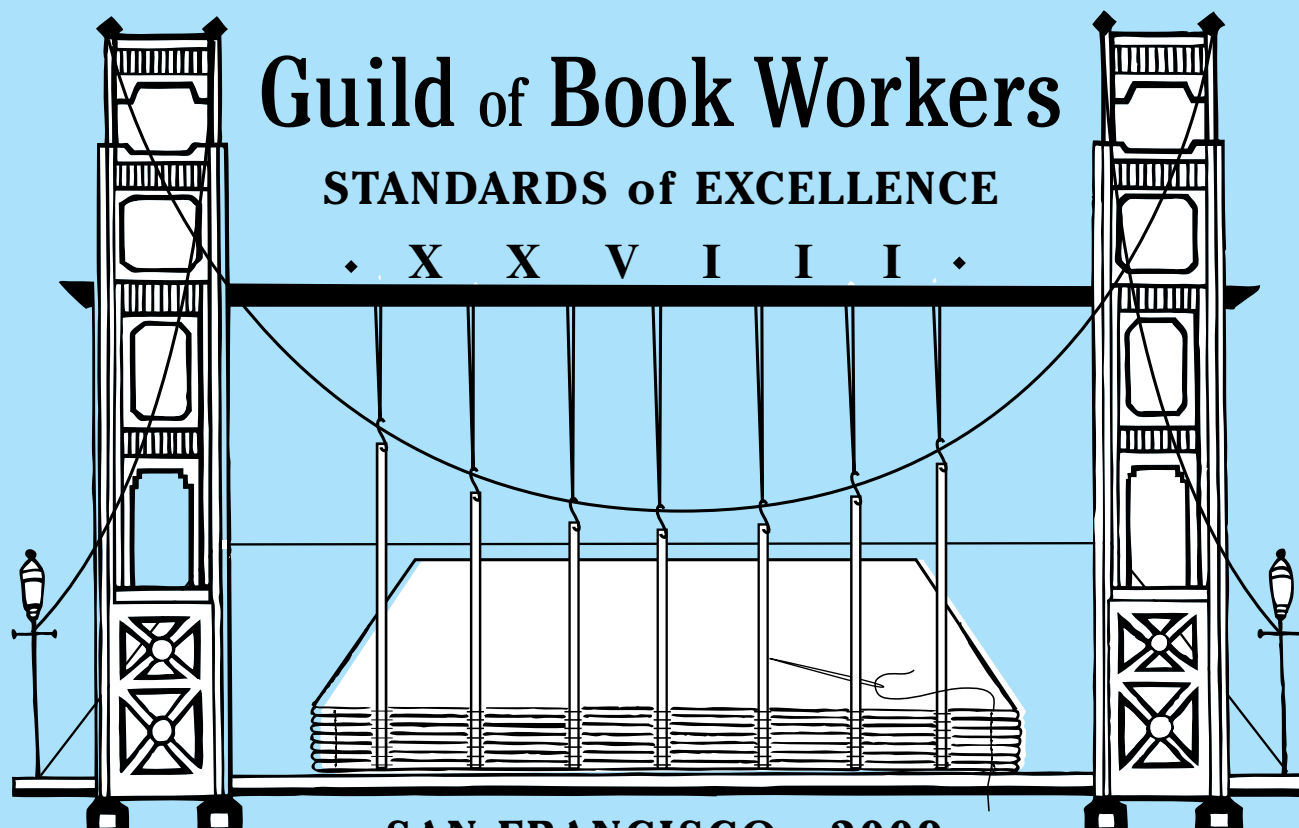


Newsletter

GUILD OF BOOK WORKERS • EST. 1906

Number 184

June 2009



SAN FRANCISCO • 2009

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1/8 Page:	\$40	3½" w x 2¼" h
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For inclusion in the August 2009 Newsletter, send camera-ready art via electronic files by **July 1, 2009** to: newsletter@guildofbookworkers.allmail.net Billing is handled by GBW Treasurer, PO Box 200984, Denver, CO 80220-0984, fax (393) 497-9556.

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GBW Exhibition

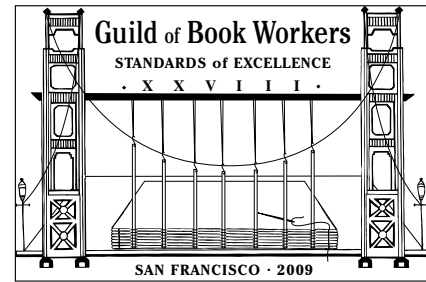


The Guild of Book Workers *Marking Time* exhibition opened at the Minnesota Center for Book Arts on May 15, with a reception and gallery talk. The show will close in Minneapolis on August 15, and travel to the San Francisco Public Library, where it will be on view September 6-November 23. A complete tour schedule is on the GBW website.

