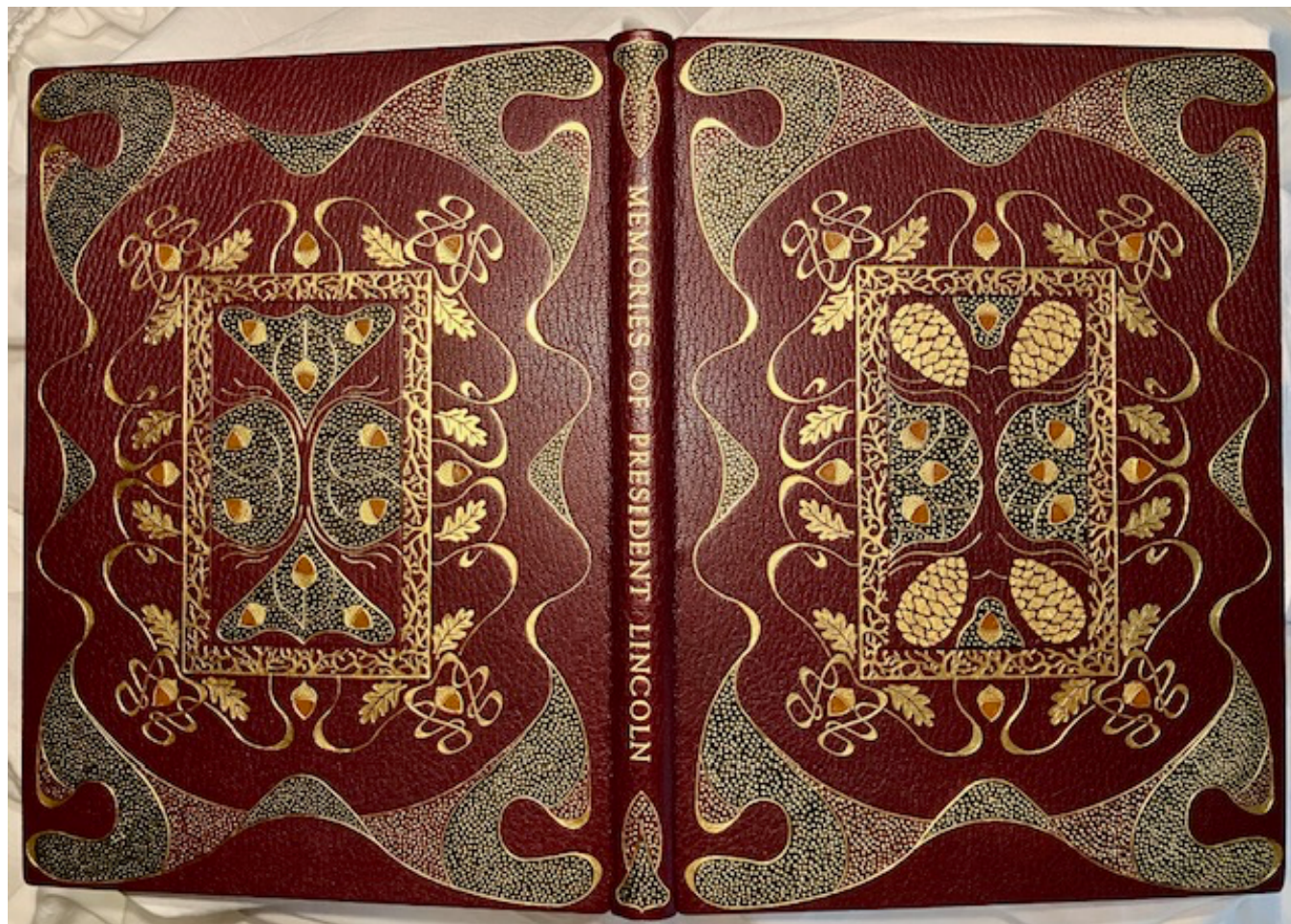


The Samuel Feinstein Commissioned Binding *Memories of President Lincoln* printed on pure vellum

∞ A Documentation ∞



Whitman, Walt. *MEMORIES OF PRESIDENT LINCOLN*. Portland, ME: Thomas B. Mosher, 1912. Quarto. Copy No. 7 of 10 printed on Roman vellum, numbered and signed by the publisher. Bound in full Morocco in Art-Nouveau style as a somewhat retrospective take-off of the Hampstead Bindery/Guild of Women-Binders with onlays by Samuel Feinstein of Chicago signed on back cover. Inner panel design of gilt acorns using light-brown onlays, oak leaves, pine cones, twigs, and ribbon all in gilt on front cover by Melissa Zane, being adapted from a painting by her. Dense gilt-pointillé areas across onlays. Wide turn-ins with six gilt acorns intersecting a gilt rule with initial PRB (Philp R. Bishop, the collector) and TBM (Thomas Bird Mosher, the publisher); green doublures reflecting the pointillé work from the covers. Watered-silk and Cockerell-styled marbled endpapers also made by Feinstein. Top page edges gilt. Contained in clamshell case which also includes all the binder's design work sheets now held between the vellum covers of the original publisher's binding. A separate cloth case houses the tools made for this project. Bishop 239.

