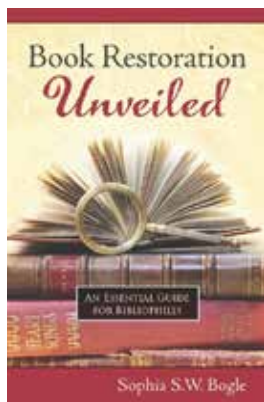
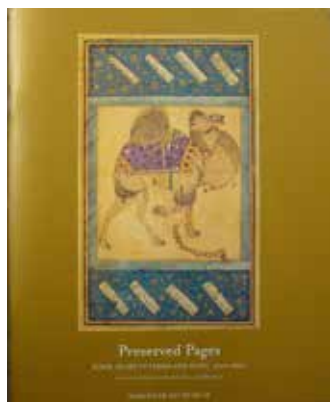




## Guild of Book Workers Standards of Excellence

# PHILADELPHIA

## October 24-26, 2019



### REVIEWS

### ALSO IN THIS ISSUE

- Letters from GBW President & Newsletter Editor
- Chapter News, Chapter Reports & Calendar Events
- 'Standards' Seminar Details & Registration Information
- Book Reviews from Barbara Adams Hebard, Peter D. Verheyen, Nicolas Yeager, Lang Ingalls & a Contribution from Iris Nevins
- 'Clues to Binding History' by Emily K. Bell ~ series continuation
  - Photo Essay Page: MY FAVORITE TOOL
  - & 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](http://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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COMMUNICATIONS	<b>Marianna Brotherton</b> (communications@guildofbookworkers.org)
EXHIBITIONS	<b>Lizzie Curran Boody</b> (exhibitions@guildofbookworkers.org)
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NEWSLETTER	<b>Lang Ingalls</b> (newsletter@guildofbookworkers.org)
STANDARDS	<b>MP Bogan</b> (standards@guildofbookworkers.org)

### CHAPTER CHAIRS

CALIFORNIA	<b>Marlyn Bonaventure</b> (california@guildofbookworkers.org) <b>Rebecca Chamlee</b> (california@guildofbookworkers.org)
DELAWARE VALLEY	<b>Jennifer Rosner</b> (delawarevalley@guildofbookworkers.org)
LONE STAR	<b>Tish Brewer</b> (lonestar@guildofbookworkers.org)
MIDWEST	<b>Ellen Wrede</b> (midwest@guildofbookworkers.org)
NEW ENGLAND	<b>Erin Fletcher</b> (newengland@guildofbookworkers.org)
NEW YORK	<b>Celine Lombardi</b> (newyork@guildofbookworkers.org)
NORTHWEST	<b>Sarah Mottaghinejad</b> (northwest@guildofbookworkers.org)
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ROCKY MOUNTAIN	<b>Karen Jones</b> (rockymountain@guildofbookworkers.org) <b>Emiline Twitchell</b> (rockymountain@guildofbookworkers.org)
SOUTHEAST	<b>Sarah Bryant</b> (southeast@guildofbookworkers.org)

*Spring is the time of plans and projects.*

- Leo Tolstoy

Hello Members:

I recently read an article on the benefits of a garden stroll by a writer I have followed for a long time, Oliver Sachs. He passed away in 2015; I continue to read his books and the content resonates. He contends that spending time out of doors in a natural setting or in a garden *eases the soul and spirit*. I agree with him, and find solace and peace when I get out for a walk. It is spring, and my walks have gone from being surrounded by ten foot wall-like snow banks to bits and patches of snow with the lovely Spring Beauty (*Claytonia virginica*) and Avalanche Lily (*Erythronium grandiflorum*) nodding out between them. I find excitement in the subtle feeling of anticipation prior to spring's arrival in the mountains: warmer temperatures, the coming of the Colorado Columbine (*Columbine aquilegia*), the bright purple of Rocky Mountain Larkspur (*Delphinium scopulorum*) next to the bright yellow and prolific Dandelion (*Agoseris*), the thunderstorms. A walk gives me time to think, appreciate my community, slow down, see the flowers.

I would like to thank Frank Lehmann for his long and admirable tenure as Book & DVD Reviews Editor. He has provided many, many reviews through the years, and continued the position when I took the helm as Editor. I cannot express my appreciation enough, and I hope to hear from him occasionally with another review; I know I am not alone in my appreciation of his submissions. Thank you, Frank!

As an applause, I have four book reviews featured in this issue. Barbara Adams Hebard reviews the catalog that accompanied the exhibition *Preserved Pages: Book as Art in Persia and India, 1300-1800*, held last year at the Worcester Art Museum. Peter Verheyen reviews GBW member Sophia Bogle's *Book Restoration Unveiled*. Nicolas Yeager reviews Susan Orlean's *The Library Book*. And I review the catalog that accompanies the S.A. Neff Jr. exhibition 'The Bibliophile as Bookbinder: the Angling Bindings of S.A. Neff, Jr.', a true delight for those who enjoy fine bindings.

This issue features the details of autumn's 'Standards of Excellence' Seminar, with a pull-out of events for easy reference, as well as various forms inserted. The Philadelphia long-weekend looks enticing; I hope to see you there.

Emily K. Bell continues her series on 'Structural and Material Clues to Binding History' with a discussion on Endbands. To date, she has examined the different elements of the textblock. She will continue in later issues, with an examination of covering methods and materials.

Iris Nevins returns with her column 'The Marbling Tray'. I am happy to see that her discussion is around weather conditions; her mind is on spring, as is mine.

The Photo Essay continues! On page 22 are submissions with the theme MY FAVORITE TOOL. Thanks to all members who participated! The theme of the next Photo Essay is:

**ESSENTIAL EQUIPMENT**

Please submit a photo of what you deem "essential equipment" that you use in your work to: [editor@guildofbookworkers.org](mailto:editor@guildofbookworkers.org).

I want to return to the benefits of The Walk. For all our time at the bench, or nose in a book, or researching, or raising a family, or studying, or tending the honey bees—all these pursuits, and others, so essential—this spring, take a walk. Let the important things wash over you, let your mind wander, say a prayer for those lost and those here.

Peace, - Lang Ingalls, Editor



*write from the heart*

**A writing workshop with Sue Moon  
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## LETTER FROM THE PRESIDENT

Dear Members,

I am pleased to announce that registration for the 2019 'Standards of Excellence' Seminar will open on June 1. Scholarship applications opened on May 15, with a July 15 deadline. More information about registration is included in this newsletter as well as on the GBW website. Please note that registration is limited to 150 participants, and is expected to sell out. It is recommended that you register online, and book your hotel accommodations as soon as you receive registration confirmation in order to ensure a room at the conference rate.

The 2019 elections will commence on July 1. The ballot will be distributed electronically. Please be on the lookout for an email with the ballot and a link where you can submit your vote. If you require a paper ballot, please contact the GBW Secretary Rebecca Smyrl at [secretary@guildofbookworkers.org](mailto:secretary@guildofbookworkers.org).

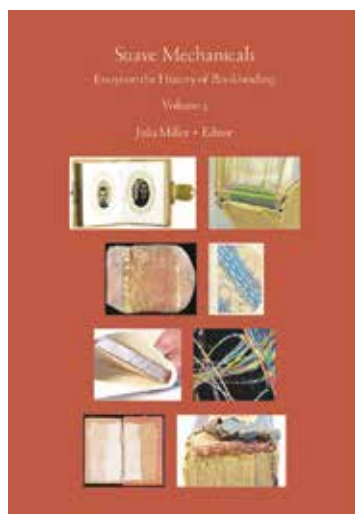
Our current exhibition, FORMATION, will be on view at the North Bennet Street School in Boston from June 5 through July 27. Please stop by to see it if you are in the area!

As always, please let me know if you have any questions or feedback about anything mentioned above. You can contact me at [president@guildofbookworkers.org](mailto:president@guildofbookworkers.org).

