

Table of Contents

Events in the Chapters	3
GBW Official Notices.....	3
Calendar of Events: Exhibitions, Call for Entries, Workshops, Lectures & Other Events.....	4-6
Study Opportunities	7
The Marbling Tray	9
Membership Report - June 2011	10
<i>Horizon</i> : Upcoming GBW Exhibition.....	11
Book Review.....	12
Calligraphy Report.....	14
Book Arts at Stone House	14



Standards of Excellence in Bookbinding 2011

All forms pertaining to Standards are included in this issue.
Please make copies of emailed/returned forms for your records.

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Events in the Chapters

Check out the "Regional Chapters" link or "Calendar of Events" on the Guild of Book Workers Web site >www.guildofbookworkers.org< for more details.

Lone Star:

Chapter exhibition opening on Friday, June 3, 2011, with reception co-hosted with the Book Club of Texas, DeGolyer Library, SMU Campus, Dallas, TX. Chapter member Pamela Leutz, and author of the exhibition's set book, *The Thread That Binds*, will be present. Second venue to be at the Printing History Museum, Houston, TX, from September 29, 2011, through January 14, 2012. Opening reception for this venue on September 29. Contact: Jane Elder >jedler@mail.smu.edu< or Catherine Burkhard >bookltrs@att.net<.

New England:

1) Upcoming exhibition of *deFINed BINDINGS: 26 Bindings of the Pictorial Webster's Dictionary* will be on display at the Bromfield Gallery in Boston, October 5-29, 2011. There will be an opening reception held on Friday evening during the Standards Seminar. Please watch for details on the New England Chapter Blog at negbw.wordpress.com

2) Three-month Calligraphy & Illumination Intensive, September 12-December 9, 2011, 8:30-2:30 p.m. with Maryanne Grebenstein, North Bennet Street School, Boston, MA.

Potomac:

Upcoming Chapter events:

1) Jul 16, 10 a.m.-4 p.m., *Studio Day* with Renate Mesmer, Folger Shakespeare Library, Washington DC.

2) Aug 13, 5-10:00 p.m., *Chapter Annual Summer Party*, in Silver Spring, MD.

Southeast:

Workshop, *Flag Books: Interplay of Image and Text*, June 11-12, 9:00 a.m.-4:00 p.m., with Karen Hanmer, Woodruff Library, Emory University, Atlanta, GA. >ann.frellsen@emory.edu<

Catherine Burkhard
as of 5-1-11

PLEASE NOTE

2011-2012 Election Ballot is enclosed with this Newsletter. Be sure and complete the ballot and return to Secretary Catherine Burkhard. Ballots must be postmarked no later than July 1.

Candidates are:

- Vice-president - Anna Embree
- Secretary - Catherine Burkhard
- Treasurer - Alicia Bailey
- Membership - Chela Metzger
- Library - Ann Frellsen
- Journal - Cara Schlesinger

OFFICIAL NOTICE

The Annual Meeting for the **Guild of Book Workers** will held on Friday, October 7, 2011, 5:00-6:00 p.m., during the Standards of Excellence Seminar, Boston, MA.

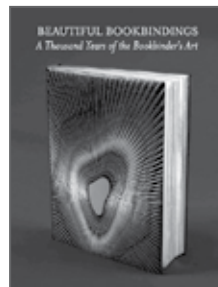
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Calendar of Events

EXHIBITIONS

Currently and through August 28, 2011: *The Art of the Book in California: Five Contemporary Presses*, Stanford, CA, The Cantor Arts Center, on the Stanford campus. Contact: 650.723.4177; >museum.stanford.edu<

June 3 – July 18, 2011: *Pulp it up, Break it down: Artists get real* – An exploration of the variety of ways pulp is used in art. Major works by contemporary US paper artists. Morgan Art of Papermaking Conservatory and Educational Foundation, Cleveland, OH. 216.361.9255. >www.morganconservatory.org<

June 15, 2011: Opening of *The Nation's Printer: The U. S. Government Printing Office, 150 Years of Keeping America Informed*, looking at the ways in which the GPO has used all kinds of technology in the hands of skilled people to give the American people free access to the workings of their government which few nations come close to. At main GPO facility, 732 North Capitol Street NW, Washington DC. >www.gpo.gov<

August, 2011: Opening of *One Book, Many Interpretations: Second Edition*, celebrating 10 years, Chicago Public Library's Special Collections Exhibit Hall with a Winter Garden reception.

