her 'Elizabeth' typeface was the first commercially-produced type ever designed by a woman.

Submissions are due Feb. 1st, 2025

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I CAN'T TELL YOU HOW many times I have been told “You can’t marble that way,” or “You MUST use distilled water for the size,” or “You are not allowed to use hard water,” or “You should really take some workshops and learn to marble the right way.”

Honestly, I get a lot of chuckles over these comments, and many other marblers get them too. Rather than argue what is the right way or wrong way, I’d rather ask “What works for you? THAT is the right way.”

Many of us old timers, some of whom even started marbling over 50 years ago—and I can claim 46 years ago—we had to make it up as we went along. There was no internet, no videos or YouTube demos. There were pretty much only very old manuals, where there were bare-bones marbling instructions, with archaic materials that were nearly impossible to find (and remember, no internet to look things up!) and pigments mentioned that had been mined out of existence nearly 100 years prior, or had been deemed poisonous, and were no longer made. In my first five or six years of marbling, I didn’t even know there were others out there! And the others had the same story. It was nearly impossible to learn from each other.

If by some miracle we discovered where to locate the supplies, we needed to experiment. We ruined many sheets of paper, and wasted a fortune in supplies, before we actually started to figure it all out. Once we did, the amazing process fascinated us, and we could not stop. I think rather fondly of the days where we boiled handfuls of dried seaweed, and

it always was different ... but thank you, I will go for the instant blend carrageenan powder now!

What happened was, we developed different ways of working. I had several studio moves early on, which meant different water chemistry in different areas. I always managed to make it work. My water from 1982 until 1987 was very hard. I moved my studio to a town with soft water. I so preferred my hard water, that I sometimes hauled it in from home. Then another move in 1993 to a place with the hardest water ever. Yet I am told I cannot marble with that water. I do understand that it could matter what is making the water hard, and maybe that will interfere with some people’s marbling, but so far so good here.

Some marblers use only distilled water to make their size bath, and insist everyone has to use it, and it is the only correct way to marble. I tried it and like the hard water better. And then there is the debate over do you blend with all cold water, or all hot water, or blend with hot and add a quart of cold water. I have found all ways work, but I prefer all hot tap water, which many do not agree with. All I can say, if it works for you, keep doing it.

Another thing I found, is you can line dry your alumed papers. Then you stack them in a not too damp place, 55% humidity or less, and they last indefinitely with no deterioration. I have been told this is shockingly wrong and the paper will fall apart. I have found decades old papers, left over from workshops, still packed up. They worked as well as the day they were first alumed. It works for me ...

yet I am told either the paper will rot, or the alum become ineffective. Again ... do what works for you. Be open minded ... try many different ways. I have tried every way I have heard of, but keep coming back to what works for me, even if at times it's considered wrong.

As for rinsing papers after marbling them, I wondered why the old manuals never (as far as I have seen) mentioned rinsing the papers after marbling. They just brought them to the drying rack. So that is what I tried to replicate. Yes, there is alum on my sheets ... and I never in the old manuals saw anything about using alum, but I generally try to use "just enough" paint, so that it doesn't run. They get hung up directly on the drying line. The papers have not disintegrated, nor have the books they were laid into, in 46 years. Most marblers will rinse ... and I will too if I get a fine vein of color running off the paper, but it is rare. Yet others will say this is wrong. But ... does it work? Yes. If it doesn't work for you, that's fine too, but neither way is wrong.

There are many ways, and it is really great we have the internet now, and online groups, where we can share ideas and techniques. We can all learn from each other. We can read instruction books written by many marblers nowadays too. In pretty much all of them, there are some differing ways to achieve the same end result.

Best to try every possible way, and see what gives you the best results; and remember that if it works, it is not the only right way.

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 also is a Celtic Harper, and Guitarist. She plays professionally, teaches both instruments and builds harps. She also makes Ancient Style and Celtic Jewelry.

