

# BOOKWORKS XIX - 2018

Presented by

The Cincinnati Book Arts Society

and The Public Library of Cincinnati and Hamilton County

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Public Library of Cincinnati & Hamilton County

800 Vine Street

Cincinnati, Ohio 45202-2071

CINCINNATI BOOK ARTS SOCIETY

## BOOKWORKS XIX ~ 2018

### EXHIBITORS

Kathe Bender  
Patty Bertsch  
Cecelia S. Chewning  
Jo Diamantes  
Judy Dominic  
Nancy Driesbach  
Carol Freid  
Cody Goodin  
Janice Kagermeier  
Marguerite B. Katchen  
Lou Kroner

A Leader  
Margaret Rhein  
Liz Scheuer  
Ashleigh Ferguson Schieszer  
Judith Serling-Sturm  
Anne Skove  
Veronica Sorcher  
Carolyn Stewart  
Salle Taft  
Jeanne Taylor  
Jan Thomas

## CREDITS

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Jessica Ebert, Photography  
Veronica Sorcher, Photographic Assistant  
Janice Kagermeier, Catalog Layout

*Book dimensions are in inches (H x W x D) on closed books unless otherwise indicated.*

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Kathe Bender

*The Brevity Of Life (cover)*

2018

4 5/16 x 4 5/16 x 2 1/2

Mixed media

I didn't know these people and did not kill these insects. They were found objects. The small book is filled with the secrets of life, but we hold those within ourselves.



Kathe Bender

*The Brevity Of Life (interior)*

Patty Bertsch

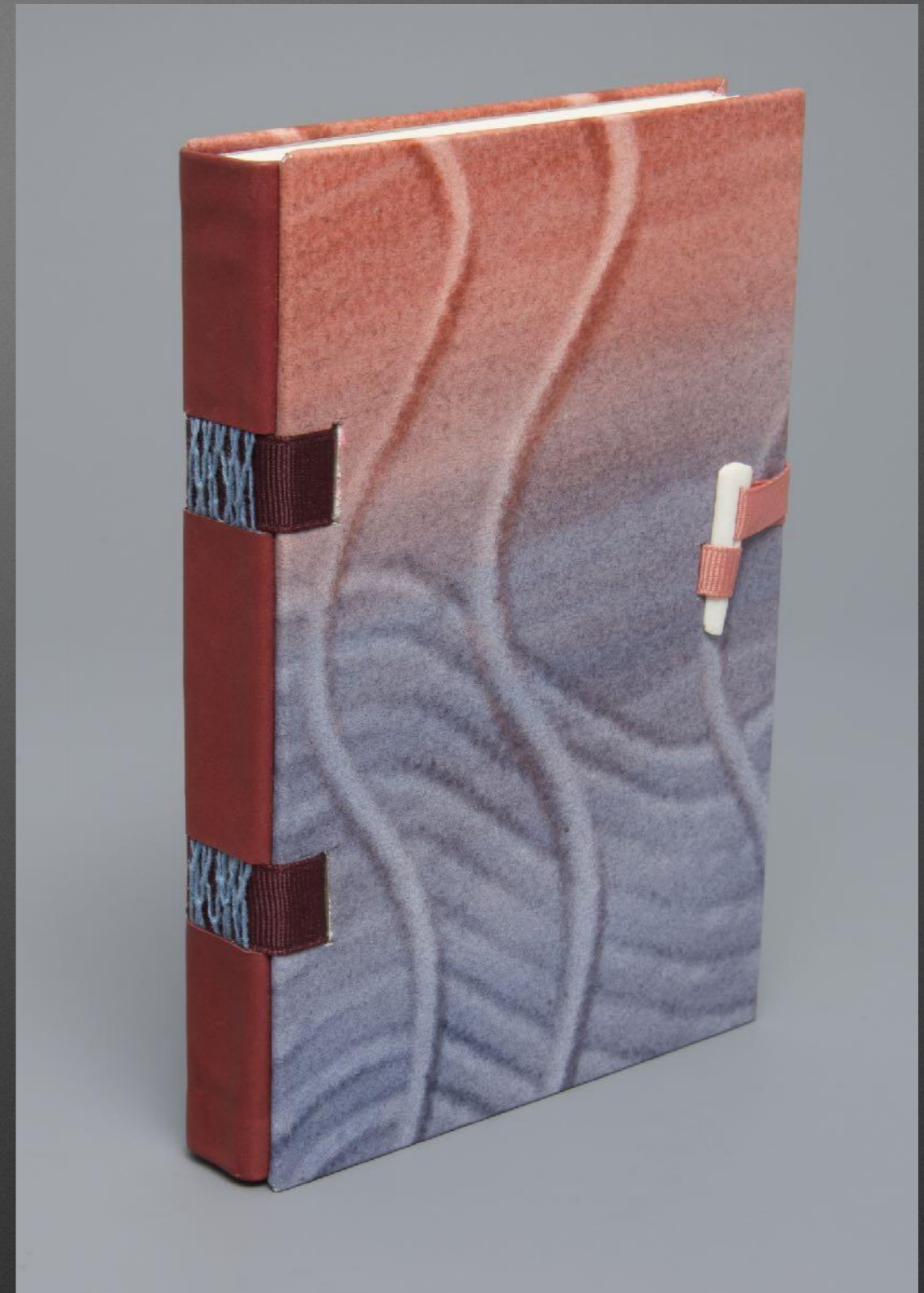
*August Journal*

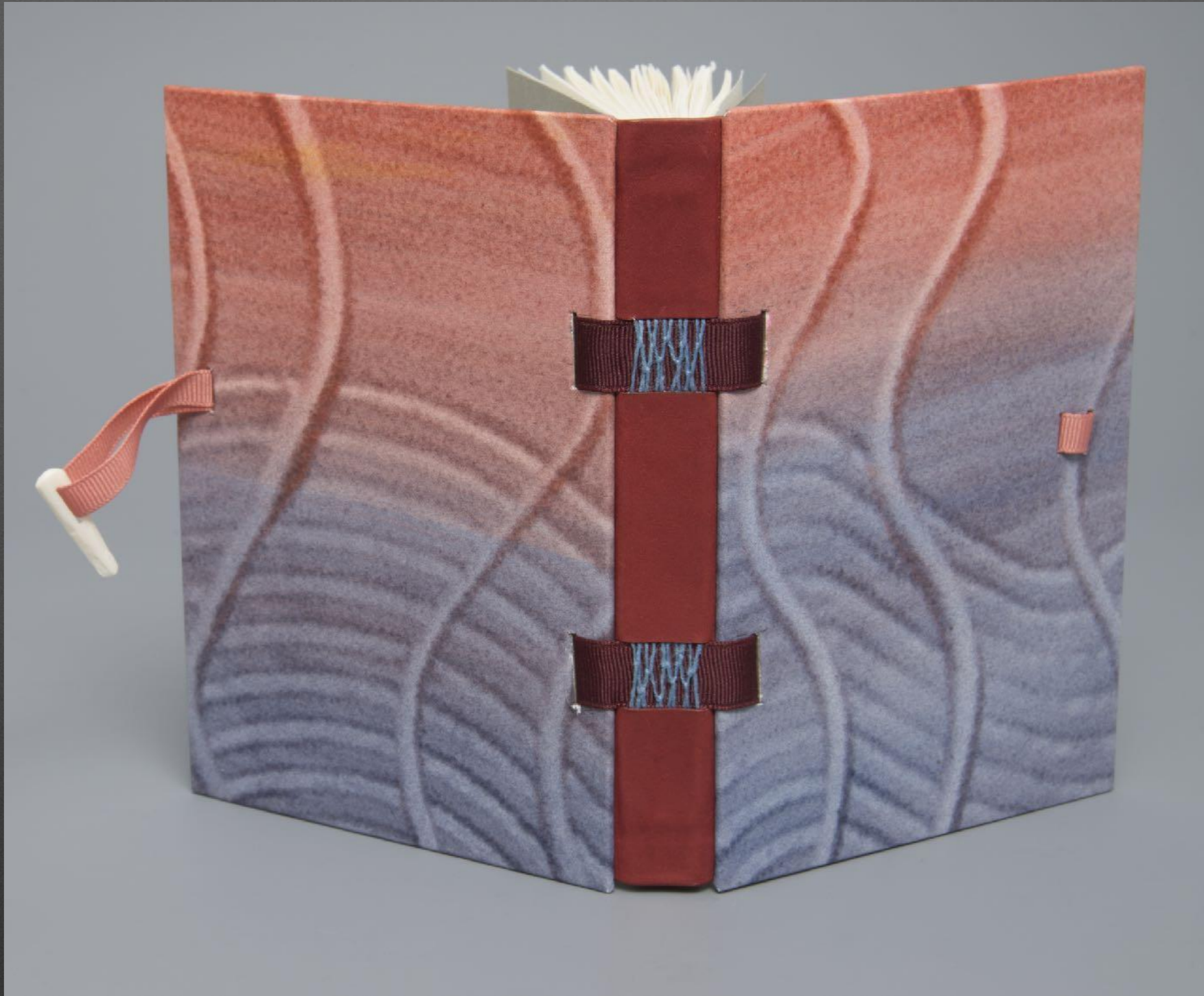
2017

6 3/4 x 4 3/4 x 1

Paper, book board, acrylics, leather, ribbon, linen thread

This example of a Saddle Binding with exposed sewing tapes and double herring bone stitch was made in a workshop conducted by book artist Bonnie Stahlecker. It has a bone and loop closure and 120-page block of Arches Text Wove paper. The Arches Text Wove cover has a decorated paste paper surface.





