

# Table of Contents

GBW Awards Nominations.....	3
Past Journals Available.....	3
Call for Nominations.....	3
Chapter Happenings.....	3
Calendar of Events: Call for Entries - Exhibitions - Workshops, Lectures, Etc. ....	4
The Marbling Tray .....	6
Minutes - Annual Meeting of GBW - October 12, 2012 .....	7
In Memoriam .....	8
Sales Opportunity for Guild Members.....	8
Tuscan Book Arts.....	9
Photo Book Works - International Exhibition.....	11
The Conservation Corner .....	12
Membership Report .....	13
The Calligraphy Studio.....	15
Book Review.....	16
GBW Journal - Call for Papers .....	18
Study Opportunities .....	19
Girl Scout Book Artist Cadette Badge .....	20
Water Damage at Bookbinders Museum .....	22

## SUPPLIERS AND SERVICES

The Newsletter accepts advertisements

1/8 Page:	\$40	3½" w x 2¼" h
1/4 Page:	\$75	3½" w x 4½" h
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For inclusion in the June 2013 Newsletter, send camera-ready art via electronic files by **May 1, 2013** 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: Student work from the Panther Peak Bindery - top left: Camille Moreno, top right: Bailey Kinsky, middle: Dana Senge. Bottom: night view of the Panther Peak Bindery. See related story on page 9.

## GUILD OF BOOK WORKERS 2011 - 2012 BOARD OF DIRECTORS

### OFFICERS AND COMMITTEE CHAIRS

PRESIDENT:	Mark Andersson, PO Box 89640, Tucson, AZ 85752; 520-682-7241 president@guildofbookworkers.org
VICE PRESIDENT:	Anna Embree, PO Box 865184, Tuscaloosa, AL 35486-007; w: (205) 348-2398 vicepresident@guildofbookworkers.org
SECRETARY:	Catherine Burkhard, 6660 Santa Anita Drive, Dallas, TX 75214; h & w: (214) 363-7946 secretary@guildofbookworkers.org
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EXHIBITIONS:	Amy LeePard, 2315 Seventh Street, Northport, AL 35476; h: (205) 758-4198 exhibitions@guildofbookworkers.org
JOURNAL:	Cara Schlesinger, 825 East 9th St., Apt. 6C, Brooklyn, NY 11230; h: (917) 414-4575 journal@guildofbookworkers.org
LIBRARY:	Ann Frellsen, 221 Chelsea Dr., Decatur, GA 30030; h: 404-373-4694; w: 404-727-0307 library@guildofbookworkers.org
MEMBERSHIP:	Chela Metzger, 5105 Kennett Pike Blvd. 58 #3, Winterthur, DE 19735; h: 813-393-5868, w: 302-888-3381 membership@guildofbookworkers.org
NEWSLETTER:	Cindy Haller, PO Box 703, Seabrook, TX 77586-0703; h & w: (281) 474-7100 newsletter@guildofbookworkers.org
STANDARDS:	Brenda Parsons, 487 West Burton Rd., Thomasville, NC 27360; w: 336-665-1317; h: 336-472-4572 standards@guildofbookworkers.org

### CHAPTER CHAIRS

NEW ENGLAND:	Todd Pattison, w: (617) 495-3494, h: (978) 475-5604 - newengland@guildofbookworkers.org
NEW YORK:	Erin Albritton, w: (212) 822-7364 - newyork@guildofbookworkers.org
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POTOMAC:	Dan Paterson, w: (202) 707-6635 - potomac@guildofbookworkers.org
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LONE STAR:	Catherine Burkhard, h & w: (214) 363-7946 - lonestar@guildofbookworkers.org
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SOUTHEAST:	Bridgett Elmer, h: (347) 489-3493 - southeast@guildofbookworkers.org
NORTHWEST:	Paula Jull, w: (208) 282-4260 - northwest@guildofbookworkers.org

# GBW Awards Nominations

Nominations are now being accepted for the two annual GBW awards: "The Laura Young Award" and "The Lifetime Achievement Award". The former is presented to a GBW member who has made an outstanding contribution to the Guild's mission. The latter is presented to an accomplished person in the field, not necessarily a member of GBW, and will confer honorary membership on that individual as well. You may send your recommendations to any member of the 2013 Awards Committee, before April 13th:

Signa Houghteling (Chair) - judy@signah.com

Margaret Johnson - mhjohn@comcast.net

Andrew Huot - andrewhuot@gmail.com

The honorees will be announced in the August GBW Newsletter and the awards presented at the Standards of Excellence Seminar in Washington, DC, in October 2013.

## *Past Journals Available*

The following bundles of the Guild of Book Workers Journal are available for purchase on a first come first serve basis. Individual volume titles for these bundles are not available.

If you are interested in purchasing any of these bundles, please contact >treasurer@guildofbook-workers.org< with the number you are interested in to make payment arrangements. The price of each bundle includes shipping to a US address.

Bundle #1 – 83 volumes, 1962 – 2006 - \$250

Bundle #2 – 73 volumes, 1962 – 2005 - \$219

Bundle #3 – 73 volumes, 1962 - 2005 - \$219

Bundle #4 – 80 volumes, 1963 - 2006 - \$240

Bundle #5 – 53 volumes 1962 - 2006 - \$159

Bundle #6 – 33 volumes 1964 - 2006 - \$99

Bundle #7 – 22 volumes 1971-2001 - \$66

Bundle #8 – 29 volumes 1964 - 2006 - \$87

Bundle #9 – 34 volumes 1964 - 2006 - \$102

Bundle #10- 33 volumes 1964 - 2004 - \$99

## **\* \* Call for Nominations \* \*** **Guild of Book Workers Board of Directors**

The 2013 election of offices for the Guild of Book Workers Board of Directors will be held in June. Nominations are being accepted for the following positions:

- Vice-President
- Secretary
- Treasurer
- Membership Chair
- Journal Editor
- Librarian

The current Vice-President will be retiring from the Board of Directors. All other officers will be seeking re-election.

Please submit nominations AS SOON AS POSSIBLE and NO LATER THAN **APRIL 15** to:

Juliayn Coleman

Juliayncoleman@gmail.com

You may nominate yourself for any of these positions. You may also suggest yourself or others to serve as members of these standing committees.

The 2013 Nominating Committee

Juliayn Coleman, Chair

Christina Amato

Bexx Caswell

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## *Chapter Happenings*

The Delaware Valley Chapter completed their first collaborative book project, *Secondary Colors*. All of the books are currently on display at the Cabot Science Library at Harvard University. There are photos of the exhibit and information about visiting the Cabot Library on the DVC website: [www.dvc-gbw.org](http://www.dvc-gbw.org).

Our Chapter enjoyed this project so much that we have embarked on another collaborative book. Twenty-eight members have signed up to participate in collaborative alphabet books. We plan to finish this project in May of this year.

The DVC has scheduled two workshops with Jim Croft. On April 6, we are offering "Making Awls, Bone Tools, and Bone Objects" and on April 7 we are offering "Wooden Board, Textile Spine Longstitch."

