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Cover Art: *Water Book*, courtesy of Claire Satin. See related article on page 13.

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Communications Chair Report

The 2011 GBW Membership Directory is now available on-line. You should have received an email in mid-December with instructions on how to access this from the GBW website. If you did not receive the email or are having trouble accessing the directory, contact Eric Alstrom <communications@guildofbookworkers.org>. If you do not have computer access, please contact Chela Metzger, Membership Chair, at 302-358-2362.

Thanks,
Eric

In Memoriam

On Dec 7, 2011, at 8:41 AM, Peter D. Verheyen wrote:

Barbara Lazarus Metz, Age 81, of Minneapolis, formerly of Chicago, IL, passed away December 5, 2011. Barbara was a mother, a grandmother, an artist, an educator, a world-traveler, an opera lover and a life-long learner. Barbara founded Artists Book Works in the early-80's which is now part of Columbia College Chicago - Center for Book and Paper Arts and spent many years working for the admissions department of the School of the Art Institute. In retirement Barbara traveled extensively, conducted backstage tours of the Lyric Opera in Chicago and attended classes at Northwestern University. She will be missed by many. Preceded in death by parents, Morris and Betty Lazarus; former husband, Sheldon Metz. Survived by daughter, Hillary Metz; sons, Alan Metz and Ken Metz; grandson, Ben DeCamp. Memorial service THURSDAY, 10:00 AM, SHIR TIKVAH, 5000 Girard Ave. S., Mpls. A scholarship in Barbara's name is being created at Columbia College Center for Book and Paper Arts. Please contact

Ken Metz for further details at ken@kenmetz.com. Hodroff-Epstein 612-871-1234 <www.hodroffepstein.com> <<http://www.legacy.com/obituaries/startribune/obituary.aspx?n=barbara-lazarus-metz&pid=154932128&fhid=4555>>

I had the pleasure of getting to know Barbara through Chicago Hand Bookbinders back in 1988 and was grateful for her invitation to teach my first binding workshop (on historic endbands) at Artist's Book Works on Irving in Chicago.

Barbara also succeeded me as Exhibitions Chair for the Guild of Book Workers finishing up Paper Bound's run and then guiding her "Best of the Best" across the US. Both exhibits can be viewed at <<http://www.guildofbookworkers.org/events/exhibits-past.php>>.

She will be greatly missed.

Joan Pantsios

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Calendar of Events

EXHIBITIONS

Exhibitions for 2012: 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 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<

Currently and through May 7, 2012: *Faith and Devotion in Mexico*, an exhibition at Bridwell Library, Perkins School of Theology, SMU, Dallas, TX. >www.smu.edu/bridwell/exhibitions< or 214.768.3483.

February 28-May 7, 2012: *Beauty and the Book: 19th and Early 20th Century Folios on the Decorative Arts*, Ryerson and Burnham Libraries, Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL. >www.artic.edu/aic< or 312.443.7264.

CALL FOR ENTRIES

Currently and through May 1, 2012: Miniature Book Society's opening of their "Most Distinguished Book Awards". Entry forms, rules and color photos of the previous entries are available for download at >mbs.org<. The three winners will be announced at the MBS Conclave in Asheville, NC the end of August.

WORKSHOPS, LECTURES & OTHER EVENTS

February 12-March 25, 2012: *The John C. Campbell Folk School*, Brasstown, NC, with the following classes. Contact: 800.FOLK-SCH or >www.folkschool.org< :

Feb 12-17: *Paper Transformation to Books* with Bob Meadows

Feb 19-25: *Pens, Inks, Letters, and Books* with Sharon Coogle

Feb 26-Mar 3: *Binding Books -- Traditions and More* with Judith Beers

Mar 25-30: *Traditional Hand Bookbinding and Restoration* with Dea Sasso

February 27-June 29, 2012: Schedule for American Academy of Bookbinding, 970.728.8649, >www.ahhass.org/academy-bookbinding<:

In San Francisco, CA

Feb 27-Mar 2 and Mar 5-9: *"Restoration of Cloth and Leather Bindings"* with Don Etherington (sponsored also by Hand Bookbinders of California)

