

BELOW:

This is the work of calligrapher Catharine Fournier, who studied with Paul Standard, Hollis Holland, and Marvin Neuman. She joined GBW in February of 1957, and served as Secretary-Treasurer from 1959 to 1961. Jerilyn Davis, recipient of the Laura S. Young Award, requested that this logo be pictured on the cover of the newsletter. Details inside!



JERILYN GLENN DAVIS

Recipient of the
2020
Guild of BookWorkers
Laura S. Young Award



PHOTO: Vegard Kleven

ABOVE:

*RGB
Colorspace
Atlas*

By
Tauba Auerbach.
Binding
co-designed
by
Daniel E. Kelm
and
Tauba Auerbach.
Details inside!

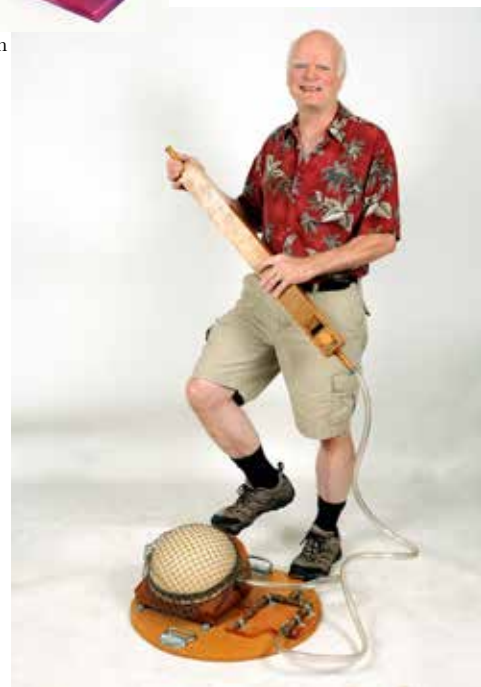


PHOTO: Kevin Gutting

DANIEL KELM

Recipient of the
2020
Guild of BookWorkers
Lifetime Achievement Award

ALSO IN THIS ISSUE

- Letters, Notices, Calendar Events & Chapter Reports
 - 'A Little History' by Margaret H. Johnson
- 'Clues to Binding History' by Emily K. Bell ~ series continuation
 - Contributions from Brea Black, Beth Lee & Iris Nevins
 - Book Review by Barbara Adams Hebard
 - and more ~

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

www.guildofbookworkers.org

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

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

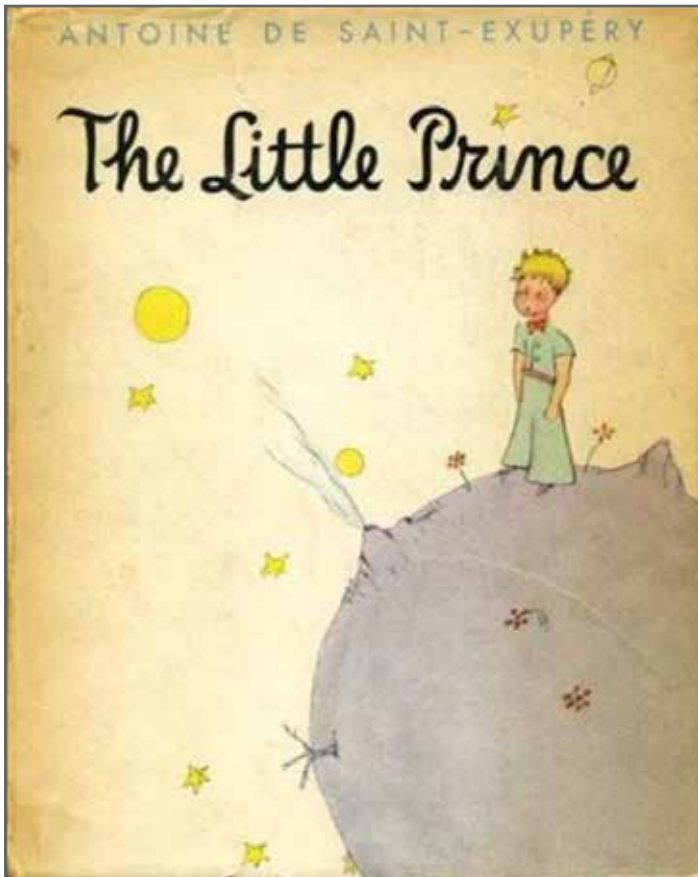
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“What makes the desert beautiful,”

said the little prince,

“is that somewhere it hides a well...”

- Antoine de Saint-Exupéry

Members:

I've spent quite a bit of time in the desert, and the beauty is there. I think what Antoine de Saint-Exupéry means, though, is that there are little meanings—often hidden—that can really save you, or change you, or "water" you. Applying that idea to the past four years, when I have enjoyed the position of Editor at this national newsletter, I find that there are many “wells” that have saved me or changed me or fed me. Yes, it's you all: those who have contributed words for the membership to read, those who comprise the board and have impressed me with their leadership and dedication, those who have read these pages and sent me a bit of thanks for making the Guild goings-on feel that much more accessible. This is my last issue as editor, and I thank you all. I also welcome Matthew Zimmerman, who has volunteered as the next Editor.

This issue features the Guild of BookWorkers award winners for 2020. The Laura S. Young Award goes to a person exhibiting outstanding service to the Guild itself, and this year it is going to Jerilyn Glenn Davis. The Lifetime Achievement Award goes to a person showing excellence in book arts, along with broad influence and dedication to the field, and this year it is going to Daniel Kelm. Congratulations to both Jeri and Daniel for this recognition!

We also hear from some of our regular contributors. Brea Black interviews papermaker Helen Hiebert. Emily Bell and her series ‘Clues to Binding History’ continues with a discussion of board attachment and case construction. Barbara Adams Hebard reviews *A Parisian Book of Hours* by Gregory T. Clark. Beth Lee writes about more online opportunities, with the mention of friend and fellow maker Rosie Kelly. Iris Nevins expounds on the shelf life of marbling materials, answering lots of the questions that arise in the field.

And I welcome a new column called ‘A Little History...’, this one from long-time member Margaret H. Johnson. The column celebrates early initiatives within the Guild and those who made them happen. I invite you to submit a memory of a Guild event, or workshop, or person, so that we might produce it in this new column for all to read about.

With thanks, - Lang Ingalls, Editor

LETTER FROM THE PRESIDENT

Dear Members,

Thank you to everyone who voted in the 2020 elections! We have one new Board member and several returning officers.

Bexx Caswell-Olson will continue as **President**.

Marianna Brotherton will continue as **Communications Standing Committee Chairman**.

Jeanne Goodman will succeed Lizzie Curran Boody as **Exhibitions Standing Committee Chairman**.

Matthew Zimmerman will succeed Lang Ingalls as **Newsletter Standing Committee Chairman**.

Jennifer Pellecchia will succeed MP Bogan as **Standards Standing Committee Chairman**.

I'd like to extend a warm welcome to our new Exhibitions, Newsletter, and Standards Standing Committee Chairs, and a big thank you to Lizzie, Lang, and MP for all of the work they have done in their respective offices!

Newly elected Board members officially take office at the annual business meeting. This year's meeting will be held virtually, with details to be announced soon. The time and date are unchanged, so please mark your calendars for October 16 at 5:15pm. This year's award recipients will be acknowledged at the business meeting, so I hope you can join us. The meeting is open to all Guild members.

On September 1, we will be sending out a call for volunteers for various GBW committees, including all standing committees, and the nominating and award committees. Since Standards is not taking place this year, I won't have the opportunity to convince you to join a committee in person, but if you think you might be interested, let me know! Committee memberships will be approved at the November Board meeting.

I'd like to thank this year's Nominating Committee: **Kim Norman**, **Deb Wender**, and **Audrey Pinto**. I'd also like to thank the Awards Committee—**Deborah Howe**, **Jeanne Goodman**, and **Don Glaister**—for all of their hard work! Read more in this issue on the Awards recipients.

In the last newsletter, I reported that GBW was bracing for a large penalty fee for the cancellation of Standards. I am happy to report that we were able to negotiate a far more favorable deal with the hotel—the hotel had agreed to waive all penalty fees if we would commit to rescheduling our event for 2022. We just signed a new contract to this effect, which is huge relief on many accounts. It significantly reduces our financial burden for the year, paves the way for our new Standards chair (who will have hotel contracts secured for 2021 and 2022 when she takes office), and still gives us the opportunity to see all that Atlanta has to offer (albeit at a later date). I really can't thank Standards Chair MP Bogan enough for her efforts here: MP, you are a champion!

Last but not least, I'd like to acknowledge that this is a difficult time for many of us, both emotionally and financially. If you are in a bit of a financial pinch and cannot renew your membership for next year, please get in touch with our Membership Chair (membership@guildofbookworkers.org). Thanks in part to some incredibly generous members, we are able to offer financial assistance to anyone facing economic hardship this year.

Please continue to send feedback and ideas my way.

Many thanks, Bexx Caswell-Olson

President, Guild of BookWorkers
president@guildofbookworkers.org

GBW NOTIFICATIONS

NOTICE from Rebecca Smyrl, Secretary:

The Guild of Book Workers Annual Business Meeting will take place virtually on Friday, October 16, from 5:15pm-6:15pm, EST. Instructions on how to participate will be announced soon.

CALIFORNIA :: Marlyn Bonaventure reports

The election for our chapter's new board is final now and here are the results of the 2020-2022 elected officers:

Co-Chairs, **Rebecca Chamlee & Marlyn Bonaventure**

Secretary, **Debra Disman**

Treasurer, **Barbara Wood**

Programs, **Clair Emma Smith & Farida Sunada**

Exhibitions, **Carolee Campbell**

Chapter Newsletter, **Jean Gillingwaters**

Welcome all!

DELAWARE VALLEY :: Chair Jennifer Rosner reports

Alice Austin will be stepping down after a long stint as our Vice Chair, and previous to that, she held just about every position on our board! She has been Treasurer, Secretary, Newsletter Editor, and Exhibitions Chair. Alice was instrumental in organizing our first exhibitions, and these resulted in the rapid growth of our membership. Exhibitions are great motivators, and many of our members have told me over the years how much they enjoyed having a goal to meet. Many, many thanks to Alice for all that she has done for our chapter!

The other three officers currently holding positions have agreed to stay on.

Chapter Chair, **Jennifer Rosner**

Vice Chair, VACANT

Secretary, **Rosae Reeder**

Treasurer, **Lisa Scarpello**

We will announce the new Vice Chair after elections. Thanks everyone, and stay healthy!

LONE STAR :: Chair Kim Neiman reports

The new Board is below. We also welcome Veronica Vaughan as a new Member of the Communications Committee.

Chapter Chair: **Kim Neiman**

Secretary/Treasurer: **Craig Kubic**

Events Coordinator: **Syd Webb**

Communications Director: **Elizabeth Mellot**

Both **Catherine Burkhard** and **Virginia Green** have stepped down from their posts. We will miss them immensely and thank them for all their hard work!

Also note: Austin Book Arts Center has developed their new online teaching series. You can make books from anywhere in the USA with instructors from Austin! Register here:

<https://atxbookarts.org>

NEW ENGLAND :: Chair Erin Fletcher reports

The current New England Chapter Board:

Programs Co-chair, **Lisa Muccigrosso**

Communications Chair, **Yi Bin Liang**

Secretary, **Séphora Bergiste**

We will be having our annual meeting on August 26 on Zoom.

We have announced the date; additional details coming soon.

