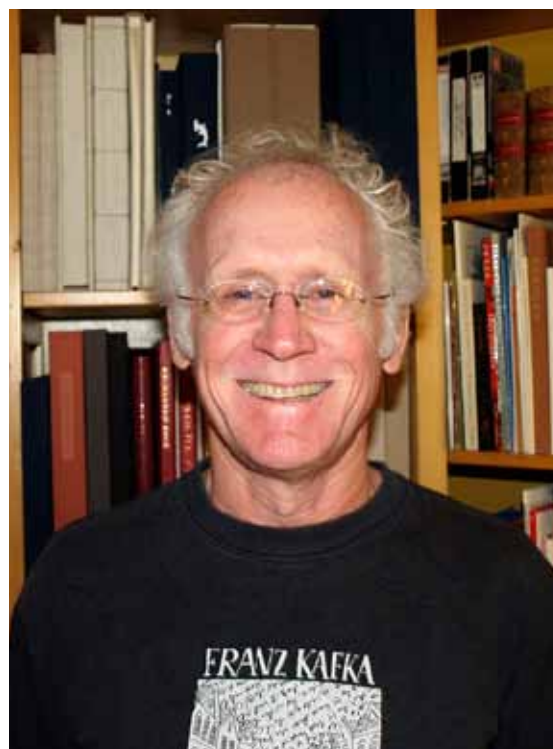




Susan Martin

Recipient of
The Laura Young Award
2011



Craig Jensen

Recipient of
The GBW Lifetime Achievement Award
2011

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Cover Art: Photos of this year's award recipients. See pages 8 and 9 for bios and information.

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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 and other Chapter information.

Lone Star:

Chapter exhibition currently through August 12, featuring 51 bindings of *The Thread That Binds: Interviews with Private Practice Bookbinders*, at DeGolyer Library, SMU Campus, Dallas, TX. Second venue to be at Museum of Printing History, Houston, TX, from September 29, 2011, through January 14, 2012. Opening reception for this venue on September 29. Catalog available for \$20 plus \$4.00 P/H via President Catherine Burkhard at >bookltrs@att.net<.

New England:


1) Upcoming exhibition of *Pictorial Webster's Dictionary* with opening during GBW's Standards of Excellence Seminar, Boston, MA, October 6-8, 2011.

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:

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

Catherine Burkhard
as of 7-3-11



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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<

Currently and through August 12, 2011: Lone Star Chapter's 2011 Exhibition featuring 51 bindings of *The Thread That Binds: Interviews with Private Practice Binders* by Chapter member Pamela Leutz, at DeGolyer Library, SMU campus, Dallas, TX.

From September 29, 2011-January 14, 2012: Second venue of this exhibition to be at Museum of Printing History, Houston, TX.

Currently and through September 2, 2011: *The 39th Annual Exhibition of the Hand Bookbinders of California, the Book Club of California*, 312 Sutter St # 500, San Francisco, 415.781.7532.

From September 12-October 21, 2011, the exhibition will be at the Doyle Library, Santa Rosa Junior College. Contact: >kpetersen@santarosa.edu<.

From November 1-December 16, 2011, the exhibition will be at Mechanics Institute Library, San Francisco. Contact: >smiller@milibrary.org<; tours open to public on Wednesdays at 12 noon.

Currently and through October 31, 2011: *Binding Friendship: Ricci, China and Jesuit Cultural Learnings* which will also feature *Bookbindings in the era of Father Matteo Ricci, SJ* -- over 50 books from the Burns Library's Jesuitica Collection, O'Brien Fine Print Room and the Thompson Room.

Also, on **October 20, 2011, 11:00 a.m.-12 noon**, there will be a complimentary presentation by Barbara Adams Hebard about the Jesuitica Collection bookbindings dating 1582-1610, sponsored by the Boston College Library. To be held at Burns Library Conservation Lab, Bapst Building. Space is limited; must RSVP: 617.522.8847 or >Barbara.hebard@bc.edu<. Directions to Boston College: >http://www.bc.edu/a-z/maps.html<

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/DeGolyer-Competition.aspx<

WORKSHOPS, LECTURES & OTHER EVENTS

September 12 to 23, 2011: *The School for Formal Bookbinding*, Plains, PA with Don Rash, <www.donrashfinebookbinder.com>. Contact: >sfb@donrashfinebookbinder.com< :

Sep 12-16: *Introduction to Leather Binding*

Sep 19-23: *Full Leather Binding*

September 22 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< :

Sep 22-23: *Advanced Cloth Binding Restoration*

Oct 13-14: *Clamshell Box Making*

August 5 to September 3, 2011: *The John C. Campbell Folk School*, Brasstown, NC, with the following classes. Contact: 828.837.2275 #196; >www.folkschool.org< :

Aug 5-7: *Quill Pen Making and Pigments* with Pat K. Thomas

Aug 28-Sep 3: *Leather Bindings with Metal Clasps* with Dea Sasso and Tom Patterson

August 13-14, 2011: *Workshops*, Morgan Art of Papermaking Conservatory and Educational Foundation, Cleveland, OH, 216.361.9255. >www.morganconservatory.org<

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

August 8 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<

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

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<

September 12 to November 18, 2011: American Academy of Bookbinding, Telluride, CO, fall classes. <www.ahhaa.org< or >aab@ahhaa.org< or 970.728.8649 or 970.728-9709 FAX:

Sep 12-24: Fundamental/Intermediate Fine Binding with Don Glaister

Sep 24-25: Pigment on Paper with Suzanne Moore

Sep 26-30: From Content to Concept to Object with Don Glaister & Suzanne Moore

Oct 17-28: Intermediate/Advanced Fine Binding with Monique Lallier

Oct 31-Nov 11: Forwarding and Covering of Textblocks with Don Etherington

Nov 14-18: Advanced Paper Conservation with Renate Mesmer.

October 6-8, 2011: 30th Annual Seminar on Standards of Excellence in Hand Bookbinding, Boston, MA. Information in June issue of Guild Newsletter and online at >www.guildofbookworkers.org< Limited reservations.

Year in Review

- from your editor

Another busy year for the Guild has passed, and I wanted to express my thanks and appreciation to all who have contributed to the Newsletter for the benefit of the membership. A number of people volunteered and/or responded to the calls for articles and reviews this past year, and I thank you for your time and talents. As always, my continual information has come from the following:

Jim Reid-Cunningham – still offering his knowledge and expertise when I have protocol questions.

Andrew Huot – alerting me to items for the Newsletter.

Catherine Burkhard – responsible for the time-consuming Calendar of Events entries, along with ballot and election paperwork.

Cris Takacs – for the never-ending changes to all of our addresses, phones and emails. This is a never-ending job.

Sandy Cohen – for coordinating and reviewing the various books and DVDs that come to the Guild's attention.

Iris Nevins – for informative marbling articles which inspire the marblers and educate the rest of us.

Tish Brewer – for coming up with tips and hints not only for the paper conservator, but for the rest of the book arts community.

Nancy Leavitt – for her thought-provoking and very informative articles not only on calligraphy, but creativity and thought processes.

Cindy Haller

GBW Newsletter Editor

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STUDY OPPORTUNITIES

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

American Academy of Bookbinding

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Intensive courses are offered for beginner to advance students in conservation, fine leather bindings and related subjects. Degree programs available.

