

Guild of Book Workers

Standards of Excellence

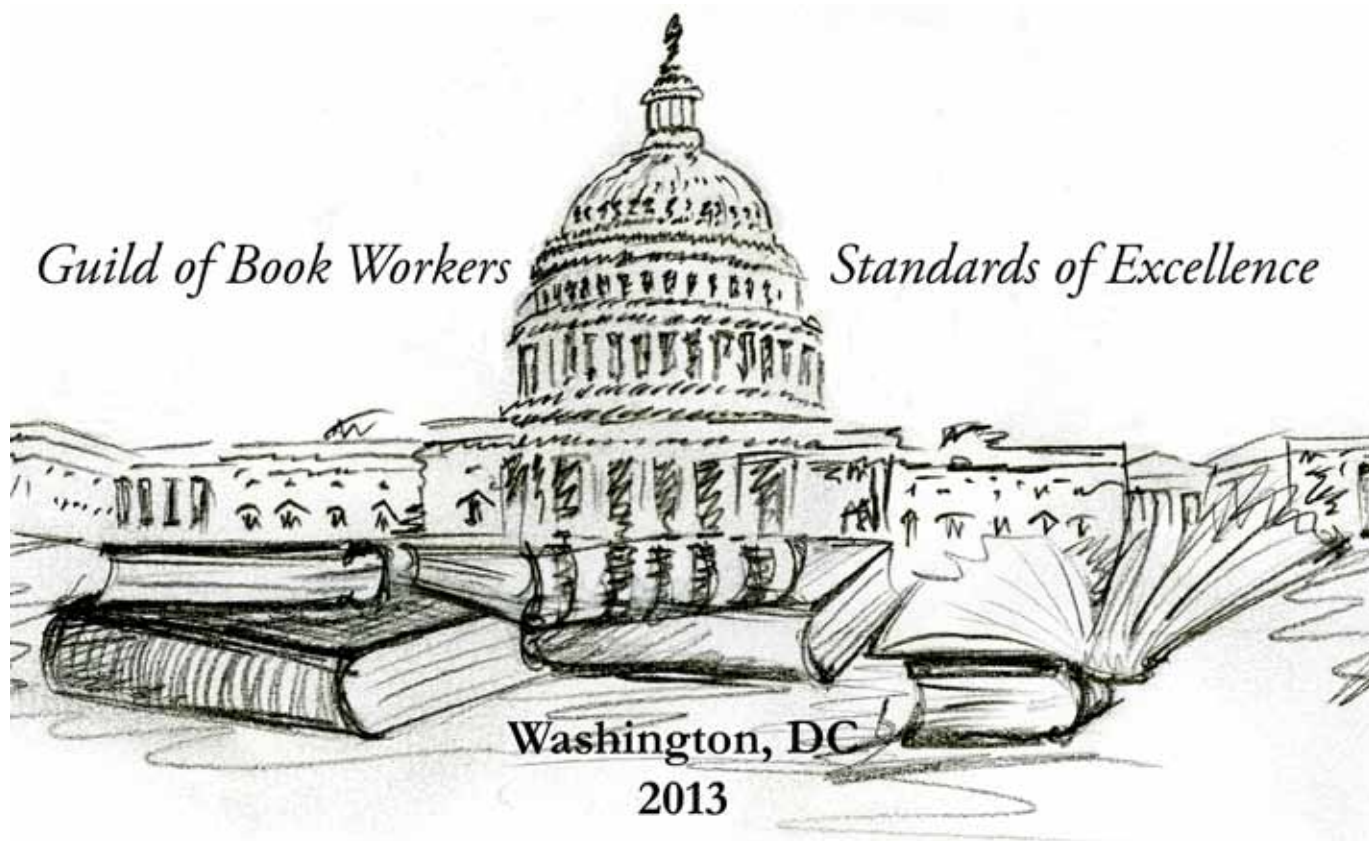


Table of Contents

| | |
|-----------------------------------------------------------------------------------------------|----|
| In Memoriam | 3 |
| GBW Past Journals Available | 3 |
| Calendar of Events: Exhibitions, Call for Entries, Workshops, Lectures & Other Events..... | 4 |
| Online Workshops: Thoughts from both sides of the webcam | 8 |
| Library Report..... | 10 |
| The Marbling Tray | 11 |
| Artists' Book Cornucopia IV | 12 |
| Membership Report | 14 |
| Study Opportunities | 15 |
| DVD Review..... | 16 |
| Chapter Happenings..... | 17 |
| GBW Journal: Call for Papers | 18 |

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In Memoriam

Fran Manola 1916-2013

Fran Minola, calligrapher, bookbinder, and member of the Guild of Book Workers, died March 10, 2013 at the VA facility in Lyons, New Jersey. She was 96 years old. Fran's work and personal papers are now part of the Rutgers collection of NJ Women in the Arts, thanks to rare book librarian Michael Joseph.

