

Newsletter

521 Fifth Avenue

New York, NY 10175-0083

Number 154

June 2004

24TH

SEMINAR ON STANDARDS OF EXCELLENCE IN HAND BOOKBINDING

Wednesday, November 10, 2004

Registration at the Providence Biltmore, Providence, Rhode Island 7 – 9PM

Thursday, November 11, 2004

Registration at Providence Biltmore 8:30 – 11:00AM & 1:00 – 4:30PM

TOURS

Book Art in Providence (limited to 50): 8:30 – 4:30PM

Rhode Island Historical Society Walking Tour: 1:00 – 3:30PM

FOUNDATION SESSION

Demonstration: Photographing your artwork

Presented by P.J. Saine at the Providence Biltmore

9 – NOON OR 1 – 4PM

Opening Reception and N.E. Chapter Exhibition, *New England Vignettes*

Providence Athenaeum: 5:30 – 7:30PM

Dinner on your own

VENDOR ROOM HOURS

The Vendor Room will be open on Friday from 8:00AM – 5:00PM and 6:00 – 6:45PM,
and on Saturday from 8:00AM to 1:30PM

Friday, November 12, 2004

Registration: 7:30 – 8:15AM

Coffee & Refreshments: 7:45 – 8:45AM

Announcements: 8:30AM

MORNING SEMINAR SESSION: 8:45 – NOON

AFTERNOON SEMINAR SESSION: 1:30 – 4:45PM

Friday Night Forum with light refreshments and cash bar: 6:00 – 8:00PM

Dinner on your own

Saturday, November 13, 2004

Coffee & Refreshments: 7:45 – 8:45AM

MORNING SEMINAR SESSION: 8:45 – NOON

AFTERNOON SEMINAR SESSION: 1:30 – 4:45PM

GBW Annual Business Meeting: 5:00 – 6:00PM

Cash bar: 6:30PM

Banquet: 7:00PM

Daniel Gehnrich will speak on Arno Werner, His Life, Work and Legacy

The Annual Live Auction directly follows the speaker

Sunday, November 14, 2004

Continental Breakfast: Providence Biltmore 8:30 – 10:00AM

Talk: *The Manufacture of Bookbinders' Finishing Tools* 10:00 – 11:00AM

by Roy Pettitt and Brian Skilton of P & S Engraving



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In This Issue

GUILD NEWS	3	MARBLING	9	TIPS & TECHNIQUES	16
NOTEWORTHY	7	PAPERMAKING TOUR	10	<i>Modifying a Spokeshave</i>	
CHAPTER NEWS	7	IN MEMORIAM	13	MEMBERSHIP	18
VIDEO UPDATE	8	TIPS & TECHNIQUES	14	CALENDAR	19
		<i>Rebuilding Corners</i>			

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The Guild of Book Workers Newsletter

NUMBER 154 — JUNE 2004

Guild News

PRESIDENT'S REPORT

Out of the blue, a book with a green Morocco binding signed on the back board with the initials E. G. S. 1925 arrived on my doorstep, with the promise of another one to come. Most certainly the work was done by Ellen Gates Starr, an influential binder in Chicago in the early part of the 20th century. That much is known. But where did she get her training? Whom did she train? And where are there other examples of her work?

In the last Newsletter, Tom Conroy put out a call for similar information on the binders who were involved with the Rinehart Rivers of America exhibition in 1946, an impressive list of binders active during that period. Clearly there are many stories out there that are not well known. One of the hopes of the GBW '06 Centennial Celebration on the Art of the Book in America is to bring those stories to the surface. The network of the GBW membership should be able to unearth that information if anyone can. But it will take the cooperation of the entire membership in the various parts of the country to do so. Not only were those book workers located in various centers, their work has become scattered over the country in different collections. But it should be somewhere. Perhaps even the mystery of the whereabouts of the Rivers bindings themselves can someday be solved.

While the Centennial will spotlight the past, the present needs our attention too. The past is intriguing but the present needs to be documented so that it cannot be forgotten. At the Annual Meeting last year in Denver, the question was raised as to what GBW is doing about oral histories. The answer is simple: not much. Just in this past year, the field has lost some key players, such as Peter Waters and Joanne Sonnichsen; undoubtedly taking with them some stories that should have been told. However, a proper oral history project is a major undertaking. Not only do the histories need to be taken, they need to be transcribed and edited to be made available, all time consuming efforts. It took GBW almost 10 years to produce the Fritz and Trudi Eberhardt oral history, worthwhile as it was. Of course there are professionals trained to work on oral histories, but they are expensive. At present, GBW does not have any funds available to commit to such a project. Anything that is done will be dependent on the voluntary involvement of the membership.

But if GBW does not record this history, the chances are that no one will do it. A proper oral history project may be beyond GBW's reach at the moment, but much can be done as a start in that direction. As shown in Barbara Kretzmann's draft outline of the organization of the GBW archives that appeared in the February '04 Newsletter, the GBW archives does maintain Individual Files on its members and other significant people in the field. Contributions to those files are important. Chapters similarly can maintain files on their members. And informal oral histories, or taped interviews, can be done by almost anyone. The important thing is to capture the information before it is lost. How it will be used can be left up to future historians—at the second GBW Centennial Celebration in 2106!

It would be wonderful if a good fairy with a magic wand—and a wad of money—would show up to miraculously record our history for us. In lieu of that, it will probably be up to us as individual members to make whatever contributions we can to conserving our own history. Someday somebody will thank us. Please keep our history in mind and do what you can to help, both in discovering the past history and in creating the present history.

Betsy Palmer Eldridge
President, GBW

1/4 page ad #1
P&S Engraving

from the BOOK REVIEW EDITOR

As I take up the duties of book review editor for the Newsletter, I want to thank Sid Huttner for his helpful guidance in the transition and also to express appreciation to the reviewers who have brought to our attention new and interesting publications in the various branches of the book arts.

As a tyro in the Guild and in the bookbinding community, I particularly want to encourage participation from the membership. If you see publications that you would like to see reviewed in the Newsletter, please let me know. If you are interested in reviewing books in a particular area, please let me know. Keep in mind that reviews need not be long, and that reviewers need not be world experts to write reviews that are informative. My e-mail is bhalporn@verizon.net. I look forward to hearing from you and to bringing news of books in the field to the members of GBW.

Barbara Halporn
Book Review Editor

In Flight

The Guild of Book Workers' current exhibit, *In Flight*, is now available to view online. Point your browser to: <http://palimpsest.stanford.edu/byorg/gbw/exhibit.shtml> to view this, and past, exhibits.

In Flight, the GBW Members Exhibition, offers a broad range of bindings, from traditional fine bindings to experimental book arts structures, along with calligraphy and letterpress printed broadsides. Whether inspired by aircraft from the past, of the future, or the beauty of flight in nature, these bindings aren't limited to aeronautics. The theme of flight also lends itself to the whimsical such as a "flight of fancy", and to the dramatic interpretation of flight from a place.

This exhibit opened in October 2003, in Denver, and is currently traveling around the country. Right now it is in Salt Lake City, Utah, but will soon take off for a landing in at the University of Washington in Seattle. Other sites include Emory University in Atlanta; Columbia College Center for Book and Paper Arts in Chicago; Columbus College of Art & Design in Ohio; Boston Public Library; Scripps College in Claremont, CA; RIT in Rochester, NY; and the final destination is University of Texas at Austin. Full details of dates and galleries are available at the exhibition site.

A full-color catalog featuring all 54 bindings is available for sale. The cost is \$25.00 (plus postage). An order for the catalog (as well as other GBW catalogs and publications) is at: <http://palimpsest.stanford.edu/byorg/gbw/publications.shtml>.

For any questions regarding this exhibit, please contact the Guild's Exhibits Committee Chair, Priscilla Spitler; exhibitions@guildofbookworkers.allmail.net.

Standards Update

Members may notice that there is no Instructors' Symposium scheduled on Sunday morning at this year's Standards Seminar in Providence. The reasons are several: First, it was the best time slot for a presentation by P & S Engraving that many members will want to attend. Second, in spite of the fact that the Instructors' Symposiums have been well attended and have received a lot of favorable comments, a question has been raised about how effectively such an important topic can be addressed at the end of a long, activity packed conference.

