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Cover art: See related article on Cave Papers Inc. on page 12. Cover art uses Cave Paper Inc.'s custom papers.

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# From the Editor

## CORRECTION

October 2013 Newsletter - on page 6 - The Delaware Valley Collaborative Book Projects - Val Kemser's name was misspelled. I apologize for the error.

## FUTURE NEWSLETTER DEADLINES

Please refer to the inside back cover of all subsequent issues for deadlines for articles, reviews, etc. for the Newsletter, which are sent to the Editor at >newsletter@guildofbookworkers.org<

Note that deadlines for the Calendar of Events and Study Opportunities sections are sent to >secretary@guildofbookworkers.org< for tabulation; they are then forwarded to the Newsletter Editor.

We hope that these advance deadline dates will facilitate early preparation/notices by Chapters, schools, organizations, etc. so that they can be sent with a good lead time for inclusion into the Newsletter.

## NEWSLETTER OPPORTUNITIES

Members / Chapters are encouraged to submit articles/reviews of interest to the Guild of Book Workers members for inclusion into the bi-monthly Newsletter. Please note that article lengths are usually kept to a maximum of 2 pages, not including photos/graphics, which are always encouraged, and space permitting. The Newsletter, experiencing increases in paper, printing and mailing costs, is primarily designated for timely information for the membership, but we certainly entertain information that is relevant regarding workshops, exhibits, etc. as long as entries do not constitute or appear to be a private advertisement for the author. Please keep this in mind when submitting articles. Please contact Frank Lehmann at >lehmann@lehmannbindery.com< if you are interested in reviewing a Book/DVD.

## GUILD OF BOOK WORKERS SURVEY

This past year a survey was sent to the membership, and we thank Bexx Caswell and her committee for tabulating the results. Beginning with this issue, the appropriate committee chairs will be addressing the pros, cons, concerns and suggestions from the responding members, along with insights from the chairs regarding their committees. Your voices have been heard. This month we begin with reports from the Journal Editor and the Newsletter Editor. Subsequent Newsletters will include reports from other committees.

# Thank You

I would like to thank all the attendees of the 2013 Standards held in Washington, DC for making this a wonderful conference. I especially want to thank Eric Alstrom, James Reid-Cunningham, Don Glaister and Karen Hanmer for their informative and entertaining presentations. And of course this meeting would have not been possible without the time, talent and dedication of the Potomac Chapter and local volunteers.



A special thank you goes to the hosts of the Thursday tours, the Library of Congress for the open house and to the Folger Shakespeare Library for a wonderful reception in the elegant Great Hall. The Folger Conservation Lab also presented a special showing of Peter Waters' bindings. Bill Minter worked with Peter's wife, Sheila, to choose a selection of 15 of Peter's bindings, from his earliest works to his later bindings. Thank you for that special treat.

Lastly, thank you for all the wonderful donations for our banquet auction. With over 100 items donated and the lively auctioneering by Dominic Riley, we raised \$10,197.00 for future scholarships.

I have truly enjoyed my first year as Standards Chair and look forward to next year's Standards in Las Vegas! Put October 9-11, 2014 on your calendar.

Brenda Parsons

Standards Chair

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# Calendar of Events

## CALL FOR ENTRIES

**March 14, 2014, midnight** – Deadline for entry for *Book Power Redux*, an international juried exhibition of book art focusing on social and political issues. Sponsored by 23 Sandy Gallery and the University of Puget Sound Collins Memorial Library, Portland, OR. >[www.23sandy.com/bookpower2014/callforentries.html](http://www.23sandy.com/bookpower2014/callforentries.html)<

**July 1, 2014 through January 1, 2015:** *7th DeGolyer Exhibition and Competition for Bookbinding* for design of SMUs Bridwell Library's unbound copy of Bernard C. Middleton's *The Restoration of Leather Bindings* copy in sheets.

## EXHIBITIONS

**Currently through May 18, 2014:** *Bookbindings from the Gilded Age*, at the Walters Art Museum, 600 N. Charles Street, Baltimore, MD 21201-5185, 410.547.9000, ext 297; >[www.thewalters.org](http://www.thewalters.org)<

**Currently through different end dates:** *Shakespeare Bound*, Designer Bookbinders International Competition 2013 Touring Exhibition, in association with Mark Getty and the Bodleian Libraries, Oxford, Great Britain. European Tour currently and through September 2014. The Japan Tour currently and through April 2015. For sites, dates, details: >[www.designerbookbinders.org.uk/competitions/dbibc/2013/international\\_competition2.html](http://www.designerbookbinders.org.uk/competitions/dbibc/2013/international_competition2.html)<

**November 11, 2013 through April 26, 2015:** *Plainly Spoken*, Midwest Chapter set-book binding traveling exhibition:

**Nov 11-Jan 6, 2014:** *Kenneth Spencer Research Library*, Univ. of Kansas, Lawrence

**Jan 13-Apr 10, 2014:** *University of Michigan*, Ann Arbor

**Apr-Jul, 2014:** *Newberry Library*, Chicago, IL

**December 2, 2013 through January 30, 2014:** *Patterns*, the Southeast Chapter 2013 Annual Exhibition, at Pat Gorgas Library, the University of Alabama, Tuscaloosa, AL. Opening Reception December 5.

**Beginning of January 2014 and between January 13th & 24th:** *Designer Bookbinders Bookbinding Competition 2013*, St Bride Foundation, Bride Lane, Fleet Street, London EC4Y 8EQ. For map: >[www.stbridefoundation.org](http://www.stbridefoundation.org)<



## WORKSHOPS, LECTURES & OTHER EVENTS

**January 2-4, 2014: College Book Art Association Conference and Annual Meeting**, Book Arts Program at the J. Willard Marriott Library, University of Utah, Salt Lake City, UT. Early bird registration is **December 1**. >[www.conferences.utah.edu/cbaa/#conference\\_schedule](http://www.conferences.utah.edu/cbaa/#conference_schedule)<

**April 14 through June 15, 2014: Spring Classes** at American Academy of Bookbinding, Telluride, CO. 970.728.8649, >[www.bookbindingacademy.org](http://www.bookbindingacademy.org)< or >[deb@ahhaa.org](mailto:deb@ahhaa.org)<, as follows:

**Apr 14-25: Intermediate-Advanced Fine Leather Binding** with Monique Lallier

**Apr 28-May 2: Doublures – Structures and Variations** with Monique Lallier

**May 5-9: Contemporary Decorative Techniques** with Helene Jolis

**May 12-16: Titling** with Helene Jolis

**May 19-23: Fine Leather Box Making** with Don Glaister

**May 26-Jun 6: Fundamentals, Intermediate Fine Leather Binding** with Don Glaister

**October 9-11, 2014: Seminar of Standards of Excellence in Hand Bookbinding**, Las Vegas, NV. Details will be in the June, 2014 issue of the Guild Newsletter.

Catherine Burkhard

As of 11-3-13

### NOTE:

Any Calendar of Events items need to be emailed to Catherine Burkhard at >[secretary@guildofbookworkers.org](mailto:secretary@guildofbookworkers.org)<

Refer to inside back cover of this issue for Calendar of Events deadline dates.

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# 2013 Standards of Excellence Presentations

Reviews written by Scholarship Recipients

## Eric Alstrom –

### *Traditional Bindings, Untraditional Books*

By Leslie To

This year at Standards, Eric Alstrom demonstrated making models of the Japanese manuscript binding and wraparound case. The binding was modeled after the traditional Japanese binding which involves two sewings – the inner binding made from twisted mulberry paper and the outer decorative sewing. The sewing pattern demonstrated has cloth corner pieces and a decorative outer sewing based on a Chinese pattern. The Kangxi binding is more decorative than the standard four hole sewing and was named after the first emperor of China's Qing Dynasty.