The commission for this sumptuous binding began in earnest early 2021, and collaboration continued between binder and collector proceeded throughout its design and manufacture up to delivery in May 2024. The design for the binding spring boarded from a painting our daughter did for us for Christmas 2020 to be hung at Acorn Cottage and Oak Acre Gardens. The painting so impressed and surprised us that we approached Samuel Feinstein to see if a new creation

could come about by merging: our sense of place, our daughter's design, the preciousness of a Mosher book printed on real vellum, and a Mosher book in a fine binding like others in the Mosher Collection. Here's the binder's lengthy and technically detailed statement accompanying the binding:

Design

The central panel, including the decorative ribbon work, is based on a painting by the client's daughter, Melissa Zane. Each element has significance, the oak leaves and acorns are found in the Client's garden, and the Arts and Crafts style being of immense significance as well. I was asked to adapt it to a book design, and as most things in the art nouveau style, this was quite the undertaking. The first challenge was to imagine the design done with brass finishing tools, some aspects being more straightforward, such as the acorn or fleuron, some less so, such as the branch-frame surrounding the inner panel. The solution to the branch-frame was to make a series of seven tools that overlap by a millimeter or two and have each is used twice to make the entire way around. After the tools were designed and cut, from Kevin Noakes at Bookbindesigns and some that I cut myself, I set out to complete the rest of the design, made to complement Melissa Zane's that neither added too much nor too little to the composition. The rear board is the same as the front, except for the central rectangle, which was inspired and loosely based off of the shapes of the M and Z from an Art Nouveau alphabet, and flipped to fill out the rectangle, with onlays, dots, and acorns to complement the front board. The board edges were tooled with a single line, ending in a dot at the headcap, and the headcaps tooled as well. For the doublures, the beauty of the leather is showcased, bringing in elements from the covers, and complementing the hand-dyed silk flyleaves.

Technical Description

The book arrived in its original binding, a limp vellum binding with green ties. The sewing was cut and the text removed, and as the binding was completely intact and sound, I made a simple cloth portfolio the same size as the text-block which now houses many of the drawings, templates, and tooling templates for this binding; and this binding with the papers within resides in a slipcase in the same box as the book in its new binding. I marbled secondary decorative flyleaves, made up end-sections of Somerset 175gsm paper, which was similar in color and weight to the vellum of the book. The head edge of the book was gilt before sewing, to give a more natural and hand-made effect, which was often used in Arts & Crafts style works. The book was sewn on four frayable flax sewing supports, the spine glued with hide glue, then rounded and backed to 90°. The slips were frayed and laced into the boards, made of archival millboard and card, and headbands sewn on cores of laminated parchment & leather for the rear core and leather cord for the front core. The spine was first lined with a release layer of Japanese tissue and wheat paste,

then patch-lined with flannel using pva/methylcellulose mix, then lined with linen, then a suede lining, sanded smooth. The boards were shaped, a one-on-two-off hollow made of Ruscombe Mill "chateau vellum" paper was attached using Jade 711 PVA, and a final board lining on the outsides of the boards. The book was covered in maroon goatskin leather. Leather hinges and doublures were put in. The binding was tooled in 23.5K Italian gold leaf, with leather onlays and a few lines left in blind, as well as MZ tooled on the front board where Melissa Zane's painting was recreated. Silk for the flyleaves was dyed from cream to green, to complement the doublures using RIT dye, and they were put in using pva.

A full-cloth, clamshell box lined with ultrasuede pads was made to house the binding. Under the book is its original binding in a slipcase which can be removed with the linen tape. Inside the original binding is a cloth portfolio with original drawings, designs, tooling templates, and this write-up. A box housing the 15 tools designed by the binder and cut by Kevin Noakes's company Bookbindesigns as well as 4 tools cut by the binder accompany the binding, with carbon fiber spacers with a design resembling wood grain allow for the top to be hinged off. Completed in 2024.

More of the binder's reflections:

"It's my most elaborate binding to date, using a number of my favorite techniques, and it provided me with some interesting design challenges as adapting Melissa's painting into a book cover, wanting to neither add too much nor too little while still staying true to my own design sense to glorify both the painting it was based on as well as the text within."

[In overviewing the project] “Here we have the totality of this project: the original limp-vellum binding, the book, the box, a portfolio of drawings, designs, & templates, and the finishing tools created for this binding (15 from Bookbindesigns and 4 that I cut) in a matching box. The branch-frame aspect of the design needed to be exact, as the 7 tools that make it up needed to overlap by 1-2mm to allow for a seamless transition between tools, and Kevin Noakes did not disappoint!”

“I especially like how the green of the onlays under the dots gives a different effect/feeling for a shallow angle as opposed to head on. The thicker aspects of the gold (the oak leaves, the thickness of the branch frame lines, the pinecones) from Melissa’s design really came through well in its adaptation to leather and gold... I like the variety of engaging reflections that happen with this binding.”

Short bio on the binder:

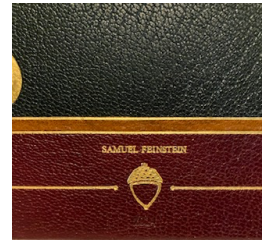
Samuel Feinstein discovered bookbinding after a traumatic brain injury left him in constant head pain and unable to continue his studies at the University of Wisconsin. In his search for what he could do, he found out about the inspiring world of hand-bookbinding.

