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Cover art: 2014 Standards Revisited. Photos by Shannon Kerner. Seminar reviews and reports begin on page 6.

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# From the President 2014 Annual Report

The Board has continued this year to focus on making the Guild as responsive to the members as possible. To that end we created a survey which was returned by a significant number of members. The response to that survey was very helpful in helping us make decisions. Various Board Members have reported on their reactions to the survey in the Guild Newsletter and would be happy to further discuss them with any member.

In addition the Board has created a hardship membership. Chela Metzger as Membership Chairman was receiving emails stating that members were dropping their membership because they could not afford it in this economic climate. To assist those members, we have been offering a reduced rate membership for a limited time to keep those folks in the Guild.

The Board has also is considering a "Sustaining Membership" category. This allows members to make a tax-deductible donation while renewing their membership.

Work has been done to simplify things for members and officers through upgrading and improving the Guild Web site. This makes things easier for members, Chapters, and the officers of the Guild.

The Board has also been working to simplify their positions in order to make it an easier decision for members to run for positions, but also in order to ease the transition. Hopefully, this will create the opportunity for more rotation in office. This is an organization that relies on the volunteers and we need to make every effort to encourage folks to get involved both at the national and local levels. Without volunteers we have no activities!

The Chapters have had a "Chapter only" teleconference partially to deal with the issue of encouraging more folks to get involved, and we will do more of those in the upcoming year.

Again, this is just another way of trying to be more responsive to the membership and the needs of the Guild.

As we move into next year we'll continue these efforts in order to make the Guild even more valuable to the membership.

Mark Andersson  
October 8, 2014



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# Calendar of Events

## CALL FOR ENTRIES

**Currently 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. >[www.smu.edu/Bridwell/About/DegolyerBookbindingCompetition](http://www.smu.edu/Bridwell/About/DegolyerBookbindingCompetition)<

**Currently through May 29, 2015: Society of Bookbinders International Bookbinding Competition** with books due between June 22-26, 2015. Five categories: Fine Binding, Case Binding, The Complete Book, Restoration, and Historic Binding with 15 prizes. Information and registration form at ><http://www.societyofbookbinders.com/events/competition/2015/2015.html><

## EXHIBITIONS

**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. Japan Tour is being held currently and through April 2015. For sites, dates, details: >[www.designer-bookbinders.org.uk/competitions/dbibc/2013/international\\_competition2.html](http://www.designer-bookbinders.org.uk/competitions/dbibc/2013/international_competition2.html)<

**Currently through December 5, 2014: Designer Bookbinders Exhibition of the 2014 Bookbinding Competition,** at St. Bride Foundation, Bride Lane, Fleet Street, London EC4Y 8EQ. Opening hours Mon-Fri, 12-6 p.m.; Sat., Jan 22, noon to 4:00 p.m.; Thurs., Nov. 27, noon to 8:00 p.m. For map: >[www.sbf.org.uk](http://www.sbf.org.uk)< See >[www.designerbookbinders.org.uk](http://www.designerbookbinders.org.uk)<

**Currently through January 16, 2015: Commitment to Craftsmanship: Conservation Bookbindings,** at Boston College, John J. Burns Library in Bapst Building, O'Brien Fine Print Room and Irish Room. For dates and hours open, check >[www.bc.edu/libraries/collections/burns.html](http://www.bc.edu/libraries/collections/burns.html)<. For directions to Boston College, >[www.bc.edu/a-z/maps.html](http://www.bc.edu/a-z/maps.html)<.

**February 6 through April 26, 2015: Midwest Chapter's Juried Traveling Exhibit Plainly Spoken** at Minnesota Center for Book Arts in the Open Book Cowles Literary Commons, 1011 Washington Ave South, Suite 100, Minneapolis, MN. Opening Reception February 6.

## WORKSHOPS, LECTURES & OTHER EVENTS

**Currently and through January 16, 2015: Workshops at John C. Campbell Folk School,** Brasstown, NC, >[www.folkschool.org](http://www.folkschool.org)<, as follows:

Nov 16-22: *Journals for Creative Use* with Annie Fain Liden Barralon

Dec 3-6: *Miniature Books – Boxes Too!* with Dea Sasso

Jan 16-18: *Introduction to Book Repair* with Judith Beers

**Winter 2014 & Spring 2015: Workshops at Pyramid Atlantic Art Center.** Workshops in screen printing, papermaking, printmaking, book arts, and such. 301.608.9101. For dates, etc. go to >[www.pyramidatlanticartcenter.org/art\\_programs/register/index.html](http://www.pyramidatlanticartcenter.org/art_programs/register/index.html)<

**January 9-10, 2015: College Book Arts Association (CBAA)** hosted by Scripps College, Claremont, CA. Theme is *Points of View: Histories of the Present*, focusing on the approaches to teaching the recent history of book art and on how to locate resources to support that teaching. To have 3 sessions dividing artist book history into 3 parts: proto-artist books, the 60s break from livres d'artistes, and contemporary book art using digital technologies. A record of all presentations and discussions will be available on the Web site after the conference. More details to come.