NEW YORK :: Chair Jane Mahoney reports

Due to COVID-19, things have altered extensively in the New York area. The current New York Chapter board has **Jane Mahoney** as Chair and Programs Chair, with **Carol Mainardi** as Vice Chair and Communications Chair. A big thanks goes out to **Celine Lombardi** as former Chair; she has recently relocated to Maine.

NORTHWEST :: Member Elsi Vassdal Ellis reports

Here is our new board!

Chair, **Jodee Fenton**

Secretary & Treasurer, **Elsi Vassdal Ellis**

Workshops & Events, **Bonnie Thompson Norman**

Web & Communications, **Melanie Hewitt**

Welcome all!

POTOMAC :: Tawn O'Connor reports

Announcing two positions to fill on the Potomac Chapter Board: Vice President and Events Chair. Please consider this our opening appeal to think about lending your time and talents to the GBW Potomac Board for a two-year term. More details will come when we meet in late summer/early autumn and discuss various options for the rest of 2020 and on into 2021. Amid exhibit cancellations, quarantine, and pandemic, the Potomac Chapter has carried on!

Member Bill Minter submitted a really wonderful and bookish "swap" that recently occurred—read about it here:

<https://news.psu.edu/story/625381/2020/07/09/arts-and-entertainment/conservation-centre-celebrates-summer-solstice>

ROCKY MOUNTAIN :: Karen Jones reports

The Denver area is holding a marbling workshop with Pietro Accardi, August 22 and 23 at Your Bindery. Registration is limited to keep everyone safe. If you are interested, please register soon. (See www.rmcbgw.blogspot.com.)

The Book Arts Program at the The University of Utah is holding online classes—the Summer Bookmaking Series, with Marnie Powers-Torrey, Amy Thompson, and Emily Tipps. This ten-session series introduces both traditional bookbinding skills and structures as well as alternative forms. Join us for the entire series, for a single session, or for multiple sessions! (See bookartspgram.org.)

SOUTHEAST :: Chair Jillian Sico reports

Our current Board is:

Chair, **Jillian Sico**

Treasurer, **Piper Head**

Workshops & Events, **Kerri Harding**

Communications Co-chairs, **Christina Lilly & Jim Stovall**

A LITTLE HISTORY... by Margaret H. Johnson

Editor's Note: Margaret Johnson and I have become friends through the years, and I continually delight in the stories she tells me about the early days as part of the Guild. I asked her to write a bit about her impressions from those early years, as it helps us all understand how this great organization developed. As she wrote, "As former Editor of the Newsletter for 20 years, I hope to give the newer members of GBW a bit of insight into the Guild's history. Keep tuned..." Thank you, Margaret!

THE NEWSLETTER

In either 1975, or 1976—no one seems quite sure—Lansing Moran started writing the first issue of the GBW Newsletter. It was a one page, two-sided sheet listing several exhibitions and lectures, publications, catalogs, and courses and workshops, all to do with the book. She attached an appeal to members to send more items of goings-on in their areas to her, the new Publicity Chairman, for listing in future issues.

Lansing carried on, putting out a newsletter four times a year. More and larger issues evolved, though she did not append her name to them. Then the Fall 1978 issue appeared, #12, and it was written by Caroline Schimmel. Caroline edited issue numbers 12 through 19. She then handed it on to Mary Schlosser. Both women were later Presidents of GBW, as well as holding other positions.

At the time of that beginning, the Guild was affiliated with AIGA, the American Institute of Graphic Arts, an affiliation begun in 1948 and ended in 1978, when GBW became a corporate not-for-profit group.

The years from the late 1970s through the 1990s were a very exciting time. There was a great explosion of activity in the book world, more interest and lots going on. The membership grew, and the exhibitions, study opportunities, lectures, workshops, conferences, organizations, and publications became so numerous that it got harder and harder to list them all.

THE BEGINNING OF 'STANDARDS'

The first Standards Seminar was held in 1982, but the discussion about Standards had been going on for several years. A Standards Committee was formed in 1978 with Laura Young as Chairman. The Committee included Don Etherington, Jerelyn Davis, Doris Freitag, Gary Frost and Polly Lada-Mocarski. Don Etherington became Chairman in 1979. Questions about whether to hold examinations and give certifications to binders wishing professional or semi-professional status in the Guild, as Designer Bookbinders does, was hashed over for quite a long time. In the end, it was decided not to do so. But it was felt that showing GBW members how to work using the highest standards for bookbinding, rebinding, and restoration was the way to go. Thus, the Seminars were born.

CHAPTER EVENTS

These are unprecedented times; please check chapter websites for updated information & events.

CALIFORNIA

CO-CHAIRS	Marlyn Bonaventure & Rebecca Chamlee	CURRENT EVENTS	www.gbwcalforniachapter.wordpress.com
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DELAWARE VALLEY

CHAIR	Jennifer Rosner	INSTAGRAM	search DVCGBW
		CURRENT EVENTS	www.dvc-gbw.org

LONE STAR

CHAIR	Kim Neiman	CURRENT EVENTS	www.gbwlonestarchapter.wordpress.com
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MIDWEST

CHAIR	Ellen Wrede	CURRENT EVENTS	www.midwestgbw.wordpress.com
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NEW ENGLAND

CHAIR	Erin Fletcher	CURRENT EVENTS	www.negbw.wordpress.com
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NEW YORK

CHAIR	Jane Mahoney	CURRENT EVENTS	www.gbwny.wordpress.com
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NORTHWEST

CHAIR	Jodee Fenton	CURRENT EVENTS	www.gbwnw.blogspot.com
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POTOMAC

CHAIR	Beth Curren	CURRENT EVENTS	www.gbwpotomacchapter.wordpress.com
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ROCKY MOUNTAIN

CO-CHAIRS	Nicole Cotton & Emiline Twitchell	CURRENT EVENTS	www.rmcbgw.blogspot.com
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SOUTHEAST

CHAIR	Jillian Sico	CURRENT EVENTS	www.SEGBWnews.blogspot.com
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GBW ANNUAL BUSINESS MEETING

The Guild of BookWorkers Annual Business Meeting
will take place virtually on Friday, October 16, from 5:15pm-6:15pm (EST).

EXHIBITIONS

Exhibitions everywhere are currently closed;
please check the internet for upcoming
schedules in your area.

'The Book Beautiful' - Margaret Armstrong & Her Bindings
NEW YORK, NY *through August 31*

Margaret Armstrong was one of the most sought-after artists in an almost forgotten chapter in the history of book publishing—the golden age of the decorated book cover (1890-1915). During Armstrong's remarkable career, more than a million books with her covers made their way into homes and libraries across America. This exhibition showcases some of Armstrong's most exquisite covers—curated by Head of Special Collections Barbara Bieck—along with historic photographs and documents. At the New York Society Library. 'events' at: nysoclib.org

**Devoted Catholic & Determined Writer:
Louise Imogen Guiney in Boston**

BOSTON, MA

extended to September 25

Louise Imogen Guiney (1861-1920) continues to offer a unique window into the multifaceted literary establishment of late 19th-century Boston. Guiney's family and friends connected her to Boston's literary circles where her own drive to write—first, poetry, and later, stories and biographical essays—earned her national acclaim. Of special interest for book artists, the books displayed include those published by Houghton Mifflin, Roberts Bros. and Copeland and Day, and feature lovely covers designed by Sarah Wyman Whitman and Bertram Grosvenor Goodhue. At the John J. Burns Library, Boston College. libguides.bc.edu

CALLS FOR ENTRY

Calls for Entry are currently being rescheduled;
please check the internet for new dates
with ones you are following.

Letter Arts Review 2020

APPLICATION DEADLINE: August 31

To celebrate and showcase the finest calligraphy worldwide, and to recognize craftsmanship and creative excellence in the letter arts, you are invited to participate in Review 2020. This is a call for traditional and nontraditional lettering, calligraphy, type design, letter carving, graphic design, book art and fine art which employ hand lettering or calligraphic marks as a major element. All works selected will be published in Review 2020 (Vol. 35 Issue 1, to be published in 2021).

www.johnnealbooks.com/prod_detail_list/LAR_CFE

Reclamation: Artists' Book on the Environment

APPLICATION DEADLINE: September 1

NOTIFICATIONS: November 30

EXHIBITION DATES: May 2021 - September, 2021

A juried exhibition held next year at both the San Francisco Center for the Book and the Skylight Gallery at the San Francisco Public Library. This exhibition will consider our relationship to the environment at this moment on the planet. The book form's expressive strengths offer a perfect vehicle for reclamation, the focus of this show, which refers to the process of claiming something back or of reasserting a right. sfcb.org/reclamation

CONTENT

SUBMISSION DEADLINE: November 16

NOTIFICATIONS: November 30

EXHIBITION DATES: January 7 - February 2, 2021

A juried Artists' Book Show held at The Artery in Davis, CA. Artists Books typically defy classification, definition, and expectations. They are vessels and containers for an artist's vision. To understand what an artist's book is you have to forget your definition of a book. Whatever way your intent has led you to make an artist book, that's the kind of book we are looking for. davisartery.com/call-for-artists

POSSIBLE CONFERENCES

MOVEABLE BOOK CONFERENCE

DENVER, CO

October 1- 4

Held at the Magnolia Hotel in downtown Denver, this conference is still scheduled.

APHA CONFERENCE

TWO RIVERS, WI

November 6 - 8

The American Printing History Association is pleased to announce that our 2020 annual conference will be held in partnership with the Hamilton Wood Type & Printing Museum.

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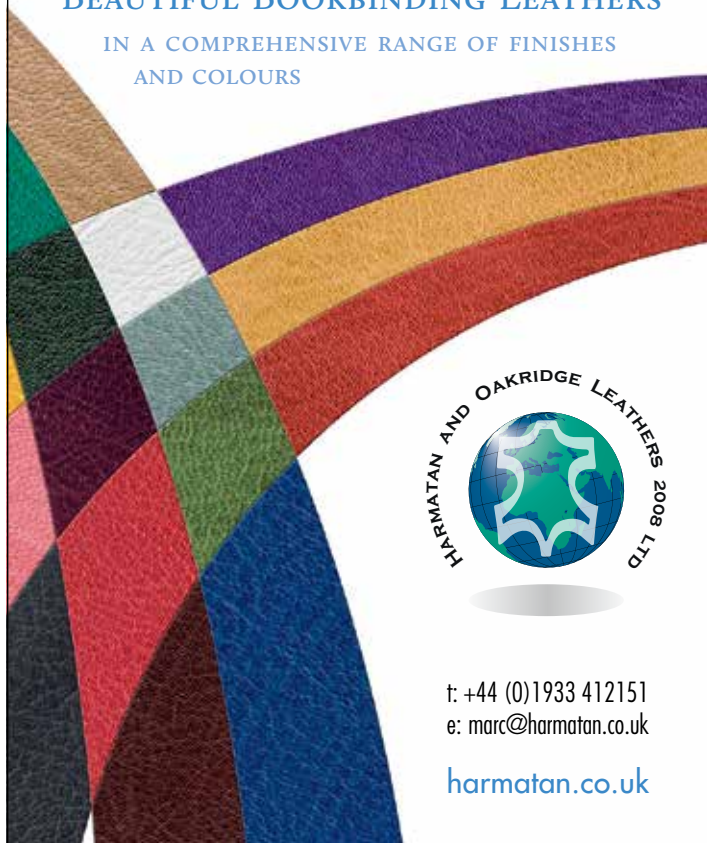
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JERILYN GLENN DAVIS

Recipient of the 2020 GBW Laura S. Young Award

Jerilyn Glenn Davis (Jeri) is a most deserving recipient of the 2020 Laura S. Young Award, an honor named for her teacher and mentor, and given in recognition of service to the Guild of BookWorkers. A member of the Guild since 1965, Jeri's contributions to the organization spanned an era of change and new direction in Guild history. In the sixties, when Jeri joined, GBW was still affiliated with the American Institute of Graphic Arts in New York City, a necessary partnership made in 1948 due to low post-WWII membership. But, by 1978, the Guild made a break from AIGA and returned to its own entity. Research into this transitional period, through early GBW *Journals*, will find Jeri Davis on the roster of attendees of the Executive Committee meetings that set into motion important new programs and activities of the 1980s, especially as the Guild approached its 75th anniversary in 1981, with an exhibition scheduled to be held at the Grolier Club.

