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Cover Art: Selection from HORIZON, the GBW exhibition, featured at the 2012 Standards of Excellence Seminar. Row 1: Samuel Feinstein, Mark Esser; Row 2: Peggy Johnston, Anna Embree, Ethan Ensign; Row 3: Suzanne Moore, Claire Owen (broadside); Row 4: Suzanne Sawyer. See article on page 6.

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President's Column

The 2012 Standards of Excellence was, well, excellent! It evidenced all that was good about the Guild of Book Workers.

The presenters were a diverse group: Frank Mowery talked with humor and insight about his career in conservation with an excellent presentation of slides and stories; Dan Kelm showed his innovative and amazing wire edged binding after talking about his career and how that binding evolved; Pamela Smith amazed us with her marbling skills; and Steve Miller gave a delightful presentation on the "Sandragraph Approach," a method of printing that made you want to jump up and give it a try.

It was a diverse group of presenters that had one thing in common: they talked about how to do good work. And they did so with humor and clarity.

What made it possible, though, wasn't just the work of the presenters. It was also due to the work of the local committee and volunteers. Chris McAfee, who is stepping down as Standards Chair for the Guild, acted as local chair as well. But he certainly did not do this by himself. The number of faces at the various positions was impressive. It spoke well of the strength of the book arts community in Salt Lake and their willingness to help make this event a success.

We will miss Chris as Standards Chair. Speaking as someone who was involved in putting on the Tucson Standards, it was a pleasure working with Chris, who made it all seem so simple and uncomplicated. He made it that way for all of us who were his local representatives. We all owe Chris a huge "thank you" for all his work these past years; he's made Standards and the Guild itself better as a result of his work.

It was also great to see all the vendors who made the trip. Standards needs them, and they do a valuable service to the attendees by making the trip and bringing their wares. Next year, even if you don't buy something from a vendor thank them for making the trip.

Next year's meeting will be in DC, details to follow in the Spring.

Mark Andersonn

In Memoriam



Virginia J. (Klett) Wisniewski
1926 – 2012

Virginia Wisniewski passed away on September 14, 2012, in Montclair, NJ. A graduate of the American Conservatory of Music, Chicago, and the University of Illinois at Urbana-Champaign, IL, MS in Library Science, she was a book conservator and binder

in private practice and at the University of Cincinnati Library. Ginny, as she was known to many, was one of the first members of the Ohio Preservation Council, and the Repair Manual she wrote with collaborators remains an important resource on the OPC website ><http://opc.ohionet.org/opc Joomla/education/preservation-resources#book-repair><

Above information graciously provided by Gabrielle Fox and Holly Prochaska.

A Remembrance

To me, she was always Virginia.

Virginia lived in Champaign/Urbana when I first met her and if I recall she gave piano lessons. I believe she became interested in bookbinding by volunteering for Jane Gammon at the University of Illinois C/U. In the 1970s (1976 - ?) she started to take bookbinding lessons from me on Saturday mornings. Virginia would drive from Champaign/Urbana to the John Crerar Library at the Illinois Institute of Technology (south side of Chicago, a 3-hour drive each way). Virginia was so dedicated that she was the only student to arrive one Saturday during a major snow-storm. In my early years in business in the basement studio on Addison Street, she continued to take classes and also worked for me for a short time. She then went to Yale on an intership, and later to the New York Botanical Library for a period of time. Following that she went to the University of Cincinnati.

Virginia was a delightful woman. She was an energetic and dedicated binder and book conservator. She was a joy to be around and always wanted to know more.

Bill Minter

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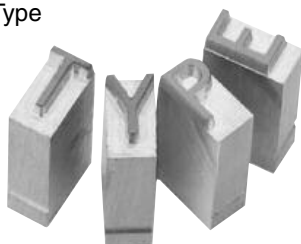
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Calendar of Events

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 December 12, 2012: *The Hand Bookbinders of California 40th Anniversary Members' Exhibition*. At F. W. Olin Library, Mills College, Oakland, CA, through December 12. (Contact: 510.430.2047)

Currently and through December 30, 2012: *Guild of Book Workers' Horizon Exhibition* at Utah Museum of Fine Arts, Salt Lake City, UT.

Currently and through January 16, 2013: Extension of *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>

January 5 through February 24, 2013: *Southeast Chapter's Inaugural Juried Exhibition* of book artists from the Southeastern United States at Asheville BookWorks, Asheville, NC. seg-bwnews.blogspot.com

January 24 through May 19, 2013: Delaware Valley Chapter's collaborative book project, *Secondary Colors*, on exhibit at Harvard. dvcgbw@verizon.net

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.

WORKSHOPS, LECTURES & OTHER EVENTS

February 2 - March 3, 2013: *Creative Arts Workshop*, New Haven, CT with the following classes. Contact: 203.562.4927. >creativeartsworkshop.org<

Feb 2-3: *The Painted Accordion Book*
with Judy Atlas & Paulette Rosen

Mar 1-3: *The Illuminated Journal* with
Susan Newbold

February 12 - March 30, 2013: *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

October 10-12, 2013: *Seminar of Standards of Excellence in Hand Bookbinding*, Washington DC. Look for information in future Guild of Book Workers' newsletters. Registration limited.

