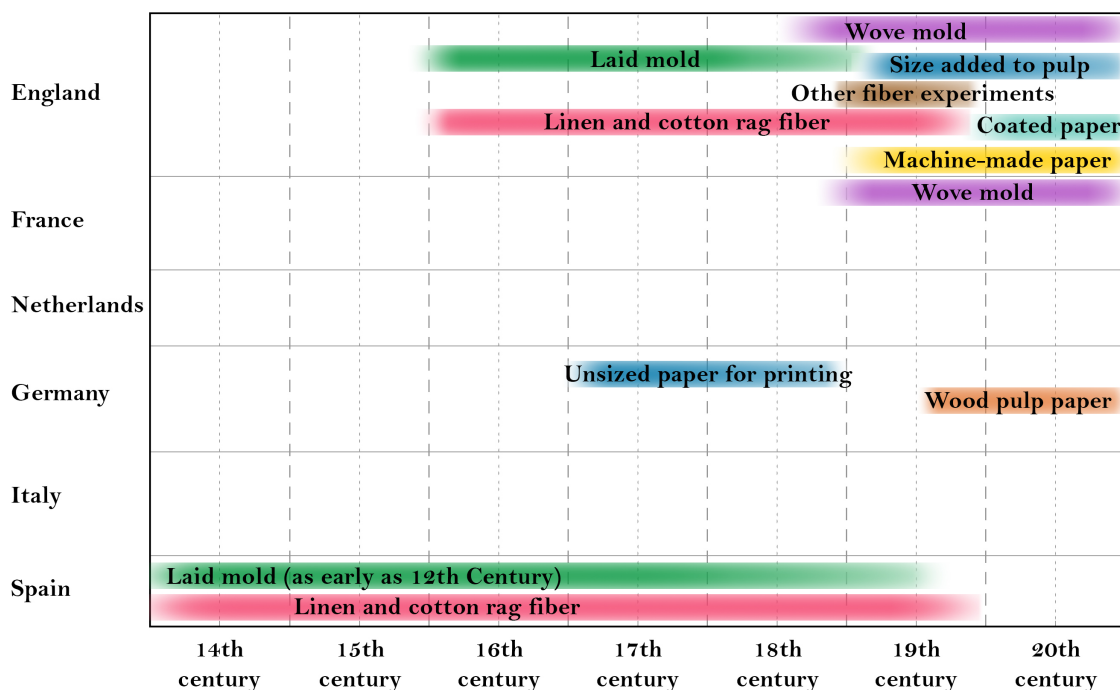


Structural and Material Clues to Binding History : A SERIES

by Emily K. Bell

Papermaking



ALSO IN THIS ISSUE

- Letter from GBW President Bexx Caswell-Olson
- Chapter News, Chapter Reports & Calendar Events
- The Print Arena: Carol J. Blinn and the Warwick Press
- A Roycrofters Exhibiton announcement from Barbara Adams Hebard
 - Contributions from Beth Lee & Iris Nevins
 - FORMATION update & more ~

IN THIS NEWSLETTER

Letter from the Editor	3
Letter from the President	4
Chapter News	5
Chapter Reports.....	6
Calendar Events.....	7
Clues to Binding History: a series by Emily K. Bell.....	8 - 11
Roycrofters Exhibiton Announcement	12 - 13
'The Fine Print Arena' by Pamela Wood: Warwick Press	15 & 17
'The Calligraphy Studio' by Beth Lee.....	19 & 21
'The Marbling Tray' by Iris Nevins.....	21
GBW Notifications.....	22
Newsletter Information	23

The Guild of BookWorkers 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.

www.guildofbookworkers.org

Please visit the website to become a member. Membership is open to all interested persons and includes a print copy of this Newsletter, among many other benefits.

The Guild of BookWorkers Newsletter is published six times annually by the Guild of BookWorkers, Inc. (521 Fifth Avenue, New York, NY 10175).

GUILD OF BOOK WORKERS • BOARD OF DIRECTORS •

OFFICERS AND COMMITTEE CHAIRS

PRESIDENT	Bexx Caswell-Olson (president@guildofbookworkers.org)
VICE PRESIDENT	Brien Beidler (vicepresident@guildofbookworkers.org)
SECRETARY	Rebecca Smyrl (secretary@guildofbookworkers.org)
TREASURER	Laura Bedford (treasurer@guildofbookworkers.org)
COMMUNICATIONS	Marianna Brotherton (communications@guildofbookworkers.org)
EXHIBITIONS	Jackie Scott (exhibitions@guildofbookworkers.org)
JOURNAL	Cara Schlesinger (journal@guildofbookworkers.org) Christine Ameduri (journal@guildofbookworkers.org)
LIBRARY	Ann Frellsen (library@guildofbookworkers.org)
MEMBERSHIP	Cheryl Ball (membership@guildofbookworkers.org)
NEWSLETTER	Lang Ingalls (newsletter@guildofbookworkers.org)
STANDARDS	MP Bogan (standards@guildofbookworkers.org)

CHAPTER CHAIRS

CALIFORNIA	Marlyn Bonaventure (california@guildofbookworkers.org)
DELAWARE VALLEY	Jennifer Rosner (delawarevalley@guildofbookworkers.org)
LONE STAR	Tish Brewer (lonestar@guildofbookworkers.org)
MIDWEST	Ellen Wrede (midwest@guildofbookworkers.org)
NEW ENGLAND	Erin Fletcher (newengland@guildofbookworkers.org)
NEW YORK	Celine Lombardi (newyork@guildofbookworkers.org)
NORTHWEST	Elsi Vassdal Ellis (northwest@guildofbookworkers.org)
POTOMAC	Beth Lee (potomac@guildofbookworkers.org)
ROCKY MOUNTAIN	Karen Jones (rockymountain@guildofbookworkers.org) Emiline Twitchell (rockymountain@guildofbookworkers.org)
SOUTHEAST	Sarah Bryant (southeast@guildofbookworkers.org)



(a 19th century book illustration depicting a "superior mirage", an exaggerated example of the Fata Morgana phenomena; wikipedia)

FATA MORGANA

the ship's captain described this phenomena as an atmospheric disturbance that causes shifting and elongated and topsy-turny objects on the horizon; a distortion; illusory



morgan art of papermaking
conservatory & educational foundation

WE OFFER

Morgan Conservatory Handmade Paper:
Korean, Japanese, and Western-styles

Workshops in Papermaking,
Book Binding and Letterpress

Exhibitions of Visionary Paper Artists
and Book Makers

Store for Paper and Book Arts Supplies

VISIT OUR WEBSITE AND ONLINE STORE
www.MorganConservatory.org

1754 East 47th St. Cleveland, OH 44103
Tel: 216.361.9255

Outside of a dog, a book is man's best friend.
Inside of a dog it's too dark to read.

- Groucho Marx

The Essential Groucho: Writings For, By and About Groucho Marx

In this issue I note the use of two quotes, both residing in the realm of perspective. The first I heard from the captain of a ferry I was on, explaining the unusual and highly engaging visual phenom I took no less than twenty photos of, in a brief attempt to document that what I was seeing *was actually what I was seeing*. The second is a bit of humor from Groucho Marx, his perspective off-kilter in just the way that brings my father's "heh heh heh" out in me. Yes, the dog days of summer. I am in the thick of the heat and the tourists, and the days are buzzing by quick as traffic on the highway (where I live, at any rate). I reach for perspective and I reach for humor. I hope you find a little of both in this issue.

I would first like to introduce Emily K. Bell and the first in a series of articles she has developed from past research. She is sluething out the history of a book in hand, and reviews how observation brings forth story. I want to thank Emily for her work on bringing the idea of a series over a number of issues to fruition, and for working with me on editing and format. This collaborative spirit makes my work as editor delightful. Her articles will continue in forthcoming issues. The 'Papermaking' chart she created is featured on the cover.

GBW's own Barbara Adams Hebard—who often sends in book reviews to this newsletter—has curated an exhibiton at the John J. Burns Library, Boston College. If you find yourself in the Boston area, this exhibition is an essential visit.

Pamela Wood, Fine Print Correspondent, spoke with longtime GBW member Carol J. Blinn of the Warwick Press. Reprinted here by permission is Carol's speech that tells the history of how she came to be where she is, and is a delightful guide for those curious minds entering the field who feel a bit in the jungle. Her list of 'essentials for students' encourages thought, and made me laugh.

We also hear from regular contributors Beth Lee and Iris Nevins. Beth reviews essential reading about calligraphy, while Iris touches on recommended paper for stabilized marbling results.

Standards registration is still open and will be taking place in October, in Minneapolis. I am attending and hope to see you there!

- Lang, Editor

LETTER FROM THE PRESIDENT

Dear Members,

Thank you to everyone who voted in the 2018 elections! We have one new Board member and several returning officers.

Bexx Caswell-Olson will continue as President

Marianna Brotherton will continue as Communications Standing Committee Chairman

Lizzie Curran Boody will replace Jackie Scott as Exhibitions Standing Committee Chairman

Lang Ingalls will continue as Newsletter Standing Committee Chairman

MP Bogan will continue as Standards Standing Committee Chairman

A round of applause to our returning officers, a warm welcome to our new Exhibitions Standing Committee Chair, and a big thank you to Jackie Scott for her past service!

The nominating committee for the 2019 election will be approved at our November meeting. The 2019 Awards Committee will also be approved in November. If you are interested in volunteering for either committee (or anything else), please let me know!

Registration for the upcoming 'Standards of Excellence' Seminar in Minneapolis is filling fast! If you haven't already done so, please make sure you register and book your accommodations soon. Early bird registration has ended, but you can still register at the regular rate until September 15. We do expect this year's conference to sell out, so don't delay!

There are several sponsorship opportunities available at this year's Standards Seminar. Hotel conference costs are rising, but the Guild is committed to keep the conference as affordable as possible. Your support will help us to cover our expenses without raising registration or vendor fees. Please see the website or contact MP Bogan (standards@guildofbookworkers.org) for more information.

