

Newsletter

GUILD OF BOOK WORKERS • EST. 1906 Number 186 October 2009



Betsy Palmer Eldridge

**Recipient of the
2009 Lifetime Achievement Award**



Peter D. Verheyen

**Recipient of the
2009 Laura Young Award**

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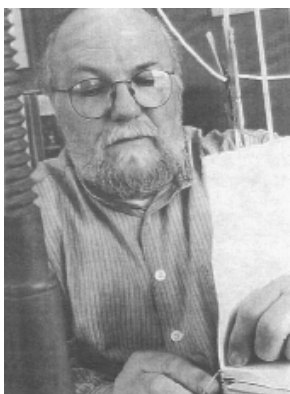
In Memoriam

David P. Bourbeau, 67, bookbinder, book designer, and Smith School trustee, passed away on August 22, 2009.

Mr. Bourbeau was born January 3, 1942. At age eleven he became intrigued by the shapes of letters and went on to study fine and applied arts.

He was introduced to the art of the book by Leonard Baskin, and in 1971 sold his existing business, taking a two-year apprenticeship with master binder Arno Werner.

In 1975 he established the Thistle Bindery. By 1977 he had taken on the first of his many students and apprentices. A consummate bookbinder, he designed and constructed strong, innovative bindings for fine



press books while also working in book restoration and art conservation.

Having coined the word "bibliotect," or book-architect, he observed that a binding "is not merely a fancy cover, the facade but all of the elements, seen and



unseen, that form the foundation and structure of the book".

He organized local and national book exhibitions, and was a founding member of the New England Chapter of the Guild of Book Workers. His craftsmanship, generosity, and friendship enriched the entire book arts community in this area and far beyond.

(Ed. note: This is an abbreviated version of the obituary that appeared in the Daily Hampshire Gazette, Northampton, MA, on August 27th, written by Henry Lyman and Barbara B. Blumenthal.) – Submitted by Barbara B. Blumenthal

GBW Exhibition

The Guild of Book Workers *Marking Time* exhibition is on view at the San Francisco Public Library until November 23. This year's Standards Seminar will include an evening reception for the exhibition. *Marking Time* then travels to the University of Washington Seattle, where it will be on display December 7, 2009-February 19, 2010.



The exhibition is online at www.guildofbookworkers.org, along with a complete tour schedule and catalog order information.

Karen Hanmer

GBW Exhibition Chair

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Betsy Palmer Eldridge

Recipient of the 2009 Lifetime Achievement Award



Leads by Example

"I've just been to Rare Book School to take Sue Allen's course, which was exceptional", Betsy said, when I recently phoned her to ask what was new. "Besides attending the course and teaching workshops in Toronto, I haven't been doing much professionally these days." I smiled to myself because I know that Betsy's definition of "much" was very likely an understatement.

Betsy will be presented with the 2009 Guild of Book Workers highest recognition award, the Lifetime Achievement Award, on October 31st, at the Standards of Excellence Seminar in San Francisco. As a teacher, conservator and bookbinder, and active member of the bookbinding community in the United States and Canada, Betsy is distinguished in the profession. In 2007, Betsy received the GBW Laura Young Award for her more than 40 years of service to the Guild.

Without a doubt, Betsy has an amazing ability to juggle many responsibilities. As President of the Guild of Book Workers from 2000 to 2006, Betsy, along with her committee of officers, spent countless hours resolving the Guild's long standing legal, financial, and historical, and ethical matters. By 2006, its centennial year, the Guild was operating as a more efficient and effective non-profit organization. During this period, Betsy continued to teach workshops. In addition, Betsy was intimately involved with planning the centennial celebration which took place in October of 2006 in New York City.

Betsy helped plan the the 2008 Standards Seminar in Toronto, Canada, a unique gathering held in conjunction with the Canadian Bookbinders and Book Artists Guild. Betsy taught

her signature "Sixty Stitches" course; a downloadable pamphlet of the sewings is available on the GBW website at <http://www.guildofbookworkers.org/resources/resources.php>

Betsy grew up in Illinois and attended Wellesley College, majoring in philosophy.

After attending a lecture by Hannah French, who introduced the course, "Book Arts Laboratory" at the college, Betsy found her life's vocation. She received her formal training in hand bookbinding in Germany, studied finishing in Paris, and trained in fine art conservation in New York City. Betsy has taught bookbinding for over 25 years. Her knowledge of the tools and techniques from different traditions, combined with the clarity of her lectures and demonstrations, makes the content of her workshops and classes immediate and engaging. The Canadian Bookbinders and Book Artist Guild videotaped Betsy's hand bookbinding classes, which are available to rent. The GBW Newsletter no. 174 highlights more of Betsy's contributions to the profession.

Betsy leads by example. Her steadfast dedication to teaching, her enthusiastic and creative leadership, and her unflagging insistence on high standards in our profession are an inspiration for all of us. Thank you, Betsy, and congratulations on your Lifetime Achievement Award.

Jana Dambrogio

Note: This is an edited version of a previous article.

Peter Verheyen

Recipient of the 2009 Laura Young Award



Peter D. Verheyen is winner of the 2009 Laura Young Award for service to the Guild of Book Workers. Peter began his involvement in the book arts while a pre-law undergraduate work-study student in the preservation department at the Johns Hopkins University Library, then led by John Dean. At that time, Hopkins' preservation department hosted

a very active apprentice training program, exposing Peter to all facets of the field. In 1984, his senior year, Peter took a semester off to intern in the conservation lab of the Germanisches Nationalmuseum in Nuremberg, Germany. During this time Peter decided to pursue bookbinding and conservation as a career. After graduation, he returned to Germany to begin a formal apprenticeship in hand bookbinding at the Kunstbuchbinderei Klein in Gelsenkirchen, Germany, passing his examinations in 1987. He also studied at the Centro del bel libro Ascona in Switzerland. After an internship with Frank Mowery at the Folger Shakespeare Library, he worked in Chicago at Monastery Hill Bindery, then with William Minter. Peter left Chicago for Yale University Library and then in 1993 became rare book conservator at the Cornell University Library, once again working with John Dean. In 1995 he established the conservation lab at the Syracuse University Library, where in 2008 he was named head of preservation and conservation.

Peter served on the board of the Guild of Book Workers in a variety of positions for fourteen years. As Exhibitions Chair he curated *Fine Printers Finely Bound Too*, *Paper Bound*, and the monumental *100th Anniversary Exhibition*, really two exhibitions, including the historical and contemporary portions. As Publicity Chair he brought the Guild online. He has presented at Standards formally, in 2001 demonstrating the Vellum Over Boards binding, and informally in several Friday Forum poster sessions.