Catherine Burkhard

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HORIZON

GBW Members Observe the “Horizon” in Salt Lake City

Guild of Book Workers members, as well as University of Utah and Salt Lake City locals, gathered at the Utah Museum of Fine Arts, Marcia and John Price Museum Building on the evening of October 11, 2012 for the opening reception of Horizon. The GBW’s 2012-2014 traveling exhibition opened at the UMFA on October 5 and will remain on display there through December 30.

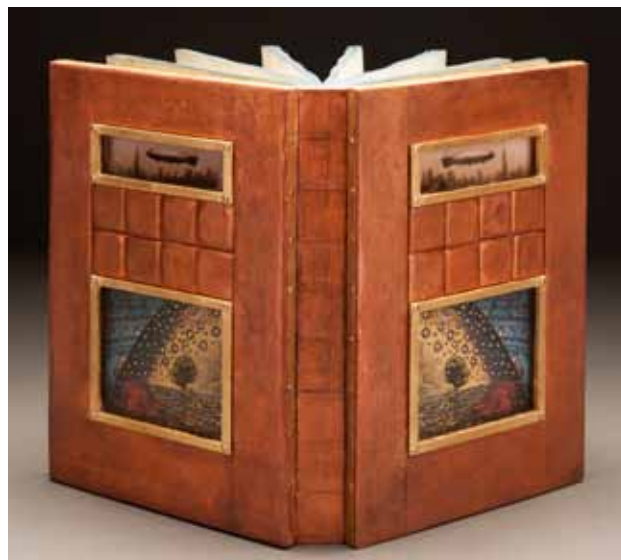
The reception concluded a day of local tours, and preceded two days of presentations at the Standards of Excellence in Hand Bookbinding seminar. Brief opening remarks were delivered by Chris McAfee, in his final year as Standards Chair; Marnie Powers-Torrey, Site Host; and Amy LeePard, Exhibitions Chair; the speakers welcomed attendees and thanked contributors, organizers, museum staff, event caterers, and conference-goers (among others). Attendees caught up with colleagues and friends over wine and hors d’oeuvres in the G.W. Anderson Family Great Hall, and eagerly examined the works on display—a juried collection of book works by fellow GBW members.

Pieces in the show ranged from broadsides to artists’ books to fine and design bindings. In creating their entries, exhibitors responded to the concept of the horizon—some interpreting the prompt literally with graphic representations of landscape horizons, while others took a more abstract approach, or explored the subject via the texts they chose to bind and/or print. At the reception, the gallery filled with curious Guild members, who leaned in to get a closer look at a finely wrought endband or beautiful letterpress impression. The work prompted intense gallery conversations of concept and craft.

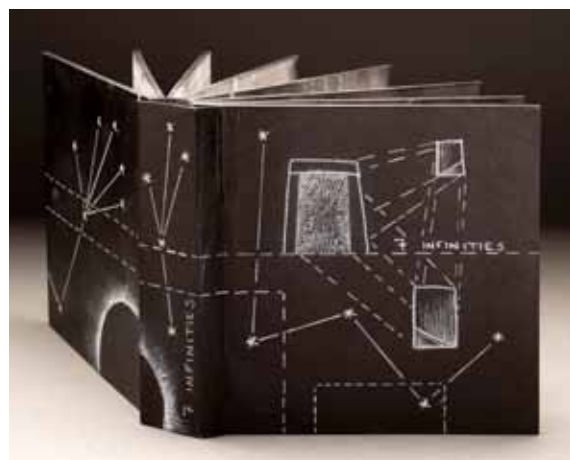
The UMFA is the second stop on Horizon’s tour, and follows a three-month stay at the receiving venue—The Great Hall at the Margaret I. King Special Collections Library at the University of Kentucky. It will travel, in total, for two years, giving a national audience plenty of opportunity to see a portion of the creative, impressive production of the Guild of Book Workers.

Emily Tipps

Represented here is a selection from the juried collection



Madelyn Garrett



Chris McAfee



Amy Borezo



Sammy Lee



Thomas Parker Williams



Rebecca Koch



Robert Walp



Amy LeePard



Rebecca Chamlee

2012 Standards of Excellence Seminars

*Scholarship Recipients for the Standards of Excellence Seminar reviewed the four sessions offered this year.
Photography courtesy Catherine Burkhard and Cindy Haller.*

Pamela Smith: Marbling - Traditional and More

By Marsha Matschek

Pamela Smith's seminar on paper marbling was a delight to attend. She taught with vitality and a passion for her subject.

Marbling, as she showed us, is a study in movement, like a dance. A reflection of the way you move, an individual rhythm and very demanding physically. Pamela is a self-taught edition marbler. To do this one needs a lot of control, color-matching ability and to be able to replicate the same pattern exactly each time.

She walked us through her process, teaching us both historical and modern techniques, showing exactly how she produces different patterns in a way that was very understandable. Through the session she demonstrated how to do traditional patterns including French shell, gold veined French shell, reverse comb, oak leaf marble as well as contemporary applications of these patterns. She produced these sheets quickly and precisely. To my eye each one turned out beautifully and consistent.

I have tried my hand at marbling on numerous times in the past and had a lot of fun with the process. The papers I produced were nothing like the remarkable papers she created with such great ease. Clearly a lot of practice & skill is required, but she made it look effortless and fun.

Pamela feels that marbling is still an unexplored medium. There is much more left to be developed and discovered. Not enough is asked of paper marblers today. Usually the artists are only required to reflect a period or match existing patterns.