Alstrom demonstrated traditional binding techniques and illustrated how they have been combined with content to create artist books. Prior to beginning his demonstration he showed a PowerPoint with a series of artist books created using traditional Japanese binding structures. During the presentation, Alstrom demonstrated that while content can be non-traditional it is important to keep in mind the limitations of the structure before substituting materials. On one slide he showed two books, both splayed open. However, one was made with stiffer Western paper while the other was made with traditional Japanese paper. While both books opened, only the one made with softer paper had pages that draped and remained open.



During the demonstration, Alstrom shared many interesting tricks that he has learned while making these bindings. The textblock that Alstrom used was inkjet printed on the smooth side of Mulberry paper. While he was punching the holes in the textblock he demonstrated using a piece of binder's board with v-notches cut out to support the pages and prevent them from splaying apart. He also repurposed a ruler with circle cutouts that could be used to support the textblock.

For the second part of the demonstration, Alstrom made a Japanese wraparound case. One of the resources that he had alongside his finished models was *Japanese Bookbinding: Instructions From A Master Craftsman* by Kojiro Ikegami. This was interesting because I taught myself how to make Japanese boxes from that book and it was nice to see a demonstration in person. There were a couple of things that I do differently but there were also techniques that are the same. For example, I cover the corners differently but we both delaminate the board enough to make the bumps from the straps less visible through the lining.

In conclusion, Alstrom's presentation was very interesting and informative. Even though I had made these structures before I still learned a lot. Even in traditional binding structures there is room for variation especially as structures begin to get used for non-traditional purposes.

# James Reid-Cunningham – *Binder in the House - Leather Rebacking*

By Tawn O'Connor

*"If we could have a Binder in the House it would be a great advantage."*

Journal of William Smith Shaw, Boston Athenaeum  
Secretary and Librarian 1807-1823

"The great thing about leather rebacking is it makes a lot of other leather binding seem easy," said James Reid-Cunningham, Deputy Director of the Boston Athenaeum, as he demonstrated that exacting process to an appreciative audience at the "Leather Rebacking" session Friday, October 25. He chose to demonstrate this technique, he says, because "it is the single most difficult treatment in book conservation [and] it hadn't been presented in 20 years." (James Brockman demonstrated it in 1990 and Bernard Middleton in 1992.)

Historically, leather rebacking was meant to be a cheap repair, but it has fallen out of favor in recent years because it is intrusive and time-consuming, and therefore expensive. Institutions use joint tacketing, board slotting, or tissue reinforcements to return enormous backlogs of damaged books to useful condition at minimal cost.

Reid-Cunningham notes: "It is important for anyone who does book conservation to have a range of treatments....Leather rebacking is just another arrow in the quiver. The history of book conservation is a relentless drive towards more new treatments; the old ones shouldn't disappear, but should be used thoughtfully and only when suitable to the book."

Leather rebacking provides a visually integrated solution for valuable books with extensive decoration, and for bindings that will be displayed. If the original spine is missing, a skillfully-executed leather rebacking "allows the conservator to match the original boards in ways that are impossible with other techniques."

## Details, details

Reid-Cunningham demonstrated most of the following steps in leather rebacking:

- (1) Face and remove the original spine (when present).
- (2) Clean spine, repair textblock and boards, add new spine linings.
- (3) Lift the leather on the boards and pastedowns, extend spine linings.
- (4) Color new repair leather.
- (5) Pare the new leather.
- (6) Cover the spine and insert new leather under the old on the sides, tie up raised bands, form headcaps.
- (7) Re-adhere the lifted leather and plate boards in a standing press to smooth the joint between new and old leather

(8) Bevel the edges and replace the original spine.

(9) Remove facing tissue from original spine.

(10) Finishing touches—color touch-ups, tooling in missing lines—were mentioned, though not demonstrated.



Reid-Cunningham used five books to show the various repair stages. First, he faced the brittle spine on *Posthumous Works of the late Rev. Mr. John Brown* (Perth, 1797) by dampening the adhesive side of heatset tissue with alcohol and applying the tissue to the spine. He had already consolidated the friable leather with a solution of Klucel-G dissolved in alcohol.

Next, he lifted the spine from Brown's *System of Divinity* (1796). The audience was riveted as Reid-Cunningham inserted the lifting knife and made careful progress down the spine without cutting the sewing. When he said, "Lifting is the most dangerous part of the process," there were murmurs of agreement. A moment of high drama occurred when Reid-Cunningham remarked (with impressive calm), "I just went through the leather and can see the blade." When that spine finally came free, everyone applauded.

After the spine was cleaned, Reid-Cunningham adhered medium-weight kozo tissue to protect the spine folds and consolidate the leather. This initial lining, shoulder-to-shoulder and head-to-tail, functions as a "release layer" should the book need to be rebound in the future.



Next up was Cecconio's *Bibliotessa* (Cologne, 1717). Reid-Cunningham said he used Klucel to consolidate the old leather before lifting, to minimize cracking it. "Lift to the tooled lines to visually hide [the lift]," he suggested. "Lift at least one inch if the repair leather extends  $\frac{3}{4}$  inch under the cover edge." He felt along under the

*continued on page 8*



lifted edge and removed an unsightly lump. Then he put on a lab coat to protect his clothing and demonstrated how to stain new leather to blend in with uneven color in an old binding.

Upon returning from the break, Reid-Cunningham pared the dyed piece of new leather, pasted it, and let it soak. He inserted a fence of silicone release paper under the lifted edges of a bound volume of *The Spectator* (1750) to protect the original leather, which will darken and “crisp” if exposed to moisture. Then, he adhered the new leather, formed the headcaps, and tied up the spine to define the raised bands.

When plating the book in the press, Reid-Cunningham knelt to position the book in the press. He muttered about his bifocals, took his glasses off, and peered closely to make sure that the screw was situated directly above the repair. Glasses off, glasses back on: Haven’t most of us performed the same maneuver?

In the final demonstrated step, he removed the facing tissue from the spine of *British Poets* (Philadelphia, 1819). “You should be able to see that the book has been repaired but that should be the last thing you see,” Reid Cunningham said.

Reid-Cunningham’s “Leather Rebacking” article (available from the Guild website at <http://www.guildofbookworkers.org/events/se-history.php>) provides a comprehensive description of this process and a valuable bibliography. In addition, he concludes: “For anyone who has worked in a craft for 30 years, most of what you do is based not on training or reading, but on daily experience, problem-solving, and experimentation. Learning how to do something is only the beginning.”

This remarkable Standards presentation granted us the privilege, for a few hours, of learning from our own masterful “Binder in the House.”

### Honesty and Encouragement

An outstanding aspect of all the demonstrations was the honesty of the presenters. It’s no small thing to stand in front of an audience and expose oneself to questions, comments, good-natured heckling (“Is it OK to wear an apron while you do this, or does it have to be a lab coat?”), and the distraction of explaining your thinking while working through a difficult procedure. The lighting was not ideal, and they often had to turn the book away from a normal working position so that the video could zoom in. An audience member comments on a presenter’s manicure (or lack thereof); a slip of the knife is captured forever; a detailed question second-guesses



the presenter. The honesty of all the presenters continues to encourage me as I return to my bench.

### ADDITIONAL INFORMATION AND CALLOUTS

In email, he added a citation that is not in the extensive bibliography in the article:

Leather stability: Kite, Marion and Thomson, Roy, *Conservation of Leather*, Butterworth-Heinemann: Oxford, 2006.

