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Cover Art: from the deFInED BINDINGS Exhibition, which opened October 7, 2011 in Boston, MA. Top binding by Mark Esser, awarded the prize for Excellence in Craftsmanship. Lower binding by Sonya Sheats, awarded the prize for Best Binding Structure. A prize committee at North Bennet Street School awarded the above recipients.

See related article on page 12.

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Chapter Happenings

Lone Star: The Chapter's exhibition of "*The Thread That Binds*" by Pamela Leutz is up through January 14, 2012, at the Museum of Printing History, 1324 Clay St., Houston, TX. Fifty-one bindings are on display and catalogs are available in the gift shop. For mail ordering of catalog, go to gbwlonestarchapter.wordpress.com.

Delaware Valley: A successful Chapter workshop, "*Large Pages into Small Spaces*", taught by Pam Spitzmueller was held in November. An October exhibition, "*Philadelphia Artists' Books Travel to Venice*" was also a success.

New England: The Chapter's current exhibition, "deFINEd BINDINGS", was up through October in Boston and will next be on display this winter in San Francisco. www.negbw.wordpress.com Catalog is available from blurb.com for \$32.00. Members had the opportunity to visit Peabody's Leather Worker's Museum, Peabody, MA on Oct. 29 and see master leather artisans work on their craft.

Rocky Mountain: Several Chapter members enjoyed a recent get-together and Magic Boxmaking class. The recent Standards Seminar's presentations were discussed. A month-long exhibition at Colorado College in Colorado Springs, CO featured 17 of the illuminated folios from the St. John's Bible, ending first part of November.

Southeast: The Chapter hosted two workshops this fall – one with Peter Bain and the other with Larry Lou Foster. In March, 2012, a workshop with Beck Whitehead will be offered to members.



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Calendar of Events

EXHIBITIONS

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<

Currently and through December 16, 2011: *The 39th Annual Exhibition of the Hand Bookbinders of California, the Book Club of California*, at Mechanics Institute Library, San Francisco. Contact: >smiller@milibrary.org<.

Currently and through December, 2011: Two exhibitions at Mortimer Rare Book Room, Smith College, Neilson Library, Northampton, MA. – *Remembering 9/11*, an exhibition of artists books in commemoration of the 10th anniversary and *Hand, Voice & Vision*, artists books from Women's Studio Workshop. 413.585.2906 or >bblument@smith.edu<.

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 March 3, 2012: *Artists' Books: Books by Artists*, at Boston Athenaeum, 10-1/2 Beacon St., Boston, MA 02108. >www.bostonathenaeum.org<

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<

November 6 – December 23, 2011: *Sustainable Book and Paper Arts*, Brushwood Building at Ryerson Woods, 21850 N. Riverwoods Rd., Deerfield, IL. 847.968.3343. >www.ryersonwoods.org<. Opening reception on November 6, 1:00-3:00 p.m.

November 6, 2011 – January 15, 2012: *Ten Works, Ten Years: Collection Highlights at the New Meadows Museum*, Southern Methodist University campus, Dallas, TX, commemorating the 10th anniversary of the opening of the museum, featuring ten significant works of art acquired by the Meadows. >meadowsmuseumdallas.org<

CALL FOR ENTRIES

No Date Provided...but handmade books are needed for *Time Travelers/Historical Book Structures* juried exhibition from January 10 to February 29, 2012, in the Asheville BookWorkers Gallery, West Asheville, NC. >ashevillebookworks.com< or Laurie Corral, 828.255.8444.

By December 9, 2011: Entry deadline for *6th International Artists Book Triennial Vilnius 2012* with theme of "Love". Venues in various European countries. Contact: Kestutis Vasilunas, Lithuania, >vasilunas@bookart.lt<

By December 10, 2011: Deadline for registration form and full entry fee for *2nd International Bookbinding Competition* by Designer Bookbinders, Great Britain. Submission of bindings to Bodleian Library is September 30, 2012. >www.designerbookbinders.org.uk<

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

January 22—February 4, 2012: *The John C. Campbell Folk School*, Brasstown, NC, with the following classes. Contact: 828.837.2275 #196; >www.folkschool.org< :

Jan 22-27: *Designing, Making, and Keeping Real Life Journals* with Gwen Diehn

Jan 27-29: *Toolmaking for Book and Paper Artists* with Dan Essig

Jan 29-Feb 4: *A Book a Day* with Dan Essig

2012 Schedule for American Academy of Bookbinding, >www.ahhaa.org/academy-bookbinding<:

In San Francisco, CA

Feb 27-Mar 2 and Mar 5-9: "*Restoration of Cloth and Leather Bindings*" with Don Etherington

continued next page

continued from page 4

In Telluride, CO

Apr 16-20: “Basics in Paper Conservation” with Renate Mesmer

Apr 23-27: “Sewing Structures” with Renate Mesmer

Apr 30-May 11: “Fundamentals/Intermediate Binding” with Don Glaister

May 21-Jun 1: Intermediate/Advanced Fine Binding” with Monique Lallier

October 11-13, 2012: Seminar of Standards of Excellence in Hand Bookbinding, Salt Lake City, UT.



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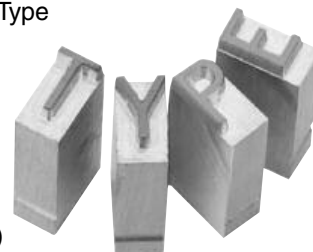
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STUDY OPPORTUNITIES

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

American Academy of Bookbinding

Intensive courses are offered for beginner to advance students in conservation, fine leather binding and related subjects. Degree programs available.
Contact: >www.ahhaa.org< or contact AAB program coordinator, Deb Stevens at 970.7280.8649.

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.

