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President's Column



I am excited to be reporting from my position as President-Elect of the Guild. I'm happy to be serving the organization and working with a great board of directors to lead the Guild into the future in this time of transition.

Transitions bring exciting changes and some challenges as well. Jim Reid-Cunningham has done a wonderful job making some important changes to the public face of the Guild, from the updated website and newsletter to the soon-to-be-published journal

with a new look and format. The committee chairs and I hope to continue to produce items for the members and the public that will show the diversity of our organization and the high quality of thought and product.

Changes have brought about some challenges as well. The increasing cost of printing and mailing newsletters and journals is a constant challenge to our budget. As we update and add content to the website, there are costs for programming and planning. I think the tangible benefits to the Guild are worth the cost in our public relations and as benefits to our members.

Tight budgets affect us all, and the Guild is no exception. The executive board and chapter chairs have discussed and implemented ways to reduce expenses numerous times and have had to ask the membership to pay more so we can continue the work of the organization. This cost cutting and additional income will eventually put us in the black and allow us to save for future projects.

Transitions can be difficult but they can provide new opportunities. I believe in the good work of the Guild and its members, and think that we're the arts of the book's best kept secret. But being a secret won't help us grow in the future. We need to let others know what we're doing. The recent outreach efforts on Facebook and Twitter are a small part of promoting the work by the Guild and its chapters but more needs to be done. I will be asking for all of your help in this effort.

I plan on spending the next two years working hard to make this a valuable organization for you to participate in and to let the bookbinding and book arts community know the valuable work being done by the Guild. I look forward to working with you all as we meet this transition.

Andrew Huot, GBW President

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Calendar of Events

EXHIBITIONS

Currently and through March 2011: Guild of Book Workers' traveling exhibition of 50 works with a theme of *Marking Time*. From **September 5-October 24** at David Bishop Skillman Library, Lafayette College, Easton, PA to final venue at Dartmouth College, Hanover, New Hampshire, **November 5-March 20, 2011**. Check the venues before making travel plans. Catalog available. Information and order form at: ><http://www.guildofbookworkers.org/gallery/markingtime/><

Exhibitions for 2010: The Walters Art Museum, 600 N. Charles St., Baltimore, MD 21201, 410.547.9000 or >www.thewalters.org<. Contact: Amy Mannarino, >amannarino@thewalters.org<

Currently and through October 29, 2010: Bright Hill Literary Center's *7th Juried Book Arts Exhibit* in the Word & Image Gallery, 94 Church St., Treadwell, NY. Show catalog available. 607.829.5055.

Currently and through October 30, 2010: *"Pop-Up Now! A National Juried Exhibition of Movable Books"*. >www.23sandy.com/popup/catalog.html< include online catalog

Currently and through...

...December 12, 2010: *"Spanish Muse: A Contemporary Response"*, various media by nine living artists influenced by the art of Spain;

...January 23, 2011: *"Sultans and Saints: Spain's Confluence of Cultures"*; and

...February 6, 2011: *"The Prado at the Meadows: El Greco's Pentecost in a New Light"*.

Exhibitions at Meadows Museum, Southern Methodist University, Dallas, TX. >meadowsmuseumdallas.org< A variety of media will be included from the Museum and also from Bridwell Library, SMU.

Upcoming Exhibition, December 5, 2010, to February 13, 2011: Designer Bookbinders' "Bookbinding Competition Exhibition, John Rylands Library, Deansgate, Manchester. Open daily; check schedule. Closed Dec. 24-Jan. 3.

WORKSHOPS, LECTURES & OTHER EVENTS

October 3 – November 19, 2010: Workshops at John C. Campbell Folk School, Brasstown, NC, 800.FOLK.SCH, >www.folkschool.org<

Oct 3-9: *Old Books-New Books* with Dea Sasso

Oct 24-29: *Exploring Polymer Clay for Book Arts* with Dayle Doroshow

Oct 31-Nov 5: *Printmaking to Books* with Annie Cicale

Nov 14-19: *Journaling with Found Objects* with Sandy Webster

October 5, 2010 – November 30, 2010: Lectures at The Art Workers Guild, 6 Queen Sq., London WC1, >lectures@designer-bookbinders.org.uk<, as follows:

Oct 5, 6:30 p.m.: *Play Along the Lines of...* with Annette Friedrich and *The Space Between the Lines* with Derek Hood.

Oct 30, 10:30 a.m.: *The Legacy of Calligrapher Edward Johnston* with Gerald Fleuss.

Oct 30, 12 noon: *Extreme Bookbinding Again* with Lester Capon.

Oct 30, 2:00 p.m.: *The Cockerell Bindery* with Angela James and James Brockman.

Oct 30, 3:30 p.m.: *'Everything in the world exists to end up in a book'* with Sue Doggett.