#### CALLOUTS

(1) “Rebacking is an unnerving process.” (Audience member comment during the break)

(2) Q: “How do you make your heatset tissue?”

A: “People! I have minions!”

Q: “Well, how do they make it, then?”

(3) Q: [As he tied up the spine] “Jim, your initial knot there – what did you use, a Spanish bowline?”

A: “What a crowd!”

Biography from his website: <http://www.reid-cunningham.com/biography.html>

A bench-trained bookbinder, James Reid-Cunningham studied history and art history at Johns Hopkins University and Tufts University before beginning his career in book conservation at Harvard University. He studied bookbinding with Mark Esser at the North Bennet Street School in Boston, and was the President of the Guild of Book Workers from 2006 to 2010.

Following twelve years as the conservator of the Graduate School of Design, Harvard University, in 2003 he was named chief conservator of the Boston Athenaeum, a private membership library founded in 1807. After two years as associate director for digital programs and preservation at the Athenaeum, he was appointed deputy director in 2013. He is a Professional Associate of the American Institute for Conservation of Historic and Artistic Works, and has conserved books from the libraries of George Washington and Benjamin Franklin. In 2006, he received the Distinguished Alumni Award from the North Bennet Street School.



*Jim demonstrating, Dominic Riley & Karen Hanmer observing  
Photos courtesy of Tawn O'Connor*



# Don Glaister – Covering a Book in Full Leather; Apply Leather Hinges & Board Lining

By Judy Sommerfeldt

On the home page of his website, Don Glaister says, “I am a maker of books who is happy making them. My goal is to enjoy developing the craft and inventing the art that goes into my work, and to take whoever is willing along with me to share the journey.” At the Standards 2013 we had the privilege of sharing Don’s journey for four delightful hours as he taught “Covering a Book in Full Leather; Applying Leather Hinges and Board Lining.”

My first introduction to Don and his body of work was in a workshop in Salt Lake City several years ago. I literally was in awe of his work and how he so skillfully and beautifully used the medium of leather on a book “canvas” – much as a painter uses oils – to create amazing works of art. I am still in awe. In addition to his artistic expertise, Don demonstrated at this year’s conference his proficiency as a teacher. “...I highly honor the craft of bookbinding and continue to seek improvement in my technique...” As we watched him at work, we were the beneficiaries of his years of experience as a dedicated craftsman. There is no way in this article to restate his entire demonstration on covering a book in full leather. However, his handout (now available on the GBW website) is a detailed step-by-step of the method he used.

Don recommended that before beginning a project with leather you gather all tools and supplies needed. “Once you start the process you can’t stop to get something you forgot.” For this project Don chose to use grey Harmatan goat leather. He laid out the dry pared leather flat on waste paper and began liberally applying fresh wheat paste over the entire surface, rubbing it in with his fingers. “You can tell a lot about what is going on by doing this,” he said. It took several applications to saturate the leather with the paste. Don taught that working with leather requires a great deal of careful manipulation with the goal of making it look like it was never touched.

Once the leather was adhered to the boards and the foredges turned in he turned the leather over the head and tail boards leaving 1 ½ boards width of turned leather showing above the headbands to form and set the headcaps. Don was especially careful and deliberate with this step and, in the end, we knew his critical eye was not completely satisfied because he said he wanted to continue working on them later. Next he adjusted the leather placement at the corners and with a scalpel and bone folder, mitered and formed the corners. The waste leather was carefully placed on the inside of the boards for use later. Additional tips from Don at this point were: \*The corners should have a flat surface and be square (not round). \*As the leather dries, don’t rub it with anything but a bonefolder or you may darken or shine the

surface. \*Before putting the book between blotters with weight to dry overnight, check the corners to make sure they line up and square with each other. \*After drying the book overnight, stand it up and partially opened on the middle of a table. Let it sit for a couple of hours. If it is bowed out, put the book back under weight.

In Martha Stewart fashion Don had a second book that was dry and ready to demonstrate applying the leather hinges and lining the boards. He carefully opened each board and supported it on a padded board. A pared leather hinge of the same color cut 3” wide and longer than the book’s height was pasted up and applied to the hinge joint. As the hinge set, he rubbed it down often through paper. He beveled and smoothed the leather where the paste-downs would be. The corner miters were then camouflaged with very thin pieces pared from the scrap corner leather. He made sure the hinges were dry enough to close without wrinkling or popping up. Before adhering the paste downs he filled each board with light card and placed a pressing aluminum tin well into the joint and closed the board. The book was placed between pressing boards, tightly nipped and then pressed firmly overnight. The book was finished.

As a final reminder from this master artist/teacher that bookmaking should make us happy and be enjoyed, he said “Breathe, and DIG IT!” Thank you, Don, for showing us how.



*A happy Don during the auction bidding on this book demoed at the session, which he finished in his bindery before sending it to the auction’s high bidder.  
Photo courtesy of Tawn O’Connor*

## Karen Hanmer – Variations on The Sewn Boards & Drum Leaf Bindings

By Kristin Ziegler

I attended the Guild of Book Workers Standards of Excellence Conference this year in Washington D.C. as a scholarship recipient. I've been wanting to attend since I was introduced to artist's books in 2006. It was a delightful experience to finally meet the people behind the creations (books and tools) I've been smiling over for years. One of the highlights were the presentations by four accomplished binders.

Karen Hanmer was the final presenter at the conference. She demonstrated variations on the drum leaf and sewn board bindings and despite her time slot, the workshop was well attended and filled with questions and banter.

Much like the work she presented, Karen was crisp and approachable. She began with a PowerPoint containing a brief history of drum leaf and sewn board bindings, complete with examples of successful and not so successful executions. She conscientiously included works by others, as well as her own. She proceeded to efficiently fly through five variations of the drum leaf style, illustrating the use of a one piece spine wrapper, a cut out spine wrapper, a tight back spine wrapper, an acrylic paint spine treatment, using dimensional panels over boards and completely backing the drum leaf binding. Wait, was that six?

She also had plenty of complete and cut away models available for inspection. As a first time attendee, it was invaluable to not only watch a step by step demonstration, but also be able to physically investigate the books and understand how they were crafted.



I came away from the presentation with new knowledge, inspired and excited to practice some drum leaf bindings of my own. The bookbinders' love of co-opting tools from other disciplines (drywall brushes and grouting spatulas) was reinforced. I learned folding my waste paper on a diagonal keeps it from buckling (why didn't I think of that!). I am also in the process of making a board and packing tape template for gluing my books. Thanks, Karen!

Karen has an incredible attention to detail, evinced by her inclination to match the size of her tools to the size of her books, the care she took in putting together her presentation and the numerous models she made available to her audience. However, it is comforting to know that as precise as she is, Karen still occasionally gives in to the desire to use her text block as a straight edge.

## *American Academy of Bookbinding Reception at the Folger Shakespeare Library*

2013 Standards of Excellence - Washington DC  
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# Anything But Standard: A First Time Attendee's Most Excellent Adventure

By Terra Huber

I am certain that everyone who has been fortunate enough to participate in a Standards of Excellence conference remembers the excitement of their first experience and the inspiration it provided, along with a renewed energy for bookwork. As a first time attendee of a Standards conference I was asked to share my impressions, but first I will provide you with a bit of my background. I am a Mellon Fellow in Library and Archives Conservation at Buffalo State College, where I recently completed my second year of book conservation studies under the guidance of Jim Reid-Cunningham. I began my third year internship in September at the Newberry Library Conservation Lab and have held internships at the Walters Art Museum, the Boston Athenaeum, the Historical Society of Pennsylvania, and the Philadelphia Museum of Art. I was eager to attend Standards since it is the perfect opportunity to network within the book community and continue my education in the history, technique, and conservation of books. My experiences at the conference not only fulfilled all of my expectations, but were, of course, incredibly fun.

