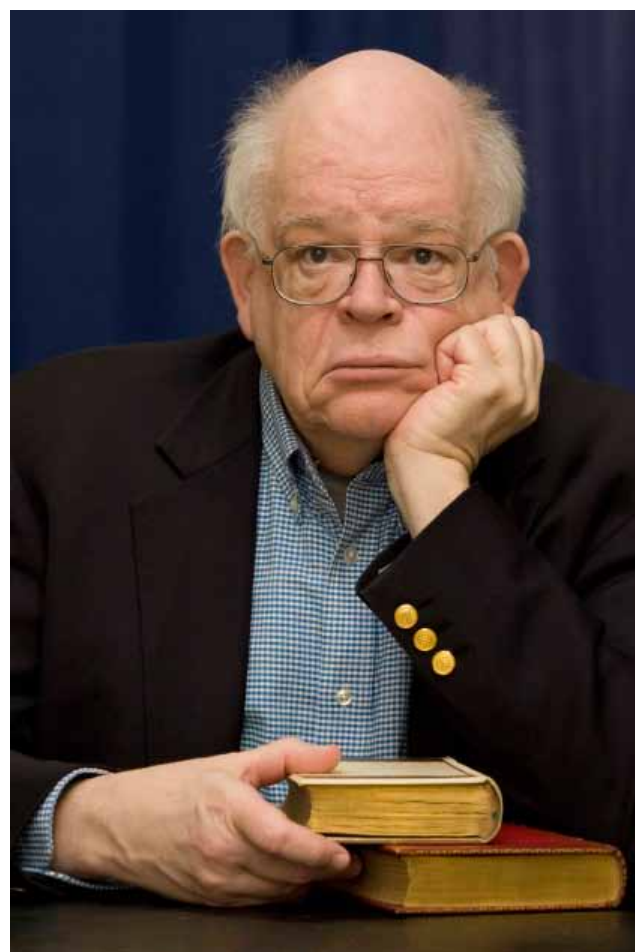




## Cris Clair Takacs

Recipient of  
The Laura Young Award  
2013



## Terry Belanger

Recipient of  
The GBW Lifetime Achievement Award  
2013

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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)

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

Cara Schlesinger

Journal Editor

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# Calendar of Events

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## EXHIBITIONS

**Currently and through October 31, 2013:** *Horizon*, the Guild's Traveling Exhibition, Penrose Library, University of Denver. Next venue will be 11-7-13 to 1-23-14, Loyola University, New Orleans.

## WORKSHOPS, LECTURES & OTHER EVENTS

**August 4 through August 23, 2013:** **The John C. Campbell Folk School**, Brasstown, NC, with the following classes. Contact: 800. FOLK-SCH or >[www.folkschool.org](http://www.folkschool.org)<

**Aug 4-10:** *Traditional Binding* with Judith Beers

**Aug 11-17:** *The Sky's the Limit: Recycled Books* with Kate Stockman

**Aug 18-23:** *Playing with Paper* with Sigrid Hice

**August 12 through August 23, 2013:** Classes in the *Montefiascone Conservation Project*, Montefiascone, Italy. ><http://monteproject.co.uk/en/study-programme/><

**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](mailto:bookbindingsymposium2013@gmail.com)<

**August 16 through November 9, 2013:** *Workshops* at J. Willard Marriott Library, University of Utah, Salt Lake City. >[www.bookartsprogram.org](http://www.bookartsprogram.org)< . Contact: 801.585.9191 or >[bookartsprogram@utah.edu](mailto:bookartsprogram@utah.edu)<

**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

**August 17 through September 22, 2013:** *Workshops* at Wide Awake Garage, Easthampton, MA with Daniel Kelm, ><http://danielkelm.com/>< for details:

**Aug 17-18:** *Leather Onlay and Inlay*

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

**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, Worcs, WR14 4HS UK. >[www.societyofbookbinders.com](http://www.societyofbookbinders.com)<

**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](http://www.houstonbookarts.org)<

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

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

**September 9 through October 11, 2013:** Schedule for **American Academy of Bookbinding**, Telluride, CO. 970.728.8649, >[www.bookbindingacademy.org](http://www.bookbindingacademy.org)< or >[deb@ahhaa.org](mailto:deb@ahhaa.org)<

**Sep 9-13:** *The Art & Craft of Paper Marbling* with Pamela Smith

**Sep 16-27:** *Fundamentals of Fine Leather Binding* with Don Glaister

**Sep 23-27:** *Letterforms as Image for Design Bindings and Artists Books* with Suzanne Moore

**Sep 30-Oct 4:** *Alternative Decorative Techniques* with Don Glaister

**Oct 7-11:** *The Unconventional Use of Leather: A New Melding of Leather, Adhesive, and Structure* with Daniel Kelm

**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 21 through 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)<

**Oct 21-25: Cloth Binding Conservation**


**Oct 28-Nov 1: Leather Binding Conservation**

**October 24-26, 2013: Seminar of Standards of Excellence in Hand Bookbinding**, Washington DC. Details in the June issue of the Guild Newsletter. >[www.guildofbookworkers.org/events/se-main.htm](http://www.guildofbookworkers.org/events/se-main.htm)<