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

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

For more information on all classes, workshops, events:

>www.bookartsprogram.org< or 801.585.9191

Bookbinding Workshops – United Kingdom

Courses in book structures and Paper Engineering

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

A community arts and crafts school for adults and children.

Classes and workshops in the Book Arts.

>www.creativeartsworkshop.org< or 203.562.4927

Garage Annex School

One Cottage Street #5, Room - 503 Easthampton, MA 01027 –

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 617.227.0155 x 102

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

For more information and complete listing of courses: 828.765.2359 or

>www.penland.org<

Printmaking Sisters

Printmaking and Other Courses offered in Florence, Italy at Il Bisonte

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

Pyramid Atlantic Art Center

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

School for Formal Bookbinding

Ongoing instruction in the German tradition learned from Fritz and Trudi Eberhardt.

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

continued next page 6

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<

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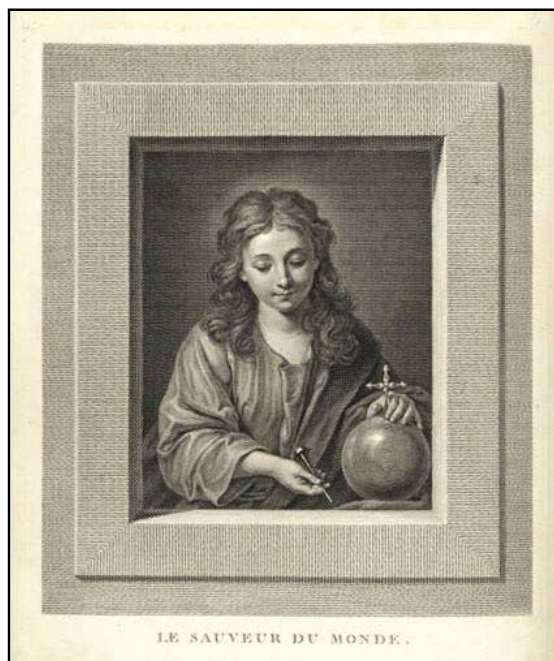
\$1000 PRIZE

This award recognizes a design that demonstrates originality,
effectiveness, and appropriateness to the selected text.



Competitors are invited to submit
a recently completed binding and a design for:

Libri quatuor De imitation Christi
(Imitation of Christ)
Paris, 1788



For more information, please visit
[http://www.smu.edu/Bridwell/About/DeGolyerCompetition.a
spx](http://www.smu.edu/Bridwell/About/DeGolyerCompetition.aspx)

BRIDWELL LIBRARY



Susan Martin

Recipient of The Laura Young Award 2011

Eighty-five years after its founding in 1906, the Guild of Book Workers got around to honoring its long time members with an Honorary Membership, often shortly before they died. Twelve years after that, in 2003, the Executive Board voted to bestow awards on Guild members for their contributions and services to the Guild: *The Laura Young Award*. At the same time, they extended to *Honorary Membership Award* to members and non-members for outstanding contributions to the field of bookbinding and the book arts.

This year's *Laura Young Award* will be awarded to Susan Martin, Supply Chairman for eighteen years – 1987 to 2005, member since 1982. In addition to compiling and editing the Supply Directories we have all found so valuable, Susan organized the Vendors' Room at the Standards Seminars since the early 1990s. She has done this with calm efficiency while holding a full-time job as conservator in the Gladys Brooks Book and Paper Conservation Laboratory of the New York Academy of Medicine and running her own freelance studio in book conservation.

Both activities as Supply Chairman have brought Susan in contact with suppliers all over the world. David Lanning, proprietor of J. Hewit & Sons, Ltd., in England, says:

Setting up a trade fair so far from home, with all the logistics of having our goods delivered safely to a room in a 'far-flung' hotel can be complicated and fraught with problems. As the trade fair organizer, Susan Martin was always the friendly, helpful and obliging contact for the yearly Standards conference. She always worked tirelessly to make the fair run smoothly for the various suppliers. More than once, Susan helped us track down missing packages, normally stuck in US Customs. Her being there was especially important during those first few years when everything was rather new and a little intimidating. I was delighted to learn that the Guild had decided to honour Susan with the *Laura Young Award*. It is richly deserved.

Many vendors will, no doubt, echo David's praise.

Susan, a graduate of Mt. Holyoke College, began her training in bookbinding at Harcourt Bindery as a private student of Sam Ellenport after she and her husband had moved to Worcester, Massachusetts in 1973. Susan had been 'hooked' by bookbinding when, as newly-weds, they had moved into the top floor apartment in Carolyn Horton's Chelsea townhouse in New York in 1967. Every day she walked past the bindery on the first floor, often chatting with the binders there and sometimes being shown what they were working on. Among them at the time were Deborah Evetts, Sonja Weil, and Nancy Clark. The move to Worcester, Massachusetts and the birth of



her first child stopped classes for a time. But, in 1978 they moved back to New York with their two children, and Carolyn Horton hired Susan as her office assistant. On Carolyn's advice she studied bookbinding with Laura Young and Jerilyn Davis. Eventually, Carolyn took her into the bindery as an Assistant Binder, where she worked under the wing of Elaine Schlefer. At the time Louise Kuflik, Ursula Hofer and Leah Maneaty were binders there. When Carolyn Horton retired in 1984, she was approached by Peter Gimbel to restore a five foot high stack of money that had been retrieved from the sunken "Andrea Doria" (and frozen). With Jane Bultman, another of the Horton Associates, Susan worked for about two years, each in her own home studio, restoring "all that beautiful currency".

She continued to study bookbinding with Jeri Davis and, now a GBW member, to take all the workshops and lectures she could find, finally setting up a modest conservation studio of her own. In 1987, Elaine Schlefer, now Head of the new Gladys Brooks Book & Paper Laboratory of the New York Academy of Medicine, asked her to join them. Susan continued to work at NYAM until she retired in 2007 to work in her own studio – Archival Conservation: Book & Paper Conservation, on New York's Upper West Side.

Also in 1987, Jeri Davis asked Susan to run for the office of Supply Chair of GBW, which she happily agreed to do. She won the office, of course, and stayed with it for eighteen years. At first, the job consisted of gathering vendor information and publishing the Supply Directory, but in 1994, at the Boston Standards Seminar, she saw a group of suppliers with all their wares that the local committee had organized and she realized that it was her responsibility to see that it continued. She says, "It was a fabulous job and I have been privileged to work with the most amazing suppliers and artisans all these years. It has definitely become a firmly established component of our Standards meetings."

Susan's retirement from NYAM after twenty years coincided neatly with the Guild's Centennial Celebration in 2006. She was succeeded as Supply Chair by Sylvia Ramos Alotta in 2005. The old system of publishing a hard copy of the Supply Directory, Susan felt, was cumbersome and always out of date by the time it could be published. She thought that Sylvia was the perfect choice to usher in the new digital version of the Directory. In the last few years, the details of organizing the Vendors' Room at Standards has been taken on by the Standards Chair and the local arrangements committee. It continues to be a well loved and important aspect of our annual meetings. But Susan did it First!

Margaret H. Johnson

Craig Jensen

Recipient of The GBW Lifetime Achievement Award
2011

Craig W. Jensen first came to my attention in the fall of 1985, during a six-week road trip eastward from Santa Fe, New Mexico, with coworker Pamela Smith from the Palace Print Shop, Museum of New Mexico. Traveling over 6,000 miles, our quest was to visit other printing history exhibits and notable book workers.

