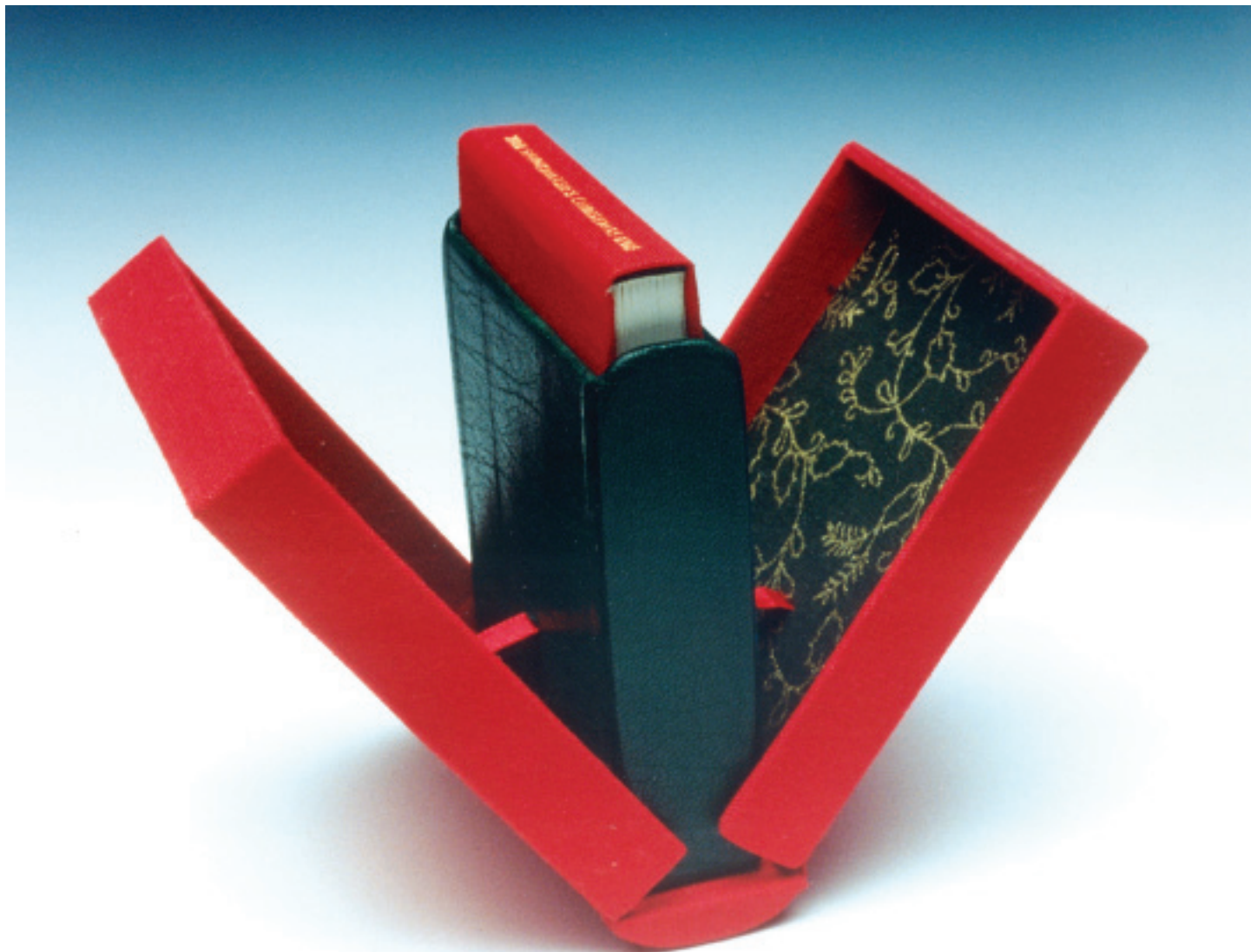


# Newsletter

GUILD OF BOOK WORKERS • EST. 1906

Number 181

December 2008



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**COVER ART:** Courtesy Catherine Burkhard (see related story on page 12)

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## GBW Exhibition

### Exhibition Committee Report

The deadline has passed for filing an Intent to Enter form for the *Marking Time* exhibition. Only those who filed an Intent to Enter form will receive a link to the online submission form, available January 1 through March 1, 2009. A reminder: works will be juried from digital images only. We cannot accept slides or prints for jury.

The show will open at the Minnesota Center for Book Arts in Minneapolis in May 2009, travel to San Francisco concurrent with Standards 2009, and travel through March 2011. Venues include a mix of book arts centers and public and university libraries. Detailed information on submitting work for jury, making a donation to support the *Marking Time* exhibition catalog, and a complete tour schedule are posted on the Guild's website.

Karen Hanmer  
Exhibition Chair



### 2008-09 Rocky Mtn. Chapter Exhibition

WEST OF THE PLAINS, an exhibit of contemporary bookworks by members of the Rocky Mountain Chapter of GBW has been on display (October 5 – December 18, 2008) at the Denver Public Library, Denver CO. The show, juried by Laura Wait (laurawait.com), nationally recognized book artist from Colorado, is the first travelling show for our chapter. It will be on display at the Hayden Library on the Arizona State Univ. campus in

Tempe Jan 20. - March 8 2009, then travel to the Salt Lake City Public Library in the spring. It may continue on to Wyoming as well. The show consists of 36 bookworks by 26 artists. In Denver, the opening featured a well-attended presentation by Denver book artist Judy Anderson and poet Ginny Hoyle [www.vampandtramp.com/finepress/a/judy-anderson.html](http://www.vampandtramp.com/finepress/a/judy-anderson.html). See our chapter link for a list of participating artists and the online catalog <http://palimpsest.stanford.edu/byorg/gbw/chapters/rmchap.shtml>.

Karen Jones  
Exhibit Coordinator


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# 27th Seminar on Standards of Excellence in Hand Bookbinding Seminar Reports

## October 16 - 18, 2008

*Five of our Scholarship recipients reported on the sessions. Many thanks to Christopher McAfee for coordinating this effort, along with his many other obligations throughout the week of Standards.*

### **“Contemporary Applications of Wheat Paste on Cloth” – Martha Cole**

by Colyn Wohlmuth, Santa Clara, CA

I am lucky to have attended Martha Cole's intriguing demonstration of wheat paste applications on cloth. As a student, it is exciting to be exposed to techniques where a wide array of unique results can be achieved with simple tools, supplies, and within a confined area. The techniques she showed are extremely versatile, and can be executed with materials probably already in possession of most attendees. Once treated with wheat paste and paint, simple natural fiber cloths are transformed into beautiful, elegant, even waterproof bookcloths ideal for covers or decorative applications.

The three basic techniques she outlined were applying wheat paste and water based paints; wheat paste and water based paints mixed with acrylic medium; and lamination techniques using the medium, paste, and paint mix. The primary technique used on all versions is a coat of wheat paste on each side of the piece. From this foundation, almost anything is possible. A paint and paste layer is then applied to the “front” of the cloth. The artist is free to combine colors, use stencils or texture tools, and (of course) decide that the “back” side looks better than the “front” and act accordingly. Her initial examples used basic marbling or texture tools to create beautiful and flowing designs in an organic process. It takes little experience to make something “nice”, but skill and practice result in creations which are truly sublime.