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 7-1-13



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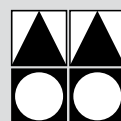

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*September 16 - 27*

**Alternative Decorative Techniques**

*September 30 - October 4*

***Suzanne Moore***

**Letterforms as Image for  
Design Bindings and Artist's Books**

*September 23 - 27*

***Daniel Kelm***

**Unconventional Use of Leather:  
Leather, Adhesive & Structure**

*October 7 - 11*

***Katherine Beaty***

**Islamic Bookbinding**

*October 14 - 18*

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***Don Etherington***, director of book conservation

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# Saints Preserve Us:

## A Conservator Reflects on the Influence of Saints in the Preservation of Books



*Book of Hours 115  
Folio 36 recto,  
Connolly Book of  
Hours, MS.1986.097*

*Book of Hours 209  
Folio 26 recto,  
Connolly Book of  
Hours, MS.1986.097*



*Book of Hours 055  
Folio 16 recto,  
Connolly Book of  
Hours, MS.1986.097*

“Christ is coming down from the cross!” exclaimed an agitated colleague as she rushed into the conservation lab in the John J. Burns Library at Boston College on a sunny spring day in 2009. I had begun working at Boston College only months earlier so was not immediately aware of exactly what this meant in the context of my position as conservator. However, my quirky sense of humor kicked in and I responded, “Sounds like a job for the Virgin Mary.” Upon questioning my colleague it became clear that the intervention of the Blessed Mother would not be necessary; the cross in this instance was the processional cross traditionally used for the Baccalaureate Mass prior to commencement at Boston College. The Christ figure had become loosened, there was concern that it would fall off, and my colleague was certain that I could fix it. So taking out a screw driver, I tightened the tiny screws which held the figure to the cross. As I worked, I pondered the fact that this minor act was giving me the opportunity to meditate on the crucified Christ and to consider how my Catholic faith and my daily work are intertwined. My primary work here is to preserve and conserve the rare books and archival materials owned by Boston College; this includes an impressive collection of Jesuit imprints, precious books of hours, manuscripts of Catholic authors, and hundreds of thousands of other rare items.

Rare books and Catholicism are closely bound together for me; while a student in Boston’s North Bennet Street School bookbinding program, I also was in the process of joining the Catholic Church. When tooling books, it has been my practice to say a “Hail Mary” as the hot gilding tools touch the leather surface. I am not the first person involved in the book arts who has felt the need for the intervention of saints—indeed the saints themselves have a history of preserving books.

Saint Benedict (d. 480) was clear on the treatment of monastery property including books. In Chapter 32 of his *Rule* he wrote, “Whoever fails to keep the things belonging to the monastery clean or treats them carelessly should be reproved”. He further stated that a monk could not give, receive or retain anything as his own; citing as an example “not a book”. Although ordered not to own books, the brothers were required to read them during Lent, as stipulated in Chapter 48: “each shall take a codex from the library”.

Saint Ethelwald (d.687) was a “hands-on” saver of an important text, *The Lindisfarne Gospel*. He is credited for creating a binding for it after the text block was miraculously preserved from water-damage. The text block, apparently in an earlier binding, had fallen overboard during a storm at sea. The *Lindisfarne Gospel* evidently has a luckier history than the bindings which have held it—while the text still survives, the binding made by Ethelwald was later lost.

Saint Cuthbert took a more passive role in the preservation of a bound volume of the Gospel of St. John. The 7<sup>th</sup> century book, the earliest surviving intact European book, was produced by monks of Wearmouth-Jarrow in northeast England. It was buried along side

---

*Except where noted, all images from the John J. Burns Library, Boston College University Libraries*

Cuthbert on Lindisfarne. When the monks fled Lindisfarne because of coastal Viking raids, they brought Cuthbert's coffin with them. Later, in 1104, the book now known as the St. Cuthbert Gospel was found in his coffin in Durham Cathedral.

Saint Francis of Assisi (d. 1224) could well be the patron saint of book conservators: he had much to say about the care of books. *The Writings of Saint Francis of Assisi*, translated by Ignatius Brady, O.F.M., includes letters St. Francis wrote to guide his followers. In a letter addressed to his order Francis said, "to impress on ourselves the greatness of our Creator and our total subjection to Him, we must take utmost care of the sacred vessels and the liturgical books which contain His holy words. For this reason I admonish all my friars and encourage them in Christ, that wherever they may find the written words of God, they give them all possible reverence; and if such books are not fittingly stored or are piled together in some unseemly place, they should, insofar as it concerns them, gather them up and arrange them in a becoming manner, and so honor the Lord in the words which He has spoken". St. Francis also brought up the subject in his Letter to the Custodes, "The writ-

ten words of the Lord, wherever they may be found in dusty and dirty places, should be taken and stored in a proper place". Additionally, in a letter to the clergy Francis stated, "His written words are also sometimes kicked around underfoot": referring to the 13<sup>th</sup> century practice of storing liturgical books on the floor near the altar.