Nov 30, 6:30 p.m.: *Oak Tree Fine Press, "Bound to Do Good"* with Bruce Howard.

October 11 - 22, 2010: Classes at the School for Formal Bookbinding, Plains, PA, about 3 hrs from both Philadelphia and New York City. Maximum for class: 5. Call Don Rash, 570.821.7050 or e-mail >studior@epix.net<. Classes offered:

Oct 11-15: *Conservation of Cloth Bindings*

Oct 18-22: *Conservation of Leather Bindings*

October 14-16, 2010: 29th Annual Seminar on Standards of Excellence in Hand Bookbinding, Tuscon, AZ, Radisson Suites.

Presenters are Martha Little, Jeff Peachey, Michael Burke, Nancy Leavitt.

October 15-17, 2010: The American Printing History Association's 2010 annual conference,

Learning to Print, Teaching to Print: Historical and Contemporary Perspectives. Corcoran College of Art and Design in Washington, DC. ><http://www.printinghistory.org><

October 18-24, 2010: Friends of Dard Hunter, hand paper makers, host their annual meeting at Arrowmont School of Arts and Crafts in Tennessee. Three days of classes available prior to conference. Check Web site >www.friendsofdardhunter.org< for listing of workshops, presenters, demonstrations.

November 5-6, 2010: *Parchment and Vellum Making*, a 2-day field trip/workshop at Pergamena, the Meyer and Sons Bookbinding tannery, Montgomery, NY. Details at >www.pergamena.net<. Register at >stephen@pergamena.net< or 845.649.5806.

November 5-7, 2010: *The Book (R)evolution.* The 11th Biennial Book Arts Fair and Conference at Pyramid Atlantic Art Center, Silver Spring, MD -- a dynamic array of innovative book art, limited edition prints, fine papers, and specialty tools along with a program of notable speakers, demonstrations, and special exhibitions. >pyramidatlanticbookartsfair.org< for more information or to register as a presenter or exhibitor.

November 8, 2010: *Cuala Press Seminar* at John J. Burns Library, Boston College Libraries, in collaboration with the Association of College and Research Libraries and New England Chapter. Seminar and breakfast at 9:00 a.m. are free. Reservations necessary at >barbara.hebard@bc.edu<. Information at >www.bc.edu/libraries/about/exhibits/burns/cuala.html<. Directions to Boston College: >www.bc.edu/about/maps/s-approach.html<

November 8-12, 2010: Intensive 5-day master class at Huntington Library, San Marino, CA with Jeff Peachey on ***Wooden Book Boards: Their Conservation, Historic Construction, and the Praxis of Working Wood.*** Class size limited. For details and/or to apply: >jjohnson@huntington.org<, Justin Johnson.

CALL FOR ENTRIES

By Date to be Announced, with Entries Due in January

2011: New England Chapter Bookbinding Competition of Johnny Carrera's *Pictorial Webster's*, ><http://www.quercuspress.com><. Text block to be purchased from Quercus Press, 144 Moody Street, Bldg 18, Waltham, MA 02453 for \$38 (incl. shipping). Must be Guild member. Entry fee to be discounted if member of New England Chapter (\$10 Chapter membership fee). Digital images to be submitted in 2011. Selected bindings included in traveling exhibition with printed catalog. Exhibition details at >negbw.wordpress.com<. A venue in the Boston area to coincide with the Guild's Standards Seminar in 2011.

By Date to be Announced, with Entries Due in Early 2012:

***The 2012 Helen Warren DeGolyer Bookbinding Competition*,** Bridwell Library, Southern Methodist University, Dallas, TX. Design to be submitted for the *Imitation of Christ*, a text penned in the 15th century by Augustinian Canon Thomas a Kempis. More information at ><http://www.smu.edu/bridwell/degolyer2012.htm><.

Exhibition Grant Available: Abecedarian Gallery, Denver, CO, has funds available for an exhibition grant for students/emerging artists. Award includes solo exhibition in the Gallery first month of 2011 and a \$500 honorarium. Details at >www.abecedariangallery.com<

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Contact: >www.ahhaa.org< or contact AAB program coordinator, Judy Kohin at 970.729.8649.

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

For 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<

John C. Campbell Folk School

One Folk School Road, Brasstown, NC, 828.837.2775, x196

>marketing@folkschool.org< • >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< • >www.cbbag.ca<

The Center for Book Arts New York City

212.481.0295 • >www.centerforbookarts.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 partners 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 x102

Old Way

Workshops with Jim Croft, Santa ID

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

Oregon College of Art & Craft

See *Workshops, Lectures* section for fall classes

Portland, Oregon • >www.ocac.edu<

Paper Dragon Books

330 Morgan Avenue #301, Brooklyn, NY 11211

>www.paperdragonbooks.com< • >info@paperdragonbooks.com<

Penland School of Crafts

For more information and complete listing of courses:

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Seattle Center for Book Arts

>www.seattlebookarts.org/classes/class_2008q2_paper.html<

Studio-on-the-Square, NYC

Intima Press & Studio-on-the-Square, 32 Union Square East, #310, NYC.

