



Laura Young Award

The Laura Young Award was established to recognize members who have made an outstanding contribution of service to the Guild. This year the Guild recognizes the enormous contribution of the volunteer work of **Barbara Kretzmann** on the Guild Archives for the past six years.



Honorary Membership

The Guild of Book Workers is pleased to announce that it will award Honorary Membership to **Sue Allen** in recognition of the contribution that her extensive research on the history of 19th and 20th century American cloth case book design has made to the book field.

The awards were presented at the GBW Centennial Celebration in New York City on October 12.

Read more about the honorees on p.6 of the Newsletter.

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The Guild of Book Workers Newsletter

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Guild News

PRESIDENTS' REPORTS

The six years that I have served as President of GBW have gone by in a flash. After three terms, it is time to step down. The new By-laws deliberately do not limit the number of terms an officer can serve, but as Margaret Johnson once quipped, "With GBW it is either three terms or life." She being one of those who had served for almost 20 years should know.

When I was first approached about taking on the President's job, it was clear that GBW was suffering growing pains. From the small organization of only 60 members in the 1950s centered in NYC, it had grown to be a large national organization of almost 1,000 members with ten regional Chapters spread across the country. The aim was to catch GBW up with itself, and to put it on a firm footing as it reached its Centennial Anniversary in 2006. A number of projects were specifically targeted as needing attention.

One of the first was the GBW Archives. The bulk of the archives had ended up in Iowa, but bits and pieces were scattered across the country in past officers' closets and cellars. With the incredibly generous help of Barbara Kretzmann, it was all assembled in Ithaca, New York where Barbara went through the meticulous job of sorting it all out, organizing it, and storing it in proper archival housing. It was a job that badly needed doing, and it is a great satisfaction to have it done. The questions remain of where it should reside, and who will take charge of it.

Another project was the ten-year backlog of unedited videos of the Standards presentations. Just assembling the raw material—the original footage—turned out to be a challenge as it too had wound up in various places as well-intentioned members had offered to help but had found the project more than they could handle. Eventually, that material was assembled in Iowa where Jane Meggers took on the task of having it edited and making it available for loan to the membership and for sale. This material is extremely important both as a record of the Standards presentations, and as a resource for the information it contains, although the technical quality of many of the early films is unfortunately poor. Now that the decision has been made that the videos will be filmed and edited professionally, the future looks considerably brighter. An important teaching tool, these videos—as well as the original Standards presentation—have been a major factor in raising the standards of work in the book arts field in this country.

A similar project was trying to catch-up the annual Journals that continued to lag behind, by some months, if not years. Jean Stephenson had worked hard on that, and then Signa Houghteling, and now Dorothy Africa. Progress has been made, but a number of policies had to be worked out as well to be sure that authors approved the final versions, etc. Modern electronic communications have speeded up many of these processes, but the difficulty of getting original material remains. The Journals for the most part have focused on printing material generated by the Standards Seminars, with notable exceptions. The goal is to be more inclusive.

Another updating project that was undertaken was the Membership Directory that had been under the able direction of Bernadette Callery. When she stepped down, the Directory underwent a critical review and a number of changes were made as to the classification and categorization of the membership. As with many of the changes that have been made recently throughout the organization, these changes are on a trial basis and may need to be reviewed and changed again in the future.

Another urgent project was straightening out the Guild's financial picture. The Guild had been granted 501(c)(3) status by the IRS shortly after it was incorporated in 1978, but the Guild continued its casual approach toward its finances, which in many respects were non-compliant with IRS stipulations. Somehow it had obtained two different IRS tax identification numbers and had established several different bank accounts under different names and numbers, neither of which is allowed. More basic was the fact that it was functioning—most carefully and conservatively—without any proper budgeting procedures. Under the vigilant supervision of Alicia Bailey and with good cooperation from the various committees and Chapters, all of that has been brought into line. A proper financial picture is an essential planning tool for all projects.

One of the most daunting projects was rewriting the Guild's By-laws that had been reworked repeatedly but that basically dated back to the original ideas set forward at its founding in 1906. The current document was seriously out-of-date with the Guild's practices, not to mention non-compliant with New York State corporate law under which it was incorporated in 1978. Many suggested changes were hashed and rehashed by the Executive Committee members, a taxing process that went on for many months. Finally the Volunteer Lawyers for the Arts in New York rec-

commended a pro bono law firm that helped to clarify what was and—just as importantly—what was not required to be in such a document. The result was a bare bones legal document that was passed by the Executive Committee (now the Board of Directors) and then by the membership in November 2005.

But perhaps the most important project was gradually replacing the Old Guard of officers and chairmen and relieving them of the responsibility that they had carried for years and years. These loyal souls kept the Guild together through thick and thin, facing many a new hurdle and carrying it through the latest crises. One by one they have stepped down and been replaced by the New Guard, who have proved to be very able in picking up the reins. Each time there have been changes and adjustments, generally for the better. Weathering turnover of this sort is necessary for an organization and is a test of its stability and viability.

In working for the Guild these past six years I have become increasingly impressed by the wisdom and importance of its first stated purpose: "...to establish and maintain a feeling of kinship and mutual interest..." In a volunteer organization, that "feeling of kinship and mutual interest" is key to its success. Now that the membership has become so much larger and so far spread out, it is perhaps more difficult to maintain, but it is just as necessary. All of the present electronic technology, in particular email, has made possible much of what has been recently accomplished, but it has its own hazards. It is the product of a hurried world that can be rushed and brusque. For many of us, one of the attractions of the book arts is that it is a world that is kinder, quieter, and perhaps more contemplative. That aspect will need to be guarded carefully to maintain that "reservoir of good will" that is so necessary for a volunteer organization to function.

Many thanks. It has been a great experience.

Betsy Palmer Eldridge
Outgoing President, GBW

Betsy Palmer Eldridge is a hard act to follow. The last six years have been a whirlwind of activity on many fronts, and I am grateful to Betsy for the progress she has made with the administrative, legal and financial issues of the Guild. Each of her achievements will make my job easier in the coming years.

I'm very pleased that the Board has chosen Andrew Huot to fill out my term as Vice President. Andrew was President of the Northwest Chapter, so he knows

firsthand the challenges facing the chapters in creating programming for members. He was site host for the Paper and Book Intensive and the Standards Seminar in Portland in successive years, both of which require patience and fortitude. And he's an all-around nice guy. I want to welcome Andrew to the Board.