The GBW *Journal* Index for the Volumes IX-XVII (1970-1979) is a record of the many roles in which Jeri Davis participated as a Guild member. In *Journal* Vol. X-3 (1972) she is listed as Vice-President and Membership Chairman, a position she held from 1969 to 1977. Jeri gave the Membership Committee Reports for many years beginning with Vol. IX-1 & 2 (1971) through Vol. XV (1977). She was editor of the *Journal* too, including Vols. XII-1, XII-2, XIV-3, XVII (1975 to 1977), and she worked on the Publications Committee with a report noted in the *Journal* Vol. XVII (1979). Jeri served on the Standards Committee from 1978 to 1988, originally overseen by Mrs. Laura S. Young, and followed in 1981 by Don Etherington, who is credited for starting the 'Standards of Excellence' Seminars.

Jeri Davis, originally from Gastonia, North Carolina, was born in 1942 and worked in her family's printing business from childhood, and in summers from 1965 to 1983. It was a letterpress "job" shop started by her grandfather and run by her uncle during the years she worked there. She operated a Ludlow typesetting machine, which cast text into lead slugs from matrixes, and she hand-fed a Chandler & Price platen press she called "her press", often using it for personal projects like printing handset letterheads on stationery.

Jeri attended Belmont Abbey College near her hometown in North Carolina, where she received a B.A. in English in 1964. She was inspired to learn how to bind books when she saw a binding her sister Marilyn had bound in a class Mrs. Young co-taught with Gerhard Gerlach at the School of Graphic Arts, Columbia University. Jeri had read the introduction to Douglas Cockerell's bookbinding manual

and decided that she could do that; she wrote a letter to Mrs. Young asking if she could take lessons for a year. By 1965, Jeri was living in New York City in an apartment within walking distance to Mrs. Young's bookbinding workshop located at 115th Street and Broadway, directly across from Columbia University.

As one year turned into nearly two decades of working with Mrs. Young, Jeri Davis developed expert bench skills, including case and conservation binding, book repair, leather re-backing and restoration, gold tooling, and box-making. The workshop closed annually from June to September, with projects completed and the shop in order. Jeri would return to North Carolina to work in the family print shop, while Mrs. Young and her husband, a professor of geology, spent the summer months at their home in Virginia.

Laura Young acknowledges Jeri Davis in the preface to her invaluable 1981 publication, *Bookbinding and Conservation by Hand: A Working Guide*, as "my able assistant for more than fifteen years, for her sustained interest and continuous help during the period that this manuscript was in process." When Mrs. Young retired in 1983, Jeri took over the bookbinding business the following year, continuing to offer the same services, to take both private and institutional commissions, as well as teaching classes.

In a recent phone interview, Jeri Davis described Laura Young's 115th Street bookbinding workshop as the place where the Guild happened. Mrs. Young was GBW President a total of 19 years (1949-52, 1958-74), and while the AIGA gave the Guild a formal meeting place and an address, Jeri said the Guild lived in the workshop. There, Jeri helped edit and pull together materials for the *Journal*, readying them for printing deadlines. As Membership Chair, Jeri recalled how they had an arrangement with Elaine Haas, the original owner of the TALAS bookbinding supply house, who gave them addresses of new customers. Jeri would hand write a personal note to the client, with GBW information and a membership form enclosed, to invite them to join, and most did. She eyed the growing numbers, hoping to make the goal of 200 members! She is amazed that GBW today is comprised of nearly 900 members.

When asked what was most rewarding about her career in bookbinding, she says simply, "It was a way of life." She was eager to live in New York when she left North Carolina in 1965. It was an exciting epicenter of book activity, and she met so many interesting people in the field. While she trained and assisted Mrs. Young, the workspace was also large enough to allow up to four students for private

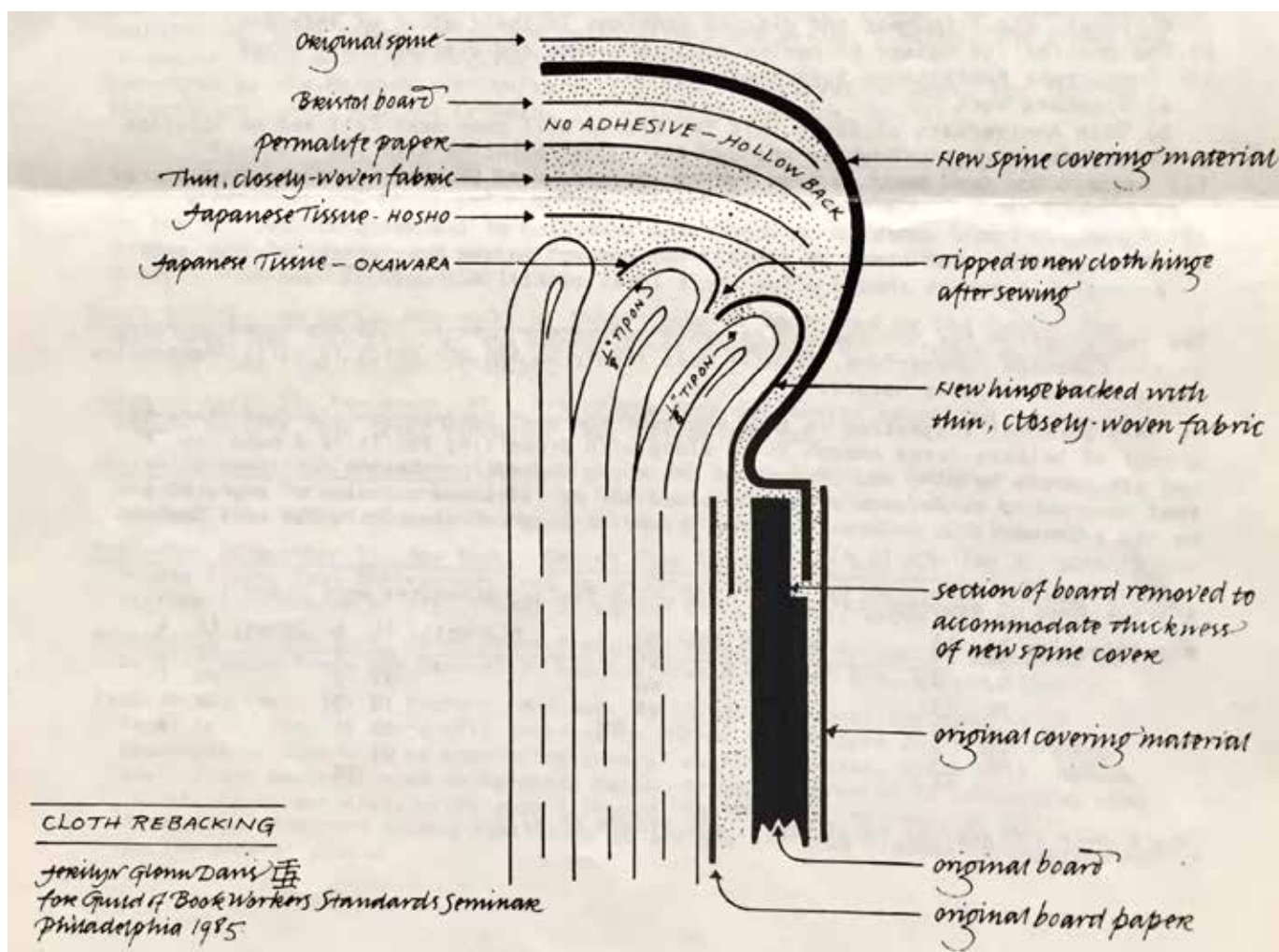
instruction, up to three hours at a time, a few days a week. Jeri explained that the concept of the bookbinding workshop, in contrast to private instruction, was developed in the 1980s when the Guild began to establish chapters outside New York, and as the 'Standards of Excellence' Seminars took hold.

Well into the 1980s, even while Jeri was busy running her own business, she continued to help edit the GBW *Journal*. She worked at the 115th Street location for seven years after Mrs. Young's retirement, until it was necessary to move her studio to a smaller space at 27th Street and Broadway in 1991. Over the years working at the bench, Jeri expressed a pleasure in seeing the stacks of work to do, eventually becoming work that was done. She kept detailed reports about jobs, samples of materials, and descriptions in Job Jackets. Not only was she a member of GBW, Jeri also had memberships in other professional organizations such as the Designer Bookbinders, and the American Institute for Conservation (AIC). In 1998, Jeri rounded out her career by taking an institutional position

as conservator at the Frick Art Reference Library in New York, doing restoration and collection maintenance repair until 2007. She maintained her 27th Street studio until 2015, when her bindery equipment and years of archives were moved to a converted garage bindery at her North Carolina family home in Gastonia. She continues to reside in New York City.

The GBW Laura S. Young Award is an important award, to honor and to remember those Guild members whose volunteer efforts have kept this organization and the book arts alive. This year, the 2020 award gives Jerilyn Glenn Davis the recognition she has earned. A member for fifty-five years, Jeri has witnessed the organization's growth in membership, success in raising the standards of the allied book crafts, improved educational opportunities, and embracing of modern communication that has brought the Guild into the twenty-first century. Congratulations, Jeri!

- submitted by Priscilla A. Spittler



In 1985, Jeri presented at the GBW Standards Seminar on Cloth Rebacking. Jeri's sister Marilyn drew the above drawing, that accompanied the lecture.

DANIEL KELM

Recipient of the 2020 GBW Lifetime Achievement Award*Inventor-Carpenter-Scientist**Danny in the lab, 1962.*

Photo: Diane Youngquist

A book is most successful at telling a story when all components work together toward a single effect. So why is it that we expect words and images to be used to artistic purpose, but rarely demand the same of the binding? To many the binding provides—at most—an additional surface on which to compose visual elements. This strikes me as an opportunity lost. The deep, expressive qualities of a binding are to be found not just on its surface, but in its form, material, and movement. When these integrally support the text and imagery there is a synergistic effect, and the impact is potent.

- Daniel Kelm

Daniel Kelm is an artist, scientist, philosopher, bookbinder, and teacher. His work combines the discipline of a scientist, the imagination of an artist, and a philosopher's curiosity about the nature of reality and existence. Daniel brings all of these interests to his teaching along with a keen sense of humor and play, and a kind heart.

After a boyhood of scientific experimenting, Daniel pursued formal training in chemistry and then taught at the University of Minnesota. He began his binding career in 1977 at the university and then worked as a bookbinder in several production studios in Minnesota and Boston. Daniel learned progressively more specialized traditional binding techniques and was the finisher at Harcourt Bindery in Boston. Then he moved to Easthampton, Massachusetts, to work with David Bourbeau at Thistle Bindery before setting out on his own.

BOOK MAKING

Daniel opened his studio, The Wide Awake Garage (WAG), in Easthampton in 1983. At WAG he designs and produces artist's books, interpretive fine bindings, and book sculptures. Daniel brings an inventor's mind and a sculptor's hand to the creation of his books. His work is inventive and often complex. While many of his books journey beyond the traditional form, they always work and they are always to the highest technical quality. In exploring book structures, he has built objects that unfold in multiple directions, creating puzzles for the viewer to take apart and put back together—invitations to see the story from different points of view.

