



Guild Board of Directors

OFFICERS AND COMMITTEE CHAIRS

PRESIDENT

Bexx Caswell-Olson
president@guildofbookworkers.org

VICE PRESIDENT

Brien Beidler
vicepresident@guildofbookworkers.org

SECRETARY

Rebecca Smyrl
secretary@guildofbookworkers.org

TREASURER

Laura Bedford
treasurer@guildofbookworkers.org

COMMUNICATIONS

Marianna Brotherton
communications@guildofbookworkers.org

EXHIBITIONS

Jeanne Goodman
exhibitions@guildofbookworkers.org

JOURNAL

Peter D. Verheyen
journal@guildofbookworkers.org

LIBRARY

Jay Tanner
library@guildofbookworkers.org

MEMBERSHIP

Cheryl Ball
membership@guildofbookworkers.org

NEWSLETTER

Matthew Zimmerman
newsletter@guildofbookworkers.org

STANDARDS

Jennifer Pellecchia
standards@guildofbookworkers.org

CHAPTER CHAIRS

CALIFORNIA

Marlyn Bonaventure & Rebecca Chamlee
california@guildofbookworkers.org

DELAWARE VALLEY

Jennifer Rosner
delawarevalley@guildofbookworkers.org

LONE STAR

Kim Neiman
lonestar@guildofbookworkers.org

MIDWEST

Ellen Wrede
midwest@guildofbookworkers.org

NEW ENGLAND

Erin Fletcher
newengland@guildofbookworkers.org

NEW YORK

Jane Mahoney
newyork@guildofbookworkers.org

NORTHWEST

Jodee Fenton
northwest@guildofbookworkers.org

POTOMAC

Beth Curren
potomac@guildofbookworkers.org

ROCKY MOUNTAIN

Nicole Cotton & Emiline Twitchell
rockymountain@guildofbookworkers.org

SOUTHEAST

Jillian Sico
southeast@guildofbookworkers.org

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

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

www.guildofbookworkers.org

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

Contents

Letter from the President	I
News & Notices	2
Calligraphy and White Space	4
<i>Le Chef d'oeuvre inconnu</i>	5
Structural and Material Clues to Binding History: A Series	8
Marbling on Leather	13
Exhibit review: <i>Encounters: Inspiration & Conversion</i>	14
Matters Technical: Adhesives on the Spine in Contemporary Design Binding	16

Letter from the President

DEAR MEMBERS,

Happy New Year! 2020 was a year like no other—and while I am optimistic that 2021 will be better, I know we still have a rough road ahead.

The Board has decided that the Standards of Excellence Seminar will not take place as an in-person event in October of 2021. The conference hotel remains closed and we have been unable to determine what this means for us financially (cancellation usually comes with hefty fees)—but we believe that the hotel will be willing to negotiate with us given the circumstances. We will share more information with the membership as it becomes available.

We do hope to offer some kind of virtual programming in place of an in-person conference. We are still discussing possibilities, and hope to make an announcement with more details soon. I would like to thank you all in advance for your patience and understanding as we navigate through this situation. If you have ideas or are willing to assist with planning, please contact our Standards Chair, Jennifer Pellecchia at standards@guildofbookworkers.org.

I know this has been a difficult year for everyone. If you are experiencing financial hardship, please know that discounted memberships are available. For more information, please email Cheryl Ball, Membership Chair, at membership@guildofbookworkers.org.

As always, I welcome your questions or comments at president@guildofbookworkers.org.

Stay safe, be well, wash your hands, and wear a mask.

Bexx Caswell-Olson, President, Guild of Book Workers

News & Notices

IT'S TIME! CALL FOR NOMINATIONS FOR THE 2021 SLATE OF OFFICERS

Greetings from the Nominating Committee,
Nominations are now being accepted for the following:

- Vice-President
- Secretary
- Treasurer
- Journal Chair
- Membership Chair

Nomination will be accepted now through **April 1st**. Send all nominations to the Nominating Committee Chair, Jackie Radford: JackieRadford@carolina.rr.com

LETTER FROM THE AWARDS COMMITTEE

The Awards Committee is seeking written nominations for the 2021 Lifetime Achievement and Laura Young Awards.

The Lifetime Achievement Award — This is given to an individual "in recognition of significant contribution to the goals of the Guild, which can be external or internal, with the implication that it would be a contribution to the bookbinding field rather than just to the Guild." This individual does not need to be a member of GBW. Recipients of this award will also be awarded lifetime membership, with no obligation to pay dues.

The Laura Young Award — This award is given to an individual "in recognition of sustained commitment to the Guild; that is, service to the Guild given "above and beyond". This should be awarded to a current or former member of GBW.

Please contact any member of the Awards committee about your nomination:

Daniel Kelm	daniel.kelm@mac.com
Deborah Wender	dwender@centurylink.net
Eric Alstrom	alstrom@msu.edu

The deadline for receipt of nominations is **May 1, 2021**. More details can be found at www.guildofbookworkers.org/awards

Anthony Cains, R.I.P.

by Maighréad McParland

THINKING ABOUT HOW I MIGHT do justice to Tony's lifetime contribution to conservation, I was minded of a stone cast into water, the ripples it makes growing wider and wider, spreading ever further and further.

He was apprenticed at the London bindery of E. A. Neale and studied at the London College of Printing. The philosophical underpinning of Tony's concept of conservation was inspired by Wm. Morris and the Arts and Crafts Movement. His early training as a bookbinder and designer brought him into contact with those who shared the same philosophy, including Bernard Middleton and Sydney Cockerell with whom he worked. He had his own workshop in St. Alban's before going as part of the British team to rescue the flood damaged material in Florence. It was there in the Biblioteca Nazionale more than 50 years ago that Tony became my mentor. He died on the anniversary of the flood which occurred on the 4th November, 1966.

He was technical director of conservation at the Biblioteca Nazionale Centrale di Firenze from 1967 to 1972 where he supervised a staff of ninety. Some idea of the challenges he faced may be learnt from the speech given by Sir Frank Francis, the former

director of the British Museum, on the occasion of the opening of the conservation laboratory in TCD in 1974. He said that the flooding of the Arno in 1966, when mud and water damaged over a million volumes in the Biblioteca Nazionale Centrale in Florence "revealed the shortcomings of conservation techniques; there was a distressing lack of information on how to treat damaged books, little was known about the historical development of 'book structure' and there was also a lack of universal acceptance of standards on the individual stages of restoration."

The Keeper of Mss. in the Library of Trinity College at that time was Wm. O'Sullivan. He was acutely aware of the way in which the craft of bookbinding had been debased over the centuries, and the damage done to some of the books in the Library by earlier 'restorers'. However the Book of Kells and other illuminated Irish Mss. such as the books of Durrow, Dimma and Armagh, had been bound by Roger Powell, one of the foremost practitioners of the new philosophy of conservation to which I referred earlier. O'Sullivan knew that Tony shared this philosophy. He described how he had gone to see Tony in Florence after the flood:

“Cains had already taken charge of the rescue operation when I went out to see him in 1967 with our planned library laboratory in mind. He made an outstanding success there not only in coordinating a team from both sides of the Iron Curtain but at the same time teaching restorers and conducting research into the values of traditional techniques and chemistry of old as well as new materials. In designing our laboratory, he has been able to incorporate a great deal of what he had learned from this Florentine experience.”

Tony was appointed to establish the conservation laboratory in T.C.D. in 1972 and was Technical Director until his retirement in 2002. The Laboratory itself was opened by the provost, A. C. McConnell on the 29th May 1974.

He had a small core staff of three later increased, whom he encouraged to develop their own interests in conservation. Matthew Hatton developed and published his cleaning techniques using enzymes, Ray Jordan went to the USA in 1984 as a visiting conservator, John Gillis was seconded to the Delmas Bindery in Marsh's Library in 1987 to equip the studio and train staff. Later he was seconded to the National Museum to conserve the Faddan More Psalter. In 2003, Jessica Baldwin was appointed as conservator to the Chester Beatty Library. In 1994–1996 Tony was involved in setting up and teaching in the European school of Conservation and Restoration in Spoleto. Subsequently John Gillis succeeded him.

Tony believed that it is better to prevent damage than to have to treat it later. In implementing this policy, he initiated the Long Room Project in 1980 whereby the damaging effects of too much light, heat and pollution are mitigated by applying protective film to the windows, dusting the books and shelves, doing minor repairs, making book ‘shoes’ and treating decaying leather with a dressing. His staff trained Library staff in correct handling techniques. Throughout his career, he kept in touch with conservators who were foremost in their field.

It is not an exaggeration to say that Tony's renown was worldwide. Among the institutions in which he gave lectures or workshops were the Harry Ransom Center, University of Texas, Iowa State Preservation Center, Des Moines, the Helsinki Conservation School, J. Paul Getty Museum, and the Library of Congress.

Such was the reputation of the Conservation Department that interns came from the Public Record Office, N.I., the V and A, the National Library of Wales, the Library of Congress, Columbia University, the J. Paul Getty Museum, the University of Texas at Austin, the Walters Art Gallery, centres in Europe and Australia.

Tony also had a long list of publications to his credit. Thus I think you will agree, the analogy with the stone and the ripples it forms is apposite.

I first met Tony when I was studying conservation in the Istituto di Patologia del Libro in Rome in 1968 and told him of my interest in going to Florence to help in the rescue operation. He invited me to work there which I did for a little over 6 months. I learnt most of what I know about conservation from him, returning eventually to work as a conservator of prints and drawings in the National Gallery. I was on holiday in Florence when Tony contacted me saying that he had been offered the

conservation post in the Library of TCD. He and Elaine invited me to supper in their house above Florence. It was to have been the first of many happy occasions enjoying their hospitality. By a strange coincidence, it must have been early November as the ‘eternal’ flames were twinkling in the graveyards as we drove past. It was around the time of the feast ‘Tutti Santi’.

