A Book by Its Cover –Items List

# Ando Case – How to Bind a Book / History of Binding

***Antiphonarium for Matins***

Spain, illuminated manuscript on parchment, circa 16th-17th century

Binding: tooled leather over boards with brass corners and center bosses

Call number: fff MS967

<http://pi.lib.uchicago.edu/1001/cat/bib/4635764>

A collection of Gregorian chants, beginning with invitatory tones followed by antiphons for commons of saints, two hymns, and texts for Psalms and Canticle for Sunday Lauds.

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# Medieval and Early-Modern Bindings

Chicago book artist Karen Hanmer’s model of a medieval binding structure, made in 2015, pairs neatly with a binding for a 1559 edition of *Conservandae Sanitates* (more commonly known as *Flos medicinae*, or *The Flower of Medicine*), a medieval didactic poem concerned with the precepts of diet, health and hygiene. The binding on the right, completed in the 1580s according to the date stamp on the binding’s verso, bears all the marks of a typically medieval structure, including a text block that is laced into wooden boards with raised headbands. In the case of *Conservandae* *Sanitates* the boards are covered with pigskin and blind-tooled with decorative patterns and the letters “RHVPD” and “VDFEC” on the front cover and the date 158? on the verso. This binding has the remnants [CK if whole] of its original clasps.

Hanmer, Karen

***Medieval Cut-away Binding Model***

Glenview, IL: Karen Hanmer, 2015.

*Purchased on the T. Kimball Brooker Art Book Fund*

Curio, Johannes, editor

***Conseruandae sanitates pracepta saluberrima***

Frankfort: House of Chr. Egen, 1559.

Uniform title: *Regimen Sanitatis Salernitanum*, and commonly known as *Flos medicinae,* or *The Flower of Medicine*, a medieval didactic poem concerned with precepts of health, hygiene and diet

Binding: Binding: Panel-stamped pigskin over boards; brass catches and clasps; blind tooled at top and bottom of the central panel on front cover "RHVPD" "VDFEC"; blind tooled date "158[?]" at top of the central panel on rear cover.

Call number: RA775.R28 1559 copy 2

<http://pi.lib.uchicago.edu/1001/cat/bib/11701266>

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Hanmer, Karen

***Biblio Tech: Reverse Engineering Historical and Modern Binding Structures***

Glen View, IL: Karen Hanmer, 2013

Call number: Z271.H36 2013

<http://pi.lib.uchicago.edu/1001/cat/bib/8958766>

To show how historical and contemporary book bindings are constructed, Chicago book artist Karen Hanmer made these teaching kits, with occasional cutaways that serve as models for bookbinders and give lay readers a peek at the architecture that underpins a book’s cover. Understanding the structural choices made in bookbinding can help the reader recognize those choices as material clues to deeper meanings in the text. Included in the teaching kits are models of case bindings, tacketed bindings, boarded bindings, leather binding, Ethiopian bindings, sewn boards and a split-board bindings, and a variety of paper bindings.

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Hanmer, Karen

***Contemporary Paper Bindings***

Glen View, IL: Karen Hanmer, 2016.

*Purchased on the T. Kimball Brooker Art Book Fund*

Call number: N7433.4.H36 C65

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Hanmer, Karen

***Eighteenth century trade binding***

Glenview, IL: Karen Hanmer Book Arts, 2018.

*Purchased on the T. Kimball Brooker Art Book Fund*

A model of a typical eighteenth-century leather-over-boards binding by Chicago book artist Karen Hanmer. A cutaway at the top half of the book reveals the binding’s underlying structure of a text block laced into covered and decorated boards. This binding structure remained little changed in the West from the medieval period until the early nineteenth century, when mechanization introduced time-saving methods, such as case binding, and new materials to the binding process. Note the printers’ waste present in the spine of the model and the manuscript waste used in the bindings of much earlier books.

Holkot, Robertus

***Quaestiones super IV libros Sententiarum***

Lyon: Johannes Trechsel, 1497.