*Folio 115 recto, Franciscan Antiphoner, circa 1300-1350*

more closely relate to him. Born Pietro Angelerio, he became a Benedictine monk at age 17. This pious young man favored a more isolated and rigorous life than usual for that order and lived a solitary life in a cave. It was said that, to keep ever occupied and fend off the temptations of the devil, Pietro copied books: an act of preservation. He later became pope, choosing the name Celestine V; however, he resigned after only a few months in office.

St. Celestine V (d. 1296) is sometimes regarded as the patron saint of bookbinders, although book conservators or preservation librarians might



*Title page, De Christiana expeditione apud Sinas suscepta ab Societate Jesu, 1615, system no. 000013263, Jesuitica Collection.*



*Detail from decorative carved stone frame above the door to the John J. Burns Library*



*On left: Compendium Manualis D. Navarri, Alagon, Pedro Lugduni: apud Horatium Cardon, 1593*

*On right: Appendix Ad Grammaticum Proteum de Alphosi de Vargas, Laurent Forer: apud Gregorium Haenlin, 1636*

*Image credit: Cary Gilber, Director, Photography, Office of Marketing Communications, Boston College*

*continuesd on page 8*





*Conservator Barbara Adams Hebard instructs Boston College graduate student, Andrew Kuhn in the Conservation Lab at the John J. Burns Library. Image credit: Gary Gilbert, photographer, Boston College Magazine*

These saints were involved in aspects of preservation long before book conservation was established as a career. Benedict and Francis secured libraries, Ethelwald bound a book, Cuthbert insured the survival of a unique book, and Celestine saved the content of books. As I work in the John J. Burns Library, located in the lovely collegiate-gothic style Bapst building, I ponder the responsibility of caring for an important Catholic collection and feel proud that, at least in terms of book preservation, I am in the company of saints!

Barbara Adams Hebard, Conservator

John J. Burns Rare Book and Special Collections Library

Boston College



This article was first printed in the C21 Resources Magazine Spring 2013 edition. It recently appeared in Vatican newspaper, L'Osservatore Romano, English Edition on 3 April 2013 and Italian edition 22 March 2013 with the title "I patroni delle pagine belle: Barbara Adams Hebard sull'influenza dei santi nella preservazione dei libri".

*Rare books from the Jesuitica Collection, John J. Burns Library. Image credit: Gary Gilbert, Director, Photography, Office of Marketing Communications, Boston College*



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# The Marbling Tray

by Iris Nevins

## *Finishes For Papers*

Victorian Era papers are the ones most commonly seen on old books. Surprise! Most are machine marbled! Those deep red papers used a pigment that was unfortunately all mined out and used up by early last century, thus making it difficult for most marblers to reproduce. The other thing which makes them hard to reproduce though is the high gloss on them. That too, unfortunately for those of us doing historic matches pretty closely, is another problem.

How can we come close to a gloss when a customer requests it? Well, I have experimented and can put a shine on a paper, but it is not a high gloss, or mirror finish as is seen on many of these old books. From what I have read, they were first (after marbling and drying) sized with a soap and glue mixture. Then they were passed through heated rollers, with some friction I believe. The process can be read about here: <http://en.wikipedia.org/wiki/Calendar> if anyone is interested. For this short article we will focus on how to get some "shine" by hand.

When done by hand the papers will have the sheen closer to that seen on pre-1860 books. Just a slight polishing. Personally I like this better, it is more quaint looking somehow with more of an early book feel. You don't need anything fancy, just some muscle, a bar of paraffin and I like to use a thin flat agate that is about a 1.25" X 2" rectangle, about 1/8" thick. I used to be able to find these at rock and mineral shows, but have not seen them in quite a while. A lapidary can easily cut and polish one for you, but your own book-binding agates can work well too. You need a lot of pressure, rub hard and fast, and that, like the hot rollers on the calendar machine, creates heat and friction. This mats down the fibers of the paper as well and compresses them which helps bring up a little shine. I use the lightest coating of the paraffin, you don't want to coat the paper and make it look cloudy, and mainly the wax allows the burnisher to glide. This must be done on a hard surface to get enough downward hard pressure. The light film of wax gets distributed with the heat and friction and adds protection to the paper.

The easiest way is to cut the paper to the size you need, rather than do a whole sheet. I don't offer to do this for customers...it is a real arm breaker! So smaller pieces work best. Just do what you need and no more. You may have a sore arm.

The other option, if you don't have an agate, is to simply apply a light coat of the paraffin the same way, and buff it in with a soft cloth. Work it as hard as you can; the heat will distribute the wax, add a subtle shine and protect the paper. I like to do this at least with an agate when the paper goes on the outside of a book. It not only looks nice, but protects it. Water even will bead up on it, so it is worth polishing up the small pieces that go on most outside covers.



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# Cris Clair Takacs

Recipient of The Laura Young Award

2013

Cris Clair Takacs is recipient of the 2013 Laura Young Award, for service to the Guild of Book Workers. Cris joined the Guild in 1987, and has served in various positions at both the Chapter and national levels for more than twenty years.

