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*Mile High Presenters (from the left)  
Mark Esser, Richard Baker, Tini Miura,  
Claire Maziarczyk, Julie Chen  
and Craig Jensen*

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# The Guild of Book Workers Newsletter

NUMBER 151 — DECEMBER 2003

## Guild News

### ∞ PRESIDENT'S REPORT

The GBW Standards of Excellence Seminar in Denver in October was another excellent conference, a gathering for the membership and those interested in the Book Arts. Once again, it was a meeting filled with a wonderful array of activities. Nancy Lev-Alexander as Standards Chairman, and Laura Wait as the local arrangements Chairman, as well as Priscilla Spitler as Exhibitions Chairman are all to be congratulated for putting together a great four-day program. Our thanks also go to the many members of the Rocky Mountain Chapter behind the scene who were responsible for different aspects of the event. It all came together beautifully, and gave those who attended a truly fine experience.

Of course, the *In Flight* exhibition added a tremendous plus to the Standards meeting. The Exhibition Opening on Thursday night was held at the Denver Public Library that provided an attractive fifth floor exhibition space and an adjoining room with a magnificent view over the city for the reception. Everyone was pleased at the chance to socialize, and to view for the first time the fascinating display of artist's books and fine bindings.

The artist's books were clearly in preponderance, perhaps due to the *In Flight* theme of the show. The variety and imaginative ways that the topic had been treated were indeed most impressive. Calligraphy, printing, and any number of materials and binding processes were in evidence. In that regard, the show was quite different from previous exhibitions. However, the jurors themselves commented on the quality of craftsmanship in the execution of the pieces. Although the traditional leather bound fine bindings were only a half dozen in number, they too showed an interesting variety of interpretation and excellent craftsmanship.

The exhibition has a handsome catalogue. With a nicely designed cover, most appropriate to the topic, all of the fifty-four items are well described and photographed in full color. It sold well at the Opening, and is sure to be popular at the nine sites that the show is scheduled to visit during the next three years. A few unbound copies will be available for purchase.

The exhibition provided an auspicious formal opening but the conference was already well underway, with some taking the day long trip to Boulder, while others stayed to enjoy the excellent Foundation

Session offered by Craig Jensen on box-making or to visit the studios open that afternoon. The Rocky Mountain Chapter also had a small exhibition on display, again showing an interesting collection of work.

The presentations the following two days were enjoyed by all. Many regretted that they had to choose and could only see four instead of the entire five presentations: Richard Baker on Spring Back Bindings, Julie Chen on Artist's Books, Mark Esser on Leather Covering-in, Tini Miura on Object Inlays, and Claire Maziarczyk on Pastepaper. Reports of the presentations will follow in this issue. As usual, all the presenters were valiant. Giving four presentations in a row is an arduous task, requiring a lot of preparation, and stamina. Their efforts were greatly appreciated.

The GBW Annual General Meeting this year was held on Friday afternoon after the last session. After the introduction of the current Officers and members of the GBW Executive Committee, newcomers to Standards were asked to stand and introduce themselves. There were over 30, a record number, with many coming from the Denver area. The President's Report included a presentation in absentia of the GBW Certificate of Appreciation to Bernadette Callery for her 18 years of service to GBW as Membership Chair and a report of the Executive Committee meeting the previous Wednesday night. The AGM minutes are included elsewhere in this issue. The meeting was deliberately kept short in order to leave time for a very special treat at the end. Bernard Middleton, GBW's newest Honorary Member, gave a delightfully amusing autobiographical talk with pictures and anecdotes about his bindery in England.

The Friday Night Forum followed. For a second year, members presented posters and gave demonstrations of favorite techniques. The opportunity to share tips and ideas in a relaxed, informal setting continues to be popular. This year, refreshments and a cash bar were added to the agenda, which made for a very lively evening.

On Saturday night, the Banquet was a particularly nice occasion. Margaret Johnson as Chairman of the recently formed Awards Committee presented Honorary Membership to Bernard Middleton, in recognition of his many outstanding contributions to the field, and gave the new Laura Young Award to Mary Schlosser, in recognition of her many years of service to the Guild. Both received certificates beautifully penned by Nancy Leavitt, in handsome folders made

by David Ashley. An excellent, witty talk followed, given by Joyce Meskis, the proprietor of Denver's Tattered Cover Book Store, on the ups and downs and ins and outs of life as a bookseller. The evening ended with the traditional uproarious auction, led by Bill Drendel. Star items were the generous offer of first Don Etherington, then Bill Minter, and finally Frank Mowery to give private tutorial sessions. These were clearly highly prized and enthusiastically sought after. The auction netted over \$5,000, which will be divided between Standards scholarships and the Anniversary Fund.

Sunday morning, the conference concluded with the Instructors Symposium, where various headband techniques were discussed and demonstrated. Pam Spitzmueller demonstrated the historical Foundational headband structure used primarily in the Mediterranean countries, Don Etherington demonstrated a three-color English headband, Monique Lallier demonstrated a French double core headband, and Betsy Eldridge, standing in for Frank Mowery, demonstrated the common German headband methods.

The Standards conference was an extremely busy and full four days. Invariably everyone in leaving had learned something and seen a lot. The Denver meeting was certainly a memorable one. Our collective thanks go to all those whose hard work made it possible.

*Betsy Palmer Eldridge  
President, GBW*

#### ~ FROM THE ARCHIVIST

I'd like to thank Frank Mowery and Henry Pelham-Burns, who responded so quickly to my earlier list of missing exhibition catalogs from the archives. Frank sent two catalogs, and Henry sent not only two catalogs, but the handmade (by Susan J. Share) guest book which people signed at the 1985 and 1986 exhibitions at the Met, as well as several posters. The first name in the guest book was Howard Stein, who I had contacted just weeks before his untimely death to inquire if he had any archival material, and within days, I received a box full of memorabilia, including photos, clippings, and correspondence, for which I'm grateful. I'm sure that there are many more of you out there who also have memorabilia that should be in the archives. Please don't be shy.

*Barbara Kretzmann*

#### APPLY FOR THE CAROLYN HORTON FUND AWARD

This award, administered by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), is offered annually to support continuing education or training for professional book and paper conservators. You must be a member of AIC's Book and Paper Group in order to qualify. The amount of the award varies with need. Funds may be applied to attendance at professional meetings, seminars, workshops, and other educational events.

#### DEADLINE FOR APPLICATIONS FEBRUARY 1, 2004

To obtain an application, write to:  
Carolyn Horton Fund, FAIC, 1717 K Street, NW,  
Suite 200, Washington, DC 20006 or visit the  
AIC website at <http://aic.stanford.edu>

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Brookline, MA 02445  
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beenk@rcn.com

**Deadline for the February issue:  
January 1, 2004.**

**Items for the Calendar should be sent to**

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Falmouth, ME 04105  
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The Guild of Book Workers is a national organization, with Chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast representing the hand book crafts. Membership is open to all interested persons. Annual membership includes the *Journal*, the *Newsletter*, *Membership Directory*, *Supplies List* and *Study Opportunities List*. New members receive all publications for the current year which begins July 1. For information and application for membership, write to the Membership Chairman, Guild of Book Workers, 521 Fifth Avenue, New York NY 10175.

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<http://palimpsest.stanford.edu/byorg/gbw/library.shtml>

This issue of *The Guild of Book Workers Newsletter* has been set in Adobe Caslon & Minion.

## Chapter News

### NEW ENGLAND

This fall the New England Chapter was host to several events and lectures. In September there was a field trip to Montgomery New York for a parchment making workshop with Jesse Meyer. See the full report by Nancy Campbell in the latest NE Chapter newsletter or read more details on the chapter web page at: [palimpsest.stanford.edu/byorg/gbw/chapters/newengland/](http://palimpsest.stanford.edu/byorg/gbw/chapters/newengland/) or view Jesse's parchment making facilities at his website: [www.pergamena.net](http://www.pergamena.net) Then in October there was a lecture by Roger Barlee of Hewit's Leather and tour of the new Boston Athenaeum conservation lab. And in December Dr. John L. Sharpe spoke on the "Development of the Early Codex." And finally, the New England Chapter has adopted one of the videos from the Standards Seminar backlog: "English & German Style Leather Paring" with Linda Blaser and Frank Mowery, from the 1998 Standards.