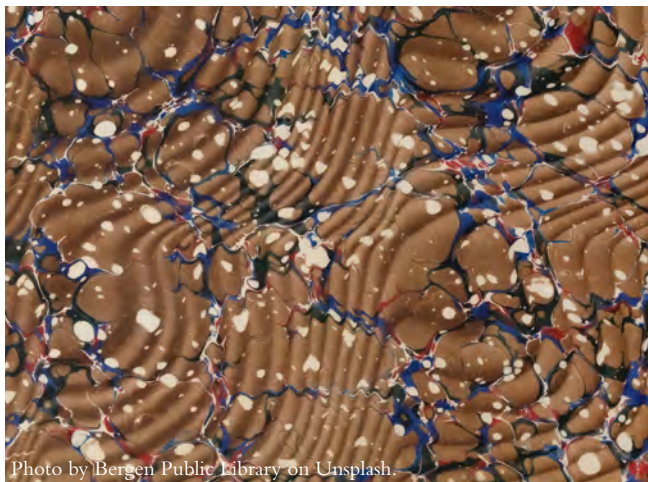


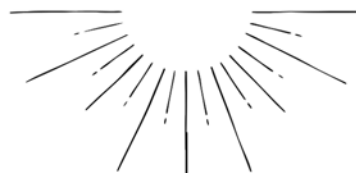
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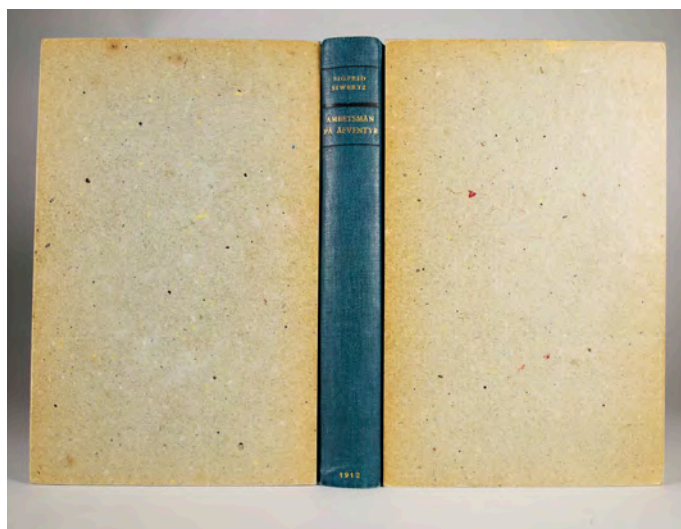
# Did Henrik Park Invent the Simplified Binding?

By Mark Andersson

**I**N 1941, IN THE MIDST of the German occupation of his home country of Denmark during the Second World War, Henrik Park created the Millimeter Binding. The Millimeter uses only a small amount of leather, a material which was difficult to obtain during WWII. The name comes from the one millimeter of leather exposed along the joint edge of the boards. A year prior to that Park had created the Rubow Binding, an evolution of a binding style made popular by the Danish binder August Sandgren. Sandgren had used vellum to strengthen paper-covered

bindings. In Park's version, vellum runs across the head and tail of the book, creating "rails" that protect the most vulnerable parts of the binding.

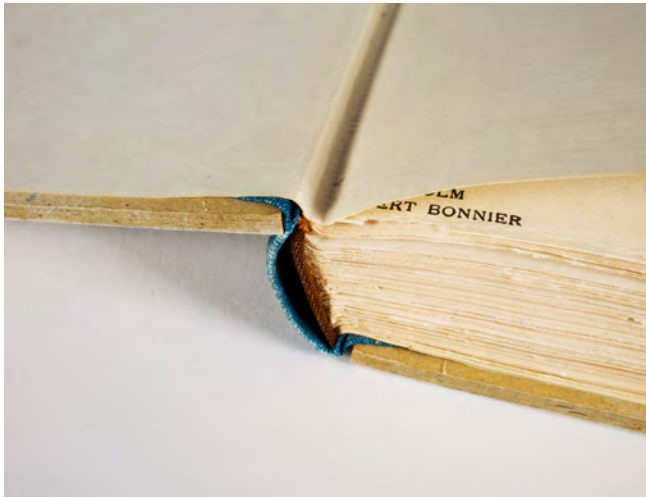
While researching and collecting examples of these three binding styles, I was surprised to find Simplified Bindings designed by Park during his time running the binding section of the Esselte company in Sweden during the mid-to-late 1950s. The cloth-spined book in the photographs came from that company during Park's tenure.



*Ambetsmän på Äfventyr*, bound at Esselte in Sweden during Park's time at the company. Photo courtesy of Mark Andersson.