In an artist's statement published in *Contemporary Designer Bookbinders* (Oleander Press, 1995), Cris declares:

*I'm descended from Polish glass-workers and German knife-makers: my manual skills come from genes as much as from love of the craft. If I were to find myself on an alien planet confronted by a creature who held in its hand an object and spoke to me in a language incomprehensible, I should instinctively know that it is saying "Can you fix this?" This is why I bind and repair books.*

This statement perfectly encapsulates Cris's humor, humility, no-nonsense approach to all things, and her eagerness to serve and connect with her community.

Cris was born in Toledo, Ohio and graduated Summa Cum Laude Ohio University with a BA in English and Honors in General Studies. She married and settled in Chardon, Ohio, and began binding in 1980 at the suggestion of her husband, Bob.

The couple would commute to the city together, Bob to work, and Cris to the Cleveland Public Library, where she researched first marbling, then bookbinding. She took notes on her readings, then practiced the hands-on portion of her study at home. Cris and Bob scoured antique stores for tools or made their own, from instructions found in bookbinding manuals. Cleveland binder Ellie Strong says, "Cris is the only bookbinder I know who learned binding on her own from books."

Through the annual *May Show* exhibition of the work of local artists at the Cleveland Museum of Art, Cris met and began to study with Czech binders Jan and Jarmila Sobota, who had recently immigrated to the Cleveland area. They became mentors and close friends. Cris received a diploma from The Sobota School of Binding and Restoration in 1990.

At a book fair in Akron, Cris met Guild members Andrea Klein and Ellie Strong, who urged her to join the organization. Soon the three were planning a Midwest Chapter meeting in Cleveland featuring a tour of an ink factory, a workshop by Jan Sobota, and a vendors room (predating the first vendors room at Standards).

Cris served as President of GBW Midwest Chapter from 1990-1998. The Midwest Chapter covers a particularly broad geographic area, from Ohio and Kentucky to Kansas, Minnesota, and the Dakotas. Cris arranged for the annual meeting to be held in a different state each year so all



members would have an opportunity to attend, and she strove to make the events memorable on many levels. Eric Alstrom reminisces,

*I first met Cris when she hosted the 1997 Midwest annual meeting at her house in Chardon, OH. This was my first Guild event and I wasn't sure what to expect. I remember sitting round in front of the garage/workshop/barn we were working in talking about all sorts of things and how we were in "the heart of it all" (which was Ohio's license plate slogan at the time). Cris was a gracious host and has a neat workshop/studio set up and a great house.*

The following year Cris, Andrea Klein, Ellie Strong and I carpoled out to the annual meeting in Columbus, Missouri. We had quite the road trip out west including a stop at the casino boats on the Mississippi River. We each bought \$10 worth of slot machine tokens and promptly lost them all. The annual meeting was enjoyable as ever, but it was the long car ride there and back with Cris that I remember.

Vicki Lee recalls,

*Cris was great - worked really hard to make the Annual Meeting something interesting enough to put people in their cars for several hours to drive to attend. Her flexibility and good humor made the meetings fun and her effort to make them meaningful to the members was apparent.*

Cris's commitment to the Midwest meeting was boundless. She once cut short a European vacation with Bob to be back for the event, then learned that there were only three people registered. "Cancel the meeting? No way! Easier to cancel my marriage."

After her presidency, Cris continued to serve the chapter for two years as Treasurer/Programs Chair.

In 2003 Cris became national Membership Chair, a position she held for eight years. Cris completed the work her predecessor Bernadette Callery began in the 1980s to convert the Guild's membership records into a modern database. GBW Secretary Catherine Burkhard praises Cris as an "excellent Membership Chairman who totally redid the programs needed to update us on the computer. Cris was always prompt in getting materials back to me or handling items I'd send her." In addition, "her participation in Board meeting discussions, was always contributory – good and sensible ideas to move us forward on the issues."

*continued on page 12*

# Terry Belanger

*Recipient of The GBW Lifetime Achievement Award*

2013

This year's Guild of Book Workers Life Time Achievement Award is being presented to Terry Belanger, the founding director of Rare Book School whose purpose is to educate rare book and special collection librarians, antiquarian booksellers, collectors and scholars involved in the history of the book as a physical object. The history and practice of bookbinding and conservation have been generously covered in Rare Book School courses, making Terry an eminently suitable person for an award from the Guild.

Born and raised in Connecticut, Terry received his B.A. from Haverford College and his M.A. and Ph.D. from Columbia University. His early career included teaching advanced prose composition courses at Columbia's School of General Studies, travel to England where he worked on a section of the revision of *The New Cambridge Bibliography of English Literature*, and publication in 1972 of a writing manual *The Art of Persuasion*, co-authored with J. Steward LaCasce.

It was also in 1972 that the Columbia School of Library Service asked Terry to develop a master's program for the training of rare book and special collections librarians. Part of the program included The Book Arts Press, a place where students could have hands-on experience with printing and the various illustrative processes, and become more aware of the book as a physical object. In 1983 as a further expansion of the Library Schools programs, Terry founded Rare Book School, a summer series of five-day non-credit courses on various aspects of the history of the book and rare book librarianship. These courses were available not only to Library School students, but to working professionals and anyone interested in the courses offered – rare book librarians, archivists, antiquarian booksellers, conservators, binders, collectors and teaching academics.