And third, adding another day of video taping adds considerable expense. The matter will be reviewed in connection with plans for the Portland Seminar next year. Suggestions are welcome.



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The Guild of Book Workers Newsletter is published bi-monthly by the Guild of Book Workers, Inc., 521 Fifth Ave., New York NY 10175. Claims for issues paid for but not received will be honored without question. Back issues and copies of all *Newsletters* are available for \$5.00 per copy, postage included.

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newsletter@guildofbookworkers.allmail.net

Deadline for the August issue:
July 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.

THE GUILD OF BOOK WORKERS ON THE WEB
Newsletter:

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

Library Listings:

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

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

GBW Dues News

As outlined in the February 2004 President's Report, "with most membership organizations, the main source of income for GBW's general operating fund comes from membership dues. A few years ago, the dues barely covered the costs of the publications, not to mention the administrative costs. A raise at that time substantially improved the situation, but not entirely. Increasingly, with the size and complexity of its activities, GBW is resorting to paid professional services."

A steady rise in operating expenses and the growing number of GBW chapters has forced the Guild to reevaluate its current operating budget and reserves. After considerable discussion and deliberation, the Guild Executive Committee decided to increase the GBW general membership dues by \$15, but not to increase chapter dues, in deference to an unanimous request from the chapter chairmen. This small increase in dues will allow the Guild to begin moving away from another deficit budget without withholding the services that the membership has come to rely on, such as the *Journal*, *Newsletter*, and videotaping of each year's Standards seminars.

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Coming Soon: Repair and Restoration, Finishing, Paper Treatments for Binders



Canadian Bookbinders and Book Artists Guild

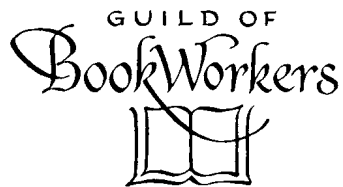
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GBW Logo Contest

As we approach the Guild's 100th Anniversary, the Executive Committee has decided that it is time to update our organization's logo. Our current logo has been in use since the 1960s and is only the second logo in our long history.



We invite all GBW members to submit their idea for what our new logo should be. Do we want to switch to something ultra-modern to reflect the future of the book and our allied crafts? Or do we want something a bit more retro to show the strength of the historical roots of our craft? Or do we want to just stick with our current logo? Now is your chance to help the Guild shape its future.



Below are the rules and the tentative timetable for the contest. Please send all entries to:

GBW Logo Contest
c/o Eric Alstrom, Publicity Chair
2184 Iroquois Road
Okemos, MI 48864

Contest Rules

- All entries must be received by October 29, 2004.
- Entries must be made in reproducible, black and white line art, like the current logo. Both hand-drawn and computer-generated entries are acceptable. Please keep in mind that the logo will be reproduced in a variety of sizes and colors.
- Your design must be presented on an 8.5" x 11" sheet of paper in three different sizes:
 - 1) No larger than 5.5" x 8.5" for the contest presentation;

- 2) No larger than 4.25" x 5.5" for use on Guild promotional materials;
- 3) No larger than 2.25" x 2" for use on letterhead, the Newsletter, and other day-to-day uses.

The winner of the contest agrees to donate his/her design to the Guild of Book Workers with no fees attached. Proper credit will be given as appropriate.

Final approval rests with the GBW Executive Committee, based on the vote of the membership.

Timeline

- OCTOBER 29, 2004: Entries due.
- NOVEMBER 11-14, 2004: Entries presented at Providence Standards. A straw vote will be taken by those attending Standards.
- DECEMBER 2004: The top six entries will be featured in the December 2004 GBW Newsletter. All GBW members will be able to vote on the final design. For fairness, all entries received will be reproduced in the Newsletter, but only the top six will be reproduced at a larger size.
- MID-WINTER 2005: Contest winner announced.
- OCTOBER 2005: Ceremony at Portland Standards to officially announce the new GBW logo.

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Noteworthy

Cynthia L. Gregory. "Bookarts on the Web: An Introduction to Selected Resources." C&RL News. April 2004 pp 198-201. An expanded version of this article can be found on the ACRL website www.acrl.org/c&rlnews. Gregory has compiled, annotated, and provided the URLs of numerous websites related to the full range of book arts.

• NOW AVAILABLE—Tombeur, Jef, *Femmes et métiers du Livre (Women in the Printing Trades)*, Mons, Talus d'approche, Paris, Convention typographique, fév. 2004, ISBN 2-87246-099-3, 300 p., dont 266 de texte incluant la préface de Caroline Archer (Friends of the St Bride Library), illustrations, bibliographies, annexe, colophon d'Alain Hurtig. Sample pages can be seen at www.typophage.com/fr/livres.

• The British Library has recently released a website that makes accessible web treasures of several of the world cultures that are represented in Britain today, including the Diamond Sutra, Sultan Baybars' Qur'an, and the Sherborne Missal; and scientific works: Leonardo da Vinci's Notebook, Elizabeth Blackwell's Herbal, and Andreas Vesalius's *De Humani Corporis Fabrica*, a rare sixteenth century treatise on anatomy. The "Turning the Pages" project allows online visitors to flip and scroll through pages and magnify areas of text. Audio commentary is also included. This electronic collection can be accessed at www.bl.uk/collections/treasures/digitisation.html

Chapter News

NORTHWEST

The Northwest Chapter met at the University of Washington Library on Saturday, May 1st, to view the GBW *In Flight* exhibit at the library's special collections. The event was organized by Lillian Dabney and attended by members from Oregon and Washington. The group met at the library and spent about an hour with the exhibit. The remainder of the afternoon was spent with Sandra Kroupa, the special collections librarian, who gave a mesmerizing presentation of their collection of medieval manuscripts and artists' books. Sandra pointed out that the special collections is easily accessible by request, and that about 50% of the artists' books are by Pacific Northwest artists. Of the approximately 12,000 works in the collection, 95% are available to the public.

Shu-Ju Wang

LONESTAR

In April the Lone Star Chapter hosted "Cold Water, Pure Fibers: The Art and Craft of Japanese Papers," which featured internationally recognized Japanese paper expert Nancy Jacobi, owner of The Japanese Paper Place. About three-quarters of the participants were non-members. The day-long event was organized into two presentation and demonstration segments. The morning presentation (slides and talk) by Nancy focused on traditional methods of papermaking and the fibers that go into making the papers—about the traditional Japanese papermakers themselves—with information on the mending tissues and papers for the bookbinder and the conservator. Nancy provided participants with a sample book that included a handful of the papers that The Japanese Paper Place sells and explained in detail the nature of each paper along with its most common uses. Following the morning presentation, volunteers demonstrated book and paper restoration and conservation techniques using Japanese papers. Participants also received a four-page handout with helpful hints for restoration and conservation repairs. In the afternoon Nancy offered information on the Japanese papers for the artists involved in letterpress printing, stenciling, block printing, hand lettering, shibori, marbling, painting, etc. Table demonstrations of paper folding, suminagashi marbling, calligraphy, printmaking, Oriental bindings, stenciling, and home décor followed. Nancy also informed participants of the many challenges facing the hand papermakers in Japan: competition from the makers of low-cost machine-made paper, a lessening of interest by a younger generation to carry on a family paper-making business, environmental issues including availability of raw materials, and even the loss of highly-skilled tool makers.

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Video Update

Each videotaped presentation at the Guild of Book Workers Standards of Excellence Seminar costs \$300 to edit. Members, Chapters, or other groups can sponsor a presentation of their choice by donating the cost of editing. The sponsor receives one complimentary copy of the adopted video, and the option of purchasing as many more as they wish with a 20% discount. Credit is given each sponsor at the end of the adopted video tape unless anonymity is requested. These videos are a fantastic educational resource for members to borrow from the GBW Library, or to purchase for personal or institutional libraries. If you or your group are interested in sponsoring a presentation, please contact Jane Meggers for instructions and a current list of presentations available for adoption. Mail or e-mail requests to: Jane Meggers, GBW Librarian, 402 Iowa Ave, Iowa City, Iowa, 52240; jane-meggers@uiowa.edu

NEW VIDEOS NOW AVAILABLE

✿ PASADENA 1996 ✿

Terry Buckley: *Dyeing and Staining Leather*

Using both spirit and water stains, he discusses the importance of leather colors and decoration, methods he has tried for dyeing and staining leathers, and what he considers best for a particular book: modern design binding, traditional gilt style, or restoration project.