Many thanks,

Bexx Caswell-Olson

President, Guild of BookWorkers



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~ check the current events websites for updates on happenings in your area ~

**CALIFORNIA**

CO-CHAIRS	Marlyn Bonaventure & Rebecca Chamlee	CURRENT EVENTS	<a href="http://www.gbwcalforniachapter.wordpress.com">www.gbwcalforniachapter.wordpress.com</a>
EXHIBITION - San Francisco Center for the Book	<i>June 7 - August 31</i>	'Calligraphies in Conversation: an Exhibition of Multicultural Calligraphy'	
CHAPTER EXHIBITION - Long Beach Museum of Art	<i>October 4 - January 5</i>	'The Artful Book'	
WORKSHOPS - BookArtsLA, Los Angeles	<i>ongoing</i>	<a href="http://www.bookartsla.org">www.bookartsla.org</a>	

**DELAWARE VALLEY**

CHAIR	Jennifer Rosner	CURRENT EVENTS	<a href="http://www.dvc-gbw.org">www.dvc-gbw.org</a>
EXHIBITION - UPenn Kislak Center	<i>August 26 - December 7</i>	'The Bibliophile as Bookbinder: the Angling Bindings of S.A. Neff, Jr.'	
EXHIBITION OPENING - UPenn Kislak Center	<i>September 14</i>	'The Bibliophile as Bookbinder: the Angling Bindings of S.A. Neff, Jr.'	

**LONE STAR**

CHAIR	Tish Brewer	CURRENT EVENTS	<a href="http://www.gbwlonestarchapter.wordpress.com">www.gbwlonestarchapter.wordpress.com</a>
ONLINE GALLERY	<i>currently</i>	Visit chapter website to view the Valentines Print Exchange!	

**MIDWEST**

CHAIR	Ellen Wrede	CURRENT EVENTS	<a href="http://www.midwestgbw.wordpress.com">www.midwestgbw.wordpress.com</a>
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**NEW ENGLAND**

CHAIR	Erin Fletcher	CURRENT EVENTS	<a href="http://www.negbw.wordpress.com">www.negbw.wordpress.com</a>
ONLINE GALLERY	<i>posting after June 21</i>	Visit chapter website to view the Print Exchange!	
EXHIBITION -North Bennet Street School, Boston	<i>through June 29</i>	'20 <sup>th</sup> Annual Celebration of Craft' (see exhibitions on page 7)	
EXHIBITION -Bromer Gallery, Boston	<i>through August 16</i>	'Barry Moser: The Storied Artist' (see exhibitions on page 7)	

**NEW YORK**

CHAIR	Celine Lombardi	CURRENT EVENTS	<a href="http://www.gbwny.wordpress.com">www.gbwny.wordpress.com</a>
EXHIBITION - Grolier Club, New York	<i>through July 27</i>	'Poet of the Body: New York's Walt Whitman' (see exhibitions on page 7)	

**NORTHWEST**

CHAIR	Sarah Mottaghinejad	CURRENT EVENTS	<a href="http://www.gbwnw.blogspot.com">www.gbwnw.blogspot.com</a>
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**POTOMAC**

CHAIR	Beth Curren	CURRENT EVENTS	<a href="http://www.gbwpotomacchapter.wordpress.com">www.gbwpotomacchapter.wordpress.com</a>
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**ROCKY MOUNTAIN**

CO-CHAIRS	Karen Jones & Emiline Twitchell	CURRENT EVENTS	<a href="http://www.rmcbgw.blogspot.com">www.rmcbgw.blogspot.com</a>
CHAPTER GATHERING - Denver	<i>June 30</i>	Held at Dayton Memorial Library.	
WORKSHOPS - American Academy of Bookbinding, Telluride	<i>ongoing</i>	<a href="http://www.bookbindingacademy.org">www.bookbindingacademy.org</a>	
WORKSHOPS - Book Arts Program, Salt Lake City	<i>ongoing</i>	<a href="http://www.bookartsprogram.org">www.bookartsprogram.org</a>	
WORKSHOPS - Book Arts League, Boulder	<i>ongoing</i>	<a href="http://www.bookartsleague.org">www.bookartsleague.org</a>	
WORKSHOPS - with Alicia Bailey, Denver	<i>ongoing</i>	<a href="http://bit.ly/aliciabaileyworkshops">http://bit.ly/aliciabaileyworkshops</a>	
WORKSHOPS - Colorado Calligraphers, Denver	<i>ongoing</i>	<a href="http://www.coloradocalligraphers.com">www.coloradocalligraphers.com</a>	

**SOUTHEAST**

CHAIR	Sarah Bryant	CURRENT EVENTS	<a href="http://www.SEGBWnews.blogspot.com">www.SEGBWnews.blogspot.com</a>
ONLINE MEMBERS SHOWCASE	<i>currently</i>	Visit chapter website!	
EXHIBITION - Frost Art Museum, Miami	<i>June 8 - August 25</i>	'Spheres of Meaning' (see exhibitions on page 7)	

**GBW NOTIFICATIONS****NOTICE from Christine Ameduri & Cara Schlesinger, *Journal* Co-editors:**

Submissions for the 2019 Guild of Book Workers *Journal* are now closed, but we welcome queries and submissions for the 2020 issue. Please contact the editors at [journal@guildofbookworkers.org](mailto:journal@guildofbookworkers.org).

Please consider joining the GBW *Journal* Honorary Publishers' Circle to support the *Journal* and other Guild publications. For information, contact Cara Schlesinger at [journal@guildofbookworkers.org](mailto:journal@guildofbookworkers.org). Donor levels:

Duodecimo (\$100-499)   Octavo (500-\$999)   Quarto (\$1000-\$2499)   Folio (\$2500 and up)



## CHAPTER REPORTS

### DELAWARE VALLEY :: Chair Jennifer Rosner reports

The Delaware Valley Chapter held two workshops. On March 23 we had "Animated Structures" with Thomas Parker Williams, a one day workshop on adding movable elements to a book. The other, on April 27, was one of our signature "Fast, Friendly, Free Workshops" taught by Rosae Reeder. The topic was "Paired Station Sewing".

### LONE STAR :: Chair Tish Brewer reports

Below is a group photo of the workshop attendees at Karen Hanmer's "Contemporary Paper Bindings" class held April 27 and 28 at Texas A&M. And we have two upcoming meetings to announce! The annual chapter meeting will be held in Waco on June 1, at black hare studio. We also plan to enjoy lunch together at 'Standards' Seminar: details announced soon.

In area news, the Austin Book Arts Center is in a new location! They recently celebrated with a donor appreciation party on April 26, and an open house and studio warming on April 27.



### NEW ENGLAND :: Chair Erin Fletcher reports

The New England Chapter held a wildly successful workshop on "Paste Papers" with Madeleine Durham, which our Secretary, Athena Moore, hosted at her studio in Somerville, MA. Also, in March was the first of two Girl Scouts Book Arts Workshops held in Reading, MA. In April, we welcomed John DeMerritt for a lecture on "Building a Living Craft" and represented the Guild at the Book Arts Bazaar in Portland, ME. In May, we will be running our second Girl Scouts Workshop in Waltham, MA and finishing up our nationwide collaborative project: Exquisite Corpse. For this project, 21 members from across the US signed up to design a portion of a leather plaque. Each participant was given either the head, body or legs and designed their portion without knowing what their collaborators created. The finished pieces will go up for auction at this year's Standards Conference in Philadelphia. We held a lecture with Todd Pattison on "Adhered Boards Construction" about the transitional "missing link" between laced-on boards and case binding, on January 30 at the New England Historic Genealogical Society. This lecture is based on the article he co-wrote with Graham Patten for *Suave Mechanicals* Volume 5. Lastly, we are currently in the middle of our Third Annual New England Chapter Print & Paper Exchange.