The Book Arts Press and Rare Book School moved to The University of Virginia in 1992 when Terry accepted an appointment



as University Professor and Honorary Curator of Special Collections. There Rare Book School continued to provide the outstanding courses that had been developed over the years, with many of the faculty returning again and again, but also as new areas of interest surfaced, new faculty were engaged.

For many years, until her recent death, the distinguished scholar Sue Allen gave classes on the history of American 19th Century cloth bindings; Mirjam

Foot, the English binding historian from the British Library, was regularly brought to our shores. This year courses were given by Jan Storm van Leeuwen, the retired Keeper of the Binding Collection at the Dutch Royal Library in the Hague, as well as Christopher Clarkson, internationally renowned consultant on the care of medieval manuscripts and bindings. Papermaking was discussed by Timothy Barrett of the University of Iowa, together with John Bidwell of the Morgan Library. Those are just a few of the names we would all recognize.

Another aspect of the program which was started at Columbia and has carried on right up to the present is the series of public lectures on bookish subjects organized by Terry, well over 500 by now. Terry retired in 2009, but continues to teach courses in the identification of book illustration processes at RBS.

In recognition of these many accomplishments, in 1994, the American Printing History Association presented its Individual Award to Terry, and in 2005 Terry became a MacArthur Fellow. Now we are pleased and honored to present him with the Guild's Life Time Achievement Award.

Mary Schlosser

James Reid-Cunningham, GBW President for half of Cris's tenure on the board concurs, "She was always a cheerful and thoughtful presence on the board, a down to earth person who usually had a useful and practical solution to suggest."

Cris also founded, then served on the Scholarship Committee for many years; served on the Awards Committee for 3 years; was twice on the Nominating Committee; and wrote numerous book reviews and reports on Standards seminars for the Guild Newsletter.

As Chapter President and Membership Chair, Cris did not approach "the membership" in the abstract, but treated every member as a valued individual. Eric Alstom speaks of her as, "one of the kind people who reached out and helped me survive my first few Standards before I knew anyone. She is so easy to talk to and she made me feel comfortable around this group of bookbinders called the Guild."

Jeanne Drewes recalls, "She shared her transportation so people could attend meetings, she was just generous with everyone and you felt close to her immediately when you met her, she has such an open heart. She was always snapping pictures at events, and she shared pictures generously back in the day when it cost to do that. I still have a set of pictures she took from a Standards meeting."

Though retired from the GBW Board of Directors since 2011, Cris remains engaged in the book arts community. She is a frequent instructor, student and volunteer at the Cleveland book and paper center The Morgan Conservatory. Founder Tom Balbo is grateful for her support, "Cris has been a tutor to staff and interns on book related topics. She attends most events and has been tireless with help whenever called. We love her. She is like a docent at the Morgan and continues to link us to things happening." Cris is also active with Octavofest, an annual festival of the book with events at numerous locations across Cuyahoga County.

Gabrielle Fox appreciates Cris's broad interests, "I have always loved that she is so accomplished in binding, but hasn't made it her sole reason for being." Other pastimes include, "history, forgotten history, archives, sorting things, old movies" and walking with her corgi companions in the cemetery across the street from her house. Every April she hosts a brunch for friends to coincide with the Geauga County Maple Festival.

A lifelong interest in aviation led Cris to earn her Private Glider Pilot Certificate. She holds membership in several aviation organizations, including the Ninety-Nines, an international organization of women pilots established in 1929. In 1999 Cris joined the International Women's Air and Space Museum as a volunteer file clerk in the archives. She soon became Assistant to the Director, and in 2005, Collections Manager, responsible for accessioning, storing, exhibiting and loaning objects from the museum's collection. She also oversees the library, manages interns, and assists researchers from around the world.

Concurrent with her work for GBW and local organizations, since 1980 Cris has maintained an active private practice, Books Bound & Repaired. She characterizes herself as "the village bookbinder," binding or repairing whatever her clients ask to be bound or repaired, but her specialty is the repair of movable books. Larry Rakow of Wonderland Books has been a client since the early 1990's:

*It has always struck me as curious that these always delicate paper constructions were given to children to play with and that we expect them to be in workable condition after so many years of use. Cris has excelled at not only repairing pieces that have come unglued or torn or damaged, but in re-creating the often elaborate mechanisms that animate them. Under her care*

*children once again skip rope, dogs sit up and beg, zoo animals emerge from their cages, Punch and Judy perform and countless other seeming miracles. The purchases that I make for my customers are often predicated on a simple question: What can Cris do with this?*

Cris's sculptural design bindings reveal her quirky sense of humor, her interest in aviation, and the influence of her mentor Jan Sobota. An award-winning binding of *Cold Comfort Farm* depicts a rustic thatched-roof shed with a rope handle that pulls open a door to reveal a character's famous vision of "something nasty in the woodshed." Another favorite binding is *Wings for Life*, the autobiography of Ruth Nichols, a contemporary of Amelia Earhart, and arguably the more accomplished pilot. The binding depicts "the span of wings in her life, from Curtiss Jenny wings and the Valkyrie wings of Relief Wings (an organization founded by Nichols) to the wings of an early jet. The endpapers are a scan of objects belonging to Nichols, including pages from her planned transatlantic flight."