September 8 – November 5, 2011: *The Book: A Contemporary View*, at Towson University, Center for the Arts Gallery, Maryland. >http://www.thedcca.org/exhibit/book-contemporary-view<

Exhibitions for 2011: The Walters Art Museum, 600 N. Charles St., Baltimore, MD 21201, 410.547.9000 or >www.thewalters.org<. Contact: Amy Mannarino, >amannarino@thewalters.org<

CALL FOR ENTRIES

By January 31, 2012: *The 2012 Helen Warren DeGolyer Award for American Bookbinding*, Bridwell Library, Southern Methodist University, Dallas, TX. Design, etc. to be submitted for the *Imitation of Christ*, a text penned in the 15th century by Augustinian Canon Thomas a Kempis. Details about the book, guidelines for submission, etc. at >http://www.smu.edu/bridwell/about/DeGolyerCompetition.aspx<

**Guild of Book Workers
on the Web
www.guildofbookworkers.org**

WORKSHOPS, LECTURES & OTHER EVENTS

June 6 to September 23, 2011: *The School for Formal Bookbinding*, Plains, PA with Don Rash, <www.donrashfinebookbinder.com>. Contact: >sfb@donrashfinebookbinder.com< :

Jun 6-10: *Introduction to Leather Binding*

Jun 13-17: *Full Leather Binding*

Jun 20-24: *Cloth Binding Conservation*

Jun 27-Jul 1: *Leather Binding Conservation*

Jul 11-15: *Foundations of Hand Bookbinding*

Jul 18-22: *Introduction to Case Binding*

Jul 30-31: *Edge Gilding*

Sep 12-16: *Introduction to Leather Binding*

Sep 19-23: *Full Leather Binding*

June 7 to October 14, 2011: *Bookbinding Workshops* at School for Bookbinding Arts at Cat Tail Run Hand Bookbinding, Winchester, VA. Contact: >info@cattailrun.com< or >www.cattailrun.com< :

Jun 7-8: *Beginning Paper Marbling*

Jun 9-10: *Suminagashi & Japanese-Style Bindings*

Jun 11: *Miniature Books*

Jun 16-17 or Aug 18-19: *Beginning Cloth Binding Restoration*

Jul 21-22 or Sep 15-16: *Beginning Leather Binding Restoration*

Sep 22-23: *Advanced Cloth Binding Restoration*

Oct 13-14: *Clamshell Box Making*

June 11-12, 2011: *Flag Books: Interplay of Image and Text* with Karen Hanmer. Workshop sponsored by Southeast Chapter, Guild of Book Workers, and Emory University with limited enrollment. Register at >ann.frellsen@emory.edu<

June 12 to July 30, 2011: *The John C. Campbell Folk School*, Brass-town, NC, with the following classes. Contact: 828.837.2275 #196; >www.folkschool.org< :

Jun 12-18: *Print It! Book It!* with Gay Bryant and Bob Meadows

Jul 3-8: *Exquisite Hand-felted Books* with Chad Alice Hagen

Jul 24-30: *A Book Banquet* with Suzanne Hall and Barbara Bussolari

June 18-24, 2011: *Best Artist Book Course Ever*, a 1-week course at Montserrat College of Art, Beverly, MA. >www.montserrat.edu/continuing-ed/summer_workshop_book-arts.php<

June 18 to September 18, 2011: *Workshops*, Morgan Art of Paper-making Conservatory and Educational Foundation, Cleveland, OH, 216.361.9255. >www.morganconservatory.org<

Jun 11-12: *Pulp is the Medium* with Deborah Sharpe-Lunstead

Jun 18-19: *Books on Brass Boards* with Fran Kovac

Jun 25-26: *North Country Shifu* with Velma Bolyard

Jul 9-10: *Animated Pop-Ups* with Shawn Sheehy

Jul 16-17: *Pulp Imaging: Photographic and Other Stencils* with Andrea Peterson

Jul 23-24: *Book Repair Basics* with Cris Takacs

Jul 23-24: *Lasting Impressions: Paper Casting* with Tom Balbo

Jul 30-31: *Tunnel Books* with Emily Martin

Jul 30-31: *Rebirth of Nature-Paper: From Garden to Grocery Store* with Amanda Degener