North Bennet Street School

Check ><http://www.nbss.edu>< 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

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<

Pyramid Atlantic Art Center

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

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For detailed descriptions of all the classes, tuition, and housing information:
>www.donrashfinebookbinder.com< or 570.821.7050

Seattle Center for Book Arts

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

Studio-on-the-Square, NYC

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

The University of Alabama

MFA in The Book Arts Program

in the School of Library and Information Studies
>www.bookarts.ua.edu<

Wells Book Arts Institute Classes and Workshops

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

Women's Studio Workshop

For a complete listing of upcoming workshops,
see >www.wsworkshop.org< or call 845.658.9133

Catherine Burkhard
as of 11-2-11

GBW Library Report

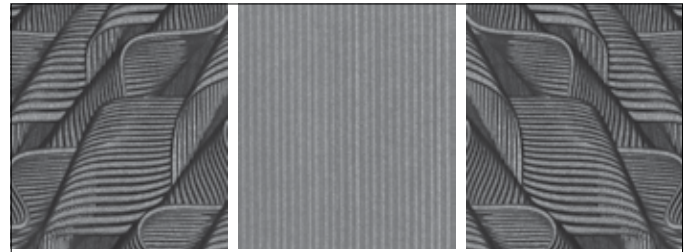
by Ann Frellson

Update from the New Librarian

Greetings from your new librarian! As I get acquainted with the workings of the library and loan procedures, I would appreciate your ideas and suggestions. Are there any DVDs or books you would like to have included? Do you have books or journals you would like to donate to help us fill out the collection? Please don't hesitate to speak out.

Sid Huttner, Senior Librarian at the University of Iowa Libraries Special Collections & University Archives, has been working many hours on subdividing the library's monograph title list to make it easier to search. So far he has created two new web pages – one for Bookbinding manuals and another for History of Bookbinding. Please take a look at the new web pages and let me know if you think this work is helpful. We could continue to divide out the list into subject headings, but only if the work is useful to the membership; so please give me your feedback. Subject heading suggestions are conservation, paper-making, calligraphy, etc.

Our newest acquisition is the "Fine Bookbinding With Don Etherington & Monique Lallier" DVD set put out by Bookbinder's Workshop. Expect to see a review of these DVDs in an upcoming newsletter.



DAVID BOURBEAU'S

Paste Papers of the Pioneer Valley

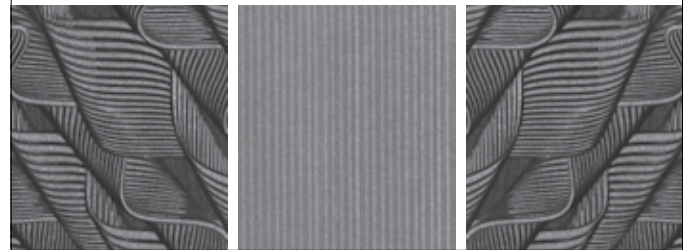
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Session Reviews

Katherine Beaty - *Islamic Bookbinding*

Katherine Beaty's presentation focused on the tradition of Islamic Bookbinding. Beginning with a discussion of the cultural context and general characteristics of Islamic bindings, Katherine walked us through an in-depth demonstration of the binding style, from sewing the textblock to finishing work.

Katherine began by talking about common characteristics of Islamic bindings. Though the tradition spans multiple continents and varies in style and technique, a few common characteristics are seen throughout, including their flat spine profile, chevron endband and the fore edge flap. She also explained how although the structure is often regarded as weak, the books developed within a different context than in the west. For one, since Islamic bindings were shelved flat and were often smaller books, meant to be held while read, there was not a need for a stronger supported sewing to maintain the structure. Additionally, because the paper used was highly burnished and therefore compressed and the sections were sewn using silk thread, minimal swell and a flat profile negated the need for rounding and backing.

The middle portion of the demo focused on the beautiful (but somewhat tedious to sew) chevron endbands, which in this case are structural as well as decorative. Since the textblock is sewn using a link stitch and only two sewing stations, the endbands are sewn through the sections and spine lining and act as a kettle stitch on each end, securing the otherwise floppy sewing.

Having a prior understanding of weaving helped me to grasp the technique for this type of endband. Katherine showed how first the primary sewing attaches the flat (and wider than usual) leather core and becomes the 'warp' threads, as if you were setting up a loom. With the secondary sewing, contrasting colors of 'weft' threads are woven and twisted back and forth to create the chevron pattern. The resulting endband is much thicker than traditional western endbands I'm familiar with and the pattern can be altered depending on the size of the book. She also shared a good trick: Instead of fussing with a regular curved needle, you can just bend a straight one to your own specifications. Simple, but something I never thought of!

Another interesting part of the presentation focused on cover decoration. Katharine demonstrated how a decorative medallion is used to emboss the leather. After covering and while the leather is still damp, the stamp is pressed into the cover, nipped between blotters and boards. The stamps were often produced out of brass, leather or wood. During a conversation after the demonstration, a few of us threw around the idea of using photo polymer for a stamp. I found out later this does actually work and using plate material on the harder side will yield the best results.

She also showed how the gold decorations were actually applied with a ruling pen and/or fine brush using a mixture of mica

powder and gum Arabic, rather than tooled gold. She explained that the gold painted surface is more vulnerable to abrasion than tooling which lies beneath the surface.

All and all it was a wonderful session. Having little prior knowledge of Islamic bindings, I found the structure to be relatively simple and something I am excited to try. Between Katherine's handout, slides and her thorough demonstration of the binding, I'm looking forward to making my first attempt at Islamic bookbinding.

Review by Allison Milham



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John DeMerritt - *Edition Binding: A Hybrid Approach*

The title of John DeMerritt's presentation at the 2011 Standards of Excellence seminar, "Edition Binding: a Hybrid Approach," describes the main idea behind his talk very effectively. DeMerritt explained the way that his business in Emeryville, CA combines modern high-end technology with 18th century machinery and 19th century bindery models.

DeMerritt began his presentation by sharing some of his background, explaining that he has been fortunate to have made a living in bookbinding since the very first day at the bench. A lifetime of earning his bread and butter through the production of books and clamshell boxes has taught DeMerritt to structure his business in ways that make everything they do in his shop "efficient and reproducible." Though he adheres to a mantra of "No motors" in his own workspace, DeMerritt has made it his mission to seek people in the Bay area of California who employ technologies that can be used to increase the efficiency of his projects.

DeMerritt explained how these various vendors have helped to create some of the projects that he showed on screen. He espoused the benefits of Adobe Illustrator for turning images into line art graphics that can be used to make magnesium plates or printed onto cloth using UV curved acrylic ink. The presentation included video footage of the UV-curing printer and a digital mat cutter in the process of creating some of the elements used by DeMerritt and his staff for various projects. Spending so much time around this kind of technology also inspires DeMerritt to think outside the box about ways to solve problems at the shop, such as creating his own heating strip to accommodate a 19" clock element that a client wanted to have embossed onto the spine of a box. After obtaining what he needs from, as he put it, "people who know how to do things that [I] can't do," DeMerritt goes back to his own space and combines those components with traditional and updated bookbinding practices.