All along our journey we heard rave reviews and saw examples of the fine edition binding work of Craig Jensen of Austin, Texas, particularly on letterpress editions published by W. Thomas Taylor, also of Austin. In Vermont, esteemed printer Claire Van Vliet stressed that Craig Jensen's case binding skills set a fine example for us to study. When in Tuscaloosa, Alabama, Gabriel Rummonds, who had recently returned from Italy to set up the graduate book arts program at the University of Alabama, commended the quality of Jensen's fine leather, millimeter style binding of his own Plain Wrapper Press editions. It was a pleasure to hold a book bound by Craig Jensen. The binding looked effortless, elegant and fine tuned, almost untouched in its finesse.

I began to envision Craig Jensen working in a large, pristine bindery space. To our astonishment when we arrived in Austin, we found Craig Jensen and his bindery partner, Gary McLerran, at work in a small garage, no bigger than 250 square feet. The bindery was arranged for maximum efficiency as they worked on folio size boxes for an edition called *Of Birds and Texas*.

Like many Americans in the 1970s when the book arts experienced a revival, Craig Jensen "fell" into a bookbinding career starting in 1976 as a student at Brigham Young University in Provo, Utah. Jensen's intent pursuit of learning hand papermaking techniques, self-educating him self through written texts and by experimentation, impressed a library administrator at the university. Within a year, he was hired for a newly created position as library conservator for the Harold B. Lee Library at BYU. In turn, in 1977-78, Craig interned at The Library of Congress in book conservation under the keen direction of Don Etherington and Tom Albro. Though a natural problem solver with talented hand skills, Jensen's study opportunity at L.C. raised his standards to another level as a bench conservator and bookbinder. By 1981, he was recruited to Austin, Texas, by Don Etherington (after his move there) to become head book conservator at the new laboratories of the Conservation Department at the University of Texas, Harry Ransom Humanities Research Center. Eventually, in 1984, Craig Jensen left the HRC conservation lab and established the Jensen Bindery, first for book conservation and boxmaking, then with a focus on limited edition bookbinding.

In less than three years since first seeing Craig Jensen work inside a small garage bindery, he had moved into a larger space in the same building where Tom Taylor's press and publishing venture was locat-



ed. A few more employees had been hired after partner Gary McLerran left for California. I was fortunate to join the Jensen Bindery staff in 1987 after completing a master program in fine binding at the HRC called *The First Institute of Fine Binding and Conservation*, the vision of Don Etherington and HRC Director Decherd Turner. By then, Jensen Bindery had been moved to an even larger commercial space in a business park in northeast Austin. Now, this was the kind of space I had visualized Craig Jensen in, on my book

arts trip of 1985!

At the onset of establishing his own workshop, Craig Jensen incorporated a refined, northern European style of case binding for his editions with elegantly thin boards, small squares and more defined and well-formed joints. There was no room for error within these parameters. When working with leather, Craig scored the area to trim off with a bonefolder, so that when the decorative paper was applied it looked like blind tooling. Case boards were back cornered and the leather spine turn-ins slightly pushed up during construction to leave just the right amount of leather to form an attractive headcap.

As the company grew, Craig Jensen had more administrative demands and put in long hours to meet deadlines, often barely meeting his employees' payroll. So when the owners of two library binderies from Massachusetts, Acme and the Bridgeport National, approached Jensen with a business venture, he was ready for the challenge. Their goal was to develop a preservation service company that fell between rare book conservation and library binding. Craig took on the partnership and BookLab, Inc. was established in April 1988, bringing Gary Frost from Chicago to develop the library preservation services. As BookLab, Inc., the bindery continued to specialize in edition binding and boxmaking, while it developed its preservation photocopy (to deal with the brittle book problem) and collection maintenance repair services to be offered to the library field.

In fine edition work, Craig Jensen's reputation grew for accepting and taking on the unusual. Work arrived from the Artists and Writers Series published by the Whitney Museum of American Art or the finest art editions of Vincent FitzGerald & Company of New York. With Gary Frost on the team, more demanding structural problems were overcome and complex editions accepted like the Ellesmere Chaucer facsimile edition of folio sized oak boards covered in tawed goat-skin in a 15th century style binding.

BookLab, Inc. expanded from less than a half dozen employees to over thirty, with departments in library book repair, preservation photocopy, clamshell boxmaking, and edition bookbinding. The

continued on page 10

Jensen Bindery binding style evolved into a BookLab style, which included larger board squares and joint widths during the construction for speed when working with a larger crew; but never did it compromise the quality of structure or materials. Innovations such as the air compressor press allowed the bindery to produce what the Toronto Public Library described as "the largest clamshell boxes in North America". Computer programs were formulated with cutting specifications for box work that made it possible to take numerous mixed batches of boxes for housing rare books from various library collections. Craig even designed special press boards made of thin Baltic Birch wood with extruded aluminum edges that were custom fit to the different thickness of binders' board, making the pressing job faster by allowing more books to be pressed at once. The collection maintenance repair service was designed in a manner that allowed library administrators to budget and plan for the maintenance of their collections.

It may be surprising to realize that BookLab, Inc. existed only ten years before the partnership dissolved in 1998, but the work produced at both BookLab, Inc., and Jensen Bindery are a testimony of the vision and standards originally set by Craig Jensen in his small garage bindery. In 2002, Craig and wife Ann moved to the outskirts of San Marcos, Texas, where he returned to the concept of a small hand bindery, reestablishing the workshop with his original partner Gary McLerran. They called BookLab II.

Originally a native of southern California, born in 1951, Craig Jensen recently celebrated his 60th birthday, which may seem young for a recipient of a lifetime achievement award. The contributions of Jensen's thirty-five year career in bookbinding has furthered the craft through his training of countless employees, while leaving a legacy of work for future generations to study. Even more exciting are current projects and editions being bound at the BookLab II bindery that mesh the Jensen master craftsmanship with some of the finest letterpress publications being produced in the United States today. Lastly, this award honors a fellow colleague, who would rather work behind the scenes than out in public; who, on first impression, may seem pensive and quiet, even shy; that is, until he is engaged by a certain technical question or if he is asked to show a book he has bound, then one has the surprise of discovering, with wit and humor, the utter passion Craig Jensen has for the finely printed and hand bound book.

Membership Report

August 2011

The information below was received from May 1 to July 2, 2011. Please enter the changes into your Membership Directory. As of July, 2011 there were 878 members.

Please send all changes and corrections to Membership@guildofbookworkers.org or your new Membership Chairperson, Chela Metzger.

It has been a pleasure serving you and getting to know you better these past eight years, but now I have to spend more time being a binder. Bernadette Callery had this post for twenty years. I find that after eight years, my workbench is calling to me. (Actually, it is screaming for me.) There have been almost as many changes in the way the membership is handled in these past eight years as there was in the twenty before that. No doubt there will be more.

Please help Chela Metzger with her new position by renewing and/or updating your contact information by September 1, 2011, so that she can begin editing the next Membership Directory.