By adding the medium to the mix, cloths go from water resistant to water proof. This is an important point to consider when applying the treated cloths in various applications. Although we hope our books will never encounter liquids, the paste/paint combination is fungible if liquids are introduced. The medium renders resultant designs permanent. The same quality which makes the cloth waterproof also makes it extremely strong and flexible. Essentially tear resistant, the cloth is now strong enough to provide a limp cover. She vouchsafed the “crisp” turn-ins with this material, and her examples on books were supple and pliable. Several of these demos elicited oohs and ahhs from the audience.

Her informative handout provided basic recipes and proportions for the paste/paint mix. Although the more medium which is used, the more plasticity the result, depending on the



desired application great variation is possible. Any adhesive or combination of adhesives can be used to adhere the medium treated cloth to a cover, but for safety's sake, one should stick to PVA or paste combinations. The most important step within the process is that the pieces dry under tension. All that is necessary to achieve this is that the cloth be stretched in both directions (with and against the grain) on the non-stick drying surface. No presses or drying racks are necessary.

When she began to demonstrate the lamination techniques it was also very surprising. Other cloth, paper, even organic matter such as leaves, were permanently affixed to the now usable bookcloth. Since this technique is performed with the medium mix, the piece is, as stated before, extremely strong and flexible. No cracking is evident with any of her materials. Her experience has proven it to be a permanent adhesion once dried.

Cole was immediately forthcoming about her methods and approach. “I learned by doing it wrong until I learned to do it right”. This set me at ease as an audience member because it reinforced in each of us the ability to follow our instincts within the art form. It also enlivened the audience to ask questions and allowed our minds to wander and fully absorb the implications of her suggestions. Many were engaged enough to anticipate several steps ahead and be primed with questions. She gracefully and humbly answered these questions based on her experience and pointed out potential pitfalls, such as what to do if oil accumulates while using chalks as an undercoat (iron the excess off through a towel). This presentation was an informative and playful compliment to the other seminars. Martha Cole can be reached via <http://www.marthacole.ca>.



## In Love with Paper - *Claire Van Vliet*

by Laura Larkin, Champaign, IL

Walking into the room designated for Claire Van Vliet's presentation, it was clear to me that this would be a different kind of session. Tables and chairs were gathered together in a square, giving an intimate feel to the room. Ms. Van Vliet stated quite openly at the introduction to her session that "some of this is going to be pretty boring." While I would disagree with that particular description, I thoroughly enjoyed the gentle, meditative pace of this session. Her presentation followed a basic agenda: allow participants to handle the book which the current demonstration will be based on, discuss the particularities of the work which directed the design, create a model of the same structure, repeat. I relaxed into the opportunity to sit and quietly watch an artist at

work, and I felt fortunate to be able to hear her commentary and tips while simultaneously studying her hand work.

Ms. Van Vliet demonstrated binding structures based on the recent Janus Press editions entitled *RISE, The Gospel of Mary*, and *Waste Incant*. The commonality between these books is the use of paper strips to bind the textblocks. No adhesives, thread or cords are used at all. The differences between these three editions are many. They vary greatly in size, weight, shape and orientation, as well as in the materials used to create them. One even incorporates a pop-up (created with no adhesive!). And yet, despite these variations, each felt solid and secure when manipulating the leaves and all the books looked remarkably well-kept, especially in light of the amount of handling these models have experienced. It was clear to see and feel that this is an exceptionally solid and versatile structure.

In between punching holes, cutting slits and slots, and weaving strips, Ms. Van Vliet shared an easy dialogue with us. She offered many useful tips in regards to materials, supplies, and techniques. All the tips and suggestions were obviously born of years of experience in both design and edition work. Ease, logic, and efficiency are the basis of all of her work, and yet the end results are anything but simplistic.

Descriptions and instructions for this type of non-adhesive structure bound with paper strips will be written by Ms. Van Vliet herself and published in the *GBW Journal* at a later date. I, for one, am grateful because I quickly realized that I wouldn't be able to take adequate notes during the presentation to offer such information here. Instead, I was able to fully relax and truly enjoy watching Ms. Van Vliet work, study the models and materials that she sent around the tables for participants to handle, and listen to the entertaining thoughts, perspectives, and life stories that she shared with us. Ms. Van Vliet's presentation and her editions are a testament to the beauty, strength, and resiliency of paper.

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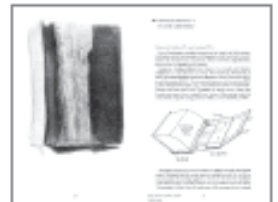
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## 15<sup>th</sup> & 16<sup>th</sup> Century Alum Taw Bindings - Don Etherington

by Bexx Caswell, Medford, MA

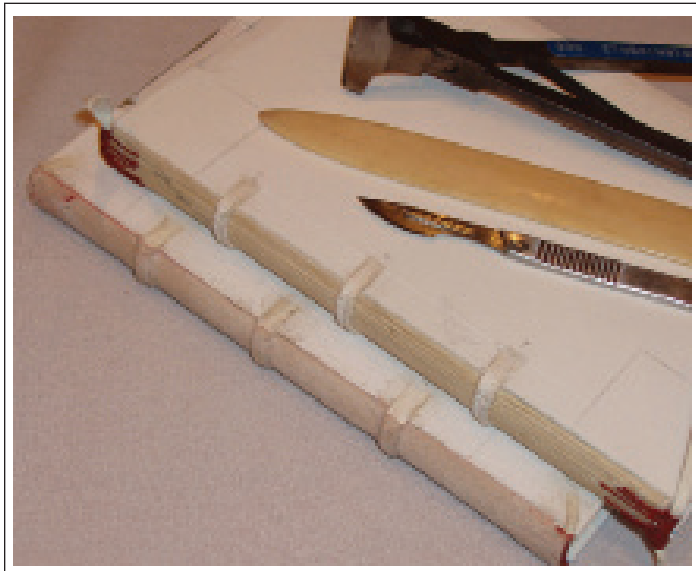
I always imagine bookbinders to be gruff, cranky, and reluctant to talk to others. While I have not yet met a binder who fits this description, I am always surprised by the friendly and open manner with which I am treated. Don Etherington was no exception. During his presentation on 15<sup>th</sup> & 16<sup>th</sup> century alum taw bindings, he addressed the audience in a warm and friendly manner, cracking jokes and telling stories while clearly explaining his methods. Etherington made the audience feel at home, allowing us to pose questions and make comments as he went along. Audience member and wife Monique Lallier added to the camaraderie, providing useful tips throughout the session.

One standout features of the presentation included Etherington's explanation of flexi-endpapers, a technique he learned while working with Roger Powell. This type of endpaper allows the addition of a made endsheet, without creating a stiff leaf which can cause aesthetic or structural problems during the life of the book.

Etherington also discussed how to choose and shape the boards for his book, which he makes by laminating sheets of museum board. He explained that this type of board is more archival than binder's board, and its light color doesn't show through the covering material in an unsightly way.

German primary endbands were then sewn to fit the height of the boards. Thanks to some stellar camerawork and completed examples passed around the room, this was easy to follow. Instructions for this endband can also be found in *Heabands: How to Work Them* by Jane Greenfield & Jenny Hille, under the title "Headband with a Bead on the Spine".

