

# *THE* **BUNEFOLDER**

*an e-journal for the book binder and book artist*



## **Spring[binding] Hath Sprung**

A Springback Bind-O-Rama celebrating  
a distinctive technique.

See page 24 for the catalog.

On the cover: Pamela Barrios' pop-up  
and Karen Hanmer's dos-à-dos  
springbacks



*Volume 1, Number 1, Fall 2004*

## Table of Contents

Welcome	2
The Study of Bookbinding by Pamela Barrios	3
Bookbinding Education in North America by Jeffrey Altepeter	4
The Transcendental DRUM LEAF® by Timothy Ely	10
Conservation and Tools: An Inquiry into Nature and Meaning by Jeffrey S. Peachey	19
A Traveling Punching Jig by Donia Conn	22
Spring[binding] Hath Sprung	24
Advertise in <i>The Bonefolder</i>	30
Submission Guidelines	31

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**The masthead design is by Don Rash**

## Welcome:

Welcome to the *Bonefolder*, a new peer-reviewed “open-access” e-journal for bookbinding and the book arts. The Bonefolder is an outgrowth of the Book Arts Web, enabling it to reach a global audience and contribute to the body of knowledge in the book arts

The namesake of the *Bonefolder* is the *Falzbein*, a bookbinding journal which existed under various other names from 1927 to 1966 in Germany, providing generations of bookbinders with an important source of learning. We also pay homage to the excellent journals published by Designer Bookbinders, the Society of Bookbinders, and the Guild of Book Workers, who with their proven history of excellence in publishing and the promotion of the book arts have set the bar high.

We will take advantage of the benefits of online publishing to bring you an e-journal which will complement the offerings of other publications. There is a tremendous amount of knowledge waiting to be shared, and we would like to do our part to foster the continued development and growth of the book arts. Articles will be authored by established and emerging authorities on a variety of book arts topics. These include hand bookbinding, teaching, business practice, the history of the book, general tips & tricks, exhibitions, how-to technical articles, and reviews. The articles selected for this first issue will represent a snapshot of the range of articles we hope to present into the future.

Authors are encouraged to submit articles for publication and will find the Submission Guidelines on page 31 and at <<http://www.philobiblon.com/bonefolder/submit.htm>>.

Individuals interested in becoming an editor/reviewer are encouraged to apply and will find more information at <<http://www.philobiblon.com/bonefolder/editors.htm>>.

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## The Study of Bookbinding

Pamela Barrios, Editor/Reviewer,  
*The Bonefolder*

One might begin the study of codex binding with simple forms: a pamphlet binding, an accordion in a case. In progressing through more complicated forms - from flat spine to rounded spine, from case to laced-on boards - it seems there are pivotal differences between the forms.

But at some point, we realize that these are all some form of the codex, and in later learning, begin to see the similarities instead of the differences. It becomes a matter of variations and details. I am a believer in training as a preparation for detail. You might call it grounding or centering, but we all need a good place to start from. Variations without grounding result in paint-by-numbers works, which may function and may resemble excellent binding, but always seem to have something missing.

That's why it's important to continue to take classes and study master writings and techniques. Master writings reveal technical, but also aesthetic, principles. Here I would include trade bindery techniques, which combine efficiency with aesthetics.

Samuel Beckett says it well in his novel *Molloy*:

And in spite of all the pains I had lavished on these problems, I was more than ever stupefied by the complexity of this innumerable dance, involving doubtless other determinants of which I had not the slightest idea. And I said, with rapture, here is something I can study all my life, and never understand.

Our society praises speed, but craft processes are not mastered quickly. We learn them, practice them, are puzzled by them, and then it's time to learn them again. Learning a technique is a journey through several minds over time.

I was introduced to conservation at the NY Botanical Gardens in 1976. Hedi Kyle was the master binder and was studying with Laura Young. Hedi is an artist and it never occurred to me that there was any boundary between artist and conservator. I still see no boundary. The skills are the same. The focus is different.

Later training with Elaine Schlefer reinforced the same premise. Elaine was trained by Gerard Charriere (an artist) and Carolyn Horton (a conservator). She used the skills necessary to repair and protect objects, no matter where the skills were learned.

My hope is that the *Bonefolder* will uncover more techniques and aesthetic principles at all levels, so we can continue to discover the links between art and technique in bookbinding.

*Pamela Barrios was introduced to the field of Book Arts and Conservation by Hedi Kyle at the NY Botanical Garden in 1976. She also trained with Elaine Schlefer at the NY Public Library. She held conservation positions at these institutions and at the Sterling Memorial Library at Yale and the NY Academy of Medicine before accepting her current position of Conservator of Special Collections at the Harold B. Lee Library, Brigham Young University. Her artist books and design bindings have been exhibited internationally.*

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## Bookbinding Education in North America

By Jeffrey Altepeter

*A version of this article was presented as a final paper in partial fulfillment of requirements for graduation from the American Academy of Bookbinding in May 2003.*

*The syllabi for many of the programs listed here can be found as a separate PDF document at <<http://www.philobiblon.com/bonelfolder/altepeterappendix.pdf>>. Please note, course content may change over time.*

The path to becoming a bookbinder was once more clearly marked than it is today. There were well-defined systems of apprenticeship, later supplemented with technical education. The training was specifically suited to develop workers that met the demands and standards of the workplace of the day. The apprenticeship systems in most countries have largely collapsed. (Ellenport, Sam. *The Future of Hand Bookbinding*. Harcourt Bindery. Boston. 1993) There is no regulated system available to bookbinding students in North America today. There are, however, many training opportunities offering a wide range of approaches to the study of the craft. In fact, the current variety of study opportunities offers adaptability to individual needs and to a career landscape far different from that facing apprentices of the past. Navigating the maze of options is a major challenge. What is lacking is an organized collection of in-depth information about the objectives, content, and structure of the various training options. Such information would be helpful to students seeking training to fit their needs, it would help instructors refine the training, and it may help potential employers or clients better understand a binder's training background.

The traditional apprenticeship, as seen in most European models, is part of a highly regulated system, offering a clearly defined path toward equally defined career opportunities. The system is based on specific standards and defined skills. Fundamental skills of craftsmanship and work habits are drilled into the apprentice at every step of the way. Conservator/bookbinder Peter Verheyen describes his experience in Germany:

My apprenticeship was spent doing production library binding, all by hand. As part of that I started out sweeping the floors... and cleaning benches (neatness), sorting the paper and leather drawers (know your materials and learn how to treat them well), and then pulling, preparing materials, gluing, making cases, covering, casing in... All that in batches averaging 100 per week. It was all repetition... (Verheyen, Peter. Private email discussion. January 2003)

Repetitious work and training develops highly skilled specialists to meet the needs of large trade binderies. Specialization is the key to productivity and quality. Rather than having one binder work on a book from start to finish, the book moves through the various stages of forwarding and finishing from one bench to the next. By dividing the process between several specialists a bindery can achieve a high quality product and at a pace that can't be matched by an individual working alone. The group of specialists works as parts of a machine. But by the second half of the 20th century many of the large trade binderies, losing more and more work to real machines, were forced to downsize or close. (Ellenport) Harcourt Bindery in Boston, now the largest bindery in the United States offering exclusively hand bookbinding, currently operates with only about ten employees. The demand for traditionally trained binders will not support the training systems of the past.

Economic factors make it difficult for small hand binderies to support even an unregulated form of apprenticeship. At one time it was common for parents to pay a master craftsman to take their child as an apprentice. These days, students may be comfortable paying school tuition... but paying to work? Anything like an apprenticeship is simply viewed as on-the-job training, and at least entry-level pay is expected.

Another factor that may prevent any revival of the traditional apprenticeship system is the sheer length of training time. Historically the apprenticeship period involved several years of training (7 years was not uncommon). Many of the bookbinding teachers interviewed for this article described "instant gratification" as a common desire of students today. And while many students of the craft today are aware that it is impossible to master skills in a weekend workshop, the demands of "day jobs and rent make many into "weekend warriors."

While regulated apprenticeships don't exist in North America and informal apprenticeships are rare, there are a wide variety of very good training opportunities available. However, more important than simply finding training opportunities is choosing the right training.

Those seeking training are generally planning to work in one or more broadly defined areas of the field: traditional hand bookbinding, conservation, or book arts. There are fundamental skills common to all of these areas—instructors interviewed for this paper all included such things as attention to detail, neatness and other good work habits, and a general understanding of materials and tools. While there are hand skills that should be considered fundamental to all, specific training is certainly important. The prospective students must consider how the objectives of a given program mesh with their own goals. The objectives are critically important when attempting to compare various study opportunities because the quality of each can only be judged in the context of those specific goals.



The instructors of several different programs pointed out: "You can't get it *all in one* program," said Julia Leonard, lead bookbinding teacher at the University of Iowa Center for the Book. (Leonard, Julia. Phone conversation. January 23, 2003.) There are strengths and weaknesses in all of the options, and it will likely require a combination of training, internships and on-the-job experience to add up to the equivalent of traditional apprenticeships. Chela Metzger teaches the hands-on book conservation classes at The University of Texas at Austin and describes her own training as an example, "My background includes a Masters in Librarianship, North Bennet Street School's hand bookbinding program, a one year conservation internship at the Library of Congress, on-the-job training as Project Conservator at The Huntington Library, lots of workshops through the years, as well as history courses at Rare Book School." (Metzger, Chela. Private email. January 2003.)

There are several sources for locating training opportunities. The Guild of Book Workers (GBW) publishes the Study Opportunities List, and the Canadian Bookbinders and Book Artists Guild (CBBAG) has a Directory of Educational Opportunities. Workshops are listed in many book arts publications, including the GBW and CBBAG newsletters. Regional and local book arts centers, clubs and guilds are good sources of information about lectures and workshops in a given area. Internet resources include The Book Arts Web, the listserv Book Arts-L, and a bookbinding list on Yahoo. Some resources are listed in the appendix.

While relatively easy to track down the variety of study opportunities it is difficult to find more in-depth information about quality and content. Prospective students must do a great deal of research with little guidance. There is no single source that provides a thorough map.

A variety of suggestions came out of discussions with sources for this article regarding the possibilities for navigating the maze of training opportunities. The most common idea is the creation of a cohesive source of in-depth information. An improved version of the GBW Study Opportunities List, for example, would collect and disclose more information about the course objectives, curriculum, and the training background of the instructors. The disclosure of objective information would facilitate student choices as well as foster greater communication between instructors about the quality of their program content, leading to improvements in the training itself. Betsy Palmer Eldridge, president of The Guild of Book Workers, writes:

Based on the listings in the Membership Directory and the Study Opportunities List, a great deal of teaching is being done. However little is known

about what is being taught, or where, or how. For the most part the teaching is isolated, spontaneous, and random, with no guidelines or consensus as to what should be taught... The Guild of course is not in a position to arbitrarily decide what should be taught... However the Guild is in a position to open up discussion among teachers and instructors, about what works and what does not work in teaching. (Eldridge, Betsy Palmer President's Report. GBW Newsletter No. 147. April 2003)

Most of those interviewed for this article agreed that certification is not the goal. All were interested in a free exchange of information about the content and structure of training in the field, and hoped for a cooperative effort toward creating a more complete map of training opportunities.

The following section presents a small descriptive sampling of the various approaches available for the study of bookbinding in North America. These options are described by specific examples, and information about the strengths of the approach where possible.

## Full-Time Bench Programs

North Bennet Street School offers the only full-time bench program in the United States. The NBSS program is 20 months, 30 hours per week. The program is almost entirely hands-on bench work, supplemented with demonstration-style lectures and field trips. Instructors have included former apprentices of William Anthony (Mark Esser and Sally Key). The current instructor, Mark Andersson, is a graduate of the NBSS program himself. The course objective states:

After graduation the student will work in an institutional or hand bindery, binding new leather and cloth books, repairing damaged cloth and leather bindings, constructing protective enclosures, or performing complex conservation procedures under the direction of a supervisor. The graduate will also perform simple finishing operations including blind and gold tooling, onlays and inlays and edge decoration. The graduate is qualified to seek employment in a wide range of settings where the work experience will include opportunities to gain and perfect the advanced skills that were presented in the course. (North Bennet Street School course catalog.)

While the NBSS program is clearly focused on book repair and restoration the approach is quite broad. Students make models of a wide variety of historical binding structures in an effort to understand the workings of books they may repair. Along the way there is exposure to most aspects of traditional

hand bookbinding and time allowed to follow individual interests. The School's curriculum can be found in the appendix.