# Calendar of Events

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## EXHIBITIONS

**Currently and through April 6, 2013:** *Photo Book Works*, a juried exhibition of book works that integrate or utilize photography techniques. Abecedarian Gallery, Denver Gallery, for "Photography in 2013 Month". >[www.abecedariangallery.com](http://www.abecedariangallery.com)<

**Currently and through May 10, 2013:** *Catechisms*, an exhibition of the manuals of Christian doctrine organized in form of questions and answers for both Protestant and Catholics. Bridwell Library, SMU, Dallas, TX. >[www.smu.edu/Bridwell/Collections/SpecialCollectionsandArchives/Exhibitions/Catechisms](http://www.smu.edu/Bridwell/Collections/SpecialCollectionsandArchives/Exhibitions/Catechisms)<

**Currently and through May 18, 2013:** *The First Four Centuries of Printed Bible Illustration*. Bridwell Library, SMU, Dallas, TX. >[www.smu.edu/Bridwell/Collections/SpecialCollectionsandArchives/Exhibitions/First4CenturiesIllustratedBible](http://www.smu.edu/Bridwell/Collections/SpecialCollectionsandArchives/Exhibitions/First4CenturiesIllustratedBible)<

**Currently and through May 19, 2013:** Delaware Valley Chapter's collaborative book project, *Secondary Colors*, on exhibit at Harvard. >[dvcbgw@verizon.net](mailto:dvcbgw@verizon.net)<

**Currently and through May 28, 2013:** *A Place of Reading: Three Centuries of Reading in America*. An exhibition of books and prints from the American Antiquarian Society, Book Arts Gallery, Neilson Library, Smith College, Northampton, MA. >[www.smith.edu/libraries/info/news/placeofreading](http://www.smith.edu/libraries/info/news/placeofreading)<

**April 5 through July 10, 2013:** *Horizon*, the Guild's Traveling Exhibition, in Special Collections Exhibit Hall, Chicago Public Library. Future venues: 8-1-13 to 10-31-13, Penrose Library, University of Denver and 11-7-13 to 1-23-14, Loyola University, New Orleans.

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## CALL FOR ENTRIES

**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. All books on display during the biennial SoB Conference in Leeds, August 29-31, 2013, then winning books will form a touring exhibition around the UK. For details: >[www.societyofbookbinders.com/events/competition/2013/2013.html](http://www.societyofbookbinders.com/events/competition/2013/2013.html)<

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## WORKSHOPS, LECTURES & OTHER EVENTS

**April 1-5 – November 1, 2013:** *School for Formal Bookbinding* with Don Rash, located between Wilkes-Barre and Scranton, PA. Contact: >[www.donrashfinebookbinder.com/sfbmain.html](http://www.donrashfinebookbinder.com/sfbmain.html)<

**Apr 1-5 or Oct 21-25:** *Cloth Binding Conservation*

**Apr 8-12 or Oct 28-Nov 1:** *Leather Binding Conservation*

**May 6-10 or Jul 15-19:** *Foundations of Hand Bookbinding*

**May 13-17 or Jul 22-26:** *Introduction to Case Binding*

**Jun 1-2:** *Introduction to Titling and Tooling*

**Jun 10-14 or Sep 10-14:** *Introduction to Leather Binding*

**Jun 17-21 or Sep 17-21:** *Full Leather Binding*

**April 4 to October 3, 2013:** *Workshops with Houston Book Arts Guild*, Museum of Printing History, Houston, TX, first Thursdays, 6:00-8:00 p.m. >[www.houstonbookarts.org](http://www.houstonbookarts.org)<

**Apr 4 – Fish Prints for Edible Book Month** with Marjorie Silverstein

**May 2 – Content in Books** with Nancy Luton

**Sep 5 – Decorated Capitals Calligraphy** with Anne Rita Taylor

**Oct 3 – Pop-ups** with Anna Phillips

**April 15 - June 14, 2013:** Schedule for **American Academy of Bookbinding**, Telluride, CO. 970.728.8649, >[www.ahhaa.org/academy-bookbinding](http://www.ahhaa.org/academy-bookbinding)<

**Apr 15-19: Repair, Restore or Conserve? Intro to Binding Treatment** with Chris McAfee

**Apr 22-26: Sewing Structures** with Brenda Parsons

**Apr 29-May10: Fundamentals of Fine Binding** with Monique Lallier

**May 13-17: Full Leather Miniature Binding** with Gabrielle Fox

**May 20-31: Intermediate/Advanced Fine Binding** with Don Glaister

**Jun 3-7: Fundamentals of Gold Tooling** with Don Glaister

**Jun 10-14: Edge to Edgier – Gilded and Decorative Edges** with Peter Geraty

**May 24-25 and July 26-27, 2013:** *Photo Album Structures and Strategies* with Richard Horton at Conservation/Restoration Department, Bridgeport National Bindery, 662 Silver St., Agawam, MA. Same workshop repeated. Contact Mr. Horton at >[albumsandsuch@gmail.com](mailto:albumsandsuch@gmail.com)<

Also at same location with Mr. Horton: **June 29-30, 2013, American Springback Working Composite Model.** >[albumsandsuch@gmail.com](mailto:albumsandsuch@gmail.com)<

**June 16-22: The John C. Campbell Folk School**, Brasstown, NC, with the following classes. Contact: 800.FOLK-SCH or >www.folk-school.org<

**Jun 14-20: *Intergenerational Week***, for adults with kids ages 12-17

**Jun 16-22: *Little/Middle Folk School***, for young folks ages 7-17

**June 21 - 22 - 23, 2013: *The New England*** chapter offers three workshops w/noted British book artist and instructor Paul Johnson. Information and registration, contact Todd Pattison - >bookandtile@att.net<

**June 25-30, 2013: *Focus on Book Arts Conference***, Pacific University, many workshop offerings. Registration opened March 4. >www.focusonbookarts.org<

**June 27-28 and 29-30, 2013:** Workshops with Karen Hanmer, Oregon Focus on Book Arts Conference, Forest Grove, with the following classes. Contact for this and other classes: >www.karenhanmer.com<

**Jun 27-28: *Streamlined Style: Contemporary Decorative Techniques for Leather Bindings***

**Jun 29-30: *Biblio Tech: Reverse Engineering Historical and Modern Binding Structures***

**July 13 through November 9, 2013: *Workshops*** at J. Willard Marriott Library, University of Utah, Salt Lake City. >www.bookartsprogram.org<. Contact: 801.585.9191 or >bookartsprogram@utah.edu<

**Jul 13: *Tunnel Vision*** with Laura Decker and Emily Tipps

**Jul 26-27: *The Amazing Dremel*** with Jill Timm

**Aug 16 & 24: *Let's Get Digital*** with Laura Decker, Mary Toscano, David Wolske

**Oct 4-5: *Digital Fountain: Repurposing Digital Printing*** with Clifton Meador

**Oct 23-Nov 13: *The Articulate Hand: An Introduction to Calligraphy*** with Louona Tanner

**Nov 9: *Press to Post in a Day*** with Mary Toscano

**July 21-28, 2013: *The Summit – the 32nd International Gathering of Lettering Artists***, Colorado College, Colorado Springs. >2013calligraphyconference.com< (see article elsewhere in newsletter with info on applying to be a vendor)