### SOUTHEAST

Congratulations to the Southeast Chapter on the publication of their first newsletter. And welcome to new officers: Anna Embree joins Ann Frellson as Co-Chair, Maggi Johnsen as Treasurer and Jamie Runnells as Newsletter Editor.



*Andrew Huot and Ann Frellson at Standards in Denver*

## MIDWEST

The first Kerrytown BookFest was held in Ann Arbor, MI on September 14. A mix of booksellers, bookbinders, authors, poets, and book artists provided demonstrations, readings, conservation tips, and items for sale. Members of the Midwest Chapter who had their own booths to sell their creations included Jean Buescher, Susan Hensel, and Julie Fremuth. Tom and Cindy Hollander, also members of the chapter, were key creators of the event and artfully arranged and coordinated the successful day's happenings. Shannon Zachary, Tom Hogarth, Leyla Lau-Lamb—all conservators at the University of Michigan Libraries and members of the Guild—staffed a University of Michigan Conservation Lab booth.

The BookFest included a booth for the GBW sponsored by the Midwest Chapter. Chapter members Jeanne Drewes, Pam Rups, and Jean Buescher staffed the booth, handing out information about Guild membership and selling aprons, GBW catalogs, and the Midwest chapter's *Stone Eye* exhibition catalog on CD and in print. Over \$250 worth of materials was sold during the event, which began at 11 and ended just before 5. In spring 2004, Ann Arbor will host its first Book Festival. For information see [www.aabookfestival.org](http://www.aabookfestival.org). For information about the BookFest see [www.kerrytownbookfest.org](http://www.kerrytownbookfest.org).

## Noteworthy

### *Letter to the Editor.*

Two students of my acquaintance recently bought unusable sewing frames on eBay. The frames have their slots well in front of the crossbar, not properly under the crossbar, with the result that tapes or cords cannot be set vertically. Also, the slots of these frames are  $\frac{3}{4}$  in. wide; this is just too wide to be used with currently available standard sewing keys, though some older sewing keys would be large enough.

The frames have appeared regularly for some time and are clearly being made in large numbers. They are of English style (i.e. the crossbar is solid and the base slotted; German style frames have a slotted crossbar and a gated base) with metal screws, roughly 11 x 15 in. overall and 12 in. between screws; the maker emphasizes his use of salvaged lumber. The level of craftsmanship is adequate, and the screws are set in an ingenious arrangement of extension nuts, which allows the frames to be taken down easily. The price is in the neighborhood of \$60.00 once shipping is

included. The only problem with the frames is the width and placement of the slot.

For those stuck with these frames: I have found it relatively easy to cut away the front of the base (leaving the legs intact); cut a properly located slot into the open edge; narrow down the severed front of the base, removing the old slot; and glue the front of the base back into place, closing the new slot. The amount of work involved is slightly less than that of making a new frame from scratch.

Sincerely,  
Tom Conroy

### • *American Academy of Bookbinding Graduates Third Student*

The American Academy of Bookbinding (AAB), graduated a third student after completion of a five-year course of study. GBW member Cynthia Fields-Bélanger from Somerville, Massachusetts, completed the formal process toward receiving her Diploma in Professional Bookbinding. Cynthia satisfied five years of course requirements, including completion of over twenty bindings, both in class and independently, and a research paper, all of which were judged by a juried panel of highly respected fine binders. For additional information on the AAB, please see the GBW October 2003 Newsletter; visit the school website at: [www.ahhaa.org](http://www.ahhaa.org) or call 970-728-3886.

• The Hill Monastic Manuscript Library, located on the campus of Saint John's University in Collegeville, Minnesota, is open to the public, free of charge. If you are unable to visit the library in person, their website offers many manuscript images and online exhibits as well as information about the library mission and ongoing projects at [www.hmml.org](http://www.hmml.org).

• In the November 2nd *New York Times* appeared an article entitled "A High-Tech Hands-On Tour Through Precious Manuscripts" by Carol Kino. It describes a trend in museums and libraries of using virtual books as a way of supplementing and enriching traditional displays of rare books and manuscripts. Viewers can turn the pages and see and hear additional footage related to the subject. The Art Institute of Chicago, the British Library, the Walters Art Museum in Baltimore, the Museum of Fine Arts in Boston, and the Museum of Modern Art in Queens are some of the venues discussed in the article. Virtual sites include: [www.bl.uk/collections/treasures/digitisation.html](http://www.bl.uk/collections/treasures/digitisation.html) and [www.moma.org/exhibitions/2002/russian/index/html](http://www.moma.org/exhibitions/2002/russian/index/html); click reading room.

## Video Update

2 NEW VIDEOS NOW AVAILABLE

✿ CHICAGO, 1999 ✿

Maureen Duke: *Action on the Case*

The Case, or Case Binding, in which the cover is made separately from the book block construction, is often a despised area of bookbinding. Yet, to make a case which fits well and works correctly demands skill. This demonstration, combined with commentary and explanations (taking questions at all levels during the action), aims to encourage binders to vary their methods and improve their styles for given use and materials.

Maureen Duke has been a self-employed bookbinder and restorer and a teacher of bookbinding since 1949. She is an Associate Member of Designer Bookbinders, a Fellow of the Society of Bookbinders, and a former Member of the Executive Committee of the Institute for Paper Conservation. She has lectured and given workshops and demonstrations in Australia, Venezuela, Belgium, and Romania, as well as throughout the UK. She is currently a tutor at Guildford College and Urchfont Manor and she demonstrated case binding at the Society of Bookbinders Jubilee Conference in Shropshire.

✿ GREENSBORO, 1998 ✿

Anthony Cains: *On the Ellesmere Ms.*

Anthony Cains demonstrates the open-boarded covering of beech wood and paste-boarded models of typical sixteenth century bindings in the Trinity College, Dublin collections. The demonstrations are supported by slides illustrating the sewing, forwarding, and covering sequence used in the rebinding of the Ellesmere Chaucer in the Huntington Library, based on a mid-fifteenth century oak-boarded London binding in the same collection.

Anthony Cains was apprenticed to the London trade bookbinder, E.A. Neale, Ltd. (1954). He studied at the London School of Printing and Graphic Art and under many distinguished bookbinders, including Bernard Middleton and the late William Matthews, who recommended him to the late Dr. Sidney Cockerell (1961-5). He worked in the HMSO British Museum Bindery (1965) before establishing his own workshop in St. Albans. He volunteered for salvage work in Florence after the 1966 flood and was later

appointed Technical Director of the conservation system set-up in the Biblioteca Nazionale Centrale with support of the Art & Archive Rescue Fund (UK) and the Committee to Rescue Italian Art (USA) (1967-72). In 1972 he designed and established a workshop and laboratory in the Library of Trinity College Dublin. He has contributed articles to the *Paper Conservator* and the *New Bookbinder* and taught and lectured extensively.

*The special price of videos for members is \$25 plus \$5 s/h; the price for non-members is \$40 plus \$5 s/h. Maximum shipping on domestic orders is \$15, so no shipping is charged after three videos. On orders of ten or more videos, a 20% discount with the higher non-member price is waived (\$20/video), along with a flat shipping charge of \$15. Orders should be sent directly to GBW Treasurer, Alicia Bailey. For more detailed information, refer to the GBW site:*

<http://palimpsest.stanford.edu/byorg/gbw/library.shtml>

## *Study Opportunities*

The Guild of Book Workers has released it's new, updated, expanded, SEARCHABLE study opportunities list.

