



JAMES REID-CUNNINGHAM

Recipient of the
2018
Guild of BookWorkers
Laura Young Award



CATHLEEN A. BAKER

Recipient of the
2018
Guild of BookWorkers
Lifetime Achievement Award

ALSO IN THIS ISSUE

- Letters from GBW President, Standards Chair & Editor
- Chapter News, Chapter Reports & Calendar Events
- 'Clues to Binding History' by Emily K. Bell ~ series continuation
- 'Reminiscences of a Hobbyist Binder' by Mark Valentine, MD
- Contributions from Beth Lee, Brea Black & Iris Nevins
- & 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.

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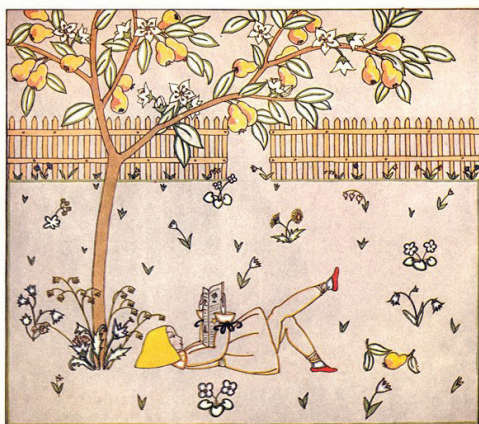
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Welcome incoming NW Chapter Chair Sarah Mottaghinejad!



What is it about the autumn? The very air is touched with color and I find myself unable to resist time under the tree, in the yard, with a book, feet up. The illustration at left is from *David the Dreamer* by Ralph Bergengren (1922), a charming story about adventure and David's dog's third birthday—and about a book found under a pear tree:

The odd thing about this book was that when David began reading the book, the book began reading David... The letters ran around, and changed places, and many of them jumped off the book out of sight... And another odd thing about it was the way the leaves left as soon as you had read them. When you started to turn a leaf over, it just disappeared. But there were always plenty of new leaves, so that it was the kind of book that would easily last you to read as long as you lived.

This issue announces the GBW Annual Award winners. The Laura Young Award goes to a person exhibiting outstanding service to the Guild itself. The Lifetime Achievement Award goes to a person showing excellence in book arts, and broad influence and dedication to the field; it is not restricted to GBW members. Congratulations to both Jim Reid-Cunningham and Cathleen A. Baker for this recognition!

Long-time member Mark Valentine, MD, writes on the pleasures that binding has given him over the years. Emily K. Bell and her series on Structural and Material Clues to Binding History continues. We also hear from regular contributors Beth Lee and Iris Nevins. I welcome Brea Black—who I introduced in the June 2018 issue—with her first column on the book arts, "To Buy, or Not To Buy". As a librarian and curator at a public institution, her points are relevant to buyers, makers and collectors.

And returning to *David*, I ask: do your books read you? Do the letters jump around and off out of sight? And is that just another way of saying "daydreaming?" Or what happens to me when the colors are so enchanting, the breeze so inviting.

Autumn is a time of pure joy for me and I hope the same for you, Lang Ingalls, Editor



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LETTER FROM THE PRESIDENT

Dear Members,

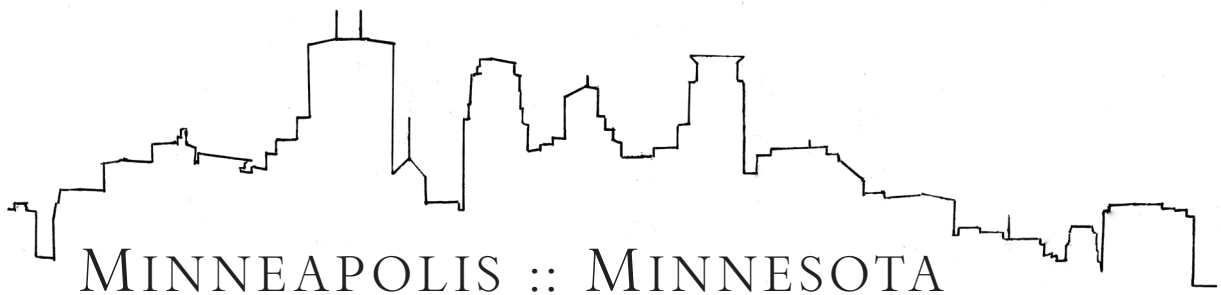
The Fiscal Year 2017-2018 Annual Report was released in September. If you missed the email, you can find the full report online at the url below. Quite a lot happened this past year, with more exciting developments slated for Fiscal Year 2018-2019.

guildofbookworkers.org/sites/guildofbookworkers.org/files/board/annualreports/2017-18-annual-report.pdf

I hope to see many of you at the 'Standards of Excellence' Seminar in Minneapolis this October! As always, please send questions and feedback my way.

Many Thanks, Bexx Caswell-Olson, President, Guild of BookWorkers

LETTER FROM STANDARDS CHAIR MP BOGAN



GUILD OF BOOKWORKERS STANDARDS OF EXCELLENCE

OCTOBER 18 - 20, 2018

Hello Members,

The GBW Standards of Excellence Seminar is only moments away—don't-cha know!—and we're excited to hear from this year's presenters.

JANA PULLMAN

JIM CROFT

SHAWN SHEEHY

GAYLORD SCHANILEC

The Minnesota Center for Book Arts is hosting our Thursday evening reception—be sure to come meet and mingle with their guests and your GBW colleagues. On display is GBW's own "Formation" exhibition!

Guild-sponsored tours to Campbell-Logan Bindery, the University of Minnesota Libraries, Indulgence Press and Cave Paper, and the Minnesota Historical Society are well-filled. You might also consider a visit to the Guthrie Theater, Minnehaha Falls, or the Walker Sculpture Garden. How about a tour of Paisley Park, Prince's private estate?

Once again, our awesome vendors will be in the house! Leather, paper, reference books, books to bind, cards and prints, bookbinding and finishing tools, and supplies of all kinds... A FedEx center is located in the hotel. Come ready to shop and ship!

And remember to send or bring items for the silent and live auctions! If you bring items with you, please deliver them to the registration table no later than Saturday noon. Let's give auctioneers Patrick Olson and Chris McAfee plenty of material to work with!

Thank you all for making this year's Standards a success and we look forward to seeing you all soon in Minneapolis!
MP Bogan, GBW 'Standards of Excellence' Seminar Chair

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

CALIFORNIA

CO-CHAIRS	Marlyn Bonaventure & Rebecca Chamlee	CURRENT EVENTS	www.gbwcalforniachapter.wordpress.com
EXHIBITION - SAN FRANCISCO	<i>through October 27</i>	Hand Bookbinders of California at the American Bookbinders Museum	
EXHIBITION TALK - SAN FRANCISCO	<i>October 27, 4:00PM</i>	Meet and hear from the HBC binders, at the above exhibition	
CHAPTER EXHIBITION	<i>October 31</i>	Intent-to-enter deadline for 'The Artful Book'	
WORKSHOP - LOS ANGELES	<i>November 17 & 18</i>	'Impressions of Nature' with Rebecca Chamlee	

DELAWARE VALLEY

CHAIR	Jennifer Rosner	CURRENT EVENTS	www.dvc-gbw.org
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LONE STAR

CHAIR	Tish Brewer	CURRENT EVENTS	www.gbwlonestarchapter.wordpress.com
CHAPTER MEET-UP	<i>October 19</i>	Enjoy lunch with fellow chapter members at Standards!	
ONLINE GALLERY - Autumn Print Exchange with New England Chapter	<i>currently</i>	Visit chapter website!	

