
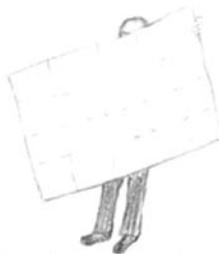








 <p>Standards of Excellence Dallas 2007 One Binder's Tale by Christina Amato</p>		<p>am issued a Texas passport...</p>	
 <p>First stop... The vendor room!</p>	 <p>Why stop at one! Buy two! Or three!</p>	 <p>Remember your student looooooans...</p>	<p>I begin to think of currency in terms of finishing tools. For example, one delux plate of tacos at the hotel cafeteria is \$4.00.</p>
<p>I consider trying to survive the weekend on the complimentary saltine packets and pastries provided by the hotel, thus freeing up more funds for tools.</p>	 <p>After only a few hours, my wildly fluctuating blood sugar leads to an unfocused spree in the vendor room.</p>		<p>I come to outside the lecture hall, dazed and clutching a brand new 4" lettering pallet.</p>
 <p>The experiment is scrapped.</p>	 <p>In between my time prowling the vendor room, I find a few moments to attend many interesting lectures.</p>		<p>Eventually, of course, the conference ends, and I am pried away. Only one year until Toronto...</p>

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AT STANDARDS 2007 IN TEXAS.

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Photo by Robert Gohstand

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The Guild of Book Workers Newsletter

Number 175 — December 2007

Guild News

MINUTES OF THE ANNUAL MEETING GUILD OF BOOK WORKERS, INC.

The Annual Meeting of the Guild of Book Workers, Inc., was held on Friday, October 19, 2007, at 5:30PM CST, in the Flagship Auditorium at the American Airlines Training and Conference Center, Dallas/Fort Worth, Texas, during the 26th Annual Seminar on Standards of Excellence in Hand Bookbinding.

President James (Jim) Reid-Cunningham called the meeting to order and welcomed all present. A printed agenda was distributed. The elected Officers, Standing Committee Chairmen, and Chapter Chairmen present were recognized.

The minutes of the October 13, 2006, Annual Meeting were approved, as published in the December, 2006, issue of the Guild Newsletter.

1) ANNUAL REPORTS

Annual reports for the 2006-07 year submitted by the members of the Board will be a part of the October 2006 Guild Newsletter, which has not yet been received by the membership. Copies are available through Secretary Catherine Burkhard. The following officers provided additional information:

a) Standards Seminar—Chris McAfee reported the 2008 Standards Seminar will be in Toronto, Canada, October 16-18, with joint hosting by the Canadian Bookbinders and Book Artists Guild (CBBAG) and the Guild of Book Workers. Mercedes Walton is the Chairman of the Host Committee. Chris announced that four out of the six presenters are: Michael Wilcox (making tools), Betsy Eldridge (sewings), Don Etherington (medieval sewing on wood boards), and Martha Cole (decorating cloth). The site will be the Holiday Inn on King Street. Betsy Eldridge provided additional information.

b) Treasurer—Alicia Bailey noted the following in relation to her 2006-07 Treasurer's Report:

(1) Postprints from the New York Centennial Celebration not yet produced; Anniversary Fund to assist with cost. Once this fund is used, the Guild will no longer have a special fund.

(2) Anniversary Fund was over \$29,000.00. Some expenses from the Celebration still need to be paid.

(3) \$20,000.00 was raised to fund the 100th Anniversary Exhibition Catalog.

(4) \$138,000.00 currently held in Certificates of Deposit.

(5) Members can inspect the Guild's reports to the IRS up to three years.

c) Exhibitions—Karen Hanmer reported the 2008-09 exhibition will have a theme of "Marking Time." Venues are shaping up. Intent-to-Enter forms will soon be available online, and judging will again take place online.

Motion made and seconded to accept the 2006-07 Annual Reports as published in the October 2006 Guild Newsletter. MOTION CARRIED.

2) REPORT OF THE PRESIDENT

a) The Board's focus will now be on getting the next Journal issue out soon, which will include reports from the 2005 Portland Standards Seminar. This issue will be Vol. 41, #2, and will be in the new format.

b) Documentation of Standards Seminars will no longer be the focus of the Journal issues, which will become annual publications in 2008. However, some articles may still appear, but mainly the Seminars will be a part of the Guild Newsletters, along with general Guild news.

c) The postprints from the 2006 Centennial Celebration will be the focus of the 2008 Journal.

d) The Guild's Web site will have a new name—the Guild's name—thanks to member Peter Foster who had the foresight to purchase the name several years ago. The site will be redesigned, and updated, with many more features for the membership, including online shopping.

e) The Board has decided to hire legal assistance to correct the problems associated with payment for hosting foreign presenters, which has been a major problem for years.

3) MEMBERS' COMMENTS AND DISCUSSION

a) There was further discussion and comments concerning the foreign presenters issue.

b) In answer to a question about stipends for the Guild's Officers, it was noted a 1965 federal law defines who qualifies for stipends. The Guild began providing stipends for its officers a few years ago. Jim described the three levels of stipends for the 12

elected officers. It was further noted that Treasurer Alicia Bailey additionally is paid an hourly wage as the Guild's bookkeeper.

c) A passport will be necessary for U.S. citizens to go to Canada next year for the 2008 Standards Seminar. Members were urged to obtain their passport right away, if they do not have one.

d) In relation to 2008 Standards Seminar registration matters:

(1) It is projected that registration for the 2008 Standards Seminar will be open to 200 attendees and will be on a "first come/first serve" basis.

(2) Registration will be done through the Guild's Treasurer with payment on a U.S. bank in U.S. dollars.

(3) Suggestion as to having registration earlier than it has been in the past may be good for some but puts great pressure on the Host Committee, especially in knowing about costs, tours, etc. that are necessary for inclusion on the Registration Form.

(4) Registration can be done online with the new website—however, this will depend on how fast it can be set up.

There being no further business, the meeting was adjourned.