Once in Dublin, we maintained close contact. He taught me a mounting technique for large objects used in the conservation of the AE wallpaper, the Harry Clarke wall hangings, and the copy of the Raphael cartoon, the ‘Blinding of Elymas.’ He specified for 100 Solander boxes used to store the National Gallery's old master drawings. He was always generous with his help and advice.

Tony was a member of the Irish Professional Conservators' and Restorers' Association and a contributor to its publication Irish Conservation Directory published in 1988. He was a founding member of the Institute for the Conservation of Historic and Artistic Works (ICHAWI) and a director for many years. He also designed the logo for the Institute, not an easy task as there is no ‘W’ in Irish! The Institute is now the Institute of Conservator-Restorers in Ireland. In 2014 it awarded Tony its Lifetime award for his services to Conservation.

We shall all miss him.

Ar deis Dé go raibh a h-anam uasal.

Calligraphy and White Space

by Beth Lee

We put thirty spokes together and call it a wheel,
But it is on the space where there is nothing that the usefulness of the wheels depends.
We turn clay to make vessel,
But it is on the space where there is nothing that the usefulness of the vessel depends.
We pierce doors and windows to make a house,
And it is on these spaces where there is nothing that the usefulness of the house depends.
Therefore just as we take advantage of what is, we should recognize the usefulness of what is not.

Lao-Tse

As much as we calligraphers focus on the size, shape, and direction of our letter strokes, the space around those strokes is just as important. The more clearly we see the shapes of the spaces, the more clearly we see the shapes of the letters. And the more we use those spaces, rather than just allow them to happen, the more our work sparkles.

Peter Thornton likes to say that all the perfect letters are there at the bottom of the jar of ink. I think he is saying that we've got a lot of imperfect letters to make on our journey toward perfect letters. But I think it's true in another sense: The ink in the jar is not calligraphy only because we have not yet created the necessary spaces around that ink.

Why do I bring this up? Can you guess that I've been studying blackletter? Blackletter, where the connection between ground and foreground is so much more in-your-face than it is with other lettering styles. I've just completed a three-session online course, "Advanced Blackletter," with Luca Barcellona through the Society of Scribes. I highly recommend it. I cannot remember having ever studied blackletter with a teacher, and during this class I learned a lot about the intricacies of this hand. But I also realized something more fundamental about my calligraphy practice: I had gotten lazy about white space. Lazy about seeing it, lazy about using it purposefully. *Mea culpa*. But this is the true value of continuing education: to breath life into principles that have faded, to hold a mirror up to shortcomings we've glossed over, and to revitalize and deepen our understanding of the craft.

SPACE WITHIN THE STROKES

I am drawn more and more to the sparkle of white within a stroke. It's there in brush lettering I've been studying with Elizabeth McKee, and in the pencil lettering I was immersed in early last year. I see it in some of Luca Barcellona's blackletter work, in John Stevens' brushwork, and in Julian Waters' commercial lettering work. I've seen it made by the tool or carefully painted in afterwards.

SPACE ON THE PAGE

I'm continually surprised to find serious calligraphy students who spend a great deal of time and effort learning individual letters and styles with little regard for the principles of graphic design. The shape of the lettering – and, therefore, the white space – on a page can draw the eye in or sow confusion about where to even start. When we are making letters, we often forget that we don't read individual letters, we read phrases. When I'm asked to critique work, I often start with a comment about the lack of margins on the page. I myself sometimes get valuable critique from non-calligraphers about graphic design issues, especially concerning spacing that interferes with legibility.

I want to always keep in mind what Georges Braque had to say about space: "The space between the dish and the pitcher, that I paint also."

Le Chef d'oeuvre inconnu

On the work of Paul Bonet

by Jodee Fenton

“EVOKE NOT THE FLOWER BUT THE FRAGRANCE.”

THESE WORDS WERE WRITTEN BY Pierre Legrain to encourage design binders to create images that were not mere illustrations of the text or derivatives from historical examples, but images based on the text of the book that drew upon the senses and emotions. Paul Bonet, one of the most respected binders of his era, took this aesthetic concept to very high levels in his work.

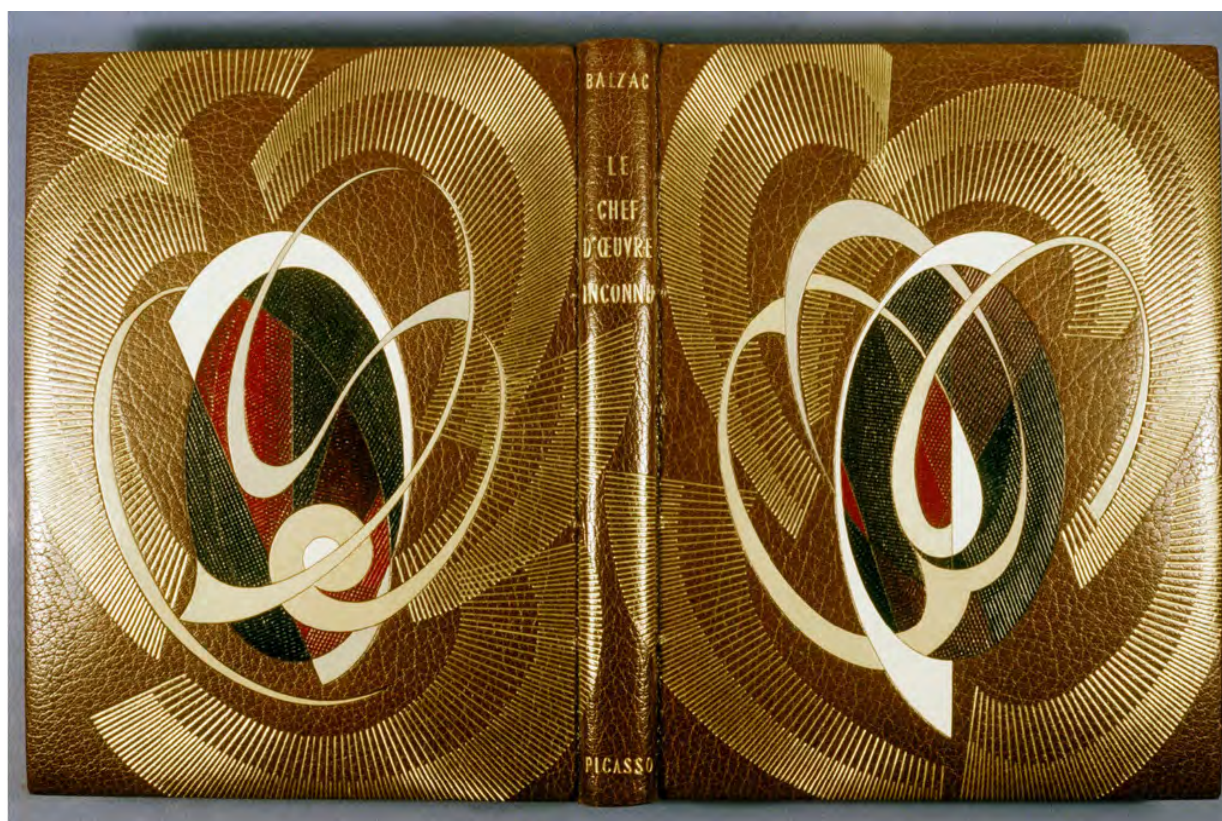
Le Chef d'oeuvre inconnu was published by Ambroise Vollard as a “livre d'artiste” with drawings by Picasso and issued in paper wrappers—standard in French publishing so that collectors who purchased it could have it bound by an artist of their choice. Bonet bound at least two copies of this book each with distinct designs which are remarkably different. The copy reproduced here is from the Bodleian Library at Oxford University.¹ The design is a dynamic and exuberant display of fine gold tooled lines and leather inlays.

Balzac's story is famous among artists: a young Nicolas Poussin and the old master Frenhofer visit Porbus, a painter, to see the large tableau that Porbus has just finished. Frenhofer praises the painting, Mary of Egypt, and suggests that with a few brushstrokes it would be finished. Frenhofer then picks up a brush and applies a bit of paint and the painting is transformed and Mary

appears to be alive. Frenhofer laments that he cannot finish his own masterpiece because he does not have the right model. His painting, known as *La Belle noiseuse*, depicts the beautiful courtesan Catherine Lascault. Poussin offers Gillette, his own lover, as a model. Frenhofer finishes his masterpiece and Poussin and Porbus come to see it, but there is only a foot lost in swirl of colors. Their disappointment drives Frenhofer to madness and he dies in the night.

Bonet's design seems to invoke the passion of the artist, the moment when that one brushstroke brings the painting to life. The design is so exuberant that it cannot be contained by the dimensions of the cover. It appears to be bubbling up from the center and bursting into uncontrollable patterns. It also suggests the madness that results from finding that power. In *Masterpieces of Modern French Bindings*, Georges Blaizot wrote about Bonet's ability to interpret the texts of the books for which he was commissioned to design bindings:

For Picasso and Apollinaire, he dreamed. For the surrealists, he gave himself free rein and conjuring up internal visions. For Dufy, he smiles and signs softly to himself. For Segonzac, he is inspired by the bright, clear line of the engraver. For Laboureur, he wove a bit a lace, or irradiated. For the works of beloved



authors, he seemed to make combinations, juggle subtly and the ensemble of this playfulness was a most surprising synthesis...

Pierre Legrain, the former furniture designer and decorator who turned the design binding world on its head with his exquisite designs that had broken with tradition. His phrase, "Evoke not the flower but the fragrance," urged his fellow artist binders to work in ways more in keeping with the *avant-garde* French literature movement itself. This gave design binders entry to the higher aesthetic world of fine arts. Bonet would create many facets of his design aesthetic and style to demonstrate the visual power of that "fragrance."

Another aspect of Bonet's style is the lyrical quality of the design. In an exhibit of Bonet's drawings for his binding designs at the Galerie Buchholz/Berlin/Cologne/New York May–July 2018, Florian Pumhosl wrote eloquently "Bonet's individual style stands out most importantly for its musical quality; the characteristic feature of his designs is the almost incantatory repetition of forms." That quality can be seen in the pulsating and rhythmic design for *Le chef d'oeuvre inconnu*.

