



Guild 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

Jeanne Goodman

exhibitions@guildofbookworkers.org

JOURNAL

Peter D. Verheyen

journal@guildofbookworkers.org

LIBRARY

Jay Tanner

library@guildofbookworkers.org

MEMBERSHIP

Cheryl Ball

membership@guildofbookworkers.org

NEWSLETTER

Matthew Zimmerman

newsletter@guildofbookworkers.org

STANDARDS

Jennifer Pellecchia

standards@guildofbookworkers.org

CHAPTER CHAIRS

CALIFORNIA

Marlyn Bonaventure & Rebecca Chamlee

california@guildofbookworkers.org

DELAWARE VALLEY

Jennifer Rosner

delawarevalley@guildofbookworkers.org

LONE STAR

Kim Neiman

lonestar@guildofbookworkers.org

MIDWEST

Ellen Wrede

midwest@guildofbookworkers.org

NEW ENGLAND

Erin Fletcher

newengland@guildofbookworkers.org

NEW YORK

Jane Mahoney

newyork@guildofbookworkers.org

NORTHWEST

Jodee Fenton

northwest@guildofbookworkers.org

POTOMAC

Beth Curren

potomac@guildofbookworkers.org

ROCKY MOUNTAIN

Nicole Cotton & Emiline Twitchell

rockymountain@guildofbookworkers.org

SOUTHEAST

Jillian Sico

southeast@guildofbookworkers.org

The Guild of Book Workers is a national organization representing the hand book crafts. There are regional chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast.

Membership is open to all interested persons and includes a print copy of this Newsletter, among many other benefits. To become a member, please visit the Guild of Book Workers website:

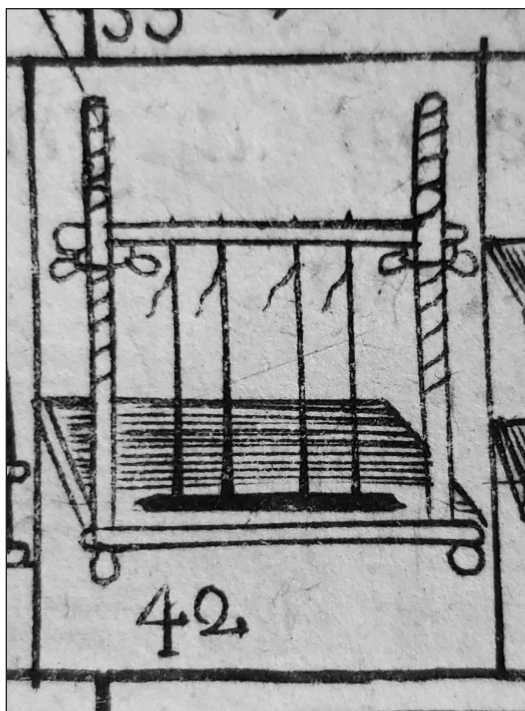
www.guildofbookworkers.org

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

Cover image: Folio from *Haft Awrang* (Seven thrones) by Jami (d.1492); verso: Yusuf tends his flocks; verso: text. Smithsonian National Museum of Asian Art. <https://asia.si.edu>

Contents

Letter from the President	2
Letter from the Vice President	2
Chapter Reports.....	3
News & Notices	4
Standards of Excellence in Hand Bookbinding	5
Help, my colors are dull!	10
Book Review: <i>Commercial Wood Engraving in the 20th Century</i>	11
Structural and Material Clues to Binding History: A Series	12
<i>Mycorrhizae</i> : Place-based bookmaking at the intersection of art and environment.....	20



Standards of Excellence in Hand Bookbinding, p. 6



Sico: Mycorrhizae, p. 20

Letter from the President

DEAR MEMBERS,

Our triennial exhibition, WILD/LIFE, has officially opened at its first venue — The American Bookbinding Museum— where it will be on view until August 7th. It will then make its way to The Robert C. Williams Papermaking Museum in Atlanta, GA before it travels to Boston, Tacoma, College Station, and Cincinnati. I encourage you to see the exhibition in person if you have the opportunity. The full schedule can be found on our website at <https://guildofbookworkers.org/content/wildlife>

Because COVID is still impacting events and institutions across the country, please make sure you check with the venue before making travel plans.

Once again, the exhibit catalog will be published as a special issue of the *Journal*— and all members will receive a copy. Additional copies will also be available for sale, and an online version of the catalog will be available soon.

Plans for a virtual Standards of Excellence Seminar are taking shape, and registration will open later this summer. More details about Standards can be found in this issue, and information will also be posted online at <https://guildofbookworkers.org/content/standards-excellence-hand-bookbinding-2021>

In the last newsletter, I asked for feedback regarding the GBW Library, which currently resides at the University of Iowa. If you don't have the newsletter handy, you can read the notice on our website. In short, Iowa would like to terminate our long-term loan agreement, and have proposed that we gift the collection to them (either in whole or in part).

We have had the collection formally assessed by Main Street Fine Books & Manuscripts in Galena, IL. I should have that report in August or September. We have had no further conversations or negotiations with the University of Iowa, and continue to seek member feedback on this issue.

In other news, I wanted to remind everyone to please make sure that you are signed up for the GBW Listserv. Any member can post general announcements of questions, and it's the best way to receive up-to-date information or engage in conversations with other members.

Listsrv subscription is not automatic, and is not linked to your account on the GBW website. It's important to note that changing the email associated with your account at guildofbookworkers.org will not change your listsrv email— so please make sure that both accounts are up to date.

At present, less than 75% of members are subscribed to the listsrv. That means more than 25% of you aren't receiving important updates from the GBW community.

To subscribe to the listsrv or to make changes to your current subscription, head over to guildofbookworkers.org and login to your member account. Then navigate to <https://guildofbookworkers.org/listsrv> and follow the steps outlined.

Please note that our membership chair must manually approve all new subscriptions. This may take up to 3 business days.

If you have any questions about the listsrv or how to login to your GBW account, please contact the Communications Chair at communications@guildofbookworkers.org.

As always, I welcome your feedback on anything Guild related. Please email me at president@guildofbookworker.org

Many thanks,

Bexx Caswell-Olson

President, Guild of Book Workers

Letter from the Vice President

The DEI Committee is hoping to have the Guild of Book Workers Community Survey analysis posted this month, and will send out an announcement when it is completed with a link to where it is posted on the website. Thank you all for your patience, and especially to everyone who participated in the survey.

Brien Beidler

Vice President, Guild of Book Workers

Chapter Reports

California

CHAIR: MARLYN BONAVENTURE

The California Chapter is immensely grateful to Rebecca Chamlee, Clair Emma Smith, Karen Hanmer, John DeMerritt, and Debra Disman for presenting online workshops and demonstrations this past year. With an adventurous spirit they reconfigured their work spaces for the camera and shared their artistic and technical skills with us.

This summer we are teaming up with the Hand Bookbinders of California for a Materials & Art Swap. Participants will be randomly matched up and swap packages will be exchanged in August.

New England

CHAIR: ERIN FLETCHER

The 40th Anniversary Exhibit is currently on view at the Boston Athenaeum until August 7th. A panel discussion with exhibitors Julie Stackpole, Nancy Leavitt and Erin Fletcher moderated by Curator of Rare Books and Head of Special Collections, John Buchtel, took place online in July. The exhibitors spoke about their work in the Athenaeum's collection in addition to their pieces in the exhibit. The exhibit will be traveling to its final venue at Dartmouth College in September, more details to come. NEGBW will be hosting an online Show and Tell event with Graham Patten and workshop participants in the Continuously Convulging Carousel on August 19th. This event is open to everyone; go to negbw.wordpress.com to register.

New York

CHAIR: JANE MAHONEY

Maria Pisano conducted a three hour demonstration of the Carousel book structure for the New York Guild of Book Workers on May 22, 2021. Ms. Pisano is a member of the NY Chapter and instructor. She recently curated the exhibit "Crossroads: Book Artists Impassioned Responses to Immigration, Human Rights and our Environment" which is on view until September 5, 2021 at the Hunterdon Museum of Art in Clinton, New Jersey. Please see <https://hunterdonartmuseum.org/> for more information.

Mr. Frank Trujillo, Drue Heinz Conservator at the Morgan Library and Museum, will be presenting in Fall 2021 on his new book published by The Legacy Press "Coptic Bookbindings in the Pierpont Morgan Library".

Rocky Mountain

CHAIR: KIM NEIMAN

In lieu of in-person workshops this year, the Rocky Mountain Chapter organized, **21for21**—a virtual exploration of "bookness." These sessions are free and open to anyone interested in learning about the many structures that can be described under the idea of "book." Meetings are held twice a month on Thursday nights, where we show what we have created, share our challenges with the structure and ask questions: a group critique/encouragement session. We'll also decide together what the next structure might be. So far we have tried:

- Jacobs Ladder
- Secret Belgian Binding
- Flower/Map Fold
- Caterpillar Binding
- Flexagons
- Crossed Structure Binding
- Chinese Thread Book
- Japanese Stab Binding
- and the Tunnel Book

To sign up, contact Nicole Cotten, Rocky Mountain chapter co-chair, cotten303@gmail.com

We are working out the details for our first in-person class of the year, a marbling workshop with Pietro Accardi.

The Brigham Young University Library in Provo, Utah is currently hosting a small exhibition of work from local book artists, curated by Christopher McAfee and Christina Thomas. The library is now open to the general public! Please come by to see these beautiful works from our local bookbinders.

Where: Harold B. Lee Library, BYU, Level 5 (south end, gallery located directly across from the reference desk)

When: May 28–August 27, 2021
(Library hours: M–F 7am–12am, Sat 8am–12am)

For more information about the exhibit, see <https://art.lib.byu.edu/exhibition/utah-book-workers-showcase/>

To ask about submissions for future exhibits and how you can participate, please email Petrina: iampetrinabryce@gmail.com.

Potomoc

CHAIR: BETH CURREN

Like the world, Potomac has been challenged by circumstances of the pandemic, but has been connecting with members and new friends—including the Lone Star chapter—through getting our Zoom and Google suite, sponsored by the national board, underway! We have hosted a few get-togethers and workshops as we slowly make the migration from self-sponsored accounts in order to take full advantage of the level of connectivity supported by the national Guild membership.

In local, non-virtual news, we are thrilled to find museums reopening with exhibits of interest, as well as the ability to return to book arts centers that have been doing amazingly at keeping their studios going while maintaining safe practices. A particular, and unusual, delight for our region has been celebrating the return of the Brood X magicicadas, which we have celebrated with a mail art Cicada Swap. Taking part in mailable book and paper arts has renewed connection in these times, and offers anticipation of a reveal party and get-together in virtual, and heartfelt space.

Southeast

CHAIR: JILLIAN SICO

SE Chapter has elected new board officers:

- Jim Stovall, Chapter Chair
- Kim Know Norman, Treasurer
- Jill Sweetapple, Communications

Delaware Valley

CHAIR: JENNIFER ROSNER

The Delaware Valley Chapter completed their collaborative project titled “Let’s Eat Cake,” with each participant making a book of recipes, both real and imagined. The online exhibit can be seen here: <https://dvc-gbw.org/lets-eat-cake/>

We also held a Zoom workshop taught by Lucia Farias on her wonderful Magic Box. In late June, we sent out the DVC Newsletter, “Pressing Matters,” to our members.

News & Notices

MESSAGE FROM REBECCA SMYRL, GBW SECRETARY

The Guild of Book Workers Annual Business Meeting will take place virtually on Thursday, October 28, from 7:00pm–8:00pm EST. Instructions on how to participate will follow.

