

*The Thread That Binds:
Interviews with
Private Practice
Bookbinders*



*An Exhibition of the
Lone Star Chapter*

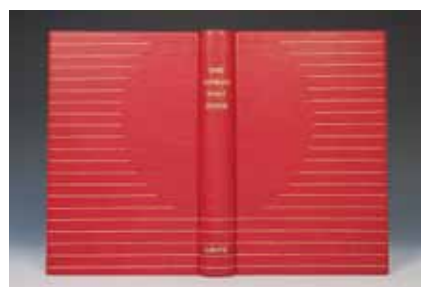
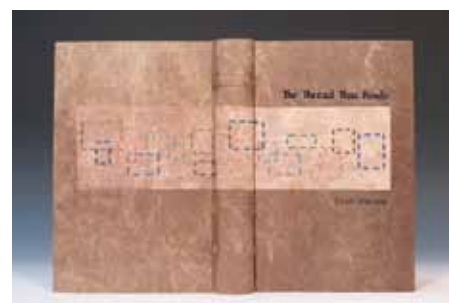


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Cover Art: Selections from the Lone Star Chapter's exhibition, *The Thread That Binds: Interviews with Private Practice Bookbinders*, by Pamela Leutz. See related article and more samples on page 8.

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President's Column

As this reaches your mailbox, many of us will be gathering in Boston for the annual Standards of Excellence Seminar. This year's conference filled up in record time. The seminar should be a great one, with a lineup of presenters and tours that only Boston can offer. I'm looking forward to the programming as well as getting to see so many friends.

The next issue of the Journal is in the production phase and we plan to have it to you this Fall. Once again, the committee, lead by Journal Editor Cara Schlesinger, is continuing the great work seen in last year's Journal. The board has also been looking at our past issues of the Journal. You may already know that we've started posting out-of-print issues on our website for you to download as PDFs. We started with issue 29:2 which includes Frank Mowery's impressive article on Book Clasps. Keep your eyes on the website for additional issues as they sell out. If you can't wait for us to post them online, back issues of most of our Journals are available for purchase on the Guild Website.

Preparations for the GBW exhibition, Horizons, is underway. An impressive list of venues have been picked, including The Utah Museum of Fine Arts during the next Standards Seminar in Salt Lake City. The intent to enter forms are at the Guild website and I encourage you all to participate. The entry forms will be on the Guild website this winter and we'll be sure to let you know all the deadlines as they come closer.

Communications Chair Eric Alstrom, has been adding to the website, updating and making it easier to join or renew membership, register for Standards, and purchase Guild Journals, Newsletters, and Catalogs. Right now he's working with our web designer on the Horizons entry forms and an online credit card option for Guild Chapters to use for workshops and future chapter exhibitions.

I encourage all of you who will be in Boston to attend the annual meeting and to let us know what's on your mind. The feedback we get at Standards is important and useful for the Board's planning for the direction of the Guild. If you aren't able to join us in person, feel free to email anyone on the board with your suggestions and feedback. The Board tries to make the Guild a better organization for you and to support the bookbinding and book arts communities the best we can.

Andrew Huot
Guild of Book Workers President



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Calendar of Events

EXHIBITIONS

Currently and through October 21, 2011: *The 39th Annual Exhibition of the Hand Bookbinders of California, the Book Club of California*, at 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](http://www.bc.edu/a-z/maps.html)

Currently and through 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](http://www.thedcca.org/exhibit/book-contemporary-view)

Currently and through January 14, 2012: 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 Museum of Printing History, Houston, TX.

Currently and through April 15, 2012: *One Book, Many Interpretations: Second Edition*, celebrating 10 years, Chicago Public Library's Special Collections Exhibit Hall, 9th floor, Harold Washington Library Center, 400 S. State St. [>chicagopubliclibrary.org](http://chicagopubliclibrary.org)

October 20 to November 19, 2011: *PAPER 250*, an exhibition by The Friends of Dard Hunter; at Lichtenstein Center for the Arts, Pittsfield, MA, in honor of Berkshire County's 250 years of existence. All works to be donated for fund raising for the organization.

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

CALL FOR ENTRIES

By October 24 (or hand delivered by October 28): exhibition application due for *The Decorated Book: Continuing a Tradition* at The Athenaeum of Philadelphia, Philadelphia, PA. Contact: Sandra L. Tatman at >sltatman@philaathenaeum.org or 215.925.2688.

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>

WORKSHOPS, LECTURES & OTHER EVENTS

October 13-14, 2011: *Clamshell Box Making* at School for Bookbinding Arts at Cat Tail Run Hand Bookbinding, Winchester, VA. Contact: info@cattailrun.com or www.cattailrun.com

October 2 through November 18, 2011: *The John C. Campbell Folk School*, Brasstown, NC, with the following classes. Contact: 828.837.2275 #196; www.folkschool.org

Oct 2-8: *Medieval Leather Bindings with Laced-in Boards* with Gian Frontini

Oct 9-15: *Beginning to Intermediate Book Repair* with Dea Sasso

Oct 16-22: *Small Format Marbling and Books* with Rajeania Snider

Oct 28-30: *Altered Books* with Betsy Orlando

Nov 13-18: *Trash to Treasure – Mixed Media Book Making*

October 17 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:

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

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

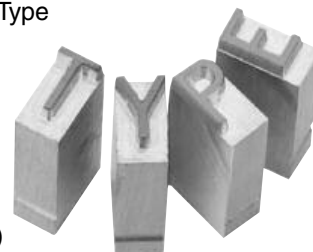
Nov 14-18: *Advanced Paper Conservation* with Renate Mesmer.