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

Jun 4-15: *Finishing* with Don Etherington (two weeks – taught at same time as *Box Making* and *Stiff Board Vellum* workshops)

Jun 4-8: *Box Making* with Don Etherington (one week)

Jun 11-15: *Stiff Board Vellum Binding with Exposed Raised Bands* with Don Etherington (one week)

Jun 29-Jul 1: *Mapping the Elusive* with Gail Reike

In Summerfield, NC

Jun 18-29: *Fundamentals/Intermediate Binding* with Monique Lallier

Jul 9-20: *Forwarding and Covering of Text Blocks* with Don Etherington

March 19-July 23, 2012: Spring and Summer workshops at School for Formal Bookbinding with Don Rash, >www.donrash-

finebookbinder.com/sfbmain.html< :

Mar 19-23: *Introduction to Leather Binding*

Mar 26-30: *Full Leather Binding*

Apr 9-13: *Introduction to Cloth Binding Conservation*

Apr 16-20: *Introduction to Leather Binding Conservation*

May 7-11: *Foundations of Hand Bookbinding*

May 14-18: *Introduction to Case Binding*

Jun 2-3: *Introduction to Inlay and Onlay*

Jun 11-15: *Introduction to Leather Binding*

Jun 18-22: *Full Leather Binding*

Jul 7-8: *Introduction to Titling and Tooling*

Jul 16-20: *Introduction to Cloth Binding Conservation*

Jul 23-27: *Introduction to Leather Binding Conservation*

May 13-24, 2012: *29th Paper and Book Intensive*, Saugatuck, MI, applications now open, details and application form at >www.paperbookintensive.org<.

NOTE: *All Calendar of Events* listings need to be submitted to the >secretary@guildofbookworkers.org< at least one week prior to the deadlines listed on page 2 of each Newsletter.

The 2012 Helen Warren DeGolyer Bookbinding Conference



In association with the Sixth Helen Warren DeGolyer Triennial Exhibition and Competition for American Bookbinding, Bridwell Library will host a bookbinding conference on the SMU campus, Dallas, Friday, June 8, 2012. The \$40 registration fee includes workshops, lunch presentation, and reception.

A Brief Exploration of the Flag Book
Karen Hanmer

Lacing and Tacketing Techniques
Chela Metzger

An Introduction to Carved Bone Folders
Shanna Leino

Lunch presentation by Priscilla Spitler,
winner of the 2009 Helen Warren DeGolyer
Award for American Bookbinding.

For more information and to register, visit
www.smu.edu/Bridwell/DeGolyerConference
or call (214) 768-3483.



STUDY OPPORTUNITIES

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

American Academy of Bookbinding

Intensive courses for beginner to advance students in conservation, fine leather binding and related subjects.

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Contact: >www.ahhaa.org< or 970.729.8649.

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

>www.bookartsprogram.org< or 801.585.9191

Bookbinding Workshops – United Kingdom

Courses in book structures and Paper Engineering

><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<

Corcoran College of Art & Design • Washington DC

MA in Art and the Book

>www.corcoran.edu/degree-programs/graduate/ma-art-and-book
202.298.2545

Creative Arts Workshop - New Haven, CT

A community arts and crafts school for adults and children

>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 - Portland, 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 • Penland, NC

828.765.2359 or >www.penland.org<

Pyramid Atlantic Art Center

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

School for Formal Bookbinding with Don Rash

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

>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

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**The University of Alabama
MFA in The Book Arts Program**
>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

NOTE: All *Study Opportunities* listings need to be
submitted to the >secretary@guildofbookworkers.org< at least a week before the deadlines listed on
page 2 of each Newsletter.

Chapter Happenings

California: A workshop on *Using Photography as an Element in Pop-ups and Carousel Books* was held the last of January with Carol Barton, a master of pop-up book techniques. An August 25-26 workshop is planned on *Biblio Tech: Reverse Engineering Historical and Modern Binding Structures* with Karen Hanmer.