Terry is a specialist of Gold Finishing, Islamic Bindings, and Restoration. He served a 6-year Apprenticeship with W.T. Morrells, Forwarding and Finishing, and trained at the Central School of Arts & Crafts in London. He is presently Senior Lecturer (Bookbinding) at The London College of Printing.

✿ CHICAGO 1999 ✿

Daniel Kelm: *Wire-Edge Binding*

Traditional book structures often fall short when applied to non-traditional book materials such as metal, or when exotic movement is desired for an artist book, or even in a more traditional book that must open flat for exhibition. The name Wire-Edge Binding derives from the fact that each simple binding unit (signature or single page) has wire attached to all edges that are to be joined to another simple unit. The connection between adjacent units is made at the

areas of exposed wire, using thread or metal to bridge the space. The presentation explores both theoretical and practical concerns for integrating movement with materials in constructing a wire-edge binding.

Daniel is proprietor of the The Wide Awake Garage and founder, in 1991, of the Garage Annex School of book arts, majored in Chemistry, Philosophy, and Education at the University of Minnesota. He taught chemistry for five years before shifting his focus to arts and crafts. Over the next few years he worked at a number of binderies, and he has taught and lectured extensively.

✿ ALEXANDRIA, 2001 ✿

Suzanne Moore: *Traditional Foundations of Non-Traditional Artwork*

Just as classical form and traditional training provide a foundation for musical innovation, so it goes in the book world. History provides roots for the most evocative new work. Suzanne Moore's presentations focus on the adaption of classical page design, concepts, and techniques to contemporary book design. Included is a hands-on demonstration showing many of the inventive paste paper techniques she has developed for illustration, surface design, endpapers, and cover sheets. Using classical book design concepts as a foundation, a slide talk and discussion describes how they can be contemporised by modern book artists to create works of balance.

Suzanne received a BFA in Printmaking, and then pursued lettering study and book arts in San Francisco. Her painted and lettered books have been exhibited and acquired widely. She currently lives in Cleveland where she is the art director of the lettering design group at American Greetings.

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:

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

Marbling

Iris Nevins


The main supplier of carrageenan in the US, FMC Corp. carries many different grades of carrageenan, most of which are used in the food industry, such as in candy, ice cream, and other foods that require a creamy texture. It is a seaweed extract, also called Irish Moss. The carrageenan used in marbling is referred to as Viscarin GP209.

Until recently there were two different grades of this product—a food grade and non-food grade carrageenan. Most marbling suppliers (it must be bought in bulk) in the past have happily used the non-food grade. It was a bit cheaper and worked well. Now my supplier only carries the food grade. Although my last order of (food-grade) carrageenan cost somewhat more per pound, I used about 10% less to produce the same results. To adjust for the difference caused by the food-grade carrageenan, I simply stopped rounding my spoonfuls when making the size bath.

For those of you who buy a pound or two of carrageenan from a supplier, take note that if your size seems too thick, just water it down to the proper consistency. The standard measure is one tablespoon to a quart of hot or cold water and then blend. Adding another quart of water to the mixture is a good guideline, but you will want to make sure that they are level spoonfuls, not slightly rounded. Then add water as needed after the size settles overnight.

If the size is too thick, it may prevent the proper spreading of colors, and the combs may drag the colors along with them. In a severely thick size, the colors may sink, even with a lot of ox-gall mixed in. Be careful not to thin the size too much though, as this will cause the paints to spread too much, and will make it difficult to hold the patterns. As always with marbling, the rule is trial and error.





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to name a few!

Call for details and brochure



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Papermaking Tour

Barbara Kretzmann

In mid-March of this year I was lucky enough to be invited on the first Japanese Papermaking Tour, arranged by Nancy Jacobi of The Japanese Paper Place in Toronto and Kayoko Moriki of Moriki Paper Company, Yokohama. Other members of the group included 2003 GBW Standards attendees, Susan Martin, Paper & Book Conservator at the New York Academy of Medicine, Joan Pantsios from Chicago, Colin Bate from Calgary, and Rob Shepherd from London, England. Two paper conservators from Ottawa, Mary Murphy and Catherine Craig-Bullen, and Sigrid Blohm, a Toronto-based artist completed the group.

Susan and I met up with four of our fellow travelers in Tokyo where we boarded a domestic flight for Kochi, located on the Pacific coast of Shikoku, a southern island of Japan. Before Shikoku was connected by bridge to the largest and most populated of Japan's islands in 1988, it was relatively isolated and Kochi is still relatively unpopulated and remote. After our long flights, the planners wisely allowed us free time the first day to explore Kochi on our own, and Susan and I visited Kochi Castle, a textile shop, a nearby market, a "100 yen" store, and the art museum.

The real treat, however, was the opening dinner at the Ginnan Restaurant (named for the edible ginkgo nuts) that evening, where several Japanese papermakers joined us. We were given a handbound Japanese paper booklet for note taking, with pages of beautiful mitsumata paper appropriately from the Osaki family's establishment. It contained sample papers from all the papermakers and paper decorators we were to visit. The booklet informed us of the long and noble history of papermaking in Tosa (the old name for Kochi). Kochi paper is famous throughout Japan. Surrounded by mountains, the streams of Tosa contain extremely pure water, which is vitally important in the papermaking process. Both kozo and mitsumata plants still grow there and because the papermakers "have passed down their knowledge and skill for generations, Tosa washi, [or Japanese paper,] was designated an official national craftwork in 1976." Unfortunately, however, although in 1942 there were as many as 1,280 makers of paper in Kochi prefecture, by 1997 only 32 remained.

We left our hotel early to visit first a materials

wholesaler, Mr. Shiota, who sources and buys fibers to sell to the papermakers. He provided an explanation of the different ways papermakers can buy the fiber—as stalks with no black bark removed (black bark), with 60% of the rough outer black bark removed by repeated scrapings with special knives, or the expensive "white bark" with all the black bark removed. He also talked about how difficult and laborious the work is even in the ideal mountain terraces where it is grown. Kozo is harvested annually between November and February, and mitsumata every three years. Because there has been a long economic depression in Japan, there is not currently a shortage of fiber, but this has been different in other years of greater prosperity.

We next visited Mr. Yamamoto, a 75-year-old "tool-maker" who fashions the screens used in papermaking from either reed or bamboo. Mr. Yamamoto goes, as he has always done, to the mountains to cut these long sections of bamboo or reed himself. It then takes one to two years for them to dry. The reed screens are more laborious to make than bamboo because it takes 2000 reeds of the same size to make an approximately 25" by 37" screen. He also makes the wooden frames to hold the screens, and all the metal parts that hold the frame together, including the nails.

Next we were transported to the relocated Kochi Prefectural Paper Technology Center, built 8 years ago, where paper scientist Akinori Okawa showed us the labs where applied research, evaluation of paper properties, and training for technicians are carried out. He gave us a summarized history of the origins of paper from China, first brought to Japan via Korea in 605 A.D. He also provided us with handouts on papermaking in ancient times and allowed us a chance to view antique papers microscopically to determine content. What was most surprising to me was that this modern, large facility—which includes a factory where various raw materials are tested and developed using both handmade and machine-made papers—was mostly empty.

Our afternoon was taken up with several visits: to one of the few gampi papermakers, Kanetoshi Ozaki, who has a young neighbor boy apprenticing to make the very difficult gampi tissue; to Sajio Hamada, one of Japan's National Human Treasures, who makes beautiful Tengujo, natural in color for conservators, and dyed (his main business) for collages; a quick stop at an antique shop; and finally a visit to a paper mill started c. 1950 and now run by the founder's granddaughter. Only the finest qual-

ity kozo and gampi are used for the machine-made conservation papers in this factory. We all admired her showroom where beautiful screens, lamps, purses, clothing, and other art objects (all made from paper) were displayed. This type of paper that has been spun into thread and then woven into cloth-like material is called *shifu*.