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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 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 9-5-10

GBW Exhibition



Marking Time

***Marking Time* in Pennsylvania and New Hampshire**

The Guild of Book Workers *Marking Time* exhibition is on view at The David Bishop Skillman Library at Lafayette College in Easton, Pennsylvania until October 26. The show then travels to its final venue at Dartmouth College Library in Hanover, New Hampshire, where it will be on exhibit November 5, 2010-March 20, 2011.

Exhibition catalogs are still available, including a very limited number of unbound copies in sheets. The exhibition is online at www.guildofbookworkers.org, along with catalog order information and a complete tour schedule. There may be slight variations in the start and end dates at each venue. Please check with the venues before making travel plans.

The Guild's Lone Star, Midwest and New England chapters are in the process of planning and mounting traveling chapter exhibitions. Find more information on the chapter websites.

Planning is underway for the next national juried members' exhibition. Please send any venue suggestions with contact information to the exhibitions chair at exhibitions@guildofbookworkers.org.

Events in the Chapters

Midwest:

Traveling exhibition of members' work, October, 2010, to March 15, 2011, at Illinois State University's Milner Library, University of Illinois – Urbana/Champaign, Michigan State University, and Iowa State University.

Northwest:

Workshop: "Exploring Himalayan Papers and Books" with Jim Canary, October 23-24, 2010, in Portland, OR. Available to members and non-members. Contact Shu-Ju Wang >shuju@fivebats.com< or 503.245.8177.



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Calligraphy Report

A New Discovery of an Old Tool: antique pen wipers

It is always interesting to discover something new about the history of my craft. Recently while walking through the Woodlawn estate, a museum in Ellsworth, Maine, I noticed on a writing desk in the study several small fabric butterflies made of felted wool, silks, and velvet fabrics and lavishly sewn and embroidered with silk threads and glass beads. I learned that they were pen wipers. They are sandwiches of absorbent fabric sewn together used to wipe off excess ink from a metal pen to help reduce ink splotches when writing. Made by women, these elaborately decorated and functional pen wipers were often made as gifts.

Woodlawn, in Ellsworth, Maine is the former home of three generations of the Black family which inhabited the home from 1802-1928. Since 1929 it has been an historic 180-acre estate with the house as museum, gardens, and a public park. Woodlawn contains several archival collections including those of lumbering trade business from Colonel Black and his son George Nixon Black.

Although the hand cut quill was (and still is) a wonderful writing tool, it took skill and constant adjustment for it to work properly. Throughout the 1700's many European writing masters laid claim to inventing the metal pen, (Jackson, 1981). From the 16th c until 1800 England rose as a naval power and the commercial success of foreign trade fueled the industrial revolution. This brought about an increased need for bookkeeping and accounting skills, all which helped spur the invention and manufacture of the metal pen, (Anderson, 1969). By the mid-1800's, the pointed metal nib pens and bottled ink quickly replaced the feather quill and pen-knife as a new and improved writing tool.

In England during the 1800's ladies, still confined to home, used their time creatively evidenced by the profusion of needlework handcrafts that flourished during the Victorian Age, 1837-1901. Beeton's Book of Needlework, published in England in 1870, contains numerous needlework patterns and instructions for crochet, knitting, netting, lace, and embroidery along with suggested projects for the 'Daughters of England.' Author, Samuel



Butler (1835-1902) wrote in his preface to the book: "The idea of combining a series of minute and exact instructions in fancy needlework with useful patterns was conceived some years ago by one whose life was devoted to the inculcation of the practical duties of woman's life, and to assisting her sex in their daily work of HOUSEHOLD MAN-

AGEMENT and REFINEMENT." Published posthumously, the author, Isabella Beeton (1836-1865) is better known for writing *The Book of Household Management*, 1861.

In the United States, similar publications were produced. The *Godey's Lady's Book* was a serial magazine which contained poetry, pictures (engravings) and handcraft ideas. It was published in Philadelphia for 48 years between 1830-1878. While perusing literature about pen wipers I stumbled onto a collection of pen wipe designs taken from *Godey's Lady's Book* between 1834 and 1880. They were offered as a pdf download from the Etsy website for a small fee. I purchased and received images and instructions for making 31 Victorian pen wipers. There were two butterfly patterns in the packet, both similar to the pen wiper designs at Woodlawn. Many of the pen wiper patterns were of natural objects and animals including three-dimensional designs for a 'hedgehog' pen wiper and one that incorporated the actual head of a hummingbird. Oh, those naughty Victorians!