His most significant contribution to the field is his pioneering use of digital technology to build community by sharing information and encouraging discourse on all aspects of the book arts. The impact of Peter's work has been global; worldwide there are over 2300 subscribers to Book_Arts-

L, the listserv created by Peter in 1994 – a visionary act, as it predated widespread use of email, especially among this community of slow adapters of technology. Topics on the list cover all manner of technical concerns, educational and professional issues, and philosophical discussions on art and craft. The accompanying Book Arts Web remains the foremost resource in the field, with tutorials, online exhibits, supply directories, professional and educational opportunities, numerous external links: a literal one-stop shopping place for book arts information. For the many practitioners, both novice and veteran, who have no local experts or mentors to call on, the Book_Arts-L and Book Arts Web are a professional life-line.

In 2004 Peter founded *The Bonefolder*, an open access, online book arts journal; an in-depth extension of the Book Arts Web. The semi annual journal enjoys a broad, global readership of significant articles on the same broad variety of topics, written by established and emerging experts, and peer reviewed by an editorial board of leading binders, book artists and conservators.

Peter is himself an accomplished binder. He exhibits his work internationally, nationally and regionally. His binding was awarded the *Harmatan Leather Award for Forwarding* in the Society of Bookbinders' 2003 Competition. Through his published articles and exhibition of his bindings, he has popularized structures previously obscure in the United States such as the Springback, Millimeter binding, and Vellum over Boards.

Peter was on the juror panel for the Guild of Book Workers 2009-11 traveling exhibition, *Marking Time*. He also served as juror for both the 2006 Helen Warren DeGolyer triennial binding and design competition and the Bright Hill Press inaugural artists' books exhibition in 2002. It is a credit to Peter's broad knowledge, interests, and open mindedness that he would be honored to serve as juror for two such diverse exhibitions.

Peter Verheyen's Book Arts Web is online at www.philobiblon.com

Karen Hanmer

Photo by Steve Sartori, Syracuse University Photo and Imaging Center.




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The Conservation Corner

Mending Tips

Take the time to make great paste. Use fresh paste, carefully thinned with water to the appropriate consistency. Typically, paste the consistency of skim milk works well for most paper supports. Paste should be diluted by brushing it against the bottom of a container (preferably glass) while gradually adding small amounts of distilled water until the desired smooth consistency is achieved. If water is added too rapidly, the paste will begin to have lumps. Start with a dry brush to stretch the paste, then move to a wet brush, and slowly add drops of water. Take your time. Water-sensitive objects may need “drier” mends, and the consistency of paste for these can be as thick as whole milk.

The repair should be weaker than the support. Always choose a weight of mending tissue a bit lighter than the weight of the paper being mended. If the mend is too heavy, it may cause more damage to the support, or even create a new breaking point. The same concept can be applied to the thickness of the mending paste. Too strong a paste can cause distortions to the support, a change in weight, and difficult reversibility of the mend (or hinge) once dried.

Paste out mending strips on top of blotter. Be sure to mark blotter with a pencil, so it can be easily distinguished from any pieces placed directly against the damaged object. Pasting out on top of blotter allows the water in the mixture to wick into the blotter beneath, leaving mostly particles of paste on the mending tissue. This can be observed as the surface of the tissue becomes dull as the water is pulled into the blotter. Pasting over blotter allows for a drier mend, causing less distortion to the support, less likelihood of staining, and faster drying time. Lift the strip with a finger or tweezers to transfer the tissue to a support. Strips can also be rolled around the wooden end of a brush, and then unrolled onto the support, a useful method when the strip is long and difficult to handle while wet. For stronger contact, press the mend to the support using a Teflon folder before weighting.

Use blotter boards (see GBW Newsletter Number 182, February, 2009) **when drying mends.** Having these at the ready makes for easier drying of mends and hinges. All the materials needed are already together...board, blotter, and stable polyester. Simply place a blotter board on top of the mend (with the taped side up), and place a weight on top until the mend is dry. If the mending strip was pasted out over blotter, the blotter board should not have to be changed during drying.

Tish Brewer
The Center for Art Conservation

Calligraphy Report

Memories of David Bourbeau

It is with sadness that I read about David Bourbeau's passing. I met David in the mid-1980's when my husband and I lived in Amherst for a year while attending school there. In 1987 David hosted a decorative paper workshop in his Thistle Bindery in Easthampton. The eager participants arrived excited to meet the instructor, a visiting and well-known international binder.

The instructor arrived at the workshop an hour late and completely inebriated, cheerfully making the rounds introducing himself and shaking everyone's hand. David was horrified but soon announced that he would spend the day teaching us how to make paste paper. His assistants at the time, Babette and Daniel Gehnrich, made a batch of flour paste. I believe David's paste recipe came from Arno Werner. Babette dutifully stirred the paste until it was cool as David insisted it helped with the elasticity. He demonstrated his pasting technique and then we all tried our hand at it.

David encouraged me to make calligraphic marks and watched me scribe an italic alphabet into the wet paste. It was magic, and the possibilities of that moment are still evolving for me over twenty years later. Many of us from that workshop shared our new found skill with our students and colleagues back home. I still use and teach with his recipe; 1 part cake flour to 6 or 7 parts water, once thickened cook about 7 to 9 minutes longer, stir until cooled. The scheduled teacher eventually showed us a bit of his work but never sobered up enough to teach his workshop. We were happy to make paste paper.

A few years later, David happened upon a dozen reams of Crown and Sceptre paper at a yard sale and called to offer me some. Crown and Sceptre, 15 3/8 by 20 1/2 inches (demi), is a vintage Barcham Green paper. It was made for the legal profession with its book and gavel watermark. The paper is hot pressed and wonderful for writing and lettering. I have used it sparingly over the years and so I think of David each October when I use it to letter special GBW awards to be presented at Standards.

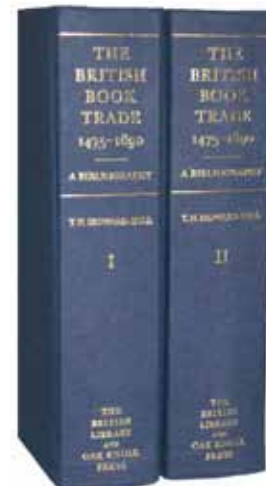
Respectfully submitted, Nancy Leavitt

Book Review

Howard-Hill, T.H. *The British Book Trade, 1475-1890: A BIBLIOGRAPHY*,

New Castle, Delaware, and London, England Oak Knoll Press and the British Library 2009 7.5 x 9.75 inches Hardcover, 2 volumes 1,876 pages in 2 volumes, plus index on CD-ROM

Where to begin – First, this is not a book that you will snuggle up in bed with and read cover-to-cover. It is a reference work for serious researchers, listing bibliographical citations for a wide range of subjects that involve books. It is a massive, two volume tome, weighing in at more than 1,800 pages. It is also the first book I have read that has (and requires) its own index to its introduction. I have sympathy for Mr. Howard-Hill when he quotes in the preface Edward F. Ellis “please do not mortify and infuriate the wary compiler by sending him additions to it”. The work involved in this reference is mammoth.



