



An Unusual Springback Binding

by *Todd Pattison*



ALSO IN THIS ISSUE

- Letters, Notices, Calendar Events, Chapter Reports & Chapter News
 - Important 'Standards of Excellence' Seminar Updates
- Contributions from Iris Nevins & Beth Lee & Shawn Douglas
 - 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).

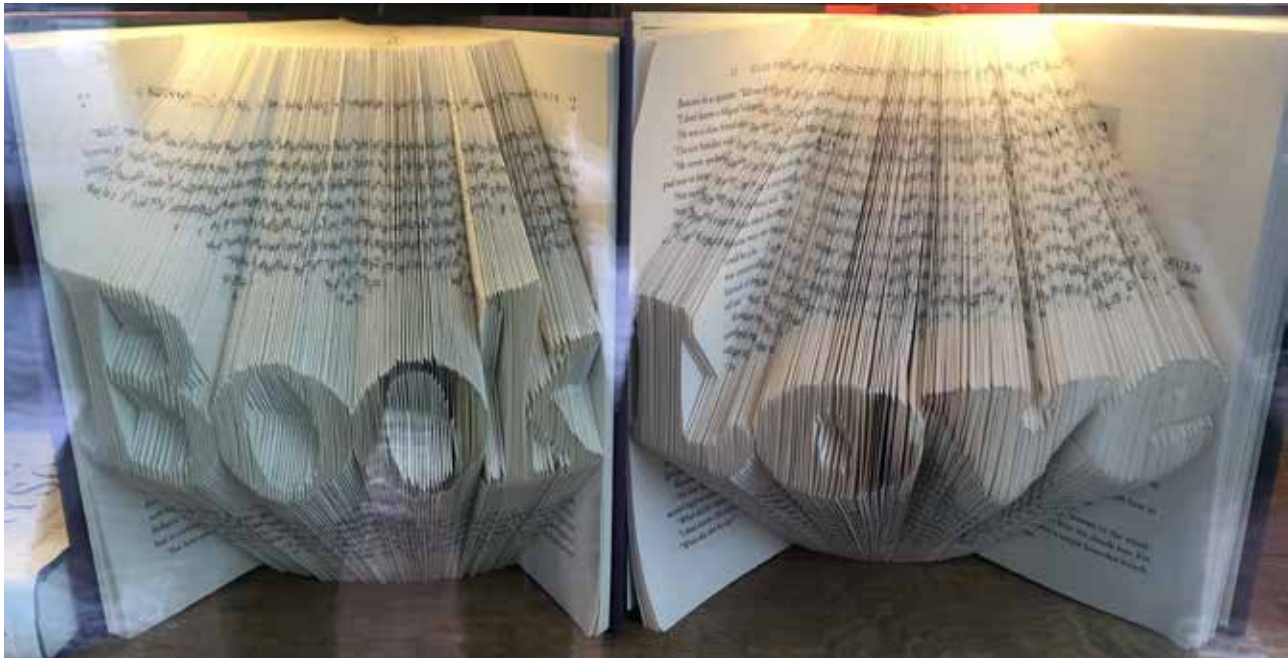
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Members:

I have been reading. I have been breathing. I have been binding. It's the same story—"book love"—but with renewed and much more potent meaning. I hope you are finding your way to manage this pandemic, finding the things that bring you joy, finding peace in this time of loss. This was the most difficult issue I have worked on as editor. Things change every day. And what can I possibly bring to you all that goes beyond what is happening in the bigger world? Luckily, I have really great contributors that make this newsletter interesting. I'd like to thank them and name them here, as they really make each issue a fine read: Brea Black, Beth Lee, Malina Belcheva, Jodee Fenton, Pamela Wood, Iris Nevins, Janet Lee, Barbara Adams Hebard, and Emily Bell. Thanks goes out to members at large too, who submit the occasional article, always interesting. And to those who help with proof-reading, John McKrell, Dana Kull, and Shawn Douglas. Y'all are invaluable!

If you know me, you know that I do not participate in social media—no facebook, no instagram, no twitter. I prefer not to get email on my phone. You can imagine: the pandemic has been challenging for me. Everything has gone online! So, I pay more attention. I log on when someone suggests an interesting blog or podcast or website. I open the laptop.

Here's what I've found: people are doing interesting things. For example, [Drop Dead Gorgeous: Fine Bindings of La Prose du Transsibérien](#), Kitty Maryatt's traveling exhibition that is currently at the Windgate Gallery at North Bennet Street School—and closed—developed a virtual tour of the exhibit so you can still enjoy all the beautiful bindings from home.

www.nbss.edu/blog/detail/~post/drop-dead-gorgeous-la-prose-du-transsiberien

Or, check out the below blog post by GBW New England Chapter Chair Erin Fletcher on the development of an abstract design binding—a fantastic read. Erin's blog covers all kinds of things: tutorials, interviews with other binders, discussions. This is a blog worth browsing.

www.herringbonebindery.com/blog/2020/04/29/my-hand-happy-abstract

And there is so much more! See the guest commentary by Shawn Douglas on page 21, with some extra from yours truly.

The big news, of course, is covered in the first few pages, with letters from Bexx and MP and the Board. Events across the country are on hold or being postponed or altogether canceled; another reason to get online and follow things that are of interest. Chapters are engaging with virtual show and tells, meetings, workshops—please check online for those too.

The feature article is on an unusual springback binding that came across the desk of Todd Pattison, conservator. And Emily Bell is back with her series 'Clues to Binding History'. Both engage in close observation, a hallmark of the conservator.

Iris Nevins explores alternative ways of using marbled papers. Barbara Adams Hebard reviews *Beyond Midnight: Paul Revere*, a catalog that accompanies the exhibition of the same name. Beth Lee writes on working with pencil, including a sample of hers, and includes most recent updates on calligraphy conferences.

Back to reading, breathing, binding ... or back to what works for you, - Lang Ingalls, Editor

LETTER FROM THE PRESIDENT

Dear Members,

At the end of April, The Board of Directors held an emergency meeting to discuss the impact of the COVID-19 pandemic on the annual Standards of Excellence Seminar. After much thought, we voted unanimously to cancel this year's seminar. You can read more about that decision on pages 5 and 6.

This was a difficult decision to make, and I am heartbroken that I will not have the chance to see many of you this year. However, I am truly grateful for the understanding, support, and kindness that so many of you have offered in the wake of this decision. I have been incredibly touched by the financial support that so many of you have offered, and I really can't say enough to thank those who have made donations during this time.

We have been able to negotiate a deal with the hotel that we had reserved for 2020. They have allowed us to reschedule for Atlanta in 2022 and have agreed to waive all penalty fees. This is a huge relief! However, GBW is still bracing for a touchy year ahead. We know that the economic implications of COVID-19 have impacted many of our members, and we expect to see what I hope is only a temporary dip in membership renewals.

Thankfully, the Guild's current cash reserve is healthy, and we expect to continue with our publications and exhibitions as planned.

In March, the Board of Directors agreed to make all of the streaming videos on GBW's Vimeo page free to rent for 30 days. We later extended the offer through May 31. The response from the bookbinding and book arts community was overwhelmingly positive. As of this writing (early May), people in 77 countries rented 6,756 videos, which were watched over 10,200 times! Never in my wildest dreams did I imagine that we would reach so many people, and I am so grateful to everyone who sent along a word of thanks. I also want to make sure that I thank our Library Chair, Jay Tanner, for all of his help.

This has been a stressful time for many of us, and I hope that everyone is taking good care of themselves both mentally and physically. Be well!

