

Newsletter

GUILD OF BOOK WORKERS • EST. 1906

Number 182

February 2009



Table of Contents

Letter from the President	3
Guild News	4
- Exhibition, Chapter News, Annual Meeting Minutes, Library Report	
2008 Standards of Excellence Awards	6
Standards Revisited.....	8
The Conservation Corner.....	9
The Marbling Tray	10
Member News.....	11, 20
Considering Form in an Informal Way	12
Membership Report	13
Book Reviews	14
Calendar	16
- Exhibitions, Workshops, Lectures, Other Events	
Study Opportunities	19
FYI	22
The Secrets of Spirals	25
It's Your Journal!.....	25

SUPPLIERS AND SERVICES

The Newsletter accepts advertisements

1/8 Page:	\$40	3½" w x 2¼" h
1/4 Page:	\$75	3½" w x 4½" h
1/2 Page - vert:	\$140	3½" w x 9½" h
1/2 Page - horiz:	\$140	7½" w x 4½" h
Full Page:	\$265	7½" w x 9½" h

For inclusion in the April 2009 Newsletter, send camera-ready art via electronic files by **March 1, 2009** to: newsletter@guildofbookworkers.allmail.net Billing is handled by GBW Treasurer, PO Box 200984, Denver, CO 80220-0984, fax (393) 497-9556.

GBW solicits advertisements but reserves the right not to accept an advertiser's order. Advertisement must warrant that ads are legal, truthful, not fraudulent, do not violate copyright, and are not defamatory, and that all permission to quote and use likenesses and trademarks must have been obtained. Advertisers must indemnify GBW against any claims or actions that should arise.

COVER PHOTO: German law book from 1282. See related book review and illustrations on page 14.

GUILD OF BOOK WORKERS 2008 - 2009 BOARD OF DIRECTORS

OFFICERS AND COMMITTEE CHAIRMEN

PRESIDENT:	James Reid - Cunningham, 10 Harrington Road, Cambridge, MA 02140; p: (617) 720-7617 president@guildofbookworkers.allmail.net
VICE PRESIDENT:	Andrew Huot, 2641 W. Thompson Street, Philadelphia, PA 19121 vicepresident@guildofbookworkers.allmail.net
SECRETARY:	Catherine Burkhard, 6660 Santa Anita Drive, Dallas, TX 75214; h & w: (214) 363-7946 secretary@guildofbookworkers.allmail.net
TREASURER:	Alicia Bailey, Box 200984, Denver, CO 80220-0984; p: (720) 230-4566; f: (303) 479-9556 treasurer@guildofbookworkers.allmail.net
COMMUNICATIONS:	Eric Alstrom, 2184 Iroquois Road, Okemos, MI 48864; w: (517) 347-7534 publicity@guildofbookworkers.allmail.net
EXHIBITIONS:	Karen Hanmer, 709 Rosedale Road, Glenview IL 60025; w: (847) 724-6324 exhibitions@guildofbookworkers.allmail.net
JOURNAL:	Dorothy Africa, 20 Overlook Drive, Bedford, MA 01730; p: (781) 275-2710 journal@guildofbookworkers.allmail.net
LIBRARY:	Jane Meggers, 402 Iowa Avenue, Iowa City, IA 52240; w: (319) 335-3921; f: (319) 335-3935 library@guildofbookworkers.allmail.net
MEMBERSHIP:	Cris Clair Takacs, 112 Park Avenue, Chardon, OH 44024; w: (440) 286-9773; f: (216) 623-1113 membership@guildofbookworkers.allmail.net
NEWSLETTER:	Cindy Haller, PO Box 703, Seabrook, TX 77586-0703; h & w: (281) 474-7100 newsletter@guildofbookworkers.allmail.net
STANDARDS:	Christopher McAfee, 252 N. 525 E., Springville, UT 84663; w: (801) 240-2276 standards@guildofbookworkers.allmail.net
SUPPLY:	Sylvia Alotta, 6511 28th Place, Berwyn, IL 60402; w: (708) 956-1011 supply@guildofbookworkers.allmail.net

CHAPTER CHAIRMEN

NEW ENGLAND:	Jeffrey Altepter, h & w: (617) 623-7344 - newengland@guildofbookworkers.allmail.net
NEW YORK:	Clare Manias, h: (718) 383-0704; w: (212) 851-5603 Rachel Lapkin, w: (718) 817-8754 - newyork@guildofbookworkers.allmail.net
DELAWARE VALLEY:	Jennifer Rosner, w: (215) 546-3181 - delaware@guildofbookworkers.allmail.net
POTOMAC:	Renate Mesmer - potomac@guildofbookworkers.allmail.net
MIDWEST:	Susan Toth, w: (269) 641-7545 - midwest@guildofbookworkers.allmail.net
LONE STAR:	Julie Sullivan, h & w: (214) 987-2234 - lonestar@guildofbookworkers.allmail.net
CALIFORNIA:	Robert Gohstand, w: (818) 677-4137 - california@guildofbookworkers.allmail.net
ROCKY MOUNTAIN:	Marnie Powers-Torrey, w: (801) 585-9191 Alicia McKim, w: (303) 480-0632 - rockymountain@guildofbookworkers.allmail.net
SOUTHEAST:	Anna Embree, w: (205) 348-2398 - southeast@guildofbookworkers.allmail.net
NORTHWEST:	Paula Jull, w: (208) 282-4260 - northwest@guildofbookworkers.allmail.net

Letter from the President

You are holding in your hands the second issue of the newsletter in its new format. Many members contacted me in December to comment, positively, on the new look and feel of the publication. I think that Cindy Haller has done a great job updating the look of the newsletter, and future issues will continue to provide information about GBW activities, timely announcements of workshops and lectures and exhibitions, and short articles of interest to our members.

The Journal also had a facelift last year, with a larger format and color covers. Dorothy Africa will be stepping down as Journal editor in 2009, and Cara Schlesinger has offered to take over the helm. Cara has worked with Dorothy on editing the Journal, and is well prepared to succeed her. The next issue of the Journal will contain the post-prints of the centennial conference in New York in 2006. Succeeding issues of the Journal will have a wider variety of articles, beyond the usual coverage of the Standards seminar. The Journal will also begin to have all submissions peer-reviewed, both to improve the quality of the publication and to offer greater status to those who choose to publish with the GBW. I expect that this change will be especially valued by those working in academia.

At the annual general meeting in Toronto, there was considerable discussion of the possibility of providing GBW publications, es-

pecially the newsletter, to members in a digital format rather than as a paper document. Clearly the GBW would save some money on printing and postage if a substantial number of members received the newsletter digitally. Less than half of our members choose to subscribe to the member's list, although many more actually have email accounts, so it is unclear if there actually are a substantial number of members who would prefer a digital document. Fewer members opting for the pdf option would lessen any financial benefit to the GBW of shifting to digital publication and distribution.

There is high emotion on both sides of this issue, and the majority of members present at the annual general meeting thought that the GBW should continue to print the newsletter, although it would be a good idea to offer the newsletter as a pdf only to those members who chose not to have a paper copy. The board will be looking into all of the complexities of how and when to offer this service, and I am sure this will be the subject of future discussion.

James Reid-Cunningham

GBW President

In Memoriam


Kay Amert, emeritus professor in the University of Iowa School of Journalism and Mass Communication, founding member of the UI Center for the Book in 1986, and director of the UI Typography Laboratory from 1971 until her retirement, died Friday, September 5 at Mercy Hospital in Iowa City.

Kay was my teacher, mentor, and friend. I met her in 1997 as a UI Center for the Book student eager to enroll in her highly lauded typography class. I made it into that course, and subsequently took every class she offered on typographic history and and practice, signing up as a graduate student under her guidance in the School of Journalism and Mass Communication. From Kay I learned

both the visual and historical aspects of typography – how to see fully a typeface and, understanding those letters, how to give life and shape to words and pages and books. Her archival work with printing history archives was extensive and she introduced students to works created by the printer/publishers who for centuries led the way, including one of particular interest to her, 16th century French typographer Simon de Colines.

She greatly guided each student along in the typographic tradition they were drawn to. It is impossible to travel from Iowa City into the greater book studies and printing history community without being asked about Kay.

- Sara T. Sauers, Iowa City



J Hewit & Sons Ltd
TANNERS AND LEATHER DRESSERS

And Suppliers of Equipment, Tools, Materials and Sundries for all Craft Bookbinding requirements.

The 'One-Stop Shop for Bookbinders' is available online at:
www.hewit.com

Our online catalogue and 'Shopping Cart' is packed full of information on the complete range of products we manufacture and sell.

New Products at www.hewit.com/news.htm, include:

- French Marble Papers
- Double-Boiler (for melting animal glue)
- Budget Spokeshave - Wooden Brushes
- 19th and 20th Century Decorative Papers

If you have any queries, please e-mail us at:
sales@hewit.com

J. Hewit & Sons Ltd.
Kincauld Leather Works
Currie
Edinburgh
EH14 5RS

+44 (0)131 449 2206
+44 (0) 131 451 5081

Guild News

GBW Exhibition Committee Report



The online submission form for the *Marking Time* exhibition is now available until March 1, only to those who filed an Intent to Enter form.

Jurors will be North Bennet Street School bookbinding instructor Jeff Altepeter; paper sculptor, book and installation artist, and teacher Melissa Jay Craig; and past Guild of Book Workers exhibitions chair, binder, and Bonefolder publisher Peter Verheyen.

Marking Time opens in May 2009 at the Minnesota Center for Book Arts in Minneapolis, and will be on exhibit concurrent with two special events, the Fellowship of American Bibliophilic Societies Bibliophilic Tour and Symposium in May, and the MCBA Book Art Biennial in July.

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.

Chapter News

Upcoming New England Chapter information is on our blog at <negbw.wordpress.com> Email subscription is available.

There is a lecture by Tom Conroy coming in March, co-sponsored by the New England Chapter and North Bennet Street School.

Minutes Annual Meeting

GUILD OF BOOK WORKERS, INC. OCTOBER 16, 2008

The Annual Meeting of the Guild of Book Workers, Inc., was held on Thursday, October 16, 2008, at 5:00 p.m. EST, at the Holiday Inn on King, Toronto, Ontario, Canada, during the 27th 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, especially the new Newsletter Editor Cindy Haller, Standing Committee Chairmen, and Chapter Chairmen present were introduced.