Further research on the inter-net landed me at Martha Stewart's website and her take on making a modern pen wiper. And of course, e-bay proved to be the most lucrative source of pen wipers available for purchase. Most of the vintage pen wipers are of plants or animals and made of a combination of woolen felt or leather with flannel pages. Some of the more elegant designs have metal covers of silver and a few of bronze. Occasionally three-dimensional animals or boxes filled with bristles to wipe off the excess ink from the metal nib are posted for sale. In the early 1900's pen wipers start appearing as curios from U.S. vacation destinations such as national parks and sites of interest. My collection includes a pen wipe in the shape of a foot from Carlsbad Caverns, New Mexico which reads, 'Upon my Sole/This is certainly/some "hole"'. There is a 'Greetings from' tag attached

to the pen wiper with place for an address and postage stamp which, when filled out could be dropped in the post. Above is a pig shaped pen wiper composed of pig skin that reads: 'Just for the pen/1905'.

Priscilla Juvelis at one time carried a black leather covered circular pen wiper gold-stamped with the words "WIPE OUT THE/BLOT OF SLAVERY." She describes the pen wiper as "an extraordinarily rare hand-made abolitionist artifact which was most probably sold at an Anti-Slavery Fair held in either Boston, New York, or Philadelphia", and continues, "In the 1830's and 1840's small groups of black and white women banded together to remedy the evils of slavery. These "anti-slavery females" included many who ultimately struggled for equal rights for women as well. The Boston Female Anti-Slavery Society and the Philadelphia Anti-Slavery Society were both organized in the early 1830's, and they aimed to aid and assist the anti-slavery movement primarily by disseminating anti-slavery propaganda." She states that during that time period, "the only political activity considered appropriate for a woman was the anti-slavery movement."

My inquiry into the development of pen wipers has been a fun and interesting discovery. Thanks for taking the time to read this column and I look forward to hear from you or seeing you in October at the Tucson Standards.

Respectfully, Nancy Leavitt

nancy@nancyleavitt.com

PHOTO CAPTION: An antique 'pig' pen wiper 4½ by 2¾ inches, flannel pages sandwiched between pig skin covers and sewn along the spine. Text reads: "Just for the pen/1905".

References and resources:

Anderson, Donald, 1969, The Art of Written Forms, Holt, Rinehart and Winston, Inc., New York.

Jackson, Donald, 1981, The Story of Writing, Taplinger, New York.

Juvelis, Priscilla, Abolition, ca. 1840-1850, item number 8924, Pen-Wiper, "Wipe Out the Blot of Slavery." Matthews, Diana H., 2006, Victorian Pen Wipers, Patterns From Godey's, pdf file

<http://www.bartleby.com/223/10001.html>

<http://www.etsy.com>

http://www.gutenberg.org/catalog/world/readfile?fk_files=170626




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Membership Report October 2010

The 2010 GBW Membership Directory will soon be available as a PDF file online at the Guild webpage. When it is ready, a password will be sent to current members. Updates to the directory will continue to be printed in the newsletter.

I just received a card in the mail from Gail Sulmeyer informing me that GBW member Dennis Runyen died July 15, 2010. He had been a member of the Guild since 2001. Dennis was a resident of Santa Barbara, California and he specialized in boxmaking.

Please continue to send changes and corrections to Cris Takacs at <membership@guildofbookworkers.org> or 112 Park Avenue, Chardon, OH 44024.



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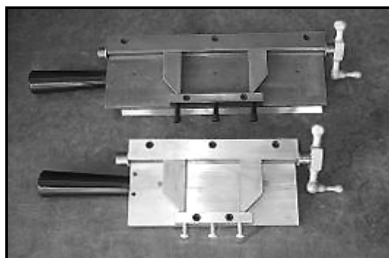


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by Iris Nevins

What To Do When The Waterbased Paint Sinks... or Spreads Too Much!

Many marblers, especially beginners, in looking for dense colors, will thicken up the paints. If they are using gouache from a tube they will try to use less water. If the paint is in a bottle, they may let the pigments settle at the bottom, then pour off some of the water. Usually with the addition of extra ox gall you can get them floating, but then the color is not as dense again. Reds, in particular Cadmiums; they are of a high specific gravity, and are prone to sinking. Especially in summer, when the size breaks down more rapidly, even with air conditioning. They give people the most problems. My fix for this, is to THIN down the paint, making it lighter in weight (specific gravity) than the size. So add a little water, a little less gall, and also work with your reds when the size is fresh. This generally makes the red workable.