Marking Time will be accompanied by both printed and online catalogs. The printed exhibition catalog will be produced in full color, with photographs and complete descriptions of each work, biographies of the artists, and statements by the exhibition's jurors and GBW president and exhibitions chair. The catalog is being designed by Julie Leonard and Sara Sauers, designers of the beautiful Guild of Book Workers *100th Anniversary Exhibition* catalog, which sold out even before the close of show's tour.

An order form for the *Marking Time* exhibition catalog is on the GBW website, and as an insert in this newsletter. We offer a prepublication discount for orders placed on or before August 1, 2009. Catalogs will be available by September.

The *Marking Time* exhibition will be online by mid-summer, 2009.



The Standards 2009 Logo

Janet Takahashi, former GBW member, talented book maker and calligrapher, designed the imaginative GBW Standards 2009 San Francisco logo. She studied the history of the Golden Gate Bridge, and how it was designed, according to the classic Golden Mean which she also incorporated into her design. That must be a pretty big book that is being sewn!

Janet's last Standards logo was for the 1996 Los Angeles Standards, a fanciful, delightful sewing frame with palm trees as the uprights.

We are indebted to Janet for her very beautiful and original design which she donated to the GBW San Francisco Standards. Thank you, Janet!

Standards 2009 San Francisco Arrangements Committee



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A Kensol Helpful Hint...

Recently I got an inspiration about a need I had for repairing my Kensol foil stamper. The heater went bad last summer, and I was at a loss how to repair it. Kensol told me that they only build them, not repair them - disappointment.

My apprentice and I found that we could remove the wiring from the heating area, and that it would be impossible for us to get the wiring back in where it had been. All we found was some lettering stamped on the metal covering for the heating wire - IHC. Tom

suggested that we type these letters into my computer!

I did, and it took me to a business in Connecticut called "Industrial Heater Corporation" in Cheshire, Connecticut! Their address is 30 Knotter Dr., Cheshire, CT 06410. Magic when I phoned them and they told me that they have been in that business since 1921, and they could duplicate that part for \$100. Miracle! How many stampers are out there who need that kind of help?

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October 27 and 28, Tuesday and Wednesday of “Standards Week” in San Francisco

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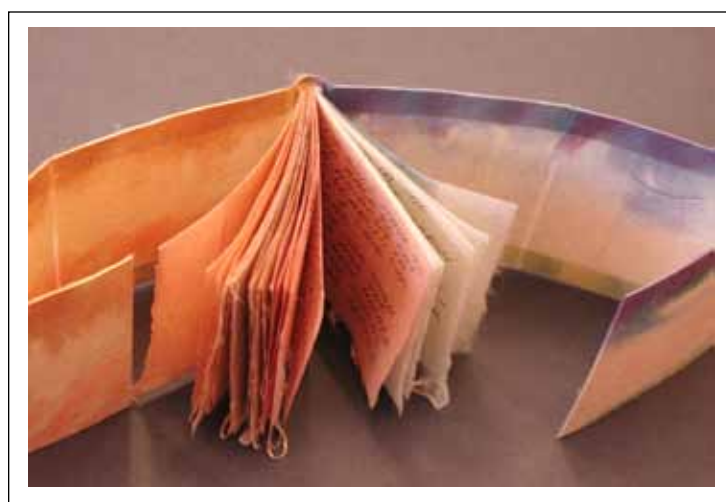
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Making and designing miniature bindings can be a challenge in scope, but there are ways to broaden the horizon. The design or image of a binding can be wrapped from the front flyleaf and all around to the back flyleaf. The picture can become even broader with boards that are connected panels in a concertina or folded up structure. This book will be placed in a box we will make with a false floor that raises the book for removal without damaging the binding.



Gabrielle Fox, trained in England, is a leading expert and artisan in the binding, conservation and restoration of fine books. Her true passion and forte is miniature books, and beyond her work in conservation and restoration, she finds her creative outlet in designing and producing unique bindings and boxes for miniature letterpress books. She travels from her studio in Ohio to teach intensive workshops, and consults and cares for both institutional and private book collections. Her work is currently exhibited nationally. - Becky Williams Thomas



Call for Papers: Guild of Book Workers Journal

The Guild of Book Workers Journal seeks papers and articles for issues forthcoming in 2009 and 2010. We welcome papers from all of the fields represented by the Guild's membership, including but not limited to:

- Bookbinding (Descriptions of techniques and how-to articles; discussions of particular structures, both old and new)
- Conservation (treatment techniques, what does or does not work, noteworthy programs, history)
- Artist's Books (innovative structures, examinations of an artist's body of work)
- Book art techniques (calligraphy, marbling, paper-making, printing)
- History (little-known events, figures, or movements; new findings about a period or particular development in the history of the book and book arts)
- Profiles (interviews with book artists, practitioners, conservators, collectors)
- Travelogues (accounts of events, communities, organizations, or exhibitions around the country and world)

We also welcome proposals for color portfolios, presenting selections from a collection, an exhibition, or an individual's body of work.