She would like the future of marbling to incorporate what we have learned from traditional methods and to develop new patterns that reflect the content of the book in which the paper is being used. Working in collaboration with the artist, they could create representational pieces that reflect the subject of the book.

She presented a slide show of examples of contemporary books where the marbling style reflected the topic of the book and gave us suggestions on how to think about matching the marbling with the topic

For a cover of a fly fishing book, she used a French shell pattern to create a watery looking design with a liquid feel. To create a "naughty" looking 19th century paper a diagonal design was used. For a "creepy" looking pattern for a 19th century book she used a very loose size.

For many years marbling techniques remained a closely guarded secret. Pamela was willing and happy to share her techniques, as well as practical advice and recipes in hopes of inspiring other



artists to stretch the boundaries of what can be done. It was a seminar well worth attending. I felt inspired and awed by her talent and enthusiasm and it deepened my appreciation and understanding of the art of marbling.

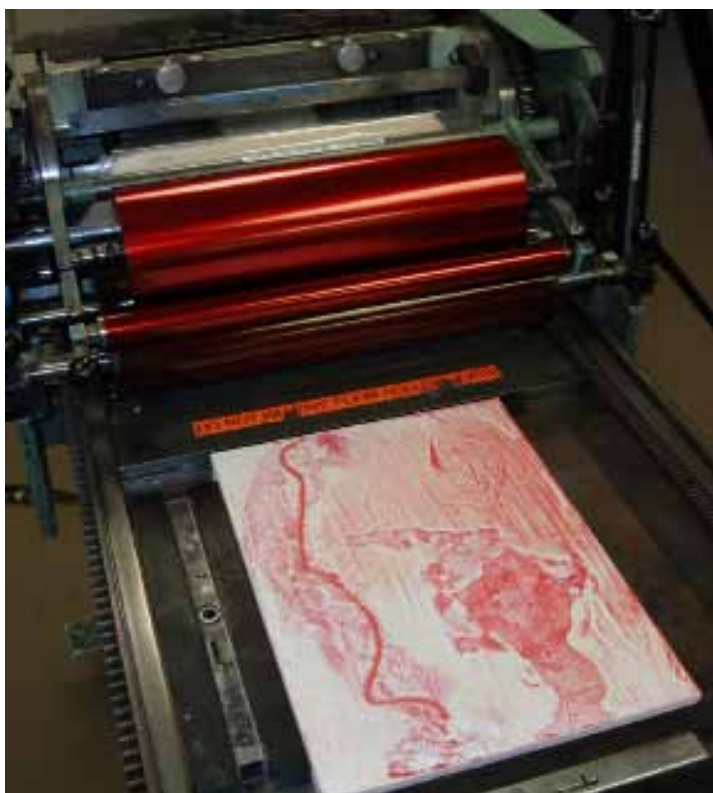
Steve Miller: The Sandragraph Approach

By Henry Hébert

This year at Standards, Steve Miller demonstrated Sandragraph printing and discussed the possibilities for using the technique to create unique printed papers and cloth for book arts. The demonstration took place in the book arts studio in the Marriott Library on the University of Utah campus. After giving a brief history of the technique, Steve showed several examples of Sandragraph prints, describing how they were created, and shared examples of books made by students at the University of Alabama.

The Sandragraph is a low-relief printing process, in which prints are made directly from the surface of a collagraphic plate (composed of a base covered with cloth and acrylic gel medium) mounted type-high. The process was developed in 1984 by Harry Reese, a professor of Art at the University of California Santa Barbara, and named for his wife, Sandra Liddell Reese. Reese's short treatise on Sandragraph printing was given as a handout following the demonstration.

As part of his presentation, Steve had two volunteers from the audience make their own Sandragraph plates as the audience



sides to prevent the materials underneath from getting caught up in the workings of the press. Another layer of acrylic medium seals the muslin from the ink and adds additional texture to the plate.

Sandragraph printing encourages a very loose, organic approach to the generation of the image. While much less stressful than letterpress printing, it is also quite difficult to create a plate with a particular image in mind; Steve recommends a more “coyote” approach to the making of the plates.

When the plates were dry, the volunteers were able to make their own prints on paper and paper-backed book cloth using a Challenge Proof Press. Steve illustrated the operation of the press for the audience, then supervised as the volunteers applied ink to their plates and made prints. Sandragraph printing lends itself to a great deal of “creativity in the bed of the press.” Changing the height of the plate affects how much ink is transferred to the surface, and, therefore the resulting image. During the demonstration, Steve would often change the amount of packing material under the plate to manipulate the image.

Steve’s talent as a teacher and passion for printing made his presentation both informative and fun. At the conclusion of the presentation, I understood the process for creating a Sandragraph print and could imagine many possibilities for its application in books. An animated storyteller, Steve also shared many of his unique teaching experiences with the audience. From working with printers in Cuba to traveling to remote villages in the mountains of Mexico to make paper, his career has taken many fascinating turns. In all, Steve Miller provided a unique and memorable learning opportunity in Salt Lake City.

watched. The process for creating a plate is as follows: a piece of fine weave muslin is cut out to cover the top and sides of a piece of medium-density fiber board (MDF). The board is brushed out with a thin, even layer of acrylic gel medium and strings, feathers, or other materials are added to create a low relief. Muslin is placed over the surface of the board and adhered down onto the

Daniel Kelm: *Binding Structures Featuring Removable Pages*

by Erin Fletcher

Although most of us know Daniel Kelm as a bookbinder, he came about his profession from quite a unique angle. After receiving formal training in chemistry, he began a teaching career at the University of Minnesota. In 1978, he made the transition into bookbinding by working at various binderies, acquiring a deeper understanding of traditional binding techniques. Shortly thereafter, he opened his own space in Easthampton, Massachusetts in 1983, called The Wide Awake Garage named in honor of his grandfather’s garage.

