



2010 Standards of Excellence - Opening Reception

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President's Column

I am still enjoying the glow from a wonderful Standards of Excellence Seminar in Tucson. Thanks again to Chris McAfee, Mark Andersson and all the local members who put on the great tours, reception, presentations, and made it an enjoyable and interesting time for all who attended. For those who missed the excellent presentations by Jeff Peachey, Martha Little, Michael Burke, and Nancy Leavitt, keep your eye out for an announcement of the videos, which can be purchased or borrowed from the GBW library. Be sure to hold the weekend of October 6 – 8, 2011 for our next meeting in Boston.

Anna Embree has been appointed the new Vice President by the Board and will be serving until the next election. She has already been hard at work with the Chapters and with the Guild's public relation efforts, appointing Emily Tipps as our editor of the GBW Blog. Please contact either of them with ideas or suggestions for future posts or if you'd like to contribute.

Eric Alstrom continues to work hard on adding content and additional functions to our website; an online order form for DVDs, past journals and catalogs and GBW merchandise should be up any day. He has also been working on a secure member's area for our membership directory (currently offered as a PDF).

You should have received your updated *GBW Journal* by now, and thanks goes to Cara Schlesinger and her committee for all their work in creating such a great publication. Work is under way for the next issue which should be as good as the last one.

As the *Marking Time* exhibit completes its tour at Dartmouth, Amy LeePard is gathering a committee of members to help find venues and make the arrangements for our next national exhibit with the theme 'Horizons'. Announcements will be made on our newsletter, website, and listserve for more information about entering as it becomes available. If you are or know of a local institution who would like to host one of the venues, please contact Amy.

The Board will continue to watch our expenses and income to make sure we have a balanced budget and are using the membership dollars wisely. We have decided to make the membership directory a PDF to reduce the costs of printing and mailing, and to be able to continue offering our newsletter and journal in print. The updates to the website will make it easier for people in the field to find us and to offer more content to the membership.

As always, help is needed. If you want to help the Guild, we can put you to work. All the committees have large and small tasks that need to be done; just let the chair know you're available and they'll find the right job for you.

Best Regards,
Andrew



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EXHIBITIONS

Currently and through March 2011: Guild of Book Workers' traveling exhibition of 50 works with a theme of *Marking Time*. From **November 5-March 20, 2011**. Check before making travel plans. Catalog available. Opening reception November 12, 4-6:00. Information and order form at: ><http://www.guildofbookworkers.org/gallery/markingtime/><

Currently and through March 1, 2011: *New Views: Recent Work by Members of the Midwest Chapter, GBW* at University of Illinois-Urbana/Champaign, Michigan State University, and Iowa State University. Check Guild Web site for dates.

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 December 23, 2010: "*A Light to the Nations: America's Earliest Bibles (1532-1864)*" at the Museum of Biblical Art, with a selection of 29 volumes and historical items from the Rare Bible Collection which is a long-term loan from the American Bible Society's historical Bible collection. 1865 Broadway at 61st Street, near Lincoln Center. New York City. For days/hours and further information, see >www.mobia.org<.

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.

CALL FOR ENTRIES

By December 10, 2011: A call for book artists to consider the 30th Biennial Topeka Competition at the Alice C. Sabatini Gallery and the Friends of the Library, Topeka, KS. This national exhibition recognizes artists working in three-dimensional media (eligible media includes fiber, leather, clay, jewelry, glass, wood). ><http://tinyurl.com/23mcrj4>< for prospectus form and >tinyurl.com/28mveqz< for online form.

By December 31, 2010, for "Intent to Enter"...and February 1, 2011, for Digital Images and forms: for New England Chapter Exhibition, set book of Johnny Carrera's *Pictorial Webster's Dictionary*, ><http://www.quercuspress.com><. Text block to be purchased from Quercus Press, 2722 Thurston Rd., Frederick, MD 21704. Selected bindings due March 1, 2011, and will be included in catalog.

Must be Guild member. Entry fee to be discounted if member of New England Chapter (\$10 Chapter membership fee). Details at >negbw.wordpress.com<. A venue in the Boston area to coincide with the Guild's Standards Seminar in 2011, with one to two additional venues possible.

