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

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

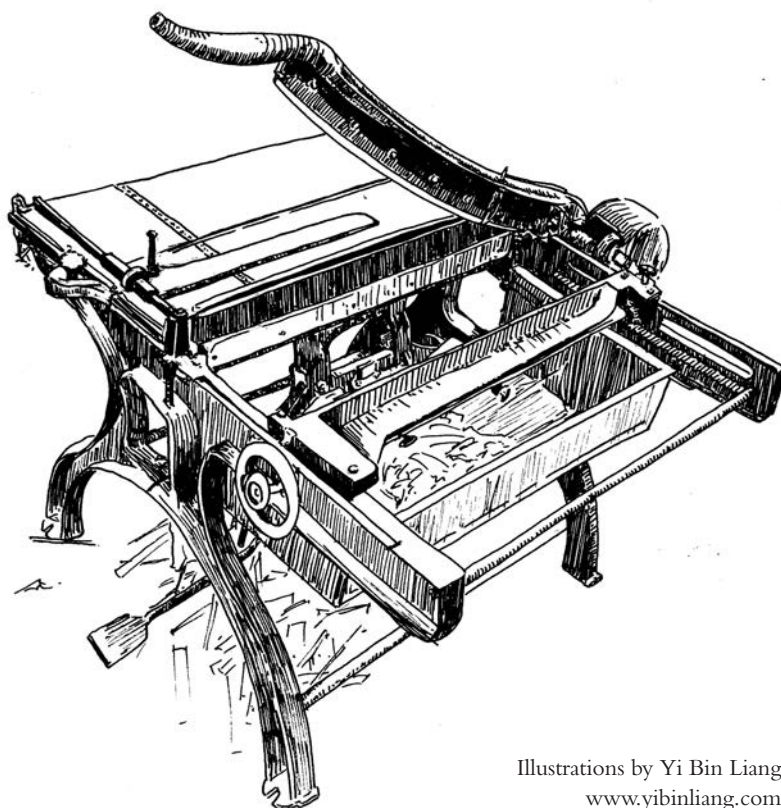
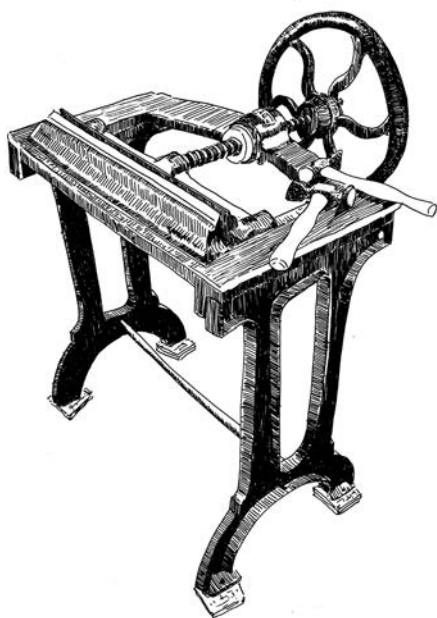
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Illustrations by Yi Bin Liang
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Letter from the President

DEAR MEMBERS,

On October 16th, we held our annual business meeting via Zoom. This was the first time that GBW has held the annual meeting virtually. I was very pleased with how smoothly it went. Many thanks to our Secretary, Rebecca Smyrl for putting the virtual meeting together, to Communication Chair Marianna Brotherton for her tech support, and Peter Verheyen and Henry Hebert for serving as moderators.

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 Lang Ingalls for all her work as Newsletter Editor, Lizzie Curran-Boody for her work as Exhibitions Chair, and M.P. Bogan for her outstanding work as Standards Chair. In that same vein, I'd like to welcome Matthew Lawler Zimmerman as Newsletter Editor, Jeanne Goodman as Exhibitions Chair, and Jennifer Pellecchia as Standards Chair.

Following the business meeting, we honored this year's award recipients. Priscilla Spitler presented the Laura Young Award to **Jerilyn Glenn Davis**, and Deb Wender presented the Lifetime Achievement Award to **Daniel E. Kelm**.

I very much hope that we will all be able to gather together in person for Standards in 2021 – but I am acutely aware that we live in a time of great uncertainty. The Board is discussing various options, and is working with both Helms Briscoe (our site-procurement firm) and the hotel contracted for San Francisco to find the best possible path forward. We will share information as it becomes available. 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.

Bexx Caswell-Olson, President, Guild of Book Workers

Letter from the Editor

HELLO GUILD MEMBERS —

Because this is the last Newsletter before the holiday season and New Year, I'd like to take a brief moment to extend a wish of hope for a brighter future to the book arts community, the country, and the world. It has been a brutally grim and uncertain year for everyone, but here's hoping that we can heal, safely come back together, and continue to support one another as a community.

I'd like to thank all of the contributors to this issue for the time and attention they put into their pieces. I'm also incredibly grateful to all of the fantastic binders who participated in the first "Matters Technical" article on what is commonly called "French link" sewing.

Thanks as always to my wife, Rebecca Staley, for all her hard work with the layout.

Be well,
Matthew Zimmerman, Editor

News & Notices

LETTER FROM VICE PRESIDENT BRIEN BEIDLER

The Guild of Book Workers is asking our membership as well as the broader book community to participate in an important survey in order for us to better understand our group, its strengths, and where we can improve. Assessing our membership regularly is essential in keeping the organization relevant and informed, and the last survey conducted was nearly a decade ago!

One of our goals for this survey is to gauge the Guild's ability to foster and sustain an inclusive and supportive environment for all of its members. We are also interested in learning how we can better expand access into this valuable community. We plan to use the survey results to help grow our membership, update our resources, apply for funding, and work towards a more inclusive and accessible Guild of Book Workers.

This survey is voluntary. All survey responses will remain anonymous and the data will be aggregated. Findings from the data will be available after the survey has concluded in early 2021. Most questions are multiple choice with a few short answers throughout and should take around 20 minutes to complete.

We are hoping to release the survey in January, so stay tuned!

At the end of the survey, you will be given an option to submit your contact information to be entered in random drawing for three (3) \$50 gift cards to Colophon Book Arts Supplies. If chosen, we will contact you via the email address you will have provided. Your survey answers will be analyzed anonymously whether you choose to provide your contact information or not.

Thank you very much for your consideration and participation. Please feel free to pass this survey along to other book practitioners you may know who would be willing to answer its questions. Any questions you might have can be directed to dei@guildofbookworkers.org

— GBW Committee on Diversity, Equity, and Inclusion

A LETTER REGARDING THE ORIGINS OF THE STANDARDS VENDORS' ROOM

Guild of Book Workers Newsletter
Matthew Zimmerman

Hi Matthew,

I thought it would fun to remember how the vendor's room and the auction had started. I have read with great interest the statements of the vendors in relation to the vendor's room at Standards. It brought back memories of how we started it.

I was named Chair of the Standards in 1988 and my first meeting was in Portland in 1989 in the studio of Jack Thompson. There were no vendors and no auction.

In 1990 we were in a hotel setting in Washington, D.C., and Karen Criselli, owner of Bookbinder's Warehouse, was the president of GBW; she decided to bring leather and other tools to her room and invited participants to go and buy what they needed.

We did the same thing the next year in Bloomington, and the response was amazing.

So we decided to expand the vendor's room and asked people like Talas and other vendors if they wanted to come. I don't remember exactly how many people came the first year, but it was small but so popular that we decided to write, long in advance, to all the vendors we could think of, and that is how the vendor's room expanded, and it is still going strong.

From this developed the auction. One year, Bill Drendell asked me if he could ask the vendors for donations and we would auction them at the banquet. Bill was a very good auctioneer, and it was a blast. The auction grew rapidly to what it is today with people donating their treasures for the auction.

Happy to share great memories.

Yours truly,
Monique Lallier

In Remembrance

OBITUARY: TARA BRYAN

Tara T Bryan was born in Cuero, Texas on October 14, 1953 to Marilyn Jean (Brantley) and Andrew Jackson Tidwell. She passed away peacefully on September 29, 2020.

An award-winning book artist, painter, and teacher, she influenced many in the painting and book arts community in Newfoundland and across North America. Her honors include being elected into Royal Canadian Academy of the Arts for Book Design (2012), the Alcuin Award for Book Design (2018), and the 2010 Long Haul Award (VANL). “Aftermath (cracking up)”, one of her iconic ice-berg paintings, was selected as the image for permanent placement on the exterior facade of the St. John’s Convention Center.

She collaborated with artists and writers in the Province and across North America including Di Dabinett, Luben Boykov, Elena Popova, Kevin Major, Anne Meredith Barry, and many others. Her work was included in many exhibitions across Canada, the USA, and abroad.

Tara’s volunteer and community work included being on the boards of Eastern Edge Gallery, VANL-CARFAC, and the Arts & Letters Committee for the Government of Newfoundland and Labrador. A mentor to many, she generously shared her knowledge and her incomparable skills in book design and painting to many artists, and school children through the ArtsSmarts program, the Anna Templeton Centre, private classes, and innumerable workshops at St. Michael’s Printshop. She was always willing to share her knowledge generously to help artists or book makers move forward with their work.

In the last few years, she spent a lot of time in Wesleyville where she bought her little red house and spent time working with fellow artists, teaching, and mentoring others, and walking on the beach with her dogs.

She is survived by her husband, George Jenner, sister, Teresa Tidwell (Catherine) of Maryland, and brother, Terran Tidwell (Janis) of Oklahoma, and good friends too many to count. She will be dearly missed by all.

Instead of flowers, please consider a donation to one of Tara’s favorite organizations: Doctors without Borders, Canadian Guide Dogs for the Blind, Dr. H. Bliss Murphy Cancer Care Foundation or the charity of your choice.

DON GUYOT: A REMEMBRANCE BY IRIS NEVINS

With great sadness, I report the unexpected death of long-time marbling friend, Don Guyot. He was an inspiration to, and taught many marblers. Someone once called him the Johnny Appleseed of Marbling, as he traveled throughout the country in the 1970s through 1990s teaching many workshops.

His obituary, written by his daughter Lucienne, follows, but I would like to add a personal story of how Don and I first met.

Many found this very amusing, and I know Don and I both did!

My first introduction to Don, it was a funny story. I first learned of him through the book we both were featured in, called *American Decorative Papermakers*, by Robert Hauser. The book was eye-opening to those few of us marbling in the 70s and 80s, that there were “Others Out There”.

My tipped in samples for the book were Spanish Marbling. Our addresses were listed, and I received a letter from Don. There was no email, and I think fax machines were just starting but not many had one.

In the letter he said he had never seen anyone get a good whole sheet of Spanish. Could I do one? He didn’t believe anyone could! So I packed three sheets up and sent them to him. I received a letter back from Don, and he said he was amazed he finally met someone who could do a whole good sheet.

I told him it didn’t come easy: I practiced for a year before I got a whole good one, then it was like 50% would be ruined for a while, then they got pretty consistent.

After that, we corresponded from time to time by letter, and I finally met Don when he came to teach at the Center For Book Arts in NYC, maybe a year later. Kay Radcliffe, another marbler who lived in NYC, met us and we went out to dinner and had a wonderful night.