Patty Bertsch  
*August Journal*



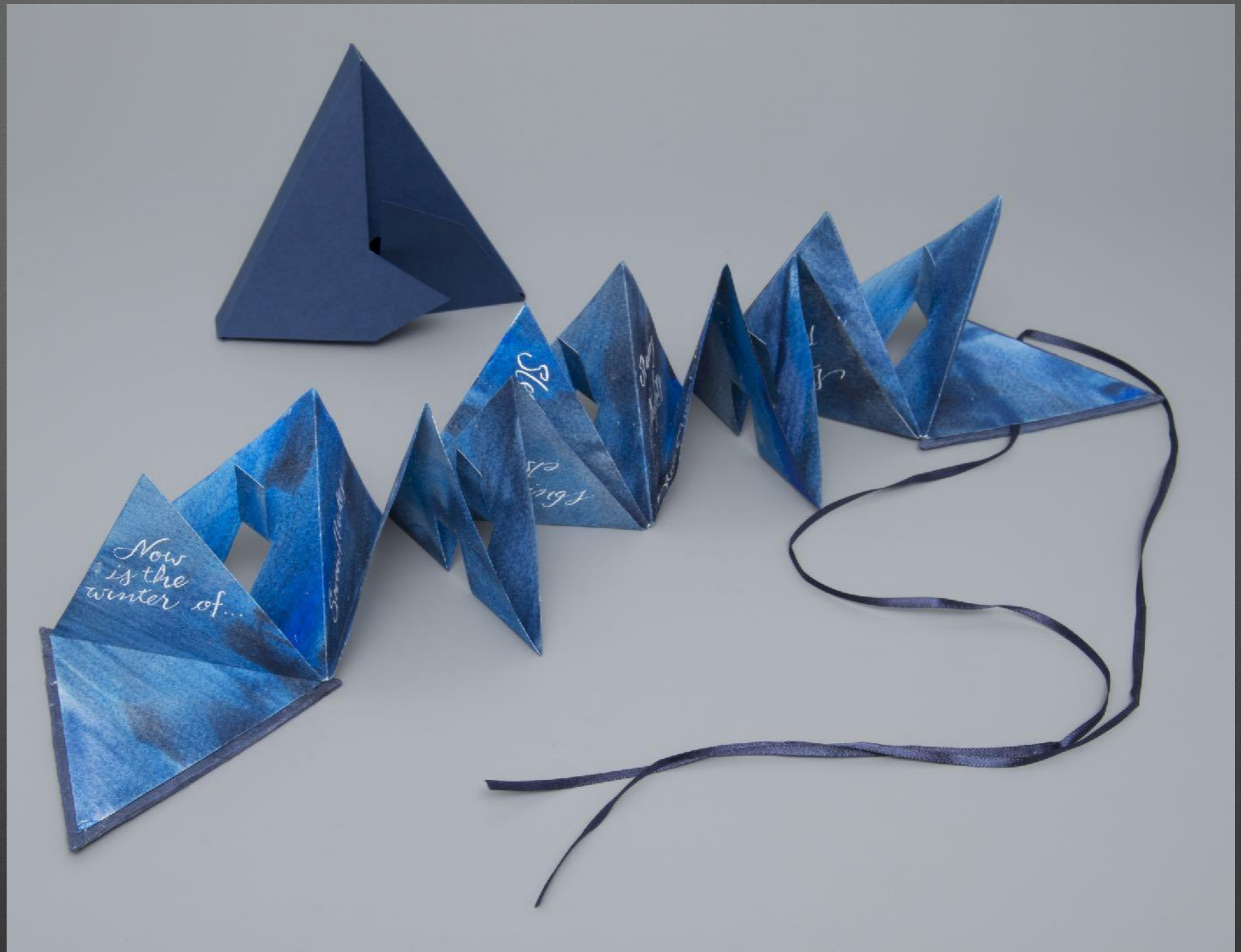
Patty Bertsch

*Now is the Winter of...*

2017

3 1/4 x 3 3/4 x 1/2

Paper, book board,  
acrylics, ribbon



This book was inspired by a similar triangular –shaped art piece I saw at the 2016 International Calligraphy Conference held in Asheville, NC. My husband came up with the pattern for the book and box. I used Arches Text Wove paper and decorated its surface with paste paper. The calligraphy is done with Dr. Martin’s Pen White and a pointed pen.

Cecelia S. Chewning

*Now is the Winter of Rest*

2017

12 x 19 3/4 x 1/4

Paper, Dura-Lar, vellum,  
thread, dowels, acrylic paints,  
Tyvek

This standing screen  
(accordion type book), with  
painted pages and hinges,  
features a short poem by  
William Carlos Williams  
about winter trees. Cut paper  
silhouettes of bare trees and a  
gold moon provide simple  
decoration.





Cecelia S. Chewning  
*Now is the Winter of Rest*  
(verso)