I am very excited to announce that video recordings of the Centennial Celebration (a.k.a. the 2006 Standards Seminar) have been digitized and are now available on the GBW website. These videos will be available for viewing via a streaming video service at no charge to the membership. Please see the website for more information.

And please continue to send feedback and ideas my way. Many Thanks, Bexx Caswell-Olson, GBW President



siegel leather

Rediscovering Old World Bookbinding Leathers

Since 1917, the Siegel family has been producing, sourcing and selling quality leathers. Our Nigerian Sokoto goat is the same product that has been recognized for centuries as one of the most enduring and beautifully grained leathers in the world. Recently we've improved our Smooth Historical Goat and added Roma & Natural Goat. Our English Calf now comes in three colors. All bookbinding leathers are designed with input from binders to provide the very best performance and quality.

For enquiries, visit us at
SiegelLeather.com.

1147 Huntingdon Rd. Winston-Salem, NC 27104
336.293.7624 sales@siegel Leather.com

The Japanese Paper Place

Featuring Heritage Washi

Thousands of different types of Japanese paper
The world's largest selection of fine Japanese papers under one roof



www.japanesepaperplace.com (416) 538-9669

Washi Arts

Fine Japanese Paper · Tools · Supplies

US Based Retailer of Fine Washi from The Japanese Paper Place

www.washiarts.com · (415) 952-7872

\$5.00 flat rate shipping in US on most items

~ check the current events websites for updates on happenings in your area ~

CALIFORNIA

CHAIR	Marlyn Bonaventure	CURRENT EVENTS	www.gbwcalforniachapter.wordpress.com
ARTIST TALK - LA County Arboretum & Botanic Gardens	<i>September 8, 2:00PM</i>	With Rebecca Chamlee, in conjunction with below exhibition	
EXHIBITION - LA County Arboretum & Botanic Gardens	<i>through September 28</i>	<u>The Casual Naturalist</u> - the artist's books of Rebecca Chamlee	
WORKSHOP	<i>November 17 & 18</i>	'Impressions of Nature' with Rebecca Chamlee	

DELAWARE VALLEY

CHAIR	Jennifer Rosner	CURRENT EVENTS	www.dvc-gbw.org
UPCOMING WORKSHOP	<i>July</i>	'Gold Tooling' with Brien Beidler	

LONE STAR

CHAIR	Tish Brewer	CURRENT EVENTS	www.gbwlonestarchapter.wordpress.com
JOINT EVENT - Autumn Print Exchange with NE Chapter	<i>August 17 deadline</i>	See Announcement on next page	
TOUR & PRIVATE SHOWING - Harry Ransom Center, Austin	<i>August 25</i>	Conservation Lab Tour & Showing of fine bindings, 11 to 3PM	
WORKSHOP - Dallas	<i>September 15</i>	'Iris Folding' with Catherine Burkhard	

MIDWEST

CHAIR	Ellen Wrede	CURRENT EVENTS	www.midwestgbw.wordpress.com
-------	-------------	----------------	--------------------------------------------------------------------------------

NEW ENGLAND

CHAIR	Erin Fletcher	CURRENT EVENTS	www.negbw.wordpress.com
JOINT EVENT - Autumn Print Exchange with Lone Star Chapter	<i>August 17 deadline</i>	See Announcement on next page	
SUMMER WORKSHOPS - North Bennett Street School, Boston	<i>ongoing</i>	www.nbss.edu	
UPCOMING WORKSHOP	<i>October</i>	'Leather Dyeing' with Nicky Oliver	

NEW YORK

CHAIR	Celine Lombardi	CURRENT EVENTS	www.gbwny.wordpress.com
-------	-----------------	----------------	----------------------------------------------------------------------

NORTHWEST

CHAIR	Elsi Vassdal Ellis	CURRENT EVENTS	www.gbwnw.blogspot.com
WORKSHOPS - Slow Arts Studio & Bindery, Skagit Valley	<i>ongoing this summer</i>	Classes with Brenna Jael (slowartstudio.com)	

POTOMAC

CHAIR	Beth Curren	CURRENT EVENTS	www.gbwpotomacchapter.wordpress.com
-------	-------------	----------------	----------------------------------------------------------------------------------------------

ROCKY MOUNTAIN

CO-CHAIRS	Karen Jones & Emiline Twitchell	CURRENT EVENTS	www.rmcbgw.blogspot.com
WORKSHOPS - American Academy of Bookbinding, Telluride	<i>ongoing</i>	www.bookbindingacademy.org	
WORKSHOPS - Book Arts Program, Salt Lake City	<i>ongoing</i>	www.bookartsprogram.org	
WORKSHOPS - Book Arts League, Boulder	<i>ongoing</i>	www.bookartsleague.org	
WORKSHOPS - with Alicia Bailey, Denver	<i>ongoing</i>	http://bit.ly/aliciabaileyworkshops	
CALLIGRAPHY WORKSHOPS - Arvada Center, Denver	<i>ongoing this summer</i>	www.arvadacenter.org	
WORKSHOPS - Colorado Calligraphers, Denver	<i>ongoing</i>	www.coloradocalligraphers.com	
UPCOMING WORKSHOP - Denver	<i>September 8 & 9</i>	'Ethiopian Binding' with Karen Hanmer	

SOUTHEAST

CHAIR	Sarah Bryant	CURRENT EVENTS	www.SEGBWnews.blogspot.com
ONLINE MEMBERS SHOWCASE	<i>currently</i>	Check the above website to view!	

CHAPTER REPORTS

CALIFORNIA :: Chair Marlyn Bonaventure reports

Announcing the 2019 California Chapter Members' Exhibition, *The Artful Book*. Plans have begun for our second chapter exhibition which will take place in October, 2019, at the Long Beach Museum of Art. Look for announcements on our website, in the newsletter and an email which will include the formal 'Intent to Enter' along with exhibition details. We will keep you posted but start planning your entry soon.

Chapter Board Members Election results:

Chapter Co-chairs: Marlyn Bonaventure & Rebecca Chamlee

Secretary: Sue Ann Robinson

Treasurer: Barbara Wood

Technology/webmaster: Rebecca Chamlee

Newsletter Editor: Jean Gillingwaters

Programs: open

DELAWARE VALLEY :: Chair Jennifer Rosner reports

The Delaware Valley Chapter hosted "Pre-Industrial Finishing: The Tools and Their Use" with Brien Beidler in July. On day one we made a small assortment of finishing tools and the next day we learned the essentials of pre-industrial gilding. The workshop was fully booked.

The chapter also embarked on another group project. We were given a set of 1911 Encyclopedia Britannica and have distributed them to interested members. We will each create something from these books and have an exhibit late fall this year.

LONE STAR :: Chair Tish Brewer reports

Upcoming events include Autumn Print Exchange with the New England Chapter and a meet-up of Lone Star chapter members at the Standards Seminar.

NEW YORK :: Chair Celine Lombardi reports

The New York chapter is hosting a swap meet for members on September 15. If you have items to bring for sale or trade, please contact newyork@guildofbookworkers.org.

NEW ENGLAND & LONE STAR CHAPTERS!!

We are excited to announce this joint

Autumn Print & Paper Exchange

- > Deadline to sign up is August 17
- > Each participant will create an edition of no more than 12 prints to send to other participants and +1 to send to LSC Events Coordinator, Jeanne, if you wish to participate in our online exhibit. After registration closes, you will receive a list with addresses for all your prints to sail-off to and you will receive unique prints made by strangers in return.
- > Any method of printmaking or paper or book arts is welcome! Just remember, you must be able to make an edition of the design. (Postcards are okay, but please keep in mind that unprotected items may get damaged in the mail.)
- > Please note: you must be a current New England or Lone Star chapter member to participate in this exchange
- > Register: <https://tinyurl.com/ybllu3q3>

Questions? Contact your Events Coordinator

LONE STAR: Jeanne Goodman (jeannegoods@gmail.com)

NEW ENGLAND: Kate Levy (kate.e.levy@gmail.com)

NEW ENGLAND :: Chair Erin Fletcher reports

The New England Chapter recently held our annual meeting at Dartmouth College, where participants took workshops with Sarah Smith and Bill Hanscom. During the meeting, the newly appointed members from our recent election were announced and welcomed to the committee. Martha Kearsley and Athena Moore will continue in their roles and Emma Sovich is our new Communications Chair. Our upcoming events include an Autumn Print Exchange with the Lone Star chapter (see below) and a workshop with Nicky Oliver on Leather Dyeing techniques in October. Check out our chapter website for more information on both events.

ROCKY MOUNTAIN :: Co-chair Karen Jones reports

The Chapter will be representing the book arts at the Rocky Mountain Antiquarian Book Fair (Denver, August 3 & 4). We're also planning on combining a summer gathering with a refresher on link stitch sewing for folks taking Karen Hanmer's class September 8 & 9. Details upcoming.

NORTHWEST :: Chair Elsi Vassdal Ellis reports

Member **Sophia Bogle** has completed her Kickstarter campaign for the publishing of *Book Restoration Unveiled: A Guide for Collectors*. She exceeded her fundraising goals, and is now on the road to publication!

POTOMAC :: Tawn Heritage reports 'Member News'

Christine Ameduri recently accepted a full-time position as Archivist & Special Collections Conservator at McDonogh School in Owings Mills. New member **Bailey Hughes** attended classes at the American Academy of Bookbinding in Telluride; currently she is taking a letterpress course at the Richmond, Virginia Visual Arts Center and hopes to apprentice with paper marbler John Bielik at the Field Day of the Past event in Rockville in September. **Shireen Holman's** artist book 'Time' will be in a year-long exhibit called 'The Book as Art: Flight Edition' at Hartsfield-Jackson Atlanta International Airport. **Vicki Lee**, with Abigail Aldrich and Beatriz Centeno-Pineiro, received an Archivist's Achievement Award for their work in the Emergency Support Function Mission to Puerto Rico at the National Archives and Library and the Institute of Puerto Rican Culture in the aftermath of Hurricanes Irma and Maria. **Nora Lockshin**, Head of Collections Care & Conservation, Smithsonian Institution Archives, presented "Application of the Sewn Boards Binding for Field Books and Pocket Journals" at AIC's 46th Annual Meeting. **Patricia Selinger** will teach youngsters simple pamphlets at the Wilton House Museum Bookbinding Bash. **Shannon Kerner** has a book in the Delaware chapter exhibit, "Smith's Structures," at the Free Library of Philadelphia. **Beth Curren** and **Carolee Jakes** collaborated on "From the Light of the Sun," an artist book of the August 21, 2017 eclipse, now held in the Library of Congress Rare Book collection.