For me, the highlight of the presentation was Etherington's demonstration of pleated corners. My previous attempts at



this technique were adequate, but lacked the perfection I desired. As I watched Etherington's clearly explained and perfectly executed method, a light bulb appeared over my head. I was eager to duplicate what I had seen as soon as I returned home, and am happy to report that I was met with success.

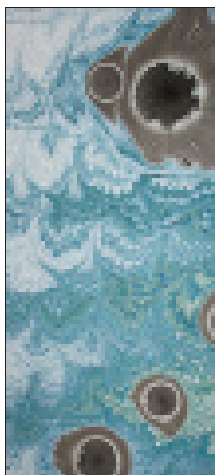
I had another light bulb moment as I watched Etherington trim out his turn-ins while cutting an infill at the same time, and again when he used PVA to adhere the joint of his pastedown before adhering it completely with paste. These tips will undoubtedly help me to work faster and smarter in the future.

The accompanying handout was clearly written and illustrated, and helped to clarify anything I may have missed while furiously taking notes. I learned a great deal during Etherington's presentation, and left feeling well prepared to attempt one of these bindings on my own.

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# Sixty Sewing Structures - Betsy Palmer Eldridge

by Helen Kuncicky, Austin, TX

Betsy Palmer Eldridge's presentation was the summation of a project that began over a decade ago, with the goal of creating a compendium of all the known sewing techniques used for bookbinding. Having worked on this project for many years, Betsy made the observation that while some structures are more common than others, the total variety of sewing techniques used throughout history is more extensive than anyone had thought when the project began. This was evidenced by the visual highlight of the presentation, which was a series of posters displaying over 70 sewing structures, each made of colored rope sewn through poster board. These posters were not only beautiful, but an excellent resource to show how each stitch is formed and what makes them different from each other.

The presentation included a review of terms used to describe sewing and sewing structures, which are summarized below. In addition, Betsy gave many anecdotes and tips about when and why certain sewing structures might have been used in the past, or might be useful now for bookbinding and conservation purposes. A short sample list of these tips is also included below, in case others find them as interesting and helpful as I did. There was also a selection of resources containing diagrammed sewing, which are listed here.

## Definitions:

**Sewing** – methods by which groups of single leaves or folds, gathered into sections, or signatures, join together to form a book-block by attaching either to each other, to a common support, or both.

**Sewing stations** – places where a sewing stops to make a connection, attaching either to another section, a common support, or both.

## Attaching stitches:

**Lap stitch** – a running slip stitch; passes over a support or under the previous sewing

**Loop stitch** – a locking stitch; passes around a support or the previous sewing

## Joining stitches:

**Link stitch** – drops down to attach to the previous sewing

**Span stitch** – climbs up to attach to the next section

**Kettle stitch** – links down and spans up

**True kettle** – links down, slips under, and spans up

**False kettle** – links down and spans up

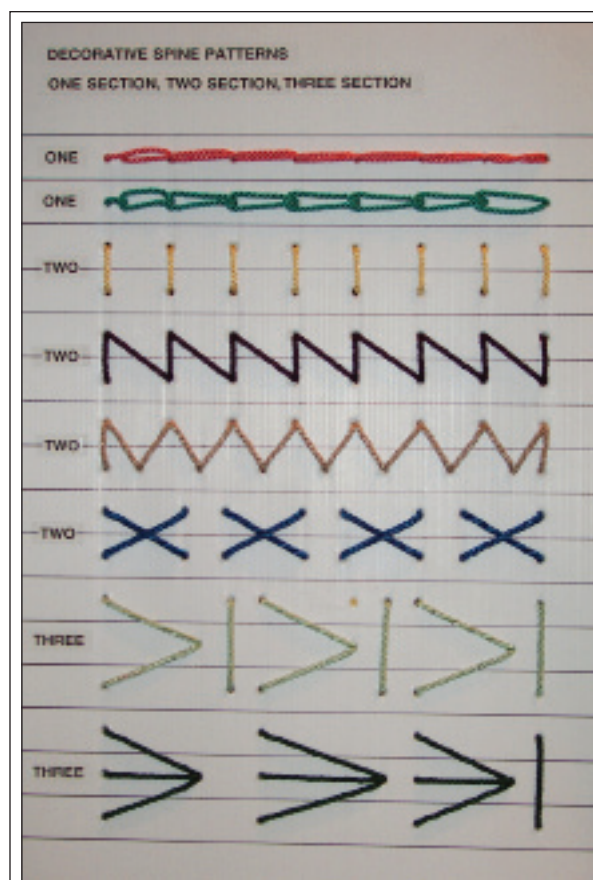
**Tacket** – literally means “a short piece of thread”. Tacketing was typically done by calligraphers who would tacket quires together while working. A tacket on the outside of a book is often used to attach covers to a textblock.

## Facts and Tips:

- Packed sewing supports the cords and makes the throw-up a more gentle arch instead of an acute angle. It can be useful for sewing a book that has both thick and thin sections, as the supports can be packed more at the thin sections to give a consistent curve of the spine.
- Betsy pointed out that the tensioning of the cord and pushing down of the swell that is often done when sewing on a frame can make the sewing too tight to round correctly, and remarked that a frame might only be necessary for sewing very large books.
- In Greek sewing, it was common to sew half of the book to the front board and half to the back board, then put the two together and interweave.
- Long stitch bindings were commonly done by 15<sup>th</sup> and 16<sup>th</sup> century German students, who would take notes in sections and then bind them together with a long stitch.
- The archival long stitch is often found in Italian limp vellum bindings, done over a spine lining with a vellum case over.

## Resources with diagrammed sewing:

- Der Bucheinband – Fritz Wiese
- Library Materials Preservation Manual – Hedi Kyle
- Keith Smith's books
- Roger Powell's The Compleat Binder
- Observations on the Caterpillar Stitch – Denise Carbone





## Finishing Tools - *Michael Wilcox*

by Wendy Withrow, Somerville, MA

At my first Standards conference, in Toronto, I had the great pleasure of hearing Michael Wilcox talk about the process of toolmaking and its place in bookbinding. While he joked that “only desperate binders make tools” his deliberate and masterful execution was evident as he walked us through roughly three hundred photographs and illustrations showing his process of making tools and their application in his bindings.

Although he has been making tools for forty years, it was in 1980 that Wilcox began binding full-time, which freed him up to approach toolmaking in a more creative way. To illustrate this creative process he showed images of tools he had cut over the years alongside bindings on which he had used them. This juxtaposition of slides was the highlight of the talk for me. His creative mind and quiet wit read clear in images such as Adam and Eve and an illustration of one half of his brain. Wilcox’s work has a freshness to that is a result, in part, of creating tools specifically for a binding rather than designing a binding with the tools available.

In the second half of the presentation Wilcox demonstrated several different processes of toolmaking. In the reductive method he begins by transferring a design to a piece of brass. Beginning to define the outside outline of the shape, he uses a hacksaw or a jeweler’s saw to remove excess metal around the design. For the finer work outside and in the interior “white” areas he uses chisels, files, gravers, and a hand drill among other tools to scoop, cut, and push the metal away. He also showed a series of abstract designs he made using a dremel tool to cut away the “white”. For those looking for an accessible way to learn the process of toolmaking by hand, the latter is perhaps the best place to start.