### Jahanvi Desai

It is with great sadness that we announce the passing of our friend and colleague Jahanvi Desai. She was surrounded by her family when she passed away on March 19.

Jahanvi has been described as a "lifetime learner," cheerful, energetic, and committed to her craft. Those words, however, are inadequate in fully describing the force that she was, and the place she held in so many people's lives. She honed her skills with passion and commitment to her craft over many years. Due to her discovery of the intersection between science and the arts, she earned a degree in art history and a second degree in inorganic chemistry.

It was as a volunteer at the Smithsonian Institution Libraries she met Janice Stagnitto Ellis, who was the senior paper conservator. When Janice started Quarto Conservation, Jahanvi became her first employee. Later, as Janice stepped into a new role at NMAH, Jahanvi took over Quarto in partnership with Lauren Zummo.

Jahanvi was enthusiastic about learning opportunities in the Washington, DC area. She was quoted in her profile for the Guild of Book Workers, "I love the fact that between Pyramid Atlantic, the Washington Conservation Guild, and American Institute for Conservation, there's a lot available in the area. I wish I had enough time to take all the classes I wanted to! I think the Guild of Book Workers does a really good job of bringing in a variety of presenters and instructors."

Because mentoring was important in her professional development, Jahanvi was committed to mentoring others. She imparted bench skills to interns at Quarto, and stayed in touch after they left. She said, "I always say to those who go on to academic training: 'I will call you and pick your brain for what you learned in the academic world!'"

Her life philosophy, was simple: Always try to learn something new, and try to be understanding and sympathetic to people. She learned this last by working at Kinko's and helping customers while attending college. "I listened to what they said. You do what you have to do to help them out." This has helped her as a business owner in consultations with private clients. "I've noticed that the sentimental value of the object is very important. Every object has a story. Every client has a story about how that object came to them, and what they want from it."

Jahanvi will be greatly missed by the conservation community here in Washington, DC. She is survived by her parents, brother, sister, large extended family, and innumerable friends.

- a cooperative submission by Potomac Chapter members Lauren Zummo, Jane Klinger, Beth Curren & Tawn O'Connor

## CALLS FOR ENTRY

**(retro)(intro)spection**SUBMISSION DEADLINE: *September 1, 2019*EXHIBITION DATES: *February 7 - April 19, 2020*

The San Francisco Center for the Book invites artists to interpret the past, consider the future, and reflect upon where we are going. A juried exhibition, (retro)(intro)spection will showcase artists books which look backward, inward, outward, and forward in a variety of ways. Artists are frequently inspired by the past and aim to make work which speaks to future audiences, subsequent generations. (retro)(intro)spection seeks to explore the crossroads where artists books and artistic process intersect. [www.sfc.org/retrointrospection](http://www.sfc.org/retrointrospection)

## EXHIBITIONS

**'Calligraphies in Conversation:****An Exhibition of Multicultural Calligraphy'**

SAN FRANCISCO, CA

*June 7 - August 31*

This exhibition brings diverse communities of the Bay Area together to share their culture and stories through the art of writing and calligraphy. Curated by Arash Shirinbab and local bay area artists since 2014, this exhibition focuses on initiating meaningful conversation between different cultures, languages, and scripts that existed in local communities and beyond. Opening Reception June 7, 6:00-8:00PM. [www.sfc.org](http://www.sfc.org)

**'20<sup>th</sup> Annual Celebration of Craft'**

BOSTON, MA

*through June 29*

The Annual Celebration of Craft's Student & Alumni Exhibit features hand-carved chairs and cabinetry, jewelry in silver and gold, leather-bound books, handmade violins, and more. Over 60 artisans hailing from regions around the globe are represented in the show. Through the work of North Bennett Street School students and alumni, the public can view the depth of extraordinary knowledge and talent in the next generation of craftpeople and tradespeople. [www.nbss.org/acc2019](http://www.nbss.org/acc2019)

**'Poet of the Body: New York's Walt Whitman'**

NEW YORK, NY

*through July 27*

A celebration of Whitman at the Grolier Club. The exhibition presents the story of his coming of age as a poet through a unique assemblage of rare books, manuscripts, and artifacts, many never before seen by the public. Curated by Susan Jaffe Tane and Dr. Karen Karbiener. [www.grolierclub.org](http://www.grolierclub.org)

**'The Bibliophile as Bookbinder:****the Angling Bindings of S.A. Neff, Jr.'**

PHILADELPHIA, PA

*September 14 - October 28*

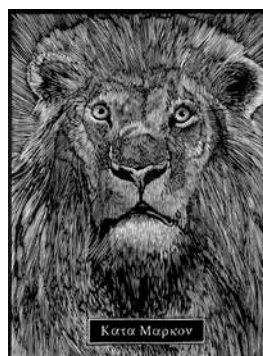
This exhibition is about one man's passion for the natural world and the world of books. *Special Note:* This exhibition can be seen on Tour #2 at 'Standards' in Philadelphia this autumn.

[www.library.upenn.edu](http://www.library.upenn.edu)**'Barry Moser: The Storied Artist'**

BOSTON, MA

*through August 16*

Barry Moser's first solo show in several decades will transform Bromer Gallery into a reverie of the literary past made present, a captivating atmosphere of original artwork and profound illustrations for familiar tales. [www.bromer.com](http://www.bromer.com)



left: 'Barry Moser: The Storied Artist' at Bromer Gallery)  
right: 'Spheres of Meaning' at the Frost Art Museum

**'Spheres of Meaning'**

MIAMI, FL

*June 8 - August 25*

A group exhibition at the Frost Art Museum featuring the work of artists who have lived in Miami, and focusing on the book as a work of art. GBW member Claire Jeanine Satin will be included in the show. Claire's work deconstructs and reimagines the structure of the book; text comes to life in playful, sometimes multi-dimensional typography; cover, binding and pages take on lives of their own. All combine to tell their story and entertain the reader, just like a conventional book. [www.satinartworks.com](http://www.satinartworks.com)

## BOOK EVENTS - AUTUMN OF 2019

**GBW****'Standards of Excellence'****Seminar**

PHILADELPHIA, PA

*October 24 - 26*

See inserts in this issue!

Registration begins June 1, 2019.

[www.guildofbookworkers.org](http://www.guildofbookworkers.org)**American Printing History  
Association 2019 Conference**

COLLEGE PARK, MD

*October 25 - 27*

The conference theme is "One Press,  
Many Hands: Diversity in the History of  
American Printing."

[www.printinghistory.org](http://www.printinghistory.org)**AUSTRALIA : Bind 19**

SYDNEY, AUSTRALIA

*October 25 - 27*

The conference will explore contemporary and traditional bookbinding structures and design as well as restoration techniques. In the weeks before and after the conference there will be workshops taught by key presenters from the conference.