EXHIBITIONS

Paper Works - Works on Paper

LEXINGTON, KY *through August 31*
 AWARDS & ARTISTS RECEPTION *August 3, 5 to 8PM*
 The 7th annual national juried art competition at the M.S. Reznay Studio & Gallery. 130 artists from across the United States submitted over 400 artworks for consideration, representing a wide interpretation of "works on paper". Looking with a critical eye towards excellence of expression and material handling, as well as finding a good balance among a variety of mediums and a range of aesthetic approaches Juror Doug Stapleton (Associate Curator of Art, Illinois State Museum) selected 27 pieces for the exhibit.
www.msreznay.com/juried-competitions

GREEN

SEBASTOPOL, CA *through September 9*
 Green: a great color and so much more! This exhibition invited artists to express "Green" in different interpretations variations and nuances of the color through figurative and abstract concepts, but also expressions of environmental concern and ecological awareness.
sebarts.org/index.php/calls-entry/

Form and Function: the Genius of the Book

WASHINGTON, DC *through September 23*
 Discover a history beyond what's printed on the page, seen in the structure, craftsmanship, and beauty of this often-overlooked marvel: the book. Curated by Renate Mesmer, the Folger's head of conservation, Genius of the Book shows the Folger collection from a completely different perspective. Folger Shakespeare Library.
www.folger.edu

Medieval Monsters: Terrors, Aliens & Wonders

NEW YORK, NY *through September 23*
 Drawing from the Morgan's superb collection of illuminated manuscripts, this major exhibition will explore the complex social role of monsters in the Middle Ages.
www.themorgan.org

Dreams of Art & Glory: Book Craft by the Roycrofters

BOSTON, MA *through October 1*
 See coverage by co-curator Barbara Adams Hebard in this issue!
<https://libguides.bc.edu/c.php?g=44217&p=2739132>

The Bibliophile as Bookbinder: the Angling Bindings of S.A. Neff, Jr

CLEVELAND, OH *August 20 - November 16*
 This exhibit is about one man's passion for the natural world and the world of books. Over five decades ago, Mr. Neff began a serious pursuit of trout, and books on the art of angling. Currently on view at K. Smith Library, Case Western Reserve University.

OK, I'll Do It Myself

PHILADELPHIA, PA *August 26 - November 4*
 Narratives of intrepid women from the *Caroline F. Schimmel Collection of Women in the American Wilderness*. At the Van Pelt Library, University of Pennsylvania. Caroline is a longtime GBW member and formerly served as editor of this newsletter!
www.library.upenn.edu/exhibits/schimmel.html

Narrative Threads

DENVER, CO *through September 23*
 Curated by Alicia Bailey of Abecedarian Gallery.
www.abecedariangallery.com

UPCOMING BOOK EVENTS

Oak Knoll Fest XX

NEW CASTLE, DE *October 5 to 7*
 The theme this year is "Bringing it on Home " in which printers, booksellers, and collectors will discuss the importance of fine press book fairs that help expand the knowledge of the book arts during a free symposium on Saturday, October 6.
www.oakknoll.com/fest/index.html

OK, I'll Do It Myself Conference

PHILADELPHIA, PA *September 6 & 7*
 This conference will explore some of the many women's voices in Ok, I'll Do It Myself. Keynote speaker is Laurel Thatcher Ulrich; other speakers include Suzanne Bordelon, Joan Dejean, Tina Gianquitto, Ellen Handy, Melissa Homestead, Elizabeth Hutchinson, Renée Laegreid, and David Wrobel. A roundtable discussion with Caroline Schimmel, Regan Kladstrup and others will conclude the conference.
www.library.upenn.edu/exhibits/schimmel.html

UPCOMING BOOK FAIRS

Rocky Mountain Book Fair *August 3 & 4*
Arkansas Book & Paper Show *August 11 & 12*
Vermont Foliage Book & Ephemera Fair *August 12*
Rochester Antiquarian Book Fair *September 8*
Brooklyn Antiquarian Book Fair *September 8 & 9*



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

PART 1: INTRODUCTION AND NOTES ABOUT PAPERMAKING

This series of articles grew out of an effort to create, for my own reference, a set of guidelines for determining, based on its structural characteristics, when and where a book might have been bound. I have always been interested in the structural and mechanical details of how books are put together and how they move, and wondered if that information could be organized in a way that would be helpful to learning more about the history of binding. As part of the requirements for a Diploma in Conservation from the American Academy of Bookbinding, I wrote a paper on this topic, including timeline charts that visually map the development of techniques and the adoption of materials used in bookbinding over the centuries. This series presents each of the charts, and provides some ideas about where to learn more. It is also, I hope, a starting point for discussion about bookbinding history and the evolution of technique. The series focuses on European bindings. This first article features a chart showing major developments in papermaking in Europe from the 14th century on.

INTRODUCTION TO THE SERIES

When books come to the attention of a conservator for the purposes of repair, they are often damaged in a way that reveals otherwise-hidden details of how they were constructed. Most damage occurs to the spine of a book, which, fortunately for the purposes of this series of articles, is where most of the information about how a book was put together can be found. How the text pages were attached to each other, how the cover was constructed, and how the two are connected are the most revealing details. To get a full picture of the time period and location where a book was bound, it is also necessary to consider how the binding has been decorated (or not), titled (or not), and perhaps the audience for which it was intended. One must also consider where and when the text was written or printed, details of which are often explicitly mentioned in the text. Further, the materials that make up both the textblock and the cover can often help to narrow down where and when it might have been made. By exploring these elements, I hope to create some guidelines by which one can place a binding within a historical and geographical framework.

One of the first considerations in dating a book is whether the text has been written by hand—a manuscript—or has been printed. If a book is printed, then we know it must have been made after the invention of the press. This is a somewhat less precise definition than it first seems. There is more than one way to print a book, and though Gutenberg's press is often thought of as the first proper mass-production press, there are printed books that date from before 1440. Many print historians credit Gutenberg more with the

simplification of the manufacture of moveable type than with the "invention" of the press itself. But suffice to say that if a book is printed, it is more likely to have been bound after the mid-1400s than before. Manuscript books did not immediately die out once printing became easier and faster, and it is possible to find a manuscript that dates to the last decade rather than 1400. But from details of the materials of which it is made, especially the substrate (paper or parchment) and ink used, as well as the style of handwriting and type of writing implement used, one can probably narrow it down to the proper century fairly quickly. For example, one interesting article proposes to identify the scribes of manuscripts based on the marks they used to ensure that the quires were bound in the proper order once the writing was completed. This series will focus on printed textblocks on paper; parchment and manuscript identification are beyond its scope. That said, two particularly diagnostic details of the construction of medieval bindings will be described: how the textblock was sewn and how the boards were laced on to the textblock.

Further clues can be found in how a book was printed—on a hand press, with moveable type; on a mechanized press, with more modern moveable type or with linotype slugs; or with a more recent type of printing such as offset or laser printing. The printing method is not always easy to identify, but if it can be, this will serve to narrow the time window in which a book is likely to have been printed. Space does not allow printing history to be addressed here, but a good overview of the development of printing technologies over time can be found in Warren Chappell's *A Short History of the Printed Word*. For a more in-depth study, a detailed discussion of the varieties of type used in different countries in Europe in the 15th to 18th centuries can be found in Daniel Updike's *Printing Types*.

No matter what can be determined about how a book was printed, this offers only the earliest date at which a book might have been bound. It is not unusual for a book to be bound much later than it was printed. Also, each technology does not immediately stop being used just because a new one has been developed. In many ways bookbinders are fairly conservative, and don't always see why they should change how they have been binding books just because there is a new technique available to them. There are times when being conservative in one's methods is wise—for example, the development of wood-pulp paper in Germany in the mid 19th century. Though it was new and fast and cheap, allowing for paper to be made at lower cost and much higher volume, the dramatic deterioration that can happen to this kind of paper when stored in less than optimal environmental conditions makes many conservators

wish it had never been adopted. If only all bookbinders had stuck with their rag-based papers, we wouldn't now be faced with a massive quantity of brittle 19th and 20th century books with crumbling pages. But I digress.

The materials from which a book is made can tell us a lot about its time period and place of manufacture. Paper was not made in Europe before the 12th century, and did not reach England until the beginning of the 14th century, so a paper textblock is not likely to be older than that unless it was made from paper imported from Asia. Details of the paper itself can be helpful, whether it is hand made or machine made, with a laid texture or wove, and whether it was sized or not. For the most part, details of the history of papermaking are beyond the scope of this series, though I will outline a few key developments later in this article. Two good resources for learning more on the topic are Dard Hunter's classic book, *Papermaking*, and, for the history of papermaking in the New World, Nicholas Basbanes' *On Paper*.

The economics of binding play a role, in terms of who is authorized to sell books unbound or bound, who bears the cost of binding, and how the businesses of printing, publishing, binding, and selling are related to each other. These relationships evolved over time and are often related to broader economic and labor trends in the countries in question. Vittorio de Toldo talks about how in the 13th century in Italy the number of available volumes began to increase dramatically, partly because of the development of Universities associated with monasteries. Binding was less and less the province of the monks alone, as more lay people became bookbinders to supply the demand for texts for the universities. As a result, bindings became more likely to be embellished, to be more attractive to consumers, rather than the plain, utilitarian bindings that the monks were creating.