Large and open designs with flowing lines are best made using an additive method called cloisonné. It involves cutting small strips of copper about 1/8” wide and of a desired thickness (Wilcox used a scrap sheet of metal found at his house). Working from a drawing, the strips are bent and shaped using pliers and fingers to form the outline of the final image in reverse, an activity Wilcox suggested saving for a rainy afternoon with a favorite radio program. The finished cloisonné is soldered to a smooth piece of brass, cleaned up, and polished. For more complex designs, making a block in this way can save a lot of time, especially in an edition.

Regardless of the technique, Wilcox emphasized the constant conversation with the image. As he gets close to completion, the process becomes one of trying out the tool, altering it, trying it again, and so on. It is this interpretive refinement of the tool that is the crux of the process. For historical tools or ones that match an image precisely, machine cut tools are the way to go. However, for more creative work, making your own tools has the advantage of allowing your interpretation to enter into the process long before the tooling on leather begins.

For a seasoned binder, or a newcomer to the profession, like me, seeing Wilcox present his work and process was inspiring. I was left with a deeper understanding of how the tools we use shape the bindings we make and the challenge to be more thoughtful of this relationship in the future.



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# Standards Revisited

The 27th Seminar on Standards of Excellence in Hand Bookbinding was held this year in Toronto, Canada, and co-sponsored by the Guild of Book Workers and the Canadian Bookbinders and Book Artists Guild.

Congratulations to the scholarship recipients who attended and participated in various ways throughout Standards:

## STUDENT CATEGORY

- Rebecca (Bexx) Caswell, MA
- Andrew Huot, PA
- Helen Kuncicky, TX
- Colyn Wohlmur, CA

## MEMBER CATEGORY

- Alegria Barclay, NY
- William Drendel, IL
- Laura Wilson Larkin, IL
- Wendy Withrow, MA



Participants enjoying the banquet (notice the "cabbage" centerpiece, designed by the host committee, CBBAG)



A plethora of papers at the Japanese Paper Place for those who attended the Foundation session graciously hosted by Nancy Jacobi, owner



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# *My Week with Frank Mowery*

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by Sherry Barber - Dallas, Texas

I was the lucky winner of a week with Frank Mowery at the Dallas GBW Standards Seminar auction (October 2007). I was fortunate to be traveling to the Washington DC area in the spring, so I arranged to meet Frank at the Folger Shakespeare Library where I was treated to a tour of the conservation lab. In a brief lunch meeting we discussed the plans for the upcoming week. Already I was exposed to new methods of book decoration. In June I headed for Baltimore to spend a week at his home studio binding a trade edition of Arion Press's *Moby Dick*.

I had disbound the book at home so I was ready to start with endpaper construction and sewing on day one. Day two had me attaching the boards in a new method that ensured correct placement. That was followed by sewing end bands, lining the spine, making a hollow and more spine linings, polishing each layer with a hot burnisher to ensure the smoothest of spines. Day three included sanding the spine and more sanding the spine. His marking method for each layer of linings kept me from sanding through the hollow. By now the book was looking awesome but was still dressed in its undies.

Day four we began by tailoring the leather to the book. It was a German precision engineering method that made you appreciate the attention to details found in German cars and other equipment. We covered the book with leather step by step. This made it easier to be precise in the placement and take care in the details of corners and caps. We did have to use a hair dryer and plan meals to fit the book schedule, as time was a constraint. Ideally, it would have dried a day between each step of the covering process.

One of new most useful techniques I learned was how to cover the book with leather over a second card stock layer



and stop before the turn-ins. Then remove the leather cover on the card stock and tool, onlay, or stamp your design with the cover laying flat. Reattach the card stock and continue the covering. Complete the inner joints and infill. Attach the doblure and perform the final tooling of caps and board edges to complete the book. Frank was a very knowledgeable binder and a patient teacher. There is still much room for me to grow as a binder, but I was very pleased with my book.

Frank and Sophia were very gracious hosts. The weather was beautiful all week – especially after leaving the 100-degree Texas heat. The setting was idyllic and I feel that it was the best value for the time and money possible. Happy bidding on next year's auction offerings.

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## *In Sherry's Words:*

*I became interested in books in about 1998-99 through the craft world. I searched out the Craft Guild of Dallas for some "real" bookbinding instruction and was hooked. I have taken many weekend and weeklong workshops with national instructors as well as regular classes in Dallas. I attended my first GBW Standards in Minneapolis and only missed New York because of a move. I continue to seek out instruction to further my skills.*





# "The Saintmaker's Christmas Eve" in a Pop-up Box Structure

by Catherine Burkhard

"The Saintmaker's Christmas Eve" by Paul Horgan is a miniature book published by Somesuch Press, Dallas, TX in 1987. (The Press, owned by Dallas' Stanley Marcus, is no longer publishing.) All his miniatures were excellent for the pop-up box structure.

In my years of study with Dorothy Westapher in Dallas, I made many of these boxes. Dorothy studied with Hugo Peller for several weeks in Ascona, Switzerland, in the mid-1980s. And she then hosted Mr. Peller for lectures and workshops in Dallas. Therefore, she learned the structure from him -- and I'm quite certain he is credited with its original design. Mrs. Westapher always called the box "Hugo's Pop-up Box".

The book is 2-5/8" high and 3" in width. Two-hundred and fifty copies were printed in offset by the Meriden-Stinehour Press, in Meriden, Connecticut. My copy is #206 and is signed by the author and the printer. It is covered in red bookcloth with gold stamping on the front and spine.

The inner box (slipcase) is covered in Nigerian goat leather in forest green. The outer box's two trays are covered in red Japanese rayon bookcloth. The spine of the outer box is rounded having been built up with five layers of Bristol board and shaped by sanding.

A red ribbon is laced through to cause the pop-up action. The outer box side are lined with forest green fabric gold printed holly leaf and fern designs. It has often taken a place among my many Christmas decorations around my home.



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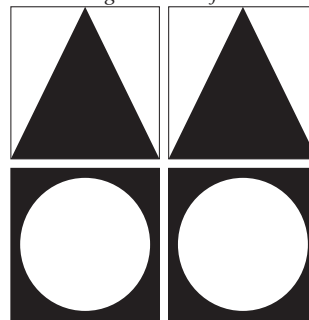
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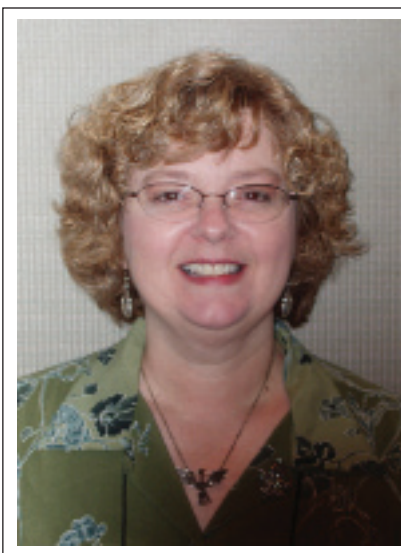
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**‘First Student is Granted in Book Conservation**  
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**October 27, 2008**

Brenda Parsons of Thomasville, NC is the first student to successfully complete her Diploma requirements in Conservation from the American Academy of Bookbinding. After four years of practical course work at the Academy, independent work at home and completing a final Diploma Project, Brenda presented her work to a jury of expert conservators for review. The jury met at the GBW Standards Seminar in Toronto, October 16-19, 2008. Jury members included Betsy Palmer Eldridge, William Minter, and J. Franklin Mowery. Monique Lallier is the Director of the American Academy of Bookbinding. Brenda's instructor while studying at the Academy was Don Etherington.