The minutes of the October 19, 2007, Annual Meeting were approved, as published in the December, 2007, issue of the Guild Newsletter.

1) ANNUAL REPORTS

Annual reports for the 2007-08 fiscal year submitted by the members of the Board were included in the August 2008 Guild Newsletter.

Motion made and seconded that the 2007-08 annual reports be accepted as printed in the August 2008 Guild Newsletter. **MOTION CARRIED.**

Updates to these reports were provided, as follows:

- a) Standards Seminar - Chris McAfee reported the 2009 Standards Seminar will be in San Francisco, California, October 28-31, at the Hotel Kabuki. The California Chapter are the hosts. There will be four presenters, three of whom have been confirmed to date: Tom Conroy, Carolee Campbell, and Dominic Riley.
- b) Treasurer - Jim reported in the absence of Treasurer. The Guild is in very good financial shape, spending approximately \$120,000 per fiscal year. About \$140,000 is in reserves, which includes the monies belonging to each Chapter, and not available for other usages.
- c) Membership - Cris Takacs reported the 2008 Membership Directory is currently at the printers and will be mailed soon. Memberships can be paid for any number of years as desired, but there are no discounts for doing so. Members' renewal dates are printed on the mailing labels. The student membership fee is \$25.00 as of September 1 and is only allowed for three years along with a copy of a valid school ID.

2) REPORT OF THE PRESIDENT

Jim noted highlights and happenings of the past year, as follows:

- a) Newly-elected Newsletter Editor was unable to get out her first issue (October 2008) due to damage and evacuation resulting from Hurricane Ike in her Houston, Texas, area. Jim thanked Julie Sullivan and Catherine Burkhard for getting the issue out. Cindy is evaluating many things for the upcoming issues.
- b) There will be an "Operations Manual" for the members of the Board of Directors.
- c) The Board has been evaluating how each officer saves and backs up their digital documents, especially following Cindy's situation and loss of data.
- d) The Board has also been studying how to handle and store back issues of publications. Currently they are being shipped to Denver, Colorado. Plans are to scan some issues, especially the popular ones, and to index all publications and make available online. Debate continues as to retaining the paper product.
- e) Alan Shalette is indexing the Guild Journal on a volunteer basis. It is being done in a format that will be easy to update, and will eventually be online.
- f) Mark Andersson has volunteered to gather the handouts from past Standards Seminars (to early

1980s) in hopes of making these available in a PDF format online. Videos will continue to be prepared at the seminars, and made available in the best format.

- g)The new student membership fee, from \$40 to \$25.00, is only for full-time students who must provide valid school IDs.
- h)There were eight scholarships presented for this Standards Seminar, thanks to the financially successful auction at the 2007 Seminar in Texas. Four were given to members and four to full-time students.
- i)As of the Board meeting held October 15, a new committee has been appointed to see how the Guild can better market itself.
- j)While the Annual Meeting of the Guild is to present and approve officer reports, it is also an opportunity to hear from the membership.

3)MEMBERS' COMMENTS AND DISCUSSION

- a)Thanks was expressed to the hosts for this Seminar, however, it was noted the tote bag given to participants only stated the name of the Canadian Bookbinders and Book Artists Guild, and did not include the GBW name or logo. It was clarified that the bags were gifts to GBW members from CBBAG upon the occasion of their 25th anniversary.
- b)As to the last issue of the Guild Journal, surprise was expressed concerning its new size. It was stated that the new size/format had been previously announced and that it would be done following the 2006 Centennial Celebration. Concern was also expressed as to the new format being a financial issue, but it was noted this was not the case.
- c)Concerning the matter of the post prints from the New York Centennial Celebration, Dorothy Africa, Journal Editor, has been working on this matter. She has been waiting on the many images needed for this issue, or getting what she has to be clear enough for publication. Dorothy also noted she has not received anything for future issues, which are now to be published annually.
- d)Questions arose as to possibility of doing full color Journal publications, and this was discussed. This would be a financial concern.
- e)Suggestions and comments were made as to informing members -- especially those submitting images for publication -- on how to send in photographs for publication. It especially needs to be noted in the Guild Newsletters and the Journals, and should be on the Web site.
- f)Suggestions were made to consider electronic publications for the Guild; considerable discussion followed which included further ideas on how this could be implemented. It was noted that only one-third of the membership is on the Guild's Listserv, and this was a concern.

Motion made and seconded to take a vote on whether the Guild Newsletter would be a paper or PDF online newsletter.

Discussion noted: (1)when mailing labels would be generated for paper issues, it would be difficult to separate out the labels; and (2)the Guild needs to get its technology issues up to date.

Motion made and seconded to amend the motion to state that members have a choice as to receiving paper or electronic copy of the newsletter. **MOTION AND SECOND TO AMEND WITHDRAWN.**

Motion made and seconded to amend the original motion that those present see a show of hands as to the option of the Guild having an electronic newsletter or a paper issue. **MOTION CARRIED.**

Show of hands noted that the Guild Newsletter continue as a paper issue.

It was suggested that, due to so many ramifications, a task force be formed to study this whole matter and report back at the next Annual Meeting of the Guild. Jim noted that this will be discussed in the next Board of Directors meeting.

Jim asked those present to encourage new members and to offer suggestions to the newly-formed committee of Andrew Huot, Paula Jull, and Karen Hanmer on how the Guild can grow. Ideas can also be expressed on the Guild Listserv.

There being no further business, the meeting was adjourned.

Catherine Burkhard
Secretary

2008 Awards were presented during the Banquet on Saturday, October 18 to:

Monique Lallier - Laura Young Award
Michael Wilcox - Lifetime Achievement Award

GBW Library News

The library now has the 2006 Centennial Conference on video. This 8-disc set is available for loan with a \$80 refundable deposit check and \$5 non-refundable payment for shipping. See Karen Hanmer's article (page 22) for more information about purchasing this set.

Also new in the library; Program V from CBBAG on Finishing. All the CBBAG instruction programs are now on DVD as well as VHS tapes, and include supporting materials. The program sets require a \$260 refundable deposit and \$20 for shipping.

Links to the video lending policy, description of all Standards videos, and the catalog of the video collection are available are on the GBW website.

PLEASE BE AWARE THAT ALL LIBRARY LOANS WILL NOW BE ON DVD UNLESS REQUESTED SPECIFICALLY ON VHS.

Jane Meggers, GBW Librarian

2008 Standards of Excellence Award

Monique Lallier

Recipient of the 2008 Laura Young Award

Monique Lallier was awarded the 2008 Laura Young Award for service to the Guild at the 27th Standards meeting in Toronto.

Monique who was born in Montreal began her career as a fashion designer, which taught her about colors, textures and the interplay of materials, and accounts for the fact that she always looks like a fashion plate. She also has a degree in education and is a qualified teacher

Her father, who worked for a publisher, taught her the love of books as a child, and in her early teens she recalls a neighbor who worked at bookbinding in his basement. So it was not surprising that when she attended a lecture on bookbinding by Simone B. Roy, she was interested enough to sign up for classes with Simone, at L'Art de la Reliure bookbinding school.

That was in 1970 and after three years of classes, Nicole Billard-Normand, a fellow student and Monique opened an atelier, Les Relieurs Artisans, on Laurier Street in Montreal which they ran successfully for five years, teaching, taking binding commissions and making fine bindings for exhibition. When Laurier Street began to go upscale with small boutiques and much higher rents they separated, each continuing to work out of their homes.

Monique meanwhile continued her studies by attending courses at the Centro Del Bel Libro in Ascona with Edwin Heim, and with Hugo Peller at his home in Solothurn Switzerland. In 1986 Monique invited Peller to teach a course in Montreal.

Hugo Peller returned the compliment in March 1987 by inviting Monique to be the Canadian delegate at an international conference of bookbinders in Norway that he had organized. This was a turning point in her career because the US delegate was Don Etherington. They met and fell in love at the conference and the rest, as they say, is history. In June she moved to Summerfield, North Carolina, where she and Don have lived ever since.

Monique chaired the Standards Committee of Excellence of the Guild of Book Workers for twelve years from 1988 to 2000. In 2004 she was invited to teach at the American Academy of Bookbinding, founded in 1993, and became Director in 2005. When not teaching at the AAB, she works out of her home teaching students from all over the United States and from abroad, while at the same time working on various binding projects and commissions.



Students love her and have described her as “aware on many levels”, having a “wry, subtle sense of humor”. For instance, saying when they make a mistake “Well, it’s your book fix it if you like”.

Karen Hanmer, one of her students at AAB, says Monique is “very demanding” and that “taking classes with her is definitely not entertainment”, that “she is very clear and detailed in every step of a process” and “infinitely patient and generous with student questions”. Karen also tells of how, when she was having a terrible time learning edge paring, “I told her I thought I would figure it out one day, because I had finally figured out how to make a perfect pie crust every time. Monique didn’t miss a beat, and responded with her recipe and technique for making pie crust.”

Betsy Eldridge comments that Monique is a wonderful ambassador, bridging the gap between the Canadian binders who practice the French technique and style, and the Canadian and US binders with their English technique.

She exhibits worldwide and has many commissioned bindings to her credit. She bound the first pop-up binding and this goes along with her stated liking for movement in her designs. Her bindings may be found in many institutional libraries and private collections in the USA, Canada, Europe and Japan.

Beside her talents as a bookbinder Monique is an avid golfer, loves to dance and is a cordon bleu cook.

- Interview by Deborah Evetts

2008 Standards of Excellence Award

Michael Wilcox

Recipient of the Lifetime Achievement Award



Michael's interest in bookbinding began when, as a boy in England, he read a short article on the subject in a *Boys' Own* magazine. At fifteen he had the chance of applying to learn photogravure printing, monotype casting, or bookbinding and he chose bookbinding, thanks to *Boys' Own*, having felt that he already knew so much about it. His application to become a bookbinder was accepted by printer Edward Everard. This company, now defunct, had a very impressive ceramic front which depicted William Morris and Gutenberg at their printing presses. When he reported for work on Valentine's Day, 1955, he was met by a compositor who stated that "Bookbinding – that's a thing of the past".

"On many occasions since I've had cause to remember those harsh words, for surely no other craft presents so many frustrations and disappointments to the learner as does fine bookbinding. During the six years of my apprenticeship I can't recall doing one binding that was beautiful and on which I had completed all the operations myself."