Cecelia S. Chewning

*Winter Dreams*

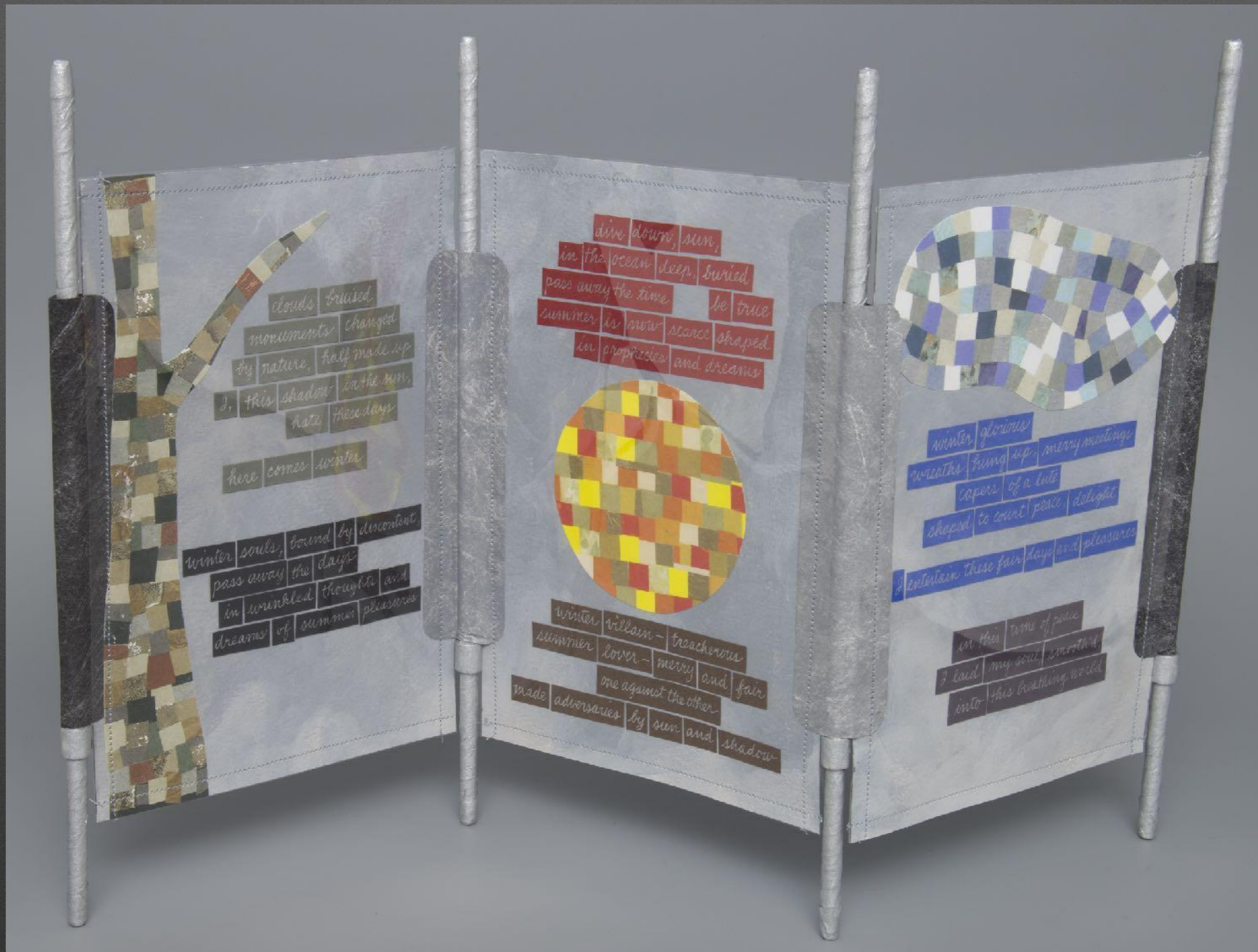
2018

12 x 19 3/4 x 1/4

Paper, Dura-Lar, thread,  
dowels, silver pen, Tyvek



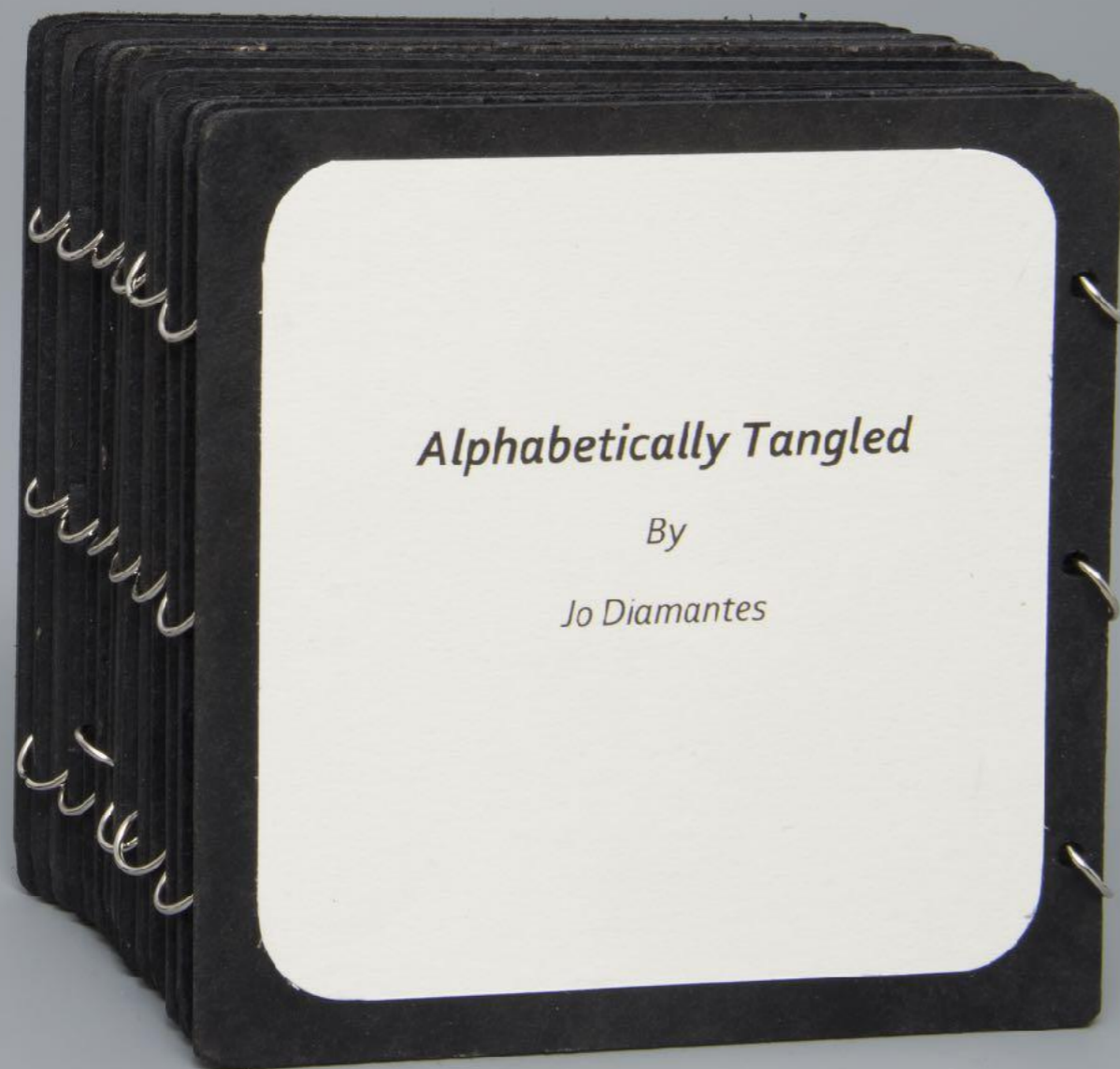
I challenged myself to extract 6 short found poems from the Duke of Gloucester's soliloquy at the beginning of Shakespeare's *Richard III*. For 3 poems I pulled out words in the order in which they appeared in the soliloquy. For 3 additional poems, I pulled out any words and rearranged them in whatever order I wanted. I thought about winter and its mood in various interpretations. A mosaic paper tree, sun, cloud, crescent moon and falling snowflakes decorate the painted pages and hinges of the standing screen (accordion type book) that was created this past winter.



Cecelia S. Chewning

*Winter Dreams*

(verso)



Jo Diamantes

*Alphabetically Tangled*

2018

4 x 4 1/2 x 2 1/2

Paper, metal rings, pen & ink

My love of Abecedarian books and tangling came together in this book. It is an A-Z of the names of the tangles used.

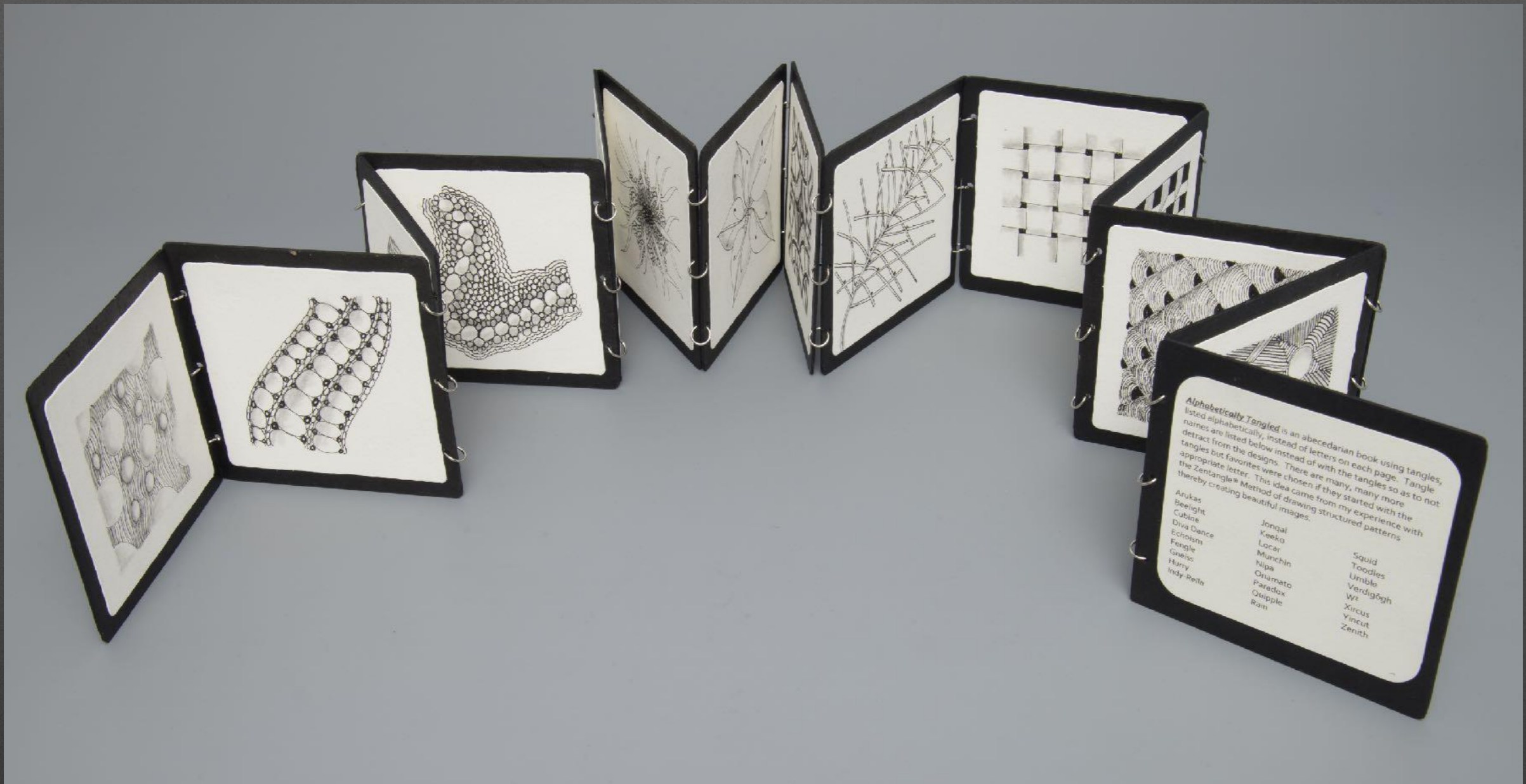


**Alphabetically Tangled**

By  
Jo Diamantes

**Jo Diamantes**

*Alphabetically  
Tangled*



Jo Diamantes  
*Alphabetically Tangled*  
(verso)