Feinstein began teaching himself in 2009 and continued his studies formally at the North Bennet Street School under Jeff Altepeter and Martha Kearsley. Among the workshops he has taken, time spent with Monique Lallier in 2011 and Luigi Castiglioni in 2022 were particularly fruitful in his constant pursuit of craftsmanship in fine bookbinding. After graduating from North Bennet in 2012, he went into private practice creating fine and design bindings, executing finishing for other binders, and teaching workshops on finishing by hand and edge gilding. He has been teaching finishing for over ten years for various institutions around the United States. He has also given lectures and presentations for The Society of Gilders, The Caxton Club, the American Bookbinders Museum, Wellesley College, and the University of Iowa.

Feinstein’s work has been exhibited across the United States and internationally. He received a Design award from the 2015 Helen DeGolyer Competition for American Bookbinding, a “Highly Commendable: Tooling” award from the 2017 Open Set Competition & Exhibition, he received a rare commission from the Newberry Library in Chicago for a binding for their exhibition celebrating the 400th anniversary of Shakespeare’s death, and he exhibited a binding in the 2022 Designer Bookbinders International Competition. He currently lives and works in Chicago.

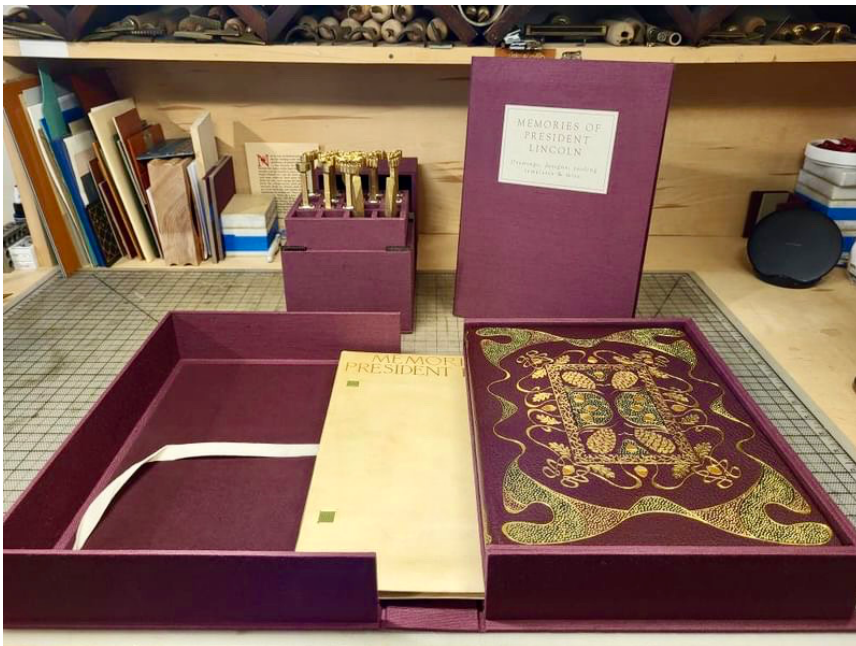
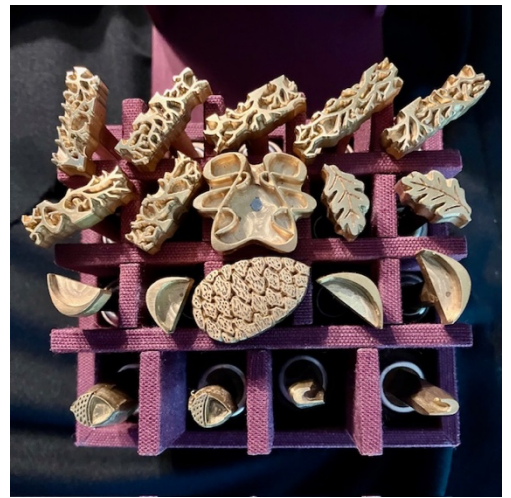
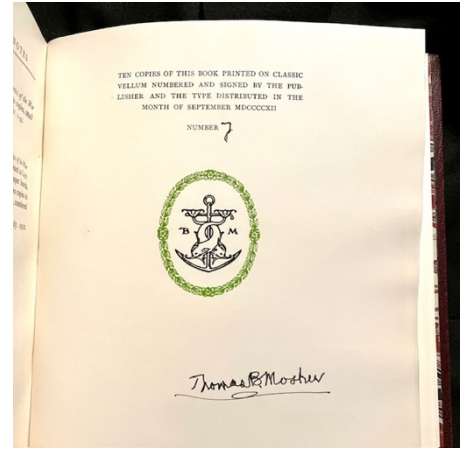
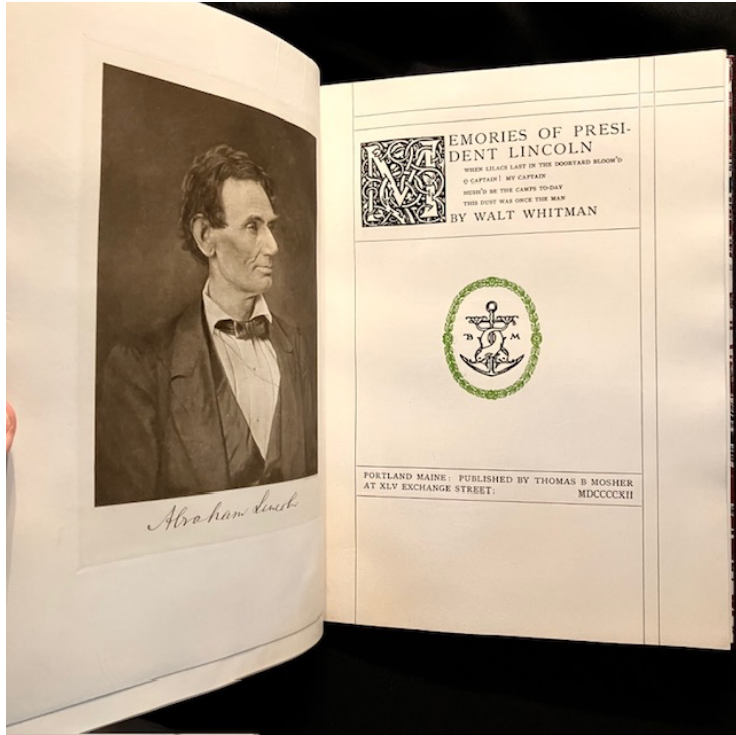
Short bio on the front cover designer:

Melissa S. Zane’s current studio is located at the Lancaster Art Vault in Lancaster, PA. A graduate of Kutztown University’s art program, she received her BFA in 1995; in 2011 she earned her MFA from The Academy of Art University in California. After successfully working in the advertising world starting shortly after her BFA, she elected to branch out on her own in 2020, opening Melissa S Zane Studios LLC in 2021. Along with her original art work which draws inspiration from design in nature, she creates works combining reality with design using her own artistic license, mostly through the use of acrylics as her medium of choice. One of the areas of design she enjoys involves expressions in Art Nouveau style and reflections of the Arts & Crafts period.



Inside the binding:

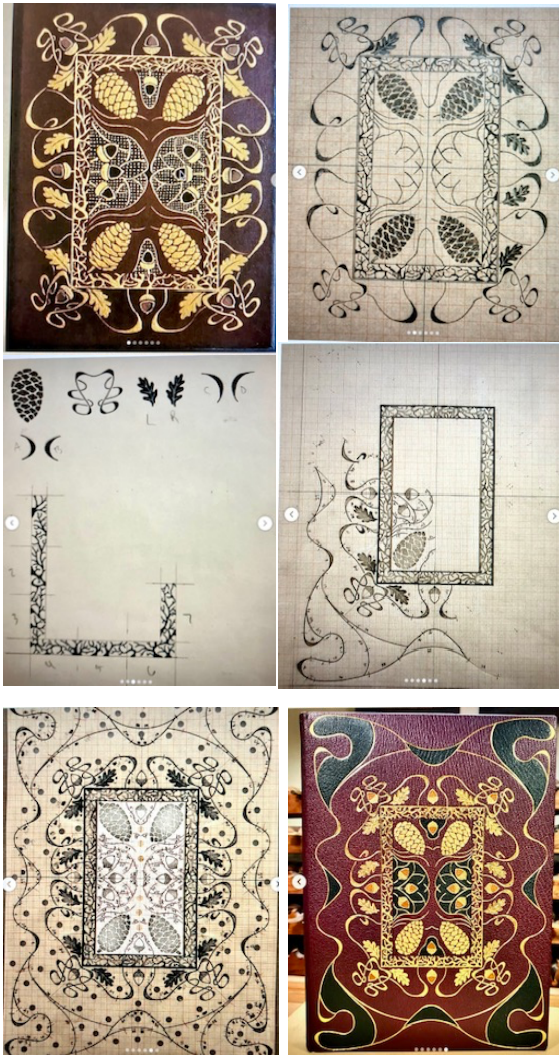




The Teachable Moments of Process Videos:

The following remarks are from Feinstein's "process videos" and here provided to show the considerations taken by the binder as he went about showing Internet students and onlookers what was entailed in certain steps in the binding process. He used his work on the *Memories of President Lincoln* to provide teachable moments for his audience. To see the actual video clips, visit Sam Feinstein's home page on Instagram. It's under his moniker: sfbookbinding and simply scroll down the images to find the pictures of this binding.

May 5, 2023 Instagram Post



"The binding I've been sharing in stories recently (which can be seen in my "Lincoln" highlight reel). The first image is the painting that I was asked to incorporate into a binding, done by the client's daughter (at the moment the binding will be a surprise to her, so I'll come back in here after the binding is completed and edit her name in). While I don't often collaborate on design work, this painting caught my attention, and working on an elaborate, art-nouveau style binding made it an easy decision to take on this project.