Kelm has successfully merged his interests of science and art in both his aesthetic and technical approach into binding. The first

continued on page 10



half of his presentation at Standards 2012 followed his progression of work leading to the creation of his well-known wire edge bindings. Kelm finished the presentation by quickly demonstrating one possible approach to constructing a wire edge binding.

But let me backtrack to the first thing Kelm presented in his talk, which are his reasons and factors for having removable pages.

Reasons:

1. art in books vs. art on wall (art serves two functions)
2. presentation portfolios can become customizable
3. artist's books: give the opportunity for the reader to determine organization of pages

Factors:

1. reversibility of structure (destructive: reassembly is difficult vs. non-destructive: reassembly is easy)
2. accessibility of parts

Kelm presented us with his binding of *Moby Dick* from Arion Press, which is beautifully bound as a non-adhesive structure. The boards are covered in alum-tawed skin with an image of Barry Moser's whale engraving applied to the skin through photo-transfer. Of course, this is no ordinary non-adhesive structure; hidden inside the gutter of each signature is a wire rod. In an effort to create a strong and flexible binding, Kelm eliminated the kettle stitch. Throwing out the idea of sewing all along, Kelm localized the sewing at seven separate stations where the thread catches the wire rod on the inside of the signature and a cord on the outside. In the end his binding has the strength and support of raised cords along with the flexibility of a non-adhesive spine.

Continuing along, Kelm presents us with more bindings where the wire transitions from an interior support to an exterior one. This leads to the final demonstration, with a little bit of math and lots of patience from the audience, he begins. With the use of Ther-O-Bond 2000 (a heat activated adhesive) and a dry mounting press, Kelm laminates a sheet of the adhesive to a piece of black paper, then attaches half of it to a piece of board along the spine side. After a quick trip to the white board, jotting down fractions and employing additional addition, then division, Kelm determines the distance of his alternating tabs and the length of tubing. These tabs alternate being either wrapped around the board or a piece of tubing. Once the tabs are cut and tacked in place with a tacking iron, the board can go back into the dry mount press, which will reactivate the adhesive creating a bond between the tabs and board locking the tubing in place, creating a channel for the wire and subsequently a hinge.

Kelm had several examples of his wire structures displayed and available for handling. One particular piece I found particularly interesting lay unassuming on the table, but once held it opened up and shifted effortlessly into various geometric forms.

Franklin Mowery: A Conservator's Journey Through History – 35 Years of Improvements in Conservation

By Suzanne Sawyer

Frank Mowery spent the lion's share of his career in conservation at the Folger Shakespeare Library in Washington, DC. His initial interest in the field was in design binding, but he desired to have a steadier income so he decided to pursue work in conservation. After receiving some training in the field, Mowery was fortunate to secure a position at the Folger Shakespeare Library, which is a private research facility and lives off a healthy endowment. The Folger offered a generous budget for Mowery's department, which allowed him work with the latest innovations of the field throughout his 35-year career.

Mowery reported that the first conservators were bookbinders. They had the necessary hand skills required for book conservation, but rarely did they have exposure to exemplars of the bindings they were restoring or sufficient scientific knowledge. It wasn't until the mid 1970s that conservation labs became more institutionalized and conservation practices began to be standardized to some degree. It was recognized that book conservators should have knowledge of the craft and history of the book, knowledge of the science involved, and excellent craftsmanship.

In his presentation, Mowery recounted various trends and innovations in conservation. In one example, he recalled a well-intended conservator visiting various libraries on a regular basis in order to oil the leather bindings. Oiling the bindings was a regular practice in the 1980s because it was believed to preserve the leather. However, time revealed that the oil oxidized, breaks down, and becomes tacky, therefore attracting dust. It sometimes even leached into the sewing supports and then the paper at the spine of the books causing way more damage than it was intended to prevent.

Along with various bad practices, many favorable practices were also developed with a focus on increased functionality and reversibility. Some such developments were protecting bindings in phase boxes and the advent of the leaf caster to repair missing parts of pages. Mowery brought examples of



documents repaired with the leaf caster as well as demonstrated the practice of paper splitting. It was clear that some practices would only be used in very special circumstances, but it was interesting nonetheless to learn about some of the possibilities beyond day-to-day book repair.

Mowery also shared his most recent project, which is the Folger's Bindings Image Collection, a database of images and descriptions of the bindings in the Folger's collection. This is an invaluable resource containing multiple images of each binding as well as highly detailed information about each structure and its particular qualities. The database is available to the public and accessible through the Folger's website. In order to access the database directly, log onto: ><http://luna.folger.edu/luna/servlet/BINDINGS~1~1><

Mowery's session was very informative about the trends and innovations in conservation and also allowed for a review of his continued private practice in fine binding. To view examples of Mowery's fine bindings as well as some before and after photographs of his conservation work, please log onto: ><http://restorepaper.com/><

Chapter Happenings

DELAWARE VALLEY: Currently working on a collaborative book project with theme and title of *Secondary Colors*. Editions were due November 3 with a collation party that day. The finished binding is due January 12, 2013. Books will be exhibited at Harvard, January 24-May 19, 2013. A recent workshop on *Movables in a Book Format* was held with Emily Martin as instructor.

