

GBW members in
Design Binding Today
OPEN • SET 2020

AND...

- Letters, Notices, Calendar Events, Chapter Reports & Chapter News
 - Contributions from Jodee Fenton & Beth Lee & Pamela Wood
 - Guest Commentary by Maria Pisano
 - Book Review by Barbara Adams Hebard

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The Guild of BookWorkers is a national organization representing the hand book crafts. There are regional chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast.

www.guildofbookworkers.org

Please visit the website to become a member. Membership is open to all interested persons and includes a print copy of this Newsletter, among many other benefits.

The Guild of BookWorkers newsletter is published six times annually by the Guild of BookWorkers, Inc. (521 Fifth Avenue, New York, NY 10175).

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Members:

I had penned an editorial about the whirlwind of bookish events I've been to in the past two months, with an encouragement that folks get out and see all the book world has to offer. Then: Covid19. Just before sending this to the printer, I wanted to rewrite and re-encourage. Now is the time to care for yourself and loved ones. I'm binding too! And I hope you are taking advantage of event cancelations and non-travel to do your own work.

Another hat that I wear is coordinator for the OPEN • SET 2020 Competition and Exhibition. The Exhibition opened in New York in late February at the Grolier Club. (Note: the show is currently closed to the public, per restrictions, but there are three more venues throughout this year.) The show is quite interesting to any book lover, as there is an enormous variety of interpretation, and exploration of both material and structure. I thank correspondent Jodee Fenton for suggesting an article on bookbinding competitions, with a focus on OPEN • SET, and I applaud all the binders featured on the cover—these fine bindings are books submitted to OPEN SET 2020 that were made by members of the Guild. Brava!

In this issue we also hear from regular contributors. Beth Lee writes on 'Studying Historical Manuscripts', an enthusiastic cheer of the digitization of historical models now available for the calligraphically curious. Barbara Adams Hebard reviews *The Missing Pages: The Modern Life of a Medieval Manuscript from Genocide to Justice* by Heghnar Zeitlian Watenpaugh, a look at Armenian history with an historic tome at the center of the discussion. We also have a Guest Commentary by Maria G. Pisano on her process, describing new techniques available to the printer that aid in book production.

As always, there is the national Calendar Events, and Chapter News and Chapter Reports.

On my recent travels I have bumped into GBW President Bexx Caswell-Olson twice, former President Jim Reid-Cunningham thrice, and former President Mary Schlosser five times (disclosure: she, Caroline Schimmel, Mark Tomasko, and Gretchin Adkins volunteered to help set up the show at the Grolier!). It is a distinct pleasure for me to see them out and about, and to feel the *continuity of the organization over time*. Last issue emphasized GBW things, and I felt even more GBW love as I ran into these members.

Stay healthy, - Lang Ingalls, Editor

IN MEMORIAM ~ ERIK DELFINO

It is with great sadness that we share with you the news of the sudden passing of Potomac member Erik Delfino. Many of you will remember his gentle manner, his enthusiasm for photography, history and fine print, as expressed through the lovely work that he shared with us. Erik had begun work on another book about his experience recovering from a stroke; and with Beth Curren, was in the process of designing a book arts class for people with disabilities.

Erik was retired as Librarian Specialist for Technology Policy Directorate in the Library of Congress, was part of the Art and the Book Program at the Corcoran, a past Vice President of the Chesapeake Chapter of the American Printing History Association, a professor in History of the Book at Catholic University, and Director at Large for the DC Chapter of the National Railway Society, and Chairman of its Library Committee, member of Studio Gallery, and a founding member of the Aphasia Tunes choir.

Erik was a dear friend to many, and will be greatly missed by all.

IN MEMORIAM ~ LARRY LOU FOSTER

I am sorry to report that Larry Lou Foster has died.

I know that we are all unique, but Larry Lou wrote the book on uniqueness. Not only did she write it, she drew in it, she bound it and made papers to decorate it. She did these things beautifully and without pretense. She was a dancer and a generous lover of life. She lived her life by her own rules, which sometimes infuriated those who loved her. But it was also one of the qualities that made us love her even more. She was true to herself, true to her friends, and true to her art.

— Don Glaister (*from the listserve & used with permission*)

CHAPTER REPORTS

PLEASE NOTE

Everyone everywhere is experiencing unexpected events. Please check chapter calendars and blogs for updated information.

DELAWARE VALLEY :: Chair Jennifer Rosner reports

We have been organizing several upcoming workshops; mark your calendars! In April, **Denise Carbone** teaching a one-day workshop on a pyramid album. May 9, at UArts, **Carol Barton** teaching a one-day workshop on pop-up structures. July 18 & 19, at the Library Company, **Erin Fletcher** teaching a two-day workshop on embroidered leather bindings. October 30-31, at Temple University, **Chena River Marblers** teaching a two-day workshop on paper marbling. Keep an eye out for the flyers!

MIDWEST :: Andrea Klein reports

Save the date! The Midwest Chapter will meet May 15 & 16, in Cleveland. On Friday we will visit the Cleveland Museum of Art to see books from their collection of Kelmscott bindings. On Saturday Karen Hanmer will teach a workshop, Limp Vellum Bindings in the Style of Kelmscott Press. For more information contact Andrea Klein at info@thebooksellerinc.com.

NEW ENGLAND :: Chair Erin Fletcher reports

The New England Chapter sponsored a workshop on Traditional French Pochoir with Kitty Maryatt at the end of February that coincided with the exhibition Drop Dead Gorgeous: Fine Bindings of La Prose du Transsiberien at North Bennet Street School in Boston. On April 9, a Binders Talk with Sue Doggett and Erin Fletcher will take place at NBSS. During the talk each binder will speak about their binding as well as their design process. Check the blog for more details.

CALL FOR WORKSHOP PROPOSALS

Focus on Book Arts - 2021 Conference Opportunity

SUBMISSION DEADLINE: May 15, 2020

FOBA is seeking workshop proposals for the 15th biennial conference, held at Pacific University, Forest Grove, Oregon. The conference draws around 200 participants with a variety of levels of expertise; a trade show, artist fair and evening lectures will also occur. We are looking for beginning, intermediate and advanced level workshops. We would also consider master level workshops that involve critical problem solving or more advanced skills. Details and forms found at www.focusonbookarts.org.