The first slide is the image of the painting [upper left]. I then drew it out (slide 2) [upper right] to understand what would be necessary to do in adapting this into a gold-tooled binding. The tools needed for the binding were sketched out [middle left], scanned into the computer, and any necessary touch-ups were done (I'll be doing a separate post on the branchwork frame, so I'll skim past it here). When doing a design like this, with four equal quadrants, it can be helpful to do the work by hand for one quadrant [middle right], and flip the design around on the computer to fill in the rest. The next two are the tooling templates I used [lower left] and the current state of the front board [lower right].

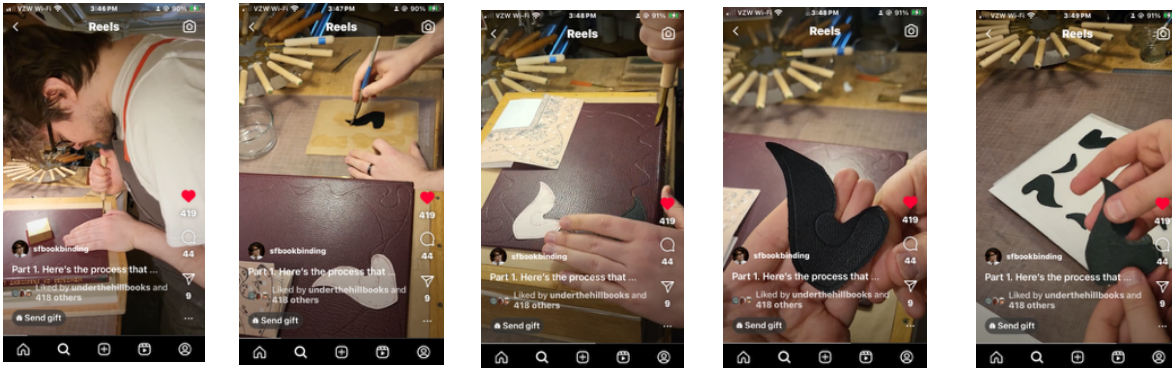
There is still much to do on this binding, but I am well on my way and will be making posts I think might be useful in terms of both processes and techniques, so stay tuned!"

June 27, 2023 Instagram "Process Video" Post

[only select screen captures are used here to accompany the text]

"Part 1. Here's the process that will give you the best results when you want to do onlays that end in a tooled line, here mine will end in a gold-tooled line, but you can leave it in blind, use carbon, or foil. I hope the edits cuts are obvious, as each step takes too long for our purposes here.

In this video I start by showing the final step of blind tooling. The steps for blind tooling are: 1. Heated tool through paper template, 2. Remove the template and tool with a heated tool on dry leather, 3. Dampen the leather and tool with a cool tool, 4. Tool the moistened leather with a heated tool.



When the book is dry, we start the tooled-edge onlay process. Methylcellulose is brushed on leather which has been pared as thinly as the leather allows, this heavily grained green leather was pared to .2-.3mm thick, the onlay is placed over where the final placement will be, slightly oversized in all directions. I then add some water with a cotton ball and work the leather into the impression, initially with my palms, then when the lines can be seen I use a brass folder to work it further into the impression, and finally I make impressions with the actual tools used to do the blind tooling *note the tools are not hot at this point, they are room temperature. The onlay is removed and placed between reemay* and blotters and left under weight to dry. Any residual methylcellulose is wiped away with a clean cotton ball and distilled water.

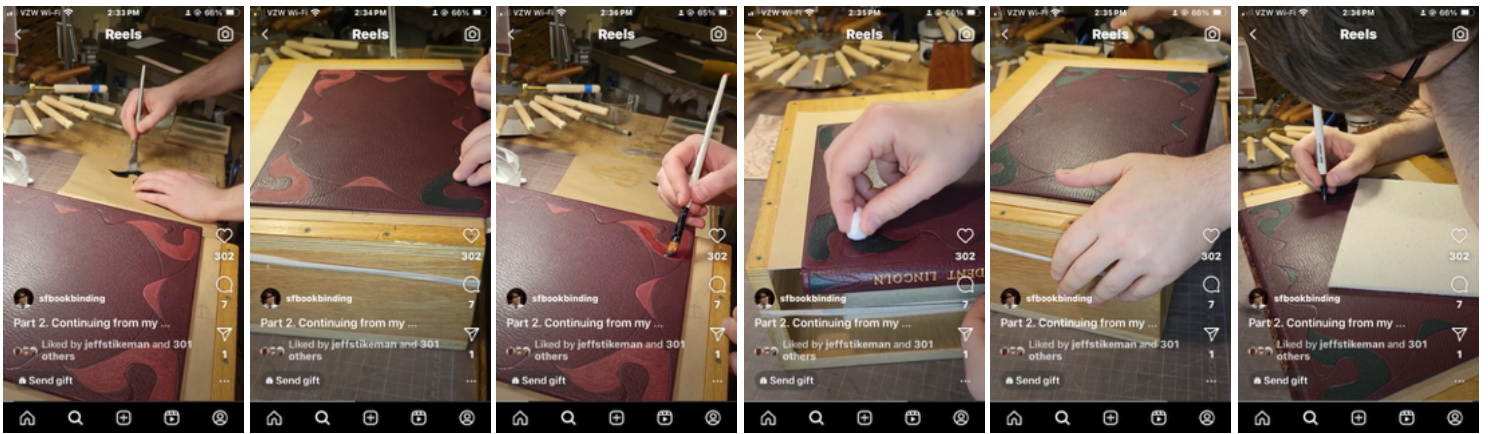
When the onlay has dried, it is next cut out using a sharp knife, and if necessary (as it was for these pieces) use a scalpel to bevel the edges of the onlays; because it is already quite thin, we're not taking much off, but it does indeed make a big difference. The surface of the covering leather which will be covered by the onlay must be scraped or sanded to remove the grain of the leather for better adhesion You can choose to paste up this area and burnish it down if you want a slightly less pronounced onlay, or leave it as is and your onlay will be more raised. More in the next post!"