With almost double the listings, you're sure to find the perfect teacher close to you. Search by geographic region or by name or specialty using the new keyword search function. The list has over 120 entries from almost all 50 states and countries from around the world (such as England, Australia, and Brazil). Areas of instruction include bookbinding, conservation, printing, marbling, decorative papers, and more.

Visit the list (with full instructions on how to search) today at: <http://palimpsest.stanford.edu/byorg/gbw/studyopp.shtml>.

The Study Opportunities List is a service of the Guild of Book Workers. The GBW does not endorse or make any guarantees of the quality of instruction offered.

Any questions about the Study Opportunities List may be directed to Eric Alstrom <[GBWweb@dartmouth.edu](mailto:GBWweb@dartmouth.edu)>.



*Betsy Eldridge congratulating and thanking retiring GBW Membership Chair Bernadette Callery*



## Minutes of the Annual GBW Meeting

The Annual Meeting of the Guild of Book Workers, Inc., was held on Friday, October 24, 2003, at 5:00 p.m. MST, in the Hyatt Regency Hotel, Denver, Colorado, during the 23rd Annual Seminar on Standards of Excellence in Hand Bookbinding.

President Betsy Palmer Eldridge called the meeting to order and welcomed all present. A printed agenda was distributed. The elected Officers were recognized with applause, and the Chapter Chairmen were introduced.

Betsy asked those persons who were attending a Standards Seminar for the first time to stand and introduce themselves. They were welcomed with a round of applause. Ann Frellsen reported they represented about 20% of the Seminar participants.

The minutes of the September 19, 2002, Annual Meeting were approved, as published in the December 2002 issue of the Guild Newsletter.

Annual reports for the 2002-03 year submitted by the Guild Officers and Chapters were published in the August, 2003, issue of the Guild Newsletter. Betsy noted one correction in her report.

Motion made and seconded to accept the 2002-03 Annual Reports as published. MOTION CARRIED.

### REPORT OF THE PRESIDENT

*Betsy reported the following:*

1) A Certificate of Appreciation, calligraphed by Nancy Leavitt, will be presented to outgoing Membership Chairman, Bernadette Callery, for her service of 20 years to the Guild. Bernadette was in Toronto recently and Betsy had opportunity at that time to express appreciation to her.

2) The Membership Directory will be mailed soon. Members should note the changes in the Directory, especially the areas of specialization for members and the Chapter lists.

3) Those present are seeing the work of Nancy Lev-Alexander and Susan Martin during this Standards Seminar, but the work of all the Officers should be noted—some are more visible than others, but all are important in the administration of the Guild.

4) The Journal publications should be up to date in the next year. Jane Meggers is working hard to get the video project current, and Eric Alstrom is making changes on the website and recently completed updating the Study Opportunities List and placing it on the web.

5) Archivist-Historian Barbara Kretzmann has completed the task of going through all the archives. Margaret Johnson has chaired the past year's Awards Committee.

6) Membership as of this date is 850.

*The following was reported from the Executive Committee meeting held on Wednesday, October 22:*

•2002-03 Goals were thoroughly reviewed and those for 2003-04 noted.

•An outline, in draft form, was reviewed of the archives contents and organization.

•About 20 of the backlog of Standards Seminar presentation videos have now been edited, with all videos completed of foreign presenters.

•Not as much has been done on the Bylaws as desired, but the Guild is basically in good shape and the Bylaws will be reviewed, hopefully, in the coming year.

•There has been improvement in communications among the Chapters: a new listserv for the Chapters, their own websites as desired, one to two meetings a year via teleconference calls, and postings of Chapter events on the web.

## ~ The Guild of Book Workers Newsletter

*In looking ahead, Betsy reported:*

1) Plans are underway for the Standards Seminars in 2004 in Providence, Rhode Island, and in 2005 in Portland, Oregon.

2) Plans continue for the 100th Anniversary celebration in 2006 in New York City, with a basic theme of "Bookbinding in America." A written history is being considered as well as an exhibition that will include bindings from the past and present.

3) There will be a competition for a new logo for the Guild, for completion by 2005 in order to have the logo in time for use for the 2006 anniversary.

4) A new format for the Journal by 2006 is being considered.

5) Replacements are being sought for:

- Priscilla Spitler as chairman of the Exhibits Committee, with a desire to have someone soon that can work with her to learn what is involved,

- Signa Houghteling for Journal Editor, and

- Bob Muens who has been taping the Standards Seminars presentations for some years.

6) The Guild would like to seek grants for its special projects; thus, a grant writer is being sought.

*Concerning finances*, Betsy noted the published Treasurer's Annual Report for 2002-03, and that the bookkeeping system has changed. The Guild is on a cash basis, following the fiscal year time frame, and roughly a \$100,000 budget. She further noted that approximately 33% of the budget is for Standards Seminars, 40% for publications, and the rest for all other areas.

Betsy called for questions from those present. One query asked whether oral histories had been done, or were being done, of the senior members. This has not been a major undertaking, but should be.

Announcements followed.

There being no further business, the meeting was adjourned, and was followed by a special program presented by Bernard Middleton on "How NOT to Create a Bindery".

*Catherine Burkhard*  
*Secretary*

## GBW Presentation Reports

### CRAIG JENSEN: CONSTRUCTING A DOUBLE TRAY DROP SPINE BOX

by Barbara Halporn

Craig Jensen, co-owner of BookLab II in San Marcos Texas, presented the foundation session on constructing a double tray drop spine box (AKA clamshell). He demonstrated techniques developed there and in BookLab Inc. to streamline the process for measuring, cutting, and assembling custom-made boxes. Combining a slide show and demonstration, Craig emphasized that precise measurement, use of the most efficient tools and equipment, and a systematic approach to cutting and assembly are the key to building a high quality box in a short amount of time—as little as 35 minutes active work time to construct a single wall box at BookLab II. I would add that the final and critical component is the skill of the book worker.

An unexpected bit of drama and audience participation occurred when CJ nicked a finger with



Craig Jensen

his scalpel. Immediately at the sight of blood, three members of the audience leapt up with Band-Aids at the ready. CJ bandaged his finger and proceeded, more concerned about staining the box than anything else.

Since a verbal description of a demonstration (without visuals) is likely to be more frustrating than helpful, I have extracted from CJ's running commentary many valuable suggestions as he assembled and

covered the drop spine box. We can hope that the Guild will make available a videotape of the demo at some point in the future.

For the purposes of the demo, CJ built a double wall box—necessary only for 3-4 in. thick books or particularly large formats. Building a single-wall box follows the same process, but (obviously) omits several steps. Although many of the techniques CJ discussed evolved in a high production shop, the economy of steps and materials that careful planning makes possible are applicable in other situations. CJ shared with the group three valuable handouts: “BookLab II Single Wall Box Formula”; “BookLab II Double Wall Box Formula”; “BookLab II Double Wall Box Board Cutting Sequence.” The first two clearly lay out the fundamentals of how to measure the book/object before cutting board and cloth for the trays, case, and spine that form the box. The third handout breaks the process of cutting the board into 18 steps, the order of cuts, the number of pieces to cut and their grain direction, and setting the gauge of the board cutter. These guides are marvels of precise description, and participants in the session will undoubtedly find them extremely useful.

Here are some of CJ's suggestions for organization, efficiency, materials, and tools. The list does not attempt to describe fully the steps of construction.