Born in Paris to Belgian parents in 1889, Bonet attended the École Communale de la Rue des Blancs-Manteaux (1895–1903) after which he apprenticed in an electrical shop from 1904–1906. During this time he met Jean-Paul Laurens, a noted French Académie painter who encouraged him to follow his interest in easel painting at the Académie-Julian an alternative training school whose students hoped to attend the famed École des Beaux Arts. Unfortunately, Bonet's father would not support this direction for his son and Bonet never studied there. Although his interest in art would not disappear, it would be years before he would act on it.

In 1909 Bonet became a modeler of wooden mannequins which were used as models for fashion design and marketing purposes. These mannequins have been described by social historian Brandy Isadora as the first "super models" and were highly prized. This put Bonet in contact with the rapidly changing and highly competitive world of French haute couture. He would return to this work during the Great Depression when design binding commissions were scarce and he needed money.

France required military service of eligible young men and Bonet served from 1910–1912. After his father died in 1914, Bonet volunteered for active duty in World War I and was wounded near the Belgian border as French troops fought to keep the German army from invading France. Many of his contemporaries in the art world would have similar experiences in the Great War and it would influence their art and perspectives on culture and society.

In 1920 he turned to bookbinding rather than pursue his earlier interests in painting when a colleague of his asked him to design some bindings for his collection. He designed a set of half bindings in shagreen (tough rawhide of onager, shark, or stingray) which were executed by a local binder. It is important to note that Bonet mostly designed bindings rather than bind books himself. In later years this practice would lead to notable collaborations with other artists, outstanding craftspeople, and with some very innovative results. One of his colleagues, Crette would criticize this, but collaboration was common in 20th-century French binding and other decorative arts, a characteristic that sets it apart from

fine arts.

Part-time binding would continue over the next four years until Matthieu Gallerey, a trained Art Deco designer, encouraged him to exhibit his work and put him in touch with Henri Clouzot, the conservator for the Musée Gallerie who was preparing an exhibition called "Art du Livre Français". The bindings that Bonet designed for this exhibition were executed by the instructors of the l'École Estienne in Paris. Later in 1925 the Salon D'Automne selected Bonet's work which led him to decide he could turn his hobby into a career. His debut would be at the Salon of the Société des Arts Décorateurs at the end of 1925 and, unfortunately, it was not well received by the critics or the public. It would be another two years before a new patron would appear for Bonet. This new patron was R. Marty who began to commission work from Bonet during 1927–1929. The economic downturn of the 1930's forced Marty to sell his collection which included 52 Bonet bindings.

In 1928 Bonet started to design bindings for Carlos R. Scherrer who collected French bindings more so than the texts they held. Scherrer was from Buenos Aires and would spend a portion of every year in Paris on business and on commissioning Bonet bindings. Eleanor M. Garvey wrote "It is perhaps no exaggeration to say that Bonet's finest bindings were done for Scherrer, his single greatest patron..." As the prospect of war loomed again on the European continent, Scherrer returned to the safety of Argentina and took his book collection with him. Many years later a French bookdealer, Marcel Sautier, travelled to Buenos Aires to purchase as much of the Scherrer collection as possible, which included an astonishing 180 Bonet bindings. The sale took place in Paris in 1963. Bonet also did bindings for other collectors including Rene Gaffe, a notable collector of Surrealist manuscripts and books. Gaffe was a trained journalist but became a perfume magnate who had an outstanding collection of modern art and literature.

Bonet was a well-established design binder by 1931 and would be in major exhibitions and public and private collections. The trajectory of Bonet's design work is a combination of his innovation and superb sense of art and design as well as a response to the movement of the decorative arts from Art Nouveau to Art Deco styles and then to post war sensibilities. Experimentation with materials, relationships of the binding to the text of the book, and influences from fine arts all contributed. Examples of the range of his innovative exploration included designing surrealist bindings which used photographic film to convey disturbing images conjured up by the writings of André Breton and Paul Éluard. Photographic images were extremely unusual on bindings but Bonet found a way to juxtapose the representative photo image with human vulnerability by creating an undefined space from which the photograph of a human hand would emerge. He also created bindings that were "irradiantes" (1934–35) that used tightly designed gold lines to create an almost Op Art experience of moiré patterns. He used a variety of metals, leather inlays, leather covered wood onlays to "sculpt" his design ideas.

Bonet continued to have his designs produced by exceptional craftspeople; many were artists in their own right. In addition to this expertise, he used a variety of innovation and unusual

materials in his designs. By developing significant and productive relationship with master binders, guilders and metalworkers, he was able to bring a very high quality to the designs. In 1931 Ferdinand Giralton bound his commissions and Andrea Jeanne did the gold fillet work for bindings that would be exhibited by Raoul Simonson in Brussels. For other designs, leather was by René Desmules, Clovis Lagadec, Henri Lapersonne, Maurice Trinckvel and Charles Vermuyse; gilding by Roger Arnoult, Roger Cochet, Charles Collet, Raymond Mondange and Guy Raphael. Using metal posed new fabrication issues and he turned to collaborations with Pierre Boit, Egouville, and Gustave Miklos who were *offevres* (metalworkers in gold and silver) and jewelers. With their help he was able to apply nickel, steel, gold, platinum and duralumin (an aluminum alloy invented in 1906 for the new aircraft industry) in his designs. It is significant that these materials were popular with the Art Deco aesthetic of sleek streamlined design which influenced many of Bonet's designs.

Bonet often worked the letters of the title of the book into the bindings he designed. One interesting example of this is the Calligrammes of Guillaume Apollinaire. Calligrammes are "pattern poems" in which the words of the poem are arranged visually to suggest the subject of the poem. Apollinaire's poems were based on his experiences in World War I and his various associations with the artists, dealers, and collectors in Paris. In *Calligrammes* (Guillaume Apollinaire, 1932), Bonet uses inlays of leather and duralumin. The letters of the title are the dominant feature of the design. He would design 40 different covers that were dynamic interpretations of the subject of the poems. In a way Bonet's designs could be seen as iterations of the concept of calligramme itself. An internet search using the terms "calligrammes apollinaire bonet" will list many examples.

Paul Bonet would be 31 years old before he even considered binding a book and by the time of his death in 1971, he would have become one of the most respected design binders of the 20th century. He would win prestigious awards, be commissioned by collectors and institutions alike, and exhibit widely. His bindings would command high prices. From the meticulous notes he kept about his bindings, scholars have been able to document many of the bindings he designed. In 1950 he was awarded the Chevalier of the Legion of Honor, received first prize at the International Bookbinding Show in London and received a special award from the Société d'Encouragement à l'Art et à l'Industrie.

Structural and Material Clues to Binding History: A Series

Part 12: Paper and Fabric as Covering Materials

by Emily K. Bell

In the twelfth article in the series, we look at the use of paper and fabric as covering materials. An updated version of the same chart as the previous article is here reprinted.

HERE WE CONTINUE OUR LOOK AT THE materials used to cover a binding. While leather and parchment seem to have dominated during the medieval period, there is some evidence that there were also fabric-covered bindings. Few of these have survived the centuries, but not all of them have been lost. The history of paper-covered bindings is also a bit difficult to trace for the same reason — if there were medieval paper bindings, they have not withstood use over time, and have long ago been replaced with a more durable binding, if they existed at all. However, there are later instances where either paper or fabric has been used in combination with leather or parchment on the spine, and these have been more likely to survive.

Specific designs and patterns in both paper and fabric used for covering books show some useful clues to when they were made. As with clothing fashions, certain patterns and colours were more or less popular depending on the time period, meaning that they can often be pretty reliable indications of when a book was bound. Local tastes are also noticeable, especially in the most popular patterns used in marbled paper. Taken with some of the other elements of the binding, these covering materials can help locate and date a binding reasonably well.

FABRIC AND BOOKCLOTH

Fabric that has not been specifically prepared for bookbinding can be difficult to work with. Its porous nature allows adhesives to seep through the material, possibly staining it. It has little dimensional stability, so it can stretch and wrinkle in unexpected ways. However, cloth can be made much more quickly and cheaply than leather can, and it offers decorative possibilities all its own. For example, it can be elaborately embroidered, or embellished with metallic elements and jewels, including pearls and sequins. There have been incentives to experiment with it as a binding material for a long time, and in the modern era an almost overwhelming variety of bookcloths are available. But when was it first used? How did cloth made specifically for bookbinding come to be developed?

Although it may seem as though cloth was not a common covering material until the 19th century, early fabric bindings may not have often survived to the present. There is documentary evidence that fabric was used as a covering material in England in the 16th and 17th centuries, from contemporary sources that describe damask, satin, velvet, taffeta, and even lace.¹ In particular, there are records of bindings for Henry VIII in crimson satin and in

purple velvet,² and for Elizabeth I in several colours of velvet.³ According to Prideaux, embroidered cloth bindings were popular in England in the 16th and 17th centuries, more so than in other parts of Europe.⁴ But there are even earlier examples, including an embroidered binding from the second half of the 14th century at the British Museum, mentioned by Cyril Davenport in his survey of English embroidered bindings.⁵ Davenport discusses the elements of embroidered bindings that can be used to date them quite accurately, and is a great resource for studying these gems of bookbinding history. According to Middleton, there was also a brief revival of embroidered binding in the late 19th century.⁶

There are also examples from France of fabric-covered bindings, possibly from as early as the 13th century. Devauchelle mentions medieval bindings in velvet, silk, damask, and satin, sometimes embroidered and even embellished with pearls.⁷ Although he isn't completely clear when the practice of using fabric for bindings might have started in France, he does mention two people who were known to embroider fabric bindings (one for Charles VI, and one for Charles, Duke of Orléans), both from the end of the 14th century.⁸ Another binder, who worked at the end of the 15th century, was known to have bound a book of hours for Charles VIII and Anne of Brittany in “velours cramoisy”, or crimson velvet. Devauchelle includes two interesting images of early cloth bindings, one of a patterned linen fabric, with metal bosses on the corners and in the center, from the end of the 15th century,⁹ and one of a blue satin binding with gold fleur-de-lys embroidery from the 16th century.¹⁰

Early modern fabric bindings from the 1820s used dress fabrics, such as silk, and were intended to be more decorative than durable.¹¹ The first bookcloth was directly descended from upholstery and clothing fabric, so its design can often reliably give a date range for the binding. Diehl says that the first English books with cloth covers date from 1821, and that Archibald Leighton was originally credited with the innovation, but that there is now some doubt whether that is an accurate attribution.¹² According to Sadleir, cloth developed specifically for bookbinding, stiffened cotton, arrived on the scene in 1825 but didn't become common until 1828 or 1829.¹³ There is some confusion, however, about this date, because there seems to be evidence of bookcloth on bindings dated before 1825.¹⁴ Diehl notes that French binders were at first reluctant to adopt bookcloth, but continued to use paper coverings instead.¹⁵ Unfortunately she does not elaborate on when bookcloth became more accepted in France, so I have made a guess in the chart.