Jarmila Sobota shares a favorite recollection of Cris, "Years ago, I heard her laugh in her sleep. It shows what a nice person she is. Even in her sleep, she likes something or someone enough to laugh with happiness. She is a woman with a warm heart and a compassionate soul."

Pam Leutz's book, *The Thread that Binds* (Oak Knoll, 2010) includes a detailed interview with Cris Takacs. New York binder, conservator and teacher Laura Young (1905-1996), namesake of the Guild's service award, served as GBW president for nineteen years (1949-52, 1958-74). Her classic 1995 German technique manual, *Bookbinding and Conservation by Hand: A Working Guide* (Oak Knoll, 1995) is still in print.

Karen Hanmer

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## *Class Offerings at Calligraphy Conferences – A Survey*

I recently attended *The Summit* at Colorado Spring, the 32nd international calligraphy conference. Events have conspired to make the previous conferences I attended a distant memory, so when I first looked over the course offerings in *The Summit's* catalog, I thought of the classes I have chosen in the past, how my choices have changed over the past 30 years, and how the field of calligraphy has developed in that time. I began to wonder how the mix of course offerings has changed. Digging through my files, I compared this year's course offerings with those from the 1990, 1995, and 2001 conferences. I've organized the data into graph format below.

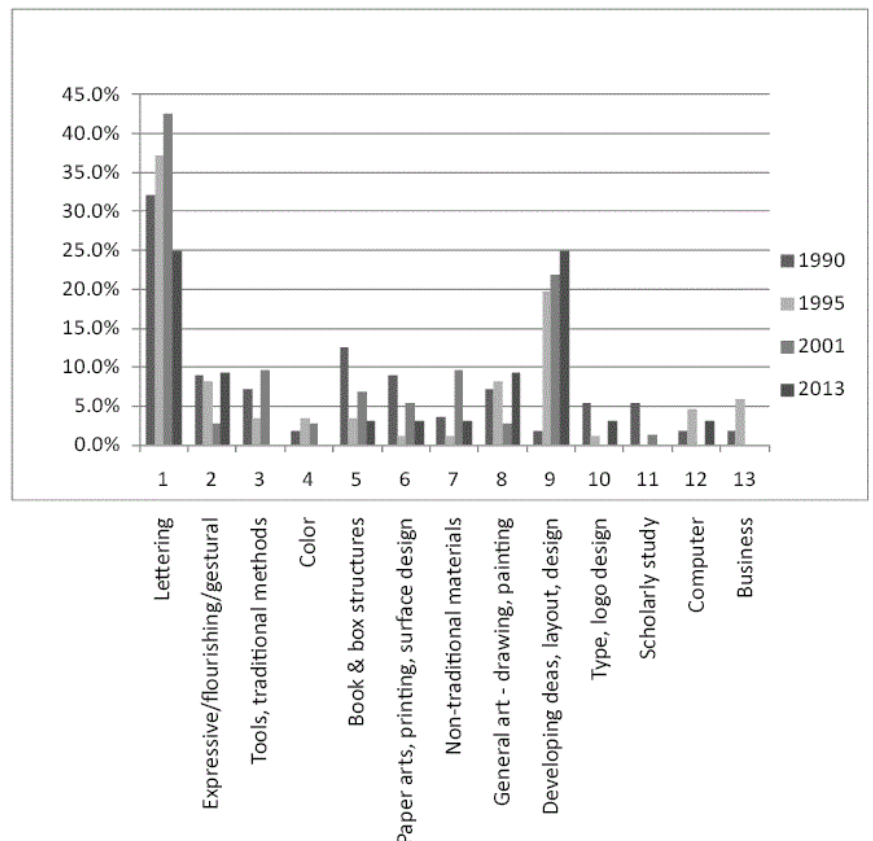
Organizers work hard to have a successful conference, so the class offerings are likely to be based on factors such as the popularity of classes in previous conferences, feedback from those who have attended workshops given around the country, and the topics chosen by well-known teachers. Because the number of classes varies widely from conference to conference (56, 86, 73 and 32 this year, respectively), I've shown the classes as percentages of the whole. The sample size is awfully small to be making generalizations, but I see some interesting trends:

- Not surprisingly, the lion's share of classes has always been about lettering.
- This year the number of design classes, which have been rising in popularity, is commensurate with lettering classes. I think this reflects the increasing experience level of the student population. Once the letters themselves are learned, the concern shifts toward how to put them together.
- Interest in non-traditional media such as stone, glass, clay and fabrics persists.
- Classes in tools, gilding, vellum, etc. were increasing, but are oddly non-existent this year. This may be partially due to the small number of classes provided by this year's format, which offers only full-week and half-week classes. (I like this format because it allows more in-depth exploration.)

The nature of the course descriptions cannot be included in a graph, but I noticed some interesting changes there as well:

- The focus in design classes has shifted from layout, such as certificate design, toward a more classically artistic approach to design, including texture, line, and generation of ideas.
- Interest has shifted within the abstract end of the calligraphy spectrum from formal flourishing to expressive and gestural mark-making.
- And naturally, there have been changes in classes dealing with computers and design.

All interesting trends, if trends they are. I look forward to seeing how they progress in the coming years.



