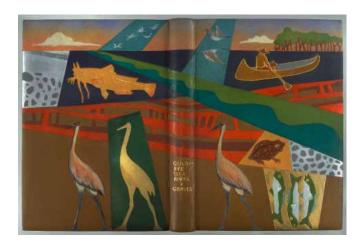


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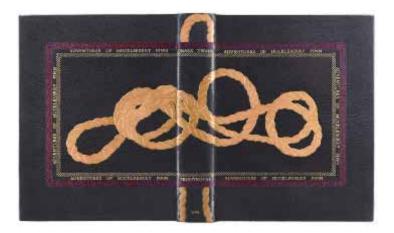
October 2012











Helen Warren DeGolyer Competition Past Winning Bindings

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SUPPLIERS AND SERVICES The Newsletter accepts advertisements

1/8 Page:	\$40	3½" w x 2¼" h
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1/2 Page - vert:	\$140	3½" w x 9½ h
1/2 Page - horiz:	\$140	7½" w x 4½" h
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For inclusion in the December 2012 Newsletter, send camera-ready art via electronic files by **November 1, 2012** to: newsletter@ guildofbookworkers.org Billing is handled by GBW Treasurer, PO Box 200984, Denver, CO 80220-0984, fax (393) 497-9556.

GBW solicits advertisements but reserves the right not to accept an advertiser's order. Advertisement must warrant that ads are legal, truthful, not fraudulent, do not violate copyright, and are not defamatory, and that all permission to quote and use likenesses and trademarks must have been obtained. Advertisers must indemnify GBW against any claims or actions that should arise.

Cover Art: Past *Helen Warren DeGolyer Triennial Exhibition and Competition for American Bookbinding* award winners. See related article on page 8.

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President's Column

The more members of the Guild that I meet the more impressed I am with the diversity of the organization. Sure, there are a few distinct groups: book arts, book binders, book conservators, papermakers, surface design artists and calligraphers. But there are numerous groups within each of those areas. If you're a binder you might be interested in modern structures, medieval structures, non-adhesives, fine binding, endbands, endpapers, unusual structures or materials, book sculpture, or boxes. Members are in schools, in institutions, in companies, and some work alone in the desert. There are those in the beginning of their exploration of books and those at the end of their career. The list is almost endless. It's truly a bit staggering.

The strength, and the challenge, of the Guild lies in that diversity. How do we best ensure that everyone is getting what they want or need from the Guild?

Part of that question concerns how we should disseminate information. We live in the age of social media, and the Guild takes part in that landscape through its Facebook page, blog and Twitter account. Can we make better use of those media?

There are a few difficult issues as well. For example, some think we should email a pdf of the Newsletter (which would save quite a bit of money along with a few trees), while others are quite displeased with suggestions like that. We all work with, and love, paper after all! How would we help those who wouldn't know what to do with a pdf?

The Guild has made huge strides over the past ten or fifteen years. The next challenge, I think, will be to find the best ways to serve the members, and a large part of that will be how we share information and use technology. If we do it right we can do more, and share more with each other and make the Guild even more useful to us.

Mark Andersson

President



2012 - 2013 Election Results

PRESIDENT - Mark Andersson STANDARDS SEMINAR CHAIR - Brenda Parsons COMMUNICATIONS CHAIR - Henry Hébert EXHIBITIONS CHAIR - Amy LeePard NEWSLETTER EDITOR - Cindy Haller

ANNUAL MEETING

will be held on Friday, October 12, 2012 5:00-6:00 p.m. during the Standards of Excellence Seminar Salt Lake City, Utah

The agenda will include recent election results, introduction of the new members of the Board of Directors, the Board's report on the previous year and other general business.

Chapter Happenings

DELAWARE VALLEY: In September had Chapter exhibition at Abecedarian Gallery in Denver, CO.

MIDWEST: Workshop and lecture held in August with Sam Ellenport on *An Introduction to Traditional Leather Binding*.