In its new format, all articles submitted to the Journal will be peer-reviewed. Authors of accepted articles will be expected to conform their articles according to our style guidelines, available upon request.

Send queries and electronic submissions (.rtf, .doc or .pdf formats) to journal@guildofbookworkers.allmail.net.

Deadline for submissions: June 30, 2009

Guild of Book Workers on the Web

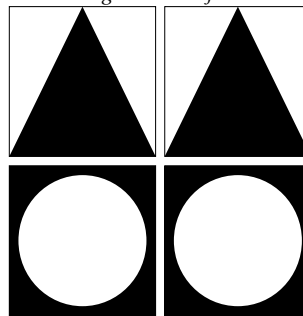
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<http://palimpsest.stanford.edu/byorg/gbw/news.shtml>

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Calligraphy Report

Last October (2008) at the GBW Standards Seminar in Toronto, tucked in the corner of the vendor's room, there was a magical display of handmade brushes. We were invited to dip Ying's brushes in water and make our mark on pieces of wet/dry paper. I went back several times over the course of two days to make purchases, three are shown in the illustration to the right.

Ying learned her skills from her parents who are brush makers in China and has been making her own brushes for ten years. Ying's fine and unusual brushes can be used to disperse water based paints on many surfaces. They are not just for calligraphy and painting on paper but are used by potters to paint glaze and slips on clay and for decorative textile painting.

Ying chooses brush handle materials for a comfortable and natural fit in the hand. Both long and short handles may be made of driftwood, branches, horn, and bamboo and are decorated with embossed animal motifs.

Brush bristles are composed of fur and feathers from a variety of animals including squirrel, boar, horse, rabbit, rat, pig, rooster, and hen. She purchases these materials from fishing suppliers (fly tying department) and from farmers. The bristles have two lengths of hairs, the shorter hairs at the base of the brush hold ink and feed it to the longer hairs which come from the center of the brush and make a long point. Ying often uses a combination of animal hairs in one brush. One of my brushes has both adult and baby goat hairs in one bristle. Every animal hair responds differently to the touch when painting.

These brushes clean up easily with cold water. Ink or paint needs to have enough water content to flow easily from the brush and bristles should be wet before dipping in ink.

Ying's husband, Jackson, is a potter and writes about "the ancient soul" in each of her brushes,

"Most people are not aware that the brush has been a key part of Asian culture for over five thousand years. Over those many years the brush has been the principal tool through which the mind, thoughts and passions are expressed.

The form of the brush is simple. However, found in that simplicity is a great tension cultivated through careful skill and training. You can see that tension in the softness of the bristles and how they contrast with the hard handle.

The bristles of the brush can be made from a wide variety of materials. When bound together to form the tip of the brush they become a piece of sculpture that is fine as found in the best expressions of any culture in the world.



From left, Ying's handmade brushes of lime green dyed foxtail brush, camel hair, and baby and adult goat fur.

Truly the brush can become a one of kind object, each with its own voice through which my soul can speak and tell the world of many things that are deeply rooted in my culture.

As the Asian philosophers say about the essence of the tip of the brush;

Soft is soft,
Soft is not soft,
Soft is soft.

To truly understand that poem you must use one of my brushes with love in your heart and mine for the idea or feeling you wish to express. Once you have finished expressing yourself in this way, you will fully understand the depths of the philosophy found in the words."

Ying's brushes are beautiful functional sculpture. Dipped in ink and put to paper these brushes literally dance themselves across the page. You will be amazed at the array of interesting lines and marks that come from one brush. Ying's brushes are an excellent addition to any tool box.

You may contact Ying's through her e-mail address: Ying67@hotmail.com and find her brushes online at <http://www.chinaclayart.com>. This is the Sanbao Ceramic Art Institute website. Look under 'store' heading to find and purchase her brushes.