MIDWEST

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

CHAIR	Erin Fletcher	CURRENT EVENTS	www.negbw.wordpress.com
ONLINE GALLERY - Autumn Print Exchange with Lone Star Chapter	<i>currently</i>	Visit chapter website!	
LECTURE - BOSTON	<i>October 11</i>	Lecture with Nicky Oliver, North Bennet Street School	
WORKSHOP - BOSTON	<i>October 13 & 14</i>	'Leather Dyeing' with Nicky Oliver, North Bennet Street School	

NEW YORK

CHAIR	Celine Lombardi	CURRENT EVENTS	www.gbwny.wordpress.com
LECTURE - New York Academy of Medicine	<i>November 8, 6:00PM</i>	Julia Miller Lecture & Book Signing, <i>Meeting by Accident</i>	

NORTHWEST

CHAIR	Sarah Mottaghinejad	CURRENT EVENTS	www.gbwnw.blogspot.com
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POTOMAC

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

CO-CHAIRS	Karen Jones & Emiline Twitchell	CURRENT EVENTS	www.rmcbgw.blogspot.com
WORKSHOPS - American Academy of Bookbinding, Telluride	<i>ongoing</i>	www.bookbindingacademy.org	
WORKSHOPS - Book Arts Program, Salt Lake City	<i>ongoing</i>	www.bookartsprogram.org	
WORKSHOPS - Book Arts League, Boulder	<i>ongoing</i>	www.bookartsleague.org	
WORKSHOPS - with Alicia Bailey, Denver	<i>ongoing</i>	http://bit.ly/aliciabaileyworkshops	
WORKSHOPS - Colorado Calligraphers, Denver	<i>ongoing</i>	www.coloradocalligraphers.com	

SOUTHEAST

CHAIR	Sarah Bryant	CURRENT EVENTS	www.SEGBWnews.blogspot.com
ONLINE MEMBERS SHOWCASE	<i>currently</i>	Check the above website to view!	
CHAPTER BOOK PROJECT - CAUSE : EFFECT	<i>December 5</i>	Folio submission deadline reminder	
CHAPTER BOOK PROJECT - CAUSE : EFFECT	<i>March 15</i>	Deadline reminder: bindings due!	

CHAPTER REPORTS

CALIFORNIA :: Chair Marlyn Bonaventure reports

Announcing the 2019 California Chapter Members' Exhibition, *The Artful Book*. Plans have begun for our second chapter exhibition which will take place in October, 2019, at the Long Beach Museum of Art. 'Intent to Enter' deadline is October 31, 2018. Sign up now!

DELAWARE VALLEY :: Chair Jennifer Rosner reports

The Delaware Valley Chapter has been busy with lots of planning. We will host Standards next year, so we set up a separate committee to handle all the planning that goes into that. We are also planning a workshop for October 13 & 14. We will have Jim Croft teach his popular tool-making workshop on one day and sharpening the next.

LONE STAR :: Chair Tish Brewer reports

The Lone Star chapter is very pleased to welcome Virginia Green to the board as Communications Director! Virginia teaches at Baylor University in Waco, and is an extraordinary designer, printer, and book artist.

And in late August we had a great meet-up of chapter members in Austin, where we toured the stunning new Public Library, and followed that with a visit to the Harry Ransom Center to look at some beautiful books and take a peek in the conservation labs. We ended the day with a visit to the Austin Book Arts Center where we enjoyed happy hour and a look at the neighboring galleries. A big thanks to all our hosts and everyone who came to join us!

NEW ENGLAND :: Chair Erin Fletcher reports

The chapter Annual Meeting was held at Dartmouth College on August 11. Thanks to **Deborah Howe** and **Lizzie Curran** for hosting; and thanks to **Bill Hanscom** and **Sarah Smith** for their wonderful workshops. **Martha Kearsley** will continue as Program Co-chair and **Athena Moore** will continue as Secretary. **Emma Sovich** is our new Communications Chair. Lots of ideas were discussed for programming and exhibitions and will be distributed to chapter members as details firm up.

NEW YORK :: Chair Celine Lombardi reports

The New York chapter has rescheduled the book signing and lecture with Julia Miller. She will be at the New York Academy of Medicine on November 8, 6:00PM.

NORTHWEST :: Former Chair Elsi Vassdal Ellis reports

The Northwest Chapter has a new chapter chair: **Sarah Mottaghinejad**, welcome! **Brenna Jael** and **Linda Marshall** will continue as chapter Website and Communications Co-chairs. **Sophia Bogle** and **Mary Ashton** will continue as chapter Events Co-chairs. **Elsi Vassdal Ellis** will continue as chapter Treasurer and Newsletter Chair.

POTOMAC :: Tawn Heritage reports

Chapter member **Carolee Jakes** has an exhibition at the Studio Gallery (Washington DC) of her paintings entitled 'Time and distance'. Recently reviewed in the Washington Post, all are invited to visit.



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EXHIBITIONS

Hand Bookbinders of California Members' Exhibition

SAN FRANCISCO, CA

through October 27

One of the foundational mandates of the HBC was to provide opportunities for local bookbinders to share their work not only with one another but also with the broader community. The artworks displayed reflect the varied interests of our diverse membership and can include design bindings, fine press, artist's books, calligraphy, conservation, box-making, historical structures, and paper decoration. Held this year at the American Bookbinders Museum.

www.bookbindersmuseum.org**OK, I'll Do It Myself**

PHILADELPHIA, PA

through November 4

Narratives of intrepid women from the *Caroline F. Schimmel Collection of Women in the American Wilderness*. At the Van Pelt Library, University of Pennsylvania. Caroline is a longtime GBW member and formerly served as editor of this newsletter!

www.library.upenn.edu/exhibits/schimmel.html**The Bibliophile as Bookbinder:
the Angling Bindings of S.A. Neff, Jr**

CLEVELAND, OH

through November 16

This exhibit is about one man's passion for the natural world and the world of books. Over five decades ago, Mr. Neff began a serious pursuit of trout, and books on the art of angling. Currently on view at K. Smith Library, Case Western Reserve University. Opening Reception: October 4, 5:00 to 8:00PM.

UPCOMING BOOK EVENTS

Oak Knoll Fest XX

NEW CASTLE, DE

October 5 to 7

The theme this year is "Bringing it on Home" in which printers, booksellers, and collectors will discuss the importance of fine press book fairs that help expand the knowledge of the book arts during a free symposium on Saturday, October 6.

www.oakknoll.com/fest/index.html**Tenth Annual LA Printers' Fair**

CARSON, CA

October 13 & 14

Held at the International Printing Museum, come join!

www.printmuseum.org**CODEx**

RICHMOND, CA

February 3 - 6

The internationally renowned fine print fair returns to the Craneway Pavilion in the Bay area. The 2017 Book Fair featured more than 200 Exhibitors from 22 countries, and hosted over 3000 visitors.

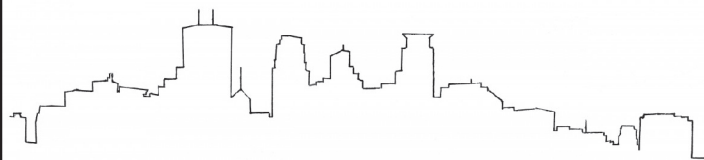
www.codexfoundation.org

CALL FOR ENTRY

The Artful BookINTENT TO ENTER DEADLINE: *October 31, 2018*EXHIBITION DATES: *October 4, 2019 to January 5, 2020*

Sponsored by the GBW California Chapter. Categories: Fine Print/Limited Edition, Fine Binding, Artist Book, framed Broadside, Box. Entry fee is \$30.

For more information, email california@guildofbookworkers.org.



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courses! ... few spaces remain.*

GABRIELLE FOX

THE 3-DAY MINIATURE JUMP-START — OCTOBER 24 - 26
FINE LEATHER BINDING IN MINIATURE — OCTOBER 29 - NOVEMBER 2

PETER GERATY

PARCHMENT OVER BOARDS — NOVEMBER 5 - 9
THE "OTHER" TOOLING TECHNIQUE — NOVEMBER 12 - 16

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Happy Abstract Letter from William Blake to Thomas Paine, dated 11 September 1801

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Russell Maret for the SET category!