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.

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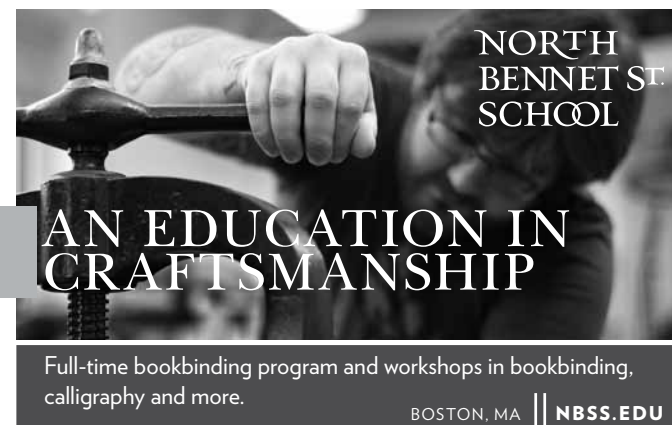
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The Book Arts Program at the J. Willard Marriott Library, University of Utah

For more information on all classes, workshops, events: >www.bookartsprogram.org< or 801.585.9191

Bookbinding Workshops – United Kingdom

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
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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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Hollander's Workshops

Visit >www.hollanders.com< for the full schedule of workshops in Ann Arbor, MI.
Hollander's also partners with the American Academy of Bookbinding and hosts their workshops.
Contact >staff@ahhaa.org< for AAB information.

North Bennet Street School

Check ><http://www.nbss.org/workshops/schedule.asp>< for current and future bookbinding classes or call 617.227.0155 x102

Old Way

Workshops with Jim Croft, Santa ID
>oldway@imbris.com< 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

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Seattle Center for Book Arts

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

Studio-on-the-Square, NYC

Intima Press & Studio-on-the-Square, 32 Union Square East, #310, NYC.
>www.StudioOnTheSq.com< or >www.IntimaPress.com< or 917.412.4134

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>www.bookarts.ua.edu<

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>www.wells.edu/bkarts/info.htm<

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Catherine Burkhard
as of 9-1-11

protest anti-war reproductive rights environment call to action climate change freedom advocacy children's rights race relations activism age discrimination LGBT rights protest racism human rights equality children terrorism homelessness call to action choice hate crimes act discrimination call to action act hate crimes change education economic rights social rights demonstration October 5-30, 9 a.m.-5 p.m. Corcoran College of Art + Design Opening Reception October 13, 6 p.m. in the North Atrium Artist Talks (in the Corcoran Auditorium) October 14 @ 6 p.m. >> Robin Price Artist, letterpress printer, and publisher October 28 @ 6 p.m. >> Amanda Nelsen Program Director of the Rare Book School at the University of Virginia

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Ed. Note: This information did not make the press time for the August issue on "Clamshell Housing for Multiple Objects", by Pam Barrios. Apologies to the author.

Pamela Barrios Bio:

I am a rare book conservator, having worked for 15+ years in New York City, and 20 years at Brigham Young University. Now retired, I am pursuing a Fine Art Degree at Utah Valley University, and extending my pursuits as a book artist. A Guild of Book Workers member since 1984, I have been a chapter chair for the NY and RM chapters, and Standards chair from 2000-2002. I am a former editor of the Bone Folder.



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It's a Celebration!

Lone Star Chapter President's Remarks from Exhibition Catalog

Yes! In celebration of the Lone Star Chapter's exhibition of *The Thread That Binds: Interviews with Private Practice Binders* by Chapter member Pamela Leutz, I welcome all who will be introduced to these wonderful bindings. The fifty-plus books in the exhibition allow us to record this as the largest one for this Chapter to date. Our newly-formed Chapter had its first one in 1993 with a theme of *The Lone Star* and we ventured forward again in 1999 with a set-book exhibition of *Heaven on Earth* by John Muir. So it has been a while and that's another reason for the celebration.

We are thankful for having the opportunity to display these bindings in the main hall of the DeGolyer Library on the Southern Methodist University campus in Dallas, Texas, from June 3 to August 12, 2011. The June 3 opening reception is another celebration! We'll be joined in the hosting by the Book Club of Texas; and the book's author will share how she managed the twenty-one interviews for the book.

Following this first venue, the bindings will travel to their second venue in Houston, Texas at the Museum of Printing History. Opening reception in that city will be on September 29 and the exhibition will run through January 14, 2012.