By January 7, 2011: A call for participants to submit "Intent to Enter" form, and will be assigned one of the books from the past programs which is to be bound and submitted for the *One Book, Many Interpretations: Second Edition Exhibition* to open August, 2011. Exhibition is juried to include top bindings created for each title with a maximum of 50 books total. This exhibition commemorates the Chicago Public Library's 10 years of the *One Book, One Chicago* program. To receive the official "Intent to Enter" form, send name and mailing address to Lesa Dowd, Conservator, Chicago Public Library, 400 South State Street, Chicago, IL 60605....or e-mail to >ldowd@chipublic.org<

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.abecedarian-gallery.com<

WORKSHOPS, LECTURES & OTHER EVENTS

December 3-5, 2010: *Islamic Bookbinding* with Katherine Beaty, 9:30-5:30 p.m., The New York Academy of Medicine, New York City, New York Chapter sponsored. >ealbritton@nyam.org<

December 5, 2010 to February 5, 2011: Workshops at John C. Campbell Folk School, Brasstown, NC, 800.FOLK.SCH, >www.folkschool.org<

Dec 5-11: *Surface Transformations – Holiday Magic* with Joyce Sievers

Jan 7-9: *This Chapter in Your Book of Life* with Catherine Howe and Kate Stockman

Jan 9-15: *Dynamic Duos – Pewter Covers Meet Leather Spines* with Lynda Abare and Dea Sasso

Jan 16-22: *Advanced Paper Marbling and Curiosity Boxes* with Mimi Schleicher

Jan 23-28: *Botanical Books: Traditions Old and New* with Annie Cicale and Redenta Soprano

Jan 30-Feb 5: *Wooden Coptic Binding* with Dan Essig

January 8, 2011, to March 1, 2011: Lectures at The Art Workers Guild, 6 Queen Sq., London WC1, >lectures@designerbookbinders.org.uk<, as follows:

Jan 8, 10:30 a.m.: *Balancing Acts: One Artist's Books* with Susan Allix

Jan 8, 12 noon: *23 and Still Counting*, short review of running craft bindery, with Stephen Conway

Jan 8, 2:00 p.m.: *Contemporary Letter Carving in Stone*, with Tom Perkins

Jan 8, 3:30 p.m.: *Paper-engineered Books* with Rosemary Temperley

Feb 1, 6:30 p.m.: *The Middleton Lecture – Conservation and Preservation in The Parker Library at Cambridge University* with Melvin Jefferson

Mar 1, 6:30 p.m.: *Equivalents – Approaches to Making* with Jen Lindsay

October 6-8, 2011: 30th Annual Seminar on Standards of Excellence in Hand Bookbinding, Boston, MA.

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STUDY OPPORTUNITIES

Be sure and check the "Workshops, Lectures, Events" section of the Calendar for specific offerings.

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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

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The Center for Book Arts New York City

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Center for the Book - San Francisco, CA

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Creative Arts Workshop - New Haven, CT

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Garage Annex School

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

printmaking, and the conservation of books.

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Green Heron Book Arts

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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: 828.765.2359 •

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Seattle Center for Book Arts

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

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>www.StudioOnTheSq.com< • >www.IntimaPress.com< • 917.412.4134

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 11-4-10

— GBW Exhibition —

Horizon GBW Exhibition

Planning is underway for our next traveling members' exhibition. If you would like to see the exhibition in your region, let us know and we will try to identify a possible venue. 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.

A full prospectus is now available.

Please join me in identifying venues with an interest in hosting our next traveling exhibition set to open in the fall of 2012. Send venue contact information to the exhibition chair.

Questions/comments: exhibitions@guildofbookworkers.org

Amy LeePard
Exhibition Chair

Events in the Chapters

Lone Star:

Two 2011 workshops are planned for members: 1) *Longstitch Book with Decorated Fore-edge Flap* on January 29, in Dallas and 2) *How Do I Make it Stick?* on April 2, also in Dallas, with Tish Brewer instructor for both. Contact: Cindy Haller, sourceart@comcast.net or 281.474.7100.

Plans continue for the set-book Chapter exhibition for members only. Book to be *The Thread That Binds* with bindings due April 1, 2011. Contacts being made direct to current members.

Midwest:

Traveling exhibition of members' work, currently and to March 15, 2011. Venues at University of Illinois – Urbana/Champaign, Michigan State University, and Iowa State University.

New England:

Upcoming exhibition for members only for *Pictorial Webster's Dictionary*. See details under "Call for Entries". Intent to Enter due December 31 via simple e-mail to pwexhibition@yahoo.com with complete contact info. Digital images and entry forms by February 1, 2011. Selected entries due March 1, 2011. Exhibition will be first shown during 2011 Standards Seminar in Boston, MA.