During the last year, I had a minor role in assembling information for the New England bookbinding presentation for the upcoming Centennial Celebration, and in the course of the research I had the opportunity to speak with many longtime members of the New England Chapter. I was struck again and again at how friendly and accommodating these members are. I thought back to when I first joined the Guild in the early 1980s. I went to a meeting, I can't even remember where it was held, and met Mary Wooten, who was then at NEDCC. I remember telling her how difficult it was for me to find time to attend the meetings because of my small children, and Mary pointed out to me what a great group of people attended Guild events, and predicted that I'd really enjoy coming to chapter meetings. Her gracious encouragement gave me the impetus to attend more often. The Guild has had an important place in my life and I am honored to be your incoming President at the beginning of the Guild's second century.

I hope to see you all in New York.

James Reid-Cunningham
President, GBW

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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*. 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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2006 GBW AWARDS

The Guild of Book Workers is pleased to announce that it will award **Honorary Membership** to **Sue Allen** in recognition of the contribution that her extensive research on the history of 19th and 20th century American cloth casebook design has made to the book field. Ms. Allen is the leading historian of 19th century American publishers' cloth bindings from their inception as a substitute for leather in 1830 until the introduction of the book jacket around 1910. Her research covers the materials and technology used as well as the designers. Many authors have written volumes on the history of book design throughout the ages, mainly on European decorative leather bindings. Sue Allen discovered the lost continent of American book design and introduced the rest of us to its people, and showed us its many charms. As a result, a whole class of book designers' art that was fast disappearing now has a chance of being saved for posterity. We admire the breadth and depth of her exemplary research, and appreciate the generosity with which she has shared her fascinating discoveries.

The **Laura Young Award** was established to recognize members who have made an outstanding contribution of service to the Guild. The award honors Laura Young without whom the Guild would not have survived during many difficult periods, and recognizes those who have followed in her footsteps. This year the Guild recognizes the enormous contribution of the volunteer work of **Barbara Kretzmann** on the Guild Archives for the past six years. The Archives had received little attention since Laura Young's retirement, thirty years ago. Although the main parts of the early records were in the Archives, then housed in Iowa, the more recent records were scattered. Gathering, organizing and updating the Archives was one of the main goals that the Guild had set for its 2006 Centennial. Thanks to her efforts, this enormous accomplishment has been achieved. It is a great satisfaction and relief to know that the record of the first 100 years has been so carefully and thoughtfully packed away for posterity.

These awards were presented at the Centennial Celebration in New York City.

JOURNAL UPDATE

"Everyone complains about the weather, but no one does anything about it." The old adage could apply to the *Guild of Book Workers Journal* in some senses; and part of the reason it hasn't changed is that the Journal has served us well, thanks to the many who have labored on it over the years. For a variety of reasons, however, the *Journal* is changing to suit the times, and the variety of interests and needs of GBW members.

Starting with the special issue on the New York Centennial, the *Journal* will be moving to a larger format. A standard 8½ by 11 inches per page will allow for better detail in drawings, illustrations, and photographs without rescaling. It will also allow for greater ease in layout when detailed or extensive text accompanies them. The current small format all too often becomes the studio loft apartment attempting to accommodate a van full of bulky equipment and pallets of book board and paper stocks.

In order to widen both the scope of the *Journal* and the time frame in which articles can be written and researched, after the Centennial issue the *Journal* will no longer base itself on reports of the annual Standards seminar. To be sure, the annual meeting

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remains as important as ever, but the national newsletter is much faster in getting reports of the meeting out to the membership, and the videos and DVDs provide better media for detailed instruction. It is hoped that this change will throw open the *Journal* to the contributions of its members at large, not just the ones able to attend the annual meeting. It will also allow for an expanded lead-time in which articles can be researched and written. While some issues of the *Journal* may focus on a particular subject, the interests and activities of the membership and the chapters will determine its content in most instances.

To assist those writing for the *Journal* and ensure a more rapid editorial process, the current *Journal* staff plans to assemble a style sheet and guidelines that will be posted on the Guild website, detailing the conventions used by the *Journal* and the formats and procedures to be followed. These guides will be updated as technology and practice change. The editor hopes that these documents will start appearing on the website early in 2007.

Dorothy Africa
Journal Editor

BOARD UPDATE


As noted in the Presidents' Reports, the Board has chosen Andrew Huot to fill out James Reid-Cunningham's term as Vice President. Andrew Huot has been making artists' books since 1990. In addition to working in book repair and restoration he has taught workshops and classes around the Northwest for several years. His recent artwork has concentrated on the structure of the book and it's history. Andrew is the former Chair and is a current board member of the Northwest Chapter of the Guild of Bookworkers.

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Noteworthy

New England Member **Johnny Carrera** is set to complete printing of *Pictorial Webster's* on October 7, 2006. *Webster's* is a 500-page book of 19th Century G. & C. Merriam Dictionary engravings printed by hand from the original blocks.

Then, at Strong Arm Bindery in Portland, ME, run by Guild member **Martha Kearsley**, with the help of 9 volunteer bookbinders, Carrera will attempt to sew the 100-copy edition (35 sections each!) on double rolled tapes with supported kettles in a single week-end marathon book Sewing Bee. The inspiration for the sewing party was a bit of information from the Beinecke Library at Yale University, which revealed that it took 32 women a single day to fold and sew 100 copies of the 1864 *Webster's Unabridged Dictionary*.

Other Guild members involved in the sewing bee to date are Jeff Altpeter (President of the New England Chapter), Catherine Badot-Costello, Jody Beenk (GBW Newsletter Editor), Susi Barbarossa, Cynthia Fields-Belanger, John O'Regan and Alan Puglia. Stay tuned for results of their success in the December Issue of the Newsletter.

❖ **An ancient Psalter Book of Psalms** was recently found lying in an Irish bog. About 20 pages long and written in Latin, the book has been dated to between A.D. 800 and 1000. "The tannic acid in the bog is a natural preservative for skin and leather," said Douglas Edwards, a biblical archaeologist at the University of Puget Sound in Tacoma, Washington. "The most likely source of this manuscript is probably from one of the monasteries and could be associated with someone who lost it or had it taken." This is the first early medieval text to be discovered in Ireland in 200 years. Edwards says it was possible that the book was made in Ireland, but it is just as likely that it came from abroad. "Irish monks were celebrated for their ability to create wonderful illuminated manuscripts such as the *Book of Kells*, and they produced innumerable and diverse types of works," he said.