Lone Star: The catalog for the Chapter's exhibition of "The Thread That Binds" by Pamela Leutz is available via mail order – see details at >gbwlonestarchapter.wordpress.com<. Members will soon gather for the Chapter's Annual Meeting on June 8, 4:30 p.m. at the Bridwell Library, SMU, Dallas, TX. The meeting will be part of the DeGolyer Conference at the Library that day, with the opening of the DeGolyer Competition Exhibition and awards following.

Midwest: Workshop with Gabrielle Fox Butler on *Introduction to Surface Decoration* is scheduled for February 25-26. The Chapter Annual Meeting will be April 20-21 in Minneapolis, MN, hosted by the Minnesota Center for Book Arts. The gathering will include a lecture and workshops.

New England: The catalog for the Chapter's recent exhibition, "deFINed BINDINGS", is still available from >blurb.com< for \$32.00. A workshop is planned for March 10-11 with Karen Hanmer on *All Shook Up: Interplay of text and image in the flag book format* at the North Bennet Street School, Boston, MA. ><http://negbw.wordpress.com/><

Potomac: Welcome to new Chapter officers – President Dan Paterson, Secretary Christina Amato, and Events Co-ordinator Jane Griffith.

Southeast: Open call for workshop proposals, January -March 2012 for workshops scheduled in 2012 and 2013. For particulars, contact southeastguild@gmail.com
A workshop with Beck Whitehead will be offered to members March 24 & 25, 2012 at Lost Arch Papermill at The University of Alabama, Tuscaloosa, AL. For information/registration contact jessica@papersouvenir.com.

Catherine Burkhard
as of 1-4-12



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Book / DVD Reviews

The Last of the Great Swashbucklers: A Bio-Bibliography of Rafael Sabatini

Knight, Jesse F. and Stephen Darley
New Castle, Delaware Oak Knoll Press
2010, 6 x 9 inches hardcover, dust jacket,
200 pages, ISBN 9781584562795, \$65

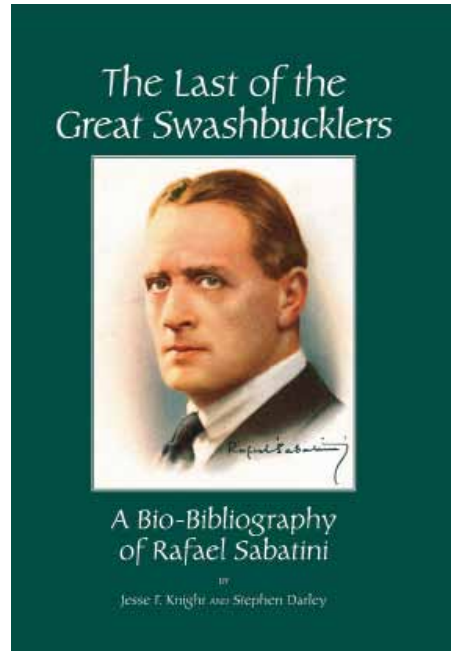
Reviewed by Frank Lehmann

"He was born with a gift of laughter and a sense that the world was mad."
- Scaramouche

In the 1920's and 30's, Rafael Sabatini was one of the most popular authors both in the US and England. During this time he wrote such notable works as *The Sea Hawk* (1915), *Scaramouche* (1921) and *Captain Blood* (1922). Today, he is mostly known through screen adaptations which often bear little resemblance, apart from the title, to the original. In *The Last of the Great Swashbucklers*, Knight and Darley present an outstanding contribution to understanding the author and his books.

As the subtitle "*A Bio-Bibliography*" suggests, *The Last of the Great Swashbucklers* combines a biography on Sabatini with an comprehensive bibliography. The biography is written by Knight. Though short, it covers the salient points of Sabatini's life. These include his unusual upbringing with two bohemian, opera singer parents, his travels, and the tragedies of his witnessing two of his sons' deaths. Knight also explores the influences, both literary and personal, that shaped Sabatini's work. I found of particular interest Sabatini's linguistic skills. Although fluent in several languages (English was not his mother tongue) he chose English to write in because he felt it was the most expressive language for plot driven stories. The biography is illustrated throughout.