- **Measuring:** Measure and record all materials together as a batch. Make cuts in sequence according to the BookLab formula with the initial cut by precise measurement and subsequent cuts with the board as a thickness gauge, not a measured mark. This saves both time and reduces the amount of materials that go to waste. Remember to mark pieces as they are cut to prevent confusion during assembly.
- **Square Box:** CJ uses a *square box* for lining up the glued components of the box. A *square box* (2 walls and a floor to form a square corner) can be made from Plexiglas or wood (CJ's preference) and lined with a sheet of Teflon that is etched on one side for good glue adhesion. A square box 12x18 in. was used in the demo and is considered adequate for ordinary book/box sizes. For large boxes a push block is used to jog the boards into square and work out any warp.
- **Gluing:** At BookLab II, CJ runs board through a modified glue machine. For the demonstration CJ used foam paint rollers and paint trays for PVA gluing—even the details at corner turn-ins. Rollers give good even coverage and are faster

than brushes. A sponge roller should be washed out or can be left in the glue tray and covered for a limited time. If the PVA begins to stiffen, spray lightly with water. CJ finds that the roller when fully charged with PVA functions much like a fountain pen and doesn't need to be recharged frequently. CJ prefers Wisdom PVA, which does not set up quite as fast as Jade and allows a little more time for positioning pieces during assembly. A Google search turns up product information.

- Covering Trays and Case: Instead of a bone folder, CJ uses a small (approx. 4x4 in.) plastic spatula to crease and smooth the cloth. It does not burnish cloth, the cloth can be smoothed down in fewer strokes than with a bone folder, and it keeps the cloth from stretching. (This tool is often used in drywall installation or fiberglass repair and can be found in the paint and finishing department of home improvement stores or auto supply stores). When trimming the cloth for turn-ins, make all necessary cuts on a plane at once. A crepe eraser can be used to remove excess PVA from cloth after the PVA is dry to the touch but not bone dry. Line tray with paper and counterline the bottom of each tray with the same weight paper to prevent warping. Let the fills dry overnight to keep trays flat and to eliminate marks from pressing. When dry, attach trays to case with blocks of *Ethafoam* 9# density as press boards. Ethafoam is a lightweight but strong packing material that Jensen and BookLab technicians have adapted for use in box making. Position open edge of trays exactly at edge of the cover joint so that the tray floor edge and the edge of front/back cover are flush at spine. (This is critical to create a tight box).

A successful box should not shift when closed, and its case boards should not sag but be flat or even slightly convex. Summing up important points of his presentation: Streamlined cutting process; Square box; measuring with the board as gauge, not a measured mark. Don't move the fence more than absolutely necessary, don't repeat moves, and make multiple cuts at each measurement. Bookbinding is a 3-dimensional craft. Pay attention to all sides—the thickness of the board, like the face of the board, is a side.

You may wish to visit the BookLab II website at <http://booklab.bookways.com> for a view of some of Craig's work.

## MARK ESSER: COVERING IN LEATHER

by Priscilla Anderson

English bookbinding technique has a strong tradition that has extended its wing over bookbinders in the United States, many trained by Bill Anthony over the years. Mark Esser was one of Anthony's apprentices and has since moved into the roles of binder, conservator, and teacher, passing on the tradition carefully and thoughtfully. At this year's Standards Seminar, Esser demonstrated the preparation of a full-leather binding.

Esser began with a review of different types of leather, and exhorted us to buy the best leather. The price of a handmade binding is mostly in the labor anyway, and something that takes this amount of effort should last hundreds of years. The binding he chose to demonstrate was a modern, early 19th century style. It has a single flexible sewing on linen cords that are laced on with a tight joint. The spine is tight back, the corners pleated, and the headcaps are folded over sharply with articulated corners (a stylistic convention that neatens up the appearance, but does not improve function). He made one concession to longevity: he left the leather in the cap and joints thicker than might be traditional, so the parts that flex will retain more strength over the long term.

Esser was careful to explain the reasons why one must take the time to perform various steps in the binding process. He diagramed different joint styles, showing why a tight-joint structure requires the board to be open while pastedowns or hinges are adhered. He demonstrated the logic of trimming out the covering leather with scissors rather than on a board shear or with a ruler and knife; scissors move around the three-dimensional ripples in the skin resulting in a more accurate and straighter cut. Careful to explain not only the correct use but also the four bookbinder's modifications of the spokeshave, he then pared a skin

from start to finish so that beginners could get a sense of the whole process. Particularly helpful was his explanation of the wrist movement that would create the correct profile of the pared area: rather than a U-shape scoop, one should go down, level off, then come up again to make a profile that looks more like a shallow riverbed.

Several techniques were employed to improve the function of the finished binding. Esser compensated in advance for the hinge and doublure thicknesses to be added after the covering, and to reduce the shrinkage of the leather in the joint as it dries. To do this he inserted a 20-point card all the way inside the center fold of the endleaves before the lacing; he also left a narrow space between the inside edge of the board and the crease of the shoulder, using a thin cord to hold that space. The cord and card would be removed after the cover was dry so the hinge could be put down.

Another preparatory step to improve the function of the binding was to adhere three sheets of paper to each board, one outside and two inside. Historically this lining was meant to smooth out rough board, but it also gives a preferential convex warp to the boards and slows down the penetration of moisture during covering. Attention was given to the portions of the cords that extend over the outside of the boards; he not only adhered them in channels cut in the board below, but covered them with a strip of Japanese paper so the boards wouldn't wiggle and the squares would be preserved in their intended position. Luckily, some of the many details were familiar to people in the audience, but Esser's explanation of the theory behind the techniques will act as a thought-provoking memory aid.

Like all the presenters, Esser found that the dramatically low humidity of Denver forced him to adapt his technique by adding extra moisture. In addition to wetting out from the grain side with lots of water applied with cotton, he also went through a rigorous sequence of pasting and scraping the paste off the leather multiple times. He explained that he wanted moisture to penetrate deep into the leather, leaving only a thin layer of paste on the flesh side; this gave him lots of working time and provided a hard, dense support for tooling (especially with egg glair).

A couple of other techniques kept the binding clean and neat in appearance. Esser placed loose polyester sheets between the endleaves and a previously tipped on waste sheet to prevent moisture from migrating into the text block and causing cockling.

To protect the edges and hold each polyester sheet in place, he then capped the text block with paper on all three edges. To secure the capping, he cut a hole and taped it to the waste sheet.

After he began to actually cover in, the room got very quiet. Esser prefers a dampened litho stone for a working surface, and zin shofu wheat starch paste for the adhesive. He sized the boards and spine slightly with paste to improve adhesion with the pasted out leather. Working quickly, conscious of the dry air, he cut the corners of the leather 1-1/2 board thicknesses out from the board, using a mitre line inscribed on the board to keep the corner lined up. He then pared the corners with a round scalpel blade, careful to



*Mark Esser*

clean all blades of any accumulated paste. He worked the turn-ins with the flat of his fingers, removing the cord joint spacer briefly while turning in the head and tail. He then nipped the bands, pleated the corners, set the joint creases by opening each board fully and pulling toward the spine, and put the cord joint spacer back into place. To absorb extra moisture and to raise the boards a little more (preventing spine leather puckers during pressing), he placed another

set of loose 20pt cards between the capped text block and the boards. He tied up the back corners with a cord held in place only with friction (no knots).

The most meticulous operation was shaping the headcaps. The shape of the caps was started by drawing the corners out with the point of a folder against the tied up back-corners. He then curved the turn-in over the endband with the flat of the folder. To add a flat angle to this curve, he set the book upright on the stone with the spine facing away, tipped it back slightly toward the spine, and pulled the book toward himself, fore-edge leading. He explained that it is not bad if the headcap is slightly below the level of the boards, since a prominent headcap can be damaged during shelving. After all tweaking was finished, he set the book between felts under a litho stone to dry.

In the ever quickening pace of the twenty-first century, we see more and more innovation, adaptation, and rethinking of the old ways of doing things. But in order not to reinvent the wheel, we must start from a thoughtful understanding of traditional bookbinding. The only way to keep the tradition active is by remembering and teaching the why's as well as the how's of the technique. Esser's deftness, thorough knowledge of the tradition, and patience inspired us all to get back to the bench and practice.