Michael attended The Bristol College of Technology as a part-time student from 1955-1960, and under the tutorage of (now The Rev.) "Bill" Portnall, learned forwarding, finishing, designing, binding history, and English, along with other instructors' lectures on paper making, printing, printing history, etc.

At the end of his apprenticeship, he returned to Bristol to work as a forwarder. In 1962 Michael emigrated to Canada, "land of nature, land of my dreams". After several temporary binding jobs, he worked for Robert Muma, whose company specialized in rebindings for public lending libraries. In Robert Muma's bindery, Michael found possibly the best

informed book restorer working privately in Canada. Michael believes that the method Muma developed for the safe removal of fragile leather book spines still remain by far the most effective. But when an offer from the Royal Ontario Museum came in 1963, Michael moved on as a technician for the Department of Mammalogy. During this time he met his wife Suzanne, then Secretary to the Department of Ornithology. When in 1967 they moved to Kawrtha to help Suzanne's parents run a general store, Michael, in his spare time, began cutting a set of bookbinders' handle letters. Two years later he established his own one-man bindery.

As work came mainly from dealers and collectors in Toronto, he realized that he was learning bookbinding all over again, with situations arising from a drier climate than he was used to in England. A temporary job came by way of the University of Toronto, and the security that the Library years provided allowed him to hone his craft and he started accepting commissions for creative bindings.

Michael's approach to designing a binding begins with reading the book, looking for whatever will tell him something about the author, illustrator, printer, etc., always looking for ideas in both content and visual presentation which might later be developed into a design. He then begins with ball-point pen sketches, then pencil drawings on thin card and inking them in. Selecting leather follows, while also deciding on a binding structure that will function well with the materials and make-up of the book. He rarely turns down a commission, and has been surprised when a difficult project comes out surprisingly well, just by "getting on with the job", and working through the problems.

"Now I feel closer to fulfilling that boyhood dream of making beautiful books, and although some frustrations and disappointments remain, I am thankful that bookbinding is not just 'a thing of the past'."

The above is an abbreviated compilation and extracts from the FOREWORD written by Michael Wilcox for his book Twelve Bindings.

Standards Revisited - *What You Missed – the Latest and Greatest*

One of the highlights of every Standards is the vendors' room. It's a great opportunity to pick up what you need for your current or future project or commissioned job, or peruse what's new in the industry. Below is a sampling of what the vendors were promoting this time.



Fine & Unusual Brushes

- hairs include: goat, squirrel, camel, horse, rooster & rat
- handles crafted from driftwood, branches, gold & black bamboo

San Bao Studio

www.chinaclayart.com



- paste printed paper
- paste cloth - on binders and regular cloth
- antique Japanese paper w/itajima (fold & dyeing crimp)

Kristoferson Studio

kristudio@shaw.ca



The Japanese Paper Place

www.japanesepaperplace.com

Konnyaku Power

“devil’s tongue root”, a plant based starch for strengthening paper

Kakishibu Powder

made from persimmon plant, a dye which darkens with age - used to waterproof paper (excellent for creating stencil paper)



J Hewit & Sons Ltd

www.hewit.com

Tanners and Leather Dressers

- also featuring Highlander (assorted grains): ideal for small covers; handles the same as Chieftan - quality leather at a good price point
- handmade, Japanese and conservation papers



“The Zed” by Frank Wiesner
-made from New Guinea rosewood w/dove tailed joints

Lehmann Bindery

www.lehmannbindery.com

Cave Papers

www.cavepaper.com

NEW - Flax paper w/pigment-based colors; also monotone colors

“Skin Paper” - vellum look & texture



18/3 linen threads

Contact Heidi Ferguson

Kinglet Cottage Designs

Kinglet102@msn.com



Marbled Papers

- edition work - unusual designs & small runs for art pieces
- embellished edition papers & double marbled paper

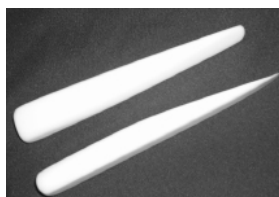
Marble Smith Paper

shirinne@windstream.net



NEW - “Elegance”

- rayon-based bookcloth similar to Cialux
- good price point
- stamps well
- Also - full line of bindery supplies, laminated bookcloth



NEW - Teflon Bone Folders

- the page folder - triangular shape designed to hold fragile book pages open
- the “lifter” - excellent for lifting pages and bookcloth from boards

AKKRA, Inc.

www.bonefolder.com



Specializing in Handbinding, Conservation & Restoration, Limited Edition Publications

bookbinding.co.uk



PERGAMENA

Pergamena - Jesse Meyer, owner

www.pergamena.net

NEW - vegetable tanned goat & calf

Also, makers of fine parchment for binders, conservators, calligraphers, furniture makers



Custom Phase Boxes

- custom phase boxes
- they lend you their box device and software; you measure your books, log info into computer; email your requirements. Your finished boxes are sent in flat form in numbered order, based on your sent measurements

MicroClimates by Custom Manufacturing

www.archivalboxes.com

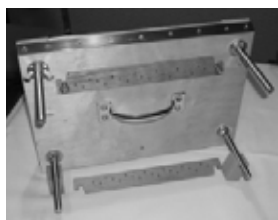


Custom Type Cabinets

- fine oak
Call for sizes

Bindery Tools, LLD

www.binderytools.com



Horton Press with tie-up bars

Durie Street Bookworks
rose.newlove@sympatico.ca



Pastepaper Patterns -
Claire Maziarczyk
www.pastepaperpatterns.com

- original designs & edition papers; paste paper collage work
- still selling small quantities (25/60/75) of Mohawk Superfine in soft whites & regular white, eggshell finish in 80# text weight



New Designs
 Contact us for new designs

P & S Engraving
www.pandsengraving.co.uk

La Papeterie
Saint-Armand
 Paper Makers — Papetiers
www.st-armand.com

- fine handmade & machine made papers
- large range of colors & textures
- "Old Masters" line of book papers



www.harmatan.co.uk

Manufacturers of fine Goat-skin and Calfskin
 Bookbinding Leathers

NEW - Buff Calf in black, chocolate brown, tan, maroon: for full bindings, restoration & repair work



National Center for Craft
 Education
www.penland.org



www.ahhaa.org

The Conservation Corner

Blotter Boards for Use in Drying Mends and Hinges

In our lab, we've got at least a dozen of these made and always at the ready for easier drying of mends and hinges. They are efficient, and mitigate wasteful and unorganized use of off-cuts and scraps.

Materials needed:

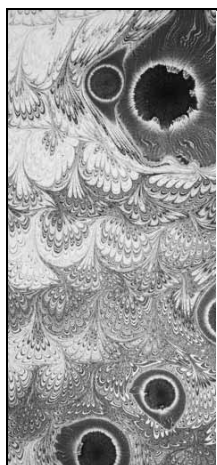
Non-woven polyester (Hollytex or Reemay)
 Blotter paper
 8-ply museum board (or thick mat board or Davey board)
 Double stick tape

Instructions:

Cut board to desired width and length, whatever dimensions of blotter and polyester you would commonly use under weight on top of a mend or hinge. (We typically make ours about 5 3/4" x 2 1/4".) Cut pieces of blotter to the same size, two for each piece of board. Using double stick tape, attach a piece of blotter to each side of the board. Cut polyester pieces to match the long dimension of your board, but make them wide enough to wrap around the board in one piece with an overlap (approximately two and a half times the short dimension of the board). Using double stick tape, attach the polyester to the middle of one side of the board, and wrap it around the board. You will have overlap, so use another piece of double stick tape to secure the polyester to itself. When using blotter boards, be sure to place your weight on the side with overlap, leaving the smooth side to act as a release layer in contact with the object. When the Reemay or blotter gets dirty, just change it and re-use the same board.

- Tish Brewer, *The Center for Art Conservation*

Tish Brewer received her Masters Degree from The Kilgarlin Center for Preservation of the Cultural Record at the University of Texas at Austin, where she studied book and paper conservation. She received additional conservation training through various AIC courses, and through internships and professional experience while at the National Preserve of Tauric Chersonesos, Sevastopol, Ukraine; Biblioteca Ludwig von Mises, Universidad Francisco Marroquin, Guatemala City, Guatemala; and the National Park Service, Harpers Ferry Center, West Virginia. She has several published articles on topics including surface coatings for leather, prevention of mold in collections, iron gall ink and paper aging in relation to forged historical documents. After returning home to Dallas in 2007, Tish opened a private practice in paper conservation, The Center for Art Conservation, with a colleague from graduate school.



FINE HAND MARBLED PAPER & GRAPHICS

by Robert Wu

Traditional patterns - \$15 US, 17" x 23"
 - free sample scraps available by request
 Unique Marbled graphics for framing
 - \$30 US, 19" x 25"; Ship in tube,
 pls add \$23 US

View Samples: studiorobertwu.blogspot.com

Email order: Robert Wu, 55 Homewood
 Avenue, Toronto, ON M4Y 2k1, Canada

The Marbling Tray

by Iris Nevins

Many marblers have had serious problems finding a good paper over the past few years. We all know that neutral PH or acid free papers are a good thing, but the paper industry has been torturing us with too much of a good thing! The usual buffering agent is calcium carbonate. Several years ago, a friend who works in the calcium carbonate industry informed me that paper manufacturers in the US, especially the large ones, had realized that they could shovel up to 50% of the material into the paper pulp and use less wood pulp or rag content, and it was a lot cheaper to make the paper this way.

The effect of too much calcium carbonate is to negate or neutralize to a great degree, the aluming process, which in turn makes the colors rinse or run off the papers after marbling. I turned to importing papers from Hahnemuehle, particularly the NaturText, and they were wonderful. My last batch however was not holding the colors well. I spoke to the distributor, who in turn spoke to the manufacturer and found that there was indeed a little more of the calcium carbonate in the last batch. I looked into having them make an entire run for me with the old formula, but the cost was prohibitive, and would yield about 44,000 19" x 25" sheets. Storage, too, would be a problem.