He demonstrated this by taking the group through the creation of a "Modified Bredel Binding," which DeMerritt described as a "more simplified case binding." In this structure, the boards are attached to a piece of material that spans the spine and shoulder, attaching the boards together before covering with cloth. This results in a very defined groove, since the covering material can be adhered directly to the edge of the boards at the spine, instead of being pushed into the groove with brass-edged boards during the pressing step. The components of the book that DeMerritt made included bright pink satin, printed with a design in UV-cured acrylic ink. As the audience followed along with the instructions provided in the handout, DeMerritt showed some of the tricks of efficiency that he has learned throughout his years in the field. The audience was delighted to learn little tips such as keeping



your thumb and forefinger clean while using the other three fingers to hold down glued surfaces or perform other messy jobs. To emboss decorative elements once the book was covered, DeMerritt demonstrated the heating strip that he developed for the oversized clock element. The audience was also very interested in some of the tools he used, such as the digital laser thermometer used to measure the temperature of the heating strip and the embossing plate. The end product was a lovely book that exemplified the "hybrid approach"

of creating books by using the newest technology while still upholding the handcraft traditions of the field.

Review by Carrie McNeal

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Daniel Essig - *Scratching the Surface: Disguising and Embellishing Wood*

The Magic of Shoe Polish, Milk Paint, and Paper

As a first-year bookbinding student attending the Standards of Excellence Seminar in Boston, I knew I was in for an adventure. And to say that the event more than exceeded my expectations would be an understatement. From the amazing group tours to the vendor materials available for purchase, and all of the wonderful folks I met along the way, I simply had one of the best experiences of my life.

While I thoroughly enjoyed all of the wonderful presentations offered this year, I found Daniel Essig's "Scratching the Surface: Disguising and Embellishing Wood" to be particularly enjoyable and inspiring. Working almost exclusively with hard woods such as oak, maple, cherry, ash, and walnut—materials I had never considered before—he is able to create books that are truly individual works of art.

With an easy-going demeanor and sense of humor, he shared his story and experiences with us, all the while using a wide range of tools and techniques to demonstrate that there are endless possibilities for wood coverings. One of my favorite tricks was maybe the simplest—using Kiwi Shoe Polish to stain wood. I mean who knew shoe polish wasn't just for shoes? From there he experimented with a variety of techniques including burning the wood, distressing and texturizing the surface with chisels and files, sanding, coloring with layers of Milk Paint, and adhering heavy Cave paper to create the foundation for a rich, faux leather finish. In the end, layer upon layer of method and material resulted in a beautiful sample covering. In addition he also brought many examples of single panels in different woods and painted finishes, as well as completed books decorated with found objects, mica windows, inlays, and clasp closures. And all were generously displayed for photographing and handling.



At the end of the day the presentation wrapped with a quick demonstration of the Centipede Stitch, a unique sewing embellishment based on the caterpillar binding. I only wish there had been time and materials for each of us to make one as a take-away. But I did go home with a "how-to" handout so maybe by this time next year I will have it down.

For anyone who missed this year's seminar, I would definitely recommend attending one of Daniel Essig's workshops or lectures in the future. For more information, go to >www.danielessig.com< Happy binding and see you all next year!

Review by Melissa Gonzalez

All session review photographs courtesy Chritina Amato

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NOTE: Session Reviews were written by this year's Standard of Excellence Scholarship Recipients, which is made possible by the annual auction held each year after the Awards dinner. Bidders' generosity allows these scholarships to continue each year.

Todd Pattison - *Conservation of 19th Century Publisher's Bindings*

Todd Pattison's presentation was entitled "19th Century Cloth Reback with Board Reattachment." This method is better suited to volumes having most of their spine cloth, and can be used with volumes having one or both boards detached. As Todd stated in his presentation handout: "The goal of the technique is to save as much of the original binding materials as possible while creating a sympathetically repaired binding in a minimal amount of time." Todd is Collections Conservator for Harvard College Library, where the average time per book repair is under two hours.

Todd began by passing around books that had been repaired in various ways (i.e., with library tape, or with the original spine piece trimmed of frayed material), then contrasted those with examples of his method. He then demonstrated his process.

First, the spine piece was freed by gently tearing the bookcloth along the joint with a microspatula, instead of cutting it. The original spine piece was not trimmed, and original material was left in the joint. This means when the original spine piece is re-adhered, the cloth should fit (or nearly fit) back together and create a more subtle repair. Tearing the cloth creates a less obvious edge—in the same way a feathered edge of Japanese paper is less obvious than a cut one.

After removing the spine piece, Todd used a spatula to lift the cloth (just the cloth—not a layer of board with it). He lifted far enough onto the board until the cloth could be pulled back in a gentle arc, to avoid creasing. Turn-in material was cut along the pastedown instead of trying to lift brittle paper. The horizontal cut along the edge of the pastedown was made with a scalpel, but the small vertical cut was torn—for the same reason the cloth along the joints was torn instead of cut.

With the book in a finishing press and masking tape holding the lifted cloth safely away from the boards, Todd removed old spine linings with methylcellulose. He was careful to leave any unbroken linings which connected the boards to the text block.

The primary spine lining was, in this case, a medium-weight Japanese paper. The lining extended onto the boards about one inch, and was adhered with wheat paste. The boards were sized with paste first (most old boards are dry and need to absorb extra paste before anything can stick). Care was taken to work the lining well into the joint—a step Todd emphasized was crucial for the proper opening of the boards. Due to time constraints, the book was removed and drying accelerated with a hair dryer. Normally, to prevent the boards from shifting, the book would not be removed from the press until the paper was dry.

A hollow tube of handmade paper was attached next. The tube was made off the book, and adhered one-off, two-on; the double layer acted as a spine stiffener.

The final layer was similar to the first, except it extended beyond head and tail to allow for turn-ins. It also didn't extend onto the boards as far as the primary layer. (The staggered lining prevented material from building up in one place.) If the spine piece was missing, Todd would use acrylic-toned cloth (airplane linen). Because he had the original spine piece, he used Japanese paper toned with Golden acrylics. He toned after the paper had been attached (but before turning in); since most old bindings have a variation in tonality, this facilitates better color matching.