For me, as for many others I am sure, the most thrilling aspect of the conference was being in the presence of over a hundred and fifty people who share an energetic and tangible love of books. But unlike other bibliophile gatherings that I have been to, the focus was on the book as an object, a functional and beautiful assemblage of diverse materials. It was inspiring to meet so many enthusiastic and engaged bookworkers from all over the country (as well as from Canada and the UK), each generously offering their knowledge and expertise. I found that the book community is a joy to interact with and conversation ranges between the cerebral and the humorous. It was also enjoyable to reconnect with friends and acquaintances and exchange

experiences with past or current interns at institutions where I have worked. The auction was another highlight of the conference, with the other recipients and I playing Vanna White for nearly 70 items while Dominic Riley amused us all with his lively auctioneering.

I was particularly excited for the presentations, each of which was a unique and welcome rush of information. My fellow scholarship recipients have provided you with the details, so it will suffice for me to say that each presenter was clear, thorough, and exhibited exemplary craftsmanship, technique, and intimate understanding of the construction and history of the book.

The many hours spent in the vendors' rooms were also extremely informative, as each vendor was so willing to speak with me about their specialty and guide me to which of their products would best suit my needs. Talking one-on-one with Jesse Meyer about parchment and alum tawed skin, Jim Croft about wooden boards, and Jeff Peachey about knives and their maintenance was so much more enlightening than simply placing an order online. It allowed me to gain familiarity with the materials and tools, as well as discern their most important qualities. This also effectively made me more comfortable and confident when making high-ticket purchases, such as my first set of lifting knives.

My first Standards conference was such a positive and invaluable experience that already I find myself looking forward to what next year's conference will offer. Viva Las Vegas!



# Handmade Paper and the Artful Book: Cave Paper Inc.

by Amanda Degener and Bridget O'Malley

People often ask us why we chose the name *Cave Paper*, but if they visit our studio they will understand. Since 1994 we have made paper in the basement of a warehouse owned by Campbell Logan Bindery in the North Loop of downtown Minneapolis. An urban 'cave' our workspace resides where heat and natural sunlight do not. By way of an old freight elevator, or dark stairs, one can enter this mysterious land of hewn rocks walls and uneven floors. No sunlit studio, our territory has space that extends further than the light.

The name *Cave Paper* did not just come from the surroundings but it also came from our approach to creating our natural and rustic papers. Our progression involves cooking, beating, coloring, sheetforming, pressing, and drying, to transform the raw plant material into strong beautiful paper. This natural process engages all our senses, and as we bring life to the paper it makes our whole being feel more alive as well. All of our plants and colors come from the earth; made by the simple ingredients of sun, soil, and rain.

The rough elegance to the papers begins and ends with the raw materials. Water, plant fiber, dye, and gelatin and the natural ingredients, when put together create a life of their own. It feels like we are in collaboration with nature without mechanizing her. We usually use flax and sometimes abaca or cotton. The earthy pigments, red iron oxide, carbon black and ochre make the paper suggest a sensuousness and connected-ness with the earth. We use these pigments individually or combined with natural dyes like walnut, indigo and persimmon. The dialog between maker and materials is an intimate and deeply personal one.

Because the materials have a life of their own and each papermaker has their own practice, every sheet of paper has individuality. This play between the people and materials means no two sheets are exactly alike. Yet... by following the same steps again and again we feel we have created a production line of repeatable papers, whose groupings have a similar spirit. Many of our papers go beyond the expected look of paper and instead evoke the images of rusted metal, stone, leather and vellum.

Both of us, the founders of *Cave Paper*, have also produced and consistently exhibited our artwork for over thirty years. It is entertaining when people get us, or our individually created artwork confused. *Cave Paper* is what we do together but independently Bridget's artwork leans towards the two-dimensional, she has an MFA in Printmaking from University of Iowa, and Amanda's work inclines towards the three-dimensional with her MFA in Sculpture from Yale School of Art.



Amanda Degener (l) and  
Bridget O'Malley (r)  
owners of Cave Paper Inc.

Working together as *Cave Paper*, we have shared our art and knowledge in a variety of ways, including our extensive internship program. We have hosted over 80 interns and taught them what we know without any trade secrets. We mentor people of all ages and from all walks of life who have a desire and a willingness to learn through making paper. *Cave Paper* provides an in-depth and very hands-on learning experience that is not university affiliated and non-academic in nature. Mentorship occurs in many ways; working side by side with us, interns experience our process of crafting in today's society. As we teach we are reminded how easy it is to take our papermaking skills for granted. Hand papermaking is learned through trial and error. Learners watch and then do. We help learners with the nuances of this progressive endeavor and create a means of continuing the craft into the future.

We teach with a slowing down process in order to observe and understand constituent parts. This slowing down is an obvious technique when learning something new but what also happens is that time becomes "folded up" in the object. A deepening occurs, your experience is intensified, you keep noticing more, this sensitivity shows in the product. Increased time gives it increased dimensionality. People's experience is intensified in situations where you notice more. The interns help us with our time intensive work and are "paid" in materials, handmade paper, and studio time.

There are only a few contemporary mills in the United States who have made creative papers for as long and as consistently as *Cave Paper*. We collaborate with many talented and famous book artists from coast to coast. We are known for teaming with private presses worldwide, often providing and designing custom papers for deluxe limited editions. The attention to detail and high quality of the finished papers is central to our mission and our reputation. It is our pleasure to share photographs of some of our clients work as part of this article.

*Amanda Degener and Bridget O'Malley are the co-proprietors of Cave Paper, a production hand papermaking mill in Minneapolis, Minnesota making papers particularly suitable for book covers. Cave Paper was the recipient of the 2012 Minnesota Book Artist Award. For more information access the website at [www.cavepaper.com](http://www.cavepaper.com)*



Cover Art credits:



*"The Lost Journals of Sacajewea"*  
Peter Koch Printers (Peter Koch) 2010  
Cave Paper custom made 'Walnut' cover



*"The Pink Transit Before Black and White"*  
by Sue Huggins Leopard (Leopard Studio Editions)  
Cave Paper made the box lining



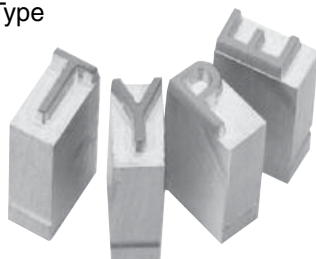
*"UNDERSEA" by Rachel L. Carson*, Nawakum Press (David Pascoe) 2011  
Cave Paper custom made crackle, cover



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# Did You Know...

or, BACK THEN, or, FORGOTTEN FACTS

by Margaraet Johnson

That there were two Standards Seminars in 1985? It was decided, after holding the 3rd Standards Seminar in Pittsburgh, Pennsylvania, in October 1984, to repeat it in San Francisco in June of 1985 in conjunction with the Hand Bookbinders of California. The two meetings were not identical in every way.

Third Standards Seminar in Pittsburgh presenters:

- Don Etherington: Paring Leather Covers
- Michael Wilcox and Don Glaister: Gold Tooling Using Gold Leaf
- Hugo Peller: Edge Gilding & Gauffering
- Heinke Pensky-Adams: Vellum Over Stiff Boards

San Francisco presenters:

- Don Etherington: Paring Leather Covers
- Michael Wilcox and Gerard Charriere: Gold Tooling Using Gold Leaf
- Gary Frost: Paper Cover, Case Construction, Conservation Rebinding
- Silvia Rennie: Half Vellum Over Stiff Boards

Then in November 1985, the Fifth Standards Seminar was held in Philadelphia and the practice of holding seminars in the Fall became the usual practice.