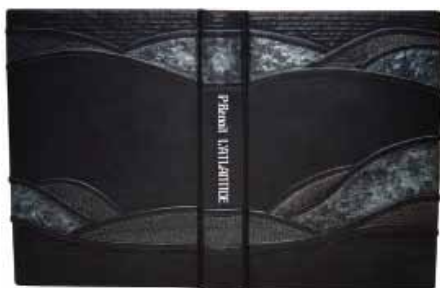
Being a bibliography, this work consists of 38,661 separate citations spanning all aspects of the book trade. Topics include: bibliographies themselves, authors, printers and publishers, bookselling, bookcollecting, bookplates, libraries, children's literature and forgers and forgeries, to list just a few. Of particular interest to those who make books will be the sections on paper and papermaking, type and typesetting, printing, and bookbinding.

Being a bookbinder, I focused my attention on the bookbinding section. This section lists the better known works such as Arnett and Zaehnsdorf, along with much more obscure sources – I'd love to get my hands on “**13892 A gossip** about medieval bookbinders” just for the title alone!

For the casual reader, this work gives a concise listing of works that are available for your particular field of interest. At \$175 it is a bit expensive just to satisfy this curiosity. For the serious researcher in the subjects that are covered, this bibliography lists sources that would otherwise be very hard to discover on ones own. Mr. Howard-Hill surveyed over 300 libraries to compile this work, so many of the sources will take some effort to track down if you want to read them.

The book itself is clothbound and Smyth sewn. Included is a CD-ROM containing an author and title index (308 pages) and a subject index (791 pages). Both are in pdf format.

Frank Lehmann, Reviewer
Lehmann Bindery



Eesti Nahakunstnike Liit/ Estonian Leatherwork Artists' Union

Edited by Tiia Eikholm, 2008 www.nahakunst.ee

For anyone interested in widening their horizons, looking at beautiful photos of well-made books, or learning more about how communities of book workers have endured through difficult times, I heartily recommend the book *Eesti Nahakunstnike Liit/ Estonian Leatherwork Artists' Union*. Being a retrospective of work made over several decades, the sixty pages of books, sculpture, boxes, and other works of art made with leather represent an impressive range of skills, techniques, and expression.

Estonia boasts the only state university which teaches leather art as a separate discipline, and the covering of books is a major part of this educational experience. The skill level shown by the work in this retrospective is very high, allowing the artists included to reach a level of expressiveness that is sometimes serious, other times playful, but always clear and inviting.

There are three essays included, in Estonian and English, which serve to describe the history of the Leather Art Department in the Estonian Academy of Arts; the development of the Estonian Leatherwork Artists' Union, and general trends in leather working as they have related to political events in Estonia. The past century has been an eventful one for Estonia, to say the least, having been occupied by the Soviet Union, the Nazis, again the USSR, and finally gaining independence in 1991. The ability of Estonian bookbinders to keep such a high level of training in their field, acquire materials and maintain equipment through so much tumult is admirable, and described in some detail in the introductory essays.

To the very small extent that I educate others in bookbinding techniques, one of the more frequent questions I encounter is, "How do I make a book with leather?" Leather seems to be one of the more daunting—and enticing—materials to work with on this side of the pond, so to speak. It is profoundly refreshing, therefore, to see evidence of a bookbinding community that seems to take leatherwork in bookbinding almost for granted, and is able to grasp the properties of leather as well as accurately comprehend its creative possibilities as a material. To see the work represented in the Estonian Leatherwork Artists' Union is to get a glimpse into this realm.

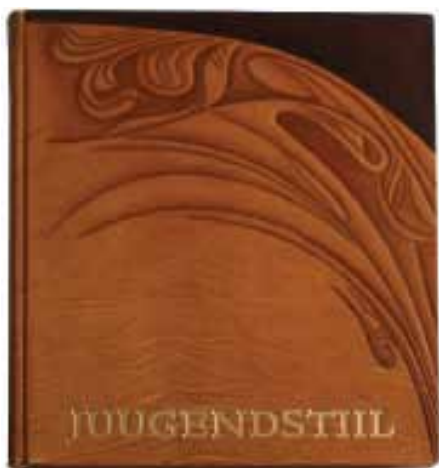
Juliayn Coleman, Reviewer

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Book + Art: Handcrafting Artists' Books

Dorothy Simpson Krause

North Light Books 978-1-60061-154-4

Professor emeritus at Mass. College of Art, Dorothy Simpson Krause is a book artist, painter, collage maker and printer. She has created a manual of techniques that allows one to give a personal expression of art via one-of-a-kind books. The book gives explanations on several processes with helpful tips gleaned from a vast experience. For further information there is a glossary and resource guide included.

Starting with the question, What is an artist book, she answers, "An original work of art that provides links of meeting points between art disciplines in a book like format." The manual takes this definition and concentrates on several techniques for expression through parts of the book: covers, endpapers, book block, etc. It explores surfaces, images and uses of words alone and in combination in the artistic expression. Then moves on to the altered book as expression.



Explanation of techniques is through sequential photos and thorough worded instructions. These directions are direct and clear. Additional information includes hints and other ways to use the technique, allowing for individuality and addressing multiple learning styles.

The structures considered range from scrolls to single and bi-fold forms to multiple fold accordions, moving on to thermal binding, drum leaf books and multiple signature sewn books in various forms. Finally considering the housing and presentation of unbound collections.

This scholarly work has a wealth of information and encouragement. You don't know how to make glycerin prints? Here's how. Not facile with digital images? Here are some alternatives. If you are, here are interesting, practical ways to incorporate those images into another art form.

There is something for everyone in this manual. I think it will be a much used reference for inspiration and techniques on several projects.

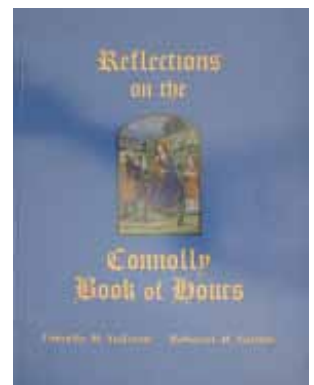
Amy Lapidow, Reviewer

Reflections on the Connolly Book of Hours

ed. Timothy M. Sullivan and Rebecca M. Valette, University Press of Boston College, Chestnut Hill, MA, 1999.