GBW 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@guildofbookworkers.org with the number you are interested in to make payment arrangements. The price of each bundle includes shipping to a US address.

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

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

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

Newsletter Error:

In the April issue the "Tuscon Book Arts" article, the city and title of the article were misspelled (Tuscan instead of Tucson). Apologies to Mark Andersson, the author; this was the editor's mistake (even spellcheck couldn't save me!) - Cindy Haller

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Calendar of Events

EXHIBITIONS

Currently and 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.

CALL FOR ENTRIES

By June 14, 2013, to Register for 2013 Society of Bookbinders International Bookbinding Competition. 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<

By July 1, 2013 for entry form for Tangibles: Beauty and Purpose in the Art of the Book presented by the Northern Arizona University Art Museum. A juried exhibition to go from September through November, 2013, created in the belief that the physical artifact of a book can offer sensory experiences and imaginative encounters that the realm of digital facsimiles and "virtual" art cannot. For more information: ><http://nau.edu/CAL/Art-Museum/Tangibles—Beauty-and-Purpose-in-the-Art-of-the-Book/>< and click on the Prospectus link for more entry info.

WORKSHOPS, LECTURES & OTHER EVENTS

June 6, 2013: Gallery Talk by Jana Pullman, about the Guild and its *Horizon* Exhibition works on display. To be at 6:00 p.m., Chicago Public Library, Special Collections Exhibit Hall, 9th Floor, Harold Washington Library Center. Free/open to public; sponsored by Midwest Chapter of the Guild.

June 20 through November 1, 2013: School for Formal Bookbinding with Don Rash, located between Wilkes-Barre and Scranton, PA. Contact: >www.donrashfinebookbinder.com/sfbmain.html<

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

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

Jul 15-19: Foundations of Hand Bookbinding

Jul 22-26: Introduction to Case Binding

Oct 21-25: Cloth Binding Conservation

Oct 28-Nov 1: Leather Binding Conservation

September 5 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<

Sep 5 -- Decorated Capitals Calligraphy with Anne Rita Taylor

Oct 3 -- Pop-ups with Anna Phillips

June 3 through June 14, 2013: Schedule for American Academy of Bookbinding, Telluride, CO. 970.728.8649, >www.ahhaa.org/academy-bookbinding<

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

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

June 29 through July 27, 2013: Workshops with Richard Horton at Conservation/Restoration Department, Bridgeport National Bindery, 662 Silver St., Agawam, MA:

Jun 29-30: American Springback Working Composite Model

July 26-27, 2013: Photo Album Structures and Strategies

Contact Mr. Horton at >albumsandsuch@gmail.com<

June 14 through August 2, 2013: The John C. Campbell Folk School, Brasstown, NC, with the following classes. Contact: 800. FOLK-SCH or >www.folkschool.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

Jun 23-29: Print It! Book It! with Gay Bryant &

Bob Meadows

Jul 7-13: Making Pages, Making Books, Making Art with Sandy Webster

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

Jul 28-Aug 2: Beginning Bookmaking with a Textile Twist (6 days) with Chad Alice Hagen

On June 8, 5:00 p.m., a "Gala Benefit and Auction" will be held at the School to support the School. Get more details at ><http://www.folkschool.org/auction/><

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 6-19, 2013: *National Book Arts Conference in Celebration of 30th Anniversary of Canadian Bookbinders and Book Artists Guild (CBBAG)* in conjunction with opening of Art of the Book 2013 Exhibition. Events include workshops, reception, Sun Evrard as speaker, exhibition opening, banquet, auction, tours. ><http://cbbag.ca/conf2013.html><

NOTE: Guild members are invited to participate in the Trade Fair, held during the Conference. Go to >http://cbbag.ca/cbbag_AB2013_conference.pdf< for registration info and vendor info, or contact Trade Fair Co-ordinator, Colin Bate at >colinbate@shaw.ca<.

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<

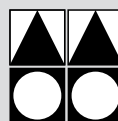
July 21 through September 22, 2013: *Workshops* at Wide Awake Garage, Easthampton, MA with Daniel Kelm, ><http://danielkelm.com>< for details:

Jul 21-26: *The Leather Intensive*

continued on page 6



Students at the Etherington/Lallier studio in Summerfield, NC



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June 10 - 14

Monique Lallier

Summerfield Campus

Intermediate/Advanced Fine Binding

June 17 - 28

Don Etherington

Summerfield Campus

Finishing - Titling and Tooling

July 22 - August 2

Stiff Board Vellum

August 5 - 9

Pamela Smith

The Art & Craft of Paper Marbling

September 9 - 13

Directors

Don Glaister, director of fine binding

Don Etherington, director of book conservation

For more information please contact:

American Academy of Bookbinding

PO Box 1590 · Telluride, CO 81435

970-728-8649 · aab@ahhaa.org

bookbindingacademy.org

Aug 17-18: *Leather Onlay and Inlay*

Sep 21-22: *The Book Restructured: Wire Edge Binding*

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 >bookbindingsymposium2013@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< or SoB Conference Organiser, 30 Grundys Lane, Malvern Wells, Worcs, WR14 4HS UK. >www.societyofbookbinders.com<

October 4-6, 2013: *The 2013 Australian Bookbinders' Symposium*, at the RMIT Brunswick Campus, Victoria, Australia, 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 this issue of the 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.