Also, in March 1985, the Standards Committee's traveling exhibit, "BOOKWORK" began a two-year tour of eight cities in the United States and five cities in Canada, organized and planned by Gary Frost. Karen Garelick (an assistant to Gary and Don Etherington) assisted Gary. Five volunteer members of the Guild presented work of a high standard in four areas:

- Design Binding: Lage Carlson
- Limited Edition Hand Binding: Carol Joyce
- Conservation Book Work: Pamela Spitzmueller & Martha Little
- Artist's Work in Book Form: Hedi Kyle


The Exhibit:

Between March 1985 and February 1986, the exhibit was shown in Austin, TX, University of Alabama, New Haven, CT, New Brunswick, NJ, Purchase, NY, and Chicago, IL.

From March 1986 and October 1986, it traveled to Montreal, Quebec, Halifax, Nova Scotia, Toronto, Ont., Winnipeg, Alberta, and Victoria, B.C.

From November 1986 and February 1987, it again traveled in the U.S. to Seattle, WA and Santa Fe, NM.

The Sponsors in the various sites, all GBW members, were Don Etherington, Gabriel Rummonds, Lage Carlson, Susan Schwartzburg, Ed Colker, Bonnie Jo Cullison, Susan Corrigan (CB-BAG), Don Guyot, and Priscilla Spittler.



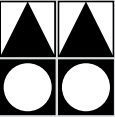
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# The Marbling Tray

by Iris Nevins

## SPANISH MARBLING TECHNIQUE

Long ago, when I was first trying to learn marbling, I had a book that essentially said that Spanish marbling was too difficult and that no one could do it anymore! What a thing for a stubborn person who loves a challenge to read! I not only learned it in depth, but taught it and even ultimately wrote an entire book devoted to it, "*Varieties Of Spanish Marbling*". I will admit it is the most difficult of the marbling patterns to get right, especially the Moiré Spanish patterns. Regular Spanish papers have a diagonal shading running through the paper, ideally, under best conditions, it looks almost air brushed. The Moiré Spanish designs take things a step further, they have a sort of undulating rippled shaded effect. Now those are tricky, but definitely not impossible.

The effect of the shading is caused by rocking the paper back and forth gently while at the same time laying it down on the size bath. It seems to like cooler weather better than warm, where it can show more severe lines at times rather than the gentle air brushed look. It gets better with practice, lots of it, but in due time most people I have taught get it right, and they in turn have shown others, and so on. People can and are certainly making Spanish papers, contrary to what that book said (the title escapes me) and beautiful ones at that.

Some of the earliest examples I have seen are from the 18th century. Prior to the 19th century, when the art of marbling overall was getting more sophisticated and marblers seemed to have more control in the patterning, the early Spanish papers seemed not very gently shaded; the shaded lines were fairly harsh and not very evenly spaced. They had a beautiful crudeness about them though, in spite of lots of irregularity.

The Moiré – it is tricky because you need to fold the paper into squares, open it, relax it a while under boards, then marble it. Timing is critical, so you don't relax the folds so much that the wavy ripple effect doesn't happen, but if you don't wait long enough, the paper is hard to lay on the size because the folds are still too strong, which interferes with laying the paper smoothly. This is something that you need to experiment with. I can't give a time, because papers may be different. It can range from a few minutes to sometimes a half hour or more. You come to be able to see, with practice, exactly what they should look like when ready. Still, this is tricky and they are more prone to error than

other patterns. I use dry papers that were previously alumed. You can use damp ones, but you may need very little relaxing time, often about as long as it takes to toss down the paints. My way of making the folds, is I have the alum side down on a board, and I roll the paper up one way. and press...so I am not making hard creases. They are quite visible, yet soft. This is important to the bookbinder using the papers ultimately, because gluing down makes the soft folds vanish, rather than have severe fold lines on a book cover or endpaper. Then I open it up, and alum side still down, I roll and do the same soft pressed folds for the other direction. Then under the boards. I find I can roll up to four at a time this way.

I have a video of how to lay the paper for Spanish on Youtube if anyone wants to try it:

[http://www.youtube.com/watch?v=\\_1\\_DSIREBQw](http://www.youtube.com/watch?v=_1_DSIREBQw)

### *Chapter Happenings*

**LONE STAR:** Hosting special sales of 2011 catalogs of *The Thread That Binds* exhibition and the 1993 catalog of *Heaven on Earth* exhibition. Check >gbwlonestarchapter.wordpress.com< or contact Chapter at >lonestar@guildofbookworkers.org< for special pricing.

**MIDWEST:** Chapter exhibition *Plainly Spoken* opened November 11, 2013, at Kenneth Spencer Research Library, University of Kansas, Lawrence, KS. Second venue is January 13-April 10, 2014 at University of Michigan, Ann Arbor. Exhibition runs through April 2015 at various venues.

**NORTHWEST:** The Horizon exhibition will be at the Collins Memorial Library, University of Puget Sound in Tacoma, between February 3 and March 30, 2014. Special events are being planned for the weekend of March 15.

**POTOMAC:** Recently hosted successful 32nd Annual Seminar on Standards of Excellence in Hand Bookbinding in Washington DC with numerous members involved under direction of Chapter Chairman Dan Paterson.

**SOUTHEAST:** Exhibition *Patterns* opened December 2 and runs through January 30, 2014 at University of Alabama, Tuscaloosa, AL. Opening Reception on December 5.

**December 2, 2013 through January 30, 2014: *Patterns*,** the Southeast Chapter 2013 Annual Exhibition, at Pat Gorgas Library, the University of Alabama, Tuscaloosa, AL. Opening Reception December 5. ><http://segbwnews.blogspot.com/><

Catherine Burkhard  
as of 11-3-13

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# Designer Bookbinders International Competition 2013

In association with Mark Getty and The Bodleian Libraries, Oxford, Great Britain

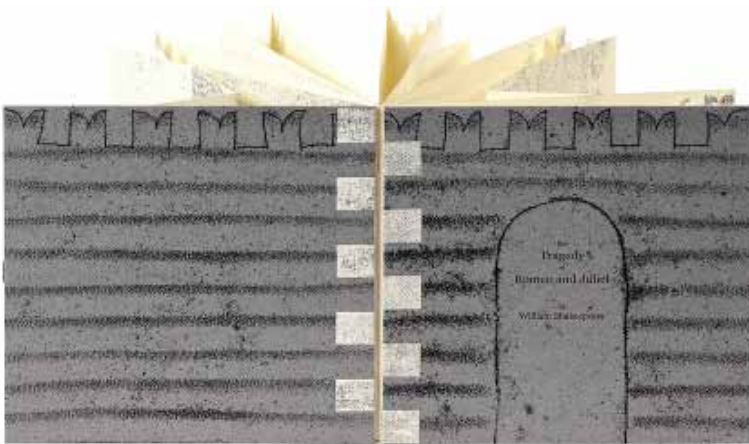
## Shakespeare Bound

### Touring Exhibition

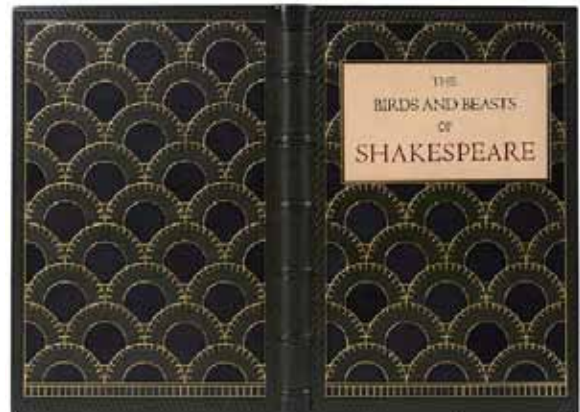
Congratulations to Guild of Book Workers members, who participated in the Designer Bookbinders International Competition 2013. GBW members' winning entries are shown here.