LETTER FROM THE JOURNAL CHAIR

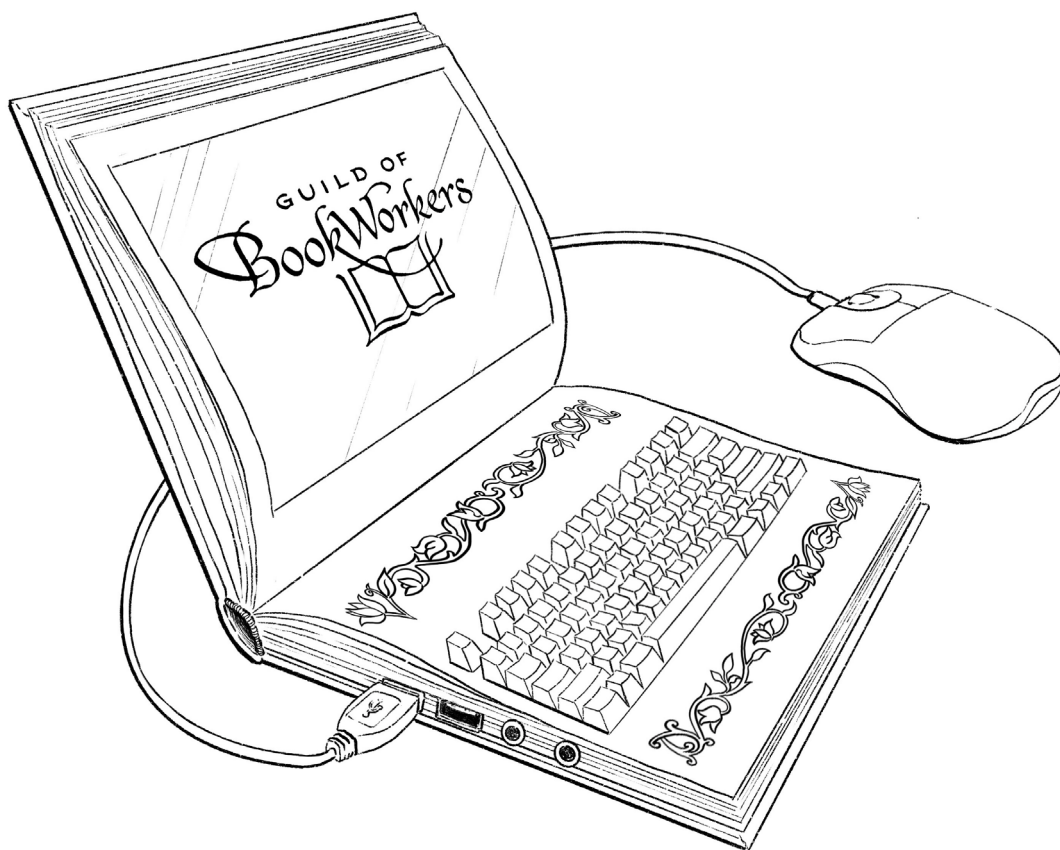
In the past six months we have seen the mailing of a combined Vol. 48 & 49 regular issue of the *Journal* and mailing now, the catalog to WILD/LIFE as a special *Journal* issue, the Guild’s current traveling exhibition. While we are in the process of reaching out to potential authors regarding Vol 51, we are also receiving proposals as a result of our call for articles and the last issue. In addition, the *Journal* will be in good hands when the new editor takes office at Standards in October, a good feeling as I am to step out.

That said, the *Journal* continues to need team members to make the forward momentum and the work of producing the *Journal* sustainable. Previous experience is not required, but the best indicators of success are curiosity about the field and what is happening on a global scale, an interest and willingness to reach out to people you might not know to solicit articles, being self-directed, but also a bit pushy to keep things on track and on schedule. Producing the *Journal* is a job, so team members will also need to be responsive to internal

communications that include feedback to be shared with potential authors, reviewing articles received, working with authors to polish articles, and reporting out to the team.

It’s work, but is so rewarding, especially when an issue comes together and goes to print. One of the big rewards are the connections you can make with wonderful colleagues and peers as a result of your (and your team’s) efforts. It also looks very good on a resume, especially for early- or mid-career individuals who work in academic or related environments where “service” is encouraged and supported. Mostly though, think of it as paying forward and giving back, and the Guild is worth supporting in this way.

Peter D. Verheyen,
Journal Chair
journal@guildofbookworkers.org



Standards of Excellence in Hand Bookbinding

October 2021

THE 2021 STANDARDS OF EXCELLENCE Seminar in Hand Bookbinding will be held online for the very first time over four sessions throughout the month of October. The cost to attend all sessions is \$79 USD. Members of the Guild of Book Workers will receive a discount code for 25% off registration via email. Registration will open in mid-August.

All presentation sessions will take place on Zoom, and run for 60 minutes, followed by 30 minutes of socializing. All sessions will be recorded and available to registrants to view through the end of 2021, after which time they will be available to purchase or rent through the GBW Vimeo page.

You'll find the four session descriptions on the following pages; read on to get excited for Standards 2021!

SESSION 1

Opening Reception: WILD/LIFE

Thursday, October 7 | 7:00pm EDT

WILD/LIFE, the Guild of Book Workers' current triennial traveling exhibition, opened in June of 2021, and will run through September of 2022. Mounting the exhibition during a pandemic created some truly wild challenges for exhibitors, venues, and volunteers all over the United States. Our online opening reception will provide a closer examination of this

extraordinary group of artists' books, broadsides, fine bindings, and more, as well as a behind the scenes look at what it took to bring WILD/LIFE to the public. Following the discussion, attendees will be invited to unmute their microphones and engage in informal chitchat with their fellow book lovers.

SESSION 2

Seventeenth Century English Bookbinding Tools & The Even More Simplified Binding

Saturday, October 9 | 1:00pm EDT

Session 2 will begin with "An Investigation of Seventeenth Century English Bookbinding Tools in Randle Holme's 'Academy of Armory'", a lecture by Jeff Peachey. Randle Holme's 1688 'Academy of Armory' contains the only known images of seventeenth century English bookbinding tools. Holme describes six essential tools: a folder, a beating hammer, a needle, a sewing frame, a lying press, and a plough. The context of seventeenth century English bookbinding and other contemporaneous sources will be noted, and the relationship between actual books of the time and the tools used to make them will be explored in this lecture.

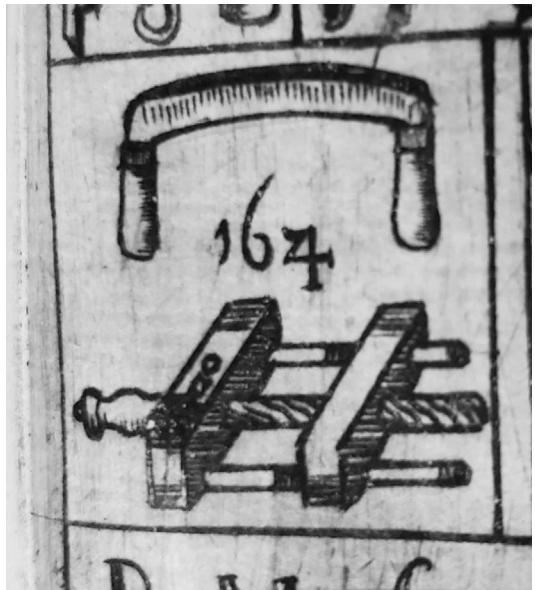
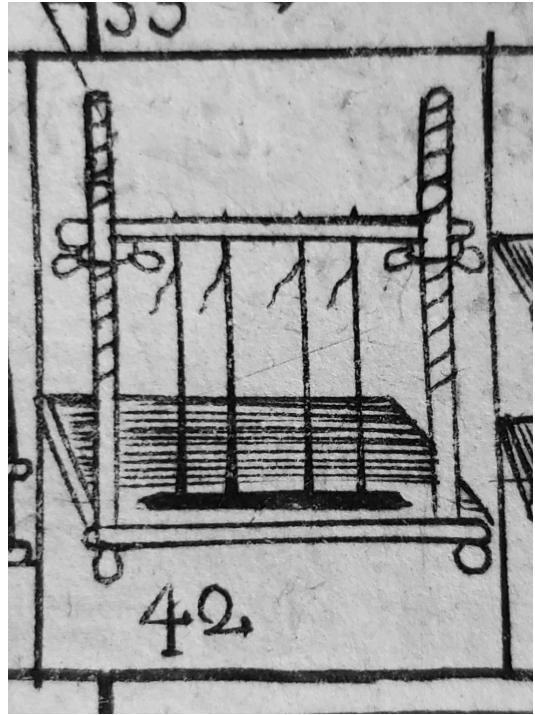
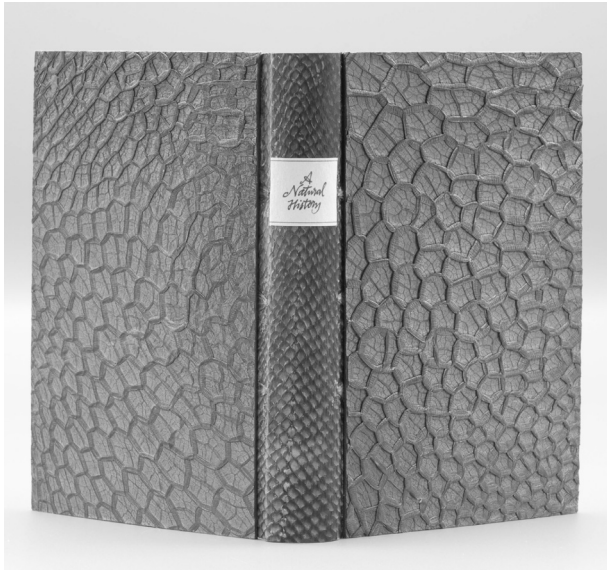
Karen Hanmer will join Jeff in leading a brief ergonomic stretch break, before demonstrating "The Even More Simplified Binding: Laced-on spine wrapper with flange board attachment." Elegant and much leaner than the Simplified or Bradel, the Even More Simplified Binding is stripped down to only the essential elements: boards glued onto the flange of a separate spine piece that the sewing supports have been laced through. The spine wrapper is simply trimmed to match the boards at the head and tail, there are no turn-ins or caps to be formed. There are no endbands. The boards can be laminated sheets of colored paper left uncovered; book board covered in leather, parchment, decorative paper, or book cloth; wood; or some experimental material. Joins between materials are neat but no more paring, sanding, lining or infilling need be done than is necessary for the book to function. This leaves the engineering of the completed binding easily discernible. The structure is inspired by a binding by Jen Lindsay.

JEFF PEACHEY is a book conservator and toolmaker based in New York City. For more than 30 years, he has specialized in the conservation of books for institutions and individuals. He is a Professional Associate in the American Institute for Conservation, has taught book conservation workshops internationally, and has been awarded numerous fellowships to support his book history research, including the Rockefeller Foundation Bellagio Center (Italy). He invented the Peachey Board Slotting Machine, and many specialized hand tools used by conservators worldwide. He is a Visiting Instructor for the Library and Archives Conservation Education Consortium (LACE) of Buffalo State University, New York University, and the Winterthur/ University of Delaware. His forthcoming publication in *The New Bookbinder 41* is "An Investigation of Seventeenth century English Bookbinding Tools in Randle Holm's 'Academy of Armory'".

www.jeffpeachey.com | www.peacheytools.com

KAREN HANMER'S artist-made books are physical manifestations of personal essays intertwining history, culture, politics, science, and technology. She utilizes both traditional and contemporary book structures, and the work is often playful in content or format. Hanmer's work is included in collections ranging from The British Library and the Library of Congress to Stanford University and Graceland. She served on the editorial board of *The Bonefolder*, the peer-reviewed online book arts journal, and curated Marking Time, a triennial exhibition sponsored by the Guild of Book Workers. She offers workshops, private tutoring and instructional materials focusing on a solid foundation in traditional binding skills.

www.karenahnmer.com



Collection Joel Moskowitz.
www.toolsforworkingwood.com

Bindings & photos by Karen Hanmer

SESSION 3

Making a Place for Paper

Saturday, October 16, 2021 | 1:00pm EDT

In this presentation, Radha Pandey will talk about two of her artist books for which handmade paper has been used, as an introduction to her work. *Memory of Long Ago* (2018) as well as her current work in progress, *Flora of Mughal India*, a collaboration between Pandey and traditional craftspeople in India to create an artist book inspired by 17th-century Mughal manuscripts. The talk will be followed by a walkthrough of physical copies of both books, as well as a demo of the Indo-Islamic papermaking process.