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<https://www.bookbindingacademy.org/open-set>

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JAMES REID-CUNNINGHAM

Recipient of the 2018 GBW Laura Young Award

The 2018 Laura Young Award winner, James Reid-Cunningham, is well-known in the world of bookbinding and book conservation. He works in private practice in Cambridge, Massachusetts. He studied history and art history at Johns Hopkins University and Tufts University, before studying bookbinding for two years at the North Bennet Street School (NBSS) in Boston. Mark Esser, Guild of Book Workers (GBW) member, was his teacher at North Bennet, and Reid-Cunningham graduated in the class of 1990. Following eighteen years as conservator of the Graduate School of Design at Harvard University, he worked at the Boston Athenaeum from 2003 to 2015.

Reid-Cunningham also has been a mentor to many aspiring bookbinders and book conservators. He was the adjunct lecturer in book conservation in the graduate art conservation department at Buffalo State College from 2009 to 2013. A long-time member of the Guild of Book Workers, he served as New England Chapter Chair in the late 1990s, Vice President in 2005-2006, and President from 2006 to 2010. Reid-Cunningham regularly teaches workshops for the North Bennet Street School, and presented on 'Leather Rebacking' for the GBW 'Standards of Excellence in Hand Bookbinding' Seminar in 2013.

He is a Professional Associate of the American Institute for Conservation of Historic and Artistic Works

(AIC). Reid-Cunningham presented "The Current Use of Leather in Book Conservation" at the the 2018 AIC 46th Annual Meeting pre-session

In addition to his conservation and teaching work, Reid-Cunningham is also the creator of bindings and book objects that explore traditional bookbinding structures in conjunction with modern materials, including Fine Bindings, Design Bindings, and Miniature Bindings. He has exhibited his books in numerous national and international shows, most recently in the Designer Bookbinders exhibition 'Heroic Works' and 'The Poet of Them All' at the Yale Center for British Art. Reid-Cunningham also contributed an essay on contemporary artistic bookbinding for the Yale publication, *The Poet of Them All*. GBW members will recall Reid-Cunningham's bookbindings in Guild shows, such as the National exhibition 'Marking Time', and the New England Chapter exhibition 'Inspired Design: the Mentoring Stamp'.



Shakespeare's *Sonnets*.
Bound by James Reid-Cunningham in 2012.

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Virgil's *Georgics*.

Dos-a-dos structure, bound by James Reid-Cunningham in 2016.

In 2006, he was the proud recipient of the Distinguished Alumni Award from the North Bennet Street School. The Distinguished Alumni Award is given annually to an alumnus who has, through their professional accomplishments, their contributions to their craft, and their work with schools and organizations, promoted excellence in craft. He received the Helen Warren DeGolyer Prize in American Bookbinding in 2018. Bridwell Library's triennial bookbinding competition is named for Helen

Warren DeGolyer (1926–1995), a supporter of the arts and education in Dallas, as well as a skilled devotee of design bookbinding. The competition challenges bookbinders to submit proposals for a specific book held by the Library, as well as a recent example of their work. The DeGolyer Award winner, selected for excellence in fine binding and artistic design, receives a commission to bind the book in accordance with their proposal.

Now, added to the list of Reid-Cunningham's accomplishments is the 2018 Laura Young Award, presented in honor of his outstanding service to the Guild of Book Workers.

- Barbara Adams Hebard

Barbara Adams Hebard was trained in bookbinding by Mark Esser at the North Bennet Street School. She was Book Conservator at the Boston Athenaeum for more than 18 years and became the Conservator of the John F. 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, a 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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CATHLEEN A. BAKER

Recipient of the 2018 GBW Lifetime Achievement Award

In her own telling, Cathleen A. Baker, AB, MA, MFA, PhD, very nearly flunked out of college. The first in her family to attend college, she embarked on a program to pursue nursing qualifications, switched her major midstream to history of art, and squeaked through graduation from the University of Michigan. Beatlemania was sweeping the country, and she was distracted. So began a career of disparate parts that all seem to fit together in retrospect with the targeted goal of creating one of this generation's most significant contributors as conservator, teacher, publisher, and scholar of the history of paper and books.

Shortly after graduation, and on the assumption that any country that had produced the Beatles had to have something going for it, the Michigan native pulled up roots and moved to Britain. There, an editorial job with a publisher introduced her to the creation of books, and a casual secretarial job at the Courtauld Institute in the early 1970s introduced her to conservation. She trained and practiced conservation of prints and drawings in London until, in 1978, she returned to the United States and joined the fledgling art conservation program at Cooperstown, New York, as the instructor for paper conservation. There she taught for fifteen years, moving with the program to the State University of New York College at Buffalo. In her students she shaped a generation of paper conservators.

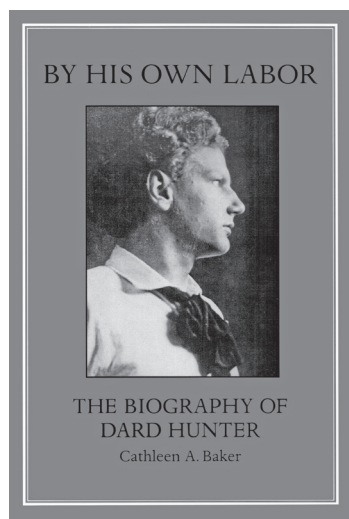
In 1993, however, she again orchestrated a major career change and left Buffalo to pursue a research project on the life of paper historian Dard Hunter. This project involved living for a time in Hunter's historic home in Chillicothe, Ohio, to research archival materials. With her

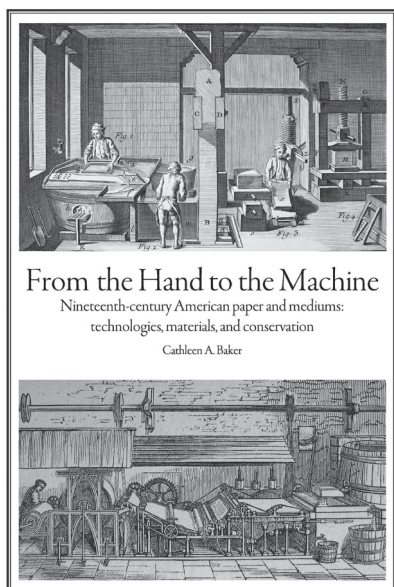
book written and the new millennium dawning, she returned to academia, this time to the University of Alabama, earning an MFA in book arts and a PhD focused on the history of paper and books. After completing the program in record time, Dr. Baker traveled back to Michigan in 2005 and (redeeming her earlier performance there) spent eleven years as a researcher, writer,

conservation librarian, and adjunct instructor to the schools of information at both U-M and Wayne State University. She retired from the University of Michigan in 2016, but not from active engagement in the field.

In 2010 Dr. Baker published *From the Hand to the Machine: Nineteenth-century American Paper and Mediums: Technologies, Materials, and Conservation* (Ann Arbor: The Legacy Press, 2010). This seminal study is the textbook she wished was available when she was teaching. It demonstrates all the hallmarks of her research. She approaches her topic without assumptions, respects but questions the assertions of her predecessors, and always, always grounds her conclusions in meticulous personal observation of the primary evidence—in this case, thousands of individual sheets of paper. The title is almost misleading. Yes, the focus is on American paper through the nineteenth century, but this book is a must-read text for anyone who wants to understand how paper is made—both by hand and by machine—how manufacture influences working properties and longevity, how printing technologies evolved for text and illustrations, and how all of these factors feed into conservation treatment decisions. She builds a narrative that is clear, easy to follow, and explicated with just the right image at the right time.