#### CLAIRE MAZIARCZYK: GETTING THE LOOK

*by Anna Embree*

Claire Maziarczyk's presentation focused on what she calls the four P's of pastepaper: paste, paint, paper, and posture. Her demonstrations of pastepaper techniques and discussions of materials were accompanied by information about the physical concerns of production studio work. Claire began her talk with a conversation on health issues, specifically focusing on physical injuries caused by repetitive stress, heavy and awkward tools, and poor posture. She discussed particular problems she has experienced and some of the therapeutic techniques she uses to relieve these stresses.

Part of Claire's presentation focused on the materials and techniques of pastepaper production; providing recipes for paste and guidelines for mixing colors, she talked about the paints she enjoys working with and the recipes she used for mixing colors seen in traditional pastepapers from the 17th and 18th centuries. The way she works in her studio and the specific techniques she uses to achieve various



*Claire Maziarczyk*

decorative effects were demonstrated. She spoke to the issue of jigs and the development of methods for making replicate patterns. Papers, and the importance of choosing paper with qualities that correspond to the requirements of a design were discussed. Claire ended her presentation with a slide show of historic paste papers, pictures of her working in her studio, and images of her paste paper designs.

TINI MIURA: INCORPORATING 3-DIMENSIONAL OBJECTS INTO COVER DESIGN

by Pamela Leutz

Tini Miura's presentation gave an overview of how she incorporates pyrite, agate, and precious stones into book covers; she included a handout that clearly explained the process. Tini gave a short slide presentation showing examples of the way that jewels and metals have been attached to historic bindings. Included in the show was a slide of a stunning set of books on Creation that she bound using agates in each volume. When given a choice, our group chose to see her demonstrate the agate attachment technique. Tini had already prepared the three boards with the openings cut to the appropriate sizes. She pared the leather for the inner board opening and



*Tini Miura*

demonstrated paring the cover leather, showing how the Scharfix can be used to pare the interior opening turn-in areas to zero. Tini has mastered the use of the Scharfix and she shared tips on how to use it. She prefers industrial blades to other blades (including Scharfix blades) saying it makes the difference between cutting butter and cheese. The completed sample showed how the agate floats in the opening and is visible from both outside and inside the front cover. After completing the agate presentation, Tini demonstrated her technique for applying gems and mother of pearl on a plaquette.

JULIE CHEN: CONSIDERATIONS IN THE DESIGN & CREATION OF ARTIST'S BOOKS

by Julie Leonard

Presenting her process for creating books, Julie Chen shared with us her inspired and thorough thinking when working through pieces that integrate content, structure, and presentation in imaginative and effective ways. Addressing issues of presentation in artists' books, Ms. Chen showed slides, had a number of actual pieces to look at, and discussed several of her more recent techniques. Having seen and admired her work for over ten years it was a pleasure to hear her discuss both her ideas and working methods.

Ms. Chen began by talking about her education and showing slides of early work, mentioning Joseph Cornell as an influence while in art school. This influence is apparent in the way that she collects and integrates various materials and ideas, while making pieces wholly different in feel than Cornell's. Following the slide presentation, Ms. Chen discussed her work process, beginning with research. While researching a book, she keeps a project box in which she collects various materials that resonate with the particular subject. She is particularly interested in specific objects, their surfaces and textures. She also

maintains a collection of binding models that she refers to when trying to organize content and materials into an appropriate structure. She emphasized her interest in all aspects of the book and the importance of conceiving a piece that integrates the various components including binding and enclosures. Most of her pieces do have some kind of box enclosure that has been as thoroughly thought out as the book itself. Ms. Chen produces one edition a year at this point, which takes one to two years to proceed from the initial idea through production. So, several book ideas will be germinating, while one is being executed.



*Julie Chen*

The letterpress portion of her books is designed on a Macintosh and printed from polymer plates. Printing and binding are done in her studio with the help of an assistant. Many of Ms. Chen's book structures utilize pop-ups, multi-fold, and shaped pages, so construction of an edition is a major part of the time involved in construction. She described a new piece of equipment she has invested in, a laser cutter that allows for extremely accurate and repeated cuts produced much more easily and quickly than hand cutting. This has opened up possibilities for more intricate and complex work. The other technical area she covered was the use of magnets as closures for box structures. She went into some detail on how she

works with sheet magnets, which results in a clean, unobtrusive closure.

In closing, Ms. Chen showed us the piece she is presently working on—a game board entitled “Personal Paradigms.” This was a lovely and complex work with a number of individual elements that have been brought together through shape, color, and content. As with her other work, the enclosure provides a presentation that is both functional and appropriate to the content, as well as beautifully conceived and constructed.

## RICHARD BAKER: SPRING BACK

### LEDGER BINDING

*by Chela Metzger*

Richard Baker's clear and humorous presentation served as an excellent introduction to this structurally demanding form of binding. Springbacks were designed for constant use by accountants and other record keepers, and meant to open flat right into the gutter. A flat opening ensured that information could be written and read all the way across a two-page spread. Think of these structures as the Excel accounting software of their day!

As Richard noted, even if accountants do not commonly use these structures anymore, the style still comes in handy for diaries and guest books. And the extra-durable features like split-boards, sewn on cloth hinge endsheets, thick covering materials, a substantial groove, and a hefty cap have all been associated at different times with sturdy “library binding” features described in binding manuals by Cockrell and Johnson. So any binder particularly interested in lasting book construction ideas has many reasons to explore the traditional springback form.

He based his presentation primarily on the information on springbacks described in the British binder Alex Vaughan's book *Modern Bookbinding*. This 1929 work is now available through Dover as a reprint. I have been told Tom Conroy has also written and taught on this topic, and I know both Peter Verheyen and Donia Conn are currently teaching springback workshops. Watch for an opportunity near you.

Baker began by passing out a sample binding, and he also carefully diagrammed the somewhat complex physical forces that result in a flat text opening as the text is pushed against the inflexible springback, and two dueling pivot points are forced against each other. He also gave every participant step-by-step



instructions on how to complete a half leather style springback. These instructions will be printed up in a later Guild Journal, so I will not repeat them in full here. But I will add a few comments Baker made which might serve to illustrate the logic behind this binding's architecture.



*Richard Baker*

#### TEXTBLOCK PREP

All knots made while sewing are to be completed on the outside of the textblock, never on the inside. This ensures that no knot will impede or obscure writing in the very center of the gutter. And it's important that the binder not back the rounded textblock. At least in the English style springback, the angle of the backing can diminish the power of the stiff multi-layer stub inserted into the split-boards to pry the text open flat. This force is needed to fight against the force of the clamp-like action of the springback on the back of the spine. The sewn-on endpapers are created with a cloth joint, which opens to sewing, for maximum strength at the fold. Account books usually had numbered pages, with page one starting on the left of the two-page spread, or the verso of the first leaf. That meant the endpapers had to ensure that opening, and prevent any confusion about where the official "first page was," sometimes by creating a stiff-leaf out of the last endpaper leaf

and the first ruled and numbered leaf. He noted that today's pre-numbered and ruled texts do not follow this design, and tend to begin page one on the recto, not the verso. In terms of spine lining, the single leather lining offers the most adhesive support for the sections, while allowing maximum flexibility. This is needed for a textblock, which is called on to open as flat as possible, not in a more gentle "U" shape.

#### SPRINGBACK ATTACHMENT

The heavy and inflexible spring created to mold very closely around the spine is the force behind this structure's operation. But if it were not attached firmly to the book during the covering operation, it would literally fly off the spine when the boards were opened. So it is key that it be well attached to the text by an overhanging inner lining that is incorporated into the stub to be inserted into the split-board. Richard Baker used "C" weight cloth for this lining, cut to fit between the turn-ins.

#### BANDED WORK

Baker refers to banded work as a binding feature to consider when deciding on a groove width for springbacks. Banded work would require a wider groove. By banded work, Richard means a whole other set of reinforcement "overbands" for areas that commonly receive extra wear, like the board edges, spines and corners. Banded work is done after covering, though sometimes before the turn-ins are completed. Richard shared his springback model, which had beautiful "double-straight" banded work laced on in a traditional manner with parchment strips. Techniques for doing this work are well described in the Vaughan Modern *Bookbinding* book.