RADHA PANDEY is a papermaker and letterpress printer. She earned her MFA in Book Arts from the University of Iowa Center for the Book where she was a recipient of the Iowa Arts Fellowship. She practices European, Eastern and Indo-Islamic Papermaking techniques and teaches book arts classes in India, Europe and the US. Her book *Anatomia Botanica* won the MICA Book Award in 2014 and received an Honorable Mention at the 15th Carl Hertzog Award for Excellence in Book Design. In 2018, her book *Deep Time* won the Joshua Heller Memorial Award. Her artists books are held in over 80 public collections internationally, including the Library of Congress and Yale University. Currently, Radha is working on an artist book inspired by Mughal floral portraiture from the 17th century, for which all the paper will be hand made in the traditional Indo-Islamic style.

www.radhapandey.com

SESSION 4

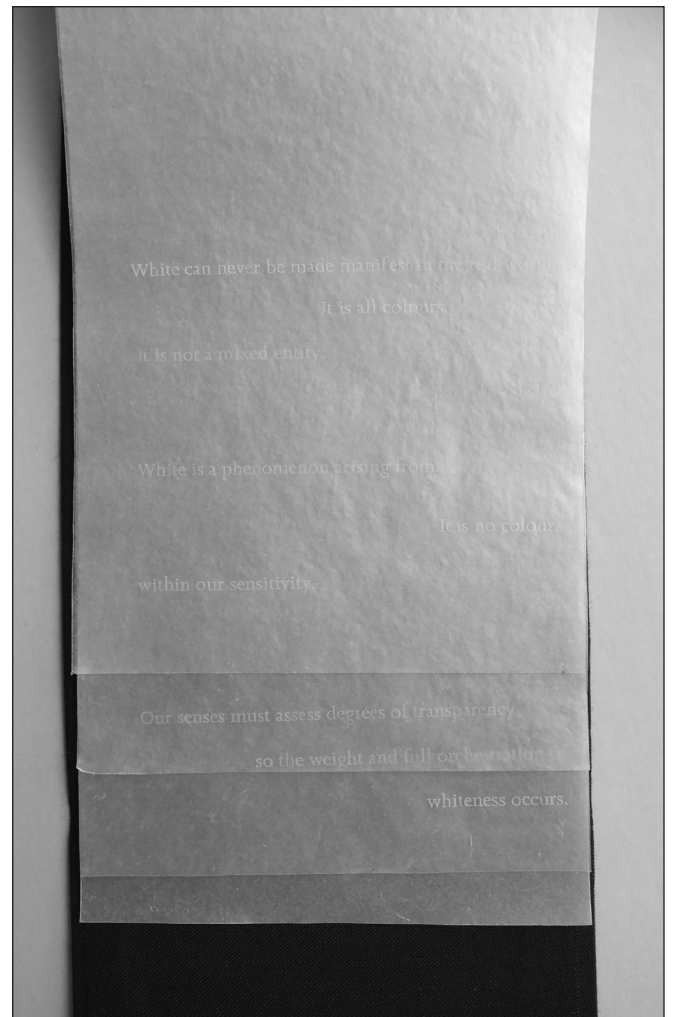
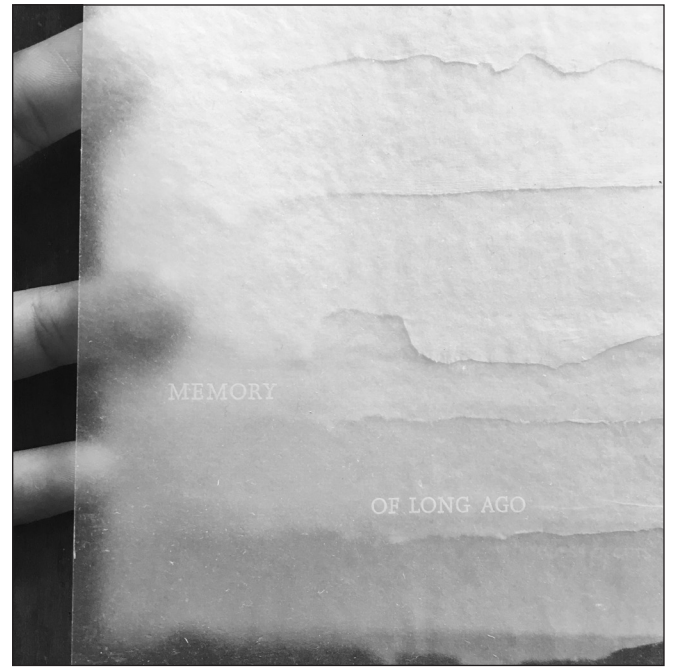
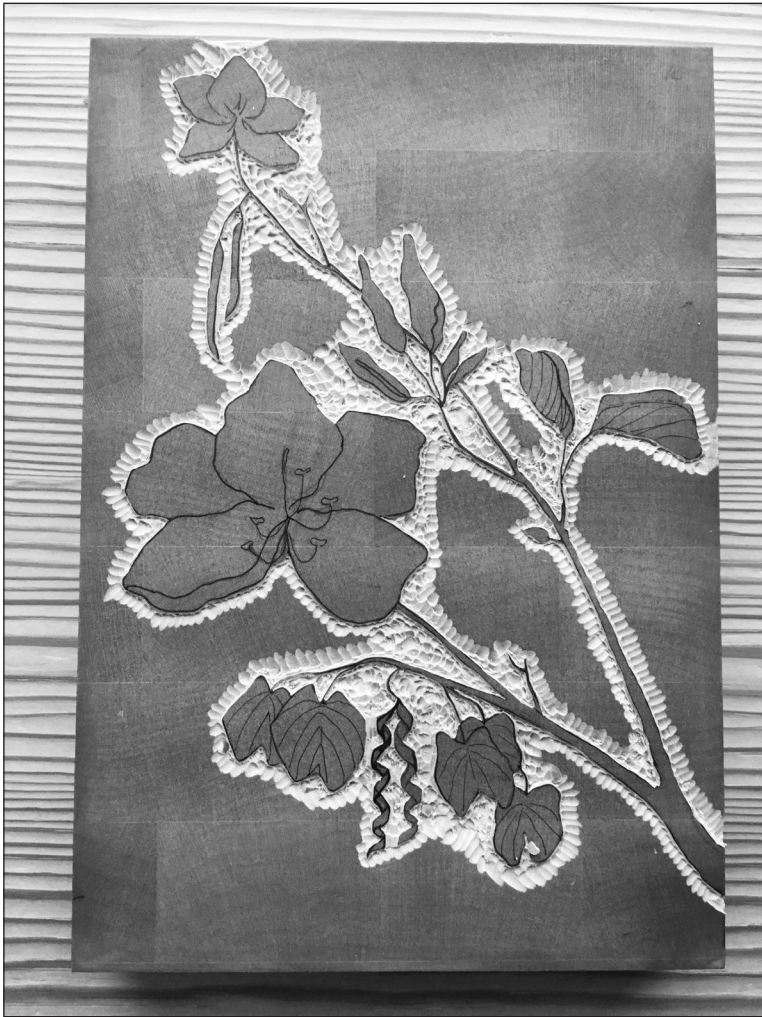
What to Expect When You're Exhibiting

Saturday, October 23, 2021 | 1:00pm EDT

In 1906, the Guild of Book Workers was founded, in part, to give “exhibitions of the work of its members, in New York and in other cities where local members request them.” To be active in the Guild often means participating in the preparation, installation, and marketing of exhibitions at the national and chapter level. It can also mean creating, submitting, and shipping your work so that it can be photographed, juried, and hopefully included in a GBW exhibition. Join President Bexx Caswell-Olson and Exhibitions Chair Jeanne Goodman for tips and tricks for navigating the entire exhibition process, from Intent to Enter to de-installation. Erin Fletcher will speak about the process of jurying the WILD/LIFE exhibition, and California Chapter Member John DeMerritt will discuss materials and techniques for building enclosures to store and protect your work.

ERIN FLETCHER runs Herringbone Bindery from her studio in Belmont, Massachusetts, offering unique hand-crafted bindings and boxes. She also teaches workshops for North Bennet Street School in Boston and other institutions around the country. Her design binding work has been exhibited worldwide and is held in various private and institutional collections such as The University of Virginia, Grolier Club, and the Boston Athenaeum. www.herringbonebindery.com

JOHN DEMERRITT owns and operates John DeMerritt Bookbinding, in Emeryville, CA. His studio produces books and portfolios for artists, galleries, fine press publishers and institutions. John has taught and lectured at The San Francisco Center for the Book, The Kala Institute, Columbia College Center for Book and Paper, Visual Studies Workshop, The Guild of Bookworkers, The North Bennet Street School, UC Santa Cruz, Dartmouth College, The Penland School, and Paper and Book Intensive. From 2000 to 2013, he taught Book Structure at the San Francisco Art Institute. John and his wife, Nora Pauwels, publish collaborative projects with artists under their imprint DeMerritt | Pauwels Editions. www.johndemerrittbookbinding.com



Work & photos by Radha Pandey

Help, my colors are dull!

by Iris Nevins

VERY OFTEN I HEAR FROM marblers having this problem. The paints look beautiful and brilliant on the size. You go to print your paper, and it is nowhere near as brilliant. Why does this happen, and what can you do about it? I will be focusing on traditional watercolor paints here.

The most obvious thought that comes to mind is that your paints are too watery and you need a thicker solution. How do you thicken your paint? If it is a tube watercolor or gouache, that is easy. Just add more color from the tube to your paint solution. But what if you bought ready made marbling paint or liquid watercolor and it is pre-diluted, ready to use as is, just needing ox-gall? The easiest way is to pour some into another jar. Let it sit overnight, and the pigment generally settles on the bottom. You can pour off a little of the clear water from the top, then shake up the paint in the jar. Voila, thicker paint. Don't make it too thick though, read on!

Oddly, if your colors are too thick, this is the other main reason they come up dull on your paper. It seems to make no sense: thicker color should equal brighter color, right? Wrong! So which is right, the paint is too thin or the paint is too thick? Actually, both can lead to a dull color. Let me explain why too thick can result in dull colors too.

Paints are made from pigments, and each pigment has what is called a "specific gravity." Put simply, pigments weigh something. If they are used in a too heavy solution, they can weigh more than your size bath. This will make them start their very slow sinking under the surface of the size. The heavier pigments, or the higher specific gravity pigments, like the cadmiums, will be prone to sinking more than a lighter weight pigment like an ochre. This is why most often marblers will complain their reds are dull. Cadmium red is often used in marbling, and is the best and most cooperative red pigment for marbling, even though it can be very finicky. Other reds are just usually not as beautiful, so most marblers bear with the cadmium for a great clear red.

This "sinking" of too heavy pigment on the size is not usually a quick or even visible sinking. It is often slow, with some remaining on the surface to make contact with your paper, however, some of it may have gone under the surface and is not available to contact your paper. It can look rich and colorful on the size, but some of it has started to sink, and

you just can't see it. Then you pull your paper and what you thought was a stunning red looks more like a liver color!

So what do you do about this? You can try adding a little extra ox-gall, which will spread it out more, and the concentration will not be so thick and heavy. The other solution sounds so counterintuitive, but add a little water, either distilled water, or tap water usually works just as well. Lessening the weight of the color droplets, will make them stay on the surface longer, and will actually give you a more brilliant color. This is due to more of the pigment remaining on the surface of the bath, and available to fully contact the paper.

You will have to experiment with your amounts of added water or ox-gall. It is easy to add too much; usually you only need a little bit. Since it is too easy to overshoot your mark, this also can make the color dull, by being too dilute, or spreading too much with added ox-gall. I find it fun to experiment, but do it with small amounts of paint, rather than your whole main bottle, or you risk ruining all your paint.

Another, but less common reason for overall dull papers, is you are not using enough of each color of your paint. Each color is concentrated down by the next color you layer on. Try adding a little more of your colors. Don't be afraid of the paints! Many new marblers seem to be, but you will get over that fast. Too much color layered on, though, can concentrate the paints too much and you will be able to tell when you pull the paper, and find lots of color running off and actually have dull spots where it was the thickest after you rinse the paper.

All these solutions are assuming that you have properly alumed your paper. If the alum solution is too weak, it will not hold the color well, leaving you with a dull paper. And like the other solutions above, too much alum, will not give you better color, and may contaminate your size.

All of this makes one feel like Goldilocks, not too much of anything, not too little of anything, but a little experimentation will make it just right! Marbling can be a real balancing act, but it is worth it.

Book Review: *Commercial Wood Engraving in the 20th Century*

by Matthew Lawler Zimmerman

COMMERCIAL WOOD ENGRAVING IN THE 20th Century by James Horton, a recent publication from The Legacy Press, offers an elaborately illustrated study of wood engraving as a bygone commercial medium.

Using the archive of the Sander Engraving Company of Chicago (c.1900-1971), Horton presents a richly detailed historical analysis of the art form in advertising.