From the Hand to the Machine is one of the early publications, but not the first, of The Legacy Press (www.thelegacypress.com). Dr. Baker founded the Legacy Press as a small private press in the late 1990s. By the 2000s she had discovered digital page design, and the micro-press has grown to become a major publisher of books about the material history of books, paper, conservation, and printing. The current title list is over twenty books and growing. The Legacy Press is essentially a one-woman operation: Dr. Baker herself solicits and contracts manuscripts with authors, edits, prepares the layout and images, contracts with a book manufacturer for printing and binding, and markets the books through the press web site and at conferences. She has undertaken publication of specialized content that larger publishers might not consider and makes it available at modest prices. She systematically seeks out ways to encourage new authors, especially observant practitioners who might be shy about sharing in print. For example, she conceived and nurtured the *Suave Mechanicals* essay series on bookbinding, edited by Julia Miller. The series has been so successful (volumes 5, 6, and 7 are in preparation) that Dr. Baker has now started two other series on a similar model about paper





and printing. The Legacy Press books are distinguished by her personal expertise in book design and her commitment to the visual nature of the field. Because of her own investment of resources, time, and care, a publication from The Legacy Press may run to hundreds of illustrations in print and even more available on an accompanying compact disk.

Most recently, Dr. Baker has been pursuing research on John Baskerville's 1757 *Virgil*—the book that paper historians cite as the first instance of the use of wove paper

for book printing. She has now personally inspected over a hundred copies in collections across the United States and Britain and will have much to reveal in her upcoming book on the topic.

Dr. Baker's career has been extraordinary. The range of her contributions to the overlapping fields of the material history of paper and books and conservation practice reflect a lifetime of study, observation, engagement—and an openness to risk. Many, many of us have had the privilege of learning from her directly through her teaching, lectures, and workshops. Orders of magnitude more have the benefit of her writing.

- Shannon Zachary

Shannon Zachary is head of the Department of Preservation & Conservation at the University of Michigan Library. She studied with Anne and Theodore Kahle at the Capricornus School of Bookbinding in Berkeley, California, and earned a higher national diploma in paper conservation from the Camberwell College of Art in London. She has taught preservation at the University of Michigan school of information. Her current research interest is the materials and structures of the twentieth-century publishers' binding.

Selected must-reads from the work of Cathleen A. Baker

"The Future of Library and Archives Conservation Education." In *Flood in Florence 1966: A Fifty-year Retrospective*. Ed. Paul Conway and Martha O'Hara Conway. (Ann Arbor, MI: Maize Books, 2018.)

"Audubon's *The Birds of America*: A Technical Examination and Condition Survey of the Four Volume Folio Set Belonging to Syracuse University" (includes information about the University of Michigan copy). (Ann Arbor, MI: The Legacy Press, 2016.)

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By His Own Labor: The Biography of Dard Hunter. Letterpress edition: (Tuscaloosa, AL: Red Hydra Press, 2000); facsimile edition: (New Castle, DE: Oak Knoll Press, 2000).

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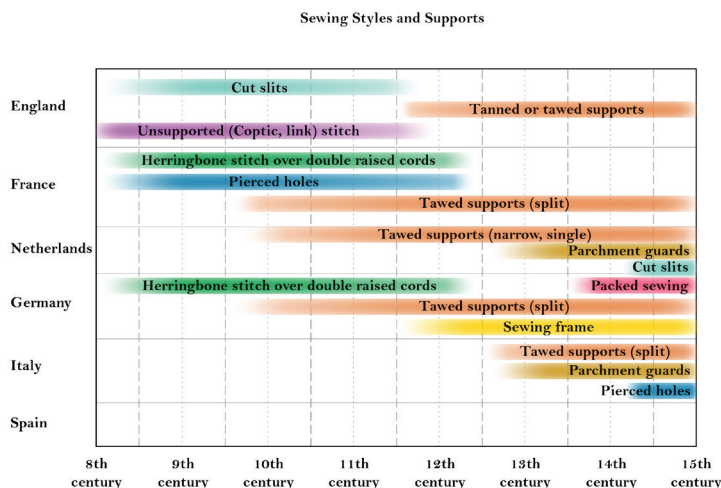
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Part 2: Sewing The Medieval Textblock

In this second article in the series, we will focus on the mechanics and materials of the Medieval (pre-15th-century) textblock, though the rest of the articles in the series will be focused on later bindings.

At right, a chart of developments in sewing techniques and choices of supports.



The leaves of a book can be collected together to form a textblock in several ways. Most pre-19th-century books were made by folding a sheet of parchment or paper one or more times, piercing or sawing holes through the folded edge, and sewing the groups of pages (variously known as gatherings, quires, or signatures) together. Textblocks were sewn with or without supports (cords, or strips of leather, tawed skin, vellum, or fabric) to help link the signatures together. When no additional support has been used, the sewing thread alone links signatures to each other, and there are only a few variations in the sewing pattern. As soon as a support is introduced, the possibilities increase tremendously. One need only notice Betsy Palmer Eldridge's workshop, offered by the Canadian Book Binders and Book Artists Guild, entitled 'Sixty Sewing Structures', or peruse Richard W. Horton's 44-page booklet *A Small Book of Practical Sewings* to get a sense for the extent of the variety.¹ Add in different materials used for the sewing thread and the supports, and the options multiply yet again. That said, there are some structures and materials which perform better than others, and so are more commonly found. Linen thread, for example, is so durable that an Egyptian necklace (in the collection of the Metropolitan Museum of Art in New York City) of faience beads on a linen cord was found intact after more than 32 centuries.² Likewise, tawed-skin thongs are more durable than tanned leather. In this article, we will discuss some of the more common structures that survive from the 15th century and earlier, examining sewing supports and some details of the sewing mechanics, including piercing or cutting holes in the signatures and the path of the thread during sewing.

PREPARATIONS FOR SEWING

Once the pages are folded, the next step is to create holes for the sewing thread to pass through. One option is to pierce holes from the inside of the fold outwards using an awl or needle, one at a time in each signature. A quicker

method is to line up the signatures at the folded edge, clamp them together, and saw across the spine to create slits. A detailed survey by Priscilla Anderson of 15th-century books from Italy and the Netherlands describes their sewing and other construction elements. In the Netherlands books in the survey, the signatures were usually prepared for sewing by cutting slits (singly or in pairs) through the folds from the outside, but the Italian bindings typically showed evidence of having been pierced from the inside using an awl or needle.³ Cut slits were also common on earlier Insular manuscripts, while pierced holes were more likely on bindings from the same period in France and elsewhere in continental Europe.⁴ Since cutting slits in the entire textblock at once is faster than piercing individual signatures, it may have developed as a way to speed up the preparation process, and may have spread from Northern Europe towards the south.

In the case of paper (as opposed to parchment) textblocks, the earlier ones in Anderson's survey often had parchment guards to reinforce the inner folios of the signatures and prevent tearing, but by 1490 the practice had all but disappeared as binders accepted that the paper was strong enough to withstand the wear caused by sewing.⁵ Szirmai observes that loose parchment guards were common in Gothic bindings of manuscripts on paper, though less likely to be found in printed books.⁶ He notes that a similar practice was used for late Coptic bindings on papyrus, so it was not unique to paper, nor was it new in the 14th century.⁷ It would be interesting to know whether the practice of using parchment guards on paper textblocks was more widespread or was particular to some regions more than others. More research on this subject would be welcome.

EARLY SEWING MECHANICS: UNSUPPORTED SEWING

An unsupported stitch is simple, quick to execute, and results in a flexible spine, though it relies on the strength of the sewing thread alone to hold the signatures together. The earliest sewn textblocks from the Mediterranean were

side-sewn (also known as stab-sewn) papyrus textblocks, with the thread passing through holes in the spine edge of single sheets, a technique that was also used for thin pamphlets from the 15th or 16th through 18th centuries in Europe.⁸ Sewing through the fold can first be found in Coptic codices as an unsupported link or chain stitch, in which only thread is used to link the folded sections together and to attach the boards. The earliest known European binding to feature this kind of sewing, the Stonyhurst Gospel (also known as the St. Cuthbert Gospel of St. John), dates from the late 7th century.⁹

The disadvantage of an unsupported stitch is that it does not produce a robust connection between the textblock and the cover, and it did not take long for binders to start looking for a better way to attach the cover boards to the textblock. They soon turned to supplemental supports of cord or animal hide to reinforce this notoriously weak point.