NAMING OF THE WIDE AWAKE GARAGE

For me, the garage has always been a place to physicalize what I imagine—a place to build spaceships, hovercrafts, and machines capable of digging to the center of the earth. These two elements—being aware and having a place to create—came together for me when I discovered an old photograph from the 1920s of my maternal grandfather standing in his auto garage. On the back of the photo my mother, at a young age, had written “Wide Awake Garage, Buffalo, Minnesota, Verna Lindberg.” So the studio is named for a way of being in the world, and for my sweet and cranky grandfather.

Most of us are familiar with his wire-edge binding method, a technique that uses a completely new way to join pages that creates a fluid, mobile object in the guise of a book. The structure makes it possible for a book to become a sculptural piece as well as a medium for storytelling, and inspires the viewer to participate in the kinetic exploration of its content. From these first explorations in reimagining the book, Daniel's orbit moved further out and away from the expected, conventional book.

Daniel's wide knowledge of and interest in materials is evident in his use of nontraditional materials such as metal, plastic, glass, wood, and resins. In short, in both his sculptural approach and his use of unconventional materials, he has been a disruptor for many of us who have long accepted the static concept of what a book and its binding should be.

CHEMISTRY

Ten-year-old Daniel filled the basement of his family home and his lungs with chlorine gas during an experiment in his

(continued on page 14)

basement chemistry lab. Afterwards, a family friend wrote out the equation for the chemical reaction that created the gas, and Daniel was permanently hooked on chemistry.

While WAG has been the site of Daniel's binding work, it is also the center of his other major interest—chemistry and its history. Daniel re-creates historical scientific experiments and lab environments, has produced a number of scientific videos, and has consulted on projects at a number of museums. In 2012, he researched chemical glassware and co-curated the exhibition 'Glass at MIT: Beauty and Utility'. A number of scientific videos were made in collaboration with Steve Turner, Curator of Physical Sciences, at the National Museum of American History at the Smithsonian Institution. They focused on the legacy of English chemist James Smithson, whose donation to the people of the United States funded the Smithsonian. Another video, Syrup of Violet, was made for the exhibition 'Beyond Home Remedy: Women, Medicine, and Science' at the Folger Shakespeare Library. His enduring interest in alchemy led him to build an alchemical furnace. He describes its use as interactive and transformative both to the material being transformed and the operator as "you, the operator, are also changed by the operation." Daniel is an avid collector of chemical and physical apparatus and most of his collection resides at WAG.

Daniel's science informs his design and binding work. The left-brain side of his website states "Poetic Science=Life" and he proposes the following to us:

Poetic Science offers a way of being in the world that celebrates relationship and connection. It crystallizes a broad approach that I have developed in my life and work. By combining the perspectives of art and science it moves to unify what is commonly thought of as separate. Through this fusion of body and mind, heart and head, matter and spirit, we are able to enter into a more intimate

relationship with materials. And, having learned to distinguish their characteristic rhythms, ask them each to lend their unique personalities to the expressiveness of our work.

TEACHING

Daniel has presented at the Guild's 'Standards of Excellence' three times and at Paper and Book Intensive twice. He has taught numerous binders and artists in workshops in his studio and throughout the U.S. and abroad.

In 1990, he founded the Garage Annex School for Book Arts (GAS), and soon after with his wife Greta Sibley expanded the program to provide a program where people could be certain to learn many aspects of our intricate craft. He teaches structured workshops but also provides private instruction and coaching at GAS. His students include those interested in gaining traditional binding skills but most notable are those who come to GAS to develop their interest in inventive structures and design. Through his teaching, Kelm has introduced many people to binding, but he has also brought a great many well-known teachers of the craft to teach in the studio.

Students range from traditional binders interested in Daniel's inventive advances such as his wire-edge binding structure to those who want to learn how to create their own unique volumes and editions. He is both exact and flexible in his work and instruction, making him an ideal person to teach both experienced and novice bookmakers. He has been an inspiration to binders, artists, and designers throughout his career. His aim has been to further the craft, and that he has surely done. Students declare that he is a "magician" and "a genius" at teaching, allowing participants in his classes "to join him in his thinking process" as they are "invited to figure out for themselves" where a project will end up.

COLLABORATION

Daniel's affinity for collaborative work has attracted artists, designers, and printers to WAG over the years. His thought process and his way of seeing the book as a platform for expression excites others, and he finds them returning repeatedly. The many collaborative projects included on his website are a testament to how valuable his collaboration with other artists has been.

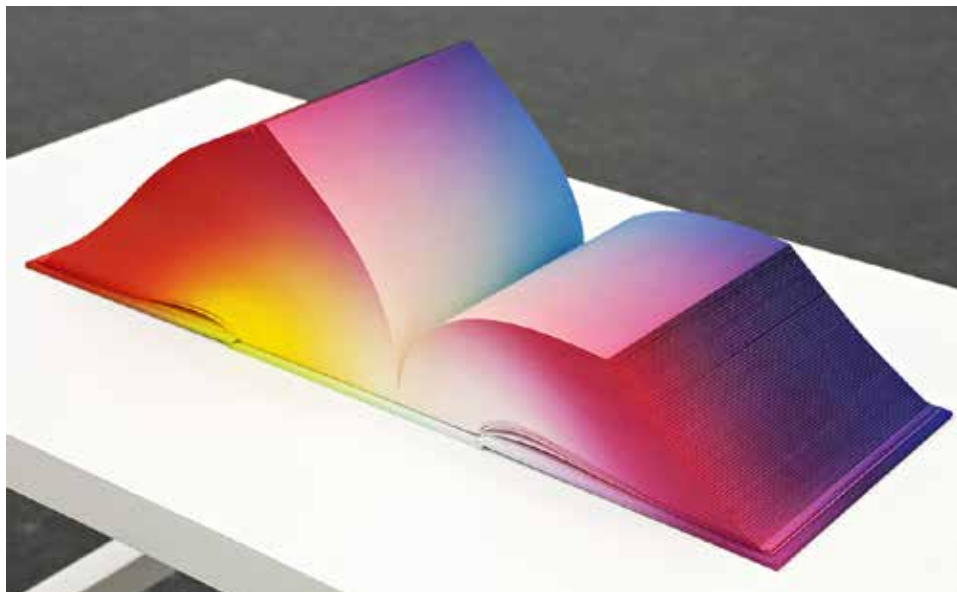
Some of the most significant collaborative projects during Daniel's first years in the Pioneer Valley were with Alan Robinson of Cheloniidae Press and Barry Moser of Pennyroyal Press. He has done many projects with Tim Ely; and completed twenty editions working with Steve Clay at Granary Books. Other collaborative projects include two with 21st Editions, several with Peter Koch, and two extensive series with Thomas Ingmire of one-off manuscript books combining Neruda and Lorca poetry with original art by Manuel Neri. He is currently working on a project with



Kelm spent months inventing the binding structure for *Moth and Bonelight*, published by 21st Editions. It took him and his loyal crew the better part of a year to produce the edition of 25 two-volume sets. Here is Daniel among a sea of copies. The books can be dismantled and reassembled—one or more prints removed without destroying the integrity of the wire edge binding.

Photo: Sami Keats

RGB Colorspace Atlas, an artist book by Tauba Auerbach, is both a sculptural object and spatialization of color. Binding co-designed by Daniel E. Kelm and Tauba Auerbach. The books were bound by Kelm, assisted by Leah Hughes. The bookcloth and edges of the textblock were airbrushed by Auerbach. *RGB* consists of three volumes—each 8-inch cube contains the entire visible spectrum mapped out over 3,632 pages representing the RGB color space sliced in a different direction: vertically, horizontally, and from front to back.



another frequent collaborator, Robin Price. Some of the most challenging pieces have been artist's books done with Tauba Auerbach.

FINALLY

Asked to share a treasured wish, Daniel once said: "It's an ongoing wish: as a teacher, to continue to help others discover their own authentic voices." Although his love of chemistry has sometimes tempted him to return to chemistry full time, he has remained a book maker because he enjoys the good people in the book community so much.

Daniel's work has been recognized and collected nationally and internationally. He has notably shared his thoughts and knowledge in published articles. His techniques and innovations, his amazing craftsmanship, and his whimsical, innovative structures have ignited creativity in countless others. All of these contributions warrant a place for Daniel among the giants of our field. But it is the boundless enthusiasm of his students and fellow craftsmen, seeing things in new ways through his inspired guidance, that has earned him this award. The field of bookbinding is not the same since he entered it. He has opened up new dimensions of exploration and has generously and enthusiastically shared his journey with all of us.

Daniel is the epitome of a seeker, a thinker, and a doer, and by that he is a rare resource to us all. He has changed our perception of how we view what we do, and we are all better for that awakening and challenge.



Photo: Lee Fatherree

The Sea of Isla Negra is one of a series of sixteen one-of-a-kind handmade books that are the product of a five-year collaboration conceived by longtime creative partners Manuel Neri, a highly-respected Bay Area figurative artist best known as a sculptor, and Mary Julia Klimenko, Neri's primary model for close to four decades. Daniel based his cover design on the title page hand-calligraphed by Thomas Ingmire. The cover is decorated with dyed letterforms, air-brushed leather onlays, and gold leaf stamping.

An Interview with Helen Hiebert, Papermaker

Helen Hiebert is a papermaker who has been conducting online workshops for several years; here, some background and advice.

How did you get started making paper? Did you have an “aha” moment where you realized this is what you wanted to do with your life?

I studied art at The University of the South (Sewanee), a small liberal arts college in rural Tennessee with a tiny art department. I had the opportunity to spend my junior year abroad in Mainz, Germany, where I went to a big art school with many more offerings, and I took a class about paper. Although we made paper in a blender, that didn't really interest me at the time. What struck me was how paper was so versatile as a medium. We constructed pop-ups, built furniture from cardboard, and explored paper as a material. That was one “ah,a” moment. I moved to New York City after college and started working for a large commercial printing company. The next summer, my father was in Japan for work, so my mother and I took a vacation to see him and travel. We stayed in a traditional inn, and I fell in love with the way light filtered through the shoji screens there. We also visited a few paper stores, and I was intrigued with the paper crafts I saw in department stores. I went back to NYC looking for a way to go back to Japan to learn how to make paper, but instead I found Dieu Donné Papermill, a nonprofit papermaking studio, where I ended up working for six years as the Program Director.

What have been your favorite papermaking experiences? I imagine appearing on Sesame Street was one of the more memorable ones...

That's definitely a fun memory. I met a woman who worked for The Trust for Public Land in New York City when I was working at Dieu Donné. We connected because I was running a public school program called The Papermaker's Garden, which involved teaching children how to grow plants and turn them into paper. Paula took me on a tour of several community gardens, and although we didn't end up working together, she put me in touch with a producer for Sesame Street. We coordinated the short film that appeared on Sesame Street and he wrote the words to the clever jingle. Readers can watch it at: www.youtube.com/watch?v=pId8pKyt9rE. Just a year ago, a student at a lecture came up to me afterwards and thanked me for showing the clip during my talk—he'd seen it as a kid, and in first grade his teacher asked the kids if they knew what paper was made from. He eagerly raised his hand and said “pants” because he'd seen us cutting up old clothing in the video. She told him he was wrong! Seeing the film again at my lecture made him feel vindicated, because he realized he'd been right.

Other favorite experiences include connecting with other papermakers and seeing how they create their

paper and art, in addition to the aha moments I live for in the studio. I love coming up with an idea, exploring it, and making discoveries about paper and life.