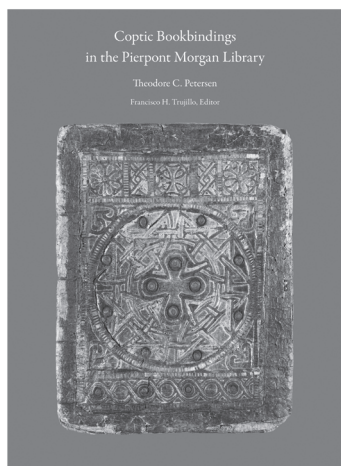
A challenging, or, as Horton rightly puts it, “unforgiving” method of relief printmaking, wood engraving employs endgrain wood blocks, most commonly boxwood, and tools similar to those used in metal engraving; this is an important difference from woodcut, which utilizes plank grain blocks and knives and gouges for the carving. Endgrain blocks provide a much harder carving substrate without grain direction, allowing for tighter, finer line work but also creating greater technical difficulty for the practitioner. Given this distinction, the hundreds of product proofs that Horton reproduces in the book are a testament to the control and mark-making virtuosity of the Sander Co. engravers. These designs, some of which are color, multi-block prints, show incredible tonal range and give great insight into the techniques used in the craft.

Equally valuable are photographs of the endgrain blocks with French chalk rubbed into the engraved lines so that the designs are visible on the already-printed blocks. These images highlight the blocks as sculptural objects and provide rare views of the highly-refined, tactile nature of the art. There is also a detailed chapter on specific tools and processes whose description of the use of ruling machines in wood engraving is illuminating.

Though now defunct as a commercial medium, wood engraving still has an important role in fine press printing, and *Commercial Wood Engraving in the 20th Century* sheds great light on the technical details of the craft while also providing a valuable historical study of advertising. The book is a tremendous resource for relief printmakers and those interested in modern print culture.

Commercial Wood Engraving in the 20th Century by James Horton. The Legacy Press, 2020. 216 pages. 307 images in color and black & white.

Finally, after 70 years,
this eagerly awaited book is now available!

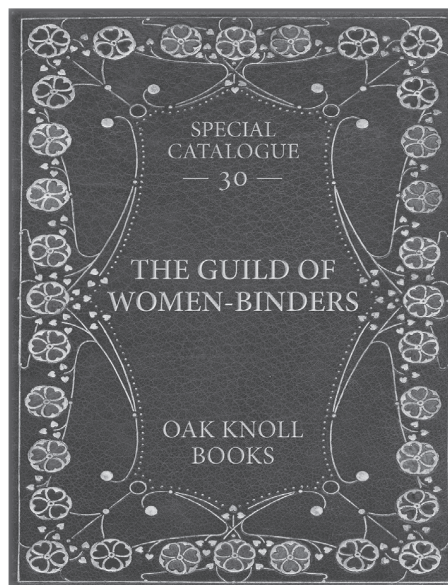


Theodore C. Petersen
Coptic Bookbindings in the Pierpont Morgan Library
Francisco H. Trujillo, Editor

532 pages • 370 illustrations • full color • 11 x 8 • \$150.00

The Legacy Press
www.thelegacypress.com • thelegacypress@gmail.com

OAK KNOLL BOOKS & PRESS



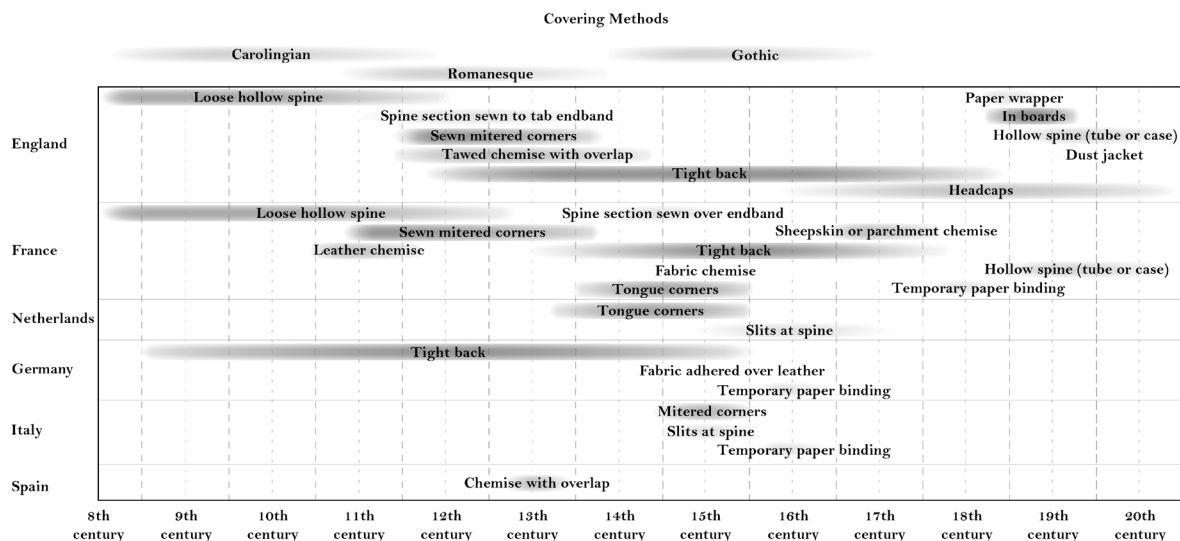
We are pleased to present...

Titles from Special Catalogue #30: The Guild of Women-Binders

Scan the QR code to access a list of titles bound by and about The Guild of Women-Binders, available from Oak Knoll Books.



1-800-996-2556 • www.oakknoll.com • orders@oakknoll.com



Structural and Material Clues to Binding History: A Series

Part 14: Book Decoration and Labelling

by Emily K. Bell

In the fourteenth, and antepenultimate, article in the series, we look at different ways books have been decorated and titled, both on the cover and on the edges of the textblock. A chart showing methods and types of decoration is included.

EVEN THOUGH IT IS USUALLY the last step in the binding process, the decoration of the cover of a book and the edges of the textblock are often the first thing noticeable or distinctive about a binding. The study of book decoration is a mature one, and reference works often refer to the details of the decoration of the covers to identify when and where a book was bound. Art historians and scholars, even those who are not specialists in book structure, can make educated studies of styles of decoration, and many have. Many of the more recent sources that I have read have lamented the fact that earlier authors were only interested in describing this decoration, without expressing the slightest interest in the underlying structure. Since many historical bindings have been lost (through rebinding or other repairs that hid or compromised the original structure) after the decoration was originally described, it does at times feel as though earlier scholars of book history deprived us current students of valuable historical information. That said, there are still many original bindings extant, so there is still plenty for us to study. Meanwhile, those early scholars created a vast quantity of writing on the subject of book decoration styles.

Though I will touch on some styles, I will attempt to focus here on methods of decoration as a starting point for dating and locating a binding. For further research into styles and specific volumes, I would encourage readers to look closely at the sources listed in the bibliography. There is a tremendous wealth of information on the subject, and I hope I can provide some pointers on where to start looking.

While it can be helpful to know more about the styles of decoration that were prevalent in different places at different times, it is wise to keep in mind that just like with some structural clues, decoration can sometimes be misleading. Even within the same binding workshop there was likely a range of options available, and the style and elaborateness of the decoration (tooling, inlays, stamping, gilding, painting, staining, etc.) could vary significantly depending on the intended market for the book in question. The same printing of a text could even be given several different bindings, to give consumers the option of an inexpensive edition to accommodate a limited budget or a more customized version to match their tastes. There are additional complicating factors. In the 17th and 18th centuries it was common for people to purchase books already bound, but with no titling or any other tooling. They themselves, or future owners, may have later chosen to have them lettered and decorated to match other books in their library, or for convenience of identification.¹ Because

of the delay between binding and decorating, it may cause some confusion to try to date the decorative elements without taking into account other, structural, clues to the date of the binding.

A succinct overview set of images of decorative styles can be found in Geoffrey Glaister's *Encyclopedia of the Book*, under the entry "bookbinding" (pages 56–59). It includes images of bindings made by some of the more famous names in book decoration (Jacob Krause, Nicholas Ève, Nicolas-Denis Derome, Roger Payne), and some well-known styles (Grolier, fanfare, fan, dentelle). There are also a few images of less common (or less often well-preserved) types, including a girdle book, a chained binding, an embroidered binding, and a medieval jewelled "treasure" binding. A more comprehensive set of images, including a few more modern examples, can be found at the end of volume two of Edith Diehl's *Bookbinding: Its Background and Technique*, plates 9–91. Unfortunately, these images are not arranged chronologically, and the descriptions are at the opposite end of the book, but they do offer a small taste of the wide variety of decorative styles seen over the centuries. Diehl includes several images of decorated edges in addition to the covers, illustrating examples of both fore-edge paintings and gaufered edges. But the most thorough, chronological description and set of images that I have yet found is in Phillipa Marks' *The British Library Guide to Bookbinding: History and Techniques*, on pages 69–83. Marks outlines major styles of decoration from the 5th century through the 20th, giving examples from throughout Europe. If one is new to the topic, one could do much worse than to begin with this excellent summary.

EARLY COVER EMBELLISHMENT: BLIND TOOLING, COLD AND HOT

There is something about the size and shape of the typical codex that invites decoration, perhaps the "blank canvas" of the rectangle of leather suggesting a fertile field for embellishment. Berthe van Regemorter observes that Coptic bindings were often decorated with blind-tooled lines in geometric patterns, and with small figurative and geometric tools.² This style of decoration appears to have persisted, for Greek manuscripts, into the Middle Ages.³ She does not elaborate on how this decoration was achieved, but we might extrapolate from Vittorio de Toldo's description of romanesque bindings (see below) that the tools were most likely used cold, rather than heated as a modern binder would use them. Szirmai also describes early blind tooling as being likely achieved with an unheated tool, hammered into the leather before it was used to cover the binding.⁴ He sees evidence of this method of decoration on carolingian books also, mostly from Germany but also France.⁵

Van Regemorter also notes that carolingian books in France were scribed by monks, who may have asked for the assistance of artisans outside the monastery to bind their

manuscripts.⁶ She suggests that shield-makers, cobblers, and particularly saddle-makers may have all been called upon to help.⁷ One can then surmise that whatever tools and techniques were available to these artisans may have been used to decorate early bindings as well. The examination of these allied trades might be a fruitful avenue for future studies of early binding decorations.

Romanesque bindings that were covered in tanned leather (rather than tawed skin) were also often blind tooled.⁸ De Toldo mentions that the early (12th-century) leather bindings in Italy were decorated with a punch or stamp, used cold on dampened leather before it was used to cover the boards.⁹ The stamps were made either from "hardened leather" or, towards the 15th century, bronze or other metal.¹⁰ The designs for these "monastic" decorations were likely inspired by examples from the East brought to Venice, Florence, and Genoa by pilgrims.¹¹ The early hardened leather stamps were based on those used in Persia, and frequently featured geometric designs as well as animals.¹² By the 14th century, the cold impressions on Italian bindings might be coloured red by the secular bookbinders who were now more likely to be doing the binding than monks.¹³ Szirmai also finds blind-tooled examples among his romanesque bindings, mostly from France and England, but does not clarify whether there is evidence that the tools were heated.¹⁴

A 13th– through 15th-century style from Catalonia, known as the gótico-mudéjar style, features lines made with a blunt tool on damp leather, with stamps of birds, fish, flowers, and other images in the compartments made by the lines.¹⁵ These distinctive designs were also blind tooled, on Cordovan leather,¹⁶ also probably with cold tools. The Catalan version is a contemporaneous variation of the mudéjar style from southern Spain. Directly influenced by Arabic culture, the typical mudéjar decoration consisted of strap-work designs, usually without the figurative stamps but embellished with dots or other geometric motifs.¹⁷ Both the northern and the southern style were likely produced with the same method of cold tools impressed on damp leather, regardless of their artistic differences.¹⁸ When the tools used were sharp, they might pierce the leather, leading some authors to describe it as a cuir-ciselé technique (see "Other types of leather working" below), which does not typically use stamps.¹⁹ Henry Thomas, in his work *Early Spanish Bookbindings*, gives the impression that he does not wholly agree with this interpretation, perhaps because he believes the piercing to be incidental rather than deliberate (though he does not elaborate).

When metal tools started to take the place of leather stamps in the 15th century, the impressions began to be more well defined.²⁰ Eventually the tools were heated to produce an even sharper impression, and to speed up the decoration process.²¹ Heating the tool tends to darken the leather slightly, which can give a clue as to whether the tool was hot or cold when it was used.²² By the end of the 15th century and in the

beginning of the 16th century, there was a wide variety of tools in use in Italy.²³ De Toldo calls out in particular the binders of Florence of the mid-15th century as having an especially wide variety of tools available to them.²⁴ He describes Florentine binders tooling on dry leather, and notes that their beautiful designs were popular even through the 16th century, and were copied throughout Italy.²⁵ His mention of the leather being dry suggests that he is referring to heated tools, as cold tools would not make much of an impression if the leather was not dampened.