As always, it takes a heap of willing folks to make something happen like this in a volunteer organization. I sincerely thank our co-chairmen of the Chapter's Exhibitions Committee, Jane Lenz Elder and Esther Kibby of Dallas. Others include Cindy Haller, Houston, Texas, as the key contact for securing the Houston venue, Chapter officers Julie Sullivan and Danielle Upton, along with several others working on the many administrative facets, the catalog, the receptions, and all that goes into setting up the exhibits themselves. Indeed, all this makes it a real, grand celebration, and the Lone Star Chapter of the Guild of Book Workers stands proud.

– Catherine Burkhard, President



Eric Alstrom



Scott Keller



Lesa Dowd



Don Etherington



Pam Leutz at Dallas opening

Artists from the front cover



Catherine Burkhard



Sue Gilly



David Lawrence



Jane Elder



Esther Kibby



Robbin Morris



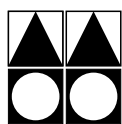
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Monique Lallier
Intermediate/Advanced Fine Binding
October 17-28

Don Etherington
Forwarding and Covering of Textblocks
October 31-November 11

Renate Mesmer
Advanced Paper Conservation
November 14-18

*Don Glaister, director of fine binding
Don Etherington, director of book conservation*

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Membership Report

October 2011

Deceased; Sue Allen, Life Achievement Member since 2006, died 8/25/2011.

New Members

Borloz, Andrew, 62 Woodcliff Avenue, Westwood NJ 07675 (E) cookn-fold@aol.com, AAAB*, BB*, CO, DB*, MS*, PM, Pr*, *New York*. **Fernandez, Sandra C.** 1411 Parkinson Dr., Austin, TX 78704-2633 (CP) 512 293-8813 (E) studio@sandrafernandez.info (U) www.sandrafernandez.info AB*, Pr*. **Mayberger, Eve** 4 Farnum Terrace, Worcester, MA 01602 (CP) 402-490-2234 (E) emayberger@gmail.com, AB, BC, BB, PhC, *New England*. **Moody, Glen** 2101 Fort Henry Drive, I Love Books Bookstore, Fort Henry Mall, Kingsport, TN 37664 (B) 423-378-5859 (H) 423-245-8438 (CP) 423-429-3508 (E) glenmoody@charter.net (U) www.ilovebooksstore.com BC*, BB*, RR*, *Southeast*. **Sim, Jana** 2408 Windward Blvd. #102, Champaign, IL 61821 (CP) 217-621-4583 (E) jana@janasim.com, AB, BB, Pr. **Skowron, Steven** 3378 Governors Crest Court, Alexandria, VA 22310 (CP) 202-746-2022 (E) skowronhums151@yahoo.com, *Potomac*. **Tremblay, Jonathan**, 124, rue Giroux, Apt. 1, Quebec City, QC Canada, (B) 418-843-2238 (E) atelierlaparure@hotmail.com, BB, RR. **University of Iowa**, Center for the Book, 216 North Hall, Iowa City, IA 52242 (B) 319-335-0447 (E) center-for-the-book@uiowa.edu (U) http://book.grad.uiowa.edu AB, BB, C, PM, Pr.

Reinstated Members

Badot-Costello, Catherine 20 Purchase St., Newburyport, MA 01950 (B) 978-270-3157 (H) 978-270-3157 (CP) 978-270-3157 (E) cbadot-costello@comcast.net AB*, BC*, BB*, BS, DB*, PC*, *New England*. **Blaser, Linda** 67 Mather Place, Harpers Ferry, WV 25425 (B) 304-535-6142 (F) 304-535-6290 (E) Linda_Blaser@nps.gov (U) http://www.nps.gov/hfc BC, CM, PC, PhC, RR. **Carlile, Molly T** 192 Chase Rd., Columbus, OH 43214 (B) 614-292-0342 (H) 614-431-5435 (F) 614-292-5214 (E) carlile.9@osu.edu BC, *Midwest*. **Chiarlone, Rosemarie** 200 East San Marino Drive, Miami Beach, FL 33139 (H) 305-538-3033 (CP) 305-299-1550 (E) RChiarlone@hotmail.com, AB, *Southeast*. **Corrsin, Anne** 41 Ivaloo St., No. 4, Somerville, MA 02143 (E) acorrsin@gmail.com BC, BB, PC. **Cunningham, Linda M.** Lasqueti Press, 117C - 26 Avenue N.W., Calgary, AB T2M 2C8 CANADA (E) lasquetipress@yahoo.ca (U) http://lasquetipress.blogspot.com AB*, BB, PM, Pr. **Kaplan, Sue** 763 Nowita Place, Venice, CA 90291 (E) shulamispres@ca.rr.com, Pr, *California*. **Lev-Alexander, Nancy** 2927 Guilford Ave., Baltimore, MD 21218 (B) 202-707-8844 (H) 410-366-7244 (F) 202-707-1525 (E) guilfordbindery@hotmail.com, BB, CM, DB, *Potomac*. **Parsons, Brenda F.** 487 West Burton Rd., Thomasville, NC 27360 (B) 336-665-1317 (H) 336-472-4572 (E) bparsons@northstate.net, BC, BB*, DB*, PC, RR, *Southeast*. **Phiffer, Jennifer** 11023 Cardamine Drive, Tujunga, CA 91042 (B) 818-631-1624 (H) 818-631-1624 (CP) 818-631-1624 (E) jpiffer@yahoo.com (U) http://www.etsy.com/shop/jenphiffer, AB*, BC*, BB*, DB*, RR, *California*.