On the flipside, what do you do if a paint spreads too much? Less ox gall is certainly one option, but what about when you use gouache, and you have no control over how much dispersant (may be ox gall or some form of detergent or soap) is added in the manufacture. The addition of water, once again, helps. By all means try and find a different shade of the desired color or change the brand. If that doesn't work, you can play with the amounts of water, and often it helps. If it still doesn't, you may just have to add enough ox gall to the other colors in order to balance them.



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Why Buy a Handmade Journal?

by Christina Amato

There are many reasons people do not buy handmade journals. They can be expensive. And why write in a journal when you can write on-line? Blogging is instant gratification, in a sense. And who still writes, anyway? Do they even teach kids to write anymore? And there's always "It's too nice for me to write in it." I'm sure I'm not the only one who has heard these things. Makers of handmade journals are a rarified breed. Buyers of handmade journals can be equally scarce. How do we answer these sometimes legitimate questions?

OK, so I'm a bookbinder, I'm automatically a little strange. Some might say my profession peaked in the 12th century. Which is perfect for me, as I've always felt a little bit like an anachronism. While I was in my twenties, and everyone else was out rollerblading in the sun, or whatever it is that young people do, my idea of a good time was to sit in my kitchen and copy out Dante's *Inferno* in the original archaic Italian, in foot high black letter with pen and ink. Just for full disclosure.

I work in a book and paper conservation lab, where we stabilize and piece together very old things with tweezers and Japanese tissue. Which, as you can imagine, is deliriously fun for me! Currently, for example, I am working on a journal from 1663 (this issue's cover image). It's in pretty rough shape—the spine is kind of squashed at an angle, as if someone stepped on it. The sewing is more or less intact, though little bits of thread are hanging off, stuck to the hardened, dark red animal glue on the spine. The pages are torn and dirty. Parts are stuck together that probably were never meant to be so. It looks bad. Though, as the old conservation joke goes, it looks much better than the guy who wrote it does now. I don't really know anything about this guy, other than the fact that around 350 years ago, he kept a journal. One day he existed, and the next day he didn't. For all I know, this broken volume on my workbench is all that is left of him.

When you spend all day cleaning page after page of a book with soot sponges, and carefully trying to decide which part of a tear goes where, you get to know it. Some old manuscripts have really nice dispositions, and others are total jerks. This book is a jerk. But I can tell something about the guy who wrote in it; he was thrifty. His letters are as small as gnats, and are crowded onto each page, some crawling on top of each other. He had a lot to say, presumably. He changed his mind a lot—there are a lot of cross outs, and whole pages and sections have been ripped out, some aggressively. (Though that may have been by someone else, later on.) Handwriting was not his forte. There are large areas of smudged ink, where he dragged his hand through it, and fingerprints. He liked to doodle his signature. Some pages are much more worn than others, indicating that they have been read more. And his writing didn't lapse towards the middle of the journal. He wrote until the very end.

Again, it looks awful. But even so, people have held on to it, treasured it. And it's more or less held together for all of these years. I can't imagine anything else this guy owned making it this long. Your great nephew may sell off your dinette set at a yard sale after you go, but a journal is different.

So, back to the reasons people do not buy handmade journals. Yes, they can be more expensive than what they can buy at a place like Target. And some of those factory made journals actually look pretty cool. (This is difficult to admit.) Though as we all know, a handmade journal made by a good craftsman will hold up better. Not to mention, it's something unique. I can see one of those moleskin journals ending up in the trash before a handmade journal.

And, while I work all day conserving old objects, I think the conservation of craftsmanship is equally important. There's a reason people started worrying about conserving old, beautiful things around the time we stopped making them. The usual practice in the old days was to just rebind a book if it fell apart—now we usually do everything we can to retain the original binding because, well, people just don't make things like they used to. There just aren't large hand binderies around anymore. What there are are factories that spit out thousands of identical books, along with car parts, paperclips, stereos... they're just another thing, another product. Not a lot of thought goes into the craftsmanship, and if something breaks quickly, more the better—they can just sell another one. A hand binder cannot compete with this volume of production. Our work is by necessity more expensive than a factory made product. But, aside from getting a better product, when people buy handbound books, they are helping to sustain a centuries old craft. I wouldn't suggest that they buy out of charity, though—I would offer it as a way to shape the sort of world that they want to live in. Personally, I want to live in a world where people still know how to make things, and where good craftsmanship is valued.