NEW YORK: Martin Frost offering lecture and workshop on Foredge Painting. Lecture on October 19, 6:30-7:30 p.m. Free and open to public. Workshop on October 20, 10:00 a.m. to 5:00 p.m. Both at The New York Academy of Medicine. For details about either event or to register for workshop: >newyork@ guildofbookworkers.org<

POTOMAC: Upcoming workshops to be held at Folger Shakespeare Library, Washington, DC: October 13-14 with Peter Geraty on *Gold Tooling for Those Who Don't*. November 10 with Christina Amato. Participants to bind a copy her 2" high book on *How to Bind a Miniature Book* and learn stamping, endbands, and how to deal with content for miniature books. >gbwpotomacchapter@gmail.com<

Catherine Burkhard as of 9-3-12

In Memoriam



Remembrances from her Friends

I was saddened by the news of Bernadete Callery's death sent recently by Peter Verheyen. I remember her as an amazingly competent and organized member of the Board of GBW. We never actually saw her for the first few years, although

we heard her on the telephone conferences. I think she enjoyed being a bit of a mystery. She was a joy to work with.

Bernadette, while working in the Hunt Botanical Library in Pittsburgh in the 1980s, was asked by the then GBW Supply Chair, Jean Gunner, to organize the GBW Supply List. In those early days of computers, Bernadette and her husband, John Newcomer, were working together on setting up data-bases. In 1985, Bernadette took over the position of Vice-President and Membership Chairman of the Guild and, at Caroline Schimmel's request, set up the data base for the membership of GBW. What a difference that made! We had moved into the 20th century.

In 1987, Bernadette accepted a position in the New York Botanical Garden Library, so we all had a chance to meet and talk with her. She was a lively, active person, deeply interested in the subject of special collections libraries and archives. She enjoyed the connection with conservators in the various libraries in which she worked: the Hunt Botanical in Pittsburgh, The New York Botanical and the Carnegie Museum of Natural History Library in Pittsburgh.

A profile, written by Bernadette herself, can be found in the GBW Newsletter, No. 139, Dec. 2001.

- Margaret H. Johnson, Past Editor, GBW Newsletter

"...In all the places she worked, she made significant positive changes..." she did indeed. She worked on the GBW membership and direc-

tory for a few years before she actually joined.

Bernadette was the Membership Chair when I first came on the Board (as chapter chair) back in the 1980s. If a Board member hadn't renewed by September 1st, she CALLED with the message, "I assume you will be renewing". We had several pleasant chats on the phone over the years. I was so happy that I got to meet her for a few minutes face-to-face at the 100th GBW celebration in NYC. We are so lucky that she took on the task of GBW. She will be missed.

- Cris Claire Takacs, immediate past Membership Chair

The faculty, staff and students at the iSchool were saddened to learn of the death of Bernadette Callery, Assistant Professor at the School. Dr. Callery had taught in the Archives, Preservation and Records Management (APRM) specialization since 2007. Dr. Callery will be greatly missed for her dedication to students, her passion for education, and her remarkable ability to share her vast theoretical and practical knowledge in the classroom, the museum, and the library.

She had particular responsibility for coordinating the Field Experiences for APRM students. Her courses, always much soughtafter, addressed Archives and Records Management, Museum Archives, Digital Preservation, and the History of Books Printing and Publishing. In addition, she was the founder and organizer for the Preservation Fair: Saving Your Family Treasures, an event at the Carnegie Museum of Natural History which was co-sponsored by the iSchool.

Dr. Callery joined the iSchool faculty after serving as a Museum Librarian at the Carnegie Museum of Natural History since 1995. Dr. Callery earned her PhD at the University of Pittsburgh School of Information Sciences in 2002, her Masters of Art at the University of Chicago in 1971 and her Bachelor of Arts from Seton Hill College in 1969. Memorial contributions for Bernadette Callery may be made to the University of Pittsburgh iSchool of Information Sciences Archives Fund, c/o 128 N. Craig St., Pittsburgh, PA 15260.

- Richard J. Cox, Professor, Archival Studies.

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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 October 31, 2012: *Fine Specimens of the Bibliopegistic Art: Bookbindings from the Burns Library Collections* at Boston College, John J. Burns Library, Chestnut Hill, MA. >http:// www.bc.edu//libraries/collections/burns.html<

Currently and through November 17, 2012: 6th Biennial Juried Print Exhibition at Northern Arizona University, NAU Art Museum, located on the Historic Quad on north end of the NAU Mountain Campus in the Historic Old Main building. Museum open Tues.-Sat., noon to 5:00 p.m. Free; open to public with suggested \$2/person donation. >nau.edu/artmuseum< or 928.523.3471.