New York:

Workshop with Katherine Beaty, *Islamic Bookbinding*, December 3-5, 2010, 9:30 a.m. to 5:30 p.m., at Gladys Brooks Book and Paper Conservation Laboratory, the New York Academy of Medicine, New York City. \$250 for members or \$300 for non-members, plus materials fee of \$55.

References on the Creative Mind at Work

It was a pleasure presenting at Standards in Tucson this past October. I thank the Guild for the opportunity to speak and I appreciated the kind feedback received from participants. Several of you asked for the references from research on creativity and readings I shared in my talk. If the information you asked for is not included in this column feel free to contact me.

Right brain/left brain - Use Your Brain to Cut Stress

“Relieve stress by understanding which brain hemisphere is stressed. If you feel depressed or emotionally overwrought, your stress is in the right hemisphere – the creative, holistic side. What to do? Switch to your matter-of-fact left hemisphere by doing math, writing factual prose or organizing. The emotional right brain will calm down. If you feel time-stressed and overburdened, the left hemisphere is involved. Switch to your right brain by singing or playing a sport.”

Jane Cole-Hamilton, Wellspring Seminars in Communications Briefings, Vol XIV, No. IV

On insight

‘The Eureka Hunt,’ is a remarkable article about experiencing ‘insights’ and how researchers study this aspect of brain chemistry. It explains how the mind, after hitting an impasse in problem solving, needs to relax or divert itself from thinking about the problem in order to come up with a solution.

Jonah Lehrer, Annals of Science, “The Eureka Hunt,” The New Yorker, July 28, 2008, 40-45. <http://www.newyorker.com/reporting/2008/07/28/080728fa_fact_lehrer#ixzz13w9mA9KU>

Post-reinforcement pause

The term post-reinforcement pause was explained to me by a behavioral scientist, Dr. Kathy Schilmoeller, who taught a course entitled, ‘applied self-control’ at the University of Maine in the 1980’s. Those of you who attended my talk will remember that my initial goal in taking the class was to learn how to pick up after myself. Once I began to collect data I realized that in the course of a day I pick up and put down

a thousand items. My problem wasn’t that I didn’t pick up after working; it was that I didn’t have the proper place to put things. My course of action was to define what behaviors I performed in my studio, what tools and materials I used, and what storage solutions I needed, and to design and implement a program to accomplish the goal.

Post-reinforcement pause is the lull that comes after completing a major work. Anne Hechle, a noted English calligrapher says it best in the following excerpt from *The Edge*, a publication of the Lettering and Calligraphy Arts Society, London, England.

“...There seems to be a natural ebb and flow in one’s working life. In my own personal work when an idea arises it has great energy and potential – there is much to discover. It feels rather like following and mining a seam. Inevitably the seam eventually runs out and one feels bereft – in limbo. I believe this is quite a common experience. All attempts to cook up another idea fail – somehow I’m just not interested, and therefore there is no energy. I know I just have to wait for the lightning strike which will come sometime, somewhere – making the ground fertile again. And in the waiting period, I must try and carry on working; but also till the soil – look, read, listen, think.”

Maggi Shepard, “Anne Hechle in Conversation,” *The Edge*, Vol. 15, Issue 4, Spring 2010, 4-10.

On early reading

In *One Writer’s Beginnings*, Eudora Welty wrote: “It had been startling and disappointing to me to find out that story books had been written by people, that books were not natural wonders, coming up of themselves like grass. Yet regardless of where they came from, I cannot remember a time when I was not in love with them – with the books themselves, cover and binding and the paper they were printed on, with their smell and their weight and with their possession in my arms, captured and carried off to myself. Still illiterate, I was ready for them, committed to all the reading I could give them.”

Eudora Welty, *One Writer’s Beginnings*, Harvard University Press, 1984.

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Geometry and page layout

Jan Tschichold, a Belgian graphic designer, described what he called the 'Golden Canon' of the late Gothic page. When this geometrical construct is applied to page layout it produces three effects; the outside margins are twice the inner margins, the head margin is half the foot margin and the text area has the same proportion as the entire page.

Jan Tschichold, *The Form of the Book, Essays on the Morality of Good Design*, Harley & Marks Publishers Inc., 1991.

Stanley M. Max, Department of Mathematics and Statistics at the University of Southern Maine, has published an article showing the method by which these proportions were developed in the 'Golden Canon' and uses basic geometry and in particular, the law of similar triangles, in a step by step description to prove these geometrical proportions.