Founded in 1993, the American Academy of Bookbinding offers a program that gives serious bookbinding and book conservation students an opportunity to initiate and improve their skills in a generous and supportive learning environment. The Academy is unique in the United States in its ability to offer a comprehensive Diploma granting program in the study of bookbinding and book conservation, taught by some of the most experienced and highly regarded book artists and



conservators in the world. To date six students have received Diplomas in Fine Binding: Cathy Adelman, Malibu, CA; Jeffrey Altepeter, Somerville, MA; Cynthia Fields-Bélanger, Belmont, MA; Mark Kirchner, Newport Beach, CA; C. Lang Ingalls, Crested Butte, CO; and Sabina Nies, Ashland, OR. Brenda is the first student

to receive a Diploma in Book Conservation.

Requirements for a Diploma in Conservation include completing at least eight weeks of conservation classes over a four-five year period; completion of a number of bindings produced independently at home during those years; a written research paper; a final Diploma Project that includes a treated textblock with boards attached, a full-leather binding and clamshell box with tooling and titling, a cloth case restoration; a leather hinge repair; sample sheets repaired with Japanese paper and heat-set tissue, and additional elective courses. Upon completion of these requirements, the student's work is then presented to a jury for review. A Diploma from the American Academy of Bookbinding signifies that the recipient has successfully completed a rigorous course of study, both in class and at home.



Don Etherington and Monique Lallier  
present Brenda with Diploma at October 2008  
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# Calendar

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## EXHIBITIONS

### • Call for Entries

**Call for Entries by January 31, 2009 for "2009 Helen Warren DeGolyer Triennial Competition for American Bookbinding"**. Bridwell Library of Southern Methodist University, Dallas, Texas, is pleased to announce this competition. The book for which designs are to be submitted for the competition is John Graves' *Goodbye to a River: A Narrative*, Austin: Book Club of Texas, 1989. First prize: \$6,000 commission. Awards will be announced at the DeGolyer Bookbinding Conference in June 2009. See the Bridwell Library Web site for general information and how to enter: <[www.smu.edu/bridwell/events/2009degolyer.html](http://www.smu.edu/bridwell/events/2009degolyer.html)> or call 214/768-3483 for more information.

### • Current and Upcoming Exhibitions

**October 08-June 09:** The Rocky Mountain Chapter of GBW is sponsoring a members show, *West of the Plains: Contemporary Book Works by Members of the Rocky Mountain Chapter of the Guild of Book Workers*. The first venue will be in Denver, CO, October-December of 2008. The show will travel through June, 2009. An online catalog will be posted on the Rocky Mountain Web site.

**November 3, 2008, to January 5, 2009:** *The Hand Bookbinders of California 36th Anniversary Members' Exhibition* at The Book Club of California, 312 Sutter St., San Francisco, CA. Reception to be on November 3, 6:00-8:00 pm. A second venue will be the Doyle Library, Santa Rosa, **January 10-February 28, 2009.**

**December 5, 2008-January 3, 2009:** "*Maternal Legends: A Juried Exhibition of Contemporary Artist Books*". Mothers, grandmothers, sisters, stories, histories, legends, legacies. What did we learn from our mothers and their mothers and their mothers? What are the stories that have been passed down through the generations? How did the women in our family shape who we are today? Come see the juried selections for answers. 23 Sandy Gallery, Portland, OR. <[www.23Sandy.com/MaternalLegends](http://www.23Sandy.com/MaternalLegends)>

**Through December 20:** *Inspired Design: The Mentoring Stamp* - a set-book exhibition based on Lance Hidy's *Designing the Mentoring Stamp*, published by Kat Ran Press and bound by members of the New England Chapter of the Guild of Book Workers. Details at <<http://www.smith.edu/libraries/lib/rarebook/exhibitions.html>> Catalogue available for sale from Barbara B. Blumenthal <[bblument@email.smith.edu](mailto:bblument@email.smith.edu)>

**April 11-May 4, 2009:** An international exhibition will be in Chartres, France, at the Collegiale Saint Andre, "*Delives de Livre Biennale*"

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## WORKSHOPS, LECTURES & OTHER EVENTS

**September-December, 2008:** Workshop and event schedules at the San Francisco Center for the Book are online <<http://www.sfcfb.org/php/calendar.php?month=8&year=2008>>. See the pictorial class calendar at <<http://www.sfcfb.org/php/bookpix.php>> and the upcoming schedule by class category at <<http://www.sfcfb.org/php/classes.php>>. Free events are listed at <<http://www.sfcfb.org/php/event.php>>. Call 415/565-0545, or use registration form at <<http://www.sfcfb.org/html/register.html>>.

**November 22-23, 2008:** “*Flagbooks: Interplay of Image and Text*”, San Diego, CA. Sponsored by San Diego Book Arts. \$125 for members and \$165 for non-members (includes 1-yr membership). <[www.sandiegobookarts.org](http://www.sandiegobookarts.org)> E-mail Al Rodriguez at <[alrod@cox.net](mailto:alrod@cox.net)> and note “Karen Hanmer Workshop” as subject.

**January 5-9, 2009:** The Rare Book School, Charlottesville, VA, offers in Baltimore: “C15 Books in Print and Manuscript” (H-25) with Paul Needham and William Noel. Also “Seminar in the History of Bookbinding” (B-50) with Jan Storm van Leeuwen. <<http://www.rarebookschool.org/applications/>>

**January 8-10, 2009:** College Book Art Association Biennial Conference, *Art, Fact, and Artifact: The Book in Time and Place*, hosted by the University of Iowa Center for the Book. Keynote speakers: Randall McLeod and Tate Shaw. This first biennial conference of the College Book Art Association seeks to bridge the worlds of book art, book history, cultural criticism, and curatorial work through appreciation of the book as an aesthetic sensorium. For details: <<http://uicb.grad.uiowa.edu/uicb-cbaa-conference/>>

**Monthly “Saturday Lecture Day” in London, England:** Designer Bookbinders is hosting a series of one-hour lectures at The Art Workers Guild, 6 Queen Square, London WC1. Details available from Julia Dummett & Rachel Ward-Sale 01273 486718; <[www.designerbookbinders.org.uk](http://www.designerbookbinders.org.uk)>; <[lectures@designerbookbinders.org.uk](mailto:lectures@designerbookbinders.org.uk)>. These “Saturday Lecture Days” start at 10:30 am; others at 12 noon, 2:00 pm, 3:00 pm. Admission charge. Schedule:

No lecture day in **December**.

**Jan 10** - 10:30 a.m., Ewan Clayton, calligrapher; Noon, Jenni Grey; 2:00 p.m., Simon Brett, wood engraver; 3:30 p.m., Maureen Duke.