The book is now being stored in refrigeration at the National Museum of Ireland in Dublin. Experts are focusing on studying the page that was left exposed. After the manuscript has been conserved, it will be displayed in the early Christian gallery of the National Museum of Ireland.

❖ Until November 26, 2006, during the GBW celebration in New York, The Museum of Biblical Art

is displaying twelve vellum leaves of the Books of the Prophets from the Saint John's Bible alongside 50 rare Christian and Jewish Bibles and leaves, allowing visitors to view the Saint John's illuminations in the context of a thousand years of sacred script production. The St. John's Bible, commissioned by St. John's University and Abbey in Collegeville, Minnesota is being written and illuminated entirely by hand under the direction of Donald Jackson, calligrapher and scribe to Her Majesty Queen Elizabeth's Crown Office.

Suzanne Moore, a current member of GBW, is one of only two Americans chosen to help illuminate the bible. One of her illustrations is featured in the Books of Prophets at the museum (and pictured on the brochure).

MOBIA is closed Mondays. Free admission. For more information: Museum of Biblical Art, 1865 Broadway at 61st Street, New York, New York, 10023-7505; Phone: 212-408-1500; Email: info@mobia.org; www.mobia.org

❖ **Oregon College of Art & Craft** turns one hundred years old in 2007 From small workshops taught in 1907 out of the home of founder Julia Hoffman—to a beautiful and wooded 10-acre campus serving over 2,000 students annually—Oregon College of Art & Craft has come a long way in 100 years.

The College is proud to kick off its 100th anniversary with a host of exhibitions, lectures, reunions, and other activities planned to commemorate 100 years of this important art and craft institution. We hope you will join us in the celebration! If you would like to read more about the college's history and the milestones in its first 100 years, please visit its website at www.ocac.edu. If you were a past student, or a member of the faculty or staff, please email jcreasman@ocac.edu and share your memories about your time at OCAC.

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Early American Bookbinding

Rebecca Smyrl

From the colonial period, through the Revolutionary War and up until the birth of industrialism in the nineteenth century, hundreds of binders lived and worked in America. Because few kept detailed records, signed or ticketed their work, the vast majority exist only as names in directories or newspaper ads. However, a few scholars, making ingenious use of this scant information, have created pictures of the binding scene in early America, identifying major binders and linking them to examples of their work, describing materials, aesthetic trends, and techniques used, and hypothesizing about the daily activities of binders in the new country. Hannah Dustin French's *Early American Bookbinding by Hand, 1636-1820* (originally a Master's Essay for Columbia University's School of Library Service in 1939) and her later *Bookbinding in Early America* are the most comprehensive such studies; Willman Spawn and C. Clement Samford have also contributed much to the field.

During the seventeenth and eighteenth centuries, binders were scattered throughout the colonies, though many were concentrated in Boston, Philadelphia, and New York City. Most moonlighted as, or worked in the shops of, printers, booksellers, or stationers. A binder would have been busy, focused on efficiency and pragmatism rather than on fine craftsmanship. French surmises that

In the provincial workshop the binder was not always skilled, and his interests were divided between bookbinding, bookselling, and notebook ruling ... Even if there had been the requisite skill to draw upon, the elements of timeliness and expense were of such importance in the general run of work as to preclude any lingering by a fastidious workman, or the wide use of elegant materials.¹

Tasks in the bindery would have included performing repairs, producing blank ledgers or account books, binding volumes to customers' orders, and sewing and covering in paper items not deemed worthy of leather, such as pamphlets or almanacs. Because of their knowledge of leather, binders were often enlisted to make pocketbooks or travel cases for patrons.

Native binders' training varied widely, and in comparison with contemporary European examples their work appears crude and unskilled. French points out,

however, that the colonists had to contend with the

unfavorable environment of a pioneer country where a greater emphasis upon utility is inevitable; the economic element and comparative isolation which made a major reliance on ruder native materials readily at hand a necessity; and the absence of royalty or wealthy collectors as patrons ...²

English and French binders, already well established, could focus on quality and artistry. Early American binders, despite appearances, did impressively well in light of their circumstances.

American bindings from the seventeenth and early eighteenth centuries are found most often on imported devotional books, such as Bibles or Books of Common Prayer, and also on classics, histories, and instructional books. Perhaps due to the Puritan influence at work in the colonies coupled with spotty finishing skills, these early examples appear dark and drab compared to what would follow. They feature blind-tooled coverings of native calf or sheep over pasteboard or scabboard (wooden board planed to the thickness of pasteboard), and plain endsheets. Binders sewed on raised leather thongs and worked headbands with coarse linen threads. They did not round and back their spines; consequently many have collapsed into concavity over time.

For decoration, colonial binders favored variations on the Cambridge style from England, characterized by "double panels outlined with a narrow flower roll bordered by double fillets, with fleurons applied at the outer corners."³ They did not typically title or otherwise decorate spines except by tooling lines above and below the raised bands, though the board edges were almost always decorated with a narrow roll. As French comments,

The simple decorations produced for the most part by roll stamps on the covers, with the backs unornamented except for plain horizontal lines ... the plain native leathers and wooden boards used for covers—all these combined to make American colonial bookbindings solid, substantial, honestly utilitarian, and at the same time decorative, although unassuming.⁴

Though the colonial binders could not make artistry their primary concern, they were nevertheless aware of its importance in the crafting of the book as a whole.

From the pre-Revolutionary years, researchers have highlighted a few binders known for their distinctive work. John Ratcliff and Edmund Ranger, rivals in late-1600s Boston, separated themselves from their peers through their use of imported materials such as morocco leather, marbled paper, silk endbands, and gold leaf, and through their finishing skills. Ranger, also a bookseller, preferred sounder binding methods, always sewing on raised cords and lacing them through the covers; his work was neat and solid. Ratcliff employed shortcuts at the expense of quality, likely out of financial desperation rather than a lack of ability, and bears the dubious honor of having introduced oversewing to the colonies.