Changes and Corrections

Albritton, Erin, remove (H) and (F) add (P) 917-620-1908. **Altepeter, Jeffrey J.**, jaltep@gmail.com. **Andersson, Mark**, remove *Northwest*. **Barnett, Tricia**, now Tricia Barnett Monfrey, 4803 Mill Creek Place, Dallas, TX 75244. **Bruce, Patty**, add *Rocky Mountain*. **Calcote, Lauren**

Events in the Chapters

deFINEd BINDINGS: 26 Bindings of the Pictorial Webster's Dictionary

The New England Chapter is pleased to announce the upcoming opening of our chapter exhibition, based on the set book binding competition we have organized with John Carrera's Pictorial Webster's. Please note that all are welcome at the opening reception, and we are even arranging transportation for those of you attending the GBW Standards Seminar! Please spread the word!

deFINEd BINDINGS: 26 Bindings of the Pictorial Webster's Dictionary

Bromfield Gallery
450 Harrison Ave
Boston, MA 02118
www.bromfieldgallery.com

October 5-29, 2011
Gallery hours 12-5, Wed-Sat
opening reception October 7th, 6:30-8:30

Selections from a bookbinding competition organized by the New England Chapter of the Guild of Book Workers debut in Boston at the Bromfield Gallery.

This juried exhibition features work from members of the Guild of Book Workers and represents an array of interpretations of the set book, *Pictorial Webster's: A Visual Dictionary of Curiosities*.

An opening reception will be held on Friday October 7th, 6:30-8:30 pm. All are welcome! The reception will feature awards sponsored by Chronicle Books and North Bennet Street School, and remarks by the creator of the Pictorial Webster's, John Carrera of Quercus Press.

Please note that GBW conference attendees will be offered transportation to the gallery via shuttle. The reception takes place right after the GBW annual meeting (Friday 5-6pm). Watch for information at the registration table regarding where to meet the shuttle. The SoWa gallery district is a short cab ride from the Park Plaza so you will also find it easy to stay and enjoy the First Friday Open Studios on Harrison Street and won't have to worry if you miss our shuttle back to the hotel.

Exhibitors include:

Eric Alstrom, Patty Bruce, Lesa Dowd, Mark Esser, Madelyn Garrett, Deborah Howe, Abigail Jones, Rachel Kadel-Garcia, Nancy Leavitt and Joelle Webber, Celine Lombardi, Athena Moore, Sabina Nies, Nancy Nitzberg, John Nove, Patricia Owen, Todd Pattison, Patricia Rosen, George Sargent, Patricia Sargent, Judy Sgantas, Sonya Sheats, Julie Stackpole, Andrew Thompson, Gerrit VanDerwerker, Katherine Westermann, and Stephanie Wolff.

A catalog for deFINEd BINDINGS will be available as a print on demand production. Please watch for publication and ordering information on the chapter blog, negbw.wordpress.com, in the near future.

Watch the blog for details about the West Coast venue this winter! deFINEd BINDINGS will travel to Chronicle Books in San Francisco.

For more information please contact New England Chapter Chair, Jeff Altepeter, at bookbinding@nbss.org.

Membership (continued)

801 S Main Street #2, Ann Arbor, MI 48104. **Calhoun, Cody**, 2005 Leon Drive, Plano, TX 75074 (CP) 937-219-8928 (E) cody.calhoun1@gmail.com. **Campbell, Gregor R.**, greg@campbell-logan.com. **Caswell, Rebecca (Bexx)** www.bexxcaswell.com. **Constanzo, Claudia** Jorge Matte G 1895, Providencia, Santiago 7510747 CHILE. **Dehoff, Donald**, keepsakebindery@verizon.net. **Ellis, Elsi Vassdal**, http://faculty.wvu.edu/vassdae/book_arts. **E-RES AND SERIALS MGMT, UNIV OF NC AT CHAPEL HILL**, DAVIS LIBRARY CB#3938, 208 RALEIGH ST., CHAPEL HILL, NC 27514-8890. **Erickson, Carol**, caroleliz@q.com. **Foley, Lori** (E) Lrfoley988@gmail.com Remove (B) (F) (URL). **Foster, Louise**, (CP) 850-434-1602. **Harding, Kerri** 901 E Van Buren St, Apt.1106, Phoenix, AZ 85006 (E) kerri.harding@gmail.com. **Head, S. Piper** 313 East Park Ave., Savannah, GA 31401 (B) 912-226-2920 remove *California*. **Hiromi Paper, Inc.**, add Toll Free 866-HP-WASHI. **Larkin, Laura Wilson** 70 Paul Revere Rd., Arlington, MA 02476 (CP) 217-402-3341 *New England*. **LeePard, Amy C.** (E) paintedbunting-books@gmail.com. **Leigh, Carolyn** (E) CarolynLeighStudios@gmail.com. **Lightner, Karen**, (B) 215-686-5403. **Lowdermilk, Susan**, www.susanlowdermilk.com. **Lynn, Judy A. O.** 1412 del Vista drive, Valparaiso, IN 46385 (H) 219-510-5413.