Respectfully submitted,

Nancy Leavitt
Calligraphy Correspondent

Please Note - Upcoming Board Elections

The officer elections for the GBW Board of Directors is coming up very soon. If you would like to nominate someone for the offices up for this election, please notify the President, James Reid-Cunningham, 617/720-7617 or <president@guildofbookworkers.allmail.net>. Those offices are:

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The Conservation Corner

The Water Brush: An Inexpensive, Useful, and Portable Tool

Water brushes, also called brush pens, have handles that are translucent barrels with no ink cartridges. The tip can be unscrewed to fill the barrel with water or another thin solution, making the water brush a useful and portable tool for the conservator. Most commonly called Kuretake brush pens, you will find similar brushes of many names and brands including Pentel Aquash, Kuretake Phys, Sakura Koi, Aqua-Flo, ZIG brush H2O, and Niji. Different brands of water brushes all work on the same principle and look generally the same, with some variation in color, size, and shape of the water reservoir. They can be obtained at some stationary shops or photography supply stores, but you will see them more often at art supply stores, sold for use in watercolor painting. They can also be found from several online suppliers, including Dick Blick and Jet Pens.

Water brushes are offered in different tip lengths and widths, so there are several choices for the thickness of the brush stroke. Reservoirs in the handle allow for a constant water supply that takes just a little practice to control, and the brush tip remains moist as long as the reservoir contains liquid. They can be used anytime you need a controlled application of water, as well as a long brush stroke. Our lab most often uses water brushes to make water tears on Japanese tissue, but they have a multitude of other employments including local humidification, color toning, paste application, and local stain reduction.

Most of the brushes listed above are similar to those called Kuretake brush pens. They take little effort to send water

through the bristles, and have a nice flow that does not usually cause a water drip unless you squeeze the reservoir too hard. A Kuretake tip is softer and more floppy than the tip of a Pentel water brush, which tends to have firmer bristles, a slightly restricted flow, and will typically come back to a sharp point, therefore giving a more crisp line. Choice of brands will depend on your application, and the differences are fairly small, so choice is more often based on personal preference and availability.

In any case, there are a couple of tricks to becoming more practiced in the use of a water pen. 1) Avoid puddles of water on your paper by continuing to move the brush tip along your foreseen line. Pausing mid-stroke will result in inconsistency in the thickness of the line, or perhaps a small puddle. 2) Hand placement and pressure control how much water is released into the bristles. The closer the hand is to the brush tip, the more difficult it is to control flow and achieve consistency. The same concept applies to the amount of pressure applied, as well as the length of time pressure is applied.

Review by Tish Brewer

Conservation Correspondent

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The Marbling Tray

by Iris Nevins

Well, since last report I have done more paper experiments. I keep returning to the Dick Blick Sulphite paper in either 80 or 60 Lb.

It works in every possible situation, even if stacked damp and left for a month, it still works. That is in winter, we'll see if this is the same for the hot sticky summer. It even passed the "taste test" and you can still taste the alum on it after it is dry.

Another interesting thing I found is that if a PH pen is used, it actually will turn purple, indicating it is acid free. It turns slowly though and not as deep a purple as a highly buffered with Calcium Carbonate paper. The do not claim the paper is acid free however. No one seems to know anything over

there and I think the paper is made in China, so finding out might be impossible or very difficult.

I prefer a 70 pound weight truly, so tried Nasco Sulphite paper which comes in that weight, 18 X 24 like the Blick, but short rather than long grain. It is acid free, the PH pen goes deep purple right away and this paper fails the taste test. Yet it will marble well. It will not do well alumed and stacked damp for more than a day though. Still this is good news.

I tried the Peacock construction paper from Blick, which is acid free (why not, they sell small packs of everything, so does Nasco!) and it is not the type construction paper schools use, very soft and porous, this is smoother. The black, purple and pink worked well, though not the others. Overall, I wouldn't use much of this anyway.

So for now, the Blick paper is it for me, I am ordering a lot of it, just in case! Still I would ideally like a 19 X 25 paper in 70 lb. so the hunt is still on, but the good news is that something is out there that works really well for marbling.



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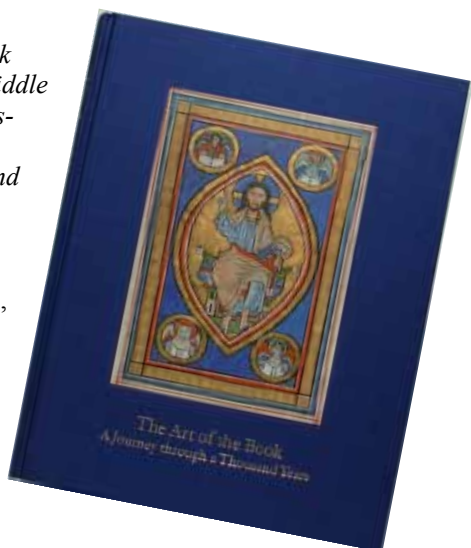
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Book Reviews

The Art of The Book From The Early Middle Ages To The Renaissance: A Journey Through A Thousand Years, Boston ; Hamburg : John J. Burns Library : Dr. Jörn Günther, 2000, with preface by Robert K. O'Neill, forward by Axel Bender and Lorenz Reibling, and introduction by Jörn Günther.