*continued on page 6*



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**July 29 through August 23, 2013:** Classes in the *Montefiascone Conservation Project*, Montefiascone, Italy. ><http://monteproject.co.uk/en/study-programme/><

**Jul 29-Aug 2: *Re-creating the Medieval Palette*** with Cheryl Porter

**Aug 5-9: *The Syriac Book*** with Checkley-Scott and John Mumford

**Aug 12-26: *Mamluk Bindings*** with Kristine Rose and Alison Ohta

**Aug 19-23: *Early Gothic Binding (late 13th century)*** with Jim Bloxam and Shaun Thompson.

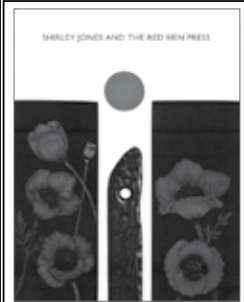
For further information and to download registration forms: ><http://home.vicnet.net.au/~bookbind/>< or email >[bookbindingsympo-sium2013@gmail.com](mailto:bookbindingsympo-sium2013@gmail.com)<

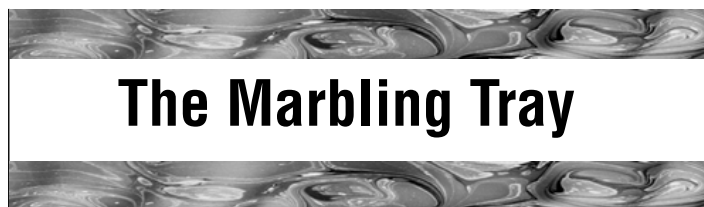
**August 29-31, 2013: *Training/Education Conference 2013*** hosted by The Society of Bookbinders, England, at Leeds Metropolitan University with 16 instructors offering workshops to choose from. Contacts: >[conf.organiser@societyofbookbinders.com](mailto:conf.organiser@societyofbookbinders.com)< or SoB Conference Organiser, 30 Grundys Lane, Malvern Wells, Wores, WR14 4HS UK. >[www.societyofbookbinders.com](http://www.societyofbookbinders.com)<

**October 4-6, 2013: *The 2013 Australian Bookbinders' Symposium***, at the RMIT Brunswick Campus, Victoria, Austratia, hosted by The Victorian Bookbinders' Guild. Optional day on Monday, October 7, for tour of the State Library and associated attractions.

**October 24-26, 2013: *Seminar of Standards of Excellence in Hand Bookbinding***, Washington DC. Look for details in future Guild of Book Workers' newsletter. Registration limited.

**Classes for 2013: Centro del bel Libro, Ascona, Switzerland.** Many class offerings in "Bookbinding and Design" and "Book and Paper Conservation" available throughout the year. List of classes with dates and other information available at ><http://www.cbl-ascona.ch/><. Click on "EN" for text to show in English. Catalog available in pdf. format -- will have full course descriptions and information.

	<p><b>SHIRLEY JONES AND THE RED HEN PRESS</b> by Ronald D. Patkus</p> <p>This bibliography celebrates the 30th anniversary of the Red Hen Press. Entries are preceded by notes by Shirley Jones, and are accompanied by a full color illustration from the discussed title. Each entry contains collation data, binding type, typographical data, and more.</p> <p>Distributed for Vassar College</p> <p>Order No. I15659, \$24.95</p> <p>I-800-996-2556, <a href="http://www.oakknoll.com">www.oakknoll.com</a>, <a href="mailto:oakknoll@oakknoll.com">oakknoll@oakknoll.com</a></p>
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## The Marbling Tray

by Iris Nevins

### *Difference Between Acrylics & Watercolors*

Watercolor or Acrylic, which to use for marbling. For starters it depends a lot on what the final use of the paper will be. If you like bright intense colors that jump out at you, use acrylics. For ultimate use for binding old books, in my experience, use watercolors, hands down. Not only will you get a more subtle color with watercolors, but you can more successfully reproduce the early patterns, since the papers for the most part were done with watercolor.

Each paint has its pros and cons. What is nice about acrylic is that when it is dry, it is 100% colorfast. Not so with watercolor. The watercolor papers, if wet, the paint will not run, but the paint can be smeared a little if handled with wet or gluey hands. So the bookbinder needs to be a little more careful. With watercolor, however, to avoid this, the paper can be sprayed with a "Non-Workable Fixative". Usually available in art stores (used for fixing charcoal drawings) or online. Generally it is not really much of a problem however for an experienced bookbinder. The watercolor on the other hand, is more versatile in the patterns you can create. The subtle shading and three dimensional look of a shell pattern, which is done by adding a touch of turpentine or olive oil to the pan, is only really possible to get with watercolor. At least I have not been able in 35 years to get the softly rounded "pebble" effect with acrylics, nor has anyone else I have spoken to. Stormont, the lacy effect made by adding turpentine to a watercolor, I have never been able to make that with acrylics either.

Dispersants too, will be different. For watercolor, the standard dispersant is ox-gall. If you ever try to use it on acrylic however, it has little effect. For acrylic, the preferred dispersant or color adjuster I should say since acrylics do tend to float by themselves, is Photo-Flo. I use about four to eight drops in a half cup of water and then use it as I would ox-gall.

Really, there is no right or wrong paint to use, but one important point is if you do both types of marbling, to keep at least a separate set of tools for acrylic or watercolor, and preferably a dedicated tray or trough for each kind of paint. The presence of any trace of acrylic while you are doing watercolor marbling will have the effect of not allowing the watercolor to spread properly. It all depends on the look you want, or where the paper will end up. I prefer the more traditional look of the watercolors, while others may want a paper that jumps out at you with bright and intense colors! Both are nice for different uses. And of course if marbling fabric, acrylic is best if the piece is to be washable!



# MINUTES ANNUAL MEETING GUILD OF BOOK WORKERS, INC. OCTOBER 12, 2012

The Annual Meeting of the Guild of Book Workers, Inc., was held on Friday, October 12, 2012, at 5:00 p.m. MST, at the Marriott Library, University of Utah, Salt Lake City, UT, during the 31st Annual Seminar on Standards of Excellence in Hand Bookbinding.

President Andrew Huot called the meeting to order and welcomed all present. A printed agenda was distributed. The minutes of the October 7, 2011, Annual Meeting were approved as published in the February, 2012 Guild Newsletter.

The elected Officers, Standing Committee Chairmen, and Chapter Chairmen who were present were introduced. Andrew expressed thanks to all the members of the Board for their hard work this past year.

## **1)ANNUAL REPORT**

The Annual Report for the 2011-12 fiscal year, submitted by the members of the Board, was placed on the Guild Web site on September 26, 2012, and members were notified. Andrew noted the following highlights from the report:

- AdHoc Committees appointed were thanked: Nominating, Karen Hanmer, Cris Takacs, and Jeff Altepeter; Awards, Susan Martin, Jeanne Drews, and Bill Drendel.
- The Guild Web site has been valuable due to its many ways to communicate with members.
- The Guild is in the black financially.
- The current exhibition, *Horizon*, is excellent, thanks to Amy LeePard.
- Work towards online payments for Chapter and Guild events is progressing.
- The election for 2012-13 was done electronically with paper ballots sent to those without access; was a success with over 400 responses.
- Issues of the Guild Journal continue to be worked on, especially the one for the 2006 Centennial Celebration.
- The Guild Newsletter is timely and a wonderful publication for the membership.