Currently and through December 12, 2012: *The Hand Bookbinders of California 40th Anniversary Members' Exhibition*. Through September 5 the exhibition will be in the Peterson Gallery, Green Library, Stanford University, Stanford, CA. (Contact: 650.725.1020) From the opening reception on October 17, 3:30-5:00 p.m. it will showing at F. W. Olin Library, Mills College, Oakland, CA, through December 12. (Contact: 510.430.2047)

October 5, 2012 - December 30, 2012: *Guild of Book Workers' Horizon Exhibition* at Utah Museum of Fine Arts, Salt Lake City, UT. Grand Opening is concurrent with the Standards Seminar – to be Thursday, October 11, 2012, 6:00 to 8:00 p.m.

January 5 through February 24, 2013: Southeast Chapter's Inaugural Juried Exhibition of book artists from the Southeastern United States at BookWorks, Ashville, NC. Look for details in next newsletter.

CALL FOR ENTRIES

Advance Notice for 2013 Society of Bookbinders International Bookbinding Competition: Registration deadline is June 14, 2013. Entries due July 12, 2013. Five categories: fine binding, case binding, the complete book, restoration, and historic binding. Details currently being finalized; to be published soon and in September, 2012, will be on the SoB Web site.

By October 31, 2012: The Southeast Chapter invites book artists working and living in Southeastern United States to enter an inaugural juried exhibition to be held January 5 - February 24, 2012. Three images allowed. Selected work to be announced November 20, 2012. Contact >SEGBWexhibitions@gmail.com< for details and entry form, or write SEGBW Exhibitions, c/o Sonja Rossow, 710 Ethan Lane, Prattville, AL 36067.

WORKSHOPS, LECTURES & OTHER EVENTS

October 15 - November 6, 2012: Schedule for American Academy of Bookbinding, in Telluride, CO. 970.728.8649, >www.ahhaa.org/ academy-bookbinding<:

Oct 15-19: Contemporary Decorative Techniques, Level I with Helene Jolis

Oct 22-26: Contemporary Decorative Techniques, Level II with Helene Jolis

Nov 9-13: *Applied Paper Conservation Individual Projects* with Renate Mesmer

Oct 29-Nov 6: *Fundamentals/Intermediate Fine Binding* with Don Glaister

October 11-13, 2012: *Seminar of Standards of Excellence in Hand Bookbinding*, Salt Lake City, UT. Information in Guild of Book Workers June issue of newsletter. Registration limited.

October 12-13, 2012: *At the Crossroads: Living Letterform Traditions,* American Printing History Association 2012 Annual Conference, Columbia College Chicago, Center for the Book and Paper Arts. >www. printinghistory.org<

October 19 and October 20, 2012: Lecture and Workshop on Foredge Painting with Martin Frost. Lecture on Friday, October 19, 6:30-7:30 p.m. at The New York Academy of Medicine, 1216 Fifth Ave., New York, NY. Examples and tools associated with the craft to be on display. Workshop on Saturday, October 20, 10:00 a.m.-5:00 p.m. at same location. Workshop to prime students in the technique of creating a book-edge decoration. For more details or to register: >newyork@ guildofbookworkers.org<

November 22 - December 2, 2012: *The John C. Campbell Folk School*, Brasstown, NC, with the following classes. Contact: 800. FOLK-SCH or >www.folkschool.org< :

Nov 11-16: Living Off the Land (Book-wise) with Dwen Diehn

Nov 30-Dec 2: Miniature Books (Boxes, too) with Dea Sasso

Catherine Burkhard

as of 9-13-12



by Iris Nevins

No matter how long you have marbled, there is always yet another problem to be solved! It seems we never get to a place where things work 100% predictably and with perfect results every time. I have been marbling for 34 years, and still find there is always a new problem confronting me. Others report the same, so I don't feel so badly. Marbling puts you through your paces and has a way of humbling you!

Now that I have settled on a paper I like quite well, the TALAS Unbuffered Bond (which is acid free by the way), I find it curls a little more than I would like when wet. It is not terrible, the amount of curl, and I should add that I have had zero complaints from bookbinders, and they say it works for them very well. This is not so much a problem during aluming, if they curl and stick to the paper in back of them a little; they pull right apart without tearing when dry, though I try to pull them apart when still wet or damp so they dry without folds or creases. However when they have just been marbled, there is wet paint on them, which will scuff if it contacts the paper behind it and sticks to it. It also soils that other paper.