LONE STAR: Planning Chapter workshop on *The Amazing Dremel* with Jill Timm, March 16-17, 2013, Austin, TX. Contact: Cindy Haller >sourceart@comcast.net< The 2011-2012 exhibition catalogs on *The Thread That Binds* by Pamela Leutz available for sale for \$20 + postage through Catherine Burkhard >bookltrs@att.net<

NEW YORK: Recently held a lecture and workshop with Martin Frost on *Foredge Painting*. On December 7-9 will have a workshop with Renate Mesmer on *Edelpappband: German Paper Case Bindings*. For details: >newyork@guildofbookworkers.org<

POTOMAC: Held workshops recently with Peter Geraty on *Gold Tooling for Those Who Don't* and with Christina Amato on *How to Bind a Miniature*. >gbwpotomacchapter@gmail.com<

Catherine Burkhard
as of 11-4-12

Library Report

Library Update

I acquired four new DVDs for library loaning from the Society of Bookbinders while attending Standards in Utah, via Rob Shepherd of Shepherds Bookbinding. Descriptions follow:

Seventy Years in Bookbinding - A Portrait of Bernard Middleton

Bernard C. Middleton is one of the most skilled craftsmen of our time. His remarkable career has now spanned some 70 years, as bookbinder, teacher and writer. In this film, Bernard looks back on his long and varied life in bookbinding, which began at the Central School of Arts & Crafts in 1938. Bernard shares some of his extraordinary techniques for restoring antiquarian books (including the best places to find dirt for aging new bindings).

Maureen Duke - The Life & Work Of A Bookbinder.

Maureen Duke is one of the most respected bookbinders and teachers of our time. Over a career spanning 60 years she has introduced many students to this special craft, some of whom are in the film. In this DVD, she takes us on a tour of her extraordinary bindery, which she has occupied for the last 40 years, and in a special feature demonstrates some of her favorite techniques which have evolved over her many years at the bench.

Repairing Leather Bindings with Japanese Paper

This DVD features Dominic Riley demonstrating at the Society of Bookbinders the techniques of re-attaching loose cover boards and mending broken leather joints using Japanese tissue. Follow Dominic's step by step tutorial of these simple, non-invasive repairs. Also included is a slideshow of the prizewinning bindings from the SoB International Bookbinding Competition 2005.

Rebacking a Cloth Binding

One of the most common problems with Victorian cloth bindings is damage to the spine and joints, leading to detaching of the boards. This DVD is a step-by-step demonstration, by one of the UK's foremost bookbinding teachers, Nick Cowlshaw, guiding you through the procedures necessary to assess and repair this damage with the minimum cosmetic impact on the binding. Also included is a slideshow of the prizewinning bindings from the SoB International Bookbinding Competitions held in 1999, 2001, and 2003.

Ann Frellson

Library Chair

— 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 <http://www.guil dofbookworkers.org/resources/journal/journal.php>

Send queries and electronic submissions (.rtf, .doc or .pdf formats with low-resolution placeholder image files) to journ al@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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New Tools in Treatment

I should emphasize that these are not at all new tools in conservation, but they are new to me (as many things are). The introduction to new tools and materials is just one of the many reasons I so enjoy attending a workshop, becoming a student once again. This summer, I was fortunate to participate in a workshop on the conservation of transparent papers, where I compiled quite a list of products to order upon my return home. I thought I'd share a few of them with you here.

1. The first, and perhaps my favorite, is a type of dental tool. It's called a Heidenmann spatula, or separating spatula. On each end of the tool is a small, thin (but very strong), short spatula coming off the handle at an angle. The spatulas on either end face in different directions and angles from each other. These are very good for lifting paper at the edge, particularly when fragile or wet. Source: a dental supply. Or, make friends with a dentist – sometimes they may give you their cast-offs.

2. Occasionally some mechanical action is needed to remove adhesive residues from a surface, or to create some tooth in the surface itself. A fiberglass tip pen makes fine abrasive lines, which in many cases works much better than my previous standard method of rolling small pieces of sandpaper into a cone to get a narrow tip. Be careful though, a light hand is best, as the abrasive will cut through the support eventually (or perhaps very quickly, depending). Source: search for them on Amazon or Ebay, or try a hobby store.

3. Isinglass (or sturgeon glue) is an adhesive, also effective for consolidation, which is stronger than gelatin and tends to have less discoloration over time. This is a great adhesive for mending transparent papers and the like, as both wheat starch paste and methyl cellulose take too long to dry/bind. Source: most conservation suppliers you already order from probably carry this in some form, but you'll want to get the best quality you can find.

4. I often use a coffee warmer for the heat source in a small double boiler situation, usually a flask or beaker inside a larger beaker of water. But some coffee warmers get just a bit too hot, and the temperature can be difficult to regulate. A baby bottle warmer is a good alternative for materials that might be susceptible to weakening if heated too much, as the maximum temperature stays a little lower than the surface of a coffee warmer. This also prompted me to purchase a good digital thermometer (one made for use in the food industry), and now I've got something else to gauge by other than feel. Source: for a bottle warmer, try department stores or resale shops. For a good digital thermometer, try Amazon or your local restaurant supply.