Jo Diamantes

*Now is the Winter of My Memories*

2018

4 x 4 1/2 x 2 1/2

Paper, chipboard, photos

Our unusually cold winter this year brought back memories of other cold Cincinnati winters. Photos are of snow rollers, the Ohio River frozen over, icicles, etc. all in the Cincinnati area.





onent  
 is son of York;  
 'd upon our house  
 a burl'd.  
 Scene 1  
 ghtest day a cloud,  
 Success

Love comfortable like sunshine after rain,  
 But Lust's effect is tempest after sun;  
 Love's gentle spring doth always fresh remain,  
 Lust's winter comes ere summer half be done.  
 — Venus and Adonis; Stanza 133  
  
 For never-resting time leads summer on  
 To hideous winter and confounds him there.  
 Sap check'd with frost and lusty leaves quite  
 gone,  
 Beauty o'ersnow'd and bareness everywhere.  
 — Sonnets; Sonnet 5  
  
 Cracked age and youth cannot live together  
 Youth is full of pleasance, age is full of care,  
 Youth like summer morn, age like winter  
 weather,  
 Youth like summer brave, age like winter bare.  
 — The Passionate Pilgrime; Sonnet 12

The means of weakness and debility:  
 Therefore my age is as a lusty winter  
 Frosty, but kindly.  
 — As You Like It; Act 2, Scene 3  
  
 When great leaves fall, then winter  
 — Richard III, Act 2, Scene 3  
  
 Yea, and furr'd moss besides. Wh  
 none, to winter-ground thy course.  
 — Cymbeline; Act 4, Scene 2  
  
 Winter tames man, woman and l  
 — Taming of the Shrew; Act 4.  
  
 In winter with warm tears 'll m  
 And keep eternal spring-time on  
 — Titus Anthonious; Act 3, Sc  
  
 O, that that earth, which kept th  
 Should patch a wall t' expel the  
 — Hamlet, Prince of Denmark



Now is the Winter of My Memories

Jo Diamantes  
*Now is the Winter of my Memories*  
 (verso)

JUDGES' AWARD OF MERIT  
SECOND PRIZE



Judy Dominic

*Friendships Mapped*

2018

5 1/4 x 4 1/8 x 1/8

Fiber, thread, beads, hand stitching,  
plastic film case

Friends – they keep me going. One friend, through her death, gifted me with tons of her fabric scraps. Another friend mentioned wanting to make a map fold book from quilt squares. A third friend popped up on some old film as she continues to pop up in real life. A fourth friend gifted me with her reject glass beads. Those four plus more are represented in the 20 miniature quilt squares that make up this map fold book.



Judy Dominic

*Keepsakes*

2018

8 x 7 x 2

Mixed media: cholla wood skeleton,  
contact dyed paper, waxed linen

Contact dyeing is a method of getting plant materials to impart their lovely colors and forms on fibers of some sort. The paper and cholla skeleton were gifted by two different friends. Bringing those friends together in this piece is my way of keeping them both present. They have both imprinted their generous spirits onto my life – like the plant impressions.

Nancy Driesbach  
*ABC Express*  
2018  
3 x 8 x 10 1/2  
Mixed media



*ABC Express* is a 3-D ABC book. Instead of a page per letter it uses 26 alphabet "bloxes," each containing a trinket beginning with that letter. My search for trinkets to fit in 1 1/2 inch boxes took me many places.

Nancy Driesbach

*By Hand*

2010

8 3/4 x 7 1/2 x 1

Mixed media



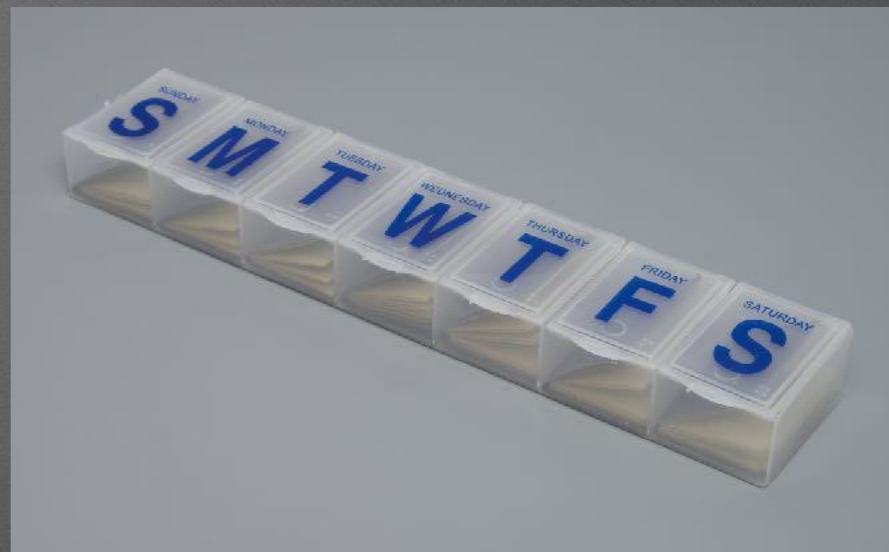
My challenge with this book was to make a volume in which the same object appears on each spread and to customize the given container to hold it. The hand was my object with pictures of female crafts persons doing hand work in the Middle Ages.



Nancy Driesbach

*By Hand*

*(verso)*



Carol Freid

*Book of Days – Vocabulary, Sound,  
Touch, Taste, Smell, Sight, Insight*

2018

1 3/4 x 9 x 1 1/2

*Mixed media*

Seven small books each representing the rituals of daily living where senses and thoughts combine leading to insight.



Carol Freid

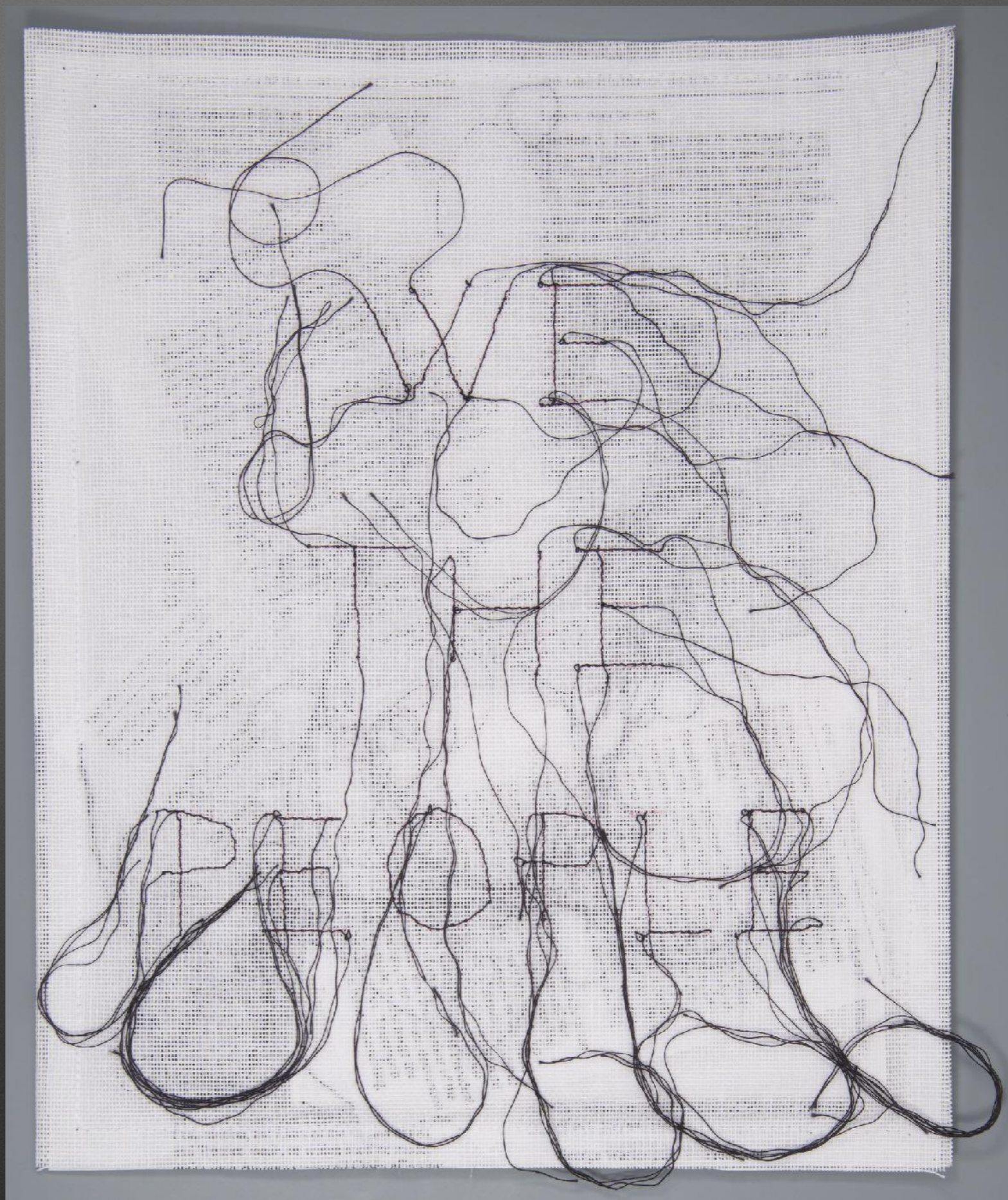
*We the People Not You the People Nor Me  
the People but We the People*