The other time he may tone is after the original spine piece has been reattached.

To reattach the lifted cloth, a sheet of Mylar was glued out with PVA, the Mylar inserted underneath the cloth and the cloth gently pressed down to pick up adhesive. This method allowed for a smaller amount of PVA to be used, minimizing the risk of staining through the cloth. The cloth was worked down through a piece of Mylar to protect it.

Todd removed linings on the back of the original spine piece mechanically. He noted the fragility of the cloth and the tendency for it to stretch and distort with moisture, and avoided poultices for this reason. The spine piece was readhered the same way as the lifted cloth, using Mylar to transfer the PVA.

The final step was repair/consolidation of inner hinges. Todd used two layers of thinner Japanese tissue for repairing hinges. In addition to added strength, a narrow strip of tissue under a wider strip created more opacity and a less noticeable repair. As with the turn-ins, lifting the pastedown was avoided, and the tissue pasted on top. Acrylics were used for toning and provided a good color match. (Someone asked Todd if he ever used colored Moriki. He doesn't use it because it lacks strength and is not lightfast.)

The corners were not treated beyond consolidation with paste. Because of the large number of volumes needing treatment at Harvard, corners with minor wear are usually not treated beyond this.

Todd completed the reback within his 2.5 hour presentation. The end result was a very sympathetic, sturdy, aesthetically pleasing repair which retained nearly all of the original material.

Review by Karen Jutzi



deFINEd BINDINGS

Design Bindings presented by the New England Chapter of the Guild of Book Workers



Patty Bruce
1st Prize



George Sargent
2nd Prize



Debora Howe
3rd Prize

On Friday, October 7th, Standards of Excellence conference attendees made their way to the opening reception for, *deFINEd BINDINGS: 26 Bindings of the Pictorial Webster's Dictionary*, organized by the New England Chapter of the Guild of Bookworkers and curated by Jeff Altepeter.

Hordes of bookbinders shuffled into the crowded Bromfield Gallery on First Friday, in Boston's SoWa Arts District. If you were able to get in the door, you had to pass through the first two rooms showcasing an installation piece, to which admittedly, I paid little attention. I couldn't help feel a bit sorry for the artist who's work was being walked straight past, but it was "the books, the books!" that we all came to see.

My friend Amy Leepard and I shared a cab ride over with Karen Hanmer, who was one of the three jurors for the exhibition, along with John Carrera and Amanda Nelson. Once inside, I realized that there was actually a line to see the books, which extended into the rest of the gallery. I patiently waited for my turn to get a good look at the bindings.

I've had a particular interest in John Carrera's *Pictorial Webster's* project before hearing of this exhibition, so it was a wonderful surprise to get to view these 'fine' bindings and see the varying ways the participants incorporated the book's theme into their designs. It was also interesting to find out that many included in the exhibition have also been following and/or involved with the Quercus Press project over the past several years, being that the press resides in the Northeast as well.

What struck me most about the show was the dynamic range of designs and structures in the 26 bindings that were selected. There were sculptural books and alternative bindings along side design bindings exhibiting French, English and German styles. In some, the binder had incorporated their own artwork. Some used interesting and unusual materials such as Patricia Sargent's book, whose cover incorporated onlaid images, embossing, rubber stamps and collage work. Patricia Owen's experimental binding featured some very sexy, asymmetrical endbands that almost made me let out a whistle! Another highlight was John Nove's binding, with a playful rebus on the cover done in leather onlays, (pick + toe + reel + web + stars).

George Sargent, whose book also featured some fabulous onlay work, was winner of the Chronicle Books Second Place award. Patty Bruce won First Place and Debora Howe was the Third Place winner. A prize committee at North Bennet Street School awarded Mark Esser the prize for Exquisite Craftsmanship and Sonya Sheats the prize for Best Binding Structure.

The exhibition will travel west in early 2012, where it will be hosted by Chronicle Books in San Francisco.

For those interested, a wonderful catalog complete with full page, color photos and descriptions of the 26 bindings is available for \$32 from the online Bookstore at >blurb.com< (Print on demand publication) The catalog was designed by Elles Gianocostas of Elles Design Studio. The photographs were taken by Tony Rinaldo of Tony Rinaldo Photography.

For more information this exhibition please visit the NE Chapter's blog at >negbw.wordpress.com<

Papermaking Workshops in Southern California

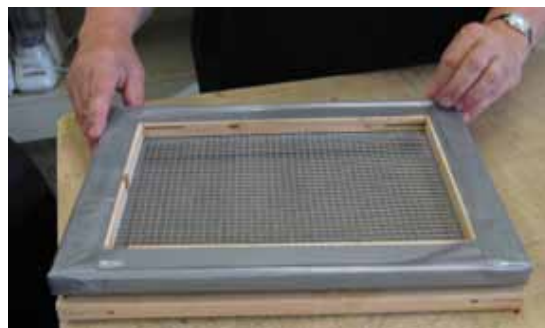
The California Chapter of the Guild of Book Workers in Southern California has hosted 2 in a series of wonderful workshops presented by Betsy Holster, exploring the beauty of papermaking.

The first workshop was Papermaking for Books, presented in July, which was an introduction to the process of paper pulping and techniques of pulling beautiful and interesting sheets.

The second workshop was Pulp Painting offered in October in which Betsy provided finely pulped fibers for the addition of color and design on top of base sheets of freshly pulled paper. The chemistry for the different additives was presented and different techniques were demonstrated. Participants spent two days painting with syringes and basters; cutting mylar stencils and working freehand with brushes and other tools. Everyone created beautiful examples of pulp painted paper and we are looking forward to more classes with the wonderful Betsy.

We are planning the next workshop Paper Casting: 3 Dimensional Forms. This is scheduled for the spring or 2012.

Elizabeth Holster is an Associate Professor in the Visual Arts Department and currently teaches Book Arts and Papermaking at Cal State Fullerton. She has been making paper and books since the 1970s.



Mould and Deckle



Demo - pulling paper



Vats of colored pulp

Review and photos submitted by Marlyn Bonaventure



Basters, stencils and colored pulp

After the Beginning ~ Maintaining a Calligraphy Practice

The beginning calligraphy student can easily find educational resources. There are plenty of eight-week calligraphy courses and books which provide basic information about materials, techniques, and few alphabets. But once the books are read and the calligraphy course completed, the next steps are not so clear.