CONFERENCE DATES: June 23 - 27, 2021



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EXHIBITIONS

‘(retro)(intro)spection: moving past into the forward’

SAN FRANCISCO, CA

through April 19

This exhibition explores the crossroads where artists books and artistic process intersect. Juried by Alisa Golden, Lisa Beth Robinson, and Steve Woodall. At the SF Center for the Book.

sfcb.org

‘Bound for Beauty’

SAN FRANCISCO, CA

through April 25

Highlights from the Kathleen V. Roberts Collection of Decorated Publishers' Bindings. Can you judge a book by its cover? The American Bookbinders Museum is thrilled to make over 100 bindings from this remarkable collection available to view. From elegant to elaborate, bindings from the 1840s - 1920s chart the evolution of mass produced book covers into art.

bookbindersmuseum.org

‘Design Binding Today’ - OPEN • SET 2020

NEW YORK, NY

through April 25

SAN FRANCISCO, CA

May 15 - July 10

This exhibition features the fine bindings of the traveling exhibition of the OPEN SET 2020. Sponsored by the American Academy of Bookbinding. Showing at the Grolier Club in New York, and then moving to the American Bookbinders Museum in San Francisco.

bookbindingacademy.org/openset

‘Drop Dead Gorgeous:**Fine Bindings of *La Prose du Transsibérien* Re-creation’**

BOSTON, MA

through April 30

This exhibition features many fine bindings of Kitty Maryatt's (Two Hands Press) years-long "re-creation" of the famous Delaunay effort of 1913. At North Bennet Street School's Windgate Gallery.

laproseblogspot.com

‘Self Talk:**Mills College MFA in Book Art 2020 Thesis Exhibition’**

SAN FRANCISCO, CA

May 8 - 24

The artist and medium hold a conversation. A rhythm is discovered between call and response. ‘Self Talk’ is an exhibition that captures what happens when an artist responds to that echo, tracing its pitch and placing meaning in the tangible. With artists Danni Anderson, Jesi Gutierrez Sasha, Seon-Ho Kim, and Stefanie Papaïacovou. At the San Francisco Center for the Book.

sfcb.org

‘Crossroads’ - Curated by Maria G. Pisano

CLINTON, NJ

May 10 - September 6

The current "crossroads" in our world is jarring and artists are reacting. Book works by Aileen Bassis, Pam Cooper, Kathy T. Hettinga, Tana Kellner and Ann Kalmbach, MaryAnn Miller and J. C. Todd, Therese Swift- Hahn, Sarah Nicholls, David Sellers and Anne Waldman, and Thomas Parker Williams. At the Hunterdon Art Museum.

hunterdonartmuseum.org/future-exhibitions/

‘Devoted Catholic and Determined Writer:**Louise Imogen Guiney’**

BOSTON, MA

through May 29

Louise Imogen Guiney (1861-1920), continues to offer a unique window into the multifaceted literary establishment of late 19th century Boston. At John J. Burns Library, Boston College.

library hours: <https://libguides.bc.edu/burns>**‘From Concept to Creation: The Bookworks and Related Works of Claire Jeanine Satin’**

BOCA RATON, FL

through May 31

This spring exhibition samples a cross section of Satin's artists' books and related works. The materials are mostly experimental—plastics, metals, monofilament. The overriding concept is one of “chance operations”, a concept informed and influenced by John Cage: chance operations as “a means of locating a single among a multiplicity of answers.” Peering through transparent pages to see a multiplicity of text and images, anything, it seems, is possible, and nothing is as expected. At the Jaffe Center for Book Arts.

library.fau.edu/depts/spc/JaffeCenter/exhibitions/index.php

© satinartworks.com

‘The Book Beautiful’ - Margaret Armstrong & her Bindings

NEW YORK, NY

through August 31

Margaret Armstrong was one of the most sought-after artists in an almost forgotten chapter in the history of book publishing—the golden age of the decorated book cover (1890-1915). During Armstrong's remarkable career, more than a million books with her covers made their way into homes and libraries across America. This exhibition showcases some of Armstrong's most exquisite covers—curated by Head of Special Collections Barbara Bieck—along with historic photographs and documents.

At the New York Society Library.

'events' at: nysoclib.org

CALLS FOR ENTRY

WILD/LIFE

INTENT TO ENTER: March 31, 2020

SUBMISSION DEADLINE: March 22, 2021

GBW members are invited to interpret the theme of “wildlife” in any way they wish: literal or abstract, humorous or serious. See website for guidelines and details.

guildofbookworkers.org**Opera Verbis | Works from Words**

SUBMISSION DEADLINE: May 18, 2020

EXHIBITION DATES: July-December 2020

An international exhibition celebrating book works with content that has a direct link to a work already existing in published book form. Exhibition held at the Gates Reading Room Gallery, Denver Public Library.

<http://bit.ly/ovprospectus>**Movable Medley**

SUBMISSION DEADLINE: July 1, 2020

EXHIBITION DATES: September 11-October 9

An international exhibition of movable and pop-up book works. Open to any artist 18 years or older. Held at Art Students League of Denver Gallery and in conjunction with The Movable Book Society biennial conference, October 1-4, in Denver.

<http://bit.ly/mmmprospectus>



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sunsetlodgeworkshops.com



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Note that all published dates could change due to unforeseen health circumstances; please check websites for updated information.

CALIFORNIA

CO-CHAIRS	Marlyn Bonaventure & Rebecca Chamlee	CURRENT EVENTS	www.gbwwcaliforniachapter.wordpress.com
EXHIBITION - American Bookbinders Museum, San Francisco	<i>through April 25</i>	'Bound for Beauty'	
PRESENTATION - San Francisco Center for the Book	<i>April 16, 6-8PM</i>	With Hope Amico of Gutwrench Press	
EXHIBITION - San Francisco Center for the Book	<i>May 8 - 24</i>	'Self Talk: Mills College MFA in Book Art 2020 Thesis Exhibition'	
EXHIBITION OPENING - SF Center for the Book	<i>May 8, 6-10PM</i>	'Self Talk: Mills College MFA in Book Art 2020 Thesis Exhibition'	
WORKSHOPS - BookArtsLA, Los Angeles	<i>ongoing</i>	www.bookartsla.org	
WORKSHOPS - SF Center for the Book, San Francisco	<i>ongoing</i>	www.sfcg.org	

DELAWARE VALLEY

CHAIR	Jennifer Rosner	INSTAGRAM	search DVCGBW
WORKSHOP - Philadelphia	<i>April 25</i>	CURRENT EVENTS	www.dvc-gbw.org
WORKSHOP - University of the Arts	<i>May 9</i>	'Pyramid Album' with Denise Carbone	
		'Pop Up Paper Structures' with Carol Barton	

LONE STAR

CHAIR	Kim Neiman	CURRENT EVENTS	www.gbwlonestarchapter.wordpress.com
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MIDWEST

CHAIR	Ellen Wrede	CURRENT EVENTS	www.midwestgbw.wordpress.com
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NEW ENGLAND

CHAIR	Erin Fletcher	CURRENT EVENTS	www.negbw.wordpress.com
ONLINE GALLERY	<i>currently</i>	Visit chapter website to view the Print & Paper Exchange!	
EXHIBITION - North Bennet Street School, Boston	<i>through April 30</i>	'Drop Dead Gorgeous: Fine Bindings of <i>La Prose</i> '	
WORKSHOP - Hunterdon Art Museum, NJ	<i>July 11 & 12</i>	'Tunnel Book' with Maria G. Pisano	
WORKSHOP - Hunterdon Art Museum, NJ	<i>August 23</i>	'The Versatile Accordion' with Maria G. Pisano	

NEW YORK

CHAIR	Celine Lombardi	CURRENT EVENTS	www.gbwny.wordpress.com
EXHIBITION - Grolier Club	<i>through April 25</i>	'OPEN • SET 2020' in New York City	
WORKSHOP - Center for Book Arts, NYC	<i>June 27 & 28</i>	'Paste Paper' with Maria G. Pisano	