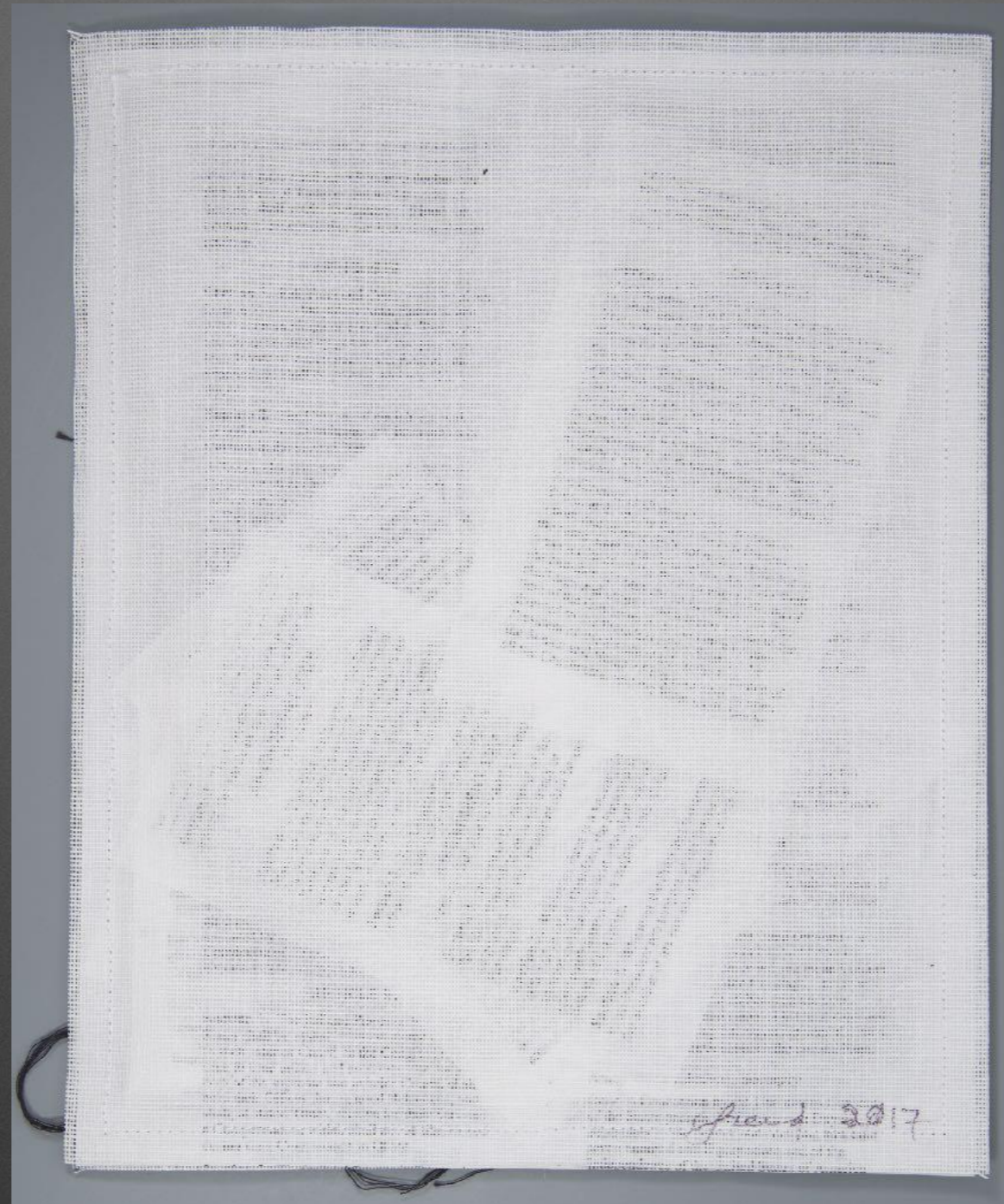
2017

10 1/2 x 8 1/2 x 1/2

Mixed media

A small copy of the Constitution was unbound and reprinted on vellum and then randomly secured in a buckram case embroidered with the words "We the People." This work speaks to the issues faced each and every day in our country and the laws that bind us and protect us.





Carol Freid

*We the People Not You the People Nor Me the People but We the People*

*(verso)*

Cody Goodin

*Blizzard*

2018

9 x 12 x 2

Textile, paper, wood



This book is based on the *Tempest* by William Shakespeare and is set in a winter landscape. The book is constructed of 90% fabric bound in a Japanese stab style.



**Cody Goodin**

*Blizzard*

## *Cast of Characters*

*ALONSO, King of Naples*  
*SEBASTIAN, his brother*  
*PROSPERO, the right Duke of Milan*  
*ANTONIO, his brother, the usurping Duke of Milan*  
*FERDINAND, son to the King of Naples*  
*GONZALO, an honest old counsellor*  
*Lords*  
*ADRIAN*  
*FRANCISCO*  
*CALIBAN, a savage and deformed slave*  
*TRINCULO, a jester*  
*STEPHANO, a drunken butler*  
*MASTER OF A SHIP*  
*BOATSWAIN*  
*MARINERS*  
*MIRANDA, daughter to Prospero*  
*ARIEL, an airy spirit*  
*Spirits*  
*TRIS*  
*CERES*  
*JUNO*  
*NYMPHS*  
*REAPERS*  
*Other Spirits attending on Prospero*

*Living on a cold northern island banished from his own lands  
by a usurping brother, Prospero and his daughter Miranda  
have been living on the deserted island for years,  
until fate brings the brother within the range of Prospero's powers.  
Will he seek revenge, or reconciliation?*

Cody Goodin

*Blizzard*

Cody Goodin

*Journal Round Robin #2*

2017

11 x 8 1/2 x 4

Textile and paper



This was a blank journal created as a pass around project with five other artists. Each artist had their own section to create in. The cover is fabric and the binding is a ribbon or Junk Journal Style.



Cody Goodin

Journal Round Robin #2



Cody Goodin

*Journal Round Robin #2*



Janice Kagermeier

*Eclipse*

2018

6 1/8 x 5 1/2 x 1/2

Paper, board, ribbon

This poem was written during a lunar  
eclipse in February 2008. The story is true.





from  
stand  
wind  
  
I slid  
from  
and  
for  
"194  
is s  
aloi

*The focus dials  
encrusted with a  
white unyielding rime.  
Inside the barrels  
tiny flecks of rust.*

*As children  
we knew better  
than to play  
with them, and wondered  
just what mysteries  
they magnified.*



Janice Kagermeier  
*Eclipse*

Janice Kagermeier

*Exit. Pursued by My Grandma*

2018

3 3/8 x 3 3/8 x 3/8

Paper, board



One of many family stories about my maternal grandmother was of her encounter with a bear in the Smoky Mountains. No doubt grandma and her whirling handbag became the subject of a story that's still passed around from den to den.



Janice Kagermeier

*Exit. Pursued by My Grandma*

She raised five kids  
in three slum rooms  
and never took no  
from them  
or for that matter,

So in the Smokies,  
rare trip out of town,  
when a bear walked up  
and stuck its head  
inside the window  
of her son's new Dodge

my grandma  
grabbed her handbag  
swung it once  
and smacked that  
on the nose.

Handbag whirling,  
she aimed again,  
but the flabbergasted  
bear turned tail and  
bolted down the road.

At least that's how  
the family story goes.



Janice Kagermeier

*Exit. Pursued by My Grandma (verso)*

Marguerite B. Katchen

*A Book About my Poem*

2018

4 3/4 x 3 1/4 x 1 1/4

Paste paper cover, Arches Text Wove text,  
board, ribbon, antique stamps

(unknown makers)



This book was created for a poem written in January 2015. It is an accordion book in which the pages are sewn together, rather than simply being folded. It is covered with handmade paste paper and the pages are Arches Text Wove. Antique stamps by unknown makers were used on the backs of the calligraphy pages.



Marguerite B. Katchen  
*A Book About my Poem*



Marguerite B. Katchen

*A Book About my Poem (verso)*



Marguerite B. Katchen

*Scroll*

2018

2 5/8 x 9 3/8 x 3

Paste paper, antique cheese box, bark-covered pencils

This scroll book was originally done for a Shakespearian themed exhibit titled "Now is the winter of..." That exhibit was cancelled for January 2018.