SUPPORTED SEWING TECHNIQUES AND MATERIALS

If a book was sewn on supports, what are the supports made of? Are they single or double, and how does the thread wrap around them? Supported sewing first appeared in Europe during the late 8th century, and was common in Northern Europe by the 10th century.¹⁰ There are some regional and temporal variations in type of supports and sewing technique that can be helpful. For example, Carolingian bindings were usually sewn on double

cords of linen or hemp, using a herringbone stitch.¹¹ This type of supported sewing could be a direct descendent of the unsupported link stitch; Szirmai notes that the sewing pattern is essentially the same, just with the addition of the supports in each half of the link.¹² Szirmai agrees with Pollard's 8th century date for the supported herringbone stitch, commenting that most specimens come from German and French monasteries.¹³ Romanesque bindings, on the other hand, typically had thick alum-tawed strips, with slits in the middle to form a double support.¹⁴ They were often sewn straight rather than with a linking stitch, although some examples of a herringbone stitch can be found.¹⁵ The earliest surviving examples of a supported stitch over raised thongs in England date from the 12th and 13th centuries, though Middleton does not say whether they were sewn with a linked or unlinked stitch.¹⁶

Many bookbinding scholars refer to "flexible sewing", a pattern in which the thread wraps completely around the supports. I believe this is intended to be distinct from the herringbone stitch described by Szirmai in that the thread does not link to the sewing below. This sewing pattern makes the support itself (aside from the kettle stitches) the only connection between signatures. Unlinked supported sewing does result in a more flexible spine than linked supported sewing does, which would account for the name. Marks says that there are examples of flexible sewing from the 9th century, though she does not specify where these bindings come from.¹⁷ Etherington & Roberts agree with Middleton that flexible sewing dates from the 8th century in Europe, with double supports being the norm in the 12th and 13th centuries.¹⁸

Szirmai dates the adoption of packed sewing, in which the thread passes around the support multiple times at each sewing station, to the Gothic period (14th-17th century).¹⁹ He notes that the stiffness of the spine when pack-sewn contributes to its resistance to sagging when shelved upright.²⁰ He does not specify when during the Gothic period pack sewing first appeared, but he probably intends to suggest the 14th or 15th century, since the section in which he discusses the sewing pattern is titled "Bookbinding between 1000 and 1500". It may therefore have facilitated shelving books upright, which began in the 16th century.

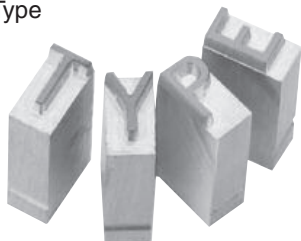
Single supports were gradually adopted and were common on smaller and cheaper bindings by the mid-16th century.²¹ The Netherlandish books in Anderson's survey typically had narrow (5mm or narrower), single sewing supports, whereas the Italian bindings tended to have double supports formed by a wider, split thong.²² This evidence suggests the possibility that the faster, single support sewing spread from north to south, similar to cutting slits instead of piercing holes.

The number of sewing stations should be based on

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¹ Horton, Richard W. *A Small Book of Practical Sewings*. (Westfield, 1997)

² "Shebiu Necklace of Hatnefer." *The Met*. (New York, The Metropolitan Museum of Art; see metmuseum.org/art/collection/search/548732; accessed 28 August 2018)

³ 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). See figures 6 & 7.

⁴ *Medieval Manuscripts: Bookbinding Terms, Materials, Methods, and Models*. (Special Collections Conservation, Preservation Department, Yale University Library, 2013; see travelingscriptorium.files.wordpress.com/2013/07/bookbinding-booklet.pdf), p.21.

⁵ Anderson.

⁶ Szirmai, J. A. *The Archaeology of Medieval Bookbinding* (Aldershot, UK: Ashgate Publishing, 1999), p. 176-177.

⁷ Szirmai, *Medieval Bookbinding*, p. 34-35.

⁸ Marks, Philippa J. M. *The British Library Guide to Bookbinding: History and Techniques*. (Toronto and Buffalo, NY: University of Toronto Press, 1998); Middleton, Bernard C. *A History of English Craft Bookbinding Technique*. (New York and London: Hafner Publishing Company, 1963), p. 5, 9, & 11; Middleton, Bernard C. *The Restoration of Leather Bindings*. (Chicago, IL: American Library Association Library Technology Program Publication No. 18, 1972), p. 2.

⁹ Marks, p. 31-32.

¹⁰ Pollard, Graham. "The Construction of English Twelfth-Century Bindings." (*The Library*, Fifth Series, vol. 17, no. 1, 1962), p. 4; Middleton, *English Bookbinding*, p. 15.

¹¹ *Medieval Manuscripts*, p. 20; Szirmai, J. A. "The Archaeology of Bookbinding and Book Restoration." (*Quaerendo*, vol. 27, 1996), p. 150.

¹² Szirmai, *Quaerendo*, p. 148-149. See figure 3.

¹³ Szirmai, *Quaerendo*, p. 148-149; Szirmai, *Medieval Bookbinding*, p. 100-101. In the Quaerendo article he gives the 9th century as the date for the earliest known

surviving Carolingian bindings.

¹⁴ Szirmai, *Quaerendo*, p. 150.

¹⁵ *Medieval Manuscripts*, p. 24-25.

¹⁶ Middleton, *English Bookbinding*, p. 15. It is not clear whether he is referring to tanned or tawed skin, or both.

¹⁷ Marks, p. 32.

¹⁸ Roberts, Matt T. and Don Etherington. "Flexible Sewing." *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology*. (see cool.conservation-us.org/don//dt/dt1365.html), accessed 10 July 2017; Middleton, *English Bookbinding*, p. 15. Middleton notes that they were usually a single thong that was split over the thickness of the spine.

¹⁹ Szirmai, *Quaerendo*, p. 151.

²⁰ Szirmai, *Quaerendo*, p. 151.

²¹ Roberts and Etherington, "Flexible Sewing".

²² Anderson, see table 1.

²³ Anderson, see figure 8.

²⁴ Szirmai, *Medieval Bookbinding*, p. 112 (Carolingian), p. 144 (Romanesque), and p. 180 (Gothic).

²⁵ Anderson; Szirmai, *Quaerendo*, p. 150.

²⁶ Anderson.

²⁷ Szirmai, *Quaerendo*, p. 150.

²⁸ Middleton, *Restoration*, p. 3; Szirmai, *Quaerendo*, p. 150.

²⁹ Szirmai, *Quaerendo*, p. 150.

³⁰ Gilissen, Léon. *La Reliure Occidentale Antérieure à 1400, d'Après les Manuscrits de la Bibliothèque Royale Albert 1er à Bruxelles*. (Turnhout, Belgium: Brepols, 1983), p. 24.

³¹ Middleton, *Restoration*, p. 3 & p. 39.

³² Marks, p. 32; Middleton, *Restoration*, p. 3.

³³ Foot, Mirjam M. *Bookbinders at Work: Their Roles and Methods*. (London and New Castle, DE: The British Library & Oak Knoll Press, 2006), p. 50; Szirmai, *Medieval Bookbinding*, p. 140.

the size of the book—not just its height, but its thickness and weight as well—if one is concerned about balancing durability with ease and speed of binding. But in a large bindery with many workers, it might have been more practical and economical to have a “standard” binding method. Tradition and habit play a role as well, and techniques might be copied without a full comprehension of the reasoning behind them. The majority of the Italian bindings in Anderson's survey had three supported sewing stations, regardless of the size of the book, whereas the Netherlandish bindings varied in the number, with typically more than three even on small books.²³ Szirmai's survey of Carolingian and Romanesque bindings indicate they were most likely to have three supported sewing stations as well, while the Gothic bindings had varying numbers, with four being the most common.²⁴

FROM CORDS TO THONGS AND BACK AGAIN

While Carolingian bindings used vegetable-fibre supports, animal-hide supports were more common on later bindings. Tawed skins are more likely to have survived than tanned ones.²⁵ Anderson's 15th-century bindings typically feature alum-tawed thongs and linen thread, with the sewing remaining intact on most examples.²⁶ Towards the end of the 15th century there are more examples of vegetable-tanned leather being used instead of tawed skins, though Szirmai comments that the tanned leather thongs are most often found broken.²⁷ Middleton agrees that leather thongs were more likely to become stiff and brittle with age than both alum-tawed thongs and cords.²⁸ Early Gothic bindings used leather supports, but starting in the second half of the 15th century cords became common again.²⁹ Gilissen dates the first use of cords as sewing supports (instead of leather thongs) in Belgium to the 15th century,³⁰ while Middleton notes that in England cords made of hemp or jute began to replace tanned leather thongs late in the 16th century.³¹ Though some binders were likely aware that cords were more durable, it seems more probable to me that cords were easier to prepare than thongs. New thongs would have to be created from scratch for each textblock, whereas spools of cord could be kept on hand and quickly cut to the right length.