* An inert, acid free, random-spunbonded 100% polyester fabric used in conservation/preservation methods.

June 28, 2023 Instagram "Process Video" Post

[only select screen captures are used here to accompany the text]

"Part 2. Continuing from my previous post on tooled-edge onlays, the onlay is pasted out several times with paste at a normal thickness, and thinned out paste is applied directly to the book to aid in adhesion. The onlay is placed onto the book and worked initially with the hands and palms. When the onlay is exactly where it need to be, I put the board into the press with a clean, flat board underneath (at this point my leather hinges and doublures are in, so the inside of the board is perfectly level) a piece of Japanese tissue over the book which will accept any possible paste that might squeeze out and a piece of polyurethane foam and board on top, which insures the bond--the pressure is firm but not excessive, and is removed within a couple minutes. After it is removed, the onlay is tooled with cool, room temperature tools. The other onlays are then applied and the book is left to rest between blotters and wooden boards under controlling weight overnight.

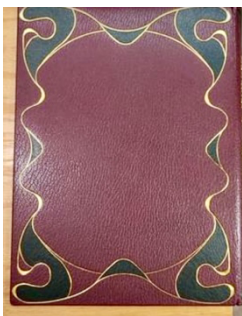


The next day the leather is dampened out and tooled with a heated tool, as the final step of blind tooling. This makes sure that the surface you will be tooling is nice and polished and further makes the onlay one with the book. At this point, if you want your onlay to end in a blind-tooled line, you may very well be finished, but it should be mentioned that if you have blind tooling on your binding, you want to make sure that you achieve a uniform color out of the leather with your blind tooling, as having inconsistent blind tooling on a binding is unsightly. For this binding, however, we move along to gold tooling! The impressions have glaire applied, here I am using a #1 (.50mm) Rapidograph pen, which allows for great accuracy without brush from a bottle of glaire.

My next and final post for this set of videos on tooled-edge onlays will have the gilding process.”

June 29, 2023 Instagram “Process Video” Post

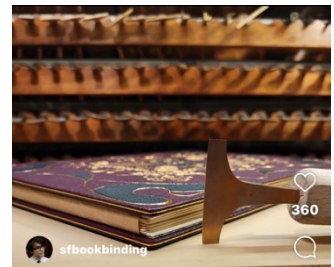
[only select screen captures are used here to accompany the text]



“Final Part, Tooled-Edge Onlays. We have applied the onlays, nipped them in the press, tooled them with the tools at room temperature, let the book dry between blotters and under controlling weight until the next day, dampened out and tooled with a heated tool to be prepared for gilding. Two layers of glaire are needed for this kind of tooling.

For the gilding process, gold leaf is taken out of the book, placed on the gold cushion, and cut slightly oversize for the individual tools being used. I know the widely used practice of using the back of the gold knife to bond two leaves together on the gold cushion, but for the kind of gilding I do I transfer the leaf to the gold cushion, cut it, and then pick up multiple layers of gold on the face of the tool, and then go back into the impression--which cuts out the tie needed to bond two leaves together. The tool is heated higher than is necessary, cooled down to the right gilding temperature, polished, a little bit of Vaseline is picked up on the face of the tool which allows me to pick up the required layers of gold. The first pass with gilding I use 3 layers of gold; excess gold is folded over the impression which will add a few more layers. The impression is cleaned initially with a fine cheesecloth wrapped around a finger. Two more layers of gold are used for the second gilding, so we’re looking at about 8 or so layers, which includes the gold that is folded over and tooled.

To further clean the impressions, a manicure stick made of orange wood is used, which can be dry or you can soften the wood with some aqueous enzymatic solution (saliva). Should you have gold that is very stubborn you can use a needle that has been slightly dulled with a VERY light touch--so light of a touch that you are only coming in contact with the gold and not the leather that it is stuck to. These are not the *only* ways to gild or to clean the gold, but they are quite effective. Should the gold need it, you can go back into the impressions with a heated tool at a lower temperature than what activates your size and burnish the gold for a brighter and more consistent impression."