[www.bind19.com.au](http://www.bind19.com.au)

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For further information and additional course listings visit [www.schoolforbookbindingarts.com](http://www.schoolforbookbindingarts.com)



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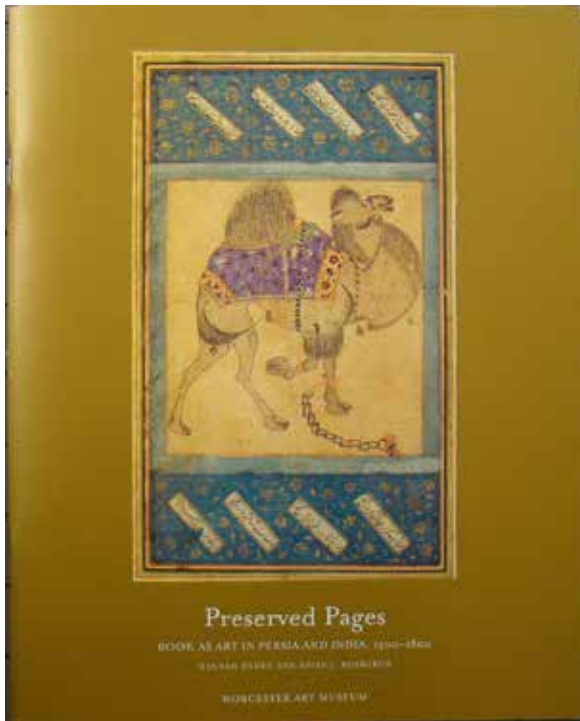
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*Preserved Pages: Book as Art in Persia and India, 1300-1800*

Hannah Hyden and David J. Roxburgh  
(Worcester, MA: Worcester Art Museum, 2018)



*Preserved Pages: Book as Art in Persia and India, 1300-1800*, is the catalog that accompanied an exhibition of the same title at the Worcester Art Museum in Worcester, MA. The exhibition ran from October 13, 2018 through January 6, 2019. If you missed this lovely show, the catalog very nicely recreates the layout and curatorial information with 50 beautiful color images, eleven of them full page (including those on the covers, exterior and interior). The exhibition checklist, instead of just titles and artist names, has 39 small images of all the items that were on display. Additionally, you can look more closely at 6 of the images in the “highlights from the Islamic Collection” on the museum website ([www.worcesterart.org/collection/library/](http://www.worcesterart.org/collection/library/)).

The exhibition, consisting of examples from the museum’s own collection, described the book as “the primary context for the visual arts across the historical Islamic lands”. At the center of the catalog, a helpful map outlines the territory controlled by the dynasties of the Islamic regions and notes key cities relating to the time-frame of exhibition. The curators give the reader a thorough overview of the book in Persia and India, providing discussion about the genre of the texts, the assembly of the albums, and the influence that albums had on portraiture, particularly of courtiers and members of the elite.

The curators stress that the arts of the book were esteemed in Islamic societies because “books preserved knowledge and thought for posterity”. GBW members will be pleased to hear that “calligraphers and artists were eagerly sought out and supported by elite patrons”.

This very reasonably priced catalog will serve as a basic addition to a reference library for those interested in Islamic book arts. The images will be inspiration for calligraphers and illustrators; the colors and scale of proportions are exquisite.



*Barbara Adams Hebard was trained in bookbinding at the North Bennet Street School. She was Book Conservator at the Boston Athenaeum and became the Conservator of the John J. Burns Library at Boston College in 2009. 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, chairperson of the New England Conservation Association, and has served several terms as an Overseer of the North Bennet Street School.*

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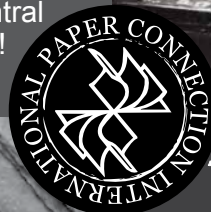


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*Book Restoration Unveiled - An Essential Guide for Bibliophiles*

Sophia S. W. Bogle

(Ashland, OR: First Editions Press, 2019)

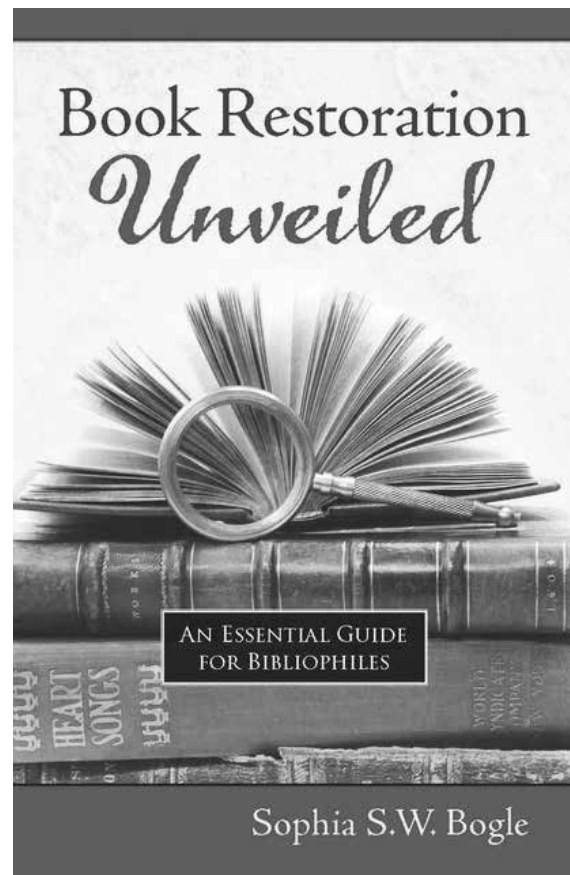
In *Book Restoration Unveiled*, Sophia S.W. Bogle sets out “to provide the tools to spot restorations so that everyone can make more informed decisions when buying or selling books.” The second reason was her realization that “instead of a simple list of clear terminology, [there] was a distressing lack of agreement and even confusion about the most basic of book repair terms.” She writes, “this book [is] a bridge between the world of collecting, buying, and selling books, and that of book repair, restoration, and conservation.” In the case of the latter, she describes some of the minutiae of the book such as structure, and treatments, good as well as bad. But, “this is not a 'how-to' manual.” Rather, it is a “guide to help you understand the world of restoration, to recognize restorations, and to choose the right professional to do those restorations.”

The eight chapters of the book work a reader, bibliophile, antiquarian, restorer, etc., through a logical progression. Readers are provided with a history of the book, collecting, and repair, and conversations between the involved parties as to whether a book is worth treating, or not. It is these conversations that are one of the book's strong points as they make clear that the decisions about whether to treat a book can be very complex and that context is very important.

As the book moves from collecting and selling related considerations, Bogle describes the structure of the book, the materials and techniques used, how problems (and previous treatments) can be identified, and how they might be treated, or perhaps left as is with the book simply rehoused. These sections are very well illustrated, including numerous case studies for a particular book, with options tailored to a particular context. There are also tips to help you avoid inadvertently buying books that have been “touched by the dark side,” for example, those employing deceptive practices to increase perceived value.

Appendices provide links to many of the resources mentioned in the book: bookselling portals, educational opportunities, individual book sellers, book restorers, commercial binders, conservation labs that accept work from the public, professional associations, and vendors for tools and archival supplies. Also included, a well-done glossary of terms and bibliography, and color plates that could not be included in-line due to book production processes.

*Book Restoration Unveiled* fills a niche in the



literature that “lifts the veil” on books, the repair trades including restoration and conservation, and bookselling in a way that is very clear and understandable. It pragmatically explains the nuances, provides many examples of why something might be treated, or not, and provides much needed context. Fears of effusive “every book is sacred” were quickly put to rest as the author systematically worked her way through the process, greatly enhancing it with interviews and case studies that are not often found in books of this nature. Some of these topics could quickly become contentious in discussions between the practitioners, but the author handles this deftly by providing context, caveats, and options, making this a book that collectors, practitioners, and sellers should have in their reference collections.

*Peter D. Verheyen is a bookbinder, conservator, and librarian based in Syracuse, New York. He has exhibited widely, and translated Ernst Collin's Pressbengel as The Bone Folder in various editions. He maintains the Book Arts Web and Book\_Arts-L listserv, blogs on his Pressbengel Project, and published The Bonefolder e-journal.*

*Editor's note: Sophia S. W. Bogle is a long-time GBW member!*

a more extensive review can be found at  
www.bonefolderextras.blogspot.com/2019/04/book-restoration-unveiled-by-sophia-sw.html





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*The Library Book*

Susan Orlean

(New York, NY: Simon &amp; Schuster, 2018)

“On a library bookshelf,  
thought progresses in a way that is logical,  
but also dumbfounding,  
mysterious,  
irresistible.”