Andrew thanked all the Chapters for all they are doing.

## **2)UPDATES TO ANNUAL REPORT**

Updates to these reports were provided, as follows:

### **a)Treasurer** – Alicia Bailey

- Financial picture improved, now in the black. All is better than two years ago, mainly due to not having a printed Membership Directory.
- About \$61,000.00 is in the capital reserves, which should have 50% of the Guild's annual expenses. Thus, this represents about a six months reserve.
- She is managing the inventory of back issues of Guild publications, and is currently going through past issues of the Journal which go back to the early 1960s.

*A question arose as to having a printed Membership Directory. The Board has not discussed this since deciding over a year ago against a printed publication, having the information on the Web site. The publication would be about \$8,000.00 for printing and mailing. Perhaps copies of the Directory could be printed on demand.*

*The matter will be discussed again by the Board.*

### **b)Standards Seminar** – Chris McAfee

- The 2013 Seminar will be in Washington DC, October 10-12\*, based at the Liaison Hotel which is downtown near the Folger-Shakespeare Library. Karen Hanmer, Eric Alstrom, James Reid-Cunningham, Don Glaister will be the presenters.
- Site and dates for the 2014 Seminar is unknown at this time.

### **c)Exhibitions** – Amy LeePard

- The catalog for the new exhibition, *Horizon*, is ready for publication and should be done in the next six weeks.
- Venues for the exhibition have been difficult to secure. So far, venues are Chicago, Denver, New Orleans at Loyola, and the Northwest Chapter area (perhaps Portland).
- The online catalog should be available in the next week or so.

### **d)Journal** – Cara Schlesinger

- The reasons given last year for the lateness in getting Journal issues published remain the same; that is, not receiving unsolicited articles and authors of other articles unwilling to make the changes the editorial board requests.
- There will be a slender double issue for 2010 and 2011, but this issue is currently held up due to image problems.
- The Centennial Celebration issue is 50% edited, with images being the main problem. Money for the issue is still set aside, and Cara and her committee are working hard to stay within budget. Images not of print quality will be placed on the Web site. Projected to have this issue out in early 2013.
- Issue for 2012 is now being worked on and should be out soon, but submissions are greatly needed.

### **e)Membership** – Chela Metzger

- The Guild has 920 members at this time, which includes 40 international members.
- Electronic reminders are sent out for renewals. Paper ones go to those with no email or who want to receive reminders this method. Fifty per cent of the members renew online. There is a time lag when checks are submitted.
- In relation to the Guild's membership agreement with the Society of Bookbinders in England, there has not been a rush of memberships for both organizations.

**Motion made and seconded** to approve the Annual Report for the 2011-12 fiscal year. **MOTION CARRIED.**

## **3)NEWLY-ELECTED OFFICERS**

Andrew introduced the officers elected to the Board as a result of the July 1, 2012, election. Those newly-elected are Mark Andersson as President, Brenda Parson as Standards Seminar Chairman, Henry Hébert as Communications Chairman; and those re-elected are Amy LeePard as Exhibitions Chairman and Cindy Haller as Newsletter Chairman.

## **4)MISCELLANEOUS BUSINESS**

Andrew turned the meeting over to Mark Andersson as the newly-elected President. Mark brought forward the following:

### **a)Survey – Reaching Out**

- He will be appointing a committee to work up a survey in order to learn if the Guild is meeting needs of its members, as well as prospects. It will take three to four months to prepare.
- He would like to contact persons who are not members to see why they are not a part of the Guild.

### **b)Recognition**•Certificates of Recognition were presented to the outgoing officers of the Board Eric Alstrom (Communi-

*continued on page 8*

cations), Chris McAfee (Standards Seminar); and Andrew Huot (President).

**c) Comments from Those Present**

- Chapters can submit entries to other Chapters' exhibitions, provided the requirements are met.
- Thanks expressed to Cindy Haller for featuring the Triennial Helen DeGolyer Competition and Exhibition in the October newsletter. Guild members are encouraged to participate in the next competition, which is held at the Bridwell Library, Southern Methodist University, Dallas, TX. David Lawrence was noted as this year's winner.
- Thanks expressed to this Standards Seminar's Host Committee for all arrangements and tours.
- The Hand Bookbinders of California is holding their 40th Anniversary exhibition. Catalogs are available through their Web site or from Margaret Johnson during this Seminar.

There being no further business, the meeting was adjourned.

Catherine Burkhard  
Secretary

*\*Since this meeting and Seminar, the October 10-12 dates for the 2013 Seminar were corrected to be October 24-26.*

2012 Awards were presented during the Banquet on Saturday, October 13, to:

Signa Houghteling - Laura Young Award  
Jan Sobota - Lifetime Achievement Award  
(so designated prior to his death in May this year)

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## In Memoriam

A long standing member of the Guild from Charleston, South Carolina has died. Barbara Louise Silver Belknap (Mrs. Paul) died December 31, 2012, in Fletcher, North Carolina at the age of 96. Barbara was a friend of the founder of the Dudley L. Vaill, Jr. Bindery at the Carolina Art Association (Gibbes Museum of Art)



and studied binding with this friend, Juliette Statts, under Fleda Straight Meyer (Mrs. Clyde) beginning in 1963 and continued with Mrs. Inez Pennybacker and James A. Wayre (Conservator at Canterbury Cathedral in England) until 2000. She was hostess to many visiting binders including Don Etherington, Monique Lallier and Bernard Middleton. She was my introduction to the Guild and the individual who encouraged me to join the group. Due to failing health, she spent her last years in North Carolina to be nearer her sons, Gregg and Jeff.

The Charleston Binders have made a donation to be used towards publications in the name of Barbara Louise Silver Belknap.

Jane McCutchen Brown



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### SALES OPPORTUNITY FOR GUILD MEMBERS

***But Must Act Now!***

"The Summit" is the 32nd International Gathering of Lettering Artists to be held at Colorado College in Colorado Springs, July 21-28, 2013. Members of the Guild of Book Workers have been invited to participate in the "One-Day Vendor Sale" which will be Wednesday, July 24, 10:00 a.m. to 8:00 p.m. This sale will be open to all attendees AND open to the public. The conference is being promoted through various media.

A 6' table and 2 chairs is provided for a fee of \$65.00. An extra 6' table will be \$110 total. **Space is limited and available on a first come/first served basis, upon receipt of a signed agreement and full rental payment.** Contact is Leslie Boehm, >[leslieboehm@comcast.net](mailto:leslieboehm@comcast.net)< for full information and the application form.

While the deadline date for the application is April 1, Leslie states that Guild members may still contact her to check on status of applications, and get their form via email. Or, if desired, you may email me and I will email to you the form and the information – **but act very quickly!**

– Catherine Burkhard >[secretary@guildofbookworkers.org](mailto:secretary@guildofbookworkers.org)<



Several months before we moved to Tucson I was having dinner with Jim Reid-Cunningham at the Border Café in Cambridge. After telling him about my plans and explaining that there wasn't really anyone in Arizona doing the kind of work I was planning to do he said, "Maybe there's a reason for that." It was immensely funny and a little bit horrifying.