*Gift from the library of Richard P. McKeon*

Binding: Music manuscript waste over boards; manuscript fragment from a missal includes the majority of the offertory "Anima nostra sicut passer erepta"; red 4-line staves with black square notation, includes blue and red pen-flourished initial.

Call number: alc Incun 1497.H655

<http://pi.lib.uchicago.edu/1001/cat/bib/2795347>

Ausonius

***Opera Ausonij Nuper Reperta***

Parma: Angelum Vgoletum Parmem, 1499.

*From the Berlin Collection*

Binding: Manuscript waste over boards; manuscript waste is a fragment of a biflioum with writing on verso, repurposed from another binding; reinforced with another vellum strip on spine; manuscript spine title; tightly trimmed at head with some loss of foliation.

Call number: alc Incun 1499.A93

<http://pi.lib.uchicago.edu/1001/cat/bib/2779084>

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Wilson, William, Chief Mate of the Ship *Duff*

***A Missionary Voyage to the Southern Pacific Ocean, Performed in the Years 1796, 1797, 1798, in the Ship* Duff*, Commanded by Captain James Wilson***

London: Printed for T. Chapman by T. Gillet, 1799.

*Purchased on the George Williamson Endowment Fund*

Binding: Tapa cloth over boards; Samoan siapo 'eli with designs in o'a (Bischofia Javanica bark) and lama (Candlenut) dyes.

Call number: DU20.W56 1799b

<http://pi.lib.uchicago.edu/1001/cat/bib/11752222>

A splendid and early example of a book becoming its cover and vice-versa. The finest Polynesian tapa cloths, made from the bark of paper mulberry trees, are typically reserved for robes and ceremonial rites. The tapa cloth that covers the boards of Wilson’s *Missionary Voyage to the Southern Pacific Ocean* lends a beautiful cultural and artifactual dimension to the narrative text.

# Bookbinding / Ephemera (medium case)

Cohen, Claudia.

***Bookbinding Ephemera / Paper***

Seattle: C. Cohen, 2005.

*Purchased on the George Williamson Endowment Fund*

This ingenuous *dos-a-dos* by Claudia Cohen is one book that holds two titles: *Bookbinding Ephemera* and *Paper*. Each work can be read front-to-back and back-to-front thanks to the accordion-fold binding. Claudia Cohen got her start as an apprentice to master printer Harold McGrath at Gehenna Press. She founded her own bindery in Massachusetts in 1983 and moved it to Seattle, Washington, in 2003, where she continues to produce artist’s bindings and papers.

Bookbinding Ephemera side: Many of the materials that go into binding a book, including several types of cloth, leather, foils, parchment tapes, threads, lettered spine labels ETC

Paper side: Marbled and patterned papers are often used as endpapers in bindings or as paper wrappers. Here are a rang in all their glory, from samples from the CURWEn press (ck) to ones she made herself? (CK)

# Frankenstein

**Bound by the artist Karen Hanmer, 2018**

Wollstonecraft Shelley, Mary

***Frankenstein, or the Modern Prometheus, with woodcut illustrations by Lynd Ward***

Lakewood, CO: Centipede Press, 2006

*Purchased on the George Williamson Endowment Fund*

Binding: The construction of this binding mirrors Dr. Frankenstein’s process: forming one creature from parts of many. Limp vellum binding based on the non-adhesive “clip-on cover” structure developed by Kathy Abbott. Text block sewn long stitch into veiny calf vellum wrapper; covered in limp vellum case of deer, calf, and goat (some dyed by the binder); pieces stitched together with vellum laces; tabbed corners. Graphite head, hand titling in foil, Bugra flexi endpapers.