Catherine Burkhard
Secretary

2007 Awards were presented during the Seminar to:
Betsy Palmer Eldridge—Laura Young Award
for Service to the Guild
Deborah Evetts—Honorary Membership
for Lifetime Achievement



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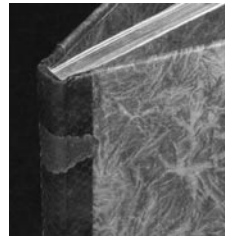
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Exhibition News



The 2009-10 Guild members' traveling exhibition *Marking Time* will open at the Minnesota Center for Book Arts in Minneapolis in the spring of 2009.

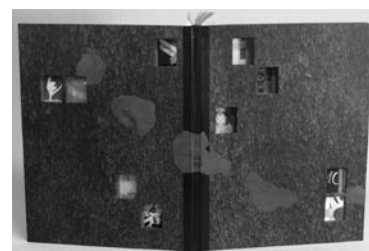
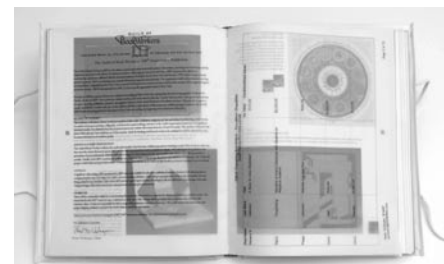
An online intent to enter form will be available summer 2008, with digital images due for jury in winter 2009. The show will travel through fall 2010, with venues to include a mix of book arts centers and public and university libraries.

Guild traveling shows charge a loan fee to the host venues. The bulk of the loan fee covers shipping and insurance. To keep the loan fee affordable, there will be a \$2000 limit on insurance value for work included in *Marking Time*, and there also will be a size limit on the work.

Watch the Guild newsletter for updates.

Karen Hanmer

GBW 100th Anniversary Exhibition Catalogues [from the top] by Forrest Jackson, Peter Verheyen, Karen Hanmer & Eric Alstrom



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

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Items for publication should be sent to

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Princeton, NJ 08542-0271
newsletter@guildofbookworkers.allmail.net

Deadline for the February Issue:
January 15, 2008

Items for the Calendar should be sent to

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Production Editor: Cris Mattison
Book Review Editor: Sandy Cohen
Marbling Correspondent: Iris Nevins
Calligraphy Correspondent: Nancy Leavitt

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.

THE GUILD OF BOOK WORKERS ON THE WEB
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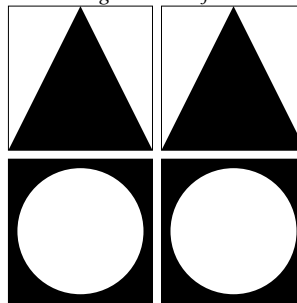
<http://palimpsest.stanford.edu/byorg/gbw>

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GBW at Dartmouth

The Guild of Book Workers 100th Anniversary Exhibition was showcased longer than originally planned at its final venue, Dartmouth College, because of the enthusiastic support offered by this distinguished institution. Originally scheduled to open in October, the show was set up in August and remained at the Baker-Berry Library until the end of November. Jeffrey Horrell, Dean of Libraries and Librarian of the College, was incredibly supportive of the GBW exhibition; allowing the lengthy stay, assisting with funding, and encouraging exhibition related events.

Dartmouth College, founded in 1769, is a member of the Ivy League and is located in a beautiful New England mountain setting. The setting was particularly stunning as events coincided with the fall foliage season. Not only was the setting a draw for attending the exhibition, but also the involvement of the very active group, Friends of the Dartmouth Library, which sponsored the GBW reception and a luncheon. The library staff at the College actively participated with the exhibition; beginning with the planning process, continuing through the set up, and finally, by being available for the events.

The set up of the GBW 100th Anniversary Exhibition was begun August 22, as a group of New England Chapter members, all graduates of the Bookbinding Program at the North Bennet Street School, aided Dartmouth's Collections Conservator, Deborah Howe with the unpacking and condition reporting of the books. Kiyoshi Imai, NBSS BB '89; Amanda Hegarty, NBSS BB '91; Alegria Barclay, NBSS BB '07; and Barbara Adams Hebard, NBSS BB '90; all worked diligently to insure that Deborah Howe had the books securely housed in the Baker-Berry exhibition cases after they were removed from the GBW packing crates. They were ably assisted by Christopher Hebard, who acted as chauffeur, kept charge of checklists, and took photographs. Deborah, with Dartmouth associates; Dennis Grady, Web Support and Graphic Arts Specialist, and Stephanie Wolff, Conservation Specialist, arranged the books in a pleasing manner in the cases. Dennis also did a superb job of creating introductory banners for the interior of the cases, a poster for advertising the exhibition, and postcards to be distributed to book arts groups.

The exhibition was up and ready in time for the arrival of the Dartmouth freshmen and their parents. The exhibition, set up in a central location adjacent to a corridor in the Baker-Berry Library known locally

as "Main Street," could be viewed by the thousands of students, staff, and visitors who use that corridor on a daily basis. Additional traffic flowed through the corridor this Fall because of an installation by Chinese artist Wenda Gu.

The 100th Anniversary exhibition received more attention as the Friends of Dartmouth Library gathered on September 27th for their event, "Collectors and Collecting." A selected group of Friends displayed choice books from their personal collections for their colleagues and members of GBW. Deborah Howe and Stephanie Wolff were on hand with a table displaying book conservation brochures, catalogs, and materials; a reminder of the GBW membership's commitment to the conservation of books and paper. Dartmouth intern, Lauren Telepak UT '07, had compiled this selection of conservation materials for the event. The Friends of Dartmouth Library and GBW members later gathered to hear a fascinating "treasures talk" given by Joy Kenseth, Professor of Art History at Dartmouth. The lecture room was filled beyond capacity. Ms. Kenseth's lively talk, accompanied by the showing of rare books from Dartmouth's collections, such as the Nuremberg Chronicle, was received with avid interest by the audience. Jay Satterfield, Special Collections Librarian, monitored the Dartmouth books as Professor Kenseth described them and answered questions about those items as well as other volumes in the collections. A question and answer period followed Ms. Kenseth's talk, and then Jeffrey Horrell introduced James Reid-Cunningham, President of GBW and NBSS BB '90. Jim gave a brief history of GBW for the benefit of the Friends, after which they and GBW members enjoyed the 100th Anniversary Exhibition opening reception. This reception was graciously funded by The Friends of Dartmouth Library. GBW members, such as exhibitor Nancy Leavitt, mingled with the Friends and discussed their work.

