

drawing by Yi Bin Liang

2021 Standards of Excellence

session one

Jennifer Pellechia, Jeanne Goodman,
Jurushia Graham & Peter Verheyen



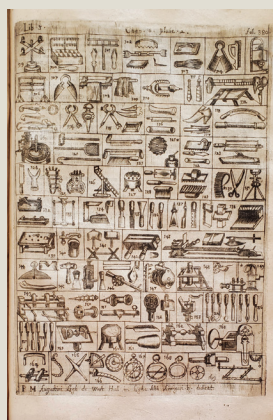
J. Graham photo by Neda Abghari



Fish Skin Binding by Karen Hanmer

session two

Jeff Peachey & Karen Hanmer



Collection of toolsforworkingwood.com



session three

Radha Pandey, Johan Solberg and
Holden Bookworks



session four

Exhibition Expectations:
Bexx Caswell-Olson, Jeanne Goodman,
Erin Fletcher & John DeMerritt



Mary Uthappara



Thomas Parker Williams

Guild Board of Directors

OFFICERS AND COMMITTEE CHAIRS

PRESIDENT

Bexx Caswell-Olson

president@guildofbookworkers.org

VICE PRESIDENT

Henry Hebert

vicepresident@guildofbookworkers.org

SECRETARY

Lindsay Jackson

secretary@guildofbookworkers.org

TREASURER

Lawrence Houston

treasurer@guildofbookworkers.org

COMMUNICATIONS

Marianna Brotherton

communications@guildofbookworkers.org

EXHIBITIONS

Jeanne Goodman

exhibitions@guildofbookworkers.org

JOURNAL

Kyle Clark

journal@guildofbookworkers.org

LIBRARY

Jay Tanner

library@guildofbookworkers.org

MEMBERSHIP

Cheryl Ball

membership@guildofbookworkers.org

NEWSLETTER

(unfilled at this time)

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

Lisa Muccigrosso

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 & Petrina Bryce

rockymountain@guildofbookworkers.org

SOUTHEAST

Kim Norman

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.

Contents

Chapter Reports.....	2
Letter from the President	3
Note from the Exhibitions Chair	3
Letter from the Standards Chair & Acknowledgements	4
2021 Standards of Excellence: Session One.....	5
2021 Standards of Excellence: Session Two – Jeff Peachey	6–7
2021 Standards of Excellence: Session Two – Karen Hanmer	8
2021 Standards of Excellence: Session Three – Radha Pandey.....	9–10
2021 Standards of Excellence: Session Four – Exhibition Expectations.....	10–11
Beth Lee: Glair – A Calligrapher's Treasure	12
Emily K. Bell: Structural and Material Clues to Binding History: A Series	13–17

Chapter Reports

Northwest

CHAIR: JODEE FENTON

Chapter members were able to attend an online workshop about Japanese Paper, presented by Linda Marshall—which was added because of the demand. As the chapter winds down its programming for the calendar year, planning continues for the 2022 year-long program “Getting Down To Business” which will feature four panel discussions about how to make a living in book arts and related issues. These free programs will be offered to chapter members and to Guild members alike. The Guild’s Wild/LIFE Exhibition will open at the Collins Memorial Library at the University of Puget Sound in the spring and programming is being planned that will engage the entire book arts community as well as the general public.

Southeast

The Southeast chapter board has been finalized.

CHAIR	Kim Norman
SECRETARY	Jillian Sico
TREASURER	Kirsten Wehner
COMMUNICATIONS	Jill Sweetapple
EVENTS & WORKSHOPS	Eliza Gilligan Lenz

We held our first board meeting on October 21 and among other things, are looking into setting up a listserv for our members to share information. We did this with help from Marianna Brotherton Crabbs. Stay tuned!

Current Events www.SEGBWnews.blogspot.com

Delaware Valley

CHAIR: JENNIFER ROSNER

The Delaware Valley Chapter held a workshop on fish skin tanning with Janey Chang. The workshop took place over two Saturdays, September 25 and October 2.

Rocky Mountain

The Rocky Mountain Chapter is happy to announce their new board:

CO-CHAIR, COLORADO	Nicole Cotton
CO-CHAIR, UTAH	Petrina Bryce
WORKSHOPS, COLORADO	Richard Pollock-Nelson
WORKSHOPS, UTAH	Chris McAfee
TREASURER	Karen Jones

The Rocky Mountain chapter's '21 for 21' binding challenge is on its 20th structure. Everyone who signed up receives emails with instructions for different book structures to try and is invited to join a zoom meeting every other week to openly discuss how they went, give or receive advice, and see how their peers interpreted each binding. Email sign up for the new 22 for 22 coming soon. Recently our board put together a joint silk endband thread order from Japan. When the order arrives we will be hosting endband parties in different states where members can pick up their order and practice sewing a variety of endband styles.

Letter from the President

Dear Members,

I am happy to report that our first-ever virtual Standards of Excellence Seminar was a success, and I want to extend a heartfelt thanks to Standards Chair Jennifer Pellecchia for organizing the event. Presentations took place throughout the month of October, and Jenn did an amazing job of ensuring that everything went smoothly. Recordings of the presentations will be available to those that registered at no charge for 3 months. After that time, the recordings will be available to rent on our Vimeo page.

On October 28th, we held our annual business meeting via Zoom. Many thanks to our (now former) Secretary, Rebecca Smyrl for putting the virtual meeting together. Outgoing Board members concluded their term at the close of the annual business meeting, and the newly elected Chairs took office at that time. I would once again like to thank Brien Beidler for all his work as Vice President, Laura Bedford for her work as Treasurer, Rebecca Smyrl for her work as Secretary, Peter Verheyen for his work as Journal Chair, and Matthew Lawler Zimmerman for his work as Newsletter Chair.

Although I am sad to see such an amazing group of people leave the Board, I am thrilled to welcome Henry Hebert

as Vice President, Lawrence Houston as Treasurer, Lindsay Jackson as Secretary, and Kyle Clark as Journal Chair.

At the business meeting, I announced that the Board has voted to proceed with negotiating a transfer of the GBW Library to the University of Iowa. I want to thank everyone that shared feedback with me. More discussion with Iowa is needed, and I will be sure to keep you informed of our plans.

Preceding the business meeting, we honored this year's award recipients. Catherine Burkhard presented the Laura Young Award to Cindy Haller, and Jim Reid-Cunningham presented the Lifetime Achievement Award to Mark Esser. Congratulations to both of our award recipients! If you missed the meeting, these awards presentations were recorded and will be posted online.

At present, we plan to gather together for an in-person Standards Seminar in 2022 — however, we are prepared to be flexible should the need arise.

As always, I welcome feedback from the Membership. If you have thoughts you'd like to share with me, please email me at president@guildofbookworkers.org.

Many Thanks,
Bexx Caswell-Olson
President, Guild of Book Workers

Notes from the Exhibitions Chair

The 2021-22 triannual member exhibition "Wild/LIFE" is currently on display at the Robert C. Williams Museum of Papermaking, Georgia Institute of Technology in Atlanta, Georgia. You have until December 7, 2021 to see it in person before it heads off to North Bennet Street School in Boston, to open on January 11, 2022.

Visit the Wild/LIFE exhibition website for more information at:

<https://wildlifegbwexhibition.wordpress.com>

Please check with each venue location for visitor information before booking travel.

Many Thanks,
Jeanne Goodman
Exhibitions, Guild of Book Workers

Letter from the Standards Chair

HELD ONLINE OVER FOUR SESSIONS in October, the 2021 Standards of Excellence Seminar in Hand Bookbinding was unlike any the Guild has ever hosted, with 280 individuals from 14 countries registering. About half of registrants said they were at their first Standards, including 15 scholarship recipients, 10 of whom were non-members, but received a GBW membership as part of their scholarship. It was an honor to welcome them to our community!

While it's always true that there is no version of Standards that can exist without presenters, I am particularly grateful to have been able to work with a talented group of people who have led the way in teaching online. Please see the session reports elsewhere in this issue for more on what they shared. Many generously provided handouts to accompany their presentations, which will be made available on the GBW website.

Many thanks are also due to the American Academy of Bookbinding, the North Bennet Street School, The San Francisco Center for the Book, and Washi Arts for hosting breakout rooms following presentations. It was a

wonderful way to meet up and socialize while attending Standards at home.