There were also changes in readership and the culture of book ownership over time. Mirjam Foot's *Bookbinders at Work* has a good discussion of these evolving trends, and how the relationship between publisher, printer, binder, and bookseller varied from country to country. For example, in the 17th and 18th centuries, there was a broadening of the culture of reading that led to an increase in the number of non-scholarly books available to the public and encouraged booksellers to have on hand more pre-bound volumes for people to purchase on the spot than they had before. There is a chicken-and-egg question when it comes to teasing out the reasons for this increased readership—whether it caused the reduction in price of books over that time period, or was caused by it—but the fact remains that there was a certain degree of pressure on the booksellers to find ways to increase their customer base by offering lower-priced books, and that this led to the desire to cut corners in the binding process to make it cheaper and faster to produce bound books in

quantity. Johan Gottfried Zeidler, a German writer from the early 18th century, noted (in what is thought to be the earliest printed technical bookbinding manual in Europe, *Buchbinder-Philosophie*, from 1708) that there were now many more people who were literate than there had been before, and that this was creating a higher demand for already-bound books. He suggested that booksellers should have a regular arrangement with specific binders, who would therefore have steady work and would be able to provide a stock of pre-bound books for the sellers to have on hand.

The 19th century saw the development of machinery to perform part of the binding processes, fuelled by the industrial revolution and the development of machinery more broadly, as well as the change in work relationships that resulted from the boom in factory work. All of these changes had an effect on the structure and appearance of bindings that can be helpful in locating them in time and space.

BEGIN AT THE BEGINNING: NOTES ABOUT PAPERMAKING

In turning to the physical structure of the book, we will work from the inside out (as in binding), and so begin with the paper from which the textblock is made. Dard Hunter notes that papermaking was introduced to Europe via Spain in the mid 12th century. The first known paper mill in England, that of John Tate in Hertford, dates from much later, in 1495. Earlier handmade paper had noticeable chain and laid lines and is known as "laid" paper. The smoother "wove" texture was not developed until the mid-18th century. The wove mold was developed in England, possibly suggested by John Baskerville, and was adopted in France soon afterward. There was plenty of overlap between the adoption of the wove mold and the decline of the laid mold. Some modern handmade paper continues to be made using a laid mold, and some machine-made papers are impressed with a pattern to make it appear to have been made with a laid mold as well, so the appearance of chain and laid lines in the paper is not a foolproof argument for a pre-18th-century date for a given textblock.

Early European paper was made from rags, and so consisted entirely of linen and cotton fibers. Starting in the late 18th century, a shortage of rags spurred papermakers to experiment with other fibers for making paper, including early-19th-century straw-based paper and a paper made from a Spanish grass fiber, esparto, around 1860. It wasn't until the mid-19th century that German papermakers developed a commercially-viable process for making paper from wood pulp, but the practice quickly spread to other parts of Europe and to the Americas.

Another innovation from the early 19th century was to mix size, usually rosin, into the pulp before beating, rather than dipping the finished sheets of paper in a bath

of gelatin size. While this reduced the labour requirements (and therefore cost) of sized paper, according to Middleton the strength of the paper suffered as a result. Clay-coated paper dates to the end of the 19th century and was often used because of its superior rendering of half-tone images. Middleton also bemoans its lack of strength and notes that the coating is prone to flaking off and is easily damaged by water. Anyone who has accidentally dropped a magazine in the bathtub can attest to the latter problem.

One further interesting detail about sizing is that printing in Germany was usually done on unsized paper. German bookbinders typically had to apply size themselves, as described in German binding manuals from as early as Anselm Faust's 1612 *Beschrijvinghe ende onderwijsinghe...des boeckbinders handwerck* ("Description and Study of the Bookbinder's Craft"). The practice of printing on unsized paper continued at least as late as 1790, when it was mentioned in M. van Loopik's unfinished manual, *Volkomen Handleiding tot de Boekbindkonst* ("Complete Handbook to the Bookbinding Art"), as something that occurs in Germany but not in Holland, France, or England. As a result, the same printing of a book could be sized with different mixtures by different binders, sometimes with a green tint ("sap green") added at a customer's request.

Papermaking machines began to be developed in the early 19th century, starting with one patented by Nicholas-Louis Robert in France in 1798. His first prototypes were not completely successful, but his invention was later improved by mechanic Bryan Donkin. Donkin was supported by the London-based stationers Henry and Sealy Fourdrinier along with John Gamble, the proprietor of a paper mill in England. Gamble, the brother-in-law of Robert's employer Leger Didot, secured—at Didot's suggestion—an English patent for the machine in 1801. In 1806, the Fourdriniers later also secured a patent, but it was not until 1812 that the machine was used commercially. The machine spread from England into the rest of Europe, with the first (English-made) installed in Prussia in 1819. There is evidence that versions were being made in Eschweiler and Heilbronn by 1838 and in Aachen by 1841.

Mechanically-produced paper, unlike handmade paper, has a noticeable grain direction. This is due to the fibers lining up primarily along the direction of motion of the mesh belt of the papermaking machine. Consequently, not only is the paper more easily folded along the grain direction than it is at 90 degrees from the grain, but also when glued or pasted the paper expands much more noticeably across the grain than it does along it. As a result, some books printed on early machine-made paper may have been printed in such a way that the pages are cross-grain with respect to the spine of the book, producing noticeably cockled foreedges.

Also, endsheets might have been constructed so that they are pasted cross-grain compared to the boards, causing the boards to warp. As binders and printers became aware of this directional quality of machine-made paper, they began to take it into account when planning printing and choosing papers for endsheets, though it is still possible to find later books with the same cockled foreedges and warped boards that indicate the use of cross-grain paper.

In the next article we'll discuss the mechanics of sewing medieval textblocks, including supported and unsupported sewing styles and the different types of supports used from the 8th to the 15th centuries.

DATES

John Tate, d. 1507
 John Baskerville, 1706-1775
 Nicholas-Louis Robert, 1761-1828
 Bryan Donkin, 1768-1855
 Henry Fourdrinier, 1766-1854
 Sealy Fourdrinier, 1773-1847
 Leger Didot, 1767-1829

ABOUT THE CHARTS

The charts that accompany these articles are my attempt to synthesize information in a visual form, noting developments over time and differences and similarities between different countries in Europe. They are necessarily incomplete and approximate, because the available information about when and where specific binding techniques developed is also incomplete. In particular, it is especially difficult to tell when a particular technique stopped being used. There may often have been binders who continued to use a technique long after their colleagues had adopted a different one, or even after they themselves chose a different method for most of their work. Also, there were occasions when my sources differed from each other in their opinion of when or where a technique was first adopted, so it was necessary to make somewhat arbitrary choices in those cases. There are many gaps, which I hope others will seek to fill in. In all, the charts are meant to be a starting point for further examination and not necessarily a definitive record.

ABOUT THE AUTHOR

I began college intending to become an aerospace engineer, but while in a graduate program in materials science decided that there was something missing from my intended career. Conservation was a way to combine my interest in science, love of hands-on laboratory work, and passion for crafts. My first experiences in the field were as

a volunteer Conservation Intern at The Textile Museum in Washington, D.C.. I was a Conservation Technician at the University of Maryland Libraries from 2001 to 2006, and have been the Collections Conservator at Wellesley College since 2006. I have sought out every opportunity to expand my techniques and improve my craft, taking workshops through programs large and small, and was awarded a Diploma in Conservation by the American Academy of Bookbinding (AAB) in October 2017. I enjoy seeing books as functional, mechanical objects as well as carriers of information, culture, and beauty, and look forward to applying my skills to the rich variety of rare books that may come my way. I can be reached at ebell@wellesley.edu or ekb.booksaver@gmail.com.

BIBLIOGRAPHY

Barker, Nicolas. "Quiring and the Binder: Quire-Marks in some Manuscripts in Fifteenth-Century Blind-Stamped Bindings."

Studies in the Book Trade in Honour of Graham Pollard.
(Oxford: The Oxford Bibliographical Society, 1975, p. 11-31)

Basbanes, Nicholas A. *On Paper: The Everything of its Two-Thousand-Year History, by a Self-Confessed Bibliophile.*
(New York: Alfred A. Knopf, 2013)

Chappell, Warren. *A Short History of the Printed Word.*
Revised and updated by Robert Bringhurst 1970.
(Vancouver: Hartley & Marks, 1999)

Clapperton, R.H. *The Paper-Making Machine: Its Invention, Evolution and Development.*
(Oxford: Pergamon Press, 1967)

Foot, Mirjam M. *Bookbinders at Work: Their Roles and Methods.*
(London and New Castle, DE: The British Library & Oak Knoll Press, 2006)

Hunter, Dard. *Papermaking: The History and Technique of an Ancient Craft.*
(New York: Dover Publications, Inc., 1978)

Marks, Philippa J. M. *The British Library Guide to Bookbinding: History and Techniques.*
(Toronto and Buffalo: University of Toronto Press Incorporated, 1998)

Middleton, Bernard C. *A History of English Craft Bookbinding Technique.*
(New York and London: Hafner Publishing Company, 1963)

"Sealy Fourdrinier." *Wikipedia, the Free Encyclopedia*
(en.wikipedia.org/wiki/Sealy_Fourdrinier; accessed 21 June 2018)

Toldo, Vittorio de. *L'Art Italien de la Reliure du Livre (XVe-XVIIe siècle).* Monographies d'Arts Decoratifs, 3.
(Milan: Bottega di Poesia, 1924)

Updike, Daniel Berkeley. *Printing Types: Their History, Forms, and Use, A Study in Survivals.*
(Cambridge, MA: Harvard University Press, 1922)



**AMERICAN ACADEMY
of BOOKBINDING**
A School of Excellence in Bookbinding Education

Fall course schedule

DON GLAISTER

INTERMEDIATE/ADVANCED FINE LEATHER BINDING — SEPTEMBER 17 - 28
FINE LEATHER BOX MAKING — OCTOBER 1 - 5

GABRIELLE FOX

THE 3-DAY MINIATURE JUMP-START — OCTOBER 24 - 26
FINE LEATHER BINDING IN MINIATURE — OCTOBER 29 - NOVEMBER 2

PETER GERATY

PARCHMENT OVER BOARDS — NOVEMBER 5 - 9
THE "OTHER" TOOLING TECHNIQUE — NOVEMBER 12 - 16

Don Glaister, fine binding
Peter Geraty, integrated studies
POB 1590, Telluride, CO 81435
970.728.8649
aab@ahhaa.org
bookbindingacademy.org

**OPEN • SET 2020
REGISTRATIONS
START AUGUST 15, 2018!**

It's almost time to register
for the exciting 2nd
triennial competition and
exhibition OPEN • SET
featuring the work of
Russell Maret for the SET
category!