Exhibition related events continued; on October 26th, a day long course "Chemistry for Bookbinders" was given by Massachusetts bookbinder, Daniel Kelm, and was supported by Dartmouth College. Members of Dartmouth's Conservation staff, along with conservators from other New England institutions attended this informative course at the Baker-Berry Library.

On October 27th, members of the GBW and of the Ticknor Society; an organization of book lovers dedicated to the enjoyment, promotion, and support of books and book culture, arrived to hear Jay Satterfield, Special Collections Librarian, describe the collection of books and materials that had belonged

to George Ticknor, Dartmouth Class of 1807. Mr. Ticknor, famed as a founder of the Boston Public Library, was a scholar and book collector. Some items from his collection, such as volumes of poetry by the 18th century poet, Phillis Wheatley, were selected for discussion by Mr. Satterfield. GBW members had a chance to meet and chat with Ticknor Society members during the luncheon. After lunch, Deborah Howe encouraged the attendees to tour the Conservation Lab, Dartmouth's Printing studio, and the Dartmouth Book Arts Center. Deborah thoroughly described the current care of Dartmouth's Special Collections and the school's progressive training in the book arts. Following the tours there were GBW presentations by James Reid-Cunningham, Nancy Leavitt, Peter Geraty, and Daniel Kelm. As Jeff Altepetter, NE Chapter Chairperson, introduced the program the lecture room filled to capacity with these two groups and people from the Dartmouth community. The presenters, aided in setting up their computer programs by Julie Blain, Assistant to the Administrative Group, each offered unique talks. James Reid-Cunningham covered highlights in the 100 year history of the Guild, using numerous images of significant bindings to illustrate his talk. Nancy Leavitt discussed mathematical influences on her work, showing pictures that revealed her creative process. A step by step illustration of the binding technique used to create an edition of 50 volumes of the title *Trevelyon Miscellany* was the topic of Peter Geraty's talk. Daniel Kelm showed slides of his books, discussed his philosophy of Poetic Science, and then aired some short videos of his works; including the Alchemical Furnace, a celebration of the element, Fire. The latter may have had an arcane influence on the fire alarm system which suddenly went off at the end of his presentation. The attendees dutifully evacuated the library and there encountered another element, Water, in the form of rain. This event, along with the historic Guild of Book Workers 100th Anniversary Exhibition will likely be remembered by the Dartmouth community and Ticknor Society for some time.

The last venue of the GBW 100th Anniversary Exhibition, Dartmouth College, was the perfect location for the unique books to be displayed. Within the Dartmouth community, a passion for the making, collecting, and celebrating books has been in place for some time; additionally Dartmouth staff actively nurture and encourage appreciation of books; both old and new.

Barbara Hebard

APPLY FOR THE CAROLYN HORTON FUND AWARD

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

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GBW 2007 Standards

A PASSPORT TO TEXAS

We in the Lone Star Chapter had said “Y’all Come!” and Y’all did!

Attendees at the 26th Annual GBW Standards Seminar were first greeted by several of our Texas hosts in their western dress at Registration. One of the key items received was a Texas Passport. You just can’t be in Texas without a passport! A passport photo was taken of each person (thanks to Kevin and Kelly Stern along with Marylyn Bennett), and the passport was duly signed to make it official. This passport included the Seminar’s schedule of the various “Roundups,” some information everyone needs to know about Texas, and pages for stamping their visas showing attendance at the events. Rubber stamps (many of them hand carved by Rick Garlington) did the trick, making the passport a fantastic souvenir.

In addition to the Texas Passport, each attendee received a bandana (red for the hosts/volunteers and blue for rest of the folks)—and instructions as to usages of the bandana were included in the passport.

The Seminar location allowed for everything under one roof, and for different settings for the presentations. Three of these Roundups were in the auditorium which everyone attended, and the visuals were terrific (you could see the dust from the shellac powder when applied by Stuart Brockman), and the four Small Group Roundups were held in classrooms with tiered seating. Again the availability of the visuals were a plus. Having the guest rooms—the lounge—the gift shop—the exercise rooms—the food court close by was a help to all. Many chose eating outdoors since the weather was simply superb!

Following the Foundations Sessions on Thursday, the Seminar was “officially” kicked off with the opening reception, followed by “The Lone Star Chapter presents ...”. Wonderful eats were enjoyed along with the

cash bar in an area of the Center that was bright and airy. Sherry Barber recruited Lone Star Chapter members to provide demonstrations on calligraphy, working with vellum, rebacking a book, gadgets and gidgets, hot stamping with “The Force,” jigs and templates, Jacob’s Ladder, and the 10-Minute Slipcase.

On Thursday a tour was available to take in the highlights of Dallas. One of those highlights was a stop at the Bridwell Library, SMU campus, where the winning books of the past DeGolyer Competitions were shown, along with a miniature book collection donated to the Library by Stanley Marcus. Another highlight was the cattle drive in downtown Dallas (no, not real cattle). On Friday evening, several donned their western wear and Stetsons and headed to Fort Worth’s Stockyards and later on to Billy Bob’s. It was great entertainment and the mechanical bullride was taken by a few! Having a professional tour director made both these tours enjoyable and educational.

Our vendors were set up in a large room which was near to all the sessions and even the food court. Sylvia Alotta did a great job arranging the tables, and the room’s location made it handy for good shopping. (The vendors said they were pleased with that!) Host Committee Chairman Julie Sullivan arranged for a UPS Store to be present in the Vendors Room—and it seems everyone there chose to send goods back home.

The Texas Hoedown ended the Seminar but not the fun. Many again came in their western wear and hats and enjoyed the best barbecue in town. The buffet, however, allowed for numerous choices of foods of all kinds, and was super delicious. You could even top it off with Texas pecan pie! The entertainment was a barbershop quartet of women—strolling about singing some great western songs. Later, it was on to the best—the GBW Auction! Chris McAfee was the auctioneer and excellent at the task. Intake was the highest ever for a Guild Auction. Yes, we do things up right in Texas! It was a grand ole time for sure.