NORTHWEST

CHAIR	Sarah Mottaghinejad	CURRENT EVENTS	www.gbwnw.blogspot.com
ONLINE GALLERY	<i>currently</i>	See the Halloween Exchange online! (https://gbwnw.blogspot.com)	

POTOMAC

CHAIR	Beth Curren	CURRENT EVENTS	www.gbwpotomacchapter.wordpress.com
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ROCKY MOUNTAIN

CO-CHAIRS	Nicole Cottom & Emiline Twitchell	CURRENT EVENTS	www.rmcbgw.blogspot.com
EVENT - Golden	<i>April 26</i>	Gathering of the Guilds (www.colorado-artsandcrafts.org)	
MOVEABLE BOOK CONFERENCE - Denver	<i>October 1 - 4</i>	Held at the Magnolia Hotel	
EXHIBITION - Longmont	<i>through April 5</i>	'Press & Fold: Contemporary Book Arts' at Firehouse Art Center	
WORKSHOPS - American Academy of Bookbinding, Telluride	<i>ongoing</i>	bookbindingacademy.org	
WORKSHOPS - Book Arts Program, Salt Lake City	<i>ongoing</i>	bookartsprogram.org	
WORKSHOPS - Book Arts League, Boulder	<i>ongoing</i>	bookartsleague.org	
WORKSHOPS - with Alicia Bailey, Denver	<i>ongoing</i>	http://bit.ly/aliciabaileyworkshops	
WORKSHOPS - Colorado Calligraphers, Denver	<i>ongoing</i>	coloradocalligraphers.com	
WORKSHOPS - Summit Scribes, Colorado Springs	<i>ongoing</i>	summitscribes.org	
WORKSHOPS - with Priscilla Spitler, Truth or Consequences	<i>ongoing</i>	priscillaspitler.com	

SOUTHEAST

CHAIR	Jillian Sico	CURRENT EVENTS	www.SEGBWnews.blogspot.com
WORKSHOP - Emory University Woodruff Library, Atlanta	<i>March 31-April 2</i>	With Brad Freeman, Founding Editor of JAB	
PRESENTATION - Emory University Woodruff Library, Atlanta	<i>April 14</i>	With Book Artists Shawn Sheehy and Kevin Steele	
WORKSHOP - Big River Bindery, Norcross	<i>April 15, 7-10PM</i>	'Pop-up Greeting Cards' with Shawn Sheehy	
SPRING CHAPTER MEETING - Big River Bindery, Norcross	<i>April 24-26</i>	Canceled ~	
WORKSHOPS - Big River Bindery, Norcross	<i>ongoing</i>	https://squareup.com/store/big-river-bindery	



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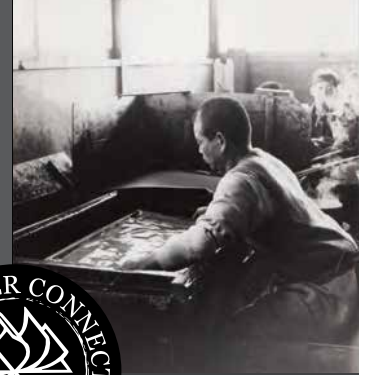
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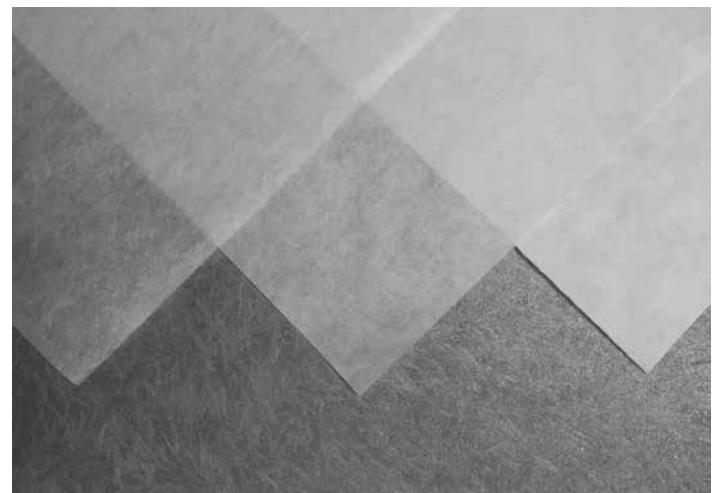
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Julia Miller • Editor

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ATLANTA, GEORGIA

October 15 - 17, 2020

www.guildofbookworkers.org

PRESENTATIONS PREVIEW


**Adhesives
for Book Artists and Conservators**

DR. CATHLEEN A. BAKER

This presentation focuses on water-based adhesives, including wheat- and rice-starch pastes and two cellulose ethers, methylcellulose and sodium carboxymethylcellulose. An introduction to the properties of these adhesives will be followed by preparing them, using them as adhesives and as “water delivery systems” to aid in the removal of old adhesives and guards, and making pre-coated papers for making repairs and for other creative uses. The session will conclude with answering questions from the audience, as well as a few submitted in advance to the speaker by emailing her at: cathleenbaker45@gmail.com; deadline for submission of questions is October 1, 2020.


**Art in 1000 Cuts:
The Path of the Blade**

BÉATRICE CORON

In this presentation Ms. Coron will present the many facets of contemporary paper cutting. She will describe her artistic journey in visual storytelling and introduce the audience to both the historical roots of this art form as well as to a panorama of international artists. This simple media took her from illustration to artist books, public art and animation. The artist will demonstrate paper cutting and its endless techniques, materials and applications, where there is no limit but your imagination.


**Forty-One Ways
of Reattaching Book Boards**

JEFF PEACHEY

As most bookbinders know — perhaps all too well — leatherbound books often fail at the joints and the boards become detached. Jeff Peachey has organized forty-one techniques for reattaching boards into four broad categories: mechanical sewing extensions/tacketing, inner hinge repairs, outer hinge repairs, and interior board repairs. In this presentation, the pros, cons, and suitability of each for various binding structures will be discussed and demonstrated. Emphasis will be on thinking holistically about the unique requirements of individual books, while using minimally invasive techniques that respect the original elements and character of a binding.


**Stitching Through History:
Embroidered Bindings
from 14th c. to Today**

ERIN FLETCHER

Embroidery as a decorative technique for bookbinding may not be considered common, but its use has been found continually on bindings from the 14th century to today. This presentation will focus on both the past and present of embroidered bindings by examining an overview of historical examples from across Europe and how they range in their construction. Embroidery as a technique has seen a revival, particularly in modern design bindings. The demonstration will provide an understanding of how embroidery can be incorporated into bookbinding, with a particular focus on leather and using embroidery alongside other decorative techniques.

*Full Presenter Biographies to appear
in the 'Standards' forms in the June 2020 issue.*

TOURS TEASER

- ☼ Robert C. Williams Museum of Papermaking at Georgia Tech
- ☼ Emory University Libraries — The Stuart A. Rose Manuscript, Archive and Rare Book Library; the Pitts Theology Library; and the Conservation Lab in Woodruff Library
- ☼ The Center for Puppetry Arts Museum
- ☼ The printmaking and book arts studios at the Atlanta campus of Savannah College of Art and Design (SCAD)

Binding Competitions : Bringing Art Binding to New Eyes

OPEN • SET 2020

A bookbinding competition and exhibition—indeed, nearly any art competition and exhibition—serves a variety of purposes, both to the artist and to the public. For the artist, a competition provides an impetus to improve skills and encourages aesthetic exploration; this often results in exhibition of artwork. For the public, art works are exhibited in accessible locations and thus bring fresh and current ideas to the public eye, opening discussion and broadening experience.