Then I would mainly see Don at some of the gatherings. He was ever so witty and wonderfully funny, a unique and talented and generous human being.

OBITUARY: DON GUYOT

written by Lucienne Guyot Banning

Don Guyot passed away in the hospital on August 25th after an injury sustained during an accident at his home. He was working in the yard, as he enjoyed doing daily, and suffered a head injury. Hospital staff was caring and attentive throughout his stay. His wife and daughter visited regularly, and his daughter, Lucienne Guyot Banning, was with him as he passed.

He was born in Pocatello, Idaho in 1944 to Inez and Fred Guyot. When Don was 5, his father died, and when Inez re-married, Charles Allard became step-father to Don, his older sister Jody, and his older brother Tom. Don is survived by his wife, Karen, daughter Lucienne, son-in-law Christopher, granddaughter Rosewyn, brother Tom, sister-in-law Gretchen, and several nieces and nephews.

Don was a paper marbler, hand bookbinder, educator, and author. He earned an undergraduate degree in History and Political Science from Idaho State University, and two Master’s degrees, one in Library Science from the University of North Carolina, and one in Classics (Ancient Greek History) from the University of Washington in Seattle.

Throughout his life, Don pursued a number of careers and had a wide range of interests, ranging from keeping bees, tending trails at Glacier National Park, dabbling in chemistry, working as a librarian, and was a small business owner for 20 years.

Don enjoyed collecting many things, including books, and, ultimately, he would make a career out of his love of books. He was a conservation bookbinder. That led him to a need for marbled paper. Don's importance to the paper marbling community in America and beyond, beginning in the late 1970's, was huge. He approached the art of marbling with the same intellectual curiosity that he applied to later passions in life. He founded the Colophon Book Arts Supply Co., now in Bloomington Indiana. His research into traditional Turkish paper marbling and Japanese suminagashi has proven invaluable to those who follow him in the practice of those arts.

He was a selfless and ultimately generous teacher of paper marbling, holding back nothing, and clearly explaining the nuanced techniques that his research and experience revealed to him. He was physically tall... all arms and legs that he used to great effect as tools of communication. He often filled up studios where he guest-taught, with effective gesturing and quiet hilarity.

After retiring from his career in the book arts, Don enjoyed other activities, many centered around service to his community. A lover of the outdoors and protector of the environment, he volunteered at the Native Plant Salvage Foundation for many years, propagating plants, salvaging them before construction projects started, and preparing, labeling, and organizing them for native plant sales. He enjoyed the local prairie and helped to preserve it—even creating a prairie environment of lovely Garry Oaks at one of the properties he and Karen owned. He also planted a vegetable garden every year, donating the surplus to the Thurston County Food Bank, where he volunteered for years until the COVID 19 crisis made it more difficult. You would often see him picking up canned goods for redistribution at local donation sites in his Thurston County Food Bank hat.

Don was a talented, whip smart, unique, and an authentic human being. He cared about the people in his life, the state of the environment and humanity. He was an active blood donor and was registered as an organ donor. While he lived a very full, impactful life, we are deeply saddened by his sudden departure. He had so much more to give and he is missed tremendously already. In lieu of flowers, may we suggest buying your favorite book at a local bookseller, or donating to one of the following in Don's honor:

The Thurston County Food bank
Your own local food bank
Bloodworks Northwest
Your own local blood bank
The Native Plant Salvage Foundation
Capitol Land Trust

The COVID-19 health crisis makes it difficult to have a formal memorial, and Don wished for cremation. Next to his family and loved ones, Don enjoyed working outdoors the most. His ashes were spread in the yard by the trillium in the presence of his immediate family.

The CaringBridge site is set up to view photos, read more about Don, learn about the memorial, and share thoughts, stories or condolences: <https://www.caringbridge.org/visit/donguyot>

TONY CAINS AND RUTH EDWARDS

We are also saddened to note the passing of Tony Cains and Ruth Edwards, both of whose lives we will pay tribute to in the February issue of the Newsletter.

Chapter Reports

California

CHAIR: MARLYN BONAVENTURE

Upcoming Events:

Jan 09, 2021 1:00 PM- 4:00pm Pacific Time. Online via Zoom
Workshop presented by Karen Hanmer: The Dove Dale limp case: a sympathetic update of an 1884 binding.

Lone Star

CHAIR: KIM NEIMAN

EVENTS COORDINATOR: SYD WEBB

Upcoming Events:

November 2020

Joint Holiday Print Exchange with the Rocky Mountain and Lone Star Chapters

November 9

Colophone Zoom Show and Tell: Connect with members sharing current work and ideas. Monthly on the second Monday of each month.

December 14

Colophone Zoom Show and Tell

December 2020

Online Holiday Print Exchange Exhibition

December 2020

Registration for Valentine Print Exchange

For event information contact sydawebb@gmail.com
www.gbwlonestarchapter.wordpress.com

New England

CHAIR: ERIN FLETCHER

In 2020, our chapter is celebrating its 40th Anniversary! We've launched an online exhibit of our member's work, which includes work from members who have been a part of our community from a single year to all forty! Please head to www.negbw40thanniversary.com to check out the wide range of bindings, from traditional to innovative. We will also be launching interviews with our past Chapter Chairs and other programming. More to come soon!

Northwest

CHAIR: JODEE FENTON

The Northwest Chapter has been developing a new online series called "Working From Home" where we visit members' studios and see some of the work being produced and created during the pandemic. Bonnie Thompson Norman has been diligently contacting each member to invite them to participate. Mel Hewitt, our communications guru, has been working out all the details for the GBW's "G Suite" software and helping members become familiar with it. Two workshops are in the planning stages. And "The Nipper", the Chapter's newsletter is almost ready for publication.

Potomac

CHAIR: BETH CURREN

Potomac members participated in Pyramid Atlantic's Annual Members' Exhibition September 16–November 8, 2020. The theme was "Election Year" and members submitted works in several media. Some examples include a handmade book with collaged drawings (Beth Curren), pastel (Kerry McAleer-Keeler), block print (Sarah Matthews), and sculptural collage (Linda Rollins). Also, the Frederick Book Arts Center held a successful online auction of members' donated work that raised several thousand dollars.

Exhibitions & Events



October 16, 2020
Dear Guild Member,

We are writing to request your support for the 2021-2022 Guild of Book Workers triennial juried exhibition, WILD/LIFE. Our previous show Formation was a tremendous success because of the generosity of our membership, and we hope that you will be a part of making this important celebration of craftsmanship and creativity possible.

The Guild of Bookworkers was founded with a strong purpose to show member's work, organizing exhibits since the time of its inception in 1907, with juried exhibitions beginning in 1948. These opportunities for members to display work foster a vibrant and creative artistic community. A central part of the mission of the Guild is to encourage vital conversations around topics of craftsmanship, creativity, and process. Our exhibits provide a unique infrastructure for having these conversations and exchanging knowledge and skills. They are invaluable in upholding the high standards that our organization prides itself on.

We are excited to announce the WILD/LIFE exhibition will be traveling to six venues all over the country beginning in the summer of 2021. We are once again planning on producing a full-color exhibition catalog to accompany the exhibition and need your help to make it a reality! Gifts of any amount are most appreciated and help us towards our goal of a beautiful, high quality publication. All gifts will be acknowledged in the catalog and in signage posted at each exhibition venue. Please consider donating in support of this exhibit and thank you so much for your past support.

With warm regards,
Jeanne Goodman, Exhibitions Chair
Lizzie Curran Boody, Exhibitions Committee
exhibitions@guildofbookworkers.org

Please make a donation through the Guild's secure website: <https://guildofbookworkers.org/civicrm/contribute/transact?reset=1&id=6>

Alternately, a check can be sent to: GBW Treasurer, P.O. Box 391146, Mountain View, CA 94039.

In both cases, please specify that you would like your donations to go toward exhibitions. Your contribution may be tax deductible; consult your tax professional for details.

Structural and Material Clues to Binding History: A Series

Part II: Animal Skins as Covering Materials

by Emily K. Bell

In the eleventh article in the series, we begin to look at different covering materials, starting with those based on animal skins. A chart of covering materials is included, and will be repeated in the next article.

THE MATERIAL USED TO COVER a book is its first defence against damage caused by use or the environment in which it is stored. Over the centuries, binders have typically employed at least four different types of materials for the outermost covering: leather, parchment, cloth, and paper. Leather and parchment have proved to be durable choices, though are not without their disadvantages. Both are expensive to produce, and can actually be weakened by aspects of the binding process, such as paring leather to make it thinner and more flexible. The quality of the skin, the skill of the tanner or parchment-maker, and the materials and methods they used strongly affect both the initial useability and the aging and deterioration of both leather and parchment.

More predictable (though not infallibly so) are two other popular choices, paper and fabric. Although both materials have some inherent vices, from batch to batch characteristics such as strength, flexibility, and durability should be reasonably consistent. Fabric, in addition to being less costly and easier to work with than leather, has been found to be a fairly reliable covering material. It has gradually replaced leather completely for mass-market bindings.

Most medieval bookbinding materials were locally sourced, so different types of leather were somewhat regional. As trade networks improved beginning in the 16th century, the popularity of imported leather increased markedly. Widespread trade confuses matters slightly for later bindings, but there are still some useful regional variations. Taken with some of the other elements of the binding, covering materials can help locate and date a binding reasonably well.

We will first discuss covering materials based on animal hides—tanned leather, tawed skins, and vellum or parchment—in this issue, then turn to paper and fabric in the next installment. The same chart will be used for both.

EARLY LEATHER: LOCALLY AVAILABLE

Leather seems to have been one of the earliest covering materials used, or at least it is the earliest that has survived to the present day. The earliest known Coptic codices, from the 3rd or 4th century, had limp leather covers, typically goatskin or sheepskin.¹ Later Coptic bindings were sometimes covered with tawed goat- or sheepskin, which was occasionally stained red on the surface.²

In Europe, leather was also a popular cover material for early bindings, and seems to have been primarily sourced from the local

environment where the books were bound. The Carolingian bindings surveyed by Szirmai, the majority of which are German, were mostly covered in skins that were probably from wild animals, though wear and tear over the centuries often makes it difficult to identify the specific species.³ Other authors often identify these early bindings as doeskin or “chamois”, possibly because of their yellowish colour.⁴ Charlemagne issued an edict in 774 that allowed the monks from the Abbey of St. Denis to use the skins of deer hunted in the forest around the Abbey for bookbinding, so this is not an unreasonable guess.⁵ Other bindings in Szirmai’s survey had whitish leather that also seems to be from wild animals, and very small numbers of bindings from the 11th and 12th centuries have identifiable domestic animal skins, sheep and goat, both brown (likely vegetable-tanned) and whitish (possibly tawed).⁶

Romanesque bindings, at least among those from France and England studied by Szirmai, tended to be covered in either whitish (again, likely tawed) skin, probably still deer or chamois, or brown vegetable-tanned leather, often sheep or goat but sometimes deer, calf, or pigskin.⁷ Of the covers identified as being from wool sheep, most were white, suggesting that they might be tawed, but some were brown and a few were pink.⁸ One wonders whether the pink bindings are similar to Coptic stained bindings, and that they might have once been red. Van Regemortel observes that the 12th and 13th century bindings from Clairmarais, near the border with Belgium, were also covered in thick skins that were probably either calf or deerskin.⁹ She does not, however, elaborate on whether they are tanned or tawed.