The real meat of *The Last of the Great Swashbucklers* is the bibliography written by Darley. Darley provides excellent guidance through the maze of Sabatini firsts. This is more complex than for most authors since Sabatini was born in Italy but wrote mainly while living in England. Book collectors therefore have had to choose which editions they want to collect. To make matters worse, there is considerable confusion



in identifying first editions of Sabatini's first 19 books. After the success of *Scaramouche*, Houghton Mifflin began reissuing Sabatini's earlier works. Since they were also at the time the publisher of his current novels, this has lead some to believe that these later Houghton Mifflin reprints are in fact firsts. Darley unravels this both in the listings for each book and in a separate section at the end. The bibliography presents each of Sabatini's works in chronological order. Where any are known to exist, a color photograph of the dust jacket is shown alongside the pertinent listing. For each title, listings are given for the first UK, first US and other important editions.

You may ask the question why bibliographies are important to the Book Arts. As a bookbinder, I am constantly

looking for suitable books for rebinding. Bibliographies are a crucial part of this quest. I use bibliographies like *The Last of the Great Swashbucklers* to determine if the copy I am considering rebinding is worth the time and effort that goes into such an undertaking. Armed with Knight and Darley's work, I decided to see if I could find a first edition copy of *Captain Blood* for rebinding. I conducted my search on abebooks.com. Using the attributes author: Sabatini, Title: Captain Blood, Edition: first, I came up with almost 100 listings. From Darley's bibliographic listing for *Captain Blood*, I was able to determine that the first 30 books abe listed were not first editions at all. Unfortunately, results like this are not uncommon. I did find a true first edition missing part of its cover, price \$11. Perfect for rebinding.

In summary, Knight and Darley have produced an outstanding contribution to understanding Rafael Sabatini's works. The combination of Bio-Bibliography greatly enhanced my enjoyment of this work. If you are interested in Sabatini's works or are new to bibliographies, I highly recommend this book.

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. He can be reached via his website www.lehmannbindery.com.

Book / DVD Reviews

Bookbinding 2000 Demonstrations - Monique Lallier, Edge-to-Edge Doublure, RIT Cary Graphic Arts Press, ISBN1-933360-08-9, DVD running time 110 min, \$40 (or \$33 if bought as part of a set)

Reviewed by Frank Lehmann

Monique Lallier, Edge-to-Edge Doublure is part of the set from RIT's Cary Graphic Arts Press, highlighting the demonstrations given at *Bookbinding 2000*. In this DVD, Lallier teaches the technique of edge-to-edge doublures. Unlike traditional doublures, in this method the leather comes up to the inside edge of the board, creating a smooth, continuous covering.

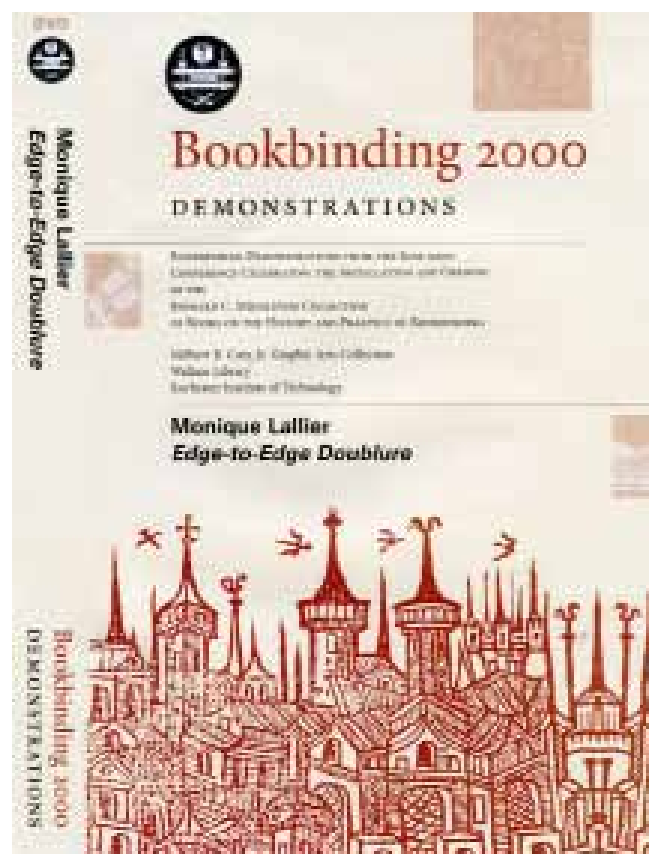
The demonstration begins with a series of slides from Lallier's own work in this specialty. I was particularly impressed with one book where the outside cover and both front and back doublures were made from a single, continuous piece of leather.