THE SEWING FRAME

While it is possible to sew on supports without one, it is easier and faster to use a sewing frame to hold the supports steady while sewing. It is difficult to place in time the invention of the sewing frame, because it does not leave any explicit evidence on the finished textblock. Both Marks and Middleton believe that the use of a frame may have started in Europe as early as the 10th century, and that frames were widespread by the 12th century.³² The earliest known image of a sewing frame appears in a manuscript from Bamberg, Germany that dates from the late 12th century.³³

The existence of this image provides confirmation that sewing supports were being used regularly at least by the 12th century, though as we have seen there is plenty of evidence that their initial adoption was much earlier. There may have been earlier, more ad-hoc, attempts to stabilize supports during sewing that have not been recorded and it may have taken some time for a dedicated frame to be developed.

In the next article we'll discuss the mechanics of textblock construction in the 15th through 20th centuries, including further changes in supported and unsupported sewing styles and supports, overcasting and oversewing, machine sewing, and a few notes about adhesive bindings.

DATES

A good summary of characteristics of these time periods can be found in a booklet published by the Yale University Library's Preservation department (see bibliography). A much more detailed comparison can be found in Szirmai's *The Archaeology of Medieval Bookbinding*.

Coptic	2 nd -11 th century, specifically in North Africa
Insular	pre-12 th century, in the British Islands
Carolingian	8 th -12 th century, in what is now France
Romanesque	11 th -14 th century
Gothic	14 th -17 th century

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I joined the Guild of Bookworkers in early 1986, about a year after I decided to adopt bookbinding as a hobby. Since these 3-plus decades begin to confer “old-timer” status on me, Lang Ingalls invited me to submit some remarks about what bookbinding has meant to me.

My real profession is dermatology. I grew up in West Virginia, attended medical school in Baltimore, and went to Cleveland for postgraduate training. After completing residency in 1979, I moved to Everett, Washington and opened a solo practice of general dermatology. I sold my practice in May 2018 to enable me to reduce my work schedule and have more time for things like bookbinding, but I am not ready for retirement just yet. Yes, I recognize the irony of working on live skin all day at work, and then using tanned skins in the evenings and on weekends.

My wife pointedly informed me over breakfast in early 1985 that I needed a hobby. It occurred to me that since I was starting to collect historic medical books, it might be useful to learn how to deal with books that are suffering the effects of aging and careless handling. I picked up a copy of Edith Diehl's *Bookbinding - Its background and Technique*, but more practically, A.W. Lewis's *Basic Bookbinding*, which leads the novice binder through completion of a new binding step by numbered step. I then was lucky to discover a weekend workshop in Seattle on “The Art of Bookbinding” conducted by Mare Blocker. There I learned the fundamentals of cutting paper at right angles, sewing quires, the use of paste and glue, and fashioning a cloth case. Don Guyot's Colophon Bindery in Seattle served as a source of basic materials, as well as generously shared advice. Guild member Judy Johnson was working at Colophon Bindery and provided me with enthusiastic encouragement, while serving as an example of meticulous perfectionism in her binding technique. A visit to Vancouver's 'Arts of the Book' Exhibition in the spring of 1986 was also very inspirational and yielded four classy posters which still decorate the walls of my bindery.

About the same time, I joined the History of Dermatology Society, and the triple hobbies of medical history, book collecting, and bookbinding have intersected and enriched my life in multiple ways ever since.

I was fortunate that the Seattle Book Arts Guild sponsored a flurry of workshops over the ensuing decade, helping me immensely by exposing me locally to several outstanding teachers of binding craft. I was able to learn leather rebacking from James Brockman—he coaxed me to reback one of my two volumes of the first edition of Boswell's *Life of Johnson* in the workshop, very bold! Brockman honored us by spending a couple of nights in my home while putting on the workshop. Deborah Evetts taught cloth rebacking as well as many other conservation and binding techniques. Betsy Palmer Eldridge came to town to review various paper conservation treatments. Don Glaister taught leather decoration, and Don Etherington exposed us to the use of Japanese tissue in reattaching leather boards as well as the use

of paper-cloth laminates in book repair. There were others, like Dominic Riley, who came to Seattle more than once to teach. Much of the value of these workshops stemmed from interaction with other binders from the Seattle area with common interests.

For the first two years, I worked on a bench in my unheated garage, with binding materials stowed under beds and in closets. I spent more time shuffling materials and equipment back and forth than I did working on books—how frustrating! When we built a new home in 1987, I included a “personal room” that measures ten by twenty feet. Half is my library and half is my bindery. Ten by ten is a tiny workshop, but it was a vast improvement over the garage. And it houses a surprising amount of stuff. There are large drawers for bookcloth and papers, shelves for leather, a nipping press on the workbench, and an antique small English standing press on the floor. Perhaps the most useful item is a Workmate, which Don Guyot used to refer to as the “Black and Decker Bindery”. There is a large metal typecase, a KwikPrint, drying racks, lying presses, a Kuttrimmer, and a large pegboard. Clamped on one table edge is a Brockman leather paring machine. There are about 180 brass decorative tools, many of them arrayed in racks made of PVC pipe, as suggested by Tini Miura.

Over the years I had a few opportunities for more extended time in training. I was able to spend several days in the early years of the American Academy of Bookbinding in Telluride with Tini Miura, learning leather onlays and gold tooling. The only other student at that time was the late Nancy Missbach; we had Tini all to ourselves. I also enjoyed the exposure to Tini's husband Einen, an authority on the history and technique of marbling. I was fortunate to win a week in Greensboro with Don Etherington after auction bidding at one of the Guild 'Standards' Seminars. I'm not sure Karen Hanmer ever forgave me for outbidding her that evening. Don gave me a workbench, a stream of books to work on, and supervision to make sure I performed up to his standards. I even got to use his home bindery to work on some of my own materials. My wife came along to tour North Carolina, and we shared many a gin and tonic at the end of the workday with Don, since Don's wife Monique Lallier was out of town teaching other binders at the time.

I have maintained my GBW membership over the years, even housing multiple volumes of the monthly newsletter in cloth and paper case bindings. I was lucky to attend five of the 'Standards' Seminars, and regret that my busy practice has kept me from attending on a regular basis. The reality is I sometimes go weeks without finding time to enter my bindery, and the longer I am away, the less confident I am about what I do there. At 'Standards', the exposure to so many other binders, both experienced and novice, is very inspiring and provides great motivation to “get back to work” in the bindery.

So, what have I worked on in my bindery over

these years? In the early years, both my collectible books and the rebinding candidates came from visits to bookstores while attending dermatology meetings, from booksellers' catalogues, and a few from Swann Galleries auctions. In recent decades, the Internet has changed all that. I learned I needed some diplomacy when asking in bookstores about buying books in need of repair. Owners often became defensive, saying in essence "What kind of a store do you think I run here?" Once, in New Orleans, I was physically pushed out the door by a bookseller who was convinced I was guilty of the heresy of buying books with plates to disassemble and sell for prints.