De Toldo mentions that in Germany starting before the 16th century some pigskin-covered books were decorated with stamps made from carved wood.²⁶ But by the 16th century, in his opinion, these were becoming overly complicated, with the decoration including portraits, heraldry, and even inscriptions, and that they weren't as successful a decoration as the Italian bindings of the time, which were still being tooled with smaller tools used in combination, rather than large single stamps.²⁷

LATER COVER EMBELLISHMENT: GOLD PAINTING AND GOLD TOOLING

It's not clear what was the first motivation for adding gold to the decoration of book bindings, but there is a distinction to be made about how the gold has been applied. The earliest European bindings with gold on them were most likely painted with gold after blind tooling, rather than using a heated tool to adhere the gold directly – examples from Nuremberg, by Anton Koberger, from the late 15th century, appear to have been decorated this way.²⁸ At some point, binders began impressing hot tools through a leaf of gold, adhering it directly to the leather by using a heat-activated size or “glaire”. How this direct tooling method came to Europe is a bit more cloudy.

Dutton describes direct gold tooling as having started as early as the 13th century in Syria.²⁹ Dutton argues for Venice as the first European location to use gold tooling rather than painting, though some people have argued for Florence instead.³⁰ De Toldo claims as much, based on the fact that the Duke Hercules d'Este owned gold- and silver-tooled bindings from Florence in 1472.³¹ He notes that the artisans of Venice were strongly influenced by their exposure to products and people from Greece, Asia Minor, and Persia, and that Islamic bindings, with their gold and lacquer decorations and coloured leather onlays, were much admired and copied by Venetians in the mid-16th century.³² Edith Diehl finds the idea of Venice as the origin of true gold tooling in Europe to be highly suspect, however. She claims that Venetian bindings before 1480 were painted with gold, and that the practice of direct gold tooling was most likely developed by Spanish leatherworkers, spreading from Cordova to Naples first and then to the rest of Europe.³³ Her source, Thomas' Early

Spanish Bookbindings, suggests that it is the mudéjar binders who first adopted gold tooling, via their connection to north Africa.³⁴ Thomas discusses at length his reasons for believing that Naples was the first location in Italy to learn the direct gold-tooling technique, primarily based on the library of the King of Hungary, Mathias Corvinus.³⁵ Corvinus imported Italian binders to bind his books and instruct local artisans, and was married to the daughter of the King of Naples.³⁶ However, de Toldo asserts that Corvinus bought and commissioned books in Florence,³⁷ so it is not entirely clear which city was the source of his collection. Perhaps it is both.

Beyond France and Italy, blind tooling was the more common form of decoration until the mid-16th century.³⁸ German binders adopted gold tooling even later than those in England.³⁹ According to Marks, French binders were using gold tooling by 1507, though she does not list a specific example.⁴⁰ The earliest known English binding to feature gold tooling is from 1519 (Oxford, Bodleian Library, MS. Bodley 523).⁴¹ Gold tooling became more developed and more popular in England during Edward VI's time, although some examples exist from the reign of Henry VIII.⁴² The first gold tooling known to have been done in Germany is from the Fugger bindery in Augsburg, where Jacob Krause, binder to the Elector of Saxony, learned the technique, but blind tooling was more popular than gold before 1540.⁴³ German binders continued to use blind tooling and stamping until well into the second half of the 16th century.⁴⁴ Gold tooling on the edges of the boards is typically French, but also common on English bindings from the early- to mid-17th century.⁴⁵ According to Diehl, morocco is the type of leather most suited to gold tooling, and the ubiquity of morocco binding coincided with the widespread adoption of gold tooling throughout Europe.⁴⁶ Since morocco was adopted first in Italy in the 16th century, France in the 17th, then England late in the 17th (see article 11 in the series), it's not surprising that gold tooling follows the same pattern. De Toldo notes that Aldus Manutius believed that the gold tooling shouldn't overpower the beauty of the morocco itself, and at times exhibited a sober minimalism in his designs as a result.⁴⁷

OTHER TYPES OF LEATHER WORKING

There are other ways to modify the look of leather, by changing its texture or colour. One example of decoration crosses into the realm of structure, in that it borders on three-dimensional, and thus deserves a special mention. Primarily practiced in Germany, the technique known as cuir-ciselé (“scissored leather”) involves cutting and molding the covering leather in such a way as to produce a design in relief. It is sometimes also referred to as cuirbouilli (“boiled leather”) or lederschnitt (“cut leather”), and appears to date only from the 15th century.⁴⁸ There are no known examples of this type of decoration from England or the Netherlands, and Italian

examples are rare; most are from Southeastern Germany and Spain.⁴⁹ Léon de Laborde, in his *Glossaire Français du Moyen Âge* of 1872 describes one style of cuirbouilli, which requires the use of a small knife, as being as old as the mid-9th century, although it is not clear that the worked leather was being applied to books, necessarily.⁵⁰ He describes another, similar method, in which there is no cutting but the dampened leather is worked with a cold tool, as being from the 14th century.⁵¹ A third style, using larger stamps rather than small, individual tools, developed in the 15th century.⁵² All three versions could be further decorated using gold, silver, and other colours, presumably all painted on (see the discussion above about gold tooling as opposed to painted gold decoration).⁵³ Szirmai also mentions cuir-ciselé, in his discussion of gothic bindings.⁵⁴ It seems that the tools in this case were also used unheated.⁵⁵

Two other similarly three-dimensional types of decoration are mentioned by de Toldo. He notes that Italian binders of the 16th century responded to ancient sculptures, medallions, and cameos in part by creating cameo-like reliefs in the centers of cover boards.⁵⁶ He does not explain the methods used, though from plates XXXIII-XXXVII in his volume it looks very much like a central stamp, probably heated, impressed deeply into the leather. These examples are of bindings made for the collector Demetrius Canevari, who was a patron of binders in Rome and Genoa in the late 16th and early 17th centuries.⁵⁷ De Toldo also mentions the binding of the Flemish *Breviario Grimani* from the 15th or early 16th century, which features raised metal relief medallions on its red velvet covers, though most likely he mentions it as a possible source of inspiration for the binders of Venice, Rome, and Naples.⁵⁸ A later style, also popular in Venice in the late 17th century, was to increase the relief of the design by carving into the board itself before covering.⁵⁹

Another way to decorate covers, aside from tooling, was to paint, stain, or otherwise change the colour of the covering material itself. Sprinkling, popular in Germany and England in the 18th century, was a simple way to decorate all or part of a binding, either with or without stencils, using iron black, saffron, paint, or ink, or lemon juice on a black ground.⁶⁰ A particularly well known style of sprinkling with stencils is the Cambridge panel, associated with calfskin bindings from England from the early 18th century.⁶¹ A variation of sprinkling involves painting the skin with egg white, sprinkling it heavily with black, followed by lemon juice, so that the liquids run together and then are blotted off.⁶² Sprinkling could also be done with an acid, such as nitric acid,⁶³ or other corrosive material. One type of this kind of decoration is known as “tree calf” because of its resemblance to a pattern of tree branches, and was popular in England from the late 18th century until the 1920’s.⁶⁴

TITLING: EDGE, COVER, SPINE

The carolingian bindings studied by Szirmai, from mostly German-speaking areas, were found to have the title information written on the spine, though they were often otherwise undecorated.⁶⁵ My guess is that these titles were not tooled, but were written on the spine in ink, although Szirmai does not specify. What he does specify is that the books in question were in everyday bindings, and were probably intended to be used in the refectory by monks.⁶⁶

When large collections were rare, it was not uncommon to store books flat, with the edges of the textblock visible. As a result, many books were identified with their title and/or author written in ink on the edge.⁶⁷ Diehl specifies the foredge in particular, but does not elaborate on when and where this practice was popular.⁶⁸ Because she attributes to binders a desire to avoid titling on the spine due to the tendency of it to become concave, we might surmise that she is referring to mostly carolingian and early romanesque bindings, which were not deliberately rounded. Marks notes that the title could also be written on the tail edge, but also does not specify a date or location.⁶⁹ She then describes one of her sources as having studied the foredge titling of Italian books in the 16th century.⁷⁰ The source is an article on presentation copies made by Aldus Manutius’ son, Paolo Manutio, some of which had gilded edges with a purple painted cartouche on the foredge, the title being painted in the cartouche in gold.⁷¹ A sumptuous binding indeed, but probably not a common practice.

Some bindings had the title instead on the cover board, usually written on a piece of parchment pasted on, sometimes protected by a sheet of horn attached to the cover with a metal (usually brass) frame.⁷² These are often found on romanesque bindings, and in Szirmai’s sample these “fenestrae” were usually found on the back cover.⁷³ Szirmai does not elaborate on where the bindings that had fenestrae are from, but the majority of his romanesque examples are French and English. He also finds later examples of fenestrae, on gothic bindings, and notes that which board they were attached to indicated which side was typically facing up when the book was stored on a lectern or desk.⁷⁴ It would be interesting to correlate the side of the fenestra to the direction of closure of straps and clasps, to see if it corroborates regional patterns of closure (see article 9 in the series). Most of the gothic bindings studied by Szirmai are Germanic in origin. I don’t think that we can necessarily conclude that titling on the board began in England and France before spreading to Germany. It seems that there aren’t many extant examples of fenestrae at all, which makes it difficult to determine how common they were. It’s entirely possible that they have simply been removed over the centuries, as storage practices changed. Once it was more likely to have a large collection of books in one place, they were more often shelved upright, and in many cases that

meant that only the spine was visible, rendering a title on the cover board unhelpful. The protruding metal frame may then have been considered a liability, potentially causing damage to books shelved next to it.

Van Regemorter notes that some Greek manuscripts, including those bound in “Greek-style” outside of Greece even into the 16th century, had the title written on the edge of the textblock, typically the tail edge.⁷⁵ The high endbands characteristic of Greek-style bindings made it impractical to shelve them upright, so this practice may have persisted much longer than it would have for printed books in other languages.

Diehl notes that one possible motivation for rounding the spine was to provide a smooth surface for titling.⁷⁶ She observes that lettering the spine (rather than the foredge) did not become common until the second quarter of the 16th century, starting in Italy.⁷⁷ Marks suggests that prior to the 17th century, books were shelved with their foreedges facing outwards, even though they were upright rather than flat, and so it wasn’t until then that the author and title began to be tooled on the spine.⁷⁸ She notes that in some cases the identifying information was tooled directly onto the covering leather, but in others it was tooled onto a separate lettering piece.⁷⁹ Printed paper labels that may have been intended to be adhered to the spine of the binding were created by publishers as early as 1658 in England, according to Sadleir, though he does not believe they were commonly used at the time.⁸⁰ The first example of a paper label being used on the spine that he knows of is from 1765, though they weren’t common until the early 19th century.⁸¹

DECORATION OF THE EDGES OF THE TEXTBLOCK

One motivation for decorating the page edges was that the bindings were shelved in such a way as to make them visible (see the discussion of rounding spines in the fifth article of this series, and above), which was more common before the 16th century.⁸² Edges may be sprinkled with paint, stained uniformly with paint, gilded, pricked or indented with decorative marks (“gauffered” or “goffered”), marbled, or painted with a scene – a foredge painting – that is hidden when the book is closed and only visible when the pages are fanned out slightly. According to Marks, colouring the edges dates from as early as the 4th century, with simple designs predominating before the 14th century, when coats of arms and other more elaborate designs appeared.⁸³ Van Regemorter notices that Greek-style bindings could have the edges decorated with designs in ink or paint, or could be coloured uniformly.⁸⁴ Middleton credits English binders of the mid-17th century with the development of the foredge painting.⁸⁵

Gilding seems to have been the most popular and widespread type of edge decoration, making it not especially helpful for distinguishing regional or temporal variants. Marks notes that it probably started in Italy in the 1460’s, and that

besides being attractive, it has the added benefit of protecting the edges of the text from dust.⁸⁶ Again, dust would have become more of a concern after books were shelved upright, allowing dust to settle on the head edge, though I suspect that initially gilding the edge was motivated more by a desire for beauty and luxury than for practical reasons.