Pollard’s survey of 12th-century English bindings finds that tanned leather was only used in conjunction with tooling, and that most bindings from this period are covered in undecorated tawed skins.¹⁰ He also notes that tanning with oak bark creates a skin that is brown through its thickness, whereas tawed skins stained red (now usually faded to pinkish) with kermes have the colour only on the surface.¹¹ Toldo mentions that, as early as the 12th century, Italian books were covered in leather by monks.¹² He does not go into detail about the type of leather, nor whether it was tawed or tanned. He does describe them as being tooled, however, which might mean that they are also tanned like the decorated English bindings described by Pollard.

Gasnault’s analysis of a 1369 inventory of the Pontifical library of Avignon finds bindings described as being covered in leather, parchment, and cloth.¹³ Of these, most were covered in leather, but unlike the other groups of bindings from the Romanesque period, most of the leather has been dyed.¹⁴ The most common colour was green, followed by red, white, and black, with a few yellow and purple examples.¹⁵ But there is also a group described as covered with tanned leather (“tannatum”), which he interprets as undyed

but brown in colour as a result of being tanned.¹⁶ I'm inclined to believe, then, that the other colours are probably tawed skins, stained on their surfaces like the pink bindings seen by Szirmai and others. Unfortunately, as Gasnault laments, none of these bindings actually survive and we are reliant on the description of whoever made the inventory in the 14th century.

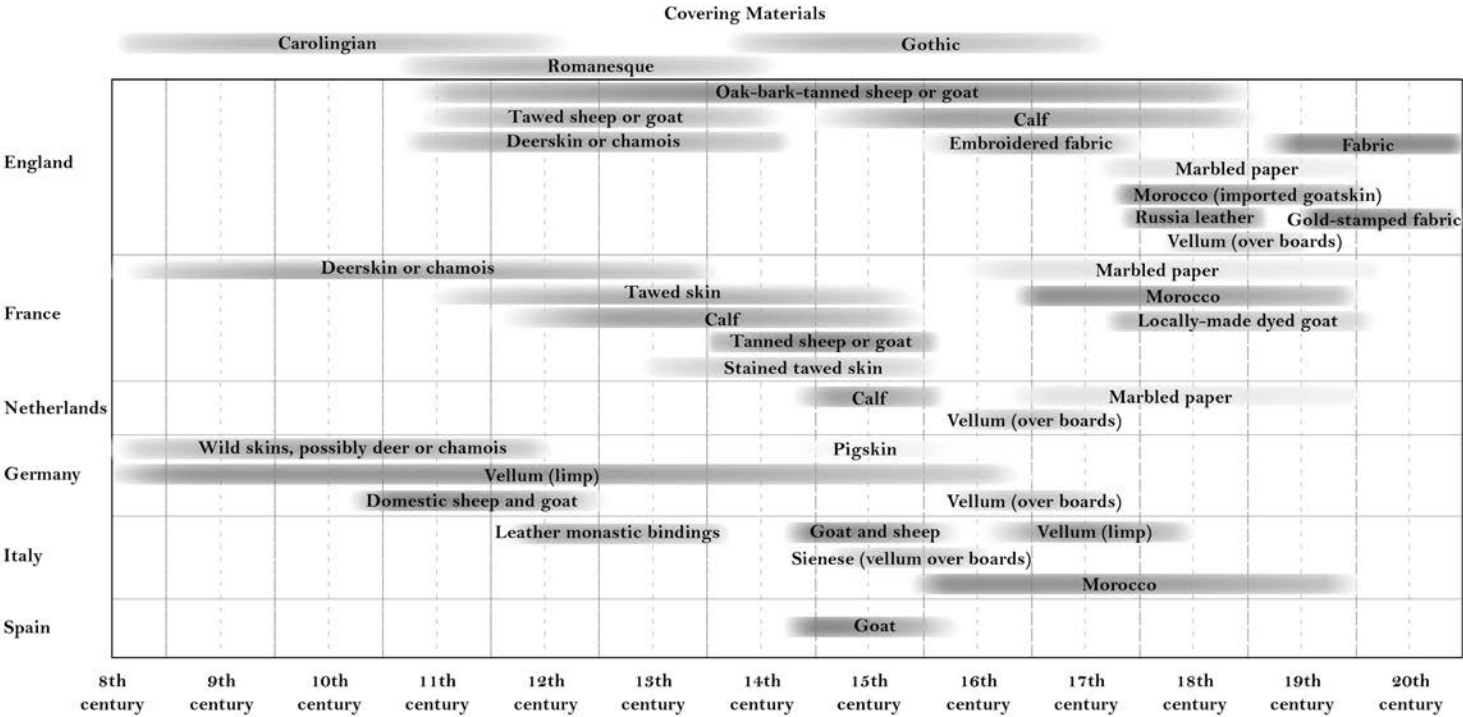
Pollard concurs that medieval bindings—though he is vague about the timing—tended to be made from locally-available materials, which can be helpful in identifying them. Some English examples he gives are sheep and calfskin tanned using oak bark, alum-tawed pigskin, vellum, and a dull red skin produced by *megucing*, a word he does not define and which I have not been able to find in any of my sources.¹⁷ According to Denis Carvin's survey of 14th and 15th century French bindings, *mégissage* is a type of tannage using a combination of egg yolk, flour, and sometimes ash, which results in a supple skin whitened throughout its thickness.¹⁸ This description, and the Larousse dictionary definition, suggests that it is an alum-tawed skin.¹⁹ As for why Pollard describes it as a dull red, my guess is that the English word *megucing* is a possible misunderstanding or mistranslation of the French word as it applies to a tawed skin that has also been dyed. In Carvin's survey he mentions "peau blanche" ("white skin", which again suggests a tawed skin) as a covering material, noting that it is sometimes used "reversed", or with the flesh side outward instead of the hair or grain side.²⁰ He does find one dyed "peau blanche" that has a red colour, and some reversed "peau blanche" dyed pink (which he believes has probably faded from red), although there are several other colours as well.²¹

Carvin mentions that reversing a dyed tawed skin would have made it look a lot like velvet when it was new, in imitation of luxury bindings of the time, and so would have been a less expensive (and more durable) version of higher-priced bindings.²² He notes that since the colorant is mostly on the surface of these skins, often

there is little colour left now, which might account for Pollard's description of the dullness of the red colour. Pollard does mention that if brighter colours were desired, binders would use imported textiles, such as velvet.²³ The fact that the velvet was imported, rather than locally-made, would increase its price, and so would account for the classification of these as luxury items. Marks also lists velvet, satin, and embroidered canvas as covering materials suitable for high-end bindings, noting that cloth was sometimes used for chemises on bindings from the 12th to the 15th centuries.²⁴ We'll revisit cloth as a covering material in the next article.

Anderson's 15th-century books included leather made from calf, goat, and sheep, with nearly all the calfskin bindings coming from the Netherlands and most of the goatskin and sheepskin bindings from Italy.²⁵ Diehl names calfskin as the leather of choice in the 15th century in France, England, and the Netherlands, goatskin in Italy and Spain, and that German binders tended to use pigskin.²⁶ Carvin, however, sees many sheepskin coverings on his 14th- and 15th-century bindings, along with smaller numbers of calf and goat.²⁷ A few exotic leathers can be found elsewhere, with bindings from southern Germany, Venice and Lombardy known to be covered in donkey leather; in northern Europe some bindings using sealskin and sharkskin have been found.²⁸

Pollard notes that most common English bindings in the 17th and 18th centuries were covered in sheepskin or calf.²⁹ He explains that booksellers were usually responsible for paying for the binding of the books before they could be sold, and that binding them in these two leathers was the least expensive option available, especially if the covers were not decorated or lettered in any way.³⁰ Presumably these materials were relatively inexpensive because they were not imported from elsewhere in Europe, but were made locally from readily-available skins.



LATER LEATHER: INCREASED TRADE AND IMPORTS

Later bindings were often covered in dyed tanned goatskin, imported to western Europe from the Islamic world via Turkey and Venice, and therefore known as *morocco* though they could also be referred to as *levant* or *turkey leather*.³¹ According to Pollard, *morocco* was common in Italy starting in the first half of the 16th century, in France starting in the late 16th century, and not often found in England until after 1660.³² Toldo agrees that *morocco* was used in Italy around the end of the 15th and beginning of the 16th century.³³

Although *morocco* was imported to Europe, similar leathers were also produced there. A clue about locally-made dyed goatskin can be found in the fact that the Countess of Beuvron was granted a patent for the tanning of goatskins in colours in France about 1675.³⁴ Two Parisian catalogs, from 1692 and 1723, advertise a vendor who makes red *morocco* and calf.³⁵ I suspect that local manufacture of dyed tanned skins would reduce the cost, compared to importing the finished product, which might have contributed to the rising popularity of making it locally.

Another variation of leather was known as “Russia leather”, first calfskin and later cowhide, popular in England, according to Middleton, from the mid-18th century into the early 19th century.³⁶ Pollard dates its first use in England as earlier, nearer to 1700, because it is mentioned by John Bagford before he died in 1716.³⁷ Because it was treated with a birch-bark oil, it has a characteristic odour, and it was usually patterned with a grid of diagonal lines known as “dicing”.³⁸

Interestingly, Prideaux decries the use of sheepskin at the beginning of the 19th century as evidence of the deterioration of quality of English bindings at that time,³⁹ even though sheepskin had been used much earlier in England because it was widely available before the ubiquity of imported materials in the 17th century. More likely, it was a question of cost, rather than some sort of decline in the level of craftsmanship, that led to an increase in the use of sheepskin. As we will see in the next article, fabric replaced leather in the 19th century partly because of demand for economical bindings.

In the early 18th century, inexpensive “half-leather” bindings were often covered with a strip of leather on the spine which extended a short distance onto the boards, with small leather corners and the rest of the board covered with paper.⁴⁰ When the size of the spine piece and corners increased toward the end of the 19th century, until the leather from the corners almost met the spine piece, they were known as “three-quarter bindings”.⁴¹ Middleton notes that the leather used for most three-quarter bindings was typically goatskin.⁴²

VELLUM BINDINGS

Vellum or parchment, terms we will here use interchangeably (though some writers use “vellum” for strictly calfskin and “parchment” for everything else), can be used either “limp”, with no boards, or over boards just like leather. Parchment has a much harder surface than leather when dry, and is much stiffer, which is why it can be used on its own without a board. One advantage of the limp vellum binding is that it is often attached to the

HOW TO TELL A GOAT FROM A CALF

Many bookbinders can distinguish between different animal skins when they are new, because they have a characteristic look and feel when handled, pared, and molded around a binding. But once a skin is already on the book, and has aged several hundred years, how can you tell?