Catherine Burkhard

PASSPORT & REGISTRATION
TABLE AT STANDARDS
IN DALLAS



Photo courtesy of Catherine Burkhard



Photo courtesy of Betsy Palmer Eldridge

BETSY PALMER ELDRIDGE AND
DEBORAH EVETTS
AT THE 1988 AIC MEETING



Photo by Chris McAfee

GBW PRESIDENT JAMES REID-CUNNINGHAM, LAURA YOUNG AWARD HONOREE BETSY
PALMER ELDRIDGE, HONORARY MEMBERSHIP RECIPIENT DEBORAH EVETTS AND
VICE PRESIDENT ANDREW HUOT



AUCTIONEER CHRIS MCAFEE



Photos by Robert Gohstand

AUCTIONEER'S ASSISTANT CHRISTINA AMATO



Photo by Chris McAfee

MONIQUE LALLIER AND AAB DIPLOMA RECIPIENT
LANG INGALLS AT THE GBW BANQUET



LANI CRAWFORD
REBACKING A BOOK



JULIE SULLIVAN DEMONSTRATING
ONE OF HER TIPS & TECHNIQUES TO
JOANNE KLUBA AND CLARE MANIAS



KAREN HANMER CREATING A
JACOB'S LADDER



SHERRY BARBER ON THE CLOCK WITH
HER 10-MINUTE SLIP CASE

Photo of Karen by Priscilla Spiller—
other photos by Cris Clair Takacs

STANDARDS PRESENTATIONS

Chela Metzger

Medieval and Early Modern Stationary Bindings

Chela began with a slideshow familiarizing the audience with the major features of medieval and early modern record-keeping structures. These include the tacket, which she likened to a staple made of parchment, cord, alum tawed skin, or tanned skin. Tackets play a major role in medieval and early modern record-keeping structures, either as primary attachments between the sections and the spine, or as secondary attachments between the supports of a pre-sewn textblock and the spine. Endband tackets provide extra attachment between the case and the textblock. In addition to tackets, other characteristics of these bindings include their formidable size (sometimes over a foot in thickness), their bulky sections (usually over ten folios), and their flat or eventually concave spines. The structures are case bindings, with several cover features that both add strength and present design opportunities: the overbands, sometimes including a belt band, the lacing patterns, the buttons, and the yapp and/or foreedge flap (which also allows for additional sections to be added to the book, a handy feature for record-keeping structures).

After the slideshow, Chela detailed the acquisition and preparation of materials.

She first made tackets by twisting narrow strips of wet parchment and drying them under tension. In terms of textblock prep, thick and fluffy sections are necessary to minimize swell for these flatback structures. The case usually consists of paper or thin board laminated to leather or parchment trimmed flush at the edges. If the cover has overbands, they should coincide with the sewing supports where the secondary tacketing will take place. Laces can be made simply by cutting strips from a skin, or procured from a leather supplier such as Chela's beloved Tandy. A variety of colors and styles are acceptable. She also recommended a lacing fid, used to enlarge holes during lacing, as a supplement

to a Japanese punch. Intricate laced designs, such as the star diamond and the 8-pointed star, simultaneously anchor the overbands and add charm to the binding. They are best executed before attaching the cover to the textblock, and according to a pre-planned sequence of stitches marked on a paper pattern. Presentation assistant Karen Hanmer completed a star diamond under Chela's direction, and later on Chela detailed making the template and planning for an elaborate star pattern.

After the cover has received its decorations, it is ready for attachment to the textblock. With the textblock situated inside the cover, Chela created a template to mark the tacketing holes, then transferred the marks to the cover and punched it with the Japanese punch. Many options exist for the tackets, which travel either through the sections (primary tacketing) or between them around the sewing supports (secondary tacketing). They can be fastened either on the inside or the outside, with the ends twisted in various patterns. A spirited debate ensued among audience members over wet versus dry tacket insertion, with the superior working

properties of dry tackets pitted against the more pleasing appearance of wet ones (the ease of handling of which Chela compared to cooked spaghetti). A good compromise, everyone agreed, would be to wet the middle of the tacket but to leave the ends (which will eventually be trimmed off) dry while working. Endband tacketing follows primary or secondary tacketing. The endband tacket, made from very thin parchment, is fed underneath the endband and then out through the cover with an awl.

Chela demonstrated two forms of closure, the belt and the button. In order to ensure accurate tensioning, closures should be added only after securing the textblock in the case. Particularly large books may require two strips of leather stitched together to form



Photo of Chela by Melissa Jay Craig

a long enough belt. When the belt is a laminate of two materials, its edges need consolidation in the form of a saddle-stitched border, which Chela diagrammed. She recommended finding buckles from online reenactment suppliers, whose large selections are likely to include flat buckles ideal for book closure. The belt loops are made from twisted strips of tawed skin, the ends of which tie together on the inside of the cover. In addition to the belt closure, the button closure is also an option. There are many variations, but in general the buttons are made of rolled strips of leather, and are fastened through twisted leather loops.

Rebecca Smyrl

Stuart Brockman **Gold Tooling on Leather**

At the beginning of his demonstration, Stuart Brockman described finishing as the most stressful part of binding; I'm sure many of us would agree. I have to wonder where on the anxiety scale finishing in front of a large audience would fall.

The Brockman bindery employs two techniques for gold tooling; one, for general work which requires a rapid tempo, such as boxes and labels, and the other for fine and full leather bindings, which call for slightly more attention. The bulk of Mr. Brockman's lecture concentrated on the former technique, in which the entire area to be tooled is glaired, gold is applied directly to the leather and then tooled through. (For the second technique, a blind impression is first made in the leather with a hot tool, glaire is carefully applied into the impression with a small brush, and the gold is picked up with the finishing tool and applied into the impression.)



Photo of Stuart by Roberta Lavadour

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Mr. Brockman demonstrated tooling a leather label, a run up gilt spine, and tooling with patterned rolls. The following summation is not, of course, exhaustive; a video of the demonstration will be available from the Guild for those desiring a more complete overview.