Details online at
<https://www.bookbindingacademy.org/open-set>
after August 15, 2018.

Dreams of Art & Glory: Book Craft by the Roycrofters

John J. Burns Library, Boston College

June 11 to October 1, 2018

An exhibit co-curated by GBW member Barbara Adams Hebard & Burns Library Reading Room Assistant Andrew Isidoro

One of the many advantages of working in a special collections library is the opportunity to browse in the stacks. I regularly browse while checking the climate control monitors throughout the building. During one such walk-through, a suede binding resembling a typical Roycroft cover caught my eye. I lifted *Essays of Elia* (1899) off the shelf, located the publisher's identity, and discovered that my hunch was correct. This, in turn, led to a search in the library catalog for more Roycroft materials and the realization that the Boston College Libraries hold a number of books made by the Roycrofters. My colleague, Andrew Isidoro and I then used these materials to produce the current John J. Burns Library exhibition, *Dreams of Art & Glory: Book Craft by the Roycrofters*.

Dreams of Art & Glory: Book Craft by the Roycrofters includes 26 Roycroft books, along with Kelmscott Press publications, incunabula (early imprints created prior to 1501), a Doves Bindery volume bound by T.J. Cobden-Sanderson, and Cuala Press imprints. Exhibition viewers will have the opportunity to learn about the influences on the Roycroft style and to observe examples of other contemporary designers, all culled from the collections of the Boston College Libraries.

Elbert Hubbard (1856-1915) was the founder of Roycroft, a reformist community of craftspeople and artists in East Aurora, New York. He referred to himself as an anarchist and socialist. Hubbard began the community in 1895, influenced by the ideas of William Morris, the well-known English designer, printer, and Socialist. William Morris was known for his decorative arts—including tapestries, wallpaper, fabrics, furniture, and stained glass windows—and founded the Kelmscott Press in 1891. His aesthetic was a major inspiration for the Arts and Crafts movement, which began in England in the 1880s, and quickly spread to North America and Continental Europe. In May 1894, Elbert Hubbard traveled to England and Ireland, visiting the Kelmscott Press and finding inspiration from their work.

Hubbard had been a successful traveling soap salesman before beginning a career as a writer. Unable to find a publisher for his work, Hubbard founded Roycroft Press to print his book himself. He selected the Roycroft name due to his admiration of 17th century London printers, Samuel and Thomas Roycroft.

Although Hubbard expanded his Roycrofters community to include other craftspeople, such as furniture

makers, metalsmiths, and leather smiths, this exhibition focuses on the work of the bookbinding and printing shops. Elbert Hubbard was very proud of the Roycroft bindery; advertisements written by him and printed in the endpapers of Roycroft books include praise of the German-trained master bookbinders Louis Kinder and Frederick C. Kranz. Hubbard himself collected fine bindings from some of the notable binderies of the late 19th and early 20th century: Riviere, Zahn, Zaehnsdorf, and Doves. A sample Doves Bindery bookbinding is in this exhibition.

The Burns Library exhibition features an outstanding seven-volume set of *The Complete Writings of Elbert Hubbard*, commissioned by Thomas W. Lawson (1857-1925), a wealthy Boston stockbroker and author. With the wealth Lawson amassed from copper mining, he built a vast estate; the manor house boasted a large library that once held these bindings. The beautiful, coppery-hued leather covers may be a nod to the source of Lawson's wealth. These books were bound by Frederick C. Kranz, who had begun

HOLLANDER'S

***Specializing in
Decorative Papers,
Bookbinding Supplies,
and Workshops***

Over 2,000 Decorative & Artist Papers

Hand Bookbinding Tools & Supplies

Goat and Cow Leathers

Book Cloths

Text Blocks & Signatures

Custom Book Board Cutting

Book & Paper Arts Workshops

www.hollanders.com

410 North Fourth Ave Ann Arbor, MI 48104
734-741-7531 staff@hollanders.com

working in the Roycroft bindery in 1903, and, when leather modeling was introduced in the bindery, was designated "Master Leather Modeler." The Lawson bookbindings reveal Kranz's skills. Kranz's work was usually unsigned; his gold monogram on these covers may indicate pride in the exquisite workmanship.

Hubbard, a perceptive businessman, was aware that not all potential customers were millionaires like Lawson. *Little Journeys*, a series of books written by Hubbard, was available in a range of binding styles and prices, with the most affordable produced in greatest numbers. Some of those styles displayed in the exhibition include: the most expensive, *Joaquin Miller* (1903), with a leather and marbled paper cover; the mid-range *Pericles* (1903), bound in cloth and paper cover; and the most affordable *Plato* (1908), with a cover made of unsupported printed-paper.

Members of the Guild of Book Workers will be pleased to know that, in addition to bookbindings, the exhibition also acknowledges fine printing, illumination, and handmade paper by the Roycrofters. *Sonnets from the Portuguese* (1898), an example of finely printed text, has been executed on handmade paper. The layout, coloring, and illuminated initials in this volume evoke the earliest printed books. The work of William Joseph "Dard" Hunter (1883-1966) can be seen in the beautifully designed pages of *Woman's Work*

(1908). Hunter, also known for his passion for hand-made paper, likely influenced the development of the "Roycroft" watermarked paper, which can be seen in the copy of *The Essay on Self-Reliance* (1908) in the Burns exhibition. *Essays of Elia* (1899), the book that piqued the curators' interest in exhibiting Roycroft materials at Boston College, is bound in suede leather with a heraldic cover design created by W. W. Denslow, famous as the illustrator of *The Wonderful Wizard of Oz*. The *Essays of Elia* chapter headings are graced with charming hand-colored initials.

Hubbard encouraged women to work at Roycroft and to sign their contributions. The volume containing *The City of Tagaste* and *A Dream and a Prophecy* (1900) was hand-illuminated, or decorated, by Anna Paine and has her signature at the beginning of the text. *The King of the Golden River* (1900) is an excellent sample of Gertrude Hart's hand-illumination and contains her signature on the limitation statement. *White Hyacinths* (1907) has a beautifully illustrated title page designed by Alice Moore Hubbard (wife of Elbert Hubbard), featuring the Roycroft font, along with a vine and floral motif. The tailpieces and initials throughout the book repeat that motif. Mrs. Hubbard was also an author, lecturer, and manager of the Roycroft print shop.

Elbert Hubbard and his wife, Alice, died in 1915 when the *RMS Lusitania* was torpedoed and sunk by a German U-boat. After their untimely deaths, Elbert's son, Elbert "Bert" Hubbard II, kept the press and bindery running until 1938. The quality of the work produced was less innovative than that made during Hubbard Sr.'s lifetime, as Bert often recycled old text block designs, initials, and decorations. The number of skilled bookbinders had also declined by 1915. Bert was not a writer, so he re-used the works written by his father. The Roycroft dreams of art and glory by no means were lost. Roycroft artisans trained and nurtured by Elbert Hubbard continued to influence the printing and binding communities: Dard Hunter became an authority on papermaking, W.W. Denslow was highly regarded as a book illustrator, and Louis Kinder's *Formulas for Bookbinders* served to carry on the training taught in the Roycroft Trades School. The Hubbard legacy also lives on in the beautifully printed text blocks and handsome bookbindings made by the Roycrofters artisans.

- Barbara Adams Hebard, Conservator, John J. Burns Library

Barbara Adams Hebard was trained in bookbinding by Mark Esser at the North Bennet Street School. She was Book Conservator at the Boston Athenaeum for 18 1/2 years and became the Conservator of the John J. Burns Library at Boston College in 2009. Ms. Hebard writes book related articles and book reviews, gives talks and presentations, exhibits her bookbindings nationally and internationally, and teaches book history classes. She is a Fellow of IIC, a Professional Associate of AIC, a board member of the New England Conservation Association, and has served several terms as an Overseer of the North Bennet Street School.

~ FOR SALE ~

John Jacques & Son



32" board shears, excellent condition

\$3275

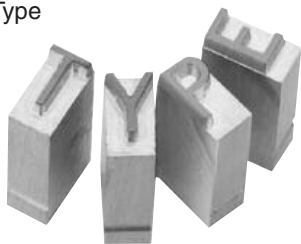
pick up in Central NJ, 08510

call Jerry 908.881.8694

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 Types 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

FOR SALE:

Lynne Crocker Bookbinding

25 year-old bookbinding business located in downtown Portsmouth, New Hampshire in The Button Factory, an artist/artisan only commercial building with low overhead.

Fully equipped with 42" board cutter, 2 job backers, 4 book presses, KWIK Print and type, and with 250 brass decorative ornaments, rolls and fillets.

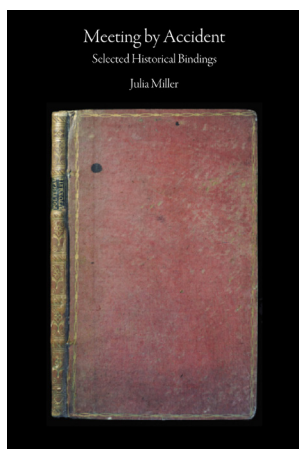


Email Goyabooks@ttlc.net for a prospectus.