One solution of course is to leave enough space on your rows of drying lines, so if they curl it is not a problem....unless your room is so

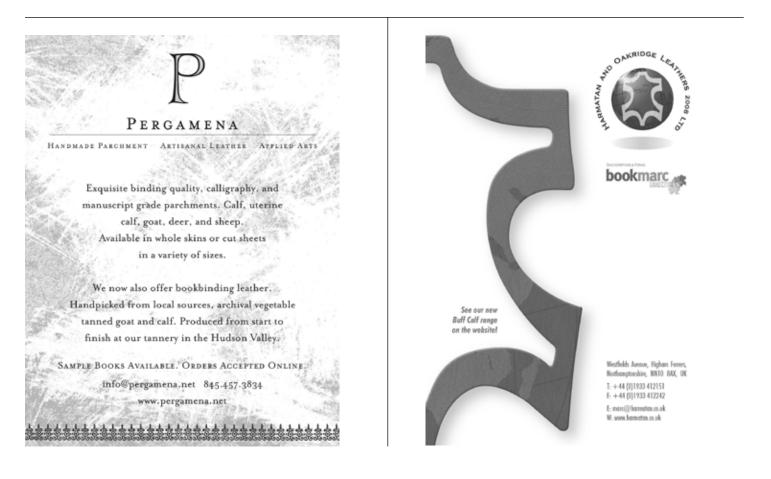


dry, which

encourages more curling, that it curls back onto itself. I have my lines fairly close together to maximize the amount of papers I can do in a day, so the lines are just four inches apart. The papers will relax and the curl, inward if long grain, up from the bottom if short grain, will ease out in about 30 seconds, if you don't mind standing there and manually uncurling it until it relaxes. If you have 100 papers to do in a day for example, this will really hold you up, though.

I tried placing them on the lines, across them, not one in front of the other...but same problem, the wet one still wanted to curl onto the one behind it when you had to start with a new line. So, the answer was to quickly clip a clothespin on each bottom corner. It takes just a few seconds. You simply keep moving the pins up to the next paper. Works like a charm!

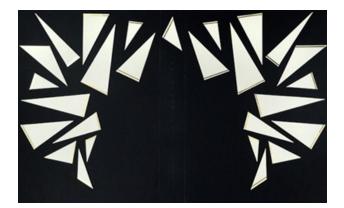
So no matter what paper you use, if it curls, try this. You are keeping them on until you are ready to hang the next paper, and so on, and keep moving them up to the next after you hang it on the drying line. Soon enough the weather will be cold again.



CONGRATULATIONS TO THE WINNERS OF THE SIXTH HELEN WARREN DEGOLYER TRIENNIAL COMPETITION FOR AMERICAN BOOKBINDING

David John Lawrence, Dallas, TX

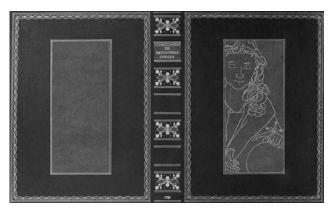
2012 Award for American Bookbinding \$6,000 commission to bind Bridwell Library's 1788 Paris edition of the *Libri quatuor De imitation Christi* (The Imitation of Christ)





Eleanore Ramsey, San Francisco, CA 2012 Award for Excellence in Fine Binding \$2,000 Prize

Jana Pullman, Minneapolis, MN 2012 Award for Design \$1,000 Prize



Bridwell Library, Perkins School of Theology, Southern Methodist University

To view the Sixth Helen Warren DeGolyer Triennial Exhibition visit:

http://www.smu.edu/Bridwell/Collections/SpecialCollectionsandArchives/Exhibitions/DeGolyer2012

HELEN WARREN DEGOLYER TRIENNIAL EXHIBITION AND COMPETITION FOR AMERICAN BOOKBINDING Established 1996

After Helen Warren DeGolyer's death in February of 1995, in Dallas, Texas, her brother, Joe Warren, was instrumental in establishing a tribute to this well-known arts patron. Mr. Warren, also of Dallas, along with Mrs. DeGolyer's children, Edith Warren and Everett Lee DeGolyer, devised a lasting monument for her. Rather than a bronze plaque or inscribed stone, they created a permanent endowment established at Bridwell Library at Southern Methodist University, Dallas, Texas, to support an exhibition and awards for American bookbinding, along with an educational conference. In May 29-31, 1997, the first Helen Warren DeGolyer Triennial Exhibition and Conference for American Bookbinding took place at the Bridwell Library and the Craft Guild of Dallas.