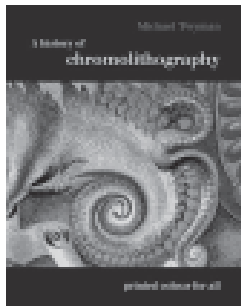
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## — GBW Journal —

### 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

# Extended Horizons – A Gallery Review

*Wings of Song* -  
Cathy DeForest



Abecedarian Gallery in Denver, Colorado hosted the *Extended Horizons* exhibit from September 19 - October 19, 2013. The show provided an opportunity to see books by 21 artists whose work is also included in the Guild of Book Workers traveling exhibit, *Horizon*.

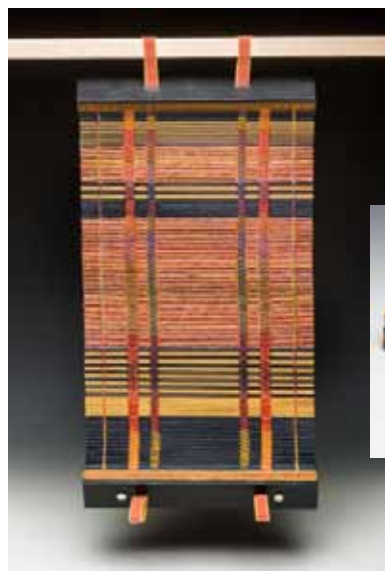
Traditional bookmaking materials were well represented in *Extended Horizons*. Some artists, however, chose to look further afield to more industrial materials. Susan Collard's *Anthology of Sky* is constructed of glass, wood, metal, and mirrors. Claire Van Vliet used vinyl and polycarbonate sheets in *Waste Incant*, giving the book a distinct shower curtain-y smell that underscores the book's message about the danger of storing nuclear waste in plastic. Madelyn Garrett's *Neverwhere* is a copy of Neil Gaiman's novel bound in copper and brass with trompe l'oeil panels on the covers that slightly disorient the viewer. These panels serve as an entry point to the content of the book.

Three books in this exhibit really caught my eye for very different reasons. Cathy DeForest's *Wings of Song* is a quiet book of poems inspired by the life cycle of birds (and of her own sons), from hatchlings to juveniles old enough to leave the nest. The accordion structure of *Wings* allows for a poem and drawing on one page to face a chapter title phrase on the next page. The break in the flow of the text gives the reader time to pause before moving on to the next poem. DeForest also uses the layout of the text at different heights on the page to mimic the unstable flight of a young bird. The small, hand-painted drawings that accompany the text are sweet and give a personality to the little bird who is the subject of the poems.



*Waste Incant* - Claire vanVliet

From the moment I pulled Ellen Knudson's *American Breeding Standards* from its slipcover, I could see that it was not a quiet, intimate book. On the cover is a pop-up female mouth. This open mouth is an invitation to criticize and inspect this everywoman, just like a horse's value is often determined by looking at its teeth. Throughout the book, Knudson juxtaposes text about standards for horses with text about society's expectations of women. The descriptions are sometimes ambiguous and could apply to either a horse or a woman. Fold-outs in the book focus on parts of the female body by comparing the real to the (sometimes equine) ideal. Word associations like "nose = job" and "honest=rude" also appear alongside anatomical illustrations as statements about the proper appearance and temperament of a woman.



*Winter Red* - Susan J. Share

After the intensity of Knudson's book, I switched gears to look at *Winter Red* by Susan Joy Share. Share's vertical hanging scroll communicates meaning through color rather than text and images. The piece can also be manipulated horizontally to conceal or reveal light and dark hues that are representative of dawn and dusk at Share's home in Alaska. The mottled colors of red, blue, orange, and purple contrast sharply with the solid black of night and the bright yellow of the sun. The placement of colors in relation to each other illustrates the changing skies that appear over the course of a year in the far north.

It was a treat to see the intriguing and powerful work by my fellow Guild of Book Workers members in *Extended Horizons*. From traditional to non-traditional, the artists used their materials in thoughtful, skillful, and often surprising ways.

The online catalog for *Extended Horizons* can be viewed at: <http://bit.ly/1bsSqpf>, a print version can be purchased via this link: <http://bit.ly/1fpMehS>.

Brea Black is the Special Collections & Art Librarian at the Alice C. Sabatini Gallery, Topeka & Shawnee County Public Library, Topeka, Kansas. She is a member of the Guild of Book Workers and the College Book Art Association. Brea has a Master's of Library and Information Science from San Jose State University in San Jose, California, and a Bachelor of Arts in Art History from the University of Kansas.



*Neverwhere* - Madelyn Garrett



*American Breeding Standards* - Ellen Knudson



*Anthology of Sky* - Susan Collard



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# Membership Report

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Membership Report 9/1/2013 to 10/31/2013

Thanks to everyone who has joined, reinstated, sent in change of address, or new blog/URL information! The 2012 online membership directory is available, with special thanks to Henry Hebert, our new GBW Communications Director. If you have any questions about downloading or printing the GBW directory, please let Henry know at <communications@guildofbookworkers.org>. The 2013 newsletter will soon be available in an abbreviated form as we work on changes to the website that will effect the final form of the membership directory. As we transition to a new website, I am happy to answer any questions you may have about membership issues or to help you find member addresses.

We have a membership brochure (thanks to Cara our Journal Editor and others) I can now send as a printable PDF for members to print and hand out at events, just let me know if you want one sent to you by email or by regular mail.

It was great to see folks at Standards in DC.

chela metzger, membership chair 2011- <usefulblanks@gmail.org>.

**Kovac, Fran**, 15115 Lakeshore Blvd., Columbus, OH 44110  
fmkovac@gmail.com Midwest Chapter

**McLain, Anne**, 119 Jerome St. #1, Medford, MA 02155  
mydearfernando@gmail.com Midwest Chapter and New England Chapter

**Muzzy, Olivia Rose**, 35 Chestnut St., Winsor Locks, CT 06096  
orosemuzzy@gmail.com New England Chapter

**Patten, Graham**, 46 Partridge Ave. #3, Somerville, MA 02145  
graham.patten@gmail.com New England Chapter

**Tucker, Daniel**, 56 Oshara Blvd., Santa Fe, NM 87508  
danieltucker9@gmail.com Rocky Mountain Chapter

**Urbina, Colin**, 369 Congress St. Floor 6, Boston, MA 02210  
colin.urbina@gmail.com / colinurbina.com New England Chapter





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## Apply for the Carolyn Horton Fund Award

This award, administered by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), is offered annually to support continuing education or training for professional book and paper conservators.

You must be a member of AIC's *Book and Paper Group* in order to qualify. The amount of the award varies with need.

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**Deadline for Application:  
February 1, 2014**

To obtain an application, write to:  
Carolyn Horton Fund, FAIC,  
1717 K Street, NW, Suite 200,  
Washington, DC 20006  
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<http://aic.standfor.edu>

## Deadline for the February 2014 Newsletter January 5, 2014

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

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binding and related subjects. Diploma programs available.

Contact: >[bookbindingacademy.org/](http://bookbindingacademy.org/)< or 970.729.8649.