Medieval manuscripts have long been fascinating to book artists, but when searching for books on the topic one most often finds volumes covering only the production of the beautifully illustrated pages. Those seeking to learn more about these ornately decorated tomes will wish to purchase this well-thought out catalog. *Reflections on the Connolly Book of Hours*, although only sixty-four pages in length, focuses on one 15th century book thus giving the reader a thorough study of the book in that time period. The catalog, illustrated with thirty-two color photos (one of the upper board and thirty-one illustrations from the *Connolly Book of Hours*), begins with essays describing the context in which the book was produced: historical, artistic, and religious. These essays are followed by a list of the contents of the *Connolly Book of Hours* and its pagination: both textual information and the titles of the illustrations. The main body of the catalog then goes into specific details for each illustration. The pages are divided into three sections: illustration; historical, artistic, and religious facts about that particular illustration; and a reflection written by a viewer reacting to the illustration. The facts concerning the illustrations are especially useful in that they mention details placing them in the context of Roman Catholic

beliefs. Additionally, the viewers' reflections are particularly moving because they were written by people from the Boston College community who were using the manuscript in 1999, not the 15th century: showing that the *Connolly Book of Hours* remains a part of a living religious tradition. Because this book was written in the 15th century, in Latin, the editors round out the catalog by explaining how this devotional book was used in the past. Not only do they give explanations of the structure and contents of this medieval prayer book, but they also give English translations of the prayers as they appear in the *Connolly Book of Hours*. If you wish to understand a medieval devotional manuscript in its fullest meanings, this is a catalog for you to purchase.



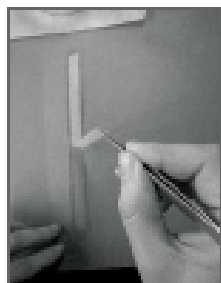
Reflections on the Connolly Book of Hours may be ordered through the Boston College Bookstore.

Barbara Adams Hebard, Conservator of the John J. Burns Library, Boston College - Reviewer

September 2009 Membership Report

The new Membership Directory will be out soon. Send changes/corrections to membership@guildofbookworkers.org or Cris Takacs, 112 Park Avenue, Chardon, OH 44024.

A Publication Announcement from Oak Knoll Press



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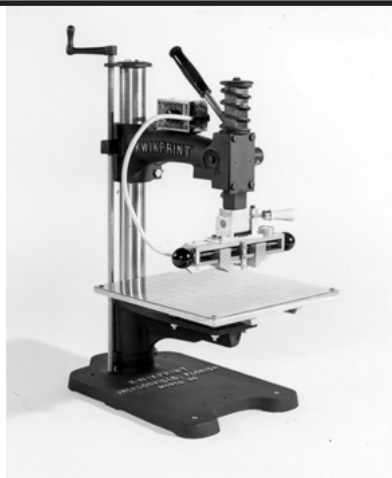
A Theoretical Guide by Jan Lindsay

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FACEBOOK Presence

The Guild of Book Workers recently created a group on FACEBOOK, which is open to anyone who wishes to join. This will offer a new, casual way to increase communication between members and local chapters. Users can post local events, exhibitions, pictures of their work, and general comments. This information can then be shared with the group or the general FACEBOOK community. Our presence on FACEBOOK is not meant to replace the listserv, but provides another way to publicize the Guild and broaden our appeal to new members. As of this publication, the group boasts 225 members, which is a fantastic start! The FACEBOOK group is moderated by Christina Amato (xamato@yahoo.com) and Bexx Caswell (bexx@centerfuse.net). Please feel free to email us with any questions.

Apply for the Carolyn Horton Fund Award

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

**Deadline for Application -
February 1, 2010**

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

The Marbling Tray

by Iris Nevins

The Paper Turmoil Continues!

Testing out a new paper for marbling takes time, lots of time. The real time needed I feel is a full year, with all types of weather and seasonal changes. I was thrilled with the Dick Blick Sulphite Paper, and actually still am very pleased, but it was working so well under seemingly any condition, that I got a bit over confident about it. It finally did reach its saturation point however, over this very hot and constantly rainy past month.

In spite of the dehumidifier running non-stop, and emptying the bucket twice a day, about 250 papers I pre-alumed lost their ability to hold the paints (watercolor) well. They were not as bad as the overly buffered papers I had been encountering lately, but the alum definitely became weaker. Not a tragedy, I did re-alum them as I marbled and they were just perfect again. I even got to like the slightly heavier weight of the damp sheet, and know most people marble this way, but I also lose momentum for the marbling if I have to keep stopping to alum. Even getting into the studio earlier, and doing 100 papers or so leaves me a bit unenthused to start marbling. So I still prefer to have them alumed ahead.

So the experiments continue. In the "old days" before so many papers became useless for marbling, this would happen too, if they were stored in a very hot and damp place under boards after aluming and line drying, they too would lose their paint grabbing power. I find that 55% humidity seems to be the maximum humidity to store pre-alumed papers and have them work indefinitely. I prefer 50% maximum just to be safe. They must however, first be line dried, overnight at least, also with the humidity in that range or less. The old myth that alumed papers can't be stored for more than a few hours is actually true for most papers if you stack them while damp. If you fully line dry them and keep them dry, they maintain their ability to attach the paints to the paper for a very long time. I have held back some papers as an experiment that were alumed three years prior and kept dry and they still worked just fine.

Well, we have a fairly sunny, not too humid week coming up, so I will once again attempt to alum enough papers for this coming week's work, I expect they will work, but if they don't I will be truly stumped! More reports later!



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Calendar

EXHIBITIONS

Currently and through October 31: *37th Annual Members' Exhibition of the Hand Bookbinders of California*. At Gleeson Library, University of San Francisco, CA. 707.526.5083. >jpage@sonic.net<. (NOTE: exhibit available during Standards Seminar.)

Currently and through December 11, 2009: *The Elizabeth Perkins Prothro Bible Collection*, The Elizabeth Perkins Prothro Galleries, The Bridwell Library, Southern Methodist University, Dallas, TX. The 58 highlights from the collection include Medieval and Renaissance Bibles, Bibles of the Reformation, the first English Bibles, early American Bibles, 19th century missionary Bibles, and 20th century limited editions. Free, open to public, during Library hours. 214.768.3483. >www.smu.edu/bridwell<

Currently and through December 13, 2009: The Designer Bookbinders exhibition, *Water*, at the Boston Public Library, Boston, MA.