Catherine Burkhard

as of 5-5-13



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2015 marks the twentieth anniversary of the founding of the Helen Warren DeGolyer Triennial Competition for American Bookbinding.

In honor of this event Mrs. DeGolyer's unbound copy of Bernard C. Middleton, *The Restoration of Leather Bindings* (Chicago: American Library Association, 1976) has been selected as the award commission for the Seventh Helen Warren DeGolyer Triennial Competition for American Bookbinding.

Binders are invited to submit a design for *The Restoration of Leather Bindings* and one of his or her completed bindings as an example of techniques proposed. For submission instructions and other information about the competition, exhibition, and conference visit the website at:

www.smu.edu/Bridwell/About/DegolyerBookbindingCompetition

Online Workshops: Thoughts From Both Sides of the Webcam

From the student's angle

by Erin Fletcher

One of the more pleasing aspects of being a bookbinder is the continual drive to develop new skills or refine existing ones. When I was recently presented with the challenge of binding a book for a set of photography prints that would need to open flat, I sent my former instructor from North Bennet Street, Jeff Altepeter, an email to help me brainstorm. After discussing a few options, Jeff directed me to the upcoming workshops at BINDING re:DEFINED. My attention was caught by two different workshops offered by Benjamin Elbel: *Onion Skin Binding* and *The Shrigley*. Both structures are quite unique and appeared as possible solutions for my project.

The only problem facing me now was location. As a recent graduate living in Boston, a trip to Wiltshire, England for a 3-day workshop did not seem feasible. I contacted Benjamin through the help of Lori Sauer (who runs BINDING re:DEFINED) in the hopes that he could send me a tutorial or publication on either of these book structures. After a few exchanges via email, Benjamin and I decided to experiment and run a workshop through the video conferencing platform, Skype. The topic of using such a platform for teaching workshops had been bouncing around on the Book Arts Listserv, so Benjamin and myself were eager to jump at this opportunity.

The workshop with Benjamin was based on *The Shrigley* structure and ran for a total of 2.5 hours over two separate Skype sessions. Benjamin developed *The Shrigley* to house a set of postcards based on the artwork of David Shrigley. Without the use of glue, plastic sleeves or photo corners, this structure is based on an ingenious two-sided corner construction that forms a frame on either side of the page. The structure is rather versatile in how the pages can be arranged and bound; a perfect solution to house a set of documents of the same size.

The first session began at 9:00 am in Boston and 2:00 pm in London. As we connected via Skype, my computer screen received video of Benjamin's workspace viewed from above. Arranged on his bench was a cutting mat, a few tools labeled "BEN" and two

pieces of paper. Benjamin's voice came through clearly and delivered the first set of instructions on how to create the folded frames and cut the four different corners. After just half an hour of instruction, the session ended and I finished prepping a set of eight paper frames for the next round.

During the second session, Benjamin walked me through how to sew together the frames using a pamphlet stitch to connect the pages in a concertina style. A stub was tipped into the fold when sewing to provide additional strength. A simple hardcover case was constructed with two pieces of millboard and a thin, flexible spine piece covered in cloth. Ribbon was inserted into the boards to aid in the closure of the book. Once the case was covered and lined, the frames were fixed to the case using double-side tape and a touch of PVA.

Receiving instruction through a live video feed was surprisingly easy. The connection never lagged and the video stayed clear, making it easy for me to read any measurements or notes that Benjamin had jotted down. Benjamin's directions were clear and easy to follow. Any questions I had were relayed and sorted out with ease. For example, while folding my frames I made an error with the direction of the fold, which I didn't realize until the near end of the second session. After correcting my error, Benjamin and I discussed the importance of reviewing the student's work before proceeding to the next step. If my



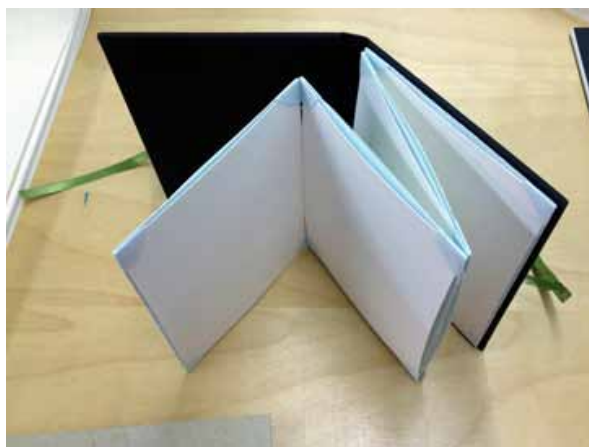
Folded frames with beveled corners

camera were also set-up above my workspace, it would have made reviewing my work much easier for Benjamin. However, I was using the built-in camera on my laptop. I therefore, had to hover the paper frames in front of the camera, twirling it around so Benjamin could assess the work I had done. But we made due with the technology and equipment that we had on hand.