Call number: ARREARAGE 2021-8

# “Thus Strangely Are Our Souls Constructed…”

The quotation from Mary Shelley’s *Frankenstein* continues: “and by slight ligaments are we bound to prosperity and ruin.” What a beautiful metaphor for a text’s relationship to its binding. Packaged, sometimes humbly, sometimes imperfectly, sometimes nobly and stunningly, books are sent off into the world to find their way … or not, depending on how they are judged often comes down to a reader’s first encounter with their material embodiment. How long they last depends upon their TK TKT Like Dr. Frankenstein’s creature, Adam, stitched together from and sent out into the world to find

Is it wrong to judge a book by its cover? Undeniably, a first encounter with any text is shaped by the book’s outward appearance. A book’s spine, covers, edges, even its shape, all say something about where that particular text comes from, who it may be speaking to, and how it may be regarded by the people who made it, bought it, sold it, and put it on their shelves. Dr. Frankenstein’s creature faced harsh judgment

# Bookbinding Today

Binders, book artists and publishers continue to experiment and innovate, using the paratextual material of spines, covers, book edges, dust jackets, even binding structure, to enhance and even transform the texts that they envelop. Some of the best contemporary book covers add essential meanings to the texts they hold – meanings that are lost when the text is separated from its material packaging, as in a book that has been microfilmed or digitized without the binding and other paratextual material included.

**Bound by the artist Constance K. Wozny, 2011**

Alvarado, Juan Bautista

***Vignettes of Early California***

San Francisco: The Book Club of California, 1982

*Purchased on the Joseph and Helen Regenstein Rare Book Fund*

Binding: Full-grain Indian red goat leather, with title stamped in black on front cover, and a wraparound flower pot design composed of decorative onlays in orange, yellow, and ochre calf. The leather of the cover wraps around to serve as the front and rear pastedowns. Red paste paper free front and rear endpapers. The top edge is speckled red and brown. Housed in an orange custom clamshell box designed by the binder with title and author blindstamped on spine.

Call number: ARREARAGE 2021-16

Constance K. Wozny works from her binding studio in Eastwood, Kentucky. The binding she made for *Vignettes of Early California* had a note from the binder herself, laid in: “Of all the bindings I did – this is one of my favorites.”

**Jacket design by Na Kim; photograph, “Truck on Texas Highway,” by Stewart Cohen**

MacGillis, Alec

***Fulfillment: Winning and Losing in One-Click America***

New York: Farrar, Straus and Giroux, 2021

Call number: HC106.84.M334 2021

The irony of the title of this work cannot be lost due in large part to the dust jacket’s haunting image of a big rig on a deserted highway, which in combination with the anodyne Amazon delivery label to frame the title, conveys how alienating the world of e-commerce can be.

**Bound by the artist Karen Hanmer, 2020**

***Unabridged***

Glenview, IL: Karen Hanmer, 2020

*Purchased on the R. R. Donnelley & Sons Company Book Fund*

Binding: A specimen of a book made out of repurposed dictionary pages, with parchment hooked endleaves and wooden boards

Call number: N7433.4.H347 U62 2020

Innovative play made possible with the help of a traditional Ethiopic binding structure that allows for supreme flexibility of the book’s spine. The binding structure has so transformed the text, that the artist Karen Hanmer refers to it as a “medieval slinky.”

**Bound by the artist Nicky Oliver, 2012**

Shakespeare, William

***The Tragedy of Othello, the Moor of Venice, with woodcut illustrations by Charles Ricketts***

Binding: full natural calf skin with red and black foil tooling

London, Vale Press, 1900.

British book artist Nicky Oliver, who founded the Black Fox Bindery in 2009, chose a simplified design for this Vale Press edition of Shakespeare’s *Othello*. Othello’s head has been turned by a disinformation campaign like no other, and Oliver’s design choice emphasizes Othello’s fury, which leaps from the text, as if refusing to be contained.

**Bound by the artist Mardy Sears, 2021**

***101 Pandemic Portraits***

Evanston, IL: Mardy Sears, 2021.

*Purchased on the R. R. Donnelley & Sons Company Book Fund*

Binding: Ethiopic binding with wooden boards, with half of the red leather star of the Flag of the Chicago on the front cover, and another half on the back cover.