**February 7-8, 2015: Workshop with Karen Hanmer as part of Opening of Midwest Chapter's Plainly Spoken Exhibition** on "Gilding and Colored Edge Decoration Techniques" (see listing under "Exhibitions"), from 10:00-5:00 p.m. ><http://www.mnbookarts.org/visiting/><

**February 8-11, 2015: CODEX – International Book Fair & Symposium** at Craneway Pavillion, Richmond, CA -- for private press, artist books, fine art editions, etc. >[www.codexfoundation.org](http://www.codexfoundation.org)<

**June 24-28, 2015: Focus on Book Arts** at Pacific University, Forest Grove, OR with 26 workshops over a five-day period. Take one class or come for all 5 days! Registration opens March 1, 2015, and is by online-only registration. >[www.focusonbookarts.org](http://www.focusonbookarts.org)<

**August 20-23, 2015: 20th Education and Training Conference by Society of Bookbinders** at Keele University, Staffordshire, UK. Several speakers including Martin Frost (fore-edge painting), Trevor Lloyd (gold tooling), along with USA speakers Sam Ellenport (historic production methods) and Pamela Spitzmueller (girdle bindings). Includes Suppliers' Fair and the biennial SoB International Bookbinding Competition exhibition.



>[www.societyofbookbinders.com/events](http://www.societyofbookbinders.com/events)< or email Angele Sutton at >[conf.organiser@societyofbookbinders.com](mailto:conf.organiser@societyofbookbinders.com)<

**October, 2015: Seminar of Standards of Excellence in Hand Bookbinding**, Nashville, TN. Dates and location pending as of press time. >[www.guildofbookworkers.org](http://www.guildofbookworkers.org)<.

Catherine Burkhard  
10-30-14

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**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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# 2014 Standards of Excellence - Seminar Reviews

## Romeo and Juliet Carousel Book

A presentation by Emily Martin

Emily Martin has been drawing, printing and making artist books since the late 1970's. In 1996 she opened the Naughty Dog Press, to produce her own limited editions of artist books, which display a fascination with different types media and paper engineering techniques. Emily's colorful books frequently involve elements such as pop-ups, flags, flexagons, tunnels, accordions and carousel structures, adding a playfulness to the stories she tells.

This year at the Standards meeting in Las Vegas, NV, Emily Martin presented the process behind her creation *The Romeo and Juliet Carousel Book*, which won a silver prize at the 2013 Designer Bookbinder's International Competition. The theme of the 2013 Competition was William Shakespeare, and an encounter with a pop-up in the Competition's call publication made Emily consider that she and her work in artists books would have a place in the competition. She eventually came to the idea for a carousel pop-up book based on the play, *Romeo and Juliet*.

The carousel book is a very theatrical binding which emerged in the 1930's, and by the end of World War II it had become a popular children's book form. The window-and-floor format that Emily Martin used for her *Romeo and Juliet Carousel Book* creates the illusion of multiple rooms or theater scenes, making the format especially appropriate for setting Shakespeare's play. Emily also enjoys the way that the carousel form mimics the cycles of the play, and even calls to mind The Globe Theater, where Shakespeare's works were first performed.

While planning the substance of her book, Emily couldn't imagine editing Shakespeare and elected to excerpt a single line from each of the five acts to summarize the story. The chorus that opens the play became a focus for the book. Emily had not remembered the chorus from previous readings and chose to emphasize the timelessness of the play through repetitions of the chorus between each Act of the *Romeo and Juliet Carousel Book*. She inserted modern equivalents for Verona, and added commentary of her own beneath each repeated chorus, drawing parallels between the violent family feud of the Montagues and Capulets to more recent conflicts in America, Bosnia, Israel, and Rwanda.