In bookbinding competitions there is often a jury of experienced experts in the field, and their goal is to carefully evaluate each entry toward a considered exhibition. The exhibition presents the artists' works in a respectful way with information about the techniques and materials, along with background about the artist. The exhibition sponsors often produce a reference catalog of the bindings, and organize curators and speakers to talk about the fine bindings to the general public, scholars, educators and students. Media coverage at all locations enlarges the exposure.

Bookbinding competitions are sponsored by various organizations and will have a range of requirements for artists. Objectives and goals for these competitions vary. All encourage artists to excel in the craft and use that craft to bring an art-idea to life. Some competitions use a thematic format wherein binders chose a title that best touches the theme. Some competitions will provide a “set” book for the binders—this is a textblock that is provided to every binder who registers. The value of and interest of this type of competition is the amazing variety of interpretations of the same text through the hands of many makers. It showcases how creative the fine binders can be, and explores various interpretations from myriad angles. Other competitions will accept the binders choice of textblock; this type of competition is called an “open” competition—the binder chooses the title they will bind, and will likely be working with a text that has some personal meaning to them, or one they feel resonance with.

The results can be intimate, charming, and unique. Many competitions are cyclical, which allows an artist to prepare submissions in a timely way. An example of this type of competition is the biennial International Binding Competition of the UK's Society of Bookbinders (SoB). The SoB is an educational charity dedicated to traditional and contemporary bookbinding as well the preservation and conservation of the printed and written word. Another example is the Elizabeth Soutar Bookbinding Competition



Judy Kolin, Executive Director of the Athlha School of the Arts & Lang Ingalls, Open | Set Exhibition Coordinator

is sponsored by the National Library of Scotland and has been held every year for over twenty-five years; after 2020, they are moving to a two-year schedule. The Designer Bookbinders, a design binding specific group from the United Kingdom, also offers an international competition for artists, held every three years. Les Amis de la Reliure d'Art du Canada, also known as ARA Canada, is a chapter of the ARA organization that began in France “to promote art bookbinding on the national and international stage”. All chapters of this organization (there is one per country) hold regular competitions and exhibitions, and are open to members of any chapter. Stateside, the Helen Warren DeGolyer Bookbinding Competition (Bridwell Library, Perkins School of Theology, Southern Methodist University) invites binders to submit a proposed “binding board” that outlines ideas of the finished binding, along with one finished book that exemplifies skill level. Numerous opportunities for competition and exhibition are offered by regional chapters of the Guild of BookWorkers. The Guild also holds a national traveling exhibition every three years that is a juried competition of work submitted by GBW members. (See “Wild/Life” announcements on the GBW webpage or in

the last issue of this newsletter.) Each of these opportunities challenges an artist to produce new, innovative and superbly crafted fine bindings or other work.

The American Academy of Bookbinding (AAB) initiated a new competition in 2016 called OPEN • SET that invited binders to submit in one or both categories that defined the competition. The “Open” category invites the binding of a title chosen by the binder. The “Set” category invites the binding of a set book, a book in sheets commissioned by the academy and provided after registration. A number of binders provide bindings in both categories, giving the exhibition a richness in the exploration of an individual artist’s work and perspective. Creating this competition has been a collaborative effort among the staff of AAB and its parent institution, the AhHaa School of Art (Telluride, Colorado). Deb Stevens, former Managing Director of the Academy, and Lang Ingalls, a graduate of AAB’s Fine Binding Program and a practicing fine binder, created the policy and guidelines for the competition. Selecting the text for the set book is a carefully considered process with a goal to provide a text to binders that is imaginative, challenging and engaging.

The set book chosen for the inaugural competition was *Inside the Book* by David Esslemont (Wales: Solmentes Press, 2002), a well-written treatise on how to make a book—from napkin sketch to final tome in hand. For the 2020 competition, a letter by William Blake, *Happy Abstract—A Letter from William Blake to Thomas Butts* was selected. This textblock was designed and printed by Russell Maret of New York, who was keenly aware of the potential the text would have with fine binders. He wrote about the collaboration with Ingalls:

When Lang Ingalls and I first discussed printing Happy Abstract...Lang was specifically interested in a book that had minimal text on the page, hoping binders would not only design the binding of the book, but also be lured onto the books’ pages. Blake’s letter seems a perfect fit for the project. It is a short text that is full of evocative visual prompts, allowing me to lay the book out with only one line of text per page, leaving lots of unused space for the binder to explore.

In both cases, the submissions of the set book were extraordinary and wide ranging in their aesthetic treatment. Both printers seemed aware of how the text needed to inspire and capture the binder. Ingalls is quick to acknowledge this expansive collaboration:

I truly enjoyed contemplating new ways to engage binders, new bridges built between printer and binder, new connections between artists and bibliophiles, and new paths that encourage the public to see books in a fresh way.

In the open category, binders were allowed to choose a text. The submissions were exceptionally varied with texts in several languages and subjects ranging from history to poetry to essays. Submissions included a variety of techniques,

structures and materials. Several of the jurors remarked that judging the open category was more challenging because the entries were so varied and to some degree, eclectic.

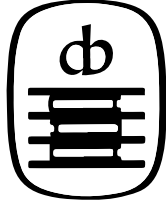
In binding competitions, a jury process can seem obtuse or arbitrary—an experience many an artist will retell. Some competitions are juried from photographs to the dissatisfaction of both juror and artist. OPEN • SET is juried from the physical books by three reputable jurors. The jurors examine and experience each binding individually and in silence, then come together to compare their observations and make decisions regarding awards and exhibition election.

They are asked by organizers to consider two areas during examination: technical skill and design interpretation. A design binding is initially developed from these two areas. A binder reads the text, digests it, reacts to various elements including the imagery, layout, and textblock. (Considerations of the textblock include print color, paper hand and color, layout, number of signatures, size of the textblock, etc.) They develop their “interpretation” of these aspects and move toward a design that reflects the content of the whole. This is subsequently executed at their skill level, judged as technical skill or mechanics of the book (i.e., how well it is made).

Design interpretation is perhaps the area that is most subjective, and yet somehow the binder must communicate their idea to the viewer through their design. The expert panel does their very best to determine the success of that effort. The OPEN • SET competition is judged anonymously (called a “blind jury”), meaning the jurors do not know who the artist is. In the past, an OPEN • SET juror identified this process as “truly formidable”. It is said that a different jury would pick a different choice of books, merely from this aspect. And yet in every competition, the jury process is a lens giving an artist a curated perspective and hopefully enlarging appreciation of fine binding.