New Members

Abilock, Jill 2087 Ferry Road, Charlotte, VT 05445 (B) 802-238-0883 (E) sixloonsstudio@gmail.com (U) tinyurl.com/SixLoonsStudio AB*, BB, BS *New England*. **Anderson, Katy** 1271 Kestrel Ct., Concord, CA 94521 (B) 925-788-3284 (H) 925-788-3284 (CP) 925-788-3284 (E) sherpafloat@gmail.com BC, BB, PC, RR, *California*. **Burrell, Ginger** 845 Schoolhouse Road, San Jose, CA 95138 (B) 408-839-7940 (E) ginger@rkg.com (U) www.gingerburrell.com AB*, PM*. **Gonzalez, Melissa** 9312 San Fernando Way, Dallas, TX 75218 (CP) 214-616-1030 (E) melissaggonzalez@sbcglobal.net, *Lone Star*. **Hale, Faith** 275 Maple St., Apt. 2, Brooklyn, NY 11225 (E) fnhale@gmail.com, *New York*. **Henderson, Lara** 2 College Street, RISD RLO, Providence, RI 02903 (E) lahdesign@gmail.com (U) www.larahenderson.com AB*, Pr*, *Delaware Valley, New England*. **Hjelmroos-Koski, Mervi** 2004 Clipper Drive, Lafayette, CO 80026 (E) mervi.hjelmroos-koski@botanicgardens.org (U) <http://botanicalillustration.blogspot.com/> AB, BC, BB, C, CO, CM, DB, MS, *Rocky Mountain*. **Huebner, Erwin** 29 Salme Drive, Winnipeg, MB R2M 1Y8 CANADA (B) 204-474-6304 (H) 204-257-6734 (CP) 204-781-7324 (E) ehuebner@cc.umanitoba.ca AB, BB, CO, DP, DB, PM, Pr. **Hulme, Susan** 1612 Linden Ave., Nashville, TN 37212 (B) 615-294-6535 (E) sh@bluemarigold.com (U) bluemarigold.com AB, BB, DB, PM, Pr, *Southeast*. **Johnson, Sabrena** 77 Lowden Ave Apt 3, Somerville, MA 02144 (CP) 215-896-2985 (E) kalima13@gmail.com BC, BB, CM, RR. **Josan, Alina** 1638 S. 4th St., Philadelphia, PA 19148 (E) alinajosan@gmail.com, AB, BC, CM, PC, RR, *Delaware Valley*. **Kirby, Nan** 530 Northlake Dr., Dallas, TX 75218 (H) 214-324-0468 (E) donkirby@aol.com, AB, BB, *Lone Star*. **Louie, Roella** 716 North Robinson Street, Los Angeles, CA 90026 (H) 323-522-6347 (CP) 310-809-5555 (E) roellalouie@yahoo.com AB, BB, *California*. **Maddock, Lucy** 11 Telford Road, Barrington, RI 02806 (CP) 401-499-6811 (E) lucymaddock@maddockcenter.com, BB, DP, Pr, *New England*. **Mankowski, Dawn** 94 Howe Street #3, New Haven, CT 06511 (E) dcmankowski@gmail.com. **McNeal, Carrie** 5105 Kennett Pike, Research Building, Winterthur Museum, Winterthur, DE 19735 (B) 618-920-1787 (H) 618-920-1787 (CP) 618-920-1787 (E) clinnmcneal@gmail.com BC, PC, RR, *Delaware Valley*. **Milham, Allison** P.O. Box 1402, Paso Robles, CA 93447 (E) allisonmilham@gmail.com AB*, BB*, PM*, Pr*, RR*. **Mitchell, Lesley** 1315 Buttonwood Street, Philadelphia, PA 19123 (B) 215-629-2344 (H) 215-629-2344 (CP) 267-255-6677 (F) 215-629-2344 (E) lesley@lesleymitchell.com (U) www.lesleymitchell.com AB*, *Delaware Valley*. **Patrician, Jason** 73 Bayshore Drive, New London, CT 06320 (H) 860-437-1250 (CP) 860-405-4658 (E) jason@jpatriciandesign.com (U) www.jpatriciandesign.com AB*, BC, BB*, DP*, DB, RR, *New England*. **Schell, Audrie** 120 David Avenue, Hamilton, ON L9A 3V5 CANADA (E) schellaj@mcmaster.ca BC, PC. **Sasaki, Allan** 13100 Valleyheart Dr #305, Studio City, CA 91604 (B) 818-487-6594 (H) 818-986-1838 (CP) 818-590-4622 (E) asasaki@hw.com, AB, BC, BB, C, CM, PhC, *California*. **Smick, Johanna** 348 Depot St. Suite 180, Asheville, NC 28801 (B) 828-252-1212 (H) (CP) 205-789-1740 (E) johanna@monkfishbindery.com

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Changes and Corrections:

Atwood, Cathy, remove (B). **Aurand, Gudrun** 3049 Kaiser Rd NW, Olympia, WA 98502. **Bailey, Alicia**, remove *Midwest*. **Bennett, Jeanne C.**, add fepper@windstream.net. **Biddle, Michaelle L.** (U) <http://works.bepress.com/mbiddle>. **Campbell, Carolee** (U) www.ninjabpressbooks.com. **Christchurch City Libraries**, remove *New York*. **Clark, Lisa**, (E) lisac828@gmail.com. **Cohen, Judith**, add DP. **Curry, Coleen**, remove RR*. **Dillon, Sarah Weddell**, add DB*. **Embree, Anna**, remove (H) (F) remove *Midwest, LoneStar*. **Erickson, Carol**, (E) caroleliz@g.com. **Gilbert, Ken**, add AB*, BC*, DB*, PC*. **Haldeman, Dorothy**, dahalde@verizon.net delete (B). **Halporn, Barbara**, (B & C) 617-504-7371. **Hanmer, Karen**, remove *Rocky Mountain*. **Hanmer, Robert**, remove *Rocky Mountain*. **Hannaford, Susan W.** (E) swhtv@localnet.com. **Harris, Yumiko** (E) ynharris@mac.com. **Hennessy, Tamara**, remove (F). **Houghteling, Signa I.** 1661 Pine Street, San Francisco, CA 94109. **Graff, Anna E.** 8295 South 300 East Sandy UT 84070. **Kelzer, Marie** 238 28th Street, San Francisco, CA 94131. **Kilander, Ginny** (CP) 307-761-0833, remove (B & H). **Kuflik, Louise** remove (B) and commissions. **Lanning, David** (F) +44 1506 437749 (E) sales@hewit.com, MS*. **Lawson, John G.**, jgl.bookguy@gmail.com. **McAfee, Christopher**, (CP) 801-787-7938, (U) <http://web.mac.com/mcafee1> remove Fax. **Messina, Terri** (E) tmessina@yahoo.com. **Miller, Pat** remove phones, (E) pj43mill@frontier.com. **Mowery, John Franklin** (B) 202 468-8644 (H) 443-881-4070 (CP) 202 468-8644 (F) 202 468-8644 (E) paperconserve@yahoo.com DB*, PC* remove *Potomac*. **Owen, Patricia**, remove (F), *Midwest*. **Reid-Cunningham, James**, AB, BB, BC, DB. **Sampson, Mary Ann**, remove (H). **Thomas, Christina** remove (P) add RR. **Thomas J. Watson Library**, remove *New York*. **Turner, Nancy** 11479 Rose Ave., Los Angeles, CA 90066. **Van Pelt, Lisa**, (E) lvbookbinding.com. **Welker, James E.**, remove Fax, add *Potomac, Rocky Mountain*. **Wood, Pamela S.**, add *California*. **Yancey, W. Timothy**, Legacy Book-binding & Restoration L.L.C.