William Parks, an English-trained printer and binder, worked as the public printer in Annapolis in the early 1700s, and eventually moved to Williamsburg to establish the printing office there. Surviving contracts and newspaper ads indicate that binding facilities accompanied the print shops and, unusually for the time, some bindings are actually documented as the work of Parks. These bindings, with their raised cords, sewn endbands, and gold-stamped red leather labels, speak well of Parks's craftsmanship. In *Bookbinding in Colonial Virginia* and *The Bookbinder in Eighteenth-Century Williamsburg*, C. Clement Samford details Parks's career and the workings of his Williamsburg shop, making compelling use of its records, known bindings, and tools to piece together its history during and after Parks's tenure.

Slightly later, in Philadelphia, Robert Aitken and Caleb Buglass, trained in Scotland and England respectively, crafted extravagantly decorated bindings that demonstrate a shift in aesthetic that had its beginning in the second half of the eighteenth century. Aitken, an able printer, engraver, stationer, and bookseller, arrived in Philadelphia just prior to the Revolution. Unlike many European-trained binders, who were sympathetic to England and did not continue to work in America after the war, Aitken was an avid patriot and did most of his work post-Revolution. Buglass, an early devotee of sawn-in cords, shares with Aitken the fact that after his death, a woman took over his practice. Buglass's wife Mary and Aitken's daughter Jane, who must both have gained expertise while working in their family shops, successfully operated these businesses for many years after the deaths of their original proprietors. In most cases the efforts of female binders in early America have gone undocumented, though as French asserts they certainly must have existed:

In all probability women did more bookbinding than they were given credit for. It was, in fact, a more womanly occupation than some others in which women of the time engaged. Leaving aside the question of gentility, it was vastly more suited to feminine skill and strength than a printer's or, for instance, a grocer's trade...The scarcity of women's names is more logical than it seems, since the directories account only for the heads of families and would not include those women who ... worked to help the men of the family.⁵

The strong presence of women in the bookbinding field today indicates the validity of French's argument.

As the Revolution approached, the independent spirit of the Colonies manifested itself in the production of books as well as in politics. In 1775, the publication of *The Impenetrable Secret* in Philadelphia received much attention; heralded as the first book published in America using all native type, paper, and ink, most copies must have been bound in sheep or calf with simple gold tooling (though none survive).⁶ Even before this landmark, as early as the 1750s the somber bindings of the early colonial days had begun to be replaced by those embellished with gold. This trend intensified around and after the Revolution, as an increasing number of books produced in the

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United States led to a growing need for binding as a specialized craft, separate from printing and bookselling. Decorative rolls, much wider than those used in the colonial period, allowed binders to add more gold more quickly, leading to heavier and more imposing designs. Flat spines resulting from sawn-in cords allowed the bulk of decoration to shift from the covers to the spine for greater bookshelf visibility, though despite the flatness the spine was still divided into decorative panels. Spine labels, often ornamented, had become almost universal by this time. The use of morocco leather became more frequent, along with decorated endsheets.

Beyond these superficial changes, many structural ones had taken effect by the time of the Revolution. With independence came both a wider range of readily available materials and higher demand for production. Pasteboard had entirely replaced scabboard, except on very low-budget books. Pack thread supplanted leather thongs for sewing supports, and marbled paper came into common use. Though slightly rounded backs began to appear around this time, many negative structural changes, born of the need for greater production, overshadowed this positive

one. Binders began to routinely take such destructive shortcuts as reducing the number of cords (often to as few as two) and sawing in the cords instead of sewing on raised. Presaging the eventual replacement of bindings with cases, cords were frayed and pasted down instead of laced into covers. As the nineteenth century progressed, even these shortcuts would not allow hand binders to produce books as quickly as the machines that would replace them.

Endnotes

¹ Lehmann-Haupt, Hellmut, ed. *Bookbinding in America: Three Essays*. New York: R.R. Bowker Co., 1967, p.30

² *Ibid*, p.18

³ *Ibid*, p.18

⁴ *Ibid*, pp.24-25

⁵ *Ibid*, pp.76-77

⁵ *Ibid*, p.50

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Samford, C. Clement. *The Bookbinder in Eighteenth-Century Williamsburg, an account of his life and times, and of his craft*. Williamsburg, VA: Colonial Williamsburg, 1964.

Samford, C. Clement and John M. Hemphill. *Bookbinding in Colonial Virginia*. Williamsburg, VA: University Press of Virginia, 1966.

Spawn, Willman. *Bookbinding in America 1680-1910 from the Collection of Frederick E. Maser*. Bryn Mawr, PA: Bryn Mawr College Library, 1983.

1/4 page ad #4
Volcano



GBW Member Profile

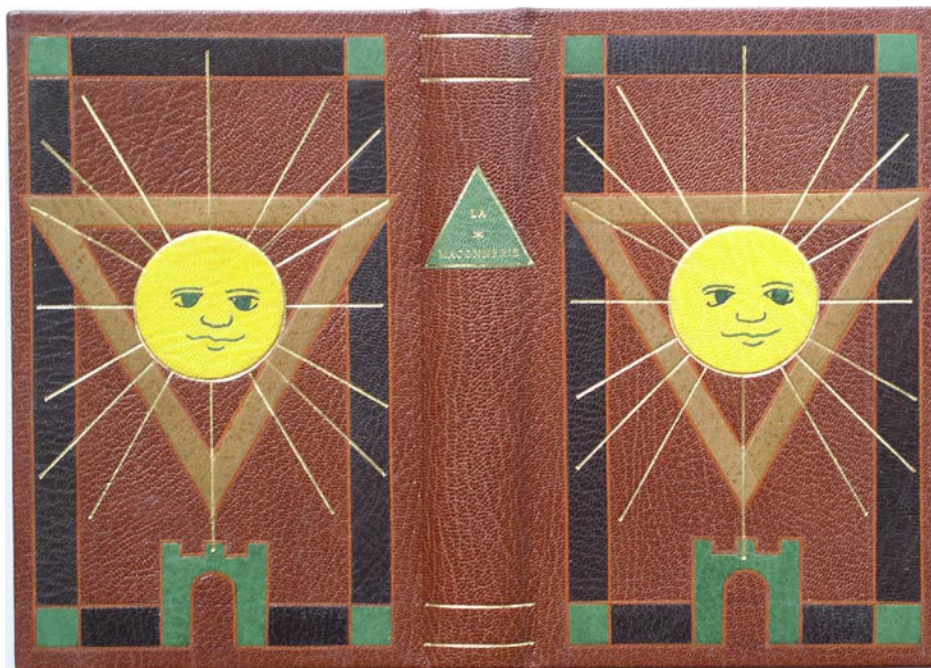
For the past century numerous individuals, most of them volunteers, have been critical in expanding and maintaining aspects of the Guild of Book Workers. Over the past decade Jack Fitterer has dutifully and expertly solicited and kept track of all the advertising for the GBW Newsletter. In attempting to cobble together a modest thank you to Jack, it became clear to the editorial staff that we knew surprisingly little about someone who we had relied on for so much. As a way of rectifying that oversight, and as a gentle reminder to all members to submit your individual questionnaire, we'd like to present an excerpted outline of Jack Fitterer's history with the book, in his own words.