## Conservation Programs

At the program for Preservation/Conservation Studies (PCS) at The University of Texas at Austin,

PCS students learn the art and science of collections care and the methods of managing and promoting preservation activities in order to fulfill the fundamental goal of extending the life of materials in libraries and archives to serve the need for which they are held. (Preservation/Conservation Studies website.)

Lecturer Chela Metzger points out that PCS is not specifically a bookbinding training program, but includes a three lab sequence in book conservation, with bookbinding fundamentals used as a tool of book conservation in each class. "The students here would not always describe themselves as bookbinders, and they often are not... they are beginning conservators with more background in bookbinding than most other conservation school graduates in the U.S. have when they graduate." The program emphasizes a more comprehensive view of the care of library materials, including classes on such topics as environmental control, preservation reformatting and conservation chemistry. Examples of the book conservation lab syllabi can be found in the appendix.

## Specialized Workshop Programs

The American Academy of Bookbinding in Telluride, CO offers an annual series of workshops focused on fine binding techniques. The workshops may be taken independently, but the school also offers a Diploma Program for professional students. The Diploma Program objective is to "graduate professional binders with the knowledge and skills to produce fine leather bindings of the highest quality." (American Academy of Bookbinding program brochure.) The director and main instructor is master binder Tini Miura. Miura focuses on a modified version of French-style fine binding as the core of the program with a two-week course on forwarding that may be repeated five times or more. Other workshops include finishing (titling, gilding, and onlays), making a chemise, slip case and drop back box, and others that address specific fine binding techniques. AAB brings top-level binders from around the world to teach workshops on vellum, miniature bindings, and other special techniques. A description of the diploma program requirements can be found in the appendix.

## Book Arts Centers & Other Workshop Sites

The independent Centers for Book Arts in New York, Minneapolis, and San Francisco (NYCBA, MCBA, SFCB), to name a few, all host workshops and courses. The courses cover a wide range of topics at all levels, often with an emphasis on artist books. They all benefit from having well equipped workshops and many guest instructors. Most provide access to the facilities by membership or rental.

The Garage Annex School for Book Arts in Easthampton, MA is another host for a variety of workshops. Daniel Kelm and his guest instructors provide a wide range of educational opportunities including internships, weekend workshops, and longer intensives. Individual instruction is available, as are facilities for work on individual projects with or without consultation and support of the Garage personnel. (Garage Annex School workshop catalog.)

## Organization Sponsored Workshops

There are a wide range of workshops offered by the Guild of Book Workers (GBW) and the Canadian Bookbinders and Book Artists Guild (CBBAG). GBW workshops are commonly one or two day long events, organized by the regional chapters. They provide excellent supplemental study opportunities for learning specific techniques but could not be considered an exclusive source of training. The CBBAG workshops, on the other hand, are organized into a complete program curriculum, offered mainly in one-week segments (similar to the workshop based program of the American Academy of Bookbinding). CBBAG students are able to take the workshops independently, but many combine the entire curriculum into their complete training. (Smith, Shelagh. Private email. January 2003.) The CBBAG curriculum is also available on video for home study.

The Guild of Book Workers also holds an annual Standards of Excellence Seminar that includes a series of lectures and demonstrations by masters of the book arts.

## Private Lessons

Private lessons are another common approach to learning, and may be highly personalized to the needs of the student. While the possibilities for independent binders to offer apprenticeships may be economically limited, private teaching can be an additional source of income.

Priscilla Spitler of Hands On Bookbinding in Smithville, TX explains that in her bindery, "Due to production demands, most of the classes offered at the studio are short run series or workshops." Spitler offers classes for beginners and accommodates the needs of serious students with more advanced



teaching. A copy of her teaching outline is available in the appendix. (Spitler, Priscilla. Outline for Teaching Hand Bookbinding.)

Until recently, Bill Streeter of the Silver Maple Bindery in Northampton, MA offered a three month intensive course for one student at a time, after which capable students were sometimes offered an extended internship. By offering an intimate look at running the business in addition to the assigned projects, this course contained aspects of an apprenticeship combined with the structure of a program. A former student of Streeter's, Barry Spence, explains:

One thing that isn't written on the syllabus but that was invaluable was being shown in exhaustive detail how to run a bindery and survive—how to price work and think about the business side of it. Bill was extremely open about all of this, to the point of showing his taxes! You also learned a lot about tools, machinery... maintenance and where and how to get them. (Spence, Barry. Private email. December 2002.)

The program itself was based on the three-month officer training at West Point during WWII, whose graduates were known as the "90 Day Wonders," Streeter recalls. The style of training was intended to give a solid overview of the job, the vocabulary, and the basic tools of the trade in a short period of time to allow them to "hit the ground running." Streeter acknowledges that his students wouldn't finish the course knowing how to do everything, but would have a foundation in the fundamental use of tools and materials, and have some experience with the most common types of jobs that bookbinders face on a regular basis. (Streeter, Bill. Phone conversation. January 2, 2003.) The course syllabus is available in the appendix.

## Internships and On-the Job Training

On-the-job training (OJT) may be the closest thing to a traditional apprenticeship available in North America, and is itself essentially a traditional form of training. The repetitious work and training described previously as a key part of apprentice training is not replicable in a program setting. The pressures of working in a production setting can be an invaluable part of the process of learning the craft. Obviously nothing can prepare one better for a job than doing the job itself!

The limitations of OTJ training are tied up in the same economic pressures of production that provide the opportunity to develop speed and efficiency and enhance skills—the need for production imposes the familiar structure of specialization. OTJ training may provide the opportunity to master

a specialty, but probably won't offer the chance to learn the whole bookbinding process.

Internships are an important follow up to other forms of training. Bench experience comes only with time, and no program or workshop can provide enough of that to graduate a master binder or conservator. Deb Wender of the Northeast Document Conservation Center in Andover, MA says, "Internships are essential. Programs have a limited time to convey the information they believe to be most important—so something has got to be left out. You also simply don't become skilled and knowledgeable in the length of time programs have to teach you." (Wender, Deborah. Private email. January 2003.)

## Self-teaching/ Home study

Self-teaching is probably the most common approach to learning bookbinding in North America. There are obvious potential problems/pitfalls, but due to the large distances in the United States and Canada, many find it difficult to travel to existing study opportunities. Some of the tools of this approach include bookbinding manuals and workshop videos. The process is often supplemented by attending short workshops. Peter Verheyen is working on an annotated bibliography of bookbinding manuals that should prove very helpful to autodidacts as well as everyone else. (Verheyen, Peter. Private email discussion. January 2003.)

One of the most promising developments in this area is the video based Home Study Program developed by the Canadian Bookbinders and Book Artists Guild (CBBAG). The program incorporates their core workshop curriculum, which includes Bookbinding I, II and III, Finishing, Restoration and Repair, Endpapers, and General Information on Leather. Paper Treatments for Binders is another segment being considered for the Home Study Program. The focus of the CBBAG program is on restoration and artist books, and the objective is to "turn out trained bookbinders who are able to function independently whether as professional or hobbyist." (Smith, Shelagh. Private email. January 2003.) The Home Study Program is available in two forms: The Resource and Reference Stream (RRS) that includes the purchase of the videos and manual, and the Monitoring Stream (MS) that offer the students comment and critique of their work. Course outlines can be found in the appendix.

## University/ College Programs

The following are just three examples of University/College based programs. They all share a "whole book" approach, and benefit from the interdisciplinary community of their settings.

## The University of Alabama offers a M.F.A. in the Book Arts

This program takes a multidisciplinary approach, including printing, paper making and bookbinding to develop “book artists who have well-honed technical knowledge of the various facets of contemporary bookmaking, and who have an understanding of the historical evolution of the book including its materiality, and the role of the book in society. Courses explore the reconciliation of modern sensibilities with historic craft.” (University of Alabama MFA in Book Arts program Website.)

## Columbia College Chicago Center for Book and Paper Arts

This 60 credit hour Master of Fine Arts in Interdisciplinary Book and Paper Arts is designed for students who have completed the BFA or BA, professional artists, writers, librarians, performers or educators interested in career development and creative enrichment in the book and paper arts. Students develop a personal focus within the book and paper arts, stretching and expanding the art form in many directions including installation, set design, and performance as well as the traditional forms of the book and paper arts. This interdisciplinary approach offers an introduction to all five art forms (art, music, dance, drama, and creative writing) and the opportunity to collaborate with other artists while being provided with a broad, esthetically sophisticated background in the function of the book and paper arts. Understanding the past, present, and future of the book and paper arts and the relationship to the culture from which they spring is stressed as is technical mastery and the development of a strong personal voice. (Columbia College Chicago for Book and Paper Arts Website.)

## The University of Iowa Center for the Book

The University of Iowa Center for the Book (UICB) offers instruction in papermaking, calligraphy, fine printing and artists’ books, bookbinding, and other arts and crafts of the book and supports the study of the book in culture and the use of the book as a source of artifactual evidence in scholarly research. It works with departments and faculty to establish and offer courses of interest to students in their own departmental disciplines. The UICB encourages the open exchange of new ideas about the history, present evolution, and future of the

book through its curriculum, and through lectures, conferences, and related publications. (University of Iowa Center for the Book Website.)

Instructor Julia Leonard describes the graduate certificate program as a “well rounded immersion into the book arts; printing, paper making, binding, and calligraphy. The students are looking to examine how it all relates to book studies—to put it all in context.” (Leonard, Julia. Phone conversation. January 23, 2003.) Leonard explains that the students in this program want to get a taste of all aspects of book production, and points out that students interested in more advanced study of traditional bookbinding have the opportunity to work with Gary Frost in the Conservation Labs.

## Book History Programs

While Rare Book School is not a hands-on training program, it provides important historical knowledge that is lacking or limited in many other programs and workshops.

Rare Book School (RBS) is an independent, non-profit institute supporting the study of the history of books and printing and related subjects. Founded in 1983, it moved to its present home at the University of Virginia in 1992.

Each year, RBS offers approximately 40 five-day non-credit courses on topics concerning old and rare books, manuscripts, and special collections. The educational and professional prerequisites for RBS courses vary. Some courses are broadly directed toward antiquarian booksellers, book collectors, bookbinders, conservators, teachers, and professional and avocational students of the history of books and printing. Others are primarily intended for archivists and for research and rare book librarians and curators. (Rare Book School Website.)

The preceding examples of bookbinding training opportunities are only a selection of the many options available in North America today, and do not represent the only possibilities within the given categories. These examples illustrate a complex variety of approaches and content—an array of options that must appear as a maze to newcomers to the craft. The information here and in the appendix only scratches the surface of what could be collected and assembled for the use of prospective students. All of the instructors interviewed for this article were excited by the idea of sharing more information about the content of their programs and generously provided the curriculum and course syllabi found in the appendix at <http://www.philobiblon.com/bonelfolder/alterpeterappendix.pdf>. Please note, course content may change over time.