Bexx Caswell

President, Guild of BookWorkers
president@guildofbookworkers.org

A LETTER FROM THE STANDARDS CHAIR

Dear GBW friends,

Just weeks ago, the Board made the decision to cancel the Standards of Excellence Seminar 2020, and though difficult, it was the right decision for the safety of our membership and organization. We have received many appreciative emails, and we are grateful for your support. Personally, I admit to feeling some relief, but I'm also disappointed to not see you this fall. It will make our reconnecting in San Francisco 2021 all the sweeter!

Although much of the organizing for Standards was done over the winter, details were being finalized in March and April—the presenters were fine-tuning their demonstrations and talks, tours and the opening reception were arranged, a logo was designed, and our vendors and exhibitors were adding Standards to their schedules. Then our normal routines came to an abrupt halt! Please join me in offering some much-deserved recognition for all the work that has already been done.

Our heartfelt gratitude goes to Dr. Cathy A. Baker, Beatrice Coron, Erin Fletcher and Jeff Peachey for their planning of presentations and demonstrations for this year. We are sorry to have to postpone. But we're thrilled to report that all four have graciously agreed to present next year in San Francisco. Thank you!

A big round of applause goes to the 2020 local planning committee: Ann Frellsen, Rachel Hillhouse, Maggi Johnsen, Wilson Allen, Saira Raza, Marcia Watt, Jim Stovall, Eliza Gilligan and Andrew Huot. They managed all the details, from designing a logo, securing volunteers, and arranging the opening reception, to the development of interesting local tours. As of this writing, the GBW is working to reschedule Standards to meet in Atlanta at a future date, and we'll keep our fingers crossed that the committee's planning will not be in vain!

We also want to thank our vendors and exhibitors who loyally support and participate in Standards each year. We will miss the opportunity to meet in the vendor room and see everyone in person, but we are planning a "Featured Vendors 2020" issue in GBW's October Newsletter, and a Vendor Appreciation social media blitz on the GBW Facebook and Instagram pages, in efforts to highlight and support them. Stay tuned!

Thanks to everyone for your support and encouragement, and please continue to be safe, healthy and strong. I raise my glass to each of you!

– M. P. Bogan, Standards Chair

2020 Standards of Excellence Seminar - CANCELLED

It is with great sadness that we announce that the Board of Directors has decided to cancel the 'Standards of Excellence' Seminar, scheduled for October 15 to 17, 2020, in Atlanta, Georgia.

This was not an easy decision to make, but after careful consideration, the Board of Directors voted unanimously in favor of canceling Standards. We believe that this action protects the health and well-being of our membership as well as the financial health and well-being of our organization.

Although some restrictions on gatherings and travel will likely be lifted by October, it is equally likely that many restrictions will still be in place. These restrictions would make holding a conference difficult (if not impossible), and a poorly attended conference could put us in a precarious financial position. By making the decision to cancel the conference early, we reduce the financial impact to the Guild.

The Guild's annual business meeting, which is normally held in conjunction with Standards, will not take place as an in-person event this year. Details regarding a virtual meeting will be announced soon.

All four presenters scheduled for this year's conference have agreed to present at the 2021 Standards, which will be held on October 28 to 30, 2021, in San Francisco, California.

We know that you probably have questions about how and why this decision was made and how it will impact the Guild moving forward. We have attempted to answer some of the questions below. If you have additional questions, please do not hesitate to contact us.

We thank you for your patience, encouragement and understanding during this time—and we wish you good health and stability in these trying times. Here's to reconnecting together in person in 2021!

Sincerely, The Board of Directors, Guild of BookWorkers

2020 Standards of Excellence Seminar - Answering Your Questions

Will the Guild have to pay a penalty fee for canceling the event?

The Guild will pay a penalty for cancelling our contract with the hotel. That amount increases as the event date approaches. At present, the cancellation fee will be about \$27,000. We expect to be able to negotiate a deal with the hotel that allows us to use a percentage of that fee towards rebooking Atlanta for 2022.

Had we waited until September to cancel the event, that fee would have climbed to \$55,000. By contrast, the projected cost of holding Standards in 2020 was \$51,000.

Wouldn't we lose less money if we held the conference, even if it was poorly attended?

Probably not.

If Standards was held and was poorly attended, the Guild risks even higher financial losses. Our contract with the hotel stipulates that at least 80% of the rooms in our room block be filled. The Guild would be required to pay for any unused rooms in the room block. In addition, the hotel would have the right to charge additional (unspecified) fees for meeting rooms and A/V services.

The hotel contract also stipulates that we spend a minimum of \$10,000 on food and beverages. If the full amount is not spent, the Guild would be charged the difference, plus 40%, plus tax.

In short, without knowing how many people would have attended Standards, we can't calculate the exact cost of penalty fees, nor could we predict how much income we would have raised through registration. However, we do know that lower attendance rates would have meant less income and thousands of dollars in fees.

continued on following page

With so many unknowns, cancelling the event and beginning negotiations with the hotel early makes the most financial sense for the Guild.

Can the Guild afford this?

Yes. We have adequate funds in reserve to cover the cost of canceling the event and will not need to raise additional funds to cover our losses.

However, we are also bracing for a difficult year. We know many of our members will be feeling the economic impact of the COVID-19 pandemic, and we expect to see a temporary drop in membership and contributions. Because we rely heavily on membership dues to fund our operations, we will need to adjust our budget for Fiscal Year 21-22 accordingly.

We welcome your financial support during this time. For information on how to make a donation, visit our website www.guildofbookworkers.org and click on the “Give” button at the top of the screen.

Are there other ways I can give?

Visiting the vendor room at Standards is a unique and delightful experience. Although we can't shop in person this year, please consider supporting one of the amazing small businesses by shopping online.

You can find a list of past exhibitors and links to their websites at guildofbookworkers.org/content/vendors-and-supporters

What will happen to the scholarship fund?

Scholarship funds raised at the 2019 auction will be held in reserve and used to fund scholarships for the 2021 meeting.

What about the annual business meeting that is normally held in conjunction with Standards?

The annual meeting will not take place as an in-person event this year. The Board is exploring how to hold this meeting in a virtual format while complying with our organization's bylaws. Details will be provided in the coming months.

Will awards be given out this year? How will the awardees be honored?

Each year, the Guild gives out two awards: The Lifetime Achievement Award, which recognizes service within the field, and the Laura Young Award, which recognizes service to the Guild. Both recipients are given complimentary registration to Standards and are honored at the banquet on Saturday night.

Both awards will be given out this year. The recipients will be announced in the October newsletter, and we will honor the awardees virtually at the annual business meeting. We also plan to invite the awardees to the 2021 Standards seminar so that we can honor them in person.

Will the Guild be hosting other virtual events in place of Standards?

Canceling Standards means that we are suddenly faced with many new and urgent tasks—we must continue negotiating with the hotel, figure out how to plan and implement a virtual annual meeting, and rework our budget for the coming years.

We have no plans to hold a virtual event in place of Standards, but we do plan to celebrate past Standards seminars in the October issue of our newsletter, as well as on our website and on social media. Stayed tuned for more details.

EXHIBITIONS

'Design Binding Today' - OPEN • SET 2020

SAN FRANCISCO, CA

through July 25

This exhibition features the fine bindings in the traveling exhibition of the OPEN • SET competition. Held at the American Bookbinders Museum. hours: bookbindersmuseum.org & more: bookbindingacademy.org/openset

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.