#### FALSEBANDS

On this topic, Richard explained that the more typical slender false bands look wrong on a springback binding. Traditionally account-book bindings had wide and relatively flat false bands. Richard made his false bands with leather, and they worked as a sort of visual reference to the wide tape or vellum strips that springbacks were traditionally sewn on.

#### COVERING MATERIAL AND TECHNIQUES

Baker covered his model in 1/2 style, but certainly the book could be covered in full leather. In either situation the leather is usually left full-thickness, with only the edges pared, to preserve maximum strength. Baker also rounded his board corners before covering, which easily allows fairly thick leather to be pleated during the covering. Rounded and pleated corners

both help prevent crumpling if the book is dropped on its corner. (Though if one of these sometimes huge accounting books fell, the danger might be to the floor and your foot, not the book.) In the English style of springback Richard demonstrated, there are no endbands, though one audience member noted that German style springbacks do have endbands. The type of wedge shaped half-moon cap Richard demonstrated is molded over the thinned and softened material of the thick spring. It resembles caps in some library-style bindings which have thick covering material molded around a piece of cord cut to fit the cap area. Being used as a pull-tab to get the book off a shelf does not as easily damage this type of cap.

### Conclusion

Springbacks are a wonderful structure to study. For those curious about highly engineered book forms, or intent on producing a lay-flat book that looks traditional, or simply charged with creating very durable bindings for heavily used materials, the springback offers a variety of ideas to try. And of course, if you need to repair or conserve this type of book, it helps to understand how all the features fit together. Richard Baker gave an excellent demonstration, and it's a real boon that a video was made of his work so others can watch him in action.

## Friday Night Forum

by Peter D. Verheyen

This year marked the second structured Friday Forum session featuring posters and demonstrations by GBW members. Attendance at the event was brisk and there were lively exchanges between poster creators and attendees. These posters and informal presentations are a terrific way to broaden involvement at Standards, offering attendees the opportunity to demonstrate or depict techniques, tips and tricks, tools, or just show off their own work.

The eight presenters this year were:

**Sylvia Alotta**—Sanctum is a visual installation of a bookbinding studio that combines the artist's passions for structure, process, and tools. Modeled after the ancient Hebraic structure, the Tabernacle, this piece was shown at the Columbia College Chicago Center for Book and Paper MFA Thesis Show. It showcases three pieces of bookbinding furniture: the sewing frame, laying press, and bookpress, redesigned and tooled from 6061 Aluminum, anodized and

plated in brass, silver, and 24kt gold. On display were images of the installation and the nicely machined bookpress.

**Pamela Barrios**—Foredge Reinforcement of a clamshell box. In the classic construction of a clamshell box, the case pieces are cut of single board thickness. Because the box is opened by pulling on the foredges of this case, it makes sense that these edges should be reinforced. This can be done easily by adding a strip of board along the foredge the width of the distance between the outer tray (before covering) and the outer foredge (before covering) minus one millimeter for cloth. When properly covered, the result is an elegant and stable foredge. *Note:* Comments at the forum suggested adding board or string to the inside head and tail of the spine as well.



Pamela Barrios

**Jeanne Bennett**—Presentation and demonstration of a double-bladed channel knife (the Bennett Channel Knife). This new tool allows the user to cut continuous equispaced channels less than 1 mm wide in base leather for detailed inlays. Leather inlays are cut in strips with the same knife. Ms. Bennett demonstrated how wood, wire, multicolored leather or fiber inlays can be easily inserted into the prepared grooves. The method was used by Ms. Bennett in her *Tales of the Mississippi* exhibited at the 2003 Helen Warren DeGolyer Triennial Exhibition & Competition for American Bookbinding in Dallas, Texas.



*Jeanne Bennet*

**Carolee Campbell**—Examples of how to apply a high tack adhesive transfer tape to glue metal to board and metal to metal for a limited edition book designed and bound with brass-bound boards. An example of the adhesive, a spec sheet, and a book before and after binding was available for study.

**Betsy Palmer Eldridge**—Finishing without Finishing Tools. This demonstration featured simple ways to dress up leather bindings. Most binders don't have proper finishing tools, and don't realize how much can be done with a string, a bone folder, and an old wool sock. Blind lines can be tooled on the spine, and on the sides with a bone folder; string can be used to create interesting lines on spines, and much more. Betsy also provided a detailed handout.

**Sharon Long**—The Painted Clamshell Box With a Copper Plate Inclusion. This demonstration showed how to prepare a clamshell box for the copper plate, described how to make the copper plate, rivets and washers, and how to join the plate to the box.

**Alice Vaughan/Mark Kirchner**—Solving the problem of binding projects outputted on one-sided paper, folded into one-page signatures—the ultimate adhesive binding.

**Peter Verheyen/Donia Conn**—Historic Endbands. This poster showed a wide variety of historic endbands such as the primary (or foundation), bead on front, two tier, plaited thread and leather, as well as

the Byzantine and Islamic. An oversized wooden demonstrator allowed Peter to show how, and attendees to try their hand, at many of these. A bibliography was available and is also online at <<http://www.philobiblon.com/bibliography-endbands.htm>>.

Also present with information were Columbia College Chicago Center for Book and Paper Arts and the University of the Arts in Philadelphia.

Please consider sharing your ideas, projects, and special techniques next year in Providence, RI. Who knows, perhaps some presenters will reappear with full-blown Standards presentations in the future.

## Marbling by Iris Nevins

I would like to update the findings on the problems with color run-off, posted in the last newsletter.

Several marblers have had similar problems, and the culprit is that the papers we are using are now buffered with calcium carbonate. This is problematic, as it neutralizes the alum and makes the colors wash off. I have spent the last few months experimenting to see if I could make buffered papers work, as it seems almost every paper is now buffered. I have been using Classic Linen as my main test paper.

I had a theory that by increasing the alum, there must be a point where it would overtake the buffering just enough to marble and have the paints hold. I ended up using 1 1/2 TBS. alum to a cup of water. Before anyone faints, let's remember that the buffering is still there and neutralizing most of it. I did get good results. The cooler the weather (under 68 degrees preferably) and the drier (under 55% humidity) seemed to be critical. I pre-alumed and totally line dried the papers, kept the room cool and dry, and worked with dry papers (there is a myth that one cannot do this, but I have for nearly 26 years). I also heard from another marbler that buffered papers work better if they are aired out for a few days. So prior to aluming, you may want to spread them out on a counter or hang them for a few days. The results are pretty good, yet not as perfect as before. Maybe this is only noticeable to the marbler, as my customers see no difference. So I will use up my carton of (gasp) 2000 sheets over time but not order this paper again. The same problems occur in the entire Classic line from Neenah.

I also tested many other papers, and found that Ingres (available from Atlantic Papers) is wonderful, a bit expensive, but great for "art" marbling or early reproductions, and also Permalin, which currently is not buffered, for a wove paper (Permalin, 212-768-7400). The Ingres can be found in most art stores, though if you buy large quantities Atlantic might sell wholesale. I spoke also with Atlantic about the possible worst fate—that we can no longer find a paper that works well. They are willing to try and develop a paper, perhaps suited ideally for marbling.

Papers that we used to marble with were neutral without the buffering, or at least pretty close to neutral. There is acid used in the marbling process, so after marbling, the paper is no longer acid free—at least on the marbled side—but still very near neutral.

## Reviews

Fox, Gabrielle. *The Essential Guide to Handmade Books*. Cincinnati: North Light Books, 2000. 128p. \$24.99. ISBN 151800193. Available from amazon.com and elsewhere.

Reviewed by Anna Embree, Assistant Professor, Book Arts MFA Program, School of Library and Information Studies, The University of Alabama.