As an experiment, I tried an old paper from several years ago that was still on my shelves. It was a common printing paper, Classic Linen, made by Neenah. It had been my standby for many years, until they started using too much calcium carbonate. We are never told when they change the formulation, so I knew nothing and ordered 2,000 sheets that could not be returned. Much to my surprise, the old paper that stopped working, worked again, held the color beautifully. However, there was still a problem.

When a high amount of the calcium carbonate replaces the other materials, wood or rag, it shortens the fibers on the paper, too. When I hung them on the line, many of them would tear off from the weight of the liquid on them. It was even worse if the papers were rinsed and went through an additional soak. So I can't say I can comfortably go back to them. I will however order current sample sheets from them to check further if anything has changed recently.

This is all very interesting though, and not only to marblers. Apparently the buffering agents can weaken over time. What does that mean for bookbinders or restorers? Can paper that is buffered entirely revert to an acidic state over time? The other thought I had was that the new batch of the NaturText, being brand new and fresh, the calcium carbonate hadn't dissipated yet. I know it has way less buffering than our commercial USA papers. The PH was just shy of nine. I am airing some out now for a month on lines to see if this makes a difference. I have a strong feeling it will, and will report the findings next time. I also made sure, with the Classic Linen, to pull papers from the middle of the stack of close to 2,000 sheets that I thought useless. They worked, too. So maybe air is not necessary, but just time? This will be an interesting experiment.

So all of you who have papers that stopped working, try them again. If you find they work after a time, I would love to hear about it so we can report further. You may email the results to me at: <irisnevins@verizon.net>

NORTHPORT COMPANY

- Lithostones
- Glue/Paste Brushes
- Acrylic Press Boards
- Cookn N' Stir Machines
- Soft/Hard Bench Weights

828-242-5633
sanford@northportbinding.com
www.northportbinding.com

Kwikprint Model 25 Foil Stamping Machine



\$1075 USD
[plus s/h]

For more information or to order,
contact us at: 1.888.594.5945;
via email at: kwik@fdn.com
www.kwik-print.com

Kwikprint
Strike Gold with Kwikprint

Member News

23 Sandy Gallery

— is pleased to announce the winner of the Purchase Prize Award for *Maternal Legends*, our national juried book arts show that just wrapped up at the gallery.

Congratulations go out to **Karen Hanmer** for her book *Reunion*, a lovingly made book that celebrates her parents reuniting in death.

The Purchase Prize Award was chosen by our juror, Cara List, who is the Artist Book Librarian at the Art and Architecture Library at the University of Oregon. This book will be purchased by the gallery and donated to the library.

You can view a complete online catalog of *Maternal Legends* at: <http://www.23sandy.com/MaternalLegends/-Intro.html>

Also, a print catalog has been published for *Maternal Legends* as well. This full color catalog includes a photograph of each work in the show plus an artist statement and production information. You can order a copy at: <http://www.lulu.com/content/5414141>

Congratulations to Karen and to all of the artists featured in this heart-warming and sometimes heart-breaking show.

Happy creating,

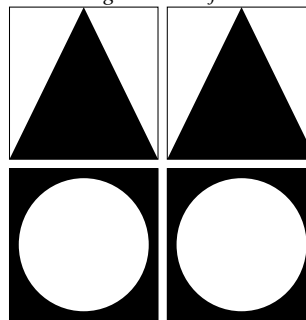
Laura Russell
23 Sandy Gallery
623 NE 23rd Avenue
Portland, OR 97232
Phone: 503-927-4409
Email: 223sandycastle@gmail.com
Web site: www.23Sandy.com

From the Editor

We welcome new advertisers with this issue.
Their websites provide excellent products.

Deadline for the April 2009 Newsletter
MARCH 1, 2009

Celebrating 16 Years of Excellence



AMERICAN ACADEMY of BOOKBINDING

A School of Fine Binding & Book Conservation

2009 Faculty and Courses

Monique Lallier, Director

All Levels of Fine Binding
Fine Box Making
New Oriental Bindings

Don Etherington

Box Making for Conservation
Forwarding and Covering
Treatments of Textblocks and Sewing

Donald Glaister

Fundamentals of Bookbinding
Intermediate Fine Binding
Introduction to Alternative Techniques

Hélène Jolis

Titling for Fine Binding and Conservation
Contemporary Decorative Techniques

Renate Mesmer

Introduction to Binding Structures

Brenda Parsons

Restoration of Cloth and Leather Bindings



For more information and to register contact:

American Academy of Bookbinding
PO Box 1590, Telluride, CO 81435
970-728-8649 • (fax) 970-728-9709
www.ahhaa.org • aab@ahhaa.org

Considering Form in an Informal Way

by Pamela Barrios and Karen Hanmer

Exhibits are a great way to show our work. Juried or not, they are an opportunity. There have always been exhibitions and exhibition catalogs. If you can't get to the show, you can see images of the books in the show. The drawback of printed catalogs in the past has been the prohibitive cost of high quality reproduction. This is improving, but even more impressive is the ability to show images on the web.

Hopefully, all these images whet our appetites for a view of the real books. The images we see in print or on the web are flat and possibly enhanced. The color may be different.

This brings me to the *Bonefolder*, the Bind-O-Rama, and the Guild of Book Workers Standards Seminar. In 2004 Peter Verheyen announced the first Bind-O-Rama. The Bind-O-Rama is an online exhibit published in the *Bonefolder: an online journal of bookbinders and book artists*. There is a link to this journal on *Peter Verheyen's Book Arts Web*. The call for entries invites all bookbinders at all levels to "try out" the various bookbinding styles that have had step-by-step instructions in the *Bonefolder*.

At the GBW Standards of Excellence Seminars in Providence (2004) and Portland (2005), the *Bonefolder* had a table at the Friday Night Forum and anyone who had participated could show the book they had made. This served as an extension of the exhibit. It was an interesting experience to show our books and how they worked.

At the Dallas GBW Standards (2007), Karen Hanmer arranged a breakfast meeting for those of us who had bound the GBW 100th Anniversary catalog for Peter Verheyen's Bind-O-Rama. Monique Lallier, Eric Alstrom, Sherry Barber, Pam Barrios, Forrest Jackson and Karen Hanmer explained their creations and answered questions as the books were passed around and examined by the group. Peter Verheyen's book was present, but Peter had to miss the seminar. Lang Ingalls, Don Etherington, Pam Wood and others dropped by as onlookers.

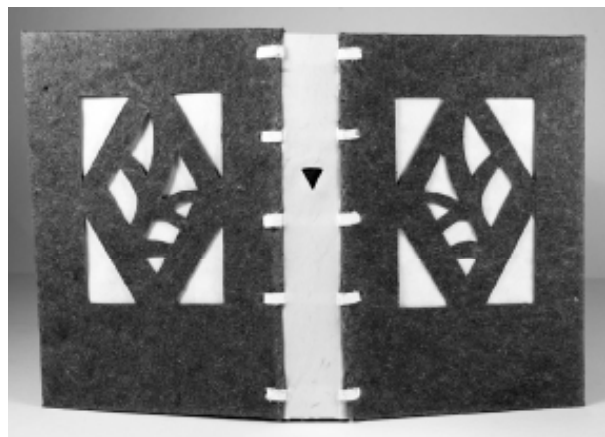
Since many of us view the Bind-O-Rama as an opportunity to try out new things, there was a comfort zone in asking for feedback.

There were discussions of "lacunose", of the "New Oriental Binding" (explained by Monique Lallier), what endsheets go with what already looks like a cover, and shooting snakes (poisonous only) in one's back yard. One of the bindings had cutouts to show the initial page from the outside. Another achieved the same with transparent vellum. Two had eccentric spines.

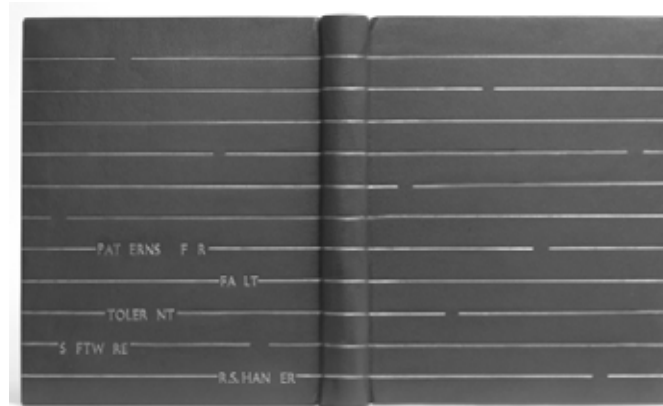
As the session was far too short, other discussion points were brought up as we ran into each other throughout the day. It's important that we show our work and appreciate the work of others. We need to ask for constructive reactions and also give them.

Bind-O-Rama participants met again at Standards in Toronto (2008), and again were able to get important feedback and the luxury of not just seeing but handling the books we had seen images of in the *Bonefolder*. This was a great opportunity to meet book artists we might not have crossed paths with otherwise, especially those from Canada. Any of the book forms with instructions in the *Bonefolder* were fair game. Eric Alstrom, Joane Kluba, Pam Barrios, Linda Rollins, Peter Verheyen, Marie Oedel and Karen Hanmer brought, or sent with an emissary, various versions of limp vellum, flag books, drum leaves, and woven spines. Kathy Hamre, Gina Wischmeyer, Colyn Wohlmutter, Colin Bate, and Chris Takacs came to look on. As before, the exchanges were inspiring.

Not everyone can attend every Standards Seminar, but I hope that those who do and who participate in Bind-O-Rama (or find it interesting) will look for a chance to trade experiences. There are many opportunities to communicate in this way. Local workshops and meetings should encourage this kind of exchange as well. We live in a global community, but we can still appreciate smaller hands-on, open-minded "exhibits" that give us the feedback to become better book artists.



Pamela Barrios



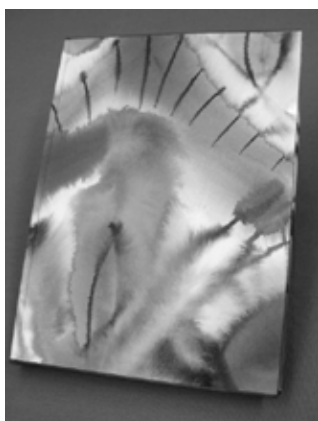
Karen Hanmer



Eric Alstrom (front cover)



Eric Alstrom (inside)



Joan Kluba

A NEW DOMESTIC PRODUCER
OF FINE PARCHMENT AND VELLUM



PERGAMENA
HANDMADE PARCHMENT

CALL (845) 457 - 3834
OR
VISIT PERGAMENA.NET



Jordan - Dehoff Finishing Press

We are pleased to offer the Jordan-Dehoff Finishing Press for book workers. When not in use, it drops below the bench and out of the way. Not only is it good for finishing, but also for headbands, restoration and holding the book to apply leather.