... calligraphy is part of my background. Since childhood I've been fascinated by books and how they are made. My father went to an arts high school for a time in the 30s when lettering was part of the standard curriculum. He later studied with someone at the American Museum of Natural History in NYC. When I was growing up, he had his lettering charts and diagrams from his schooling and I would copy them. I was always taking books out of the library such as *Printing on a Handpress as a Hobby*. Not that I ever thought I could actually get a handpress. When I was in college calligraphy was an offered course and that began my formal pursuit. After getting out of college I continued to practice and go to workshops (I seemed to have more free time, then!), developed a minor freelance business and did a little teaching. I first heard of GBW through an elderly English woman, Florence Brooks, who had been living in this country for many years. She was a "calligraphic grandchild" of Edward Johnston, having studied with one of his students when she was in England. She created beautiful pieces in the spirit of Johnston, and she was a member of GBW. I didn't follow up on it at that time, since there were other active organizations that were more focused on calligraphy. I met Leonard Seastone, proprietor of Tideline Press, through a mutual acquaintance, and studied printing with him (the handpress at last!). He enthusiastically shared his knowledge, skills and endless creativity. He remains a good friend to this day. Like many small publishers, he would print an edition of a book and bind himself, or have bound by someone else, as many copies as he thought he could readily sell. The remainder was left in sheets. I saw this as a great opportunity to learn and practice basic edition binding so I offered to bind up a

goodly portion of his backlist. Out of this experience I was able to get some small edition work from other printers and artists. I began to see the possibilities of creating calligraphic books with fine bindings. As it began to become known that I was a "binder" people started asking me about repair and restoration, for which I was absolutely unqualified. This led me back to GBW and the search for someone with whom to study. I was fortunate to be led to Peter Geraty and I traveled to work in his shop one day a week for a couple of years. I would gather together various "problem books" and bring them out. He would lead me through the process of restoring and rebinding, and then he would show me what he was working on that week so I would learn from that as well. He was very generous in opening his library and his reference collection of notes and articles that he had amassed over the years in his own studies, and in taking time for several years after to field my phone calls when I was looking for solutions to problems that arose. I've taken a few other workshops. I studied finishing with Daniel Kelm a couple of times before I was able to get it right. I remember the first time watching him show how not to be afraid of handling gold leaf by flipping it around for a bit and then laying it out nice and flat on the cushion; and the ease and certainty with which he would heat the tool to "just the right temperature" and strike a perfect impression that needed no touch-up. I've experimented with other's recipes and methods, but still rely on his for day-to-day work in my own shop. I studied paper marbling with Lauren Clarke many years ago and have done most of my own marbling since then. This past spring Garret Dixon opened his workshop to me sharing his techniques and expertise so that I can continue to refine my skills in this area. I've always been in private practice and have been extremely fortunate to have a loyal base of steady clients, mostly antiquarian book dealers and collectors as well as a few institutions. My wife Taff has worked with me in the bindery part time for several years and nearly full time for the past two. She has been a painter, dancer and choreographer, and bead artist in her life. Dancing has dropped away with the years, but she remains active in painting and jewelry. Most of the work we do is restoration, repair, and binding of volumes and documents from the 15th to the 20th centuries (we haven't gotten our first 21st century book, yet!). Several people regularly commission design bindings, which are always close to my heart. We handle paper, leather, vellum, cloth and fabricate metal work for clasps as needed.

La Maconnerie

The images for this drop-spine design box were taken from the plates in this 18th century text on the Masons.

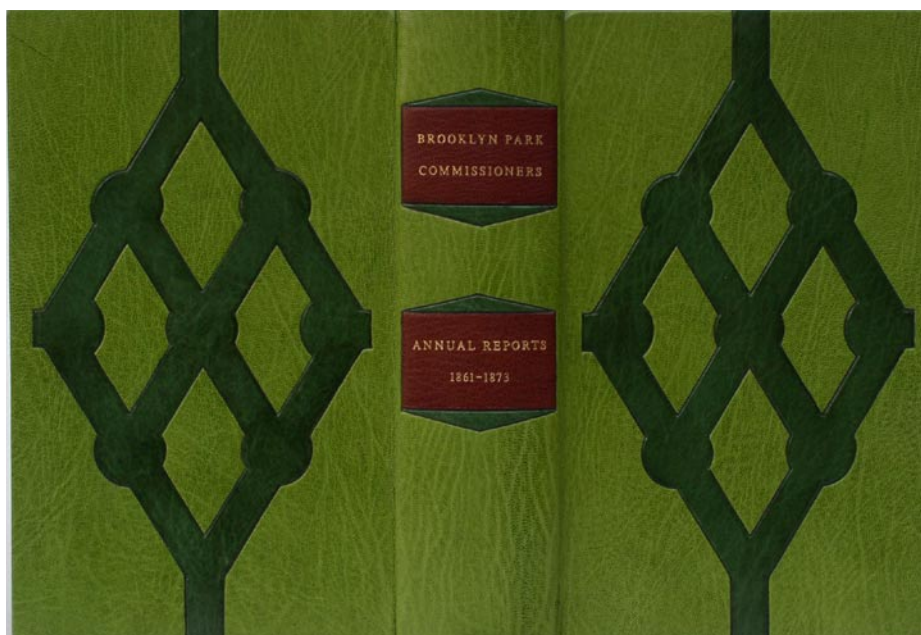


And I still have ideas in mind for those calligraphic books, perhaps to be done at some uncertain date in the future. We lived in Hillsdale, NY, on the New York side of the Berkshires for thirty-one years and moved here to Indian Lake in New York's Adirondack Mountains two years ago, where we're once again building/renovating a house and workspace (and this really is the LAST time!). It's a bit remote from book activity—well ok, from most activity—but the wilderness provides its own inspiration. I've been a Buddhist practitioner for thirty years. I studied at the Tendai Buddhist Institute in Canaan, NY, and was ordained as a Tendai priest in 1998. From 1998

to 2005 I led Higashi Tendai Sangha in Great Barrington, MA, and continue to be active at TBI. Most of the few calligraphic works I do now are Buddhist inspired, and most of them have been gifts for teachers and supporters of Tendai in Japan. I don't remember how long I solicited and collected ads for the GBW Newsletter. I recall offering assistance to Karen Crisalli when she became president, and it was she who suggested that I take on that task. I know that volunteer organizations like the Guild rely upon volunteer manpower to run and I greatly admire the mountainous tasks that others have taken on to make it all happen for our benefit.