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. sfc.org/reclamation

Movable Medley

SUBMISSION DEADLINE: July 1, 2020

EXHIBITION DATES: September 11 - October 9, 2020

An international exhibition of movable and pop-up book works. Open to any artist 18 years or older. Held at Art Students League of Denver Gallery and in conjunction with The Movable Book Society biennial conference, October 1-4, in Denver. <http://bit.ly/mmprospectus>

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

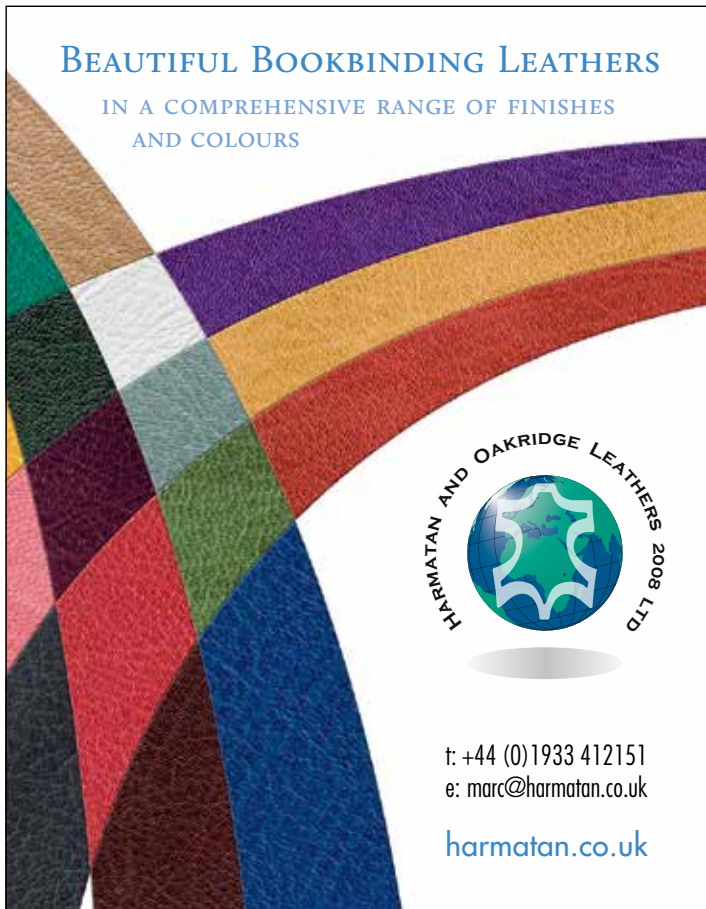
TWO RIVERS, WI

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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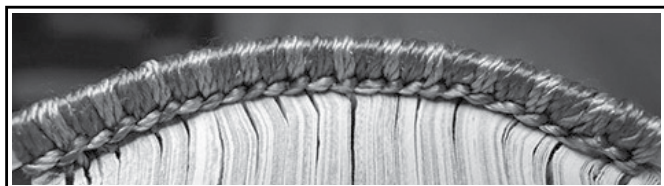
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NBSS.EDU/BOOKBINDING

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

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		CURRENT EVENTS	www.dvc-gbw.org
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SOUTHEAST			
CHAIR	Jillian Sico	CURRENT EVENTS	www.SEGBWnews.blogspot.com

CHAPTER REPORTS

DELAWARE VALLEY :: Chair Jennifer Rosner reports

The Delaware Valley Chapter organized and then cancelled two workshops due to COVID-19. We are hoping we can run one in July with Erin Fletcher, 'Embroidered Leather Bindings'. The DVC has also begun another collaborative project with the theme "Let's Eat Cake." Additionally, we sent out a newsletter at the end of April.

NEW ENGLAND :: Chair Erin Fletcher reports

The New England Chapter tested the digital waters with a Zoom Show and Tell meeting. We had a total of 19 participants and seven speakers: **Erin Fletcher** shared her latest embroidery project, while **Rebecca Staley** and **Matthew Lawler** spoke about their artist book titled *A Token for Children* (housed in a cement box). Matthew also showed off a recent fine binding commission, **Karen Hanmer** shared her Medieval Slinky, handmade cord and plans for online teaching, **Peter Verheyen** showed off his "aquarium" of fish parchment, **Lizzie Curran** talked about how Josef Albers has been influencing her beaded earrings, and **Jenn Pellecchia** finished the session by sharing her recipe for a Freehand Old Fashioned. The event was quite a success! Even though some of us are feeling fatigued by online content, it was refreshing to see so many familiar faces and meet members. The Chapter will be exploring more ways to keep our members connected, support each other's work and inspire creativity during this unprecedented time.

POTOMAC :: Chair Elizabeth Curren reports

During these stay-at-home days, members have initiated or participated in socially-distanced creative projects such as making and distributing prayer flag kits that neighbors completed with their kids and displayed on their porches, and participating in a Zoom longstitch binding tutorial hosted by the Delaware Chapter. Pyramid Atlantic Art Center (#PyramidatHome) and the Frederick Book Arts Center blog offer virtual classes in paste papers, press-less printing, and more. Sixteen Potomac Chapter members have signed up for a Summer Solstice Swap via U.S. mail, to be completed by June 20.

CALIFORNIA :: Chair Rebecca Chamlee reports

The Board of the California Chapter has voted to donate \$1,000 to support the 'Wildlife' exhibition at the American Bookbinders Museum in San Francisco in 2021. We are in the planning stage of a members-only shared book project with the theme of "Home", where participants make editioned pages that will be assembled into unique bindings. During the COVID-19 restrictions, we plan to offer paid online workshop instruction to presenters. The California Chapter is already in the planning stage of its next member exhibition of artist books, edition books, fine bindings, and broadsides and will include final books from the "Home" shared chapter project. Stay tuned.

ROCKY MOUNTAIN :: Outgoing Co-chair Karen Jones reports

The Gathering of the Guilds (Golden, CO) has postponed their event to October; stay tuned on dates. The Rocky Mountain Book and Paper Fair is still scheduled to take place Friday, August 7, and Saturday, August 8.

An Unusual Springback Binding

As a book conservator I have had the opportunity to see and treat a number of springback bindings over the years, but one recently came into the lab at the New England Historic Genealogical Society that was different from any of the ones I have seen previously. In fact, at first I didn't even know this was a springback binding as the size was much smaller than any I had seen before (181mm tall by 124mm wide); about the size of a small novel and consisting of only 84 leaves.

The object in question is a record book that was the *Log kept on the ship Fisgard, 1804-1809* (call number: Mss A 110). The binding is covered in full parchment with stone pattern marbled endpapers and text edges. The text block is sewn all-along on two parchment slips that are approximately 18mm wide, with the sewing thread passing the area of the slip on the inside of the signature to loop all the way around the slip before continuing to the next station. The slips were cut down lengthwise at the shoulders to two widths: one of 3mm that was laced through the cover and another of 15mm that was adhered to the text block. It seemed like a typical parchment-covered laced-case binding, but what first struck me as different about this binding was a piece of metal in the spine area, visible because of damage to the covering material at the tail of the spine. My first thought was that someone must have placed this into the hollow between the spine of the binding and text block at some later date. This seemed to be likely as the metal was loose and could be removed (see Fig. 1). It was only when I opened the binding that I noticed the spring action and realized that the metal was serving the purpose of the spring. All the other springs that I have seen previously were made from laminated layers of paper, cardstock, or binder's board.



Fig. 1 The binding with the metal spring slid partially out of place.