For more information on the Jordan - Dehoff Finishing Press, contact jdpres@frontiernet.net, or by surface mail:

Fred Jordan •4380 Richmond Center Road
•Livonia, NY 14487

<http://www.frontiernet.net/~efjordan/jdpreshome.html>

Book Reviews

Bookbinding: The Limp Vellum Bindings from Tallin

by Monica Langwe Berg 2006

Reviewed by Amy Lapidow

While studying bookbinding with Manne Dahlstedt in Sweden, Monica Berg became interested in historic binding structures, in particular, limp bindings. To study them more fully, she analyzed 22 bindings from the collection at the City Archives in Tallin, Estonia. Eight of these are presented in this slim volume, along with eight contemporary binders' interpretations of these structures.

The bindings shown range in dates from 1282 – 1571. Each is either directly or indirectly tacketed to the cover material. Some are constructed so that sections could be added later. Each chapter has a color photo of reproductions of the original, descriptions of the binding procedure, and clear drawings. This is not intended

as a beginner's manual as it assumes a certain level of knowledge (how to form sections, knowledge of materials etc).

The gallery of modern interpretations has a color photo of each work, plus a description of the inspiration/motivation for each work. The final section has photos of the original bindings she studied in the archives..

Interspersed throughout are quotes on books and art, as well as sympathetic marginal drawings.

On the whole, a useful investigation of historic bindings.

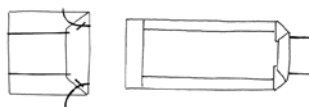
The book is in English. If you are interested in it, contact her via her website: www.langwe.se. There is a picture and a description (in Swedish) in the "Foerlag Langwe Form" section. There is also contact information on the site.

Background

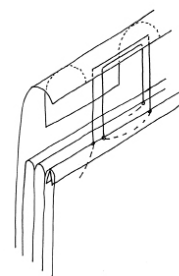
During my studies I have practice traditional bookbinding techniques but have also worked with innovations in product development. During my third year of training with Manne Dahlstedt in Sweden, Manne, I did in-depth work in historical binding techniques. Something that especially caught my attention was the limp bindings, a technique which has received relatively little attention in the history of bookbinding. It has unfairly been considered a simpler, inferior technique and therefore not able to compete with the more ornate bands with hard covers. Perhaps it was this that made me curious. What story did these forgotten bands with ingenious binding style have to tell?

Monica Langwe Berg

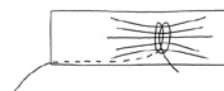
Illustrated techniques from "Limp Vellum Bindings"



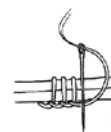
Sample of cover construction



All stitching threads on spine are sewn together at each station with blanket stitching..



Blank stitching with the same thread along the entire row



Overcover closed with a pair of leather strips which are wound around the book and fastened in their own stitching.



Modern interpretation by
Leif Malmgren, Sweden



Eight volumes bound by the author, representative of the limp bindings, all bound with different methods.

Photography: Lars Berglund
Drawings: Monica Langwe

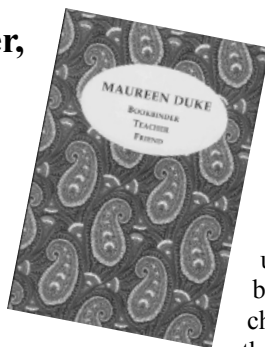
Maureen Duke: Bookbinder, Teacher, Friend

Foster, Paul (Editor), University of Chichester (2008)
8vo, (215x143mm), 112p, 22 colour & 42 monochrome
illustrations, with 2 loosely inserted pieces of handmade
paper
Otter Memorial Paper Number 23

*First, a disclaimer - Maureen Duke was one of my
tutors in England and I made a very small contri-
bution to this book.*

Maureen Duke is best known for her teaching skills in book-
binding. *Maureen Duke, Bookbinder, Teacher, Friend* consists
of a series of articles written by those who know her through
bookbinding and others who are friends outside of the trade. I
found these latter to be very interesting, since they "fill out" the
Maureen I know. The first section (written by Paul Foster) is
a short biography, where we learn about some of her passions
besides bookbinding (including drama and local politics) and
some of the non-bookbinding people in her life, including author
Richard Ward.

Section two deals with Maureen as a teacher. It covers her time
spent at Guildford and then, after retirement, an even busier
career in bookbinding, teaching part time at Guildford, Urchfont
and West Dean College, her volunteer efforts to help Rumanian



libraries and traveling with her husband Alf on their
long boat "Gracious". Gabrielle Fox writes about the
international reach Maureen's teaching efforts have
spread through her students. Her students, scattered
throughout the world, and the workshops she has
taught, lend an insight to the scope of her influence
in the world of bookbinding. Craft Bookbinding has
undergone enormous changes over the last century. This
book chronicles a life that spans decades during this
change. It should be of interest to those who care about
the history of our craft and how its knowledge is trans-
ferred from generation to generation. Finally, a note on the
production quality of this book. It is a perfect bound, trade pa-
perback. Unfortunately, the paper used is too stiff to support this
structure. By the time I had finished reading the copy sent to me,
pages were falling out. Given that this book is about a bookbinder
who stresses function over form, it is a pity that not more thought
was given to the function of this book. It would also have been
nice to have copies as unbound sections offered.

Frank Lehmann
Lehmann Bindery

*Publication available at Barry McKay Rare Books-£15. Updated list of books on
binding (history and technique) on the catalogues and subjects page of website -
www.barrymckayrarebooks.org*

the Society
of Bookbinders
Education & Training
CONFERENCE
The University of Warwick • 20th to 23rd August 2009

◆

Demonstrations • Lectures • Suppliers' Fair • Competition

Speakers:

Kathy Abbott, Cor Aerssens (Holland), Glenn Bartley, Carol Barton (USA),
Edward Bayntun Coward, Michelle Brown, Lester Capon, Stephen Conway,
Nick Cowlishaw, George Davidson, Guy De Witte (Belgium), Maureen Duke,
Don Claister (USA), Chris Gibbs, Yehuda Miklaf (Israel), Anne-Marie Miller,
Pascale Thérond (France), Julian Thomas

◆

For further information and to
download a booking form:

www.societyofbookbinders.com

or write to:

SoB Conference Organiser,
38 Bowes Hill, Rowlands Castle,
Hampshire, PO9 6BP,
UK

*** FEES HELD AT CONFERENCE 2007 PRICES! ***



See our new
Buff Calf range
on the website!

HARRIMAN AND OAKRIDGE LEATHERS 2008 LTD

bookmarc

Westfields Avenue, Higham Ferrers,
Northamptonshire, NN10 0AX, UK
T: +44 (0)1933 412151
F: +44 (0)1933 412242
E: marco@harrimatan.co.uk
W: www.harrimatan.co.uk

EXHIBITIONS

• *Call for Entries*

Last Chance! 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. Call 214/768-3483 or see the Web site for details. <www.smu.edu/bridwell/events/2009degolyer.html>.

Intent to Enter Deadline - May 15, 2009, for *Society of Bookbinders Bookbinding Competition 2009*.

Submission of bindings deadline is June 1. Anyone can enter -- members or non-members -- whether in England or overseas. Winners announced at the Society's 2009 Conference at Warwick University, August 20-23.

• *Current and Upcoming Exhibitions*

Currently and through June 09: The Rocky Mountain Chapter's members show, *West of the Plains: Contemporary Book Works*. At the Hayden Library on the Arizona State University campus, Tempe, January - March 2009, and the Salt Lake City Public Library, March - April 30, 2009. An online catalog is posted on the Rocky Mountain Chapter's link ("Regional Chapters") at <www.guildofbookworkers.org>

January 10-February 28, 2009: The second venue of *The Hand Bookbinders of California 36th Anniversary Members' Exhibition* at the Doyle Library, Santa Rosa, CA.

January 20-February 6, 2009: Exhibition *Pushing the Envelope: The Scripps College Press since 1986* at the Clark Humanities Museum, Scripps College, Claremont, CA. To show books made from 1986 to 2008. Opening reception, 4:30 p.m., Saturday, January 24, to co-ordinate with the Goudy Lecture in the evening (*see details on lecture below*). Visit <www.scrippscollege.edu/campus/press> or contact Kitty Maryatt at <kmaryatt@scrippscollege.edu>

February 15-March 24, 2009: *The Saint John's Bible: A Modern Vision through Medieval Methods*, Walters Art Museum, Baltimore, MD. 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. For more information see <<http://www.thewalters.org/>>

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

BOOKBINDERS
FINISHING TOOLS
from
PS Engraving

Manufactures of high quality
handtools, handleletters, rolls,
pallets, gouges, brass type
and typeholders, etc. etc.
For further information visit
our website or contact us for
a free 80 page catalogue.

38a Norway street
Portslade, E. Sussex
BN41 1AE England
Tel/Fax +44 (0)1273 424801

www.pandsengraving.co.uk
e-mail: info@pandsengraving.co.uk



WORKSHOPS, LECTURES & OTHER EVENTS

January 13 through May 30, 2009: Lectures, workshops, exhibitions co-ordinated by the Book Arts Program at the J. Willard Marriott Library at the University of Utah, as follows:

Jan13-Apr 28: *Artists' Books* with Chris McAfee and Marnie Powers-Torrey.

Jan 26-Feb 27: *The Evolution of Charles Darwin* - Exhibition curated by Luise Poulton.

Feb 21: *Proofing Press-tidigitations* with David Wolske and Claire Taylor.

Mar 6-Apr 24: *Lasting Impressions: 25 Years of Pyracantha Press* - Exhibition.

Mar 21: *Shaken and Stirred: The Ethiopian Link-Stitch with a Modern Twist* with Pam Barrios.

Mar 26-28: *Adventure in Color, Texture and Design: Paste Paper Books* with Rosie Kelly.