**Feb 3** - Eri Funazaki, “A Bookbinder’s Approach to Book Arts” and Dominic Riley, “A Bookbinder’s Journey: from student days to post-Fellowship”.

**January 20-24, 2009:** “*Bibliography Week 2009*” in New York City when many of the principal national organizations devoted to book history -- the American Printing History Association, the Bibliographical Society of America, the Grolier Club, among others -- have their annual meetings. Other groups offer other

events, also -- many open to public. <<http://www.grolierclub.org/bibliographyweek2009.htm>>

**January 24 - March 22, 2009:** A new series of weekend workshops are being offered by Designer Bookbinders and the Society of Bookbinders in England. The workshops are UKP120 plus a materials fee. Go to either of the Web sites for registration form and details: <<http://www.designerbookbinders.org.uk/teaching/teaching.html>>...or...<[http://www.societyofbookbinders.com/events/events\\_frames.html](http://www.societyofbookbinders.com/events/events_frames.html)>. The offerings are:

**Jan 24-25** - “Long and Link Stitch Binding” with Adam Larsson, on Kelly Street, in London, NW1.

**Feb 14-15** - “A Fresh Look at Stub Binding” with Lori Sauer at York Minster Library.

**Mar 21-22** - “Forwarding Techniques: From Tradition to Innovation” with Mark Cockram at Conway Bindery, Halifax.

**February 8-11, 2009:** The Second Biennial Codex International Book Fair, University of California, Berkeley, CA. and The Codex Symposium, “Considering the Book as a Work of Art”, at the University’s Berkeley Art Museum. For details and registration info, see <<http://www.codexfoundation.org/>>

**October 28–31, 2009:** San Francisco, CA: *Guild of Book Workers 28th Annual Seminar on Standards of Excellence in Hand Bookbinding*. Intensive courses are offered for beginner to advance students in conservation,



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**We look forward to seeing you in October, at this year’s GBW Standards in Toronto**



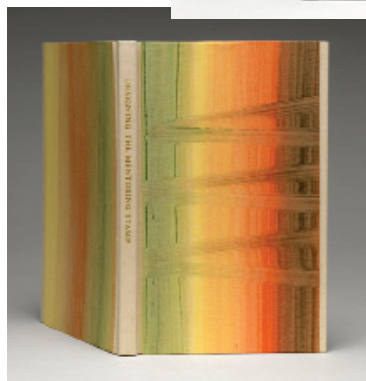
# Inspired Design: the Mentoring Stamp



Sarah  
Creighton



Sam  
Ellenport



David  
Bourbeau



Barbara  
Blumenthal



Peter Geraty  
(left) signs a  
catalogue for  
bookseller  
Robert Veatch  
while papermaker  
Sara Krohn talks  
with Lynne Veatch

More than 110 people, including members of the Guild of Book Workers, the Society of Printers, the Boston Athenaeum, the Ticknor Society, and the Pioneer Valley book arts community gathered on September 28 for the opening reception of *Inspired Design: the Mentoring Stamp*, a set book exhibition jointly sponsored by the Mortimer Rare Book Room, Smith College, and the New England Chapter of the Guild of Book Workers. The exhibition features the bindings of 30 members of the New England Chapter. The book workers were challenged to make interpretative bindings for *Designing the Mentoring Stamp*, written by Lance Hidy, artist, typographer, and type designer. Hidy's narrative focuses on the creation of the Mentoring a Child Stamp, the first postage stamp designed by him for the United States Postal Service in 2002. The book, designed by Michael Russem and published in 2007 by his Kat Ran Press, contains lavish color illustrations of Hidy's work.

Barbara B. Blumenthal, book arts specialist in the Mortimer Rare Book Room, offered introductory remarks, thanking the binders and the large group of supporters who made the exhibition catalogue possible. Lance Hidy and Michael Russem gave illustrated lectures; Hidy discussing "Digital Craft" and Russem presenting "A Primer on Postage Stamps by Type Designers". The talks were well received and became the topic of lively conversation during the reception. At the opening, awards were announced for three of the bindings: Stephanie Wolff's work was chosen by Martin Antonetti, curator of rare books at Smith College, Michael Russem, typographic designer, selected Sarah Creighton's book, and Lance Hidy, the author, indicated that David Bourbeau's interpretation was his favorite. The jurors made insightful comments on the choices, which may be read in the exhibition catalogue. The award winners, along with many of the other participating bookbinders, attended the lectures and reception. All the bookbinders, as well as Lance Hidy and Michael Russem, graciously autographed the catalogues purchased by the enthusiastic audience.

*Inspired Design: the Mentoring Stamp* has received media notice; *Bound & Lettered Magazine*, Volume 7, number 1, showcases an article beautifully illustrated with book images from the catalogue by photographer Stephen Petegorsky. Northampton's own newspaper, *The Daily Hampshire Gazette*, reported in its review that the exhibition is "successful in condensing a wealth of aesthetic, technical and even personal elements into a well-conceived, concise display". The exhibition received coverage in the North Bennet Street School publication, *Benchmarks*, which focuses on the work by NBSS alumni. Michigan State University proudly announced the book by their Collections Conservator, Eric Alstrom, in the MSU newspaper, *State News*, and they quote Alstrom, "The best part is having an idea knocking around and seeing it finally germinate into a book that you can see and hold and share with people". The United States Postal Service newsletter alerted their New England region headquarters about the show which featured one of their own stamps. The exhibition also received mention in the *American Craft Magazine* calendar, the *CULPA* (College and University Letterpress Printers' Association) website, and a handsomely illustrated write up on Smith College library web pages.

Thus the New England Chapter exhibition served well in achieving some of the goals set forth in the GBW mission statement, "to broaden public awareness of the hand book arts", and "to stimulate commissions of fine bindings". Several of the set books have already sold to private collectors.

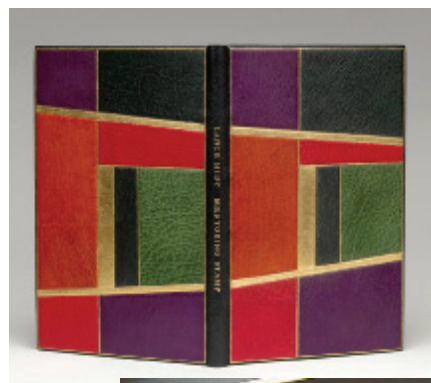
*Inspired Design: the Mentoring Stamp* can still be seen in at the Book Arts Gallery, Neilson Library, Smith College, Northampton, MA, through December 20, 2008. The curators of the exhibition are Barbara B. Blumenthal, book arts specialist in the Mortimer Rare Book Room, and Barbara Adams Hebard, Book Conservator at the Boston Athenaeum. In addition to the bindings, the exhibition includes some of Hidy's preliminary drawings for the Mentoring Stamp and some of his poster art. Philatelic materials loaned by Michael Russem as well as related items from the Mortimer Rare Book Room round out this vibrant exhibition.