Middleton's *A History of English Craft Bookbinding Technique* points out that John and Joseph Williams patented the springback binding in 1799. In their patent they call for a spring back "of semi-circular, semi-oval, 'or any other semi or curved form, turned a little at the edges,' and made of any metal or other material 'capable of retaining a firm situation'." Using metal—in this case iron—must have been a challenge for bookbinders, so it is understandable that the use of this material would have quickly given way to other more familiar and easily manipulated materials. Parry makes no mention of using metal for the spring in his *The Art of Bookbinding* published in 1818—less than 20 years later—although he does include an extensive section on stationery binding detailing specific steps and constructions for volumes to accommodate various size papers. Arnett does discuss using metal, specifically beaten iron, for the spring in his 1835 publication *Bibliopægia, or, The Art of Bookbinding in all its Branches*, but describes it only as a third way of constructing a springback, following two probably more typical techniques.

The metal spring used in the binding for *Log kept on the ship Fisgard, 1804-1809* had been covered in paper (see Fig. 2). This may have been an attempt to prevent the metal



from rusting or to mask the color of the dark leather so that it wouldn't be visible under the parchment spine. There does not seem to have been any attempt to affix the lined metal spring to the rest of the binding, as there is no skinning of the paper or adhesive residue or other evidence of any material being adhered to it. The spring was loose enough that it was possible to completely remove it and replace it during examination.

Fig. 2 The outer and inner faces of the metal spring covered in paper. The stains on the inner facing paper are from contact with leather tabs lining the spine of the text.

The *Log kept on the ship Fisgard, 1804-1809* consists of handmade wove paper with the watermark of Joseph Ruse dated 1803; Ruse was the proprietor of the Upper Tovil Mill in Kent. This helps to date more precisely the construction of the volume between 1803, when the paper was made, and 1804, when the first entries were written. Most of the text is gathered in signatures of ten leaves each, but the last signature is made up of only eight leaves. The marbled paper endleaves are located between the second and third leaf of the outermost signatures, meaning that there are two text block leaves adhered beneath the pastedown. Textile

material is guarded around the folds of the outermost signatures with a stub of the textile sandwiched between the two facing pages of the first and second signatures from the ends (see Fig. 3).

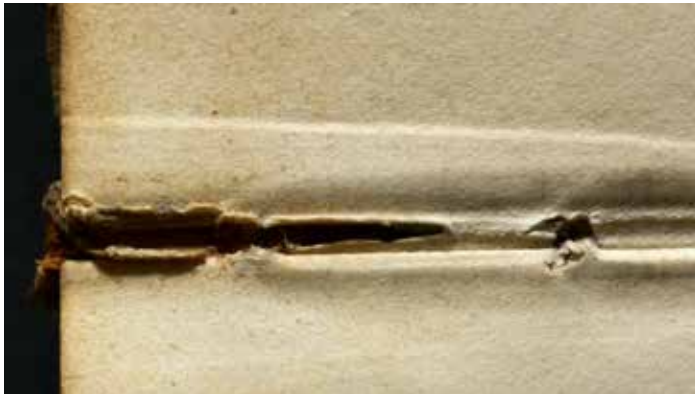


Fig 3 The textile stub visible as a lump between the adhered leaves of text pages. This represents a weak point in the springback binding, as the outer leaf of the signature is separating from the pull when the volume is opened.

The overhanging flange of textile, the text leaves beneath the pastedown, and the remaining 15mm of the sewing slips that were not laced through the cover were all adhered together and cut off to form a stub about 35mm wide that acts as the lever in the binding construction. The

lever and the metal spring together create the action that forces the text block to “spring” up and allows the pages to lay almost flat for ease in writing entries. Leather linings are adhered at the head and tail of the spine and extend onto the inside of the boards; these may have been included to support the shape of the text block. This seems to be somewhat similar to the leather linings I’ve noticed on most of the springback bindings I’ve seen, although they were also used between the sewing tapes instead of just at the spine ends. Brown and white silk endbands that were worked around a core of rolled parchment are visible underneath the parchment turn-ins (see Fig. 4).



Fig 4 Detail of the spine visible because of damage to the covering material and removal of the metal spring. This reveals the parchment turn-in adhered over the endband, leather lining, and textile in the hinge area.

The *Log kept on the ship Fisgard, 1804-1809* is a fascinating example of an early springback binding using a metal spring, the only one I have seen. It is an especially useful example of this type of binding because the spring can be removed, showing more of the spine lining and inner workings. These details would not be visible in a springback in good condition, or one that had been treated with the intent of bringing it back to a more (subjectively) “ideal” state. Instead, this volume will be digitized to provide access to the content, and the binding will receive very minimal stabilization with the goal of keeping the volume available for study by researchers in the future.



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Part 9: Metal Furniture & Other Attachments

In the ninth article in the series, we continue with the use of metal furniture and clasps, including shaping of the boards related to those attachments.

Parchment pages, used primarily for manuscripts but also for early printed books, are notoriously dimensionally unstable, so early binders had to find ways to help keep books closed when not in use. Shelving books horizontally made this practical also, as the resulting upper surface would be flat, allowing another book or other object to be stacked on top. Ties, straps, and metal clasps are some of the ways that binders have tried to keep a recalcitrant parchment textblock closed.

Some bindings also include other pieces of metal furniture, designed to protect the boards and covering material, or to keep a valuable book from being stolen. However, some of these straps and metal pieces may have been removed, accidentally or deliberately, over the years. It can therefore be helpful to look for evidence of missing pieces, either in the shape of the board, or in changes to the colour or texture of the covering material. Even in their absence, vestiges of straps and metal fittings can provide a few clues to a binding's history.

On the other hand, it must also be said that unless there is evidence that the board was specifically shaped to accommodate the metal pieces or leather straps, there is little proof that they were added at the time of the original binding. Also, the metal pieces themselves, being much more durable than other elements of a book, might have been reused from an earlier binding. I would urge caution when using metal parts to date a binding without considering other characteristics.

Just as the previous article focused on the shaping of wooden boards, the information in this article about furniture and closures is relevant primarily to bindings from the 16th century and earlier. Once pasteboards were fully adopted by binders, along with the practice of shelving upright being adopted in libraries, the use of closures and any projections from the surface of the board gradually declined and disappeared.

STRAPS, PINS, AND METAL CLASPS

Carolingian bindings often had grooves cut in their front boards for the attachment of straps (usually made of the same material as the covering), which were frequently nailed in place with iron or brass nails, and metal pins in the edge of the back board.¹ Occasionally there is evidence of a textile, often silk, that originally covered the leather of the strap.² Many of the original straps and pins are lost, but the holes from the pins and the grooves where the straps were attached are often still visible. A similar short-strap-and-pin closure is described by Cockerell in his 1910 bookbinding manual, where he describes its usefulness for keeping closed those books printed or written on vellum.³ Since it was rare to find new books with parchment pages at this point in binding history, it seems likely he was referring to rebinding an older

book. He emphasizes that the closure should not protrude in any way from the board, so that it will not interfere with the book being shelved upright among other volumes.⁴ Although Cockerell does not refer to this as a Carolingian-style closure, it is clearly inspired by them.