September 23, 2023 Instagram "Process Video" Post

[only select screen captures are here used here to accompany the text]

"Often I'll tool a line on the board edges, a truly beautiful detail that we often see in the history of gold-tooled bindings. There are many ways to do this, but here is a method that helps make sure everything is where it needs to be. ***A little side note, there is a binding by Derome le jeune in the Newberry Library collection here in Chicago which is a binding that was done quickly where the finishing was done with egg glaire and tooling direct (without binding in) with double line fillet with the gold applied and he lines done by eye where he goes off his line and slips off of the board edge and then picks right back up, and I can imagine vividly the various expletives used at the very moment... It indeed does happen. Direct tooling allows for a number of decorative possibilities as well as, at times, reducing the time spent, but tooling with egg glaire where moisture must be present in the gilding process also makes it easier to go out of your line. Each style of tooling has its place, and being able to use each process based on the benefits of each is a worthwhile skill to practice and be able to use.***"



For this binding, I am employing the more slow and steady option, the process of which I have shared a number of times, but using it on the board's edge is definitely worth sharing and talking about here. Doing this kind of tooling is a very "trust the process" situation, since we don't have the benefit of using a tooling template or being able to score a line with a straight edge and bone folder. Here I am using a paddle divider made by the incredible Brien Beidler, also call a "Castiglioni divider" as it is based on a tool made by Luigi Castiglioni. It is a Starrett divider which has had a brass plate soldered onto it which allows one to square up the divider to the flat of the inside of the board. I did modify the normal leg so that the width of the line matches up with my primary line pallet as well as rounding off any sharp edges so that it doesn't break the surface of the leather when dragging it. A light touch will give you the best result as you follow the impression of the line, since the paddle divider gives a line that is an even distance from the inside of the board (because

the outside of the boards are shaped, you will use the inside of the board to have the paddle against when marking up), and if you use too much pressure you risk going off your line or creating a scenario where the tool can slide off of the board's edge, and it is possible to damage the text block if the pressure you're using creates enough momentum so you can't stop yourself before hitting the text block. Here I am using some press boards in my finishing press on either side of the book to give a bit more stability to the edge as I tool it--it can be done without, but this way there is less wobble in the boards when putting down pressure.

As always, building up an impression goes through the states of blind tooling:

1. Marking up, here done with a paddle divider
2. Tooling with a heated tool
3. Dampen the leather out and tool with a cool tool (skipped as a finisher's expedient)
4. Tool with a heated tool on moistened leather
5. Glair in
6. Tool with leaf--here I pick up 2 layers of leaf on the tool, go into my impression, then fold over the excess and tool again to add more layers of gold into my impression
7. Clean away excess gold"

May 11, 2024 Instagram statement:

"This binding is an Arts and crafts style design based on a painting by Melissa Zane, and while the project was kept secret from her until the binding was delivered, it is very much a collaborative binding. I was given images of the painting to work from, figured out how to adapt the design into leather and gold, designed the tools and had them made (more on this in following posts) and filled out the design using some of the same tools and style, drawing inspiration from some of my favorite Arts and Crafts style binders--the Guild of Women Binders. The challenge was to make the painting the primary design element and add neither too much that the painting might become eclipsed, nor too little that it wouldn't be an original binding from me, as well as working with the composition to be proportional to the size of the book. I'm extremely pleased with how it came together, and am happy to have used a number of my favorite techniques--and if you have been following along, you've seen the process posts where I shared the steps involved, and if you haven't, there are a number of them in my feed."

Reader comments posted along with Feinstein's video or photos and description:

- How dare you make the rest of us look so very bad? Brilliant as usual.--inkandawl
- Perfection! --pendantpaper
- Congratulations Sam! This is a lot of work. And it is stunning in result! --timothybindery
- Really incredible work!! --mccall_company; Feinstein repponse: Thanks nate! I'm really pleased with how this one turned out.
- Incredibly beautiful and perfect in every detail --teo.studio
- Love, love, love. Congratulations Sam. --karenmcguirebookbinder; SF reply: thanks Karen!! It's been a journey, but I'm really happy with how it turned out, both design and execution.
- How do you keep the one book in place? --studiogaines; SF reply: The piece on the left is the painting that the book's central design was adapted from, it just so happens to be about the same



size as that box tray, which was a happy coincidence for displaying them together, but I believe the painting lives displayed on the wall. There is a slipcase under the tray with the book that does have its original binding, which you can see in the reel I just posted. There's a tape that can be pulled to remove it.

- Such a joy to look at! So beautifully done, both painting and book! --e.h.m.conservation
- This is absolutely wonderful, Sam! --thesocietyofgilders
- Woah!!! --pdverheyen

May 12, 2024 Instagram statements (2):

"The original limp-vellum binding is housed beneath the book, which made for a great place for some of my drawings, designs, templates, and associated papers for the binding. Normally, these are things I keep for my own archives, but this project is a happy exception, and I'm quite pleased to have them included here. Some of these are drawings made when adapting the design, there are primary and secondary tooling templates, and drafted out versions for the finishing tools, which are all housed in a cloth portfolio that was made to fit where the textblock used to be."