We checked into the Kogeimura Hotel, a modern facility that retains all the characteristics of a traditional *ryokan* or Japanese-style inn, with rooms of *tatami* mats with futons for sleeping. We were served amazing seven- and eight-course dinners, and relaxed in the communal baths.

The next morning found us being driven on a hair-raising drive up into the mountains of Kochi, to the mountain-top home of the Osaki family where three generations work together to carry on the tradition. Shigeru Osaki, 84, via Kayoko's translation, took us through the entire process of papermaking from beginning to end. Briefly, the process: cut the kozo or mitsumata, steam it in bundles, strip the layers of bark from the core, separate the thin inner layer of white bark, wash and bleach by sunlight, cook it in lime or soda ash, remove the impurities, beat with stampers, add mucilage (*tororo-aoi*) to evenly disperse the fibers, screen to form the paper, and finally press and dry sheet by sheet on boards in the sun, weather permitting. Winter is better for making paper because the water is purest then in the mountain streams. It can take up to ten minutes for Mr. Osaki's daughter, Fumiko, or his granddaughter, Akari, to form one sheet of paper with multiple dippings of the screen into the vat, and this represents only a minute fraction of the effort involved in making a sheet of paper. On a good day, they can form only 150 sheets, not counting the fiber preparation.

That afternoon we visited a sake house and a paper museum and then returned to our hotel, which is also a hand papermaking educational facility, where we all got to try our hand at papermaking.

The next day it was another breath-taking ride up to another mountain enclave to the home of Futoshi and Noriko Yoshioka. This young couple and their two small children live off the land, using only all-natural products, beating fiber by hand, and raising rice and all their own vegetables. He makes the kozo paper (*taniai*) and she dyes it. They welcomed us with fresh strawberries and tea around their traditional fire pit (*irori*) in the center of the main room. They accompanied us to lunch and to the Sunday market in Kochi and later to the viva-

cious momigami-maker and artist, Sachi Yokoyama, who led us through her discovery of the process of making traditional momigami paper, which was not physically textured as it is today, but visually textured from layers of pigment that are exposed as a result of creasing or crumpling.

We had moved to the Kichiman Inn for a farewell dinner, where we were entertained geisha-style by the head of the inn, who insisted on singing, dancing, and drinking games before letting us leave. An American, Michael Kahn, who's been living in Japan for several years and gathering stories in the small villages, showed us the recent video he'd made about the villagers and also an excellent video on Nancy's and Kayoko's recent trip to the Canadian Arctic with the Osaki family to meet the Inuit artists who print on their paper.

The speedy train to Kyoto the next morning passed through some beautiful gorges along the Yoshino River. We met up with our guide for the next few days, Naoharu Usami, from the Usami Shokakudo Company, where they have been restoring and conserving scrolls, screens, calligraphy, murals, and other pictorial art for eight generations. He gave us an informative talk about the mounting styles, history, and the papers used in their work.

Mr. Usami escorted us through the Nishi-Honganji temple, built in the 15th c., where many of the wall paintings have been restored or are still in the process of being restored. It contains the oldest Noh theatre stage in Japan. A number of rooms are named for their decorations: Wild Geese or Chrysanthemum Chambers. We next visited the most famous brush maker in all Japan, who explained the different characteristics of goat, sheep, horse, and badger hair (the latter being the most expensive), and how he makes the brushes.

In Kyoto we stayed in another *ryokan*, where we were served breakfast in our rooms, many of which looked out onto small gardens. The next day, we went first to a fascinating studio, Karacho, where the process of making *karakami* was explained. 200-year-old wooden blocks with beautiful carved patterns have pigment mixed with *gofun* (powdered oyster shell) applied to only the top surface. The paper is then laid on top of the block and pressed down with one's hands to create beautiful patterns. After a quick noodle stop, we crowded in visits to a reprography studio where conservators were making exact reproductions of aged paintings on paper in their original colors before fading, and then on to Nijo Castle,

angles to make a wall or painted ceiling. The castle consists of many buildings with high, thick walls, a moat surrounding the entire complex, and lovely gardens. Among its most interesting features are the magnificently preserved gold-leafed rooms, and the “nightingale” (creaking) floors that warn of approaching intruders.

The next day we viewed the beautiful stencil-designed papers started by Mr. Kuriyama at the Wazome studio and then tried our hand at stenciling designs on paper that had previously had a rice paste resist applied to them. We painted the stencils with pigments and soybean juice and, when dry, the resist was washed off. It was then on to the Yoshida Company, which supplies tools for conservators and binders. The big treat of the day however was lunch in the Myoshin-ji temple. This meant kneeling in one of the lovely temple rooms while we were served many courses of authentic Zen food.

On the 25th of each month in Kyoto, a huge antique and food market day is held at Kitano Tenman-gu, where we spent the next morning shopping for Edo period stencils, antique brushes, and gently-worn kimonos. When we were finally able to drag ourselves away, we visited the Kuriyama Textile Dyeing Studio. The intricate stencils are cut by hand into persimmon-dyed, smoked kozo paper (like those used in the Wazome studio). They are used to make the designs on bolts of cloth. Resist made from rice paste is applied to the designs and the rolls of cloth are stretched the length of very long rooms while numerous workers patiently paint section by section. The bolt is then steamed, the colored parts are covered with resist, and the background paint is applied with a wide brush. After the resist is removed by thorough washing, the cloth is dried to be made into kimonos.

On the final day, we visited a shop that carries materials for dyeing paper and cloth, and a large bindery where many familiar operations were taking place, and some not so familiar, such as making ornamental folding screens, one of which was given to each of us. I've left out of the account another tool shop that specialized in knives, some handmade, and doubtless much more, but there was scarcely a moment to spare. It was a well organized, congenial, and extremely educational tour.

The last night, Rob Shepherd and Colin Bate hosted a quiz/farewell gathering, where we reviewed the highlights of our eight days through Rob's digital photos.

The finest papers have been made in Japan for over a thousand years, but today it's an endangered craft that needs the support of binders, artists, calligraphers, and conservators everywhere. This is especially important because as the number of papermakers has decreased, and they are competing to produce greater quantities at a lower cost, shortcuts and degradation have crept into the processes. It is increasingly difficult for conservators and others to distinguish the finest quality handmade paper. Nancy Jacobi and Kayoko Moriki through their commitment and through projects such as this tour, are helping to encourage these young papermakers in Japan, but we all need to do our part to ensure that these beautiful papers do not become extinct.

1/4 page ad #7
Harmatan

In Memoriam

Rimy Green passed away quietly at home amongst his family—wife Marion, son Simon, daughter Arafelle, and granddaughter Jade along with many friends and relatives. Donations to Mote Lodge Sobell Cheshire Home may be forwarded to A. W. Court, Funeral Directors, Brackleigh, Headcorn Road, Grafty Green, Maidstone, ME17 2AP, UK.

Rimy was the fifth generation of Greens to run Hayle Mill in Maidstone. He learned his trade not only at Hayle Mill itself but also at Papeterie de Lana in Eastern France and in Switzerland. He became a partner in J Barcham Green and Son in 1932 and was later Managing Director for many years. During the 1950s he worked closely with many leading book binders and paper restorers and developed papers for their particular needs including Dover, Dover Castle and Cockerell. In 1948 he installed a small and very versatile cylinder mould machine. This was mainly used to make a variety of filter papers both for the most demanding analytical laboratory uses and for industrial materials as varied as sugar, beer and gold! He also developed two renowned mouldmade artists' papers—Bockingford and J Green. In 1965 he developed the first Aquapel sized handmade paper for Dr Sydney ("Sandy") Cockerell. During his time at Hayle Mill he also succeeded in selling Green's 105 Lens Tissue to laboratories and photographers all of the world. This was gradually recognised as also being eminently suitable as laminating tissue. In 1968 large quantities of Lens Tissue were shipped to Roger Powell and Peter Waters in Florence to help in conserving the large numbers of books damaged in the floods. As a result Greens Lens Tissue was used in all the great libraries throughout the world and was dominant in this market until Rimy retired from papermaking in 1974.