Tell me about your artist's books and installations.

I have been making artist's books since 2005. When I lived in New York City, I was taking classes at the Center for Book Arts before I started working at Dieu Donné Paper Mill. At one point, I felt a need to choose between books and paper (I chose paper), but I slowly came back around to creating books (using paper, of course).

My artist's books combine my interest in innovative papermaking techniques and paper engineering. I find content in the threads that run through my life, such as motherhood, my father's Alzheimer's disease, a fascination with letterforms, and light (translucency, shadow, the subtleties of watermarks).

Here's one example of an installation that led to an artist's book. My installation ‘Mother Tree’ (2010) was inspired when I overheard a father telling his children (to my surprise) that me breastfeeding my baby was one of the most beautiful things in the world. ‘Mother Tree’ is a large paper dress that turns into a tree as pure white crocheted threads (representing mother's milk) cascade from the chest and turn into multi-colored roots as they hit the floor. I solicited crocheted roots that over 400 people contributed from around the world. These roots were made from fibers as varied as their makers: Oregon sea grass, hemp, linen, and hair, to name a few, and these were often delivered with personal stories about motherhood. I have come to realize that my art connects people: we feel empathy when we hear each other's wishes, and we notice our similarities when we share our stories. ‘Mother Tree’ has been displayed with the roots twisted into words about mothering, piled up around her feet, and surrounding her like a labyrinth.

When I turned fifty in May of 2015, I started thinking about how I might commemorate the occasion as an artist, and I turned to ‘Mother Tree’. I also thought about a family heirloom, a tablecloth my grandmother had made over the decades of her life, inviting relatives (including me) to autograph it whenever we gathered at family reunions; the names were signed in a spiral pattern, and between reunions, my grandmother hand embroidered each signature in a different color.

Inspired by that tablecloth and ‘Mother Tree’, I collected handwritten words about mothers and motherhood from fifty people and embroidered them onto a skirt in honor of my fiftieth year on this planet. I also created an artist's book called ‘50 Revolutions’. The book represents the fifty revolutions I've taken around the sun and my evolving thoughts on motherhood.

Both 'Mother Tree' and '50 Revolutions' stem from the bouts of isolation and inadequacy I feel as a mother, and as I reached out to my community seeking words about mother/motherhood, I realized how similar the journey is for all women who bear children. The book includes a 'Mapping Motherhood' print and a miniature 'Mother Tree'. Each of the fifty rings in the print, like the rings in a tree, contains one of the words, hand-written. These words represent the topography of motherhood: survival, mystery, constant, awakening, home. A miniature 'Mother Tree' sits in the middle of the print with two single strands of crocheted mother's milk representing this thread that has flowed through mothers since the beginning of time.

I produce an installation every five to ten years and an artist's book every year or two. I invite you to visit my website to read more.

Your website has a wealth of papermaking information. How do you juggle the Paper Talk podcast, the Sunday Paper newsletter, free video tutorials, and The Paper Studio on Facebook while still finding time to be in your studio making paper?

I have been working with paper for almost thirty years, so a lot of this work is the accumulation of the relationships I've made, my studio practice, and my need to make a living.

When I got the opportunity to write my first book, *Papermaking with Garden Plants & Common Weeds*, my editor showed me other books as examples to help me find a style. I remember looking at another craft book, and seeing how the author chose to feature other artists in addition to her own "how-to" content. I knew that was the direction I had to take, partly because I was still a beginner in the papermaking world (that book project fell in my lap, but that's another story). So I featured the recipes and techniques from a variety of papermakers in that book.

I've always felt that finding paper was a gift, and the field is relatively small, so I've had lots of opportunities—to write books, teach workshops, and connect with others in the field. Writing the blog is an extension of my "how-to" books—I share what is going on in the world of paper as well as what I'm working on in my studio. I love doing the podcast, Paper Talk, because I get to talk with friends and colleagues about their lives with paper, and I also want the voices of our times to be recorded. Being a self-employed artist is lonely, so many of my projects are an effort to connect with others. I started a facebook group called The Paper Studio as a community around my monthly project planner: The Paper Year.

It's funny. I don't feel that busy. I am relatively disciplined, going to the studio three days a week. The rest of my work week (which is probably forty to fifty hours total) is spent running the business: writing the blog, podcast

interviews, marketing, bookkeeping, and such.

You've been teaching workshops online for several years. What made you decide to try it? How did you learn the skills necessary to become a successful virtual instructor?

As with all aspects of my work, I'd say that I have been honing my skills for a long time. I have been teaching in-person workshops for twenty-five years, and I started teaching online in 2017 in order to develop a new income stream. My husband and I met in NYC and moved to Portland, Oregon in 1998; we had two kids and moved the family to Vail, Colorado in 2012 for my husband's work. Vail is a rural resort community, and I was having trouble finding teaching gigs, which had always been part of my income stream. Thankfully, I'd been steadily building an online following for about ten years through an e-mail newsletter, and I found that I had an audience that was interested in learning about paper online.

I had decided early on in my career that I needed to diversify. I am a gig worker, and I didn't think that teaching hand papermaking was going to provide me with enough income. As such, I teach various papercrafts, book making, and lamp and lantern making online (and in-person). My in-person teaching experience coupled with writing "how-to" books really helped me in creating written instructions to accompany the online videos. My biggest challenge was filming the courses. I hired someone to help me at first, but over the years I've developed a system that allows me to produce the videos by myself.

The COVID-19 pandemic is leading a lot of book artists to try online teaching. Do you have any tips or advice for people just starting out?

I feel for my colleagues who had to figure this out practically overnight! My classes are not live—I create pre-recorded instructions that I deliver to students on a certain date—and we have an online classroom where participants can post photos, ask questions, and comment on each other's work. I think most instructors who are trying to replace lost income due to COVID-19 are teaching live workshops to replicate the workshops they've had to cancel. I'm learning from them!

I think the world of online teaching has lots of potential, and teaching online gives you the ability to reach people who might not have time or cannot afford to come to a workshop in person. There is not a particular format either. I see people doing all sorts of courses in various formats. My advice would be to observe what and how others are teaching online and develop your own unique courses. If you have a following, people will want to join you. I think the most important thing is to have great content that people want to learn, coupled with a good marketing plan.

Helen's website: www.helenhiebertstudio.com



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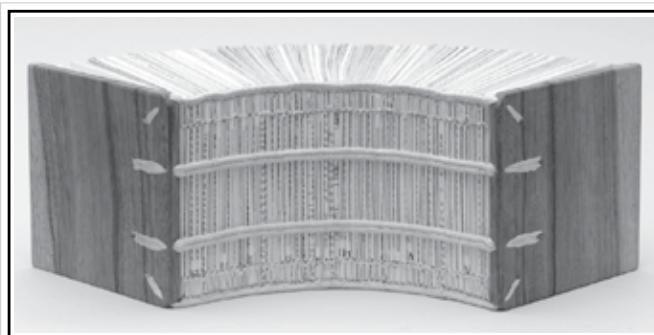
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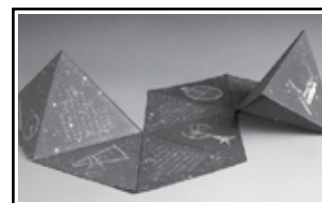
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Part 10: Board Attachment and Case Construction

In the tenth article in the series, we look at how the textblock and the cover are joined to each other, approaching a finished book.

Once the boards have been cut to size, shaped, and had some fittings attached, there are several different methods to use to join them to the textblock. In earlier books, the boards were likely to be attached before a covering material (leather, parchment, cloth, paper) was added. Sometimes this was done as part of the sewing process, but in other cases after the sewing was complete. In most modern books, the cover is constructed separately, using the covering material to join the boards to each other, and is sometimes decorated before attachment. The finished cover is then connected to the textblock at a later step, using the endsheets and/or the spine linings. Along the way, there were some hybrid or transitional forms that were used. There are advantages and disadvantages to each method, especially when it comes to longevity, durability, speed, and flexibility.

Many of the board attachment methods are directly related to the sewing style, and in fact the intended board attachment is likely to have determined the sewing style choice, rather than the other way around. We discussed the various forms that sewing has taken over the centuries in the second and third articles of the series, which it might be helpful to revisit. In addition, the answers to the following questions will help to identify when a book was bound fairly reliably, though, as we shall see, they may not be as helpful with respect to geographical location. Were the sewing supports used to attach boards before covering? What shapes are the holes and grooves in the boards? Were the supports laced through the board or just glued to it? Or was the case constructed separately from the book and attached later, using just the endsheets, spine linings, and/or glued-on sewing supports to make the connections between the two?

BOARDS ATTACHED AS PART OF THE SEWING PROCESS

Bindings from the earliest codices (Coptic and Insular) often had the boards sewn on along with the textblock, using the same thread as the unsupported stitch.¹ There is some evidence to suggest that the sewing process often started by creating the attachments between the front board and the first signature.² Some early codices reinforced this relatively weak attachment of the boards with a fabric spine lining that extended onto the outside surface of the boards.³ However, using separate sewing supports, rather than the sewing thread itself, to attach the boards seems to have developed in Europe, probably around the 8th century.⁴

In Carolingian bindings, the boards may have been used to hold the sewing supports during sewing, in a way analogous to starting a Coptic sewing pattern with the board attachment. The boards of Carolingian bindings have tunnels that start in the thin spine edge of the board and end on the outside face, where, characteristically, paired grooves angle away from the end of the tunnel in a v-shape. At the

ends of these grooves are holes to the inside face of the board, where another groove roughly parallel to the spine reconnects them.⁵ Berthe van Regemorter postulated,⁶ and Jean Vézin concurred,⁷ that the sewing support cords were folded in half and laced from the inside vertical groove to the outside of the front board, each end laid in one side of the v, then passed together through the oblique tunnel through the spine edge of the board. This created a double support from a single length of cord, which was then used to start the sewing from the first signature. After sewing was completed, the free ends of the supports were laced through the oblique tunnel in the edge of the back board, split into the two sides of the v, laced back to the inside and tied in the vertical groove. Sometimes the ends were also pegged to hold them securely.⁸

Léon Gilissen isn't entirely convinced that the cord was necessarily always a single cord folded in half, because he does not see any unequivocal examples in his sample of bindings from Brussels.⁹ The distinctive, triangular shape of the grooves in the boards of Carolingian bindings does suggest this method of attachment, but Gilissen is correct to question whether there might be other explanations. However, it does seem to me that, in the absence of a proper sewing frame, it would be helpful to have the cord already attached to one board. The free ends would still be easier to manage with some sort of anchor point above the work station, but any kind of horizontal surface would be sufficient, including a shelf. Szirmai believes that the fact that the attachment of the front board is different from that of the back board is a diagnostic clue that the binding is an original carolingian binding, whereas if the two boards have identical connections to the textblock, it is more likely to be a rebinding.¹⁰ Perhaps the bindings in Gilissen's sample have been repaired, and that is why the cord is not continuous on one of the boards. He does note that in some cases it is not possible to see the vertical groove on the inside of the board where the loop would be, so it may be that simple.

A different style of Carolingian board attachment includes wrapping a thread, like the sewing thread, through a slot in the board and around the spine side, to which the support cords are then anchored. Szirmai has a full description and diagram, and mentions that though it is complex, it is also reminiscent of Coptic and Byzantine board attachments.¹¹ Federici and Pascalicchio, in their survey of Italian medieval bindings, also see examples of this style of attachment, which they call "pre-Carolingian".¹² They conclude that it is something of a precursor to the simpler carolingian board attachment, since they mainly found it in earlier examples (specifically in one from the 9th century).¹³ I would also note that it would probably be easier to prepare the boards for this kind of attachment, because it eliminates the angled tunnel that passes from the thin edge of the board to the outer surface; all the holes run perpendicular to the surface of the board, and only a narrow groove runs along the edge.