Early cloth bindings were labelled with paper labels, since they could not be tooled or stamped, but as the practice of cloth binding developed in the 1830's, bookcloth became more substantial, with texture (“grained”), and could be stamped.¹⁶ The first

cloth bindings may have been more likely to be quarter-cloth or half-cloth, with paper covering the rest of the boards.¹⁷ Partially this was due to cost — early bookcloth was expensive, because it was new and not yet available in large quantities.¹⁸ But also, it was quite plain, and so might not have been especially popular with the book-buying public, who was used to elaborately tooled leather and marbled paper.¹⁹ Once the fabric itself could be embellished, however, the full-cloth binding became more popular and spread widely.

The earliest textured fabrics were meant to mimic leather, but it was soon discovered that it was possible to create a wider range of decorative effects, and machines were developed to make the embossing process cheaper.²⁰ In 1832, a process to mass-produce gold-stamped cloth bindings was developed, and by 1840 the printed paper label became quite rare.²¹ Once the gold-stamped cloth binding became common, the name of the publisher was frequently included on the spine.²² The identification of the publisher on the binding may suggest that they were no longer typically separate businesses.²³

There was an interruption in the supply of cotton during the so-called “cotton famine” of the Crimean War and the U.S. Civil War, which made fabric very expensive.²⁴ As a result, there was a re-emergence of the half-cloth binding with a paper label instead of stamped title.²⁵ A similar shortage, the “strawboard and paper famine” of the end of the first World War, was another instance where binders had to manage the constraint of limited supplies.²⁶

The heavily starched fabric known as buckram was probably developed around 1860, but did not become common until the end of the 19th century.²⁷ Today, it is ubiquitous in most academic libraries, and seems almost indestructible.

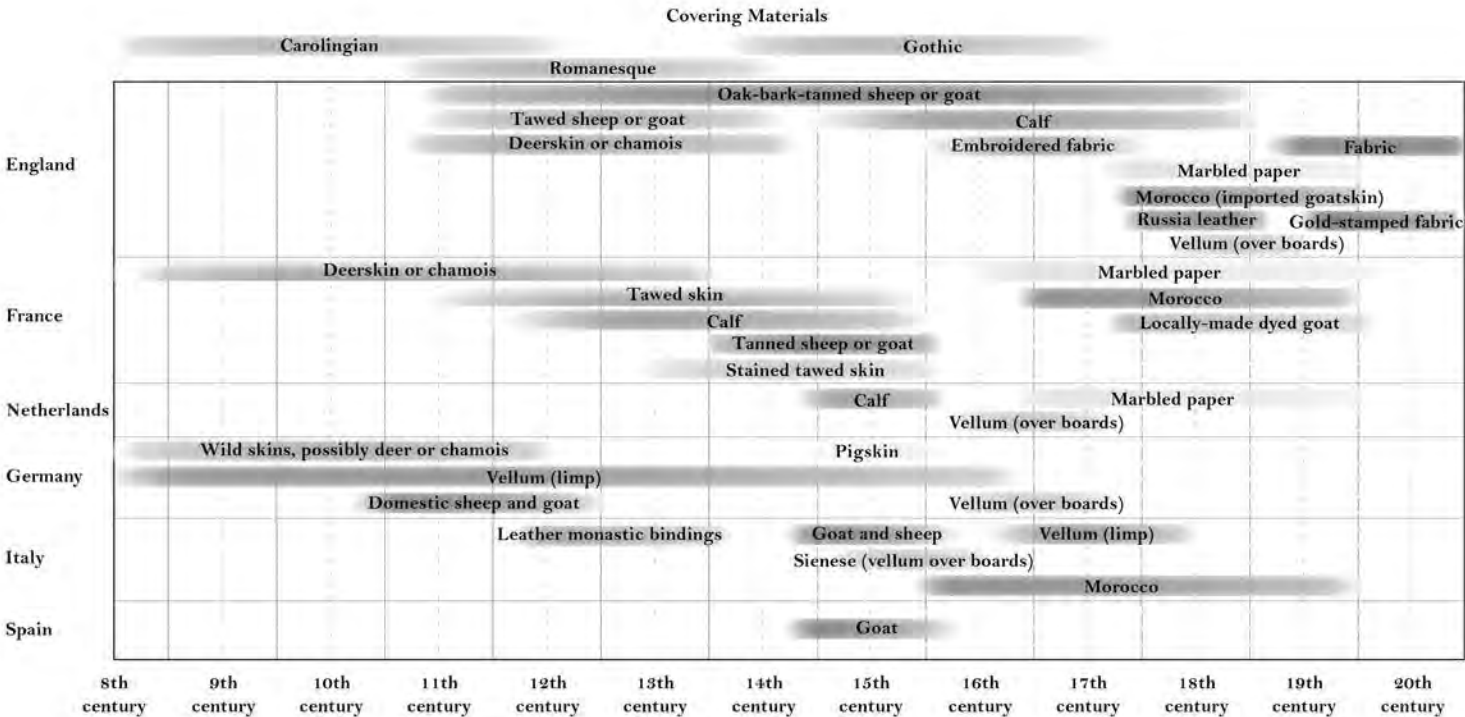
Even once bookcloth became an acceptable material for

quality bindings, leather bindings continued to be made for the luxury market. In modern times, leather continues to be used for fine bindings and artist’s books.

PAPER COVERINGS

It is difficult to pin down when paper was first used as a covering material, since it is typically less durable than leather or vellum, so early examples are unlikely to have survived. We can make a few tentative guesses, however. Michael Sadleir’s descriptions of publishers’ bindings from the 18th and 19th centuries include a somewhat confusing discussion of bindings “in boards”. It is not always entirely clear what he means by “paper boards”, but my interpretation based on his somewhat rambling text and the images included is that some bindings may have been at least partially covered with paper as early as the mid-17th century.²⁸ Sadleir considers the example he uses from this date to have been unusually early, and that it wasn’t until the second half of the 18th century that paper-covered boards appeared regularly, and not until the early 19th century did they become common.²⁹ He describes an evolution from wrappers and temporary covers in the 18th century to semi-permanent, more clearly labelled paper-covered bindings at the turn of the 19th century, some with marbled paper.³⁰ Some examples of books bound partially or fully in paper from the early 19th century can be found in an online exhibit from the University of Rochester’s Rare Books and Special Collections.³¹

A popular way to reduce the cost of a binding was to bind in quarter- or half-leather, with a strip of leather on the spine (and on the corners, in the case of a half-binding) but a cheaper material covering the rest of the boards. Middleton notes that medieval bindings sometimes had leather only on the spine and perhaps half the width of the boards, with the foreedges of the wooden boards



left bare.³² Wood didn't necessarily need to be covered, but once wooden boards were replaced with pasteboards some kind of covering was required. Since the material on the boards didn't serve a structural purpose, it needn't be especially durable, so paper could be used. In the early 18th century, inexpensive "half-leather" bindings were often covered with a strip of leather on the spine which extended just a short distance onto the boards, with small leather corners and the rest of the board covered with paper.³³ Marbled paper was a popular choice because of its decorative possibilities, and we will discuss it in depth in the next section.

Cockerell, in his description of the best way to bind library books, suggests using "good" paper on the sides, claiming that it will wear just as well as cloth.³⁴ I must admit to some curiosity on what kind of paper he meant, and what kind of cloth he was thinking of, since my own instinct would be that fabric would be more durable than paper in a library setting.

In the 20th century, the modern publishers' hardcover book has often been entirely covered in paper. Inexpensive and easy to print with any image or text that a book designer could imagine, and made more durable with various coatings and laminations, paper is often the covering material of choice for many modern books. Textbooks, bestsellers, and school yearbooks can all be covered with a relatively durable, inexpensive, easily decorated material.