Mrs. DeGolyer supported the arts and education in many ways during her lifetime. She was very involved when in 1952 she married Everett L. DeGolyer, Jr. whose father was an internationally known book collector. Mr. DeGolyer continued the tradition and Mrs. DeGolyer participated in her own way, mainly through her binding of books.

The Dallas area had a profound appreciation for the bookbinding arts due to the foundations provided by the teaching of the late Marianna Roach and then the late Dorothy Westapher through the Craft Guild of Dallas. Mrs. DeGolyer was a student of these two ladies and became a close friend of Mrs. Westapher. The DeGolyer children donated their mother's collection of fine bindings to the Bridwell Library and have placed on deposit there twenty-five of her own design bindings. These bindings were on exhibit at the 1997 event.

When Mr. Warren began the work necessary to formulate this tribute, he was joined by the late Jan Sobota who at the time was Director of the Conservation Laboratory at the Library. The committee expanded to include Mrs. DeGolyer's children; Decherd Turner, former Bridwell Library Director and special friend of Mrs. DeGolver; Catherine Burkhard of the Craft Guild of Dallas, a co-sponsor; and Valerie R. Hotchkiss, J. S. Bridwell Foundation Endowed Librarian.

That first event in 1997 expanded to include an evening of

on May 30 the educational sessions began -- offering Oil Marbling on Water with Jarmila Sobotova and Ladislav Hodney and Hard Cover Vellum Bindings with Mr. Sobota, which were held during the day, followed by the Opening Reception and Award Ceremony. Don Etherington received the prize commission with his winning design. Two "Honorable Mention" awards were also given along with three "Special Mention" awards from the Craft Guild.

The fifty participants at this 1997 happening traveled to the Craft Guild of Dallas on May 31 and joined in sessions by Mr. Etherington, A Retrospective of My Work, and Priscilla Spitler on Sewn Board Bindings. The vendors traveled along too, to set up shop, and during lunch the Lone Star Chapter of the Guild of Book Workers held their Annual Meeting and election.

That evening a conference dinner was held at a Tex-Mex restaurant and was followed with a presentation by Marc Lamb of Harmatan Leather, Ltd, England. Those in attendance felt it was a grand way to remember Helen Warren DeGolyer and what had been established by her family for American bookbinders in the future! - Catherine Burkhard • Dallas, Texas

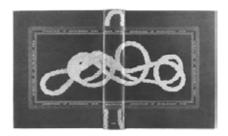
The conferences, held every three years in the various facilities on the Southern Methodist campus, have enriched all who have attended, and have provided the opportunity for established binders and students newer to the bookbinding craft to experience the wealth of beauty and expertise visible in the culmination of the conference, the Opening Awards Reception. The doors of the exhibition hall are opened to reveal the newest winning design, the story boards and sample bindings of all of the entrants, along with the winning bindings from the past years - truly inspirational. - Cindy Haller • Newsletter Editor

We present the past winners (color images on the cover of this issue), followed by the winners from this year's competition. Many thanks to Brittany Morgan, James McMillin and the DeGolver committee for providing information and photos. Also, thank you to the recipients for photo permission.

1997 **Don Etherington** Book of Common Prayer 1st DeGolyer Award for American Bookbinding



2000 Bruce Levy Ulysses 2nd DeGolyer Award for American Bookbinding



2003 Jamie Kamph Adventures of Huckleberry Finn 3rd DeGolyer Award for American Bookbinding



2006 James Tapley Ficciones 4th DeGolyer Award for American Bookbinding 2009 Priscilla Spitler Goodbye to a River 5th DeGolyer Award for American Bookbinding



2012 DeGolyer Award for American Bookbinding

David Lawrence for interpretation of *Libri quatuor De imitatione Christi (The Imitation of Christ)*



Winning Proposal

"... honors the entry that demonstrates the best of creativity and craftsmanship in the art of fine bookbinding. The judges cited Lawrence's 'effective use of geometry and color to create an emotional response, ...produc[ing] a design that is

Sample Binding

highly suitable to the contents of the book.' The award includes a \$6,000 commission to realize his bookbinding design for Bridwell Library's 1788 edition of Thomas à Kempis' *Libri quatuor De imitatione Christi...*"

2012 Eleanore Ramsey Award for Excellence in Fine Binding

"... recognizes a completed binding that demonstrates excellence in structure, technique, and selection and/or use of materials. The award comes with a \$2000 prize."