A deluxe exhibition catalogue, written by Barbara B. Blumenthal, is available for purchase. The catalogue production includes the work of photographer Stephen Petegorsky, typographic design by Michael Russem at Kat Ran Press, printing by Studley Press, and binding by Acme Bookbinding. Copies of the catalogue are also available in sheets. To obtain a copy of the catalogue go to this link: <http://www.smith.edu/libraries/lib/rarebook/inspiredesignorderform.pdf>

Barbara Adams Hebard, curator, *Inspired Design: the Mentoring Stamp*

Short bio:

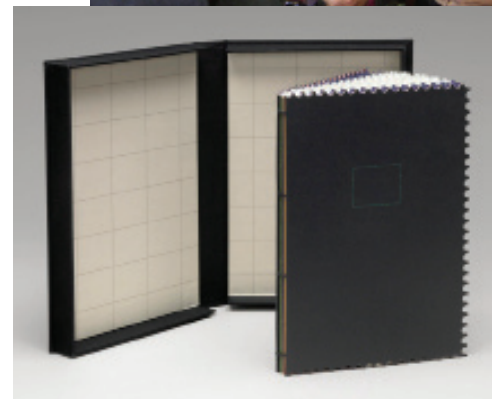
*Barbara Adams Hebard is the Book Conservator at the Boston Athenaeum. She studied bookbinding at the North Bennet Street School, and now serves as a NBSS Overseer. In addition to her conservation work, Mrs. Hebard also creates her own books which are exhibited nationally and internationally. She frequently writes articles on book related topics.*



Peter Geraty



Lance Hidy,  
David Bourbeau,  
and Cindia  
Sanford (Lance's  
wife)



Stephanie Wolff



Nancy Leavitt  
and Joelle Leavitt Webber



Portion of the Book Arts Gallery at Smith College, before the lectures and reception on September 28, 2008

*Photography courtesy of Joseph Blumenthal, Lance Hidy, Stephen Petegorsky*

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## **The Book Arts Program at the J. Willard Marriott Library, University of Utah**

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Visit <[www.hollanders.com](http://www.hollanders.com)> for the full schedule of workshops in Ann Arbor, MI.

Hollander's also has partnered with the American Academy of Bookbinding and hosts their workshops. Contact <[staff@ahhaa.org](mailto:staff@ahhaa.org)> for AAB information.

## **North Bennet Street School**

The Winter 2009 Bookbinding classes are online at <<http://www.nbss.org/workshops/schedule.asp>>. Classes include: "Leather Decoration and Surfacing" with Peter Geraty; "Basic Paper Conservation for Bookbinders" with Heather Hamilton and Debra Cuoco; Chena River Marblers Marbling Classes; and "Paste Papers" with Julia Rabin. 617/227-0155 x.102.

## **Oregon College of Art & Craft**

Portland, Oregon - for schedule, see <[www.ocac.edu](http://www.ocac.edu)>

## **Paper Dragon Books**

145 West 26 Street, NY, NY 10001 - <[paperdragonbooks.com](http://paperdragonbooks.com)>

## **Penland School of Crafts**

For more information and complete listing of courses: 828/765-2359; <[www.penland.org](http://www.penland.org)>

## **Pyramid Atlantic Art Center**

301/608-9101 x. 105; <[www.pyramidatlanticartcenter.org](http://www.pyramidatlanticartcenter.org)>

## **School for Formal Bookbinding**

Ongoing instruction in the German tradition learned from Fritz and Trudi Eberhardt.

For detailed descriptions of all the classes, tuition, and housing information, visit:

<[www.donrashfinebookbinder.com](http://www.donrashfinebookbinder.com)> or call 570/821-7050.

## **Seattle Center for Book Arts**

<[www.seattlebookarts.org/classes/class\\_2008q2\\_paper.html](http://www.seattlebookarts.org/classes/class_2008q2_paper.html)>

## **Studio-on-the-Square, NYC**

For more info, contact: Intima Press & Studio-on-the-Square, 32 Union Square East, #310, NYC. 917/412-4134 - <[www.StudioOnTheSq.com](http://www.StudioOnTheSq.com)> or <[www.IntimaPress.com](http://www.IntimaPress.com)>.

## **The University of Alabama**

### **MFA in The Book Arts Program**

in the School of Library and Information Studies, <[www.bookarts.ua.edu](http://www.bookarts.ua.edu)>

## **Women's Studio Workshop**

For a complete listing of upcoming workshops, visit <[www.wsworkshop.org](http://www.wsworkshop.org)> or call 845/658-9133.



# Book Review

*The Changing Book: Transitions in Design, Production, and Preservation.* Kraft, Nancy E. and Huffman, Holly Martin editors. Binghamton, NY: Haworth Press, 2008. ISBN 978-0-7890-3460-1. \$75. A review by Peter D. Verheyen.

*The Changing Book: Transitions in Design Production, and Preservation* publishes the proceedings of the conference of the same name organized by and held at the University of Iowa July 22-25, 2005. This conference tied together many threads, from an exhibition honoring the life's work of William (Bill) Anthony, the first conservator at the University of Iowa and teacher to some of today's best, to a "tent show" which gave the public the opportunity to learn about the book arts hands-on, to 19 formal presentations spanning from the evolution of the "book," trends in book production, and the future of the physical book in the face of digital technology. Also covered were aspects of the craft of bookbinding, conservation, book arts, and education in the fields.

The proceedings begin with Mary Lynn Ritzenthaler's telling the story of "Craft Bookbinding in Chicago and Iowa," focusing on the work of Helen Gates Starr and the Hull House Bindery, The Hertzberg Bindery, and Bill Anthony. While coming from very different backgrounds, all three shared a strong commitment to the craft of bookbinding and made a significant impact. The art and craft of bookbinding and conservation are also discussed through the papers of Christopher Clarkson who spoke on conservation of the Kennicott Bible, James R. Canary whose paper "From Pothi to Pixels and Back Again" described the book in Tibet, to Pamela Spitzmueller's "Conservation and Book Arts, and Tim Ely's speaking on his own work in "Signal to Noise." Of these, Spitzmueller's paper is perhaps the most interesting in this group as it shows how the book as historical artifact, its conservation, and the book arts have all influenced one another – a reality given that so many conservators are also book artists and vice-versa.

There were also two panel discussions. The first of these composed of Anna Embree, Mark Andersson, Consuela (Chela) Metzger, Julia Leonard, and Steve Tatum discussed "Bookcraft Education" in the context of the leading educational centers where they work to train future generations of binders and conservators – The University of Alabama's MFA in Book Arts, The North Bennet Street School, the Kilgarlin Center for the Cultural Record at the University of Texas at Austin, and The University of Iowa Center for the Book. Central to their discussion were the "conflicts" between formal "academic" training and the apprenticeship model. Both have benefits and drawbacks, but it is the balance between both that will be central to "defining the parameters of fine book craft education.

The second panel discussed "Bill Anthony's Influences on (his) Apprentices." This panel was composed of Bill Minter,

Mark Esser, Lawrence Yerkes, Sally Key, and Annie Tremmel Wilcox, all former apprentices and students of Anthony and conservators working either in libraries or private practice. Often described as the "Johnny Appleseed" of binders for the way he directly or indirectly contributed to the training of generations of binders and conservators, it is clear that this is no idle claim. Traditionally apprenticed and trained in "the trade" like John Dean, Anthony likewise made the transition to conservation by showing that craft and conservation are not incompatible and the good craft is essential for good results in all aspects of bookbinding, conservation, and the book arts. Equally clear were the very deep personal touches that Anthony left with those who worked with him.