National Library of Scotland, Serials Team, Causewayside Building, Upper Gray Street, Edinburgh EH9 1 SL SCOTLAND. **Pratt, Mary Elizabeth**, (E) meprattbookbinder@me.com. **Rideout, Elizabeth** (CP) 802-923-6109. **Rollins, Linda**, remove (B) add (H) 301-585-0758 (CP) 301-237-2861. **Schell, Audrie**, 120 David Ave., Hamilton, ON L9A 3V3, Canada. **Smyrl, Rebecca**, (B) 215-545-0613 (E) rsmyrl@gmail.com. **Thomas, Susanne**, remove (CP). **Tipps, Emily** 772 S 900 E, Salt Lake City, UT 84102 (B) 801-585-9191, add *Rocky Mountain*. **Woods, Roberta**, change Woods to Woodrck. **Wozny, Constance K.** PO BOX 3, Eastwood, KY 40018- 0003, remove *Midwest* add *Southeast*.

Not Renewing

Young, Gayle -" I hope that the GBW will serve its community for many more years. It has been a valuable resource for me."

GBW Library News

Following are descriptions of new videos available for sale and library loan from the 2009 San Francisco Standards of Excellence Seminar. You can order online and read the description of the videos for sale at http://www.guildofbookworkers.org/resources/videos_standards/video.php Just click the link "online order form" to place an order. To borrow from the library, follow the instructions at <http://www.guildofbookworkers.org/resources/library.php> but DO NOT use the Iowa Ave. address given, instead send requests to:

Jane Meggers, GBW Library
4303 Turkey Creek Rd NE
Iowa City IA 52240

There will be a new library chair after Standards this year, so look for changes in contact information.

Methods of Approach with Carolee Campbell.

Using examples of Ninja Press books, Carolee demonstrates her methods of approach that lead to the creation of each new edition. With text as the driving force, she describes how concepts take shape and move forward to fruition through trial and error. Carolee shows models, jigs, notes and the separate parts of each book, and describes ways to add color and texture to both boards and text sheets.

Carolee Campbell began making books as a photographer incorporating her images into books. She then studied bookbinding and letterpress printing, thereby opening the way to contemporary poetry and culminating in the creative editions of Ninja Press.

San Francisco 2009

Tool Repair with Tom Conroy

A demonstration of the examination and repair of small tools and benchtop equipment in service. Tom explains how wise repair is based on understanding the original materials and common types of damage, as well as corrective techniques, supplies and equipment. He discusses consideration of conservation issues that arise with old tools with respect to ethics, aesthetics and principals of repair.

Tom Conroy is a book restorer, binding historian, toolmaker and fine binder. He was trained by Anne and Theodore Kahle and has taught and published extensively.

San Francisco 2009

Dyeing Handmade Papers with Tatiana Ginsberg.

This presentation gives an overview of the steps involved in the process of brush dyeing handmade papers with natural dyes. Tatiana shows how to prepare and handle papers, apply dyes and mordants, and achieve a wide range of colors through careful use of mordants and overdyeing.

Tatiana Ginsberg studied at the University of Iowa Center for the Book before spending two years in Japan with a Fulbright grant to research traditional naturally dyed Japanese papers at one of the oldest dye studios in Kyoto. She teaches papermaking, printmaking and book arts at UC Santa Barbara.

San Francisco 2009

The Art and Science of Cloth Rebacking – Some Useful Techniques Shared, with Dominic Riley.

Demonstrating restoration techniques that ensure an invisible repair yet maintain the structural integrity of the original binding, Dominic begins with cover repairs, then rebacking with dyed cloth, showing the non-damaging method he developed for lifting of old cloth and pastedowns. He emphasizes sound technique, harmonious repair and conservation practice.

Dominic Riley is a bookbinder, teacher and occasional filmmaker. He studied at the London College of Printing and was a co-founder of the binding program at SFCB. He works in his bindery in the Lake District in England and travels to the U.S. regularly to teach and is a Fellow of Designer Bookbinders of the UK.

San Francisco 2009

Jane Meggers
GBW Librarian

Three new books on marbling from
Richard Wolfe and Oak Knoll Press

*New and Complete Manual on the
Making of Fancy Papers*

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Order No. 106047, \$85.00

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BY JAMES SUMNER
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SPECIAL NEWS
AUGUST 30, 2011

For Immediate Release
Contact:
Bertha Rogers
607-829-5055
Bright Hill Press Inc

Dear Friend,

As you know, the floods caused by Hurricane Irene affected southeastern Delaware County especially hard. Roxbury Arts Group's primary performance building, The Roxbury Arts Center on Vega Mountain Road in Roxbury, was hit very hard. Susan Kenny, RAG's Executive Director, forwarded a link to pictures showing the extensive damage to the exterior and interior:

<http://www.flickr.com/photos/thefibreworks/sets/72157627425388375/>

These times are already difficult for arts organizations; and this damage is an added blow to a venerable Delaware County organization. If you are able to help RAG please send contributions to the attention of 2011 Flood, RAG, P.O. Box 93, Roxbury, NY 12474.