Aug 13-14: *The Embellished Book: Clasps, Closures, Attachments* with Fran Kovac

June 20 to July 10, 2011: *Summer Classes at Garage Annex School*, Easthampton, MA, with summer housing available. 413.529.0070 >www.garageannexschool.com<

Jun 20-24: *Independent Projects* with Daniel E. Kelm

Jun 27-28: *The Book Restructured-Wire Edge Binding* with Daniel E. Kelm

Jun 29-Jul 1: *The Ultimate Album* with Daniel E. Kelm

Jul 2-3: *Letterpress BroadSides* with Art Larson

Jul 4-8: *The Codex Restructured-Rethinking the Spine* with Daniel Kelm

Jul 9-10: *Japanese Packaging: Seeking a Narrative* with Nancy Moore Bess

Jul 11-12: *Book Repair and Restoration for Beginners* with Dea Sasso

Jul 13-15: *Codex C: A Late Sixth Century Coptic Binding* with Julia Miller

Jul 17-22: *The Leather Intensive* with Daniel Kelm

June 22-26, 2011: *The Focus on Book Arts Conference*, Pacific University, Forest Grove, OR. Classes in book art, bookbinding, printing, printmaking, paper decoration for all skill levels. Nineteen instructors, 29 class offerings; attendees choose classes desired; vendor market; evening lecture. All information at >www.focuson-bookarts.org< For printed catalog: 503.357.7263.

June 27–July 28, 2011: *Introduction to Book Structures for Conservators*, 5-week intensive course with instructor Chela Metzger, meeting 4 days/week with some field trips on Fridays. Limited class size. North Bennet Street School, Boston, MA. Contact: >cmetzger@winterthur.org<

June 29–July 10, 2011: *The 2011 Legacy of Letters Tour*, led by Paul Shaw and Alta Price of Emilia-Romagna and Veneto regions in Italy, looking at inscriptions, manuscripts, incunabula, signage, graffiti, and visiting museums and libraries. Includes calligraphy and letterpress workshop in Cornuda, Jul 8-10. >legacyofletters.com< Contact: >paulshaw@nyc.rr.com<

July 10-16, 2011, and July 17-23, 2011: *Wells Book Arts Summer Institute*, Aurora, NY, >www.wells.edu/bookarts<, or Nancy Gil, 315.364.3420, >ngil@wells.edu<, as follows:

Choices for Session I – July 10-16:

Introduction to Typesetting and Monotype Composition with Michael Bixler

Beyond the Basics: The Book as Eloquent Object with Julie Chen

Engravers' Script: Pointed Pen Elegance with Cheryl Jacobsen

Intuition & Chance: A Playful Approach to Printing Books on the Vandercook with Barbara Tetenbaum

Choices for Session II – July 17-23:

Backwards & Forwards: Adobe InDesign within the Long Shadow of the Book with Mark Argetsinger

Stitches in Time: Historical Bindings/Contemporary Context with Julia Leonard

continued on page 6

continued from page 5

The Mystery of Letterpress Printing: Joy of the Vandercook
with Steve Miller

Contrasts in Calligraphy: New forms & textures with ruling pen, broad edged pen, brush with Julian Waters

July 25 to August 19, 2011: Montefiascone Project Summer 2011 Workshops. Workshops offered at this small medieval walled city about 80 mi N of Rome, Italy. Cost of classes is £445 UK (\$700 US, 520 Euro) per week; includes all classes in English and most materials. Contact: Cheryl Porter, >chezzaporter@yahoo.com< Web site: >www.monteproject.com<

Jul 25-29: Re-creating the Medieval Palette with Cheryl Porter

Aug 8-12: Reconstructing an Early Medieval Islamic Book Structure with Marco di Bella, assisted by John Mumford. (Advise IMMEDIATE registration for this class; first offering now full)

Aug 8-12: Conservation Techniques for Islamic Binding with Kristine Rose; also Elaine Wright lecturing

Aug 15-19: Exploring the unique features of Spanish early modern account bookbindings with Chela Metzger

July 18-22, 2011: Alternative Book Structures with Priscilla Spitler. A 5-day intensive workshop at the Idyllwild Arts Center, Idyllwild, CA. 951.659.2171, #2365.