In order to actually bring OPEN • SET into existence, a large amount of work “behind the scenes” had to take place: designing the catalog, arranging for professional photography of each submission, selecting the jurors and coordinating their schedules, preparing the didactics for the exhibition, organizing and securing the shipping logistics, and conducting administrative support. There is also the need for financial support to help defray costs. The needed funds and in-kind support have come from Guild members, vendors, the AaHaa School of the Arts, registration fees, grants, and venue locations. The cash awards are also supported by generous and thoughtful donors. Katy Baum, AAB Managing Director during the second iteration of OPEN • SET, helped enormously with receipt of submissions, regular postal runs, and submission safety at the school.

It is important to note that the attitude of the



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AUG 17-21 Leather Binding II

A full leather binding on raised cords

SEPT 15-18 Medieval Binding A full alum-tawed
binding with brass clasps and wood boards

SEPT 22-25 Eighteenth Century Trade Binding

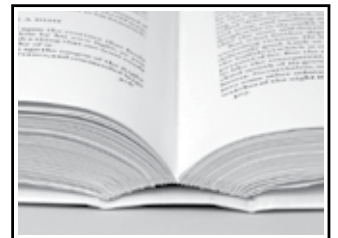
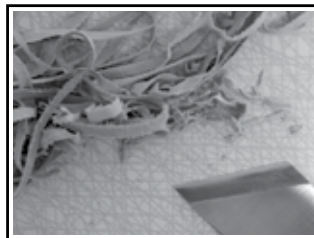
A full leather binding with sprinkled edges,
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SEPT 29-30 Basic Leather Working for Bookbinding

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organizers for OPEN • SET is one of inclusiveness—which is significant and, perhaps, unusual in the art world. This inclusive stance can be seen in the catalogs of both the 2017 and 2020 competitions, which notably include all the submissions, not just the ones selected for the traveling exhibition.

OPEN • SET is organized to have a yearlong schedule of exhibitions around the United States that showcases the bindings. A book is not a painting (on the wall) or a performance (on a stage); it sits on a shelf, often in a custom clamshell box. A protective enclosure provides access to the actual object (the book) in hand, enabling viewing of typography, typeface, layout, title page, colophon and imagery enclosed within the object's fine cover. It is a three-dimensional artwork, with an interior that guides the cover design (two-dimensional when exhibited). This makes fine bindings challenging for the general public to experience. An exhibition venue will display the books in a most visible manner, using lighting and labels that engage the viewer and with the cover fully opened and facing out. However, even this exposure is partial since there is always the interior treatment of pastedown and flyleaf areas that every binder performs. A working solution to this issue is the walk-around vitrine, which can showcase these elements.

In the OPEN • SET 2020 exhibition, the organizers considered the fact that they invited binders to “express their artistic interpretations throughout the pages of the book” as a supportive statement of the cover design for the “Set” category submissions. This was not a requirement—it was an option—and about half of the bindings arrived with “interior treatment”. This difficulty was addressed via the digital world. A viewer can see the book covers on display and simultaneously use their handheld devices to swipe through spreads of the book via a website created by the organizers (www.openset2020.com).

Another aspect of a competition and exhibition involves the educational potential and influence that occurs around it. Fine binding is a distinct art form which benefits from interpretation and explanation. Lectures, curator talks, artist talks and class visits all educate about this art form. Thousands of people have attended a variety of programs during these exhibitions, opening the door to an understanding and contemplation of fine binding (and a general increase of interest in book-making). Notably, organizers of OPEN • SET 2020 worked with several different groups and individual binders to purposefully bring this effect into play.

OPEN • SET 2020, one among many competitions and exhibitions, shows the value of this work to both the artist and the public.

Editor's note: After reading Jodee's article, I was reminded of Georgia O'Keeffe's quote below.

I found I could say things with color and shapes that I couldn't say any other way—things I had no words for.

- Georgia O'Keeffe

It is time to engage with your “colors and shapes”,
make them the words: bind, bind, bind.
And I decided to include some photos
of the bridges we've built.
Enjoy ~



Lang Ingalls conducting Public Tours at the Grolier Club, New York City



Celine Lombardi, GBW's New York Chapter Chair, with Lang Ingalls



Lang Ingalls with Highly Commendable award winner Colin Urbina and Jane Griffiths & her grandchildren



David Lanning of Hewit's, OPEN • SET sponsor, with Highly Commendable award winner Coleen Curry



Prize winners Lili Hall Sharp & Sofia Mendizabal



Binder Eva Vincze with fine printer Agathe Piroir



Judy & Carl Ferenbach with Judy Kohin & juror Monique Lallier



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Studying Historical Manuscripts

In a recent exchange online, one calligrapher bemoaned the lack of good historical models available to the serious student. To me this complaint is the equivalent of sitting at a feast and bemoaning the lack of food! When I began studying calligraphy, there were relatively few good calligraphy instructional books, and even fewer that provided facsimiles of historical documents. Oh, how much better off we are now!

In 1990, in conjunction with the calligraphy conference that year, Rutherford Aris published his book, *Explicatio Formarum Litterarum: The Unfolding from the First Century to the Fifteenth*. This book was provided to every conference attendee. It was like nothing I had ever seen before. The fold-out pages held timelines that traced the evolution of different scripts throughout time and geography, with nearly 200 black-and-white reproductions of examples. The reproductions were too small for serious study, but copious information about their sources made it possible to begin searching for them.

In the mid-1990s, Stan Knight published *Historical Scripts: From Classical Times to the Renaissance*. This valuable book provided enlarged excerpts of each historical document alongside an explanation of its historical significance and the construction of the script.

These two books were, and continue to be, valuable resources in the study of historical hands. As time passes, more and more collections are being digitized and put online to make them available to anyone in the world with an internet connection.

Suppose you are reading Ewan Clayton's book *The Golden Thread* (and you should! you really should!). You learn that Edward Johnston based his foundational hand on "*The Ramsey Psalter* (BL Ms Harley 2904)", which he studied at the British Library. A simple Google search using keywords [ramsey psalter british library digitised] gives you, on the first hit, the main page for the Ramsey Psalter at the British Library, including a thoroughly detailed description of the book and 449 images of the pages. Click through to a page you want to see in more detail, and you can zoom in so close that only three lines will fit on your computer screen.

Suppose instead that you'd like to study the insular script of the *Book of Kells*. You don't even need to know that it is housed at Trinity College Dublin. Googling [book of kells digitized] gets you there on the first result. The interface is similar: a good description of the manuscript, and 680 zoomable images of the pages.

Each digitized collection is generally available at the website of the organization. There are some websites which have aggregated the collections, more or less successfully.



English: fol. 165 from Beinecke MS 413, circa 873; housed in the Beinecke Rare Book & Manuscript Library

Even the less successful ones are good for pointing the way to the original collection. Of course, Googling images using keywords will get you there eventually, too, but you might have to wade through some poor results. I'll leave you with a few URLs that will keep you glued to your computer screen for some time to come:

- Beinecke Rare Book & Manuscript Library's digital collections:

beinecke.library.yale.edu/

digital-collections/digital-collections-beinecke-library

- British Library's digitised manuscripts:

www.bl.uk/manuscripts/

- University of Chicago's Archives and Manuscript Collection Databases:

www.lib.uchicago.edu/scrc/archives/usworldwide/

- Manuscripts Online:

www.manuscriptsonline.org/

That's just a tiny sample of what you can find online in your study of historical hands.