Reader comments posted along with Feinstein's video or photos and description:

- The devil is in the details, and from what I see: it's devilishly good--philipbishop3134 to which Feinstein replied: thanks Phil! I'm incredibly pleased with it, and I know you've got quite an eye as well!
- Stunning!--crowninghensbindery
- No tick bites [laughter] Sam, your craft is above and beyond excellence.--robinbradesto to which Sam replied: Rarely is there a modern leather skin available that is perfect and has no imperfections such as tick bites or scars resulting from life's consequences.
- This is on the short order of my favorite work of yours--hexenhausen
- World's Best Gold Tooler. Very fine!--shanshamimal

and from another posting on the same day, May 12, showing all the components of Sam Feinstein's binding using a reel to display the completed project:



"Here we have the totality of this project: the original limp-vellum binding, the book, the box, a portfolio of drawings, designs, & templates, and the finishing tools created for this binding (15 from Bookbindesigns and 4 that I cut) in a matching box. The branch-frame aspect of the design needed to be exact, as the 7 tools that make it up needed to overlap by 1-2mm to allow for a seamless transition between tools, and Kevin Noakes did not disappoint!"

Reader comments posted along with Feinstein's video or photos and description:

- Magnificent visual presentation. I was expecting something nice like this, and you delivered. Great presentation Sam. --philipbishop3134; SF reply: Thanks so much Phil! I definitely needed to do this project justice, there's just so much I love about it. Being given the opportunity to do something as complex and ornate as this binding is a real gem for me. Thank you for that.
- Just incredible work Sam, this book and collection will go down in history as one of the finest complete collections of work. Congratulations for doing a momentous job with everything, and I'm just I awe of everything you do. --karenmcguirebookbinder
- An impressive presentation of this project that exemplifies your creativity, artistry and attention to detail. Well done!! --sbishcat; SF reply: Thank you so much Sue! I'm thrilled it's back home with you and Phil. It's been an incredible journey.
- Grand Bravo !! --luigicastiglioni.bookartist; I was hoping one of the modern greats in today's bookbinding world would weigh in with comment, no matter how brief. Yours is a most welcome and powerful statement --philipbishop3134; My hope is that Sam, every morning, repeats these two words [grand bravo] to himself in front of the mirror! --luigicastiglioni; SF reply: Thank you so much Luigi! It means a lot!
- A complete and perfect job, wonderful finishing, is of supreme excellence (translation) --brjaen-cuadernacionesdetorres
- Sam, will you discuss this project as an example for the PANEL DISCUSSION (IN PERSON AND VIRTUL)? Finding Your Voice: Design in the making of your book Thursday, August 15, 6:00 - 7:30 PM --robinbrandes; SF reply: I'd be happy to have this be among the projects I talk about in August.
- That box is on fire! --coyotebonespress
- Congratulations Sam, always Incredibly Awesome Work. Thank you for sharing with us. -- Printsbygregorypage
- Inspirational --londongild
- That box has a upper cool design! --jaytannerbookbinder; SF reply: Thanks Jay! I enjoyed thinking about its presentation and am really happy with it!

May 13, 2024, Final Instagram statement to his audience:

The binder, Sam Feinstein, posted the following as a more formal description of just the binding itself, and is here quoted in full:

"Memories of President Lincoln by Walt Whitman. Mosher Press: Portland, ME, 1912.

#7/10 printed on vellum. Full leather binding with leather hinges and doublures, hand-dyed silk flyleaves, secondary flyleaves marbled by the binder, top edge gilt, double-core silk endbands, leather onlays and tooled in 23.5K gold leaf. Initials of the client at the head of the front doublure, initials of the publisher at the tail of the front doublure; signed by the binder and dated at the tail of the rear doublure. The central design on the front board based on a painting by @melissazaneartist with a border design by the binder and a complementary inner panel design on the rear board.

Titling and tooling on the spine, a single line on the Board edges ending in a dot, lines & dots on the headcaps."*

* Side note: It should be mentioned that Feinstein’s method of tooling is what we might call “in the French style” or French method. Jeff Stikeman, as a pupil of Sam Feinstein wrote to me on October 15, 2024, “after a bit of discussion and training under him, [Sam’s tooling method] is literally exactly the way that William Matthews proscribed . . .which was in keeping with the French, i.e., . . .thru the pattern first; then blind again to define it; then damp and blind, cold tools; then dry and blind, hot tools; then damp and blind cold tools; then damp and blind, hot tools. . . etc. etc. to build the impression. And only THEN starting with gold.” This speaks to the arduous, complex, and detailed method top-flight professional binders take in preparing each and every tooled area even before the gold is applied. Then the gold is perhaps impressed two or more times to get the deep saturated and lustrous look, with a whole complicated set of procedures unto itself.

To complete the circle, I took the binding, unannounced, to my daughter’s home on May 7, 2024, her birthday celebration. We surprised her with the unveiling and her first-time viewing of the binding and accompanying material along with the story behind what happened after we got her original painting. We presented a synopsis of the ensuing conversations with Sam and the design work and conversations we had over the binding of the *Memories of President Lincoln*. Melissa contacted Sam to say how much she appreciated his work, and how honored she was to see his astonishing adaptation.



So ends the saga of the creation of a binding, its design and execution by a world-class binder in America. It has been quite the “journey” as Sam Feinstein often refers to working on this binding to completion. The binding now enters world at large as represented in the Bishop-Mosher Collection, and takes its place alongside the other 450+ special bindings, and so here we conclude with this ...

End of Documentation, but beginning of a binding's New Life

Philip R. Bishop
November 20, 2024