Stanley M. Max, 2010, "The Golden-Canon' of book-page construction: proving the proportions geometrically", *Journal of Mathematics and the Arts*, 4:3, 127-141. <<http://dx.doi.org/10.1080/17513470903458205>>

Tradition and tools

Tradition is a handing down of fundamental information by word of mouth or by example from one generation to another often without written instruction. Beatrice Warde (1900-69) American typographer, writer and scholar wrote this about tradition: "This word is often used in the sense of 'backward-looking' by people who have overlooked the root sense of trado, to carry, to carry on forward."

Paul Beaujon and Beatrice Warde, 'I am a communicator', *Monotype Recorder*, 1970.

It was at the Standards Seminar in Toronto in 2009, bookbinder Michael Wilcox, in his presentation said that you cannot separate the tool from the mark of the craft. Making and caring for your tools is work as much as the skill of using it.

Laws regarding use of feathers from wild birds

By the late 1880's many bird species were greatly reduced and nearing extinction due to the heavy harvesting of birds for food and decoration (especially fashionable ladies hats). The Lacey Act, passed in 1900, prohibited the transportation of illegally taken game across state boundaries and was followed by the Weeks-McLean Law in 1913, which sought to stop commercial market hunting and illegal transportation of migratory birds anywhere in the United States. This was re-

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placed by the Migratory Bird Act of 1918, which sought to put an end to the commercial trading of birds and feathers. Under the Migratory Bird Treaty Act, 16 U.S.C. 703-712, 3 July 1918, over 800 migratory birds are protected excluding the house sparrow, pigeon, and resident game birds. Grouse, pheasant, quail, and wild turkeys are managed by individual states where they exist. You can read more about the Migratory Bird Act of 1918 at the following website: <<http://www.fws.gov/laws/lawsdigest/migtrea.html>>

Thanks for taking the time to read this article. I look forward to hearing from you.

Sincerely, Nancy Leavitt

www.nancyleavitt.com

www.nancyruthleavitt.wordpress.com

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, 2011**

To obtain an application, write to:
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The Marbling Tray

by Iris Nevins

IS YOUR OX GALL DRIVING YOU MAD?

Many things can go wrong in marbling, this we know. Ox gall, the misuse of, or using the wrong kind, can give us some trouble we can easily avoid.

First of all, many make the mistake of using the ox-gall found in the arts stores. I won't mention any name brands but, they are too weak for marbling use. People are always calling or emailing saying their ox gall doesn't work. Nearly always they have used the art store brands. What we need as marblers is the concentrated ox gall, used drop by drop.

What happens if you use too little of the "right" gall? Well, your paints will not spread as much as they should. The first paint color dropped onto the size, let's say it is black, should spread into grey circles. People often make the mistake of using so little gall, so as to keep the initial color drops a true black. They are not thinking ahead, that the other colors dropped on afterwards will squeeze the grey into a black ultimately. So using too little will make some colors sink, especially ones laid on the earliest. That first color will sink if compressed too much by following paints.

You do need to have a good balance of gall in each color. It is not possible to say, "In black you use three drops, in blue, four, red, seven", etc. Not only is each brand of paint different, and each pigment's chemical and physical properties different, but also the temperature of the room and the size is a factor. A cold size usually demands a little more gall in each color to spread properly. The paints and the size should also be about the same temperature.

A good way to test the balance in each color is to make a bulls-eye. Your first color goes down first in a circle, say it is black, then add your red, blue, yellow, and whatever else. If the bands of color formed are approximately the same thickness, you are doing great at balancing the gall. The thing to remember after is to use the colors in the same exact order. You don't have to use them all, you can go from black to blue to yellow, leaving out red, but do them still in the same order.

As your room and size warms perhaps or gets chillier, you may have to readjust the gall a bit throughout the marbling session.

Too much gall can also be a problem. It will of course spread too much. That will prevent other colors from spreading that are dropped on later. Try adding more pure paint. Remember to never add the gall to your main paint bottle, because if you add too much, you cannot remove it. Just add it to whatever amount you need for the day.

Too much gall can also contaminate the tank. What that looks like is the circles of color on your next design get jagged edges or when drawn they "crackle" up. You can do a super skimming of the size, maybe three or four times, and that should clean it up.