Call number: N7433.4.S43 A15 2021

Commissioned by The Caxton Club to make a binding for its 2018 *Chicago by the Book: 101 Publications that Shaped the City and Its Image,* Chicago book artist Mardy Sears took the project a step further and created 101 portraits of Chicagoans photographed during the pandemic to pair with the books described in *Chicago by the Book*. Sears employs the language of historic bindings in her work and in this project, she writes, she used “the pierced holes [of the binding] and the red thread to create a connection between pages and people.” She chose the wooden boards and decorated them with a red star from Chicago’s city flag to add texture to the book, which reflects the texture of the city and its people.

# Publishers’ Bindings 1

**Illustrated paper wrappers by Will H. Bradley**

Pollard, Percival

***Cape of Storms***

Chicago: The Echo, 1895

*Purchased on the George Williamson Endowment Fund*

French-flapped paper wrappers such as these designed and signed by the American artist Will H. Bradley are fragile and are seldom so well preserved. Bradley’s Art Nouveau style reflects an influence by the English book illustrator, Aubrey Beardsley.

**Dust jacket designed by Alice Eichelberger**

***The Iliad of Homer, translated with an introduction by Richmond Lattimore***

Chicago: University of Chicago Press, 1951.

*From the Bibliotheca Homerica Langiana*, *Gift of M. C. Lang*

Call number: PA4025.A2L4, copy 3

Students of The College will recognize this English translation of Homer’s epic, published by The University of Chicago Press in 1951 and quickly adopted by college curricula throughout North America. The modernist jacket design is by Alice Eichelberger.

**Binding design by the artist Vanessa Bell**

Woolf, Virginia

***A Room of One’s Own***

London: Hogarth Press, 1929

*From the Helen and Ruth Regenstein Collection of Rare Books*

Binding: Proof copy, 2nd impression

Call number: PN471.W881 1929

**Binding design by René Bull**

***Rubáiyát of Omar Khayyám***

London: Hodder and Stoughton, 1913

*Purchased on the Joseph and Helen Regenstein Rare Book Fund*

Binding: Publisher's full vellum, illustrated by René Bull and stamped in blue and gilt

Call number: PK6513.A1 1913

**Binding design by E. J. Detmold**

***The Arabian Nights*, illustrated by E. J. Detmold**

London: Hodder and Stoughton, 1924

Binding: publisher's pictorial vellum with gold stamping; top edge gilt, fore and bottom edges untrimmed.

*Purchased on the Joseph and Helen Regenstein Rare Book Fund*

Call number: ARREARAGE 2019-136

Pillar text: The spine detail on the pillar face, opposite, is taken from a sumptuous full-vellum binding commissioned by the publisher Hodder and Stoughton. The design, stamped in gilt, is by the E. J. Detmold, well-known for his career as a book illustrator. The binding conveys, with deft use of negative space, the vastness of possibility, symbolized by the Arabian desert and embodied by the never-ending quality of storytelling in the narrative text of *The Arabian Nights*. The complete binding is on view in the cases at right on “Publishers’ Bindings.”

**Binding design by Rockwell Kent**

Ohta, Takashi and Margaret Sperry

***The Golden Wind***

New York: C. Boni’s Paper Books, 1929

Kent was an Art Director for C. Boni, see history of press here: <https://sites.owu.edu/seriesofseries/wp-content/uploads/sites/62/2018/12/15-16.png>

Call number: PS3529.H8G6 1929

Rockwell Kent served as art director for publisher Charles Boni’s Paper Books imprint, launched in 1929, which marketed new works of modern literature in attractively designed paper editions at affordable prices. Paper Books were available by mail-order subscription, with 12 books costing $5 per year.

Clemens, Will M., ed.

***Sixty and Six***

New York: New Amsterdam Book Co., c. 1897

*From the William Vaughn Moody Collection*

Call number: PS658.C550

A marvelous meta-binding, the artist unknown, depicting readers facing off in the act of reading their respective bound books.