## Websites Referenced

Ellenport, Sam. *The Future of Hand Bookbinding*. Harcourt Bindery. Boston. 1993. <<http://www.philobiblon.com/FutureOfHandBookbinding.htm>>  
North Bennet Street School <<http://www.nbss.org/programs/bookBinding.asp>>  
Preservation / Conservation Studies at University of Texas at Austin <<http://www.ischool.utexas.edu/programs/pcs/>>  
American Academy of Bookbinding, Telluride, CO. <<http://www.ahhaa.org/AAB.html>>  
Garage Annex School for Book Arts, Easthampton, MA. <<http://www.garageannexschool.com/>>  
University of Alabama MFA in Book Arts <<http://www.bookarts.ua.edu/>>  
Columbia College Chicago Center for Book and Paper Arts <<http://www.bookandpaper.org/>>  
University of Iowa Center for the Book <<http://www.uiowa.edu/~ctrbook/>>  
Rare Book School, Charlottesville, VA <<http://rare-bookschool.org>>

*Jeffrey Altepeter was born in Indiana where he grew up apprenticing in his father's picture framing shop. This work instilled an appreciation for quality craftsmanship and presentation, and hand skills that have carried over to bookbinding. A graduate of the bookbinding program at North Bennet Street School as well as the diploma program at the American Academy of Bookbinding, Jeff also gained experience 'on the job' while working for Harcourt Bindery and Harvard University. He now operates a private studio specializing in custom books, boxes, and other presentation materials and continues to participate in a variety of workshops. Jeff is currently president of the New England Chapter of the Guild of Book Workers.*

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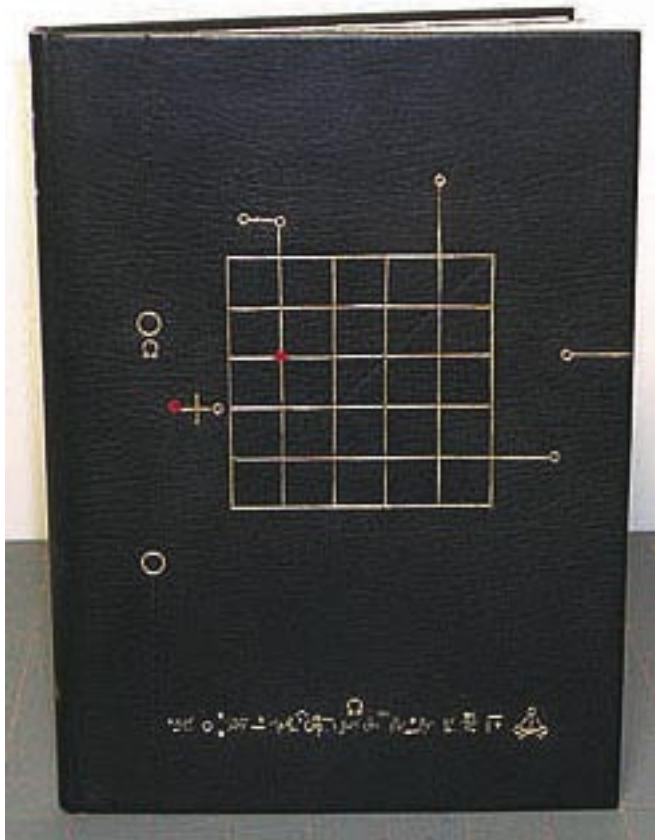


## The Transcendental DRUM LEAF®

By Tim Ely

I want to discuss here a recent commission I received for a manuscript book. I will describe the making of the physical object as well as attempt to place it in a historical context or at least an aesthetic syntax. As this book is in progress at the time of this writing, I will show details of the drawings and fabrication notes to illustrate its current progress. Sketchbook 51 (below) will serve as a model for this commission.

10



Unlike in the past, I now often fully model a major work I am undertaking. For one thing, as creativity cannot be delegated, I work on my own without assistance. So often a piece will spontaneously take on a new direction. This is of value but can sometimes completely derail a book binding as it can insert too much new information. If problems show up in the process they can be resolved in a more conscientious manner if encountered in a less valued mode such as the model. Often these models are the same scale as the manuscript book.

The commission was given to me by a local physician, now over 90 and in exceptionally good health. He has a head full of ideas in constant collision and has marvelous stories and the experience to back them up. It was an honor to accept this deal.

In the time I have known him, several ideas in the fields of optics and electromagnetism have reared their heads cobra fashion as an alert to look at the visual patterns these disciplines embrace. Since the bulk of my cartographic imaginings is contained in the methods of abstracting these realities, it was no stretch to bring to the commission the microscope and the lodestone as the demarcation tools for the investigation of dust. I was also trying to solve a construction problem in the house and sought the solution in one of my grandfather's carpentry encyclopedias – only to discover a section in one devoted to electromagnetism and annotated with his weird little scribbles. (What was he building out there in the shop?!)

The doctor is old and as he has often said, "You should speak to me quickly as my time is short" – perfect motivation for a drum leaf binding as they are swift to do within certain parameters. This style of book is what I have always wanted to build since the earliest ideas for visual books were occurring to me. The book structure and systems involve no sewing, an irony that doesn't escape me as I am involved in the launch of high-end sewing frames into the world. The drum leaf is all about adhesives and co-tangent layers. It might be the perfect system for one who draws.

Less quick are the manuscript pages themselves because the ways in which I work are slow to do. From experience, I know that if I make up the subassemblies, the binding can be fabricated in one working day. This does not take into account time for finishing.

Like most inventions or developments, the drum leaf binding did not come born out of the world in a flash of white light. Instead, a variety of processes, methods, and technologies were in place and simply ready for amalgamation, inspired by a couple of book experiences I had several years ago.

While at the University of Utah in 1997, I saw a book in Special Collections that would offer up the pivot on which this whole matrix would move. The book, by Andreas Cellarius and entitled "Atlas Coelestis seu Harmonia Macrocosmica" [circa 1600] is a most amazing atlas of the heavens. With pre- and post-Copernican ideas, astrologies and markers, it contains a richness not obtainable except by firsthand experience. This book is a perfect reason why a manuscript bookmaker needs to see original work. It was not, however, the binding that would redirect my thinking, but the impact of the engravings that that would add a new methodology to my deranged imagination.

The images, of an astrological/astronomical subject, are composed in the formalist manner of the time, engraved directly into copper and I assume colored by hand. What was astonishing to me was that, although I was familiar with the

# The Bonefolder: an e-journal for the bookbinder and book artist

book from seeing it illustrated elsewhere, seeing the beast in the flesh allowed me to see that the engravings are attached to throw-out guards so that they open perfectly to the center of the fold, meaning I could see into that no-man's-land of the gutter and the expression that is carried fully across the spread. The idea had occurred to me many times to begin the images of my own work in the exact center of the galactic folio but my conventional English-European hybrid binding techniques render that idea rather impractical because of the gutter. I then recalled seeing a book in Daniel Kelm's lab that involved single folios, one sided, and thought there might be something in that recipe that could apply to what I was now envisioning.

Long before the term drum leaf showed up and before the current refinements, I utilized what I imagined Daniel might do. As he is a fire personality, he has long favored the dry mount press and hand-held tacking iron as his weapons of choice. (I, being more aqueous in nature, favor wet, very wet, adhesives.) So, my first books designed to open flat and have imagery flowing uninterrupted over the center of the spread had the covering materials, endpapers, and leaves of the manuscript fully fused together using a dry mount press, thus, technically not yet a "drum leaf." In addition, I adapted G. Frost, Esq's flat-backed, breakaway spine.

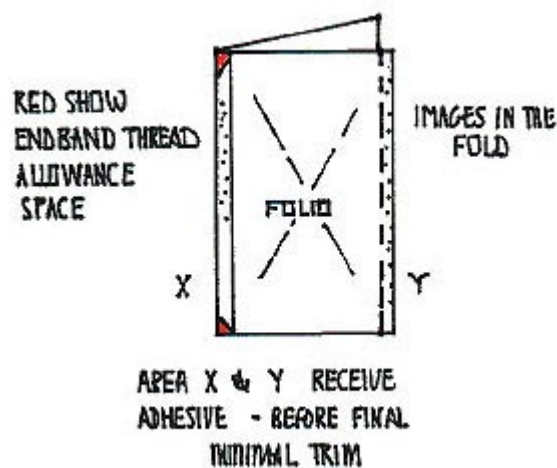


*Amalgam*

After making this first manuscript book, some properties of this formal system became immediately apparent.

1. Brevity: Up to this time my books had an almost fevered intensity not unlike flatulent theological commentary – that is, if an idea was good, the book could be extensive and exhaustive, with sometimes over 40 imaged sides of ten folios and taking sometimes two years to complete. Within the drum leaf system, I work on only one side of the folio and in practical terms this means less time at the drawing board and almost no assiduous design problems as one would have with a folio imaged on both sides. I have found certain ideas can most elegantly be compressed.

2. Moisture: The use of minimal amounts of wet adhesive eliminates many of the stumbers normally found in the processes of bookbinding.



3. Design of the folios: Working on one side means that the back of the folio is blank. It actually can be a carrier for covert information – only to be seen by a conservator somewhere down the path and long after I have entered the Bardo region.

Drawing and design cannot be separated out or distilled into categoric regions but rather the one is done simultaneously with the other. In the drum leaf method, the application of various liquids for sizing, coloring, and stabilizing the paper are as critical to the design as the more rigorous scratchings that go onto the final surface. With this system I can size with materials unconventional to the standard codex form – gelatin and whiting, as an example, for a silverpoint drawing. Folios or single leaves can be passed through an etching press to receive a skin of ink or be easily worked using a stamping press for anodization. Flexibility is a means to liberation. Printed folios are less likely to be lost to the proofing process if only one side of the sheet is printed. There are antecedents for these ideas in fixtures like the French fold.

By "drumming" I make reference to the conventional and venerable vellum book fabrication method where the skin is attached to the board along a leading edge rather than over an

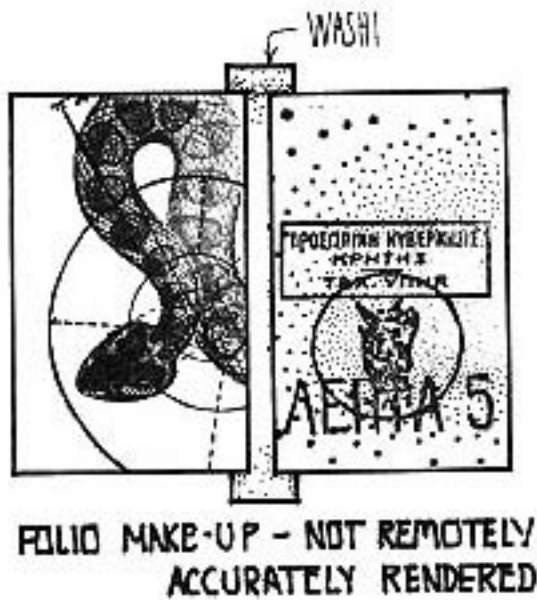
# The Bonefolder: an e-journal for the bookbinder and book artist

entire surface. Adhesives are kept to a minimum. By controlling the areas of moisture one can dominate that pesky quantity of expansion and contraction that causes so much aggravation.

Overall, what the system provides is a means to express a potent but abbreviated set of visual ideas in a streamlined manner. It can be elegant and utilize all the attendant features of any other high-end binding. It is all in the aesthetic and technical approach and levels of refinement.

12

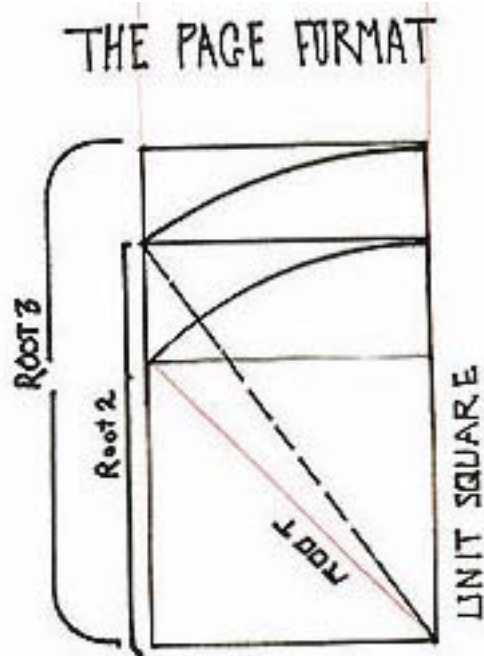
In the time since I made the first drum leaf binding there have been many refinements and incremental developments. Small things such as adhesive delivery methods and large ones such as utilizing a common repair scheme so as to fabricate folios from single leaves after imaging in a printing press – which, had they been printed as folios, would have exceeded the capacity of my press. By simply dividing the paper to fit the press, then bringing two parts together in the drum leaf binding process, a whole “new” graphic capability is introduced: new tensions are more expressively teased into unfolding and untapped pattern formations are brought into play.



I begin the commissioned book by determining the dimensional format of the leaf. I decide on the single leaf method rather than the folio as I want a very graphic division between the cribriform grid on the recto and the wave form on the verso.



The format coordinates are eventually arrived at – [See below] a root three rectangle will nicely accommodate some 5 x 5 grids and be unstable enough to allow for some spontaneous compositional flashes.



The paper choice is almost always the same for me – my industry standard Arches Cover white. It is astonishingly consistent in its caliper at point-zero-one-eight (.018) inches and that thickness, being rather close in thickness to a generalized leather turn-in, makes it also a handy material for linings and filler sheets. However, as it is primarily a printmaker’s sheet, the sizing is a bit light for my requirements so I size the sheets

with gelatin, about .25 ounces to 500 ml of distilled water. This is brushed on with marvelous hairy Japanese brushes and allowed to sit before hanging on a line to dry. Afterwards, they are pressed for a day.

During this drying time, other drawing materials are gathered and the schematics for the book are diagrammed in my sketchbook. Supplementary reading is either done or gathered for easy access, pens are cleaned, and the environment made ready.