Thank You 5 Creative was responsible for the Standards 2021 registration and landing website, ably assisted with hosting and technical support for all sessions as well as the Annual Business Meeting, and promptly posted session videos for playback. Anyone who registered for Standards will have unlimited access to playback videos until the end of January, 2022. Sessions will then be available to rent via the Guild's Vimeo on-demand page.

Finally, thank you to everyone who registered for Standards. We quite literally could not have done it without you!

Plans are optimistically underway for next year's in-person seminar. Please save the date for October 20 – 22, 2022, at the Courtyard Atlanta Decatur Downtown/Emory.

Until then,
Jennifer Pellecchia
Standards Chair, Guild of Book Workers

2021 Standards of Excellence Acknowledgements

American Academy of Bookbinding
Bexx Caswell-Olson
Brien Beidler
Cheryl Ball
Chip Schilling
Clair Emma Smith
Elizabeth Curran
Erin Fletcher
Henry Hebert
Jana Dambrogio
Jeanne Goodman
Jeffrey Altepeter
Jeffrey S. Peachey
Jennie Hinchcliff
Jerushia Graham
Johan Solberg

John DeMerritt
Karen Hanmer
lang ingalls
Laura Bedford
Linda Marshall
Marianna Brotherton Crabbs
Matthew Zimmerman
MP Bogan
North Bennet Street School
Peter Verheyen
Radha Pandey
Rebecca Smyrl
Robert Hanmer
San Francisco Center for the Book
Yi Bin Liang

2021 Standards of Excellence: Session One

Wild/LIFE with Jeanne Goodman and Jerushia Graham, Fish Skin Bindings with Peter Verheyen

by Jennifer Pellecchia

EXHIBITIONS AND STANDARDS of Excellence Seminars have been linked since the very beginning of Standards, nearly 40 years ago. As Don Etherington, who served as the first GBW Standards Chair, wrote, “For the people who couldn't come to the standards meetings, we produced an exhibition of what we were talking about, with examples of some of the concepts. We hoped, as it traveled around, one could learn from it.” It was therefore fitting to begin the first ever online-only Standards with a reception celebrating the current Guild of Book Workers Exhibition, Wild/LIFE.

For the Guild's 11th traveling exhibition, members were invited to interpret the theme of “wildlife” in any way they wish, be it literal or abstract, humorous or serious. The exhibit opened over the summer, and an online gallery of both the exhibited and submitted work was prepared to debut during Standards. It is available to view at

<https://wildlifegbwexhibition.wordpress.com>

It was an absolute pleasure to share some photos that had not been previously available to the public.

Exhibitions Chair Jeanne Goodman introduced a video showcasing each of the 50 works that are in the exhibition, that included a behind-the-scenes look at the installation at the exhibitions first venue, the American Bookbinders Museum in San Francisco.



Wild/LIFE traveled across the country to its second venue in Atlanta, Georgia. Jerushia Graham is the Museum Coordinator for the Robert C. Williams Museum of Papermaking and a working artist. She is an Atlanta-based

printmaker, papermaker, book artist, and fiber artist who exhibits both nationally and internationally. Jerushia shared images of the Robert C. Williams galleries, and of the Wild/LIFE installation process.

The Museum features permanent exhibits on The History of Papermaking, Dard Hunter: Collector, Scholar, & Artist, and From Hand to Machine: The Evolution of Papermaking. Its changing galleries showcase works from permanent collections, collaborations between the museum and artists or scholars, and traveling exhibits, such as the GBW triennial. The museum's mission is to collect, preserve, increase and disseminate knowledge about papermaking — past, present, and future. With so many members unable to view the Wild/LIFE exhibition so far, it was wonderful to hear from Jerushia, who had hands-on experience with all of the books that made up both the Wild/LIFE and Formation exhibitions.

In the spring of 2020, Peter Verheyen turned many of us on to making leather and parchment from fish skin. It was difficult to conceive of an at-home Standards without mention of in-home tanning, and so I asked Peter to round out the session with Fish Skin Binding: [Re]introducing this distinctive material for unique bindings. Peter shared resources and inspiration for making and using pescatarian leather, and generously answered a number of questions about it during the Q&A. Many attendees of Session One had done their own fish skin tanning, and shared their experiences during the Q&A.

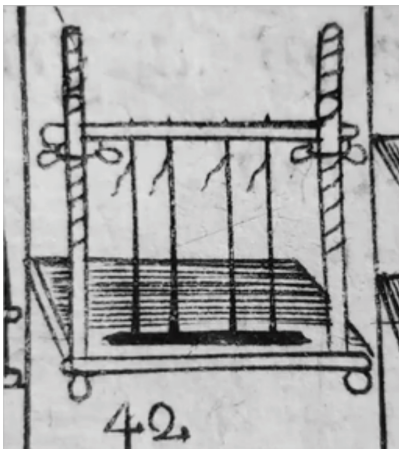
Following the short talks, some attendees elected to join Zoom breakout sessions. The “rooms” were themed Book Arts, Bookbinding, and Conservation, in a nod to Mentor-Protege Happy Hours of conferences past.

With 171 participants in the Zoom meeting, I am happy to report that the opening reception had a lively “Standards” feeling to it. Thanks to everyone who attended!

An Investigation of 17th C. English Bookbinding Tools in Randle Holme's *Academy of Armory* with Jeff Peachey

by Sonya Rapport

JEFF PEACHEY WAS THE SECOND presenter during the 2021 Standards of Excellence online seminar. Peachey is a renowned book conservator and tool maker based in New York city. Yes, we all fantasize about having Peachey tools in our toolbox. His presentation focused on investigating 17th century English bookbinding tools. Interestingly, many if not all of which are quite familiar to most bookworkers today.



Collection of toolsforworkingwood.com

Peachey began by outlining a guide for approaching bookbinding history. He referenced five aspects first proposed by Eike Durrfeld in *Terra Incognita: Toward a Historiography of Book Fastenings & Book Furniture* (2000).

The first aspect is the examination of historical books. He specifically recommended doing this process with another person, as each person may notice something different.

Next, he talked about the importance of evaluating written contemporary accounts; these could include catalogs, manuals and trade cards. Although the content will likely be similar to modern bookbinding techniques, I found it interesting how Peachey would point out subtle differences in text examples that provide insight into historical bookbinding. He gave an example of two different texts from the 17th & 18th centuries that indicated a process of both cording each side of the bands and then nipping up the bands, which in modern times most bookbinders would only do one or the other.

He moved on to the study of pictorial representations. He highlighted many little clues found in an early woodcut print of

a bookbinder that help to assemble a more clear understanding of the nuanced differences between bookbinding today and back then. For instance, the wooden half-barrel paste tub and cast iron double boiler for the animal glue that sit on the floor of the picture, presumably further away from the books to prevent accidental spills.

The use of archeological findings was covered. For example, an old piece of book board with the leather stripped off of it can still illuminate elements of the binding structure. I was surprised by how much information could be gathered from a seemingly useless old book board. In this instance he showed how a parchment tab on the outside of the board was used to add to the stability of the binding underneath the leather covering. Turns out there is something to be learned from everything!

Lastly, he reiterated how the exercise of making historical models is what really lays down the foundation for understanding the structure of older book forms.

From here, Peachey added three more points that he believes are relevant to the practice of investigating bookbinding history, especially for 19th & 20th century time periods.

He began with discussing what can be interpreted from original packaging of different binding materials. He showed how the original cellophane packaging of a barbers no. 16-3 cord likely from the 1970's or 80's came with specific instructions on how to unwind the cord to prevent a tangled mess. Furthermore, the instructions were provided in seven different languages, indicating the widespread use of the material. So maybe I should be keeping all of the original packaging of the materials I buy — who knows, it might be useful for the next generation.

Next, he described the benefits of learning about related trades and crafts such as leather working, trunk manufacturing, and paper box making. Ironically, it turns out that the board shears that Peachey has are actually a fine paper box maker's shears. At this point in history, at the end of the 19th century, the field of paper box making and bookbinding were so closely related that they not only shared equipment but also they shared a publication.