- Susan Orlean, *The Library Book* (p. 12)



Reading about books and libraries can be dry, to some. *The Library Book* by Susan Orlean is the antithesis of dry. Orlean breathes life and passion into every page of this book. She spent four years thoroughly researching the 1987 Los Angeles Public Library fire that burned 400,000 books and damaged another 700,000. It is still considered the largest library disaster in the United States. And yet, few have heard of it, as it happened in the same news cycle as the Chernobyl disaster.

Recounting the fire, Orlean imparts history, romance, ambition, dedication and mystery in a synthesized way that guides the reader through an encyclopedic review of the history of modern libraries, arson investigations and how they develop, preservation and conservation practices in

the face of fire and water damage, and public librarianship and its service to a diverse urban population.

A master in her craft, the prose sparkles with intelligence and passion, engaging the reader in her story: “It was as if, in this urgent moment, the people of Los Angeles formed a living library. They create, for a short time, a system to protect and pass along shared knowledge, to save what we know for each other, which is what libraries do every day.”

As members of GBW—a group that loves books and book making—there is a level of awareness and appreciation for books that brings us together. We are a group that would like reading about libraries. Susan Orlean’s book opens one’s eyes to how books and libraries connect us. It is reassuring that: “...in a library, we can live forever.”

## OTHER BOOKISH TITLES OF NOTE

*Hermann Zapf and the World He Designed* by Jerry Kelly

*Historical Scripts from Classical Times to the Renaissance* by Stan Knight

*Carol Twombly: Her Brief but Brilliant Career in Type Design* by Nancy Stock-Allen

*Provenance Research in Book History : a Handbook* by David Pearson

*European Hand Papermaking: Traditions, Tools, and Techniques* by Timothy D. Barrett

*Poet of the Body: New York's Walt Whitman* by Susan Jaffe Tang and Karen Karbiener

*Beautiful Bookbindings: A Thousand Years of the Bookbinder's Art* by P.J.M. Marks

*The Cinderella of the Arts: A Short History of Sangorski & Sutcliffe* by Rob Shepherd

*Marbled Paper: Its History, Techniques, and Patterns* by Richard J. Wolfe

*The Green Family of Papermakers and Hayle Mill* by Maureen P. Green


*Paper & Type* by John Bidwell

*Bibliomania : 150 Years of Collecting Rare Books at the George Peabody Library* by Earle Havens (editor)


*The Bindings of Trevor Jones* by Trevor Jones, Angela James and Colin Hamilton (editors)

*Suave Mechanicals: Essays on the History of Bookbinding, Vol. 5,* by Julia Miller (editor)

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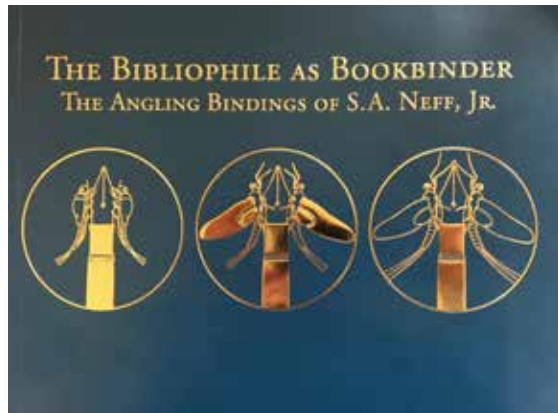
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*The Bibliophile as Bookbinder: the Angling Bindings of S.A. Neff, Jr.*

by S.A. Neff, Jr., Lynne Farrington and Cara Schlesinger

(Philadelphia, PA: University of Pennsylvania Libraries - Kislak Center, 2018)



*The Bibliophile as Bookbinder: the Angling Bindings of S.A. Neff, Jr.* is more than a catalog of bindings by long-time GBW member S.A. Neff, Jr. The book begins with an essay by Lynne Farrington on 'Before S.A. Neff, Jr.: Thomas Gosden and the History of Piscatorial Bindings', a commentary that introduces the focus on angling bindings, and reviews the history of them. The essay that follows is titled 'The Aesthetics of the Stream' by Cara Schlesinger, and covers the specifics of Neff's binding processes. Neff himself then lends a thoughtful and explanatory piece on how things happened, his intersection of angling and binding. These three essays lead into the photographs of the bindings Neff has created over the whole of his career, the bulk of the book and a delight to the eye. Neff does not neglect to include a Glossary of Terms, a helpful list for those curious about the terminology of binding. Lastly, previous exhibitions and publications are noted. Combining the history of angling bindings, thoughtful commentary and well-printed photo reproductions of the actual bindings has made an engaging soft cover book. The book is the catalog that accompanies the exhibition of the same name, and is part of Tour #2 at the 'Standards' Seminar this October in Philadelphia.

Farrington's essay opens with a wider look at the relationship between the content and the cover (of a book), a bridge that came about in the mid-eighteenth century. She moves on to the man who embraced "piscatorial" bindings, Thomas Gosden, sportsman, and how Gosden utilized sports motifs in his bindings—notably, angling bindings. Gosden was also a publisher, and she shows that his sporting led him to his publishing activities and binding of sporting books. S.A. Neff, Jr. traveled a similar path: his passion for angling led him to collect angling books, which led to repair of these books, which led to unique copies of angling books in the design binding style.

In Schlesinger's 'The Aesthetics of the Stream' Neff's

process is discussed, with an emphasis on technique and tools. She often cites a specific cover to exemplify a point. She also outlines the influence that GBW's workshops and members had on Neff and his process. (Notably, Neff presented on "tooling" at a 'Standards of Excellence' Seminar, later published in the Spring 2004 issue of the *Journal*.) Featured in this section are Neff's drawings and plans alongside the final book covers—support materials and specific tools—a full way of understanding how a cover is completed. As a binder myself, this section was particularly interesting.

Neff's own recollections of his exposure to angling and the subsequent path he traveled complement the history of angling bindings and the process. His passion is clear. He outlines the influence of both historical bindings and papers from the Orient in his work, their marriage making each tome singular. He consistently intertwines the solitary undertaking of the angler with the solitary process of the binder, and comments on their weave with each other. He has been making bindings for over thirty years.

These recollections lead warmly into the full-color photo reproductions of Neff's lifetime work. This section makes up the bulk of the book, with support photographs of angling in specific rivers, people mentioned, architectural photographs, and drawings—consistently showing the root of a design idea. These accompany photographs of boxes, headbands, doublures, and covers made by Neff. Many of his efforts are akin to small museums—for example, with flies tied to match those mentioned in the content, and expertly displayed in a book shaped tome. I paged through this section leisurely, as these pictures tell the proverbial "thousand words", easily capturing Neff's intent.

This catalog is a wonder and will be placed happily amongst design binding catalogs in my library. I recommend it to others who collect such books, or anyone interested in the angling focus. The catalog is available from Oak Knoll Books ([www.oakknoll.com](http://www.oakknoll.com)).

(page 129)



*Lang Ingalls is the current Editor of the Guild of BookWorker's national Newsletter. She is an avid reader of books on books, a fine binder by day, and has recently begun teaching. In her free time—after editing this newsletter—she enjoys playing in the out of doors.*



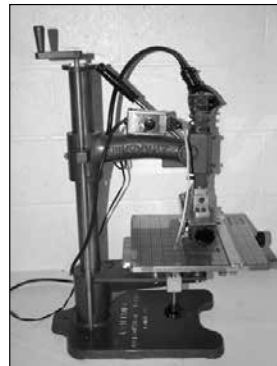
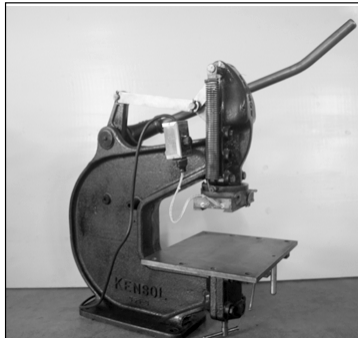


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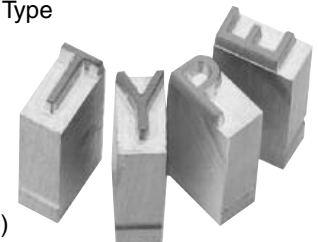
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## Weather Conditions

Recently a discussion came up online: *when is the best time to marble?* The discussion referred to weather conditions. Many feel that cool and humid weather is best. I would likely agree, but also stated that when marbling is your "day job" you do not get to wait for ideal conditions much of the time.