For the demonstration, Lallier uses series of plaquets. Her foresight in making these ahead of time allowed the demonstration to run smoothly. When we came to a point where something had to be left to dry, Lallier was able to pick up the next plaquet and continue on. The only problem with this is that at times it left something to the imagination since in actual fact you will have the rest of the book to deal with when positioning the board to work on. Lallier comments on this herself and describes how the book itself would be placed.

For thinning the doublure leather, Lallier uses a Paris company that specializes in paring leather for bookbinders. She also suggests that one could have the skin split (I was hoping that she had a foolproof method using a Schärfix). At the demonstration there was a handout listing the process and sources. Unfortunately this is not included with the DVD.

Scattered through the video are numerous "tricks of the trade". These include closing your eyes as you judge the evenness of the paring with your finger tips, and using the corner of the bench to glue out items without having to worry about a waste sheet underneath.

Those of you who were at *Bookbinding 2000* will remember that there was a running joke among the



presenters as to the size of brush they use. Lallier was part of this – Etherington uses a large brush, Wilcox a small one and Lallier a medium.

As with the other videos in this series, the production quality is excellent. With multiple cameras and closeups, it is easy to follow even the tiniest details.

Edge-to-Edge Doublures are a very specialized topic and one that is not often covered. As bookbinders we are very fortunate that Lallier shared her expertise in this, and that RIT did an excellent job in presenting it.

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. He can be reached via his website www.lehmannbindery.com.

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**Deadline for the
April 2012 Newsletter
March 1, 2012**



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San Francisco Workshop with Don Etherington

Restoration of Cloth and Leather Bindings

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For more information and to register contact:

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PO Box 1590 · Telluride, CO 81435

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www.ahhaa.org/academy-bookbinding

The Marbling Tray

by Iris Nevins

Tiger Eye / Sunspot Revisited, And Spanish Marbling

They say a picture is worth a thousand words. So what is a YouTube video worth?

One can explain in words what to do to create a pattern, but to show the subtleties necessary is another thing. So I have put up two YouTube videos, one on how I actually grind the gardening Potash for Tiger Eye, and then how I lay it down. The second video is how I do a simple Spanish marble. It also shows how I work with the paints in both,

how they go down pale, then other colors are layered on top of them. This is something first time marblers often don't understand. Say, for example, your first color is a black (I recall a High School art teacher screaming "Black Is Not A Color"!!); a first time marbler who is trying to teach themselves rarely understands that the first color should be quite pale. If a red, it will be pink etc. As you layer more colors on, the prior ones concentrate into a rich color by themselves. If you start with too much color, as you add more, you get a lot of sinking color or the paints running off the paper. Often, what is left on the paper is paler than if you had used LESS color to begin with.

So I hope you enjoy these two videos. The links are:

Spanish: http://www.youtube.com/watch?v=_1_DSIREBQw

Tiger Eye: <http://www.youtube.com/watch?v=SwAotLTL-Ws&feature=related>

If for some reason the links don't work, and I know since this is a physical journal, they need to be typed in, you can just type my name in and marbling; it will come up.



My 2000 book, *Albums*, has been revised and re-written. It is available as *A Hand Bookbinder's Guide To Making Photo Albums*, by Richard Horton.

This book is different from most photo album books. It has a history of album structures and mountings, and a set of workshop instructions for making safe

and attractive photo albums in several styles. It also has a glossary, and an updated and expanded supplies/tools/equipment section. Critical readers of this edition were Tom Conroy and Catherine Burkhard. This is not a one-project book. It is a key to opening all possibilities. I've been working on its information and approach since 1984.