(continued on page 18)

There is an interesting similar construction from much later in binding history. Anthony Cains describes some light-weight French bindings with smooth spines from the 16th and 17th centuries. They had recessed sewing, but no supports—they were simply a link stitch, like a Coptic stitch, nestled into a sawn slot in the spine.¹⁴ The ends of the sewing thread, typically a thick linen thread, were then “caught up to the turns of other threads laced into the boards”.¹⁵ Though this is a minimal description, it does suggest the possibility that the boards were attached as part of the sewing, similar to both Coptic technique and the “pre-carolingian” method.

BOARDS LACED ON AFTER SEWING

While the earliest board attachments seem to have been an integral part of the sewing process, some bindings appear to have been sewn in one operation and then had their boards attached later, perhaps even by a different person in the bindery. Pollard notes that English bindings from the 9th to the 12th centuries sometimes featured an interesting pattern of connections between the thongs, where the endband cores were slanted inwards and joined to each other, with the remaining sewing supports linked to them after passing through tunnels through the edge of the boards.¹⁶ It seems likely that the boards were laced on after the sewing was completed in this case, as there is no difference between the front and back boards. The involvement of the endband cores as an integral part of the attachment would otherwise mean that the endbands must have been sewn at the same time as the rest of the textblock, which, while possible, does not seem to have been very common. (See the sixth article in the series, on endbands, for a discussion of this practice.)

Romanesque bindings were typically sewn on alum-tawed thongs, also laced through holes in the edges of the boards to the outside, along a groove in the outside, through the board to the inside, along another groove, then back to the outside of the board and fastened with pegs, wedges, or nails.¹⁷ Carvin describes the different shapes of the tunnels and grooves in the boards in his survey of medieval French bindings (14th- and 15th-century), noting that some tunnels are round and were clearly made by drilling, while others are rectangular in shape.¹⁸ The switch from rectangular tunnels to round ones seems to correspond to the switch from using tawed supports, which are flat, to using vegetable-fibre cords, with a round cross-section, in the mid-15th century. Carvin notes that the attachment of the sewing supports and the attachment of the endband cores are sometimes the same style, but that sometimes they differed, with the styles of endband core attachment being somewhat more experimental, or at least predating the same style of sewing-support attachment.¹⁹

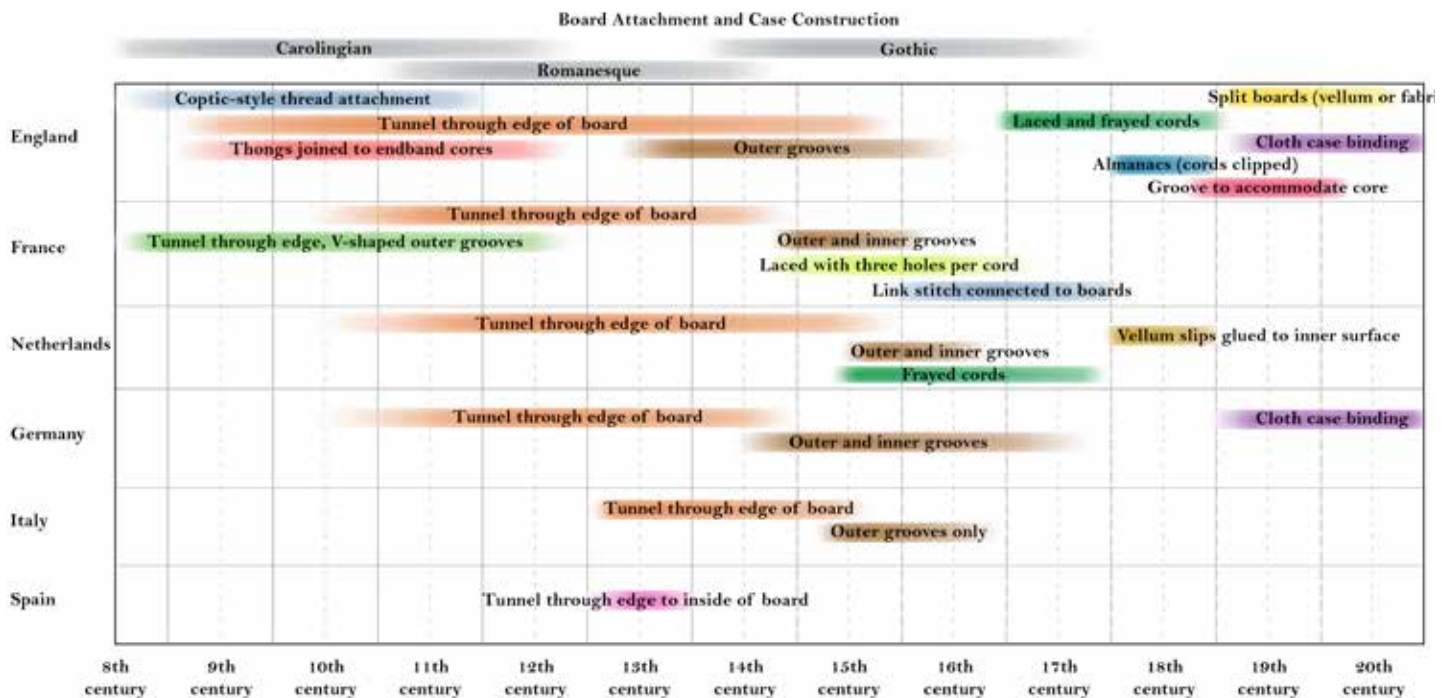
One interesting geographical variant mentioned by Carvin and Gilissen is on books from the Cistercian monastery in Alcobaça, Portugal. They feature a reversed direction of lacing, where the tunnel from the spine edge of the board ends on the interior surface of the board instead of the exterior.²⁰ The supports then run along a groove on the inside surface, pass through a hole to the outside of the

board into a groove on the outside, and then are pegged in a hole towards the inside of the board. Gilissen points out that this direction of the final pegging allows it to be done with the board closed on the book, perhaps enabling a more precise adjustment of the snugness of the lacing.²¹ If the support is pegged in place from the inside towards the outside, as in most other European bindings, the pegging must be done with the board open, and it is possible to over-tighten the lacing, making the book difficult to close.²² While this does make mechanical sense to me, there must be some reason why most binders elsewhere in Europe did not choose this method of attachment. Could it be that there was concern about damaging the textblock while hammering in the peg? It would be interesting to find other examples of this style of lacing from elsewhere in Europe, or to find a contemporary source that discussed why the monks of this one monastery chose this method of attaching their boards. Szirmai notes that attaching the boards this way is mechanically weak, and does not seem to have seen any examples of it himself, though he does include it in his diagram of Romanesque lacing paths.²³ The only specific example mentioned by Gilissen is from the 13th century, so it is possible that it was not a practice that continued for long.²⁴

SIMPLIFICATION BY ELIMINATING THE EDGE TUNNEL

Szirmai characterizes Gothic bindings as having done away with the tunnel through the edge of the board, replacing it with a groove on the outer surface of the beveled or rounded spine edge.²⁵ Anderson's survey of 15th-century books also shows that the medieval style of tunneling through the edge of the board began to decrease in popularity in the mid-15th century, and was gradually replaced by simpler grooves. In the case of Italian bindings from this era, they were more likely to have grooves only on the outside of the board, while the books in her survey from the Netherlands tended to have both inner and outer grooves, with the lacing passing through the thickness of the board.²⁶ This is consistent with Carvin's description of some of the Italian bindings he surveyed, where the earlier bindings had a rectangular tunnel through the edge of the board onto the outer surface, with a groove into which the thongs were nailed, while later bindings had no tunnel but just a groove starting from the spine side of the board.²⁷ Middleton notes that tunnels through the edge of the board seem to have survived until the end of the 15th century in England, though other methods such as a groove on the outer surface of the board can be found as early as the 13th century.²⁸

Eliminating the tunnel through the edge of the board would have simplified the preparation of the boards, speeding up the binding process and therefore making books cheaper to produce. It would be difficult, if not impossible, to create a tunnel through the edge of a pasteboard, which is much thinner than a wooden board, so it is not a surprise that by the 15th century the edge tunnel was losing its popularity. The increased shaping of wooden boards toward the end of the Gothic period may also have had an effect, since the spine edge was typically beveled or cushioned by this time,



and so less amenable to having a tunnel drilled through it in a controlled way.

Even after wooden boards were replaced by pasteboards, for a while the sewing supports continued to be laced through holes, with the ends of the cords sometimes frayed out to minimize bulk and glued to the board.²⁹ Middleton notes that the cords were typically frayed on finer bindings from the 17th and 18th centuries, while cheaper trade bindings of the time tended not to bother with that kind of nicety.³⁰ Foot also comments that there were variations in the details of how many holes were used and where they were placed, and that the use of three holes in pasteboards was typical of French bindings.³¹ Dudin's *L'Art du relieur doreur de livres* from 1772 describes holes pierced in a triangular arrangement, with the cord being laced from the outside in through the hole nearest the spine, down to a hole below it (and further from the spine), then up vertically through a hole above and further from the spine than the first one.³² This sounds visually similar to a Carolingian attachment, and it is interesting to speculate whether it is in fact inspired by the much older form.

TRANSITIONAL FORMS

According to Middleton, in some early English bindings if the sewing supports were not laced through the boards, there were a few other ways to attach them. Either the ends of the cords could be frayed and pasted to the outer surface of the board, or, in the case of leather thongs, a recess could be cut in the outer surface of the board into which the end of the thong would be nailed.³³ Gilissen describes the practice of fraying the ends of cords in order to attach them to the outside of the boards to have been a way to minimize wear of the covering material over bumps caused by the cords.³⁴ He dates this practice to the 15th

century, noting that the cords were bulkier than the leather thongs they were replacing and produced more noticeable bumps.³⁵ Unfortunately, it isn't clear from his description whether these cords were then subsequently laced through the board or not, but based on the early date it seems likely that they were. A different method for minimizing the bumps associated with laced-in cords is to cut a notch or groove in the outside surface of the board, as Middleton states was being done with millboards and pasteboards in England at the end of the 18th century, just before the adoption of the case binding.³⁶ Douglas Cockerell, in his 1910 manual *Bookbinding, and the Care of Books*, discusses how to prepare boards for lacing on with cords, including cutting the v-shaped grooves mentioned by Middleton.³⁷

In the case of a book sewn on vellum slips, or later on fabric tapes, the boards could be split along the spine edge and the ends of the slips inserted between the layers.³⁸ Middleton suggests that the earliest date for this method of attaching the boards is the end of the 18th century, and notes that it became common in the early 19th century in England for spring-back ledgers and popular for English library bindings starting in the 1880s.³⁹ He notes a variation from the early 18th century in the Netherlands in which the vellum slips were glued to the inner surface of the boards, a method which was also used for some almanacs bound in England in the 18th century. In most of these almanacs, however, the textblocks were sewn on recessed cords that were cut off at the shoulder, and the case was only attached via the endsheets, making them essentially a case binding.⁴⁰

Cockerell encouraged sewing over tapes (or slips of vellum) if a smooth spine was desirable, instead of on recessed cords.⁴¹ In contrast to cords, which must be frayed out to reduce bulk before they are laced through the boards,

(continued on page 20)

Cockerell notes that tapes need only to be trimmed.⁴² He mentions that a “library” binding should always be sewn on tapes, the ends of which should be pasted to a waste endpaper.⁴³ This endpaper is trimmed and then glued inside a split board, much like the books sewn on vellum slips mentioned by Middleton.⁴⁴

THE INTRODUCTION OF THE CASE BINDING

After centuries of directly attaching some part of the sewing of the textblock to the board before covering, the case binding, in which the cover is created separately from the textblock and joined as a final step, gradually took over. The attachment between a modern publisher’s case binding and its textblock is notoriously weak, relying on tipped-on paper endsheets and a loosely-woven spine lining. However, nearly all parts of the binding can be done by machine (though with the close collaboration of a human operator), making the process quick and inexpensive. Gently used, such a book can last for decades, but in a library setting it may take only a handful of circulations before the first and last pages of the text pull away from the rest, necessitating a repair.