Lastly, I get many emails from people using acrylics saying the ox gall doesn't work, no matter how much they use. As of this time, I have never found an acrylic that works with ox gall. I use Photo-Flo instead. I dilute a few drops in a half cup of water and use it drop by drop as I would use ox-gall. That works well for acrylics.

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2010 Standards of Excellence – Session Reviews

Michael Burke - *Byzantine Binding*

Review by Sonja Rossow

Michael Burke demonstrated all aspects of the Byzantine binding process, but I decided to write about some information from his session at the 2010 Standards Seminar not in the handout, which might be of interest to the membership.

“Byzantine binding” means many things to different people as it refers to a structure produced countless times over a long period of time. At the time of the initial binding style, Byzantium was essentially the Roman Empire—just without Rome. Thus the Byzantine binding contains influences from Greece, North Africa and the Balkans.

Burke guided us to the site, <http://ethos.bl.uk>, which is the British Library’s Electronic Theses Online Services website, and contains thousands of free theses of all topics. One that he pointed us to in particular was Georgios Boudalis’s entitled, *The evolution of a craft: post-Byzantine bookbinding between the late fifteenth and the early eighteenth century from the libraries of the Iviron monastery in Mount Athos/Greece and St Catherine’s monastery in Sinai/Egypt*. You can download the thesis. The images contained in it are of such high resolution that you can zoom in without losing any quality. Such as on page 302, where there is a diagram of the sewing attachments system that have been found at the Iviron monastery.

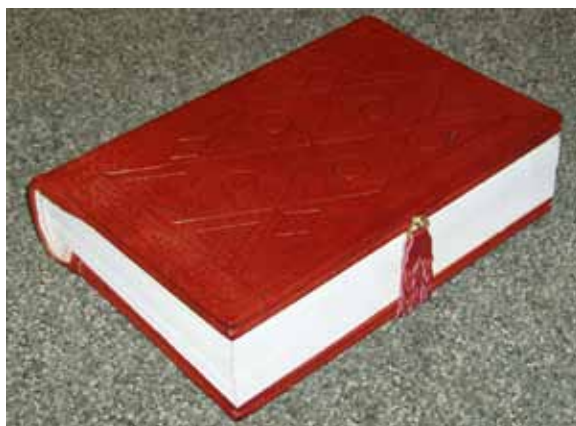
One interesting demo was using a draw knife to trim the fore edge of the text block. (A draw knife is traditionally a tool used for wood working. It has two handles and a blade in the middle. You draw the knife along the edge you want to cut) He talked about remaining relaxed in order to achieve a smooth surface. The other method of fore-edge trimming is to use a Japanese Wood chisel.

Also of interest was how wood is cut from the tree for the boards. Instead of cutting planks as in traditional lumber, it is quarter-sawn from the tree. The tree is sawn starting with a center cut. Then it is cut perpendicular to the center line. From there other boards are cut at a diagonal to create the quarter-sawn boards. The yield is low and creates more waste than plank-cut boards, but the resulting boards are more stable and stronger.

Michael’s technique for putting holes in the boards was to drill a hole diagonally from the inside of the board to the board edge; then one that went straight from the inside hole up to the outside of the board. He then cut out a groove for the thread to lay flat on the surface of the board. He told us that traditionally, the threads could be lashed around the board to attach the text block. But the way he showed, he felt, provided a sound way to attach the text block to the boards. However, he noted that there were many variations.

The last item of note was the materials he used for the pin and clasp. A brass screw was used for the pin. The screw’s head was sawed off, then the thread and head area were filed down. A notch was also filed just below where the screw head had been sawed off to create a head for the pin. The pin was then screwed in to the board edge. The clasp was made from a link of brass chain that had been fashioned into a triangle where the leather would then be wrapped around for the braid. Upholsterer’s pins were used for bosses on the front cover.

Overall this was a wonderful workshop. Between Michael’s handout, knowledge, and the detailed demonstration you would be able to make your own Byzantine bound book.