Was I moving to a metaphoric desert as well as a literal one?

Upon my arrival I realized Tucson was quite a vibrant hub of bookbinding and book arts.

Before we moved I received emails from three bookbinders in Tucson who met monthly to show their work, share ideas and chat. They wrote to welcome me to their group, and became great friends. One was a retired medical professor, Bill Denny, who was an avid binder who did beautiful work. Another, Jim Owens, mainly repaired books for his and his wife Lynne's used rare book business (specializing in King Arthur books!), the third, Mike Pearson, is a Methodist minister who bound beautiful copies of books by John Wesley and other interesting stuff he finds on ebay. A fourth member of the group, Curt Dornberg, is a retired professor from "Prairie Home Companion" country, who does exquisite pastepapers and just about every other aspect of book arts. A wonderful and diverse group of book fanatics.

I discovered quickly the fantastic and growing program in the University of Arizona's art school, which had a very active book arts program led by Karen and Phil Zimmerman. At the time they were hoping to be given a dedicated building for their program, which the program received a few years ago. The space includes a letterpress room, which is heavily used. It's impressive and work done by students is beautiful. The student group, the *Book Arts Collective*, has been out to visit here. It's not only their name that is cool.



*Camille Moreno and Bailey Kinsky in the Panther Peak Bindery*

An organization called *Paper Works* <[www.paperworks.info](http://www.paperworks.info)> has several hundred members. This local group focuses on all aspects of art from painting to book arts. They meet once a month and have about fifty members show up at their Thursday morning meetings where national figures come and talk about their work. They also have numerous groups called *In Over My Head*, where members come together to work on projects and figure things out. There is one group, for instance, which is going through bookbinding texts and figuring out non-adhesive structures.

During our time here, the *Tucson Festival of Books* has started and has quickly become the third largest book festival in the country with over 100,000 visitors over the two day event. My booth there has been exhausting and amazingly fun.

I've had work since before I arrived, because the internet doesn't really care where you are after all. I set up shop in a barn my in-laws had built. I had to modify the space, mainly to take advantage of the view of Panther Peak and the national park in which it sits. Learning to work and not look out the window was a skill I soon learned I needed.

After we finished building our house we were able to convert part of the barn to a teaching space. Again, I was a bit unsure what the response would be to teaching traditional bookbinding, but the response has been gratifying and I've enjoyed it very much. Students have ranged from folks curious about how books were made, to an objects conservator at the local national park conservation lab who loves books (like all good people do!), a woman who is going to apply to conservation programs and wanted the experience, some *Paper Works* members, and others. And several have traveled to Tucson for classes as well.

Of course this kind of work, both binding and repairing books along with teaching, is really about people rather than books.



*Mark at the Tuscan Festival of Books*

*continued on page 10*



*Terry Kennedy aligning book in press*



*Siefried Rempel at the bench*

A few have taken two classes, one a cloth case course (where they make a flatback, a rounded and backed, and a serial binding) and a half leather class (two half leather bindings, one pared with a Brockman paring machine and one with a spokeshave), or the half calf course (single flexible sewing, textblock ploughed in board, sprinkled calf and paper). Frankly, I wasn't sure how well someone could make a leather binding with two weeks of teaching but the results have been really, really surprising and nice.

The Sonoran desert is very beautiful. It is not a desert in the traditional sense, there are no sand dunes or camels roaming around. The primary color of this desert is green. Much like my experience with the book arts in this fantastic place to live. Having seen this, it is much easier to laugh at Jim's joke.

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# Photo Book Works

Abecedarian Gallery

February 15 – April 6, 2013

**Juror: Rupert Jenkins, Director of the Colorado Photographic Art Center**

*Photo Book Works* is an international exhibition of artists' books incorporating photographic imagery and/or processes as a primary element. The works in this exhibition support the viewpoint that the physical, printed book is most emphatically not on its way out, as some loudly proclaim, but rather that the book as physical object remains and will remain a constant.

The exhibition is juried by Rupert Jenkins, a former letterpress compositor who is director of the Colorado Photographic Arts Center, and also combines works from the collection of Abecedarian gallery director Alicia Bailey with selections from the holdings of private collector Carol Keller. *Photo Book Works* represents artists from the United States, Great Britain, The Netherlands, Spain, Canada, Argentina and Australia.

Juror Rupert Jenkins remarks:

"It doesn't need to be said that books – in this case books sourced in photography - now come in varieties and forms hitherto unimagined. They always have, of course - hand painted and inked by monks, mass produced by German inventors, scrunched into pockets for reading underground, hand made, machine made, made in the cloud and delivered to your door in three days. Like all the most vividly creative collections, these particular works interpret our countless ways of seeing and experiencing the world, and they make us better for recognizing how varied and creative those individual worlds - our universe, so to speak – is seen to be."

As Jenkins notes, the books in this show have one commonality – their innovative use of images in book form. Most noticeable to the gallery visitor are the varying strategies employed by the artists, who weave visual stories not just through their imagery, but through the diverse materials and structures they have chosen. Some of these structures are comfortably familiar to the lay-person more used to a traditionally bound, linear approach to photography books. Others incorporate pop-ups, woven imagery, concertina folds, metallic surfaces, or loose objects to fully exploit the potential of marrying single images with the book form.

NOTE: These books represent Guild of Book Workers' members works in the exhibition.

Article and photography  
courtesy

Alicia Bailey



*Ellis Postulates*  
- Elsi Vassdal



*Time after Time*  
- Hanne Niederhausen



*Ecomenical*  
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*All Sinners Welcome*  
- Laura Russell



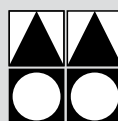
# The Conservation Corner

by Tish Brewer

## *A Note on Mends and Hinges*

I deal with lots of hinges, and previous mends, on a weekly basis. I also work closely with frame shops in the practice (thankfully) of using Japanese tissue for hinging, adhered with wheat starch paste. I recently began to use isinglass more for mending and hinges, particularly since I am dealing with increasing numbers of thin or transparent papers including supports of tracing paper, mulberry paper, vellum paper and even tissue. But, regardless of whether isinglass or wheat starch paste is the adhesive, there is a trick to making these mends or hinges disappear even further visually behind an unforgiving support. I find that even when using the appropriate materials, there are still lots of folks who don't happen to use them correctly, causing tissue mends or hinges to be overly adhered and rigid, with hard edges. This kind of distortion eventually (or immediately) transfers to the rest of the support, causing cockling. Often the applied tissue is very obviously seen through the front of the support, and the repair or hinge is too strong for the piece.