Competition Proposal



Sample Binding

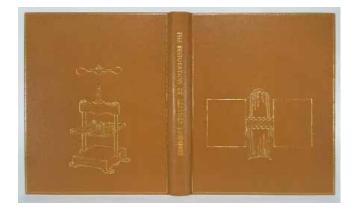
continued on page 10

2012 Jana Pullman Award for Design

"...awarded for a design that demonstrates originality, effectiveness, and appropriatenss to the selected book. The award includes a \$1,000 prize."



Competition Proposal



Sample Binding

Photos courtesy of The Bridwell Library Special Collections, Perkins School of Theology Southern Methodist University Dallas, Texas





2013 COURSE CATALOG NOW AVAILABLE!

Applications and registrations for 2013 accepted after November 15

FALL 2012 COURSES:

Don Glaister Fundamentals / Intermediate Binding

October 29 - November 6 - Intensive

Renate Mesmer Applied Paper Conservation

Individual Projects November 9 - 13

Directors

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

For more information and to register contact:

American Academy of Bookbinding PO Box 1590 · Telluride, CO 81435 970-728-8649 · aab@ahhaa.org www.ahhaa.org/academy-bookbinding **GBW Journal** -

Call for Papers

The *Guild of Book Workers Journal* welcomes submissions of papers, articles, essays and proposals for photo galleries for our forthcoming issues. Both members and nonmembers are welcome to submit. We will consider submissions addressing any of the fields represented by the Guild's membership, including but not limited to:

- Bookbinding (Descriptions of techniques and how-to articles; discussions of particular structures, both old and new)
- Conservation (treatment techniques, what does or does not work, noteworthy programs, history)
- Artists' Books (innovative structures, examinations of an artist's body of work)
- Book art techniques (calligraphy, marbling, paper-making, printing)
- History (little-known events, figures, or movements; new findings about a period or particular development in the history of the book and book arts)
- Profiles (interviews with book artists, practitioners, conservators, collectors)
- "Galleries" presenting selections from a collection, an exhibition, or an individual's body of work (if accompanied by a profile of that individual).

All submissions to the *Journal* will be peer-reviewed. Authors of accepted pieces will be expected to format their manuscript and image files according to our style guidelines, available upon request or online at <u>http://www.guildofbookworkers.org/resources/</u>journal/journal.php.

Send queries and electronic submissions (.rtf, .doc or .pdf formats with low-resolution placeholder image files) to journal@guil-dofbookworkers.org

Submissions are accepted on an ongoing basis and considered for publication in the next forthcoming issue with space available.

Cara Schlesinger

Journal Editor







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by Beth Lee

The Calligraphy Studio

Calligraphy: Art or Craft?

Do we have to choose between the two? Is that even possible?

This summer I was privileged to attend Monica Dengo's presentation at the San Francisco Public Library. Ms. Dengo shared her artist books, which combine formal and expressive lettering. She also improvised compositions of gestural lettering, working with a folded pen or an automatic pen, and a bowl of ink. One of those compositions is shown here.

Everyone I met at this presentation was educated about calligraphy; indeed, most were calligraphers themselves. Some were intrigued and delighted by Ms. Dengo's demonstrations of abstract, expressive mark-making, while others were ambivalent or dismissive because of its illegibility. It's no wonder that the question of whether calligraphy is art or craft has been, and continues to be, debated.

The experience had me mulling the question again. I think it's a false dichotomy. I see it instead as a spectrum. At one end of the spectrum is lettering which primarily communicates the message of the text as intended by the author. An example of this might be an advertisement for an event. In the middle of the spectrum is lettering of the text as received by the reader. Much of freelance calligraphy falls into this category: the poem written to commemorate an anniversary, for instance. At the other end of the spectrum is lettering which is a response to the author's message. Ms. Dengo's work shown here is an example. And yet these examples cannot help but overlap on the spectrum. A competent advertisement communicates more than the bare facts about the event. A freelance commission for a poem may fail because the calligrapher's response to the anniversary poem is different than the client's.

Every alphabetic character we see has, well ... character. A word set in Helvetica type communicates something different from what is communicated by that same word airbrushed on a concrete wall, penned in formal italic, or improvised and abstracted a la Monica Dengo. The way I see it, we can't avoid making a choice, we can only clarify our intention when choosing.