Dirck de Bray’s binding manual from 1658 describes decorating the edges of simply-bound vellum-covered books, by sprinkling, typically in red or green.⁸⁷ Once the colour had been sprinkled on, the edges were burnished with a horse’s tooth to make them smooth.⁸⁸ For more elaborately-bound leather-covered books, the edges could be gilded, after being rubbed with red chalk, then they could have stamps “beaten into” them.⁸⁹ I interpret this description as gauffering, using perhaps unheated tools hit with a hammer to make an impression. Marks, however, describes gauffering as being done with “warmed” tools,⁹⁰ by which she might mean that they are not heated as much as they would be when tooling on a leather cover. Middleton describes gauffering as using heated finishing tools such as those used in blind and gold tooling, which does not indicate how hot they were.⁹¹ Never having tried this method of decoration myself, however, I don’t know whether heating the tools would be necessary or desirable on the edges of a book, and it’s not clear whether a difference would be visible.

There is some evidence that the practice of gauffering the edges began much earlier than in de Bray’s era. In a letter to the magazine *Stone’s Impressions*, a Mr. E. Morrell guesses that it began in Italy, in the 16th century.⁹² He postulates that it was adopted because the lack of titling on the foredge seemed “too bare” to readers and binders who were used to that practice.⁹³ A photograph in an accompanying article shows a range of different styles of gauffering, with large- and small-scale patterns.⁹⁴ Marks believes that the practice began even earlier, in the late 15th century, though she does not specify where.⁹⁵ The image she shows is of a German binding, but it dates from 1575 and so is not an especially early example.⁹⁶

As we discussed in the introduction, book decoration has been studied extensively, and can therefore provide many clues to when and where a book was bound, or at least decorated. There are exhaustive descriptions of the details of designs and styles, and even of the individual tools used by binders. I hope that here I have given readers an overview of when some methods of decoration were developed, and a taste of the rich resources available for further study.

In the next article, we’ll talk about adhesives. For all of these articles, if you would like a full-sized copy of the charts in colour, you may contact the author at ekb.booksaver@gmail.com.

DATES

Coptic: 2nd–11th century, specifically in North Africa

Carolingian: 8th–12th century

Anton Koberger, c. 1440/45–1513⁹⁷

Aldus Manutius, 1449–1515⁹⁸

Mathias (or Matthias) Corvinus, King of Hungary, 1458–1490⁹⁹

Jean Grolier, 1479–1565¹⁰⁰

Henry VIII, 1491–1547 (reigned 1509–1547)¹⁰¹

Paolo Manutio, 1512–1574¹⁰²

Jacob Krause, 1526/7–1585¹⁰³

Romanesque: 11th–14th century

Gothic: 14th–17th century

Edward VI, 1537–1553 (reigned 1547–1553)¹⁰⁴

Demetrius Canevari, 1559–1625¹⁰⁵

Nicholas Ève, active 1578–1582¹⁰⁶

Dirck de Bray, active from 1656, died before 1702; *Onderwijs van't Boek-Binden* (“A Short Instruction in the Binding of Books”), 1658¹⁰⁷

Nicolas-Denis Derome, 1731–1790¹⁰⁸

Roger Payne, 1739–1797¹⁰⁹

BIBLIOGRAPHY

“Aldus Manutius: Italian Printer.” *Encyclopædia Britannica*, 23 Nov. 2016, www.britannica.com/biography/Aldus-Manutius. Accessed 10 May 2017.

“Anton Koberger.” *Wikipedia, the Free Encyclopedia*, en.wikipedia.org/wiki/Anton_Koberger. Accessed 17 May 2017.

Brooker, T. Kimball. “Paolo Manutio’s use of Fore-edge Titles for Presentation Copies (1540–1541): Part I.” *The Book Collector*, vol. 46, no. 1, Spring 1997, p. 27–68. Part II is in vol. 46, no. 2, Summer 1997, p. 193–209.

de Bray, Dirck. *Onderwijs van't Boek-Binden* (“A Short Instruction in the Binding of Books”). 1658. Translated by H. S. Lake. Amsterdam, Nico Israel, 1977.

de Laborde, Leon. *Glossaire Français du Moyen Âge: À l'usage de l'archéologue et de l'amateur des arts*. 1872. Geneva, Slatkine Reprints, 1975. Gallica, la Bibliothèque numérique de la BnF, Bibliothèque Nationale de France, gallica.bnf.fr/ark:/12148/bpt6k4219b.

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

Diehl, Edith. *Bookbinding: Its Background and Technique*. New York, Dover Publications, Inc., 1980.

Dutton, Meiric K. *Historical Sketch of Bookbinding as an Art*. Norwood, Holliston Mills, inc., 1926.

“Edward VI of England.” *Wikipedia, the Free Encyclopedia*, en.wikipedia.org/wiki/Edward_VI_of_England. Accessed 1 June 2021.

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

—. “Bookbinding.” *The Grove Encyclopedia of Materials and Techniques in Art*, edited by Gerald W. R. Ward, Oxford, Oxford University Press, 2008.

“Gauffered Edges — Sixteenth Century: Method or Technique.” *Stone’s Impressions*, vol. IV, Dec. 1934–Feb. 1935, p. 14–15.

Glaister, Geoffrey Ashall. *Encyclopedia of the Book*. Second

edition, New Castle, DE, Oak Knoll Press, 1996.

“Henry VIII.” *Wikipedia, the Free Encyclopedia*, en.wikipedia.org/wiki/Henry_VIII. Accessed 1 June 2021.

Le Bars, Fabienne. “Nicolas-Denis Derome.” *Bibliothèque Nationale de France*, July 2016, reliures.bnf.fr/ark:/12148/cdt9xf8/.

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

Medieval Manuscripts: Bookbinding Terms, Materials, Methods, and Models. Special Collections Conservation, Preservation Department, Yale University Library, July 2013. travelingscriptorium.files.wordpress.com/2013/07/bookbinding-booklet.pdf.

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

—. *The Restoration of Leather Bindings*. Chicago, American Library Association Library Technology Program Publication No. 18, 1972.

Morrell, E. “Sixteenth Century Gauffered Edges.” *Stone’s Impressions*, vol. IV, Dec. 1934–Feb. 1935, p. 16.

Pollard, Graham. “Changes in the Style of Bookbinding, 1550–1830.” *The Library*, Fifth Series, vol. 11, no. 2, June 1956, p. 71–94.

Prideaux, Sarah T. *An Historical Sketch of Bookbinding*. London, Lawrence & Bullen, 1893.

Roberts, Matt T. and Don Etherington. “Cambridge Style.” *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology*, cool.culturalheritage.org/don/dt/dto561.html. Accessed 2 July 2021.

—. “Cuir-Ciselé.” cool.culturalheritage.org/don/dt/dto922.html. Accessed 1 June 2021.

—. “Ève style.” cool.culturalheritage.org/don/dt/dt1220.html. Accessed 2 July 2021.

—. “Krause, Jacob.” cool.culturalheritage.org/don/dt/dt1967.html. Accessed 2 July 2021.

—. “Tree Calf.” cool.culturalheritage.org/don/dt/dt3574.html.

Accessed 2 July 2021.

Sadler, Michael. *The Evolution of Publishers' Binding Styles, 1770-1900*. London, Constable; New York, Richard R. Smith, 1930.

Szirmai, J. A. *The Archaeology of Medieval Bookbinding*. Aldershot, Ashgate Publishing, 1999.

Thomas, Henry. *Early Spanish Bookbindings: XI-XV Centuries*. London, Printed for the Bibliographical Society at the University Press, Oxford, 1939 (for 1936).

van Regemorter, Berthe. "The binding of Greek Manuscripts". *Binding Structures in the Middle Ages*. Jane Greenfield, trans.

Brussels, Bibliotheca Wittrockiana; London, Maggs Bros. Ltd., 1992, p. 71-105.

—. "The influence of Egypt on the binding of Greek Manuscripts". *Binding Structures in the Middle Ages*. Jane Greenfield, trans. Brussels, Bibliotheca Wittrockiana; London, Maggs Bros. Ltd., 1992, p. 57-60.

—. "Évolution de la technique de la reliure du VIIIe au XIIe siècle, principalement d'après les mss. d'Autun, d'Auxerre et de Troyes." *Scriptorium*, vol. 2 no. 2, 1948, p.275-285. Persée, doi.org/10.3406/scrip.1948.2159.

ENDNOTES

1 Pollard, Graham. "Changes in the Style of Bookbinding, 1550-1830". *The Library*, Fifth Series, vol. 11, no. 2, June 1956, p. 74.

2 van Regemorter, Berthe. "The influence of Egypt on the binding of Greek Manuscripts". *Binding Structures in the Middle Ages*. Jane Greenfield, trans. Brussels, Bibliotheca Wittrockiana; London, Maggs Bros. Ltd., 1992, p. 59.

3 van Regemorter, "The influence of Egypt", p. 59.

4 Szirmai, J. A. *The Archaeology of Medieval Bookbinding*. Aldershot, Ashgate Publishing, 1999, p. 59-60.

5 Szirmai, *Archaeology of Medieval Bookbinding*, p. 130.

6 van Regemorter, Berthe. "Évolution de la technique de la reliure du VIIIe au XIIe siècle, principalement d'après les mss. d'Autun, d'Auxerre et de Troyes." *Scriptorium*, vol. 2 no. 2, 1948. Persée, doi.org/10.3406/scrip.1948.2159, p.285.

7 van Regemorter, "La reliure du VIIIe au XIIe siècle", p. 285.

8 *Medieval Manuscripts: Bookbinding Terms, Materials, Methods, and Models*. Special Collections Conservation, Preservation Department, Yale University Library, July 2013. travelingscriptorium.files.wordpress.com/2013/07/bookbinding-booklet.pdf, p. 25.

9 de Toldo, Vittorio. *L'Art Italien de la Reliure du Livre (XVe-XVIe siècle)*. Monographies d'Arts Decoratifs, 3. Milan, Bottega di Poesia, 1924, p. 11-12.

10 de Toldo, p. 12.

11 de Toldo, p. 12.

12 de Toldo, p. 12.

13 de Toldo, p. 13.

14 Szirmai, *Archaeology of Medieval Bookbinding*, p. 162.

15 Glaister, Geoffrey Ashall. *Encyclopedia of the Book*. Second edition, New Castle, DE, Oak Knoll Press, 1996, p. 200.

16 Glaister, p. 200 & p. 334.

17 Glaister, p. 334; Thomas, Henry. *Early Spanish Bookbindings: XI-XV Centuries*. London, Printed for the Bibliographical Society at the University Press, Oxford, 1939 (for 1936), p. xxi-xxii.

18 Thomas, p. xxiii.

19 Thomas, p. xxiii-xxiv.

20 de Toldo, p. 13.

21 de Toldo, p. 13.

22 Marks, Philippa J. M. *The British Library Guide to Bookbinding: History and Techniques*. Toronto and Buffalo, University of Toronto Press Incorporated, 1998, p. 51.

23 de Toldo, p. 13.

24 de Toldo, p. 13.

25 de Toldo, p. 13-14.

26 de Toldo, p. 15.

27 de Toldo, p. 15.

28 Dutton, Meiric K. *Historical Sketch of Bookbinding as an Art*. Norwood, Holliston Mills, inc., 1926, p. 33.

29 Dutton, p. 33.

30 Dutton, p. 33.

31 de Toldo, p. 14.

32 de Toldo, p. 23-24.

33 Diehl, Edith. *Bookbinding: Its Background and Technique*. New York, Dover Publications, Inc., 1980, p. 35.

34 Thomas, p. xxiv-xxv.

35 Thomas, p. xxv.

36 Thomas, p. xxvi.

37 de Toldo, p. 14.

38 Diehl, p. 35.

39 Diehl, p. 35.

40 Marks, p. 74.

41 Foot, Mirjam M. "Bookbinding." *The Grove Encyclopedia of Materials and Techniques in Art*, edited by Gerald W. R. Ward, Oxford, Oxford University Press, 2008, p. 47.

42 Prideaux, Sarah T. *An Historical Sketch of Bookbinding*. London, Lawrence & Bullen, 1893, p. 64-65.

43 Diehl, p. 140.

44 Foot, *Grove Encyclopedia*, p. 47.

45 Foot, Mirjam M. *Bookbinders at Work: Their Roles and Methods*. London and New Castle, DE, The British Library & Oak Knoll Press, 2006, p. 85.

46 Diehl, p. 37.

47 de Toldo, p. 17-18.

48 Diehl, p. 33-34 and 137; Marks, p. 55.

49 Roberts, Matt T. and Don Etherington. "Cuir-Ciselé." *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology*, cool.conservation-us.org/don//dt/dto922.html. Accessed 17 May 2017.