Romanesque bindings also had straps, but they were typically longer, wrapping around the foredge to attach to a pin in the flat of the board, rather than on the foredge like the Carolingian bindings.⁵ Szirmai's examples of Romanesque Germanic bindings continued to have short straps like the Carolingian style until about 1200, but his samples of French and English bindings from the same period usually had the longer straps, with pins on the back cover.⁶ In all cases there was a groove in the opposite cover for the attachment of the strap.⁷ Szirmai concludes that the short straps remained popular in Germany even after the long strap was adopted by English and French binders.⁸ Interestingly, the only long-strap closures he saw that had the pin on the front board were all on German bindings.⁹

Early gothic bindings tended to have Romanesque-style long-strap closures, but starting around 1400 one begins to find closures consisting of a metal catch plate on one board edge (in a recess in the board) and a hooked clasp riveted to a leather strap attached to the opposite board (also recessed into the board).¹⁰ Interestingly, the catch plates and straps on some of Szirmai's Gothic bindings were added before the covering material was applied,¹¹ which must have made the covering process more difficult. Most were added after covering, which seems easier because it would not have required cutting slits in the covering material to expose the hook or slot of the fastener. Regardless of whether the metal parts were added before or after covering, the boards had grooves to accommodate the thickness of the metal, indicating that they were not added at a later date. The straps were still typically made of leather, sometimes reused from previous bindings, and were also sometimes reinforced with a layer of parchment, though fabric ribbons were also sometimes used by French and Italian binders.¹² Clasps made entirely of metal, with a hinged mechanism instead of a flexible strap, were fairly rare, but they did appear on a handful of bindings from Germany, England, and the Netherlands in Szirmai's sample.¹³

GEOGRAPHIC VARIATIONS

There are some geographic variations, particularly in the direction of the closure, that can be helpful for determining where a book's fastenings have been attached. While the majority of the Carolingian bindings in Szirmai's survey had the strap originating on the front board with the pin on the back, a small number, all from German libraries (specifically Freising, Salzburg, and Mainz), had the opposite configuration, with the pin on the edge of the front board.¹⁴ He notes that there are also some examples of Italian bindings with the strap on the back and the pin on the front.¹⁵ Foot also asserts that 10th-century German and Netherlandish binders tended to put the catch on the front

(continued on page 14)

cover, but does not cite examples.¹⁶

The Romanesque bindings Szirmai saw were similar, with French and English bindings having the strap originating from the front board with pins on the back.¹⁷ He notes that others have found this configuration in Portuguese bindings as well.¹⁸ And again, a small number of bindings with the strap originating on the back and with pins on the front covers were all Germanic.¹⁹ By the time Gothic bindings began to be common, German and Netherlandish binders were more consistently likely to attach the strap or hook side of the clasp to the back cover, with the catch on the front, whereas English and Italian binders still preferred to have the catch on the back board.²⁰ It is not clear what this switch in Germany should be attributed to. Perhaps there was something about the mechanics of how books were stored or used there that it made sense to switch the direction of closure. To modern sensibilities, having the clasp on the front cover makes sense in terms of opening the book to begin reading, so to us perhaps it is somewhat surprising that binders in other countries did not adopt this direction of closure more widely.

Anderson's survey found that 15th-century Italian bindings usually had the catches for the clasps on the back board, with the hinge or strap on the front, whereas Netherlandish bindings had the catch on the front board and the hinge on the back.²¹ Like the Italian examples in Anderson's survey, Diehl notes that those from England, France, and Spain also tended to have the catch on the back cover, while those in Germany, like the Anderson's Netherlandish ones, tended to have the catch on the front.²² J. Basil Oldham concurs that, in his experience, English and French bindings have catches on the back cover while those from Germany and the Netherlands have the catch on the front.²³ He also notes that clasps on Hebrew books were reversed, to the eye of the English speaker, because of the direction of reading the text.²⁴

Generally speaking, books from western Germany, France, and England tended to have two clasps, only on the foredge, whereas those from eastern Europe, Italy, and Spain added clasps at the head and tail as well.²⁵ Oldham also notices that books with silk ties instead of metal clasps often had ties at head and tail as well as at the foredge, typically on French and Italian bindings only.²⁶ One possibility for the desirability of additional closures could be the increased temperature and humidity of the southern European climate, which might cause the parchment pages to behave even more unpredictably than those from cooler regions. And since fabric ties are less robust than metal clasps, adding extra fastenings would be an advantage regardless of the climate, though it would be interesting to know if there is a difference between northern and southern France in this regard.

GREEK AND GREEK-STYLE BINDINGS

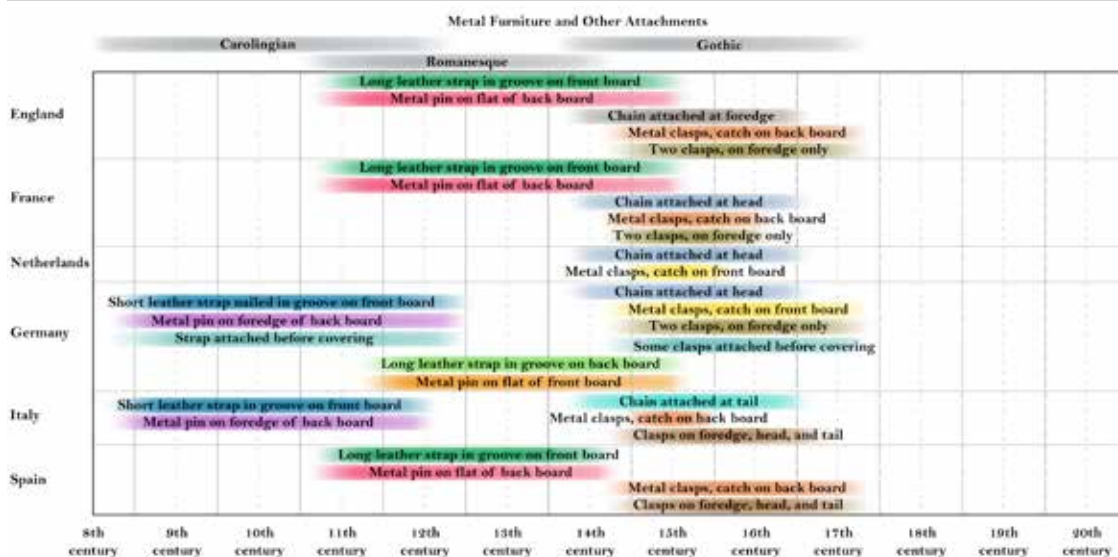
Marks notes that Greek-style bindings had metal pins in the edges of their boards, to which braided leather thongs were attached when the book was closed.²⁷ These are

similar to the short-strap Carolingian closures, and to the closures with braided straps described by Cockerell.²⁸ Berthe van Regemorter shows many similarities between Greek bindings and early Armenian bindings, including some interesting variations. She mentions that Armenian bindings usually had a short foredge flap, held against the textblock with leather straps that hook onto metal pins on the flat of the front board near its edge.²⁹ She contrasts this with Greek bindings, whose pins are always on the edge of the board like Coptic bindings.³⁰ In another article in the same volume, she notes that the fastenings of Greek manuscripts, made of a braided leather (or sometimes silk) strip, attached to pins in the edge of the front board,³¹ the reverse configuration of most of the bindings of the Carolingian period studied by Szirmai. Van Regemorter also notices that some Greek bindings have two fastenings, on the foredge only, whereas others have additional fastenings at the head and tail like the later Italian and Spanish bindings observed by Diehl.³² Marks does not specify whether there was a tendency for the pins on later Greek-style bindings to be on the front or back covers, or whether there was a standard number of them, so it may have varied with where they were bound regardless of the fact that they were bound in the Greek style. This would be consistent with the discovery that the decoration of such bindings usually reflected where they were bound, even though the basic structure was applied because the text was in Greek.

CHAINS, BOSSES, AND OTHER METAL FURNITURE

What about other metal hardware? Some older bindings may have had furniture for attaching chains, so that valuable manuscript books could be secured.³³ Pollard dates the practice of chained libraries from the 14th to 17th centuries, specifying that they were institutional rather than private collections.³⁴ A notably large personal collection in the early 16th century would have had only a few hundred volumes, easily secured in chests or cabinets, whereas by the end of the century a collector named De Thou had a library numbering thousands of volumes.³⁵ Because of the advent of printing, by the end of the 16th century the value of an individual book was so much lower than in the manuscript era that it was unnecessary to take extraordinary measures to secure it.