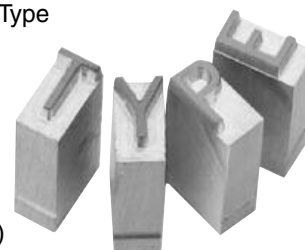
You may order from Amazon, Talas, or ><http://store.silverstreetmedia.com>< Retailers, friends and anyone having difficulty ordering, contact me directly at albumsandsuch@gmail.com. I would be interested in giving workshops and demos.

Richard Horton

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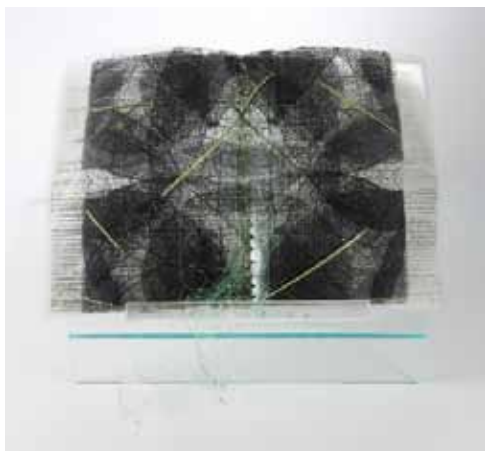
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Magical Objects: The Book Art of Claire Janine Satin

Fastened together along one edge, containing, within its many pages, information, erudition, spirituality and wonder, a book is a collection of text or images or blank pages. Claire Janine Satin uses the book as an object to transmit her personal visual language, intending it to be intimately possessed. Each of her books has a definite subject including history, theology, science, meditation, remembrance, but the information is layered so that the 'reader' must add something of their own consciousness to formulate a 'translation'.

Satin's aesthetic choices and sense of musical vibrato, enable her to create unique fine art objects that transcend the 'word' and yet still maintain the 'idea' of words as communication. They reference many cultural symbols, alphabet styles and forms of notation. The viewer is confronted with a private language that is seductively intimate and almost beyond reach. These delicate works are verbal deconstructions that materialize on transparent, glossy acetate and plastic pages. Common industrial materials are transformed into optical illusions that dramatize the mysteries inherent in her work.

Suggestions of subjects, fragments of thoughts, juxtapositions of ideas float through the layers of her work, like rafts on a transparent stream of water. Overlaying texts are used to develop a visual strategy, density and diffusion of words, letters and symbols, to access the unconscious. Patterns emerge and disappear like musical notes falling off a manuscript page, a crescendo of powerful chords muting to a trail of diminishing sound. Satin references her mentor, the composer/poet, John Cage (1912-1992) and reinforces his rhythms and lyricism with her idiosyncratic technique of drawing with text. She achieves these effects by arranging patterns of words and letters on overlapping transparent pages.



Each of Satin's books stands alone as a significant object, attracting light and diffusing an aura of energy. Delicate threads of monofilament, randomly studded with minute glass beads, flow from the binding, extending the reach of the object. The artist frequently works

in thematic series such as the *Pentimento* series. She has taken some of the text's from John Cage's book "M" which is itself titled by his chance divination of the *I Ching*. Each explores issues of duplication, multiplicity, mirroring, and randomness of words/ thoughts/ concepts. Her use of transparent pages, each revealing and layering the previous or next page, creates a fugal effect... theme upon theme, becoming increasingly complex through their

very simplicity. The unique book/objects are hand printed, photo-etched, stenciled, in black, with gilt and metallic overprinting, often introducing a single bold element of color. Her expertise in numerous scripts, type faces, alphabets, symbols imply a yet-to-be-revealed body of hidden knowledge.

Claire Janine Satin's father taught shorthand, stenography and steno typing, and from an early age she was fascinated by the patterns of these abbreviations and symbols.

Shorthand notes were always intended for more formal transcription and it is this ephemeral aspect that engages her visual style. Many stenographers evolved their own shortcuts, secret and unknown to others, which add to the arbitrary, random qualities of placement that Satin

espouses. She gives special significance to capitalized letters, bringing us full circle to John Cage and his book "M". They each embraced 'chance' as a partner in their creativity, forgoing conscious decisions.