The last point Peachey brings up as an approach to understanding historic bookbinding is examining and using historic bookbinding tools. As book workers, I think we all can appreciate one of Peachey's favorite quotes about tools that he shares with us:

"Tools that once were the common stuff of everyday life are tools of a different sort to us... they are tools we can use to understand the past." – James Gaynor

Peachey had a unique opportunity to learn about 17th century English bookbinding tools, thanks to his friend Joe Moskowitz, who acquired a copy of the rare Randle Holme's 1688 *Academy of Armory* book. This volume contains the only pictorial representations of English bookbinding tools from the 17th century. Peachey describes the book as a small folio, consisting of 502 pages of text and with 2500 small 1in intaglio images. Holme mentions he had limited time seeing the bookbinding tools and he illustrates only that which he saw. The following tools were included in Holme's volume: folding stick, beating hammer & stone, needle, binding press, screw press, and plough.

Most book workers are quite familiar with these six bookbinding tools. However, a further investigation provides for a better understanding of the nuanced differences and similarities between the tools we use today and those from the 17th century. Peachey analyzes each of the six tools for us, and describes his experiences making reproductions.

The folding stick — or as it's commonly known, the folder — was measured to be 3x18mm or a 1:6 aspect ratio with an unclear thickness. The text indicates this tool was nothing more than a slip of material with sharp thinner edges. I think we can all agree we couldn't live without at least 1 folder in our tool box, but preferably to have many different shaped & sized ones. As we all know they are the most universal tool, used for folding, smushing, smoothing, turning in, shaping head caps and so much more! Historic materials often used for folders were hardwoods (beech, box, pear), bone, horn or ivory. Peachey chose to make a folder representation out of boxwood, which he notes is a joy to work with, emphasising the fine grain of boxwood. He notes that in this reproduction, the material of the boxwood had an extra stickiness to it, which was quite useful for doing leather turnins.

Next, he describes the ten-pound beating hammer and the big stone. The main purpose of beating at this time was to compress the text block undulations so that they lie in closer contact after being warped by water.

Next, he discusses the different kinds of needles from the section "The Needle Maker", one of which was called the bookbinders needle. This needle was described to be

"long & round pointed" by Holme. Historical needles were considerably larger than current bookbinding needles, for example even a 20th century John James bookbinder's needle was approximately 4 inches long by a twelfth inch thick.

Then, Peachey examines the "binding press," more commonly known as a sewing frame. The historical depiction looks quite similar to modern day sewing frames. A tool used to help with spacing and tension of sewing supports. And most importantly this piece of equipment helps in speeding up the process of sewing multiple sections or even multiple books at a time. However, in contrast to modern day where linen bands are most commonly used, Holme describes the bands to be made of leather.

A discussion about the "screw press" or better known to us as a finishing or lying press follows. Peachey focuses on the distinction of a lying press based on if the handles have holes for press pins and if there are guide bars. He also notes similarities to a woodworking press.

And lastly, he examines the plough, a tool used for trimming book edges. Here he notes the different types of blade attachments, one that allows for a sliding blade and another that has a screwed attachment; both methods are still used today. Of all the tools mentioned, the use of a plough is the easiest to identify when examining a book due to the clear smooth edges.

This presentation not only investigates historic bookbinding tools, but more importantly provides us with a better understanding and a guided approach of how to conduct our own historical analysis of bookbinding structures and tools. I was most surprised by how much meaningful information can be gathered through historical depictions of bookbinding tools. Peachey shows us over and over again how to better see the subtleties in the pictures and how to decipher them to compare and contrast to modern day tools.

The Even More Simplified Binding with Karen Hanmer

by Robin Canham



BY NOW, MANY OF US are used to seeing Karen Hanmer working in her well-appointed studio over Zoom. Her face tucked away in a little box at the side of the screen, the focus being on her working hands in plain, birds-eye-view of the camera. Her TV studio set-up, which remains a hidden yet present mystery, is obviously much more complicated than her students probably realize.

Indeed, Karen was one of those people who just made do with what the pandemic has offered — adapting and expanding her workshop offerings over the Internet, reaching those sequestered in near and far away places. For those who, like me, often could only dream of attending her studio, or the Standards of Excellence in-person, the pandemic expanded our worlds just as much as it closed us in.

So when Karen launched into her presentation and demonstration of “The Even More Simplified Binding: Laced-on Spine Wrapper with Flange Board Attachment” it immediately reminded me of her online classroom (albeit with less involvement from Tacket).

Karen began with a slide presentation outlining the history, development, and design elements of the Even More Simplified Binding (or EMSB to simplify it even more?), which was based on a 2017 example by Jen Lindsay. It shares features of both the Simplified Binding and the Three-Piece Bradel Binding. In these bindings, a separate spine wrapper is attached to reinforce the endsheets and the boards are attached to the flange. However, in the EMSB the sewing supports are laced through the spine wrapper. This provides additional mechanical strength, benefits to the positioning of the spine wrapper, and can serve as a decorative element.

The EMSB highlights the structure of the book and elements are easily recognized. Karen equates it to International Style architecture, where only steel, glass, and engineering can be seen. The decoration of the book comes from the materials themselves — in Karen’s case, leather, colored paper, wood veneer, and especially fish parchment. There are no turn-ins at the head or the tail. Endbands can be added (but usually are not). When I look at Karen’s EMSBs, I think of timeless, classic elegance, where the basic materials are enhanced and emphasized.

The presentation included slides of step-by-step instructions and a live demonstration. A comprehensive hand-out was thoughtfully provided and included additional information and details. Karen’s presentation was concise and practical. If it were a book, it would be an EMSB.



2021 Standards of Excellence: Session Three

Reviving Indo-Islamic Papermaking Traditions with Radha Pandey, Johan Solberg and Holden Bookworks

by Pranav Prakash

THE THIRD WORKSHOP OF THE Standards of Excellence 2021 was led by Radha Pandey and her partner Johan Solberg. They both earned their MFA in Book Arts from the University of Iowa Center for the Book. Radha is an exceptional letterpress printer and papermaker, who engages thoughtfully with Indo-Islamic, East Asian and European traditions of papermaking. Her artist book *Anatomia Botanica* won the MICA Book Award in 2014 and she received an honorable mention at the 15th Carl Hertzog Award for Excellence in Book Design. Her 2018 book *Deep Time* won the Joshua Heller Memorial Award in 2018. Johan is a bookbinder, letterpress printer and papermaker, with a special interest in the traditional bookbinding and papermaking practices in Central Asia. In his artwork, Johan explores both historical and contemporary practices of bookmaking while grappling with the intimate relationships between personal experiences and human consciousness.

Radha Pandey grew up in Auroville in south India. This beautiful town is home to Auroville Papers, which, under the dedicated leadership of Luisa Meneghetti and Hervé Millet, has promoted handpapermaking in an environmentally sustainable manner since 1996. Having been exposed to the community of papermakers in Auroville, Pandey developed a deep appreciation for the subtle beauty of handmade papers quite early in her life. Approaching paper as an aesthetic object endowed with immense potential for self-expression, she has created several evocative artist books that illuminate her personal experiences and her relationship with environment. Pandey began working on *Abies Spectabilis* after she relocated to Iowa City for her graduate studies. The midwestern ecology and climate were radically different from what she had experienced in India. Mulling over the contrasting milieus of her life, she reminisced about the time spent in the Kullu valley of the Himalayas. These middle ranges of the Himalayas are covered by a conifer species whose scientific name is *Abies Spectabilis*. Pandey found the interplay of fir leaves and sunlight so soulful and glorious that she made several sketches of those forests and recorded personal anecdotes about them in her journals. She returned to these evocative sketches and narratives while grappling with the foreignness of the midwestern environment in her artist book.

But the idea of transforming sketches of Himalayan firs into panels of handmade paper was not easy to execute. Through careful experimentation with overbeaten abaca, Pandey was able to create handmade paper that—in addition to retaining an optimal degree of translucency—made a rustling noise akin to a breeze blowing in the forest. Consequently, as one turns the leaves of *Abies Spectabilis*, one begins to feel the power of images, texts and paper all at once. At the heart of the codex is a French fold that intensifies the mystique of Himalaya fir forest. This codex shows how deft Pandey is at interweaving ecological and emotional themes through her craft of papermaking and letterpress printing.

Being a perfectionist at heart, Pandey continued to experiment with both papermaking techniques and book structures in her tunnel book *Forest Light*. To accentuate the figures of Himalayan firs in her tunnel book, she used hemp to create the frames of each panel and kozo to pulp paint the fir trees. The kozo panels were waxed to enhance the translucency of the surface. The movement from the codex *Abies Spectabilis* to the tunnel book *Forest Light* showcases the immense creative energy Pandey has for transforming traditional practices of papermaking and letterpress printing.