# Publishers’ Bindings 2

Austen, Jane

***Pride and Prejudice*, illustrated by Hugh Thomson**

London: George Allen, 1894

*From the Training Department Library of the R. R. Donnelley & Sons Co.*

Call number: PR4034.P9 1894

Among its many concerns, Chicago-based printer R. R. Donnelley & Sons operated a hand-bindery from 1921 to 1981, headed by the English binder Alfred de Sauty. Donnelley’s archive is housed in the Hanna Holborn Gray Special Collections Research Center, and it includes 1,200 volumes from Donnelley’s Training Department Library, of which this fine publisher’s binding, with an illustration by Hugh Thomson stamped in gilt, is one example.

Cumming, Maria S.

***The Lamplighter***

London: Ward, Lock & Bowdon, 188?

Binding: Publisher’s red cloth decorated with black, green and yellow floral motif. Title panel stamped in gold on front cover and on spine

Call number: PS1474.C5L2 1880z

Dunbar, Paul Laurence

***Candle-Lightin’ Time,* illustrated with photographs by the Hampton Institute Camera Club and decorations by Margaret Armstrong**

New York: Dodd Mead & Co., 1901

*Gift of David Borowitz*

Binding: Title within ornamental border; text within floreated oval borders, in green

Call number: PS1556.C2 1901, c. 2

Thomas, Augustus

***The Witching Hour***

New York: Harper and Bros., 1908

Binding: Publisher’s illustrated blue cloth over boards.

*From the Fred W. Atkinson Collection of American Drama*

Call number: PS3022.W8 1908

**Binding by Henry Thayer, Decorative Designers**

Henley, William Ernest

***Hawthorn & Lavender***

New York: Harper and Bros., 1901

Binding: Publisher's decorative green cloth over boards; signed by the designer: D.D. [Decorative Designers, founded by Henry Thayer].

Call number: PR4783.H39 1901

# Paper Bindings

Bandettini, Teresa

***Odi tre di Teresa Bandettini Lucchese***

Lucca: Presso Domenico Marescandoli, 1799

Binding: Red and green Italian block-printed paper wrappers.

*Purchased on the George Williamson Endowment Fund*

This work by the Italian poet Teresa Bandettini is bound in block-printed papers of Italian design and are likely of Italian origin – perhaps in Lucca, where this book was printed and the city in which Bandettini was born. Paper decorated with marbled, paste- and block-printed patterns such these were commonly used in the eighteenth century as endpapers in bindings and as paper wrappers that served as bindings, albeit fragile ones.

Jammes, André

***Papier Dominotés***

Paris: Éditions des Cendres, 2010

*From the Richard J. Wolfe Collection of Paper Marbling and Allied Book Arts*

Binding: Paper pattern by André Barc. Chartres [?] – blue print with pink and yellow bosses, the geometric pattern of flowers and pineapple leaves

Call number: No. 178

**Binding designed by Rudolph Ruzicka, “Harvard Towers” paste paper by Veronica Ruzicka**

Loring, Rosamond B.

***Decorated Book Papers***

Cambridge, MA: Harvard College Library, 1942

*From the Richard J. Wolfe Collection of Paper Marbling and Allied Book Arts*

Binding: Quarter black cloth and decorated papers over boards, using a paste-paper of Rosamond Loring’s design. In original black box. At left: detail of a printed pattern paste paper designed by Veronica Ruzicka, the original of which is viewable in the book’s opening, opposite.

Call number: No. 221

***Oriental Printing, Fantasy and Art Papers***

New York: Nelson-Whitehead Paper Corp., [1959?]

*Purchased on the Suzette Morton Davidson Rare Book Fund*

Binding: Japanese sewing ; decorated paper over boards ; block printed end papers.

Call number: obl Z250.N455 1959

# Treasure Bindings

***The Silver Gospels***

Armenia: illuminated manuscript on parchment of the four gospels, 1661

*From the Edgar J. Goodspeed Collection of New Testament Manuscripts*

Binding: Leather over boards, covered with hammered silver. Spine and fore-edge flap of linen studded with rosettes of silver. Leather strap closures (one remaining). Doublures of floral-patterned linen. Remains of thread tabs.