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

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

>[marketing@folkschool.org](mailto:marketing@folkschool.org)< or >[www.folkschool.org/](http://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

Fax 416.581.1053 or >[cbbag@web.net](mailto:cbbag@web.net)< or >[www.cbbag.ca/](http://www.cbbag.ca/)<

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

212.481.0295 or >[www.centerforbookarts.org/](http://www.centerforbookarts.org/)<

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

415.565.0545 or >[www.sfcbook.org/](http://www.sfcbook.org/)<

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

MA in Art and the Book • 202.298.2545

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Workshops • >[Daniel.Kelm@mac.com](mailto:Daniel.Kelm@mac.com)< or ><http://danielkerm.com/><

## **Green Heron Book Arts**

503.357.7263 or >[bookkits@aol.com](mailto:bookkits@aol.com)<

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Classes and Workshops - Maria G. Pisano

>[mgpstudio@aol.com](mailto:mgpstudio@aol.com)< • >[www.mariagpisano.com](http://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**

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>[oldway@imbris.com](mailto:oldway@imbris.com)< or ><http://www.traditionalhand.com/oldway/><

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

>[www.ocac.edu/](http://www.ocac.edu/)<

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

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520.682.7241 - >[mark@pantherpeakbindery.com](mailto:mark@pantherpeakbindery.com)<

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

828.765.2359 or >[www.penland.org/](http://www.penland.org/)<

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

301.608.9101 x105 or >[www.pyramidatlanticartcenter.org/](http://www.pyramidatlanticartcenter.org/)<

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For a complete listing of upcoming workshops,

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Catherine Burkhard  
as of 11-3-13

*Mixing and Mingling and Shopping and Sharing  
during the 2013 Standards of Excellence Seminar*



*Photos courtesy of Tawn O'Connor  
and Cindy Haller*



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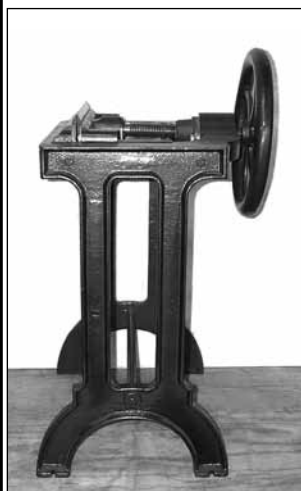
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## A Response from the Journal Editor

The *Guild of Book Workers Journal* is one of our most valuable membership benefits, but it has also been an invisible benefit for too long now. The Guild's survey of our membership reveals that most of our members, myself included, agree with both of these sentiments.

For the past several years the *Journal* has been charting a transition from a small format, black and white publication dedicated largely to reports of Standards proceedings to a large format, full color annual with peer reviewed articles. During this transition we have struggled with several key challenges: a lack of submissions that lived up to the standards we have set for a professional-level journal; technical difficulties with images that have not been print quality; and slow turnaround at all stages of submission, development, and production. As a result, the second of our new-format issues has been unfortunately and unhappily delayed.

I am pleased to report, however, that this period of seeming dormancy has in fact been teeming with ever-increasing activity that will soon become very apparent. Our dedicated committee of volunteers, including an editorial board, proofreaders and image editors, and an art director and typesetter, have been working with me to bring our forthcoming issue to the brink of publication. We are finalizing proofs even as I type this and will have the 2010-2011 issue of the *GBWJ* on press in a matter of weeks. The long overdue Centennial issue is now in production. The 2012 issue is 50% compiled and also entering production, and we are receiving submissions for the 2013 and 2014 issues—submissions of a high quality that befit a peer-reviewed professional journal.

As Henry Hébert works to develop the Guild's website, our secure members-only area continues to expand, and it will soon include online access to current issues of the *Journal*. We are also making plans to fully digitize the complete back run of the *GBWJ* and make it available online. Though we are committed to print publication, we also believe it is in the best interests of our members to make the entirety of the *Journal's* contents available, and the Web is the best way to do this. (We are beginning to constitute a group of volunteers to help with the digitization effort; please email me at [journal@guildofbookworkers.org](mailto:journal@guildofbookworkers.org) if you are interested in helping out.)

When the new issue reaches you at last, I believe you will find it to be a high quality, attractive, informative, inspiring, useful, valuable publication that lives up to the standards of excellence to which we hold ourselves as a Guild. Moving forward, we will be working with a dual set of standards—peer review and editorial review—that will allow us to include not only the highest-quality papers meeting academic standards but top-notch articles and essays that communicate expertise gained outside the academy. As a collective of many types of artists, craftspeople, and scholars, we should expect to find all of our fields and experiences reflected in our journal's pages. I therefore encourage each and

every one of you to consider yourselves a potential author. Our submission guidelines are available online at <http://www.guildofbookworkers.org/resources/journal/journal.php>. Please send your submissions or queries about possible contributions to me at [journal@guildofbookworkers.org](mailto:journal@guildofbookworkers.org).

I am grateful to all of our members who took the time to respond to the survey and offer comments about the *GBWJ*, and to the survey committee for their hard work in compiling the results into a detailed report for the board to study. We are elected by the Guild's membership to serve its best interests, and your feedback is invaluable to us as we chart our path forward. I look forward to continuing to produce a journal that not only meets but exceeds your expectations.

Cara Schlesinger

\* \* \* \* \*

## A Response from the Newsletter Editor

Bexx Caswell, Henry Hébert, Chela Metzger and I have brainstormed on the future of the Newsletter, based on the responses to the Survey. We have had discussions at Executive Board meetings and the Annual Executive Board meeting in Washington DC. Based on members' input on the Survey, I offer a consensus and some ideas regarding the following:

### • Web-based or Printed Publication

A majority of members (60%) still prefer a printed version, as a common theme was "we ARE a bookbinding organization". As printing and postage costs continue to rise, we may need to address this issue in the future. A web-based publication would allow for full color as opposed to the front cover color-only that we currently have. But know that the Newsletters are available in full color on our website approximately three months post publication.

### • Design

The regular "bell curve" indicated that some members don't find the layout appealing at all, some find it satisfactory, and some are happy with the layout. This publication historically has not had a high-end design-look, although we are certainly open to suggestions to make changes. Cost constraints dictate that we get as much information in 4-page segments as possible. Again, printing and postage costs are a constant concern, so we don't allow for lots of white space on the pages.

### • Content

This publication has been designated by The Guild of Book Workers to transmit topical information regarding events at the



national level, for the regional Chapters, along with updating the Membership Roster for the members' benefit. An effort has been made to add articles that members may find worthwhile – reviews of workshops, books and DVDS, exhibits, etc. This publication is NOT in competition with the Journal, which is charged with more in-depth articles. On smaller issues, it may appear that the Newsletter is a venue for advertisers. When an advertiser pays for a set display ad, we cannot shrink it. We consider the advertisers our advocates in the field, and they are VERY supportive of GBW, especially during our annual auctions at the Standards Seminars, which pay for individual scholarships to the seminars. I have issued a plea for articles, reviews, etc. from members on page 3 of this issue. One does not have to have 30 years of bookbinding experience to contribute to the Newsletter. We continue to solicit useful information/articles from and for the membership.