This handsome publication was issued in conjunction with the exhibition, **The Art of the Book from the Early Middle Ages to the Renaissance: A Journey through a Thousand Years**, held at the John J. Burns Library of Rare Books and Special Collections, Boston College. The exhibition was organized by the John J. Burns Library in partnership with Dr. Jörn Günther. Guild of Book Workers member, Mark Esser, then Book Conservator for the Burns Library did a splendid job of arranging the books for exhibition.

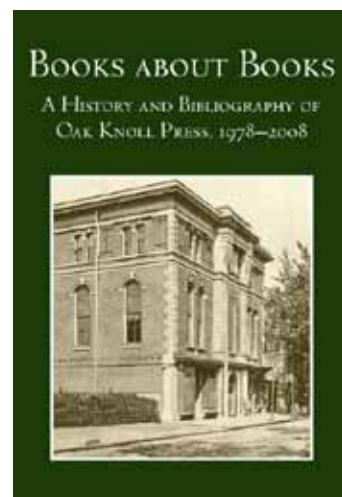
Those who missed this important exhibition may still enjoy the stunning items; an array of illuminated manuscripts, miniatures and single leaves ranging from the fifth to sixteenth centuries, plus books from the incunable period of printing, by purchasing this beautifully produced catalog. The catalog is a rich source of information for those seeking to learn about early book art. The entries are accompanied by one hundred sumptuous full page colored illustrations; the vibrant, jewel-toned colors of the original works are well reproduced in this publication. A thorough bibliography offers reading material for those who wish to engage in further study. Many of the historic items seen in the catalog are privately owned by European collectors; now no longer available for viewing in this country. Additionally, books owned by the Burns Library are in the catalog, and can be seen by appointment at the library.

The catalog may be purchased through the John J. Burns Library of Rare Books and Special Collections, Boston College, Chestnut Hill, MA.

Review by: Barbara Adams Hebard, Conservator of the John J. Burns Library at Boston College.

Fleck, Robert D. *Books about Books: A History and Bibliography of Oak Knoll Press, 1978-2008* New Castle, Delaware Oak Knoll Press 2008 6 x 9 inches Harback, dust jacket 228 pages.

Over the last 30 years, Oak Knoll Press has grown from a small offshoot of Oak Knoll Books, publishing a single book in 1978, to one of the major publishers of "books about books." **Books about Books** chronicles this voyage. The first 50 pages provide a brief history of the press. I found this section to be particularly enjoyable. It is really the odyssey of Bob Fleck following his dream. Giving up a career in Chemical Engineering, he started first Oak Knoll Books and then, two years later, Oak Knoll Press. We follow the Press' growth over the years, its move to new locations, and the people who became involved. There are numerous illustrations and it was nice (for me) to be able to put faces to many of the people I have known over the years through telephone conversations only. Although well written, I wish this section had been longer. I am sure that there must have been many interesting (and nail biting) stories over the years. The remaining 150 or so pages provide a comprehensive bibliography of the first 320 (up to December 2008) books published by Oak Knoll Press. Although I have been an Oak Knoll customer for over 25 years, I was still amazed at the breadth and depth of Oak Knoll Press publications. The descriptions not only give the relevant bibliographic information, but also a brief summary. The latter makes the descriptions very useful for those interested in exploring the book further. Missing in the descriptions are the actual size of the print runs. Historically, this would have been interesting and it would help determine how possible (or impossible) it would be in locating out of print titles. The listing also makes a wonderful wish list for any book lover.



As with previous Oak Knoll Press publications, the book's construction cannot be faulted. It is Smyth sewn in sections on quality paper. The binding is in full cloth, with an attractive dust jacket.

Review by Sandy Cohen

EXHIBITIONS

Currently and through March

2011: Guild of Book Workers' traveling exhibition of 50 works with a theme of "Marking Time". Opening at Minnesota Center for Book Arts, Minneapolis, MN, running through August 15. Next venue at San Francisco Public Library, San Francisco, CA, September 6-November 23. Catalog available. Information and order form at: <<http://cool-palimpsest.stanford.edu/byorg/gbw/exhibit/2009exhibit.shtml>>

Currently and through August 16,

2009: *Novel Constructions: Artists Create Monumental Books*, Long Beach Museum of Art, Long Beach, CA, mixed media installations and sculptures by six artists. Information: <<http://www.lbma.org/>>

June 5-27, 2009: *The Beautiful Book*
• *Exploring the Allure of Artist Books* with books by 28 artists, four of whom are GBW members, 23 Sandy Gallery, 623 NE 23rd Ave., Portland, Or. 503.927.4409.