50 de Laborde, Leon. *Glossaire Français du Moyen Âge: À l'usage de l'archéologue et de l'amateur des arts*. 1872. Geneva, Slatkine Reprints, 1975, p. 239. Gallica, Bibliothèque Nationale de

- France, gallica.bnf.fr/ark:/12148/bpt6k4219b. Mentioned by Diehl, p. 33, who cites p. 99 of W. Salt Brasington's *A History of the Art of Bookbinding*. De Laborde's description is of leather used for many purposes, not just bookbinding, and includes written references to cuir bouilli dating back as early as 1185.
- 51 de Laborde, p. 239.
 - 52 de Laborde, p. 239.
 - 53 de Laborde, p. 239.
 - 54 Szirmai, *Archaeology of Medieval Bookbinding*, p. 241–242. He has tried the process himself, and so has good diagrams and descriptions of the method.
 - 55 Szirmai, *Archaeology of Medieval Bookbinding*, p. 241–242.
 - 56 de Toldo, p. 25.
 - 57 de Toldo, p. 26.
 - 58 de Toldo, p. 25–26.
 - 59 de Toldo, p. 24–25.
 - 60 Foot, *Bookbinders at Work*, p. 87.
 - 61 Roberts, Matt T. and Don Etherington. "Cambridge Style." *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology*, cool.culturalheritage.org/don/dt/dto561.html. Accessed 2 July 2021.
 - 62 Foot, *Bookbinders at Work*, p. 87.
 - 63 Foot, *Bookbinders at Work*, p. 83–84.
 - 64 Roberts, Matt T. and Don Etherington. "Tree Calf." *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology*, cool.culturalheritage.org/don/dt/dt3574.html. Accessed 2 July 2021.
 - 65 Szirmai, *Archaeology of Medieval Bookbinding*, p. 129–130.
 - 66 Szirmai, *Archaeology of Medieval Bookbinding*, p. 129–130.
 - 67 Marks, p. 39.
 - 68 Diehl, p. 64.
 - 69 Marks, p. 52.
 - 70 Marks, p. 52.
 - 71 Brooker, T. Kimball. "Paolo Manutius's use of Fore-edge Titles for Presentation Copies (1540–1541): Part I." *The Book Collector*, vol. 46, no. 1, Spring 1997, p. 27–68. Part II is in vol. 46, no. 2, Summer 1997, p. 193–209.
 - 72 Szirmai, *Archaeology of Medieval Bookbinding*, p. 169; Marks, p. 52.
 - 73 Szirmai, *Archaeology of Medieval Bookbinding*, p. 169.
 - 74 Szirmai, *Archaeology of Medieval Bookbinding*, p. 263.
 - 75 van Regemorter, Berthe. "The binding of Greek Manuscripts." *Binding Structures in the Middle Ages*. Jane Greenfield, trans. Brussels, Bibliotheca Wittockiana; London, Maggs Bros. Ltd., 1992, p. 71 & 79.
 - 76 Diehl, p. 65.
 - 77 Diehl, p. 65.
 - 78 Marks, p. 52.
 - 79 Marks, p. 52.
 - 80 Sadleir, Michael. *The Evolution of Publishers' Binding Styles, 1770–1900*. London, Constable; New York, Richard R. Smith, 1930, p. 15–16.
 - 81 Sadleir, p. 16.
 - 82 Marks, p. 39.
 - 83 Marks, p. 39.
 - 84 van Regemorter, "The binding of Greek Manuscripts", p. 79.
 - 85 Middleton, Bernard C. *The Restoration of Leather Bindings*. Chicago, American Library Association Library Technology Program Publication No. 18, 1972, p. 20.
 - 86 Marks, p. 39–40.
 - 87 de Bray, Dirck. *Onderwijs van't Boek-Binden* ("A Short Instruction in the Binding of Books"). 1658. Translated by H. S. Lake. Amsterdam, Nico Israel, 1977, p. XLIII.
 - 88 de Bray, p. XLV.
 - 89 de Bray, p. LXXXIII (contemporary appendix by Ambrosius Vermerck, 1667).
 - 90 Marks, p. 40.
 - 91 Middleton, *Restoration*, p. 21.
 - 92 Morrell, E. "Sixteenth Century Gauffered Edges." *Stone's Impressions*, vol. IV, Dec. 1934–Feb. 1935, p. 16.
 - 93 Morrell, p. 16.
 - 94 "Gauffered Edges — Sixteenth Century: Method or Technique." *Stone's Impressions*, vol. IV, Dec. 1934–Feb. 1935, p. 14. Interestingly, the same image appears in Diehl's collection of plates of binding styles (plate 85).
 - 95 Marks, p. 40.
 - 96 Marks, p. 40, figure 28.
 - 97 "Anton Koberger." Wikipedia, the Free Encyclopedia, en.wikipedia.org/wiki/Anton_Koberger. Accessed 17 May 2017.
 - 98 "Aldus Manutius: Italian Printer." *Encyclopædia Britannica*, 23 Nov. 2016, www.britannica.com/biography/Aldus-Manutius. Accessed 10 May 2017.
 - 99 Marks, p. 70.
 - 100 Glaister, p. 206. ("Grolier, Jean.")
 - 101 "Henry VIII." Wikipedia, the Free Encyclopedia, en.wikipedia.org/wiki/Henry_VIII. Accessed 1 June 2021.
 - 102 Brooker, p. 27.
 - 103 Roberts, Matt T. and Don Etherington. "Krause, Jacob." *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology*, cool.conservation-us.org/don/dt/dt1967.html. Accessed 17 May 2017.
 - 104 "Edward VI of England." Wikipedia, the Free Encyclopedia, en.wikipedia.org/wiki/Edward_VI_of_England. Accessed 1 June 2021.
 - 105 de Toldo, p. 26.
 - 106 Roberts, Matt T. and Don Etherington. "Ève style." *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology*, cool.culturalheritage.org/don/dt/dt1220.html. Accessed 2 July 2021.
 - 107 de Bray, p. XII–XIII (introduction by K. van der Horst and C. de Wolf).
 - 108 Le Bars, Fabienne. "Nicolas-Denis Derome." *Bibliothèque Nationale de France*, July 2016, reliures.bnf.fr/ark:/12148/cdt9xf8/.
 - 109 Marks, p. 79.



Mycorrhizae: Place-based bookmaking at the intersection of art and environment

by Jillian Sico | Frogson Press | <https://www.frogsonpress.com>

BOOK ARTS HAS LONG BEEN a haven for artists and craftspeople with an obsession for materials—especially those of us who are also papermakers. The texture and feel of paper, thread, cloth, and leather are an important part of what drew me, personally, to this craft. Papermakers and book artists like Lilian Bell, Helen Hiebert, Velma Bolyard, and Susan Mills have specifically experimented with using natural materials and plants in their work, sometimes also tying them directly to the subject matter of their books. Inspired by works like these that are necessarily grounded in place, my most recent artist book, *Mycorrhizae*, is in conversation with a growing sub genre of book art that relates to environment and place not only through text, images, and form, but also through materiality and process.

Since living in the Southeast, I have grown to love some of the landscapes here, especially an area in the mountains of northeast Georgia called the Cohutta Wilderness. As a student in The University of Alabama's MFA Book Arts Program in 2019, I decided to work on a thesis project about mycorrhizae, or necessary, symbiotic associations between fungi and plant roots, using the Cohutta mountains as my research site. This book project was, for me, a first study in how to think deeply about materials and process-oriented work, as well as the relationship that artists have (or should have) to wild nature and environmental topics.

Mycorrhizal fungi distribute essential nutrients to plants, store carbon in the soil, and help communicate information among and between plant species. These fungal connections have been gaining some traction in popular consciousness recently, with a wider understanding of the “wood wide web” that lies beneath our feet coming from films like Louie Schwartzberg's *Fantastic Fungi* and books like *Entangled Life* by Merlin Sheldrake (who also inoculated his book with spores and grew mushrooms out of it) and *The Overstory* by Richard Powers. As a person with a background in environmental anthropology, I, too, am very interested in how art can make science more accessible. It was important to me to ground *Mycorrhizae* in scientific fact while also considering how underground mycorrhizal connection can be seen as personally meaningful. Serendipitously, I learned that bookbinder Brien Beidler's wife, Katie, was in a PhD program at Indiana University studying mycorrhizae. I reached out to Katie, who agreed to collaborate by writing an informational piece for a separate pamphlet.

The process of making *Mycorrhizae* hinged on three long camping trips in the Cohutta Mountains of north Georgia. On each visit, I set up a table at my campsite underneath a screened-in tent and read books and scientific articles about mycorrhizae at night by the light of my headlamp. During

the day, I went on hikes to identify mushrooms and trees, collect soil and root samples, draw, and take photographs, and I journaled in my tent every evening. For ecological reasons, I decided to use a leave-no-trace ethic: I wanted to make the book entirely from handmade paper, but I did not want to collect any native plants or mushrooms from the Cohutta Wilderness and only very small amounts of other materials. Therefore, I had to brainstorm other ways of tying my book physically and conceptually to the landscape.

On one misty morning hike on Tearbritches Trail, I came across a giant tulip poplar tree that was charred on one side, probably from the catastrophic Rough Ridge wildfire that burned almost 28,000 acres in the Cohutta Wilderness in 2016. I had recently purchased a linen tablecloth from an antique store at the base of the Cohutta mountains, and decided to bury part of it under the poplar tree to rot. When I returned to dig the cloth up two months later, the linen fibers had begun to break down and were intertwined with white mycelium strands, fine roots, insects, and worms. Back in Tuscaloosa, I beat the tree-retted linen and used char from the base of the same tree to pigment some of the pulp. I drew organic patterns in a deckle box with the char-pigmented pulp to create a smoky, atmospheric background. These sheets became the main structure of the accordion artist book. For the internal sheets of the artist book, I harvested invasive Alabama kozo

(*Broussonetia papyrifera*) in Tuscaloosa and designed watermarks using “puffy” paint based on microscopic images I observed in my soil samples. I formed the sheets Western-style, adding a small amount of mountain lake water to the vats. The personal, place-based text for the artist book was edited from on-site journal entries that focused on connectivity, loss, and change.

The paper for the informational pamphlet by Katie Beidler was less site-specific, but more directly linked to fungi. I “inoculated” recycled paper pulp with chanterelle mushroom spores, a mycorrhizal species that is common throughout the Southeast. For the covers, I added polypore/conk mushroom pulp. The imagery for the pamphlet came from scans of mycorrhizal roots made into photopolymer plates.

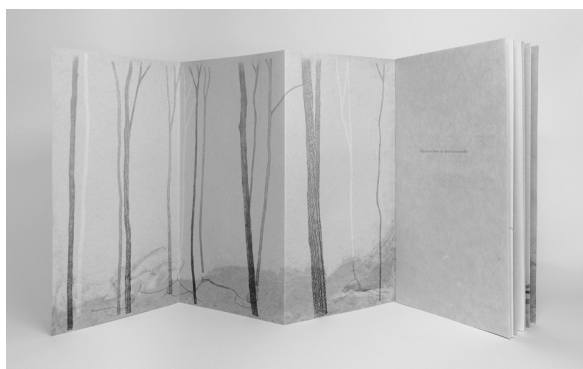
In the final edition of *Mycorrhizae*, the informational pamphlet is housed underneath the accordion artist book in a clamshell box, along with a microscope slide containing a small root sample. The work aims to straddle the intersection of art and science, providing a universal, scientific perspective on mycorrhizae in the same space as a more personal and lyrical investigation. The sound and texture of the handmade paper, along with reflective text and images, are designed to recreate for the reader the experience of connection with the forest landscape that inspired it.

A beautiful selection of environmental artist books have recently been on display at the San Francisco Center for the Book and the Minnesota Center for Book Arts, many of which consider materiality and process in similar ways to *Mycorrhizae*. These exhibitions are part of a larger, multimedia project that considers how art and environment intersect called *EXTRACTION: Art on the Edge of the Abyss*. One of the books, *Ten Meters of Mycelium* by Lizzie Brewer, is a scroll that reveals magnified ink and graphite images of fungal mycelium as it is unfurled. Jacqueline Rush Lee’s *WHORL* series features sculptural book forms that are placed into tree hollows to decompose and change over time. Another, Ann Mansolino’s *Glacier Preservation Kit*, is an accordion book housed in a clamshell box that contains specimen bottles filled with Alaskan glacial meltwater, gravel, silt, and rocks. Books like these speak to us about natural places not just through words and imagery, but also through careful consideration of process and, often, the use of relevant materials. With our deep knowledge of and appreciation for materiality, and our familiarity with involved and delicate processes, book artists seem uniquely situated to make work that carefully and meaningfully discusses the natural world and the issues that confront it.