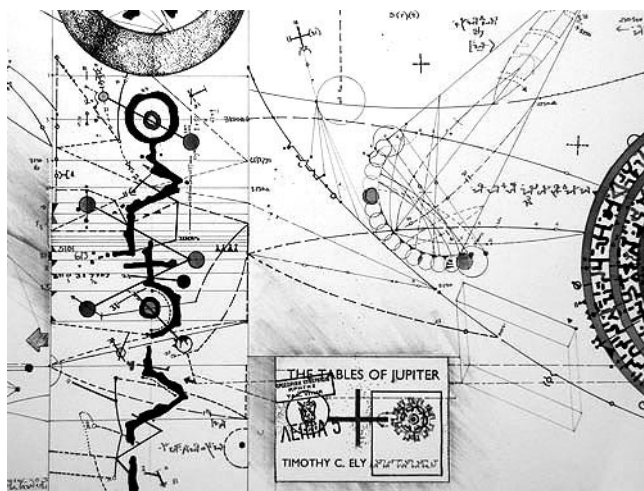
To summarize: I have designed here a full leather, drum leaf binding made up of eight sections in addition to the endpapers. To do this, I have made up 16 single sheets measuring out in a root three rectangle drafted out from my proportional positioning template.

Early in the development of a book, as I am working up the design and reading what reference material I have, I look for the poetry that is interior to the science or philosophy of the narrative that will drive the book. The title is there, I only need find it. Once found, the title page is designed. I favor a formal impact and seldom vary from it. The type is Gill Sans and, depending on the color charge of the book, may be foiled in gold, an anodized color, or black. The title page is a simple device used to place a point of division between the endpapers and the launch of the book. It is a place where the signature can be seen and the date locates the book in time. An occasional colophon page will locate the book in space and describe some of the materials and processes used.

The gelatinized sheets have now dried and are gathered with the title page on top and the leaves given a number so as to mimic the notion of a signature in the old parlance. This is simply a guide for me to get the drawings back into a particular order, especially if I take the sheets out of order to do any eccentric surface methods as I work up the designs – things like passing the sheet through the etching press against a plate to perhaps calendar it or take it to a new level of implicit texture.

Designs begin with pencil and ink to make geometrical determinant points on the paper plane – specific locations in the folio continuum. Color fields are delivered with pens, hairy brushes (sheep, badger, mink, or wolf) or airbrushes. Dry pigments are rubbed vigorously into the paper so as to avoid the need for aerosol fixatives.

Endpapers are made up for the book – the outer endpaper is decorated usually using a paste medium, resin and pigment mix, and simple demarcation tools so as to not overcrowd the charm of that first entrance into the book – there will be sufficient visual pressure on the link between the exteriorized binding and its gloss and the manuscript anyway so I find

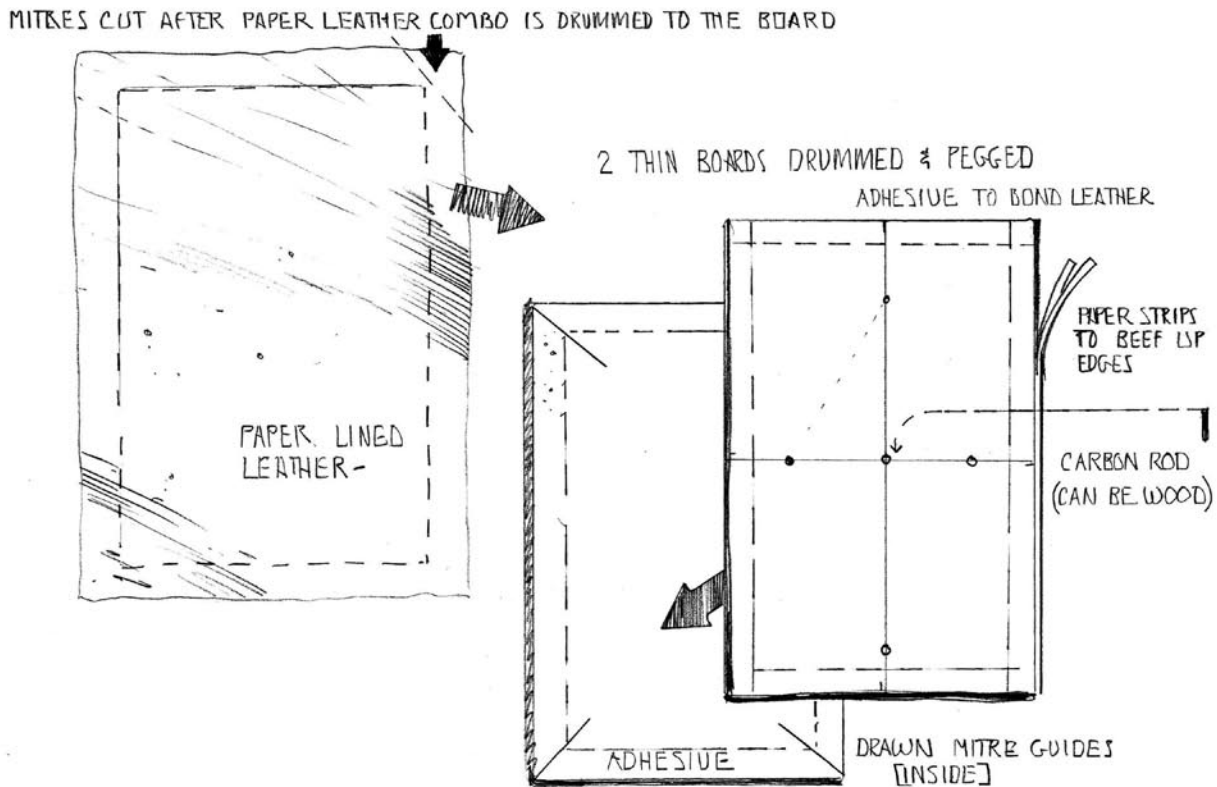


there is no need to push it. A second toned folio follows the first, less vigorously decorated but sufficient to link it to the next imaged leaf which is the title page. It pleases me to think of the linear flow of the book as something musical or sonically poetic in the way that a theme may be stated at the outset on the top board of the book and be then softened, restated more dramatically, varied back into a different restatement, and finally resolved in a wave crash of chaos and cacophony.

Once the imaging is complete, the individual leaves are again checked for orientation and are hinged together using a strong Japanese paper and paste. First the reverse side edge is burnished to reduce the caliper by about .002 inches. The hinging is simply done in the manner used to repair a damaged section. I color the Japanese paper with dilute ink so the paper picks up elements from the manuscript leaves. The space between the leaves is subtle, but it still reads as an otherness. When the hinge units are dry and the tailings cut off top and bottom, short angled lines are drawn now, as glue stops, if I'm planning to endband the book. If glue from the drumming process, – coming up in a later step – goes beyond these pencil lines, I will be either forcing a needle through a fused bond of adhesive or tying down through the active center part of the folio. (See illustration page 11, right.)

With the interior voice of the book mostly complete, I work up the subassembly parts. Given that the book is a full leather drum leaf, some preliminary work comes next.

Boards are made using a stable mounting board. Two layers are drummed together at the four edges and trimmed to the approximate size of the book, within .25 inches, to be trimmed later. The board is further stabilized and made more rigid by inserting small carbon rods into drilled holes, gluing them in place and, with abrasives, reducing any extra length, making their presence invisible. The rods keep the boards from shearing, as all laminates have a tendency to move later-



ally. The rod placement pattern is usually a diamond with a point in the center so five are used in all. This makes for a very rigid board. [See above.]

A full leather binding is usually assumed to use one piece of leather to cover the entire book. In this full leather drum leaf, the book is fully covered in leather, but it starts as three separate pieces. A strip of leather is prepared for the spine by paring it thin and laminating it with adhesives to interleaving paper. It is polished and given a mordant size for later tooling. Leather for the boards is pared and paper-mounted for stability. All leather is carefully pressed and allowed to settle.

All the endpapers and formed sections are gathered and checked a final time and put between waste boards – binder's board rough-cut to fit. The book spine is rubbed with a folder to flatten each section's radius, creating a platform for the adhesive film.

Under mild pressure the spinal column of the book is glued using PVA. When dry, the precise board thickness, now known and measurable, is transferred to lines parallel to the spinal horizon and the book is backed to about 60 degrees – not a full 90 as is conventional. Usually, I would round and back, but as most of my drum leaf bindings are thin, rounding first would become a hump, so I simply back it into a curve. This gives me the look of a rounded spine with shoulders that

are in proportion to the thickness of the book. (Later, the back edge of the board where it meets the spine will also be cut to 60 degrees and beveled gently to meet the shoulder perfectly, while compensating for the covering leather.) The shoulder must not project above the board nor can the board be above the shoulder. I am after a good match. The angle of the shoulder and this board edge bevel will be an inverted equilateral triangle.

After removing the waste boards, the spine is lined with a Japanese paper or a polyester web and PVA. The lining goes out onto the first and last leaves a short distance, not exceeding .25 inches.

The drumming sequence is critical. Now that the spine of the book is relatively stable and glued, lined, and DRY, the spine edge of the leaves is drummed with a line of PVA applied about .25 inches wide, not extending beyond the pencil lines drawn in a previous step. The space left without PVA is where the endband thread is to go. (See illustration page 11, right.)

The drum leaf book is a full-adhesive, non-sewn binding. The glued spine mimics the paperback book with all its self-annihilation tendencies and the application of adhesive to the section exteriors mimics the tipped-on endpaper – also prone to tear-off and disintegration. By next drumming the foredge, the whole affair is stabilized at three points and lateral mobility is reduced to near zero, making for a very stable object

– as stable as I imagine it can be, being made of paper and skin  
– unlike the paperback.

When the three points of the book – the spine itself, the spine edge and fore-edge of the leaves – are fully adhered and dry, the book and prepared boards are trimmed together on three sides and the edges are decorated. As this is a very black book, the edges are treated with graphite and charcoal in a wax base and polished to a slate-like gloss. The boards are marked up to retain their top, front, and back orientation, then set aside.

Endbanding follows and is fairly conventional, using a single color thread, one needle, and very small cores attached to the book for stability. The thread end is glued on and allowed to dry and the sewing commences from the center, moving toward the left and when complete to that side, swings around the back and completes itself by wrapping to the right. There are many ways to do this and I employ it so as to have the continuity of the board square around the spine of the book. Nothing looks worse than the uneven drop from board to spine where an endband has been omitted.

To prepare for the spine covering, the length of the spine arc is measured. It is close to 20 millimeters so I divide that number by 1.618 and to get 12.36 which I subtract from 20 and get 7.64 mm. This number is the “golden cut” of the 20 and provides the relative location of the line to which the leather spine will be placed on the first leaf. From the shoulder, I measure out to 7.64mm on the first leaf and make a divider mark. A pencil line is drawn this distance from the shoulder and parallel to it. This line is also measured and drawn on the back of the book. Accuracy is paramount! (See illustration on pages 16-17.)

In order to accurately cut the leather spine covering to final size, I often make a paper template first by wrapping a strip of paper over the spine, then marking it where the pencil lines are, front and back. I also mark the length of the book on it and add an appropriate length for turn-ins and head cap formations on both ends – about 3/8 inch. I use the dimensions marked on this template to final cut my leather spine. Any required paring on the paper-lined leather is done to ensure a clean fit and, with a bit of paste, the head and tail are accurately turned. Immediately, the leather is dry/wet molded to fit the spine and the area over the spine and onto the first leaf is worked so as to mark it for repositioning. The leather piece is removed and adhesive is quickly applied to the first leaf between the shoulder and the pencil line. The leather is replaced into its position and worked with a bone folder to adhere. A quick press with a clean, sharp press board will set the adhesive. When the book can be safely handled, the leather is shaped tightly to the spine and adhered to the last

leaf on the back in the same manner. There is no adhesive on the spine. Press again to fully consolidate. After completing the head caps, I let it dry completely.

The drummed cover boards were previously trimmed with the book in order to achieve parallelograms exactly equal to the text block. Now that the caps and endbands are in place, the board squares are too short. They are amped up to size using strips of hard- sized watercolor paper which calipers to .018 with the width cut to the thickness of the boards. I use at least three layers on the three edges and leave the spine side free. This is done until the boards are just slightly over the endband height so that the leather turn-ins will provide the final layer and requisite dimension. When dry, carefully sand to remove any high spots or burrs. The board corners are reinforced with aliphatic resin glue and miter lines are drawn on the four corners.