At the success of our experiment, I think performing workshops through a video conferencing platform such as Skype or Google Hangout could serve as a viable way for bookbinders to connect and spread their teachings through the community on a broader scale. I think it's wise



The Shrigley by Benjamin Elbel



Finished Shrigley in simple hardcover case

to acknowledge that online workshops may not be suitable for all types of workshops and that the ability to learn varies from student to student. A certain disconnect occurs between the instructor and student, which could be a learning curve for some.

On a final note, I'm pleased to have had the chance to meet such a talented bookbinder that has created many innovative structures. Benjamin is someone I may not have met otherwise, if not for his interest in offering this workshop.

From the instructor's angle

by Benjamin Elbel

When Erin approached BINDING re:DEFINED, expressing a wish to learn some of my structures without being able to physically travel to England, I said to Lori Sauer as a joke : 'Maybe I should offer her the course via Skype!'

A few days passed and I found myself researching the subject of external video cameras, options for building a moveable arm allowing to focus on the workspace, sorting out the logistics (time difference, payment options, etc) and rethinking the course to make it suitable to that format. What was meant as a joke was turning into reality and my first session with Erin confirmed the viability of the project.

As with every new venture, we are learning as we do it. Erin already pointed out the importance of checks during the course. The other crucial thing is to carry out a quality check of sound, video and internet connection to make sure that good communication can be established. The easiest way to find out about this is to have a brief Skype session a few weeks before the start of the course.

As far as the contents are concerned, I think most subjects could be taught via video conference, but there are at least two points to consider:

- 1) Equipment: Students will be using their own equipment and can't be expected to all have a fully working and well maintained bindery at their disposal. So, unless stated in the course description, it's preferable to offer subjects that require only basic equipment.
- 2) Degree of difficulty: When a student is having difficulties in

a traditional 'classroom' workshop, the instructor can help by completing the action for the student. This is different online, which means that the content of the course has to be very well thought through by the tutor to avoid situations where students could be stuck.

With those limitations in mind, it seems to me that the strength of the video conference format, as opposed to pre-recorded videos or other kinds of tutorials, is the possibility of dialogue. My personal experience of learning from books or videos is that there are usually points that I simply don't get, for one reason or another (language, insufficient explanation, lack of image/diagram...), and what to do then?

If this happens in an online course (or traditional course), it's easy enough for the students to ask the tutor to explain in a different way or with different words. Plus, students can even benefit from each other's explanations.

I see many possible developments for online courses. Video conferencing platforms can also offer extra features to help improve communication. For example screen sharing could be used to display diagrams or other didactic material, such as slideshows of images related to the subject, etc...all making for a richer learning experience.

Check out Benjamin's online course offer at >www.elbel-libro.com<

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Library Report

Standards 2011 DVD's Available for Purchase or Loan

The following four DVD's from the 2011 Standards of Excellence Seminars are now available for purchase or loan. To borrow one or more of these or any of the other ninety-five DVD's in the library collection, please contact Ann Frellsen at library@guildofbookworkers.org.

Islamic Bookbinding, by Katherine Beaty. Demonstration of the construction of an Islamic style bookbinding from start to finish. Islamic bindings are often elaborately decorated, as the binding is covered and decorated off the book. Islamic bindings are best recognized by the chevron endbands and fore-edge flap. While incredibly intricate and time-consuming to produce, the Islamic chevron endband is also an integral component of the binding structure. This presentation shows how the various components of the structure are a product of use within a cultural context and play an important role in their conservation.

Edition Binding: A Hybrid Approach, by John DeMerritt. One of the most compelling components of edition binding is the "ensemble" aspect of its practice. The edition binder collaborates out of necessity; combining technical, aesthetic and practical skills and considerations to conceive a piece that is larger than the sum of its parts. This presentation focuses on using a hybrid approach, looking at some of the particular methods, techniques and approaches utilized in John's studio – mostly tried and true trade skills. He also discusses and demonstrates his forays into the use of laser cutters, digital mat cutting and digital printing on fabric and leather.

Scratching the Surface: Disguising and Embellishing Wood, by Daniel Essig. Wood, when painted, burned and stained has a sensuous patina, and it is a versatile and forgiving material. Through demonstration and example Daniel shares the tricks and techniques he uses to create a time-softened feel of antiquity in his sculptural books and wooden journals. He also demonstrates his version of the Caterpillar Binding, which he redesigned to be sewn as an embellishment rather than as a structural element, opening a new range of binding possibilities.