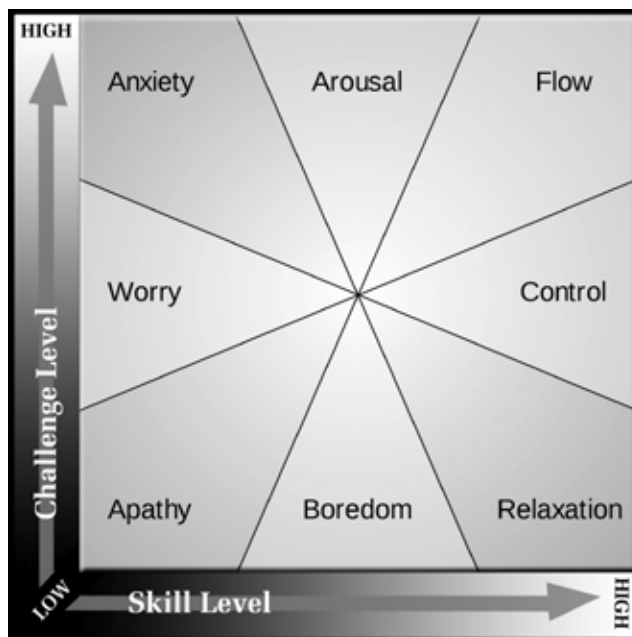
According Malcolm Gladwell, author of *Outliers*, what's required to achieve mastery in any endeavor is 10,000 hours of practice. Although this idea has come under fire, it's clear that mastering calligraphy requires many hours of practice. The bulk of that practice is going to happen in the solitude of your studio. How do you go about it?

The two biggest impediments to your practice are likely to be boredom and frustration. In an interview with *Wired* magazine, Mihály Csíkszentmihályi described the state of flow as "being completely involved in an activity for its own sake. The ego falls away. Time flies. Every action, movement, and thought follows inevitably from the previous one, like playing jazz. Your whole being is involved, and you're using your skills to the utmost." According to Csíkszentmihályi's theory, flow is the balance between the challenge of the activity and the skills of the performer. Fail to provide yourself enough challenge for your level of skill, and you will walk away in boredom (or never show up at all). Conversely, if you attempt to do something too far above your present level of skill, you may give it up in frustration.

I see the mastery of calligraphy as an ever-sharpening clarity of intent, approached in an ever-narrowing circle. Here are three somewhat overlapping approaches to practice: inside out, improvisation, and outside in.

Inside Out – Digging Down to the Basics

Think of all that goes into the making of letters! The rank beginner spends as much time trying to get both sides of the broad edge of the pen to connect to the paper as he does on pen angle or letter shapes. As pen angle and shapes become more intentional, attention may begin to focus on spacing, entrance and



Mental state in terms of challenge and skill level, according to Csíkszentmihályi

exits strokes, pressure, speed ... the list goes on and on in an ever-widening circle. As the letters become more kinetically familiar, the student begins to look at layout — the relationship of those letters on the page — and then relationship of layouts within the pages of a book. This is a circular process for most calligraphers; the calligrapher returns again and again to the alphabet, bringing another layer of meaning and understanding each time.

If at any time in the process of working out from the alphabet boredom sets in, digging back down to something more basic can re-energize and re-focus your work.

Improvisation

As Carl Jung wrote, "The creation of something new is not accomplished by the intellect but by the play instinct acting from inner necessity. The creative mind plays with the objects it loves." Once you've mastered an alphabet, change something: pen height, pen angle, your writing tool. Discover what modifications to the alphabet are required as a result. Improvise out from there, playing with line height, texture, layout, and so on.

Outside In – Synthesis or Cross-Fertilization

Copy the calligraphy masters. I recently took Reggie Ezell up on his challenge to copy a page of John Stevens' lettering every day for 30 days. It was a profoundly revealing exercise. Most of what I learned from it is not easily translated into words, and for that reason not often addressed in instructional books. My best description would be that it was like following along on my own keyboard as a master pianist improvises a piece of music on the spot.

Copy masters in other creative areas. Analyze the layout of a painting you like and use it in a piece of calligraphy. Break down the color palette in a print ad that catches your eye, and use it.

continued next page

From the Editor

Being well into our new fiscal year with the retirement of some Board members and entrance of new ones, we welcome the following people who have graciously accepted positions on the Board:

Ann Frellson - Librarian

- check out the Guild's holdings on books and DVDs. Ann will be happy to coordinate requests from our Library. Contact her at >library@guildofbookworkers.org<

Chela Metzger - Membership

- this is a position that finds the Chair in a constant state of flux. Remember that you will not receive your Newsletters and Journals if your address is not current. Please contact Chela at >membership@guildofbookworkers.org< when you change contact information.

NEWSLETTER:

Frank Lehmann - Newsletter Book/DVD Review Coordinator and Reviewer

- Frank will be coordinating reviews with the Newsletter and Journal departments to avoid duplication of efforts. If you are interested in reviewing a new book/DVD, please contact Frank at >lehmann@lehmannbindery.com<

Thank You Advertisers!

Our publication advertisers are very loyal, supportive and generous to the Guild of Book Workers, especially at our annual Standards of Excellence seminars. Consider them first when shopping for your book related supplies. We really want to keep them around!

Calligraphy Report - continued from page 14

References:

Chart based on public domain image: http://en.wikipedia.org/wiki/File:Challenge_vs_skill.svg

Wired Magazine interview: <http://www.wired.com/wired/archive/4.09/czik.html/>

Synthesize your practice with your life. Choose subjects, colors, layouts, materials that interest you.

A final caveat: Don't fall into the trap of simply practicing alphabets without putting them into use. Alphabet practice is akin to practicing scales and arpeggios, which are primarily for developing muscle memory and establishing a bone-deep familiarity with the building blocks of the art form. Completing finished pieces keeps you invested in the work and focused on creating expressive work.



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Book / DVD Reviews

Just My Type: A book about fonts by Simon Garfield with a foreword by Chipp Kidd.