MARBLED PAPER: FIRST ENDSHEETS, THEN COVERS

We first mentioned marbled paper in the fourth article in the series, about endsheets. But it can also be used as a covering material, sometimes by itself, but usually in conjunction with either leather or fabric. It can be a useful clue that a binding is original if the marbled paper used for the endsheets and that used on the cover are the same style and colours. According to Roger Devauchelle, it seems that, in France at least, marbled paper was used for endsheets well before it was used for covering. He notes that it wasn't used as a covering material until the 19th century, even though he describes the names of different marbling patterns used in the 17th and 18th centuries.³⁵ I found it difficult to tell from various discussions of the history of marbled paper whether it was being used only for endsheets, or had migrated to the covers as well. In England, at least, it seems to have been used on quarter-leather and half-leather bindings beginning at the very end of the 17th century.³⁶

According to Pollard, marbled paper was first imported into Holland in the late 16th century, as evidenced by an album in the Bodleian library (Douce MS. 221) that features marbled paper interleaving and which is dated 1598.³⁷ Marks, however, suggests that marbled paper was actually being made in Holland by the end of the 16th century, so there is some room for interpretation on when locally-produced, rather than imported, marbled paper can be said to have started.³⁸ Marks notes that there are examples of Persian manuscripts from the 16th century with marbled paper, suggesting that it was through Persia that marbled paper was first introduced to Europe.³⁹ Francis Bacon mentioned marbled paper in 1622 or 1623, using the term "chamoletting", and described it as not being in use in England.⁴⁰ Jean de La Caille, in his 1689

work *Histoire de l'Imprimerie et de la Librairie*, attributes the introduction of marbled paper to France to Macé Ruette, who was active in Paris between 1615 and 1640, and was binder to Louis XIII.⁴¹ Both marbled paper and marbled calf were probably introduced to France in the 1630s.⁴² Prideaux also suggests that it was Ruette who introduced both marbled paper and a yellow marbled morocco to France.⁴³ According to Pollard, the earliest known English binding with marbled endpapers, which also has marbled leather, is from 1655. By the 1670s, both marbled end-sheets and leather were common in England.⁴⁴

A good summary of the evolution over time of different patterns of marbling can be found in Etherington and Roberts' dictionary entry on marbling.⁴⁵ In particular, towards the end of the 18th century there seems to have been an explosion in the available variety of uncombed patterns, followed by a revival of 17th-century combed patterns after 1840.⁴⁶ Middleton notes that the most "marble-like" (un-combed patterns that have the appearance of stone) of the marbled patterns were made at the turn of the 18th and 19th centuries.⁴⁷

Although early examples of fabric- and paper-covered bindings have not always survived the ravages of time, there is at least some contemporary documentary evidence of them. Generally speaking, the style of embroidery on early fabric bindings and the nature of the marbled paper used on half- and quarter-leather bindings can give us some helpful clues about the age and location of bindings as early as the 14th century. Later bindings in specially-made bookcloth are easier to date, and are often, helpfully, signed by the designer or identify the publisher explicitly, giving us a precise location. What is interesting to me is how many different methods of covering bindings co-existed in the 18th and 19th centuries, allowing book binders and collectors a wide variety of options to suit almost any taste or budget.

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

DATES

Charles VI of France: 1368–1422, reigned 1380–1422

Charles, Duke of Orléans: 1394–1465

Charles VIII of France: 1470–1498, reigned 1483–1498

Anne of Brittany: 1477–1514

Henry VIII: 1491–1547, reigned 1509–1547

Elizabeth I: 1533–1603, reigned 1558–1603

Francis Bacon: 1561–1626

Macé Ruette: 1584–1644

Louis XIII of France: 1601–1643, reigned 1610–1643

Jean de La Caille: 1645–1723; *Histoire de l'Imprimerie et de la Librairie* ("History of Printers and Booksellers"), 1689

René Martin Dudin: 1725–1807; *L'Art du relieur doreur de livres*, 1772

Archibald Leighton: 1784–1841

ENDNOTES

- 1 Weale, W. H. James. *Bookbindings and Rubbings of Bindings in the National Art Library*, South Kensington Museum. London, Eyre and Spottiswoode, 1898. HathiTrust Digital Library, babel.hathitrust.org/cgi/pt?id=mdp.39015008841861&view=2up&seq=4, vol. 1, p. xxvi. Accessed 16 December 2020.
- 2 Prideaux, Sarah T. *An Historical Sketch of Bookbinding*. London, Lawrence & Bullen, 1893, p. 65.
- 3 Prideaux, p. 75.
- 4 Prideaux, p. 101.
- 5 Davenport, Cyril. *English Embroidered Bookbindings*. London, Kegan Paul, Trench, Trübner and Company, 1899, p. xxiv–xxv & 29.
- 6 Middleton, Bernard C. *A History of English Craft Bookbinding Technique*. New York and London, Hafner Publishing Company, 1963, p. 124.
- 7 Devauchelle, Roger. *La Reliure: Recherches historiques, techniques et biographiques sur la reliure française*, Paris, Éditions Filigranes, 1995, p. 23.
- 8 Devauchelle, p. 24.
- 9 Devauchelle, p. 31.
- 10 Devauchelle, p. 23.
- 11 Sadleir, Michael. *The Evolution of Publishers' Binding Styles, 1770–1900*. London, Constable; New York, Richard R. Smith, 1930, p. 39.
- 12 Diehl, Edith. *Bookbinding: Its Background and Technique*. New York, Dover Publications, Inc., 1980, p. 41.
- 13 Sadleir, p. 40.
- 14 Sadleir, p. 42–43.
- 15 Diehl, p. 41.
- 16 Sadleir, p. 45.
- 17 Sadleir, p. 44–45.
- 18 Sadleir, p. 44.
- 19 Sadleir, p. 44–45.
- 20 Sadleir, p. 47–48; Middleton, *English Craft Bookbinding*, p. 134.
- 21 Sadleir, p. 51.
- 22 Sadleir, p. 51.
- 23 Sadleir, p. 51–52.
- 24 Sadleir, p. 57–58.
- 25 Sadleir, p. 57–58.
- 26 Sadleir, p. 58.
- 27 Middleton, *English Craft Bookbinding*, p. 134–135.
- 28 Sadleir, p. 15–16.
- 29 Sadleir, p. 16–17.
- 30 Sadleir, p. 37–38.
- 31 Reithmayr, Andrea. *Beauty for Commerce: Publishers' Bindings, 1830–1910*. University of Rochester, River Campus Libraries, Rare Books & Special Collections. rbscp.lib.rochester.edu/3352. Accessed 4 Jan 2021.
- 32 Middleton, Bernard C. *The Restoration of Leather Bindings*. Chicago, American Library Association Library Technology Program Publication No. 18, 1972, p. 8.
- 33 Middleton, *Restoration*, p. 8; Middleton, *English Craft Bookbinding*, p. 286.
- 34 Cockerell, Douglas. *Bookbinding, and the Care of Books: A Handbook for Amateurs Bookbinders & Librarians*. New York, D. Appleton and Company, 1910, p. 177.
- 35 Devauchelle, p. 79.
- 36 Middleton, *English Craft Bookbinding*, p. 286.
- 37 Pollard, Graham. "Changes in the Style of Bookbinding, 1550–1830". *The Library*, Fifth Series, vol. 11, no. 2, June 1956, p. 79.
- 38 Marks, Philippa J. M. *The British Library Guide to Bookbinding: History and Techniques*. Toronto and Buffalo, University of Toronto Press Incorporated, 1998, p. 34–35.
- 39 Marks, p. 34.
- 40 Pollard, "Changes in Bookbinding", p. 79.
- 41 La Caille, Jean de. *Histoire de l'imprimerie et de la librairie, où l'on voit son origine & son progrès, jusqu'en 1689*. Paris, 1689. Gallica, la Bibliothèque numérique de la BnF, Bibliothèque Nationale de France, gallica.bnf.fr/ark:/12148/bpt6k108967w?rk=42918;4, p. 213; Pollard, "Changes in Bookbinding", p. 79.
- 42 Pollard, "Changes in Bookbinding", p. 79.
- 43 Prideaux, p. 85.
- 44 Pollard, "Changes in Bookbinding", p. 79.
- 45 Roberts, Matt T. and Don Etherington. "Marbling." *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology*, cool.conservation-us.org/don//dt/dt2182.html. Accessed 18 May 2017.
- 46 Roberts & Etherington, "Marbling."
- 47 Middleton, *Restoration*, p. 28.

BIBLIOGRAPHY

- Dudin, René Martin. *L'art du relieur doreur de livres*. Paris, 1772. Gallica, la Bibliothèque numérique de la BnF, Bibliothèque Nationale de France, gallica.bnf.fr/ark:/12148/bpt6k10405927. Accessed 6 November 2020.
- “Elizabeth I.” Wikipedia, the Free Encyclopedia, en.wikipedia.org/wiki/Elizabeth_I. Accessed 5 January 2021.
- “Francis Bacon.” Wikipedia, the Free Encyclopedia, en.wikipedia.org/wiki/Francis_Bacon. Accessed 29 October 2020.
- Gallica, la Bibliothèque numérique de la BnF, Bibliothèque Nationale de France, gallica.bnf.fr/ark:/12148/bpt6k108967w?rk=42918;4. Accessed 29 October 2020.
- “Henry VIII.” Wikipedia, the Free Encyclopedia, en.wikipedia.org/wiki/Henry_VIII. Accessed 5 January 2021.
- “Jean-Georges Purgold.” Wikipédia: l'Encyclopédie libre, fr.wikipedia.org/wiki/Jean-Georges_Purgold. Accessed 10 May 2017.
- La Caille, Jean de. *Histoire de L'Imprimerie et de la Librairie, Où l'on voit son origine & son progrès, jusqu'en 1689*. Paris, 1689. Gallica, la Bibliothèque numérique de la BnF, Bibliothèque Nationale de France, gallica.bnf.fr/ark:/12148/bpt6k108967w?rk=42918;4.
- Le Bars, Fabienne. “Macé Ruelle.” Bibliothèque Nationale de France, July 2016, reliures.bnf.fr/ark:/12148/cdt9xsb/.
- “Louis XIII.” Wikipedia, the Free Encyclopedia, en.wikipedia.org/wiki/Louis_XIII. Accessed 8 January 2021.
- Marks, Philippa J. M. *The British Library Guide to Bookbinding: History and Techniques*. Toronto and Buffalo, University of Toronto Press Incorporated, 1998.
- Middleton, Bernard C. *A History of English Craft Bookbinding Technique*. New York and London, Hafner Publishing Company, 1963.
- . *The Restoration of Leather Bindings*. Chicago, American Library Association Library Technology Program Publication No. 18, 1972.
- Pollard, Graham. “Changes in the Style of Bookbinding, 1550–1830”. *The Library*, Fifth Series, vol. 11, no. 2, June 1956, p. 71–94.
- Prideaux, Sarah T. *An Historical Sketch of Bookbinding*. London, Lawrence & Bullen, 1893.
- Reithmayr, Andrea. *Beauty for Commerce: Publishers' Bindings, 1830–1910*. University of Rochester, River Campus Libraries, Rare Books & Special Collections. rbscp.lib.rochester.edu/3352. Accessed 4 January 2021.
- Roberts, Matt T. and Don Etherington. “Leighton, Archibald.” *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology*, cool.culturalheritage.org/don/dt/dt2043.html. Accessed 30 June 2020.
- . “Marbling.” cool.culturalheritage.org/don/dt/dt2182.html. Accessed 16 July 2020.
- Sadleir, Michael. *The Evolution of Publishers' Binding Styles, 1770–1900*. London, Constable; New York, Richard R. Smith, 1930.
- Weale, W. H. James. *Bookbindings and Rubbings of Bindings in the National Art Library, South Kensington Museum*. London, Eyre and Spottiswoode, 1898. HathiTrust Digital Library, babel.hathitrust.org/cgi/pt?id=mdp.39015008841861&view=2up&seq=4. Accessed 16 December 2020.