*The Essential Guide to Handmade Books* is an easy-to-follow manual for making simple handmade books and enclosures. The book contains written and illustrated instructions for eleven projects and includes two chapters on tools and techniques. Chapter one lists the tools that are needed to complete the eleven projects. Photographs of each item accompany written descriptions of the recommended tools. Nearly all the tools used throughout the book are included here, with the exception of a small L-square and pinking shears. A list of suppliers for bookbinding tools and materials is provided at the end of the book.

The second chapter covers bookbinding terminology and techniques. Parts of the book are defined, and concepts such as grain direction and proper cutting techniques are discussed. The chapter is brief but handles the topics effectively. Beginning students would be further assisted if more information about grain direction were provided, such as a few examples of how grain direction affects book construction and the functionality of finished books.

The eleven project chapters begin with accordion structures and progress through simple single and multi-section bindings, finishing with two enclosures—a slipcase and a portfolio. At the end of each chapter Fox includes a "Gallery of Ideas," containing photographs of binding variants that are based on the structure of the previous chapter. These sections provide creative inspiration and illustrate well the advanced possibilities of the individual projects.

Each project chapter begins with a photo of all tools and materials needed to complete the particular project. The directions are well organized and easy to follow, and each step is illustrated with a photograph of the particular binding process being described.

This book does an excellent job of relating simply and effectively the steps required to complete the outlined projects. All the projects can be accomplished with basic tools and materials, and the instructions are easily accessible to even the most inexperienced student.

## In Memoriam

Howard Stein, who died in a car accident on August 21, 2003, was born in 1946, and grew up in the Bronx, NY. He earned a B.A. in history and music from Hunter College of the City University of New York, and began his lifelong commitment to books by working in the library of the New York Historical Society. His involvement with the Bella Landauer Collection of Ephemera led to his decision to study bookbinding in Italy.

I met Howard in 1983 when I was hired at the New York Public Library. He brought a broad perspective to conservation with his knowledge of book structures and history that reflected his eight months in Italy in 1981 completing a "Practica" in book restoration at the Biblioteca Nazionale Centrale in Florence.



He was interested in all aspects of the book. In 1989, for the Guild of Book Workers show "Book-forms: Innovations & Traditions" Howard constructed Grendel, a box with a window. Inside the box was a lighted scene of Grendel and the sea creatures from Beowulf. Grendel was reading from a 1-inch miniature book bound in leather. Howard brought imagination and humor into the serious art of bookbinding. Such work reflected his playful and creative approach to book arts, and indeed to his life.

Howard contributed and honed his varied skills at the New York Public Library from 1983 until 1990 when he opened his private business, Bound for Glory. Additionally, in 1996, he became the conservator at the New York Society Library. I should also mention that Howard was a fine jazz trumpeter, performing in the evenings with local jazz groups. He often used to practice in the afternoons in the basement of the New York Public Library.

*Pamela Barrios*

## Calendar

### EXHIBITIONS

#### 🎵 CALL FOR ENTRIES

**Black & White Issue:** The summer 2004 issue of *Letter Arts Review* will feature over one hundred words in black and white. Send your logos, exemplar alphabets, alphabetic compositions, fine calligraphy, typeface design, etc. created in black and white. No entry fees. No limit to the number of pieces you may enter. Send a good reproduction along with an entry form. Mail entries to Rose Folsom, LAR Black & White Issues, 212 Hillsboro Dr, Silver Spring, MD 20902. **Deadline for submission is January 14, 2004.** Call 800-369-9598 for an entry form and more information.

**"Matter & Spirit: The Genesis and Evolution of the Book":** The Wells College Book Arts Center invites book artists to participate in this juried national exhibit. The exhibit will be part of the major national symposium of the same name to be held at Wells College from 29 April – 1 May, 2004. It will explore the process and challenges that go along with collaboration and the aesthetic stamina required to see an idea through to its embodiment. Artists may submit up to two items for consideration, in one or two of four categories: fine press work, binding, calligraphy, and artists' books. The entry fee is \$20, checks payable to the Wells College Book Arts Center. **Deadline for submission is January 16, 2004.** For more information please contact Peter Verheyen at [verheyen@philobiblon.com](mailto:verheyen@philobiblon.com) or 315-443-9937.

**Journals of Discovery:** The Oregon Book Arts Guild announces the Eighth Oregon Book Biennial, marking the anniversary of the Lewis and Clark Expedition. Make your own Journal of Discovery, reflecting on the journey of Lewis and Clark or on your own personal journey. For entry forms and more information contact Patricia Grass at 503-357-7263 or [PAGrass@aol.com](mailto:PAGrass@aol.com). This juried show of handmade books will be held at the Collin Gallery of Multnomah County Library in May, 2004. **Deadline for submission is March 15, 2004.**

**Pop-Up Book Show!** The Book Arts League is co-sponsoring *Stand and Deliver*, a juried, traveling show at the Denver Public Library, June & July 2005. Books can include paper mechanisms, fantastic folds, motors, sound chips, fiber optics, wire springs, and other materials to lift the message (in work or illustration) off the page and present it to the reader/viewer in an engaging fashion. The goal of the exhibit is to "showcase inventive and well-crafted books with strong intellectual content. **Deadline for submission is November 17, 2004.** For more info: <http://www.artistbooks.com/snd/c4e.htm>

🌀 UNTIL

DEC 31: "The Hand Bookbinders of California: 31<sup>st</sup> Anniversary Members Exhibition." This year the exhibition will be held at Thomas A Goldwasser Rare Books, 486 Geary, San Francisco during the months of November and December.

JAN 4: San Francisco, CA: **PCBA Members Exhibition** at the San Francisco Public Library. [www.pcbaonline.net](http://www.pcbaonline.net)

JANUARY 5, 2004: Washington, D.C.: "State of the Arts: Florida Contemporary": National Museum of Women in the Arts.

JANUARY 16: San Francisco, CA: "**What's Ahead in Letterpress Printing.**" The San Francisco Center for the Book. 415-565-0545. Opening reception Friday, November 21, 6-8pm.

March 21, 2004: Baltimore: Walters Art Museum: "**The Closed Book: Seven Short Stories.**" This exhibition explores how certain markings on or materials of bindings often reveal fascinating details about the people who once owned the books.

🌀 UPCOMING

GBW IN FLIGHT TRAVEL ITINERARY:

JANUARY 16 – MARCH 5, 2004: Book Arts Program at the J. Willard Marriott Lib., Univ. of Utah, Salt Lake City

MARCH 22 – MAY 7, 2004: Suzzallo/Allen Library, University of Washington, Seattle WA

MAY 20 – JULY 2, 2004: Schatten Gallery, Robert W. Woodruff Library, Emory University, Atlanta GA

JULY 16 – AUGUST 28, 2004: Columbia College Chicago Center for Book & Paper Arts, Chicago IL

SEPTEMBER 13 – OCTOBER 29, 2004: Columbus College of Art & Design, Columbus OH

NOVEMBER 11 – DECEMBER 31, 2004: Boston Public Library, Boston MA

JANUARY 18 – FEBRUARY 25, 2005: Clark Humanities Museum, Scripps College, Claremont CA

MARCH 10 – APRIL 22, 2005: RIT Cary Graphics Arts Collection, Rochester NY

MAY 10 – JULY 17, 2005: Ransom Center Galleries, The University of Texas at Austin

JAN 16 - FEB 15: "bel libro 2003/Youth Bookbinding Competition" at Gewerbemuseum Winterthur; [www.cbl-ascona.ch](http://www.cbl-ascona.ch)

January 16, 2004: San Francisco, CA: "What's Ahead in Letterpress Printing" at The San Francisco Center for the Book. 415-565-0545.