It has never occurred to me to listen to the upcoming weather reports in order to decide whether I can marble or not on a certain day. Are certain days better than others? Of course. Did they ever stop me from marbling? No. Was marbling successful on all these days, even the worst possible ones? I have to say either yes, or if you know how to adapt, any day can be a good marbling day.

The truth is that hot sticky weather seems to make marbling materials rather unhappy. The size breaks down quickly, the colors can therefore look a bit paler, even if taken from the same bottle of color that you used last week

when it was cooler... and then, the color was so bright. Let's say I have a rush order though, that must be done that day. My solution is to make sure I have some extra fresh carrageenan size made up in a bucket. Then I can add to the size that is going a bit watery.

Air conditioning works, but somehow never is the same as a really good cooler temperature day, even if the temperature reads the same in the room. Not being a scientist, I cannot explain why... but have observed over time that this is so.

And a really cold and dry day can have its own problems. Oh, how awful when the wet paper curls back onto itself as you lift it out of the tray! It can really ruin a paper if some of the wet paint offsets onto another part of the paper.

You can, however, humidify your work space. Someone also mentioned that humidity keeps the dreaded dust spots at bay, on the floor where they belong, and not floating onto your tray with a beautiful pattern done, resulting in a white spot!

I work in a half basement, about as ideal a condition as one might get. It is half in the ground and never gets too cold or too hot. There is one huge wall of south facing windows (where mini orange and lemon trees are being grown and fruiting as well...but I have not marbled any of them yet!) for great natural light.

The humidity in winter is maybe 45% to 50%. Temperatures range between 55 in winter to maybe 79 at the highest in summer. It does get horribly humid, so I run a dehumidifier all summer. I keep the humidity at 50% or so. Seventy-nine degrees can feel pretty hot when you are pacing from the marbling tray to the hanging lines all day, so I use a floor/portable/rolling air conditioner, which I can aim anywhere I like. Aiming at the tray will cause dust to fly that way, so it usually faces in another direction.

My favorite marbling day will be about 50% humidity and about 65 degrees. I like it cool anyway, and it helps the size maintain its viscosity. The papers do not curl too much when removing from the tray or hanging, and nothing that has been hanging overnight is wet in the morning.

So rather than say you don't think you can marble on this or that day due to the weather, it is best to just learn to adapt. It can be a lot of fun (with some frustration for sure!) to figure out things for your work area, but picking a good work area to begin with can eliminate a lot of work.

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## Part 6: Endbands

*In the sixth article in the series, we examine the evolution of the endband. A chart of endband styles is included.*

I teach students how to do book repairs for general collections materials, and one thing that they almost always ask me about are the little pieces of striped fabric glued to the head and tail of the spine. “Are these important? Should I keep them?” they ask. I like to seize the opportunity to give them a little book history lesson. I explain that, at one time, endbands were sewn over a core of cord or other material. The ends of the cores were laced through the boards, contributing to their attachment, and served to stabilize the spine at the head and tail. Over the years, as binders sought ways to speed up their processes to keep up with demand, they didn’t want to spend the time it takes to sew “real” endbands, with their cores laced into the boards. But the book world can be slow to adapt, and people expect books to look a certain way. As a result, an alternative was developed: the stuck-on endband. These preserve the look of a “real” endband, but are much quicker to execute. The downside is that they no longer contribute to the stability of the structure in a meaningful way. The students find these vestigial, non-functional endbands either amusing, or puzzling, or faintly ridiculous.

There are variations in the construction and materials of an endband, though, which can help us pinpoint when they were made. Were they sewn along with or after the rest of the sewing? Are they sewn with plain or coloured thread over a core? If so, what is the core made from, and are the ends of the core attached to the boards or cut off at the shoulders? How frequent are the tiedowns? Or are the endbands created separately and then stuck on? Considering these questions can help you to get the most out of a description of endband history, such as the survey Middleton gives of English endbands from the 7<sup>th</sup> to the 19<sup>th</sup> century.<sup>1</sup> Interestingly, although stuck-on endbands appeared surprisingly early, functional endbands continued to be used on more robust (and probably more expensive) bindings well into the 16<sup>th</sup> century. Sewn endbands, albeit with cores trimmed at the edge of the spine rather than laced into boards, continued into the 19<sup>th</sup> century, and can even still be found on modern fine bindings. Therefore it is necessary to consider not just the overall type of the endband, but also its materials and the details of its construction, before deciding how old it might be.

There are a couple of sources with detailed descriptions of the technical aspects of creating endbands that are more comprehensive than this article can be. In particular, I have not included any of the endbands whose sewing extends beyond the textblock into holes drilled into the cover boards, such as the Coptic, Greek, and Armenian endbands. One classic source is *Headbands: How to Work Them* by Jane Greenfield and Jenny Hille, an instructional manual with excellent diagrams of each of the fourteen headbands it describes.<sup>2</sup> A set of outstanding diagrams for one kind of

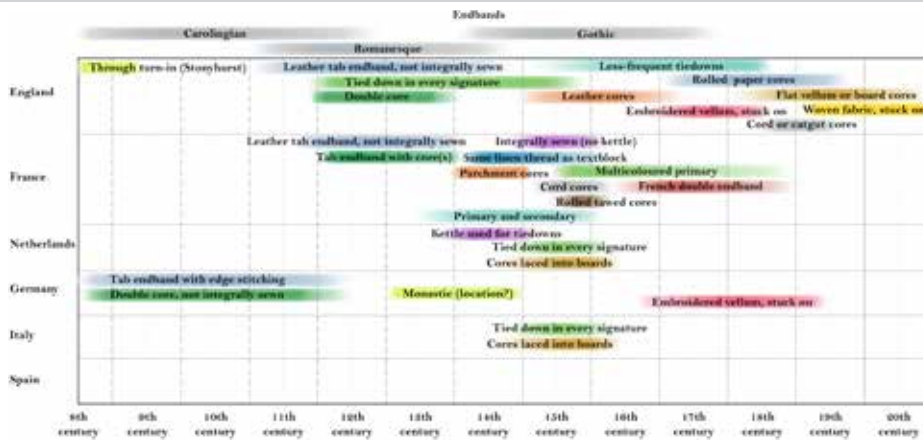
endband—two colours on a single core—can be found in chapter 8 of Aldren Watson’s *Hand Bookbinding: A Manual of Instruction*.<sup>3</sup> And good instructions for making different types of stuck-on endbands, as well as one method of sewing an integral endband, can be found in Laura Young’s *Bookbinding and Conservation by Hand: A Working Guide*.<sup>4</sup> Looking at the technical diagrams can be helpful in decoding what it is you are seeing when looking at a historical endband.

### PRIMARY AND SECONDARY ENDBANDS

Most early endbands are primary endbands, functional components of the textblock and contributors to the stability of the connection between the cover and the textblock. In a primary endband, thread is wound around the endband core and is sewn into the centers of the signatures, forming tiedowns. The ends of the cores are usually used to help attach the boards, typically by being laced through the board similar to the way the ends of the sewing supports are attached. There are some variations in lacing, though, as discussed by Denis Carvin in his survey of French bindings from the 14<sup>th</sup> and 15<sup>th</sup> centuries. He notes that some methods of lacing the endband cores through the boards predate the use of the same method to thread the sewing supports, suggesting that they were a way of testing out new methods of lacing.<sup>5</sup> We’ll discuss in detail methods of attaching both sewing supports and endband cores to the cover boards in a later article.