Conservation of 19th Century Publisher's Bindings, by Todd Pattison. Although 19th century cloth Publishers' Bindings were typically produced in multiples, many of these bindings are just as rare or historically important as leather bindings from the same time period. This presentation focuses on techniques for quickly and sympathetically repairing cloth bindings of artifactual value. Although these techniques were developed for production approach to treating circulating collections, they can also be appropriate for the treatment of special collections materials and for use by conservators working in private practice.

Ann Frellsen, Library Chair

Join the COLLEGE BOOK ART ASSOCIATION www.collegebookart.org

The College Book Art Association supports and promotes book arts education by fostering the development of its practice, teaching, scholarship and criticism. Members engage in a continuing reappraisal of the nature and meaning of the teaching of book arts.

MEMBER BENEFITS

- Receive the new CBAA Journal "Openings: Studies in the Book Arts" and the seasonal CBAA Newsletter
- Access to shared information about pedagogy from other members and programs including syllabi, best teaching practices, and assignments
- Attendance at the annual national meeting and biennial conference and eligibility to present a paper
- Eligibility to participate in CBAA Juried Members Exhibition
- Eligibility for CBAA grants and awards
- Eligibility for appointment to any of the association committees

MEMBERSHIP RATES

| | |
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| Regular 1 year | \$50 |
| Student | \$20 |
| Sustaining | \$100 |
| Institutional | \$150 |
| (for up to four members) | |
| Patron | \$150 |

CBAA
COLLEGE BOOK ART ASSOCIATION

The Marbling Tray

by Iris Nevins

ALUM, Cold, Warm, Hot, Boiled?

I recently received a question from a beginner marbler, whose paints would not take to the paper. Marbling is mysterious at times, well many times, and what works for one person doesn't work for another, and certainly nearly all marblers have a slightly...or drastically... different way of marbling as well at times. For marbling we use Aluminum Sulphate or Aluminum Potassium Sulfate. Both work well. Other types, such as the kind from grocery stores or pharmacies do not work so well for marbling. We ruled out that these types of alum were useless and the marbler had the right kind of alum.

She concluded that her problem was due to having used boiling water to dissolve the alum. I was quite surprised, because over my 35 years of marbling, I have tried dissolving alum many ways, and for different amounts of time, and no matter how I dissolved it, it worked the same. Maybe this is not the experience of others, but it is mine, so I never say another marbler is "wrong", but that some things work for some and not for others.

I have dissolved my alum in cold water, let it just sit overnight. That worked. Sometimes though, if you do this in cold weather, you may find little "Diamonds"...really crystals of alum that look like a slightly faceted diamond, in the bottom of the jar. This is always a wonderful surprise. I can't seem to make it happen, it just happens sometimes. Sometimes it has happened when the water was hot, then cooled overnight too though. In any case, alum dissolved in cold water works.

Other times, I have tried using boiling water, and that too worked. Generally, I just use my hot tap water and that is fine. I never saw any difference in marbling results that were due to the temperature of the water it was dissolved in.

I have used alum on paper when it was cold, when it was warm, but never when just made with boiling water... it was cooled to warm or cool. Again I found no difference in how it worked due to the temperature the solution was when applied to paper.

Some marblers do feel that alum becomes ineffective if it is made with boiling water, and I would never argue that this is untrue or they are wrong, but this is not so in my experience. Using warm water or hot tap water, I find, will dissolve it more quickly, and I like to get going and not wait around too much. It works just fine and the warm water is very comforting to the hands as well!

The one thing I have become pretty certain of is that no matter what temperature water the alum solution was made with, or what temperature it was when applied, is that if you intend to keep it after treating you need to totally dry it. I use a clothes line overnight for this. Once the alum is applied, if you stack the paper damp, you may have as little as a half hour (in very warm weather) to maybe a day or

two, to use it, or it will lose effectiveness. That said, marbling likes to be contrary, and makes its own rules at times, and I have heard of people who have damp-stacked their alumed papers (some place them stacked in a plastic garbage bag overnight or longer too!) coming back and using leftover papers weeks later and they still worked. Not my experience however! If I dry-stack them though, and they are kept in humidity of about 55% or under, they can last for years.

I suspect our marbler whose paints wouldn't take had another issue, perhaps a paper with calcium carbonate buffering was used. This is known to negate the effects of alum. How do you know if a paper is good for marbling (sigh... most are not these days!) and you don't know what it is? Alum it, let it dry and TASTE it! If there is a sweet-tart taste, the alum is good, and the paper should be good also.