Nancy Ruth Leavitt - *In Search of Content, the Joys and Challenges of Creating the Book Form*

Review by Lauren Calcote

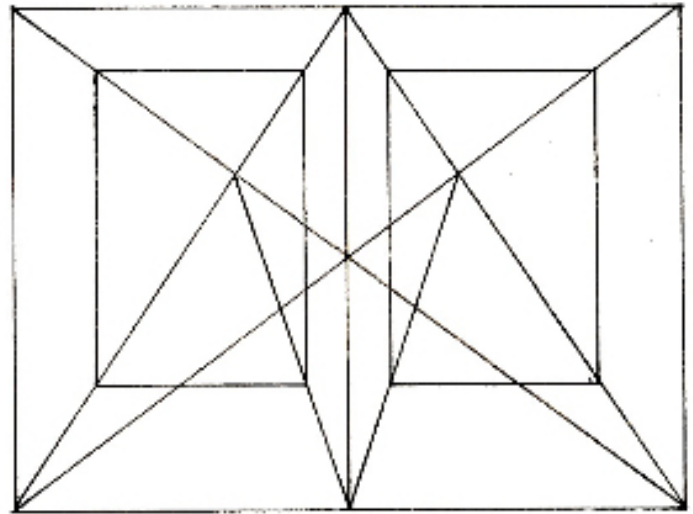
Nancy Leavitt's presentation focused on the creative process: she gave examples of how she planned some of her projects and how she goes about thinking about them. She showed many of her studies and plans so that we could get an idea of her process. Although everyone works differently, she worked hard to distill the process down to steps anyone can use in their work.

Nancy began by talking about her longtime love of books and reading, and the connection for her between book arts and her garden. Like a plan for a garden, she creates schematics and maps of all the different aspects of a project that includes the pertinent topics. For her, these include sections on the text and lettering, the binding, the paper she will use, and the size of the finished product among others. She showed images of the first book she ever made- a collection of poems that she wrote, illustrated, and bound with staples through the fold. Although the details of her work have changed significantly since then, she has continued to make unique and beautiful works and develop her techniques of going from inspiration to finished project.

Nancy also talked about some of the mathematical and scientific ideas that she uses when she works. She utilizes the idea of the Golden Canon developed by Jan Tschichold to design the arrangement of some of her pages. This is a way to determine what layout to employ for two formal text areas in the pages of a book. The geometry behind it may be complicated, but the only tool that is necessary to use the concept is a ruler. The other geometrical form she talked about is the Sacred Cut; the word "sacred" refers to the fact that it contains a square and a circle. This technique requires a compass as well as a ruler, but can be used to create beautiful geometric designs.

Nancy ended by talking about her recent efforts to learn about quill pens. The feathers of domestic birds can be gathered freely for use, but those from migratory birds can only be obtained legally from hunters who kill a bird legally. She shared her experiences in gathering information about the birds that are the source of the quills she uses and about which feathers are best. For instance, the idea that molted feathers are better than new feathers is false. The bird needs to fly as soon as the feathers grow in, so they need to be strong right away.

Throughout the presentation Nancy was able to present many of her works, their inspirations, and the tools she



Drawing of the "Golden Canon", used in Medieval bookwork, courtesy Nancy Leavitt

used to create them. She did a wonderful job presenting a complex topic and making it relatable to those in the audience.

***Just a reminder that the
2009-2010 GBW Annual Report
is available online, along with a wealth
of information and links to other Guild
activities and resources***

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Martha Little - *Book Forensics: Interpreting Evidence of Structure*

Review by Fionnuala H. Gerrity

Martha Little's presentation "Book Forensics: Interpreting Evidence of Structure" investigated the process through which binders and conservators examine bindings to create a comprehensive picture of a book's production. Whether towards writing a treatment report or a paper on historic book structures, Little emphasized the importance of taking all the evidence into account when developing a theory of how a book was constructed. She described every book as its 'own little drama', containing aberrations and departures from the general characteristics of books from a particular time and place. Every piece of evidence can be either telling or misleading; and Little warned that basing a theory about a book's construction on a single element without other supporting evidence can lead to misconceptions.

Little spoke extensively on identifying different clues to determine how a book was made. Often, a single book exhibits characteristics disparate or incongruous with one another. Conservators and binders should look at the boards, text block, sewing, covering material, and the marks of production in order to recreate the history of a particular volume, and to discern what changes were made to the original structure. One prominent example of this process lies in the sewing, the structure of which is often difficult to determine if a book has been altered from its original format. Little shared a method to help clarify the types or sequence of sewing patterns. The appearance of sewing holes and sewing thread is recorded on a card placed at the center of each signature (jogged to the head or tail). Once this data is recorded, the cards are removed and placed next to one another to give an overall picture of how the sewing progresses through the text block.