Lou Kroner

*Mood Indigo*

2018

2 1/2 x 2 3/8 x 3/4

Handmade papers dyed with indigo,  
Mohawk Superfine accordion

Besides dyeing fabrics, indigo can be used to dye handmade papers. The papers in this book have been dyed with synthetic indigo and show the effect of the dye on papers made from various plants.



Lou Kroner  
*Mood Indigo*

# JUDGES' AWARD OF MERIT SECOND PRIZE

Lou Kroner

*Round*

2017

12 1/2 x 2 3/4 x 3/4

Handmade papers, walnut dye,  
discharged, backboard

The designs in this book were created  
by removing the black walnut dye with  
which the pages had been colored.



A Leader

*On the Way to a Conference  
of Birds Vol. 1*

2018

9 1/2 x 13 x 13

Paper, vellum, book board,  
original poem, photographs,  
handmade stoneware stand,  
tea light



In this work, the distress at being tattooed for radiation therapy has been transformed into an exploration, a revisiting of the contribution of the Arabic world to medicine, astronomy, literature and the arts. The reference to the Conference of Birds, a celebrated Persian poem, alludes to the sometimes blind paths one takes to discover one's destiny. Images of birds, pods and now stars are part of my iconography.



A Leader

*On the Way to a Conference of Birds Vol. 1*

Margaret Rhein

*Finding the Good*

*in Lesser Celandine #2*

2018

4 x 6 1/2 x 1

Handmade paper - dark green:

lesser celandine; medium green:

Siberian iris; light green:

mixture with carrots, celery,

apple; beige: abaca; cover wrap:

Siberian iris and mixed paper



The cute yellow flowers and dark green leaves are taking over Cincinnati in the Spring – WARNING - Remove, as it makes the soil toxic and native plants cannot grow. As a papermaker for over 40 years I like to see what paper I can make from local plants.



Margaret Rhein

*Finding the Good in Lesser Celandine #2*





Margaret Rhein

*Finding the Good in Lesser Celandine #2*



Margaret Rhein

*Jin's Fur Baby Book*

2018

5 1/2 x 10 1/2 x 4

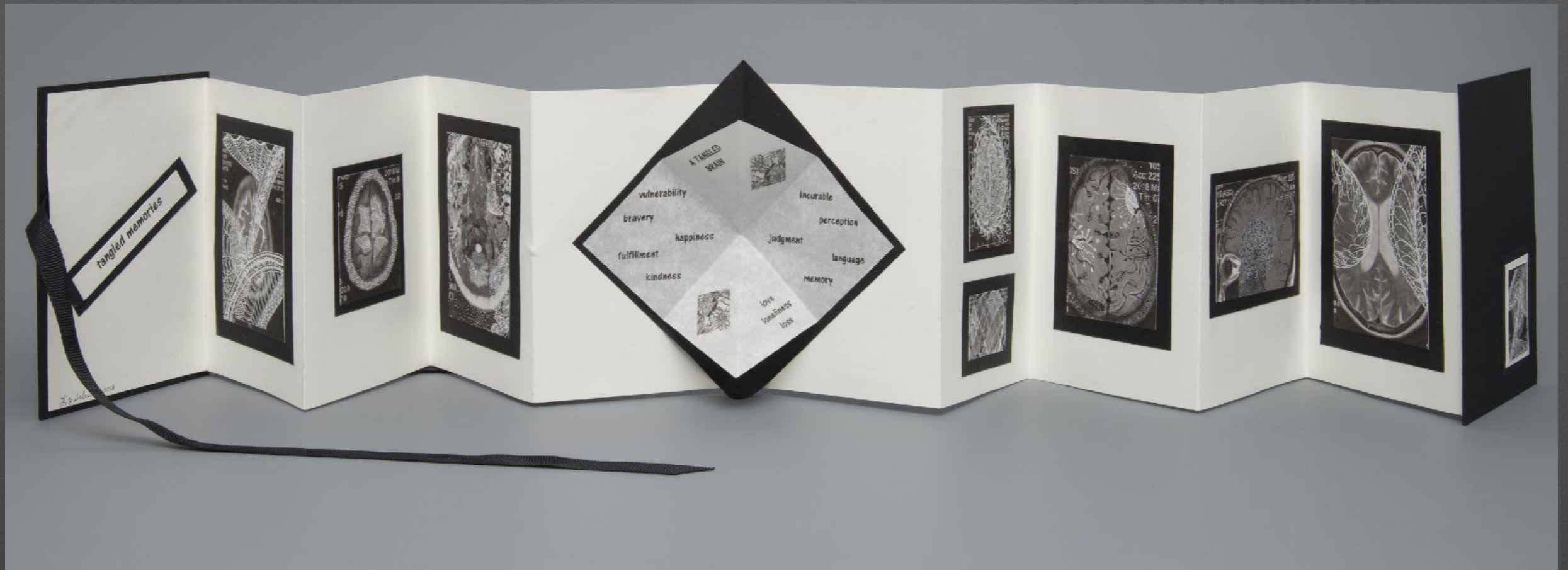
Fake fur samples, embroidery thread,  
cord

My friend Pat Statzer's collection of materials have gone on to inspire other artists at her passing. These fake fur samples felt so nice to the touch so I made them into a fun fur book for my 9-month old grandson, Jin.



Margaret Rhein

*Jin's Fur Baby Book*



Liz Scheuer

*Tangled Memories/Burning Down the House*

2018

Paper, ink, ribbon

5 1/4 x 3 3/4 x 3/4

Zentangles are meditative creations of repetitive designs called tangles. The primary marker of Alzheimer's disease is neurofibrillary tangles. *Tangled Memories* is a concertina book of zentangles overlain on the MRI images of a brain affected with Alzheimer's. The pop-up flowers reflect the journey of a person living with this disease. One side contains the emotional and physical changes caused by tangles in the brain. The other side is an interpretation of Carl Jung's teachings that fire represents the process of psychological transformation. He refers to "burning down the house" as destroying one personality and creating a new one. With Alzheimer's, memories vanish, judgment fails, language diminishes, and mobility declines. The essence of self is drastically altered. No less a person, just transformed.



Liz Scheuer

*Tangled Memories/Burning Down the House*

*(verso)*



Liz Scheuer

*Tangled Memories/Burning Down the House*



Ashleigh Ferguson Schieszer

*Journey #5 into the Ceramic Book World...*

2017

Stoneware, abaca handmade paper,  
alum tawed leather

Inspired by medieval historic bindings,  
this is a blend of traditional and  
non-traditional materials. The paper was  
made on a miniature paper screen. The  
covers are created to mimic the  
appearance of wood grain.