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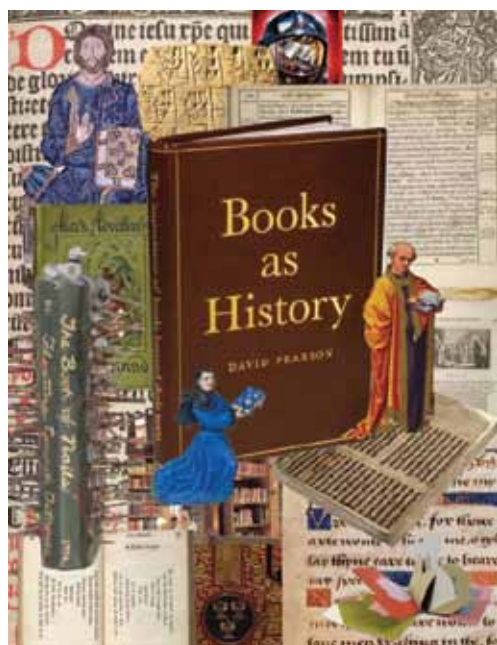
Book Reviews

Books as History: The Importance of Books Beyond Their Texts, Revised Edition, by David Pearson. Oak Knoll, 2011. 29.95

Review by Sandy Cohen

In a large sense, this is a reasoned appeal to libraries and collectors to keep books in all editions, forms and conditions on their bookshelves and not to shelve them in favor of mere electronic substitutes, for which they are not substitutes. David Pearson makes the point that it is not merely the text that contribute to the meaning, but the entire context. Different typefaces, different illustrations, typography, etc. make for different understanding. The marginal notes by past owners and library borrowers, the bindings on various editions, the printing history, the dangers of electronic obsolescence, the study of early copies of texts, their distribution and marginal notes all make up a valuable and irreplaceable historical record. He cites the first edition Copernicus's *De revolutionibus* as one good example, a study of not merely the text but everything from the distribution to the condition of various surviving copies of the book reveals much about contemporary acceptance of the author's ideas.

Though the entire book has been revised and corrected, the first and last chapters are especially re-worked in light of the developments in electronic publishing since the first edition in 2008. This is a well-made book with hundreds of relevant pictures, well thought-out and well-written. Even if you have read the first edition I highly recommend this revised one.



Masters: Book Arts, Lark Crafts 2011, ISBN 978-1-60059-497-7

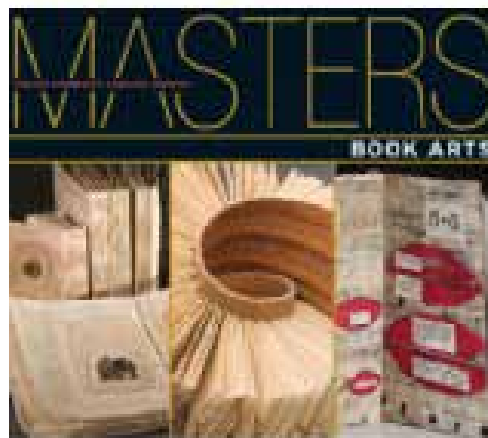
Review by A.Lapidow

Masters: Book Arts is one in a series of catalogues showcasing leaders in various disciplines. Each volume in the series focuses on 40 international artists in a specific medium. The juried participants in this volume are front runners in using the book form to carry their artistic vision(s) forth. The volume is presented as an exhibition, and was curated by Eileen Wallace, a letterpress printer and bookbinder.

The entries begin with a photo of the artists and a short summary of their works, followed by several pages of well-photographed representative creations. For some artists, there are illustrative quotes among the works that give context or intent.

The range of works showcases a broad spectrum of book arts. From a list of 250 artists, 43 were selected to give a wide view of the many aspects of artist books, which can include traditional and fine binding, letter press, altered books, sculptural works, and box making, to name a few. All of which are well represented here. This collection is an excellent tour through the vast field of book art. Each artist is represented with sufficient pieces to give an understanding if non-tactile view of their craft. As an exhibition, it works well in displaying a range of styles. A number of pieces are shown from different angles, many more than a physical space could accommodate.

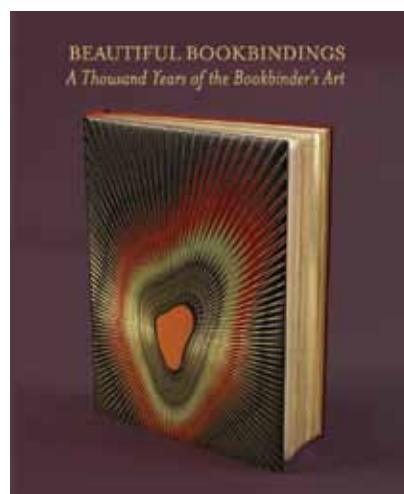
If one is interested in an extensive overview of the field, this is a great place to begin. There are lots of styles, lots of pictures and lots to think about.



Beautiful Bookbindings: A Thousand Years of the Bookbinder's Art, by JPM Marks, (Oak Knoll Press, 2011)
\$49.95

Review by Sandy Cohen

This brief photographic survey can best be described as a coffee table book for bibliophiles. The full-color photographs, especially the close-ups, are magnificent. But since the book has only 167 pages of photographs and short descriptions, that only allows for .167 pages per century. And since the book celebrates bindings from all over the world, obviously, a few stylistic movements, such as Art Nouveau, for major example, have been slighted. Occasionally the author's introduction lapses into tautology ("Figurative illustration is not prevalent in Muslim art, and therefore rarely appears" for example), but generally is lucid and helpful. After the first section, "Early Books," the book is organized by century. My chief objection to this otherwise enjoyable survey is the inclusion of pastiches as examples of period bindings. Though the author usually acknowledges them for what they are, readers would be best served had they been placed in the chapter on the century in which they were produced. For example, the clearly Victorian binding now covering the British Library's copy of *The Lindisfarne Gospels* is presented in the "Early Books" chapter when it more properly belongs with the other 19th century pastiches.



Most glaringly, Stanley Brey's *Great Omar III* is pictured as if it were a facsimile of the *Great Omar* that went down with the Titanic. The fine close-up photography on page 155 shows that this is, (and there is no kind way to say this) though an admirable and painstaking attempt, clearly third-rate work.

Despite the few minor faults I've pointed out, *Beautiful Bookbindings: A Thousand Years of the Bookbinder's Art* is a beautifully produced and printed art-book. The color photography is wonderful and the insights and occasional gossip fun.

Binding Friendship: Ricci, China and Jesuit Cultural Learnings, ed. Jeremy Clarke, S.J., Lake Coreth and Caitlin M. Cain, Chestnut Hill, Massachusetts, The Jesuit Institute of Boston College, 2011.