Sheepskin (specifically woolsheep): Ages poorly, often shedding its outer grain layer, due to voids left behind by the tanning process. These voids are caused by the removal of pockets of fat that naturally occur under the surface of the skin. The resulting laminated structure has little cohesion. Szirmai has a magnified image (on p. 227 of *Archaeology of Medieval Bookbinding*) of an alum-tawed woolsheep skin.

Goatskin (and hairsheep): Tends to have a prominent grain texture. Szirmai has an image (on p. 128) that shows hair follicles arranged singly in rows, and another image of hairsheep on p. 227 of a vegetable-tanned example. Goat was the skin of choice for the multicolour “*morocco*” leathers that began to appear in the 16th century.

DATES

Coptic and Insular: before the 12th century

Carolingian: 8th–12th century

Romanesque: 11th–14th century

Gothic: 14th–17th century

Deerskin: Also shown in Szirmai’s p. 128 image, with double rows of follicles.

Chamois: The p. 128 image in Szirmai shows a degraded example that reveals its fibre structure. I’m not sure I could identify it based on that image, personally!

Pigskin: Distinctive pattern of hair follicles arranged in groups of three. Szirmai has an image on p. 227.

Calfskin: Tends to have a very smooth surface, with little noticeable grain or hair follicles. Takes crisp tool impressions because of the smoothness of the surface. Szirmai’s p. 227 image includes an example of vegetable-tanned calf.

textblock by non-adhesive means, so that it can easily be replaced if it becomes damaged or soiled.

Limp vellum bindings were common throughout the medieval period, often for account books and stationery bindings.⁴³ Szirmai has an entire chapter devoted to the many varieties of limp bindings, but it seems the earliest known were from the 8th century in Germany.⁴⁴ Their popularity appears to have started to increase in the 15th century, but even more so in the 16th century.⁴⁵ After the 15th century they continued to be used either as a temporary binding intended to be replaced with a board binding, or as an inexpensive alternative binding.⁴⁶ Marks notes that because of its durability, the limp vellum style was also popular for music scores and academic texts, which would have had fairly heavy use.⁴⁷ She does not elaborate on when and where these limp bindings were used, but based on an image she includes of a painting by Crespi, an Italian artist, from about 1720, we can at least say that they were still being used in Italy in the 18th century.⁴⁸

Vellum over boards offers the advantage of a very durable surface, resistant to abrasion and wear, and, due to natural variations in its colouring, it can be quite beautiful even when not embellished. Szirmai notes that vellum over boards seems to have started in the mid-16th century, based on his gothic binding samples, which are primarily German and Netherlandish, though he says that they are not common.⁴⁹ Pollard mentions that when Newbery was establishing a market for children's books in the mid-18th century, he had the books bound in a distinctive green vellum binding.⁵⁰ Based on an illustration in Pollard's source, Sadleir's *The Evolution of Publishers' Binding Styles 1770-1900*, Newbery's binding is a quarter-vellum over paper boards.⁵¹ Toldo notes that in Siena there is a characteristic parchment binding style, which features a flap extending from the back cover that wraps around the front of the volume, closing it like an envelope and protecting the textblock all the way around.⁵² Slim strips of leather decorate the covers, criss-crossing over the spine and sometimes on the sides as well.⁵³ It's not entirely clear from his description how these strips of leather are attached, or whether they are used as ties to keep the volume closed. Either way, he says that this style of binding was still done in the 16th century, though he does not say when it started.⁵⁴

In the next article, we'll talk about the most common non-animal-hide covering materials, paper and fabric. The same chart will be included in the next article. For all of these articles, if you would like a full-sized copy of the charts in colour, you may contact the author at ekh.booksaver@gmail.com.

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Book Review: *Reading Art*

Reading Art: Art for Book Lovers. David Trigg. Phaidon Press, 2018. 280 illustrations.

Reviewed by Barbara Adams Hebard

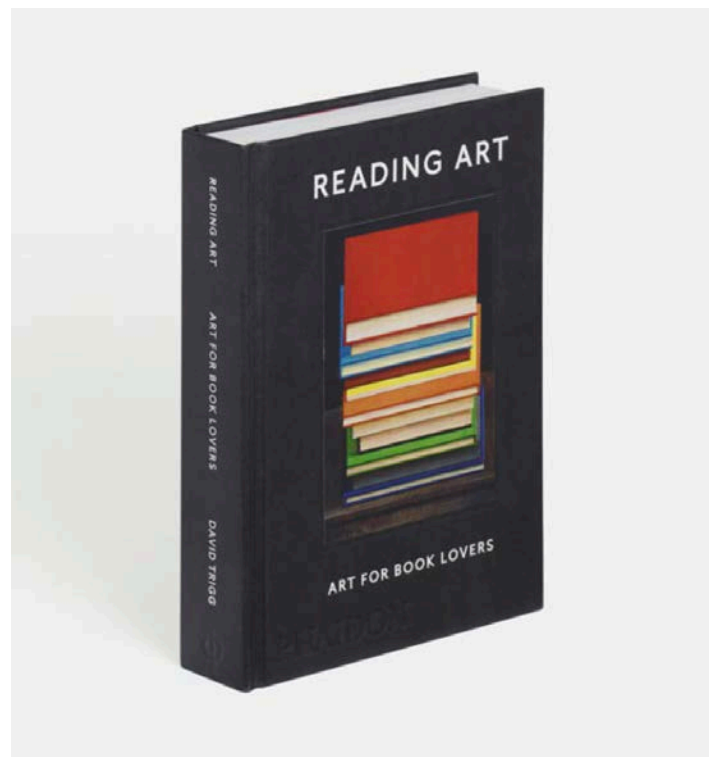
MANY PEOPLE HAVE GREATLY MISSED visiting museums and checking out books from libraries during the pandemic; and now they may be delighted to learn about *Reading Art: Art for Book Lovers*. The book, a celebration of 280 artworks featuring books and readers from throughout 2,000 years of history, looks at both the abundance of books in art, as well as their influence on creativity. The volume includes an introductory essay on the history of books in correlation to art history. Trigg, the author, reveals surprising visual connections between works of different eras by presenting them in pairs throughout the volume. In the paintings that he has selected, books serve to represent evidence of intellect within portrait paintings, are emblems of piety in religious-themed paintings, subjects in still lifes, and construction material for contemporary art installations. GBW members may easily recognize the books and readers depicted in art by Rembrandt, Fragonard, Manet, and Hopper. Trigg has done additional searching not only to locate unexpected works by famous painters such as Van Gogh and Whistler, but also to reveal pieces by lesser known artists whose images of books and readers will be a welcome surprise for book artists.

Those involved in the book arts will certainly be pleased to see Dewattines the Bookbinder (a portrait of a man holding a book and finishing tool) by Alphonse-Jules Debaene, but may be disappointed to find that portrait is not paired with The Bookbinder (a woman at a sewing frame) by Marie Danforth Page. Instead, the Dewattines is paired with a still life painting depicting books in need of repair. Trigg has not neglected women in *Reading Art*, however; the pages are filled with both women and men reading books throughout a broad span of history.

The book, with the art work chosen and paired by Trigg, is fun to browse through, in part as noted in the introductory sentence of this review, because of the scarcity of museum or library visits in recent months. Disappointingly, the modest size of the volume makes the book less than ideal to read and doesn't allow room to capture some details in the paintings. Because the book measures 8.25" x 5.5", the preface, introductory essay, and notes on the paintings are printed in a very petite font size and single-spaced, making it a challenge to read. The images of the paintings are necessarily small in order to fit them side by side on adjacent pages for comparison. This means a few of the books shown are very tiny, frustrating for bookbinders who will want to study their structure and ornamentation.

Despite these quibbles, *Reading Art: Art for Book Lovers* is worthwhile for GBW members to add to their reference collections; the images of books will serve as inspiration for new projects. As an added benefit, this book provides pictures of binding styles that usually only can be found in special collections libraries, many of which are operating solely by appointment during limited hours for the foreseeable future.

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



Conservation Case Study

On the study and conservation of *Fifty-Two Plates Engraved from Portraits by Van Dyck and Others* by Malina Belcheva



Fig. 1

THE PROVENANCE OF ANTHONY VAN DYCK (1599–1641) collection of intaglio prints at the Art Institute of Chicago can be traced back to 1913, when the museum trustee Clarence Buckingham (1854–1913), a major Chicago financier and print collector, purchased the first state of Van Dyck's etching of the portrait of the seventeenth-century Flemish landscape painter Joos de Momper. Trimmed within the impression mark, this graphic work is produced between 1630 and 1633 on ivory laid paper, which bears the watermark¹ of the crowned interlaced Cs with Cross of Lorraine and the inscription in graphite on the verso: L.L, R. 5760; LL, w 71. Fourteen years after this first acquisition, in 1937, the entire collection² of C. Buckingham's prints and drawings (by that time deposited at the Art Institute of Chicago) became a part of the permanent museum collections, together with an established fund for its future development. Today, the Art Institute of Chicago's collections of graphic works include all of the etchings created by Van Dyck along with several prints from the *Iconography* series designed by the artist and produced by his printmakers, among them: Paulus Pontius (1603–1658), Lucas Vorsterman (1595–1675), Willem Hondius (1597–1658), Pieter de Jode the Younger (1606–1674), and Robert van Voerst (1597–1636).

EXHIBITION OVERVIEW

Selected for the exhibition *Van Dyck, Rembrandt, and the Portrait Print* at The Art Institute of Chicago were 140 graphic works, comprising portraits of noblemen, monarchs, diplomats, scholars, artists, and a collection of Van Dyck's *Iconography* prints compiled by a print collector in an album. The exhibition featured prints from Albrecht Dürer (1471–1528) and Hendrick Goltzius (1558–1617), who preceded Van Dyck, and portraits by Rembrandt van Rijn (1606–69), and Jan Lievens (1607–74), who were influenced by his artwork.