In her presentation, Little explored many different historical bindings, touching on traditional materials and methods of construction. She explained how binders have used many different types of boards throughout history, such as pulp board or straw board, and that the board type can help tie it to a particular time or region. The presence of adhesives can provide further information, and Little showed how to use the reagent potassium iodide to detect the presence of starch or PVA. Other clues, like discoloration on the text block and paste downs, or mechanical marks from trimming or backing, help to form a more complete idea of how and when a book was made. Small details like the twist of thread, which may have no immediate relevance for conservators, could hold future importance as scholars develop a better understanding of the archaeology of the book.

All bookbinders, conservators, and scholars are limited by their experience and expectations, and have to question

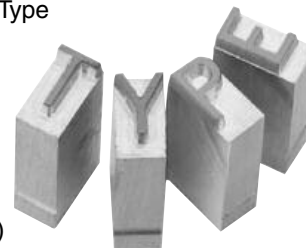
and re-evaluate them periodically. Little proposed that we "become as intimate with a book as possible to make the best treatment decision possible". She noted that evidence of handwork 'telescopes' time to bring the conservator closer to the binder, and when developing a theory for how a book was constructed it helps to ask if the theory makes sense from a practical standpoint, or from the view of a craftsman. A mock up or a model can help to make sense of elements in a binding that appear irregular from other bindings of the period, and can often help 'divine meaning from a detail'. By looking closely and keeping an open and curious mind, binders and conservators can better understand book structure and production.



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Jeffrey Peachey - *Late Eighteenth Century French Binding Structures*

Review by Cris Clair Takacs

Jeff Peachey is known for his wonderful knives so I was surprised when I saw that his Standards Presentation was on Late Eighteenth Century French Binding Structures. He explained at the start that this presentation was a two-hour version of what normally would be a weeklong workshop. What an intense two hours it was. He began with a slide show on Diderot's Encyclopedia, Gauffecourt's Livres and Dudin's L'Art de Livres, detailing their qualifications (or lack of) to write on the subject. Of course Jeff demonstrated binding utilizing the tools and skills of the period. He had made many of the tools he used. I had read about these tools while studying old books on binding but never understood, used or even saw them until now. The most infamous skill was the beating of the book. Today we press the fluffiness out of a text block, but the 18th century forwarders bashed away on the books with a hammer. (The pounding could be heard in all the other presentation rooms.) Jeff explained how the "Beaters" lost their jobs in the 1830s when machine beaters were invented. English binders went on strike in support of the French beaters as part of the "Luddite" movement against mechanization and I suppose we Guild members continue to strike against it. Jeff ended his presentation with a demo of sharpening and skiving. Our session was the one videotaped for posterity. If you cannot make it to one of Jeff Peachey's workshops, rent the DVD (available soon) from the GBW library or purchase it on the GBW website.



2010 Standards of Excellence Presenters
Jeff Peachey, Michael Burke, Martha Little, Nancy Leavitt
- photo courtesy of James Welker



2010 Standards of Excellence Award Recipient
Frank Mowery (Laura Young Award) left, with President Andrew Huot
and Betsy Palmer Eldridge
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GUILD OF BOOK WORKERS JOURNAL

The *Guild of Book Workers Journal* seeks submissions of articles addressing those fields represented by the Guild's membership, including but not limited to:

BOOKBINDING (Descriptions of techniques and how-to articles; discussions of particular structures, both old and new)
CONSERVATION (treatment techniques; what does or does not work; innovations; history)
ARTISTS' BOOKS (new structures and contexts; examinations of an artist's body of work)
TECHNIQUES (calligraphy; marbling; paper-making; printing; design; tools and toolmaking)
HISTORY (little-known events, figures, or movements; particular periods or developments in the history of the book and book arts)
INNOVATIONS (new thinking about the book; new avenues for the book arts)
BOOK REVIEWS (substantive discussions of new publications, in the style of *New York Review of Books* articles)
PROFILES (interviews with artists, practitioners, conservators, collectors; profiles of institutions)
WORLD VIEWS (discussions of communities, movements, traditions, artists around the world)

We also welcome proposals for photo galleries. Queries should include a description of the proposed gallery, representative images, and either a completed introductory essay or a description of what such an essay would discuss.

All articles submitted to the *GBWJ* will be peer-reviewed. Authors of accepted articles must format their articles and images according to our style guidelines, available at <<http://guildofbookworkers.org/resources/journal/journal.php>>.

Submissions are accepted on a rolling basis. Send queries and electronic submissions (RTF, DOC or PDF) to journal@guildofbookworkers.allmail.net.