The bulk of my work has been to restore or rebind books I have acquired for my own library. I have hundreds of old medical books, mostly on skin diseases, dating back to the mid-sixteenth century. However, as any collector knows, distraction pulls in many directions, so I have several books on archeology, Oz books, early Greek and Roman classics, 18th century English literature, etc. Many of these books were purposefully purchased disbound or in sad condition to provide work for my bindery. My two most cherished books are a 1491 Livy, and the two-volume first edition of Johnson's English dictionary. Both works sat on my shelves for over 25 years before I gained enough confidence to rebind them.

Having learned leather onlay technique, I executed about 8-10 "design bindings". However, lacking any formal

art training, I find the design work to be a struggle. I am happy I did these bindings, but don't anticipate spending much time on this type of binding in the future. My preferred work is rebacking or rebinding in leather, in period style (as much as my tools and skill level will permit).

I have been fortunate to be able to share my enthusiasm for bookbinding with others in several ways. Both my home town library in Mukilteo and the Everett Public Library have sponsored exhibitions of my bindings, and I gave a public lecture on binding at the Everett Library. For many years, there was an art exhibit room at the annual national dermatology convention, and most of my design bindings found themselves on display at those meetings. Since much of my work was done on medical books, I have given lectures on book restoration at Seattle Dermatology Society meetings, and before an international dermatology travel group to which I belong. On several occasions I have taken some of my work to display at "show and tell" meetings of the Seattle Book Arts Guild.

On many occasions, patients and friends who have learned of my hobby have brought in books from their homes for me to work on. Of course, many were Bibles or other religious family heirlooms. This has been rewarding, and I have many thank-you notes collected over the years from owners of these books. I think I am a pretty talented amateur, but I don't pretend to be a professional binder. Accordingly, I have generally charged a bargain price for my work. I know this has been the subject of controversy over the years, since professional binders may not appreciate this kind of competition. However, the five to ten books I might repair for others in an average year won't deprive any binder of many meals, and I know in many cases the alternative to having me repair the book for a modest price would not have been professional work, but rather having the book remain in distressed condition indefinitely.

I know that pursuing bookbinding has helped my morale and general well-being over the years. I sometimes speak to high school students as part of my Rotary Club education outreach programs. I always encourage students to latch onto some sort of craft, whether it is art, music, cooking, mechanical work, gardening, or other handiwork, since the rewards of working with your hands does help build a sense of equanimity. Does this impact overall mental health? I certainly think it does.

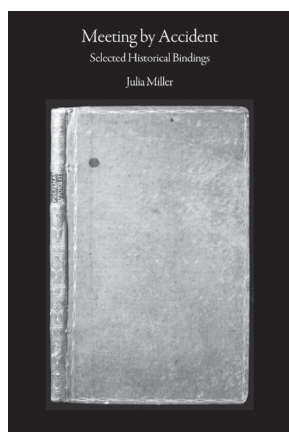
When I started learning binding, there was a general sense that it was becoming a lost art, with fewer and fewer persons showing any interest. Thankfully, things have evolved otherwise, with hundreds of eager young binders embracing the craft, and this is a wonderful thing.

I have multiple shelves of old books awaiting repair, many picked up on eBay in the last decade, as well as a couple shelves full of reference books on binding. Think of it as a hospital for the codex, and I hope to be their book doctor for many years to come.

Meeting by Accident: Selected Historical Bindings

by Julia Miller

Author of *Books Will Speak Plain* • Editor of *Suave Mechanicals*



The topics discussed in *Meeting by Accident* range across a broad spectrum of bookbinding history, and the chapters are intended to change our thinking about what constitutes an "important" binding type. Asking the question "What is there about a binding that makes it important?" led Julia Miller to augment present – often limited – scholarly descriptions (or the lack of any description) for a number of different kinds of bookbindings.

Contents: decoratively stained bindings; canvas bindings; overcovers; books for scholars; the Nag Hammadi bindings, co-authored with Pamela Spitzmueller; and binding models and book-art structures based on historical examples.

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Book Arts Education – Within, After, and Between the Classes

This has been an educational year for me. In February and March I participated in Yves Leterme's online class on 'Trajan Roman Capitals'. In April, Big Sky Scribes hosted Harvest Crittenden for a weekend of 'Spencerian Script'. Then in June I attended 'Seattletters' in Bellingham, taking Carl Rohr's 5-day class entitled "A Lighter Touch And Longer Text" as an opportunity to delve deeper into pointed brush lettering. Whew! I am stuffed to the gills with new information. I can see that 2019 will be a year for digesting everything I've learned in 2018. This is a common pattern of learning. We take in more than we can process and then spend time deepening and extending that new knowledge, and connecting it with what we knew before.

In the online Trajan Romans I finally "got" some of the broad-edge brush techniques of these classical forms, at least on a rudimentary level: the steady sometimes-changing tempo of the strokes, the change of the brush angle, the alteration of the brush shape, the slight pressure here, the easing up there. I cannot recommend this class highly enough. Yves will be offering the online course again beginning November 14 for 6 weeks, with registration opening October 1. Check his website or acornarts.org for details.

I had never studied Spencerian script before, and I was surprised to discover that although the hand is based on natural handwriting, it is a formal, semi-angular script. Harvest Crittenden's clear and methodical teaching methods are well suited to the hand.

In Carl Rohr's class we looked at tons of variations in brush lettering, broad-edge and pointed. Here I finally gave up trying to approach pointed brush lettering through

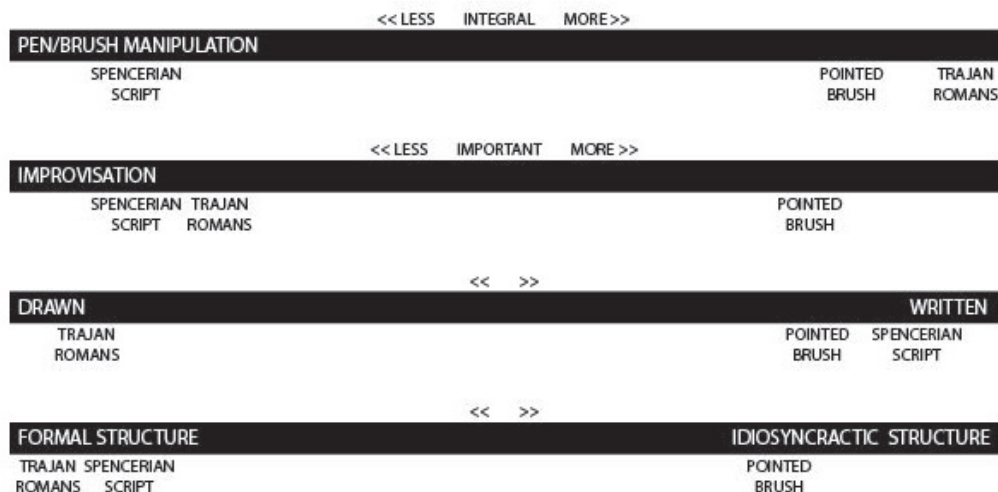
structure and concentrated more on just two things: 1) what the brush was doing and 2) controlling maximum and minimum weights. Instead of my usual dithering approach to pointed brush, I decided to just do it. I settled in to write about 7 linear feet—about 75 lines—of pointed brush text on an 18 inch-wide roll of paper. I hit pay dirt around 4½ feet down, finally finding a rhythm and pressure that felt right and consistent. It was a real break-through.

After each class, I've gone back to my studio and extended what I've learned by continuing to practice. But I've also made connections between the areas of study, mulling over the various scales of characteristics that make up each hand. Trajan Romans, for instance, have a lot of pen-angle change going on, while Spencerian script is largely a monoline hand. Although Spencerian script is based on handwriting gestures, there is little gestural improvisation going on in the basic forms, something that is a mainstay of interesting pointed brush lettering.