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# Membership Report

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Membership Report since 5/1/2013 to 6/30/2013

# STUDY OPPORTUNITIES

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

## **The Book Arts Program at the J. Willard Marriott Library University of Utah • Salt Lake City UT**

>www.bookartsprogram.org< or 801.585.9191

## **John C. Campbell Folk School • Brasstown, NC**

>marketing@folkschool.org< or >www.folkschool.org< or  
828.827.2775, x196

## **The Canadian Bookbinders and Book Artists Guild • Toronto, Canada**

80 Ward St, Suite 207, Toronto, Ontario M6H 4A6  
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## **The Center for Book Arts • New York City, NY**

212.481.0295 or >www.centerforbookarts.org<

## **Center for the Book • San Francisco, CA**

415.565.0545 or >www.sfcbook.org<

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

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

## **Creative Arts Workshop • New Haven, CT**

A community arts and crafts school for adults and children  
>www.creativeartsworkshop.org< or 203.562.4927

## **Garage Annex School • Easthampton, MA**

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413.527.8044

Workshops • >Daniel.Kelm@mac.com< or  
>http://danielkelm.com/<

## **Green Heron Book Arts**

503.357.7263 or >bookkits@aol.com<

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

>www.hollanders.com<

## **Memory Press • New York**

Classes and Workshops - Maria G. Pisano  
>mgpstudio@aol.com< • >www.mariagpisano.com<

## **North Bennet Street School • Boston, MA**

for bookbinding classes : >http://www.nbss.edu< or 617.227.0155 x102

## **Old Way • Santa, ID**

Workshops with Jim Croft, Santa ID  
>oldway@imbris.com< or >http://www.traditionalhand.com/oldway/<

## **Oregon College of Art & Craft • Portland, OR**

>www.ocac.edu<

## **Paper Dragon Books • Brooklyn, NY**

330 Morgan Avenue #301, Brooklyn, NY 11211  
>www.paperdragonbooks.com< or >info@paperdragonbooks.com<

## **Panther Peak Bindery • Tucson, AZ**

Classes with Mark Andersson - P. O. Box 89640 - Tucson, AZ 85752  
520.682.7241 - >mark@pantherpeakbindery.com<

## **Penland School of Crafts • Penland, NC**

828.765.2359 or >www.penland.org<

## **Pyramid Atlantic Art Center • Silver Spring, MD**

301.608.9101 x105 or >www.pyramidatlanticartcenter.org<

## **School for Formal Bookbinding • Plains, PA**

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## **Seattle Center for Book Arts • Seattle, WA**

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Catherine Burkhard  
as of 7-1-13

# Book Review

## *Book Art Studio Handbook*

Stacie Dolan and Amy Lapidow

Quarry Books, Beverly, MA 2013, ISBN: 978-1-59253-818-8, \$24.99

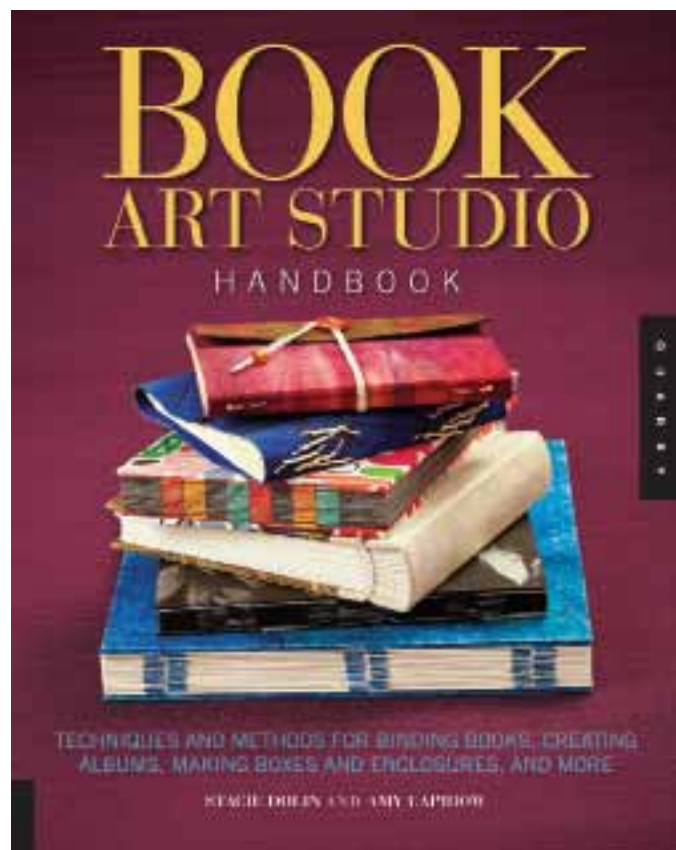
Reviewed by Barbara Adams Hebard

Stacie Dolan and Amy Lapidow, well-known teachers of book-binding workshops, have written a solid, carefully detailed handbook which outlines techniques and methods for binding books, creating albums, and making boxes and enclosures. Their North Bennet Street School training comes through in the thoughtful wording of this volume which, to the eye of this fellow alumna, reads like a class at our alma mater. The purchaser of this handbook will get great training at a bargain price.