Medieval scribes labored long over the embellishment of marginalia and grace letters. Centuries later we delight and marvel in that glorious beauty without fully understanding the literal text. Claire Janine Satin's mysterious book objects function as sculpture with an ephemeral presence transcending the receipt of knowledge.

Laura Kruger, Curator, Hebrew Union College Museum, New York City
December, 2011

Local Humidification and Flattening

Several recent treatments in my studio involving the reduction of severe creases led me to think that the various methods of local humidification and flattening may be a great thing to discuss here. I've been working a lot with fine art on paper and water-sensitive media, but these techniques can be applied to most any paper support, and modified depending on the weight and type of paper. Keep in mind that the addition of moisture in only localized areas can be tricky, especially with particularly aged or soiled supports, as you'll want to take care to avoid the creation of tide lines. Be sure to surface clean the support before humidification and flattening, and start with lowest moisture techniques before the direct application of water is attempted. Work on top of blotter and Reemay, and use distilled or filtered water. The following methods are handy when media or some other component prevents the overall application of moisture, and are also very useful for the treatment of bound book pages.

On the use of breath: Yes, the breath from your mouth, perfectly humid and slightly warm. Obviously this isn't going to be controllable enough to be applied to a really discrete area, but the method can be used locally over larger areas, and also serves as a good litmus test on the reactivity of the support to slight humidity. This is especially useful for papers that are at least moderately reactive to paper, and relatively lightweight. With heavier papers, you likely won't see much of an effect. After directing your breath toward the support at close range, weight the area beneath Reemay or Hollytex, blotter, and light weight.

On the use of dampened blotter paper: I keep scraps of blotter cut to the same size as Reemay and pieces of Plexi/acrylic for easy local flattening. Also, the blotter boards I've previously discussed and refer to so often are perfect for local humidification and flattening. Lightly spray a piece of blotter with distilled water using an air mister (in my case, a bonsai sprayer) for a fairly even distribution of moisture. Place the damp blotter directly over the area needing treatment, and weight immediately. Keep the blotter in place for as long as necessary (usually only a few minutes and as little as several seconds), then remove and replace with dry blotter, fully drying the area beneath light weight. Change the blotter as needed until fully dry. I've found that if too much moisture is introduced here, and blotters are not changed frequently enough, you may end up with a perfectly flattened square or rectangle of the paper, with obvious lines or distortions at the edges of your treated area. So proceed slowly, and take care not to introduce too much humidity in one area alone when it's not being introduced overall.

On the use of damp cotton swabs: I use 100% cotton swabs from a medical supply, or roll my own with loose cotton. In either case, the amount of cotton on the stick is minimal, and this is important. Too much cotton will hold far too much water, even

though it may not appear to. Q-tips and the like are too bulky, and can deliver inconsistent amounts of moisture along a treated area. When applying, remember to gently roll the swab over the surface, not scrub or abrade. Damp swabs are perfect for treating a very specific area with a small amount of direct moisture, such as along a crease. Swabs allow for a controlled soft effect along a line, i.e. more moisture along the actual bend of a crease and less moisture reaching out from each side of that bend (and therefore a less harsh wet/dry line). Roll on the moisture and dry beneath blotter boards and light weight, immediately. The process may have to be repeated several times depending on the weight and type of the support.

On direct application of moisture by brush: I do this only after I've exhausted most other options because they simply aren't effective enough. Most recently, this worked superbly for a large painting on paper where I could only apply water through the front, and had to penetrate both the paper and a layer of gesso. If possible, I typically brush water on from the reverse of the support. I use clean small brushes, those labeled (by me) only for use with water and paste. The method: dip a brush in distilled or filtered water, and apply directly along a crease or fold line. In many cases, I remove a little excess water from the brush before applying it to the paper, to avoid dealing with the droplet that tends to form on the end of the bristles. I usually do this by brushing the bristles against the back of my opposite hand. Weight the moistened area immediately with a blotter [board] and change as needed. It's a good idea to leave severe creases under weight at least overnight. Some may require a moderate amount of weight as opposed to only a few ounces. Repeat the process until the desired result is achieved. Creases with broken/folded paper fibers will often not fully recover, but the improvement can be quite dramatic.