I want the boards to not only fit relative to the book but in elevation as well, so I sight along the back side and imagine what I'll see when thin, paper-bonded leather is wrapped around it. What will the thickness be? I sometimes test this with a similar piece so as to template out my thinking. I usually bevel the boards at the spine edge at an angle that echoes the 60-degree bevel of the backed shoulder. All this is done to prevent some of the lever action from prematurely activating the machine.

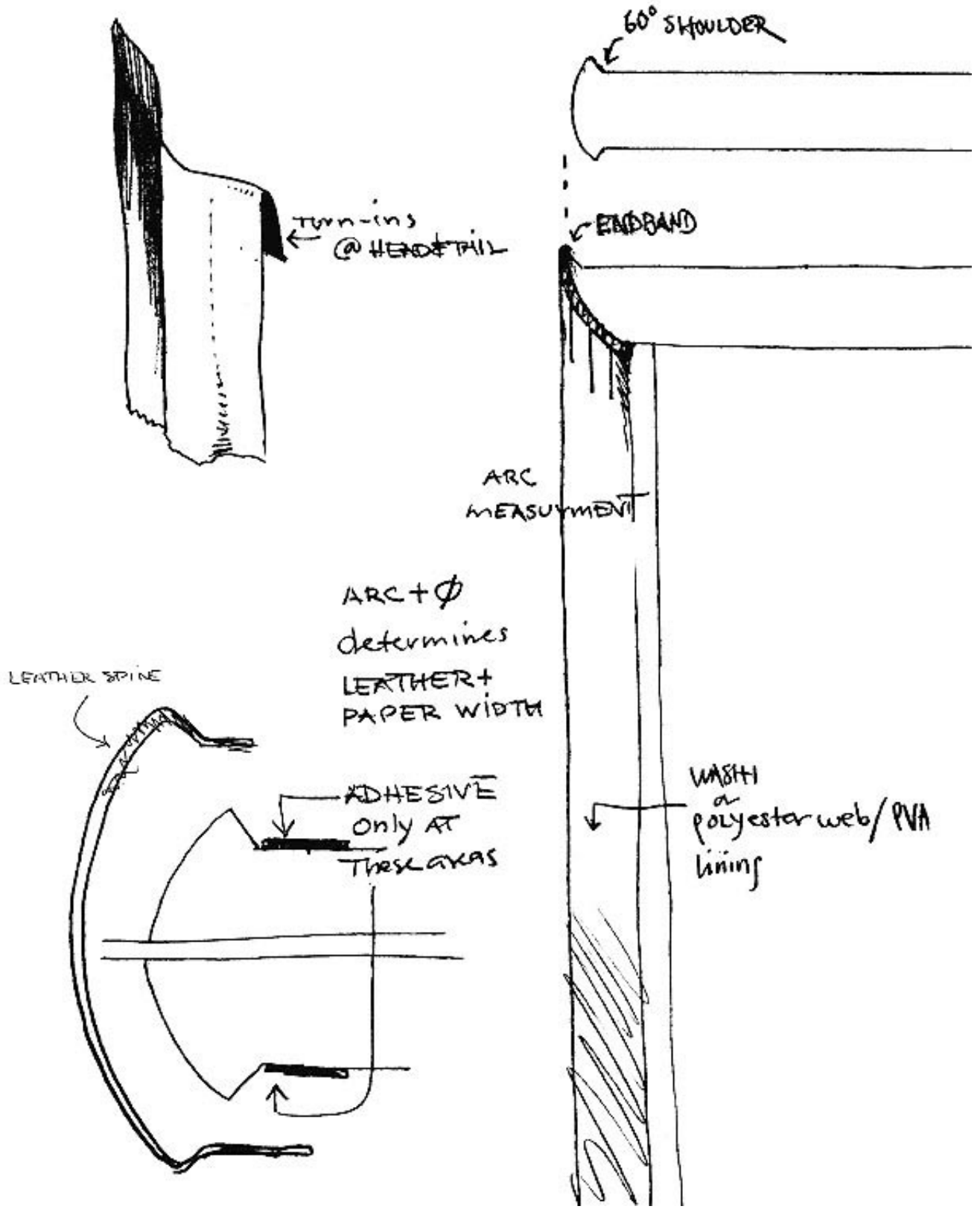
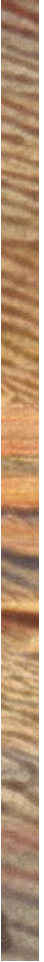
The leather is drummed to the outer edges of the boards with paths of adhesive about 15 mm wide. A hard roller quickly sets the adhesive and the board is turned over and the four corners are mitered as accurately as I can and glued down. As the leather was pared to around .018, an infill of paper of the same thickness is drummed into place on the insides of the boards to level them up. Because the boards are off the book, I can tool, drill, press or affect the boards without any danger to the book itself. When some or all of the exterior treatment is complete, it is a simple matter to apply an adhesive to the first leaf where the board is going to rest. I use a 3/8-inch-wide metal straight edge lined up with the edge of the text block and draw a pencil line on all 4 sides, 3/8-inch in from the edges, to guide the application of the adhesive. The adhesive is applied up to the pencil line and the cover board is carefully and accurately set in place. A short time in the press against clean boards and soft clean paper will set the board. This step is repeated for the other side and the book will be essentially complete.

Once the book is finished, a box appropriate for the book will be constructed, full documentation written and, when any other errant conditions are noted and fully satisfied, the book will be delivered.

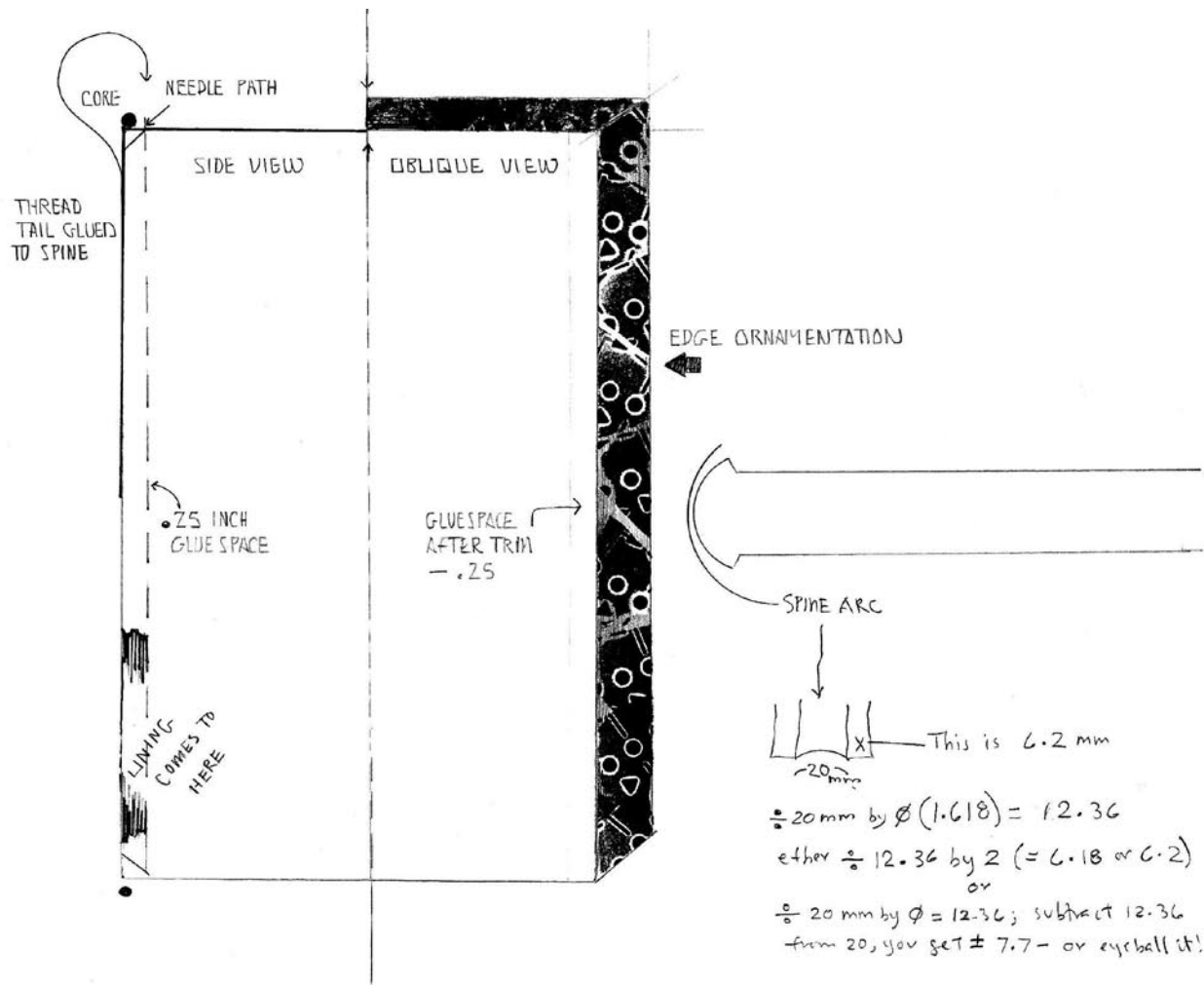


# LEATHER SPINE PIECE

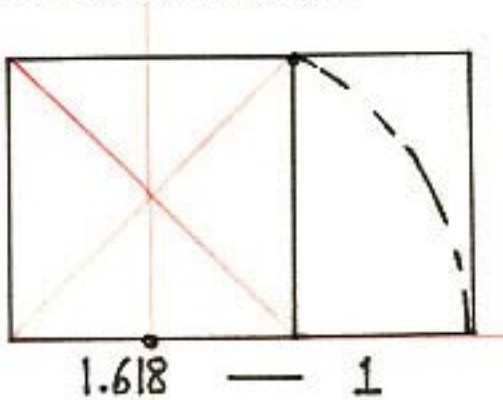
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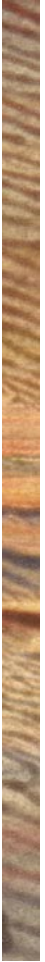
THE GOLDEN RECTANGLE



# *The Bonefolder: an e-journal for the bookbinder and book artist*

As with all systems and structures, change is the only constant. Since my adoption of it as a major mode of expressive bookmaking, the drum leaf binding has undergone at least five departures from the original outline and contains an uncountable number (which only means I didn't count 'em!) of minor developments. As I complete this writing and look toward the completion of this commission, I don't expect all parts of the fabrication process to be relevant a year from now. And so it goes around.

18



*Timothy Ely began making books as early as 1957 (he started young). An interest in art, UFO images, alchemy, science, comic books and odd religious arcana led him from painting and design into bookbinding. He holds a BFA in drawing and printmaking from Western Washington University and an MFA from the University of Washington. An NEA grant in 1981 took him to Japan and Europe for training in the traditional methods of book fabrication. He has collaborated with ethno-botanist Terence McKenna on "Synesthesia," a limited edition book published in 1992 by Granary Books. In 1994, he was awarded an NEA Western States Arts Federation Grant. His first trade book, "The Flight into Egypt," was published in 1995 by Chronicle Books. His one-of-a-kind books are in public and private collections worldwide.*

*Editing and advice: Ann Marra & Randy Hankins [many thanks]. All errors otherwise not caught are mine.*

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## Conservation and Tools: An Inquiry into Nature and Meaning

Jeffrey S. Peachey

Most commonly, all interactions between an object conserved and a conservator are mediated through the use of a tool. This article examines the nature and meaning of interacting with a tool, and its tripartite effects on conservator, tool and object being conserved. Because using a tool often results in its being “embodied” with us, it is usually not consciously noticed. Some general societal attitudes toward working with one’s hands may also contain some clues why the use of tools receives scant critical attention. The ontological status of tools, as distinct from art or other objects will also be briefly examined. By paying attention to the types of relations that develop when using a tool, perhaps we can improve the skill level of the treatments performed.

In conservation literature, there are many articles dealing with specific treatments to artifacts or with the ethics and philosophy of a conservator’s values and how they affect an artifact. There are none, however, that examine the meaning and function of the tools that conservators use and how they influence both the conservator and the object being treated.[1] This is an unfortunate oversight since most interactions between conservator and object are mediated through the use of a tool. For example, in book conservation, which is still closely linked to the historical craft of bookbinding, traditional tools are constantly used in bench work.

For the purposes of this essay, a hand tool is defined as a tool where the user provides both the source of power and the manipulation to act on an object.[2]

Working with a tool is a continual interrelationship between conservator, object and tool; it is a complex, unconscious relationship of hand skills, intention, the limits of what the tool can accomplish, monetary, material and other limitations. Most commonly, the whole process is simply referred to as “getting a feel for it.” It is largely unconscious and rarely noticed unless something goes wrong—the tool breaks, needs sharpening, etc....