ICONOGRAPHY PRINTS

Portrayed in a uniform style the *Iconography* prints of over 100 designs were executed between 1630 and 1645. They were fully or partially³ produced by Van Dyck, and by artists who he employed for the completion and printing of the portraits. The exhibition curator Victoria Lobis shares commentaries: "The prints for the *Iconography* emerged through a combination of etchings produced by Van Dyck himself and designs (drawn and painted) that he conceived for other printmakers to execute. Although the series was never published in total during his lifetime its coherent

aesthetic indicated that he intended it to be understood as a unified artistic statement.”⁴ Lobis implies that Van Dyck’s portrait prints were intended to be perceived as a collective group, and her assumption is supported through a number of bound albums of the series, presently in private and public collections, including the album of selected intaglio prints *Fifty-Two Plates Engraved from Portraits by Van Dyck and Others, 16th–17th Century* at the Art Institute of Chicago.⁵ In her essay “Van Dyck’s Legacy: The Artist as subject and the vitality of the portrait print,” Lobis refers to Simon Turner’s survey, published in the introduction to *The New Hollstein: Dutch and Flemish Etchings, Engravings, and Woodcuts, 1450–1700*,⁶ focusing on the remaining bound volumes of the Iconography prints. She points out that print collections of the eighteenth, and twentieth centuries viewed the intaglio prints as being part of a series.⁷ Arthur Hind, curator of prints and drawings at the British Museum, explores these aspects in his manuscript *Van Dyck his Original Etchings and His Iconography*⁸ and considers the originality of Van Dyck’s *Iconography* as an innovative undertaking in the beginning of the 17th century. He underlines the very little documentary evidence directly related to the artist’s attitude towards his series of etchings and engravings that form the corpus of his portrait prints. There are also questions incomprehensible to study such as how many subjects Van Dyck intended to portray, in what particular order he wanted the prints to appear, and was the idea of the series his or of his publisher. Hind writes:

Towards the end of the sixteenth century and in the early seventeenth such series had apparently been popular and successful ventures with numerous publishers and engraver print sellers. The majority of these series had been essentially the works of the publishers, who had included works by various engravers. A few similar ventures had been more exclusively the work of a single man, or at least of a single workshop. But I can point to no series of portraits before the *Iconography* of Van Dyck, which aimed at reproducing the paintings of one artist alone.⁹

At the time when Van Dyck started to create the intaglio prints for the *Iconography* series, his mentor Peter Paul Rubens (1577–1640) (portrayed here by Van Dyck in Fig. 2. with his self-portrait incorporated in an ornate compositional frame) had received help from assistant engravers who worked under his guidance in his atelier. Consequently, Van Dyck organized his atelier work following his peer’s example. “With this precedent Van Dyck is [...] more likely to have formulated his scheme on his own account, than to have carried out his undertaking at a publisher’s suggestion. Moreover the title-page of the 1645 edition of the *Iconography* expressly describes the plates as engraved at the master’s expense.”¹⁰

PROVENANCE OF THE ALBUM

The album *Fifty-two Plates Engraved from Portraits by Van Dyck and Others, 16th–17th Century* comprises a selection of graphic works by Van Dyck and his portrait designs completed and executed by various artists between 1620 and 1641. In 1918, the album *Fifty-two Plates...* entered the Art Institute of Chicago as a gift by William Owen Goodman (1848–1936). There is no particular

documentation or records accompanying this museum acquisition with the exception of indirect documents, correspondence, and materials related to the Goodman family art collection, preserved at the Newberry Library in Chicago.¹¹

BIOGRAPHICAL SKETCH OF THE ARTIST

Van Dyck was a Flemish Baroque painter, a court painter to the Archduchess of the Netherlands Isabella Clara Eugenia (1566–1633), a court painter to King James VI and I of Scotland and England (1566–1625), and a court painter to King Charles I of England (1600–1649). Influenced by the Italian portrait styles, he painted the portraits of the royal family, and members of nobility. The album includes 52 of 100 catalogued works of the *Iconography* series, among them are the graphic portraits of Duchess Isabella Clara Eugenia Infant of Spain from 1598 to 1621, Marie de’ Medici Queen of France (1573–1642), Gaston Duke of Orléans (1608–1660), son of Marie de’ Medici, his wife Marguerite of Lorraine, Duchess of Orléans (1615–1672), Sir Kenelm Digby (1603–1665) and Gustav II Adolf (Gustavus Adolphus) King of Sweden (1594–1632).

PRELIMINARY EXAMINATION OF THE ALBUM

The engravings and etchings in the folio album *Fifty-two plates...* are thematically collected and arranged according to the personal preference of an unknown art collector. The selection of the album prints are historically and bibliographically important, highly regarded for their exceptional artistic and technical mastery as the artist’s most significant graphic works. Intaglio prints in the 17th century were novel and created for the reproduction of portrait paintings. They were collected and preserved in albums, which served as visual presentation of important artworks, and were organized in subject matters following their owners’ personal taste.

The structure of the album *Fifty-two Plates...* is similar to a scrap-book custom bound binding with stubs inserted to accommodate additional sheets of collector’s prints. Fifty-two graphic works are trimmed within the impression edges. They are gently adhered into the leaves of the album, in most cases, on their four corners.



Fig. 2

Some of the prints, due to their size, are folded in the centre, as the impression of the commemorative double portrait of Rubens and Van Dyke, measuring 35 × 45cm (fig. 2).

The binding is bound in maroon morocco grained goatskin leather with raised bands, and gold tooling on the spine and front cover. The front and back boards of the binding are covered with different in colour and quality leather, than the spine of the book incorporated into the binding in a later period (fig. 4a and 4b). The binding's boards, which could be dated to the 17th century, exhibit distinctive evidence of previous conservation treatments.

The text block is made of folio sheets of hand-laid paper without watermarks. Visible on the paper surface are consistent chain lines from the wires of the paper mould. Noticeable is a discrepancy between the period of the binding boards, the paper of the text block and the period of the print's creation. While the etchings and engravings are undoubtedly original—they bear the artists' and printers' personal marks, also typical watermarks on the paper of the period, and could be dated between the 16th and 17th centuries—the binding's front and back covers are not original to the album. They are additionally adapted to the text block. The reason behind this *remboîtage*¹² is difficult to determine, as there is no clear evidence for the choice of the collector or binder's preference in combining elements from two different books.



Fig. 3a, 3b, 3c

REMOÛTAGE OF THE BINDING

From a historical perspective, a *remboîtage* is the process of transferring boards or text blocks (also endpapers) from an original binding to another. There are different reasons behind this practice, known from the French bookbinding tradition, which are justified in the attempt of increasing a book value by adding more luxurious covers, or transferring a superior text of a work into a better binding than the one originally made for it.¹³ That may be performed because the binding's damage is considered impossible to repair, or as a result of a decision to enhance the book's appeal by adding existing, more elegant and desirable, binding covers. The *remboîtage* technique may be done to protect a text block, but could also be made for altering and misrepresenting of the authenticity of a valuable book. Repositioning of the binding boards requires a new spine label, and sometimes a new spine for the text block thickness to be refitted into the binding covers, as observed in the album *Fifty-two plates*...

Although previous conservation efforts succeeded in creating unity between the text block and the new binding boards, residual acidity in low-grade leather used for repair of the album's spine, and its

natural degradation processes, over a period of time, reduced the leather's flexibility and impeded the opening of the book, resulting in the separation of the boards' joints and losses at the spine's head and tail" (fig. 4a and 4b).

Evidence for *remboîtage* of the bindings is:

- the width of the binding boards, which are much wider than required for the usually necessary square provided for the text block's protection;
- the original spine is missing, only parts of the original binding remain;
- the text block is attached to the binding boards through machine-made, possibly in the 20th century, textile guards, which are now visible on the inner joints of the book;
- from the same period are the new end papers pasted over front and back marbled papers, original to previous text block and now visible aside the new paste-downs;
- machine made, in the 20th century, textile headbands; and
- new gold tooling of lines and simple decoration on the spine are present.

The album is an English style tight back binding sewn on 1cm wide tapes forming four raised bands. The album is privately bound for its owner's collection and includes a hand-written note on the title page "52 Heads chiefly from the Paintings of Ant. von Dycke." The collector's initials "B," "H," possibly "I," are plaited in a monogram resembling a number 4, or a cross, on the first binding board (fig. 6a). Special tooling is crafted through uniquely designed metal type cut for the owner's initials and monogram, which are centered in a double-line dentelle decorated front gilt panel. There is no particular indication for whom the album was made.

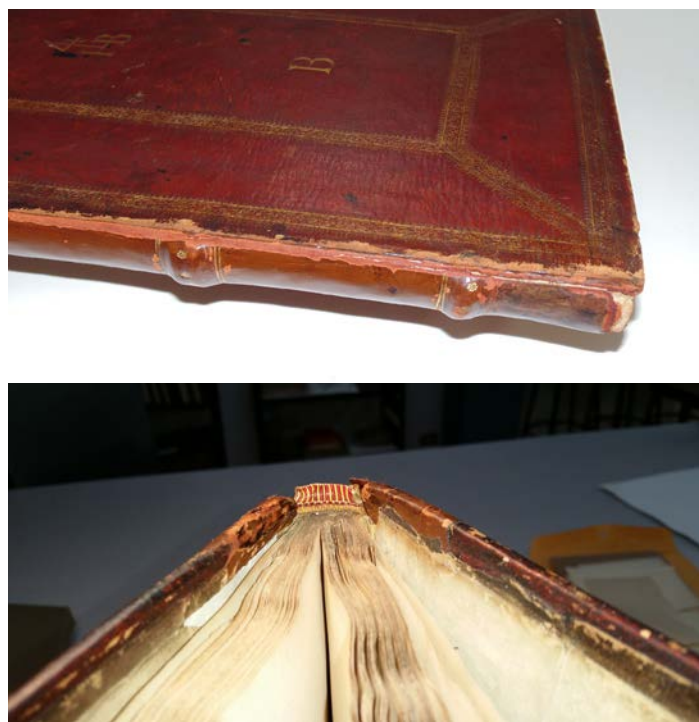


Fig. 4a, top, and 4b

THE CONSERVATION TREATMENT

Noticeable during condition assessment of the album are prior conservation treatments, which are difficult to date, as there is no conservation documentation, photographs, or reports accompanying the acquisition records. Therefore, previous restorers' names, and conservation locations are impossible to be determined. My conservation treatment at the Art Institute of Chicago respected the album's authenticity, with the intention of stabilizing the binding's structure and consolidating the intended stabilization of the binding structure, and consolidation of original and historic repair materials.

The conservation of *Fifty-two plates...* included: Surface cleaning, consolidation, and repair of the binding, text block, and graphic works. Following the exhibition curator's request, the album's patina was preserved, particularly noticeable on the binding's front and back turn-ins (fig. 4b).

Conservation outline: The album text block and graphic works were dry cleaned with a vulcanized rubber sponge and Staedtler Mars eraser crumbs. The leather binding was consolidated using 2% Klucel G dissolved in chemically pure isopropanol. The text block folios and graphic works were repaired with handmade Japanese tissue (Tengucho, Sekishu, Mino-Gami, Okiwara). Missing fragments were reconstructed, tinted with diluted watercolours, and consolidated with Klucel G dissolved in isopropanol. Abraded binding corners and losses on the album spine head and tail were

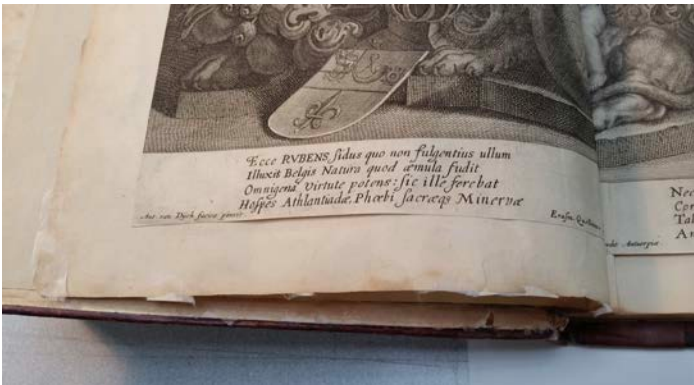
selectively infilled with 100% cotton blotter paper, Japanese tissue (Sekishu), and genuine leather of archival quality, tinted for aesthetics with acrylic paints to the original binding relief, and consolidated with Klucel G and SC6000 (fig. 5).