Also on display at the San Francisco Public Library this summer was Kalligraphia 13, an exhibition of contemporary calligraphy by members of Friends of Calligraphy, the Bay Area guild. Kalligraphia 13 presented a wide range for calligraphic work – both art & craft – that was both interesting and impressive.

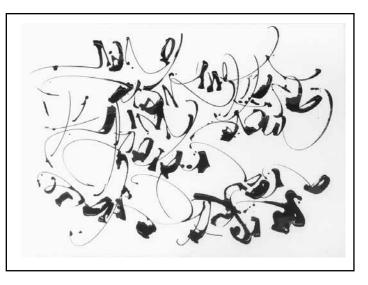


Photo courtesy Monica Dengo

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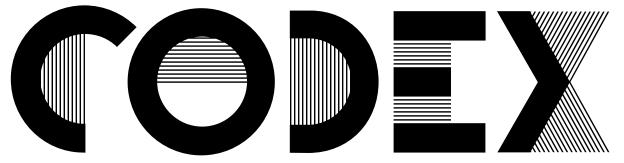
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Book Reviews





Dirck de Bray: KortOnderweijs van het Boeckenbinden A Short Instruction in the Binding of Books

Edited by Koert van der Horst and Clemens de Wolf

Translated by Harry Lake

Uithoorn; Atelier de Ganzenweide 2012, 6.75 x 9.5 inches, hardcover, 151 pages, ISBN 978-90-77837-11-5, Euro 39.00 in sheets, Euro 49.00 bound.

Dirck de Bray's *A Short Instruction in the Binding of Books* is the earliest known Dutch bookbinding manual. Written in 1658, it was first published in 1977. This is a new edition that, as the preface explains, has been "polished up and refined", "reworked and extended" successfully, I would say.

It is an intriguing book for a binder or anyone interested in binding and the history of bookbinding. There is an informative preface and the forty page introduction with notes describes the historical setting as well as the author and the subject. As a physical object, it is laid out in a way that invites you in for an investigation.

The directions given by de Bray are sometimes precise and sometimes general, but a binder could follow them and reproduce the 'spitsel' structure described. It seems very similar to other early vellum bindings except, at first glance, I would have assumed it had no boards and was limp, particularly for such a small book. I have not gone through the manual step-by-step and would love to hear from someone who really knows this style of binding and how it might differ from other Western European countries at this time. The introduction does clearly describe the original manuscript and binding in pages 34-39. This gives one another resource for following de Bray's directions.

The original manuscript consists of pages that are 3.75 x just over 3 inches. It is bound in vellum with a gold dot at each of the four corners and a single gilt decorative tool in the center of the front and back boards. This same center tool is repeated in gold on the endpapers of the bound copy of this 2012 publication that lays out the English translation, the Dutch translation, the actual text and the facsimile page. The four columns from left to right in each open spread make comparison enjoyable as well as easy. It is printed clearly in Garamond Premier Pro. on GardapatKiara 115gsm. paper which has given the facsimile pages depth without being too shiny for the rest of the text. The drawings are detailed and often colored. The accompanying English explanations point out some amusing and interesting details.

This is short notice everyone! There will be an exhibition of bindings of this text later this year and if you hurry you could just get a binding done and in to the exhibition by November 3rd, 2012! Below is the information and I strongly suggest if you have the time to spare to enter this event. Sheets can be purchased online at:

www.garzenweide.nl

And here is a brief description of some of the exhibition details:

The Archive of the Dutch province of Noord Holland and the Dutch Handbookbinding Foundation will exhibit the original booklet *A short instruction in the binding of books* by Dirck de Bray (1658) from 8 December 2012 till 5 January 2013. In addition to this, other works of de Bray, such as woodblock prints en illustrations, will be exhibited. In a reconstructed 17th century bookbinder shop demonstrations will be given between Christmas and New Year.