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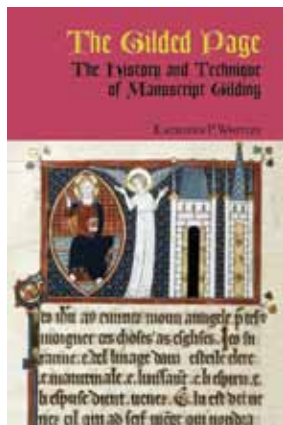
The Gilded Page: The History and Technique of Manuscript Gilding

Kathleen P. Whitley

Oak Knoll Press and The British Library 2010 Second Edition
978-1-58456-241-2 (ISBN Paperback USA)

Reviewed by A. Lapidow

For those who are curious about the history and methods of manuscript gilding, read *The Gilded Page*. This updated edition explains in a lucid and engaging manner the history of manuscript gilding from the first instance found (*The Book of the Dead*, once owned by the gold beater Neferonpet) to its resurgence in the 19th century. It also gives detailed and clear instructions on various manuscript gilding techniques, ideas on how to set up a workshop, an explanation of tools of the trade, where to get the materials, plus a glossary and a bibliography.



Kathleen Whitley is an artist with a strong interest in manuscript gilding. She has amassed the information from many sources to give a thorough history and a usable technical manual.

The instructions for the various gilding techniques are complete and thorough, ranging from various mordants (what the gold sticks to) to laying on the gold leaf, to tooling it. There are explanations of why and how certain methods are used. There is also advice for beginners and notes on how to proceed as skills progress. I was particularly taken with the directions for making slaked plaster, (fyi, start early). I also learned the difference between sheet gold and leaf gold, and where the term “shell gold” comes from.

The directions for gilding are replete with recipes and careful procedures. The methods are clearly written in a step by step manner, with reasons why each is done. It is readily apparent that each has been tested to make sure the steps are sequential and the proportions proper, so that the user will be successful.

The only disappointment was the choice of in-text black and white pictures instead of an extended color section. It was very difficult to see the points of interest when referring to items dependent on color in a black and white photo. Even though the captions on all the illustrations are more extensive than usual, it would have been more useful to have referenced a color plate for those examples dependent on color for clarity.

All in all it is a handy little book to have around for the historian or practitioner of manuscript gilding.



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Membership Report - December 2010

As of 11/7/2010, the Guild of Book Workers had 840 members. The following information came too late to be included in the new directory.

Members can now renew online with a credit card. Membership renewals are mailed out one month before the membership ends.

Please send corrections to Membership @guildofbookworkers.org or

Cris Takacs, 112 Park Avenue, Chardon, OH 44024-1331.

**Deadline for the
February 2011 Newsletter
January 5, 2011**

The Conservation Corner

by Tish Brewer

A Note on Cellulose Powder

Microcrystalline cellulose powder is white, odorless, and free of nearly all contaminants, with no other added ingredients, and therefore great for the purist in a conservator. The powder is insoluble in water and most organic solvents, making it useful for several things one might come across in a treatment. And a little over seven bucks will purchase enough to last months, or even years.

When doing tape removal of a carrier in a case where sticky adhesive residues cannot be safely or effectively removed from the support, try dusting cellulose powder over the remaining adhesives rather than using talcum powder, which often has added fragrance, oil, and other chemical compounds. Cellulose powder may even help remove some adhesive residues through mechanical action, and is also handy when reducing tape stains or adhesives through the use of a poultice, as an alternative to materials such as Fuller's earth.

When filling holes or cracks that have already been supported on the reverse with a mend, use cellulose powder mixed with wheat starch paste or methyl cellulose, and apply with a microspatula as a conservation fill material. The resulting putty can be manipulated and burnished easily to match surface texture and sheen. Use silicone release Mylar for flat and smooth drying, press texture into the surface of the fill before air drying, or dry beneath woven fabric and light weight.

Cellulose powder is very white in color, but is easily matched to various paper tones by toasting in a dry oven or heating in a non-stick pan. Lay out some powder on parchment paper in a thin layer, and "toast" at a low temperature so as not to scorch the powder. It is easiest to do a batch that will result in several tones of cellulose powder, removing a small amount from the oven or pan at increments of progressed time, giving a range of "toasted" colors from lightest to darkest. Once several tones are produced, the powders can be mixed together for more precise matching each use. Remember that wet putty may dry a bit lighter and may also shrink or crack during drying depending on the amount of moisture in the mix, so be sure to test the fill material before applying it to an object. For actual color, try adding dried pigment.

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