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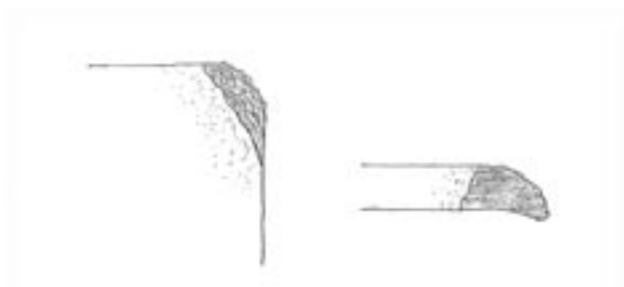


Tips & Techniques

REBUILDING CORNERS

*David Brock, Rare Book Conservator,
Stanford University*

Corners, like joints and headcaps, take a lot of punishment. If a corner is soft and delaminating but with little or no missing board, it can often be consolidated with paste, reshaped, and if necessary, recovered. However, when a corner is broken, or has lost an appreciable amount of board (Fig. 1), rebuilding may be the only solution.

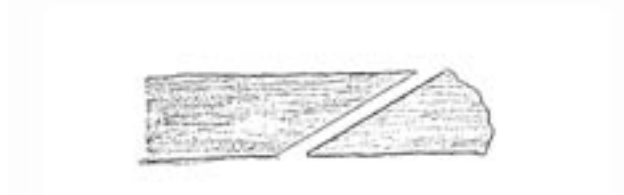


[Fig 1]

Following is the description of a technique I have been using for several years to rebuild badly damaged corners. This description is written as if the boards are detached from the text. For those bindings whose boards are still attached, the steps are the same, though the job is a little more awkward.

The steps are as follows:

- Begin by lifting the covering material and the pastedown at the corner.
- Starting at a point just behind the damaged area, cut through the board on a long bevel with a paring knife. The longer the bevel, the better. (Fig. 2)

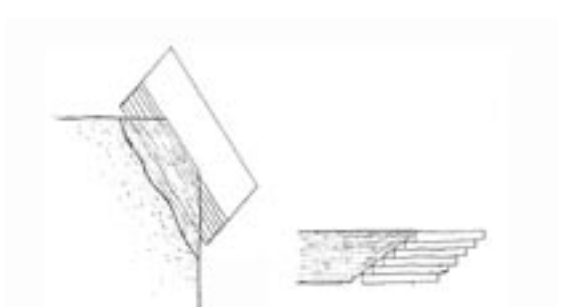


[Fig 2]

- Cut rectangles of 2-ply matboard that are larger than the area to be repaired. Cut enough rectangles to equal, or be slightly greater than, the thickness of the cover board.
- Insert silicone release paper under the lifted paste-

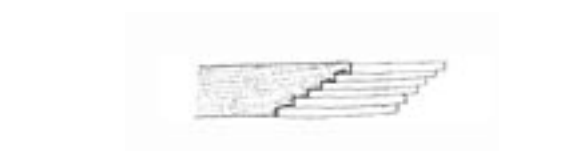
down and place the cover, outside facing up, flat on the bench or on a litho stone.

- Using paste, not PVA, paste one side of a matboard rectangle and slide it firmly against the beveled cut. Paste one side of the next rectangle and slide it on top of the first one, making sure that its lead edge is also in good contact with the bevel. Continue in this manner until all the rectangles are in place. (Fig. 3)



[Fig 3]

- Remove the matboard corner and place it between silicone release paper and nip it well in the press. After nipping, stand the corner up to dry so that air can get to both sides.
- After the corner has dried, slide a piece of silicone release paper and a piece of mylar underneath the lifted pastedown of the cover. The silicone release paper should be against the board, the mylar against the pastedown. Place the cover, outside facing up, on a pressing board upon which has been placed two thicknesses of blotter.
- Liberally paste the matboard corner along the edge that goes against the bevel. The liberal use of paste here will not only help ensure good adhesion, but will also soften the cover board so that it will conform to the stepped-pattern of the new corner when nipped in the press (Fig. 4).

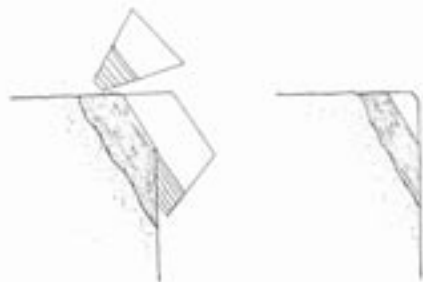


[Fig 4]

Press the corner firmly against the bevel of the cover. Scrape off any excess paste and place a layer of silicone release paper underneath the lifted leather, then a piece of mylar on top of the silicone release paper. The mylar prevents moisture

from the paste penetrating the leather, while the silicone release paper prevents the mylar from sticking to the corner under pressure. Place two layers of blotter on top of the cover, followed by a pressing board.

- Centering the corner under the screw of the press, nip it for 5 to 15 minutes under moderate pressure.
- After the cover is taken out of the press, remove the pieces of mylar to aid drying, but leave the silicone release paper in place. Stand the cover up to dry so that air can get to both sides. Be careful not to bump or otherwise put pressure on the corner until it is thoroughly dry. I let the corners dry overnight before going to the next step.
- After the corner has dried, cut off the excess mat-board with a scalpel and straightedge. (Fig. 5)
- Sand and shape the corner so that it ties in nicely with the original board. (Fig. 6)



[Fig 5 & 6]

- If necessary, before recovering the corner, fill in any missing areas of covering material with soft card to bring the level of the corner up to that of the covering material.

I have always found it difficult, especially with thick covers, to cut a new corner out of a single piece of board at exactly the same angle as the bevel cut into the cover. By building up the new corner from multiple layers of matboard, the angle of the bevel is very easy to match. In addition, under pressure in the press, the cover board material conforms to the multiple layered, stepped pattern of the new corner, and I feel that this is a stronger join than what is achieved when two flat, smooth surfaces are adhered to one another.

1/2 page ad #2
(vertical)
Campbell-Logan

Tips & Techniques

HOW TO MODIFY A SPOKESHAVE FOR PARING LEATHER

from the J. Hewit & Sons Ltd. Newsletter

Over the years, we have sold numerous spokeshaves, but until relatively recently, had rarely been asked how a spokeshave should be modified for use before paring leather. So following numerous requests from customers, we decided to post a message to the Internet's Book Arts List requesting advice on this perplexing question. We had a number of very helpful responses and have decided to put them together here to give what we believe is a concise and definitive description on "How to Modify a Spokeshave for Paring Leather." We gratefully acknowledge the contributions of Ken Brownlow, Don Drake, Rodney Fry, Mia Leijonstedt and Shelagh Smith without whose help this article would not have been written.

Spokeshaves were invented by wheelwrights, as their name suggest, as a tool for hand shaping the spokes on the wooden wheels of carriages and wagons. The modern spokeshave hardly differs from those of days gone by. However, it will not work on leather without some modification.

There are two parts to the modification process, as both the blade and the spokeshave body will need to be altered. The following applies for the more common Stanley No.151 model, but the information provided is pertinent to all models of flat-based spokeshaves.

The Spokeshave Body

Disassemble the spokeshave and clamp upside down to a bench clamp using two G-clamps. (see fig.1) The bottom surface of the body, i.e. the part that is now uppermost, needs to be filed flat and parallel to the bench. This may be done with a large, flat engineer's file and should give an angle to the blade of approximately 30°.

When bought, the slot aperture in the base of the spokeshave is too narrow and will need to be enlarged to prevent the leather shavings from clogging it up. The slot will need to be increased to about 5mm (3/16"), carefully filing away from the leading edge.

It is worth taking time finishing off these two processes by smoothing grinding on a sharpening stone until the surface is shiny, a sign that the face is free of irregularities. If available, a diamond stone is preferred as it retains its flat shape for longer.

The Blade

Since the metal on the steel blade is much harder than that on the cast iron body, a degree of patience will be required for the next step. The bevel edge on the blade is supplied with an angle of approximately 30°.

