

# Bookbinding

## Category Rules:

The working definition of a book for the category is pages joined together with sewing, tackets, rings, thread, paste, or any combination thereof. It does not include calligraphy and/or illumination as those have their own categories and are not integral to the binding process. This category concerns the method used to join the pages together. It is recommended that if the book is fully covered in leather, cloth, or paper, that the entrant provide good clear photographs of any binding structures that are covered up and hidden by the covering material.

The working of the covering material, be it leather, cloth, wood, or paper, should only be judged based on the actual structural integrity of the work in relation to the binding, or as is the case with leather, the attachment method to the binding and/or boards and style of the corners. No decorative elements such as leather tooling, embroidery, dyeing, decorative metalwork (not including metal corners for wear and tear or clasps), or lapidary should be considered, unless they are part of the binding structure.

## Research and Documentation (Score: 0-4 points)

- 0 No documentation provided with entry. Face-to-face judging adds very little information.
- 1 Minimal information is provided for time, place and style. Face-to-face judging adds some background information.
- 2 As in #1, generalized sources are given with no emphasis on primary and/or scholarly resources. In face-to-face judging, no further understanding of the resources is evident. Materials and methods of construction of the entry are described.
- 3 As in #2, there is a good balance of resources: primary and/or scholarly sources well supported by other resources. Documentation and/or face-to-face judging provides well developed discussion of research. Materials and methods of construction are described and the reasons for the choices made are discussed.
- 4 As in #3, in-depth and extensive documentation provides a good balance of resources, emphasizing primary (if available) and/or scholarly resources backed up with a significant selection of other resources. Documentation and/or face-to-face judging provide a good explanation of original research and experimentation related to the research. Face-to-face judging indicates a keen grasp of the research and the entrant can discuss it easily with active engagement. Appendices included in documentation (if any) help provide further pertinent information to subject and time period.

## Materials and Methods (Score: 0-4 points)

- 0 Entry is completely modern with no relationship to period elements or practices.
- 1 Use of modern materials and methods to produce an item that would not be accepted in period but bears some relationship to an authentic work or which might be useful within SCA culture. Entry is inconsistent to period, location, and persona.
- 2 Use of **both** modern materials and methods to produce a work that looks or feels authentic to the intended time period, location, culture, and economic class.
- 3 Use of **either** period material **or** methods to produce a work that looks or feels authentic to the relevant time period, location, culture, and economic class.
- 4 Use of materials and methods entirely documentable to the period for which it was constructed (i.e. real parchment/vellum/birch bark, etc.; tanned leather in raised cord binding; linen thread for sewing folios; dos-a-dos books) Substitutions of modern

materials for materials which are no longer readily available will not be penalized so long as an effort has been made to substitute materials with a close look & feel to the original. Please explain the substitution in your documentation, and, if possible, explain how your substitution either resembles a period material, or how the handle of a period material would differ from the replacement.

### **Scope** (Score: 0-6 points for each bullet item)

Rank the **ambition**, not the success, of the entry for each of the following elements.

- Complexity of binding: Coptic, Japanese, butterfly binding, raised cords, tapes.
- Type and difficulty of materials used: book block material, full leather binding vs. half leather binding, laminated papyrus vs. oak boards, etc.
- Construction methods used: wood or pasteboards, tooling, knotted stitches vs w rapped over cords, paper folds, etc.
- Number and complexity of techniques used: multiple cords/tapes/multiple stitch styles, large number of folios, complex end bands, number of stitched boards binding (Chinese-style), etc.
- Extent gone to ensure authenticity of techniques used.

#### *Optional*

- Pattern or design of stitches.
- Encasement for Chinese bindings.
- Metal cornices.

### **Skill** (Score: 0-6 points for each bullet item)

How well is the entry made? Rank the **success** of the entry for each of the following elements.

- Appropriateness for the time/culture in which it was produced.
- Realization of project: does the pattern or design look like what the maker intended?
- Functionality: can book be opened easily? If it has clasps, do they work properly? Does it look like a period book? Do the cornices protect the cover from wear and tear?
- Application of construction techniques: glued cover materials, types of knots, tightness of the binding, etc.
- Finishing and neatness: does glue show, are there air bubbles, are knots neat, etc.?

### **Ingenuity** (Score: 0-4 points)

Judge the ingenuity of the entry. Was the entrant resourceful and inventive in the approach to creating their entry? Does the entry reflect the entrant's vision of period context? Is original thought, contemplation, interpretation, and vision evident according to the entrant's period?

### **Judge's Observation** (Score: 0-6 points)

Rank the entry as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the criteria where the judges may allow their personality, private opinions, and personal preferences to influence scoring.