Currently and through March 2011: Guild of Book Workers' traveling exhibition of 50 works with a theme of *Marking Time*. At San Francisco Public Library, San Francisco, CA, September 6-November 23. Next venue is University of Washington Seattle. Catalog available. Information and order form at: >http://www.guildofbookworkers.org/gallery/markingtme/<

October 16-December 4, 2009: *Counterform* - A juried exhibition of outstanding books produced by Utah bookmakers showcasing professional, amateur, and student work. >http://bookartsprogram.org<

November 20-December 30, 2009: *Show and Bestow*, The Ruth Hughes Collection of Artists' Books. Free Library of Philadelphia, 1901 Vine St., Philadelphia, PA. ALSO, a call to donate artists' books to a new collection to honor Ms. Hughes who recently learned her life will be cut short due to cancer, with the collection to go to the Special Collections at Oberlin College, her alma mater. Donated art work to be exhibited first in Philadelphia and then at Oberlin. **Deadline to submit your donation is November 13** to Alica Austin, c/o The Library Company of Philadelphia, 1314 Locust St., Philadelphia, PA 19107. Include name, mailing address, e-mail for recognition. Include short description of book. >alice@amaustin.com<

December 5, 2009-January 31, 2010: The Designer Bookbinders (England) Bookbinding Competition Exhibition. The John Rylands Library, Deansgate, Manchester, with hours on Monday 12-5, Tues-Saturday 10-5, and Sunday 12-5. Closed December 25, 2009-January 3, 2010.

December 11, 2009-January 22, 2010: *The Feminine Touch: Women and the Work of the Book*

An exhibition focusing on the conjunction of women and bookmaking throughout history features exquisite manuscripts, fine press editions, and creative artists' books. >http://bookartsprogram.org<

February 12, 2010-December 1, 2009: *Rebound, Recycled, Repurposed, Reused*, a juried show of altered bookworks. See "Call for Entries". >www.abecedariangallery.com<

April 1, 2010-May, 2010: *Artists Bookworks Cornucopia*, a juried show of artists' bookworks. See "Call for Entries". >www.abecedariangallery.com<

May 14-June 25, 2010: *Bye-Bye Codex*, a national exhibition juried by Hedi Kyle, at Creative Arts Workshop, New Haven, CT. Call 203.562.4927 or email >sandy@creativeartsworkshop.org<.

CALL FOR ENTRIES

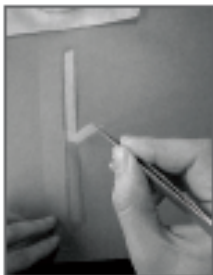
By December 1, 2009, entries for *Rebound, Recycled, Repurposed, Reused*, a juried show of altered bookworks Jan 12-Mar 20, 2010. Includes special category for students with reduced entry fees. Full information at >www.abecedariangallery.com<.

By January 20, 2010, entries for *Artists Bookworks Cornucopia*, a juried show of artists' bookworks. >www.abecedariangallery.com<

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WORKSHOPS, LECTURES & OTHER EVENTS

October 6, 2009 -January 9, 2010: Designer Bookbinders in England offer lectures at The Art Workers Guild, 6 Queen Square, London WC1 (nearest underground stations: Holborn and Russell Square), as follows:

Oct 6: *Binding to my Feelings: A Celebration of Fifty Years of Bookbinding*, with Paul Delrue, 6.30 pm

Nov 9: *Shanty Bay Press and the Pochoir Technique: The origins and rationale of the Press*, with Walter Bachinsko, 6:30 pm.

Jan 9: Four lectures....

The Legacy of Calligrapher Edward Johnston with Gerald Fleuss, 10.30 am

Extreme Bookbinding Again: A second voyage to Ethiopia with Lester Capon, 12 noon

The Peter Waters I Knew with George Kirkpatrick, 2:00 pm

Everything in the world exists to end up in a book with Sue Doggett, 3:30 pm

Admission for members £5, non-members £7, students £2.50 per lecture. For the Jan 9 lectures: members £18, non-members £26, and students £9.
>www.designerbookbinders.org.uk< >lectures@designerbookbinders.org.uk<

October 10 - December 4, 2009: Classes at Hands On Bookbinding in Truth or Consequences, NM with Priscilla Spitler. For information and class dates: ><http://priscilla.bookways.com/fall-2009-classes-new/>< >prisplit@windstream.net< 2009 classes will be offered again in 2010.

October 12 - October 23, 2009: Remainder of fall classes at American Academy of Bookbinding at the Telluride Campus, as follows:

Oct 12-16: *Fine Box Making* with Monique Lallier

Oct 19-23: *New Oriental Bindings* with Monique Lallier

Complete listing of classes and information on the diploma opportunities, call 970.728.8649. >http://www.ahhaa.org/AAB_web/AAB.html< >aab@ahhaa.org<

October 12 - October 23, 2009: *School for Formal Bookbinding 2009* with Don Rash, in Plains, PA, as

continued next page



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follows:

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.

October 15, 2009: The Potomac Chapter hosts Vicki Lee who will have a presentation relating to her experiences working to assist in recovery efforts at the Cologne State Archives in Germany following a collapse in March, 2009. ><http://gbwpotomacchapter.wordpress.com><

October 17 - November 14, 2009: Workshops, etc. co-ordinated by the Book Arts Program at the J. Willard Marriott Library at the University of Utah, as follows:

Oct 17: *Modern Illumination Techniques for Medieval Success* with Louona Tanner.

Nov 13-14: *Big Skills in Small Packages: Miniature Leather Bindings* with Gabrielle Fox at invitation of the Rocky Mountain Chapter of the Guild of Book Workers.

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

Workshops, Lectures, and Other Events.....
continued....

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

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SPECIAL EVENTS FROM THE CHAPTERS

New England Chapter:

The Designer Bookbinders exhibition, *Water*, is at the Boston Public Library through December 13, 2009. The Chapter has events going during this time. Check the Chapter's Blog and/or the GBW Web site for information.

Potomac Chapter:

The Chapter hosted Celene Bridgford on September 29-30 who taught a workshop on inkjet printing on fabric to make custom book cloth. They will have a presentation on **October 15** by Vicki Lee concerning her assistance in recovery efforts at the Cologne State Archives in Germany following a collapse in March, 2009. ><http://gbwpotomacchapter.wordpress.com><

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

See information in the “*Exhibitions*” and in the “*Workshops, Lectures*” sections.