See >www.idyllwildarts.org/workshop-q10469-c10325-Printmaking_Book_Arts.aspx#alternative<

August 11-14, 2011: First Annual Midwest Calligraphy Retreat, Carleton College, Northfield, MN, sponsored by Colleagues of Calligraphy (membership not required). Instructors: Annie Cicale, Sharon Zeugin, Laurie Doctor, Denis Brown. Up to 50 participants. Deposit of \$100 secures spot. Contact: Joyce Francis >handwritten-byjoyce@gmail.com<

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



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

For more information on all classes, workshops, events:

>www.bookartsprogram.org< or 801.585.9191

Bookbinding Workshops – United Kingdom

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Paul Johnson and Lori Sauer

><http://www.bookbindingworkshops.com>< or

>bookbindingworkshops@gmail.com<

John C. Campbell Folk School

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

>marketing@folkschool.org< or >www.folkschool.org<

The Canadian Bookbinders and Book Artists Guild

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

Fax 416.581.1053 or >cbbag@web.net< or >www.cbbag.ca<

The Center for Book Arts New York City

212.481.0295 or >www.centerforbookarts.org<

Center for the Book - San Francisco, CA

415.565.0545 or >www.sfcbook.org<

Creative Arts Workshop - New Haven, CT

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>www.creativeartsworkshop.org< or 203.562.4927

Garage Annex School

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413.527.8044

The Garage Annex offers workshops in traditional and non-traditional book arts, printmaking, and the conservation of books.

>Daniel.Kelm@mac.com< or >www.garageannexschool.com<

Green Heron Book Arts

503.357.7263 or >bookkits@aol.com<

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 817.227.0155 x102

Old Way

Workshops with Jim Croft, Santa ID

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

Oregon College of Art & Craft

See *Workshops, Lectures* section for fall classes

Portland, OR or >www.ocac.edu<

Paper Dragon Books

330 Morgan Avenue #301, Brooklyn, NY 11211

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

Penland School of Crafts

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or >www.penland.org<

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><http://www.annieday.com.au/><

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

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For detailed descriptions of all the classes, tuition, and housing information:

>www.donrashfinebookbinder.com< or 570.821.7050.

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.

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

The University of Alabama

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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

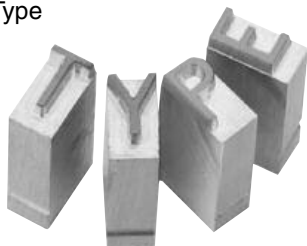
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Catherine Burkhard, as of 5-1-11

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The Marbling Tray

by Iris Nevins

More Surprises On Paper And Alum!

Just for fun a few weeks ago, I decided to try three papers I had laying around:

1. Classic Linen (Georgia Pacific)
2. Durotone (French Paper Co.)
3. Construction Paper (French paper Co.)

All without alum! I should mention that the Classic Linen I have, is stock that came buffered, after literally decades of using it when it was not buffered (incidentally, there is no aging or color fading on the old stock, which was slightly acidic). I have close to 2,000 sheets of this paper. The two papers from the French Company, they are buffered, but must not be overly buffered, because they will marble. What I don't like about them as far as marbling goes is that they buckle too much after aluming and you get many bubble spot errors.

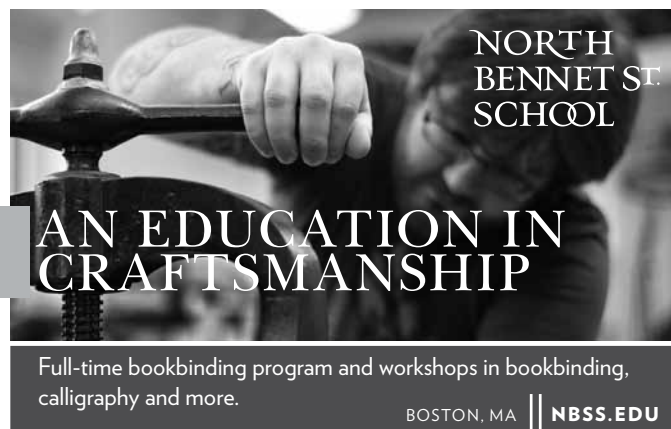
So first, I marbled the Classic Linen, just to see what would happen. I periodically alum a few sheets just to see if the calcium carbonate has magically been neutralized somehow, with no luck. What was really interesting is that the paper worked fairly well, though I didn't have very heavy color on it, and in fact worked better than if I HAD alumed it. The colors that run off the most for me on "bad" paper are the reds and blues – they are Cadmium, and Ultramarine. They give the most trouble anyway for most people. I did a lovely pale green Spanish paper with fine black veins and a tan shell spot. Barely any run off. I had some alumed Classic Linen, and it was worse, doing the same paper. I don't pretend to understand the chemical reasons for this, but was floored. Then I tried a non-alumed paper with pretty dense color, reds, blues, and ran the paper over the rim of the tray, as is often done anyway, and the color held really well even when hung to dry.