I found it both amusing and helpful to plot where these hands fall on several ranges; see the diagram below. You might disagree with me when I plot Trajan Romans at the very end of the brush-manipulation scale, or when I don't put it at the very bottom end of the improvisation scale. But thinking about it opens up new ways of looking at the letter forms for me, and it might for you too.

This work of finding connections is also a form of creativity. As Jacob Bronowski said in a lecture that was memorialized in *The Origins of Knowledge and Imagination*, "All those who imagine take parts of the universe which have not been connected hitherto and enlarge the total connectivity of the universe by showing them to be connected." And it's fun, too.

Considering where various hands lie on some ranges of characteristics



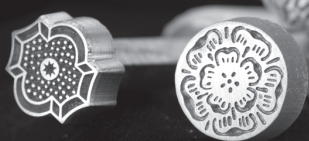
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To buy, or not to buy?

Every artists' book tells a story, but do the individual elements that make up the book actually support that story? When I evaluate a book for addition to the collection, this is my foundation question. It's the start of a process I've developed over 14 years as an Art Librarian and Book Arts Curator to help guide the purchase decisions I make.

Because I work in an art gallery inside a public library, the artists' books I buy are literally for everyone. Our patrons range from those who are very knowledgeable about art to those who've never stepped foot in a museum before. It's exciting to introduce new people to the world of artists' books and expand their ideas of what a book can be.

With our patrons in mind, I start my artists' books purchase evaluation process by looking at four elements: text, image, material, and structure. Do they work together to tell the book's story? How does each choice the artist makes contribute to the overall experience of the book? Is there anything that doesn't quite fit – physically or thematically?

My next big question is how the book will be displayed. Because we have visitors of all ages, the books in our exhibits must be in display cases. I take into account

how much of the book can be seen at one time, whether the book will stay open on its own, or whether it will need Mylar strips to hold it in place. If the concept of the book can't be understood from looking at only one part of it, how can I as a curator help people get the best experience they can?

Now that the physical inspection is over, what kind of supporting information does the artist have? Is there a statement both about the artist and about this specific book? Is there a colophon? (Here, free of charge, is my advice to each and every book artist: please include a colophon! It will make the people who catalog and exhibit your book very happy.) Basically, provide as much information as you can. People are always interested to know how artists develop their ideas and how they create their work. The more you share, the easier it is for our patrons to make connections with your work.

Although each curator, librarian, and collection is different, I imagine this decision-making process is pretty universal. Keeping all of these elements in mind, and thoughtfully communicating them, will help your work get noticed.

THE MARBLING TRAY by Iris Nevins

The Paper Legacy Project

Mindell Dubansky, Preservation Librarian at the Thomas J. Watson Library, The Metropolitan Museum of Art, has initiated the Paper Legacy project. The project honors the accomplishments of prominent American paper decorators (and selected international artisans) working commercially since the 1970s.

The project is about building a study collection of their work and reflections. It consists of the artists selecting a representative group of papers—ideally, those illustrating their development, popular designs and best work. In addition, each artist submits a narrative with biographical information, company history, commissions, education, working methods, paper descriptions, etc. In some cases, additional materials, such as sample books, tools and archival materials are included. This study collection is being created so that researchers, now and in the future, will have primary resource material to draw on when describing the flourishing of the book and paper arts since the early 1970s.

The Paper Legacy project is in its infancy. At this time, the Library has received collections from Iris Nevins, Sage Reynolds, Deena Schnitman, Pam Smith and Robert Wu. Other collections are forthcoming.

To learn how to access these collections, visit the Watson Library website: www.metmuseum.org/art/libraries-and-research-centers/thomas-j-watson-library.



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We look forward to seeing you at Standards in Minneapolis in October.

NOTICE from GBW Secretary Rebecca Smyrl

The Guild of BookWorkers Annual Business Meeting will take place on Friday, October 19, 2018 from 5:15pm to 6:15pm in the Greenway Ballroom D of the Hyatt Regency, Minneapolis. The minutes of the October 27, 2017, Annual Meeting will be on the agenda for approval. These can be viewed at:

guildofbookworkers.org/sites/guildofbookworkers.org/files/board/Minutes/2017-annual-meeting-minutes.pdf

NOTICE from GBW Member Anna Embree

The University of Alabama School of Library and Information Studies is seeking a full-time Book Arts Instructor and Studio Manager for a four-year position in the MFA Book Arts program. We are seeking a highly organized individual to manage the oversight of three studios and teach in the areas of hand papermaking as well as bookbinding and/or letterpress printing. Full posting here: <https://facultyjobs.ua.edu/postings/43796>

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

The *Guild of BookWorkers Journal* welcomes submissions of papers, articles, essays and proposals for photo galleries for our forthcoming issues. Both members and non-members are welcome to submit. Submissions are accepted on an ongoing basis and considered for publication in a forthcoming issue, with space available. Send queries and electronic submissions to: journal@guildofbookworkers.org. All submissions will be peer-reviewed. We will consider submissions addressing any of the fields represented by the Guild's membership, including but not limited to:

Bookbinding (descriptions of techniques and how-to articles; discussions of particular structures, both old and new); **Conservation** (treatment techniques, what does or does not work, noteworthy programs, history); **Artists' Books** (innovative structures, examinations of an artist's body of work); **Book Arts Techniques** (calligraphy, marbling, paper-making, printing); **History** (little-known events, figures, or movements; new findings about a period or particular development in the history of the book and book arts); **Profiles** (interviews with book artists, practitioners, conservators, collectors); **Galleries** (presenting selections from a collection, an exhibition, or an individual's body of work, accompanied by a profile of that individual)

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The Practical Creative Podcast is a space for conversations about the 'how' and 'why' of creativity—Jeremiah Krage talks to creative people about their tools, techniques and mindsets. The aim is to explore the specifics of each artist's materials and processes, and by so doing, extracting lessons that we can all apply to our own work, regardless of medium. Multi-award winning bookbinder **Kate Holland** designs and hand builds exquisite bookbindings where she can express her own interpretation of the contents. In this conversation, we cover the scope for commentary and self-expression in book binding, Kate's eclectic sources of imagery and inspiration, her thoughts on creativity, customizing her tools, and loads more!

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From a recent New York Times "By the Book" interview, Rebecca Solnit on books and authors

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William Giraldi fiercely emphasizes the cultural importance of high literary standards in "A Critic Who Worships Literature, and Defends His Faith Accordingly"

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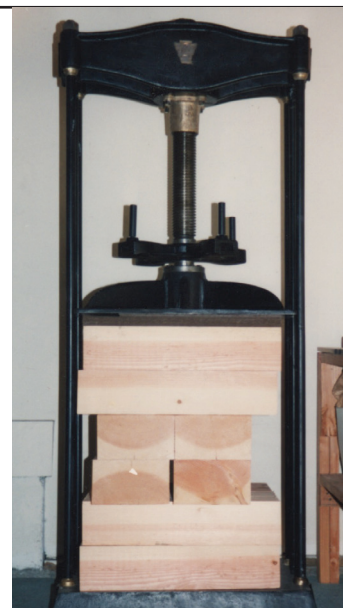
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As always, the Editor welcomes articles submitted by anyone in the membership for consideration. Contact the Editor, Lang Ingalls (newsletter@guildofbookworkers.org).

Any and all items for publication should be sent to:
Lang Ingalls (newsletter@guildofbookworkers.org).

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www.guildofbookworkers.org

DEADLINE DATES FOR UPCOMING NEWSLETTER PUBLICATIONS

November 2 for December 2018 issue No. 241
January 4 for February 2019 issue No. 242
March 1 for April 2019 issue No. 243
May 3 for June 2019 issue No. 244
July 8 (due to holiday) for August 2019 issue No. 245
September 6 for October 2019 issue No. 246

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Full Page (7½" w x 9½" h)	\$265

The deadline for the 'August 2018' newsletter is July 9, 2018 (later than usual due to the holiday on July 4).

For inclusion in the 'August 2018' newsletter, please request guidelines prior to deadline at:
newsletter@guildofbookworkers.org

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