And the things you'll learn on the way to looking up something else! For instance, perhaps you've been wondering why knights fought snails in the margins of medieval books. The answer is here:

www.thisiscolossal.com/2017/06/why-knights-fought-snails-in-the-margins-of-medieval-books/

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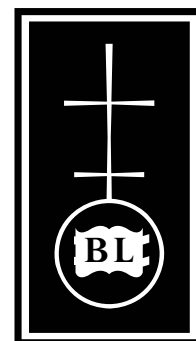
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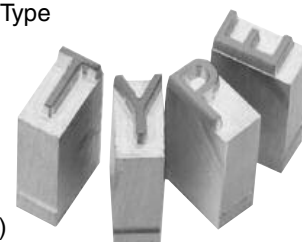
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Mark To Impress: Visualizing the Process

As an artist, my principal mode of expression is through printmaking and the artist book. Artist books are all-encompassing in that they can synthesize the fields of drawing, painting, print and printmaking media, papermaking, typography, book design and many other creative venues. The book format, with its myriad transformative powers, can be used to bring together all other fine arts components into a unique mode of expression. Book arts can combine the old and the new, from papermaking to computers, and can be used across disciplines as an expressive form.

I was trained in traditional intaglio plate making and printing, which achieves rich and subtle tonalities, depth of line and form in the finished print. Over the years I have been using collagraph plates for their versatility, as they can be printed both intaglio and relief—and for health reasons. One can achieve fine detailed lines in the plates, and they are ideal for creating images and larger text. When I need to add 12-point or smaller text, I have relied on other methods and tools, including polyester plate lithography, cyanotype from mylar output on a laser printer, text lines cut on hand stamps, and letterpress from polymer plates and handset type.

For my next two books I decided to use laser engraved plates, which have the flexibility to create relief, and intaglio plates that can deliver fine detailed lines and text. An image or text file can be sent directly from a computer to the laser bed, where an intense, pinpoint-sized spot of light burns the design onto the desired printing plate material. These files are prepared in Photoshop, InDesign, or Illustrator, with the specified requirements: high resolution, bitmap file, the design rendered in black and white, and image and text inverted. The text is turned to outlines (vector format), which translates it into an image so that the text and layout chosen by the artist remain true, and will not be substituted. The files are electronically sent to the laser studio and converted once again to a raster image with a chosen resolution that's specifically compatible with the laser's software. Finally, the engraved plates can be executed. The black areas of the images are engraved on any desired material at a uniform depth, while the white areas of the image remain uncut (*below left*). It is also possible to have 8-bit grayscale relief engraving plates made where the engraved depth can vary, creating an image having variable tone gradations when printed (*below right*).



Colors of Memory was my first artist book to use laser engraved plates. The work presents four environments that echo transformative experiences: *Primavera*, *Estate*, *Autunno* and *Inverno*.



The accompanying poems resonate with patterns that span one's lifetime alongside the natural patterns of the seasons. Each season is a marker, a passage, beginning with *Primavera*, a time of discovery and self-awareness and ending with *Inverno*, a time of fragility, loss and death. All poems are written by the artist, except *Primavera*, a haiku written by Michael Pisano.

The work is composed of four accordion libretti, which are relief printed from a combination of collagraph plates, wood and acrylic (*Inverno*) laser engraved plates (*right*). The plate for *Primavera*, cherry veneer MDF, has both text and image intaglio engraved, so that the text and image are cut below the printing surface of the plate. The *Estate* plate is relief engraved, so the text and image remain above the plate. The printing of the text worked well in both instances. Both are printed in relief, *Primavera* with a rainbow roll (*below left*) and *Estate* printed in three colors, combining a collagraph plate, a laser engraved plate and pochoir for the pink flowers (*below right*), all hand printed on a Charles Brand etching press by the artist.



Caudex Folium, my most recent work to use laser cut plates, was inspired by the Callery Pear Survivor Tree and celebrates the return of the tree to the 9/11 Memorial & Museum in New York, after it was nursed back to health and replanted in 2010 between the two memorial pools. Today the tree stands as a symbol of strength, resilience and the indestructible spirit of hope despite adversity (*right*).



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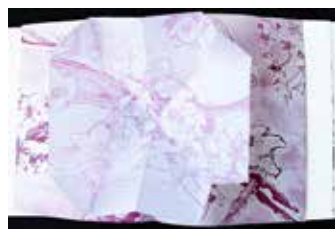
The work began with a series of photographs taken on site over the years, to see how the tree colors changed through the seasons. Some of the photos were selected, edited and manipulated and made ready to have the laser woodblock plates cut, while others were used as inspiration for the collagraph plates. Subsequently, the pages were printed intaglio and relief on an etching press. The book includes two of my poems, the story of the tree, pop-up elements and cut stencils. The work is printed on diverse papers to enhance its tactile experience. The spine, a collagraph print of a tree, expands and symbolically holds the book up. An accordion spine with the folios sewn into its structure, with coptic bound wooden covers, completes the binding.

In *Caudex Folium*, laser engraved 1/4" maple over MDF wood plates was chosen especially because of the theme of the work (*below*). The 12.5 point text for the story



covering both pages of a folio—along with the poems, title and colophon pages—showed the laser's limitations and challenges, necessitating the redesign of the original concept and printing of the

plates. The hiccup is that, unlike polymer plates that can hold fine details such as a period in relief on the plate, a laser plate cut in relief cannot hold fine independent details, and lacks enough remaining surface to hold the closely cut letters or a fine detailed image. Thus all text and images of the Survivor Tree plates were cut intaglio; only the flower pop-up plate image was cut in relief.

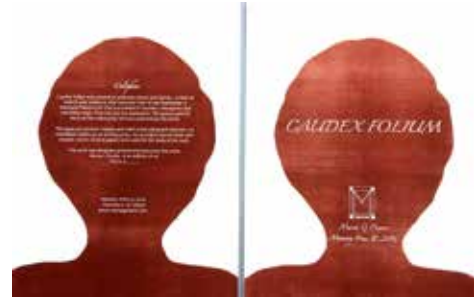


I had wanted to ink and print only the text on the Rives BFK pages and leave the background the white of the paper. This, however, was not possible. The challenge now was how to break up the solid background color across the page of text of the story folio. The solution came with the addition of a printed and cut folio (on Fabriano Tiziano paper) of tree branches, which reflect the growing tree, and



when turned reveal the story (*left*). The answer for the title and colophon pages was the use of a stencil that created an image that can be seen either as a tree or a face,

referencing the survivors (*below*).



On the pages containing poems, a collagraph plate of tree branches was printed to encircle the page and highlight the two poems, with the addition of a stencil used to separate the poems and create a pop-up center (*below*).



Technology such as the use of laser cut wood and plexiglass plates to actualize my designs has added an alternative approach to creating the surfaces from which I can hand print my pages. I worked closely with Paul Castellana, of Venture Laser, who was willing to work in adapting my designs and experiment with me on the best resulting prints the laser engraved plates could deliver. This was very important in the success of both books. The added benefit is that I can devote more time to the design, printing and binding of a work.