According to Marks, chains could be up to five feet long, and featuring a swivel connection to avoid tangling.³⁶ Diehl notes that rings for the attachment of chains were typically attached at the tail of the book in Italy, whereas in France, Germany, and the Netherlands they were more likely to be at the head.³⁷ In England, in contrast, rings tended to be attached to the boards at the foredge.³⁸ For mechanical reasons, chained books would have been shelved foredge-out in Germany, Holland, England, and possibly in Spain, which is why they would have been more likely to have their titling information written on the foredge in ink around 1600, whereas some books bound in France and Italy had lettered spines before 1600 and so may have been shelved spine outwards.³⁹ Szirmai's Carolingian bindings did not



DATES

Carolingian:
8th-12th century

Romanesque:
11th-14th century

Gothic:
14th-17th century

typically have any metal furniture other than the pins and rings of their closures, but some showed evidence of having had chains added at a later date.⁴⁰

Metal corner pieces were used to protect the corners of the board, sometimes in conjunction with bosses to protect the covering material from wear (especially when the books were shelved flat).⁴¹ In the case of fabric coverings in particular, corner pieces and bosses also helped stabilize the attachment of the covering material to the boards.⁴² Szirmai notes that the Romanesque bindings in his sample more often than not had metal bosses, and one of them also had metal corners, but cautions that metal furniture that did not require pre-shaping the boards might have been added at any time in the book's history.⁴³ He does quote an example of a 12th-century English author (a Benedictine monk from an abbey near Winchester) who mentions that he bound a book himself, including making the bosses.⁴⁴ In the Gothic period, while fastenings to hold the covers closed continued to be used, there was a decline in the use of other metal fittings, although it seems to have depended on how and by whom the book was intended to be used.⁴⁵ Books that were likely to be frequently consulted, or which were often left open on a lectern, would be more likely to have bosses to protect the surface of the boards.

Other metal fittings could include protective "shoes" at the head and tail edges of the boards near the spine.⁴⁶ In some cases these might also have a protruding metal "heel" on the tail corner. Szirmai has a photograph of an example he found on a German Gothic binding, where the heel itself is made of iron and is attached to a decorated brass corner piece.⁴⁷

THE DECLINE AND DISAPPEARANCE OF METAL FURNITURE

The earliest paper textblocks would have been bound using the same techniques as had been used with parchment, mostly because of the typical conservatism of bookbinders, and likely the fact that they would have been binding a mixture of paper and parchment textblocks at first. Why have two different binding styles when one will do? With the increasing adoption of paper, however, and the realization

that even handmade paper was far more dimensionally stable than parchment, the need for clasps declined, and by the 16th century binders were much less likely to go through the trouble of using them.⁴⁸ Marks mentions that the use of clasps of all kinds declined with the adoption of pasteboards instead of wooden boards, although bibles and prayer books did continue to feature them well after they had stopped being used on most other books.⁴⁹

Even when the binding originally had clasps or bosses, they are frequently missing. This may be because they have broken, but it's also possible that they were removed at a later date to facilitate shelving the book upright.⁵⁰ Protruding clasps and other metal hardware which would not cause difficulty when books were both shelved flat and were not typically numerous, since they were mostly manuscript and therefore expensive, would become a liability in the much larger collections of later centuries, as printed books became both less expensive and more numerous. Shelving them upright on packed shelves would cause any protruding metal to rub against adjacent books, damaging them and taking up valuable shelf space.

While there are some interesting geographic variations in the types of closures and other metal fittings attached to early bindings, it is important to keep in mind that they can only be considered likely original to the binding if there is some related shaping of the board. Otherwise, it is certainly possible that they were added at a later date, and that the metal pieces themselves might have come from other bindings. As the way books were used changed, and the size of the typical collection increased, the popularity of protruding metal pieces declined, making it more likely that they have been removed. So, the absence of closures or furniture does not necessarily mean that the binding never had it to begin with, which again can be an easy way to be misled about the originality of a binding.

In the next article, we'll talk about how the cover is attached to the textblock, whether the boards are laced on before covering or are covered as a case binding and then attached.

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

(continued on page 16, bottom half)

Marbling in 2020, So Far!

Well, honestly, I have little news for marbling thus far in 2020. Life has changed for us all.

I recall so many friends having a pretty rough 2019, and we entered the new year with hopes that the year 2020 would be better. We had *no idea!*

And yet, we have all befallen the same sudden fate. The Shutdown. I wonder how it has affected everyone's business here. Most of us work alone in splendid isolation, and perhaps nothing much seems different. Many of us even worked in masks and wore surgical gloves for parts of our work. Okay, so we wear them outdoors and in stores for the time being.

With the economy being frightening—many of us in the book arts being self-employed and afraid to spend—the thought of re-inventing oneself or one's art comes to mind. I started to think about what direction marblers might go, if they had no orders for the usual bookbinding papers for a while due to the shutdown and possible after effects. Marbling can adapt to the times, I suppose; I just shipped off some marbled fabrics to someone making masks. This could be an interesting new sideline. Who would ever have thought of a line of marbled face masks. I may have to learn to sew!

Marblers with some bookbinding skills could make other useful but beautiful objects. Or make marbled paintings. The problem with selling at a time like this would still be a challenge, but maybe a different market like an Etsy shop would reach more people than you'd find in the book arts world. Quick but beautiful paper covered objects, like note pad covers, tissue boxes, lamp shades, paper jewelry (think earrings, sealed in varnish)... surely there are many more possibilities. This might be fun to explore if your business has stopped dead in its tracks. If you are home with older kids who are not in school, it could be fun to get them in on the act too.

As the world starts to re-open, it could take a while to get back to normal. Maybe there will be a new normal. I hope that all of you marblers and bookworkers get up and running again, and new opportunities arise for all. Above all, stay safe and healthy!

STRUCTURAL & MATERIAL CLUES TO BINDING HISTORY : A SERIES by Emily K. Bell (con't.)