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

801.585.9191 • >www.lib.utah.edu/rare/BAP_Page/BAP.html<

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>

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415.565.0545 - <www.sfcb.org>

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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

Check ><http://www.nbss.org/workshops/schedule.asp>< for current and future

bookbinding classes or call 617.227.0155 x.102

Old Way

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<oldway@imbris.com> • ><http://www.traditionalhand.com/oldway/><

Oregon College of Art & Craft

Portland, Oregon - for latest schedule, see >www.ocac.edu<

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Penland School of Crafts

For more information and complete listing of courses:

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301.608.9101 x.105 • >www.pyramidatlanticartcenter.org<

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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<

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

Wells Book Arts Institute Classes and Workshops

>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

Catherine Burkhard
as of 9-2-09

**Deadline for the December 2009 Newsletter
November 1, 2009**

Workshop Review

18th Century French Bookbinding Structures

A Workshop with Jeff Peachey

Reviewed by Brenna Campbell



Fig. 1: Traveling Sewing Frame



Fig. 2: Sewing Keys



Fig. 2: Two-Up Sewing

Bookbinders and conservators traveled from far and wide to attend Jeff Peachey's 18th century French bookbinding workshop, held April 23rd through 26th at the Gladys Brooks Book & Paper Conservation Laboratory of the New York Academy of Medicine. For those of us who have been following Jeff's investigations into historical binding tools and techniques on his fascinating blog (<http://jeffpeachey.wordpress.com>), the workshop was a singular opportunity to benefit first-hand from his experience.

The class began with an introduction to the primary source material on which our work would be based: two 18th century French binding manuals, *Traité de la Relieure des Livres* by Jean-Vincent Caperonier Gauffécourt (1762-63) and *L'art du Relieur Doreur de Livres* by René Martin Dudin (1772). Although both texts contain technical descriptions of the many operations undertaken in the binding of a book, neither is a step-by-step guide to binding. Dudin states that his intent in writing is to describe the varying levels of quality available, and to help the reader distinguish a well-bound book from a cheap imitation. Close reading and comparison of these two texts was an important and interesting element of the workshop, generating much spirited discussion.

After reading through the introductions of both books, we moved on to folding the sections. Jeff demonstrated the folding method described by Dudin, and then we tried it ourselves, using handmade wooden folding sticks. This was our first experience with the challenge of using an unfamiliar tool to perform a familiar task, but it was not the last!

Once the sections were folded, they were beaten mercilessly with a large hammer. This process encourages the textblock to lock together into the characteristic undulations familiar to all of us who work with 18th century printed books. As the sore arms of the workshop participants can attest, thorough and repeated beating is a hallmark of authentic 18th century French binding.

After pressing, the untrimmed sections were knocked up and placed in a lying press, so that the kettle stations could be sawn in, after which made endpapers were added to the textblock. Sewing frames were prepared with five thin single or double cords, and the placement of the stations was determined by visually spacing the cords along the width of the spine, or by measuring with dividers (Fig 1). While setting up our sewing frames, we experimented with a variety of different types of sewing keys (Fig 2.), including reproductions of the type illustrated in Gauffécourt's manual. I tried using nails, and am definitely a convert. Sewing was carried out with a very large needle, and no pre-punched holes—hard on the fingers, but more likely to create firm, well-tensioned sewing (Fig. 3).

The sewn textblocks were kept under weight, and the cords frayed out and pasted into points, in preparation for lacing on the boards. In the meantime, the boards (made of laminated matboard) were cut at a 45 degree bevel to nestle nicely into the shoulder, and beaten overall to achieve a compact, smooth surface. Holes were punched in the spine edge of each board, and the cords were laced through and trimmed. The inside of each board was beaten again to ensure that the lacing was flat.

The textblocks were rounded and backed using a combination of fingers, bone folder, and backing hammer, and allowed to dry in the press. Once dry, the spines were pierced and scored with a sharp tool, to improve adhesion of the lining. Though parchment is traditional, we used handmade paper to create a comb lining, which was adhered with animal glue.

The books were now ready to be trimmed in the plough, using Jeff's nifty portable press (Fig 4). The boards were shifted to ensure an appropriate square, and each side of the textblock was ploughed in turn. The fore edge squares were trimmed separately, after ploughing. The ploughed edges were colored red using pigment in airbrush medium, and allowed to dry. It was important to apply the edge coloring quickly and evenly, in a thin layer so that it would not flake off.

After sewing our endbands (either a simple front-bead two color style, or a more ambitious double core model), Jeff treated us to a brief but highly informative demonstration of knife sharpening, followed by lots of hands-on practice. With our knives sharp and our leather thoroughly boarded, we were ready to pare our chestnut tanned calf, provided by Karl Meyer. Jeff wowed us all with his demonstration of edge paring, successfully paring all four edges of his leather in one long strip.

Covering was a whirlwind, fly-by-the-seat-of-your-pants operation, which went surprisingly smoothly, and was followed by cold blind tooling and decorative sprinkling. As a final touch, the inside corners of the boards were beaten one last time. There was even time to paste down our endpapers!

Perhaps the most exciting element of the workshop was the opportunity to try traditional 18th century French bookbinding tools (Fig. 5), many of which were reproduced by Jeff from illustrations in the manuals and Diderot's encyclopedia. Using these tools and comparing them with modern versions was illuminating. Many of the older tools were substantially larger than their modern counterparts, reflecting the highly physical and repetitive nature of production binding in the 18th century. Working closely from 18th century texts also illustrated how much of current bookbinding technique comes from 19th century binding. Some techniques described in the manuals, such as patching leather with flaws or holes, would be unlikely to be used today, while others, such as perfuming the book, seemed downright outlandish. All in all, it was a fascinating and deeply satisfying way to spend four days. Thank you Jeff!

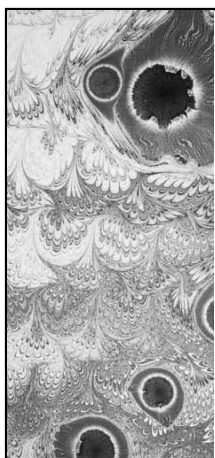
Photos by Liz Dube



Fig. 4: Spine Scraping



Fig. 5: 18th meets 21st century



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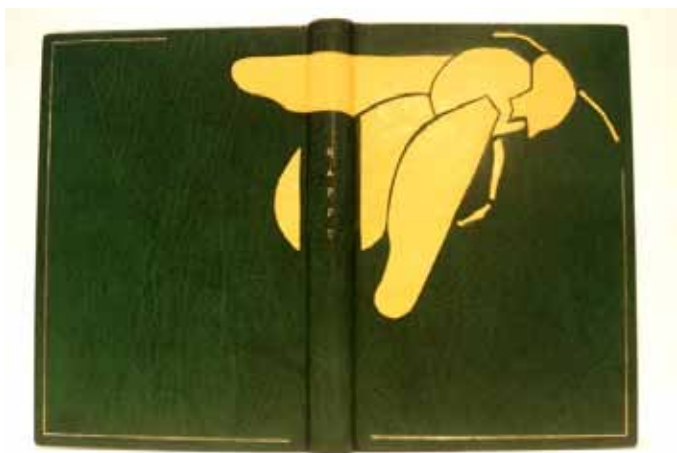
A Bookbinder's Journey at AAB

by C. Lang Ingalls

Cindy Haller emailed me about an article regarding my experience at the American Academy of Bookbinding. Shyly, I declined. Then I thought about it again, and decided to contact Cindy, as my experience was – and remains – so much more than just the techniques I have learned there.