Front cover: Crucifixion of Christ with the Virgin Mary and John the Apostle on either side. Skull at base of cross; a seraph at each corner of the scene. Floral border and background. Back cover: Image of enthroned Virgin and Christ-child, within border engraved with prayer and date, O blessed Virgin Mother of the only-begotten. Intercede for me with the immortal king. In the year 1108 (1659)

Call number: alcMs 951

Albach, J. S.

***Heilige Anklänge***

Budapest: Julius Müller, 1850.

Binding: Dark blue velvet with silver fittings and clasp; four arabesque corner bosses surrounding a central decoration of Mary holding baby Jesus on front, and four pyramidal corner bosses on back. White moiré paper endpapers, all edges gilt.

Call number: ARREARAGE 2021-35

***Almanach Galant des Costumes Français***

Paris: Chez le Sr. Boulanger, 1780

*Purchased on the Joseph and Helen Regenstein Rare Book Fund*

Binding: Mother-of-pearl and silver-gilt hinged case binding

Call number: ARREARAGE 2020-127

**Binding miniature of embossed, gilded and painted tin by Thomas Compigné**

***Les Lacets de Vénus***

Paris: Bailly, 1787.

*Purchased on the Joseph and Helen Regenstein Rare Book Fund*

Binding: painted and gold-tooled white calf, the covers overlaid with gold-tooled red morocco cut out to reveal in the interstices a bright magenta blind-stamped metallic ground; at center a large silver oval medallion enclosing on each cover a different miniature of embossed, gilded and painted tin under glass. On front cover a harbor scene of two fishermen clamming, with sailboats and a building in the background, on back cover a different seaside scene with ducks and a port village; blue silk endleaves. Housed in a two-part blue morocco gilt slipcase by Riviere & Son.

***Nueva Cartilla ó Silabario***

Mexico: Agustin Contreras, 1835.

*Purchased on the George Williamson Endowment Fund*

Binding: Contemporary silk wrappers embroidered with silver thread, front board lettered ‘Nueva Cartilla JHS Silabario’, back board lettered ‘Paz Garcia Ano de 1836’ with initials under a crown.

Call number: ARREARAGE 2021-37

***Nouveaux Costumes***

Paris: Chex le Sr. Desnos, 1781?

*Purchased on the Joseph and Helen Regenstein Rare Book Fund*

Binding: Embroidered and painted white silk over binder’s board, covers with scrolling vine borders of couched metallic thread and sequins enclosing a different gouache painting on each cover: a strolling gentleman playing a bagpipe on upper cover and a lady in a lavish pink dress and pouf coiffure on lower cover, spine with undulating thread and sequins (a few lacking), blue silk liners; recased. Robert de Beauvillain, bookplate bound at front. With blue silk endpapers.

Call number: ARREARAGE 2020-133

# A Christmas Carol

**Bound by Sangorski & Sutcliffe**

Dickens, Charles

***A Christmas Carol in Prose, with illustrations by John Leech***

London: Chapman & Hall, 1843

*Purchased on the Joseph and Helen Regenstein Rare Book Fund*

Binding: Binding: Green morocco with gilt-stamped floral decoration and the letter "E" in upper corners and "XMAS 1908 in lower corners; publisher's original brown cloth bound in; signed: Sangorski & Sutcliffe

Call number: alc ARREARAGE 2021-36

# Guild of Women Binders

**Bound by Harriet W. Patterson and tooled by Charles McLeish**

Browning, Robert

***In a Balcony***

Chicago: Langworthy & Stevens, 1902.

*Purchased on the Joseph and Helen Regenstein Rare Book Fund*

Binding: full crushed dark green morocco with all-over geometric triple-ruled squares bordered by four hearts on both covers, spine and inner dentelles; marbled endpapers; gilt edges; signed on top and bottom rear dentelle, respectively: "Bound by Harriet W. Patterson" and "Tooled by Charles McLeish."