GOTHAM BOOKS Published by Penguin Group (USA) Inc. Hardcover, dust jacket, 5 ¾ x 8 ½ inches, 356 pages, U.S.\$27.50, Can\$32.00. ISBN 978-1-592-40652-4

Review by Gabrielle Fox

An announcement of the publication of ***Just My Type*** caught my eye (the dust jacket design is striking) and I found myself smiling because it was somewhere out there in the world and not in a book related publication. It looked to be entertaining and informative, so I requested a copy to review.

I was enjoying reading it enormously until I came across another review by Paul Shaw in 'Inprint-The Online Community for Graphic Designers' which pointed out, on many occasions, that some of the information wasn't true. That rather spoiled it and I put the book aside for several weeks, picking it up now and then to read a few pages or a chapter out of order.

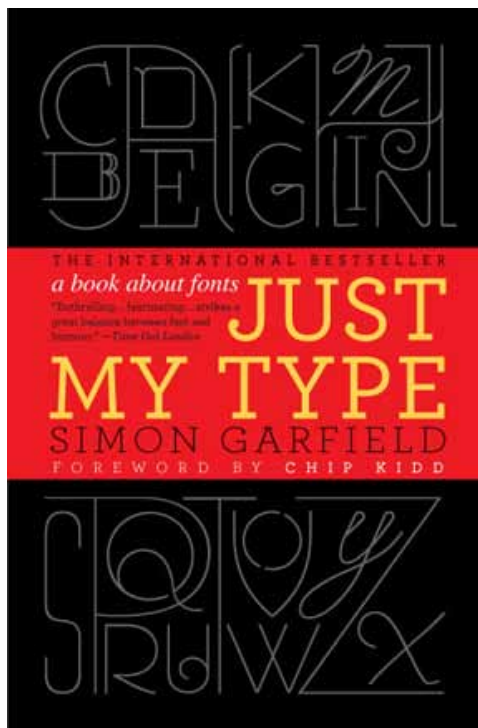
Maybe it was Garfield's humor that got up Shaw's nose. Most of the time I really enjoyed the way Garfield presented the information and told the stories associated with the design of type. I do though have to agree with Shaw in taking exception to the statement, "And calligraphy is virtually gone, a craft Prince Charles is said to be keen on, hanging on grimly behind glass on the qualification certificates of quantity surveyors and chiropractors." Shaw's description is "snotty put-downs". I just think Garfield is ill informed.

Just My Type is entertaining and informative. Apparently not all of the information is entirely correct, but overall I would say it is enjoyable and certainly taught me more about type design and has given me added reason to appreciate the work involved. This is not a history of type design, but does give historic information through chapters on various designers and observations on major shifts that have taken place as a result of technological changes in print communication.

Through my work as a binder I am aware of type design, but the stories Garfield tells have made me even more aware and did get me thinking of those early days, studying binding. We did so much work then with brass engraved hand held letters which were so incredibly expensive to purchase. Oh the hours we all spent trying to decide what type face to purchase and then what size. And the greatest disappointment was to find that what seemed a fail safe way to title a book, in the type face it was printed in, didn't always look right or read well impressed with gold on a leather spine. The chapters in ***Just My Type*** illustrate similar specific examples of use which explains different typefaces' use and influence.

This is a great read and will spark your curiosity to continue research. You will find yourself smiling when you pass the next road sign, turn on the computer or go to the grocery. The endpapers are the The Periodic Table of Typefaces and there is a bibliography to begin the list for more information.

I enjoyed this book so much I think GOTHAM BOOKS should publish another version with better reproductions of the examples and double check on the accuracy of all the information!



Gabrielle Fox is a bookbinder trained in England and now based in Cincinnati, Ohio. She is the author of The Essential Guide to Making Handmade Books and is now writing the history of Larkspur Press.

**Deadline for the
February 2012 Newsletter
January 5, 2012**

Bookbinding 2000 Demonstrations - Don Etherington, Fully Dressed in Leather: Conservation Style, RIT Cary Graphic Arts Press, ISBN1-933360-6, DVD running time 68 min, \$40 (or \$33 if bought as part of a set)

Review by Frank Lehmann

The conference **Bookbinding 2000** brought together an international audience of binders and bibliophiles to commemorate the instillation of Bernard C. Middleton's collection of books on binding and related arts at RIT's (Rochester Institute of Technology's) Cary Graphic Arts Collection. Part of the proceedings consisted of 12 lectures or demonstrations. Of these, the RIT Cary Graphic Arts Press has released six in both VHS and DVD format. This review only covers Don Etherington's "Fully Dressed in Leather: Conservation Style". The others will be reviewed in upcoming Newsletters.

Let me start off by saying that this is by far the best bookbinding instructional video I have seen to date. Don presents the

information clearly and fully, and the video quality and editing is top notch and of a fully professional production.

In the video, Don demonstrates just the covering of the book (smooth spine, hollow back) in full leather. However, prior to the actual demonstration he gives a detailed explanation of how the book was forwarded and the reason why it was done this way. One detail is the bevelled boards which allow much thicker leather to be used and still end up with elegant and pleasing edges. I found that throughout the demonstration, Don's explaining why he was using a certain process extremely informative. Instead of just following a step-by-step course, I understood the underlying reasoning behind it.




Following this brief introduction, Don then covers the book in full leather. It is here that the excellent camera work and editing come into play. In his Abbey Newsletter (Vol. 24, No. 1) article, Terry Belanger comments on the filming of the **Bookbinding 2000** demonstrations "the star of the show was a video camera on an articulated boom whose unseen operator could cause his instrument to buzz around the demonstrations".

Throughout the demonstration you are clearly able to see what Don is doing. When a closeup is needed it is there and in focus. This attention to detail makes the entire demonstration easy to follow and understand.

Once the covering is completed, Don gives a brief explanation of what he would have done differently had the book been done with raised bands. Questions from the audience are closed-captioned.

Given the high quality of the demonstration (this is Don Etherington after all) and the quality of the filming, I can highly recommend the video. The pricing is also very reasonable, especially if bought as part of the six DVD set.

Frank Lehmann is a bookbinder/conservator in private practice. He runs Lehmann Bindery, located in Northern San Diego County, which consists of himself and two dogs - and he has no delusions who really runs the place.