So, why would someone write in a journal at all when he or she can blog? I have no problem with blogging. I think it serves a different function than keeping a journal, though. It is public, it is instant. But what is going to happen to this blog when the technology changes? You can keep updating it to a new technological platform, but for how long? And will your great nephew? And computer space is not actually infinite, or always free—where will it be kept? Write in a journal, and that's it. You don't have to worry about copying it into the next new binding structure in a couple of years. Of course, I am a raging pessimist. I imagine eventually our luck will run out, and we won't be able to sustain this "modern lifestyle", and we'll lose our power sources, and end up scavenging for potable water in a post apocalyptic hellscape. (What bookbinder does not secretly think this?) Maybe

we can stack up our old laptops as fortresses against the raiding hordes. Yes, I am constantly accused of being overly cheerful. But I still have a hard time imagining all of these blogs making it through to the next 350 years. And even if they do, those human touches that come through in a physical journal just aren't there. Little things, like the small piece of quill that I found in the gutter of that journal I am working on, that connects the writing to the hand that wrote it to me, just won't exist. There are no cross-outs. All the physicality and messiness will be gone. A journal that has been touched over and over again has a sort of human quality to it, a life, that I just don't get from words on a screen.

Most people don't get the opportunity to hold a 350 year old journal in their hands as part of an everyday routine. Even after handling these objects day after day, I am still inspired by them, even when they are a mess. I think it's an important fact to communicate; books that people write in really may outlast them. Someone like me may be scraping the old glue off the spine hundreds of years from now.

So last, "It's too nice for me to write in it." I actually hear this one a lot, and maybe you do too. The whole reason we make journals is so people can write in them. People may be surprised by what they find interesting years from now. I recently found my old checkbook register from college, and it was fascinating. Many of the old journals I work on are just daily accounts of people's activities—and it's wonderful to get a glimpse into their everyday life. Misspellings are particularly prized! One guy misspelled "Harvard" on his final thesis for Harvard! What a horrible day he must have had! A nice journal doesn't require grand, perfectly spelled thoughts. But it will carry a little piece of the writer into the future. Wouldn't they rather this vessel be something beautiful and unique and well made than, say, a spiral bound notebook?

The truth is, most hand binders dramatically under-price their work; actually, the same could be said for most craftspeople in general. We all know this. It is often the only way to stand even a little bit of a chance of selling anything, and even so, our work can be significantly more expensive than mass produced products. To many craftspeople, me included, our work is a labor of love. If I had the resources, everything I surrounded myself with would be made well and with love, instead of by a machine and designed to break, and I'm sure many people feel the same way. That's not possible for most of us. What do you tell someone who feels this, but feels helpless to make a difference? I would say that small actions add up to big ones. And I would say that one small thing he or she could do would be – buy a handmade journal.

* * * * *

Christina Amato received a bachelors in studio art from Bard College, and is a 2007 graduate of the North Bennet Street School's bookbinding program. She has worked at the Weissman Preservation Center at Harvard University for the past two and a half years. During a recent digitization project at Harvard,

Christina preserved many 17th and 18th century student and faculty notebooks from the Harvard University Archives. Later this fall, she will be interning at the Folger Shakespeare Library in Washington D.C.



"Iamgraeul" - goat leather millimeter binding, with handmade paste paper on the cover, made endsheets, and a poem by Pablo Neruda stamped on the cover with silver foil. Courtesy Christina Amato



"Flightsoffancy" is a scloth millimeter binding, with handmade paste paper on the cover, and goat leather label with silver foil. Courtesy Christina Amato

Book Reviews

FIELD & TUER, THE LEADENHALL PRESS: A CHECKLIST, by Matthew McLennan Young, With an Appreciation of Andrew White Tuer. New Castle, Delaware and London: Oak Knoll Press and The British Library, 2010. 7 x 10 inches hardcover, dust jacket, 176 pages.

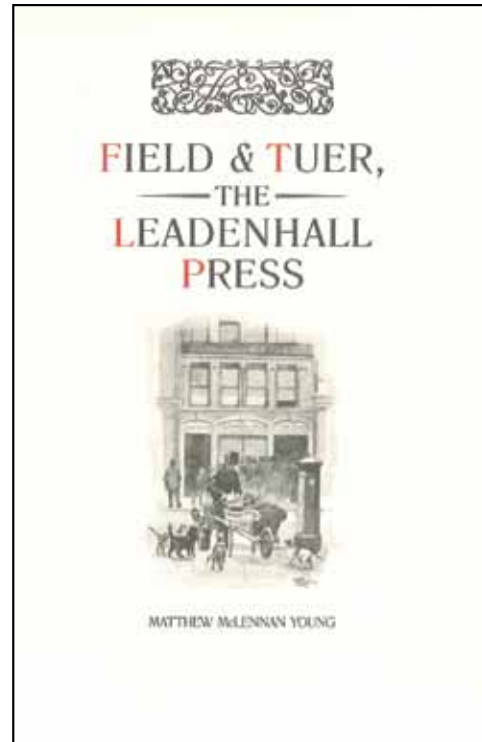
Review by Nancy H. Nitzberg, Book Conservator