The American Academy of Bookbinding focuses on teaching all aspects of Fine Leather Binding, and in recent years, there is a newly developed program in Book Conservation. There are two campuses, in Colorado and in Michigan, from which to take courses. The instructors are highly experienced and well known in their fields. To quote the mission statement, the Academy “offers book enthusiasts of all levels the opportunity to initiate and improve their skills in a generous and supportive learning environment” with a goal “to graduate professional-level binders and book conservators who have the knowledge and skills to produce the highest quality work and the ability to pass on these skills to the next generation.” Students who come to the Academy come from all walks of life—from University library conservators to recent college graduates to art students to book collectors. What all the students have in common is a love of books: reading books, collecting books, making books, and preserving books.

The Fine Binding program suggests five to six years of study, though an individual can accelerate this, or, as in my case, take more years to finish the diploma requirements. I visited Telluride for seven consecutive springs, earning the ‘Fine Binding Diploma’ in October of 2007. I continue to study there when alternative technique classes are offered.



McCaleb, Walter Flavius. *Happy: the Life of a Bee*
(New York, NY: Harper & Brothers, 1917)
13cm x 18.8cm

Bound in the French technique in green goat, with yellow inlays on cover. Design elements include hand-sewn silk endbands, colored top-edge, leather hinges and French marbled endpapers. Hand-titled in gold, with hand-tooled frame. Bound in 2009.



Logan P. Smith. *Trivia*
(London: Constable & Company, 1918)
15.4cm x 13.2cm

Bound in the French technique with a magnetic front ‘panel’ and various colors of goat. Design elements include hand-sewn endbands, hand-colored & tooled top-edge, thin bands of goat only, and hand-marbled endpapers. Titling is hand-tooled in gold in the interior “pop-up” of the front panel. Bound in 2007.

Generally, a student is required to take the two-week Fine Binding classes year after year, in the end completing the amount of instruction the Director sees as necessary for the awarding of a diploma. As well, many other elective classes are encouraged—from ‘Titling’ to ‘Finishing’ to ‘Protective Coverings’, all complementing the Fine Binding classes and providing a round experience.

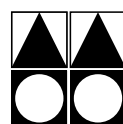
The wonderful thread that began to wind its way through my years at AAB wasn’t noticeable until I had attended for many years. The thread consisted of the many people I met there—students, teachers, staff. I was introduced to the school by a very accomplished binder whom I met while studying in Ascona—she insisted that I study with Tini Miura at the Academy. She even called the school and had them hold a place for me in the next term. I went. And I met Tini, a teacher of generosity and kindness, as I have ever known. I also met others that first year, who have notably gone on to impressive careers as library conservators, writers, and bookbinders. That first year, I recall staying up late in the evenings, working hard at the techniques that were introduced each day, and wanting to finish that third book (only two fine bindings are made each class, but some students are more ambitious... I thought I was, but fell behind after rounding and backing that third book), or working with Einan Miura on a case for my newly purchased and coveted paring knife. Tini’s techniques are delineated on a t-shirt the school sells titled “60 Steps to Binding a Book”. It is as delightful as a first reading of *Slightly Foxed, but Still Desirable: Ronald Searle’s Wicked World of Book Collecting*. Ha!

I returned the next year, full of encouragement from Tini and my classmates. I met another wonderful crowd of like-minded book folks. I sat next to a judge with a different point of view of the world than I, and enjoyed endless “discussions” on politics as we pared leather. Another student was working on a \$2000 book, an exquisite piece, and my first exposure to the re-covering of a beautifully illustrated and valuable tome. One of my favorite moments was a student serenading Tini, (yes, *serenading*—it was so great!). In the evenings, students would demonstrate how to sharpen a pointe, or make paste-papers, or fold a dollar bill into a hopping frog, origami-style. The frog I made remains on my desk to this day, years later, a gentle reminder of the binder who showed me how to make it, as well as how far I have come over the years.

In my third year of classes, Tini announced her retirement as Director of the school. She met with each student individually, discussing the future and progress they could expect. It was the first time I had heard the name Monique Lallier, who was in talks with the school to become Director. The following year, Monique was running AAB. I have heard students talking about the difficulties of switching teachers, as techniques vary. I have always felt extremely lucky to have attended AAB while the transition of Directors occurred. Tini and Monique are two of the best binders in the world, and certainly learning from both of them has benefited me.

Working under Monique Lallier changed the way I understood fine binding, and design binding. Monique embraces a warm and supportive sense of humor in the classroom, and laughter is always a part of the atmosphere. With this tactic, she challenges students to understand why they build a book the way she teaches them to—to understand the fundamentals of the book structure, and to see the book and its protective coverings as what I call a “design whole.” I recall in the first year studying under her, she showed the class the marbled paper she would use for the endsheets. The book leather was orange. She claimed she found no papers that would complement the design and color of the book, so she made them herself. The marbled papers were *perfectly* suited to the leather and design, and I began to understand this idea of the “whole book”—every part of the design elements worked together beautifully. The result was breathtaking. The next year, she employed a piece of platinum in her cover, and I again was startled into possibilities in design. I began to ask: can I do this? can I put this in? can I cut here, this way? Monique’s infallible skills, taste and aesthetic always bring out curiosity, productivity and accomplishment in every student. I was so excited to

continued next page



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Snowflake Plaque
12.6cm x 17.8cm

Bound in deep blue goat, with a magnetic front 'panel'. Panel opens to reveal the 'snowflake' pop-up pattern, created with three layers of white Japanese tissue. Panel snugs around a decorative mica piece, visible when panel is both closed and open. Made in 2006.

see my ideas translate into three-dimensional form under her tutelage.

In my fifth spring I decided to attend AAB, but I had had a difficult and painful back surgery that only let me be on my feet for an hour or so at a time. I missed random hours of class—instruction and discussion and work time—but I was there. Monique and I have laughed at the memory of me lying *on the board shear* in my full-abdomen brace, while watching her demonstrations—as I could not stand and watch for long. (Who would imagine that cold metal to be comfortable?!—but it sure helped me stay on through the class.) I cannot begin to explain the importance of binding at this time in my life. When faced with challenging circumstances, a passion for your work helps *mend*. All during my recovery, I spent time reading, reading, reading. Many aspects of the book world opened up to me as I made my way through all those books I've never had the time to read: the complete Fine Print series, the books of Nicholas Basbanes, the mysteries of John Dunning, the opinions of Philip Smith, and the technical work of Johanna Drucker. I read many books on design at this time, a subject that I had no training in, and knew was a weak aspect of my skill-set. Notably, I wrote my required AAB Final Paper on design. My fellow classmates that year were so wonderful. Their kindness alone helped me through that difficult time.