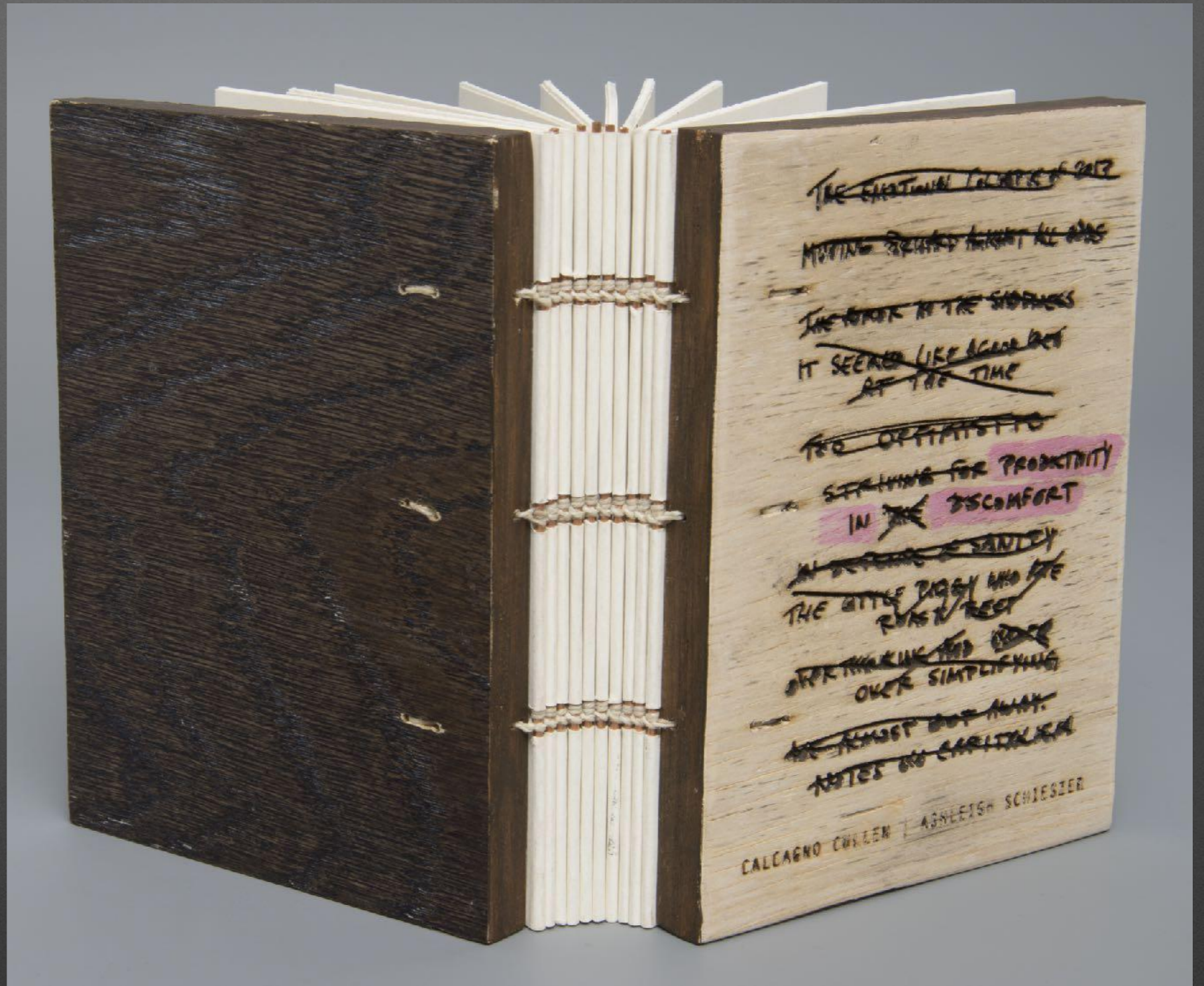


Ashleigh Ferguson Schieszer

*Journey #5 into the Ceramic Book World...*



Ashleigh Ferguson Schieszer  
*Productivity in Discomfort*  
2017  
6 x 3 1/2 x 4  
Wood, metal, cord, paper,  
letterpress and hand lettering



Made in response to a difficult year, drawings are mixed with both humor and sadness. This is a wire edge binding with 10 letter pressed and hand colored leaves made in collaboration with artist, Calgano Cullen. Edition of 8 bindings.



Ashleigh Ferguson Schieszer  
*Productivity in Discomfort*



Ashleigh Ferguson Schieszer  
*Productivity in Discomfort*



Judith Serling-Sturm  
*Ruins of the Temple of Justice: Flint*  
2016  
Mixed media

How is it that the wealthiest, most powerful nation on earth knowingly allowed an entire city population to drink contaminated water? Inspired by a photograph in the archives of the Lloyd Library entitled 'Ruins of the Temple of Justice/ Pompeii', this artist book follows the way in which a move to save money poisoned a population, ignored and then minimized the harmful effects of the water supply and, ultimately, addressed the problem and attempted to provide the citizens of Flint, Michigan with safe drinking water. If you think that is a long sentence, it is not nearly as long as the millions of miles of lead pipes bringing harmful water to Americans across the country.

Judith Serling-Sturm

*Vanishing Rainforest*

2017

10 1/2 x 9 x 2

Lokta and Arches Text Wove papers,  
acrylics, markers, snakeskin, wood,  
fabrics, linen thread



Known as “lungs of the planet,” “cradles of biodiversity” and “the world’s pharmacy,” rainforests once covered much of the planet. In the last 50 years, 50% of the world’s rainforests have been destroyed, partly by climate change and even more by deforestation and logging. This book follows the possible future of our planet.



Judith Serling-Sturm  
*Vanishing Rainforest*



Judith Serling-Sturm  
*Vanishing Rainforest*

Anne Skove

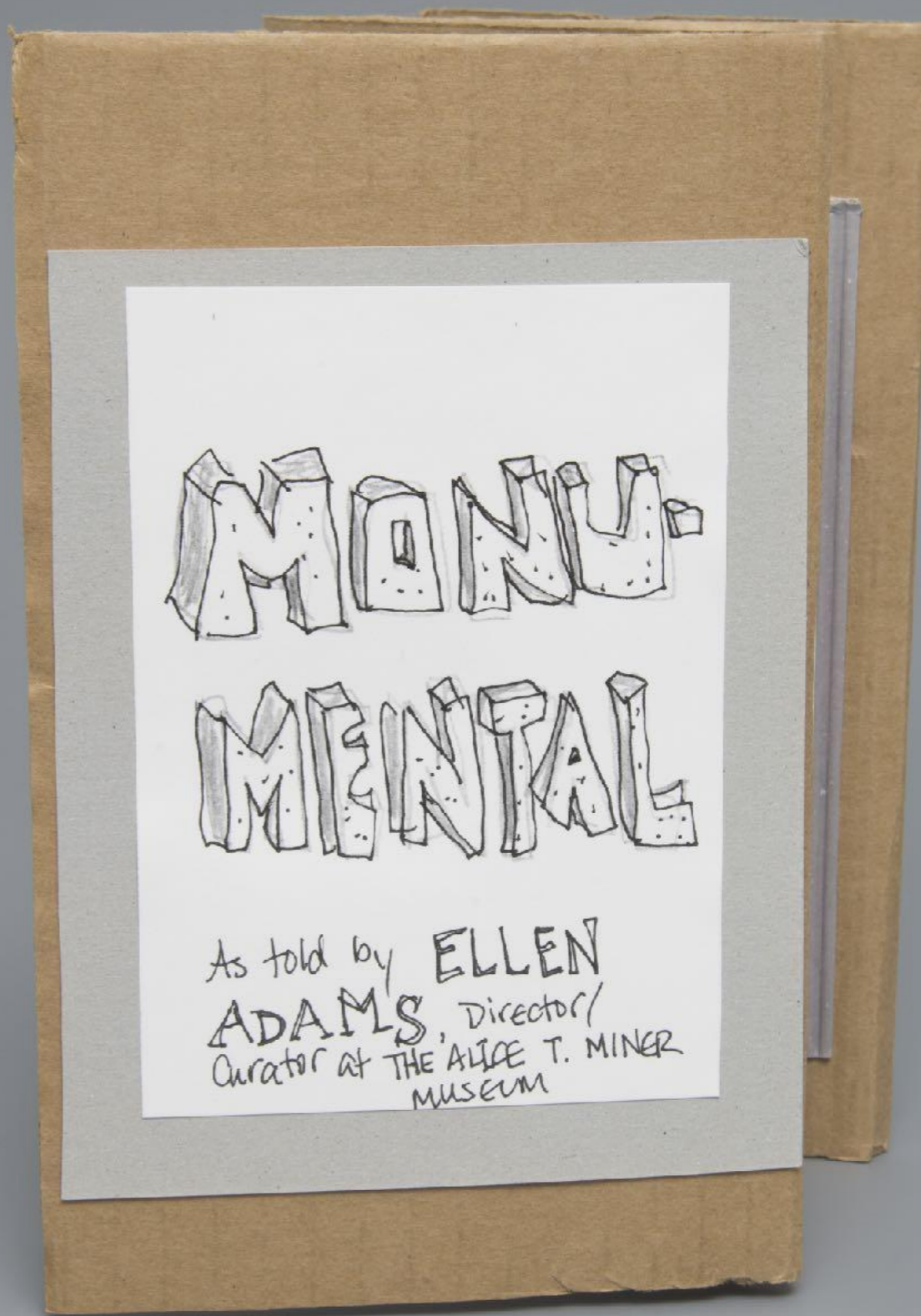
*Monumental*

2017-2018

8 x 4 1/2 1/2

Cardstock, cardboard, miscellaneous papers

After the Charlottesville protests and killing, our minister gave us homework: come back in a week with ideas. My friend Ellen had these words, which I put into pictures. I also researched monuments from around the U.S.





# MONU- MENTAL

As told by **ELLEN  
ADAMS**, Director/  
Curator at THE ALICE T. MINER  
MUSEUM

So, let's review the  
THREE RULES of  
MONUMENTS, as laid out by  
Dev Upton:

1. All  
monuments  
have a  
message.



ELLEN IS  
CURATOR AT THE  
MUSEUM AT  
UCLA.

2. Monuments say more  
about the PEOPLE, TIMES,  
and PLACES  
of their  
creation  
than they do  
about the  
PEOPLE,  
TIMES, and  
PLACES  
they honor.



3. Monuments are  
almost always  
promoted  
by  
interested  
parties  
who claim  
to speak  
for  
"the nation."



Anne Skove  
*Monumental*

Confederate monuments would be described to post-white more accurately as monuments Reconstruction supremacy.



They represent attempts by the white elites to reclaim their authority in the face of the growing power of African-Americans as well as non-elite whites.

These monuments were contested in their own time and they were NOT successful.



If the message they send no longer resonates with the society in which they stand, there is no reason why they cannot be removed.



And if the monuments are going to become rallying points for those who do not wish the original message that's another very good reason to remove them.