So what's my extra fix, my extra assurance of invisibility? Well there are a few I'll remind you of, with the warning that all may not be applicable across the board. First, do not use cut edges on your mends or hinges for these more sensitive and lightweight supports. Always use a torn edge, and always use a tissue of appropriate weight. The weight should be far less than that of the support, and I tend to go as lightweight as possible. A wet tear is good, and I trim the longest fibers coming out from the edges once dry. You want a gradual lessening of the amount of fibers as you travel from the center out to the edges. Second, use your adhesive wisely. For thin supports, use a thinner adhesive. If you need low-moisture, paste out the mending/hinging tissue over blotter, or blot immediately once applied (for this you can use blotter, or felt, but I like to use Bondina so it doesn't stick or lift the tissue). Third, and probably my main point here, is not to apply adhesive to the entire strip of tissue. Apply it down the center where the fibers are thickest, and out to all sides of that but stop before you hit those farthest little fuzzies on your torn edges. Leave some of those long fibers dry all the way around (only one or two mm in most cases), and then apply the mend or hinge as usual. This trick really helps, because the non-adhered fibers act to make the attachment and its opacity as gradual as possible around all edges. No hard edges, and little or no abrupt change in opacity of the support created by the edges of the tissue mend/hinge. Not only is the tissue more invisible and flat through the front, but the absence of those potential hard edges (both from tissue edges and wet/dry adhesive lines) translates to less associated distortion throughout. Simple as that!



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# Membership Report

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Membership Report since 1/2/2013 to 2/27/2013

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Sue Hufton, Peter Jones, Ed King, Monique Lallier  
Adam Larsson, Richard Nichols, Stephan Ortbauer  
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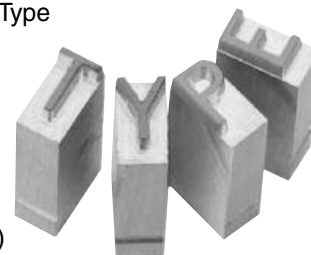
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I'm just finishing up an order of 1,000+ certificates fill-ins. You know the kind of job: names, dates and so on. It is work that I'm well familiar with: I've written on this organization's certificate blanks for more than 20 years.

My attitude toward the work has fluctuated over the years. At first, I was thrilled to have a steady source of work, not to mention income. Experiments with ink and pens on the certificate paper eventually yielded an optimum combination, and the writing became a pleasure. Gradually, though, the thrill subsided as repetition became tedium. The tedium deepened as I viewed the boredom of the same hand, same pen, same space with dread. But then some interesting things began to happen.

I began to see that every name provides the challenge of on-the-fly copy fitting. The completion of each certificate honed my ability to visualize the name in the space before writing. The amount of space required for “Thuy Ngo” is most certainly not the same space that is required for “Tabindrath Balakrishna Kalyanasundaram”. As my experience deepened, I was able to determine which longer names required another size pen altogether. Although the layout of these certificates is generally centered, the line provided for the name falls in the midst of a paragraph and is not centered. It was gradually borne upon me that, because of this layout, a short name should be placed differently on the line than the long name -- another challenge in visualization.

Next I began to actively practice letter forms. I would concentrate on consistent letter spacing for awhile, then focus on a consistent arch across all letters, then compare oval shapes in e-o-c.

The next epiphany was this: *These names do not have to be written in exactly the same hand.* The woman in Bozeman, Montana, will not be comparing her certificate with the man in Mumbai. Now the work became absorbing! I could letter 20 names with a slightly squarer oval, the next 20 names with slightly higher branching, the next 20 with a more pointed oval, a slightly condensed width, a different speed, a more varied rhythm ... the list goes on and on. I began to see the freedom and virtuosity of endless variation on a theme.

During these past 20 years of certificate fill-ins, I've had plenty of time to think about the nature of, and difference between, practice and repetition. As I've worked, my thoughts have wandered far afield, comparing this work to the scales and arpeggios of the musician, and mulling over studies which



show the importance of practice to achieve mastery. I'm grateful for the opportunity to have that practice, and to even be paid for it!

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*School for Bookbinding Arts.*

# Book Review

## The Princess Casamassima

James, Henry

Everyman's Library, Alfred Knopf, first published in 1886, included in Everyman's Library in 1991, hardcover, 596 pages, ISBN 0-679-40672-7, \$20

Reviewed by Barbara Adams Hebard

*The Princess Casamassima* was recommended to me in 1989 when I was a bookbinding student at the North Bennet Street School. I had already read other volumes by Henry James, and knew him as a writer of novels about wealthy, upper class people, so was surprised to learn that a bookbinder is the protagonist in *The Princess Casamassima*. GBW readers should be warned, however, that the presence of a bookbinder in a work by James in no way influenced his writing style; the dense, sedate pace of the story is typical of the author. This is not beach reading material.

James apparently was disappointed when *The Princess Casamassima* was not as well-received as he would have liked when it first came out in 1886. This lack of enthusiasm on the part of reviewers and readers at that time may have been because the subject was a departure from his other works, since it is a story about socialism and many of the characters populating the story are from the "lower classes". Indeed, the title of the book is puzzling given that the Princess doesn't make an appearance until 150 pages into the book and, while she is an important character, the book isn't "about" her; rather, it is the story of a bookbinder named Hyacinth Robinson.

Henry James likely would be astonished to learn that *The Princess Casamassima* has been getting some renewed attention in recent years because it is mentioned along with books on "terrorists". The current understanding of terrorism, of course, is very different from the ideals of the socialists whose activities inspired James when he wrote *The Princess Casamassima*. He seems to have loosely used William Morris' brand of socialism as a model for the book. Morris was not an advocate of blowing up buildings nor was he an anarchist, instead he embraced what has become known as Libertarian Socialism, seeking a non-hierarchical society and encouraging beauty for all in everyday life.

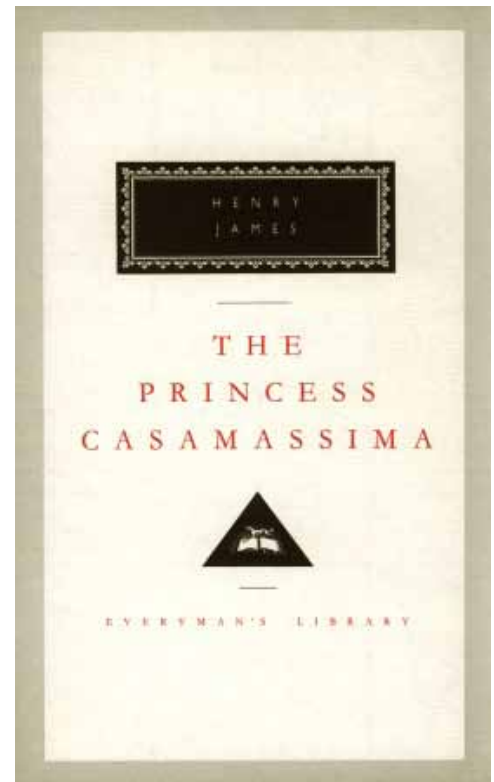
James portrays Hyacinth Robinson as an unusually sensitive person, who appreciates beauty, yet is discontent with parts of his lot in life. The knowledge that he is an illegitimate child of a French prostitute and an English aristocrat is a constant source of despair for him, because he realizes that this limits his choices in life. Although he has been lovingly raised by Miss Pynsent, a financially struggling dressmaker, and has friends whose company he enjoys, he always senses that he should somehow have more. This longing causes him to be influenced by other characters in the novel, each of whom has a different notion of what this

"more" should be for him. Miss Pynsent makes it clear that she wants his aristocratic relatives to accept him. The Princess has vague thoughts that his life should be better, but never has concrete ideas: she is not really interested in him as an individual. His friends, Paul Muniment and Eustache Poupin, want him to be more engaged in the socialist movement. Millicent Henning, a friend since his childhood, thinks that he needs another kind of job; he shouldn't "work with his hands".