Elkins Park, PA

Field & Tuer, The Leadenhall Press by Matthew McLennan Young provides a wonderful base from which to explore the many diverse and often delightful books and ephemera that were published in the last third of the nineteenth century. Despite the destruction of the firm's business records in 1972, Young persevered and managed to create a compendium of facts and insight this publishing firm, and its creative force, Andrew Tuer. The author describes that he had inadvertently become an enthusiast of the Leadenhall Press when he purchased a book for its inscription, and soon after, the Field & Tuer work overshadowed his initial interest. GBW readers of Young's recent work on the company may also find themselves devotees, as the books produced by Field & Tuer are likely to be of special interest to those involved in aspects of hand bookbinding, printing, illustration and other book-related arts, and to those responsible for them in library collections.

As stated, Andrew Tuer was the creative partner in the firm, and has been considered a significant force in the revival of letterpress printing. Abraham Field, Tuer's business partner, seems to have taken care of the financial operations of the firm and the more routine aspects of the printing, thus providing a solid base from which Tuer could operate. Most of Leadenhall's books were set in Old Style; however, the type founders produced variations on 18th century fonts. They cut away interiors of letters and created a "roughed up" antique face. The reader also learns that an illustrator employed with Field & Tuer was married to an illustrator who worked for William Morris which serves to remind us that this era was one in which a revival of traditional crafts and skilled craftsmanship occurred. Young describes how Andrew Tuer, although not as well known to many as William Morris, was influential during this period.

Young's work describes the production a refreshing group of books which embody qualities of innovation, antiquarian retrospection, humor and/or solemnity, and with fine aesthetic considerations. (The author does warn us that many Leadenhall books were plain and unremarkable, but that even some of the



least expensive were well designed and printed.) Seeing original bound imprints first hand, one will observe the elements which frequently appear in Field & Tuers work: carefully selected paper, covering material, fine design work, illustration (woodcuts, engravings, etchings) and letterpress printing.

Structures and formats were at often inventive if they served the purpose of further expressing the content. For example, the antiquarian-styled work of 1883 entitled, *Chap-book Chaplets*, is a collection eight printed, illustrated (by Joseph Crawhill) and bound ballads with their own wrappers in colors of blue-gray, buff and light lavender, with the wrappers resembling the colors and texture of paper wrappers used by printers of earlier times. The text, type, woodcuts and handmade, untrimmed paper are all indications of Tuer's appreciation of the antiquarian.

Another Field & Tuer imprint I especially enjoyed seeing was *Quads within Quads* (1884) which consists of a parchment-bound volume with a text full of printers' jokes in the first portion and a "box" created from a recess in the leaves at the back of the book houses a miniature parchment bound printed book, making sense of the lettering on the upper cover of the larger book which reads: "In unlocking this Forme see that the QUADS do not drop out." Printing terminology is utilized to indicate the surprise within.

continued next page

Bookbinding: A Step-by-Step Guide by Kathy Abbott, Ramsbury: The Crowood Press Ltd., 2010.

Review by Jamie Kamph

If you wanted to drive to Norfolk, Connecticut, where you'd never been, you might Google directions. Would you print out the overview map as well as the step-by-step instructions? If so, you might be a bit uncomfortable with the opening projects in Kathy Abbott's meticulously wrought manual. Along with her detailed descriptions of materials, tools, and paper direction, I would have liked to see a chapter on simple techniques at the beginning of the book. This would have saved us from repetitious explanations of folding paper, each time the need arises; it would have eliminated many admonitions to change the glue-sodden waste paper beneath the project; it would have made it easier to follow the flow of the step-by-step instructions. Later chapters include more overviews of where we are going (in red type boxes) and start to refer back to earlier techniques by page reference. Then the going gets smoother. We know that we won't end up in Virginia by mistake.

The projects in this book are of unquestionable value as learning tools and objects in their own right. The step-by-step format, however, which can be excellent for projects of relative simplicity become an obstacle in more complex undertakings. The photo album project seems the perfect compromise. The earlier chapters provide sufficient context for the binder to understand where he is going; the instructions are sufficiently detailed to follow smoothly. And the object itself is elegant and satisfying.



Less satisfying is the chapter on leather bindings. The student should know the methods chosen, whether for building endpapers, guarding folio folds, engineering the spine action, lacing in the boards, or paring the leather are arbitrary choices among many, not the only way to do things. Teaching tool modification, leather selection, and paring in step-by-step format is strained if only because each step in the process, whether trimming fingernails or cutting out a cover from a costly piece of leather, gets equal value on the page. I expect the reader will discover that some of these steps may require weeks of practice. The beginner may despair of ever getting to his destination.