Mar 26: *Marrying the Text to the Page* - Lecture by Rosie Kelly at the L. Tom Perry Special Collections of the Harold B. Lee Library, Brigham Young University.

Apr 2: *Lasting Impressions: 25 Years of Pyracantha Press* - Reception and Lecture by John Risseuw.

Apr 3-4: *Acrobatics on the Vandercook Cylinder Press* with John Risseuw.

May 1-Jun 19: *Artists' Books* - Exhibition of books created in the Artists' Books class

May 20-Aug 5: *Beginning, Intermediate & Advanced Letterpress* with Marnie Powers-Torrey.

May 29-30: *Box It Up: Handmade Boxes for One-of-a-Kind Treasures* with Chris McAfee.

For more information: <<http://bookartsprogram.org>> or e-mail <bookartsprogram@utah.edu> or call 801/585-9191.

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 20-30, 2009: *Asheville BookWorks*, Asheville, NC, offers these classes:

Jan 20, 27, Feb 3, 10, 17, 24: Tuesdays, 6:00-9:00 p.m., *Bookbinding: A Primer* with Annie Fain Liden. \$215 + \$30 supply fee.

Jan 26-30: *Book-a-Day*, Mon-Fri., 9:00-5:00, with Dan Essig. \$525 + studio fee.

For descriptions, registration details (*can download registration form*), etc., see <www.AshevilleBookWorks.com> or call 828/255-8444.

January 24, 2009: *Frederic W. Goudy Lecture* at 7:00 p.m. in the Humanities Auditorium at Scripps College, Claremont, California. Ron King of Circle Press, England, and artist Sam Winston to present a joint lecture. Mr. Winston along with Mr. King will also give a two-day **workshop at the Press on January 24-25**, 9:30-4:30. <www.scrippscollege.edu/campus/press>. (see additional announcement under "Exhibitions")

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>. The offerings are:

Jan 24-25: *Long and Link Stitch Binding* with Adam Larsson, on Kelly Street in Londa, 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 3, 2009: As part of the *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>; <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. Feb 3 event will be: Eri Funazaki, *A Bookbinder's Approach to Book Arts* and Dominic Riley, *A Bookbinder's Journey: from student days to post-Fellowship*.

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/>>

February 10, 2009: Sam Ellenport of Boston will speak on "The Economics of Desire: The Club Bindery" in San Francisco, sponsored by the Hand Bookbinders of California. Address: American Bookbinders Museum at Taurus Bookbindery, 2736 Sixteenth St., San Francisco.

March 6, 2009: *Deadline for Entries for New Artist*

Book Award: The MCBA Prize. The MCBA prize is a new international honor awarded by Minnesota Center for Book Arts and is first of its kind to recognize book art from across the field and celebrate the diversity of this vital discipline. All artists who use the book format as their primary means of expression are encouraged to apply. A distinguished panel of jurors, themselves leaders in the field, will consider all eligible work, from hand-printed fine press books, to inexpensive pamphlets, to one-of-a-kind sculptural works.

Over \$8,000 will be awarded to four finalists and one winner. The winner will be announced at a gala celebration on July 25, 2009. Guidelines and entry information are available at <www.mnbookarts.org/events/bookartbiennial.html>

The award of the MCBA Prize is an important component of **MCBA's 2009 Book Art Biennial**, a combination

continued next page

of presentations, peer discussion sessions, and hands-on workshops exploring the efficacy of artists' books as agents of social change and activism. Registration materials for the Biennial now available. Email Jeff Rathermel, MCBA's Artistic Director at <jrathermel@mnbookarts.org>

March 18, 2009: Deadline for Entries for *INTERACTIVE*.

Online and downloadable entry forms available at <<http://womanmade.org/entryform.html#callforart>> For additional information contact <exhibits@womanmade.org>

January 25-May 2, 2009: Maine Media Workshops in Design and Book Arts, Rockport, Maine, as follows:

Jan 25-31: *Introduction to Bookbinding* with Joelle Leavitt Webber.

Feb 1-7: *The Embellished Page* with Jan Owen.

Feb 8-14: *Papermaking*.

Mar 3-14: *Books, Art & Technology* with Tara Law.

Mar 15-21: *Lettering in Graphic Design* with Lance Hidy.

Mar 22-28: *Word and Image*.

Mar 22-28: *Photographic Portfolio Box Making* with Amanda Nelsen.

Mar 29-Apr 4: *Book Design* with Charles Altschul.

Apr 5-11: *Introduction to Letterpress Printing* with Elias Roustom.

Apr 12-18: *Introduction to Bookbinding* with Meredith Broberg.

Apr 12-18: *Letterpress Projects* with Elias Roustom.

Apr 26-May 2: *Monoprinting*.

For complete course descriptions and registration information,

see the Book Arts section at <<http://www.theworkshops.com/designbook/index.asp>> or e-mail <info@theworkshops.com>. To request a catalog and/or sign up for an email newsletter, see <<http://www.theworkshops.com/geninfo/contact/mailling.asp>>

March 14-May 17, 2009: School for Formal Bookbinding 2009 with Don Rash, in Plains, PA, as follows:

Mar 14-15: *Introduction to Titling and Tooling*

Mar 23-27: *Leather Binding Conservation* (Bookbinding 6)

Mar 28-29: *Introduction to Paper Repair*

Apr 20-24: *Foundations of Hand Bookbinding* (Bookbinding 1)

Apr 27-May 1: *Introduction to Case Binding* (Bookbinding 2)

May 16-17: *Introduction to Inlay and Onlay*

See <www.donrashfinebookbinder.com/sfbmain.html> for details and how to register.

May 17-28, 2009: Paper Book Intensive (PBI); held at Ox-Bow in Saugatuck, Michigan. Schedule is on the PBI website. See <www.paperbookintensive.org/pbi2009.html>

June 24-28, 2009: 2009 Focus on Book Arts; held at Pacific University in Forest Grove, OR
See <www.focusonbookarts.org>

October 28-31, 2009: San Francisco, CA: Guild of Book Workers *28th Annual Seminar on Standards of Excellence in Hand Bookbinding*, at Hotel Kabuki.

Talas

Your one source for the finest in professional archival, conservation, preservation & restoration supplies since 1962.

330 Morgan Ave. Brooklyn NY
www.talasonline.com
T: (212)219-0770

New 220 pg. catalog available.
Complete with 12 pg. 4 color section
and more pictures and info than ever before!

Augustine
COMPANY

**HOT STAMPING
DIES**

SAME DAY SERVICE

- HOT STAMPING DIES
- DIES 16 GAUGE, 11 PT., 1/4, AND 3/8
- MOUNTED OR UNMOUNTED
- DESKTOP PUBLISHING
- WOOD BASE DIES
- T-BASE DIES
- EMBOSSING DIES
- SPECIAL BASE UPON REQUEST

AUGUSTINE CO., INC

P.O. Box 797
1210 INDUSTRIAL BLVD.
MARSHALLTOWN, IOWA 50158
641-753-3875
FAX 641-753-0635
art@augustinedie.com

STUDY OPPORTUNITIES

American Academy of Bookbinding

Join the AAB on two campuses in Ann Arbor, MI and Telluride, CO.

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 program coordinator, Judy Kohin at 970/729-8649.

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

For information on events and courses, contact Amber Heaton at <amber.heaton@utah.edu>;

801/585-9191; <www.lib.utah.edu/rare/BAP_Page/BAP.html>

John C. Campbell Folk School

1/800/folk-sch x 122; <www.folkschool.org>

The Canadian Bookbinders and Book Artists Guild

CBBAG/60 Atlantic Avenue, Suite 112 Toronto, Ontario M6K 1X9

Fax 416/581-1053; email: <cbbag@web.net> or visit <www.cbbag.ca>.

The Center for Book Arts New York City

212/481-0295 or visit <www.centerforbookarts.org>

Center for the Book: San Francisco, CA

415/565-0545 - <www.sfcbook.org>

Garage Annex School

One Cottage Street #5, Room - 503 Easthampton, MA 01027

The Garage Annex offers workshops in traditional and non-traditional book arts,

printmaking, and the conservation of books.

<contact@garageannexschool.com> or <www.garageannexschool.com>.

Green Heron Book Arts

503/357-7263 or email <bookkits@aol.com>

Hollander's Workshops

Visit <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> for AAB information.

North Bennet Street School

The Winter 2009 Bookbinding classes continue and 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>

Paper Dragon Books

145 West 26 Street, NY, NY 10001 - <paperdragonbooks.com>

Penland School of Crafts

For more information and 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

Ongoing instruction (*see "Workshops, etc."*) 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> or call 570/821-7050.

Seattle Center for Book Arts

<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>, <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>

Wells Book Arts 2009 Summer Institute

Courses include calligraphy, letterpress, book arts, printing, bookbinding.

See <www.wells.edu/bkarts/info.htm>

for complete information or to obtain a catalog.

Women's Studio Workshop

For a complete listing of upcoming workshops, see <www.wsworkshop.org> or call 845/658-9133.

Member News

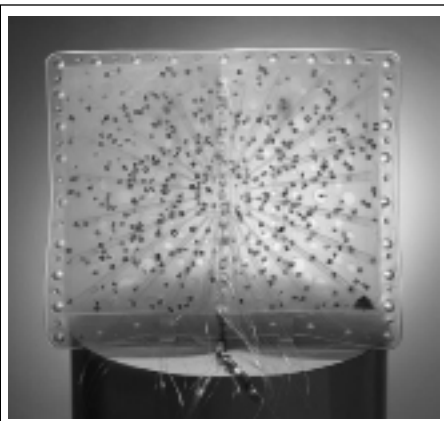
Claire Jeanine Satin's bookworks will be included in the exhibition "Delives de Livre Biennale" at the Collegiale Saint Andre in Chartres, France from April 11-May 4, 2009.

She has won an artists residency to Venice, Italy for the period March 27-May 15, 2009 from the Emily Harvey Foundation.

Her work has been chosen by invitation to be included in the first U.S. issue of Plages/Collate magazine (the publication

originates from France) which will come out in January 2009. There will be a publication promotion event at the beginning of January when the artists involved will include some handwork on the page on which their work apperars.

She will have a one person exhibition of her bookworks at the Susan Hensel Gallery in Minneapolis, MN from July 7-August 28, 2009. Coinciding with the show, she will give a talk at the Minnesota Center for the Book (TBA).