5. Sponge cloths, used instead of blotting paper or a roll of paper towels during overall wet linings, seem to me to be more effective at removing excess moisture. They are also reusable, and

I like their thickness (similar to really heavy blotter paper, but lighter in weight). Source: search for them on Amazon and you'll get a slew of results.

6. Instead of the more common head loupe, which tends to be heavy and uncomfortable especially over glasses, try Eschenbach oculars (or spectacle magnifiers). Source: in the states, order from OttoFrei.com under the category of jewelers loupes and magnifiers. Frames with flip-up binocular magnification come in different focal lengths. The fit is like a pair of wire frames with nosepieces, much more comfortable than something strapped around your melon.

So, there are your highlights from a much longer list of new purchases I'm continuing to work through. I'll keep you updated on my new favorites as they come in. Happy conserving!

Questions, comments, or want more specifics? Email me! tish@centerforartconservation.com

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Thank You, Chris!

We thank outgoing Standards of Excellence Seminar Chair Chris McAfee for his stellar diligence, guidance and never-ending energy in coordinating our very successful seminars over the past few years. Handling obstacles with his ever-present good nature

and infectious smile, he ran these yearly events efficiently and humbly. He may have experienced angst, but he never let it show. We welcome Brenda Parsons as our new Standards Chair for 2013.

Enjoy more free time now, Chris!

— Membership Report —

Activity since September 1, 2012

October 11, 2012

To the Editor:

Not so long ago I was scraping thick brown glue from the spine of a weighty 1902 volume called *Motor Vehicles and Motors* by W. Worby Beaumont when I got to thinking about all the horses that had made the ultimate sacrifice before the internal combustion engine took over.

A few clicks led me to an article by Joel A. Tarr in the October 1971 *American Heritage Magazine*. "The average streetcar nag had a life expectancy of barely two years...A description of Broadway appearing in the Atlantic monthly in 1866 spoke of the street as being clogged with 'dead horses and vehicular entanglements'. In 1880 New York City removed fifteen thousand dead horses from its streets, and as late as 1912 Chicago carted away nearly ten thousand horse carcasses."

No doubt many of these unfortunate quadrupeds ended up in Peter Cooper's very profitable Glue Factory (torn down in 1915) on the Brooklyn side of Newtown Creek, now part of a superfund site under restoration. Still, those horses live on in part on the spines of books, giving employment to 21st century conservators.

So thank you.

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Book Reviews

The Pocket Paper Engineer, How to Make pop-Ups Step-by-Step (Three Volume Set)

The Pocket Paper Engineer, How to Make Pop-Ups Step-by-Step Volume 1, Basic Forms, by Carol Barton, Popular Kinetics Press, Glen Echo, MD, 68 pages, 73 full-color illustrations, 74 line drawings, 6.2x9.5", indexed, hardcover case with wire-O binding, ISBN 978-0-9627752-0-8, \$24.95

The Pocket Paper Engineer, How to Make Pop-Ups Step-by-Step Volume 2, Platforms & Props, by Carol Barton, 70 pages, 91 full-color illustrations, 117 line drawings, 6.25 x 9.5 in., hardcover case with wire-O binding, ISBN 978-0-9627752-2-2, \$26.95 US

The Pocket Paper Engineer, How to Make Pop-Ups Step-by-Step Volume 3, V-Fold Pop-Ups, by Carol Barton, 73 pages, 66 color photos, 56 full-color illustrations, 126 line drawings, 6.25x9.5in., indexed, hardcover case with wire-O binding, ISBN 978-0-9627752-3-9, \$26.95

Reviewed by Pamela S. Wood

I am an avid fan of paper that moves. It is pure magic when a plain sheet of paper is transformed into something unexpected. If you are not in love with pop-ups or moving paper, I'd like to convince you that from opening the first volume, *Basic Forms* (2005), fun rules! However, to be honest, I was skeptical of these books in the past, but the opportunity to review the three volumes of *The Pocket Paper Engineer, How to Make Pop-Ups Step-by-Step* by Carol Barton has been a real treat.

I'm not a rookie to pop-ups, in fact, I was part of Hand Paper-making's *Portfolio Series* #9 - *Handmade Paper in Motion*. I came to paper engineering by way of workshops and frustrating technical books, and to me, the most daunting part of pop-ups was the geometry involved. I was attacked by geometry in high school and have never recovered. If you have a similar problem, Carol Barton's books could be the road to recovery. Her technical steps are not scary. She shows processes that make sense, and better yet, her samples work!

Let's get started. Volume One introduces the new student to paper engineering, but this book is not a toy. Barton has you mastering some tough concepts while making the process delightful. Volume One is fully indexed and tabbed. It introduces the student to all terms needed to work step-by-step toward completing each of sixteen successful models, which took me about three hours. Each sample has the explanation of principles involved, what technically is happening and what is needed for success. The models are intended to be torn from the book and completed. Once completed, they are stored in pockets for future reference.

The binding of each of the book volumes allows for extra room for models. If the reader is uncomfortable tearing example cards out, Barton has this covered: you can purchase extra card sets for all three books. The price is reduced when you get cards at the time of purchasing books. Frankly, I don't think it is necessary. Using the text as designed, you will have all the information you need for future reference.