NOTES

- ¹ *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. 21; Szirmai, J. A. *The Archaeology of Medieval Bookbinding*. (Aldershot: Ashgate Publishing, 1999.) P. 132.
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- ³ Cockerell, Douglas. *Bookbinding, and the Care of Books: A Handbook for Amateurs Bookbinders & Librarians*. (New York: D. Appleton & Company, 1910.) P. 259.
- ⁴ Cockerell, p. 259-261.
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- ^{6, 7, 8, 9, 17, 18, 19} Szirmai, *Archaeology of Medieval Bookbinding*, p. 167.
- ¹⁰ Szirmai, *Archaeology of Medieval Bookbinding*, p. 251; see diagram in figure 9.47 on p. 252.
- ^{11, 12, 13} Szirmai, *Archaeology of Medieval Bookbinding*, p. 251-253.
- ^{14, 15, 40} Szirmai, *Archaeology of Medieval Bookbinding*, p. 132.
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- ²⁰ Szirmai, *Archaeology of Medieval Bookbinding*, p. 253 (table 9.16).
- ²¹ 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.conservation-us.org/coolaic/sg/bpg/annual/v18/bp18-01.html, see table 1.
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- ^{23, 24, 26} Oldham, J. Basil. *English Blind-Stamped Bindings*. (Cambridge: Cambridge University Press, 1952) P. 8.
- ^{25, 37, 38} Diehl, p. 65.
- ^{27, 49} Marks, p. 49.
- ²⁸ Cockerell, p. 260-261.
- ²⁹ van Regemorter, Berthe. "Armenian Binding". *Binding Structures in the Middle Ages*. Jane Greenfield, trans. (Brussels: Bibliotheca Wittockiana & London: Maggs Bros. Ltd., 1992.) P. 62-63.
- ³⁰ van Regemorter, "Armenian Binding", p. 63.
- ³¹ van Regemorter, Berthe. "The Binding of Greek Manuscripts". *Binding Structures in the Middle Ages*. Jane Greenfield, trans. (Brussels: Bibliotheca Wittockiana & London: Maggs Bros. Ltd., 1992.) P. 71-72 & p. 91.
- ³² van Regemorter, "The Binding of Greek Manuscripts", p. 91.
- ^{33, 34} Pollard, Graham. "Changes in the Style of Bookbinding, 1550-1830". *The Library*, Fifth Series, vol. 11, no. 2, June 1956. P. 72.
- ^{35, 39} Pollard (1956), p. 73.
- ^{36, 41, 42, 46} Marks, p. 50.
- ⁴³ Szirmai, *Archaeology of Medieval Bookbinding*, p. 168.
- ⁴⁴ Szirmai, *Archaeology of Medieval Bookbinding*, p. 169.
- ⁴⁵ Szirmai, *Archaeology of Medieval Bookbinding*, p. 263.
- ⁴⁷ Szirmai, *Archaeology of Medieval Bookbinding*, p. 265 (figure 9.56).
- ^{48, 50} Anderson.

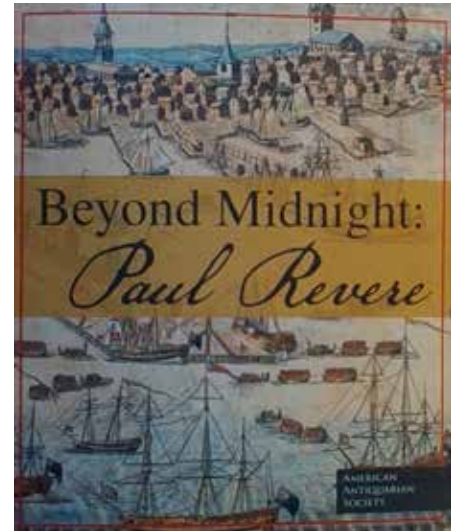
Beyond Midnight: Paul Revere

Wolverton, Nan and Hewes, Lauren B. (exhibit curators), Penny, Jaclyn Donovan (Graphic Designer)
(Worcester, MA: American Antiquarian Society, 2019)

Beyond Midnight: Paul Revere is the catalogue accompanying an excellent exhibit of the same title. Those who missed the exhibit when it was showing in New York and Massachusetts still have a chance to view it at the Crystal Bridges Museum of American Art in Bentonville, Arkansas from July 1 to October 11, 2020. Members of the GBW may wonder why they are being urged to see and/or read about an exhibit featuring the Revolutionary War patriot Paul Revere (1734-1818). Appropriately, for craftspeople, this exhibit celebrates Revere as an artisan and entrepreneur, rather than as an iconic figure of the American Revolution. The title of the exhibit refers to the opening line of Henry Wadsworth Longfellow's 1860 poem "Paul Revere's Ride" and invites us to learn more about Revere. *Beyond Midnight* is co-curated by Nan Wolverton and Lauren B. Hewes, drawing on the extraordinary American Antiquarian Society (AAS) holdings of prints and books, including its near complete collection of Revere's works on paper.

Most of the nearly 200 items on exhibit were made by Revere. It is always a delight to see the elegant silver tea services he crafted, but book artists will especially appreciate seeing the rare prints and period newspapers produced by his hand. Revere's skills in printmaking can be seen in copper plate engravings that he created to depict key events in Boston before and during the American Revolution, including the celebratory obelisk built by the Sons of Liberty after the repeal of the Stamp Act; the arrival of British troops who occupied Boston; and the well-known engraving of the Boston Massacre. A section of the exhibit refers to Revere more broadly as a "maker" rather than simply a silversmith. Indeed, to successfully supplement his income, Revere used his engraving skills to produce bookplates, business cards, watch papers, and even paper currency, in addition to the prints. Those who cannot attend the exhibit will savor the full color-illustrated exhibit checklist included in this nicely organized catalogue.

The five essays in this volume also could prove helpful to GBW members, who like Revere, are entrepreneurs. Robert Martello's essay "Paul Revere: Patriot Manufacturer" describes how Revere, through experimentation with new technology, developed his business. Jennifer L. Anderson discusses obtaining precious metals in "Paul Revere and Sourcing Silver in Early America." Nancy Siegel focuses on Revere's engraved works on paper in "The Work of Art and the Art of Work: Prints and Ephemera by Paul Revere." Nan Wolverton writes on Revere's use of images of American



Indians in "Borrowed . . . for the Use and Service of the Colony": Paul Revere's Native American Imagery." Lauren Hewes informs the reader that the reprinting of Revere's *Bloody Massacre* in the 19th century brought about a resurgence of interest in Revere as an early American patriot in her essay "Rediscovering Revere: William Stratton's Facsimile of the Bloody Massacre."

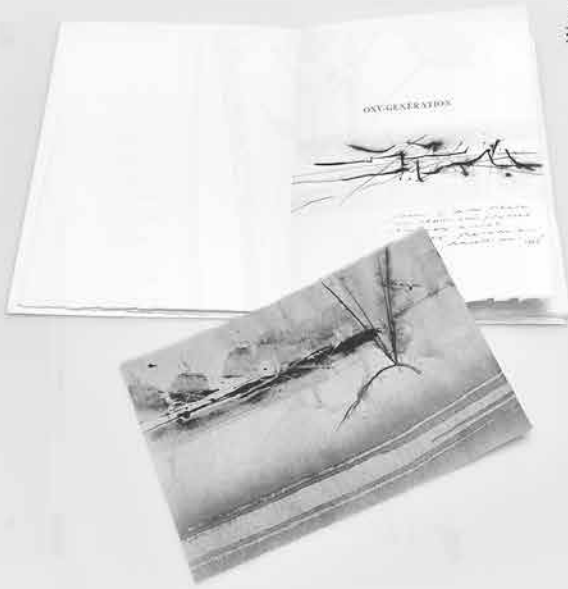
One would be remiss if not mentioning that, in addition to producing this fine exhibit and catalogue, the AAS itself is outstanding and well worth visiting. Founded in 1812 by Revolutionary War patriot and printer Isaiah Thomas (himself a regular collaborator with Paul Revere), the AAS is a major independent research library. The AAS library holds the largest and most accessible collection of books, pamphlets, broadsides, newspapers, periodicals, music, and graphic arts material printed through 1876 in what is now the United States of America, as well as manuscripts and a meaningful collection of secondary texts, bibliographies, and digital resources and reference works related to most aspects of American history and culture prior to the twentieth century. GBW members are encouraged to explore the fellowships available at this venerable institution. (www.americanantiquarian.org/fellowships)

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.



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Pencils and learning during the pandemic

It's a different world since the last issue of the GBW *Newletter*, isn't it? Local guild meetings, workshops, and conferences have been cancelled for the foreseeable future. My own classes have been cancelled or put on hold, but it has been heartening to see that my students have continued working on their own, emailing me questions from time to time. Online learning opportunities are cropping up almost daily, from free or affordable stand-alone hour-long Zoom and Facebook Live sessions to six-week courses that require a substantial commitment of time and money. I've listed some of these at the end of this article.