Annual Reports of the Brooklyn Park Commissioners (1873)

The image for this design binding was taken from another late 19th century text on garden design.



A Week of Restoration with Don Etherington

Constance Wozny

One of the best times at Standards is always the Auction. It is great fun to review the items ahead, and as the evening progresses, some last minute items get added to the mix. One such item was a week of study with Don Etherington.

The bidding for his class gets quite aggressive. Several years ago I was outbid by a fellow binder and friend who had deeper pockets than I that evening.

But, my luck was about to change. Last year I was fortunate to attend the Society of Bookbinders Conference in Bath, England. This also happened to be the first time that they were running an auction. And, of course, Dominique Riley was the auctioneer. We all reviewed the table of items and awaited the order of events. And then, at the very last minute came the addition of that infamous week of study with Don Etherington. I just had to get it this time. What were the chances that someone in the room would actually fly to the States for the class? The bidding was quite heated and I raised my hand firmly each time to make sure that Dominique did not miss me. The pressure continued to mount, until my final opponent gave in, and the highest bid was mine.

Don and I finally connected in May. I brought along the books he had requested along with a few tools. I did not know what to expect of the Etherington Conservation Services.

As you enter the Book Lab, technicians and conservators are feverishly working. Standard pieces of equipment such as board shears and book presses surround them, along with specialized equipment designed by Don.

The Sink Room holds the fume hood, chemicals for deacidification, space for washing paper, paste and glues, paper racks and the leaf casting machine. One of the great treats of the week was getting to watch the technician mix the pulp fibers and form the infills in the basin.

Throughout the week, in-between my work, I would wander back through the Paper Lab where conservators were busy making repairs on numerous prints and maps. Everyone was amazingly helpful and willing to field my numerous questions about their work and means of repair.

Lastly, there is the Document Reproduction Services Room (DRS) where brittle books are copied

into a usable, readable form.

The six books that I brought were all finished during the week and passed Don's approval. Among the various activities, we worked on the repair of cloth and leather bindings using Japanese paper and linen for rebacking and corner repair. Prior to visiting Don's studio, I had borrowed the videos through the Guild's Library on restoration that the Canadian Bookbinders had produced. Don is featured in one of the videos using a Mylar trick along with his techniques of incorporating Japanese tissue. These videos proved vital to my understanding of the techniques used in his lab.

For all who attend the next Standards, and who want to enjoy a week with one of the best teachers in the field of restoration, I urge you to bid on Don's Class. It is worth more than you think.

And, if you are really lucky, you might even get to see Don's and Monique's garden. And then you can help me decide if it is an English or French garden.

1/4 page ad #5
P&S Engraving

Publications

- The Abbey Newsletter*, Nov.-Dec. 2004, vol. 27, no. 6.
Jean D. Portell, "The Significance of the Abbey Newsletter (1974-2004)," "Paul Banks" [an interview with Ellen McCrady in April 2000] *Ampersand*, vol. 21, no. 3
"Book Works 2003" [pictures of entries]
Margaret Kessler, "Two-Piece Wrapper"
Kate Godfrey, "Tools for Small Editions"
- Ampersand*, vol. 21, no. 4
Cynthia Imperatore, "Marketing Artist's Books & Books in the Collection: Some Thoughts for Book Makers"
Kate Godfrey, "Tom's Bones" [Tom Conroy's bone folder collection]
- Association of Book Crafts (New Zealand)*, Jan-Feb 2004
Arthur Johnson, "Alternative Titling"
- Association of Book Crafts (New Zealand)*, Mar-Apr 2004
John Turner, "Book Press, Nipping Press, Standing Press or Linen Press"
- Association of Book Crafts (New Zealand)*, May-Jun 2004
Arthur Johnson, "Alternative Sidings"
- Association of Book Crafts (New Zealand)*, Jul-Aug 2004
Arthur Johnson, "The Doublure"
- Association of Book Crafts (New Zealand)*, Sep-Oct 2004
John Sansom, "One Type of Case Binding" [directions for making German case bindings]
- Association of Book Crafts (New Zealand)*, Sep-Oct 2005
John Sansom, "Adhesive Binding-Lumbecked" [rounded-spine perfect binding]
- Canadian Bookbinders and Book Artists Guild Newsletter*, vol. 22, no.1, Winter 2004
Jerry Hodge, "Use of Japanese Paper in Book Conservation, Part 2 [review of Don Etherington workshop]"
- Canadian Bookbinders and Book Artists Guild Newsletter*, vol. 23, no. 1, Winter 2005
Barbara Rosenberg, "John Hyltoft's Millimetre Binding Workshop-reprinted"
Ruth Carroll, "Gothic Binding"
- Designer Bookbinders Newsletter*, no. 128, Autumn 2004
Sylvia Carlyle, "Book Arts on the Internet"
- Designer Bookbinders Newsletter*, no. 130, Spring 2005
Trevor Jones, "Arthur W Johnson" [obituary]

- The Gold Leaf*, Spring 2004
David Lanning, "Spokeshave Blades"
- The Gold Leaf*, Fall 2004
David Brock, "Rebuilding Corners"
James Tapley, "Eggshell in Bookbinding"
- Morocco Bound*, vol. 24, no. 4, November 2003
Arthur Johnson, "Playing with Trindles"
- Reliure D'Art Bulletin*, no. 31
Jacques Laucournet, "Anatomie, Physiologie et Psychologie de la Reliure"

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The poster features details of books from the exhibit (the cd/ROM of the show was reviewed in the August 2004 *Newsletter*). Includes bibliographic key and description of images.