Tooling a Leather Label

Mr. Brockman began with a demonstration of tooling a leather label, using both a type holder and hand letters. He used Harmatan goat leather, on which he applied a thin, even layer of B.S. glaire, and, after it had dried, a layer of Vaseline. A piece of 23.5 karat gold was cut to size. Next, he picked up the gold with a piece of cotton which he recommended imbuing with grease from one's hair or forehead. (Here he discussed the relative merits of neglecting to shower on a gold tooling day. For the record, Mr. Brockman stated that he did, indeed, shower that morning.) He recommended making a paper template, whether using a type holder or hand letters, to work out the arrangement of the letters, and made light marks on the gold with a pin to indicate their position.

"Heat, cool, polish, blow ..."

The tools were then heated on a stove, and the above quote was repeated methodically each time a tool was used. Heat the tool, cool it on a wet pad just until it sizzles, polish its face on a leather pad, and blow off any "fluff" it may have picked up on its journey. Then push it into the leather with a short, sharp, rocking motion. Finally, clean the excess gold from the leather using lighter fluid on a cotton ball, and repeat. After gluing the label onto the spine, Mr. Brockman blind tooled a few lines around it using a straight line pallet.

Run up gilt spine

One of the most impressive parts of the demonstration was Mr. Brockman's deft transformation of a plain leather spine into an elaborate run up gilt spine. (Incidentally, an audience member timed his presentation at 28 minutes—this while pausing occasionally to explain his technique and to answer questions.) Many of the techniques he used in the creation of the leather label were repeated. The book was covered in calf skin, and the leather had been treated with a parchment size. He applied two coats of glaire, a layer of Vaseline, and covered the entire spine with gold.

Next, Mr. Brockman placed the book in a miter block, or Z block—which, as its name suggests, looks something like the letter Z placed on its side. He then used a roll to tool across the joints, lightening up as he went across the cords. (Everything else was tooled

with the book in a finishing press.) He used a line pallet around the cords, and then a scalloped pallet, and tooled the headcaps. He then began to use corner tools in each panel, going down one side of the spine at a time. Any possible exposed bits of leather remaining were tooled with "spriggy things," dots, and leaves.

Tooling the boards

The boards were tooled with a double line roll and patterned rolls. To create a mitered corner using a patterned roll, Mr. Brockman used pieces of card cut to 45 degree angles at the corners of the book as templates. For line rolls, he simply stopped short of the corner, and joined the two lines using a pallet.

Mr. Brockman's demonstration was filled with valuable information, and it was a pleasure to observe his exceptional talent.

Christina Amato

Priscilla Spitler Behind the Design

Teaching the how-to aspects of binding, admittedly, comes naturally to Priscilla Spitler, owner of the appropriately named, Hands On Bookbinding, bindery. This reviewer will attest that she also excels at teaching design, a new topic for her. Over the years Spitler has had the privilege of studying under James Brockman, and John Mitchell. Teachings of the latter on the subject of design are attributed to binder Edgar Mansfield. She has clearly put her lessons to work in her own bindings.

While turning a book in her hands, Spitler spoke about her definition of a fine binding. A few of her criteria are as follows. All of the finer details should be tended to; the textblock is sewn as to be laced on boards that are cushioned or sanded and end

up bowing slightly inward; endbands are sewn complemented by well crafted headcaps; edges are gilt or decorated; filled endpapers or edge to edge doublures and no stress to the joints; and most recognizable, surface for onlay or decoration.



Photo of Priscilla by Chris McAfee

So, how does one get to this point? Planning (and of course practice, but we're just talking about design here!). Spitler breaks this down into five main stages; 1) looking for inspiration, 2) research for your design, 3) making the key drawing or maquette, 4) translating the design to the materials and tooling, and 5) letting go.

It is important to gain inspiration from the text of the book itself, not only the words, but the shapes, textures, and colors that the text content exudes. Take note of and write down and draw the images that come to mind. All the while keep in mind the sorts of leather, cloth, and papers that are available to you.

The logical source to be researched is the text itself. If possible, one should read the text before designing the binding to gain a thorough comprehension of what the book is about. Refer back to initial inspiration and learn how the conceived imagery may be related to other bindings. Research those other bindings and discover how they might be of influence.

In making the key drawing it is important to consider the entire book as a possibility for design. One may transition from thumbnail sketches to a lifesize maquette. Be creative, trace actual objects and use a photocopier to get images to just the right size before committing the pattern to a binding. Make sure to hold onto this lifesize maquette during the whole process so it's available for reference.

In translating the design to the tooling, have plaquettes made in the color of leather to be used on the binding. Pay attention to how the colors interact and experiment with different types of tooling to achieve the best result in the long run. Consider different and new uses and techniques with the leather and paper. Finish and resolve experiments on plaquettes before thinking about applying them to the final bindings.

The step of "letting go" demonstrates a willingness to let creativity happen. If the design has been previously worked through with plaquettes, follow through with what has been practiced and remember that although a binder can be incredibly skilled they are also incredibly human. Be flexible.

Throughout her presentation, Spitler presented images of bindings that exemplified the final product of a thorough planning process. Quoting Phillip Smith on surface design as did Spitler: "For the bookbinder, the relevant composition is not an arrangement of masses of colours designed for visual comfort (symmetry, balance, tastefulness), but is determined by the inner necessity of the original insight, idea or purpose aroused by the book he is binding."

Monica Feeney

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Catherine Burkhard Plain-Jane Restoration

Catherine titled her presentation, *Plain-Jane Restoration—Making Books Functional*. I certainly would never call Catherine “plain,” rather a roll up your sleeves, no nonsense, let’s get the job done sort of gal. She referred to a quote from Laura Young’s book, *Bookbinding and Conservation by Hand*, and based her presentation on it: “To know what to do is *wisdom*. To know how to do it is *skill*. (Catherine adds “confidence” here.) To do it as it should be done is *service*.” Catherine calls this her three guiding principles for conservation and restoration work.

I like Catherine’s own quote: “Each book has its own story.” She counsels that once you get into a book to work on it, you may find things you didn’t know before you began, and you may have to change some of your plans as to what you thought you were going to do to fix it. Be flexible as you work, but KNOW your options.

Catherine gave examples of things she had done for customers. Many asked how she evaluated certain projects with the customer and how she worked out the cost analysis.