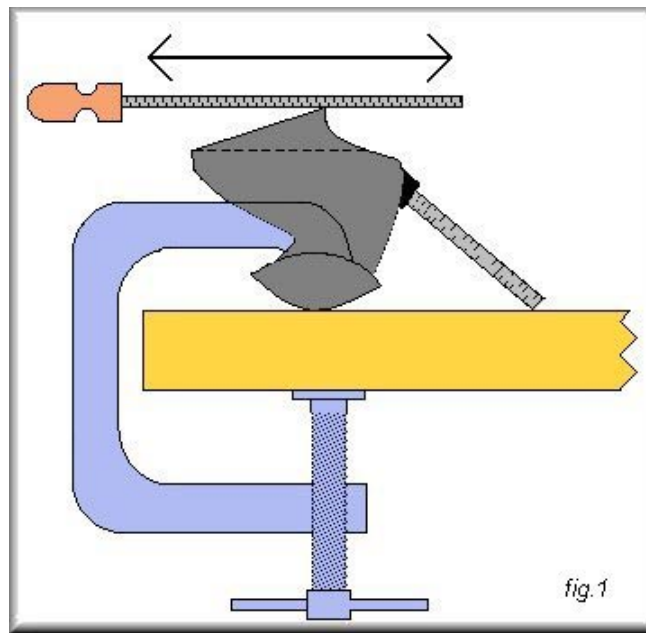
The bevel edge needs to be ground down to a more acute angle of about 10°. If you have a grinding machine, the job will be relatively easy. If not, you will need to be patient and use a coarse stone. A way of judging this angle is that when finished, the line from where the bevel starts will need to be about 3mm (1/8") from the oblong hole of the blade. (see fig. 2)

The sharp corners of the blade will need to be rounded-off, to prevent them from snagging on the leather when paring. Each corner is slightly rounded for a length of about 6mm (1/4") so that the sides of the blade are not visible when looking along the bottom edge of the spokeshave.

Finally, the blade will need to be made very sharp. The final edge should be honed by using a fine Arkansas stone or a 5000 or 6000 grit stone.

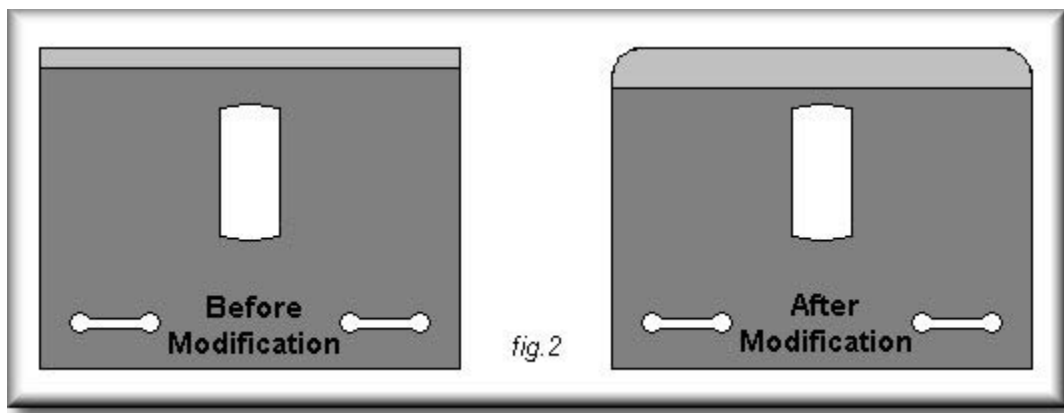
Reassembling the Spokeshave

When reassembling the spokeshave, it is important to ensure that the blade is replaced in the correct way for leather paring; that is with the bevel side down, the opposite way in which you would expect to use a paring knife. Please note that this is also most probably the opposite way to which the spokeshave was supplied to you.



Use the adjusting screws to make the blade protrude just slightly from the bottom surface, and set the blade so the paring is done by the center of the spokeshave.

*Originally published in the Hewit Newsletter
Skin Deep, volume 16, Autumn 2003*



SOME COMMENTS ON THE SPOKESHAVE MODIFICATION ARTICLE

Mark Esser

Grinding a longer bevel on the blade is the most important step. I increase the bevel to about 15° , rather than 10° as specified in the article, but this is probably not an important difference. The technique for gauging the correct bevel angle suggested in the article, i.e., measuring the distance from the beginning of the bevel to the oblong hole in the blade, does, however, seem problematic. It assumes that the length and thickness of the blade and the placement of the oblong hole never vary, and could easily lead to mistakes in the event that they do. I don't round off the corners of the blade as described in the article, but instead grind a slightly rounded shape across the entire edge. The principle is the same, and, on the face of it, I see no reason to object to the corner rounding approach.

Modification of the sole of the spokeshave, to hold the blade at a shallower angle, is, in my opinion, the next most important modification, and it is described very well in the Hewit article.

Opening the mouth is also outlined well, though I would caution that inadvertently opening the mouth too much can lead to problems. The leading edge of the spokeshave body stretches the leather in front of the blade for a clean cut. If the gap is too wide the leather can begin to ruck up a bit in front of the blade and not cut as cleanly. Also, the outer edge of

the leather can be released too soon, flip up in front of the blade, and get sliced off.

Following are a few points not covered in the spokeshave article:

- I like to ensure that the blade is making good contact where it rests on the body of the spokeshave. This surface can sometimes be slightly warped or have thick irregular blobs of paint on it. The same is true for the clamp that holds the blade from above. Both surfaces can be filed flat as necessary. If the blade is not being held firmly across its entire width it can, I believe, vibrate or chatter a bit and thus not cut as cleanly as it would otherwise.

- I sometimes file the slot in the clamp a bit longer, allowing the clamp to hold down the blade at a point closer to the cutting edge. The principle is the same as that above, i.e., attempting to reduce vibration or chatter.

- About a year ago I tried using a replacement blade from Hock Tools. It is a wonderful improvement, and is much better than the Stanley blade. It is, however, thicker and made of much harder steel and, consequently, is more difficult to modify. The Swedish Tormek grinder, which I was able to use at North Bennet Street School, does the job effortlessly.

- Finally, I wrap the handles in leather. I've always found that a car that has just been washed and waxed seems to drive better, and that's about the same effect that the leather wrapped handles have on the performance of the spokeshave.

Calendar EXHIBITIONS

🌀 CALL FOR ENTRIES

New England Chapter members are invited to submit entries; timed to coincide with the GBW Standards meeting in Providence in November 2004. This non-juried, no-theme exhibition is open to all current New England Chapter members. The exhibit will be hosted by the Providence Athenaeum from October–December 2004. Chapter members may submit up to three entries. Entry fees are \$20 for the first entry and \$10 for each additional piece. **The deadline for submission of all work is June 18, 2004. Intent forms should be submitted by May 31, 2004.** For more information contact Lori Foley at LFoley@nedcc.org

9th Annual “It’s About Excellence” Juried American Arts & Crafts Fair. September 19: Brooklyn, NY: Work must be original and made in the USA, predominately by the Crafter. **To enter send 4-6 slides or photos with a \$20 entry fee before the July 31st Deadline.** Checks are payable to Greenwich Village Youth Council. For more information and cost of space at the fair contact Natasha Harsh 718-855-8175.

IMAGINE THAT: La Jolla FiberArts will continue its focus on book arts with a juried national exhibit October 1 - November 20. Eligible work may be unique or editioned and may fall within any area of book arts and artist books. Jurors will look for work that reflects the title of the exhibition, in addition to applying their own high standards of craft, form and content. For an entry form visit www.lajollafiberarts.com or send a stamped, self-addressed envelope to PO Box 12265, La Jolla, CA 92039.