Some primary endbands were embellished with non-functional embroidery, known as secondary endbands. Primary endbands are typically made with a single colour of thread, usually the same thread as the sewing of the textblock, while secondary endbands are frequently made of multiple colours of thread. Secondary endband thread is arranged in decorative patterns over top of the primary sewing, and can be made of a different thread, usually silk. Carvin observes six different colours used in his 14<sup>th</sup>- and 15<sup>th</sup>-century French books, noting that only undyed thread was used by itself—all other examples featured at least two different colours.<sup>6</sup> Greenfield and Hille describe several different secondary endbands, including the Renaissance chevron endband, a distinctive pattern common in the 15<sup>th</sup> and 16<sup>th</sup> centuries.<sup>7</sup> They do not give any geographic limits to the chevron endband, so it may have been found throughout Europe to some degree.

There are, however, examples of multicoloured primary endbands with no secondary embroidery as well, so seeing multiple colours does not necessarily mean that one is looking at a secondary endband. Usually these are later endbands, whose cores are not used to reinforce the attachment of the boards but are trimmed off at the shoulder. Carvin notes two examples of what he calls an embroidered endband without a primary endband, both of which are dated to the second half of the 15<sup>th</sup> century.<sup>8</sup> He does not say, however, that these endbands have trimmed cores, and based on his summary, it seems unlikely that this is the case. It does seem to be a shortcut used to speed up the binding



## DATES

Carolingian  
8<sup>th</sup>-12<sup>th</sup> century

Romanesque  
11<sup>th</sup>-14<sup>th</sup> century

Gothic  
14<sup>th</sup>-17<sup>th</sup> century

process, forging the secondary embroidery by simply using coloured thread for the primary endband. Perhaps it is one of the earliest attempts to speed things up without sacrificing the strengthening element of the endband itself.

Greenfield and Hille describe elaborate primary endbands that use multiple colours, which are decorative rather than functional. One example is the French double endband, which uses two cores and multiple colours of thread (three in their description).<sup>9</sup> The tiedowns are made when the colour pattern dictates, which may not be in the center of a signature,<sup>10</sup> and the cores are cut off at the edge of the embroidery,<sup>11</sup> so it seems clear that form has trumped function in this case. Unfortunately the authors do not note when this particular endband became popular, but we can assume that it must have been later than the 15<sup>th</sup> century and probably before the 19<sup>th</sup> century, when stuck-on endbands became common. Admittedly this is a very broad timeframe, and not especially helpful. I hope someone will find more information on this kind of endband.

## TAB ENDBANDS AND VARIATIONS

We first encountered tab linings combined with endband sewing in the previous article, on spine linings. English bindings in the 12<sup>th</sup> and early 13<sup>th</sup> centuries often featured double-core endbands combined with a leather spine lining that extended past the endband to protect it from wear.<sup>12</sup> Carolingian and romanesque bindings often had endbands sewn through a spine lining that protruded past the end of the textblock, and so were likely sewn after the rest of the sewing was completed.<sup>13</sup> In his 15<sup>th</sup>-century French examples, Carvin also sees evidence of endbands sewn through a lining or reinforcement, usually made of parchment.<sup>14</sup> Greenfield and Hille include instructions for both a double-core and single-core endband sewn through a tab lining, which may be useful in identifying one that has been damaged or partly lost.<sup>15</sup>

Jean Vézin includes a diagram of a double-core endband sewn through a leather tab lining in his description of medieval manuscript bindings.<sup>16</sup> Since the rest of the binding that he describes alongside the tabbed endband is carolingian in structure, he is most likely referring to 12<sup>th</sup> and 13<sup>th</sup> century bindings of Latin texts, possibly those bound in France.<sup>17</sup> Vézin also notes that while most of his examples had double-core endbands, it is also possible to find tab

endbands simply stitched through the tab with coloured thread—essentially using the tab itself as a core—or with a single core.<sup>18</sup> The endbands sewn without a core sound very similar to Middleton's description of the Stonyhurst Gospel (from the late 7<sup>th</sup> or early 8<sup>th</sup> century). Its endbands feature stitching through the turn-in of the covering material, worked in blue and white thread, which serves as a direct connection between the textblock and the cover material and provides a decorative element on the spine.<sup>19</sup>

Szirmai's carolingian examples also have a tab lining with double cores, but in addition feature sewing that attaches the edge of the tab to the covering material.<sup>20</sup> In a similar way, Greenfield and Hille describe how monastic bindings from the 13<sup>th</sup> and 14<sup>th</sup> centuries sometimes use secondary embroidery to attach the covering material at the head and tail even though it was not attached to the rest of the spine.<sup>21</sup> Once the primary endband had been worked, and the boards covered with leather, the leather at the spine was cut flush with the endbands. Then the monastic endband was worked over the primary endband and through the covering material.

## THE QUESTION OF THE INTEGRAL ENDBAND

Cockerell, Diehl, and Middleton all claim that medieval books often had the headband sewn on at the same time as, and with a continuous thread to, the rest of the sewing, so that the sewing thread passed along the length of the signature all the way to the end.<sup>22</sup> Cockerell describes this as a particularly strong form of sewing and recommends it for large books.<sup>23</sup> Szirmai has diagrams of two methods to sew an integral endband in his chapter on gothic bindings (mostly Swiss/German and Netherlandish).<sup>24</sup> His carolingian (mostly German) and romanesque (mostly English) bindings, however, did not have integrally-sewn endbands, because they are sewn through a spine lining applied after the main sewing.<sup>25</sup>

Carvin notes, however, that it can be difficult to distinguish between a headband sewn at the same time as the rest of the sewing from one that was added afterwards using the same sewing thread, unless one can definitively identify the presence or absence of a kettle stitch.<sup>26</sup> Even then, he notes that Gilissen proposed a method whereby there is both a kettle stitch and an integral endband.<sup>27</sup> Szirmai also diagrams an integrally-sewn endband with a kettle stitch.<sup>28</sup> Carvin's French 14<sup>th</sup>- and 15<sup>th</sup>-century examples include some which



have no kettle stitch, which he declares are the only ones that can definitively be said to have endbands that were sewn at the same time as the rest of the sewing.<sup>29</sup> It is Gilissen's opinion that sewing the endband at the same time as the rest of the sewing was rare, at least in his 14<sup>th</sup>-century examples from Brussels, but that binders frequently used the kettle-stitch station for the tiedowns, instead of piercing a separate hole, making it appear as though the endbands were integrally sewn.<sup>30</sup> This leads naturally to a discussion of tiedowns.

#### TIEDOWNS

Middleton notes that, as early as the 12<sup>th</sup> century, endbands were sometimes sewn separately from the rest of the sewing, though they were always tied down in the center of every section.<sup>31</sup> Once printed books became common in the 15<sup>th</sup> century, the pace of printing and binding sped up to the point that it became more likely that the endband was only tied down occasionally.<sup>32</sup> Middleton dates the adoption of less-frequent tiedowns to the beginning of the 16<sup>th</sup> century.<sup>33</sup> Priscilla Anderson's survey of 15<sup>th</sup>-century Italian and Netherlandish books shows that they usually had robust primary endbands tied down in every signature.<sup>34</sup> This suggests that even though there was pressure to speed up binding processes in the mid-15<sup>th</sup> century, it took some time for the abbreviated endband described by Middleton to become widespread.

Carvin has a detailed discussion of all the techniques for tying down the endband that he saw in his 14<sup>th</sup>- and 15<sup>th</sup>-century French samples.<sup>35</sup> Some were tied down using the kettle stitch location (the most common), some above it, and some below.<sup>36</sup> He even saw one example that created a new line of kettle stitches using the endband sewing thread,<sup>37</sup> but I have not come across any other examples of this technique. It does seem that it would create an extremely stable and durable endband, but would take extra time to achieve and so would not be popular at a time when demand for books was growing so quickly.