While doing this, I figured, let me try those French Co. papers, no alum and see what happens. They worked really well, particularly if the excess size and color was removed by dragging over the edge of the tray (or trough as many call it). I especially like the smooth texture of the French construction paper, which should not be confused with school construction paper. It is a very tight weave and good printing paper. I used their "white" which is slightly off white.

It's very interesting, and I'd urge marblers with "bad" paper laying around, to try this. I need to perhaps somehow edge my tray

with a sort of squeegee material for a really smooth pull and see how good it can get. I think there is a good chance that the Classic Linen can possibly be used for some lighter earthtone (ochres and lamp black perhaps) papers, successfully and without alum.

These "bad" papers....maybe there is some hope for them after all. Why some work better with no alum at all is a mystery! I will also have to devise a better pulling system, that really works well, and see what happens. If anyone has any "bad" papers and tries this, and it works, please contact me and let me know what they are and what colors you used, etc. You can email me at >irisnevins@verizon.net<



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Membership Report - June 2011

The information below was received from March 5 to May 1, 2011. Please enter the changes into your Membership Directory. Thirty-one members joined through the GBW webpage, the rest through forms mailed to the treasurer. Twelve of the members joining in this period were students. One of the new members is a member of the Society of BookBinders. Emily Tipps has stepped down as the Southeast Chapter Chair.

As of May 1, 2011 there were 898 members.

Please send all changes and corrections to Membership@guildofbookworkers.org or Cris Takacs, GBW Membership, 112 park Avenue, Chardon, OH 44024-1331.

New members

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Horizon

Upcoming GBW Exhibition

Our next biennial juried exhibition, *Horizon*, is right around the corner. Now is the time to consider work for submission. The Intent to Enter form will be available this August in our newsletter and online.

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This exhibition will feature approximately 50 works by Guild members. Works will include fine and edition bindings, artist's books, broadsides (letterpress printing, calligraphy, and decorative papermaking) and historical binding models.

A full color catalog designed by Julie Leonard and Sara Sauers will be produced by GBW and will depict all 50 works, plus binding descriptions and biographical statements by each binder.

Questions/comments: exhibitions@guildofbookworkers.org

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Book Review

ANNOTATED DICTIONARY OF FORE-EDGE PAINTING ARTISTS & BINDERS and *THE FORE-EDGE PAINTINGS OF MISS C. B. CURRIE* with a CATALOGUE RAISONNÉ by Jeff Weber. Los Angeles, California : Jeff Weber Rare Books, 2010. 7 x 10 inches hardcover, dust jacket, 421 pages, fully illustrated in color.

Review by Jeanne Bennett

Jeff Weber has devoted years to the study of a little known and neglected art form, that of fore-edge painting. For those who are not familiar with this type of book decoration, a fore-edge painting is a miniature watercolor that disappears under the gilt edges of a book. It only comes out of hiding when the fore-edge is fanned. Like magic, landscapes, portraits, paintings illustrative of the text (and sometimes not) suddenly appear.

Mr. Weber has fanned the edges of thousands of these books, becoming so familiar with painting styles that he is able to recognize artists' work though the paintings are not signed. He studies bindings, publication dates, provenance, and even handwritten notes, to identify the artist. Clues dating the paintings are found in auction records, bookseller catalogs and personal letters. Because he owns Jeff Weber Rare Books in Los Angeles, California, Mr. Weber often has fore-edge paintings pass through his inventory, each of which is perused and documented.

We now have the benefit of Mr. Weber's encyclopedic knowledge in his recently published *Annotated Dictionary of Fore-Edge Painting Artists & Binders* including a separate section devoted to *The Fore-Edge Paintings of Miss C. B. Currie with a Catalogue Raisonné*.

Mr. Weber titles his book an "Annotated Dictionary." Yes, the known fore-edge painters are included, supported by meticulous research, presented with the precision expected from the best of scholars. But in Mr. Weber's book we find an extra-ordinary bonus. Each artist comes to life in the biographical information Weber has been able to glean—artists who once saw the magic appearance of a tiny painting when they fanned a fore-edge, declaring, "I have to try this!" Did the artists make a living from this art form? Were they bookbinders? Were they book collectors who wanted to add an exciting decoration to their treasures?