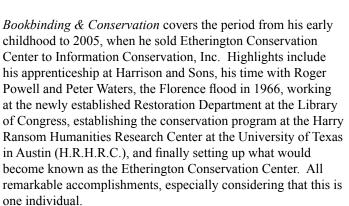
Buyers of the signatures of the amended and updated reprint of 2012 of the book on Dirck de Bray by K. van er Horst and C. de Wolf, will be given the opportunity to exhibit their self bound

continued next page

Bookbinding & Conservation: A Sixty-Year Odyssey of Art and Craft by Don

Etherington. Foreword by Bernard Middleton. New Castle, Delaware, Oak Knoll Press 2010. 8.5 x 11 inches, hardcover, dust jacket, 180 pages, ISBN 9781584562771 / Order Nr. 102815, \$49.95

Don Etherington's contributions to the fields of book conservation and teaching should be well known to Guild members. As is his support of the Guild of Book Workers organization over the years. However, it was only after I read his autobiography, *Bookbinding & Conservation: A Sixty-Year Odyssey of Art and Craft*, that I fully realized what a remarkable career he has had.



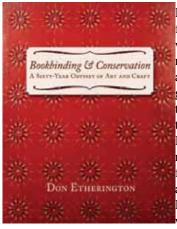
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specimen. The books will be displayed in closed glass displays. The number of books to be exhibited is limited to 56. A committee of two experienced bookbinders will make a selection in case more submissions are received. The submissions have to be at our secretariat at the very latest on 3 November 2012.

We are looking into the possibility of a small catalogue of all the submitted books, included the not exhibited books. It should contain an introduction, a general judgment of the submissions and pictures and short descriptions of the books. Contributors to the exhibition will be invited to attend the opening ceremony. A contribution will be asked to cover the expenses for shipment and for the cost of the catalogue.

The Dutch Handbookbinding Foundation, Ben van Spanje, Secretary, secretariaat@ stichting-hanboekbinden.nl

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 Larspur Press.



Reading *Bookbinding & Conservation*, I had the feeling that Etherington's career in bookbinding was often shaped by being the right person at the right place at the right time. What sets Etherington apart is that he realized these opportunities, grabbed them, and then went on to succeed at them. When Howard Nixon mentioned to him that Roger Powell was looking for an assistant, Etherington took on the job even though this meant uprooting his new family. Etherington followed similar opportunities when Peter Waters asked him to join the newly formed Restoration Department at the Library of Congress and when Decherd Turner asked him to form the conservation unit at H.R.H.R.C.

Etherington has also had a lifelong commitment to teaching. Shortly after completing his apprenticeship at Harrison and Sons, he started teaching at Caberwell School of Arts and Crafts, and then later set up a full-time bookbinding course at Southampton College of Art. Within the Guild, he turned criticism of a proposed certification process into our yearly Standards meeting. He has also freely shared with the bookbinding/conservation community methods such as his Japanese paper joint repair. He is currently the Director of Book Conservation Program at the American Academy of Bookbinding.

Along with describing his professional career, Etherington gives us a look into his personal life, such as his marriage to Monique Lallier. This makes the book much more than a listing of facts and brings it into the Odyssey that the title states.

52 of Etherington's design bindings are pictured at the end of the book. Oak Knoll Books has done an excellent job on these. Each is given its own page with short description and the photos are large.

As someone who is very interested in the history of bookbinding, I am very grateful that Etherington wrote this book. He is one of the last generations to go through the traditional English apprenticeship system, and has been at the forefront of a field that has gone through enormous changes during his lifetime. Future generations of bookbinders/conservators will be grateful that he has written about his experiences.

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.

STUDY OPPORTUNITIES

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

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The Book Arts Program at the J. Willard Marriott Library, University of Utah 295 S. 1500 West - Salt Lake City, UT 84112 Classes, Lectures, Workshops, Exhibitions >www.bookartsprogram.org< or 801.585.9191

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> Items for Publications should be sent to: Cindy Haller / PO Box 703, Seabrook, TX 77586-0703 newsletter@guildofbookworkers.org

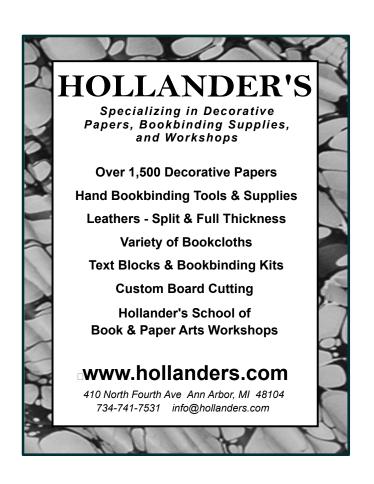
> > Deadline for the December 2012 Issue: November 1, 2012

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