Mr. Vetch, a neighbor who gave Miss Pynsent advice as she raised Hyacinth, is certain that he should be a bookbinder.

The conversations that all of these people engage in regarding either Hyacinth or socialism are in the slow, wordy, tempered style that Henry James was wont to use to get his readers to immerse themselves in the moment. For a modern reader it can be trying, but I recommend patience; the deliberate style also means that the author has researched the lives of people similar to the characters he has crafted in the book. Because James was writing a book about Libertarian Socialism, it was important that the main character "work with his hands", yet at the same time be a person who cared about beauty—a bookbinder was a perfect choice. James took the trouble to find out details about the work of a binder, and we bookbinders, probably more so than other readers, can recognize that in the many references to Hyacinth's job. James also made a point of portraying Hyacinth as someone who read literature extensively: he was bookish as well as being a bookbinder. I enjoyed reading *The Princess Casamassima* because I appreciated those realistic and accurate details.

It seemed very realistic that Mr. Vetch, a violinist, was the one who discovered bookbinding as career for Hyacinth and who obtained an apprenticeship for him. Some of the happiest moments in this sober-toned book are devoted to Hyacinth's thoughts about his work and he tells those who are trying to change him how much he likes bookbinding. Early in the book he tells Millicent that the "art of the binder is an exquisite art". To the Princess he flatly states, "You must understand that I like my work. You must understand that it's a great blessing for a young fellow like me to have it". When Miss Pynsent dies and



leaves Hyacinth a modest sum of money, he uses the cash to travel to France and Italy where he savors the beauty of art and architecture. Upon his return to London and his job at the bindery, he was concerned that his interest might have changed but found that "there was something delightful in handling his tools. He gave a little private groan of relief when he discovered that he still liked his work and that the pleasant swarm of his ideas (in the matter of sides and backs) returned to him".

GBW readers will find that Henry James understood the fondness one could have for bookbinding as a job and that he was trying to convey that this was the best career path for Hyacinth to maintain. As the author, James certainly could control that outcome—but he creates a far more complex story—he allows Hyacinth to be influenced by the other characters in the book. In the end, the tale of this bookbinder takes a twist that none of the others in the story would have chosen as the "more" that should be his fate.

*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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# — 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.guildofbookworkers.org/resources/journal/journal.php>

Send queries and electronic submissions (.rtf, .doc or .pdf formats with low-resolution placeholder image files) to [journal@guildofbookworkers.org](mailto:journal@guildofbookworkers.org)

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## **The Center for Book Arts • New York City, NY**

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415.565.0545 or >www.sfcbook.org<

## **Corcoran College of Art & Design • Washington DC**

MA in Art and the Book • 202.298.2545  
>www.corcoran.edu/degree-programs/graduate/ma-art-and-book<

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## **Hollander's Workshops • Ann Arbor, MI**

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## **Memory Press • New York**

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>oldway@imbris.com< or >http://www.traditionalhand.com/  
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>www.seattlebookarts.org/classes/class\_2008q2\_paper.html<

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917.412.4134

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>www.wsworkshop.org< or 845.658.9133

Catherine Burkhard

as of 3-1-13

# Girl Scout Book Artist Cadette Badge

by Todd Pattison

The New England Chapter of the Guild of Book Workers recently organized and led a program for Girl Scouts at Harvard Library. On January 26<sup>th</sup>, twenty girls between the ages of 11 and 14 convened for a three-hour program to earn their Girl Scout Book Artist Badge. The purpose of the Book Artist badge is to allow participants to learn about the book by becoming familiar with how to make different book structures while also exploring different elements of Book Arts.

The Girl Scouts have an 8-page guide for the badge which can be purchased online or picked up at any local Girl Scout office (where they also sell cookies in season). According to the guide, a Girl Scout Cadette has to complete 5 steps to earn the badge:

1. Explore the art of bookbinding
2. Get familiar with the insides of a book
3. Try out book artist techniques
4. Focus on function
5. Focus on style

Under each step there are several choices of activities but the girls only need to perform one to complete the requirements for the badge. This gives a lot of flexibility on how a program can be set up and makes it possible to take advantage of whatever skills and strengths the instructing volunteers have to offer.

NEGBW saw this Book Artist badge as an opportunity to reach out to a younger generation to let them know more about the physical nature of communicating ideas and knowledge. Since kids are reading on iPads, and cell phones are becoming more prevalent for even younger people, it's important we help foster an interest in the book. The Girl Scout Cadette badge offers a wonderful opportunity to share the love of bookmaking with a younger audience and gives them the chance to find a fulfilling hobby, a possible future profession or a way to express their creativity and ideas.



*Sarah Smith shows the girls her latest artist book "Minutes"*

Our program started with a visit to Houghton Library where reference librarian James Capobianco talked with the Cadettes about the 15<sup>th</sup> century books housed in the Edison and Newman room and the revolution in communication that began with printed books. Mr. Capobianco also talked about how Houghton Library is organized, who uses the books that the library holds and how a patron calls for a volume and where they view them. Laura Larkin, Lake Conservator for the Houghton Library, assisted with questions on handling and conservation and stayed for the rest of the program to help out with the hands-on sessions.

The activities then shifted to Lamont Library for four hands-on sessions. Sarah Smith, Book Arts Instructor at Montserrat College of Art in Beverly, MA led the girls through a dissection of discarded books to learn about the various parts of a bound volume and how the pages are held together. Sarah then talked about her work writing, printing and binding artist books and explained where some of her ideas came from and how they are then developed into a finished book. In addition, the girls were able to view some of her work.

In the third session of the program Lauren Telepak taught the participants two book structures, an accordion fold and a pamphlet. First, she showed them how to take a long strip of paper and fold it back and forth into the accordion structure that allows for a linear display of information that can also be viewed page-by-page. Lauren then talked about how traditional books are made from sections that are sewn together. She showed how the pages would be printed on a large sheet of paper, which is then folded and sewn through the common spine fold. Each of the participants was given a sheet of paper with printed text that they folded three times and then sewed with a figure 8-stitch to create a 16-page pamphlet. The text on each page of the pamphlet talked about how the text orientation of a signature would be set up, printed, folded and then sewn into the finished section of a book. Lauren also showed examples of an 1840's book that was still in sheets that could be unfolded to show the original printing orientation – which was very exciting for the girls to see.

Building on the sewn pamphlet, Susi Barbarossa showed the participants how to turn a single section into a hardcover bound book. Four sheets of paper were folded and sewn pamphlet style to create the textblock. Susi then showed the girls how to attach a spine strip and two boards to a piece of bookcloth to create the binding. As a last step, the first and last pages of the textblock were glued onto the interior of the book boards. At this point, many of the girl scouts used decorated paste paper to personalize their books. This ability to be creative with their books was one of the high points of the program.