I have appreciated the long stretches of uninterrupted time in my studio, even as anxiety and uncertainty have mitigated the benefit.

Penciled letters continue to engross me. I just completed a portfolio of 26 abecedarian pages entitled *How to Be in the World*. Each page holds one illuminated letter, one verb beginning with the letter, and one quotation having to do with that verb. My original goal was to see how far I could stretch the pencil to cover a variety of marks, techniques and styles. As I worked, it became so much less... and so much more. I don't think I even scratched the surface of what can be done with the pencil, but I have learned so much about the construction of letters—and this, after forty years of study.

As I have written before, drawing letters requires that we, and not the tool, decide how much weight to apply and how it is distributed. In this study, I sometimes let the pencil determine the distribution of weights, drawing from memory, as it were. At other times, I wrote out the text in broad-edge pen and then copied it as a drawing with a pencil. It was so interesting to discover the differences in these approaches, and to see what I had not been seeing before.

In addition to structure, there are the serifs and ligatures to be considered. Rather than manipulating the pen to make the desired shape, I could just draw it. But that becomes a real education in itself. What size? What shape? What connections, if any? The possibilities are compelling and practically endless.

~

Conference Updates

- **Write Right Now!** Slovenia: July 2020 is cancelled.
- **ABC 2020** Red Deer, Canada: the Calligraphy Conference is postponed to August 2020; details forthcoming.
- **Legacies III** Dallas, Texas: the 39th International Lettering Conference is still scheduled to be held July 3-10, 2021.



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Classes Move Online

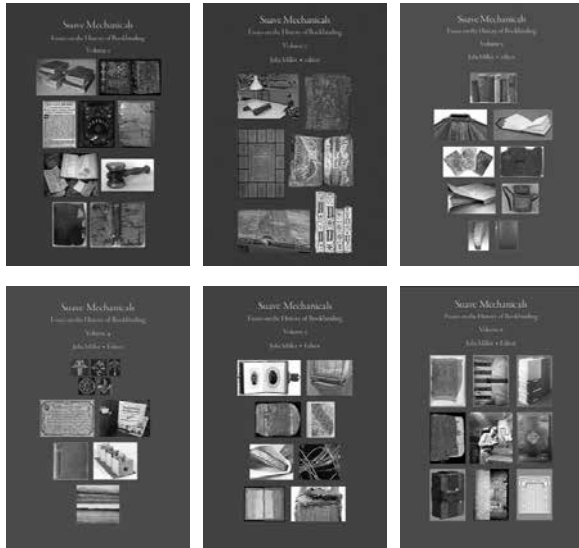
The situation is fluid, and many classes and workshops have been moved to online venues.

- **acornarts.org** I can recommend any classes being held here; the format has been tested over time, and the content is consistently good.
- **johnnealbooks.com/prod_detail_list/online-classes** John Neal Books is keeping an up-to-date list of online learning opportunities (there is something for everyone); if you currently teach online, contact them as well.

Instagram

Several organizations have been hosting live chats with well-known calligraphers and master penmen.

- **Calligraphy Italia** (@calligraphyitalia) has hosted Live Chats, called The Letter Men Show (in English) with some of the best calligraphers in the world.
- **EU Pointed Pen Collective** (@learnpointedpen) is doing much the same, and has hosts recordings of its chats on its website.



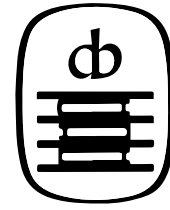
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Whoever termed “social distancing” should have reconsidered. Let’s physically be distant in the face of a pandemic, sure, but not socially! Ideas, triumphs, and failures in our creative lives still deserve to be shared socially with our peers. That includes the book artists and conservators of the world.

Some like me have lately felt emotionally uncreative with bookbinding, with little of anything to share. However, others have sprung forth from—or even fought mightily against—these tumultuous times to venture onward into familiar and new territory with their book arts. Borrowing from Lang Ingalls’ 2018 online exploration of disparate bookbinding treasures, here’s a look at a few more wondrous and determined individuals socially sharing their book art and preservation experiences for others.

Finnish artist Kaija Rantakari dubs herself a master bookbinder, a mixed media artist, a poet, and an “accumulator extraordinaire.” She has continued to share her art and vision on her Paperiaarre blog throughout the start of 2020, presenting a variety of softcover journals, a vintage photo book, a mixed media “repair kit,” and a truly artistic work based around the idea of “what is a book?”

www.paperiaarre.com

If you enjoy podcasts, you may want to listen in to professional bookbinder Susan Mills’ podcast Bookbinding Now. Having studied at the Nova Scotia College of Art and Design, Susan has been making books for over 20 years, with considerable knowledge in plants and textiles to boot. You can find her podcasts at

www.bookbindingnow.com

and personal site at

www.susanmillsartistbooks.com

While we’re visiting Nova Scotia, let’s mention bookbinder Rhonda Miller, who also has been occasionally posting her bookish exploits to start the year. From Star Trek-themed “captain’s logs” to replicas of fifteenth-century ledgers, Rhonda has developed quite an assortment of hand-crafted objects. She blogs at

myhandboundbooks.blogspot.com

and has a personal site at

www.scotiabookbinding.com

In stressful times a bit of levity and playfulness is in order. Book artist and math teacher Paula Beardell Krieg has been pouring her thoughts into her blog Playful Bookbinding and Paper Works throughout the winter and spring. Not only does she address paper arts for children, but she reminds us that we were once children too, still worthy of finding playful joy in our adult endeavors.

bookzoompa.wordpress.com

I shan’t leave the conservators out of this survey! The folks at the British Library continue to share the fruits of their projects on their blog Collection Care, including treatments of fire-damaged journals and scrolls, as well as silk theatre playbills and programs.

blogs.bl.uk/collectioncare

And while perhaps not faithfully blogging every month, paper and book conservator Rita Udina recently used the metaphor of COVID-19 societal stoppages to fuel her creativity in the form of a lovely stop-motion conservation video “A Midnight Paper Conservation Dream.”

ritaudina.com/en

AND A FEW MORE... *from the Editor*

thisiscollosal.com

(worth rabbit-holing ... wait, is that a verb?)

iBookbinding.com

(full exploration necessary; thanks Stepan~)

naturaldyes.ca

(yowza, the colors, and there's time for this...)

jeffpeachey.com

(his posts of “five essential tools” get the wheels turning)

etsy.com

(yes, the shop—support book arts here!)

libraryjuiceacademy.com

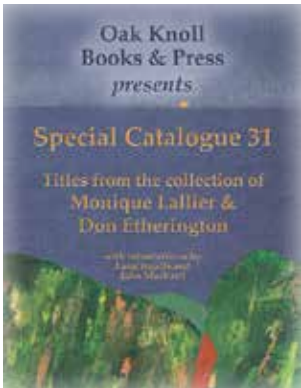
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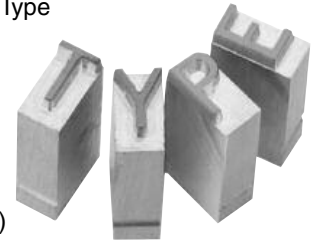
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Any and all items for publication should be sent to:
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FOR UPCOMING NEWSLETTER PUBLICATIONS**

July 6 (due to holiday) for August 2020 issue No. 251

September 4 for October 2020 issue No. 252

November 3 for December 2020 issue No. 253

January 8 (due to holiday) for February 2021 issue No. 254

March 5 for April 2021 issue No. 255

May 7 for June 2021 issue No. 256

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