Thank you.

Bertha Rogers, Bright Hill Press & Library Center

Ed. Note: We publish the above from member Bertha Rogers, knowing that many individuals, organizations and institutions in the book arts world have been hurt by Hurricane Irene. Our prayers and possible help go out to all who have been affected by this storm.



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As students of calligraphy, we may fill many practice sheets full of letters and words and yet achieve only a fraction of the education necessary to become master calligraphers. The building of words into lines, lines into pages, and pages into books is also an essential part of that education. It is in the making of a manuscript book that the artist combines his knowledge of lettering, layout, and book design. Yet opportunities to study actual manuscript books in the U.S. are relatively few and far between, and the opportunity to study the work of *contemporary* book artists and calligraphers is even rarer.

That is why, whenever I visit San Francisco, I make time to visit the public library's Book Arts & Special Collections Center, which houses the Richard Harrison Collection of Calligraphy and Lettering. There, armed with a pencil and a journal, I may request as many of the 1,000+ documents as I have the time and stamina to study. These documents include manuscript books and calligraphy broadsides as well as working notes, photographs, and prints. The collection includes the work of over a hundred artists from the 1950s through the present.

Richard Harrison began studying calligraphy and italic handwriting in the mid-1950s, and worked commercially on a part-time basis for many years. Very early on, he began collecting calligraphy and commissioning work from foremost contemporary calligraphers around the world. In 1963, he donated his collection to the San Francisco Public Library. Harrison continued to commission and collect calligraphy until his death in 1990, and his acquisitions form the core of the collection. The Book Arts & Special Collections Center continues to acquire excellent manuscript books and broadsides through purchases and donations.

The collection is housed on the 6th floor of the main library. It is available to everyone during regular library hours. Susie Taylor, the collection's curator, recommends that visitors to the Harrison Collection familiarize themselves with the contents of the collection before arriving at the library. Be prepared to request specific items; a general request to see "a manuscript book" may result in disappointment. To avoid such a tragedy, here is a partial list of some of the artwork and artists included in the collection, in no particular order.



"The making of manuscript books...offers the best training to the scribe and illuminator in writing...and is the best means of mastering the foundations of Book Typography and Decorations." - Edward Johnston

Alchimie du verbe, by Arthur Rimbaud, created by Thomas Ingmire and completed a year before Harrison's death.

The Hollow Men, by T.S. Eliot, a manuscript created by Sheila Waters in collaboration with her husband Peter Waters.

Twenty-Third Psalm, made by Marie Angel. To compare these vellum camera-ready originals with the published book is to fully understand Angel's virtuosity, the possibilities of paint on vellum, and the limitations of even the most careful and gifted presswork.

Fables d'Aesope, also made by Marie Angel. Commissioned by Harrison, this ambitious manuscript book was created on vellum between 1958 and 1965.

Elizabethan Poems and Sonnets, made by Ida Henstock.

A series of Shakespeare sonnets in italic, commissioned by Harrison of English scribes which include Ann Camp, Heather Child, Dorothy Mahoney, Joan Pilsbury, Sheila Waters, Irene Wellington, Wendy Westover, and John Wookcock.

Original work of British scribes such as Donald Jackson, Tom Gourdie, Ann Hechle, Charles Pearce, Ieuan Rees, Peter Thornton, and others.

Original work of European scribes and typographers such as Hermann Zapf, his wife Gudrun Zapf von Hesse, Friedrich Neugebauer, Hans-Joachim Burgert, Rudolph Koch, Karlgeorg Hofer, and others.

Original work of American artists such as Alan Blackman, Philip Bouwsma, Judy Detrick, Ward Dunham, Suzanne Moore, and many others.

The educational and inspirational value of this collection cannot be overstated. San Francisco-area calligraphy teachers organize field trips for their fortunate students.

One-person shows and traveling exhibits enrich the collection from time to time, as do shows organized by area book arts guilds.

Other places in the U.S. to study manuscript books, both contemporary and historical include the Newberry Library in Chicago, Illinois; Jaffe Center for the Book Arts at Florida Atlantic Univer-

In Memoriam

Dear friends,

I forward the following message on behalf of Rare Book School:

It is my sad duty to inform you that Sue R. Allen, graphic artist, independent scholar, and much beloved member of the Rare Book School faculty for many years, died on August 25, 2011, after a short illness. She was 93. Hers was a worthy life, well led.

Below is a memorial statement that was written by her son.

Born in Natick, Massachusetts, on August 2, 1918, and raised in the Boston area, Sue was graduated from Girls' Latin School and the Massachusetts College of Art. As the graphic artist at the Oriental Institute of the University of Chicago, her calendars and other pieces delighted readers with their clarity and spirited liveliness. In 1955, she married Greer Allen, then a designer at the University of Chicago Press, and subsequently University Printer at Yale; their marriage lasted almost 50 years, until his death in 2005.

When Sue came upon nineteenth-century American bookbindings in the early 1970s, she found a small, poorly organized field, dealing with a little-appreciated subject matter. Seeing the importance of preserving and valuing the books that brought mass literacy to the American people, Sue single-handedly defined and structured the field as it stands today.