The photographs that accompany the instructions are attractive and helpful, though there are times when a line diagram would have been clearer to follow (such as in marking up paper for cover fold-ins). In a later chapter, the diagrams for slipcase construction are very helpful. Kathy Abbott's expertise and experience mean that there is almost always some little tidbit of technique or method that even an expert binder might note and adopt. My favorite item in the book is the ingenious pricking cradle.

There are a few amusing language peculiarities – e.g., the use of bone as a verb, meaning to rub down with a bone folder. If this is done with a Teflon folder, what would it be called? What we call a hack saw blade in the United States bears no resemblance whatsoever to the piece of metal Ms. Abbott has modified to use for a paring knife. Some (brand name) supplies are not in the standard American repertory, but substitutes can be found.

continued from page 14

Our Grandmother's Gowns (1884) has a lovely floral printed textile cover, textile fore edge ties and letterpress title labels. *The Follies & Fashions of Grandfathers* (1886) has embroidered title labels and a textile page marker. One of the landmarks of Tuer's career was his *History of the Horn-Book* (1896) bound in full parchment, with seven facsimile hornbooks in compartments. Tuer was also significant in raising awareness of horn books as well as historic needlework samplers, both of which were among his collections.

For those who are already fans and/or the curators of Leadenhall Press works, it offers an orderly guide to its creations. Some rare book librarians may find they have enough imprints in their collections for wonderful exhibitions that could prove very timely considering the current enthusiasm for the book arts and artists' books. Also included in Young's book is a list of ephemera for which Tuer was responsible, a bibliography, appendixes and a detailed index. The illustrations will whet ones appetite and will inspire Young's readers to go see and appreciate the original materials.



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The Conservation Corner

Modified Knives

I have a group of various modified knives I like to use for paring and lifting, when I need something smaller in my hand than my serious paring knives. I typically use these modified knives for tasks such as paring a small label or a paper fill, mechanically removing hardened adhesives and paper fibers, lifting a discrete area or along a narrow line, and slicing small objects on a bevel.

The modified knives are made from various hardware store and garage sale finds, mostly stainless steel steak knives with strong but narrow handles of wood or hard plastic. Since most of the blade is cut off and then sharpened by hand, steak knives no longer fit for cutting meat are usually great for this purpose, and can be purchased for a few nickels. The blades can be cut down and modified any number of ways, even leaving part of the serrated edge for a useful corner at one side of the knife.

My favorite knives of this sort are modified hacksaw blades. Since there is no thick handle to work with, these are great little paring and lifting tools when there is simply not enough room for both a knife grip and a hand. The hacksaw blades are strong but flexible, and can be modified to have an extremely thin and sharp beveled edge. Because cost is low, there are few worries if a blade is ruined during modification, and maintenance is low as well – just hone with sandpapers.

Tish Brewer

The Center for Art Conservation



HORIZON

GBW Exhibition

As we enter the second decade of the 21st century, it is time to begin planning our next traveling members' exhibition. In our next exhibition, the Guild of Book Workers will explore the idea of the horizon. Whether by contemplating the apparent horizon, personal horizons or the horizon of the book as a binding or an object, we will form an exhibition that, in its most perfect form, showcases the current work of the members of the Guild of Book Workers while also offering a glimpse into what is just beyond.

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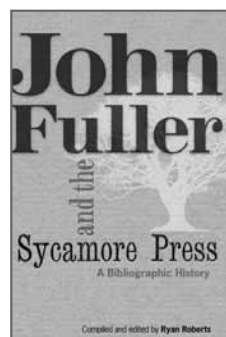
Going on vacation and want to create a travel journal or scrapbook while on the trip? Or traveling when you know that you'll have downtime between visits, meetings and sight-seeing? Pack a little "bookmaking kit" and create 'on the go'. Some ideas of what to pack in your kit:

- a ready-made blank book or pre-cut sheets of paper clipped between pieces of binders board to protect them
- a few ziplock bags for organizing ephemera on the trip
- small self-healing mat
- Xacto knife or Olfa cutter w/extra blades
- awl
- 6" metal ruler and/or small metal T-square
- small 45° triangle
- a bone folder or two
- automatic pencil
- small glue brush
- a Nalgene bottle (leakproof) filled w/PVA
- small roll of drafting or removable tape
- a small sanding block
- needles
- spool of linen thread and beeswax
- binder/bulldog clips
- a few sheets of wax paper
- camera for inspirational photos

You can always find paper towels, water containers, some heavy books for weights and waste paper on location. Some people can design "on the fly". Others like to accumulate pamphlets, tickets, etc. and organize them in zip bags by day to keep items in chronological order, then put everything together when they return to their studios. Either way, being aware as you travel can be inspiration for a book and/or an exhibition showpiece in the future!

Cindy Haller

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