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HORIZON

The online submission form for the upcoming GBW Exhibition, *Horizon*, will be available from January 16 to March 1, 2012. The form will be taken off line at the close of this period. No late entries will be accepted. Artists will be notified of selection by April 1 and works will be due by April 15th. Members must have submitted an intent to enter form in order to submit work for the exhibition.

Horizon will open at the University of Kentucky in Lexington in May 2012. The exhibition's grand opening will be at the Utah Museum of Fine Arts in Salt Lake City in the fall of 2012 concurrent with the Standards of Excellence in Hand Bookbinding Seminar.

The *Horizon* exhibition will explore the idea of "horizon". Whether by contemplating the apparent horizon, personal horizons or the horizon of the book as a binding or an object, this exhibition will showcase the current work of the members of the Guild of Book Workers while also

offering a glimpse into what is just beyond. Members are invited to interpret "horizon" as broadly or as narrowly as they wish.

Works will be juried from digital images. 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 artist 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 traveling 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.

Many thanks to all of you who donated to the catalog fund in 2011!

Questions/comments:
>exhibitions@
guildofbookworkers.org<

Amy C. LeePard
Exhibitions Chair

Membership Report

February 2012

A Calligrapher's Top-Ten Auxiliary Tools

I've kept a studio for several decades now, and many of the tools in it are comfortable and familiar to me. Only when I get an inquisitive visitor do I realize how many esoteric tools I have *that are not actually pens, paper or writing fluids*.

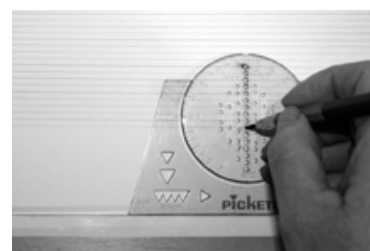
Cue the music – these are a few of my favorite tools:

Easel, Plexiglas and strip light – My setup for production work. I can adjust the angle for ink consistency, lettering style and size, paper absorbency, and so on.



Small easel set-up

Lettering liner – I tend to work small. The smaller the lettering, the harder it is to make consistently spaced guidelines. This tool is used in conjunction with a mechanical pencil (wooden pencils won't fit) and a T-square. The wheel is turned so that the vertically aligned holes in the middle are the desired width apart when drawn along the T-square. It's a handy tool for straight copy.



Lettering Liner

Small lidded containers set in a stabilizing wooden block. I use them daily. Each container holds only about ½ tsp of ink.



Tiny Dips - holds a small amount of writing medium

Gum sandarac tied in a double square of silk. Pounced onto paper to provide a better surface for lettering, it is indispensable for that surprise batch of envelopes with the absorbency of newsprint.

Dappen dishes – Made for the dental profession, these heavy glass cups are small but stable ... and handy for mixing a small quantity of gouache, or keeping glair.

Communion cups – Many years ago I bought a bag of 50 plastic communion cups at a religious bookstore. They fit beautifully into a standard candlestick holder. A small piece of Plexiglas or even mat board protects the contents from dust and evaporation.

Squat candlestick holder – I keep a dampened bit of kitchen sponge in the middle for wiping pointed pens, and water in the surrounding "moat" for occasionally rinsing the pen point.

Visor magnifier for hands-free close work. Don't be surprised if the upclose view has you heading for the manicurist post-haste.



Candlestick with Communion Cup



Selection of Tools (clockwise): candlestick with communion cup, pounce bag of gum arabic, dappen dish, sponge holder



Sponge Holder

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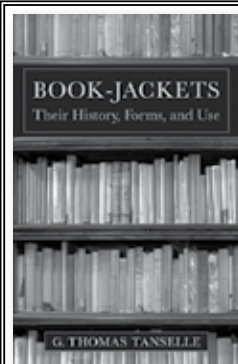
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March 1, 2012

Items for the Calendar should be sent to:

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as·sis·tance\ə-'sis·tən(t)s\ *noun* (14th century)

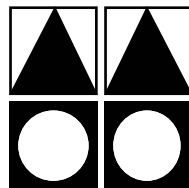
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