I like the way the authors begin the book by stressing the need to buy decent, basic tools, describing important features of the tools, and having ample images to illustrate the variety available. They don't just say "your scissors should be very sharp", but add that the scissors "should cut right to the point"; something that a beginner might not know to look for when making their selection. The section, "Tools and equipment that are nice to have", gives practical advice on buying items that are not necessary for beginners, but are useful for more advanced projects. Many an experienced bookbinder can attest that, in their early days in the craft, they succumbed to impulse purchases of exotic, sexy tools, only to later realize those tools are rarely, if ever, going to be used. In paying attention to the advice of these experienced instructors, a craftsman can avoid making costly errors as they stock their workspace.

I was going to forge ahead and create books following the steps given by Stacie and Amy, but realized that, since I had already been trained in the NBSS Bookbinding program and have worked both as a bookbinder and conservator full-time for nearly 25 years, I probably wasn't going to give the reader of this review a completely reliable answer as to whether the book is useful to beginners. So I brought the *Book Art Studio Handbook* to my lab, and gave it a test run with Boston College undergraduates, none of whom had any prior bookbinding training. Do fools rush in where angels fear to tread? No, it turns out that this was a good idea. We started by attempting to determine the grain of paper using the guidelines in the book, with 100% success. Next we folded paper into sections. We then went on to make single folio pamphlets with paste paper decorated covers. The students created handsome books and were proud of their work.

The students wanted to delve into *Book Art Studio Handbook* a bit more on their own and came up with some interesting comments. Anna and Jen liked the numerous illustrated steps shown to guide



the reader through each project; they felt this was more thorough than your average how-to book. Juliette thought the quality of the photography throughout the book was excellent. Josh offered the insight that images of some finished projects should have been shown earlier in the book; a gallery of the works of Stacie and Amy at the beginning of the handbook would be inspirational to the novice and also might peak the interest of the casual browser.

Based on my familiarity with North Bennet Street School training and my experience with college undergraduates who have no prior bookbinding knowledge, I would suggest that this book will be a satisfying purchase for someone who dreams that they could some day attend the school, but doesn't yet know if they have the skill to achieve that level of craftsmanship. *Book Art Studio Handbook* can train them with practical beginner projects using proper techniques which will provide a solid grounding in the craft of bookbinding.

*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.*




## Chapter Happenings

**LONE STAR:** Well-attended Chapter workshop held June 14-15, 2013, in Dallas, TX on *New Oriental Binding*; Catherine Burkhard, instructor. Next workshop is August 2-3, 2013, also in Dallas, with Richard Horton on *Photo Album Structures & Strategies*. Contact is Program Chairman Cindy Haller at >sourceart@comcast.net<


**MIDWEST:** Chapter workshop to be held August 10-11 with Helen Hiebert on *Paper in Three Dimensions*. Workshop Contact: >mary@springleafpress.com<

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## The Conservation Corner

by Tish Brewer

### *Do you magnify? Then you'll want this.*

A couple of months ago I was at an event with a group of conservators and appraisers, a sort of antiques evaluation day, and a colleague of mine had a very neat tool. I'm not much of a techie, but I do generally carry a laptop at least, and also several other small tools for examining objects. One of those small tools in my kit has always been some kind of magnifying device, often a low-tech loupe or magnifying glass, and more recently a very tiny pocket microscope. The tool my colleague had that day was also a very portable magnification apparatus, but a much better one, a digital microscope.

I'd seen several versions of digital scopes before, but none so portable and impressive as this, the DinoXcope. I had to have one, and thankfully it did not break the bank of this paper lab. The scope fits in my hand, but it's powerful. The cord goes straight into my laptop for a live view and uses a very simple program to take photomicrographs, as well as video, with just a touch. I ordered a stand for my tabletop to aid in keeping the scope steady for pictures of flat objects, but the whole setup is very portable and could be taken in a small box to my next survey or off-site examination. With the computer program, I'm able to add circles and arrows over a photo, or notes, really beefing up my documentation when needed. (Plus, I'm envisioning all kinds of outreach opportunities, future treatment talks, and workshops made more exciting by a neat video.) I chose the scope with polarizing light as well, so I can take an even closer look at fibers and media than I can with my traditional (and comparatively clunky) tabletop microscope with eyepieces.

Not only is this tool useful, it's addictive, fun. I've already taken a close look at paper fibers, threads, leather grain, skin, plant parts, ink, bug wings, and all sorts of other materials. My scope arrived just in time to aid me while removing silk from both sides of an 1835 handwritten document while wet, in time to be an extension of my eyes while mending tears to large contemporary drawings on-site, and in time to show my intern what mold looks like when it has partially digested paper from the Truman era.

If any of you want the specs, feel free to contact me.

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**Deadline for the October 2013 Issue:  
September 1, 2013**

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

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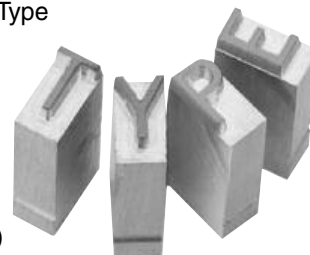
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