Exterior of spine, showing board attachment in Simplified style. Photo courtesy of Mark Andersson.



Detail of cloth hinge created by using cloth as the spine wrapper. Photo courtesy of Mark Andersson.

Upon reflection, I realized that it is easy to draw a line from the Millimeter (and other onset board structures) to the Simplified Binding. In the former, a spine piece is attached to a spine wrapper, just as in a common case structure. The difference from a case binding is that in the Millimeter binding the wrapper is attached directly to the book block, instead of being attached to binder's boards. After the wrapper is glued onto the book block, the boards are then glued down over it and the book is covered.

In a simplified binding, the spine strip is attached to the covering material, such as leather or cloth, instead of a paper wrapper. Then the covering material is attached to the book

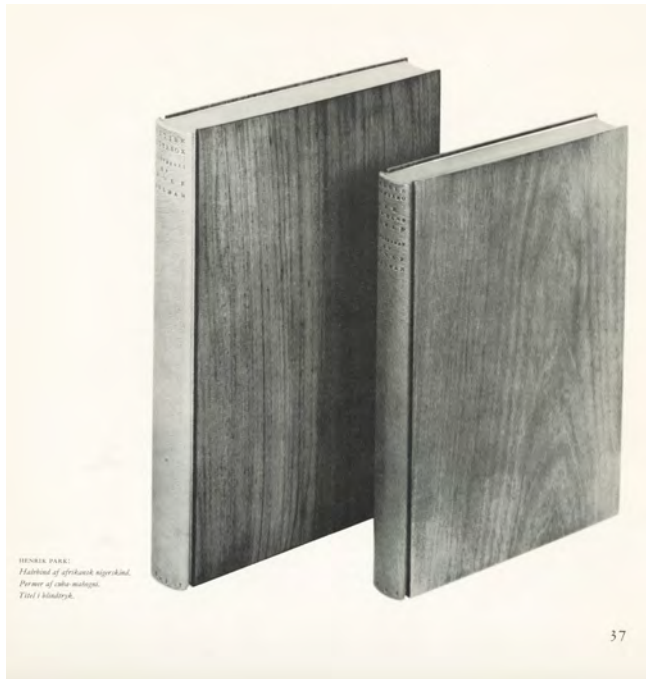
block in the same order and technique as the Millimeter, with the boards subsequently attached. The only difference is that the wrapper is leather or cloth instead of paper.

In *Fine Print*, volume 16 No. 4, S  n Evrard writes "In 1984 ... I developed the simplified binding." (page 37, first column). "Developed" might mean created or might mean evolved. The American Academy of Bookbinding states Evrard "created" the structure, as do other posts on the web. But Park was doing them almost 30 years prior to Evrard. If he did do them first, he will have created three of the iconic binding styles of the 20<sup>th</sup> Century.

Park made these as fine bindings, as shown in the photo with wooden boards, and also as trade bindings as shown in the other photographs.

If there are examples of Simplified Bindings from other sources that are earlier than the mid-1950s, the binding world needs to know, or Henrik Park needs to be given credit for their creation.

MARK ANDERSSON worked as a binder, conservator and teacher until retirement in 2022. He now spends his time collecting, researching and writing on Danish paper bindings, which he was exposed to during his year in Sweden on a Fulbright Grant. He is former President and Vice President of The Guild of Book Workers. He lives in Tucson.



Example of Park's Simplified bindings using goat as spine and mahogany as boards. From *Danske Bogbind 1930–1965*, published by the Danish Bogbinderskolen in 1965.

## Recently Published Bookbinding Titles

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# BOOKBINDERS GET NO RESPECT!

by Richard Brand

AS A HOBBYIST BOOKBINDER, I have looked for bookbinding every time I have visited a historical re-creation site. There are blacksmith sites, old school rooms, candle makers, leather workers, spinning wheels, pharmacies, and lots of other crafts, but the only place I have seen a bookbinder shop is at Colonial Williamsburg in Virginia.

Recently I had another experience of this lack of recognition of the necessary work of bookbinders. On a river cruise down the Rhône we stopped at Lyon. As the guide was extolling the long history of the city, she raved about the vast silk industry that was once very important.