There is evidence of the use of the case binding, in which the cover is constructed entirely separate from the textblock, from possibly as early as the 10th century.⁴⁵ There are examples of Islamic bindings from the 12th and 13th centuries with pasteboards that were covered separately from the textblock, then attached to it via a spine lining that extended onto the inside of the boards.⁴⁶ Most of these lining tabs are covered by leather or fabric doublures.⁴⁷

Some of the earliest European case bindings were the cloth publisher’s bindings of the early 19th century.⁴⁸ Foot suggests that the style was used before the mid-1820s in Germany, then adopted elsewhere in Europe.⁴⁹ The textblocks of these case bindings were either sewn in the “French style”, with no sewing supports, or used the frayed out ends of the cords to help attach the case by having them glued to the inner surface of the board under the pastedowns.⁵⁰ Middleton claims that fabric tapes were first used for publisher’s case bindings in the second half of the 19th century.⁵¹ In his description of sewing on tapes, Cockerell suggests catching groups of the threads on the outside of the tapes on about every third or fourth signature, to tighten the sewing.⁵² Anthony Cains compares this to the style known as the “continuous link stitch”, referred to by English binders as “French sewing”, in which each signature is linked to the one below it through the thread on the outside of the tapes, but once the sewing is completed, the tapes are removed and so there is no support left to attach to the cover.⁵³

For books that had no sewing supports, the attachment was reinforced by a layer of paper glued to the spine, the edges of which were glued to the inner surface of the board under the pastedown.⁵⁴ Later the paper was replaced by a starched or sized open-weave cotton fabric known as “crash”, “mull”, or “super”, which is still used today on publisher’s bindings.⁵⁵ Before the case binding, books typically had tight joints, in which the board rests close to the edge of the shoulder of the spine, without a gap.⁵⁶

Although there are some exceptions (such as with a thick or stiff covering material such as vellum), most bindings with a “French joint” (also known as a grooved or sunk joint, or French groove), in which there is a space between the shoulder and the spine edge of the board, were constructed as case bindings.⁵⁷

Overall, it seems that the way the boards are attached to the textblock can be fairly reliable in determining when a binding was executed. It does not provide as many clues about where, with the exception of the Portuguese examples that reverse the direction of the initial lacing, and the Italian and English examples that have only exterior grooves on their boards. Eliminating the tunnel through the edge of the board seems to have developed partly to simplify and speed up the process of preparing the boards for lacing, but it also coincided with the adoption of pasteboards instead of wooden boards. While lacing on pasteboards persisted through the 18th century in some places, the case binding seems to have been adopted fairly quickly throughout Europe and became dominant in the 19th century as the pace of publishing and printing sped up.

In the next article, we’ll talk about covering materials and methods, including temporary covers and protective chemises.

For all of these articles, if you would like a full-sized copy of the charts in colour, you may contact the author at ekb.booksaver@gmail.com.

DATES

Coptic and Insular: before the 12th century

Carolingian: 8th-12th century

Romanesque: 11th-14th century

Gothic: 14th-17th century

René Martin Dudin, 1725-1807; (*L’art du relieur doreur de livres*, 1772)

NOTES

¹ Foot, Mirjam M. “Bookbinding.” *The Grove Encyclopedia of Materials and Techniques in Art*, edited by Gerald W. R. Ward. (Oxford: Oxford University Press, 2008), p. 43; Szirmai, J. A. *The Archaeology of Medieval Bookbinding*. (Aldershot, Ashgate Publishing, 1999), p. 34-35.

² Szirmai, *Archaeology of Medieval Bookbinding*, p. 34-35.

³ Szirmai, *Archaeology of Medieval Bookbinding*, p. 38, 75, 95.

⁴ Szirmai, *Archaeology of Medieval Bookbinding*, p. 95.

⁵ See images of these grooves and tunnels in Carvin, p. 61; Gilissen, p. 32; Szirmai, *Archaeology of Medieval Bookbinding*, p. 105 (figure 7.6); Vézin, “Évolution,” p. 7; Vézin, “Manuscripts latins,” p. 39.

⁶ van Regemorter, Berthe. “Évolution de la technique de la reliure du VIII^e au XIII^e siècle, principalement d’après les mss. d’Autun, d’Auxerre et de Troyes.” *Scriptorium*, vol. 2 no. 2, 1948. *Persée*, doi. [org/10.3406/scr.1948.2159](https://doi.org/10.3406/scr.1948.2159), p. 276-277.

⁷ Vézin, Jean. “La réalisation matérielle des manuscrits latins pendant le haut Moyen Âge.” *Codicologica*, 2: *Éléments pour une codicologie comparée*. A. Gruys, ed. Leiden, E. J. Brill, 1978, p. 39.

⁸ Foot, *Grove Encyclopedia*, p. 43; *Medieval Manuscripts: Bookbinding Terms, Materials, Methods, and Models*. Special Collections Conservation, Preservation Department, Yale University Library, July 2013. travelingscriptorium.files.wordpress.com/2013/07/bookbinding-booklet.pdf, p. 20-21; Szirmai, *Archaeology of Medieval Bookbinding*, p. 103.

⁹ Gilissen, Léon. *La Reliure Occidentale Antérieure à 1400, d’Après les Manuscrits de la Bibliothèque Royale Albert 1^{er} à Bruxelles*. (Brepols:

(continued on page 22)

A Parisian Book of Hours

Gregory T. Clark

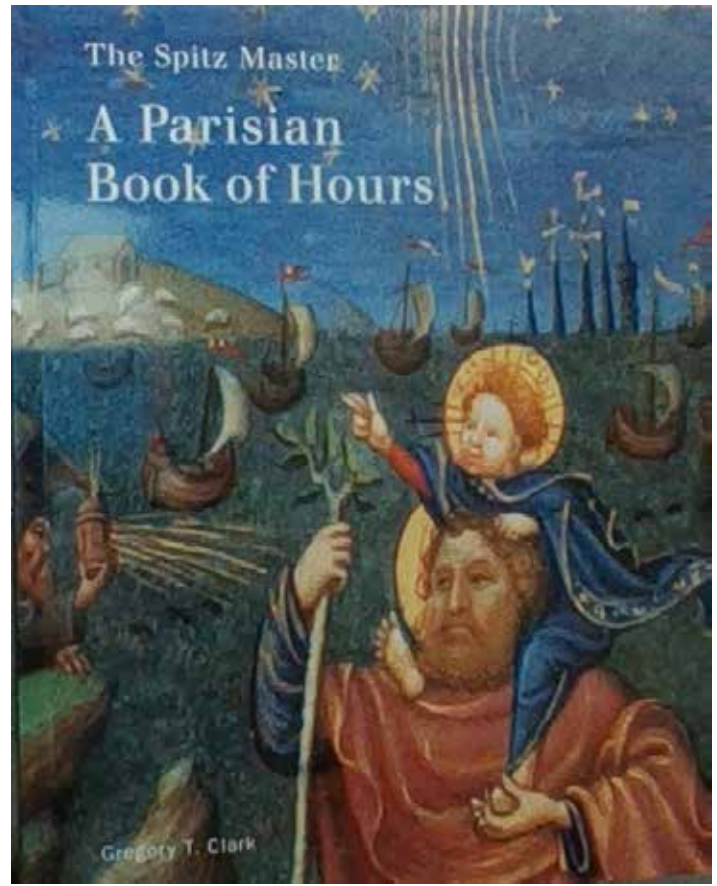
(Los Angeles, CA: Getty Publications, 2003)

A Parisian Book of Hours is well worth purchasing for the beautiful illustrations alone. The ninety-eight page book has forty-two color plates and twenty-four black and white illustrations. The vibrant colors and intricate details of the original artwork—all of the miniatures from the original 15th century book of hours known as the *Spitz Hours*—are exquisitely reproduced on these pages. The book, the second volume published by Getty to describe an illuminated manuscript, is a part of its ongoing Museum Studies on Art series.

A Parisian Book of Hours is not just a charming picture book, however. The author, Gregory Clark, places the book in the context of medieval Parisian culture around 1420, examines the book trade in Paris, and the role of Paris as an international center of illumination. In order to cover all these topics, Clark has divided the book into six sections. The introduction sets the tone, making it clear to the reader that this isn't primarily an art book, but rather a description of the book of hours as a devotional book for a layperson, which was made to be used for private contemplation. The section, "The text and miniatures of the *Spitz Hours*" has full page images of the miniatures along with Clark's thorough descriptions of the scenes depicted; referring to passages in the four gospels (Matthew, Mark, Luke, and John) in the New Testament of the *Bible*. Clark adds further information about the decorative borders that surround the miniatures. The borders serve to increase details in the scenes with information gathered from multiple sources, including the gospels, the Old Testament, and Catholic beliefs and/or practices of the period.

The names of the artists who created the miniatures in the *Spitz Hours* are not known; none signed their work. Clark determined that three artists likely were involved, and, in two sections of this volume, explains how art historians determine the makers and ascertain the location in which the book was executed. His deep research led to the positive identification of a Gothic chapel and cemetery depicted in this book of hours as the Churchyard of the Innocents in Paris.

Clark rounds out this book by offering a meticulous accounting of the *Spitz Hours*' physical description, covering physical characteristics, textual characteristics, texts and miniatures, provenance, and bibliography. GBW members



who are calligraphers, illustrators, or involved in book production will appreciate the very complete study of the *Spitz Hours* by Clark. Bookbinders may be disappointed to learn that the original binding has been lost, so no information about it is available (a fact typical of many books of hours, unfortunately).

The author, Gregory T. Clark, is a professor of art history at the University of the South in Sewanee, Tennessee, and in keeping with his role as educator, gives a list of "Suggestions for Further Reading" at the end of this highly informative book.

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.

STRUCTURAL & MATERIAL CLUES TO BINDING

HISTORY : A SERIES by Emily K. Bell (con't.)

Turnhout, 1983), p. 34-35.

¹⁰ Szirmai, *Archaeology of Medieval Bookbinding*, p. 110.

¹¹ Szirmai, *Archaeology of Medieval Bookbinding*, p. 108-109, figure 7.9.

^{12, 13} Federici, Carlo, and Pascalicchio, Francesca. "A Census of Medieval Bookbindings: Early Examples." *Ancient and Medieval Book Materials and Techniques*, edited by Marilena Maniaci & Paola F. Munafo. (Vatican City: Biblioteca Apostolica Vaticana, 1993), Studi e Testi, 357-358, II, p. 207-209.

^{14, 15} Cains, Anthony. "Book Conservation Workshop Manual: Part Five: Continuation of Specification and Observation." *The New Bookbinder*, vol. 5, 1985, p. 29.

¹⁶ Pollard, Graham. "The Construction of English Twelfth-Century Bindings." *The Library*, Fifth Series, vol. 17, no. 1, March 1962, p. 4-5 and fig. 1.