To those who say these monuments can serve as opportunities for learning about this history. There are many educators, librarians, museum professionals, and others who would be happy to take on this task, and in fact are already doing this work.

HOW about showing some SUPPORT for them and their institutions?

A.N.N.G.S.

Anne Skove

Monumental (verso)

Anne Skove

*Valentines for the Hipster You Love*

2018

Cardstock

4 x 2 1/2 x 1/8

I got into book arts because of Zines, and I got into Zines because I draw comics. These are valentines for the special hipsters in your life.



Veronica Sorcher

*Jack in the Box*

2018

6 7/8 x 7 1/8 x 1 1/4

Cardboard, PVA, double-sided tape,  
paper, toner-based prints, permanent  
marker, blizzard-bound book

Our cat named Jack who loved  
playing in boxes seemed the perfect  
subject for a book in a box called  
*Jack in the Box!*





Veronica Sorcher

*Jack in the Box*

Carolyn Stewart  
*History of Words*

2017

7 1/4 x 5 x 1 1/4

Altered book, wire, glue



The prevalent use of Tweets turned my attention to the history of words. First spoken, words were then written on animal skins and stones. The invention of the printing press made the written word more accessible to the masses. Development of technologies like the Morse Code machines, telegraphs and eventually the World Wide Web have brought us full circle. Our words are once more disseminated in the air like the original spoken words. In this piece, spoken words are represented on text springing out of the book while the printed word is portrayed by texts wadded into balls hiding beneath.

Carolyn Stewart

*The Slinky Book*

2018

Old book pages, glue, gesso, gouache,

Pit pen, fibers as closures

2 1/2 x 2 1/2 x 5

Sometimes I create just for the joy of making art. This is one of those pieces. With an idea, I assembled my materials and plunged in, letting each step inform the next step until the piece was finished. In all there are 50 separate pieces of tiny art in this book, each unique. I hope you enjoy this little book as much as I enjoyed making it.





Carolyn Stewart  
*The Slinky Book*





Carolyn Stewart  
*The Slinky Book*



Salle Taft

*Dancing Angles*

2018

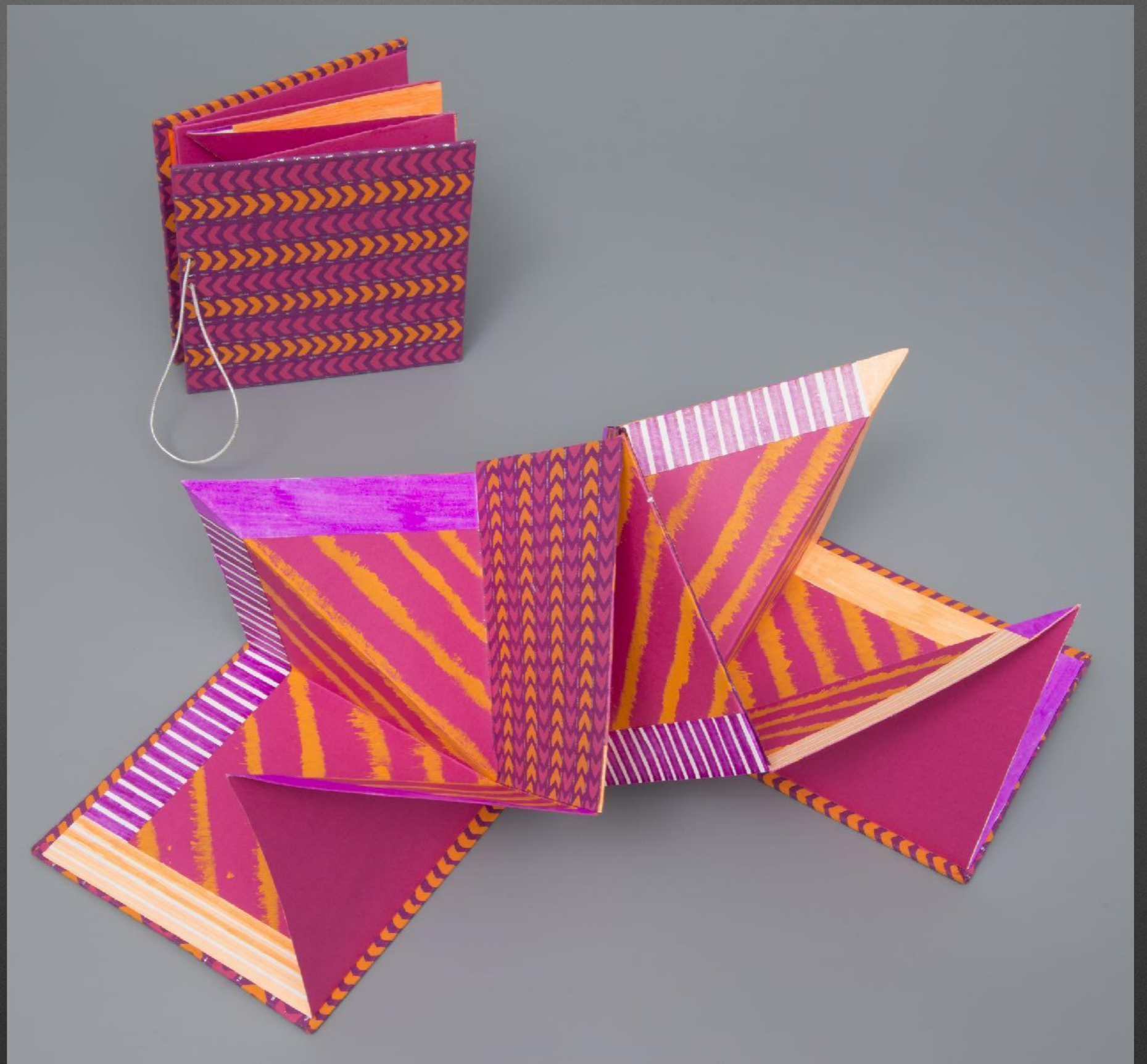
4 1/2 x 4 1/2 x 1/2

Paper , book board, cord

The book form is a concertina book that looks like a traditional book when folded but opens to a semi-flat sculpture form. I often use the element of surprise in my book making. How often do we open a book expecting angles? I used vibrant neon color and diagonal pattern to emphasize the angles.

Salle Taft

*Dancing Angles*





Salle Taft

*The Village of Roussillon*

2018

6 x 21 x 1/4

Mat board, watercolor, paper, watercolors

On a visit to France I went to a village, Roussillon, that is built on an ochre mine. I was fascinated to discover that all the buildings in the village are painted in these three colors. I purchased small jars of the powdered ochre and mixed them with gum Arabic and water to make the watercolors used in my book to represent my experience of this village of lovely ochre colors. The book form is a wire-edge accordion book with a paper overlay in the front and woven strips of painted paper in the back.



Salle Taft

*The Village of Roussillon (verso)*



Salle Taft

*The Village of Roussillon*



Jeanne Taylor

*Needle Book*

2017

3 3/4 x 2 3/4 x 3/4

Leather cover with wool pages,  
button, cord closure



Jeanne Taylor  
*Needle Book*





## JUDGES' AWARD OF MERIT FIRST PRIZE

Jan Thomas

*Drypoint Primer*

2017

8 x 6 1/2 x 1

Mixed media, drypoint prints

These artist's proofs assembled into a floating spine formatted book allow me to keep a collected history of developing drypoint prints to be used for 3-dimensional stitched vessels.



Jan Thomas  
*Drypoint Primer*



Jan Thomas  
*Drypoint Primer*

Carole Winters

*Van Gogh Quotes: Art, Love, Life*

2018

5 x 4 3/4 x 1/2

Paper, hand-colored original etchings,  
inkjet prints

Three booklets made from etching  
proofs: inkjet quotes by Vincent Van  
Gogh. Black paper portfolio case.





Carole Winters

*Van Gogh Quotes: Art, Love, Life*



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## Byzantine Binding

### Participating artists:

Kathe Bender  
Patty Bertsch  
Maria Blake  
Jo Diamantes  
Jessica Ebert  
Catarina Figueirinhas  
Amy Foltz  
Marguerite B. Katchen  
Paula Kirk  
Veronica Sorcher  
Mel Stampe  
Jeanne Taylor  
Hyacinth Tucker  
Chris Voynovich

The 14 books in this display case were made in two Cincinnati Book Arts Society sponsored Byzantine Binding workshops led by Bonnie Stahlecker, a well-known book artist living in Plainfield, Indiana. These updated versions of a historic binding began with a piece of beveled poplar. A piece of decorated goat leather was adhered to the wood with wheat starch paste. The designs, based either on examples provided by Bonnie or created by the workshop participant, employed the following techniques: blind tooling or stamping, lacing with vellum, and under-lays. The twelve signatures made from Mohawk Superfine paper were then sewn to the leather-covered covers with a variation of a traditional Coptic stitch. Two pieces of 1/8 inch wide leather were woven together for the peg and strap fastening.