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Membership

The 2007 membership Directory went to the printer the second week of September and will be in your hands soon. Next to your name you will find your renewal date. I will mail you a renewal form a month before this date. As always, thank you all for being members of GBW and please send any corrections/changes to Cris Takacs, 112 Park Avenue, Chardon, OH 44024 or membership@guildofbookworkers.allmail.net

Calendar

EXHIBITIONS

CALL FOR ENTRIES

I have been asked by a major publisher to produce a book about collage, assemblage and altered books. If you work professionally in any of these categories, I'd love to see slides or digital images of your art and a description of techniques for possible inclusion in this book. Please send a SASE for return of slides. Please post this to any collage or bookarts groups to which you belong and feel free to write or phone with any questions. Contact: Diane Maurer / P.O. Box 78 / Spring Mills, PA 16875 www.dianemaurer.com / dkmaurer@aol.com


UNTIL

OCTOBER 31: Northampton, MA: *Claire Van Vliet & The Janus Press: 50 Years*. An exhibition of books and broadsides from the Mortimer Rare Book Room, Neilson Library, Smith College, Northampton, Massachusetts. Copies of *The Janus Press: 50 Years* will be on sale in the MRBR. For more information: www.smith.edu/libraries/fyi/352.htm or call the MRBR at 413-585-2906.

NOVEMBER 25: New York, NY: *Guild of Book Workers Centenary Exhibition* at The Grolier Club, 47 East 60th Street, New York, NY 10022. Contact: Megan Smith msmith@grolierclub.org

DECEMBER 9: Chicago, IL: *Exalted Trash* at Columbia College Chicago's Center for Book & Paper Arts. Paper is cheap, abundant and disposed of almost too easily. Patrick Miceli deals with fast food packaging, one of the most pervasive uses of our culture's use of this resource. As such, it is a relic left in the wake of our consumer society. Each installation uses its own format or strategy to take recognizable materials and recontextualize them. In one installation, flat boxes made from terracotta are arranged on the floor to define a circle. Viewed from this context each box is a piece of a puzzle containing a scrap of paper. Each scrap of paper can be seen as an archeological keepsake or fetish item in its own reliquary or time capsule.

Paris-based artist Bruno Richard has been publishing books and magazines of graphic drawings, text and photo-based work since the late 1970s. He and Marc Fischer, a Chicago-based artist and member of the groups Temporary Services and Mess Hall, have engaged in mail correspondence since 1998, resulting in a mountainous barrage of detritus that Fischer has received from Richard. Fischer's archives of Richard's multitudinous mailed packages have swelled beyond reason. The scraps of paper, pieces of film, book lay-



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outs, photocopied drawings, give-away postcards, used envelopes, receipts and clippings from newspapers and obscure sex journals that provide the source material for Richard's work gives the impression of a manic energy. This is, however, a controlled concern with one's obsessions; an aesthetic contrivance that has not lost its authenticity.

Free and open to the public Monday–Saturday 10:00AM–6:00PM. Contact: 312-344-6630; book&paper@colum.edu; www.bookandpaper.org

DECEMBER 13: Claremont, CA: *Too Much Bliss: Twenty Years of Granary Books* at the Clark Humanities Museum, Scripps College. An exhibition celebrating the work of Granary Books, publisher of some of the country's most innovative artists' books, and a key entity in the fields of poetry and scholarship on the history of book arts. Opening reception October 28 from 4:40–6:00, co-sponsored by the American Printing History Association, Southern California Chapter. Contact: 909-607-3606.

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For inclusion in the October Newsletter, send camera-ready artwork or electronic files (inquire for electronic specifications) by **November first**, along with payment (made out to the Guild of Book Workers, through a U.S. bank) to Jody Beenk, 25 WHITE PLACE BROOKLINE, MA 02445; p: (617) 734-0661; beenk@rcn.com.

DECEMBER 19: Colorado Springs, CO: *Book as Object: An Internatioal Survey of Sculptural Bookworks* at the Coburn Gallery. Guest-curated by Alicia Bailey, the exhibit includes work from Bailey and Byron Clercx, Deborah Horner, Angela Lorenz, Lise Melhorn-Boe, Catherine Nash, Tara O'Brien and Susan Joy Share. Reception/Gallery Talk/Artist Performance by Angela Lorenz on Thursday, November 2 at 4:30PM. Susan Joy Share Performance Thursday, November 9 at 7:30PM, and a lecture and panel discussion on Friday, December 8 at 7:30PM. Contact: Daisy McConnell at dmcconnell@coloradocollege.edu; 719-389-6797.

FEBRUARY 4: New York, NY: *Ehon: The Artist and the Book in Japan* at the New York Public Library—D. Samuel and Jeane H. Gottesman Exhibition Hall (First Floor) and Sue and Edgar Wachenheim III Gallery (First Floor). Contact: NYPL Humanities and Social Sciences Library, 5th Avenue and 42nd Street, New York, NY 10018-2788; www.nypl.org

APRIL 12: Chicago, IL: *One Book, Many Interpretations:* In the fall of 2006, Chicago is celebrating five years of the One Book, One Chicago program. To commemorate this occasion, the Chicago Public Library is displaying work by bookbinders that interpret the ten One Book, One Chicago selections through the art of binding. Contact: 312-747-4050.

AUGUST 31: New York, NY: *The Gutenberg Bible* at the New York Public Library—Edna Barnes Salomon Room (Third Floor). Contact: www.nypl.org

UPCOMING

OCTOBER 29–APRIL 29, 2007: Santa Fe, NM: *Village of Painters: Narrative Scrolls from West Bengal* at the Museum of International Folk Art, featuring a wide range of scrolls—from stories of Hindu gods and goddesses to HIV prevention—that examine how the artists embrace change and sustain their art in the modern world.



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The exhibit opens with festivities and a public reception from 1:00 to 4:00PM on October 29. Information: www.internationalfolkart.org or call 505-476-1200.

NOVEMBER 4: Venice, CA: *Be Prepared: Joss Paper Objects from China* at Backspace Book Arts. A wide collection of paper objects made to ease the transition from this world to the afterlife. www.backspacebookarts.com; 310-722-9004.

STUDY OPPORTUNITIES

John C. Campbell Folk School

NOVEMBER 26-DECEMBER 2: *Making Books with Recycled Materials*: Sandy Webster

1-800-FOLK-SCH x 122; www.folkschool.org

The Center for Book Arts New York City

212-481-0295 or visit www.centerforbookarts.org

Studio-on-the-Square, NYC

www.StudioOnTheSq.com: 32 Union Square East, #310, New York, NY 10003; 917-412-4134.