Marbling on Leather

by Iris Nevins

EVERY SO OFTEN I HAVE been asked to marble leather. Enough people over the years have asked how to do it, so shall go ahead and describe how I do it. It is very similar to marbling paper, though there are some differences.

The leather, like paper, will have to be alumed. Unlike with paper, where you can alum, and put the paper aside for a few minutes, or place under boards for a few minutes, and it is ready to marble, the leather will take a longer time to dry enough to marble. How long, depends on the leather, how porous it is, how thick it is too. I have gotten the most consistent results by aluming with a damp sponge, but not too dry (you will need to experiment!), as you want the leather to absorb it. I prefer then, to hang the leather up or lay it flat, and leave it overnight until fully dry. Then I will flatten it under boards. I usually do this several days before marbling so it flattens nicely. If the leather is dark, do not panic when the alum is dry, if you see some white streaks. They will disappear after marbling and rinsing.

I prefer a-not-too-heavy leather, and tend to use smaller pieces than the standard paper size if possible. Standard paper sizes can range from 17" × 22" to 20" × 26". but most marblers in the USA use 19" × 25" or 18" × 24". Leather of these sizes tend to be a

bit harder to handle, and while you don't mind ruining a piece of paper, ruining a large piece of leather is awful!

What paints to use on leather? I would only use acrylics, though while you could use watercolor, it could rub off eventually with handling once it is bound onto a book. Acrylic will be more stable. It also tends to show better, especially on dark leathers.

Speaking of dark leathers, if your patterns dry too pale, consider adding a little white to your colors, as this will make them more opaque, and they will stand out more. If you want a more subtle design, then leave out the white.

I have only ever used a carrageenan size, and it is very good, but you can use other types if you wish. When ready to marble, treat it the same way as you would a paper. When done marbling, and pulling from the trough, bring it over to a slanted board in a sink, and gently pour a little water over it to remove excess size and paint. Do not use a sink sprayer, a harsh spray can remove the paints, it is not as porous or absorbent as paper.

It will be a good idea to practice on scrap leather a bit before doing larger pieces of course. You can fine tune your colors and technique this way, without ruining valuable larger pieces.

Exhibit review: *Encounters: Inspiration & Conversion*

Reviewed by Barbara Adams Hebard

GALLERY 203 AT BOSTON COLLEGE will be hosting my solo exhibition, *Encounters: Inspiration & Conversion*, during the month of March 2021. The exhibition explores the artistic works resulting from my encounters with Ignatian spirituality, as well as my interactions with Boston College faculty, staff, and students. The two-part display, consisting of framed collages and books with covers designed by me, will be presented in both physical and virtual versions with the assistance of the Boston College Arts Council. A catalog will accompany the virtual exhibition.

In keeping with the focus of the GBW newsletter, the exhibited books are the topic of this article. The books selected for *Encounters: Inspiration & Conversion* were chosen because they either reflected Boston College themes or were inspired by the classroom workshops that I conducted for students from the History Department. During the workshops, held in my lab at the Burns Library, I began each class by showing the students rare books from our special collections which illustrated the materials and techniques to be taught during the hands-on sessions. The projects in the workshops were chosen to help the students learn more about the properties of materials used by bookbinders pre-1800, and to give them the opportunity to interact with the tools and equipment typically in use at that time. So that the students would not be left with the impression that hand-binding is a craft of the past and that there are no longer any living bookbinders, I created books in the styles, materials, and/or techniques that were shown in the workshops.

Virginia Reinburg, the history professor who had requested the workshops, specifically asked that the students learn how to make a girdle book. Time limitations and budget constraints dictated that those girdle books would be chemise-style and covered with suede cloth, not leather. The students covered the text block of the Boston College publication, “What Are We?” and imaginatively decorated the cloth. I thought that their enthusiasm and willingness to learn sewing was inspiring—most had little or no

experience even threading a needle. I created a girdle binding for New Testament and Psalms at home (fig. 1 & 2). I made the goatskin leather-covered girdle book while relying on images of existing examples, because the Burns Library does not own any girdle books. Later, during a lecture session in her regular classroom, Professor Reinburg showed the students pictures of my girdle book and told them that I had crafted it using the bookbinding skills that I had been taught.

Some of the rare books that were shown to the students had covers made from re-purposed materials, such as vellum leaves from dis-bound 15th century text blocks. They were told about the costs of materials pre-1800 and how a bookbinder might choose to use these leaves if a customer wanted a low-cost binding. To demonstrate that an attractive, yet economical, bookbinding could still be made in the 21st century, I designed the cover for a copy of The Holy Bible purchased from Ignatius Press. It is bound in a historic-style known as Stationery or Account Book, a style popular in the 15th century (fig. 3). The cover is in hand-made Barrett flax paper, decorated with goatskin over-bands tacketed with vellum strips and linen thread. The Barrett paper had previously been used for another cover and the other materials were scraps from earlier projects. My goal was to make a sturdy, yet light-weight, book that would be easy to hold and would visually evoke the centuries the printed Bible has been in use.

As the students pondered ideas for their projects in the workshops, I felt that, in addition to seeing the historic rare books, it would be helpful for them to know that other library materials could provide potential themes. I had already made a binding for *It Will Take a Lifetime*, written by Rev. Francis W. Sweeney, SJ (fig. 4). The book includes essays about growing up in Massachusetts, his education at The College of the Holy Cross and Boston College, and his life as a Jesuit, beginning at Shadowbrook Jesuit Seminary in Stockbridge, MA, and continuing with his teaching career at Boston College. The paper covering the boards of the book, designed by me to appear as scrapbook pages, reflect



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5

Father Sweeney's early years on the front and his Boston College career on the back. The University Archives, the source for many of the images used for the Sweeney cover, could also supply other Boston College artifacts for the students' use.

Although many of the rare books presented to the history students were in full-leather or vellum bindings, I would occasionally include books with quarter-leather and paste paper covers. I informed the students that those with the paste paper covers were likely made for clients who had chosen a less expensive option for their books. However, they should not assume that covers' appearances are only related to cost; the bindings for *It Will Take a Lifetime* and *Holy Communion* were made by me in quarter-leather because I wished to create collage designs that illustrated the subjects of each volume. These books are in the exhibition as a visual bridge linking to the framed collages on the gallery wall, as well.

During the history class workshops, preservation enclosures such as slipcases and clamshell boxes were brought out to reveal other items made by bookbinders. Taking the idea of an enclosure a step further, I made a clamshell box that resembles a quarter-leather style book with marbled-edged text block. When opened, the "book" is found to actually be a reliquary displaying a relic of St. Anthony (fig. 6). The collage on the left tray contains the universe with angels and crucifix and can be used as a devotional focal point. The right tray, lined with my own paste-paper background meant to evoke the brown Franciscan habit worn by St. Anthony, also displays a third-degree relic. Anthony, the patron saint of lost things, is dear to bookbinders because the first missing item that he recovered was a book of Psalms. The interior collages in *Relic* also complement the framed collages.

The Gallery 203 exhibition, Encounters: Inspiration & Conversion, will be open March 4-30, 2021. GBW members are cordially invited to attend. Those unable to visit in person will have the opportunity to view the on-line version. As soon as the Boston College Arts Council creates the virtual exhibition, a link will be forwarded to GBW by email.



Fig. 6

Matters Technical: Adhesives on the Spine in Contemporary Design Binding

by Matthew Lawler Zimmerman

FOR THIS ISSUE'S DISCUSSION OF A TECHNICAL aspect of the book arts, I asked a group of design binders, Luigi Castiglioni, Coleen Curry, Mark Esser, Erin Fletcher, and Haein Song, to respond to the following prompt:

For a typical design binding, what adhesive do you apply to the spine of the book before rounding and backing? After rounding and backing, what materials do you use to line the spine, and what adhesive(s) do you use to adhere the linings? Feel free to discuss why you prefer to use these particular adhesives and linings.

LUIGI CASTIGLIONI

When speaking of adhesive to be applied on the back of a binding (before and after rounding and backing), I make a differentiation between books sewn in a classic way or on stubs. The reason is the correct use of products related to paper conservation.

In the classic way, after sewing, first I spread a layer of very thick corn starch paste with a brush, then I rub with a bone folder to let the glue enter between the back of sections. To end, with an absorbent paper I remove all the excess glue. Once dry, I repeat the same operation with PVA (planatol BB sup) slightly diluted with corn starch paste (90% PVA and 10% paste), using the folder to make the glue adhere and absorbent paper to remove the excess material.

This thin layer of glue allows me to round the spine of the book using the hammer (metal or wooden) without having to re-wet the glue.

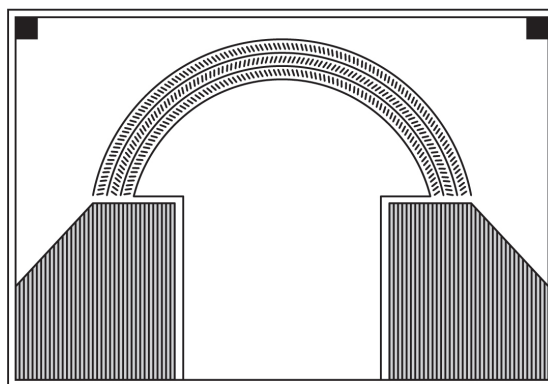
After backing, I use pure PVA to glue the cotton linen (called "tarlatana" in Italy) between the cords to compensate for the thickness of the cord.