CONCLUSION

The conservation of the album *Fifty-two Plates Engraved from Portraits by Van Dyck and Others, 16th–17th Century* at the Art Institute of Chicago encompassed conservation treatment and research of the album's bibliographic information, provenance, and acquisition. Consolidation and reconstruction of the binding losses proceeded from compositional analysis of the original and secondary binding materials. Based on extensive conservation study, stabilization of the album's condition enhanced the binding's flexibility, and solidity, and successfully integrated historical repairs with contemporary conservation materials. Following the conservation treatment the album was presented at the *Van Dyck, Rembrandt and the Portrait Print* exhibition in The Jean and Steven Goldman Prints and Drawings Galleries at the Art Institute of Chicago.

ACKNOWLEDGEMENTS

The author would like to thank The Art Institute of Chicago and Victoria Lobis.



Clockwise from top left: fig. 5, 6a, 6b, 6c

ENDNOTES

- 1 Images of the watermarks are shown in Fig. 8a, Fig. 8b, and Fig. 8c.
- 2 Clarence Buckingham's large and impressive collection included old master prints by Dürer, Lucas van Leyden, Rembrandt, Schongauer, Hollar, Piranesi, Goya, Delacroix, modern etchings by Meryon, Seymour Haden, Legros, Whistler, Degas, Manet, Gauguin, Munch and Klinger, and Japanese woodcut prints by Hokusai, Hiroshige, Kiyonaga, Utamaro, Okumura Masanobu, Suzuki Harunobu, Tōshūsai Sharaku and Katsukawa Shunshōto. For additional information see: Gookin, Frederick. *Catalogue of a memorial exhibition of Japanese color prints from the collection of the late Clarence Buckingham*, The Art Institute of Chicago, Chicago, IL, US, 1908; Lugt, Frits, *Les marques de collections de dessins et d'estampes: marques estampillées et écrites de collections particulières et publiques; marques de marchands, de monteurs et d'imprimeurs; etc...*, Amsterdam, the Netherlands, 1921; *Bulletin of the Art Institute of Chicago*, Vol. 33, no. 4, The Art Institute of Chicago, Chicago, IL, US, 1939, 62–64.
- 3 In a few cases Van Dyck left his portraits practically unfinished except for the head: e.g. the Portrait of Himself (W. 4), and the Frans Snyders (W. 11), but so placed on the copper as to lead the imagination to supply the natural basis of a body. Hind, Arthur. *Van Dyck his original etchings and his iconography*. Houghton Mifflin Company, Museum of Fine Arts, Boston, MA, US, 1915, 11.
- 4 Lobis, Victoria. *Van Dyck's Legacy. The Artists as subject and the vitality of the portrait print*. In: Lobis, Victoria with an essay by Maureen Watten. "Van Dyck, Rembrandt, and the Portrait Print", The Art Institute of Chicago, Yale University Press, New Haven and London, CT, US, 35–71, 35.
- 5 *Fifty-two Plates Engraved from Portraits by Van Dyck and Others, 16th–17th century*. Album of fifty-two portrait prints, The Art Institute of Chicago, Chicago, IL, US.
- 6 Turner, Simon (comp.) and Carl Depauw (ed.). *The New Hollstein: Dutch and Flemish Etchings, Engravings, and Woodcuts, 1450–1700*. Anthony van Dyck, 9 vols. (Rotterdam, 2002), Parts I–III.
- 7 Lobis, 70.
- 8 Hind, Arthur. *Van Dyck: His Original Etchings and His Iconography*. Houghton Mifflin Company, Museum of Fine Arts, Boston, MA, US, 1915, 12.
- 9 Ibid.
- 10 Ibid., 17
- 11 The Goodman family archive containing papers, letters, photograph albums, cards, genealogical materials, diaries, and travel memorabilia is preserved at The Newberry Library in Chicago. For additional information see: Goodman Family Papers, 1795–2003, Bulk, 1880–1995, Midwest.MS. Goodman Family, The Newberry Library – Modern Manuscripts, Chicago, IL, US.
- 12 From the French *remboîter*: rebinding of a book; from *remboîter*, to rebind (a book) (1874; 1306 in Old French in sense "to hide (a thing) away", 1549 in sense "to restore (a deformed object) back to its proper form" from *re-* and *-emboîter*) and *-age*.
- 13 "There is not a comparable English word for this expression, recasing being the closest; however, in craft bookbinding, 'recasing' connotes a book that has been removed from its covers, repaired and/or resewn, and then returned to the original covers." Etherington, Don, Matt Roberts. *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology*. Library of Congress, Washington, DC, US, 1982. From: Carter, John. *ABC for Book Collectors*. 5th ed., Hart Davis, London, UK, 1972, 69. "The transferring into a superior binding of a text more interesting or valuable than the one for which it was made." Carter, John, *ABC for Book Collectors*, 8th ed. ed. Oak Knoll Press, British Library, New Castle, London, UK, 2004, 189.

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IMAGE CAPTIONS

Except where noted, all images courtesy the Art Institute of Chicago and photography by Malina Belcheva

Fig. 1

(Frontispiece) Photographs of before and after conservation process, gallery view and exhibition cradles design for the album *Fifty-two Plates Engraved from Portraits by Van Dyck and Others, 16th–17th Century*.

Fig. 2

Double portrait of Peter Paul Rubens (left) and Anthony van Dyck (right). Antwerp, The Netherlands (35 × 45cm). Engraving by Paulus Pontius (1603–1658). Photograph courtesy of the Rijksmuseum.

Fig. 3a, 3b, 3c

Images of paper watermarks attributed to selection of handmade papers preferred by Van Dyck and his printmakers for the *Iconography* series. Graphic images of the watermarks courtesy of The Fitzwilliam museum, Cambridge, UK.

Fig. 4a, 4b

The album *Fifty-two Plates Engraved from Portraits by Van Dyck and Others, 16th–17th Century* before conservation treatment; visible are prior conservation campaigns.

Fig. 5

The album during conservation. Close-up of the conservation consolidation of the text block using Tangucho Japanese handmade papers.

Fig. 6a, 6b, 6c

The album front cover and spine after conservation.

Matters Technical: “French Link” Sewing

by Matthew Lawler Zimmerman

THIS IS THE FIRST IN A SERIES of articles that will explore technical aspects of the book arts. Our community at large holds an enormous amount of expertise which often goes unshared; this series aims to provide a public forum of sorts in which to make that knowledge more accessible and compare approaches. Each article will address a different topic and ask book artists both new and established to share their perspectives on the subject at hand. The goal is not to arrive at any consensus of what is correct or incorrect, but rather to explore how book artists come to employ a technique—whether through tradition or individual experimentation, or a combination of these.

Our first topic, what is often referred to as “French link” or “lap link” sewing, among other names, was suggested by Daniel Kelm; he employs the technique in his own work, but finds it curious that other binders object to it.

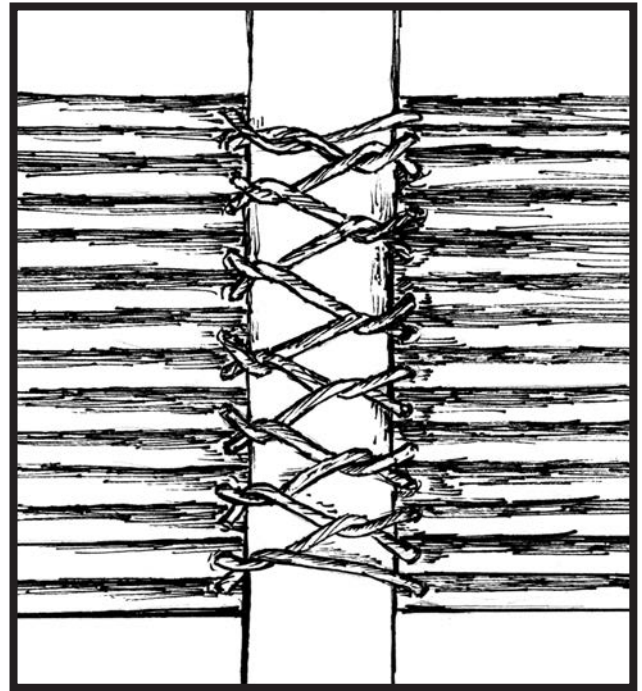
I set out to discover something of the origins of the technique and to ask a group of binders how they use it. Things got complicated rather quickly.

As I started doing research and making inquiries, the name of the sewing itself quickly presented a problem. While “French link” appears to be the most commonly used term to describe the sewing, the phrase is also further reduced to simply “French sewing,” as illustrated, unsupported, in Arthur Johnson’s *Thames and Hudson bookbinding manual* (66), and, supported, in Kathy Abbott’s (62–3). Both manuals utilize two-hole stations. The glossary entry for “French sewing, French link” in Julia Miller’s *Books Will Speak Plain* describes the technique as “a style of catch sewing” that utilizes “a pair of stations,” a definition which backs up this common understanding of the method (456).

However, other sources describe “French sewing” differently, and more in line with what is generally thought of as “Coptic” sewing. Eric Burdett’s manual illustrates “French sewing” as linked, unsupported, and with single-hole stations rather than paired, resulting in a “neat-looking binding with no pretense of great strength” (78). This understanding of the terminology is also reflected in Middleton’s *The Restoration of Leather Bindings* (22), Glaister’s *Encyclopedia of the Book* (187), Etherington and Roberts’ *Bookbinding and the Conservation of Books* (110) and in Peter Geraty’s response below.

The notion that the term “French sewing” is somehow related to the temporary sewing on French retail bindings was also hinted at, though this concept would seem to rest more on Burdett’s illustration of the term, rather than the two-hole catch stitch that is the subject at hand.

The vague nationalist terminology was further complicated by several suggestions that the style is actually of German origin, an idea



that was contradicted by all three of the German-trained binders interviewed for this article. However, Peter Verheyen pointed out that an entirely different unlinked temporary sewing method in the German tradition is referred to as “*Holländer*...Holland was also a reference to frugal, i.e. cheap.” In another article, one could certainly get further into the weeds of bookbinding techniques that have acquired nationalist names, dubious or otherwise, German paring, for instance, or, in an example Jeff Altepeter related, a French binder of his acquaintance referred to sewing that was too tight at the kettle stitches, resulting in a cigar-shaped text block, as “American sewing.”

Jeff Peachey was one of the first binders whom I contacted in search of sources that describe this method of sewing, and he warned of the ambiguity in the term “French,” pointing out that the descriptive terminology advocated by Nicholas Pickwoad on *Ligatus* (ligatus.org.uk) is much less liable to cause confusion. Peachey initially suggested “linked sewing with two holes, supported or unsupported” as a possible name according to this standard.

Peachey also weighed in on what he saw as the disadvantages and advantages of the technique:

In general I don’t like to do this for two reasons. First, it puts an odd sideways stress on the sewing, which can damage older weak paper, or even distort new thin paper at the spinefolds. Second, it makes it far too easy to get a book that is sewn too tight, because you are in effect tightening two signatures at once.