With her artist's eye, she identified the changing styles of book covers and endpapers over the decades from 1830 to 1910, and placed these styles in the context of broader changes in the decorative arts and the technology and economics of publishing. She also highlighted the work of artists, designers, binders, and publishers, particularly the hitherto little-known work of engraver John Feely and agricultural publisher Orange Judd.

Among the longest-serving instructors at Rare Book School, having taught from its founding at Columbia University, Sue inspired hundreds of librarians, conservators, book dealers, and collectors as she

taught them about the bookbindings that became her passion. Her deep knowledge of the subject matter and her lively, engaging style won her the love, admiration, and loyalty of her students and others in the field.

Author and coauthor of several articles about nineteenth-century American bookbindings, Sue was nearing completion of her long-awaited book on the subject at the time of her death. In accordance with Sue's wishes, her son John will be contacting several friends and former students familiar with her work to assist in finishing the book.

At her son's instructions, in lieu of flowers, donations may be made to The Sue Allen Fund, Rare Book School, Attn: Danielle Culpetter, P.O. Box 400103, University of Virginia, Charlottesville, VA 22904-4103 via check payable to Rare Book School.

As we condole with each other at this sad news, let us remember with gratitude all that Sue has done over many years to enliven and enrich the book community. Her great legacy now lives in her students and friends.

Yours sincerely,

Michael F. Suarez, S.J.
Director, Rare Book School

--
Barbara Heritage
Assistant Director & Curator of Collections
Rare Book School
114 Alderman Library / POB 400103
University of Virginia
Charlottesville, VA 22904-4103

Phone 434-924-8851
Fax 434-924-8824

Calligraphy Report (continued)

sity in Boca Raton, Florida; and the Hill Museum & Manuscript Library at St. John University in Collegeville, Minnesota. If you are fortunate to live near one, many universities have rare book collections, and although some of these will be of little interest to calligraphers, you could get lucky. If you're not so lucky, you might want to plan a trip to one of the excellent collections mentioned above.

Ed. Note: With this issue we welcome Beth Lee as our Calligraphy Correspondent, taking over for Nancy Leavitt, who was our correspondent for 15 years.

SHORT BIO

Beth Lee has been making letters since she can remember, and her fascination with them has grown each year. In 1982, she bought a

very bad calligraphy set and began in earnest the study of letters and the spaces that surround them. Now, 29 years and umpteen tools later, she understands how much more there is still to learn.

She has studied with many master calligraphers and attended many weeklong workshops and international conferences. Her work has been exhibited in several Florida and Georgia galleries, and she has had three solo exhibitions in Tallahassee, Florida, and Thomasville, Georgia. She has collaborated on several graphic design installations in the United States.

A freelance calligrapher and book artist since 1983, she has branched out into digital print and web design since earning a Fine Arts degree in Graphic Design at Florida State University. However, she remains committed to handmade graphic design, applied to handmade books or commercial design. As Peter Thornton put it, when comparing computer-digital to manual-digital lettering, the computer is "just not wet enough".

Love the Long Stitch

I've been making lots of long stitch books lately, because I love the non-adhesive limp binding that's easy to open and work in while journaling or sketching. There are many variations of the long stitch, but I typically sew mine through a soft cover with a slotted spine. Below are the instructions for the binding that's been my recent favorite.

Materials:

- Linen thread or embroidery thread (at least 9 times the length of the book, waxed; if using additional sections as endsheets, use at least 11 times the length of the book. The basic formula I use is the number of sections + 2)

- 7 sections of Mohawk or similar text weight paper (composed of 4 single sheet folios), cut to 5" x 8" (the book is 5" x 4"), and folded

- 2 sections of colored paper for "endsheets" (optional), same size as the text weight sections. Number of folios in these sections can be anywhere from 2 to 4

- Heavy weight paper (like Cave paper or any other cover weight paper) for the cover, 5" x 12". If you are concerned about the head and tail being a bit off from the textblock after sewing, I suggest making the height of your cover somewhere around 5 1/16" *

*Long stitch bindings can be just about any size, but make sure your materials are appropriate to the size. For these instructions, the sizes listed above are for constructing a fairly small book (5" x 4"). The heavy weight paper for the cover is several inches longer to account for flaps (folds) at the foreedge, if you like.

Tools:

Needle (bookbinding needle or heavy needle with larger eye)

Bone folder

Teflon folder

Beeswax (for waxing thread)

Awl (for punching holes in sections)



Sample by Tish Brewer

Olfa knife or scalpel

Ruler

Mechanical pencil

Scissors

Cutting mat

Prep:

1. Choose seven sections of Mohawk paper that have been pre-cut and folded. Punch four holes in each section for the sewing, equal distance apart (the holes are about 1" apart).

2. Score and fold the cover for an approximate 5/8" spine. The spine is divided into five equal sections. You'll be guessing on the swell here, but can generally tell the needed thickness by measuring your stack of sections with just a little pressure on top.

3. Make slits in the wrapper that correspond with the holes in the sections. Slits should be as wide as your thread, and should be slightly narrower than the width of the spine. (This is so you don't end up slicing into the scored folds of your cover.)