To end, I apply numerous (from six to ten) layers of acid free 90gsm Kraft paper glued with a 50% mix of PVA/paste.

When the book is sewn on stubs, I apply the PVA/paste mix (90% PVA- 10% paste) directly, without the first layer of pure paste glue, and after backing, follow the same operations I described above. Here you can avoid the use of acid free Kraft paper, because it is not in direct contact with the book.

A third less frequent method is the use of animal hot glue in all gluing phases, which is necessary when working on very large and thick books. This, in my opinion, is the only way to have maximum result in extreme situations.

I must explain that I use the French binding technique, where the spine of the book must become a very rigid and hard body, without having to flex when opening the pages (not hollow-back open). Hence the need to seek maximum solidity.



Luigi Castiglioni started to bind books at the age of 19 and hasn't stopped since. In 1999 he opened his own bookbinding atelier in Rimini called "Anonima Amanvensis". He studied the full program at Centro del Bel Libro in Ascona, Switzerland under the Master Bookbinder Edwin Heim. Later he studied with Jean-luc Honegger in Geneva, to perfect the boxcalf binding. After studying gold tooling with Hélène Jolis at his Atelier in Rimini, he traveled to England where he perfected edge gilding with Julian Thomas. In 2005 he exhibited 30 fine bindings in a collection of "livres de peintre" in a solo exhibition in Paris. In 2006, he gave a lecture on a decorative leather technique called "integrated mosaic" during a training seminar organized by the Society of Bookbinding at the University of Loughborough (UK). In 2016, he taught at the American Academy of Bookbinding in Telluride, Colorado and he gave two lectures on "Binding Techniques" at the Folger Shakespeare Library in Washington and North Bennet Street School in Boston. He has spent the last ten years working exclusively for collectors while continually researching and developing new, innovative techniques. A few years ago he began to offer master classes in his own atelier in Rimini.

Website: www.luigicastiglioni.it

Instagram: [luigicastiglioni.relieur](https://www.instagram.com/luigicastiglioni.relieur)

COLEEN CURRY

Apply straight PVA with brush, careful to brush outwards at head and tail. Rub in with bone folder. Keep weight/pressure on board while applying adhesive. Remove excess PVA, let dry to tack, add two additional layers, in the same method.

Let dry to tack. Round and Back.

I like the straight PVA as it is strong, dries quickly, and is flexible when dry.

I consolidate the spine either with oversized (both in length and width) Okawara or mull with straight PVA. I find the mull when cut on the bias seems to keep the spine consolidated better. Place text block with boards between press board as I find it ensures the mull or Okawara adheres to the spine only. I apply the

PVA to the spine and then form the lining to the spine. Let dry and then remove excess on the width with a scalpel and cut with scissors at the head and tail.

After endbands are embroidered, place the text into a finishing press, tear a small piece of Japanese paper that just covers the silks and tie downs and 10mm longer than each endband. Put down with PVA.

Regarding spine linings, I have used a variety of materials: suede, Lennox – a printmaking cotton paper, and layers of Arches. All of these applied with a PVA/Methyl Cellulose 80/20 mix to the spine (paste won't readily adhere to PVA) and subsequent layers of paste applied on top to soak in. Paste sands beautifully.

These days, most of my "French" style bindings are tight backs, and often I am sewing on *onglets* so a stiffer spine is nice.

Recently, I have been lining the spine with Canson Mi-Teintes, using a mix of 80/20 PVA/Methyl Cellulose to allow for adequate placement time. Not only does the Mi-Teintes sand beautifully, but it also has a honeycombed side that will curl when water is applied to this side, forming the perfect shape of the spine.

Measure the width of the spine shoulder to shoulder. First layer is applied between the kettles. Subsequent layers are longer than the spine, and ~1mm narrower than the previous layer. I apply the PVA/Mix directly to the spine and then place the paper onto the spine. Form with my warm hands, then bone the paper down to ensure it adheres. I usually apply at least 5 layers.

Wrap tightly with remay to prevent sticking place keeping in press with weight on top—I use a buckwheat pillow—and let dry overnight.

If I want a super smooth spine, after sanding I'll apply a thin layer of paste to the spine and place two layers of Sekishu by folding back onto itself. Wrap with remay as above and let dry under weight.

Finally, the head and tail are carefully cut flush to the boards—careful to cut flat without a back slant or dip and be super mindful of those endbands! I like to use cuticle scissors with tiny razor thin blades as they allow me to see exactly what I am cutting with precision.

Coleen Curry is a contemporary design binder. Since she bound her first book in 2004, Coleen's aim is to craft technically evocative bindings that provide a visual, sensual, and tactile experience. In 2009, Coleen received her Diploma in Fine Binding from the American Academy of Bookbinding. In addition to teaching at the American Academy of Bookbinding, Coleen has led workshops in leather and stone bindings, as well as leather dying and surface treatments since 2014. She is past President of the Hand Bookbinders of California and a current Board member of the San Francisco Center for the Book. Her work has been widely exhibited internationally and has won several awards. Coleen's work is held in private and public collections, such as the Bancroft Library, Boston Athenaeum and Bainbridge Museum of Art. Coleen is Canadian and lives on the California coast where she crafts design binding, and in her free time, swims and rock climbs.

Website: <http://www.coleencurry.com>

MARK ESSER

All of my design bindings are traditional western structures covered in leather. Almost all have been "glued up" with wheat starch paste. Rounding and backing are followed by a lining of Japanese paper, adhered with wheat paste. The Japanese paper lining is rubbed down well, and pounded in with a stiff brush. Its surface is then sealed with another coat of paste (or sometimes a thin layer of PVA, methyl cellulose, or Klucel G) to slow the penetration of moisture from the subsequent layers, reducing the chance that it will loosen. I have always used PVA to adhere all additional spine linings. The initial, pasted lining provides a water soluble release layer in the event that the text block ever requires disbinding. Until now, I've always handled conservation work in the same way, but more on this later.

Paste is not an ideal adhesive for rounding and backing. The backing process will often introduce cracks or breaks in the adhesive attachments between sections. Pasting the spine again, after backing, and adhering the Japanese paper lining, solves the problem, and firmly stabilizes the spine.

My first student bindings (simple cases), bound in the late 1970's, were glued up with hide glue. Hide glue is arguably a very good adhesive for spines that are to be rounded and backed, but there were other concerns. As used in trade binderies hide glue was often of poor quality, impure, over-cooked and acidic and it frequently caused much damage to text blocks where it was applied. PVA was already, at that time, being used to glue up spines in library binderies, and it was thought to be safe and very stable once it had dried. It's also easier to handle than hide glue. A downside is that when dry it becomes insoluble in water. The idea of using paste and Japanese paper as a base layer on spines had become, certainly by the early 1980's, the conservation-minded, reversible, solution for work on older and more important books.

In recent years I've become aware of the concern that PVA might, in fact, continue to off gas after it has dried and may pose long term dangers of its own. It's my understanding that carefully prepared, high quality animal glue or food grade gelatin may turn out to be a safer adhesive for bookbinding after all.

While I don't really know how great a threat PVA actually is, to be on the safe side, I plan to use gelatin to glue up and line the spines of any conservation bindings that I might do in the future. The opportunity has not yet arisen, as at this point in my career I'm doing very little conservation work. For design bindings I've so far stuck with paste and Japanese paper followed by PVA. For one thing, I'm very comfortable with this approach. I've also never actually seen any evidence of damage or deterioration that might be attributable to PVA, even on bindings (and boxes), where I know it was used, that are now nearly 40 years old. I do want my design bindings to endure, but feel that the modern, vegetable tanned leather cover itself is probably a much greater threat to their survival.

The linings that I apply after the Japanese paper can vary widely depending on the nature of the text block and the desired opening characteristics. A good quality, western, handmade paper is almost always next, applied between the sewing supports. A

sanded leather lining is excellent for achieving a smooth spine while retaining more flexibility than comparably thick layers of paper would allow. On a large, heavy book I might incorporate a linen lining that can be brought over onto the outer board surfaces, enhancing the strength of the board attachment. I generally don't like hollow tubes, but sometimes use them, usually in such a way as to somewhat restrict their opening. For maximum flexibility, I've done design bindings using the conservation style often referred to as a baggy back. These are variations on the structure described in "Specifications for a Hard Board Laced In Conservation Binding," by Robert Espinosa, AIC Book and Paper Group Annual, Vol 2, 1983. I want my fine bindings to open well.

A fine, but important, point, on design bindings, is to reduce the number of linings between the kettle stitches and the head and tail to compensate for the thickness of the leather turn-ins. I've not routinely done this on conservation or edition work so, to my chagrin, sometimes forget.

I'd like to add a final note, a bit outside of the parameters of Matthew's prompt. For me, the step that always follows sewing, before gluing up the spine, is tipping the endpapers to loose guards (usually of Japanese paper) that have been sewn around the first and last sections of the book. I use this technique on everything from flat back cases to conservation rebindings to design bindings. It secures the endpapers' connection to the text block, puts them in the proper position for rounding, and allows for a full opening between the text block and the innermost fly leaves, eliminating the breaking edges created by simple, direct tips.

Mark Esser began studying bookbinding in 1979 at the Harcourt Bindery in Boston. He worked in the Conservation Bindery at the Newberry Library in Chicago, took classes with David Brock, and then served an apprenticeship with William Anthony from 1982 to 1986. He developed the curriculum for the hand bookbinding program at the North Bennet Street School in Boston, and was its first instructor from 1986 to 1994. He was the Rare Book Conservator at the Burns Library at Boston College from 1994 to 2008, and now works privately in Providence, Rhode Island.

ERIN FLETCHER

I first learned how to create a design binding during a workshop with Monique Lallier (2011) and then later during my final year at North Bennet Street School (2012). In the years since, I've tweaked my technique for what goes on the spine of my design bindings. After sewing up the text block, the first adhesive I brush onto the spine is hide glue for the purpose of rounding and backing. I've tried using other adhesives for this step, but I'm most confident using hide glue.