WEST OF 105: This regional exhibit of artist’s books will showcase the works of artists who reside on or west of 105° longitude in the United States. Selection will be made from actual work by Madelyn Garrett, Curator of Rare Books at the University of Utah J. Willard Marriott Library. The exhibit will be shown in two venues during the fall of 2004, at Idaho State University and BYU-Idaho. It is sponsored by the Pocatello Book Arts Group, a well-established advocate of book arts and related events in this region, with ties to Idaho State University. Eligibility: Artists who reside on or west of 105° longitude in the United States may enter. For example, the city of Denver, Colorado, straddles this longitude; all persons in this city are eligible. The cities of Santa Fe and Albuquerque, NM, are west of this longitude and are eligible. Artists may send up to two pieces completed in the last two years. Actual work must be sent for jurying, in a sturdy, reusable container for return shipping. Fee - \$10 per entry, plus return shipping. **Postmark deadline for receiving work is Monday,**

August 9, 2004. Works will be returned Nov. 1, 2004. For more information contact Paula Jull at jullpaul@isu.edu

SPRING[BINDING] HATH SPRUNG—A WORLDWIDE SPRINGBACK “BIND-O RAMA”: Long threatened with an untimely extinction, we seek to resurrect the springback account book style, and promote its use as a canvas for creative binding by organizing a worldwide springback “Bind-O-Rama,” titled Spring[binding] Hath Sprung. While the title, timing, and play on words may not seem serious, rest assured, we are serious about promoting this style of binding. In either the English or German tradition, design and complete a creative springback binding. The book can be bound in any workable material (cloth, leather, paper...), and incorporate any number of decorative techniques, including edge treatments, visible structure and cut-outs, inlays and onlays... The main intent of this exhibition is to have fun re-purposing the technique. Entries will be compiled into an online catalog, which will be viewable on the Book Arts Web at <http://www.philobiblon.com>. For full entry and submission information see www.philobiblon.com/springbackbindorama.htm. **Entry deadline, September 1, 2004.**

International Competition for a Bookbinding Design Sponsored by Meister der Einbandkunst, e.V. MDE—Innovation 2004—€60 000 in prizes. **Entry deadline, June 1, 2004. Actual entries must be received by December 1, 2004.** With this project MDE is hoping to revive the decorative aspects of bookbinding and to promote this art in the surrounding artistic world. For full information and entry forms go to <http://www.mde2004.org> or contact Peter Verheyen at MDE-USA@mde-einbandkunst.de

🌀 UNTIL

JULY 2: Smithville, TN: “Peter and Donna Thomas: The Ukulele Series & Other Sculptural Books” at The Appalachian Center for Crafts, Smithville, TN. 615-597-6803

FALL 2005: “Stand and Deliver, an exhibit of moveable book structures” curated by Ed Hutchins will conclude at the Columbia College Chicago Center for Book and Paper Arts. Before then it will be shown at the following sites: Mesa College (sponsored by San Diego Book Arts) during September and October 2004; The Moveable Book Society will host their biennial conference in San Diego as part of the exhibition; Florida Atlantic University (The Arthur and Mata Jaffe Collection) from January 10, 2005 to March 25, 2005; Denver Public Library (sponsored by Rocky Mountain chapter of the Guild of Bookworkers) during June and July 2005.

July 31: New York, NY: "For Jean Grolier and his Friends: Treasures from the Grolier Club Library, 1884-2004" Curated by Eric Holzenberg and J. Fernando Pena. 47 East 60th St., NY, NY; www.grolierclub.org

August 8: Baltimore, MD: "A Cathedral of Books: Rediscovering George Peabody's Gift to Baltimore," celebrates the re-opening of the George Peabody library following renovations. Over 100 works from the collection are featured, including 15th-century books and modern editions of Edgar Allan Poe. For more information, call 410-659-8179.

🌀 UPCOMING

GBW *IN FLIGHT* TRAVEL ITINERARY:

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

JULY 1 – SEPTEMBER 24: Ninja Press at Twenty: A retrospective exhibition of books, broadsides & ephemera produced by Carolee Campbell between 1984-2004. William Andrews Clark Memorial Library, 2520 Cimaroon St., Los Angeles, CA 90018. Call 323-731-8529 for an appointment to see the exhibition in this glorious library setting. Group tours will be lead by Carolee Campbell. A check list of books is available.

JULY 10 – OCTOBER 3: Baltimore, MD: "Illuminating the Word: Gospel Books in the Middle Ages," at The Walters Art Museum. The Gospel books range in date from the 9th to the 17th century, including illumination from the Latin West to the far reaches of the Byzantine Empire. Contact: Jennifer Renard; 410-547-9000, x. 277; jrenard@thewalters.org

SEPTEMBER 15 – NOVEMBER 20: Bound to be the Best: The Club Library. Curated by Thomas Boss at The Grolier Club. 47 East 60th St., NY, NY. www.grolierclub.org

2003/2004: Miami Beach, FL: Group Invitational Exhibition. A.J. Japour Gallery

2003/2004: "Personalities, Art, and World of the Third Kind: Parallel Realities" at the Artpool Art & Research Center, Budapest, Hungary; traveling to Lithuania, Belgium and France

2004: Spartanburg, S.C.: "3rd Biennial Women's Book Artist Exhibition" at Convers College, Dept. of Art & Design

STUDY OPPORTUNITIES

Center for the Book: San Francisco, CA

JUNE 21-25 & JUNE 28 – JULY 2: Summer Binding Intensive with Victoria Heifner & Tom Conroy This condensed but thorough grounding for all bookbinding starts at the very beginning, with a case binding, followed by multiple true bindings on real books. Mon-Fri, 10 a.m.-5 p.m. \$1,100 & \$100 materials fee.

AUGUST 7 & 8: Pastepapers Old & New with Michael Burke: Explore the joys of making your own historical decorated papers, then experiment with contemporary designs and inventive techniques. A fun weekend of making historical and new pattern pastepapers, for both advanced paper decorators and beginners. Sat & Sun, 10 a.m.-5 p.m. \$180 plus \$35 materials fee.

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AUGUST 9-13: *Luxury in Leather: Elements of Design Binding* with Dominic Riley. Take your leather skills to a new level with this class in advanced fine binding. Leather paring and binding experience are prerequisites for this class. Mon-Fri, 10 a.m.-5 p.m. \$490 plus \$60 material fee.

AUGUST 16-20: *History Lives: The Glazier Codex or "Crocodile" Book* with Michael Burke. With its bone clasps, leather hinging thongs, leather bands over wooden boards and a crocodile-like pattern, this book is an exciting addition to your historical repertoire. Experience in paring leather would be an advantage; some binding experience is essential. Mon-Fri, 10 a.m.-5 p.m. \$490 plus \$75 materials fee.

AUGUST 21 & 22: *Handtooling Techniques* with Dominic Riley: A thorough introduction to the art of hand tooling—in blind, with carbon and with real gold foil. Sat & Sun, 10 a.m.-5 p.m., \$180 plus \$30 materials fee.

AUGUST 30-31: *Book Restoration Intensive* with Dominic Riley: Three restoration classes in one weeklong intensive: basic paper repair; guarding and resewing, and cloth rebinding. This class is open to all. Mon-Fri, & September 1-3, 10 a.m.-5 p.m. \$490 plus \$40 materials fee. For more information: 415-565-0545. www.sfcbook.org

The Canadian Bookbinders and Book Artists Guild

CBBAG

60 Atlantic Avenue, Suite 112

Toronto, Ontario M6K 1X9

Fax 416-581-1053

e-mail: cbbag@web.net or bembo@sympatico.ca

Phone information: Shelagh Smith, 905-851-1554

Women's Studio Workshop:

July 9-10: *Suminagashi & Stab Binding* with Katherine McCanless Ruffin

July 16-18: *Metal & Ceramic Book Covers* with Ellen Kucera & Autumn Seguin

July 17-18: *Text on the Page: Simple Alternatives* with Angela Lorenz

July 21-25: *Developing Ideas for Artist's Books* with Susan King

For a complete listing of workshops, please visit www.wsworkshop.org or call 845-658-9133.

2004 Calligraphic Arts with David & Nancy Howells

Residential Calligraphy Courses in Southern England at Lancing College, Sussex. July 10-17 & July 26-31. Write for a brochure: 14 Mill Hill Dr., Shoreham-By-Sea, West Sussex, BN435TL, UK; nyohowells@yahoo.co.uk

Penland School of Crafts

May 30-June 11: *Building the Book* with Hedi Kyle

June 13-25: *Spinning, Carving, and Paring* with Jim Croft & Dan Essig

June 27-July 9: *Paper as Content* with Marilyn Sward

July 11-23: *Words, Marks, Ink, Paper* with Steve Miller

July 25-August 10: *Papermaking with Stencils* with Mina Takahashi

August 15-27: "A Stitch a Day" Eileen Wallace

August 29-Sept 4: "Marbling: Paper, Fabric, Wood" Laura Sims

For more information and a complete listing of courses: 828-765-2359; www.penland.org

North Bennet Street School

JUNE 7 - 11: "Bookbinding for book artists" Margot Ecke will be teaching bookbinding techniques and their applications for those in the book arts community.