This beautifully organized exhibition catalogue accompanies an exhibition marking the 400th anniversary of the death of Matteo Ricci, the celebrated Jesuit missionary to China who died in Beijing in May 1610. Boston College assistant professor Jeremy Clarke, S.J., Lake Coreth, Caitlin M. Cain, Grace Heisenbottle and students of the HS 306 *Beyond Ricci* history class organized the exhibition. The students were fascinated both by the content and the bindings of the more than fifty volumes included in the exhibition. The Jesuitica Collection is profoundly rich in historical, philosophical, scientific and religious information. The lavishly printed volumes contain splendid images, maps and diagrams—many shown in the catalogue. Of special interest to bookbinders is the attention the student organiz-

ers gave to the Jesuitica bindings. The color-printed catalogue has a number of pages devoted to images of period vellum and calfskin bound books, and also includes a volume which was re-bound by GBW member, Mark Esser, during his tenure as Book Conservator at Boston College. Producers often overlook the bindings when compiling exhibition catalogues, so this book is a treat for bookbinders and book collectors.

Barbara Adams Hebard, Conservator,
John J. Burns Library, Boston College



Image courtesy: John J. Burns Library,
Boston College

Can creativity be sparked externally?

Often I am asked the following question: *"I don't consider myself a creative person but would like to be, is it something I can learn?"*

It is the same question I received in a letter from a musician friend. *"I have been thinking about asking someone at the visual artists' guild here about whether they might consider offering some sort of general principles of design class. I really don't know what I am talking about or what to ask for but I am interested in experimenting a bit more with collage and would feel much better about it with some sort of direction. Or perhaps it would be sort of like teaching improvisation, and if there were not a natural talent there it would be hard to develop. Is there a good starting place for someone who does not naturally show that spark of creativity? Can creativity be sparked externally?"*

My answer is yes. Creativity is a habit that can be sparked externally. Working at any art and craft is like cooking. Simply put, cooking is made up of ingredients and recipes. Most of us are happy to explore cookbooks by perusing the pictures of food and following the recipe. Budding chefs develop a palate and curiosity about different flavor combinations. Food critics who grade restaurant menus for a living do not have a strong sense of taste or any extra skills than the rest of us, but rather a passion for food. People who are intuitive often jump in and learn by doing. Those of a more sensing nature like to have a bit more information before delving in.

In art, design elements are the ingredients and design principles are the recipes. An artist's focus may vary but design elements and principles are the same for every art form, from music to painting, from architecture to books. Elements are the vocabulary of work and principles are the grammar. It is astounding the endless variations one can achieve through playful combinations. Here is a list of basic design elements and principles.

Design elements: LINE, SHAPE, MASS, SPACE, COLOR, TEXTURE

Design principles: UNITY and VARIETY; BALANCE, EMPHASIS and RHYTHM; PROPORTION and SCALE

You may recognize and understand the words in this list as they apply to music or some other art form in your experience. Each of these elements and principles can be appreciated simply or be expanded to include more detailed applications. For instance, color includes light, hue (the name of a color), value (the lightness or darkness of a color), the color wheel, and color theory. We see colors, but we can hear them as well. For example think about how choral voices (soprano, alto, tenor, and bass) lend color and timbre, to create a rich composition.

To spark your creativity, start with a 2-D design class. Creating collages is another good way to begin using design elements and principles. I once taught a class entitled "The Language of Design through Collage." Beginning with black and white papers only, participants worked through numerous combinations of design elements and principles. Gradually we added one color to the mix and only went to full color at the end of the two-day workshop. Working in black and white allows one to focus on the design of a piece, forcing you to be creative with the choices at hand. In a way, it mimics studying musical scales and chords – you learn to understand what it is you are manipulating.

*Thank you for taking the time to read my final article for the GBW Newsletter. It has been a pleasure and a great learning experience to write these columns. I took over the calligraphy column from Fran Manola in August 1996 when Margaret Johnson was the Newsletter editor. My early columns were rough and full of hilarious errors. Margaret always took me seriously and I am eternally grateful for her support and friendship. Jody Beenk and Cindy Haller have been kind and supportive as editors as well.

I have enjoyed hearing from my readers - thank you.

Sincerely,

Nancy Leavitt

Stillwater, Maine

>www.nancyleavitt.com<

You may continue reading my book arts and calligraphy segments in monthly updates on my blog at >www.nancyruthleavitt.wordpress.com<

Editor's Note: This issue features the last article submitted by Nancy Leavitt. Nancy has been a loyal contributor for the past 15 years, in which time she has shared her talents, thoughts, reporting and expertise not only in the field of calligraphy but in the processes of creativity. She believes that it is time to pass the torch to another calligrapher. Please keep up with Nancy on her website and blog to continue enjoying her art and philosophy.



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Clamshell Housing for Multiple Objects

by Pamela Barrios

INTRODUCTION

It is useful to house two objects together. An example would be a rebound book whose original covers it is important to keep. Shelves can be built within a clamshell box, but often the box can become heavy and the construction can be complicated. If the two items are close to the same size, a simple divider can be added to the inside tray of the traditional clamshell. These instructions assume knowledge of how to construct the traditional clamshell. (Fig.1)

The clamshell box is constructed of three parts: two nested trays, and a case that encloses them. Many versions of their construction exist. *Boxes for the Protection of Books: Their Design and Construction* is still available from the Library of Congress.

Gary Harrison provides a clear set of instructions on the web at: <http://www.indiana.edu/libpres/Manual/treatments/clam/front.html>

INSTRUCTIONS

- 1) Measure the height and width of the larger item. Make a divider using 4-ply museum board. Use the larger item's height measurement minus 1/8 inch and width minus 3/8 inch.
- 2) Cut cloth or paper to cover the divider. Add 3/4 inch to the head, tail and foredge for turn-ins. On the spine side, add 1/4 inch plus additional cloth to cover the inside of the spine plus turn-ins. This will of course be particular to the box itself. (Fig. 2)
- 3) Cover the bottom, head, tail, and foredge of the conservation board. (Fig. 3)
- 4) Stack the two items with the divider between them, to measure for the inner tray. (Fig. 4)
- 5) Construct and cover the inner tray as you would normally do with the system you are using.



Fig. 1 Clamshell made by Pamela Barrios



Fig. 2



Fig. 3



Fig. 4

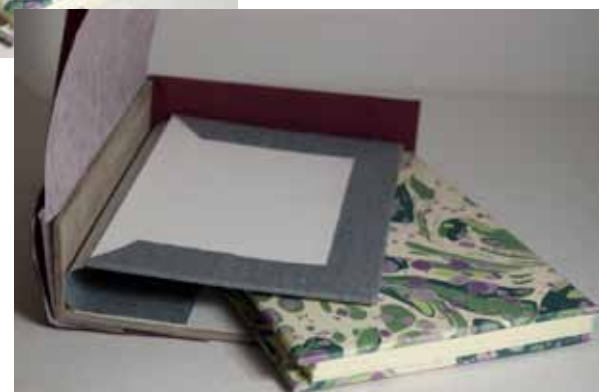


Fig. 5

6) Finish the inner tray except for the inside of the spine side of the tray. (Fig. 5) This will be finished after the divider is in place. (For demonstration purposes, I omitted one side wall, so that the placement of the divider can be seen. In subsequent images, the third wall is complete, as it should be.)