Photo courtesy of Catherine Burkhard

Catherine also gave some great suggestions on how to make good use of your time and how to efficiently organize your work area, all of which will be available on the video the Guild made of her presentation. It became apparent that several in the room had also developed their own methods and terminology

which they freely shared with Catherine and those present, however, she held true to her own traditions and pushed on, unaffected.

Scott Simkins

Keith Owens Design Principles and the Book

“Design is so simple, that’s why it is so complicated.”

Paul Rand

Keith Owen’s lecture provided a valuable overview of principles which are useful to consider in the various aspects of book design. As the above quote suggests, many of these principles are straightforward; however, they can be combined in an infinite variety of ways.

He began by discussing Gestalt theory, originally conceived by German psychologists, which basically deals with how we make sense of the world around us. The human eye can only absorb a limited number of visual elements at a

time, and thus images are first perceived as unified wholes. “Good Gestalt” implies visual harmony and order; Mr. Owen set about to illustrate the various ways this could be achieved. For example, an image can be

manipulated through deletion, or cropping; it can be useful to consider what can be left out, and how much you actually need to see to understand an image.

Mr. Owens defined composition as “a predetermined arrangement within the boundaries of an image area.” There are, of course, infinite ways to arrange a composition; Mr. Owens discussed various ways to control it in a thoughtful way. An asymmetrical composition can be perceived as being unsettled, but also more contemporary and engaging. A symmetrical composition may feel more harmonious, but it may not be as dynamic. And “asymmetrical symmetry” incorporates aspects of both.

Throughout his lecture, Mr. Owens discussed the use of line, space, repetition, contrast, and sequence to achieve a desired effect. He then compared these principles with various book designs, and explained how their creators achieved specific effects through their application. His lecture provided a useful structure for anyone to consider when beginning a new design.

Christina Amato



Photo of Keith by Chris McAfee

Kitty Maryatt

Design Principles and the Book

During my travels home from Texas, I had the pleasure of sitting next to a gentleman who happens to be in the adhesives industry. It was gratifying to engage in the cross-profession jargon of polyvinyl acetate (PVA) and methyl cellulose. He and I had quite a bit to talk about, much of which I owe to Kitty Maryatt.

Maryatt's foundation session about the issues faced when making limited edition letterpress books was focused on the use of adhesives and jigs. I was familiar with the brush or roller applied adhesives that she discussed but something new and exciting for me was the use of meltable adhesives.



Photo of Kitty by Chris McAfee

These include Stitch Witchery or SpunFab, a web-like material, and Fusion 4000 or Clear Bond, clear films which are used in conjunction with a dry mount press or an iron. Sticky adhesives, Gudy, and 3M double-sided tapes were also covered.

Maryatt showed that jigs certainly play an important role when making multiples of the same book. Once a right angle is established on a piece of binders board there are great possibilities for turning it into a useful guide. Boards can also be used in pairs of the same thickness to be measured, scored, or cut against, or assembled to aid in repeated folding.

Several collaborative books made by students at the Scripps College Press under Maryatt's instruction were shown. All employed techniques using adhesives and jigs. Tyvek was glued to Somerset Book with PVA for *KØTØBÅ NØ PÅRTY* to make material strong enough for a folded and reinforced slipcase. *Flight Patterns* had two sheets of Japanese paper glued to each side of Tyvek for the paper-airplane type cover. A Mexican bark paper was mounted to Japanese paper with Fusion 4000 to make it stronger and more supple for the paper-case style cover of *Deep Rooted*, and SpunFab was melted between handmade paper and an Ingres paper for *Words That Burn*. It was great to see how the techniques went together to make the finished product!

Monica Feeney



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Roberta Lavadour
Twined Bindings

Roberta Lavadour started her presentation with some beautiful photos of the land around her home and studio in the foothills of the Blue Mountains of Eastern Oregon. She explained that the inspiration for her book came from a Native American basket weaving technique called twining. To quote her handout, "twining employs two or more elements ... that twist around each other between the warps."

Roberta began by creating the front cover, which was binders board covered with a strong flax paper. The cover paper extended from the board and was then cut into equal strips to create the warp. There are four strands of waxed linen thread used for the twining. Two of the pieces are used to create the pattern on the spine. The strands of thread are twisted between each piece of the paper warp, either once to change the color on the front or twice to keep it the same. The other two pieces of thread are kept separate until it is time to add the sections.

The weaving started next to the cover board and continued for eight rows before the first section was incorporated. Roberta recommended fat sections

because they help with swell and manageability. At this point the two pieces of thread that were being kept separate become incorporated in the weaving and sewing on of the section. After the sections are woven on and the spine is finished the back cover was attached using the ends of the paper warp. The warp should be long enough to extend into a foredge cover and then a

foredge flap. The foredge cover is twined in the same manner as the spine. The front cover and the foredge flap both had magnets embedded in them so the book could be held shut.

The finished products that Roberta brought showed different

design possibilities. She recommends that a complicated design first be worked out on graph paper or the computer. Her designs even included a spine that read GBW 08, that book was auctioned off during the Scholarship auction at the end of the conference.

Emma Bates



Photo of Roberta by Chris McAfee

Marbling News

Iris Nevins

There is a new book on marbled paper patterns available through the Pepin Press. Here is the information they give and the contact information follows:

"Papermaking was invented in China, probably some 2,000 years ago. Early paper decoration techniques were also developed in both China and Japan. The marbling technique was known in these two countries as early as the 12th century AD. During the 16th century, it was popular in Persia and Turkey, and from there, knowledge of marbling spread to Western Europe. In the 17th to 19th centuries, there was substantial marbled paper production in Germany, France, Italy, Holland and England.

For paper marbling, a large receptacle is filled with a gelatinous substance, and drops of watercolour dye are floated on top. The colour is then spread with a brush, comb or other tool to produce the desired effect. A sheet of paper is then placed on the floating dye, leaving a mirror image of the design on the paper. Common styles include comb marbling, 'French curl' marbling and stone marbling; examples of these and other styles can all be found in *Marbled Paper Design*."

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For Sale

The company **MOKUBA** is discontinuing their Japanese paper called **WRAP**, and offering remaining stock at 50% off. For further information call Gail Edwards at the New York office: 212-869-8900.