For the spine linings of Japanese tissue and subsequent paper layers that will be sanded smooth, I strictly use wheat starch paste. I use this adhesive because I know it can be easily sanded. Earlier on, I would use a combination of hide glue and wheat starch paste. Hide glue was used at the beginning to adhere a patch lining of flannel saturated with wheat starch paste. The following paper layers are saturated and attached with wheat starch paste and

burnished with a bone folder.

I've since shifted from this as I don't find hide glue benefits over wheat starch paste and sticking to one adhesive streamlines the process. On occasion, I may revert to the technique mentioned above or replace the layers of paper with a piece of leather. It all depends on the size of the text block.

The last layer of lining on the spine is typically a hollow made from either handmade or mould-made paper, which is attached with PVA onto the sanded linings.

Erin Fletcher is the owner of Herringbone Bindery, offering unique bespoke bindings and boxes to clients and institutions. She is a 2012 graduate of the North Bennet Street School, where she continues to teach for the Continuing Education Department and for other institutions around the country. Her embroidered design bindings have been exhibited internationally. Her work is collected privately and in institutions such as The Grolier Club, Boston Athenaeum and the University of Virginia (Charlottesville).

HAEIN SONG

I use EVA before rounding and backing, and use the same adhesive to line the spine with firstly fraynot (which is 100% cotton and not starch-filled) then a layer of kraft paper. Then at this stage I'd normally sew the headbands (endbands). After headbanding another layer of paper is added (which is sanded down to get rid of any bumps from sewing) before gluing a hollow made out of the same material. I use EVA throughout this process.

Haein Song is a fellow of Designer Bookbinders and an artist working primarily with books as her medium. She uses traditional bookbinding techniques to create unique or limited edition books, while employing a variety of printmaking methods (including linocut, drypoint, photopolymer etching, cyanotype and monoprint) for the endpapers of the books and for artist's books. Her fine bindings and artist's books are held in many private collections in the UK and USA, and in public collections including British Library (UK), Wellcome Collection (UK), Library of Congress (USA), Stanford University (USA), Yale University (USA), Harvard University (USA), Amherst College (USA) and Morgan Library (USA). Born in Seoul, South Korea, she now lives and works in London, UK.

Website: www.haeinsong.com

ERRATA

Issue No. 253, "Matters Technical: French Link Sewing", page 20: the quote attributed to Renate Mesmer is not properly contextualized and is incorrectly formatted.

Page 23: Mark Esser's name is misspelled Essex.

I deeply regret these mistakes.

A corrected version of the article will be posted online at <https://guildofbookworkers.org/newsletter>



ATELIER-GALERIE A. PIROIR

We publish books in sheet.



New website

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

www.piroir.com
info@piroir.com

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

(1) 514 276 3494



The Campbell-Logan Bindery, Inc.

Purveyors of
Japanese Bookcloth



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

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



cloth@campbell-logan.com

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

A good life, *built by hand.*

Full-time program and short classes in bookbinding, conservation, book arts, and more. Financial aid, veterans' benefits, and scholarships available to qualified students.



NORTH
BENNET ST.
SCHOOL

NBSS.EDU/BOOKBINDING
Virtual Open House | December 2020



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

J Hewit & Sons Ltd LEATHER MANUFACTURERS

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

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



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

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

DeGolyer Competition for American Bookbinding *Five Poems* by TONI MORRISON *with Silhouettes* by KARA WALKER

POSTPONED

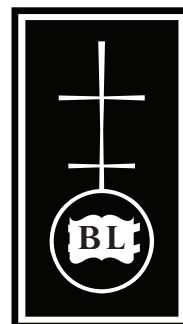
Submissions are now due Dec. 1, 2021

For more information visit: <http://bit.ly/DG-book>

or email: jesseh@smu.edu

SMU®

BRIDWELL
LIBRARY



Sustainably-made Heritage Washi

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



The Japanese Paper Place

Established 1975

www.japanesepaperplace.com

Washi Arts

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

Quality Natural Papers for Book Arts and Conservation



morgan art of papermaking
conservatory & educational foundation

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

Workshops in Papermaking,
Book Binding and Letterpress

Exhibitions of Visionary Paper Artists
and Book Makers

Store for Paper and Book Arts Supplies

VISIT OUR WEBSITE AND ONLINE STORE
www.MorganConservatory.org

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



KAREN HANMER BOOK ARTS

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

2021 ONLINE WORKSHOPS

JANUARY 7-28 Endbands: Five styles
Thursdays, four sessions

FEBRUARY 4-25 The Ethiopian Binding
Thursdays, four sessions

MARCH 4-25 More Paper Bindings
Thursdays, four sessions

**APRIL 6-27 Doublures: Leather edge-to-edge
and sunken suede**
Tuesdays, four sessions

APRIL 8-29 The Springback Binding
Thursdays, four sessions

**MAY 4-20 Two Simplified Bindings:
Simplified and more simplified**
Tuesdays and Thursdays, six sessions

**JUNE 1-22 Decorative Techniques:
Inlays, onlays and more**
Tuesdays, four sessions

**JUNE 3-24 Two Limp Vellum Binding Styles:
Doves Press and Kelmscott Press**
Thursdays, four sessions

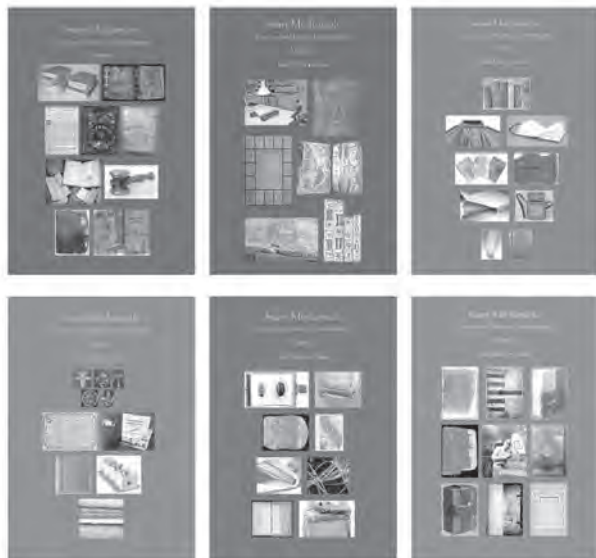
**FULL DESCRIPTIONS & REGISTRATION INFORMATION AT
WWW.KARENHANMER.COM**

*The format is a series of live tutorials via Zoom.
The tutorials are recorded for registered students
to rewatch as needed, or to view in lieu of the live
sessions. Workshop fees include a materials packet.*



KAREN
HANMER

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



Suave Mechanicals
Essays on the History of Bookbinding

Julia Miller • Editor

Newly published, Vol. 6 is dedicated to the late Bernard C. Middleton.

For more information, email: thelegacypress@gmail.com

The Legacy Press • www.thelegacypress.com

THE *Augustine* COMPANY, INC.

Same Day Service

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

Competitive Pricing!



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

BEAUTIFUL BOOKBINDING LEATHERS

IN A COMPREHENSIVE RANGE OF FINISHES
 AND COLOURS



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

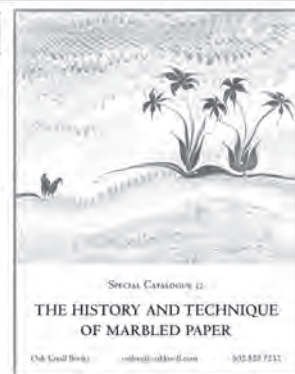
harmatan.co.uk

OAK KNOLL BOOKS & PRESS

We are pleased to offer a selection of titles related to the history and technique of marbled paper, including books from Josef Halfer, Richard J. Wolfe, Karli Frigge, Nedim Sönmez, and many more!

Visit our homepage for links to the online listings or to download a PDF of

Special Catalogue 32: The History and Technique of Marbled Paper

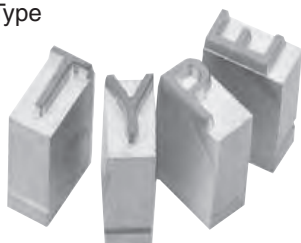


1-800-996-2556 • www.oakknoll.com • orders@oakknoll.com

BASS PRINTERS' TYPE

Tired of Replacing Zinc Alloy Type???

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



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

Call for our free catalog!

VisiMark®
INCORPORATED

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

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

2021 WORKSHOPS

School for Bookbinding Arts at Cat Tail Run Hand Bookbinding

*Offering classes in bookbinding &
its kindred arts*

www.SchoolforBookbindingArts.com

The Art of Fabric Marbling

April 22 - 23 and April 26 - 27
with instructors Regina & Dan St. John

We are currently making arrangements for the complete 2021 season which will be posted on our website by mid November. Plans include courses in Japanese bookbinding and paper making, suminagashi marbling, Coptic stitch binding, ebru (Turkish) marbling, and an Italian marbled pattern intensive—closing out with an Italian wine tasting!

Call or email for more information or to register.

2160 Cedar Grove Road
Winchester, VA 22603

540-662-2683 workshops@cattailrun.com



PS Engraving

Bookbinders Finishing Tools
Traditional Solid Brass Engraved Tools



We continue to deliver our high quality standard of traditional craftsmanship coupled with over 35 years of tool making knowledge. We offer a huge range of traditional designs from our catalogues and have a talented in house design studio, experienced in working with bespoke customer artwork and re-creating designs from original leather work.

- | | | |
|-------------------|-------------------------|-------------------------|
| ◆ Handle Letters | ◆ Brass Rolls & Pallets | ◆ Finishing Stoves |
| ◆ Gouges | ◆ Brass Type | ◆ Corner & Centre Tools |
| ◆ Finishing Tools | ◆ Nipping Presses | ◆ Type Cabinets |

PART OF THE
FINECUT GROUP

+44 (0)1903 751666 | colin@finecut.co.uk
finecut.co.uk | pandsengraving.co.uk