Consider the following example of a canoe paddle. The handle at the end of the shaft is shaped to fit the hand through a variety of positions and also serves to twist the paddle for

certain strokes. The shaft becomes the point for the application of power, its length determined by the height of the user, the height of the seat, the type of canoeing and the style of paddling. The blade propels the water. The smaller area near the top of the shaft enables the user to keep the paddle closer to the canoe, making paddling less exhausting, and allows for easier manipulation under the water for certain strokes. The face of the blade is not flat, but slightly tapered from a centerline – this and the laminations of poplar and quarter sawn white oak give it appropriate weight, flexibility, strength and responsiveness.

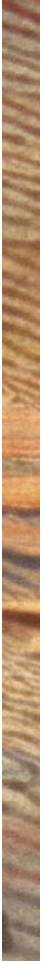
We do not notice all these aspects of a paddle in use because they have become embodied.[4] In this case, embodiment refers to a tool we are so unconsciously aware of that we do not have to pay any attention to use it. Using a wood plane, whittling a stick or using a pen to write, the tool becomes an extension of ourselves, and we think no more about it than we do about how to walk. The number of tools we encounter each day is astounding, and, most of the time, we embody them and barely realize they are there.

Embodiment depends on unconscious feedback through all the senses. One can tell if a scissors is cutting well just by the sound, for example. These subtle forms of feedback become apparent by their absence in virtual reality. In the Hong Kong Space Museum, I operated a virtual reality glider through the Grand Canyon. Although I was lying on my stomach, controlling the pitch and side movement in a glider-like contraption, there was only visual feedback through a computer monitor. I had a difficult time controlling it.[5] I later realized this was because all the senses are necessary to maintain an embodiment relation.

The embodiment experience is more easily entered into, and more powerful, if the user applies physical power to the tool. It leads to a rhythmic, trance-like state, unifying the mind and body of the user with the tool and with the thing. The synchronization of breath, pumping blood and exertion of muscles synthesize together with the tool and object into a larger organic whole. This relation is not noticed when it is happening because consciousness would break the relationship. It is a feeling of “being in the moment” for lack of a better term. Much of the satisfaction that is derived from working with hand tools is the result of this embodiment.[6]

Embodiment is a pleasurable experience and tool users try to maintain, encourage and recall this relationship outside the use of the tool. Much like a cuddling a child, fingering rosary beads or spinning a Tibetan prayer wheel, the rubbing, polishing, cleaning, sharpening and organization of tools—often to an obsessive degree—speak to maintaining a physical bond with the tool. It could be viewed as a kind of foreplay to the act of using the tool.





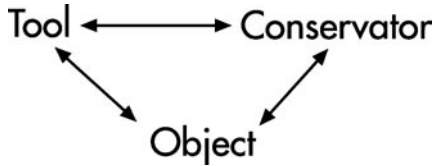
Extending the sexual metaphor further, tools possess what I call a progenitive nature—they physically enable the user to shape things into objects and are unique in this respect. Only a tool, through union with a user, can give birth to an object, hence, the commonly heard statement of makers referring to objects they have made as their “children.”

Another reference to embodiment is the common practice of ownership marks. This is not simply to deter theft; it is to claim identity with the tool.[7] This tool and its power are a part of me, literally. Sometimes a date of acquisition, which may be regarded as the tool’s birthday, is also marked.

In addition to naming, the wearing of tools also serves as an intimate, symbolic display of the power a tool confers on its owner. These tools are a part of my body and they literally are embodied. Many trades have specialized aprons or belts that not only keep frequently used tools handy, but display this power to the world. Perhaps the most extreme example is the series of engravings by Martin Engelbrecht that depict a variety of trades wearing clothes made out of their tools.

Many of my ideas are inspired by reading Heidegger[8], especially “The Question Concerning Technology,” and “The Origin of the Artwork.” However, he had a limited and romantic view of the craftsman’s working process. Rather, I consider a useful way to think about our relationship with tools as follows in the diagram below.

The triad of tool, conservator and object forms a very



stable relationship – when in use, each affects the other, when at rest, nothing changes except for any chemical or physical deterioration over time. This stasis is one of the main reasons it is difficult to derive meaning from a tool when it is at rest – nothing is going on. The user acts on the tool, which in turn acts on the object, which acts on the user, and so on. The tool plays as important a role in determining the symbolic and material quality in shaping the object as the maker does.

One factor that is often not noticed is the influence of the user on the tool. Consider the next example.



Originally the cutting edge of this cobbler’s knife, facing downward, was a straight line. It has been sharpened so many times that the blade is almost worn into two pieces. Perhaps the user, over many years, adjusted the shape of the blade for a special purpose, maybe it was careless sharpening, or perhaps a distorted sharpening stone. Whatever the reason, I find examples like this extremely beautiful – they speak to an enduring relationship between user, tool and thing that takes place over many, many years.

Perhaps because of this beauty, tools, generally very early tools, are sometimes displayed as art or artifacts.[9] Often, these tools fail to garner interest because the viewer is expecting an art or artifact experience and they are not prepared or knowledgeable enough to appreciate them for the tools they are and relationship they had with their previous wielders. Since viewing a tool is antithetical to interpreting most of its meaning, viewers often concentrate on decorated tools. By concentrating on these external attributes, the viewer is drawn further away from the true meaning of the tool itself. Some contemporary artists are using references to tools, often making a comment on functionality by making non-functional tools.[10] Again, this seems to lead viewers away from the meanings of the tools. Because tools’ self-referentiality develops in use, they reveal little of their meaning when looked at. In many ways, a tool displayed is a shadow of a tool; the physical remains of its use event.

Tools transmit a physical action when they are in use. Although they are often designed to perform one single task, they expand the physical range of the user, and this action is not mediated through symbolism. It is immediate and physical. The meaning of a tool is self-referential because it only occurs in use. A tool, unlike art, contains its potentialities of meaning from the moment it is first used, while art acquires it as it ages. This self-referentiality also insures, to a large degree, that tools transcend time and cultural differences.

This is an important difference between art and tools: because of a tool’s self-referentiality, they tend to be more universal than art. A Stone Age hammer or an Egyptian bow drill is still recognizable as such. Art, however often shifts radically in meaning over time and requires a specialized knowledge to interpret its symbolism. For anyone unfamiliar with Buddhism, the various hand positions of the Buddha in statues has virtually no symbolic meaning. Across cultures, however, it is easy to identify and use tools, both historical and contemporary, because the basic nature of their physical actions has not radically changed.

Using a tool requires hand skills or physical knowledge, which is usually thought of as easier to acquire than intellectual knowledge because it is functional.[11] Perhaps func-

tionality is thought of as mere problem solving, something simple.[12] Physical knowledge, sometimes referred to as muscle memory, is difficult to discuss, largely unconscious, and mainly taught by demonstration, imitation and experiential learning. It is also difficult to teach. I have, on occasion, heard myself exasperatedly exclaim while teaching, “You just do it like this,” foolishly expecting the student to visually grasp the entire range of subtle hand manipulations I am experiencing. The student remains as befuddled as ever.

Perhaps it is the unconscious nature of this knowledge that causes it to be overlooked – the fact that a tool is embodied in use. The use of tools is a tactile, personal and individual experience. They are functional. Of all objects, tools come the closest to pure functionality. Perhaps as more and more of our reality is mediated through digital and virtual culture, we will feel more of a need to engage with, and pay attention to, the tools we use. Only by paying strict critical attention to a tools’ interaction with us and the artifact we are treating can we attain a higher level of skills during treatments.

## Endnotes

1. Although many conservators, myself included, are so-called “tool junkies.”
2. David Pye, in his excellent book, “The Nature and Art of Workmanship,” feels the source of power is irrelevant. I will show later that it is an important aspect of the embodiment relationship.
3. Some may question whether a paddle is a tool, but it interacts with a user and thing (water) and causes changes in the thing. The duration of change is inconsequential.
4. I am borrowing this term from Don Idhe.
5. And ended up virtually killing myself a couple of times.
6. I would also speculate that traces of the embodiment relation remain in the object being made. Perhaps it is the general impression of something that we consider “well made.”
7. Medieval books and Greek cups are sometimes marked “I belong to \_\_\_\_\_.”
8. Especially the concept of a tool in use.
9. This distinction seems particularly prey to various trends in museological circles – lately I find more tools displayed as art, rather than artifacts, although the boundary is very fluid.
10. The National Building Museum in Washington D.C. probably has the largest collection of so called “tool art.”

11. Although most contemporary educational theories stress a non-hierarchical model of multiple intelligences, this view has yet to filter into the general culture

12. Despite there being no commonly accepted definition of art, I would suggest that functionality is perhaps the crucial factor – if it is functional, it’s not art.

## References

Heidegger, Martin. 1977. *The Question Concerning Technology*. New York: Harper and Row.

Idhe, Don. 1990. *Technology and the Lifeworld: from Garden to Earth*

*Jeffrey S. Peachey began bookbinding at The Gotham Book Mart, and entered the field of conservation in 1989. He spent six years conserving books, works of art on paper and archives at Columbia University’s Conservation Lab. In 1996 he established a private practice conservation studio in New York City, serving institutions, private collectors and individuals. Awards include a Scholarship for the Guild of Bookworkers Standards of Excellence Conference, The Mellon Foundation and The Empire State Craft Alliance, for work on a bibliography of book structure. He is a Professional Associate of the American Institute for Conservation of Historic and Artistic Works. He has taught bookbinding workshops at Pratt Institute, The School of Visual Arts, Long Island University, Parsons, The New School and The Center for Book Arts. His Artist Books are included in the Marvin Sackner Collection of Concrete and Visual Poetry and the collection of Gerard Charrier. Grant projects have included working for the American Museum of Natural History, Union Theological Seminary, The Center for Jewish History and The New York Academy of Medicine. Since 1997 he has been inventing and producing various specialized tools for bookbinders and conservators.*

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## A Traveling Punching Jig

By Donia Conn

This is a nifty little thing to take with you to workshops, conferences or on vacation! I saw it somewhere once and for the life of me I cannot remember where. I apologize for not crediting the person who gave the idea to me. If you let me know, I will put the credit in the next issue.

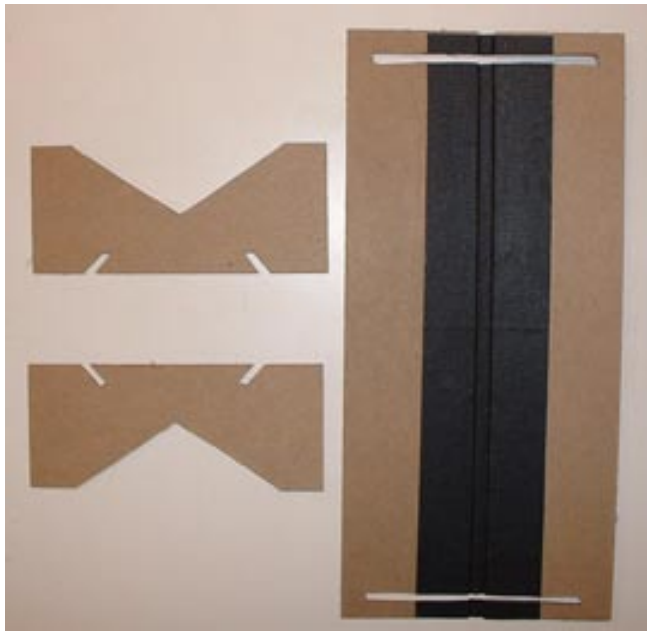
### Materials needed:

Scraps of binders' board and 2 strips of buckram.

### Technique:

Cut three strips of binders' board and two strips of buckram at least 2.5" wide and 11" long (the size can be whatever you want depending on the size of books you are intending to be working with).

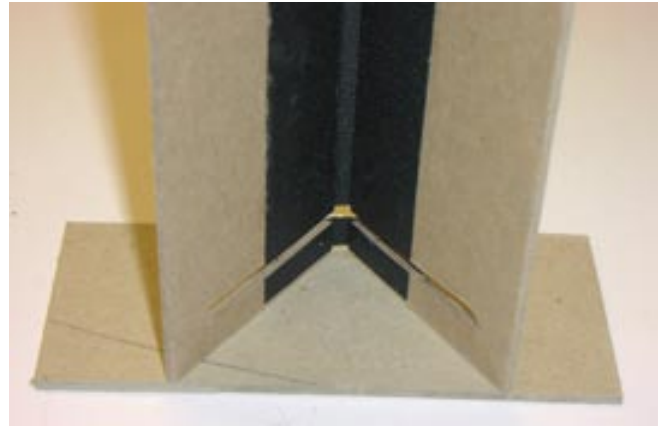
Cut one of the strips of binders' board in half along the short axis.