Next the guide mentioned that in 1472 printing came to Lyon. Paris and Lyon each had a printer, and together they accounted for 80% of the printing in France. According to a handout from the tour guide entitled “The Image of the Town, Printing 16<sup>th</sup> C.,” Barthélemy Buyer and Guillaume Leroy were the two top printers. They published legal works for international markets. They published religious works and medical volumes. They published imported Venetian works as well. By 1550, there were 181 printing houses in Lyon. Lyon became the printing capital of Europe with books even exported to Mexico and Peru. You would have to believe that with that much printing there were binders there as well.

From that same handout: “Dominating the profession, the printer merchant, who were few in number, reigned supreme from their workshops where they printed,



Paul Lacroix, *Les Arts au Moyen Age et a L'Epoque de la Renaissance*, Paris, 1869, pg 501, last modified February 2, 2020, [archive.org/details/paullacroix/page/n7/mode/2up](https://archive.org/details/paullacroix/page/n7/mode/2up).

published and circulated works of their choice. They gave orders to the master printers without leading their own editorial policy.” In those workshops, don’t you think some binders were working? With all that publishing and printing and marketing there surely must have been binders in Lyon at that time, but they don’t even get a brief mention.

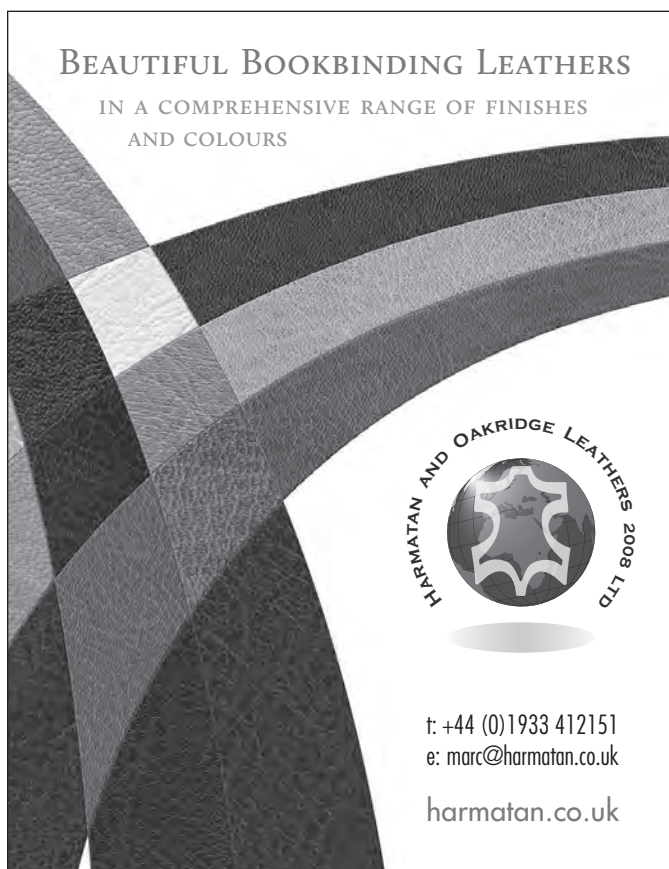
My most recent event was a tour of the timeless town of Pérouges. There was a rumor that there might be a working bookbinding shop there. The guide had no idea. She did not think so. As it turns out, there is indeed a small shop there with three people who were doing bookbinding. They did not speak English and I did not speak French but

they let me look around their fully equipped shop. I told the guide about my discovery, and she was most surprised.

Binders do necessary, important and often creatively beautiful works, but they often seem to be ignored, even by people with an interest in the history of industry. When the guide was telling the group about the printing industry, I asked about the binders. She did not understand. I had to explain that they did not staple all those pages together in the 15<sup>th</sup> century. A light bulb went off in her head and she was amazed that she had never thought about that.

Hopefully someday bookbinders will get the recognition they deserve for their contribution to the history of culture and industry. Until then, perhaps we can all try to spread the word about the importance of book binding.

RICHARD BRAND is a retired Presbyterian minister living in Henderson, NC. He putters as a hobbyist bookbinder, making blank books from time to time for his family to use as journals and diaries. He has participated in a couple of week-long programs to learn basic bookbinding skills. Just recently he attended a workshop at the North Bennet Street School, where he ended up spending more time trying to thread his needle (cataract problems) than sewing sections. He is a long-time member of the Guild. Richard can be reached at [bindingwood@gmail.com](mailto:bindingwood@gmail.com).