Membership Report

The new 2007-8 Membership Directory is still at the printer as I report these changes and additions. Please add them to your directory when it arrives. Send changes to Cris Takacs at 112 Park Avenue, Chardon, Oh 2024-1331; Membership@guildofbookworkers.org

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Calendar

EXHIBITIONS

👉 *Until*

DECEMBER 20: Wellesley, MA: *Ingredients & Implements: The Raw Materials and Tools of Books*, a Wellesley College joint book arts lab and conservation facility exhibition in the Crozier Reference Room, Second Floor of Clapp Library. Information: www.wellesley.edu/Library/hours.html. Also showing through the end of December on the Fourth Floor of Clapp Library—*Transfigured Texts*: books from special collections featuring original editions alongside subsequent editions and interpretations of the texts and *Broadsides & Books Printed by the Students of Arts 107 Book Arts Studio*, featuring work produced in a hybrid history of the book and hands-on studio class. Contact: Katherine McCanless Ruffin; kruffin@wellesley.edu; 781-283-2130.

DECEMBER 23: Opening reception Thursday, November 1, 4:00-7pm. This biennial exhibition offers an opportunity to see new work created by the OCAC degree program faculty, whose members are working studio artists exhibiting both regionally and nationally.

DECEMBER 31: *35th Anniversary Exhibition* of the Hand Bookbinders of California, San Francisco Public Library, 6th Floor, Skylight Galler. Information: www.sfpl.org

JANUARY 27, 2008: Dallas, TX: *Domains of Wonder: Selected Masterworks of Indian Painting*, Dallas Museum of Art. This exhibition includes two very rare 17th century Indian marbled miniature paintings drawn from the col-

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For inclusion in the **February Newsletter**, send camera-ready artwork or electronic files (inquire for electronic specifications) by **January 10**, along with payment (made out to the Guild of Book Workers, through a U.S. bank) to Constance Wozny, 8216 Princeton-Glendale Rd. # 167, West Chester, OH 45069-1675 (p) 513-874-2665; booksbycw@fuse.net

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More information: http://dallasmuseumofart.org/Dallas_Museum_of_Art/View/Future_Exhibitions/ID_149787

STUDY OPPORTUNITIES

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The Center for Book Arts New York City

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

The Book Arts Program at the J. Willard

Marriott Library, University of Utah

For information on events and courses, please contact Jen Sorensen at jen.sorensen@utah.edu; 801-585-9191; www.lib.utah.edu/rare/BAP_Page/BAP.html

The University of Alabama

MFA in The Book Arts Program

in the School of Library and Information Studies,
www.bookarts.ua.edu

Studio-on-the-Square, NYC

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

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

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415-565-0545. www.sfcbook.org

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~ The Guild of Book Workers Newsletter

Women's Studio Workshop

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Penland School of Crafts

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

Pyramid Atlantic Art Center

301-608-9101, x. 105; www.pyramidatlanticartcenter.org

School for Formal Bookbinding

was opened by Don Rash in Plains, PA, as a venue for ongoing instruction in the German tradition learned from Fritz and Trudi Eberhardt. For detailed descriptions of all the classes, tuition, and housing information, please visit: www.donrashfinebookbinder.com

North Bennet Street School

For more information e-mail: workshop@nbss.org. For a complete listing of workshops, visit www.nbss.org. Upcoming Courses—(Register online at: www.nbss.org/workshops/schedule.asp; or call 617-227-0155 x.102)

American Academy of Bookbinding

Join the AAB in 2007 with two campuses in Ann Arbor, MI and Telluride, CO for instruction without having to study abroad. Intensive courses are offered for beginner to advance students in conservation, fine leather binding and related subjects. Degree programs available. Contact: www.ahhaa.org or contact AAB coordinator, Margaret Cruzzavala at 970-728-3886.

MGP Studio Arts Gallery

offers an assortment of book arts classes, from beginning to advanced. Please contact Maria G. Pisano for information about upcoming exhibits and classes at: mgpstudio@aol.com or 609-799-3941.

Garage Annex School

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

Workshops, Lectures & Other Events

JANUARY 11–12, 2008: Tucson, AZ: The first annual meeting of a newly-formed organization, the College Book Arts Association (CBAA) will take place at the University of Arizona's College of Fine Art, Tucson, AZ. This meeting is open to any interested book arts educators. This new group was originally proposed at an informal gathering of book arts educators in January 2006 in Tuscaloosa. Information will be posted soon

concerning the schedule, registration, accommodations, etc. at collegebookart.org. This meeting will be the first major planning session so the aim of the organization can be met—that is, to meet the needs and concerns of those teaching in the book arts field. In 2009 plans are for a full book arts convention. Contact: Philip Zimmermann—phil.zimmermann@purchase.edu

JANUARY 22, 2008: New York, NY: The Grolier Club and the Bibliographical Society of America present a one-day conference on catalogues and their uses: *Book Catalogues, Tomorrow and Beyond*, from 9AM to 4PM. There is no charge for the conference, but space is limited. Contact Maeve Brennan: 212-838-6690, x. 7; or mbrennan@grolierclub.org. Check www.grolierclub.org for further details.

FEBRUARY 15–17, 2008: Los Angeles, CA: The 41st California International Antiquarian Book Fair will be held at the Hyatt Regency Century Plaza. More than 200 antiquarian book sellers from the United States and overseas are scheduled to exhibit. For queries, contact: Rachel Caplan at 415-551-5190; rachel@winslowevents.com.