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Artists' Book Cornucopia IV

Abecedarian Gallery • Denver, Colorado



A Real Fighting Man
Amy Pirkle



Subject_Verb_Object
Ellen Knudson



Three Willows Bindery
Sammy Seung-min Lee

As a regular visitor to Abecedarian, I'm used to spending time exploring and learning about the many aspects of book art that the gallery offers. It was easy to spend a couple of hours immersed in the current exhibit, Cornucopia IV - a great pleasure to touch (especially the cashmere!) and manipulate each piece to see what would be revealed. It's a bit harder to absorb a show with the intention of reviewing it, but I'm grateful for a reason to be a more careful observer.

It is very obvious that the annual Cornucopia exhibits have grown since the first one held in 2009. "Cornucopia" may have been a title chosen with hopeful optimism and that confidence has been surely justified. This year's juror, Mary Murphy, Visual Resources Librarian at Savannah College of Art and Design in Atlanta, Georgia, selected 50 works from nearly 200 entries, including works from throughout the USA as well as from Canada, Australia, the Netherlands and the United Kingdom. Some the artists are familiar to me, and it is great to see their latest projects. Others are emerging artists, new to me; many (in both categories) exhibited compelling, well-executed work.

Almost every structural category of the book arts is represented: codex, including pop-ups, dos a dos; flag, accordion, star, carousel, triangle, map-fold and tunnel structures; as well as the scroll and sculptural forms, including paper blocks. A reach for me is the piece by Erin Paulson. This work consists of a series of small abstracted fragments, embroidered and stuffed into a series of small containers (like small pillows) scattered across a flat support. I'd welcome a conversation with the artist and/or juror to discover the sequential narrative or essence of bookness there.

The tactile treats are bountiful for those of us who love to touch; a variety of papers, the impression of letterpress on both hard and soft papers; a variety of materials used as covering, ranging from the traditional cloths and papers, parchment, the previously mentioned cashmere - which I'm sure must be the most petted piece in the show (Servane Briand's *de'chirures*), to found objects. For instance, Merike van Zanten uses a small letter box cover to contain her homage to the correspondence of an affianced couple. The acrylic coated canvas of Beata Wehr's, *Blue book about the past* supports metal objects affixed with stitches; also compelling in its abstraction.

Compelling content made me linger. I was struck by the number of works driven by strong emotion: the impulse to honor a loved one, to commemorate a personal experience/ relationship or to speak out against injustice.

Don't ignore a closed text block in its case, even if it's under glass. I was so rewarded for making the effort of opening the entries by C&C Press; lined notepaper (in letterpress!) honoring poet Morton Marcus in his own hand (via polymer plate?) and also set in letterpress. The exposed spine sewing of *IN THE FACE OF IT*, reveals the printed title by adjusting the registration of the print on the outer folds of each signature.

Several pieces drew me back to enjoy them again, each for a different reason.

Fond, by Sarah Bryant (the Juror Choice Purchase Award recipient), is simple, elegant and witty, as well as demonstrating impeccable craft.

Jessica Spring's simple accordion in a matchbook cover holds *An Inflammatory Guide: Banned & Challenged Books You Should Read*. I hope hundreds were printed and that they are distributed widely. Where can I get one?

Memories Unfolded by Sun Young Kang features delicate cut-outs enhanced by the subtle shadows created by its structure.

Call a Wrecking Ball to Make a Window by Shana Agid links personal testimony and a map of NYC to create unique intersections between the two.

Barbara Milman's *Unnatural Histories #33*, holds a 3-dimensional sea in an altered cigar box.

Kimberly Maher's *Crooked* is a clever homage to nursery rhymes with sweet pop-ups in shades of blue using porchoir.

Sammy Lee's *Three Willows Bindery* is most fascinating to me. The text consists of color photographic images that morph like an exquisite corpse due to the variation in page size and shape and as well as their pleating; a very deliberate and thoughtful piece.

If you can get to Denver, plan a stop at Abecedarian. The catalog is fine, but it's no substitute for the pleasures of sensory and intellectual stimulation you'll find by immersing yourself in this exhibit.

Karen Jones

GBW Member - book and paper conservator in private practice

NOTES:

- 1) GBW members' work represented in this article
- 2) Exhibition runs through June 8, 2013. For more information:
Abecedarian Gallery - Denver, CO
www.abecedariangallery.com