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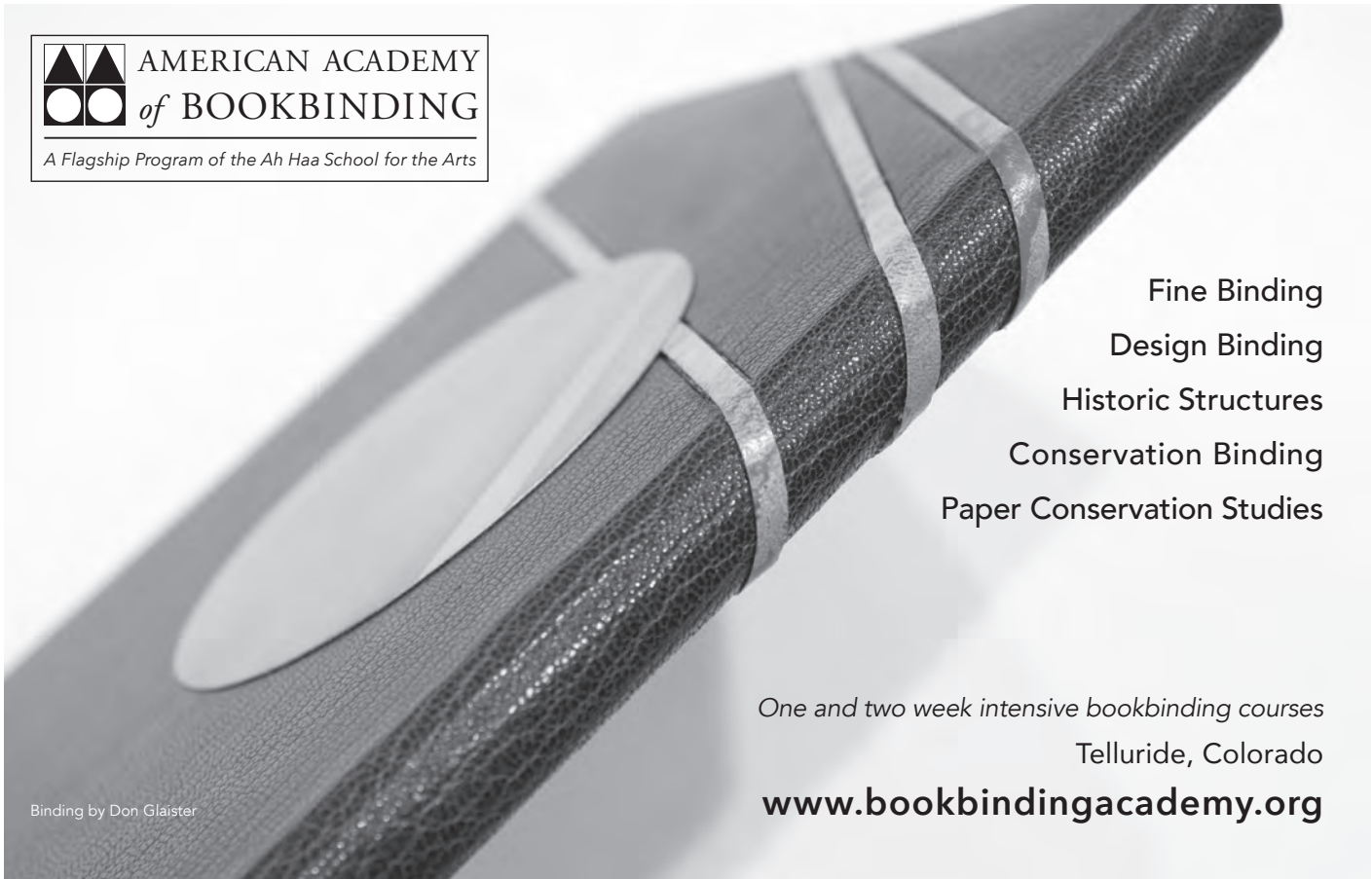
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*January 1st* for the February 2025 issue (No. 278)

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