Volume Two. *Platforms and Props*, published in 2008. The format and layout is identical, but the subject seriously heats up. The most important structures used in today's complicated pop-up books are covered here. Tabbed props and platforms create special play and design flexibility. Barton tells us these pop-ups add "theatrical surprise telling dimensional stories." While building the models, I began to design in my mind's eye, seeing how one technique or another could work for me in the future.

The second volume is very in-depth, and the construction is intense; however, you are using these samples to relax and build. The photos and directions are a breeze to follow. There is only one reservation, if you do not like tiny, folds and scoring, this could be frustrating. One of the secrets to pop-ups is that careful folding is needed to get good results.

This volume contains ten samples to fold, cut, score, and glue. Completing all ten models took me about three hours. Barton has her audience *do* some very exciting paper engineering. By

the end of Volume Two, you think, "Wow, I did that."

Your artistic juices are flowing—could you ever need more? The answer is "Yes." In 2012, Barton published the final book in this series, *The Pocket Paper Engineer, Volume Three: V-Fold*. A natural progression from the earlier editions, *V-Fold* is where we truly have paper that lifts and soars. These ten exercises took me



continued on page 18

about four hours, it was the grand finale, greatness off the page, the drama achievable with paper engineering. When you view your models together, they are impressive.

My advice, don't skip a book. I'm very glad to have worked through all three volumes. The lessons build upon each other, and sequence makes the series strong. Compared with some workshops, a three- volume tutorial at about \$80.00 is a real bargain.

In case the name Carol Barton sounds familiar, perhaps it's because Carol was a presenter at the 18th Standards of Excel-



Exercise samples from all three volumes of the Barton book, made by Pamela Wood

paper—very 21st century. Let's start building 3-D paper, now, thanks to Carol Barton.

Photography courtesy Pamela Wood

Pamela Wood is a Bookbinder, Papermaker and diploma candidate in fine binding at the American Academy of Bookbinding. Pam's studio Artboard Ink, Ltd is located in Tempe, Arizona. She can be reached at www.artboard@rarehare.com.

lence Seminar in Greensboro, North Carolina in October, 1998. If you enjoyed her basics, then this series will not let you down.

Carol Barton's website, >www.popularkinetics.com< is a source of further information including pop-up history, information for educators, Barton's newsletter, and a place to purchase these three books.

Pop-ups? Let's replace that old term with 3-D

Book Review Correction

Correction to *Dirck de Bray: KortOnderweijns van het Boeckenbin-*
den

***A Short Instruction in the Binding of Books* review:**

Two typos slipped into the printed version of this review -
The correct website address is - www.ganzenweide.nl
The correct email address is - secretariaat@stichting-handboekbinden.nl

I apologize for any confusion or inconvenience that this may have caused.

Frank Lehmann

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The Swerve: How the World Became Modern

Greenblatt, Stephen

W.W. Norton & Company 2011, hardcover, 356 pages, ISBN 978-0-393-06447-6, \$26.95

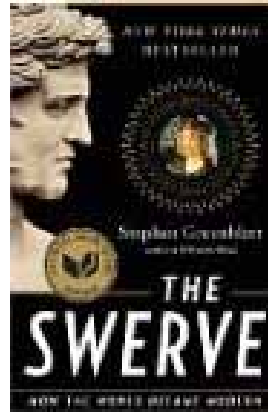
Reviewed by Barbara Adams Hebard

The Swerve, How the World Became Modern was so enthusiastically recommended to me as a book “that explained how the works of ancient authors were saved and preserved”, that I placed it on the top of my reading list with the intention of immediately writing a review of it for this newsletter. I was less than halfway through the book when I was so disgusted by the author’s peculiar ranting against the Catholic Church that I paused to consider if I even wanted to waste any more time to finish reading it. I admit that I was tempted to stop and quickly wrap up a review incorporating a paraphrased version of Dorothy Parkers’ wonderful quote, “This is not a novel to be tossed aside lightly. It should be thrown with great force”. Then I forged on, determined to hear Greenblatt out and to give you my full view of his book.

Stephen Greenblatt is a Pulitzer Prize winning literary critic and is the author of nine books. He is the Cogan University Professor of English and American Literature and Language at Harvard University.

I have to say that the first chapter in *The Swerve*, “The Book Hunter”, was enjoyable to read. The notion of someone, in this case a 15th century scribe named Poggio Bracciolini, selflessly seeking out lost ancient knowledge with the goal of sharing it equally with others is most appealing. Greenblatt very ably builds up the suspense of the hunt as he describes the hunter—offering clues about his history and where his journey would take him.

In “The Moment of Discovery”, as the second chapter is called, those who are already aware of the great tradition of Catholic monastic libraries should become suspicious of Greenblatt’s thesis that the works of ancient writers would have been lost were it not for people like his hunter, Poggio Bracciolini, and those who are just learning about that tradition from reading this very book may be startled by Greenblatt’s subsequent dismissive attitude towards the monasteries. The author describes at length how, prior to the advent of printing, extensive resources were required to create and maintain a library. He also makes much of the fact that Rabanus Maurus, abbot of the Fulda monastery, the location of Poggio’s “discovery”, had deliberately gathered books and manuscripts to build a “stupendous collection”. Indeed Greenblatt writes, “The prime hunting grounds for Poggio and his fellow book hunters were the libraries of old monasteries, and for good reason: for long centuries monasteries had been virtually the only institutions that cared about books”. Having said that and troubling to describe the painstaking care of the monks as they hand copied, catalogued, and preserved books over many centuries, Greenblatt confuses the reader in the fourth chapter by swerving off into the peculiar ranting against the Catholic Church that I referred to earlier. Then he concludes the chapter



with the statement that it was only “by chance” that Lucretius’ *On the Nature of Things* survived in the Fulda monastery to be “discovered” by Poggio Bracciolini. That is when I put the book down; it was not making sense within Greenblatt’s own narrative.