APRIL 21–24, 2008: Denver, CO: American Institute of Conservation annual conference—www.aic.stanford.edu

MAY 14–15, 2008: Gatlinburg, TN: Paper & Book Intensive. Online brochure available first week of 2008—www.paperbookintensive.org

JULY 4–15, 2008: Berkshire, UK: *Collective Workshops 2008* is an eleven-day residential conference offering hands-on courses in book, paper and print techniques. The tutors are leading specialists from across the U.K., North America and Europe. Courses range from making paper, printing and printmaking to historical and contemporary bindings. Instructors include: Denise Carbone, *Innovative Book Arts Structures*; Sün Evrard, *Staple Binding*; Maria Fredericks, *Medieval Wooden-Boarded Binding*; Adam Larsson, *Millimetre Binding*; Graham Moss & Kathy Whelan, *Letterpress Printing*; Jim Patterson, *Papermaking*; Maxine Relton, *Woodblock Printmaking*; John Sewell, *Edition Binding*; Karen Vidler, *Paper Washing & Bleaching*; Mark Walmsley, *Historical & Contemporary Pastepapers*. Wellington College is set in beautiful grounds large enough for a peaceful walk. It has excellent new accommodation and facilities in which to enjoy the intensive workshops alongside a highly social experience. www.wellington-college.berks.sch.uk/

JULY 6–AUGUST 2, 2008: Aurora, NY: The Wells Book Arts Center 2008 Summer Institute is offering four summer sessions on letterpress printing, hand bookbinding, and lettering arts—hand and computer-aided. The courses in the first session, July 6–12, are all at the introductory level. Peter Bain, proprietor of the design firm Incipit, will teach *Stems and Beziers: An Introduction to Typeface Design* using TypeTool for its simplicity in design and production process; basic knowledge of Illustrator is

recommended. Cheryl Jacobsen's course *Basic Italic Calligraphy*, will introduce participants to this elegant and versatile hand; Cheryl teaches calligraphy at the Iowa Center for the Book. Shanna Leino's class will explore the balance between technical aspects and conceptual development in her course *Making Books: the Beginning!* Shanna teaches at the University of Georgia's arts program in Cortona, Italy. Katherine McCannless Ruffin, the Book Arts Program Director at Wellesley, invites you to come get inky in her course *Letterpress Printing From A to Z*.

Session 2, July 13-19: Keiji Shinohara offers a course in Japanese printmaking, *East Meets West: Traditional Japanese Printmaking and Western Techniques*. Dolph Smith, widely known for books that are anything but static, will teach *Moving Parts: The Book as Kinetic Sculpture*, and Ewan Clayton will teach a course on uncials entitled *Calligraphy: The Dynamics of Movement*.

Session 3, July 20-26: Inge Bruggeman will teach *Considering Text and Image*; Anna Embree, *Boxed In: Creating Custom-built Enclosures* and Sara Soskolne will teach her typography students the joy of digital type design in *More Than the Sum of Its Parts: Turning Letters into a Typeface*.


Session 4, July 27-August 2: Rachel Wiecking, Wells' fifth Victor Hammer Fellow in the Book Arts, will teach a printing course using Wells' collection of wood type. The course taught by Monquie Lallier will be on leather binding in the French tradition. And Brody Neuenschwander,

renowned calligrapher, will teach a course that explores text-based art using calligraphy and mixed media.

For more information on all the sessions, contact Darlynn Overbaugh at [p] 315-364-3420, [f] 315-364-3488; dstefanko@wells.edu.

SEPTEMBER 12-14, 2008: San Diego, CA: *Miniature Book Society's 2008 Grand Conclave XXVI*. This will be the 25th Anniversary year for MBS. The hotel will be The Island Palms Resort and Marina on Shelter Island in San Diego (just 3 miles from the airport and 4 miles from downtown San Diego). Details on the program, registration fee, pre-and post-events will be forthcoming. Contact: karennyman@cox.net

OCTOBER 16-18, 2008: Toronto, Canada: *27th Annual Guild of Book Workers Standards of Excellence Seminar in Hand Bookbinding* will be held at the Holiday Inn on King Street, Toronto, Canada. This Seminar will be hosted by both the Guild and the Canadian Bookbinders and Book Artists Guild. Passports will be necessary for U.S. citizens. And remember that passports currently take 4-6 weeks to process. For more information, visit: <http://travel.state.gov/passport>.



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Bookbinders Workshop would like to thank our very many customers for making this year a fabulous experience! It's amazing how fast we've grown! As a restorer and conservator of long-standing, and the President and Senior Operating Partner of Bookbinders Workshop, LLC, I have focused a great deal on guiding the company on a path of uniqueness in everything we stock for the trade. This includes many great items that have aided in my own career success over the years. We are continually adding new items to our line and website, so we invite the trade to keep in touch!

This past year has seen the firm establishing of our Bookbinders Workshop Instructional DVD Series into FIVE different videos. Our "Old Master Leather Contitioner" has taken flight, and enjoys fabulous reception world-wide. In addition, our acquisition of Hoole Machine & Engraving Works (est. 1832) has ensured that the company will enjoy another 175 years! The exclusive agreements that we have secured with long-standing leather tanneries (and vellum and parchment makers) has made certain that these fine articles are available at realistic prices. The trade only suffers when book workers are "forced by price" to settle for materials of lesser quality.

We also wish to announce to the public that we are now deeply involved in what has been called the largest and most complex hand-binding project of the modern era. This is the 15th century period-style binding of one hundred and nine (109) Gutenberg Bibles. They are the beautiful 1961 Cooper-Square/Pageant Books facsimile. A full 18" by 13" by 4" in size, per volume, two volumes per set. Each set weighing, bound, over fifty pounds! They have never been previously sewn or bound. Thus, there are two hundred and eighteen volumes being herringbone sewn onto four stations of double cords, laced into solid beveled beech-wood boards, with German primary headbands, covered in our own alum-tawed pigskin, blind-tooled to perfect historic correctness, finished off with historically correct brass bosses (ten per volume) and brass clasps. The project offers opportunities for those who wish to learn this ancient art of wooden board binding. If interested, you can contact us at the workshop!

Happy Holidays to All!

Michael & Chongmin Chrisman
W. Timothy Yancey

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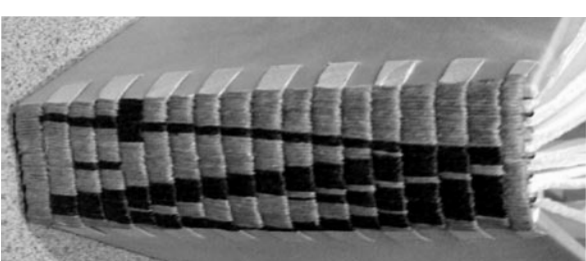
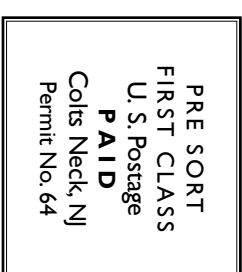


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