Kitchen Sink
- Claire Satin



Pentimento - Kabbalah Book III
- Claire Satin

Bindery Tools, LLC

Specializing in 19th century Book Bindery Tools & Equipment
Equipment Repair & Custom Parts Reproduction

guillotines
job backers
lying presses
book binder's cloth
book & copy presses
single & multiline chases
Kensols, Kwikprints, etc.
fax & phone (717) 733-0115
orders toll free (877) 505-0440

Mailing Address
285 Lausch Road
Denver, PA 17517



info@binderytools.com
www.binderytools.com

A plethora of hand
tools & over 40 board shears
are currently in stock

New
power skivers
13 drawer type cabinets

We have many more items you
will only see if you visit us! Call
first & make an appointment.

Shipping Address
2352 Division Hwy
Ephrata, PA 17522

*People Either
Get the Point
- Claire Satin*



HOLLANDER'S

**Specializing in Decorative
Papers, Bookbinding Supplies,
and Workshops**

We carry over 1,800 decorative and printing papers, bookbinding tools, goat leather, book cloths, text blocks, and how-to books. In addition, we offer custom cutting services for book board.



We also offer workshops through Hollander's School of Book & Paper Arts, including classes taught by the American Academy of Bookbinding.

The 2009 Kerrytown BookFest, featuring bookbinding and book related events, will be held Sunday, September 13.

For more information regarding our products, workshops, & events, visit our website at www.hollanders.com

410 N Fourth Ave Ann Arbor, MI 48104
734-741-7531 info@hollanders.com



The Campbell-Logan Bindery, Inc.

**Celebrating Ten Years
as Your Supplier of
Japanese Bookcloth**



**Tokujo, Asa,
Tsumugi, Shark,
Tokusei, Shantung,
Saifu, Mohair & Ginga**

These are some of the names represented in hundreds of choices of exceptional and unique Japanese bookbinding fabrics warehoused and in stock for immediate delivery.



**The Campbell-Logan Bindery, Inc.
212 Second Street North
Minneapolis, MN 55401**

Phone (800-942-6224)
Fax (612-332-1316)
info@campbell-logan.com

The Society of Bookbinders introduces

The Gordon Hartley Memorial Fund

Bursary Award

Dear Fellow Bookbinders,

I am writing on behalf of the Society of Bookbinders to draw your attention to a bursary to be awarded from a fund set up in memory of the late Gordon Hartley.

The bursary will provide a free place at the next Society of Bookbinders Conference, to be held at Warwick University from August 20th – 23rd 2009. This consists of lectures and demonstrations by top-class binders, and provides invaluable contact with other practitioners.

Gordon was Chairman of the SoB until his death in November 2007. He was a late-comer to bookbinding, and when we decided to commemorate his achievements we felt it would be appropriate to award the bursary to someone who is perhaps changing career, or thinking about taking up bookbinding seriously. We will therefore give preference to someone of more mature years and to Society members, but the award will be given on merit and there will be no 'means test' as the aim is to provide encouragement.

I appreciate that there may not now be time to insert this information in your newsletter before the closing date of April 15th, but if you could pass this information on in any way to members of your organisation who may be interested we would be very grateful.

The Council of the Society have asked the Birmingham Region to collect the applications and make a preliminary selection before forwarding the list to the Council for a final decision. Potential applicants can check the details on the Society of Bookbinders' website (www.societyofbookbinders.com) and should contact me for more details and an application form (the closing date for applications is April 15th).

Thank you for your cooperation.

Yours faithfully,

Angela Sutton

30 Grundys Lane, Malvern Wells, Worcs WR14 4HS

Tel: 01684-575731. Email: acpsutton:talktalk.net

Centennial Celebration DVD Set Now Available

The Guild of Book Workers is pleased to announce the availability of the complete proceedings of the Centennial Celebration held in New York City in October, 2006. This is an eight DVD set which includes all the presentations made over the two day seminar.

There was no Standards Seminar held in 2006. Rather, the Guild held a celebration honoring our organization's 100th birthday. The focus was "The Art of the Book in America" and included a two day conference on the history of the Guild and bookbinding in the United States and numerous special events including the opening of the Guild's 100th Anniversary Members Exhibition and Retrospective Exhibition, and a dinner cruise around Manhattan and the Statue of Liberty.

The set is available for \$100 plus \$5 shipping and handling. An order form is available from the Publications page of the Guild of Book Workers website. Pictures and reviews of the Centennial Celebration are available in the December 2006 and February 2007 GBW Newsletter, also online at the Newsletter section of the Guild website.

Table of Contents:

Disc 1:

Betsy Palmer Eldridge, Opening remarks.
Sue Allen, 19th Century American Book Covers
Dr. Cathleen Baker, 20th Century Hand Paper Making

Disc 2:

Barbara Kretzmann, First 50 Years of the Guild.

Don Etherington, 20th Century Book Conservation.
Sidney Berger, Decorated Papers.
Nancy Leavitt, Calligraphy in America.

Disc 3:

Martin Antonetti, 20th Century American Printing.
Richard Minsky, Development of the Book Arts.
Hedi Kyle, Modern Book Arts Program.

Disc 4:

Deborah Evetts, Modern American fine Binding.
Monique Lallier, Quebec Presentation.
Barbara Blumenthal, New England Presentation.

Disc 5:

Mindell Dubansky, New York Presentation
Don Rash, Pennsylvania Presentation
Jana Dambrogio, Washington Presentation

Disc 6:

Mary Lynn Ritzenthaler, Midwest Presentation
Priscilla Spitler, Texas Presentation
Karen Jones, Rocky Mountain Presentation

Disc 7:

Margaret Johnson & Signa Houghteling, West Coast Presentation
Priscilla Juvelis, Collecting American Book Art.

Disc 8:

Event Montage
The Grolier Club Montage
Spirit of NYC Montage

Submitted by Karen Hanmer



First Tru Vue Optium® Conservation Grants Awarded by the Foundation of the American Institute for Conservation

WASHINGTON, D.C. — The Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC) announces the first two grants made under the new Tru Vue Optium® Conservation Grant program.

Monetary awards and donations of Tru Vue Optium Museum Acrylic® were made to The Mariners' Museum of Newport News, Virginia, and to the Newark Museum of New Jersey for projects which will help conserve their collections.

The Mariners' Museum project will conserve and protect a portrait of Rear Admiral Horatio Lord Nelson, attributed to Leonardo Guzzardi. The massive oil painting is featured prominently at the entrance to the museum's exhibit on the life of Nelson. The painting will be cleaned, repaired, and revarnished, and then protected from physical damage and ultraviolet light with Optium Museum Acrylic® glazing. Frederick Wallace, Senior Conservator on the museum's staff and a Professional Associate member of the American Institute for Conservation, will treat the painting and supervise the reframing.

The Newark Museum will receive support for conserving two of their most popular works of art, Mary Cassatt's *Jenny Cassatt with her Son, Gardener*, and Marsden Hartley's *Still Life – Calla Lilies*. Both oil paintings are very sensitive to climate fluctuations and will benefit from being placed in sealed microclimates after conservation treatment.

"Optium Museum Acrylic® will play a major role in protecting both paintings while achieving the best viewing conditions for Museum visitors," said Felicity Campbell, a conservator in private practice in Cold Spring, New York, who will handle the treatment and creation of the housings using Optium Museum Acrylic®.

"We are excited to be partnering with these institutions and conservators to make a difference in the protection and conservation of these great works of art and enhance the viewing experience for Museum visitors with Optium's anti-reflective properties," said Jean Taaffe, Vice President of Marketing. "We are looking forward to supporting future conservation initiatives with our Tru Vue Optium Conservation Grant program."

Tru Vue, Inc. has partnered with FAIC to offer grants and donated Optium Acrylic® products to support projects in glazing applications for preservation of museum and library collections. The goals of this grant

program include increasing knowledge of glazing applications, promoting Optium Acrylic® products, and encouraging the involvement of conservators in museum and library collection projects.

Not-for-profit collecting institutions (museums or libraries) with active exhibition programs and located in the U.S. are eligible to apply. Projects must involve a staff or contract conservator. The deadlines for applications are May 1 and November 1 of each year. Guidelines and forms are available on both the AIC/FAIC website, www.aic-faic.org <<http://www.aic-faic.org>> and Tru Vue, www.tru-vue.com <<http://www.tru-vue.com>>, or by calling the AIC office at 202-452-9545.

###

About FAIC

FAIC, the Foundation of the American Institute for Conservation of Historic & Artistic Works, supports conservation education, research, and outreach activities that increase understanding of our global cultural heritage.

About Tru Vue

Tru Vue is a manufacturer of high performance glazing products for the custom picture frame and museum markets. Tru Vue is a leader in both UV protection, as well as anti-reflective and specialty glazing products for these markets. The company is located in McCook, Illinois and Faribault, Minnesota and is a subsidiary of Apogee Enterprises, which is traded under "apog" on the NASDAQ. For more information on Tru Vue, visit the company website at www.tru-vue.com <<http://www.tru-vue.com>>.



Financial aid for qualified students. Placement assistance available. Accredited member ACCSCT. Non-accredited short workshops also offered.

Craft your own career in Bookbinding

Learn the centuries-old art of binding books by hand. Comprehensive two-year program in traditional methods of bookbinding. First year comprises all phases of basic bookbinding and introduces conservation and repair, simple restoration and production methods. Second year expands experience in these areas and includes blind and gold tooling and leather binding. September admission.

NORTH·BENNET·STREET·SCHOOL
AN EDUCATION IN CRAFTSMANSHIP

39 North Bennet St. • Boston, MA 02113 • (617) 227-0155 • www.nbss.org

BRASS PRINTERS' TYPE

- Same Day Service on Stock Type
- Brass & Magnesium Hot Stamping Dies
- Faster Response Times
- Competitive Pricing
- Custom and Stock Types Available (including Foreign Languages!)



VisiMark, Inc. is your local brass printers' type manufacturer. We also manufacture custom logos as well as type holders to fit every hot stamping machine. With over 100 years experience, we guarantee you'll be satisfied with our product. We manufacture and ship from our Massachusetts facility for fast delivery.

Call for our free catalog.