The Swerve, How the World Became Modern, can, in my view, only be seen as polemic and simplistic. I did actually finish reading it and am aware that the author probably set out to write a scholarly, in-depth book about the papal scribe, Poggio Bracciolini, and his

involvement in the Humanist Movement; in particular the role his “discovery” of Lucretius’ *On the Nature of Things* had on that movement. Did his publisher want a shortened version that was a spicier, more titillating story to attract a wider audience? Perhaps that explains why Greenblatt felt the need to diminish and ridicule the monks who actually were the preservers of the manuscript. Should GBW members buy this book? No, you can learn about monastic libraries and the preservation of ancient texts from other more even-toned books. Don’t waste time reading this book; your time would be better spent creating your own beautiful book art.

Barbara Adams Hebard, Conservator of the John J. Burns Library at Boston College, is a graduate of the North Bennet Street School bookbinding program. Ms. Hebard enjoys writing reviews and articles on book related topics.

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Calligraphy on a Human Scale

Have you ever attended a Pecha Kucha Night? It's an evening of presentations, each of which consists of 20 slides shown for 20 seconds apiece. This means that each presenter gets a total of 6 minutes and 40 seconds to get his message across. In the course of the evening, the presentations may be on subjects as diverse as a project to design and build sustainable crop storage with local materials in South America; a collaboration between a writer and a photographer, the hometown of Jeff-O; and a school bus converted into an educational traveling greenhouse. It's an exhilarating experience. One recent presentation surveyed the paintings of an artist who has explored the subject of scale in landscapes. Ever since I saw that presentation, I've been mulling over ideas about scale as it relates to calligraphy.

Brush Roman capitals on a monumental — and human — scale

Let's consider brush-made Roman capitals, which served as patterns for stone-cut letters such as those on the Trajan column (6th century AD). These letters are literally monumental; they measure 3¾ - 5¾ inches tall. But they are also human-sized — in more ways than one. First, they are made at a size that is optimal for the human beings who wrote them. Written at 8 pen-widths high with a ¼-inch wide flat brush, Roman capitals are 4 inches high. It turns out that a ¼-inch wide brush is an optimal size for these letters. The brush is big enough that it can be palleted to yield a good relationship between thicks and thins, and yet the letters aren't so large that our eyes — set a human-sized width apart in our human-sized faces — can't focus on the whole of a letter at once. But there is another connection between Roman capitals and human beings in the ratio of width to height. A tall man or an elegant model will measure 8 heads tall and, not coincidentally, Roman capitals are 8 pen-widths tall.

Scale in manuscript books

You wouldn't want to write out the text of a manuscript book using 4-inch-high brush-made Roman capitals, for reasons have to do, again, with scale. We want books that are sized for our human selves. The books must be small enough to hold comfortably, and not so large that we have to turn our heads to follow the line of text. The letters must be large enough to read easily. An appropriate number of words per line aids in readability. Too few words per line may interfere with reading by breaking up the text too much, while too many words per line may make it difficult for the eye to find the next line. All of these things determine the scale of letters in a book.

This is why Carolingian and its successor book hands have stood the test of time. Their form and scale fits the function. Made to be written on book-sized sheets, the book hands are relatively

straightforward and rhythmic, with a small x-height, readable — and writeable — at small sizes.

The human scale of original calligraphy

One of the many satisfying things about looking at an original piece of calligraphy is its human scale. We can feel the relationship between the marks on the paper, the materials, the tool that made the marks, and the hand that wielded the tool. This is not as true in printed and computer-generated images.

When I began learning calligraphy from books, one of my first mistakes was to try to imitate the scale of the letters shown in the books. But the alphabet I was using as an exemplar had been reduced from its original size. To some degree, I was doomed to failure because of that disconnect between the scale of the printed exemplar and the human scale at which I was, of necessity, working.

Later, I learned to use scale as a study aid. In workshops and classes, we would begin copying a new hand at a very large scale and then gradually reduce the size as our mastery of the hand grew. A misshapen "o" that is 2 inches tall is harder to ignore than is one that is only ¼ inch tall. This study method makes it clear that as the alphabet shrinks the details may have to be altered. In calligraphy, scale determines what is possible.

*fidem uram a
n uos ignorare*

Above: fragment of Carolingian at close to original size.

Left: Brush Roman R made at 6-1/2" high by Father Catich.

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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

>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 11-4-12

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Items for the Calendar should be sent to:

Catherine Burkhard / 6660 Santa Anita Drive, Dallas, TX 75214
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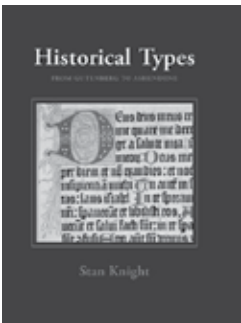
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