Instructions:

1. For purposes of clarity, we'll say that if the book is laid on the table with the spine facing you, the head is at your left and the tail

is at your right. The holes are numbered 1 to 5 from right to left (the way we usually sew), with number 1 being the hole closest to the tail (your right). Start inside the 1st section (with the section laid in the cover) through the 1st hole; loop the needle around the tail of the book and tie onto the tail of the thread on the inside. Use a square knot or a weaver's knot.

2. Exit through the 1st hole, come back inside through the 2nd hole, exit through the 3rd hole, enter in through the 4th hole and loop around the head but do not go back inside the section. Pay attention to tensioning of the thread throughout, especially when looping around. Bone down the sections down as you go.

3. At this point you'll have looped around the head of the section and the cover, but you'll want to go back in only through the cover, as you're done with that first section now. Add the 2nd section on top of the first, going inside the 4th hole, loop around the head of that section, then enter through the 4th hole again. Exit through the 3rd hole. Enter through the 2nd hole, exit through the 1st and loop around the tail of the book. You've exited through the first hole, so add the third section and loop around the tail of the third section, exiting through the first hole. Enter through the 2nd hole, exit through the 3rd hole, enter through the 4th hole and loop around the head.

4. Continue this pattern until the last section and tie off inside. You'll be building up from bottom to top as in any other sewing, but this will feel a different because your cover is there and sort

of in the way. Just be sure to push the sections toward the bottom fold of the spine every so often, and stop to tension a lot, particularly once you've made a loop around the head or tail.

Note: You should see thread coming out both the head and tail of every single section. If you don't see this, then you've forgotten to loop around at some point, which is easy to do at the head (your left side) just after you've added a new section. Looking on the inside of the sections, you'll see an alternating pattern of the thread: "-- --" then "-- --" and back to "-- --" and so on.

5. If you happen to run out of thread, you can tie on, but the sewing will look best for this small book if you've done the entire sewing with one piece of thread, and the tensioning with one piece of thread. Once you've sewn on your last section, make sure you've wrapped around that section (only once as usual), and then tie off your thread on the inside.

6. If you want folds at the foredge, score your excess cover on both ends and fold as you like, otherwise, just cut the excess away. Most of the time, I like the extra heft of the fold at the foredge on each side of the cover, and I like the way it looks visually on the edge as well as on the inside. You also have the option to make a foredge flap, adding a button or ties for a closure. There are endless variations here too.

Happy sewing, and let me know how it goes!

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The Marbling Tray

by Iris Nevins

Another Marbling Experiment, Rain Water


Hurricane Irene hit NJ and left me without power or phone or internet. With the heavy rains, I realized that in over 33 years of marbling, I had never tested the thought many have that rainwater is better than tap water for marbling. For making the size that is. The old manuals often say to collect rainwater, and I have met a few marblers who do this as well over the years. Rainwater is soft water, some say distilled, which I believe it is initially, but it is said as it falls it becomes impure, contaminated with smoke, dust, minerals, chemicals and bacteria. While many city water supplies have soft water, somehow the few rain water marblers I have spoken to about it in the past thought the rain water was better.

Well, my rain water, collected in a large plastic bucket, filled rapidly during the storm. I couldn't even budge it. Had to dump most of it out. The next day after the power came back, the rain water was ready to use for making a carrageenan size. I blended it cold with the instant carrageenan powder, about 20 hours before planning to use it. I usually blend my size about 16 hours ahead, but use hot water. The extra time allowed was to let it settle a little longer. I find using hot water speeds up the "ripening" process a bit.

I marbled as usual, and the weather was gorgeous after the storm, nice and cool, good marbling weather. All went pretty well. Rain water works fine. To do a good test, I set up to marble the next day, in the same type weather, using my normal method. I have some of the hardest water possible, and have at many other places I lived or worked in, and never had a problem with it. The only difference I found, was that the size was thicker with the rain water, using the same amount of carrageenan, than with using the tap water. So I have always, when working with hard water, slightly rounded the spoonfuls of carrageenan powder, instead of using level ones. This has also been the case when I have used distilled water as an experiment, and when I have been marbling in cities with soft tap water. If I had to look really hard and say, once the same viscosity is reached, which marbled better, I would say the hard tap water did, but that is probably because I am so

used to it. There was zero difference in the color shades either once they dried. My water is full of lime and iron and not sure what else, but it is bad, kills the pipes and hot water heaters, the toilets object wildly too! It cakes up on and all around faucets, white spots on glasses etc. It is awful. Artificially softening the water, I tried that when first moving here, and yanked the water softener out the next day, literally called the plumber to remove it. Of course I had to try marbling immediately after it was installed to see what would happen! Not good! It wreaked havoc with the paints, made the lines soft and fuzzy and the colors pale. Now there are other options like reverse osmosis, but I just live with the hard water, and marble happily with it.

So my conclusion is, the idea of collecting and using rainwater adds a certain romantic and mysterious quality to a romantic and mysterious art, it really makes little difference. Over a lifetime of marbling you may save a little money on carrageenan powder, but not enough to beat the convenience of your own tap water. I would bet the old time marblers centuries ago would have used tap water too if they had it. It's just easier!



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