VisiMark
INCORPORATED

33 Arctic Street • Worcester, MA 01604

Ph: 800-222-4650 • Fx: 508-754-3063

Email: mmartin@visimarkinc.com • www.visimarkinc.com

WREN HAVEN TOOLS

2009 CATALOGUE



WE ARE BACK IN PRODUCTION OF "THE NEVADA" TOOL PLUS OTHER SHAPES AND SIZES FOR THE BOOK ARTS

NEWPONDSTUDIO@GMAIL.COM

wrenhaventools.etsy.com

ELISSA O'LOUGHLIN



MAINE MEDIA WORKSHOPS

Book Arts Workshops in Maine

This summer, spend a week on the beautiful coast of Maine immersing yourself in the traditional arts of bookmaking. Work hands-on with master faculty in fully equipped printing, binding and digital design studios.

Photographic Portfolio Box Making Amanda Nelsen July 5 - 11

Introduction to Book Arts Walter Tisdale & Jan Owen July 12 - 18

Book Design Bruce Kennett & John Gamble July 19 - 25

Papermaking Bernie Vinzani August 9 - 12

Introduction to Letterpress Printing Elias Roustam August 16 - 22

Introduction to Bookbinding Amanda Nelsen August 23 - 29

Understanding Type Mark Jamra August 30 - September 5

Word & Image Jean Miele & Charles Altschul September 13 - 19

Books, Art and Technology Tara Law September 20 - 26

For more information visit www.theworkshops.com or call toll-free 877.577.7700 internationally 207.236.8581

Maine Media Workshops does not discriminate on the basis of age, race, color, sex, sexual orientation, marital status, religion, creed, ancestry, national and ethnic origin, physical or mental handicap.

The Secrets of Spirals – a remarkable discovery of an old technique

by Nancy Leavitt, Calligraphy Correspondent

Over half a million visitors per year crowd over the display cases at Trinity College in Dublin admiring the finely drawn spirals and knot work on the pages of *The Book of Kells*. What tools did those early scribes have to create such detailed work?

A new insight into the design and decoration of these early Hibernian and North Umbrian gospel manuscript books has come to light in an article entitled, *The Tools of Angels, Unfurling the Secrets of Spirals in The Book of Kells*, which appeared in the summer 2007 edition of 'The Edge', Volume 12, Issue 5, the newsletter of the Calligraphy and Lettering Arts Society in the United Kingdom.

Josef Batlle, a calligrapher working in Barcelona, wrote the article and gives a plausible and entirely new explanation of how the tiny spiral motifs were executed in early illuminated manuscript books.

The fine lined tiny spirals (Figure 4) were considered to be drawn with a straight edge and compass but calligraphers have long wondered how such fine work could be accomplished even with excellent eye sight and the most precise drafting tools. After closely examining early manuscript decorations, Josef Batlle wondered if there was another way in which the spirals could have been created and

decided they might have been first stamped onto the vellum and then painted. He thought about what materials would have been available to early scribes and collected snail shells and cut them in half to reveal a naturally formed spiral. (1) The shell created a fine spiral when stamped onto vellum but the manuscript illuminations had even finer spiraling lines. Knowing that the imagery for the early gospel manuscript illuminations was inspired by central European metal work, Batlle believes that the spiral decorations were made by stamping coils of thin metal.

Batlle tested his idea by cutting up coca-cola cans and rolling them into spirals and affixing them to wooden dowels to make a stamping tool. (2)

He layered tape in between the layers of metal to create a fine separation between the coils. A pointed needle in the center

end of each dowel allowed the spiral to be accurately placed in a design. After many trials he concocted an ink from lamp black, glycerine, and whiskey and used it to stamp his spirals onto vellum. (3) Stamps of small spirals are stamped to create larger designs. Connections between spirals are drawn with a fine pen and then color is added to the design. (4)



Fig. 2

Scribes have long wondered what tools were used to create such detailed spiral work in these early manuscript books. Batlle's work is a remarkable re-discovery of this technique now available to us after being lost for twelve hundred years.

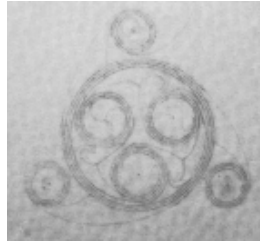


Fig. 3

Readers can learn more about Josef Batlle and see his work at www.artel-luminandi.com.

The Calligraphy and Lettering Arts web site address is: www.clas.co.uk.

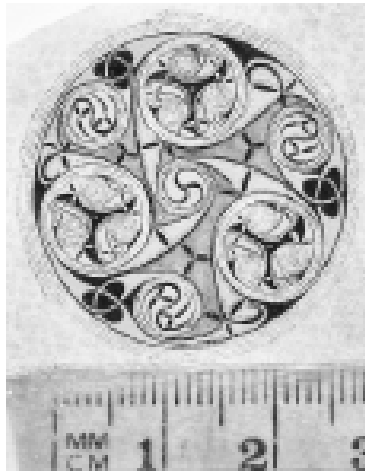


Fig. 4

It's Your Journal!

The *Guild of Book Workers Journal* is seeking articles for our forthcoming issues, and we welcome your ideas and proposals. Following the New York Centennial postprints, we will no longer confine ourselves to publishing Standards presentations, which means our content must now come from YOU. We want to represent all of our members' arts and practices, so please let us know what interests you and what you are working on. Our pages are open to artists and practitioners, to theorists and historians, to museum-goers and lovers of craft. Consider yourself a potential author.

- *Materials and Techniques*: Have you developed or studied a new method or material? Describe its genesis, how it relates to other methods, materials or structures, and what makes it unique.
- *Profiles*: Is there a calligrapher, book artist, binder, conservator, paper maker, or collector who you have interviewed or studied with, or whose work you love? Tell us about that person's background, work and ideas.
- *History*: Are you interested in a particular movement, style, school, technique or period? Share your passion and your research with us.
- *Travel*: Have you recently visited a city or country where you were exposed to something bookish unique to that place? Tell us the story and what you learned.

Do you have other ideas that don't fall within these categories? Please let us know. We welcome your submissions and your proposals for papers. In its new, post-Standards format all article submitted to the Journal will be peer-reviewed. Please contact us at <journal@guildofbookworkers.allmail.net> We look forward to hearing from you!



Bookbinders Workshop.com

Quite simply ... The World's Finest Leather!™

Long Island, New York

(347) 556-7133

www.bookbindersworkshop.com

www.blog.bookbindersworkshop.com

Ebay: bookbindersworkshop

BBWS would like to officially announce their globally exclusive agency with Franz Hoffman-Stuttgart Fine Leathers. This agency has been in effect since June 2007.

Franz Hoffman's have been around since 1925, but they've never (until now) had an agency outside of Germany in their eighty-four year history. European binders and conservators have always considered FHL to be the *crème de la crème* of bookbinding leathers, vellums and parchments in the world. They are the recipients of numerous awards, recognitions and commissions for outstanding quality and craftsmanship. For example, we have recently received the commission to supply the Anna Amalia Library with the leather to be used in the restoration and conservation of the library's collection restoration.

BBWS is immensely honored to represent Franz Hoffmann's in their entire line of products. We know them to be the best, and with no equal to their impeccable quality. It's that simple.

Here's a few leathers we like to showcase, and have for immediate shipment, in addition to over one hundred more! NO ONE currently comes close to matching our economical prices on such:

- Karawan Shrunk Goat
- Flawless Alum-Tawed Goat
- German Oasis Goat ●
- Medieval Alum-Tawed Pig
- German Cathedral Calf ■
- Medieval Alum-Tawed Calf
- Archive Spezial Calf ●
- Archive Spezial Goat ★
- Sumac Tanned Leathers

Call BBWS today for a quote on your leather needs.

1400 years of craftsmanship,
unsurpassed quality and value,
the largest selection of
Japanese papers in the world,
with and without pattern...

detail from
chiyogami 19C



The Japanese Paper Place
77 Brock Ave., Toronto
M6K 2L3
Tel. 416-538-9669
www.japanesepaperplace.com

Bound & Lettered



Star Book. Mary Conley. How-to instructions in Bound & Lettered 6.3.

Be dazzled by the new journal of making books and making letters, *Bound & Lettered*. Each issue is filled with how-to projects, practical information on tools and materials, profiles of artists and their work. From simple envelope projects to Mary

Conley's slit concertina star book to exemplar alphabets and illumination techniques. *Bound & Lettered* is for both bookbinders and calligraphers. Subscribe today! Go online or call toll-free 800-369-9598. Published by John Neal, Bookseller.
USA: \$26 4 issues (1 year) \$47 8 issues (2 yrs) \$63 12 issues (3 yrs)

POB 9986, Greensboro, NC 27429 USA 800-369-9598
336-272-6139 fax: 336-272-9015 info@johnnealbooks.com
SHOP/SUBSCRIBE: www.johnnealbooks.com

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

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

Items for Publications should be sent to:

Cindy Haller / PO Box 703, Seabrook, TX 77586-0703
newsletter@guildofbookworkers.allmail.net

Deadline for the April Issue: March 1, 2009

Items for the Calendar should be sent to:

Catherine Burkhard / 6660 Santa Anita Drive,
Dallas, TX 75214
secretary@guildofbookworkers.allmail.net

Authors of articles and other contributions accepted for publication in the Guild of Book Workers Newsletter assign to the GBW Newsletter the right to publish their work in both print and electronic form, and to archive it and make it permanently retrievable electronically. Authors retain copyright and may republish their work in any way they wish.

Executive Editor: Cindy Haller

Book Review Editor: Sandy Cohen

Marbling Correspondent: Iris Nevins

Calligraphy Correspondent: Nancy Leavitt

Conservation Correspondent: Tish Brewer

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 10175.

The Guild of Book Workers on the Web

Newsletter:

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

Library Listings:

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

OAK KNOLL PRESS presents

TDR

The Typographic Desk Reference

A quick reference guide of typographic terms & definitions handy for every designer's desk by Theodore Roosevelt

Available in March 2009 for \$45.00



For more information, visit our website, www.oakknollpress.com
Toll-free: 1-800-998-8888 • Fax: 1-301-348-7274
Email: info@oakknollpress.com • Web: www.oakknollpress.com



Newsletter

521 Fifth Avenue New York, NY 10175 • Number 182 February 2009

PRE SORT
FIRST CLASS
U.S. Postage
PAID
Houston, TX
Permit No. 553

FIRST CLASS