As with any media, there are pros and cons: the plates are expensive to make; the right type of wood and thickness need to be chosen so they do not warp when printing; there is the advantage of being able to use any type of material to cut a design in; and the plates can be made type high for a letterpress, or thinner for an etching press. Having the versatility of multiple methods of plate making and printing, both relief and intaglio, have enlarged the vocabulary and given flexibility to the artist, that they may publish their own work and not rely on a commercial studio or publisher, allowing a wider range of experimentation. This freedom results in a more personal voice in which artists can express themselves and is a testament to the continuous energies that they bring to the evolution of the printed page.

Ce sont les petites choses

This saying in French translates to "It's the little things." To a fine press atelier or a fine binder, details are paramount to the artistic professions. I hope you will enjoy this interview with Agathe Piroir, owner of Atelier-Galerie A. Piroir, a fine printing establishment in Montreal, Canada. Here, we find out about the little things we have in common.

-P. Wood



Would you talk about the path you took, what got you interested in fine printing and include where you studied and with whom you studied?

My father is a master printer. I started to work in his studio as a teenager, in Lyon, when I was about 14. That is where I learned the basics of fine printing. When I was 19 we moved to Canada, where I started to work for a bookbinder. But soon my father asked me to help him because he was working with the painter Jean-Paul Riopelle, one of the greatest artists in Canada, and he needed an assistant. That is how I came back to fine printing. I then moved to New York to learn more about my trade, especially about photoetching. When I came back to Montreal I took courses in visual arts and started a brief career as an artist. In parallel to that, I continued to print and joined my father's studio in 2006. My artistic career stopped in 2010 and I then chose to concentrate on the studio-gallery I own with my father.

Have you had any unique or defining moments or opportunities that made a difference to you in the letterpress trade?

I would say that working for a few years, as an artist, has allowed me to better help the artists I work with as a fine printer. I understand their needs and their creative process. That has been a turning point in my career. I feel I have improved as a printer because I have an intimate knowledge of what it is to create a work of art. Working with famous artists like Rauschenberg was also a great opportunity, but it didn't change my approach as much as my artistic career did.

Have you had an experience that made printing the media of choice and love? Or when did you fall in love with fine printing?

I fell in love with the medium itself: with paper and

ink. I love the texture of paper, its lightness, its feel. I also love the kind of black—matte and deep—that you obtain with ink. Paint cannot provide you with that quality of black, only ink does.

I am sure you had many different teachers with different styles. Do you think it is important to have creative style? Do you lean toward one way or do you incorporate all of them?

I am not an artist anymore, but as a former artist and as a printer who works daily with artists, I do believe that it is important for an artist to have a distinctive creative style, as well as a rigorous approach to work. Now, as a printer, I try to adapt to each artist's creative style. I learn from the artists as much as I help them with the know-how I have acquired throughout the years, by working with such a wide variety of people who each have their distinctive approach to printing.

When you first approach a new project, what happens for you, in terms of decisions and choices. In essence, the creative processing you use?

The first thing I do is look at the artist's work. Not only photos of the work, but the originals. I will then determine which engraving technique is the closest to the approach. I will also evaluate the artist's capacity to engrave a plate. Sometimes they know how to do it, sometimes they have to learn a bit, other times we have to do it for them.

What is a typical day or week at your studio press? Is it always creative or is there a balance with the business side?

There clearly is a balance with the business side. I would even say that the administration of the business takes too much of my time. I would like to print more than I do, but I often have to let my father and our trainees do it.

What are the biggest challenges in a working fine press studio? Do you have any long term goals?

Surviving financially is one of the biggest challenges. Many studios like ours are closing in Europe. In the 1970s people would print 75 to 150 copies of an engraving. Now we usually print about 20 copies. Times are hard for studios like ours—that is why we now expose our work in art fairs across North America, to expand our market and reach customers where they are.

Have you always made books in sheets for fine binding? Any special story you might share about this specialty?

Yes, we have always made books in sheets for fine binding. The tradition goes as far as the 1970s when my father opened his studio in Paris. But lately, in the last few years, we have started to expose our books directly in bookbinding fairs, to reach fine binders where they are. I am proud to say that three of our books—bound by Colin Urbina, Lise Dubois, and Cathy Adelman—are being shown in the OPEN • SET 2020 Exhibition.

Any special thoughts on being in Montreal that make a difference, such as promotion, education, or active community of artisans?



Montreal is a cosmopolitan and culturally thriving metropolis and yet, at the same time, a calm medium-sized city where things are built on a human scale. It offers the

best of both world. There is an active community of visual art artisans, with a new generation of artists emerging. Since it is a bilingual city, we have a foot in both the French and the English speaking community, and entertain relations in France as well as in the English-speaking world.

What do you do when you take time off that makes you come back to work refreshed?

I have five kids at home—mine and those of my partner—so when I get back home, I have no other choice but to turn the “work” switch off! And that’s a good thing.

Apart from that, I read novels, watch repertoire movies and train at the gym.



BOOK REVIEW by Barbara Adams Hebard

The Missing Pages: The Modern Life of a Medieval Manuscript from Genocide to Justice

Heghnar Zeitlian Watenpaugh

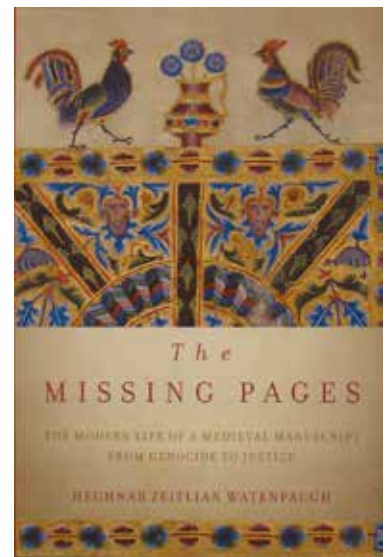
(Stanford, CA: Stanford University Press, 2019)

The Missing Pages dramatically begins with a 2010 lawsuit filed against the J. Paul Getty Museum. The museum had purchased the “missing pages”, the beautifully illustrated canon tables from an Armenian medieval manuscript known as the Zeytun Gospels, in 1994. After describing the early stages of the lawsuit, the author, an art historian, goes on to frame her story in the thesis of the history of the treatment of an object such as the Zeytun Gospels.

Watenpaugh looks at the use of the manuscript as an intact object and the “missing pages” as a separate object. The bound manuscript, while still whole and in the possession of the Armenian Church, was a “sacred and powerful object”, brought out on special occasions to an Armenian community, in a religious setting. Watenpaugh clarifies that in the Armenian Orthodox tradition, the Zeytun Gospels, when placed on the altar with a cross, formed “the presence of Jesus Christ among the congregants”. In contrast, the canon tables (the removed pages) are displayed all the time, seen by any museum visitor, in a public space shared with other works of art, not all of which are religious in content. These pages, Watenpaugh points out, are a summation of theological ideas, conveyed on the leaves through particular imagery. Their beauty, while appreciated in a museum setting, was intended to support the importance of the Armenian beliefs.