January 31, 2004: New York, NY: Monthly featured artist, ARTiculated Bookworks: Claire Jeanine Satin at

The Center for Book Arts, 28 West 27<sup>th</sup> St, New York, NY; 212-481-0295; [www.centerforbookarts.org](http://www.centerforbookarts.org)

February 27, 2004: Atlanta. GA: Papua New Guinean Tapa Cloth Painting by Jena Sibille at the Robert C. Williams American Museum of Papermaking, 500 10<sup>th</sup> Street, NW Atlanta, GA. The opening reception will be held December 11, 5-7pm. Call 404-894-6663.

March 4, 2004: Ft. Lauderdale, FL: "Turning Pages: Celebrating South Florida Artist Made Books": Centre Gallery, Miami-Dade Community College, Miami, FL. The Arthur & Mata Jaffe Collection, Florida Atlantic University, Wimberly Liberty Library, Boca Raton, FL. Bienes Center, Main Library Broward County, Ft. Lauderdale, FL.

STUDY OPPORTUNITIES

Please visit [www.GarageAnnexSchool.com](http://www.GarageAnnexSchool.com) in order to see the new 2004 schedule of workshops.

The American Academy of Bookbinding in Telluride, Colorado, has announced its 2004 schedule. The catalogue of classes is available by calling the AAB at 970-728-3886, emailing to [staff@ahhaa.org](mailto:staff@ahhaa.org), or writing to AAB, P. O. Box 1590, Telluride, CO 81435. Or visit the website at [www.ahhaa.org](http://www.ahhaa.org):  
 May 3 - 7 & 10 - 14: "Advanced French Binding" (4th & 5th year) with Tini Miura (returning students only)  
 May 17 - 21: "Design" with Tini Miura  
 May 24 - 28 & 31 - June 4: French Binding (2nd & 3rd year) with Monique Lallier (returning students only)  
 June 7 - 11: "Vellum on Boards" with Peter Verheyen  
 June 22 - 26 & 28 - July 2: "French Binding for Beginning Students" with Monique Lallier  
 July 5 9 & 12 16: "German Fine Binding" with Frank Mowery

SUPPLIERS AND SERVICES:

The Newsletter accepts advertisements:

1/8 Page:	\$35.00(3 1/2" w x 2 1/2" h)
1/4 Page:	\$60.00(3 1/2" w x 4 1/2" h)
1/2 Page:	\$120.00(3 1/2" w x 9" h; or, 7 1/2" w x 4 1/2" h)
Full Page:	\$240.00(8 1/2" x 11")

Series of 4: 10% discount.

For inclusion in the Feb. Newsletter, send camera-ready artwork or electronic files (inquire for electronic specifications) by **Jan. first**, along with payment (made out to the Guild of Book Workers, through a U.S. bank) to Jack Fitterer, 1076 Collins St. Extension, Hillsdale NY 12529; p: 518-325-7172;

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January 13: "Gold-tooling work" with Tracey Rowledge hosted by Designer Bookbinders at The Art Workers Guild.

February 3: "Contemporary Artists' Books": with Emma Hill. A publisher's viewpoint; commissioning, production, collaboration and presentation within the context of a gallery.

March 2: "13 years of design bookbindings for the Booker Prize" with Angela James. Location: The Art Workers Guild, 6 Queen's Square, London WC2 at 6: 30 pm. Admission £4 (£2 for fulltime students) Nearest tube: Holborn / Russell Square / Tottenham Court road. For more information contact: Patty Harrison <Patty@XCLENT.CO.UK> or Designer Bookbinders <http://www.designerbookbinders.org.uk/>

July 10 - 17 & July 26 - 31 2004: Calligraphic Arts with David & Nancy Howells; Residential Calligraphy Courses in Southern England at Lancing College, Sussex. Write for a brochure: 14 Mill Hill Dr., Shoreham-By-Sea, West Sussex, BN435TL, UK. [nyohowells@yahoo.co.uk](mailto:nyohowells@yahoo.co.uk)

### WORKSHOPS, LECTURES, & OTHER EVENTS

January 14, 2004: Dallas, TX: "The Bible in English - Before and After the Hampton Court Conference, 1604": Opening of a major exhibition featuring rare English Bibles from the collection of Bridwell Library in the Elizabeth Perkins Pronthro Galleries at Bridwell Library. 214-768-3483.

January 17: Los Angeles: Lecture for the Society of Calligraphy, Pasadena City College: "From One to One Thousand: Changes in Binding 1450-1550." Also on January 17-18: "Let Me Count the Ways" workshop on sewing variations.

FEBRUARY 6-8: 37th California International Antiquarian Book Fair at the Los Angeles Airport Marriott Hotel. With over 200 booksellers from around the world, book enthusiasts will enjoy the finest selection of rare books, manuscripts, and ephemera. Please contact [info@winslowevents.com](mailto:info@winslowevents.com) for more information.

February 10, 2004: Dallas, TX: Linda Disosway, "From Rags to Writing: A Papermaking Workshop". Linda Disosway, instructor with the Craft Guild of Dallas and gifted fiber artist, will help kids of all ages create their own paper from a variety of pulps ranging from recycled mail to pure cotton; adding texture and design with silk threads, dried flowers, and other materials. Call the Bridwell Library of Southern Methodist University at 214-768-3483 for more information.

February 28: Los Angeles: William Andrews Clark Library: "Woman of Letters: Kitty Maryatt" Lecture

explores making books both editions and one of a kind.

March 5, 2004: Dallas, TX: Olivia Primanis, "How Books Are made, How They Deteriorate, and How To Fix Them". Olivia Primanis, Senior Book Conservator at the Harry Ransom Humanities Research Center at the University of Texas at Austin, will acquaint participants with book structure, discuss common problems, and demonstrate some repair techniques one can do at home. Call the Bridwell Library of Southern Methodist University at 214-768-3483 for more information.

March 14-19, 2004: North Carolina: Monique Lallier and John Stevens will present a joint workshop on the Cross Structure Binding and Brush Roman. For more information contact Joyce Teta at [Tetascibe@aol.com](mailto:Tetascibe@aol.com) or visit [www.calligraphycentre.com/](http://www.calligraphycentre.com/)

March 21, 2004: Dallas, TX: David Moss, "On Illustrating the Haggadah". One of six lectures in Bridwell's Tenth Annual Judaica lecture Series. At 2pm in the Blue Room of Bridwell Library. 214-768-3483.

March 27-28: San Francisco Center for Book Arts: "Case Study: The Laced Case" with Kitty Maryatt. Kitty Maryatt is Director of the Scripps College Press in Claremont, CA. More info at [www.sfcba.org](http://www.sfcba.org)

April 16, 2004: Dallas, TX: Christopher de Hamel, "Why Elephants Cannot Lie Down: Medieval Bestiaries and Their Purpose". Hamel is Fellow Librarian of Corpus Christi College, Cambridge. At 4pm in the Bridwell Library of Southern Methodist University. Call 214-768-3483 for more information.

June 5-6, 12-13, 2004: New York, NY: 28<sup>th</sup> Annual American Crafts Festival at Lincoln Center for The Performing Arts. Work must be original, handcrafted and expertly executed. Applicants are asked to submit 5 color slides for juried selection of work representative of that which will be displayed. The fee for one weekend is \$475 for an 8x8 space, \$540 for a 10x7 space, \$640 for a 10x10 space. **Application deadline is January 4, 2004.** Contact Raya Zafrina, Director of Operations, c/o ACAC, PO Box 650, Montclair, NJ 07042

JUNE 7-18: PBI 2004 will be held at Camp Collins, located outside Portland, Oregon. The online brochure and application information will be posted in the first week of Jan, 2004. <http://www.paperbookintensive.org/>

JUNE 9-14, 2004: The American Institute for Conservation of Historic and Artistic Works will hold their 32nd Annual Meeting in Portland, Oregon. For more information, see <http://aic.stanford.edu>

November 11-14, 2004: 24th Annual GBW Standards of Excellence Seminar will be held in Providence, Rhode Island.



# Newsletter

521 Fifth Avenue New York, NY 10175    Number 151 December 2003

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# FIRST CLASS

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