Don Etherington spoke on the "Historical Background of Book Conservation," looking back at the past forty years since the floods in Florence that did much to shape the relatively new field of book conservation in the context of the library preservation programs the grew out of through the efforts of such visionary leaders as Peter Waters, Paul Banks, Gary Frost, John Dean. Continuing, Etherington chronicles the development of modern library preservation programs and regional centers. This theme of programmatic preservation is continued in the papers of Yvonne Carignan on "Who Wants Yesterday's Papers," John Dean on the "World View of Book Conservation," Jeanne Drewes on "Alkaline Paper versus Acidic Paper in Current Publishing," and Roberta Pilette on "Book Conservation within Library Preservation."

The future of the book whether in analog, digital, or a combination of both was also discussed at length. Walter Cybulski spoke on how paper will endure in the face of digital collections and some of the pitfalls of digital in "e-Miles to Go and Promises to Keep," Kim White and Sarah Townsend talked about "The End of Paper" and how electronic media are shaping the way people communicate and work in the arts and beyond, and D.J. Stout spoke on the role of "Book Design in the Changing Book" using his own "graphic design daredevilery" to illustrate his points. As we head back towards the physical book, James Larsen spoke to the "Historical Background of Print/Bind on Demand," and Paul Parisi on "On Demand Book Production with New Technologies." The movement to on demand book production is an outgrowth of the outputting of microfilmed texts and is seen as the solution, especially for esoteric titles or preservation copies, both of which carry with them low print runs.

*The Changing Book: Transitions in Design Production, and Preservation* ties together the many threads of this important conference, providing a valuable starting off point for those just beginning to develop an understanding of these topics, as well as those already actively engaged.

## Exhibition

Dear Binder,

We are delighted to inform you that following the success of the 2007 Society of Bookbinders International Competition, entries are invited for the next competition, which will coincide with the Society's Conference at Warwick University during the summer of 2009. If you yourself are not interested in the contents of this email, please feel free to forward it to someone you feel might be.

We have made some changes to the competition this year. There is no longer a registration fee, which we know caused many people without sterling bank accounts problems. Another change is that the Restoration and Conserved binding category has been altered to include Period bindings.

Details of how to enter can be found at the following link [http://www.societyofbookbinders.com/events/events\\_frames.html](http://www.societyofbookbinders.com/events/events_frames.html)

where a registration form can be downloaded. Please feel free to attach your registration form to an email and send it to [StuBrockman@aol.com](mailto:StuBrockman@aol.com)

There are many reasons to enter the SoB International Competition – here are just some:

- Prestigious event with worldwide entries
- No set book - bind what you like!
- 4 categories to choose from
- Large prize fund
- 2 top prizes of £1000 each

Wherever possible, all bindings are exhibited at conference and then the winning bindings participate in a travelling exhibition around the UK.

We are pleased to let you know that due to the generosity of the following companies and individuals, the prize fund is currently between £5000 and £6000.

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Christopher Rowlatt Marble Paper  
Louise Brockman Marble Paper  
Preservation Equipment Ltd.  
Anonymous private donors

If you have any questions, please feel free to email us at the above address.

Best wishes,

Stuart and Louise Brockman

## Bible Exhibition

The Walters Art Museum's upcoming exhibition The Saint John's Bible: A Modern Vision through Medieval Methods on view Feb. 15 through March 24, 2009. This is the link to the Walters' Press Room with the releases: [http://www.thewalters.org/news\\_art\\_museum/pressdetail.aspx?e\\_id=66](http://www.thewalters.org/news_art_museum/pressdetail.aspx?e_id=66). The images can be downloaded with the username murrow and the password london.

Exhibition description: The Saint John's Bible is a contemporary manuscript of the Bible commissioned by Saint John's University in Minnesota. Written in English and fully illuminated, this large-scale book, approximately 3 feet wide by 2 feet tall when open, is being created in Wales under the direction of master calligrapher Donald Jackson. Even though the Saint John's Bible is yet to be finished, it has already been widely recognized as a major monument of contemporary calligraphy and book arts, particularly for its use of new and innovative imagery within an ancient tradition. This exhibition will feature 44 pages from two volumes of the manuscript, the Books of Wisdom and the Books of Prophets, set alongside approximately 49 renowned manuscripts and rare books from the Walters' permanent collection depicting a variety of religious traditions.

Please let me know if you think this would be a good fit for your organization.

Sincerely,

Amy Mannarino  
Manager of Public Relations  
The Walters Art Museum  
600 North Charles Street  
Baltimore, MD 21201-5185  
Phone: 410-547-9000, ext. 277

## From the Editor

Many thanks to Julie Sullivan, Catherine Burkhard and former editor Julie Beenk for stepping up to quickly produce the October issue during my Hurricane traumas. I know that many emails were flying back and forth to get the issue out before members attended Standards. Also, thank you to all contributors for your patience as I continue to get caught up with GBW newsletter items and life "post Ike".

– Cindy Haller, editor

In the next issue, look for more reporting from Standards, along with our regular contributors' reports.

## Folios for Sale

**Titles now available for purchase in sheets:**

I'm happy to say that I've been able to reserve 5 copies of our latest offering for sale in folios. Here are the details:

Joseph Conrad's masterpiece, *Heart of Darkness* illustrated by Marc Castelli  
- The book is published in an edition of 150  
- 116 pages, 9 sections, 9 x 12" (my prototype binding gave me a book about 7/8" thick)

Printed letterpress in 4 colors on Hahnemühle Biblio paper with 3 hand colored capitals beginning each book (chapter) using Dante and Castellar typefaces and includes a 32" double page throw out of Castelli's drawings printed on debossed tinted panels.

The book has been designed by James Dissette in collaboration with Chad Pastotnik at Deep Wood Press.

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**Deadline for  
February Newsletter**  
  
**JANUARY 10, 2009**

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### **Items for Publication should be sent to:**

Cindy Haller / PO Box 703, Seabrook, TX 77586-0703

[newsletter@guildofbookworkers.allmail.net](mailto:newsletter@guildofbookworkers.allmail.net)

### **Deadline for the February Issue: January 10, 2009**

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

Catherine Burkhard / 6660 Santa Anita Drive, Dallas, TX 75214

[secretary@guildofbookworkers.allmail.net](mailto:secretary@guildofbookworkers.allmail.net)

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*Book Review Editor:* Sandy Cohen  
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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 and Membership Directory. Supply lists and Study Opportunities are available on the website (below.) For information and application for membership, write to the Membership Chairman, Guild of Book Workers, 521 Fifth Avenue, New York, NY 10175

### **The Guild of Book Workers on the Web Newsletter:**

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

### **Library Listings:**

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### **Apply for the Carolyn Horton Fund Award**

This award, administered by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), is offered annually to support continuing education or training for professional book and paper conservators.

You must be a member of AIC's Book and Paper Group in order to qualify. The amount of the award varies with need. Funds may be applied to attendance at professional meetings, seminars, workshops, and other educational events.

### **Deadline for Application – February 1, 2009**

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