Meeting by Accident: Selected Historical Bindings

by Julia Miller

Author of *Books Will Speak Plain* • Editor of *Suave Mechanicals*



The topics discussed in *Meeting by Accident* range across a broad spectrum of bookbinding history, and the chapters are intended to change our thinking about what constitutes an "important" binding type. Asking the question "What is there about a binding that makes it important?" led Julia Miller to augment present – often limited – scholarly descriptions (or the lack of any description) for a number of different kinds of bookbindings.

Contents: decoratively stained bindings; canvas bindings; overcovers; books for scholars; the Nag Hammadi bindings, co-authored with Pamela Spitzmueller; and binding models and book-art structures based on historical examples.

707 pages • 717 images • DVD with additional 652 images & video hardcover, sewn (\$125) softcover (\$100) • also available in sheets

The Legacy Press • www.thelegacypress.com



PERGAMENA

HANDMADE PARCHMENT • ARTISANAL LEATHER • APPLIED ARTS

Exquisite binding quality, calligraphy, and manuscript grade parchments. Calf, uterine calf, goat, deer, and sheep.

Available in whole skins or cut sheets
in a variety of sizes.

We now also offer bookbinding leather.
Handpicked from local sources, archival vegetable tanned goat and calf. Produced from start to finish at our tannery in the Hudson Valley.

SAMPLE BOOKS AVAILABLE. ORDERS ACCEPTED ONLINE.

info@pergamena.net 845-457-3834

www.pergamena.net

On this first day of summer I arranged to talk with Carol Blinn, proprietor of Warwick Press in Easthampton, Massachusetts. I wondered where to start the interview. Sometimes the best place to start is right in front of us, the beginning. What ignites our passion and brings us to the work we love? After our forty minute conversation, I knew the following words were meant for a larger audience. These words are important reminders for all of us in the Guild of BookWorkers, no matter our discipline.

Here is a collective of the subtleties that drive the creative spirit. Enjoy! - Pamela Wood

Note: please respect that this piece is under copyright; reprinted by permission from Carol J. Blinn

Warwick Press: A One-Woman Shop

Carol J. Blinn

This text is adapted from a speech delivered on 27 February 2016 at the Symposium "The Art of the Book: Fine Printing in North America in the 21st Century," at the Kislak Center at the University of Pennsylvania to celebrate the opening of the show of the Jean-François Bilain and Roger S. Wieck Collection, "Across the Spectrum: Color in American Fine & Private Press Books 1890 - 2015." This second edition has been newly edited and delivered as another speech on 12 June 2018 at the first annual Valley Book Fest in Amherst, Massachusetts.

During the last few years I have pared down my working life and no longer take on commissions unless a project is compelling. This relaxed working life is a major adjustment since I have spent the last forty-odd years working non-stop six days a week on commercial jobs and my private press work. If not in the shop, I worked at home folding sheets, sewing books, making decorated paste papers, coloring line drawings or any of the other million things that went into making my living and life at Warwick Press.

But through all that work, there are personal books and paper ephemera that shine just a little brighter. These projects became my dessert between printing thousands of letterheads & envelopes, between designing and printing wedding invitations, birth announcements, business cards, bookplates, brochures, labels & books for clients. These personal pieces were planned & made after hours; they were secrets that I slowly shared with others who liked my cock-sided sense of humor. Eventually, I acquired a supportive & loyal group of individuals, libraries, and rare book dealers who became standing order clients. And to these collectors, I tip my hat, for they help me strengthen my will to persevere, for their support makes the months of planning, the handwork, the expense, and all the labor rewarding.

I keep making books because I'm driven to do it. To this day, it's the very act of creating something from nothing that holds the greatest appeal for me. My brain is constantly thinking about making something, *anything*, using paper, ink, dyes, thread, or board. I construct objects in my head. I figure out how to solve bookish problems or design problems while still in bed in the early morning. In the shower, on walks,

or driving the car, I form ideas for solutions to help make a design work better or to solve a binding problem.

How do I go about making work at Warwick Press and what helps me?

First, I'm curious about the world. I open my eyes & look around—whether it's learning how to make artisan bread, trying my hand at papermaking, identifying and studying birds, or wanting to learn how to dye vellum skins. I ask questions. I am just as curious about how airplanes fly as about how one makes and uses natural dyes or how one properly letterspaces letters. My interest in word usage has me reading the best writers of the past and the present and then rereading them. How words go together to make sense and how they are physically placed on a page—both of these things are crucial to making good books. By constantly writing, I also learn how, with vigorous editing, one ends up with clear and concise texts.

Second, I had the best teachers in the book arts world. My career would not have been possible without the lessons these men taught me. Because of them, I had faith that I could do the work. Harold McGrath taught me how to print with lead type; Arno Werner taught me basic bookbinding skills; Leonard Baskin taught me to not be afraid to stand up for myself; Hugh McMillan, Jr., introduced me to the best English & American poets & Canadian artists; and my very alive, Perry Smith, lifts me up when I'm discouraged. He helps me to be strong and courageous when making my own work.

Third, the ability to experiment and play with different objects and materials. For that is what it takes—making mistakes, learning from those mistakes, and fooling

*Two-day classes for book dealers, collectors,
& those generally interested in the craft of
hand bookbinding.*

at Cat Tail Run Hand Bookbinding

2160 Cedar Grove Rd.

Winchester, Virginia 22603

540-662-2683 workshops@cattailrun.com

Offering courses in Fabric Marbling, Paper Marbling, Papermaking, Cloth & Leather Binding Refurbishing, Book Sewing, Endbanding, Box Making, New Binding Construction

For further information and additional course listings
visit **www.schoolforbookbindingarts.com**

BOOKBINDERS FINISHING TOOLS

from

PS Engraving

Manufactures of high quality handtools, handleletters, rolls, pallets, gouges, brass type and typeholders, etc. etc.

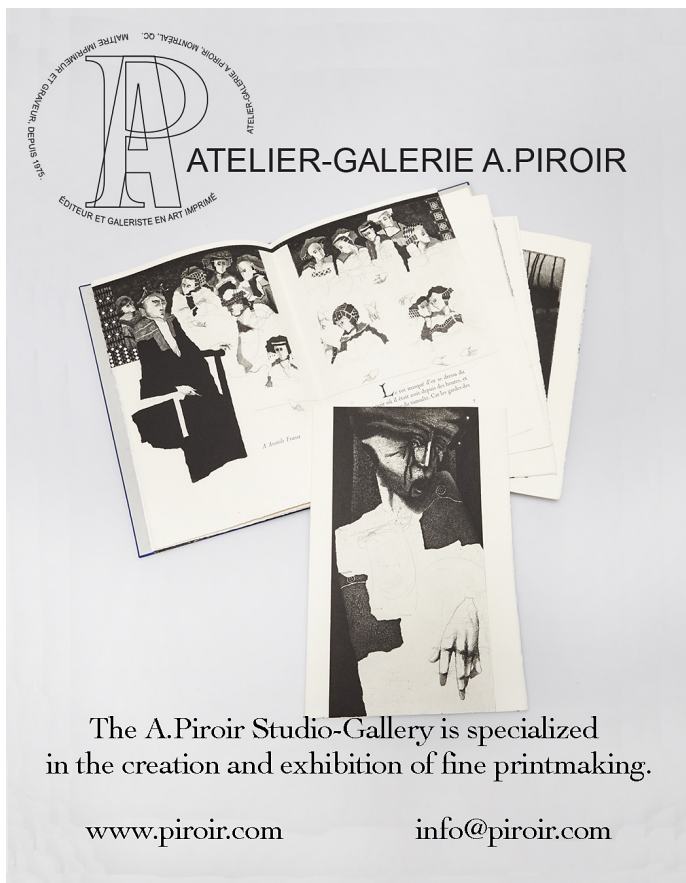
For further information visit
our website or contact us for
a free 80 page catalogue.

38a Norway street
Portslade, E. Sussex
BN41 1AE England

Tel/Fax +44 (0)1273 424801

www.pandsengraving.co.uk

e-mail: info@pandsengraving.co.uk



www.piroir.com

info@piroir.com

A good life, *built by hand.*



Programs and classes in bookbinding,
conservation, book arts, and more.

NORTH
BENNET ST.
SCHOOL

around with words, different papers, illustration techniques, typefaces, dyes, inks, and structures.

I was first introduced to the world of layout & printing at a newspaper & job shop, *The Enterprise & Journal*, in Orange, Massachusetts, and later, the world of publishing when employed by Barre Publishers and Imprint Society in Barre, Massachusetts, back in the early seventies. In 1973, Harold McGrath let me work at The Gehenna Press in Northampton, Massachusetts, where I absorbed learning everything about letterpress printing and the daily work of running a job shop. It was at Gehenna that I began my imprint of Warwick Press. By 1975, I had left Gehenna Press to open my own shop in Easthampton and have been at it ever since.

My advice to students? It takes stamina and dedication to find a path in this life. One must show up, be willing to work, adapt to changes, and practice one's craft. Open your eyes and look at everything around you—especially the natural world. Become a sponge. You will be amazed at how much there is to learn and enjoy in this world. If you love to draw, draw every day. If you love to write, write every day, not simplified email messages, but put real words into real sentences. Concentrate on what makes you happy, what satisfies you, and what challenges you.

Here's my list of some essentials for students:

- * Most importantly, have a sense of humor!
- * Honor your commitments.
- * Charge a fair price for good work, done on time.
- * Love your tools, use them well, and take care of them.
- * Once you are set up to fold, sew, hand color, bind, etc., edition work frees our brains and bodies to enjoy the dance of repeat actions. Doing edition work helps our bodies learn muscle memory.
- * Learn from your mistakes—next time, use another technique or material to make it better.
- * How to decide what to make? The deciding factors should be emotional, intuitive, practical, affordable, possible, and fun.
- * Who do you make this work for? Don't make it for the publicity or to be fashionable; make it for yourself and make it because you *have* to.
- * Buy the best supplies and tools you can afford.
- * Save all your scrap because you never know when it will come in handy.
- * Don't be afraid to write your own words.
- * Develop an ability to edit well.
- * Good design is critical. Make books readable above all else. The only way one comes to this is by studying fine designers' work and practicing one's craft.
- * Remember to take time to enjoy what you have made.
- * Don't be afraid to experiment with learning about or using other methods of printing to achieve your goals. The real

challenge is to do good work no matter what methods are used: letterpress, offset, digital, etching, lithography, monotyping, dyeing, etc.