That said, there are some appropriate situations for this stitch. It is good for sewing endsheets and the first and last two signatures, provided the textblock paper is sufficiently strong. It was the standard recasing structure when I worked in an institutional lab. It is good for really tall books, if you feel there is too much space between the sewing supports, and gapping could result. And it is good for small, thin books with crossgrain or stiff paper that need all the throw-up they can get to open well, and you feel even tapes would add too much thickness contributing to compression on the spine when opening. It can also be useful where you have really thick strong signatures that you really want to secure. In some conservation circumstances, it is a way to gain additional strength and flexibility when sewing while not changing the spine dimensions much, so you can get a textblock back into an original case or the original spine will fit better. It may also cause less hole enlargement than a “coptic” link stitch which exits and reenters the same hole.

Gary Frost, whose article with Pamela Spitzmueller, “A Trial Terminology for Sewing Through the Fold” served as a keystone for several of the binders interviewed here, also cautioned against using such an “indeterminant term” as French sewing, and instead refers to the technique as “pickup stitch at paired stations.” He explained how he employs the technique in his own work, including his well-known sewn boards binding, and how it relates to other types of pickup stitches:

I use it in my new binding work. I never use it with tapes. There are also endless historical pickup stitch types using a single sewing station. These make a chain, either loops or links.

I do use “paired” and “single” station sewing stations to describe sewing “patterns”. If you separate the pairs (enough) you have single stations, and then if you consider interior vs. exterior, you encounter various combination “long stitch” patterns. Of particular interest are paired stations isolated from each other within a single structure.

They are found in the earliest codex structures as well as in machine sewing.

I use the pickup paired station for new work for speed. We used it at BookLab for editions into the hundreds. In my view the paired station work should never include tapes as these interrupt the adhesive seal of the back and induce gutter opening dimples.

A basic advantage of the paired station pick-up stitch is that it provides equal cinching between gatherings avoiding over-cinching at the outermost kettle stations. Over-cinching of the kettles induces a text distortion at head and tail.

Other binders whom I contacted in my initial research had a less positive perspective on the technique. Frank Mowery, who trained

in the German tradition and was Head of Conservation at the Folger Shakespeare Library from 1977 to 2013, was adamant that the technique is not of German origin. He pointed out what he sees as the structural liabilities of this style of sewing:

Chris Clarkson demonstrated in the 70s primarily that linking down to the previous section crisscrosses the threads, prevents the sewing threads to be drawn as snug as they can be, creating a looseness in the sewing and weakens the thread, in that abrasion and the cutting action of one thread linked across another will snap an otherwise strong thread.

In all my years (this year is my 50th) in the field and the tens of thousands of historical bindings in collections around the world and at the Folger, I have never seen it used, except in more modern (late 19th and 20th century) English, and maybe French structures.

The following are individual perspectives by a further eight binders on this sewing technique.

KATHY ABBOTT

When I was asked to write something about this sewing style, it opened up the question: what is its origin? I scoured all my reference books and college notes and yet could find nothing to indicate how this sewing-style acquired its name: no definitive country of origin or an exact date of when it was first introduced. I have always known this type of sewing as ‘French sewing’ or ‘French link-stitch’ and I have just taken it as read that it originated in France.

I know it in two variations: *Supported*—where the book is sewn with a linking stitch over tapes and *Unsupported*—where no tapes are used and the sewing links the sections together.

I only ever use the supported French link stitch, and only on books where the sewing will be under a lot of strain from continual opening, such as: photograph albums/memory books, maps, dictionaries, encyclopaedias, magazines/periodicals etc., or very heavy books. I find that this sewing is too strong and actually unnecessary for ‘standard’ bindings: it can make the sewing quite tight and then rounding the spine is more difficult.

I never use the unsupported French link stitch. If I don’t want sewing supports, I prefer to use the other (Coptic-style) link stitch; requiring fewer sewing holes in the section and it feels more stable.

Kathy Abbott served a four-year apprenticeship in bookbinding and then gained a Higher National Diploma from the London College of Printing, London (UK) followed by a BA (Hons) degree in Bookbinding from Roehampton University, Surrey (UK). She teaches advanced level Fine Binding at the City Lit, London and conducts bookbinding workshops across the UK and overseas. She is a partner in Benchmark Bindery, established in 2009 with Tracey Rowledge, a founder member of the group: Tomorrow’s Past and is the author of Bookbinding: A step-by-step guide, published by the Crowood Press in 2010. www.kathyabbott.biz

JEFFREY ALTEPETER

I call this “lap-link sewing,” particularly when sewing over tapes or flat supports. That terminology is based on the 1982 article by Pam Spitzmueller and Gary Frost, “A Trial Terminology for Sewing Through the Fold.” (<https://cool.culturalheritage.org/coolaic/sg/bpg/annual/vol1/bp01-13.html>).

This type of link stitch sewing with two-hole sewing stations seems to be frequently adopted by new bookbinders because it is “pretty.” While it can certainly be used decoratively in exposed sewing structures, for example, I would usually suggest this technique for specific structural purposes. The drawbacks of using it inappropriately are simple: First, it is slower than standard lap sewing (and economy is important in professional bookbinding). Second, it may cause undue stress on thin or weak sections due to the sawing angle of the thread.

The main benefit of “lap-link sewing” over standard lap sewing over supports is increased communication between the sections—the link stitches pull the sections together at every station. Standard lap sewing over tapes relies heavily on the gluing up and spine linings (and the sections are only attached to each other with sewing at the kettle stations). If a very light spine lining is desirable the “lap-link sewing” might be a good option. An additional benefit can be “tighter” sewing as it offers opportunities to take up slack at every station (but one should be able to sew with proper tension no matter the sewing style).

My most typical use for lap-link sewing is in the construction of books with very heavy leaves. An album structure I often make uses 300 gsm paper, 2 folds per section. It is stiff and strong paper so it can handle the added stress of the angled threads. These stiff sections tend to pull away from each other and gluing up isn’t enough to hold them together without the mechanical attachment offered by lap-link sewing. Another common way I utilize this technique is when sewing endpaper sections to the first and last sections of the text block. A common way to deal with the tendency for the endpaper sections to separate from the rest of the text block is to use loose guards. I never remember to add a loose guard to the first and last sections of a text block! Modifying the standard lap sewing just at the beginning and end of the book is easy and I prefer the way the endpaper sections communicate with the text block.

Jeffrey Altepeter has been the bookbinding department head at North Bennet Street School since 2007. He is a graduate of the bookbinding program at NBSS and also earned a diploma in Fine Binding from The American Academy of Bookbinding. In addition to full time teaching Jeff is a self-employed bookbinder specializing in leather bindings and box making.

ANNA EMBREE

Currently I use the term “two-hole link stitch” to describe this sewing. In the past I have called it “French link”, “French web”, “lapped link”, and simply “web sewing”. While I think “two-hole link” is a better descriptor, I have found that it raises confusion. In my teaching I use the term “two-hole link” but provide students with the other names associated with the sewing so they are able

to recognize it in conversations with other bookbinders. It also is a good way to begin a discussion about standardization of terminology and the importance of descriptive terms.

I use the unsupported version of this sewing frequently in my binding practice, especially for case binding work. I like the speed with which it can be sewn, and I prefer the smooth results under the pastedowns when cased-in. I rarely use this sewing in combination with supports. I find it unnecessary and would only do so in circumstances where the supported sewing is exposed.

This is sewing I also frequently use in my teaching. I use the technique to introduce students to textblock preparation for case binding, most particularly flat-back and rounded spine work. I find it is more difficult for students to master the technique of backing when using this sewing style because the linked sections move less readily than straight sewing over supports. However, once students have successfully backed several textblocks and are comfortable with the process, I encourage them to experiment with the unsupported 2-hole link sewing for this work.

Anna Embree is a professor for the MFA Book Arts Program in the School of Library and Information Studies at The University of Alabama, where she has been teaching bookbinding and letterpress printing courses since the fall of 2004. Prior to joining the MFA in the Book Arts Program, she taught book arts courses for The University of Iowa Center for the Book in Iowa City, IA.

PETER GERATY

The term “French sewing” is one I became familiar with while working at Harcourt Bindery in the early 80s. I understood it to mean that a loop is created by taking the thread out of and back into a single sewing hole. As part of that process, the thread drops down to the previous signature and encircles the loop made there before returning to the comfort of its own hole. The result is a series of stitches across the spine having the appearance of a “chain link”, which it is sometimes referred to or simply as a “link” stitch.

I use this stitch when I have a book that hasn’t been pulled, such as in the restoration of a book with a basically sound textblock. I glue cotton sheeting onto the spine that is wide enough so the excess can go up onto the boards when reattaching the cover. After gluing, I use the link stitch, the term I favor, to further secure the cotton to the spine by sewing through the first several and last several signatures of the book. I create loops at the signature in which I chose to begin sewing and insert a paperclip through that loop to keep it open as I pull up slack. As I sew the next signature, I slip the paperclip from the loop in the preceding one and run the needle through that loop. If I feel the need to sew through more than two signatures, I begin catching up the preceding links as described above. I may have removed three or four signatures for repair, and this method makes reattachment of those signatures simple and straightforward. I find it to be a very unobtrusive way to reinforce the binding and the attachment of the cover to the textblock.

The sewing method that seems to be the larger thrust of this

Newsletter article, that of utilizing a pair of holes but also referred to as a link stitch, is not one that I use. I have always been concerned that the sewing tension with this method would need to be very finely calibrated to allow for enough movement to round the spine, especially on thicker books. The same could probably be said of the single hole link stitch. When it is used over tapes, I feel the double hole link stitch is overkill and creates a larger protrusion that needs to be addressed with extra spine linings so as not to show on the spine of the finished book.

I don't use either method for sewing an entire book, although with a Coptic binding I see no problem with the single hole link stitch. I don't believe that style is usually rounded to the degree the average western style binding is, but I must admit that Coptic isn't a style I use. My personal experience with unsupported sewing is fairly minimal. I am eager to know what others who use these styles of sewing have learned about them. It may be my concerns are ungrounded. As for names, a single or double hole link stitch certainly differentiates between the two.

This type of discussion is useful for all of us and I hope to see similar ones in future newsletters. I, and maybe others, work in a bubble practicing binding as we have learned it. A hole, sewing or otherwise, in that bubble might let some knowledge in.

I have been in the trade since 1975, mostly working editions, restoration, boxes and one-off bindings. I am also director of the Comprehensive Program in Bookbinding at the American Academy of Bookbinding, formerly the Integrated Studies Program.

DEBORAH HOWE

I use this type of sewing infrequently, and when I do it is most likely to be unsupported. I think I learned it as a student worker while in college working in the conservation lab. I recall it was explained to me that the sewing is how certain French publishers sew and issue their paper backs (which I have seen). Hence, I refer to this sewing as French style. I think Gary Frost refers to this as double hole link stitch, which I think is more exacting (but French style sounds better!).

I find that it is the perfect sewing for certain types of circumstances: thin, smaller books where you want a certain amount of tightness and control of the spine, and where supports are not wanted. Balancing the weight of the paper with the number of folios per signature is key as the signatures need to be sturdy and robust enough to take the tension of the thread in an unsupported situation. For instance, I would use this sewing when binding a thin book with thicker paper with perhaps only 2-3 folios per signature. Or using thinner paper with 4 to 5 folios per signature. It can be a decorative sewing, and I have taught it as a non-adhesive exposed sewing in book arts classes.