In *Memory of Long Ago*, Pandey ponders over the original attributes of pulp and paper and how these attributes transform over time. She is particularly interested in exploring the concept of whiteness, which—she rightfully contends—colors our “current notions of virginity, race, purity and beauty.” For evoking the elemental nature of the white color, she used overbeaten abaca pulp and waxed some sheets of paper prior to binding. The pages of the codex were cut and arranged in such a manner that the overall body of the codex feels like frozen layers of water. To provide a commentary on the complex ways in which whiteness has been perceived in contemporary societies, she reprinted a passage from Kenya Hara’s classic *White* (2010) using Joanna types in such a way that readers can find multiple vantage points to read it.

Both Pandey and Solberg are deeply interested in Indo-Islamic traditions of papermaking. They generously shared their knowledge of how Indian Muslim papermakers, who are known as kaghazis in local languages, have practiced handpapermaking throughout history. Indo-Islamic papers are

sized and burnished intensely because such polished surfaces facilitate the quick and easy movement of reed-pens. To recreate historical practices of Indo-Islamic papermaking and calligraphy, Pandey collaborated with renowned calligrapher Cheryl Jacobsen. Their artist book *Found/Recovered* is a powerful work of creative imagination and innovation inspired by historical practices.

Pandey is currently working on an artist book that is tentatively titled “Botanicals of Mughal India.” In this forthcoming work, Pandey is collaborating with a miniature artist based in Delhi. This book will feature nine plants that had no commercial value for the colonial empire. It will contain texts in Hindi, Urdu and English. Pandey is using multiple block wood engravings to create images of Mughal botanicals. In creating this book, Pandey is thinking a lot about the colonial history

that underscored the dissemination of a wide range of plants in different parts of the world. This work will certainly garner a lot of interest in the book arts world.

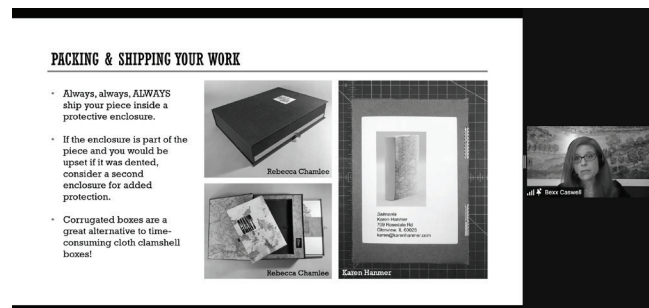
Pandey and Solberg have already made valuable contributions to the field of book arts. Together they are developing Holden Bookworks, a book arts center intended to support artists interested in letterpress printing, bookbinding and papermaking in Oslo, Norway. The presence of young, learned and enterprising artists like Pandey and Solberg bodes well for the future of the book arts community across the world.

2021 Standards of Excellence: Session Four

"Exhibition Expectations" with Bexx Caswell-Olson, Jeanne Goodman, Erin Fletcher and John DeMerritt

by Martyna Gryko

SESSION FOUR OF THE STANDARD'S seminar had valuable advice about the best practices for shipping and packaging your work for exhibitions. In “What to Expect When You’re Exhibiting,” Bexx Caswell-Olson, Jeanne Goodman, Erin Fletcher, and John DeMerritt shared their knowledge about the dos and don’ts of exhibit preparation that they have encountered throughout their careers.



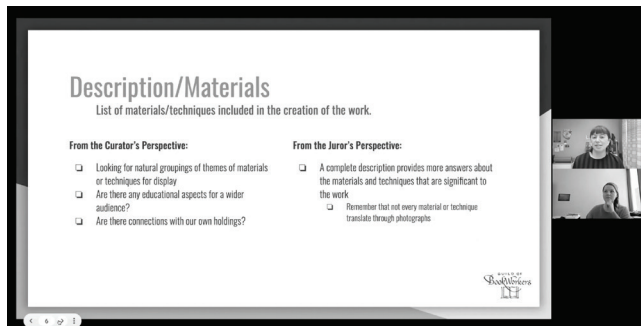
First, Bexx described the process of getting ready for the Wild/LIFE exhibition. The Covid-19 pandemic had a large impact on the Guild of Bookworkers exhibition. In March of 2021, many travel restrictions caused complications with the jurying process. Bexx decided to have every entry for

exhibit photographed to allow for contactless surveying of each work. As a result, every entry was shown in the online catalog, not just the entries chosen for the travelling show. Her role as facilitator gave her insight into the successful solutions via packages that applicants sent. Her advice: follow the venue’s shipping instructions, follow arrival dates (not late or early), use appropriately sized boxes, include identifying information with your shipment, and send multiple entries packed separately (in case some works are selected, and others aren’t).

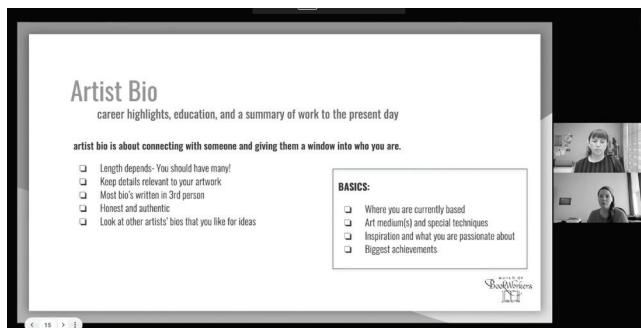
In her presentation, Bexx chose Mary Uthuppuru and Thomas Parker Williams’ submissions as examples of successful shipping. Both had ensured about 3 inches of space around their object within the box, reinforced corners, padded the box with foam or removable paper, labeled what is packing material and not object, and included a tray inside the box for the object. Karen Hammer’s packaging is another great example; she included a printed form with directions for how to pack and unpack the object, contact information, and a photo of the submission.

The second part of the panel was about the submission process. Jeanne Goodman (Exhibitions Chair) and Erin

Fletcher (Juror and Exhibitor) spoke about how important it is to include supporting information, such as a detailed description of your work, an artist statement, and a biography to aide in the jurying process. It is hard to anticipate how long a juror will be able to experience or handle your work, and especially when the decision making is from photographs, like for this year's exhibition. A well-crafted submission form with a strong artist statement and description could be what sets you apart.



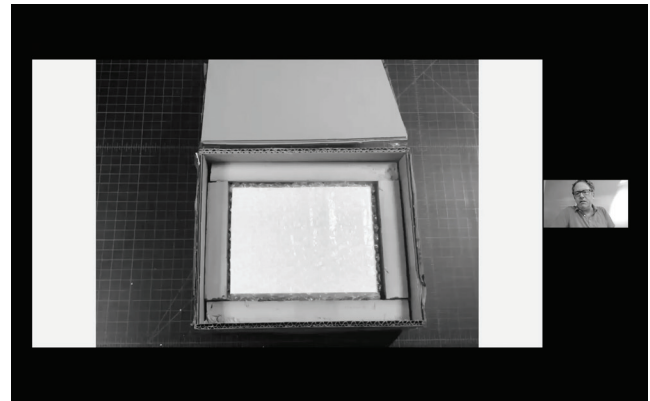
Jeanne and Erin suggest prioritizing materials when writing the description; this is an opportunity to give the viewer a better understanding of what is being shown, in case some aspects of your work don't photograph well, ex. gold tooling. This also allows curators to plan the show and figure out how to group pieces.



For your artist statement, you want to make sure you devote plenty of time to write it! It's part of the work. It will show the intention behind the work, connect to visitors, and act as a stand in for you speaking about your piece. Start by brainstorming adjectives or ideas; what, why and how, the medium, and add inspirations or influences. Use your authentic voice. In an artist biography, include relevant career highlights, mediums, inspiration and your education and achievements. You want to keep it short, between 100-150 words is best, and write in the third person.

Lastly, John DeMerritt talked about protective enclosures. John prepares works for exhibition by constructing long-term

housing, be it a conservation style box, a decorative box that adds to the content of your work, or a four flap faze box. He went over the process for building padding for your object and preparing it for shipping.