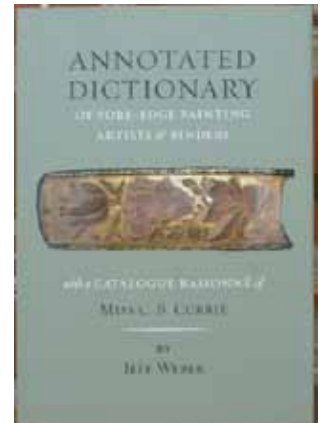
Even a fraud is exposed. S. E. Stevens knowingly signed his paintings with false initials, implying they were done in the late 1700's by James Edwards of the Edwards of Halifax bookbinding firm. Though not a skilled artist, Stevens painted thousands of edges in the 1940s and 1950s. Mr. Weber warns the reader that other fore-edge painters have been known to apply their art to books hoping the buyer will assume the paintings were contemporary to the publishing date. These artists neither sign nor date their paintings.

Mr. Weber's book includes nearly 200 fore-edge painters, binders, collectors and historical entries related to his subject. Of the fore-edge painters, 22 are American, a few from Canada, and one or two from France, Holland and Germany. The remaining painters are from the United Kingdom. Among the prolific gifted artists of today are Clare Brooksbank who has done close to 1,000 paintings, Don Noble, about 2,500, although he no longer paints edges, and Martin Frost, the leading fore-edge painter with more than 3,000 beautifully executed edges. Mr. Frost is also an extremely fine bookbinder.

The entries of binders include Barritt & Co., London, Roger Bartlett, Thomas Fazakerley, Samuel Mearne, the Naval Binder, Joseph Ruzicka,

Sangorski & Sutcliffe, Philip Smith and Staggeimer & Welcher, to name a few.

Highlighting the text are hundreds of color images, all appurtenant their textual references—all an aspiring artist or a book lover could ask. It should be noted that fore-edge painting began in the late 16th Century. Although the entries are alphabetical, not chronological, the images allow a careful reader to follow the development of this art form from the early monochromatic paintings of flowers and family crests to exquisite full-color miniature paintings on all three edges of the text.



Mr. Weber, who in 2005 gave us *The Fore-edge Paintings of John T. Beer*, devotes over a hundred pages to *The Fore-edge Paintings of Miss C. B. Currie*. Miss Currie's recently discovered correct name is Caroline Billin Curry, the youngest of twelve children, born in 1849 in Helston, Cornwall, England. In the early 1900s she worked in London at the Henry Sotheran & Co. bookshop and Rivière & Son, binders. Aside from painting fore edges, she also painted nearly 1,000 miniatures on ivory that were inset in the covers of leather bindings. These are known as Cosway bindings.

It is unusual for fore-edge painters to sign their paintings, more unusual for them to be numbered. However, Miss Currie's catalogue lists 172 signed and numbered fore-edge paintings, and an additional 44 un-numbered paintings. More than thirty images of her Cosway-style miniatures and fore-edge paintings are included, mostly in color. They display the extraordinary talent Miss C. B. Currie brought to her work.

Clarification and reference material is abundant, conveniently placed in footnotes throughout the text. An extensive Bibliography, Cumulative Book List and Cumulative Index are also provided.

Jeff Weber's passion for the art of fore-edge painting may have been sparked by the two books on fore-edge painting by his grandfather Carl J. Weber, but this tour de force is his alone as he carries on a tradition of scholastic excellence. His *Annotated Dictionary* is an outstanding compendium for scholars and laymen who wish to learn about this most beautiful form of book decoration.

Ms. Bennett's book *Hidden Treasures: the History and Technique of Fore-edge Painting* will be published in Fall 2011.



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Calligraphy Report

Calligraphic Study at North Bennet Street School

by Nancy Leavitt/2011/page 1

I was pleased to read about the calligraphy and manuscript gilding program at North Bennet Street School (NBSS) in Boston in the February '11 issue of the *Newsletter* and decided to find out more about the program.