My final two springs at AAB were spent in laughter and camaraderie. Monique encouraged my skills along (oh, those

troubling corners!), and I began to feel more accomplished in headband tying, paring, doublures, and covering (which had always left me in a bit of a sweat). I had also begun to make more books at home. The school requires two books a year be made at home. Known as "homework books," these are sent to the Director—one within six months of class, and another brought to class the next year. They are intended to improve your self-reliability, and I found they greatly increased my self-confidence and skills. Through them, you begin to know what you should be paying more attention to—be it headcaps or corners, choice of leather or the "design whole." Though finishing a homework book requires dedication, the knowledge gained is incomparable. It was always interesting at the beginning of a spring class to see each student's work they made at home. Sharing around the bindings is instructive, and support and commiseration were available for the frustrations encountered. Everyone is in the same boat at AAB—everyone is learning, each at their own level and each with their own concerns.

As I look back on my experience at the Academy, I realize that I learned a very solid foundation in what it means to *build a book*. I understand the importance of choosing the size of thread for sewing, or checking a book to determine the final 'pull' needed to flatten boards. I have been given a vocabulary by which to discuss with others or teach others about books—how they were made, the differences of styles, the history of the book. And all this foundation brings delight into the execution of a new style of binding. This past spring, I was shown the 'Secret Belgian Binding', and found a bit of rapture as I made my first attempt. I quickly made a dozen more!

Monique and I have had many a discussion surrounding the idea that binding is a life-long endeavor. Creativity, style, inspiration—what is in a book is utterly complemented by its cover. (And the possibilities!) It is a tribute to Monique and the instructors and staff at the Academy that students are given enduring skills, all the while developing life-long friendships.

Presently, I run a small letterpress print shop and book-binding called Eidolon Press, in the small town of Crested Butte, Colorado. I spend more time binding than printing, a switch that has taken years to enact. I show as often as possible. And the thread that began at AAB continues to weave its way through time. I continue to attend classes, assist Monique, and support the Academy, as well as its wonderful community of binders.

— Designer Bookbinders *Bound for Success* Exhibition Tours US —

Bound for Success is the first international competition sponsored by Designer Bookbinders, a UK based, international organization devoted to the craft of fine bookbinding. The juried exhibition features 117 winning bindings from binders in 21 countries. Entrants all bound the same text, *Water*, an anthology of poems in several languages with complementary images, designed and printed by Incline Press. The exhibition was organized in conjunction with the Oxford's Bodleian Library and an exhibition of selected competition entries was shown alongside the Bodleian's own exhibition *An Artful Craft - Fine and Historic Bookbindings from the Broxbourne Library and Other Collections* this summer.

The exhibition is now touring three venues in the US:

Boston Public Library: September 18 to December 13, 2009

Bonhams & Butterfields in San Francisco: February 12 to March 6, 2010

Grolier Club in New York: May 19 to July 31, 2010.

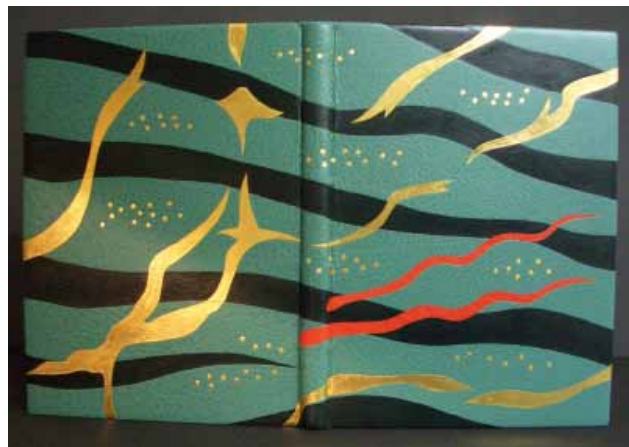
A printed exhibition catalog accompanies the traveling exhibition, featuring a photograph and description of each of the 240 bindings submitted for the competition. The catalog is available at each venue, or from the following websites: www.designerbookbinders.org.uk, www.amazon.com or www.press.uchicago.edu

Designer Bookbinders sponsors competitions, publications, exhibitions and workshops for the promotion of the craft. For more information, including photos of the prize winning entries and a list of exhibitors, visit the Designer Bookbinders website, www.designerbookbinders.org.uk

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36" Board shears (1)

33" Board shears (2)

30" Board shears (2)

Kensol chases (30 new)

Kensol chases (30 used)

Kensol hot stampers (11)

Peerless hot stamper (1)

Kwik Print Model #86 (5)

Kwik Print Model #55 (4)

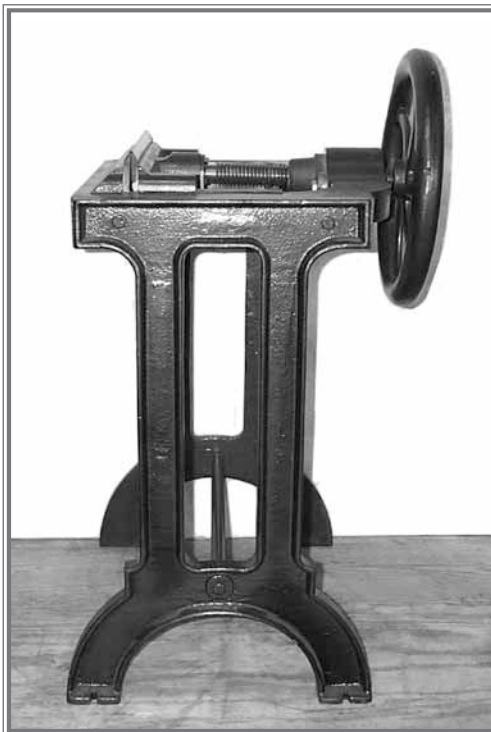
Kwik Print Model #64 (3)

Kwik Print Model #25 (2)

Kensol stamper air operated (1)

Kwik Print Model #86 air operated (2)

Kwik Print parts & chases (assorted)



Job backers (2 new)

Job backers (3 used)

Corner rounder (1)

Rounder backer (1)

Printers cabinet (1)

Type cabinets (2 new)

Type cabinets (8 used)

Lithography stones (12)

Foundry type (43 fonts)

Standing book presses (5)

10" x 16" book presses (3 new)

15" x 20" book presses (2 new)

16" x 24" book presses (8 new)

Assorted book presses (21 used)

Old cast iron forming irons (6)

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Hickock standing press (1 medium)

Three-head Boston wire stitcher (1)

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