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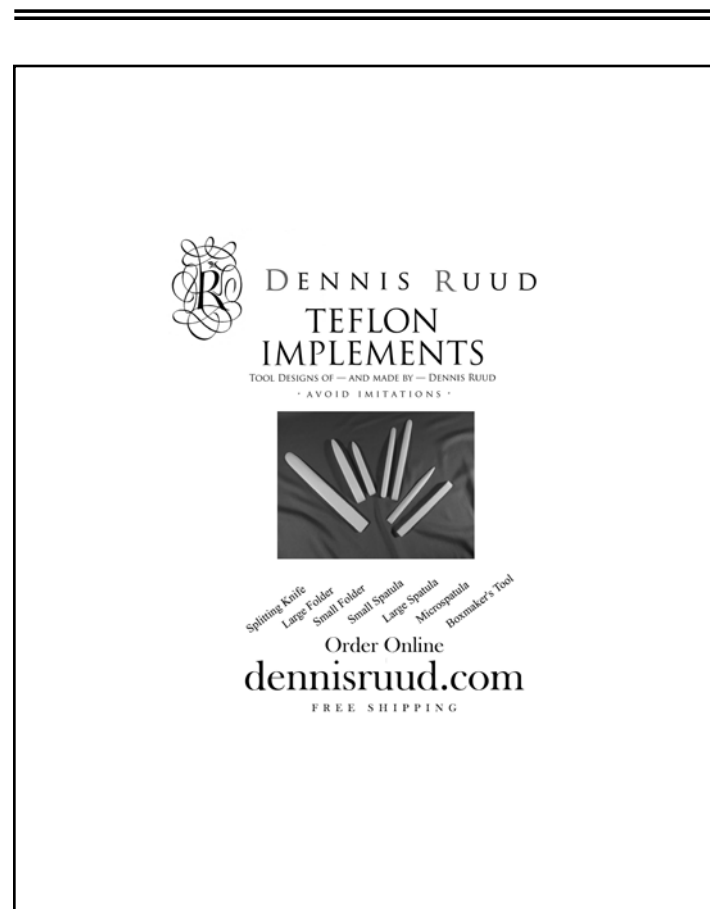
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Catherine Burkhard
as of 5-5-13

DVD Review

THE MAKING OF THE RENAISSANCE BOOK, a 1969 film by the American Friends of the Plantin-Moretus Museum, remastered on one region-free DVD by the Rare Book School at the University of Virginia; running time: 22 minutes, \$25.

Today any one of us can use a computer and type a few letters on a keyboard, then press another button to print those letters on a sheet of paper. We are very fortunate with this modern technology that allows us to convey our ideas to the world with a few keystrokes. At the same time, some young children are amazed to sit at an oldstyle typewriter and see a letter magically appear on a sheet of paper with the stroke of a key, without the need for a separate printer. However, one must look back even further to the days when our ancestors had to cut and file a letter on the end of a piece of steel to make a punch for casting a single letter of type. *THE MAKING OF THE RENAISSANCE BOOK* is a superb film that shows the early process of making type in preparation for printing. The original 1969 black-and-white film is now available on DVD and should be seen by everyone interested in the art of the book.

The Plantin-Moretus Press was founded by Christopher Plantin in Antwerp in 1555 and remained in operation until it closed in 1876. At that time, the entire contents of the company were turned over to the city to be used as a museum to showcase all the materials from that time. In addition to the complete foundry and pressroom, there are the punches, matrices, and woodcuts as well as over 25,000 manuscripts and books.

When I first saw this film in the 1970s, I was impressed by the detail and the labor that was required and realized that technology remained virtually unchanged until the late 1800s. Sometimes, the film is a bit slow, but it certainly conveys the need for patience and precision, which may seem lost in our modern world. This video is a “must see” for anyone interested in the history and development of printing. It is important for a student of the books arts.

The film shows the basic technique that Johannes Gutenberg developed in the 1450s and how it revolutionized the making of a book. As we know, this invention allowed for multiple copies of a book to be printed rather than being handwritten. For this to happen, a letter cutter must first prepare a letter on the end of a bar of steel. During this process, smoke proofs are made along the way to insure a proper punch. When completed, that punch was struck in a bar of copper that is then prepared for the casting process.

The casting mold is described in the film and where a molten mixture of lead, copper and antimony are poured to cast a single letter. After a sufficient number of letters are cast for a “sort”, the pieces are then “dressed” – trimmed and finished – before distribution in the typeset. Of course, this laborious process has to be done for every single letter – both upper and lower case – plus all the ligatures, numerals and the punctuation.

As the film continues, we see the setting of that type and the galley prepared before being locked in a chase. That “forme” is then placed on the coffin of the wooden printing press that includes a tympan and a frisket. Fascinating!

The next step in the process is to transfer that forme to a damp sheet of paper using ink made of soot and linseed oil. And since mistakes in the typesetting are inevitable, the forme is continually corrected throughout the press run. During this time, paper was very expensive – normally about 60-65% of the cost – so most every sheet was later sold. In a typical 14-hour day (6 am to 8 pm), the Plantine-Moretus Press could produce 1250 sheets and that became the standard print run. After the printed sheets were collated and folded, the book was taken to market for sale. The purchaser would then take those sheets to his or her bookbinder. Over the years, the book market would evolve, which is a history unto itself.