Watenpaugh narrates a fascinating history to those in the book arts, such as members of the GBW, yet never loses sight of the focus of her story—the Zeytun Gospels. The missing pages became a symbol of all Armenian heirlooms and artifacts that were lost, stolen, or absconded with during the genocide. The history of calligraphy and book

illumination in Armenia covered by Watenpaugh may surprise book artists. The Armenian support of and admiration for these craftspeople was unusual in its scale. Within that history, the Zeytun Gospels are extremely significant because it is known that the script and illuminations in the manuscript were made by the artist Toros Roslin. Roslin is regarded as one of greatest medieval Armenian artists.



Because Watenpaugh views the Zeytun Gospels as a remnant of a medieval world that is lost forever, she sets out to thoroughly relate the history of the Armenian people, culture, and religion. As a result, it makes for dense reading. Those who are not familiar with the Armenian genocide will learn a great deal from *The Missing Pages*.

Barbara Adams Hebard was trained in bookbinding at the North Bennet Street School. She became the Conservator of the John F. Burns Library at Boston College in 2009 after working at the Boston Athenaeum as Book Conservator for more than 18 years. Ms. Hebard writes book-related articles and book reviews, gives talks and presentations, exhibits her bookbindings nationally and internationally, and teaches book history classes. She is a Fellow of IIC, a Professional Associate of AIC, was chairperson and long-time board member of the New England Conservation Association, and has served several terms as an Overseer of the North Bennet Street School.

NOTICE: from the GBW Board

The Guild of BookWorkers acknowledges that many people are struggling to figure out how to work or learn from home as schools, cultural heritage organizations, and businesses across the nation close in an effort to slow the spread of COVID-19.

In response to this developing situation, GBW's Board of Directors has decided to make all videos on the Guild of BookWorkers Vimeo page available to rent, free of charge until April 17. This offer is open to everyone, regardless of membership status.

The GBW Vimeo page can be found here: <https://bit.ly/2U9ZHEZ>

Enter the code GBW4FREE during checkout to reduce the cost of the rental to \$0.00. Rentals are available as streaming content for 7 days. This code will expire on April 17, 2020.

If you have any difficulty using this promo code, please contact GBW President Bexx Caswell-Olson (president@guildofbookworkers.org). Technical questions relating to the Vimeo website should be directed to Vimeo.

NOTICE: update from Peter Verheyen, *Journal* Editor

Vol. 48 of the *Journal* is making progress, and the *Journal* Team has been able to gather some interesting article pledges with a working submission deadline of July 1 of this year. If everything comes through, there will be something for everyone. Please keep ideas and proposals coming though. Without them, no *Journal*.

In order to make the *Journal* sustainable, what is needed is an "assistant"/"co-" editor, someone who wants to lead when my term expires in 2021. By joining the team now, you'll be able to get in on the ground floor and gain experience in all aspects of production with others to guide you. Think of it as an apprenticeship.

Previous experience is not required, but the best indicators of success are curiosity about the field and what is happening on a global scale, an interest in, and willingness to reach out to people you might not know to solicit articles, being self-directed, but also a bit pushy to keep things on track and on schedule. It's work, but is so rewarding, especially when an issue comes together and goes to print. One of the big rewards are the connections you can make with wonderful colleagues and peers as a result of your (and your team's) efforts. It also looks very good on a resume, especially for early- or mid-career individuals who work in academic or related environments where "service" is encouraged and supported. Mostly though, think of it as paying forward and giving back, and the Guild is worth supporting in this way.

NOTICE: update from GBW Exhibitions Chair Lizzie Curran Boody

Our triennial exhibition WILD/LIFE will be an exciting way to showcase the Guild's talent. Our exhibitions foster a vibrant and creative artistic community, giving members a chance to display work while also encouraging vital conversations around topics of craftsmanship, creativity and process.

The upcoming exhibition will be traveling to venues across the country including: North Bennet Street School in Boston, Roger C. Williams Paper Museum in Atlanta, and Texas A&M in College Station, with more venues to be confirmed in the near future. I am also happy to announce our accomplished jurors that will be selecting the work to appear in the show: Denise Carbone, Erin Fletcher and Jessica Spring.

We are once again planning on producing a full-color exhibition catalog to accompany the exhibition in conjunction with the GBW *Journal* that will include professional photos, artist statements and comments from the curators. Creating a high-quality publication is important to us, and we need your help to make it a reality! The financial demands to create the catalog are only possible with our members' generous contributions. We are grateful for our community's ongoing support and hope that it will continue. Gifts of any amount are graciously accepted and will be acknowledged in the catalog and in the signage posted at each exhibition venue.

Please make your donation securely through the Guild's website by clicking on the "Give" tab, making sure to indicate that you would like the donation to go toward exhibitions. Alternately, checks can be sent to: GBW Treasurer, P.O. Box 391146, Mountain View, CA 94039. Your contribution may be tax deductible; consult your tax professional for details.

Thank you to all who have signed up to submit work, and those who have donated already. We are looking forward to seeing all of the submissions next March!

EDITORIAL COMMITTEE

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As always, the Editor welcomes articles submitted by anyone in the membership for consideration. Contact the Editor, Lang Ingalls (newsletter@guildofbookworkers.org).

Any and all items for publication should be sent to:
Lang Ingalls (newsletter@guildofbookworkers.org)

Authors of articles and other contributions accepted for publication in the Guild of BookWorkers Newsletter assign to the GBW Newsletter the right to publish their work in both print and electronic form, and to archive it and make it permanently retrievable electronically. Authors retain copyright and may republish their work in any way they wish.

Advertisements and views expressed in articles should not be construed as endorsements by the Guild of BookWorkers.

Free GBW Newsletter replacements to members will only be allowed for issues within one year of publication date. After this timeframe (pending availability), newsletters may be purchased through the website. For availability of back issues, contact the Guild's Treasurer (treasurer@guildofbookworkers.org). For purchase of back issues, visit the 'Store' at the Guild's website.

www.guildofbookworkers.org

DEADLINE DATES FOR UPCOMING NEWSLETTER PUBLICATIONS

May 1 for June 2020 issue No. 250
July 6 (due to holiday) for August 2020 issue No. 251
September 4 for October 2020 issue No. 252
November 3 for December 2020 issue No. 253
January 8 (due to holiday) for February 2021 issue No. 254
March 5 for April 2021 issue No. 255

ADVERTISEMENT INFORMATION

AD SIZE	COST PER ISSUE
1/8 Page (3½" w x 2¼" h)	\$40
1/4 Page (3½" w x 4½" h)	\$75
1/2 Page/vert (3½" w x 9½" h)	\$140
1/2 Page/horiz (7½" w x 4½" h)	\$140
Full Page (7½" w x 9½" h)	\$265

For inclusion in the next newsletter, please request guidelines prior to deadline from the Editor.

Billing is handled by GBW Treasurer, Laura Bedford (treasurer@guildofbookworkers.org), and occurs every two issues unless otherwise arranged.

GBW solicits advertisements but reserves the right not to accept an advertiser's order. Advertisement must warrant that ads are legal, truthful, not fraudulent, do not violate copyright, and are not defamatory, and that all permission to quote and use likenesses and trademarks must have been obtained. Advertisers must indemnify GBW against any claims or actions that should arise.



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