#### • Timeliness of Event Notifications

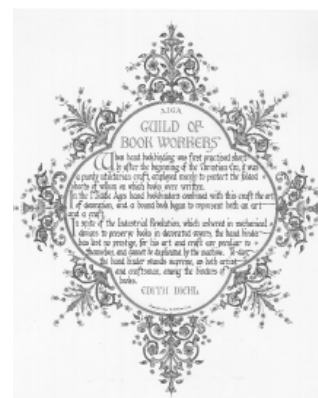
This will always present a problem in a printed version, due to lag time. There have been suggestions to put events on the web - a great idea. But... no matter the event, it usually needs to have been planned well in advance – dates, venues, etc. Beginning with this issue of the Newsletter, all bi-monthly deadlines will be listed (this issue on the back inside cover), to help facilitate submissions. The Newsletter is usually mailed the last week of the month prior to publication date, but mail service across the country / out of country does present a problem. So... a greater lead time is needed for the Newsletter. Articles, workshop/gallery reviews, etc. need to be submitted to >newsletter@guildofbookworkers.org< Any topical/Calendar items need to be submitted to the Secretary of GBW at >secretary@guildofbookworkers.org< five (5) days prior to my deadlines, so that the information can be tabulated, then forwarded to me for my deadline.

We will address other Committee Survey questions/comments in upcoming Newsletter issues. The Executive Board continues to address the many concerns/aspects of this organization with our varied interests. We welcome your continued input as we plan for the future of the Guild.

Cindy Haller

**2014 Standards of Excellence  
in Hand Bookbinding**  
Las Vegas, Nevada  
October 9-11, 2014

*As a follow-up to the cover art on the Guild of Book Workers February 2013 issue, Guild member Nora Locksin, with the help of Barbara Kretzmann, has graciously passed along information to hopefully "fill in the blanks" regarding the artwork:*



**Edith Diehl** (May 21, 1876–May 12, 1953), a GBW member, was the author of *Bookbinding, Its Background and Technique* (Rinehart and Co., 1946). This was “a classic text and manual on the history and craft of bookbinding in two volumes (republished in editions by Kennicott Press, 1965; Hacker Art Books, 1979; Dover, 1980)” (info from Wikipedia).

In 1947, Ms. Diehl was awarded an Honorary Life Member to the Guild of Book Workers. In a letter dated 1/30/48 she stated that a proposal for Life Member should not expect her name to be relegated to “retired” binders. She was assured that her omission under professional binders would be corrected and it was hoped that she would supply some books for the upcoming exhibition. She stated that she had no current books for the exhibition. Then president Eva Clarke asked Diehl to supply a signed statement or excerpt from her book concerning the significance of bookbinding for an upcoming Guild exhibition, which Josephine Debevoise would then illuminate (thus the creation of the above illuminated document, with Edith’s words below).

*“When hand bookbinding was first practised shortly after the beginning of the Christian Era, it was a purely utilitarian craft, employed merely to protect the folded sheets of vellum on which books were written.*

*In the Middle Ages hand bookbinders combined with this craft the art of decoration, and a bound book began to represent both an art and a craft.*

*In spite of the Industrial Revolution, which ushered in mechanical devices to preserve books in decorated covers, the hand binder has lost no prestige, for his art and craft are peculiar to themselves, and cannot be duplicated by the machine. To-day, the hand binder stands supreme, as both artist and craftsman, among the binders of books.”*

*- Edith Diehl*

## Review of

### *SCRIBE: Artist of the Written Word*

by John Stevens

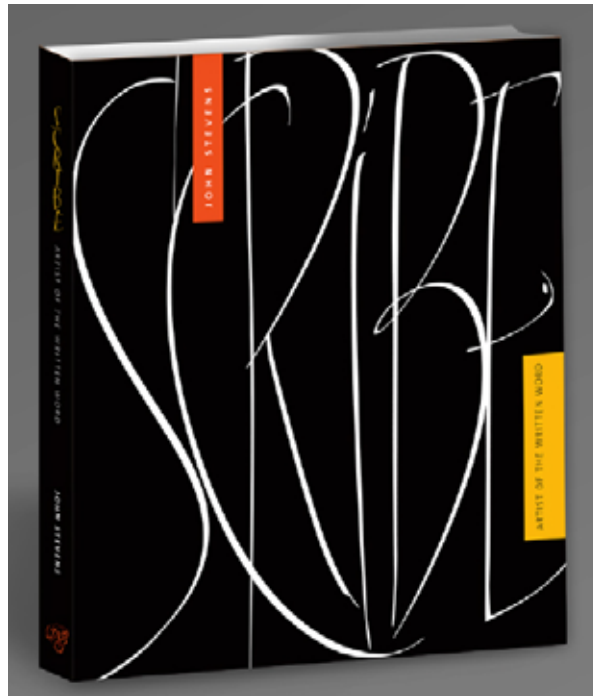
If you have ever floundered in a lettering quagmire ...

If you have ever lost sight of why you began studying calligraphy ...

If you have ever, even temporarily, allowed the ubiquity of letters to fool you into thinking of them as commonplace things ...

Buy this book. Don't borrow it from a friend; your failure to return it will only strain the relationship. Borrow it, if you can, from your library – but you merely postpone the day you realize that this is a book you have to own.

In *Scribe: Artist of the Written Word*, John Steven discusses his decades of work from a holistic perspective, marrying art philosophy, criticism, and history with the physical aspects of the craft. He explores the ideal of the *letter beautiful* in the context of beauty, expression and excellence. The idea of balance is applied in several ways: balance between form, rhythm, and movement; balance between discipline and freedom; balance between positive and negative space.



These themes carry throughout the book for 264 pages, through a variety of topics and generously illustrated by images of his work. A substantial section of the book is devoted to the brush – both broad-edged and pointed – and another to the pen. Another section surveys the different kinds of work he has done for clients, including documents, walls and architectural spaces, wood and stone lettering, commercial lettering, book jackets and titling, and type-face design.

Many calligraphy books have a standard format: information about tools and materials at the beginning, a survey of the shape and structures of various hands in the middle, and a gallery of finished work at the end. This book covers everything *else* – so much *else* that I will be reading and digesting the content for a long time to come.

*Scribe: Artist of the Written Word* is available from the publisher, John Neal Books.

Advertisements and views expressed in articles should not be construed as endorsements by the Guild of Book Workers.

The Guild of Book Workers Newsletter is published bi-monthly by the Guild of Book Workers, Inc., 521 Fifth Ave., New York, NY 10175. Free Newsletter replacements to members will only be allowed for issues within one year of publication date. After this timeframe, if still available in hard copy, newsletters may be purchased via this link to our website: <http://www.guildofbookworkers.org/resources/newsletters/index.php>

For availability of back issues, contact the Guild's Treasurer at >treasurer@guildofbookworkers.org<

**Items for Publications should be sent to:**  
Cindy Haller • [newsletter@guildofbookworkers.org](mailto:newsletter@guildofbookworkers.org)

**Deadline Dates for Newsletter Publications**

January 5 for February 2014 issue  
March 1 for April 2014 issue  
May 1 for June 2014 issue  
July 1 for August 2014 issue  
September 1 for October 2014 issue

**Calendar of Events / Study Opportunities should be sent to:**

Catherine Burkhard • [secretary@guildofbookworkers.org](mailto:secretary@guildofbookworkers.org)

*Deadline Dates for These Sections:*

December 30 for February 2014 issue  
February 25 for April 2014  
April 25 for June 2014 issue  
June 25 for August 2014 issue  
August 25 for October 2014 issue

Authors of articles and other contributions accepted for publication in the Guild of Book Workers Newsletter assign to the GBW Newsletter the right to publish their work in both print and electronic form, and to archive it and make it permanently retrievable electronically. Authors retain copyright and may republish their work in any way they wish.

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*Marbling Correspondent:* Iris Nevins  
*Calligraphy Correspondent:* Beth Lee  
*Conservation Correspondent:* Tish Brewer  
*Paper Correspondent:* Amanda Degener

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](mailto:membership@guildofbookworkers.org)

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