While this film is a great introduction to printing during the Renaissance, the museum is still open to any traveler to Antwerp. You can see more at: <http://www.museumplantinmoretus.be/Plantin-Moretus-EN/PlantinMoretus-EN.html>



Included on this same DVD, Terry Belanger gives us a 30-minute presentation on **The Anatomy of the Book – Format in the Hand-Press Period**. This is an excellent introduction to the makeup of a book that is familiar to most bookbinders. Here he explains the different sizes of handmade paper as well as the basic types of paper – laid and wove – that is followed by the different formats of folio, quarto, octavo, etc. Cost for the combined dvd:

\$25.00 from www.rarebookschool.org

Also available from the Book Arts Press www.rarebookschool.org is another DVD: **HOW TO OPERATE A BOOK** as described by Gary Frost and Stan Nelson is featured in **FROM PUNCH TO PRINTING TYPE**. 1 hr,15 minutes combined; cost is \$25.00

Both of these DVDs are also available for rent to members of GBW from the Guild Library at >http://guildofbookworkers.org/resources/videos_standards/video.php<

Bill Minter started his bookbinding apprenticeship with Bill Anthony in Chicago and then opened his own shop for binding and book conservation. In 1993, Bill moved his business to rural Pennsylvania where he continues to bind books and treat older, rare materials. During his career, he has developed a number of ideas, the most notable being the ultrasonic welder for polyester film encapsulation of paper.

Chapter Happenings

DELAWARE: Chapter workshop on *Korean Paper in Art and Conservation* with Aimee Lee and Minah Song, June 15-16, 2013, University of the Arts. For questions: >dvcgbw@verizon.net<

LONE STAR: Chapter workshops to be held June 14-15, 2013, in Dallas, TX on *New Oriental Binding* with Catherine Burkhard as instructor...and on August 2-3, 2013, also in Dallas, with Richard Horton on *Photo Album Structures & Strategies*. Contact is Program Chairman Cindy Haller at >sourcecart@comcast.net<

MIDWEST: Many activities, as follows:

- Held *Annual Meeting* April 12-13 in Iowa City, IA with many events, and elected new officers. Emily Martin (President), Mary Uthuppuru (VP/Program), Peggy Johnston (Secy/Treas), Mark Arend (Newsletter).

- To host workshop August 10-11 with Helen Hiebert on *Paper in Three Dimensions*. Workshop Contact: >mary@springleafpress.com<

- Call for Entries for the Chapter's 2013-15 Juried Exhibition of bindings of Julia Miller's *Books Will Speak Plain*. Contact: >mary@springleafpress.com<. Deadline June 7.

- Sponsoring a Gallery Talk by Jana Pullman, an *Horizon* Exhibition Juror, talking about the Guild and the exhibition. Chicago Public Library, June 6, 6:00 p.m., Special Collections Hall. Free/open to public.

NEW ENGLAND: Workshops with Richard Horton, Chapter member, on *American Springback Working Composite Model* on June 29-30 and *Photo Album Structures & Strategies* on July 26-27. Chapter is now on Facebook.

Catherine Burkhard
as of 5-5-13



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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

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

Cara Schlesinger

Journal Editor

Horizon GBW Exhibition

The Penrose Library of the Denver University Libraries will host an opening reception for the *Horizon* Exhibition on August 8, 2013 at 5PM.

The Penrose Library was recently completely renovated, creating an entirely new library in the same location and dedicated as the Anderson Academic Commons. Located at the heart of the University of Denver, the Anderson Academic Commons includes new exhibit spaces, an events area, and a restaurant with a spacious front porch. Abundant windows in the Anderson Academic Commons take advantage of Colorado's plentiful sunshine.

This event is free and open to the public and is sponsored by the University of Denver Libraries.

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2150 East Evans Avenue
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Horizon Exhibition Online:
http://www.guildofbookworkers.org/gallery/horizon/horizon_index.html

Questions or comments:
exhibitions@guildofbookworkers.org

Amy C. LeePard, Exhibitions Chair

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For availability of back issues, contact the Guild's Treasurer at [>treasurer@guildofbookworkers.org<](mailto:>treasurer@guildofbookworkers.org)

Items for Publications should be sent to:

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**Deadline for the August 2013 Issue:
July 1, 2013**

Items for the Calendar should be sent to:

Catherine Burkhard / 6660 Santa Anita Drive, Dallas, TX 75214
secretary@guildofbookworkers.org

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The Guild of Book Workers is a national organization, with Chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast representing the hand book crafts. Membership is open to all interested persons. Annual membership includes the Journal and the Newsletter. An online Membership Directory is available to members. Supply Lists and Study Opportunities are available on the website (below). For information and application for membership, write to the Membership Chairman, Guild of Book Workers, 521 Fifth Avenue, New York 10175-0038 or you may apply for membership online (payable by credit card) at membership@guildofbookworkers.org

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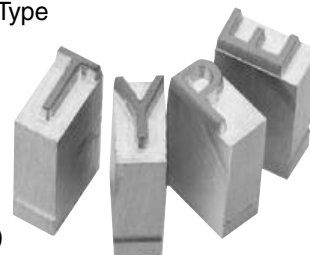
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