7) Glue the divider into the tray, making sure the foredge does not extend beyond the width of the inner tray. Leave a 1/3 inch joint area next to the spine; continue to glue down the cloth down the back of the spine underneath the divider. Finish with turn-ins at the bottom of the tray. (Figs. 6, 7, and 8)

8) Finish the inner spine covering of the tray. The cloth will cover the exposed spine of the tray; stop at the divider and cover the joint area of the divider, meeting the 3 turn-ins already in place. (Fig. 9)

9) Cover the top area of the divider with paper or cloth. Information can be printed or stamped on this area. (Fig. 10)

10) The inner tray can now house 2 items, and the clamshell box can be completed. (Fig. 11)



Fig. 6

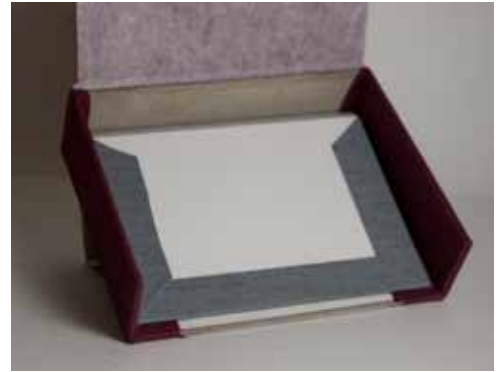


Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 11

A Librarian's Perspective on Jurying a Book Arts Exhibit

by Brea Black

In August 2010, Alicia Bailey, Director of Abecedarian Gallery in Denver, Colorado, invited me to jury the 2011 *Artists' Book Cornucopia II* exhibit. I jumped at the chance to serve as juror. As a Special Collections Librarian, it was a great opportunity to get acquainted with a large group of book artists at one time.

The prospectus for the exhibit stated that "any artist bookworks" were eligible, the only limitation being the physical size of the piece. All processes, all materials, and all techniques were accepted. When I received the digital images of the entries in February 2011, I was eager to get started. I was really looking forward to exploring my personal definition of an artists' book.

The entire jurying process was done electronically. I was sent 2 images of each submitted entry. I also received an artist-provided description of the book, including materials, dimensions and dates, as well as the artist's statement about the book. Ideally, I would've used two computer monitors side by side to view the images and text at the same time. I only had one monitor though, so I decided to use a paper notebook instead. I use a similar system to evaluate artists' book purchases for the Topeka & Shawnee County Public Library's Special Collections, so I knew it would work for this process too.

Before I started making any firm decisions, I wanted to see all the entries at the same time. During this first review, I mentally selected pieces that I would like to include in the exhibit, as well as pieces that didn't fit. In the second review, I began the initial selections and exclusions. When I selected a book for the show, I assigned it a number, cut out its thumbnail image and taped it into my notebook. I also included notes about the materials and techniques used in each piece. Since I was not able to physically handle the books, the descriptions and digital photographs of each entry were crucial. If the description of a book did not match what I saw in the photograph, I had to eliminate that piece.

I lived with these books every day. I ran through the images in my head wondering about the techniques used in this one, the materials used in that one, and figuring out how this other one worked. I didn't judge one piece against another. I evaluated each book using a series of questions. Did the format or scale of the book help to tell its story? Did the materials used in the book work together as a whole? If text or images were included, how were they used and why? I continued the slide show in my head.

As I worked my way through the entries, my definition of an artists' book evolved. Initially, I selected more traditional pieces, books with text and "pages" that could be manipulated. It didn't take long for me to realize how ridiculous these self-imposed limitations were and to adjust my thoughts accordingly. Keeping in mind the "Cornucopia" part of the exhibit title, I went back and re-examined the pieces that I had rejected earlier.

After a week of total immersion in books, I chose 48 pieces for *Artists' Book Cornucopia II*. Each piece represents a unique vision and provides a unique experience. I was inspired by the creativity and originality shown in these artists' books and feel that they are a true representation of the diversity in the field of book arts in 2011.

The online catalog for *Artists' Book Cornucopia II* can be viewed at:

>http://abecedariangallery.com/assets/content_files/abc2/abc2-welcome.html<

Brea Black has been a Special Collections Librarian at the Topeka & Shawnee County Public Library in Topeka, Kansas since 2004. She is a member of the Guild of Book Workers and the College Book Art Association. Brea has a Master's of Library and Information Science from San Jose State University in San Jose, California, and a Bachelor of Arts in Art History from the University of Kansas.

From the Editor:

GBW is a dynamic organization and we have many talented people who wish to be a part of the process. With that said, you will find some changes in reporting beginning with the October issue:

Beth Lee – will assume the position of Calligraphy Correspondent. Again, our thanks to Nancy Leavitt, who has engaged and enlightened us with her years of articles.

Chela Metzger – will take over as Membership Chair. Cris Takacs is turning over the reins to spend more time at her bookbinding bench.

Book/DVD Reviews – As the Guild evolves with updates on our website, and a different direction in the Journal publications, the Newsletter committee will be coordinating book/DVD reviews with the Journal committee to provide the membership with a different approach to using book-related reviews for our members' benefit.

I, especially, sincerely thank **Sandy Cohen** for all of his years of coordinating and writing reviews for the Newsletter. He has always been punctual and has worked with publishers for books to review and gain photos to illustrate the reviews, along with soliciting others to review books. I owe a big "thanks" for Sandy's support of me over the last three years.

HORIZON

Upcoming GBW Exhibition

The Intent to Enter form for the Guild of Book Workers' next exhibition, HORIZON, is now available online at www.guildofbookworkers.org. Please submit the online form or return the included paper copy. The deadline for submitting an Intent to Enter form is September 30, 2011 (postmark date).

Set to open in the fall of 2012, this GBW exhibition will explore the idea of “horizon”. Whether by contemplating the apparent horizon, personal horizons or the horizon of the book as a binding or an object, this exhibition will showcase the current work of the members of the Guild of Book Workers while also offering a glimpse into what is just beyond. Members are invited to interpret “horizon” as broadly or as narrowly as they wish.

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 printed 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. Please consider donating to the catalog fund. A donation form for the catalog fundraiser is also included in this issue of the newsletter.

Gifts of any amount will be graciously accepted and acknowledged in the catalog and in the signage posted at each exhibition venue. Donors of \$250 and above will receive a complimentary copy of the catalog. All gifts are tax deductible.

Entrants must be current guild members and exhibitors must maintain their membership in good standing throughout the duration of the traveling show. To join today, visit www.guildofbookworkers.org/members/index.php

To view our most recent exhibition, *Marking Time*, visit the online exhibition catalog at www.guildofbookworkers.org/gallery/markingtime/index.html

Questions/comments: exhibitions@guildofbookworkers.org

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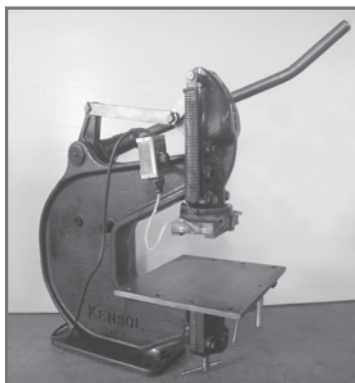
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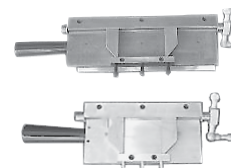


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The Marbling Tray

by Iris Nevins

MORE PAPER EXPERIMENTS

I have been very obsessively experimenting with over buffered papers, which seems to be most, in trying to get them to marble. It used to be that you could just find a paper you liked and it would probably work, but not so any longer. It is extremely frustrating to marblers, as one by one, the papers they relied upon stopped working. The color would run off or rinse off. If you have been following this in past articles, you will know the cause is the buffering agent, calcium carbonate, used to deacidify papers. Paper manufacturers also discovered that up to 50% of the pulp can be calcium carbonate, and still be “paper”, and is very cheap, less than other pulps used. So the norm has become overbuffered papers. Even “fine” papers, art papers etc. have been over buffering beyond what is needed to simply deacidify. If a little works, more is better....right? Well not for marblers.