Jillian Sico is a papermaker, printer, and bookbinder residing in Tuscaloosa, Alabama who makes artist books under the imprint Frogson Press. She received an MA in Anthropology from the University of Georgia in 2013 and an MFA in Book Arts from The University of Alabama (UA) in 2020.



Mycorrhizae boxed set, including artist book by Jillian Sico and informational pamphlet by Katie Beidler



Mycorrhizae artist book accordion



2021 WORKSHOPS

School for Bookbinding Arts

at Cat Tail Run Hand Bookbinding

www.SchoolforBookbindingArts.com

The Silk Road Arts Series

— crafts & processes conveyed along the historic trade routes —

- Fabric Marbling • Japanese Bookbinding
- Suminagashi Marbling • Coptic-stitch Binding
- Silk Road Spices Mini-Session • Ebru Marbling
- Italian Paper Marbling Intensive

Also featured in our 2021 lineup

- Pop-Up Structures *with Carol Barton*
- Intro to Book Restoration • Intro to Paper Repair
- New Cloth Bindings • Book Sewing Intensive
- Sewn Endbanding Intensive
- Advanced Cloth Binding Restoration

Call or email for more information or to register.

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

Helen Warren DeGolyer Competition for American Bookbinding

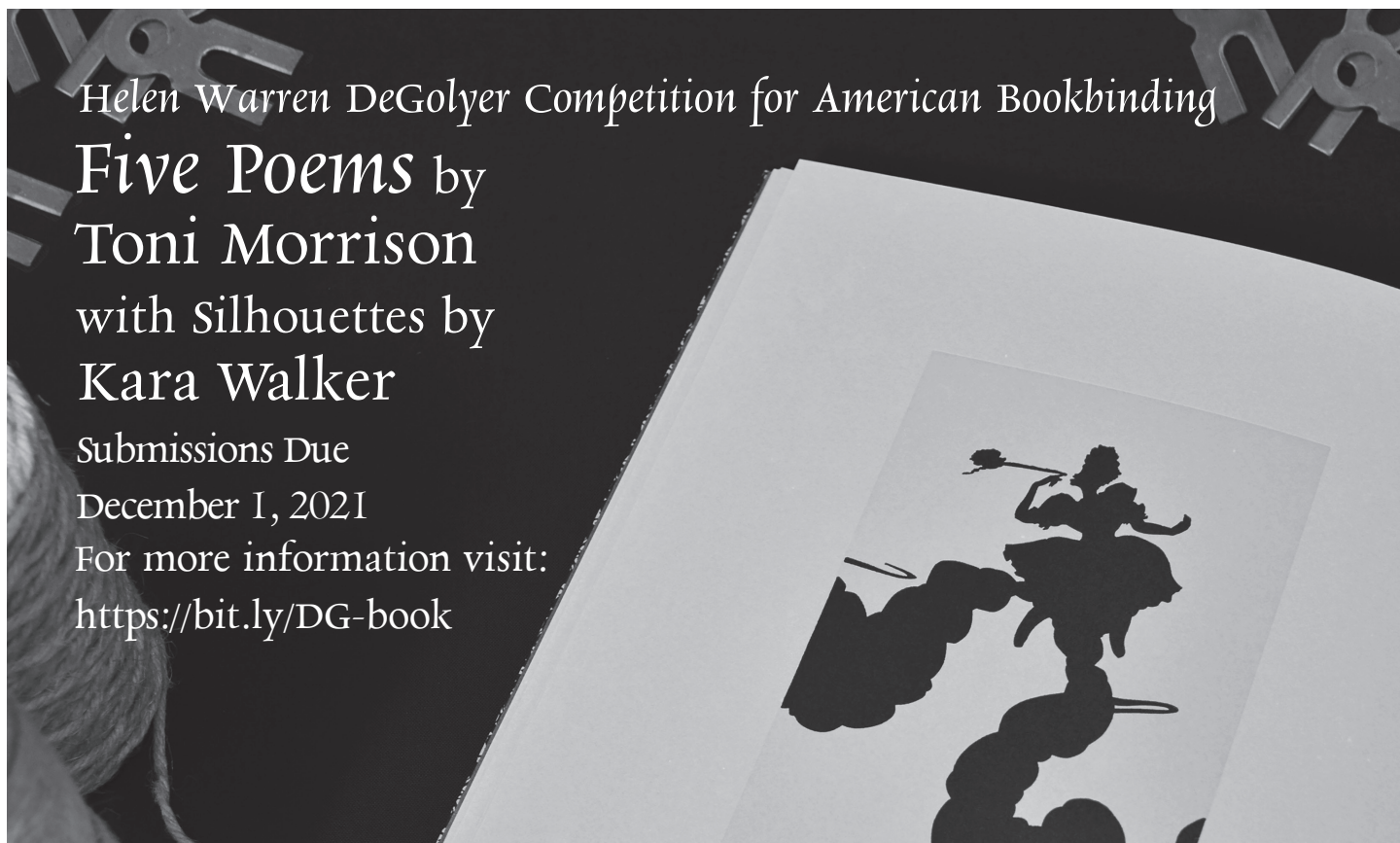
Five Poems by
Toni Morrison
with silhouettes by
Kara Walker

Submissions Due

December 1, 2021

For more information visit:

<https://bit.ly/DG-book>





ATELIER-GALERIE A.PIROIR

We publish books in sheets.
Online store available soon.



The A.Piroir Studio-Gallery is specialized
in the creation and exhibition of fine printmaking

www.piroir.com
info@piroir.com

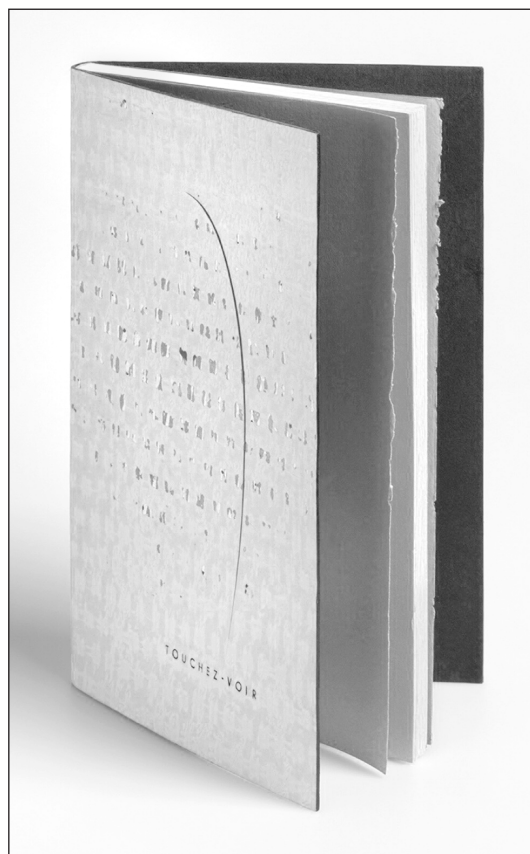
5333 avenue Casgrain suite 802
Montreal, Quebec, Canada, H2T1X3

(1)514 276 3494



AMERICAN ACADEMY
of BOOKBINDING

A Flagship Program of the Ah Haa School for the Arts
bookbindingacademy.org | aab@ahhaa.org | (970) 728-8649



FLEXIBLE LEATHER BINDING

September 28 – 30 | COLEEN CURRY

AAB INSTRUCTORS

Don Glaister
Gabrielle Fox
Monique Lallier
Coleen Curry
Suzanne Moore

Peter Geraty
Renate Mesmer
Julia Miller
Lang Ingalls

2021 COURSE SCHEDULE

bookbindingacademy.org



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:

Craft Safety Rule
Hand Made Papers
Marble Papers
Greyboard

www.hewit.com

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

email - sales@hewit.com

tel - +44 (0)1506 444160 fax - +44 (0)1506 437749

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

Sustainably-made Heritage Washi

Fine papers made from renewable fibers
hand crafted the same way for over 1400 years



The Japanese Paper Place

Established 1975
www.japanesepaperplace.com

Washi Arts

US Based Retailer of Fine Washi
from The Japanese Paper Place
www.washiarts.com

Quality Natural Papers for Book Arts and Conservation

morgan art of papermaking
conservatory & educational foundation



Handmade Paper
Eastern and Western Styles

Workshops
Papermaking, Book Arts, and Letterpress

Paper, Book, and Sculpture Exhibitions

Online and In-Person Store
Paper and Book Art Supplies

Learn more and shop now at:
www.MorganConservatory.org

1754 East 47th Street, Cleveland, Ohio 44103
216.361.9255



The Campbell-Logan Bindery, Inc.

Purveyors of
Japanese Bookcloth



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

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



cloth@campbell-logan.com

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

BEAUTIFUL BOOKBINDING LEATHERS

IN A COMPREHENSIVE RANGE OF FINISHES
AND COLOURS



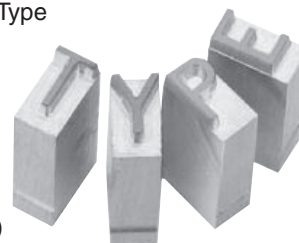
t: +44 (0)1933 412151
e: marc@harmatan.co.uk

harmatan.co.uk

BRASS PRINTERS' TYPE

Tired of Replacing Zinc Alloy Type???

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



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

Call for our free catalog!

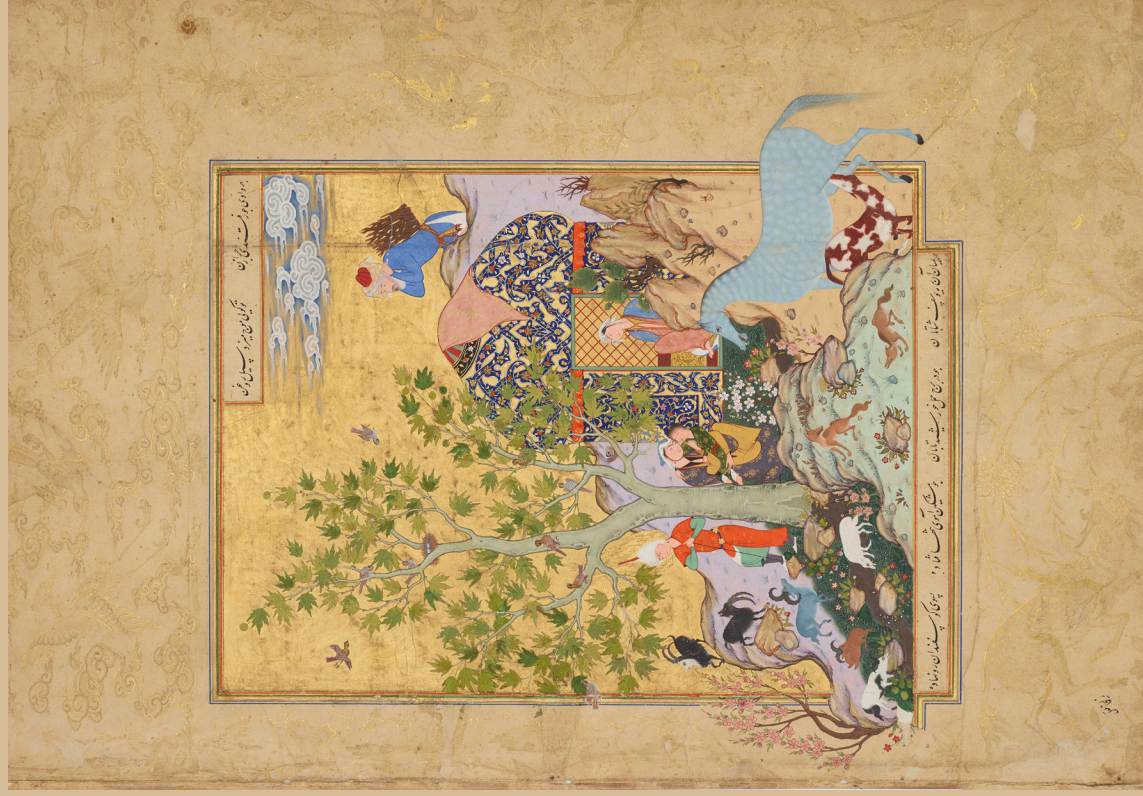
VisiMark®

INCORPORATED

33 Arctic Street • Worcester, MA 01604
Ph: 800-222-4650 • Fx: 508-754-3063

Email: sales@visimarkinc.com • www.visimarkinc.com

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



FIRST CLASS