Call number: ARREARAGE 2021-12

**Bound by Florence Paget**

***Lectures by William Morris***

London: Chiswick Press, 1898-1901

*Gift of the University of Chicago Library Council in honor of Brenda Johnson on the occasion of her retirement as Library Director and University Librarian, Nov. 11, 2021*

Binding: Dark-green morocco with gilt tooling, by Florence Paget, signed “F. P. 1907” on rear turn-in. Front cover with frame of gilt fillets and undulating branches bearing Tudor roses, raised bands, spine panels with central Tudor rose and rose-leaf corner-pieces, gilt lettering, gilt-ruled turn-ins with rose corner-pieces, all edges gilt.

Call number: TK

Florence Paget was a student of the binder Douglas Cockerell and her bindings were exhibited at the Arts and Crafts Exhibition Society in 1899 and 1900. Paget received acclaim for her work and was chosen to bind the *Form of Order and Service* that King Edward VII carried at his coronation in 1902. The book is now in the Royal Collection Trust, inventory no. 1080420 [QR link? <https://www.rct.uk/collection/1080420/the-form-and-order-of-the-coronation-of-their-majesties-king-edward-vii-and-queen> ].

**Bound by The Guild of Women Binders**

Morris, William

***The Defence of Guenevere***

Portland, ME: T. B. Mosher, 1896

*Purchased on the Joseph and Helen Regenstein Rare Book Fund*

Binding: full polished calf with gold tooled flowers, hearts and tendrils on both covers; title in gilt on spine, with a single heart and tendril below; gilt dentelles

Call number: ARREARAGE 2021-11

The work of The Guild of Women Binders embodied many principles of the Arts and Crafts movement, associated with Kelmscott Press-founder William Morris, whose poetry is presented in this elegant binding that reflects individuality and skilled handwork.

**Binding attributed to The Guild of Women Binders**

***The Ingoldsby Legends***

London: John Lane, 1903

*Purchased on the Joseph and Helen Regenstein Rare Book Fund*

Binding: full dark brown modeled leather presumably by Guild of Women Binders; tree motif comprising various animals (birds, cats, seahorses) embedded, gilt stippling and title all in relief from modeling technique; green gauffered top edge; marbled endpapers.

Call number: ARREARAGE 2021-17

**Bound by Eleanor Joachim**

Laing, R. M.

***The Plants of New Zealand***

Christchurch, New Zealand: Whitcombe and Tombs, 1906

*Purchased on the Joseph and Helen Regenstein Rare Book Fund*

Binding: bound by Eleanor Joachim, signed in gilt rear dentelle, "19 M.E.J. 08"; full Niger Morocco over boards; heavily gold tooled with stylized Rata tree on cover, similar leaf motifs on rear cover, spine, and wide dentelles; gilt edges.

Call number: ARREARAGE 2021-18

Pillar text: Mary Eleanor Joachim was a student of Sangorski and Sutcliffe’s, the authors of the binding for Charles Dickens’s *A Christmas Carol*, featured at left. Although Joachim was born in England, her parents emigrated to New Zealand when she was two years old. Joachim’s feelings about her home country might be inferred from this lovely binding, one of three she has been known to have done for the text, one of which, according to the book historian Marianne Tidcomb, was presented to Queen Alexandra.

**Bound by Sarah Prideaux**

Browning, Robert

***Dramatic Romances and Lyrics***

*Purchased on the Joseph and Helen Regenstein Rare Book Fund*

Binding: bound by Sarah Prideaux in full dark-green morocco with elegant gilt tooling; all edges gilt; binder’s gilt-stamped signature on rear dentelle: “S. T. P. 1900”

Call number: alcARREARAGE 2021-13

One of the foremost women bookbinders, Sarah Treverbian Prideaux applied decoration with restraint, and her bindings are noted for their subtle yet exquisite beauty. Prideaux favored simple and crisp floral motifs and avoided pictorial design altogether. She writes: “It gives me but little pleasure to see a book covered with a mass of small ‘tooling’ which effectually hides the beauty of the underlying material, and necessitates much study before the design can be distinguished. What is the use of selecting at great cost of money and time the finest and most flawless skins only to overlay them with a glitter of gold?” The influence of Prideaux, who was also a teacher, can be seen in some of the work of women who came after her.