Glue up a strip of buckram (or use double-stick tape) and adhere the two long strips of binders' board leaving three board thicknesses between the boards. Adhere the second strip of buckram on the opposite side, boning down into the groove.

Approximately 1/2" in from either end of the joined boards, cut a slot that extends across the two boards and ends approximately 1/2" from the edges. The slot should be the same size as the thickness of the boards.

Take one of the half-sized pieces of binders' board and lay your joined piece open on top at the angle you want to punch at. Mark for two notches at that angle and approximately 1/2" deep. Cut out notches. Lay trimmed piece on top of second half piece, mark and measure.



Optional: cut corresponding angle out of bottom for pleasing look for the feet.

Assemble and punch away to your heart's content! Replace buckram when needed.





To travel, remove feet, place in the fold and tie closed.



*Donia Conn was introduced to bookbinding through a required art class at St. Olaf College in Minnesota. While a Ph.D. student in Mathematics at the University of Wisconsin -Madison, she started working with Jim Dast in the library's book repair department. After taking bookbinding classes at the Minnesota Center for Book Arts, she entered the Conservation Studies program at the University of Texas at Austin. Donia has interned with Tony Cains at Trinity College, Dublin, and J. Frank Mowery at the Folger Shakespeare Library in Washington, DC, and has worked as a book and paper conservator for various institutions across the US. Currently, she is the Rare Book Conservator at Syracuse (NY) University Library and Binder-in-Residence at Wells College.*



## Spring[binding] Hath Sprung

A Bind-O-Rama celebrating a distinctive technique

With this exhibition, the organizers of Spring[binding] Hath Sprung, an informal Bind-O-Rama, hope to help revive the springback style and promote its use as a canvas for creative binding. While the title, timing, and play on words may not seem serious, rest assured, we are serious about promoting this style of binding.

24

As a style, the springback is firmly rooted in the 'trade' binding tradition. The springback's robustness, and ability to lie flat and open for extended periods of time without stressing the spine unduly, make the structure ideal for use as account and record books. These same qualities make it suitable for guestbooks, lectern Bibles, and similarly used books. Regrettably the structure has not seen much use on fine bindings or in contemporary book art, especially as the structure would be a suitable platform for many elements of design bindings. For instance, the thick boards would provide a canvas for more sculptural or inset designs. With some minor modification it could also serve as a means of presenting pop-up constructions.

Recently, workshops and presentations have been given on the springback in the United States for the Austin Book Workers, at Minnesota Center for Book Arts, for the New England and Mid-west Chapters of the Guild of Book Workers and at the Guild's Standards of Excellence seminar, and most recently in Los Angeles. The style is also still required learning for apprentices in Germany. Articles on the style have appeared in the *New Bookbinder* and will soon appear in the *Guild of Book Workers' Journal*. A bibliography of tutorials was included on the exhibition announcement page.

Participants in the Bind-O-Rama were challenged to produce in either the English or German style a creative springback binding. The book could be bound in any workable material (cloth, leather, paper, ...) and incorporate any number of decorative techniques, including edge treatments, visible structure and cut-outs, inlays and onlays... The main intent of this exhibition was to have fun reviving the technique. While we had hoped for a greater response, we hope that binders will continue to rediscover this technique and experiment with it. Many thanks to all those who participated.

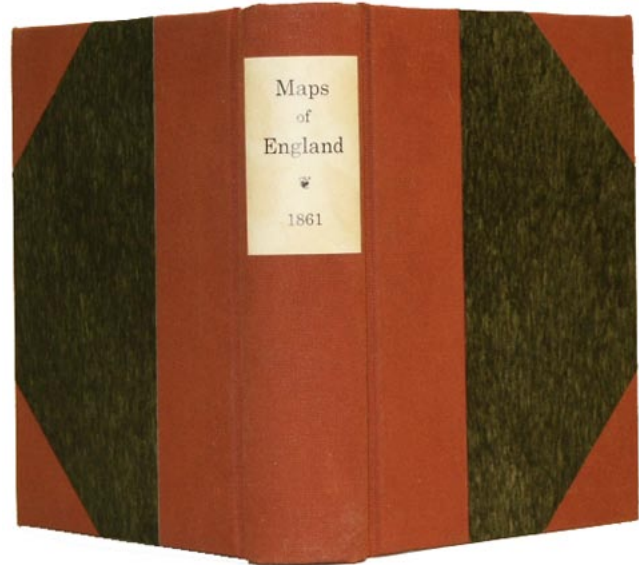
A show and tell of some of these works will occur at that the Guild of Book Workers Seminar on Standards of Excellence in Providence, RI, USA, in mid-November.

Peter Verheyen & Donia Conn

This exhibition is dedicated to the memory of Peter S. Graham, University Librarian at Syracuse University, who unwittingly gave this exhibition its name and took great delight in all the book arts.

The Binders:

Eric Alstrom, Okemos, Michigan, USA



"Springtime in England, or Maps of England: Illuminated, Enhanced and Generally Made More Useful... for the Purpose of Finding Ones Way about the English Countryside... during the Most Glorious of Seasons." German-style springback with pages of Mohawk Superfine painted with acrylics and photocopied with reproduction maps of England (found online at <<http://www.old-maps.co.uk>>), then illuminated with Pilot metallic markers. Hahnemulle, Ingres, and Moriki endpapers. Headcaps of maroon denim around braided core. Sewn on three linen tapes. Acrylic-dyed canvas spine with Claire Maziarczyk paste paper panels and a laser-printed acrylic-dyed paper label. 16.5 x 14.5 x 4 cm. Bound 2004.

Technique learned from Peter Verheyen's and Donia Conn's online instructions originally published in "The New Bookbinder," 2003.



# The Bonefolder: an e-journal for the bookbinder and book artist

Alice Austin, Philadelphia, Pennsylvania, USA

Jana Brubaker, Pendleton, Oregon, USA



English-style springback covered in ¼ green leather with pastepaper sides. 50 x 29 x 4 cm. Bound 2004.

Technique learned from Richard Baker at the Guild of Book Workers Seminar on Standards of Excellence, 2003.

Pamela Barrios, Orem, Utah, USA



The mechanics of this springback reflect Richard Bakers demonstration at the Guild of Book Workers Seminar on Standards of Excellence in Hand Bookbinding in Denver CO, with a few references to Vaughans 1929 classic, *Modern Bookbinding*. The new purpose of this springback is to pop up the pop-up. 14 x 16.5 x 4 cm. Bound 2004.



The English-style springback was the perfect binding for my next bookwork, which examines our valuing of little girls, both in our society overall and, more closely, within our families. Working title: "Isn't She Precious." The text-block interweaves Hahnemühle Bugra with cheap, recycled ledger paper. The text will intersperse photocopied prose with letterpress-printed "grocery lists" of words related to the de/valuing of little girls. Imagery will combine/layer cyanotype printing with halftones. Covered in a Lycra/cotton fabric of the sort typically associated with bathing suit bottoms forever in need of tugging down, the horizontal stripe in the fabric harks back to the horizontal banding frequently used in the spring-back's original purpose as a ledger binding. Robust boards house a dandelion (yellow in the front cover; at its wish stage in back) pressed between layers of Plexi: Is she a weed, or a flower? 21.5 x 20 x 6 cm. Bound 2004.



Description of binding on following page.

# The Bonefolder: an e-journal for the bookbinder and book artist

The springback, with its ability to lay flat when open and allowing writing access into a narrow spine margin, makes an ideal choice for a guestbook, particularly for a Victorian-themed wedding. I've accented with hand-sewn headbands and an inset in the front cover revealing the wedding tissue. An extravagantly oversized grosgrain ribbon bookmark leads guests to the next blank page. Covered in Saikou Echizen washi on its 'reverse' side, the "plain brown wrapper" feel of this book opens to fiery orange fibers: endsheets of the right side of the same paper. The happy couple poses in Victorian period costume on a second set of endsheets in Magnani Pescia. 15.5 x 15 x 4 cm. Bound 2004.

Technique learned from Richard Baker at the Guild of Book Workers Seminar on Standards of Excellence, 2003.

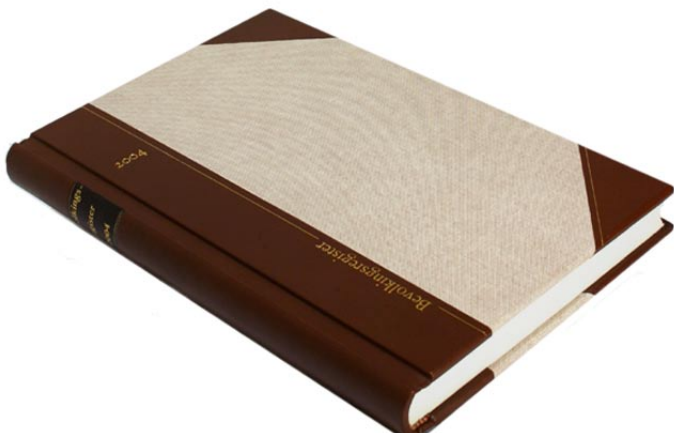
Donia Conn, Skaneateles, New York, USA



German-style springback "Mini." Leather with leather and alum-tawed on-lays. 6.5 x 4.8 x 1.7 cm. Bound 2004.

Technique learned from Peter Verheyen.

Willi Egger, Sambeek, The Netherlands



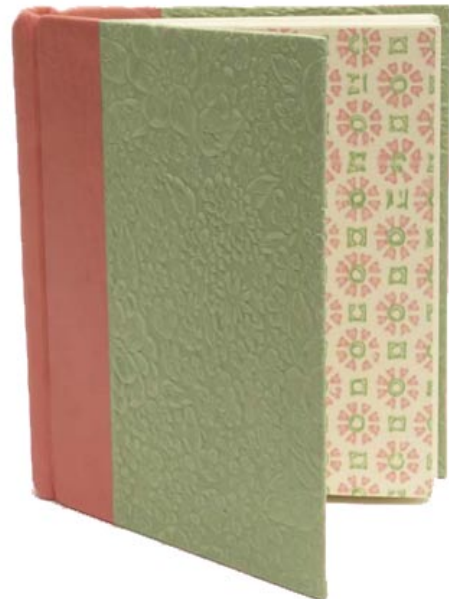
German-style springback. I got a pile of old original prints for a register used for the registration of persons from the teacher with whom I bound my springback. From these sheets the underlaying book was made. The design is kept very simple: half-leather binding with leather covered edges, natural-bookbinders cloth. The binding is built following the German-style springback. The spine carries a built-in label-field, where a black-goat-skiver label is placed. The front of the book is decorated with simple gold-tooling. 36.5 x 24.0 x 3.6 cm. Bound 2004.

Technique learned in the P. van Daalen, Handbookbindery Bronsgeest, Leidschendam, The Netherlands in 2002.

Karen Hanmer, Glenview, Illinois, USA



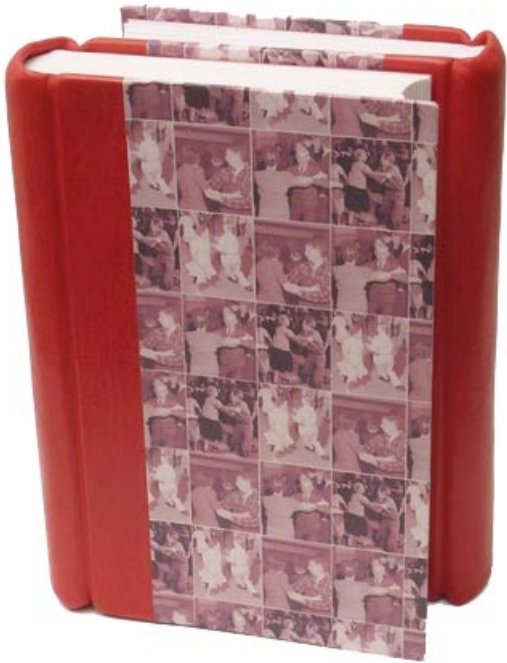
English-style, text block documents Keith Smiths "200 Books"; covered in 1/4 tan goatskin with paper sides in material documenting 15 Italian pastries. 25 x 18 x 4 cm. Bound 2004.