¹⁷ Foot, *Grove Encyclopedia*, p. 43; *Medieval Manuscripts*, p. 24.

¹⁸ Carvin, Denis. *La Reliure Médiévale, d'après les fonds des bibliothèques d'Aix-en-Provence, Avignon, Carpentras et Marseille*. (Arles: Centre Interrégional de Conservation des Livres, 1988), p. 61-64, as part of a larger discussion of board attachment methods.

¹⁹ Carvin, p. 74-80.

²⁰ Carvin, p. 62; Gilissen, p. 38-39.

^{21, 22} Gilissen, p. 39.

²³ Szirmai, *Archaeology of Medieval Bookbinding*, p. 153-154 and figure 8.10.

²⁴ Gilissen mentions manuscript Alc. 358 in the Biblioteca Nacional de Portugal, which has been digitized and can be found online (Bernard, of Clairvaux, Saint. [Sermones de Tempore]. [Alcobaça, 1201-1300]. *Biblioteca Nacional Digital*, Biblioteca Nacional de Portugal, purl. pt/24786. Accessed 4 July 2020). It isn't unequivocally clear from the images what the lacing path looks like, but the interior grooves are slightly visible on the image of the inside back cover, and are not inconsistent with the proposed path.

²⁵ Szirmai, *Archaeology of Medieval Bookbinding*, p. 173-174.

²⁶ Anderson, Priscilla. "Fifteenth-Century Bookbinding Structure in Italy and the Netherlands: A Survey of Manuscripts and Printed Books." *The Book and Paper Group Annual*, vol. 18, The American Institute for Conservation, 1999. cool.culturalheritage.org/coolaic/sg/bpg/annual/v18/bp18-01.html, see figure 3.

²⁷ Carvin, p. 64-65.

²⁸ Middleton, Bernard C. *A History of English Craft Bookbinding Technique*. (New York and London: Hafner Publishing Company, 1963), p. 70.

²⁹ Marks, Philippa J. M. *The British Library Guide to Bookbinding: History and Techniques*. (Toronto and Buffalo: University of Toronto Press Incorporated, 1998), p. 38.

^{30, 36, 39} Middleton, *English Craft Bookbinding*, p. 72-76.

^{31, 49} Foot, *Grove Encyclopedia*, p. 43.

³² Dudin, René Martin. *L'art du relieur doreur de livres*. (Paris: L'Imprimerie de L. F. Delatour, 1772); *Gallica, la Bibliothèque numérique de la BnF*, Bibliothèque Nationale de France, gallica.bnf.fr/ark:/12148/bpt6k10405927. Accessed 2 July 2020, p. 33.

^{33, 38, 39, 40, 50, 51, 54, 56} Middleton, Bernard C. *The Restoration of Leather Bindings*. (Chicago: American Library Association Library Technology Program Publication No. 18, 1972), p. 4-9.

^{34, 35} Gilissen, p. 28-29.

³⁷ Cockerell, Douglas. *Bookbinding, and the Care of Books: A Handbook for Amateurs Bookbinders & Librarians*. (New York: D. Appleton and Company, 1910), p. 132-133.

⁴¹ Cockerell, p. 108.

⁴² Cockerell, p. 114-115.

^{43, 44} Cockerell, p. 176.

^{45, 46, 47} Szirmai, *Archaeology of Medieval Bookbinding*, p. 53, 56.

⁴⁸ Middleton, *English Craft Bookbinding*, p. 74.

⁵² Cockerell, p. 111 and fig. 33.

⁵³ Cains, p. 30 and fig. 8A.

⁵⁵ Middleton, *Restoration*, p. 6 and p. 29.

⁵⁷ Middleton, *Restoration*, p. 9 and p. 20.

⁵⁸ *Gallica, la Bibliothèque numérique de la BnF*, Bibliothèque Nationale de France, gallica.bnf.fr/ark:/12148/bpt6k10405927.



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Distance Learning is Having a Moment

As the pandemic drags on, online learning opportunities are multiplying. I've participated in several online classes and courses this year.

I'm just coming down from the marvelous experience that was "Built Up Capitals", a six-week online class taught by Yves Leterme (Bruges) and hosted by Harvest Crittenden on her website (acornartsclasses.org). In the midst of pandemic and quarantine, Yves and Harvest created a worldwide community of creativity that has been both challenging and nurturing. With little more than a pencil, paper, and fine-line marker—and less time with broad-edge pens and brushes—Yves guided and encouraged students from around the world to do some outstanding work. Just search for #builtupcapsonline on Instagram and you'll see what I mean. Each week we watched an introductory video and two tutorial videos, and then worked on assignments that we posted to the class forum. Yves downloaded the work, marked it up with a digital pen, and then uploaded it with additional comments. As much as I learned from the feedback I got on my own work, I learned so much more, both as student and as teacher, in looking at the work of my fellow classmates and reading Yves' critiques of their work. Check acornartsclasses.org regularly for other upcoming classes. Yves will be teaching his class "Thoughtful Gestures" in September and October.

I've taken some other classes online as well. Having visited Japan in October, I was particularly interested in Harvard's EdX course, "Japanese Books: From Manuscript to Print". I learned a lot about the content, structure, and traditions of the Japanese scroll. I've completed the course, except that my final project is still in process: Make a manuscript scroll using what we've learned in the course. I've

completed the layout and copyfitting, but still, it's going to take me some time.

Other online university offerings may interest you. Trinity College Dublin offers a course through FutureLearn entitled, "The Book of Kells: Exploring an Irish Medieval Masterpiece". Also: "The History of the Book in the Early Modern Period: 1450 to 1800". You can audit the courses for free—I've done that for both of these courses—or choose to work toward a certificate of achievement.

I highly recommend Amity Parks' classes (www.amityparkslettering.com), conducted via Zoom. John Neal's list remains a great resource: johnnealbooks.com/prod_detail_list/online-classes.

May you have a safe and interesting summer.

~



Rosie Kelly has long been a hero of mine. Her artists books are lively and creative, and I felt lucky to acquire one from her during the week that she and Pamela Paulsrud team-taught our class at "A Show of Hands" in 2016. Rosie is now being cared for in a hospice setting. The center hopes to found a butterfly garden in her honor. You can support this by purchasing a copy of her published book *art play*. I can find no good link to list here, but if you email me at callibeth@gmail.com, I will forward to you the email I received that allowed me to purchase the book and/or donate to the garden.

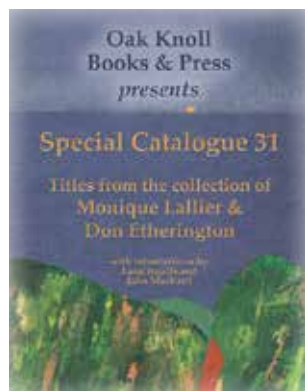
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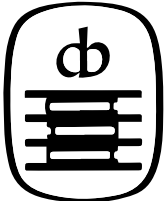
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The Shelf Life of Marbling Materials

"How long will it keep?" I get asked that question quite often. Sometimes it's about the paints, sometimes the alum or the ox-gall, or the paper, or the paper after it is alumed... Or how about the paints on the paper after marbling? Will it fade in six months? Will it last decades? What about the alum in solution, or the paints after mixing with ox-gall?

Where to start!

Well, let's start with alum. In marbling, it is formally known as aluminum sulfate or aluminum potassium sulfate, and I have never had it go bad. I am no chemist, but it is like a salt, and like salt, the worst I have ever seen it do is clump. Once alum is in solution however, things can happen to it. If it is left in a very cool place, it can crystalize and you can find little alum "diamonds" in the bottom of the jar. Very cool to look at. You can crush and re-use them, but they are so pretty you may want to keep them. Another thing with saved alum in solution is that it can go cloudy—that seems to be from dipping the sponge in, wiping down papers, putting it back in and so on. It is sizing and some other residue coming from the papers. I save it anyway, it doesn't seem to hurt anything if you use it looking sort of cloudy or dirty.

Okay: Ox-gall. They say "the older the better". I'd say there have never been any problems when you buy the ready-processed ox-gall. However, the time I got it straight from the slaughterhouse, and added "some alcohol", or "spirits of wine", or whiskey (as instructed by the old manuals), I never knew how much. I started with too little. My ox-gall did mold after a while, due to lack of alcohol added. The mold was on the surface, and I scooped it off, then strained, adding "some more" alcohol, and had it for many years with no troubles. I also am guilty, like the old manuals, of not being very scientific and precise in my measurements!

Paper. A good paper, even a so-so decent paper, will last a really long time. I have been at this 42 years and have papers from way back then. No problems. The papers were not even acid free. Near neutral, yes, but a pulp washed of lignins, which all printing papers have been for a long time, should not disintegrate.

Paints. The paints I make and others make—the watercolors in any case—usually have a bit of alcohol in them, which acts as a wetting agent, helping to dissolve the pigment into the mix as you grind it, but it also preserves it. I notice certain colors can get certain not so pleasant smells (like a rotten egg smell from Ultramarine Blue), but don't worry, it still works fine. This is just a sulphur smell. Don't

let smells scare you if the paint is still working fine. It won't explode or anything. However, some paints can build up a little gas! Usually they need to sit for a long time, but if you notice the bottle bulging out a bit, open the cap and let some air out. It will be fine a long time. (Explosions have only very rarely happened, and were not associated with any particular color.)

Paints that have ox-gall mixed in can go off, though this is quite unusual; normally they can be kept a very long time. During a few very hot summers, I have had a bottle of mixed paint either go stringy and gummy, or actually get surface mold. Again, it was not a particular pigment, and it was usually just one bottle.

Paints *on* the paper that was marbled are stable and in my experience are lasting. Most artists, marblers included, are very conscious of lightfastness. A color that fades is described as "fugitive". We try to avoid them. In all the papers from day one in 1978 that I have kept, I have never had any fading, or any yellowing. I used to have papers on display in the window of a NYC store—in the sun, for decades!—and the last I saw of them before the store closed, they were not faded. The paints should not mold either, even if kept in a damp place.

Carrageenan. The powdered form of the seaweed we use to make the marbling bath is very stable. I have discovered and used bags of it that are 30 year old or more, and it still worked just fine. My marbling studio is in a basement, though a "walk out" one (only half under ground), but it can still get pretty damp. It does not seem to affect the carrageenan. Once the carrageenan is made up, it can keep for one to maybe three days, in good condition, depending on the time of year; perhaps one day during a hot summer and up to three in winter. After that, it doesn't go bad but I find it weakens and won't hold a pattern. I like to make up only as much as I need for a day. It also gets dirty, when pigment sinks to the bottom. This does not affect the surface, and will not dirty the paper, but I find it depressing to start out the next morning with a grey, soiled-looking size, so I start fresh.

Turpentine is used to make a Stormont lace pattern and doesn't really go bad, but can age with the years and become poor for marbling. An old tin of turpentine can leave your Stormont spots with wide holes, rather than fine lace. If this is happening, it is time for a new tin. You can always use the old turp for other non-art uses.

Happy marbling!

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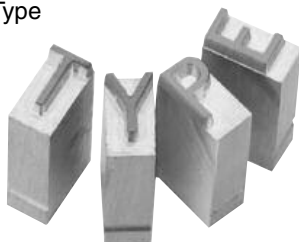
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<i>September 4</i> for October 2020 issue No. 252
<i>November 3</i> for December 2020 issue No. 253
<i>January 8 (due to holiday)</i> for February 2021 issue No. 254
<i>March 5</i> for April 2021 issue No. 255
<i>May 7</i> for June 2021 issue No. 256
<i>July 2</i> for August 2021 issue No. 257

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Any and all items for publication should be sent—by dates referenced on upper right of this page—to:

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