Carvin also includes diagrams of the likely sewing path, both for primary endbands and secondary embroidery and braiding.<sup>38</sup> Although an intact endband can be difficult to analyze in terms of its sewing path, many endbands are damaged enough to allow the path to be traced.

#### ENDBAND CORE MATERIALS & CONFIGURATIONS

Several different materials could be used for the core of an endband. Carvin finds in his French samples tawed skin, tanned leather, parchment, and cord, as well as tawed skin prepared by being rolled tightly and coated in glue to stiffen it.<sup>39</sup> He dates the cord cores from the 15<sup>th</sup> century and the rolled and glued tawed skin to the second half of the 15<sup>th</sup> century.<sup>40</sup> Carvin also notes that, in his sample, cord seems to have been used as an endband core before it was adopted as a sewing support,<sup>41</sup> again suggesting that endbands could be used to "test out" new materials and methods before they were adopted for the main sewing of the textblock. Diehl describes cord, gut, narrow strips of vellum, and cello string as possible cores, and notes that French binders used twisted paper cores for their endbands, usually in pairs with

a smaller core on top of a larger one.<sup>42</sup> Carvin finds several configurations of supplemental cores used for secondary embroidery in addition to the primary endband, with more cores seeming to indicate a later date.<sup>43</sup> Secondary endbands from earlier in his sample used just the primary endband or one supplemental core, while ones from later in the 15<sup>th</sup> century could use as many as four.<sup>44</sup>

In England, cores before the 17<sup>th</sup> century could be leather, but from the 17<sup>th</sup> to the 19<sup>th</sup> centuries they were typically rolled paper or occasionally cane.<sup>45</sup> Later English endbands had cord or catgut cores, followed by flat vellum or thin board strips starting in the early 19<sup>th</sup> century.<sup>46</sup> Middleton notes that the latter are much more flexible than rolled paper, and so are less likely to break as the book is used and the spine flexes.<sup>47</sup> In general, a flat core is unlikely to be earlier than the beginning of the 19<sup>th</sup> century, since no matter what material the core was made from before then, it will typically have a round cross section.<sup>48</sup>

English bindings with double thongs for sewing supports also typically had double thongs as endband cores, and in the 12<sup>th</sup> and early 13<sup>th</sup> centuries they were often combined with a leather tab spine lining.<sup>49</sup> In the early 16<sup>th</sup> century, Middleton notes that English bindings usually had single endbands, though elsewhere in Europe double cores began to be found; English binders re-adopted the double core in the 17<sup>th</sup> century.<sup>50</sup> Until pasteboards began to replace wooden boards in the early 16<sup>th</sup> century, the cores were always laced into the boards and formed part of the attachment of the cover.<sup>51</sup>

Anderson notes that the bindings in her sample typically had their tawed-skin cores laced into the boards.<sup>52</sup> Even when the cores now appear to have been cut off, there are often slits in the turn ins of the covering material that would have been needed to accommodate the core passing through the joint.<sup>53</sup> We can take these slits as evidence that the cores must have originally been laced in, but were probably trimmed when the book was rebaked at a later date.

#### ENDBAND THREAD

French primary endbands in the 14<sup>th</sup> and 15<sup>th</sup> centuries were usually sewn with the same linen (or sometimes hemp) thread as the textblock.<sup>54</sup> One example of a primary endband in Carvin's sample was sewn with silk, but the rest of its textblock was also.<sup>55</sup> Some of the primary endbands also had secondary, decorative sewing or braiding added, with either linen (dyed or undyed) or silk thread.<sup>56</sup>

In the early 16<sup>th</sup> century, Middleton notes that the sewn endband with two colours of thread (in his experience most likely blue and white, though other combinations are possible) became common in England, combined with the practice of forming a protective headcap from the turn-in of the leather covering material.<sup>57</sup> Carvin also finds blue and white to be a common combination in his slightly earlier French bindings, with yellow and green the next most frequent. In the case of utilitarian English books from the 16<sup>th</sup> to the late 18<sup>th</sup> century, the thread used was typically dyed linen.<sup>58</sup> Middleton finds that this thread was often used doubled, so that the bead



on the bottom of the endband is formed from two strands, instead of the later typical single bead.<sup>59</sup>

#### BRAIDED ENDBANDS

Carvin describes some secondary endbands with decorative braiding instead of thread embroidery. He found primarily tawed skin, and sometimes parchment, used for braids.<sup>60</sup> Middleton observes dyed tawed skin, usually pink, used by German binders for braided endbands in the late 15<sup>th</sup> and early 16<sup>th</sup> centuries.<sup>61</sup> He notes that these are typically two strands braided around a core, such as rolled vellum, that had already been sewn to the textblock.<sup>62</sup> The strips also pass through the covering leather, creating a very strong attachment between textblock and cover.<sup>63</sup> This style of endband is diagrammed in Greenfield and Hille, who note that it was worked over a primary endband, and that the covering leather was cut flush with the head and tail of the spine rather than turned in.<sup>64</sup> In this respect, it is similar to the monastic endband.

#### STUCK-ON ENDBANDS

We now return to the stuck-on endband first mentioned in the introduction. Some of these vestigial endbands were sewn separately on a piece of fabric and then glued on the spine, while others are made from a woven ready-made piece of fabric cut to size and glued on. Stuck-on endbands are sometimes surprisingly old, so it can be misleading to rely too much on them to indicate a later binding date. Some early stuck-on endbands date from the Gothic period.<sup>65</sup> Middleton points out that stuck-on endbands from Germany date from as early as the end of the 16<sup>th</sup> century, and were made from vellum strips with thread embroidered on them by hand.<sup>66</sup> The earliest forms extended past the shoulder of the spine and were adhered to

the boards, but later versions were trimmed at the edge of the spine.<sup>67</sup> He notes that these were common in Germany until the 19<sup>th</sup> century, though they were not used much in England after the 17<sup>th</sup> century.<sup>68</sup> Fabric endbands, of pasted woven cloth (sometimes striped) folded over string, date from the early 19<sup>th</sup> century.<sup>69</sup>

#### A CAVEAT

One thing to keep in mind with respect to endbands is that it is entirely possible to replace any endband that is not sewn integrally, and so it may not be the original endband. There are some clues that may help determine whether an endband is original, though they are not foolproof. For example, it's more likely that an endband is original if it is sewn with the same thread as the rest of the textblock. Likewise, if it is reinforced with or sewn through a spine lining or tab made from the same material as the cover, that may indicate that it is contemporary with the original binding. However, there are many original endbands that were sewn with silk thread even though the textblock was sewn with linen, or were reinforced with a scrap of material that was in the workshop already, so a lack of the same materials does not necessarily mean that the endband has been replaced or that the book has been rebound. In the case of a stuck-on fabric endband, even an original may give no clue that it is so by using any of the same materials as the rest of the binding. But, if the style and material of the endband is consistent with other elements of the binding, it may offer one more confirmation of its date and location.

*Now that we have completed an examination of the different elements of the textblock, we'll take a short break. When we return, the next article will begin to look at covering methods and materials, starting with the composition of boards.*

*Please note that for all of these articles, if you would like a full-sized copy of the charts in colour, you may contact the author at ekh.booksaver@gmail.com.*

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Rebecca Chamlee



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Sarah Pringle



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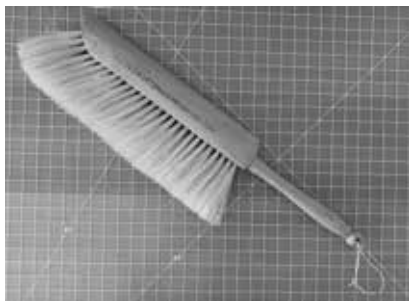
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