To add some history of the book and also show how the codex form was in itself a communication revolution, Brittany Fay showed the girls how to make a scroll as the final step in the Book Artist Cadette badge. She talked about how scrolls were an earlier form of information carrier before the development of the book form, as we know it today. Brittany also showed a





*Susi Barbarossa demonstrating steps to making a cloth case binding*

scroll made from papyrus and explained that most early scrolls used a different writing surface instead of paper. Brittany had each girl put together two long strips of paper and attach it to a wooden dowel. As a final step

in the scroll, the participants added a cloth tape to hold the scroll closed. When completely unrolled, the scrolls measured about 5 feet in length.

As one troop leader commented “My girls had a blast! I hope they run this again so the rest of my troop can go. The only thing I would change is to make it longer.” This enthusiasm was definitely evident to the instructors; “The girls were so excited,” Lauren Telepak said. “They had a lot of great, insightful questions. I think they really enjoyed learning how books are put together, how they work. As a collections conservator, I’m obviously biased towards bookbinding, but it was great to see them share that interest and excitement.”

## Lessons Learned

The program was very successful but since it was the first time that NEGBW had participated in offering this type of instruction there were several things that we learned. First, we can definitely make the session longer as there are five steps necessary to complete the badge and they can be time consuming. The Girl Scouts like to keep the Cadette badge programs at two hours if they can and it just wasn’t enough time. We ended up going over by an hour and even then we had to gently persuade the girls that they had to leave, as many would have stayed longer. In the future, it would be nice to run this as a four hour program with a short break in the middle.

We had the luxury of a fairly large space and seven instructors so we decided to open this up to a maximum of twenty scouts (as the girl scouts like to be prepared they had a waiting list of five girls in case some scouts couldn’t show up that day). While it worked because of the space and the numbers of instructors, it might be better to run this programming with a smaller group. This would allow for various spaces to be used for the program and might help provide more individual attention for each scout.

Given that this was our first attempt at offering this instruction, we tried to concentrate on the craft that is involved in the Book Arts to make sure that they girls could get as much out of the program as possible. After watching the scouts do the program,

we realized we really should have had more opportunity for creativity and the Art of making books. While the girls enjoyed all the hands-on activities, the parts that they were most excited about involved the opportunity to personalize their pieces. They seemed very excited about making their pieces unique and representative of themselves so in the future we need to build in time and opportunity for creativity and inspiration.

## For the Future

The Book Artist badge offers an excellent program for local chapters of the Guild to collaborate more in their own community and reach out to a younger audience. The earlier we can expose people to the Book Arts the more likely we are to increase interest in them later in life. This program really seemed to resonate with the girls and most left wanting to learn more and take other workshops. The badge could be a first step in offering more programming for kids, as these types of activities are not ones that they can easily find in school or other areas of their life. In fact, several troop leaders suggested offering the program to scouts at other age groups as they felt their high school scouts would have enjoyed it as well.

While the badge was fun for the girl scouts, it was probably just as fun and even more inspirational for the instructors. To see the joy that

the different hands-on activities brought to the girls was not only gratifying but also a reminder of how many of us appreciated making a book for the first time, even a fairly simple pamphlet. The girls also produced a large “thank you” scroll for the volunteers at a scout encampment a few weeks later and it is priceless. It was a great reminder of how fortunate we were to have found the Book Arts and how much fun it is to make something; which is easy to forget with deadlines and other demands for our time on a daily basis.

If you would like to know more about the Book Artist badge or collaborating with the Girl Scouts to offer a program, please contact Todd Pattison at >bookandtile@att.net<



*Brittany Fay and Laura Larking helping the girls dissect books*

# Water Damage at Bookbinders Museum

The American Bookbinders Museum  
San Francisco - February 2013

It is with great sorrow that I need to announce that the American Bookbinders Museum suffered two separate water inundations affecting both the public display area as well as the library. Although we were spared what could have been the complete destruction of our library the plumber was not optimistic about the safety of our museum from future calamities. Calling the plumbing an "aged rat's nest of poorly planned and amateurishly installed piping" he would all but guarantee future flooding. Given that the museum has been flooded in the past and then twice in the last week, the Board of directors has no recourse but to vacate the premises.

We are in immediate need of a secure, dry, temperature controlled space to store our collection of over 3000 books and periodicals, as well as space for 9 four drawer filing cabinets of binding and printing literature, several dozen boxes of paper samples, binding samples and other ephemera. Finally we need a storage space of approximately 750 square feet with a loading dock, or a forklift, to store our collection of 19th century bookbinding equipment. If anyone wants to see the space and see what we were trying to do, a tour can be arranged – whatever needs to be done.

Donations to defray what promises to be the substantial cost of removal and storage can be made on line at: >[www.bookbindersmuseum.com](http://www.bookbindersmuseum.com)<

If you would like to send a check please make the check out to The American Bookbinders Museum and send it to the following address:

Bookbinders Museum Relief  
c/o Taurus Bookbindery  
2736 16 th street  
San Francisco, CA. 94110

*The Museum is a 501-(c)3 organization and all donations will be tax deductible.*

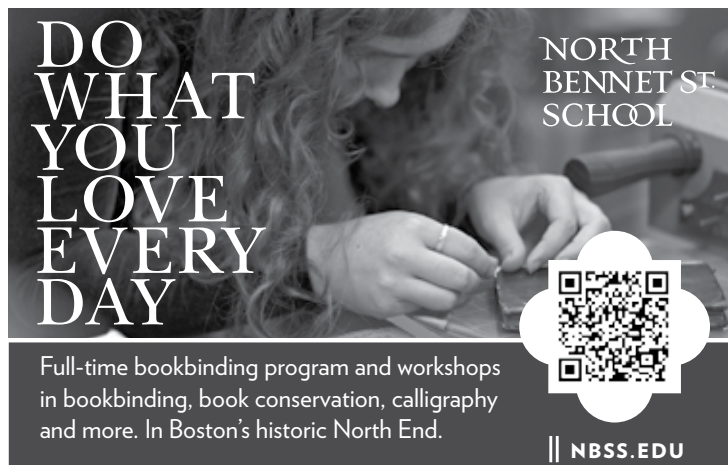
For further questions I can be reached anytime 9:00 AM-9:00 PM PST at 415-710-9369 (Tim James) or emailed at: >[Tim@Bookbindersmuseum.com](mailto:Tim@Bookbindersmuseum.com)<

If you are interested in helping to find a permanent home for the Museum and insuring its future please leave your contact information at >[info@bookbindersmuseum.com](mailto:info@bookbindersmuseum.com)<

Sincerely  
Tim James  
President, The American Bookbinders Museum

Note from Margaret H. Johnson:

This is the ONLY bookbinding museum in the country, and we think it should be "American", as it is named, and not just San Francisco. Tim has been collecting early binding machinery for years, leaving him in considerable debt, so this setback is a disaster for him. A few years ago I donated the accumulation of publications on bookbinding and book conservation I had piled up during the 20 years of editing the GBW Newsletter. Most of the publications: CBBAG, DB, Soc. of Bookbinding, Binders Guild Newsletter, Abbey Newsletter, Art et Metiers du Livre, etc. are in one library or another, including the GBW Library. But I was hoping to have them where they are easily available to young student binders. It is near the San Francisco Center for the Book, which is teaching binding and related arts to a lot of new students. So, donations for moving the collection are what is needed.



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**Deadline for the June 2013 Issue:**

**May 1, 2013**

**Items for the Calendar should be sent to:**

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