1. Measure the object.
2. Construct a four-flap or other protective enclosure.
3. Bubble wrap the outside of it, don't over-tape, and make tape tabs.
4. Cut pieces of foam to make walls and panels that surround the wrapped object.
5. Use packing tape or heavy-duty scotch tape on the foam (sparingly).
6. Put this in a corrugated box of an appropriate size, either one you make or acquire.
7. Seal up the seams.
8. Add a reusable pouch to allow for shipping back to you.

An object that is properly prepared for shipping should be able to survive being dropped from a 2nd story floor window. John's packaging made the fall!

One last piece of advice: Curators will respect your work more if it's prepared well and looks like you took time and care to get it ready for shipping. There was so much information jampacked (pun intended) into this session! As a bookbinder and artist new to the field this information was very helpful to start thinking about what to do when applying to exhibits.

Glair: A Calligrapher's Treasure

by Beth Lee

I AM OFTEN SURPRISED THAT more calligraphers are not familiar with glair. What is glair? It is clarified egg whites. It has been used for centuries in manuscript books, as a binder both for paint and for gilding. When added to watercolor or gouache, the paint acquires a little sheen and becomes water-resistant, but not waterproof.

Glair was used as the binder for pigment in medieval manuscripts, while egg yolks were added to some pigments for even more binding power and gloss. Egg as a solitary binder can turn brittle with age, but when used in watercolor and gouache, there is another binder already in the paint — gum Arabic — which renders the paint more robust. If your dried paint is smearing when you erase the guidelines you can choose to add a drop or two more of gum Arabic or glair to your mixed paint.

Why use glair? My favorite use for glair is in paint that will be put down as a background for lettering. The glair in the bottom layer of paint acts as size. Any lettering applied on a new layer remains crisp and is prevented from seeping down into the background paint. And if you make a mistake in your lettering, you can often fix that layer without disturbing the background paint.

Keep glair in a small non-reactive container, unsealed but with a cloth or some non-airtight protective top over it. Spray the top of it each day with a little distilled water to replace the liquid that has evaporated. If you seal it up, it begins to smell like rotten eggs. I've found that glair keeps for a week to ten days. It might keep longer, but by the end of ten days I've either used it up or it has dried up because I forgot to spray it. If your container of glair does dry up, my advice is to throw it out. It takes less than ten minutes to make a fresh batch, although you will have to wait a couple of hours for the tears to gather. Experts say that glair can be saved indefinitely and that it improves with age. But honestly, I throw it out if it starts to smell bad.

Paint with glair may be left to dry in the pan; you can reconstitute it later with water. I've never experienced a bad odor with glair once it's mixed into paint and allowed to dry in the palette.

A few pigments do not do well with glair. If the mixture becomes frothy, or if the mixture will not mix into a homogenous liquid, choose a paint with another pigment. One problematic pigment is Ivory Black, but Jet Black is a good substitute. Don't just take my word for it: Make your own tests.

Give it a try. You'll thank me later.

A SIMPLE RECIPE FOR GLAIR

Ingredient:

1 egg, separated; save the yolk for another use

Directions:

1. Beat egg whites to stiff peaks, using an electric beater, or a whisk and lots of muscle. Stop when you are able to turn the bowl upside down without losing any of the egg white.
2. Let the egg white sit several hours or overnight (but not too long in the dry Montana climate or it will evaporate).
3. Carefully pour the liquid at the bottom — the “weep” — into a non-reactive container. Glass and ceramic are good choices.
4. Mix paint to a consistency of whole milk.
5. Add a drop or two of glair. Stir it into the paint with the end of a paintbrush. I've found that if you use the brush to stir it, you're likely to get a disproportionate amount of the glair in your brush.
6. Test the mixture; see guidelines below.

If the mixture is not water-resistant, add another drop.

If the mixture is too hard and shiny, you've added too much glair, and it will crack over time, so add more paint and water. At some point, you'll need to add water to keep the glair/paint mixture fluid. There is no need to add more glair unless you add more paint.

Structural and Material Clues to Binding History: A Series

Part 16: Annotated Bibliography

by Emily K. Bell

In the final installment in the series, I share a list of key sources for the study of bookbinding history, with notes.

NOW THAT I HAVE REACHED the end of this series of articles, I would be delighted to hear from readers what they would like to see happen next. Please share your ideas by taking a five-question survey at forms.gle/EQ8DH3hxmZ3MFaDy7. Thank you!

In this article, I collect some of the more useful resources that I have come across while researching this series. This is not by any means an exhaustive list, but instead highlights sources that are likely to have a relatively broad appeal. I excluded many items with a narrower (though usually deeper) focus, merely because they were only cited once or twice. If you would like a complete bibliography, please contact me at ekb.booksaver@gmail.com.

I could not have undertaken this research without the assistance of some amazing librarians. I made frequent use of the Special Collections at Wellesley College, which have an outstanding collection of titles on bookbinding and book history, with the help of Curator Ruth Rogers and Associate Curator Mariana Oller. I also borrowed many articles and books via Interlibrary Loan, with the help of Resource Sharing Specialists Angie Batson, Susan Goodman, and Jamie Jesanis. They were able to track down items from all over the world, and sometimes even directed me to digitized versions that I had not been able to find otherwise.

And, last but by no means least, I must thank my tireless and — helpfully! — ruthless editor. A curious non-specialist, Rob Woodman, has read every single article and encouraged me to trim, trim, trim, until they were all clear, concise, and readable, with smooth transitions.

Numbers in square brackets refer to the part of the series in which the source was cited.

SOURCES THAT ARE DETAILED SURVEYS OF SPECIFIC COLLECTIONS OF BINDINGS

Comprehensive studies of bindings found in the collection of a single library, or of groups of materials surveyed by the authors. The level of detail is high, though the breadth may be limited.

Anderson, Priscilla. “Fifteenth-Century Bookbinding Structure in Italy and the Netherlands: A Survey of Manuscripts and Printed Books.” *The Book and Paper Group Annual*, vol. 18, The American Institute for Conservation, 1999. cool.culturalheritage.org/coolaic/sg/bpg/annual/v18/bp18-01.html. [2, 4-11, 13]

A detailed look at the similarities and differences between Italian and Netherlandish bindings in the holdings of the Walters Art Gallery, the Library of Congress, the Pierpont Morgan Library, and Yale University’s Beinecke Library. All examples are from the 15th century, a time of rapid change in bookbinding brought on by the expansion of printing.

Cains, Anthony. “Book Conservation Workshop Manual: Part Five: Continuation of Specification and Observation.” *The New Bookbinder*, vol. 5, 1985, p.27-55. [3, 10]

An instruction manual for conservators, created to assist with the recovery efforts from the infamous flood in Florence in 1966, it offers a lot of details about the construction of historical bindings in the collections of Florence. Good diagrams of structural elements.

Carvin, Denis. *La Reliure Médiévale, d’après les fonds des bibliothèques d’Aix-en-Provence, Avignon, Carpentras et Marseille*. Arles, Centre Interrégional de Conservation des Livres, 1988. [4, 6-8, 10, 11, 13]

A very detailed, statistical survey of French bindings, arranged by component of the binding. All of the examples are from the 14th and 15th centuries. Though the presentation of some of the data can be a bit difficult to untangle, and the graphics are somewhat rudimentary, the level of detail is exceptional and worth the effort. In French. (If one is of a certain age, the diagrams may remind one of the “Paint” program on the toaster Mac.)

Gasnault, Pierre. “Observations paléographiques et codicologiques tirées de l’inventaire de la Librarie pontificale de 1369.” *Scriptorium*, vol. 34 no. 2, 1980, p.269-275. *Persée*, doi.org/10.3406/scrip.1980.1180. [11, 13]

An examination of an inventory performed in 1369 of the Papal library in Avignon. Though the books themselves were not examined directly (and many may no longer exist), the descriptions of the manuscripts and their bindings provide some interesting historical clues.

Gilissen, Léon. *La Reliure Occidentale Antérieure à 1400, d’Après les Manuscrits de la Bibliothèque Royale Albert 1er à Bruxelles*. Brepols, Turnhout, 1983. [2, 6-8, 10]

An analysis of bindings in the Royal Library in Brussels, mostly from the 14th century and earlier, though there are comparisons to 15th century bindings. Good diagrams and photographs of binding details. Arranged by component of the binding, similar to Carvin, though not statistical in its approach. With an excellent, multi-lingual bibliography, this work pointed me towards Devauchelle's overview of French bindings and the detailed studies of van Regemorter and Vézin (see below).