The Book Arts Program at the J. Willard

Marriott Library, University of Utah

For information on upcoming workshops and classes: 801-585-9191, or contact Jen at jen.sorensen@library.utah.edu

Green Heron Book Arts

503-357-7263 or email bookkits@aol.com

Hollander's Workshops

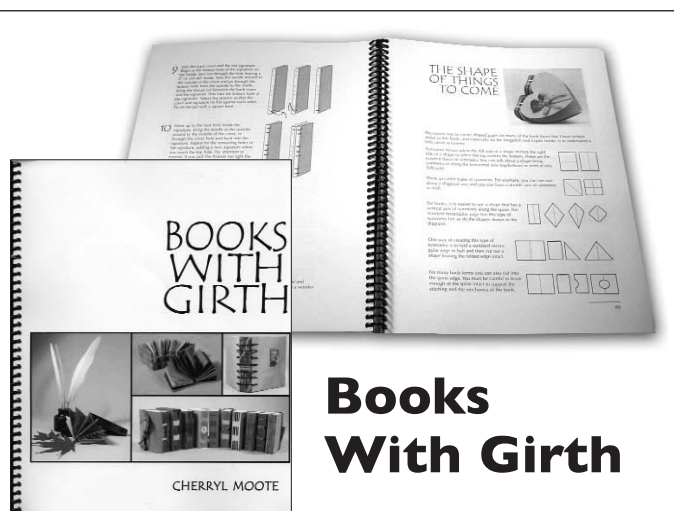
Hollander's workshops in Ann Arbor, MI, include those in traditional and non-traditional bookmaking, printmaking, letterpress, and others. Visit www.hollanders.com for the full schedule. Hollander's also has partnered with the American Academy of Bookbinding and hosts their workshops. Contact staff@ahhaa.org for AAB information.

Oregon College of Art & Craft Schedule

www.ocac.edu

Center for the Book: San Francisco, CA

415-565-0545. www.sfcbook.org



Books With Girth

B2765. Books with Girth by Cherryl Moote. 2005. 220pp. 8-1/2" x 11". Paperback \$45.00 (plus shipping/handling)

This instruction manual covers books that have thick spines: they have girth. Included are sewn books like coptic, longstitch and Secret Belgian Binding and many unsewn books like piano hinge, interlocking signatures, and the Spectacular book. The instructions are detailed and accompanied by clear diagrams, suggestions for variations and photos of the projects. Included is a full section on stitches, knots and handmade cording and a section on simple cases. This is the fifth in Cherryl Moote's bestselling series of instructional manuals.

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MGP Studio Arts Gallery

offers an assortment of book arts classes, from begin-
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mgpstudio@aol.com or 215-862-9690.

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The Garage Annex offers workshops in traditional and
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www.garageannexschool.com. Upcoming
workshops include:

NOVEMBER 4-5: *The Royal Workshop (Islamic Bookmak-
ing)*: Linda Lembke and Jeannie Hunt

NOVEMBER 18-19: *Creating Decorative Papers by Hand*:
Leni Fried

DECEMBER 2-3: *Thin Metal Over Boards Meets the Gut-
ter Wire*: Daniel Kelm

WORKSHOPS, LECTURES, & OTHER EVENTS

NOVEMBER 3: Santa Fe, NM: *The Artist's Book: Four
Dimensional Art* with Peter Thomas. This 7PM lecture
will address the history and aesthetics of artists' books.
The Museum of Indian Arts and Culture Auditorium,
710 Camino Lejo. Contact: Tom Leech at thomas.leech@state.nm.us; 505-476-5096.

FEBRUARY 12-14: Berkeley, CA: *The Fate of the Art:
The Hand Printed Book in the 21st Century*. The Codex
Foundation is producing the first biennial CODEX
book fair and symposium dedicated to the overlapping
fields of fine press and artists' books. Information:
www.codexfoundation.org

APRIL 16-20: Richmond, VA: *AIC's 35th Annual Meet-
ing*. Meeting Theme: Fakes, Forgeries, and Fabrications.
Download the 2007 Preview Registration form and
related brochures at <http://aic.stanford.edu/meetings>.
Preview rates are good from August 15 through Decem-
ber 31, 2006.

2007: Friends of Dard Hunter Annual Meeting: Wash-
ington D.C. & 2008 meeting in Kona, Hawaii. Contact:
friendsofdardhunter.org

OCTOBER 18-21, 2007: Dallas, TX: GBW Standards of
Excellence Seminar.

SUPERVISING BOOKBINDER

Salary Range: \$35,053 - \$49,296

Over 1 billion customers every year depend on MTA New York City Transit (NYCT), the nation's largest transit system, and we in turn, depend on a dedicated team of professionals to help us meet the needs of the organization. We currently have an opening for a Supervising Bookbinder.

Under general supervision the Supervising Bookbinder will assist and supervise subordinates in readying paper for printing and finishing and preparing printed customer and employee information materials for pick-up. Other duties will include setting up, feeding and tending various bindery machines to collate, fold and bind printed materials; schedules incoming work and assigned work to bindery employees; generate and prepare imposition book "signatures" for pre-press offset stripper and bindery.

Examining stitched or bound books, ensuring numerical or folio order and inspecting for defects will also be required. You will also ensure timely completion of work orders, write daily reports, train new employees and cross-trains experienced employees to promote familiarity and operation of all bindery equipment. Moving materials including manually boxing and palletizing finished products and maintaining a computer database for supplies and materials will be required. The ability to lift 25-40 pounds repetitively and work on rotating shifts, weekends, and overtime as business needs dictate is also required.

Qualified candidates must possess a four-year high school diploma (or educational equivalent) along with three years of satisfactory full-time bookbinding experience OR five (5) years of satisfactory bookbinding experience. Education and/or experience equivalent to above will also be accepted. Experience operating Polar cutter, MBO folder, Horizon perfect binder, Bourg collator, Planex binders, Bosch stitcher and Iram drill is highly desired.

Candidates should send two copies of resumes and cover letter referencing job vacancy #003578CBA to:

**Ms. Carolyn Keys -Personnel Coordinator
Human Resources Departmental Operations
180 Livingston Street, Room 643C, Brooklyn, NY 11201
Fax to (347) 643-8485 or E-mail revccs@nycct.com**



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