Maryanne Grebenstein is the workshop instructor for calligraphy and manuscript gilding at the school. Weekend and weeklong calligraphy workshops are offered throughout the year but the school offers a three-month calligraphy, manuscript illumination, and bookbinding intensive program during the fall every other year. NBSS began offering calligraphy workshops at the school in 2001 and the three-month calligraphy intensive program is only several years old. The program covers calligraphic study, layout and design, manuscript gilding, and computer-aided design. Participants receive a certificate upon completion.

This program welcomes experienced students but no previous experience or portfolio review is necessary to attend this course. Students begin their study with six weeks of lettering with one week on each of five basic broad-edged pen calligraphic hands: Uncial (6th – 9th c), Carolingian (9th-10th c), Gothic (14th-15th c), Italic (14th-15th c), and Foundational, which Edward Johnston developed in the 20th century. One Victorian-era pointed pen hand, Copperplate, a popular wedding invitation script, is also taught.

In the layout and design section of study students learn about color and composition. Next, students strengthen their lettering skills by drawing and drafting letterforms. Time is spent exploring traditional manuscript gilding materials and laying gold leaf and gesso on animal vellum. Students use the computer to convert their hand-lettered artwork into electronic media for commercial applications. All aspects of this study

program culminate in the final project where students design, letter, illuminate, gild, and bind their own manuscript book on paper or vellum.

The intense 3-month classes are held from 8:30 am – 2:30 pm, with studio time until 4:30, 5 days a week. Class size varies from 4 to 8 students. The school's Boston



"Graduation" ceremony of students' work for viewing. Photo courtesy Robert Delaney, NBSS

location allows students the opportunity to make field trips to the Boston Public Library Rare Books Room and to other exhibits and museums and visiting artists supplement Ms Grebenstein's instruction. Grebenstein says there is no typical student profile except having a serious interest in calligraphy and book arts. The course offers the interested student a springboard into lettering fields and book arts. The next three-month intensive begins this fall, 2011.

This year the NBSS lettering program in partnership with The Abbey Studio offered an *Illuminated Manuscript Tour*, May 24th – June 7th. The



Maryanne Grebenstein, calligraphy instructor and four participants from the fall 2009 manuscript course at North Bennet Street School. Photo courtesy Robert Delaney, NBSS

tour began in Paris with visits to the Musée Cluny (Musée National du Moyen Age), the Marmottan, and the Louvre then travel to Mont Saint Michel scriptorium and the Scriptorial d'Avranches. The group traveled to London to visit the British

Library followed by a tour of the Lambeth Palace Library where participants attended lectures by manuscript

scholars Dr. Christopher deHamel and Dr. Michelle Brown.

Maryanne Grebenstein is a calligrapher, graphic designer, and book artist. She studied with calligraphers, Sheila Waters, Jeanyee Wong, and at Parsons School of Design and Hood College. Grebenstein is the calligraphy instructor at North Bennet Street School and an adjunct professor at Massachusetts College of Art, and lead designer at her calligraphy studio, The Abbey Studio in Hingham, Massachusetts. She is the author of *Calligraphy: a Course in Hand Lettering*. You may see her work and contact her with questions about the program at www.theabbeystudio.com and email address is mcg@theabbeystudio.com. For more information about the calligraphy program (and all programs) at NBSS may be found at their website, www.nbss.org.

Book Arts at Stone House July 25 – 31, 2011

Each summer the University of Southern Maine offers a 7-day intense summer program in the book arts in Freeport, Maine at Stone House, a remarkable facility in a beautiful old stone mansion by the sea. This year's faculty is: Wes McNair, Maine's current poet laureate, Michael Connor, Carrie Scanga, Mary Howe, Martha Kearsley, Bernie Vinzani, Karen Adrienne, and Colleen Kinsella.

The faculty director of this well-run program is Rebecca Goodale who teaches Design and Book Arts for the USM Art Department. She is also the Program Coordinator for USM's Kate Cheney Chappell '83 Center for Book Arts. Tuition is about \$1100 for these 3 credits for Maine residents; this includes lunch every day and 2 dinners, and most of your supplies. Maine residents who are 65 or older have tuition waived and pay the fees (about \$450). Out of state residents who are content with CEUs instead of College credits also pay about \$1100. Out of state residents looking for college credit pay about \$2000

Check out the intriguing classes and register for the 2011 Book Arts at Stone House: <http://www.usm.maine.edu/summer/programs/book-arts/> or contact Rebecca with questions at goodale@maine.edu or 207- 228-8014.

submitted by Nancy Leavitt

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