June 5-July 31, 2009: Exhibition of entries for the Fifth Helen Warren DeGolyer Triennial Competition for American Bookbinding, Bridwell Library, Perkins School of Theology, Southern Methodist University, Dallas, TX. For this 2009 competition, participants submitted a binding design for "Goodbye to a River: A Narrative" by John Graves along with a finished binding to show skill level. Winners unknown at press time; after June 5 see <<http://smu.edu/bridwell>>.

July 7-August 28, 2009: Exhibition of works by Claire Jeanine Satin (*awarded an artist residency to live and work in Venice, Italy, this past spring*) at Susan Hensel Gallery, Minneapolis, MN. Related lecture to be at the Minnesota Center for the Book.

WORKSHOPS, LECTURES & OTHER EVENTS

June 8 thru July 3: Workshops with Helene Jolis, one of Europe's premier Gold Toolers and Finishers, as follows:

In Ann Arbor, MI

Jun 8-12: *Titling for Fine Binding or Conservation*

Jun 15-29: *Contemporary Decorative Techniques*

In Emeryville, CA - in partnership with Hand Bookbinders of California

Jun 22-26: *Contemporary Decorative Techniques*

In Boston, MA at North Bennet Street School

Jun 29-Jul 3: *Contemporary Decorative Techniques*

For more information and to register <www.ahhaa.org/AAB_web/AAB.html> or e-mail <aab@ahhaa.org> or call 970.728.8649. Check the BLOG: <http://americanacademyofbookbinding.blogspot.com>.

June 10-August 7, 2009: Workshops, etc. co-ordinated by the Book Arts Program at the J. Willard Marriott Library at the University of Utah, as follows:

Jun 10-13: *Two Useful Wire-Edge Binding Styles and When to Use Them* with Daniel Kelm.

Jun 26-27: *The Language of Pop-Ups* with Shawn Sheehy.

Jun 26-August 7: *ABC: An Artists' Book Abecedarium Exhibition*

Jul 10-11: *Discover the INGS in Bookmaking* with Mary Wells.

Aug 27-Dec 10: *Beginning, Intermediate, and Advanced Bookbinding* with Chris McAfee

For more information: <<http://bookartsprogram.org>> or e-mail <bookartsprogram@utah.edu> or call 801.585.9191.

June 13-14 and 20-21, 2009: 33rd Annual American Crafts Festival, Lincoln Center for the Performing Arts, New York City. For craft artists wishing to have a booth, applications are being taken now. <www.craftsatlincoln.org> Contact: Raya Zafrina, <acacinfo@gmail.com>.

June 15-October 23, 2009: School for Formal Bookbinding 2009 with Don Rash, in Plains, PA, as follows:

Jun 15-29: *Introduction to Leather Binding* (Bookbinding 4)

Jun 20-26: *Full Leather Binding* (Bookbinding 5)

Jul 13-17: *Cloth Binding Conservation* (Bookbinding 3)

Jul 20-24: *Leather Binding Conservation* (Bookbinding 6)

Aug 17-21: *Edition Binding in Cloth and Paper*

Aug 29-30: *Introduction to Titling and Tooling*

Sep 14-18: *Enclosures*

Sep 21-25: *Design Binding*

Oct 12-16: *Foundations of Hand Bookbinding* (Bookbinding 1)

Oct 19-23: *Introduction to Case Binding* (Bookbinding 2)

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

June 20 thru June 28, 2009: Workshops at The Morgan Art of Papermaking Conservatory, Cleveland, OH. <www.morganconservatory.org>, each from 10:00 to 4:00 p.m.

Jun 20-21: *Conservation for the Collector* - Deborah Howe, instructor.

Jun 20-21: *And This Happened Next: Narrative and the Artists' Book* - Bonne deBlas, instructor.

Jun 26-28: *Image & Structure of Artists' Books* - Laura Wait, instructor.

June 21, 2009: **6th Annual Printing Arts Fair** at the Museum of Printing, North Andover, MA, 10:00-4:00 p.m. <info@museumofprinting.org>

June 24-28, 2009: **Focus on Book Arts Conference**, Pacific University, Forest Grove, Oregon. Many educational opportunities with quality instructors. Details and registration info at <www.focusonbookarts.org>

June 27 and June 28, 2009: Two workshops at MGP Studio Arts, Plainsboro, NJ:

Jun 27: *Introduction to Bookbinding*

Jun 28: *Miniature Books*

Workshops are 10:00-4:00 p.m. Materials included in class fee. <mgpstudio@aol.com>

June 27-July 1, 2009: **North Suburban Needle Arts Guild Summer Seminar**, Techny Towers Conference Center, Techny, IL (east of Northbrook, IL). Four instructors offering a variety of classes, including books. <www.needleartsguild.com/summerseminar2009.htm>

July 5 thru July 25, 2009: **Wells Book Arts Summer Institute**, Aurora, NY, three different one-week sessions:

Jul 5-11: with Hedi Kyle, Rachel Wiecking, Nancy Leavitt.