- * Don't become a letterpress snob!
- * Learn good business skills.
- * Learn how to promote yourself.
- * Write thank you notes.

And MOST importantly,

- * Never exchange sex for supplies, tools, or work.

My childhood dreams were never centered on being a printer or a publisher. My plans included doing some kind of medical laboratory work or a life in music. But some stops and starts during my college years narrowed my focus down to sculpting in plaster, stone, and bronze. Yet life held more surprises and carried me down a wildly different path. I've never looked back. My ordered work—the making of neat piles of paper, the jars of glue brushes and bone folders at the ready, the click of lead letters in the stick, the handy computer that eases my writing fingers, the watercolored sheets fanned out in layers to dry, the jars of colorful French dyes waiting for me to have an idea—these things all lead me to invent systems for projects and hand manipulations which become a choreographed work, almost a dance, that truly satisfies my heart and my hands.

~

Providing specialty papers to the art world for over 23 years!

Washi, Hanji and Tengujiushi to name a few.. We stock Aiko's paper (formerly of Chicago) and many New York Central papers too!



...we speak paper.

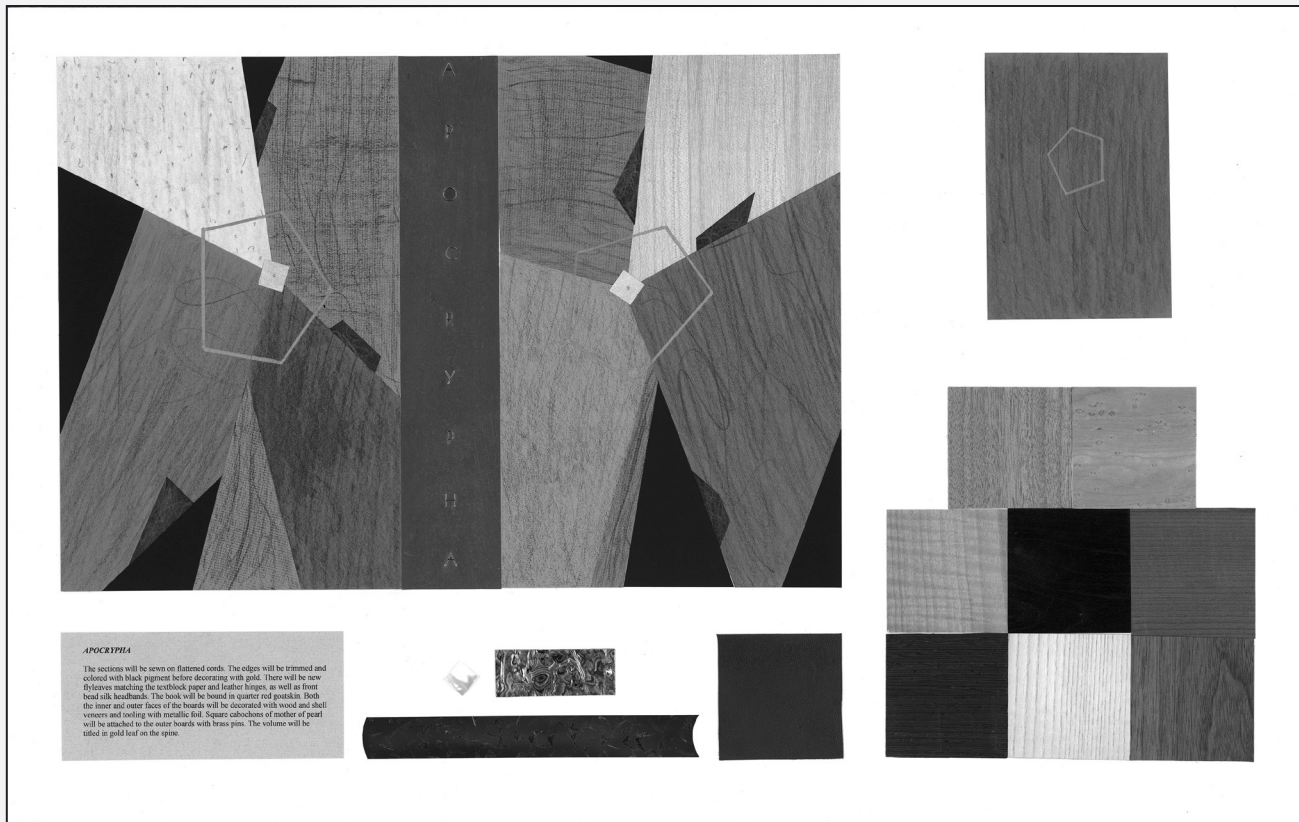
Enter Code:
GBW10
for 10% off at
paperconnection.com
Coupon expires on
Jan 31, 2019

Tel: 401.454.1436

WWW.PAPERCONNECTION.COM

Congratulations to the winners

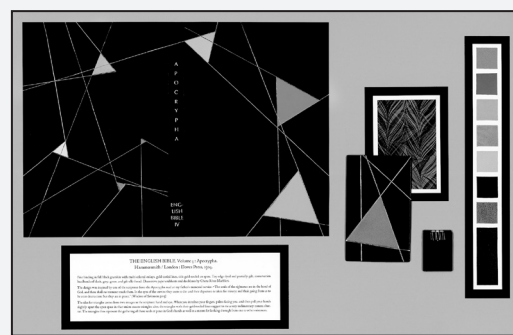
THE EIGHTH HELEN WARREN DEGOLYER TRIENNIAL COMPETITION FOR AMERICAN BOOKBINDING



HELEN WARREN DEGOLYER AWARD FOR AMERICAN BOOKBINDING James Reid-Cunningham, Cambridge, Massachusetts
Commission to bind the Apocrypha printed by the Doves Press, 1904, from the collection of Bridwell Library.



AWARD FOR EXCELLENCE IN FINE BINDING
Jana Pullman, Minneapolis, Minnesota



AWARD FOR DESIGN
David John Lawrence, Irving, Texas

American bookbinders were invited to propose a design binding for the Apocrypha from the Doves Press Bible printed in Hammersmith, 1904, and to submit a completed binding of any work as an example of techniques they proposed to use. Awards were announced on June 8 at the opening of an exhibition of the entries at Bridwell Library, SMU, in Dallas.
www.smu.edu/Bridwell/SpecialCollectionsandArchives/Exhibitions/DeGolyer2018

Reading about calligraphy

In the course of rearranging and culling my library, I've become happily reacquainted with some of my longtime favorite books about calligraphy. Looking at some of the older volumes reminds me yet again that meticulous attention to formal structures wedded to creative joy can create truly incredible art. Nowhere is this more evident than in the book *More Than Fine Writing*, which showcases work that is now more than 60 years old and still vibrant and engaging today. Some of the books listed below were included on the recommended reading list in the June 2017 issue of this Newsletter; here I've added descriptions and dates for each book.

HISTORY & HISTORICAL REPRODUCTIONS OF LETTERING

The Golden Thread: The Story of Writing, by Ewan Clayton (2014), is a comprehensive and interesting history of writing. Ewan Clayton is uniquely qualified to write this story, which has been translated into several languages. See my full review of the book in the June 2014 issue of this Newsletter.

Explicato Formarum Litterarum, by Rutherford Aris. Subtitled "The Unfolding of Letterforms from the First Century to the Fifteenth", this spiral-bound hardcover book was published in conjunction with Calligraphy Connection, the 1990 calligraphy conference. Fold-out pages display reproductions of historical scripts in a timeline format that relates the progression of letter forms to the evolution of contemporaneous design in other disciplines. It's a valuable resource that I turn to again and again.

Historical Scripts, by Stan Knight (1986, updated 1998), contains beautifully reproduced historical examples of major hands from classical Greek and Roman inscriptions through humanist scripts. This is a valuable book for those who already have the skill and knowledge to analyze a script.

BOOKS THAT TRANSMIT THE SPIRIT & ESSENCE OF CALLIGRAPHY WORK

The Mystic Art of Written Forms, by Friedrich Neugebauer (1981), was one of the first books I ever read about calligraphy. It was eye-opening and inspiring then, and has remained so in the thirty-five years since. A catalog of his work, *Bibliophile Buchgraphik Schriftgraphik* (1983), repeats some images in the first book, but has enough new images that I treasure it as well.

SCRIBE: Artist of the Written Word, by John Stevens (2013) is a beautifully illustrated retrospective that would be valuable as a picture book alone. But the images are accompanied by a discussion of calligraphy as fine art and graphic design that can be found nowhere else. See my



full review of the book in the December 2013 issue of this Newsletter. I also have two small pamphlet books, *Characters with Character* (1991) and *The Character* (1997) which Stevens self-published. I only wish I had the remaining one of the series.

More Than Fine Writing: The Life and Calligraphy of Irene Wellington, by Heather Child (1987), showcases the unique and original calligraphy of an English master calligrapher in the latter half of the twentieth century. Her work is simply amazing.

The Calligraphic Line, written by Hans-Joachim Burgert and translated into English by Brody Neuenschwander, approaches calligraphy from the perspective of two-dimensional design, exploring the role of calligraphy in the Western writing and art world, and applying rules of formal critique to calligraphy. The images are black-and-white photocopies, just sufficient to illustrate the discussion covered in the text. The discussion is rare and valuable.