However, that said, I have used this sewing in conservation, using supports, where I needed to reestablish the thickness of the text block in order to fit it back into the original unrepaired case. The action of the linking helps to keep the spine compact, especially if repairs were done to the signatures.

I have seen this sewing used indiscriminately to poor outcomes. If rounding and backing are desired and the text block is sewn in this method, it will be difficult to execute as the spine becomes quite tight. In fact, I have seen this sewing pulled so tight that the spine becomes distorted in the opposite direction as desired.

I tend to link from under the previous link versus going from the top and around. Certainly consistency is key. So, all in all, this is a type of sewing that can be the perfect method for a certain desired outcome.

Deborah Howe is the Collections Conservator at Dartmouth College Library. Previously she headed the conservation lab at Northwestern University Library. She has taught classes at Columbia Center for Paper and Book, the Newberry Library and currently teaches bookbinding classes at the Book Arts Workshop at Dartmouth. She is a long standing member of the Guild of Book Workers and on the board of directors of the Morgan Conservatory in Cleveland, Ohio.

DANIEL E. KELM

This paired-hole sewing configuration, shown in the illustration, with threads crossed has always been the French link to me. I use it generally for text blocks to be bound with cloth or leather, and find the tensioning achieved by this connection between sections at every sewing station to be beneficial. The text blocks are sewn on a sewing frame to hold the linen tapes, and the holes are positioned 1/6" outside the tape on both sides. For small books I prefer to remove the tapes after sewing, but for large books I leave them in place.

The criticism that I've heard of this sewing centers around the crossed threads being a potential point of stress leading to breakage. I'd like to know if anyone has witnessed this breakage—I have not. It is much more likely that the thread will break at the kettle stitch, where the thread reverses direction on emerging from one section before entering the next. Even though we have seen this sort of breakage, we all use kettle stitches. Of course, most text blocks sewn in this fashion will have pasted spine linings which keep adjacent sections from shifting relative to each other, and thus minimizes the possible damage at the kettle stitch as well as at the crossed threads in the French link.

Daniel E. Kelm is a book artist who is known for his innovative structures and extensive knowledge of materials. Kelm enjoys expanding the concept of the book. He invented a style of bookbinding called "wire edge binding" in the mid-1980s in order to explore the nature of the book as articulated sculpture. His studio in Easthampton, MA, is called the Wide Awake Garage. www.danielkelm.com

MONIQUE LALLIER

It was a surprise to see that the link stitch was French link, French sewing. I was trained in the French tradition and the only time we used this type of stitch was with a Bradel without support and we called it Kettle stitch. Don Etherington in his dictionary calls it “catch” stitch of German origin.

I use the link stitch without support if I do a cased-in binding as I use Irish linen on the spine that goes over in the joint for a strong support at the joints.

When I sew my books on flattened cords for a traditional French technique of laced-in boards, I use the link stitch on the first two sections and the last two sections, especially if it has many signatures; it keeps the back straight. I do not use the link stitch all the way as it adds thickness to the spine.

I started bookbinding in Montreal with Simone B. Roy in 1972. When I first walked in Simone's studio, I knew that it was what I wanted to do for the rest of my life. After four years as a student, Simone asked me to work with her.

I went to Paris to study gold tooling with Roger Arnoult, in Ascona with Edwin Heim and Solothurn with Hugo Peller.

Nicole Billard and I had a studio in Montreal for six years...and I was invited to Finland for a private conference and met Don Etherington...the rest is history!

CONSUELA (CHELA) METZGER

In conservation, I typically use this form of sewing when resewing a Smyth sewn book, or any other book that has two holes at each sewing station. I generally do not use tapes under my two hole link stitch because I do not like the idea of a text block spine that has adhesive consolidation in some areas, but not in the rather significant amount of space under the tapes. I just don't quite like the idea of some areas of the spine acting like a non-adhesive binding, and others acting like an adhesive binding. If it is important in any way to recreate the look of tapes, or to re-use the original tapes, I would certainly consider putting this particular spine adhesive concern aside.

In general bookbinding I often use the two hole link stitch if I want a flat spine. It is relatively fast, and relatively easy to keep from over-tensioning compared to a one-hole link stitch. But it will never round as easily as two hole lapped sewing over tapes, since the sections are attached in so many places.

In general, I would rely on a very strong textile spine lining, instead of tapes, to reinforce the case or board attachment. So, I do not miss the tapes.

I always call it a “two-hole link stitch”, and I might add “without supports” to the term. Maybe the term came from Gary Frost?

Chela trained at North Bennet Street School under Mark Esser, and spent a year at Library of Congress under the supervision of Tom Albro. Very much influenced by Pamela Spitzmueller, Maria Fredericks, Jan Paris, Gary Frost, Jim Reid-Cunningham, Deborah Howe, and Anna Embree, just to name a few amazing folks. Currently Head of Preservation and Conservation at UCLA Library.

Thanks to all of the binders who contributed to this article. Also thanks to Todd Pattison, who helped in the initial research of the topic.

If you have suggestions for topics for future articles, you can send them to newsletter@guildofbookworkers.org.

The Italic Letter with John Stevens

This year I've learned a lot of calligraphy and design, and a lot about the online learning experience. Here I'll focus on just one of those classes.

by Beth Lee

I HAD THE PROFOUND PLEASURE of learning italic with John Stevens in his online class, "The Italic Letter". Unlike Trajan capitals or foundational hand, the italic form is by no means a uniform one in the US. This was brought home to me a few years ago when Yves Leterme directed a group of students write out a text in their "standard" italic. This group was experienced and able, and yet no two italic hands looked similar. He commented that he finds this true throughout the US, while in Europe students are taught an italic hand of uniform width, slant, branching point, etc. I think this lack of a uniform basic italic model is why I have never felt confident about my own italic hand. Until now.

In this class, John not only provided a base model but also offered several ways of classifying the varieties of italic. One approach classifies italic into formal, blackletter-influenced, and handwriting-influenced. Another approach looks at lettering on the formal-to-informal spectrum.

From the beginning of the class we were encouraged to refine our strokes to get the articulated shape that gives lettering such life and elegance. We see this subtle waisting of the stroke in Trajan capitals and typography. From a larger perspective, this articulated stroke accustomed us to determining the shape ourselves rather than allowing the pen to determine the shape. I see this as one of the fundamental historical differences between British and European lettering. John does not like to call this shaping "pen angle manipulation", and I think I understand why. To concentrate on the changing angle of the pen removes concentration from the object of the exercise, which is to make a certain shape.

We refined our strokes in other ways as well — on finials, ascenders, and descenders. And then we moved on to variations in weight, compression, slant, size, spacing, and more.

Design was a topic throughout the class. One takeaway for me was an awareness of the secondary rhythm that is set up by the ascenders and descenders, especially as the letters become smaller and ascenders and descenders become larger by comparison.

THE ADVANTAGES AND DRAWBACKS OF ONLINE LEARNING

There are a surprising number of advantages to learning online.

First, in every demonstration, you get to be the person standing right over the teacher's writing hand, with no guilt or calculation as to whether you've been hogging the best spot. Second, if the classes are recorded, you can rewind and look again as often as you

like. Often, the teacher will make a stand-alone video demonstration outside the class time, and these are valuable bonuses.

It is no trivial advantage to have your entire studio at hand. No worries about airline regulations or left-behind tools; no packing, unpacking, repacking.

Rather than cramming the experience into a week, you get five weeks to think about it what you've learned, try things, and develop expertise. I had signed up to take this class as a week-long retreat at Camp Cheerio this September, but of course that was cancelled because of the pandemic. I wonder if I would have learned as much in that week as I did over the course of the five-week online version.

An online space for shared homework provides a great opportunity for students to look at and comment on one another's work. This is both inspirational and helpful.

There are a few drawbacks. Between meetings, you have a whole week to go down a rabbit hole. Of course, that can be an advantage or a disadvantage.

The classes tend to be larger, and you may get less feedback from the teacher than you would in an in-person workshop. Many of the independent online classes have over a hundred students. I have found, though, that guild-sponsored online workshop tend to limit the class size to 12 to 20 students. In these smaller classes, the students sign in with two devices so that the teacher can see your face and your work surface.

ONLINE RESOURCES

I know you'll enjoy John Stevens' Letterform Lecture (November 19, 2019) at San Francisco Public Library. Find it through TypeWest at Letterform Archive, "John Stevens: Beyond Exemplars and Ductus": <https://vimeo.com/showcase/5951685/video/392390285>

John Stevens has taught "The Italic Letter" twice. To see what he is teaching and sign up to be notified when he offers a class, go to <https://www.johnstevensdesign.com/workshops/>





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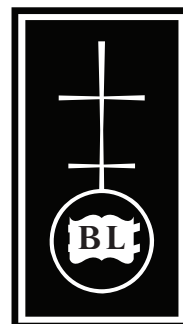
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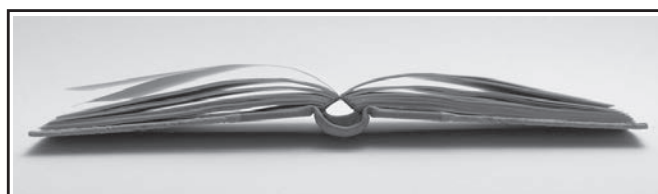
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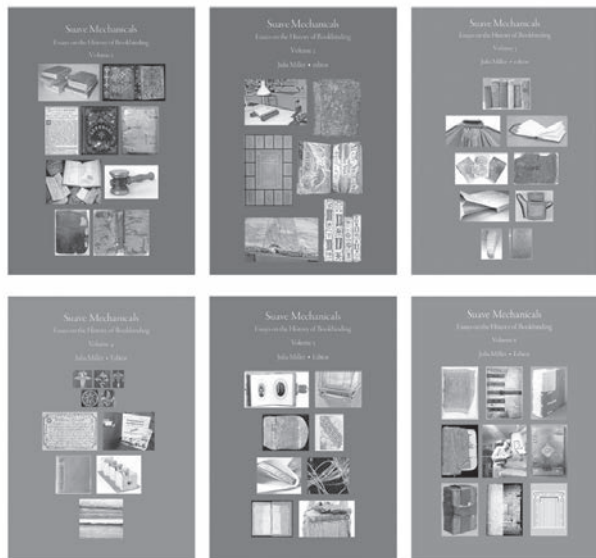
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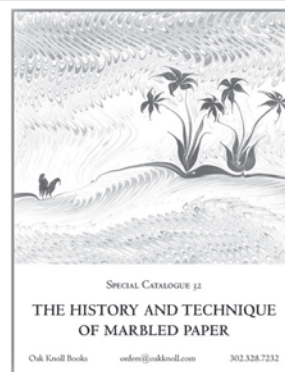
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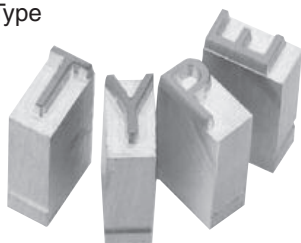
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