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. [2, 4-10, 13, 14]

A nice summary of Szirmai's magnum opus (see below), with photographs of examples from Yale's collection. Detailed photographs clarify some of Szirmai's descriptions. Includes instructions for creating models of carolingian, romanesque, gothic, and limp vellum bindings.

Szirmai, J. A. "The Archaeology of Bookbinding and Book Restoration." *Quaerendo*, vol. 27, 1996, p. 144-164. [2, 5, 8, 13]

A "bite-sized" version of Szirmai's book on the same subject (the next entry). A good introduction to his approach, with nice diagrams and some statistical analysis of books in the Stiftsbibliothek St. Gallen.

—. *The Archaeology of Medieval Bookbinding.* Aldershot, Ashgate Publishing, 1999. [2, 4-11, 13-15]

Partly a sweeping history of European, Islamic, and North African bookbinding techniques, partly statistical analysis of collections of books, partly a survey of the findings of other authors. Arranged chronologically by era or binding style. Excellent references.

van Regemorter, Berthe. "Évolution de la technique de la reliure du VIII^e au XII^e 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. [4, 10, 14]

An analysis of a group of carolingian bindings in three French libraries, with detailed examination of board attachment and sewing and some discussion of covering methods and materials. Divided into five types, based primarily on board attachment. Van Regemorter wrote copiously about historical binding techniques, often in *Scriptorium*, and this is only one of many examples. See also the entry for Binding Structures in the Middle Ages below.

HISTORICAL SOURCES AND MANUALS, PLUS A COUPLE OF MODERN MANUALS

Some primary-source historical manuals, along with some more modern ones that offer a historical perspective. Many

have detailed descriptions of binding processes and materials, though it can be difficult to decipher parts of the older sources and those translated from other languages.

Bagford, John. *Of Booke Binding Modourne.* Cyril Davenport, ed. [1904] Reprinted in *The History of Bookbinding Technique and Design.* Sydney F. Hutter, ed. New York and London, Garland Publishing, inc., 1991. [5, 11, 15]

Originally written around 1700, though not printed until 1904. Some of the language is vague, suggesting that Bagford might not have been a bookbinder himself. However, he does take a historical perspective, describing how binding processes have changed between manuscripts and printed books. The other two documents in this volume are also interesting historical sources, though less detailed and more focused on decoration.

Cockerell, Douglas. *Bookbinding, and the Care of Books: A Handbook for Amateurs Bookbinders & Librarians.* New York, D. Appleton and Company, 1910. [3, 4, 6, 8-10, 12]

Cockerell clearly cares about good craftsmanship, and about the functionality and durability of the elements of a binding. He discusses in detail not only how to bind a book properly (with different approaches for different kinds of books), but why he chooses specific methods and materials. A reissued paperback version was printed by Pitman Publishing Limited (London) and Taplinger Publishing Company, Inc. (New York) in 1979, which is identical to the 1910 edition except for the supplementary material at the end.

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. [13-15]

A two-part edition, with a facsimile of the original manuscript and a separate volume with a transcription of the Dutch text and a translation into English. The facsimile is very small, the same size as the original, and the translation volume is larger, though still diminutive. The original is full of drawings of bookbinding tools and views of the workshop with people performing the binding tasks described in the text. It was intended for fellow apprentices, so it offers an entertaining window into day-to-day life in a 17th-century bindery.

de Gauffecourt, Jean-Vincent Capronnier. *Traité de la Relieuse des Livres.* 1763. Bilingual edition: Claude Benaiteau, trans., Elaine B. Smyth, ed. Austin, W. Thomas Taylor, 1987. [5, 15]

A thorough and detailed description of 18th-century French binding techniques, with a useful translation. The original French edition has also been digitized by the Bibliothèque Nationale de France, at gallica.bnf.fr/ark:/12148/bpt6k320387d/f7.item.texteImage (with the author's name as Jean-Vincent Caperonier de Gauffécourt).

Dudin, René Martin. *L'Art du relieur doreur de livres*. Paris, L'Imprimerie de L. F. Delatour, 1772. Gallica, la Bibliothèque numérique de la BnF, Bibliothèque Nationale de France, gallica.bnf.fr/ark:/12148/bpt6k10405927. Accessed 2 July 2020. [10, 12]

Detailed description of binding processes in late 18th-century France, each chapter describing a stage of binding. The last two chapters describe less common types of bindings and procedures, such as limp vellum bindings, atlases, and how to perfume a book!

Faust, Anshelmus. *Beschrijvinghe ende onderwijsinghe ter discreter ende vermaerder consten des boeckbinders handwerck / Prescription et enseignement de la discrete et fameuse science de la manufacture des relieurs de livres*. 1612. Georges Colin, ed., *Studia Bibliothecae Wittockianae*. Bruxelles, Bibliotheca Wittockiana & Fl. Tulkens, 1987. [5, 15]

A large-format volume with Dutch and French text on facing pages. Detailed descriptions of 17th-century binding processes. Suffers a bit from having been translated multiple times — the original text was in German, translated into Dutch and French at the time of its original publication. The French is a bit archaic, even for its time, so it can sometimes be tricky to decipher. But nonetheless a useful source, with a good level of detail.

Greenfield, Jane and Jenny Hille. *Headbands: How to Work Them*. New Castle, DE, Oak Knoll Press, 2005. [6]

Although “just” a manual for making headbands, the breadth of examples of different historical types of headbands is considerable. The detailed diagrams make this book indispensable for comprehending descriptions of historical headband types, making identifying them that much easier. Also a fun and practical manual to have if you have any interest in sewing your own headbands (and who doesn't?).

Middleton, Bernard C. *The Restoration of Leather Bindings*. Chicago, American Library Association Library Technology Program Publication No. 18, 1972. [2-8, 10-15]

Though primarily an instruction manual for conservators, the introductory notes offer a succinct history of binding. The later portions are useful for understanding some of the technical details. Plenty of diagrams, illustrations, and photographs help clarify descriptions.

Savary des Brûlons, Jacques, and Philémon Louis Savary. *Dictionnaire Universel De Commerce...* Nouvelle édition. Paris, Chez la veuve Estienne et fils, 1748. *Hathi Trust Digital Library*, catalog.hathitrust.org/Record/009290056. Accessed 25 February 2019. [5, 15]

An encyclopedia of all professions in France in the 18th century. The entry on bookbinding is extensive and detailed, and appears in the third volume of the work. Discusses who is responsible for carrying out each part of the binding process

(i.e. sewing was usually done by women, titling was done by binders who specialized in gold tooling).

SOURCES WITH A BROAD OVERVIEW OF BINDING HISTORY, OR OF A SPECIFIC PERIOD OR STYLE

Works that cover more ground than those in the first section, and so are more likely to be broad than deep. Useful for comparing trends within and across time and space.

de Toldo, Vittorio. *L'Art Italien de la Reliure du Livre (XV^e-XV^e siècle)*. Monographies d'Arts Decoratifs, 3. Milan, Bottega di Poesia, 1924. [1, 3, 7, 11, 14]

De Toldo's survey of the history of Italian binding is brief but fascinating. Though a bit thin on citations, it is still a good summary of the evolution of binding technique in Italy. Includes descriptions of structures, as well as of tools and methods used for decoration.

Devauchelle, Roger. *La Reliure: Recherches historiques, techniques et biographiques sur la reliure française*, Paris, Éditions Filigranes, 1995. [12]

As suggested by the title, this is an overview of French binding styles and techniques. Arranged by era (Medieval, Renaissance, etc.), it discusses the business and technical aspects of bookbinding, while focusing on decorative styles with many examples. Large format, lavishly illustrated in colour.

Diehl, Edith. *Bookbinding: Its Background and Technique*. New York, Dover Publications, Inc., 1980. [3-6, 8, 9, 11-14]

A classic, with half on binding history (volume 1) and half a bookbinding manual (volume 2). Originally published in two separate volumes in 1946, this single-volume paperback edition is easy to find and is unabridged. Plenty of illustrations (especially in volume 2) and photographs. Very detailed as a manual, and like Cockerell, Diehl clearly cares about craftsmanship and proper technique. The worst thing I can say about it is that the historical discussion in volume 1 lacks sufficient citations for my taste — there were many assertions that I couldn't verify. The style is entertaining and opinionated, and if you've enjoyed these articles you will probably like this book as well. Excellent bibliography, arranged by topic.