Jul 12-18: with Carol Barton, Steve Miller, Nancy Culmone.

Jul 19-25: with Monique Lallier, Wesley Tanner, Susan Skarsgard.

For details and registration information: <www.wells.edu/bookarts> or <bookarts@wells.edu> or 315/364-3420.

July 27-August 21, 2009: Separate weeks of study at Montefiascone, 80 miles north of Rome, Italy.

Jul 27-31: *Re-creating the Medieval Palette* with Cheryl Porter.

Aug 3-7: *Multi-quire, Wooden Boarded Codex from Egypt* with Pamela Spitzmueller

Continued on page 14

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Workshops, etc... continued from page 13

Aug 10-14: Late 18th Century French Binding Structures
with Jeff Peachey

Aug 17-21: Ethiopian Bindings Workshop with John
Mumford & Caroline Checkley-Scott

For further information or to register for one week or more,
contact Cheryl Porter: <chezzaporter@yahoo.com> . More info at
<www.montepoint.com>

**August 20-23, 2009: Society of Bookbinders Biennial
Conference**, Warwick University, with educational sessions (with
3 USA instructors!), exhibition with prizes awarded, vendors. See
"Events" link at <www.societyofbookbinders.com>
Page 3 - Workshops, Lectures, and Other Events

**September 5-6 and 12-13, 2009: 23rd Annual Autumn
American Crafts Festival**, Lincoln Center for the Performing
Arts, New York City. For craft artists wishing to have a booth,
applications are being taken now. <www.craftsatlincoln.org>
Contact: Raya Zafrina, <acacinfo@gmail.com>.

**October 29-31, 2009: San Francisco, CA: Guild of Book Workers
28th Annual Seminar on Standards of Excellence in Hand
Bookbinding**, at Hotel Kabuki.



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SPECIAL EVENTS FROM THE CHAPTERS

Delaware Valley Chapter:

The Chapter will be participating in a
book fair being held during the Hybrid
Book Conference, University of the Arts,
Philadelphia, PA, June 5-6. Free for DVC
members who can also sell their work and
have their work seen by attendees. Also
check: <<http://www.hybridbook.org/fair.htm>>

Rocky Mountain Chapter:

June 12-13, 2009: Lecture and Workshop
with Tatiana Ginsberg --

**Jun 12: Kusakizome-gami: The
Tradition of Japanese Naturally Dyed Paper**,
7:00 p.m. Rocky Mountain College of Art and
Design, Mary Harris Auditorium, Lakewood,
CO. Free and open to public.

**Jun 13: Japanese Paper Dyeing with
Natural Dyes**, 9:00 a.m. to 5:00 p.m., Rocky
Mountain College of Art and Design, Shore
Building, Room 101, Lakewood, CO, \$110
(members); \$120 (non-members), plus \$30
materials fee.

Send a non-refundable deposit check for \$60
made payable to the Guild of Book Workers
to: Alicia McKim, 3088 W. 36th Avenue,
Denver, CO 80211. For info: <aliciamckim@comcast.net> or 303/480-0632.

New England Chapter:

June 7, 2009: The New England Chapter
will host a small marketplace at the Arlington
Center for the Arts. A few of our favorite
regional suppliers will be in town with tools,
decorative paper, leather and parchment and
more. The market will be open from 12:30 -
4:30pm and will be open to the public. New
England Chapter members are invited to take
a short break from their shopping for our brief
annual meeting at 1:30pm. More information
about the event can be found on the chapter's
blog <negbw.wordpress.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

See information in "Workshops, Lectures" section. For more 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 Summer 2009 Bookbinding classes are online at <<http://www.nbss.org/workshops/schedule.asp>>
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, Lectures" Section*) 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

(See "Workshops, Lectures" Section for list of sessions)
<www.wells.edu/bkarts/info.htm>

Women's Studio Workshop

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



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Chapter Event

Tatiana Ginsberg

Kusakizome-gami: The Tradition of Japanese Naturally Dyed Papers

On Saturday, 13 September, 2008, Tatiana Ginsberg, who currently holds a teaching fellowship in the College of Creative Studies at University of California, Santa Barbara, gave a very satisfying one-day workshop on traditional Japanese methods for dyeing paper. Fifteen of us met in the plastic-swathed book-conservation studio of the New York Academy of Medicine and learned the basics of making *kusakizome-gami*, literally “grass- and tree-dyed paper.”