Description of binding on following page.

# *The Bonefolder: an e-journal for the bookbinder and book artist*

English-style, blank book, spine covered in ¼ salmon colored goatskin with embossed paper sides. 20 x 17 x 2.5 cm. Bound 2004.



27

English-style, text block from inexpensive Chinese ruled notebook; covered in ¼ green goatskin with printed paper sides. 17.5 x 13 x 1.5 cm. Bound 2004.

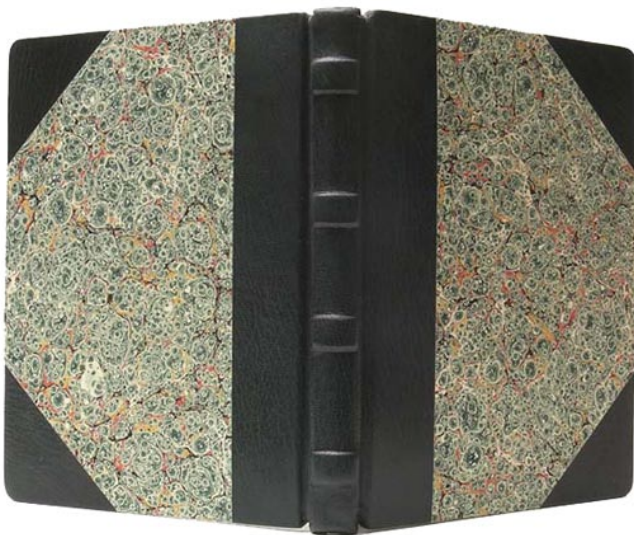
Instruction from Richard Baker at the Guild of Book Workers Midwest Annual Meeting workshop in St. Louis, 2002

Roberta Lavadour, Pendleton, Oregon, USA

English-style, dos-à-dos; spines covered in ¼ red leather with paper sides depicting photos of dancing couples courtesy of the Library of Congress. 24.5 x 19 x 7.5 cm. Bound 2004.

Learned basic structure from Richard Baker at the Guild of Book Workers Midwest Annual Meeting workshop in St. Louis, 2002

Robert Hanmer, Glenview, Illinois, USA



English-style, text block from laboratory notebook; covered in ¼ dark green goatskin with raised bands on spine and marbled paper. 24.5 x 19.5 x 2.25 cm. Bound 2004.



“A Counting” – English-style springback, leather cover with double straight bands laced with deer vellum. 600 pages of 9 lb. Canary paper with painted edges. Inscription notes the multiplier for each of the 300 page spreads needed to equal the number of dead and wounded American soldiers and Iraqi civilians since March 2003. 7.5 x 7 x 2.5 cm. Bound 2004.

Technique learned from Alex J. Vaughan’s “Modern Bookbinding” and Peter Verheyen’s on-line draft of “The Springback in the English Tradition.”

# The Bonefolder: an e-journal for the bookbinder and book artist

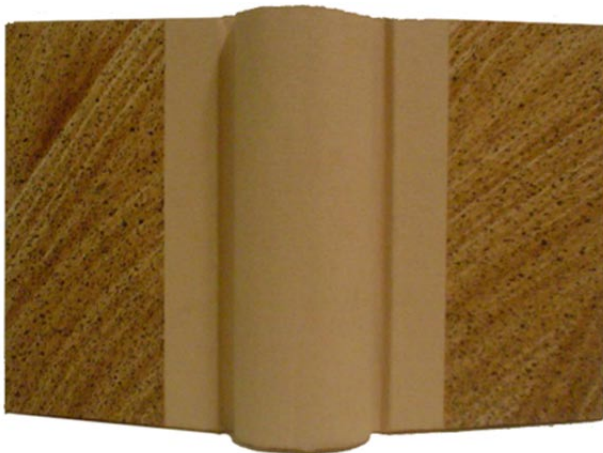
Linda Newbown, Canberra, Australia



“Keeping Account of a Purple-dyed Life.” German-style springback account book. Cover papers, text papers and thread hand-dyed purple. Purple bookcloth spine, corners and headbands. Designed to be a journal for a vegetarian ec-centric, so no animal products were used. 18 x 14 x 3.5 cm. Bound 2004.

Technique learned from Sally Rose

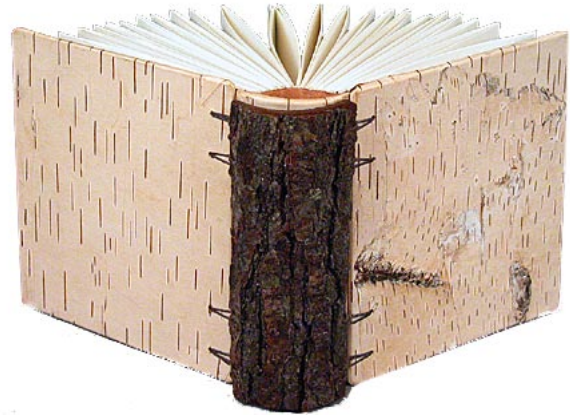
Gregory Santos, New York, New York, USA



German-style account binding covered in pastepaper by Donia Conn and Strathmore paper with handmade paper endsheets. 7 x 8.5 x 2.5 cm. Bound 2004.

Technique learned from Peter Verheyen and Donia Conn at the Garage Annex School for Book Arts.

Cara Schlesinger, Faenwyl Bindery, Brooklyn, NY and Youngsville, NY, USA



“SpringBark,” a 366-page year-round gardener’s journal, incorporates natural material found in the woods around our house in the Catskills. Black cherry bark from a fallen branch covers the spine, its curve perfectly suited that of the springback’s deep rounding. The cherry bark is sewn to Davie board covered with hand-peeled, cured white birch bark, with headcaps formed of a layer of birch covering the spring itself. Because of the split-board construction, the birch covering the boards was first turned in at the spine edge so the covered boards could be sewn to the cherry, then the stiff card was inserted in the split boards and the bark turned in on the other three edges. The endsheets and flyleaves are made of white birch bark laminated first on paper covered with gold leaf, and then on the 1-ply Bristol used for the text block.

“SpringBark” is a prototype extrapolated from the English style, as described in Peter Verheyen. I have also read as many other descriptions of the style as I can. I have no formal training, though I have learned much at the Center for Book Arts in New York City, particularly from Barbara Mauriello, Carolyn Chadwick, and Emily Martin.

# The Bonefolder: an e-journal for the bookbinder and book artist

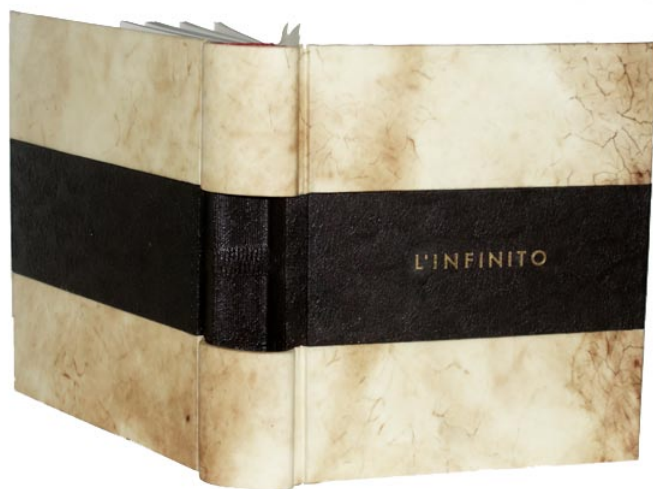
Laura J. Thomson, New Orleans, Louisiana, USA Selected Bibliography:



English-style springback covered in ¼ deep purple Nigerian goatskin and Japanese handprinted Chiyogami papers. Blind tooled with three raised bands. Text of Rives light weight white paper. 24.4 x 17.4 x 3.8 cm.

Technique learned from Bernard Houlton, Central Metropolitan College of TAFE, Perth, Western Australia.

Peter Verheyen, Syracuse, New York, USA



“L’Infinito,” exhibition catalog to the Mostre Internazionale Di Rilegatura D’Arte held in Italy, 1999. German-style; sewn on three tapes with endsheets of Roma paper; graphite top edge; red leather wrapped endband; covered with two veined calf vellum panels at top and bottom with center panel painted with textured acrylic; spine and sewing exposed in center panel and painted with textured acrylics; title stamped in gold. 28 x 25.5 x 6.5 cm. Bound 2004.

Technique learned during apprenticeship at the Buchbinderei Klein, Gelsenkirchen, Germany.

## Description of the style:

Etherington, Don and Matt Roberts (1982). *Bookbinding and the Conservation of Books: A dictionary of descriptive terminology*. Washington, D.C.: Government Printing Office.

Middleton, Bernard C. (1996). *A History of English Craft Bookbinding*, New Castle, DE: Oak Knoll Press.

## English style:

Government Printing Office (1962). *Theory and Practice of Bookbinding*, Washington, D.C.: Government Printing Office..

Hasluck, Paul N. (1912). *Bookbinding*, Philadelphia: David McKay.

Mason, John. (1933). *Bookbinding and Ruling*, London: Sir Isaac Pitman & Sons, Ltd. This is volume 5 of *The Art and Practice of Printing: A work in six volumes*, William Atkins, Editor.

Pleger, John. (1924). *Bookbinding*, Chicago: Inland Printing Company.

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Whetton, Harry (1946). *Practical Printing and Binding: A complete guide to the latest developments in all branches of the printer’s craft*, London: Odhams Press Limited.

## German style:

Henningens, Thorwald (1969). *Handbuch für den Buchbinder*, St. Gallen: Rudolf Hostettler.

Kersten, Paul (1921). *L. Brade’s Illustriertes Buchbinderbuch: Ein Lehr- und Handbuch der gesamten Buchbinderei und aller in dieses Fach einschlagenden Techniken*, Halle: Verlag von Wilhelm Knapp.

Lüers, Heinrich (1943). *Das Fachwissen des Buchbinders*, Stuttgart: Max Hettler Verlag.

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Verheyen, Peter D., and Donia Conn. *The Springback: Account Book Binding*. London: Designer Bookbinders, The New Bookbinder, Vol 23, 2003. Online at: <<http://www.philobiblon.com/springback>>.

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Wolpler, Florian. *Der Sprungrücken. Online tutorial, in German*. <<http://members.xoom.virgilio.it/buchbinden/FTD-sprungruecken.pdf>>.

Zahn, Gerhard (1990). *Grundwissen für Buchbinder: Schwerpunkt Einzelfertigung*, Itzehoe: Verlag Beruf + Schule.

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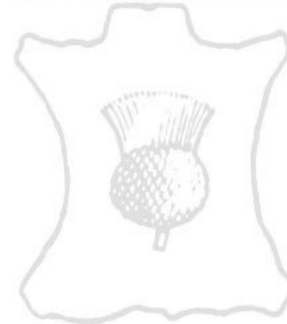
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The *Bonefolder* welcomes submissions of articles for publication. Articles should relate to the fields of bookbinding, book arts, decorative techniques, education, exhibition reviews, tips & tricks, or book reviews. Articles that have not been published elsewhere will be given first consideration.

The language of the *Bonefolder* is English, though it may be possible to work with authors in the translation of non-English articles.

Because the *Bonefolder* is published electronically we are able to reach a worldwide audience at minimal cost. Issues will be released as PDF files which can be opened with Adobe Acrobat Reader.

### Submitting your text:

Only completed articles should be submitted to the editorial review board. This includes proof-reading. Please indicate position of graphics in text by placing the filename of the image in brackets, i.e. [AuthorLastname-Image1.tif].

Articles may be included either as plain text in email letters, or as word processor files attached to email letters. Microsoft Word or WordPerfect are the preferred file formats. Formatting should be very basic with italics, bold, and other formatting used sparingly. Font should be either Arial or Times Roman. Images can be included in the JPG or TIF formats. Images should be sized to 1024 x 768 pixels if taken with a digital camera. If scanned or created digitally, save at 400 dpi. Line art should be saved as bitonal, b/w images as 8 bit (256 shades of grey), and color as 24 bit. DO NOT embed images in body of text, but save separately and attach.

Files should be named as follows

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### References:

\* Any references should be included in ( ) following the text they refer to. If links are included, include the full URL.

Examples:

Middleton, Bernard C. (1996). *A History of English Craft Bookbinding*, New Castle, DE: Oak Knoll Press.

Etherington, Don and Matt Roberts (1982). *Bookbinding and the Conservation of Books: A dictionary of descriptive terminology*. Washington, D.C.: Government Printing Office.

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