There is no amount of alum that overtakes this buffering, I have tried that. Alum is the mordant that binds the pigments to the papers. The papers are pre-treated with an alum solution. The calcium carbonate immediately neutralizes it and it no longer holds the paints to the paper. I decided this winter to give some of these papers a try: Classic Linen, French Papers Construction Paper (nothing like school construction paper, very nice tight weave!), French Papers Durotone, Natur Text from Hahnemuelle and sulfite paper from Nasco. These were chosen because they were what I had. I had bought all these in hope they would work, or had used them in the past and the new batches were over-buffered, the formula had changed. No warning, no returns...so I have thousands of sheets of nice papers that will not marble in the way we are used to.

So, I figured, before I get rid of them, let's play with them. Since the alum is useless, why bother. I used them right out of the box. I should add that the French Co. Papers, DID marble with alum, in spite of being buffered, and perhaps they were buffered with something other than the calcium carbonate. The problem is that they are terrible when wet, they buckle wildly and tear off the line. So I tried all these without alum. They all ran. If I tried to rinse all the color would come off. So instead I dragged them over the side of the trough or tray. Amazingly some worked! As long as there was not any dripping, which would carry the color off. So ideally, laying them flat to dry is best.

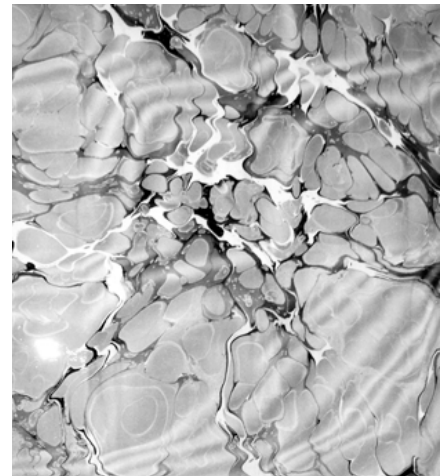
*Spanish Moire,
courtesy Iris Nevins*

Classic Linen (Georgia Pacific) surprised me the most. I found that at very least the earth pigments, lamp black, the ochres, stayed on. I had pretty deep color. Even a Cadmium red and Ultramarine did pretty well. The weather was still cool and the room, and papers

stored were very dry. I will explain more of that in a bit. The Natur Text, was awful, it smeared off. It used to be one of my standby papers, too bad. Same for the Classic Linen. The Nasco Sulfite...same... terrible. The French Co. papers were amazing, and what was great.... not having the alum, meant not having to wet them, so they didn't stretch, curl and buckle prior to marbling. and they behaved pretty well to hang on the line, none tore off, but you have to be careful. The French Construction Paper, that was better than the Durotone. It is a 70 pound paper, both are, but they feel thinner, and it does a gorgeous *Spanish Moire*, better than an 80 pound paper, which tends to subdue the wave I find. I found also that it can take a very gentle rinse too, best if you can avoid it though, by using “just enough” paint, not over do it.

Fast forward to this week – it's hot, humid, and I never thought air conditioning could replicate a true cool day, even if you get the temperature the same, and apparently my papers are of the same opinion! I spent a few marbling sessions in this summer weather, and was really upset to find that the Classic Linen didn't behave as well in holding the paints as it had in cold weather. The French papers were a little runny, with the Construction behaving the best of the two, and both needed a little gentle rinse from a cup. They stayed bright however, the color better on the Construction, by a little. I took no risks and dried them flat.

Still, I would like to find a way to consistently use these “modern” overly buffered papers, but now it seems more experimentation is on order. So for now, the only paper I will use (except for some old stock I am still working my way through) is the unbuffered bond from Talas. This marbles well and consistently. I am still stuck with thousands of sheets though, of buffered papers, and would love to find a way to make them marble. That too would mean we could return to the freedom of just deciding to buy a paper because we liked it. Keep in mind too, you can marble high quality inkjet papers quite well without aluming. So for smaller scale or hobby marbling, you can try a few of the papers from Staples. They have them up to 11” x 17”. Sometimes both sides are not coated with the inkjet formula, so you'd have to find the right side.



In Memoriam

Eva Van Breugel August 2, 1940 – June 18, 2011

Eva Van Breugal, distinguished paper marbler and bookbinder from Driebergen, The Netherlands, has died. She was diagnosed with pancreatic cancer on the first of April, 2011 when the cancer had advanced so far as to make treatment useless. Her last weeks were spent in the care of her children who gave her comfort and much pleasure. She was active until the last days of her life, and she was able to die at a time of her own choosing.

Eva was born in the Dutch East Indies (now Indonesia), the daughter of a teacher of biology and a Dutch Government attorney. She spent years one and one-half to five with her mother and two brothers in a Japanese internment camp. Her father was later interned in a prisoner of war camp in Singapore as a Dutch Reserve Naval officer after being on the losing side of battle of the Java Sea.

After World War II, the family returned to The Netherlands.

Eva was educated in Paris where her father worked at NATO. She attended university in Leiden, The Netherlands, graduating as an attorney. For a time she worked for the Ministry of Foreign Affairs, then married and produced two children. During this period she learned bookbinding, then took up the art of marbling paper.

At this time, paper marbling was a closely guarded secret, and no complete instructions had been published. Eva researched, found clues here and there, consulted other marblers and experimented with her own methods. She mastered the art and became known for her beautiful patterns and the consistency of her output. She exhibited and sold her papers throughout Europe, showing regularly in Paris, and in the United States, notably at the annual Guild of Book Workers Standards of Excellence Seminars. Several of her papers were exhibited at the International Marblers' Gathering in Istanbul, Turkey in 1997.

Her "Dragonskin" marbling was exhibited in 1997 at the Yildiz Sarayi in Istanbul, Turkey and in the 29th Hand Bookbinders of California Annual Members Exhibit in 2001, in San Francisco. Two segments of the work are in the museum in Leipzig; the third is in a private collection in San Francisco.

Eva gave up the practice of marbling in the early 2000s, and collected her diaries and recipes (which she translated into English), and paper samples into seven books which she bound herself. She had also amassed a remarkable collection of her own marbled papers and those of other marblers. The Books Museum in Leipzig has purchased the collection where it will be available to scholars and others in perpetuity.

She is survived by her son, Seino, a linguist who lives and teaches in Thailand, and a daughter, Claartje, who lives in Berlin, as well as many friends throughout the world.

Signa Houghteling

June 20, 2011

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<http://www.guildofbookworkers.org/resources/newsletters/index.php>

For availability of back issues, contact the Guild's Treasurer at
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Items for the Calendar should be sent to:

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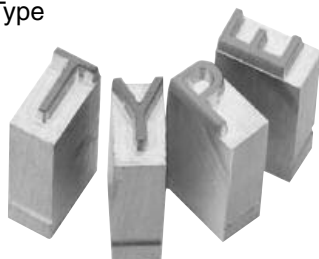
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