INSPIRATIONAL COLLECTIONS OF CALLIGRAPHY ARTWORK

Two volumes of the painted letters of Adolf Bernd, collected and published by Manny Ling and Peter Thornton in 2006 and 2017, showcase unique, delicate paintings of



J Hewit & Sons Ltd

LEATHER MANUFACTURERS

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

New Products at www.hewit.com/news/ include:

Society of Bookbinders Journal, vol.31 2017
Scalpel Blades
Universal Corner Gauge
New shades in our Kaskad range of Papers

www.hewit.com

12 Nettlehill Road - Houston Industrial Estate
Livingston - West Lothian - EH54 5DL - Scotland

email - sales@hewit.com
tel - +44 (0)1506 444160 fax - +44 (0)1506 437749

We look forward to seeing you at Standards in Minneapolis in October.

THE *Augustine* COMPANY, INC.

Same Day Service

- HOT STAMPING DIES
- DIES 16 GAUGE, 11PT., 1/4, AND 3/8
- SPECIAL BASE UPON REQUEST
- WOOD BASE DIES
- T-BASE DIES
- EMBOSSING DIES
- DESKTOP PUBLISHING

Competitive Pricing!



The Augustine Company, Inc.
P.O. Box 797 • 1210 Industrial Blvd.
Marshalltown, Iowa 50158
641-753-3875 • FAX 641-753-0635
www.augustinedie.com
ed@augustinedie.com



The Campbell-Logan Bindery

7615 Baker St. North East • Fridley, MN 55432

info@campbell-logan.com / 800-942-6224

We've moved! But we still offer the same reliable service, with increased inventory of exceptional and unique Japanese bookbinding fabrics.

Tokujiyo, Asa, Tsumugi, Shark, Tokusei, Shantung, Saifu, Mohair & Ginga

Remember, you need this cloth more than we do.



www.campbell-logan.com/supplies



letters created in the mid-twentieth century. These are currently a popular subject of calligraphy workshops around the world.

I treasure several catalogs of exhibitions by the Society of Scribes and Illuminators. One of them, *Celebration of Calligraphy* is a catalog of their 1996 exhibit celebrating the 75th anniversary of the group.

The Calligraphy Revival, curated by Jerry Kelly for the Grolier Club (2017), is a collection of work by calligraphers around the world and throughout the last century. A full review is in the November 2017 issue of this Newsletter.

Michael Clark has self-published three small pamphlet books of his work, and in two of these he also discusses the creative process that went into the works.

LETTERING INSTRUCTION BOOKS

Foundations of Calligraphy, by Sheila Waters (2006), is a instructional manual containing beautiful exemplars, cogent analysis, information about how to practice, and guidelines for planning layouts. There is also a variety of finished work presented at the end. If I had to ditch all but one instructional book, this is the one I would keep.

A Book of Formal Scripts, by John Woodcock (1993), provides beautifully executed English exemplars of modern formal scripts side-by-side with reproductions of their historical counterparts. For exemplars and analysis of

more hands—and an American influence—*Written Letters: 33 Alphabets for Calligraphers*, by Jacqueline Svaren (1986) is entirely hand-written, with copiously annotated exemplars.

COLLABORATIVE WORK

Things That Dream (2012) catalogs sixteen manuscript books of the poetry of Pablo Neruda and Federico Garcia Lorca. These works were created collaboratively over the course of five years by calligrapher Thomas Ingmire, binder Daniel Kelm, artist Manuel Neri.

Fine Words, Fine Books is a catalog of a 1991 City of London Festival exhibition of work produced by members of the SSI and Designer Bookbinders. The collaborations are lovely.

PERIODICALS

Letter Arts Review is the magazine for serious calligraphers. I have the entire collection, I believe, and I review the issues regularly. The annual reviews are especially interesting and the articles informative.

I'm sure I've overlooked a few volumes that are tucked in some "safe place". At one time or another, each of these books and magazines has been for me an education, inspirational spur, or encouragement.

THE MARBLING TRAY by Iris Nevins

Paper ... Again!

It comes up time and again: why do marbling papers no longer hold the marbling paints? This is mainly due to calcium carbonate buffering. I'd like to report on a paper that is working great for me: Renaissance Paper from Light Impressions.

This paper is a natural white...not overly bright, and an unbuffered paper of very good quality. It is reasonably priced as far as papers for marbling go. It marbles *beautifully*.

When I find a paper that works well, I like to stockpile quite a bit, just in case it ever is out of stock, and recommend that other marblers do so as well. If you don't marble that often, having a spare pack of 100 is a good idea. If you marble more, you may want a few packs. It is a good investment for a marbler to have extra paper!

In my experience this paper also keeps the alum well, even for the long term. If you line dry it fully and stack when dry, it can actually keep for years. The key is storing it in a room with the humidity under 55%! I have papers

that "went off" when the room got too humid, and stopped holding the paints well...they would rinse off or run off a bit. However, when dryer weather came, they suddenly worked fine again. It was like the alum re-activated itself! No need to re-alum!

I do not pretend to know *why*, but this has happened to me several times over my 40 years experience. Usually when I was not around (or *forgot!*) to empty the dehumidifier bucket in summer, and let the room get too humid when the machine shut itself off! This is a good tip for the terribly hot, muggy and humid weather that many parts of the country are currently experiencing.

The direct link for the ordering Renaissance Paper is:

www.lightimpressionsdirect.com/renaissance-paper-16-x-20-100-pkg/renaissance-tissue-paper-non-buffered/

And remember to empty the dehumidifier bucket!
Happy marbling.

NOTICE from GBW Secretary Rebecca Smyrl

The Guild of BookWorkers Annual Business Meeting will take place on Friday, October 19, 2018 from 5:15pm to 6:15pm in the Greenway Ballroom D of the Hyatt Regency, Minneapolis.

NOTICE from GBW Exhibitions Chair Jackie Scott

FORMATION has opened at the Minnesota Center for Book Arts, and will remain on view at MCBA until October 21, 2018. An opening reception was held at MCBA on the evening of June 22, and those in attendance said they were very pleased with the quality of the work in the exhibition. I gave a short talk highlighting a few midwestern artist, as well as a few of my favorite pieces, and was thrilled to be able to be there for the opening event. The staff at MCBA did a fabulous job installing the show, and I highly encourage everyone to attend! There will be a closing reception on Thursday, October 18 that coincides with the beginning of the 'Standards of Excellence' Seminar. A beautiful full-color catalog has been produced as a GBW Journal issue, and will be sent to members in the near future. It is for sale at MCBA and will be available to purchase on the GBW website soon.

(All photos by Anna Schultz.)



Thank you to the generous donors who stepped up to constitute the *Guild of Book Workers Journal*
HONORARY PUBLISHERS CIRCLE,
 helping to underwrite publication of the *Journal* and exhibition catalog in the 2017–18 fiscal year.

DUODECIMO LEVEL (\$100 – \$499)

Marvin Getman, Impact Events Group/Book and Paper Fairs
www.bookandpaperfairs.com

OCTAVO LEVEL (\$500 – \$999)

Fran Durako & Susannah Horrom,
 The Kelmscott Bookshop
www.kelmscottbookshop.com

Lux Mentis, Booksellers
www.luxmentis.com

QUARTO LEVEL (\$1000 – \$2499)

Anne Bromer, Bromer Booksellers Inc.
www.bromer.com

BROOKLYN
 ANTIQUARIAN
 BOOK FAIR

The  **Kelmscott Bookshop**
 Used & Rare Books



BROMER
 BOOKSELLERS

EDITORIAL COMMITTEE

EDITOR	Lang Ingalls
BOOK ARTS CORRESPONDENT	Brea Black
BOOK & DVD REVIEWS EDITOR	Frank Lehmann
CALLIGRAPHY CORRESPONDENT	Beth Lee
CONSERVATION CORRESPONDENT	Malina Belcheva
FINE BINDING CORRESPONDENT	Jodee Fenton
FINE PRINT CORRESPONDENT	Pamela Wood
MARBLING CORRESPONDENT	Iris Nevins
PAPER CORRESPONDENT	Janet Lee
PROOF READING	Dana Kull John MacKrell

As always, the Editor welcomes articles submitted by anyone in the membership for consideration. Contact the Editor, Lang Ingalls (newsletter@guildofbookworkers.org).

Any and all items for publication should be sent to:
Lang Ingalls (newsletter@guildofbookworkers.org).

Authors of articles and other contributions accepted for publication in the Guild of BookWorkers Newsletter assign to the GBW Newsletter the right to publish their work in both print and electronic form, and to archive it and make 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 BookWorkers.

Free Newsletter replacements to members will only be allowed for issues within one year of publication date. After this timeframe (pending availability), newsletters may be purchased through the website. For availability of back issues, contact the Guild's Treasurer (treasurer@guildofbookworkers.org). For purchase of back issues, visit the 'Store' at the Guild's website

www.guildofbookworkers.org

**DEADLINE DATES
FOR UPCOMING NEWSLETTER PUBLICATIONS**

September 7 for October 2018 issue No. 240
November 2 for December 2018 issue No. 241
January 4 for February 2019 issue No. 242
March 1 for April 2019 issue No. 243
May 3 for June 2019 issue No. 244
July 8 (due to holiday) for August 2019 issue No. 245

ADVERTISEMENT INFORMATION

<i>AD SIZE</i>	<i>COST PER ISSUE</i>
1/8 Page (3½" w x 2¼" h)	\$40
1/4 Page (3½" w x 4½" h)	\$75
1/2 Page/vert (3½" w x 9½" h)	\$140
1/2 Page/horiz (7½" w x 4½" h)	\$140
Full Page (7½" w x 9½" h)	\$265

The deadline for the 'August 2018' newsletter is July 9, 2018 (later than usual due to the holiday on July 4).

For inclusion in the 'August 2018' newsletter, please request guidelines prior to deadline at:
newsletter@guildofbookworkers.org

Billing is handled by GBW Treasurer, Laura Bedford (treasurer@guildofbookworkers.org), and occurs every two issues.

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



Newsletter

521 Fifth Avenue New York, New York 10175 - 0038

Presorted
First Class Mail
U.S. Postage
PAID
Boulder, CO
Permit No. 909

FIRST CLASS