Dutton, Meiric K. *Historical Sketch of Bookbinding as an Art*. Norwood, Holliston Mills, inc., 1926. [3-5, 7, 13, 14]

A broad look at binding throughout Europe, it helps to put developments in technique and materials into context. High level of detail (and opinion) on aspects of both structure and decoration, and discussions of the techniques and styles of individual binders. Similar to de Toldo and Prideaux, Dutton's writing is light on citations.

Foot, Mirjam M. *Bookbinders at Work: Their Roles and Methods*. London and New Castle, DE, The British Library & Oak Knoll Press, 2006. [1-3, 5, 7, 14, 15]

A thorough overview of the business of bookbinding, with many references to historical binding manuals. Indispensable for those of us who do not read the Germanic languages, since she summarizes many German and Dutch authors. Foot also wrote other works, and it is worth tracking these down for their level of detail. For example, she discusses British bookbinding in the 15th and 16th centuries in an article in *The Cambridge History of the Book in Britain*. [3, 4]

—. “Bookbinding.” *The Grove Encyclopedia of Materials and Techniques in Art*, edited by Gerald W. R. Ward, Oxford, Oxford University Press, 2008. [3, 7, 9-11, 14]

A “bite-sized” version of Foot’s scholarship, and a good encyclopedic overview of binding history. In three sections, “Materials and Techniques,” “Decoration,” and “Conservation”. The first section is arranged by component of binding, the second chronologically. Good references.

Marks, Philippa J. M. *The British Library Guide to Bookbinding: History and Techniques*. Toronto and Buffalo, University of Toronto Press Incorporated, 1998. [1, 2, 4, 5, 7-14]

Primarily a good, brief introduction to binding history, it features an outstanding overview of the evolution of decorative styles over the centuries. This source is an excellent jumping-off point for further research.

Middleton, Bernard C. *A History of English Craft Bookbinding Technique*. New York and London, Hafner Publishing Company, 1963. [1-3, 5-7, 10, 12, 14, 15]

Like Cockerell, Middleton values good craftsmanship. Also available in a 1996 Oak Knoll edition, which seems to have the same text. Clear diagrams of structural details and tools, along with some illustrations of historical binderies and a handful of photographs of decorated bindings. Arranged by binding process.

Pollard, Graham. “Changes in the Style of Bookbinding, 1550-1830”. *The Library*, Fifth Series, vol. 11, no. 2, June 1956, p. 71-94. [9, 11, 12, 14, 15]

Pollard was a prolific historian of the book, and wrote more than I can highlight here. This article is a fairly broad discussion of European binding, aggregating information from a variety of historical sources. Pollard does not appear to have been a binder himself, but rather a scholar of binding history. I base this partly on the fact that some of the pages in this article have as much space devoted to footnotes as they do to text. His conversational style is easy to read, but sometimes seems rambling. For a similar, but narrower, study, see also another article in *The Library*, “The Construction of English Twelfth-Century Bindings.” [2, 10, 11]

—. “Describing Medieval Bookbindings.” *Medieval Learning and Literature: Essays Presented to Richard William Hunt*. J. J. G. Alexander and M. T. Gibson, eds. Oxford, Clarendon Press, 1976. [5, 15]

Partly an exhortation to catalogers to describe binding structures more clearly, and to scholars to provide them with the language and resources to do so. More systematically arranged than the previous two articles, possibly because this one was not originally an oral presentation. Focusing on the bindings that Pollard was able to examine personally, it does try to draw some broad conclusions about the evolution of English bindings from the 12th to the 15th centuries, though not in a statistical way.

Prideaux, Sarah T. *An Historical Sketch of Bookbinding*. London, Lawrence & Bullen, 1893. [3, 5, 7, 11-14]

A handy overview with some interesting examples, but it does suffer from a lack of citations that can make it difficult to verify her assertions. Often a good starting point for further study.

Roberts, Matt T. and Don Etherington. *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology*, cool.culturalheritage.org/don.

A good guide to terminology and historical context, this compendium also links to a multitude of sources for further study. I consulted these articles: “Backing,” [5] “Binder’s Board,” [7] “Cambridge Style,” [14] “Caoutchouc Binding,” [3] “Cuir-Ciselé,” [14] “Cylinder Machine,” [7] “Ève style,” [14] “Flexible Sewing,” [2, 3] “Krause, Jacob,” [14] “Leighton, Archibald,” [12] “Mahieu, Thomas,” [4] “Marbling,” [12] “Pasteboard,” [7] “Rounding,” [5] “Tree Calf,” [14] “Trautz, Georges.” [5]

Sadleir, Michael. *The Evolution of Publishers’ Binding Styles, 1770-1900*. London, Constable; New York, Richard R. Smith, 1930. [11-14]

A slim volume on the history of Publishers’ bindings, primarily in England. Covers a time period with a lot of changes in binding caused by mechanization, the expansion of literacy, and the shift toward publishers taking control of more of the binding process. The text is sometimes rambling, and has few citations, but the examples and photographs are informative.

van Regemorter, Berthe. *Binding Structures in the Middle Ages*. Jane Greenfield, trans. Brussels, Bibliotheca Wittockiana; London, Maggs Bros. Ltd., 1992.

A compendium of articles on binding, translated into English. Thorough discussions of specific structural elements and materials, and their historical and geographical development. I used several articles, including “Armenian Binding,” [9] “The Binding of Greek Manuscripts,” [9, 14]

and “The influence of Egypt on the binding of Greek Manuscripts.” [14]

Vézin, Jean. “Évolution des techniques de la reliure médiévale.” *Notes sur les techniques du livre ancien: Introduction à la conservation II*. Paris, Bibliothèque Nationale, 1973. [10, 13]

Both this work and the following one are referred to by Gilissen in his analysis of bindings in Brussels (see above). Intended to educate conservators who wish to specialize in medieval bindings, this treatise describes carolingian and early romanesque bindings and compares them to Greek and Greek-style bindings. Though brief, it includes plenty of diagrams. (Gilissen reprints some of them, correcting the diagram of the lacing pattern of split thongs.)

—. “La réalisation matérielle des manuscrits latins pendant le haut Moyen Âge.” *Codicologica*, 2: *Éléments pour une codicologie comparée*. A. Gruys, ed. Leiden, E. J. Brill, 1978. [6, 8, 10, 13]

An expansion of the previous work, with higher production quality and better diagrams. The text is more fleshed out than the previous one, and extends both earlier and later in time.

SOURCES FOR BASIC BIOGRAPHICAL INFORMATION

Some perhaps less well-known aggregators of biographical information. See also familiar sources, like *Encyclopædia Britannica* (www.britannica.com), *Oxford Dictionary of National Biography* (www.oxforddnb.com), and *Wikipedia, the Free Encyclopedia* (en.wikipedia.org/wiki; fr.wikipedia.org/wiki for French binders).

Hunter, Dard. *Papermaking: The History and Technique of an Ancient Craft*. New York, Dover Publications, Inc., 1978. [1, 7]

The chronology at the end of the book gives birth and death dates for personages related to the development of papermaking and papermaking machinery. The rest of the text, of course, is indispensable for understanding both Eastern and Western papermaking history.

Le Bars, Fabienne. *Bibliothèque Nationale de France, reliures*.bnf.fr.

A searchable compendium of information about French binders, bindings, and book owners. I used the articles on “Macé Ruette” [12] and “Nicolas-Denis Derome.” [13, 14]

OCLC *WorldCat Identities*, worldcat.org/iIDENTITIES.