Tatiana taught us to use two dye stuffs, two mordants in liquid form, two sizing materials, and two dyeing processes to transform a warm-white *kozo* paper—Okawaru handmade paper—into a handsome range of yellows and purples. For ease of handling, each sheet of paper was clamped between two strips of plastic-covered binder’s board that were wider than the sheets of paper. This made it possible for us to hang wet sheets of paper on parallel ropes strung between a standing press and a file cabinet in the lab.

Our dye stuffs were dried lotus leaves (in Japanese *hasunoha*; in Latin *Nelumbo nucifera*) available in Asian food markets and heartwood chips of logwood (Latin *Haematoxylum campechianum*) available from Aurora Silk (aurorasilk.com). We extracted dye from each plant material, cooking it in water in large, nonreactive pots (stainless steel and porcelain) gently for thirty minutes and then straining off the liquid for the first extraction. We repeated this process, adding fresh cold water for a second cook to obtain a second extraction, which was mixed into the first for uniform dye color. Dye liquids can be boiled down to get a more intense color. For dyeing paper, the dye bath should be at room temperature.

Tatiana introduced two traditional Japanese sizing materials. She soaked *funori*, a mucilage from *gloiopeltis* seaweed, in water and then simmered it to obtain a gelatinous liquid that we added to the dyebath. *Funori* seals the porous surface of paper and prevents the paper from pilling as the dye is brushed on using a wide, soft brush. She stirred *konnyaku* or konjac, edible starch from a root vegetable, in powder form into hot water, which we

brushed onto sheets of kozo. Bast-fiber papers coated with *konnyaku* can be crumpled, folded, and rubbed repeatedly and grow stronger and increasing-



Jody Beenk & Nancy Tomasko dipping in logwood dye



Drying the dyed sheets between slats

ly supple as they dry. Later, prior to dyeing, we folded, crushed, and clamped *konnyaku*-sized sheets to make *momigami* and *itagime* decorative papers.

We experimented with two mordants in liquid form—rock alum and iron. A mordant makes the plant fibers hold the dye and also transforms the color depending on the mordant used. Lotus-leaf dye papers were bright yellow using alum mordant and greenish-gray using iron mordant. Logwood-dyed papers were bright purple using alum mordant and brownish or blackish purple using iron mordant.

We learned two Japanese dyeing processes—*tsukezome* (dipping sheets of paper into a shallow tray of dye) and *hak- ezome* (brushing dye onto sheets lying flat on a nonporous surface). Both techniques involve an application of dye, followed by an application of mordant, and then followed by a second application of dye, so that the mordant is sandwiched between layers of dye. Optimally, sheets of papers are hung up to dry between applications, and in dip dyeing, sheets of paper are left in each vat (dye, mordant, dye) an equal length of time. Colors grow more intense with repeated applications. Dyes of different colors are obtained by over dyeing with a second color rather than mixing different dyes in a vat.

Tatiana’s presentation was very well organized, her set up was well thought out, her two-page handout concise and informative, and her explanations were clear and studded with just the right amount of reference to historical and cultural aspects of Japanese dyeing practices. It was refreshing to come away from this workshop inspired to forage for plant materials (the hairy caps of acorns of the chestnut oak tree are high on my list) and feeling equipped to set up a small-scale paper-dyeing studio, even in a New York City apartment.

Thanks go to Clare Manias and Rachel Lapkin for organizing this workshop with so many practical applications to creating dyed papers (and other materials) for book binding and to the New York Academy of Medicine for so generously again making its book conservation lab available for this New York Chapter workshop. Anne Hillam and Erin Albritton, conservators at the Academy of Medicine, hosted us graciously, with good humor and with very thorough defensive preparation.

See Tatiana’s website <<www.tatinaginsberg.org>> for a good look at her books and installations, which feature papers she has made and dyed. Her article “Somegami: Traditional Japanese Techniques for Making Naturally Dyed Papers” in *Hand Paper-making*, 22.1 (Summer 2007), pp. 32–37, expands on various Japanese traditional dyeing processes, introduces several of the

Ronel Namde dyeing
okawara paper

Japanese dyers in whose studios she work during her two-year Fulbright fellowship, provides a list of sources for materials, and includes a sample of her hand-made *kozo* dyed with lotus leaves to a rich, dark yellow.

Nancy Norton Tomasko
New York Chapter
4 October 2008



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**Deadline for the August Issue:
July 1, 2009**

Items for the Calendar should be sent to:

Catherine Burkhard / 6660 Santa Anita Drive,
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**The Guild of Book Workers on
the Web**

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

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