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An Overview of Dry Cleaning Tools

Dry cleaning is typically the first step of any treatment I perform, unless the media does not allow it. Surface cleaning is an important step before humidification and flattening (or washing) because it prevents grime from becoming embedded into paper fibers during other stages of treatment. It can sometimes make a significant visual difference too, independent of whether or not aqueous cleaning is an option. Surface cleaning can reduce or remove soot, grime, dust, mold, accretions, and adhesive residues. For this overview, I'll focus on the tools themselves rather than the methods for their use.

Vacuums: I don't often use a vacuum, but it is my immediate first step when an item comes into the lab with very heavy dust and grime, or when dealing with a support that is exhibiting or has exhibited mold growth. I use an Oreck compact canister vacuum, with a HEPA filter and micro cleaning attachments. The model I use does not have "speed" control, but generally operates at fairly low suction, and the micro attachments allow me to control the suction further by minimizing the area exposed to the vacuum. (I also tend to vacuum through a screen.) If the option to control suction doesn't exist on the vacuum itself, you can purchase a variable speed control device (VSCD), sometimes incorrectly referred to as "rheostats".

Soot/smoke sponges: These are also called vulcanized rubber sponges. They are very handy for picking up soot when used appropriately, hence the name. They can also be great for further removing inactive mold from a surface (after vacuuming), and for removing heavy grime. I cut them into small squares to maximize surface area and minimize cost (you can use every side of each piece). They tend to shed small bits of themselves through use, which I clear away with a wide soft brush. These sponges will degrade over time and through exposure to light, so keep them in a closed container in the dark. Be sure not to use the chemical sponges, as you do not want to deposit solvents or cleaning agents into the paper. My favorite supplier for vulcanized rubber sponges is Zephyr Manufacturing Company (<http://www.zephyrmfg.com/>), where I order offcuts of the sponges. I believe they are initially manufactured as filling for the insides of automobile doors and similar machines. In a pinch, try cosmetic sponges.

White erasers: Specifically, Staedtler Mars plastic erasers. These come in small rectangular blocks, and are also the ones I use for grating into eraser crumbs. Mars erasers, and most other erasers including those mentioned below, are easily obtained through an art/drafting supply company.

Magic Rub erasers: Sanford/Eberhard-Faber, and are vinyl erasers. They come in blocks, and also in pencils that look more like a white china marker. The blocks are labeled "Magic Rub", and the pencils are labeled "Peel-Off Magic Rub", with the little string you pull to peel off paper and expose more of the eraser. The eraser pencils are useful for control in discrete areas, such as around images or signatures.

Crepe erasers: These are also called rubber cement pick-ups, named such because they are useful for removing rubber cement residues or the like. I have found them to be useful for most things that are sticky, including some pressure sensitive tape residues as well as old stickers or price tags. I cut these into smaller pieces, usually into quarters, so I have more corners to work with for "balling up" adhesives. They can also be cut into shapes with more of a point, for when you might need an eraser "pencil" of a different type.

Soft brushes: I tend to use the wide brushes that have multiple sticks as handles, because they have long soft bristles, and they are cheap. I have a variety of sizes I use for brushing away eraser crumbs or soot sponge particles, for dry cleaning the gutters of pages, and for general surface cleaning when a soft brush is the only safe option. Brushes for surface cleaning should be kept apart from those used during wet treatments, and should always be clean and dry during use. These and other soft brushes appropriate for dry cleaning can be purchased from an art or archival supplier.

Microspatulas: Also referred to as Casselli spatulas, made of tooled steel. These come in various shapes and sizes (but can be modified by hand as well), and I order them from Talas. Cassellis can aid in the removal of hardened adhesives (from tapes or other attachments) and accretions (insect specks, rust deposits and the like), and are also useful as lifting tools. If you use them wet, be sure to dry them quickly, as they will rust.

Of course there are other tools for dry cleaning such as cotton swabs, rolled cotton, dry cloths, etc., but for paper treatments the above aids are those I use most frequently. As for methods and when to use them, that may be another article. But I'm always open for questions and discussions, just email me!

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HORIZON

The upcoming GBW Exhibition, Horizon, had a successful Intent to Enter, attracting over 200 entrants, representing between 300 – 400 works.

The exhibition will open at the Utah Museum of Fine Arts in the fall of 2012 concurrent with the standards of Excellence in Hand Bookbinding Conference.

The Horizon exhibition will explore the idea of “horizon” . Whether by contemplating the apparent horizon, person 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.

Works will be juried from digital images. Online submissions must be received between January 1 and March 1, 2012. Artists will be notified of selection by April 15. Jurors will be Minnesota Bookbinder and Book Arts instructor, Jana Pullman, University of Utah Binding Instructor and Studio Coordinator in the Book Arts Program, Emily Tipps, and New Hampshire book artists and photographer, Rutherford Witthus.

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.

Entrants must be current Guild members and exhibitors must maintain their membership in good standing throughout the duration of the travelling show.

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 can be found on the exhibits page of the GBW website: <http://guildofbookworkers.org/events/exhibits.php>

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.

Questions/comments: exhibitions@guildofbookworkers.org

Amy C. LeePard
Exhibitions Chair

Membership Report December 2011

New York Chapter 2011 • Year in Review

2011 was a busy year for the New York Chapter – full of tours, lectures, workshops and a number of social events that brought together Guild members from across the state and beyond. Kicking things off in early February, members were invited on a special tour of the **Metropolitan Museum of Art's Asian Art Conservation Lab**. Participants spent several hours visiting both the Chinese and Japanese sides of the studio where they had the rare opportunity to talk to conservators about the wide range of paper and book objects treated in the lab and to learn about some of the unique techniques and materials used in Asian art conservation. Later in February, **Renate Mesmer** (Potomac Chapter Chair and Head of Conservation at the Folger Shakespeare Library, Washington, DC) came to New York to teach a workshop called **Washing and Drying Paper: Single Sheets and Textblocks**. As with all of Renate's classes, this one was both wildly popular and information-packed. Participants spent two intense days learning about and experimenting with a variety of paper washing techniques, including blotter, float, slant-board and full-immersion of both single sheets and sewn textblocks. The workshop also included important discussions about pre-washing humidification, water quality and alkalinity, as well as techniques for proper drying and flattening.