JUNE 14-18: "Non-adhesive Bookbinding" Mark Anderson will teach coptics, historic longstitch, and other new and old non-adhesives.

JUNE 21-25: "Cloth case binding" Instructor to be announced. This introductory course will teach sewing and covering cloth bound books.

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JULY 6-9: "Boxes and Enclosures" Amy Lapidow will teach drop spine boxes and other simple enclosures.

JULY 6-16: "Album Structures" Stacie Dolin will teach stiff leaf albums (and other structures as time permits).

JULY 19-30: "Medieval Leather Structures" (TWO WEEKS!) Adam Larsson will teach the Carolingian, Single Quire, and Double Board Coptic bindings. We think a fourth binding will be taught as well, if time permits. Sewing experience would be helpful, though not a requisite.

AUGUST 2-6: "Cloth Case Binding" Instructor to be announced later.

AUGUST 9-13: "Non-Adhesive Binding" Stacie Dolin

AUGUST 16-20: "Japanese Bookbinding" Kiyoshi Imai

AUGUST 23-27: "Gold Tooling and Finishing" Mark Andersson will teach gold, carbon and blind tooling. Leather inlays and other decorative techniques will be covered as time permits.

For more information contact Mark Andersson or email: workshop@nbss.org

Garage Annex School

JUNE 21-25: "Letterpress Printing & Composition" Art Larson

JUNE 26-27: "Leather Onlay & Inlay" Daniel Kelm

AUGUST 23-27: "Thinking Inside the Box: A Drawer in a Slipcase Under a Book" Daniel Kelm

SEPTEMBER 11: "Edge Gilding" Peter Geraty

SEPTEMBER 18: "The Flatback Case Revisited" Daniel Kelm

OCTOBER 2-3: "Asian Albums" Amaryllis Siniosoglou

OCTOBER 30-31: "The Medieval Girdle Binding—Then & Now" Pamela Spitzmueller

The Garage Annex offers workshops in traditional and non-traditional book arts, printmaking, and the conservation of books—all taught by expert instructors. Contact: One Cottage Street #5, Room 503 Easthampton, MA 01027; contact@garageannexschool.com; www.garageannexschool.com

The **American Academy of Bookbinding** 2004 schedule is available by calling the AAB at 970-728-3886, e-mailing to staff@ahhaa.org, or writing to AAB, P. O. Box 1590, Telluride, CO 81435. Or visit the website at www.ahhaa.org:

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

The **Book Arts Program at the J. Willard Marriott Library**, Salt Lake City, UT:

JULY 17: "It's in The Way You Fold It" with Katherine Ng

AUGUST 4-8: "Full-Leather Reliure Simplifée" with Paula Gourley

For more information contact Marnie Powers-Torrey at 801-585-9191 or marnie.torrey@library.utah.edu

JULY 10-17 & JULY 26-31: 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

WORKSHOPS, LECTURES, & OTHER EVENTS

JUNE 20-25: Sewanee, TN: "Digital Artists' Books" with Scott McCarney. For more information contact Claire Reishman at 931-968-0210.

JULY 9-13: Philadelphia, PA: "German Leather Binding" with Don Rash. This workshop offers the opportunity to construct a leather bound book in the traditional German style. Participants should have some binding experience. Friday, June 25 through Tuesday, June 29, 9:00AM to 5:00PM at 2nd Floor Bindery, Arronson Hall, 333 S. Broad Street, University of the Arts, Philadelphia, PA. Cost: \$300 GBW members, \$325 non members (A check holds your spot.) Fee is non-refundable after June 4. Students should arrive with a textblock of 15-20 signatures sewn on 4-5 raised cords. Specifics will be mailed. Materials: students will purchase ahead of time 1 Harmatan second-quality Nigerian goat skin of about 6 square feet. Available through Talas for about \$100-150. Limit, 8 participants. Make check payable to Guild of Book Workers and mail to: Jennifer Rosner, Library Company, 1314 Locust Street, Philadelphia, PA 19107. Questions: Call Patty Hammarstedt at 610-518-5214 or e-mail pattyham@comcast.net

JULY 14: The Library of Congress Preservation Directorate announces ON-Line Preservation Chat from 10AM to 11AM with Marlon Greene on Special Media Preservation. Other chats are scheduled for September 1 with Sylvia Albro on Paper Conservation, and October 6 with Andrew Robb on Photograph Conservation—both running 10AM to 11AM. Access the ON-Line chat at: www.loc.gov/tr/askalib/chat-preserv.html

JULY 24-31: Southern Illinois University: "Exploring Writing Through the Senses" with Laurie Doctor. Explore writing visually by developing and altering one's handwriting. For more information contact Laurie Doctor at 303-447-9852; www.lauriedoctor.com

AUGUST 16-20: Montefiascone, Italy: "The Treatment and Repair of Gutta-Percha and Other Single Leaved Books" with Anthony Cains. Cost: \$595 per week, which includes all materials and tuition. For further information: Cheryl Porter, 8 Ashen Green, Great Shelford, Cambridge CB2 5EY, England; chezzaporter@yahoo.com

AUGUST 16-20: Banff, Canada: "Pulp Fiction: A Papermaking and Bookmaking Workshop." Contact: 1-800-565-9989; www.banffcentre.ca/programs/program.aspx?id=128

SEPTEMBER 4-5, 11-12: New York, NY: 19th Annual Autumn Crafts Festival at Lincoln Center for The Performing Arts. Contact: Raya Zafrina, Director of Operations, c/o ACAC, PO Box 650, Montclair, NJ 07042

SEPTEMBER 17-19: Roslyn Harbor, NY: 8th Annual Craft As Art Festival at The Nassau County Museum of Art. Contact: Raya Zafrina, Director of Operations, c/o ACAC, PO Box 650, Montclair, NJ 07042

SEPTEMBER 17-26: Mineral de Pozos, Mexico: "Ancient Papers, Modern Methods" with Carol Tyroler. Having worked and lived with the Otomi Indians, Tyroler will introduce participants to the Pre-Columbian art of amate. After a field trip to San Pablito, home to the Otomis, the remainder of the week will be spent gathering native plants and transforming them into handmade paper, which will then be used in the creation of various book structures. Workshops are held at Colectiva de Pozos at Cinco de Mayo #5. Participants will be housed at one of the two hotels on the plaza. For more information: colectiva@aol.com; www.colectivadepozos.com

OCTOBER 20-24: San Antonio, TX: Friends of Dard Hunter Annual Meeting: www.friendsofdardhunter.org

OCTOBER 23 & 24: Denver, CO: Miriam Schaer, NY Book Artist, will lead a workshop. For more information contact Alicia Bailey at 303-340-2110; ravenpress@earthlink.net

NOVEMBER 11-14, 2004: Providence, RI: 24th Annual GBW Standards of Excellence Seminar.

JULY 22-25, 2005: Iowa City, IA: The University of Iowa Libraries will present the conference "Preservation of the Changing Book," celebrating the legacy and future of book conservation. A retrospective exhibit of the work of Bill Anthony, as well as other exhibits at the University of Iowa Libraries, will provide historical perspective. The current speakers' list tentatively includes: Lynn Amlie, Jim Canary, Chris Clarkson, John Dean, Katherine Hayle, Chela Metzger, Bill Minter, Roberta Pilette, and Pamela Spitzmueller. The call is out for presentations and technical demonstrations. Please see the website for more details: www.lib.uiowa.edu/preservation/pages/newsEvent2005.htm



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For inclusion in the **August Newsletter**, send camera-ready artwork or electronic files (inquire for electronic specifications) by **July 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; fitterer@taconic.net.

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