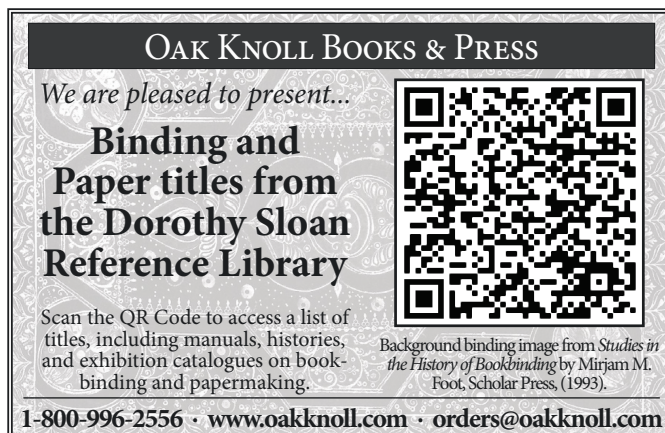
Useful for the authors of binding manuals. I consulted: “Bücking, Johann Jakob Heinrich 1749-,” [3] “Reavis, W. Elmo 1877-1959,” [3] and “Zeidler, Johann Gottfried.” [3, 5, 7, 15]

Virtual International Authority File, viaf.ORG/VIAF

Also useful for the authors of binding manuals. I used: “Cockerell, Douglas, 1870-1945,” [3] “Prediger, Christoph Ernst, 1701-1768,” [3] and “Prideaux, Sarah Treverbian (1853-1933).” [5]



P
PERGAMENA
www.pergamena.net
info@pergamena.net
@pergamena_ny



OAK KNOLL BOOKS & PRESS

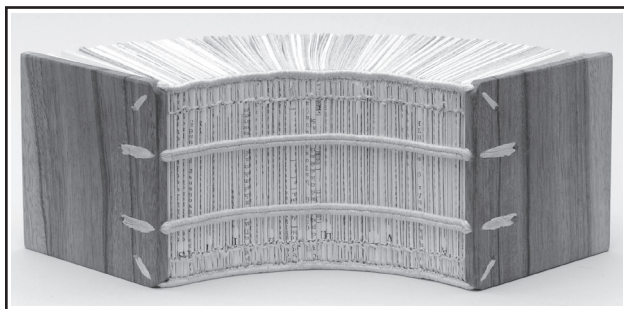
We are pleased to present...

Binding and Paper titles from the Dorothy Sloan Reference Library

Scan the QR Code to access a list of titles, including manuals, histories, and exhibition catalogues on book-binding and papermaking.

Background binding image from *Studies in the History of Bookbinding* by Mirjam M. Foot, Scholar Press, (1993).

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



KAREN HANMER BOOK ARTS

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

2021-2022 ONLINE WORKSHOPS

DECEMBER 2-16 **The Even More Simplified Binding**
Thursdays, three sessions

JANUARY 11-25 **Medieval Slinky**
Tuesdays, three sessions

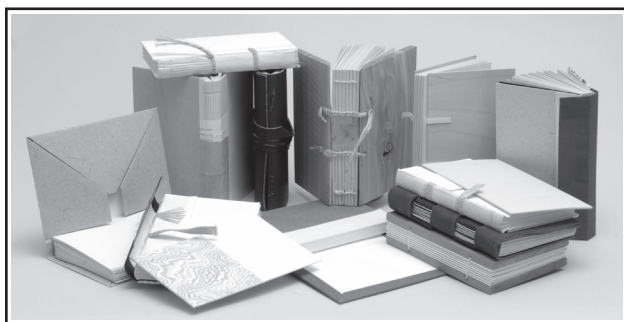
FEBRUARY 1-22 **Binding Fundamentals: Rounding, backing, spine-lining, endbands**
Tuesdays, four sessions

MARCH 1-22 **Split Board Binding**
Tuesdays, four sessions

APRIL 5- JUNE 21 **Biblio Tech: Reverse engineering historical and modern binding structures**
Tuesdays, twelve sessions, ten bindings

FULL DESCRIPTIONS & REGISTRATION INFORMATION AT
WWW.KARENHANMER.COM

The format is a series of live tutorials via Zoom. The tutorials are recorded for registered students to rewatch as needed, or to view in lieu of the live sessions. The recordings are available for 90 days. Workshop fees include all supplies + postage.



**KAREN
HANMER**

709 ROSEDALE ROAD
GLENVIEW, IL 60025
847.724.6324
KAREN@KARENHANMER.COM
WWW.KARENHANMER.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

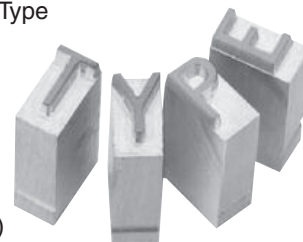
US Based Retailer of Fine Washi
from The Japanese Paper Place
www.washiarts.com

Quality Natural Papers for Book Arts and Conservation

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!

VisiMark®


INCORPORATED

33 Arctic Street • Worcester, MA 01604

Ph: 800-222-4650 • Fx: 508-754-3063

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

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




ATELIER-GALERIE A. PIROIR

We publish books in sheets.
Online store available soon.



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



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

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

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

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

2022 WORKSHOPS

School for Bookbinding Arts
at Cat Tail Run Hand Bookbinding

www.SchoolforBookbindingArts.com

Series **Marbled Patterns from the South of Europe**

- Beginning Marbling •
- Advanced Marbling: Spanish Wave and Moiré •
- Bellissimo: Italian Marbled Paper Patterns •

Series **Boxing Tournament**

- Slipcase • Clamshell •
- Rounded Spine Clamshell • Victorian Box Making •

Series **Elegant Productions**

- Pop Up Structures with Carol Barton •
- Cartonnage with Claudia Squio •
- Fore Edge Painting with Melody Krafft •
- Leather Onlay with Amy Jackson •
- Acrylic Color Matching for Bookbinders •
- Hatching & Batching: Taking Bookcraft into Production •

Also in 2022 a wide selection of
Introductory & Advanced Bookbinding Courses

Call or email for more information or to register.

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



**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.



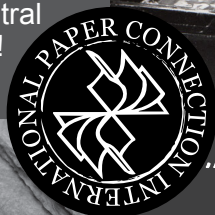
cloth@campbell-logan.com

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

Providing specialty papers to the
art world for over 25 years!

Washi, Hanji, Lokta,
Tengujiushi . . .
to name a few.

We stock Aiko's
(formerly of Chicago)
and many
New York Central
papers too!



...we speak paper.

Enter Code:
GBW10
for 10% off at
paperconnection.com

Tel: 401.454.1436

WWW.PAPERCONNECTION.COM



BY APPOINTMENT
TO HER MAJESTY THE QUEEN
MANUFACTURERS OF LEATHER
J. HEWIT & SONS LTD. EDINBURGH

J Hewit & Sons Ltd

LEATHER MANUFACTURERS

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

Product News at www.hewit.com/news/ include:

Cranked-Vine Scissors
Craft Safety Rule
Hand Made Papers
Marble Papers

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

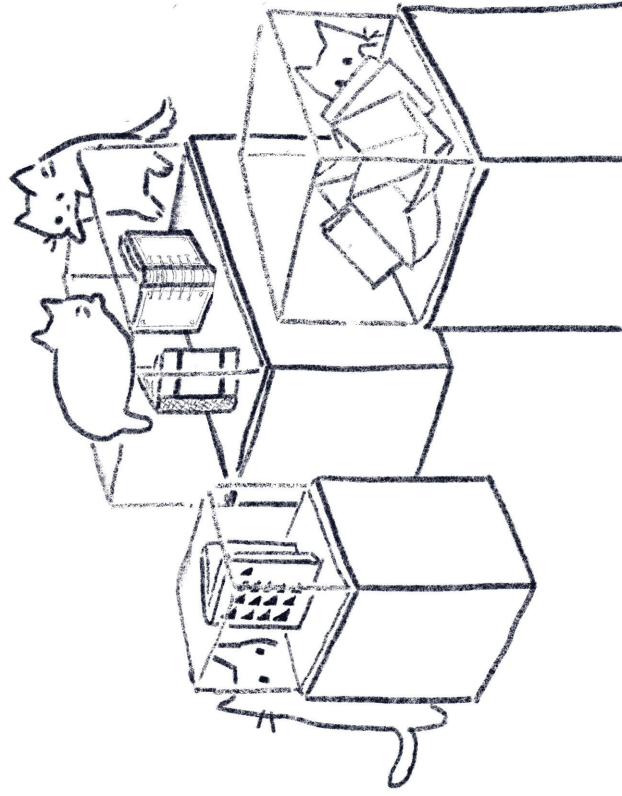


AMERICAN ACADEMY
of BOOKBINDING

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

*Thank you ~ to all the students,
instructors, and donors for
your support, trust, and love
this year. Keep making
amazing
work!*





drawing by Yi Bin Liang