Following a brief hiatus in the spring, Chapter members were treated to a lovely mid-summer visit from **Olivia Primanis** (Senior Book Conservator at the Harry Ransom Humanities Research Center, Austin, TX), who presented a public lecture called **Exploring Album Structures & How They Work**, as well as a one-day workshop called **Models of Historical & Conservation Albums**. During the lecture, Olivia discussed both the beauty and the failings of a variety of historical photo album structures, which workshop participants then had the opportunity to explore first-hand by making several mini models. On a rainy day in August, members gathered beneath Manhattan's newly-opened, elevated park for drinks and vendor-cart nibbles at the **High Line Social**. Then, in September, the Chapter invited **Julia Miller** (author, book historian and conservator in private practice) to present a fascinating lecture on **American Scaleboard Bindings**. Ever since Julia taught us to recognize the thin, wooden boards (scabbard or

scaleboard) used frequently in American bindings between the 17th and 19th centuries (and through the end of the 16th century in Europe and Britain), it's been hard to resist launching a full-scale search of the stacks to find these hidden jewels! Following her lecture, Julia stayed on in New York to teach a three-day workshop on the **Glazier Codex – PML MS. 67**. In addition to making a full-size model of this Coptic beauty, participants were given the rare opportunity to view and discuss the original binding (along with other Coptic treasures) with curator William Voelkle and conservators Maria Fredericks and Frank Trujillo at The Morgan Library and Museum.

Capping off the year, the Chapter hosted **Jim Croft** (bookbinder, book historian and toolmaker) for a **Hop-on, Hop-off Tool-making Extravaganza**. For this event, participants were invited to spend either one or two action-packed days making bonefolders, clasps, buttons and awls, spinning thread and cord, and brushing up on their knife sharpening skills. At the end of November, members had a chance to drink some wine and mingle while selling, bartering or purchasing book-related tools and materials at the first annual **Holiday Flea Market**. Then, as a final hurrah in early December, ten lucky members visited the New York Public Library with **Pamela Spitzmueller** (Chief Conservator for Special Collections at Harvard's Weissman Preservation Center) to see an example of a medieval **Girdle Binding** before spending two days making a model of this unusual and beautiful structure.

All in all it's been an entertaining and educational year. A big thank you is due to the Chapter's Program Co-chairs, Judy Ivry and Jae Carey, as well as to the Gladys Brooks Book & Paper Conservation Lab at The New York Academy of Medicine for being a generous partner and host. We're looking forward to another great year in 2012, so keep your eyes open for postings about upcoming events. All are welcome!

Erin Albritton

New York Chapter Chair

STANDARDS OF EXCELLENCE 2011 Awards Dinner Notes

The festive setting at the annual Standards Banquet featured this local mascot, who participated in a rousing "song & toss" activity before the annual auction.



Awards chair Frank Mowery, Craig Jensen and Guild president Andrew Huot

GBW Lifetime Achievement Award recipient Craig Jensen shared his very rich personal and professional history with the audience.

Laura Young Award recipient Susan Martin shared her experiences, both personal, professional and GBW related with the dinner guests.



Awards chair Frank Mowery, Susan Martin and Guild president Andrew Huot



Local Standards host chair MP Bogan, exhibiting her "honorary PanAm" membership passport from a retro PanAm attendant conference held at the hotel. MP was mistaken for a former flight attendant - she love it!

Cris Clair Takacs looking over her certificate of recognition upon her retirement from the arduous task of Membership Chair. Cris says that her bench is beckoning to her; hopefully she'll have many new-found hours in her studio now!

Photographs courtesy
Christina Amato



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The Marbling Tray

by Iris Nevins

Paper... An Interesting Surprise

I received an email about three months back from a conservator, who suggested I leave a few papers in the sun, ones that were buffered with Calcium Carbonate, and would not hold the marbling colors. She thought this would weaken the calcium carbonate effects on marbling. So I tried that. I left them exposed for about three weeks. Then I tried to alum and marble them. No luck. Same results, color sludged off with the size. Worse if I rinsed them, no matter how gently. The paper was from a batch of Hahnemuelle Natur Text. It was the batch I received that never worked, where the prior papers I had gotten from them for several years worked fine. The distributor had contacted Hahnemuelle, and confirmed that, yes, they had increased the buffering agent. Why, I do not know, the previous papers were already acid free.

About a month ago, on a whim, I thought to alum some of that paper while I was marbling. Much to my surprise, it held the color! Now this was NOT the paper I had left in the sunlight and open air. It was from the pile in my dark cabinet. Why did it suddenly work? I really don't know. It continues to work though, but only if alumed and worked with damp. If I pre-alumed, line dried, and used maybe a week later, they didn't work. What is interesting too, is that Natur Text, the same pile, when I used to try it, the moment you alumed it, the alum was neutralized. The way I knew was that I couldn't taste the sweet alum taste on it. Immediately! Now, oddly the taste stays. If I pre-alum, dry and stack for a week, my normal method, the alum taste is gone and the paper won't hold color.

This was warm weather marbling, and since marbling co-operates better in cooler weather (for me anyway!) I have a hunch I will be able to pre-alum and dry these papers as I prefer to do (who likes to stop marbling to alum yet another dozen sheets!), and hold them at least a week, to flatten under boards, and the paper will work in cold weather. I am such a believer in watercolor marbling liking cool weather, that I have turned off the heat in the marbling studio. It stays warm enough, about 62 degrees, due to the rest of the house being heated, but the colors are always crisper

and brighter in winter. I can freeze, it doesn't matter if the papers come out better!

So this surprise led me to try my huge pile of Classic Linen which also didn't work, and my Nasco Sulphite Paper that is acid free and also didn't work. The Classic Linen still doesn't work, but the Nasco does, but only with fresh damp alum, like the Natur Text. Perhaps the Classic Linen will eventually start to work too. Odd, because the Classic is the oldest among all these papers, at least five years old, The Nature Text about two years old and the Nasco maybe a year. Maybe some more chemistry minded people can comment on that one! I will be sure to update as the weather gets cooler. For now I am happy because I have literally thousands of sheets of paper I had given up on that can work if need be. I still have to say I still very much like the TALAS unbuffered bond best, it is the most reliable, and I can alum even months ahead, line dry and keep under boards indefinitely and it always works.

So those of you who have huge amounts of paper that stopped working, just wait, give them another try. You might have a pleasant surprise too!



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Items for the Calendar should be sent to:

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