Emily Martin explained how the construction of the book began with many Xeroxes and mock-ups, and through trial and error she invented a hybrid form of the carousel book, which creates

a column-like separation between each of the five scenes in the book. (Incidentally, the extra seams, tabs and folds of this format allow the book's text block to lie flat, rather than create the usual wedge-shape of the closed carousel book.) She chose Mohawk Superfine 100lb Text paper for the carousel and pop-up elements, and a stone gray handmade paper from Mary Hark for the cover boards.

Emily decided to print an edition of nine books in preparation for the 2013 Competition, so she created templates for cutting, printing and folding each element of the book, in order that the nine books could be assembled uniformly. The text was letterpress printed with polymer plates, and the line drawings and tonal values were achieved with trace mono printing, which Emily demonstrated for the audience at Standards.

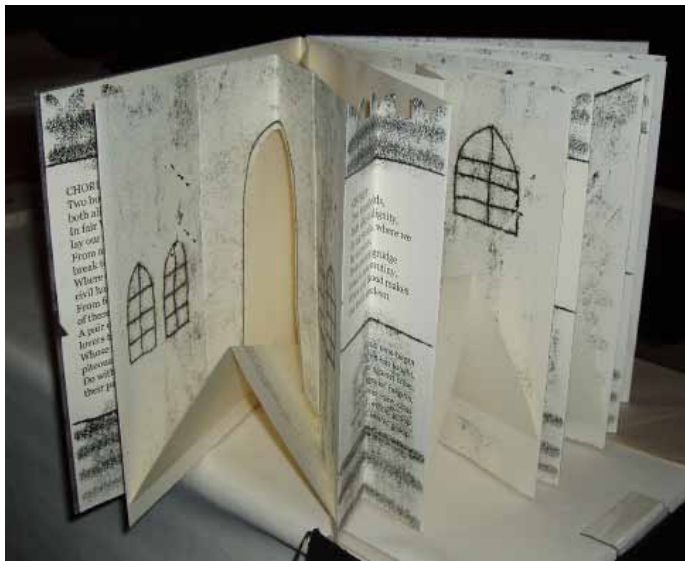


First, she inked a large sheet of Plexiglas with a black letterpress ink, recommending an oil or rubber base, for a more comfortable working time. She placed one component of the book on the inked surface, placed her drawing template on top of that, and with a pen, followed the lines of her template to create a ghostly inked drawing on the recto of the Mohawk. To create shading, Emily used her fingertips, following written guidelines on the drawing template. When finished, she easily peeled the print off the ink using a piece of scotch tape, and set the print aside to dry. Emily was careful to point out that she does not

re-ink the plate between prints, but instead allows each successive print to leave its mark on the plate, subtly affecting the following ones... which struck me as nicely metaphorical for Shakespeare's plays!

When all of the prints have dried (which can take weeks, with a rubber-based ink) the details such as the parapet-motif are cut out, and the accordion of the carousel is carefully tabbed together, using Emily's remarkable "obsessive compulsive" tab system. She had brought a stack of pre-printed pages to show us exactly what this meant... I won't attempt to explain how she put everything together at the spine, suffice it to say that the dozens and dozens of tabs were folded, cut, woven together, double-stick taped in certain hard-to-reach spots, glued with PVA in others, and within 15 minutes an accordion of perfectly seamed paper was sitting before us! Though Emily would normally have put the text block under weights for a few hours, she pressed on, showing us how to add the architectural pop-up elements.

All moving parts were of course precisely cut with templates, so that none would interfere with each other as the book closes. First, the fan-shaped floors were added to each of the carousel's



rooms, and Emily's basic principle of pop-ups is, "attach, then fold." One side of the pop-up was adhered to the book, using straight PVA, and this would normally be allowed to dry completely. Next, she put the fold into the pop-up, brushed PVA onto its other side, and closed the book onto glue, allowing second half of the pop-up to adhere wherever it decided to. (As Emily explained, if you try to fight with the pop-ups, they will always win!) Next the doorways, balconies, stairways, curtains and the dark representation of Romeo's banishment were tabbed into the book.

At this stage, all that remained was to show us the board covering and attachment. The boards were cut to the precise dimensions of the text block, which prevents the carousel from sagging when the book is opened. Before covering them, Emily embedded two pairs of tiny earth magnets at the fore-edges, which allow the book to stand open attractively on its own. (For those of us who haven't tried this before, she gave us the benefit of her experience: "Always test the magnets' polarity before covering the boards!") A pair of ribbon loops were also embedded between the sets of magnets to help pull the boards apart when closing the book.

Emily had printed a delicate castle motif onto a stone-gray handmade paper for the covers, and she prefers a 3:1 PVA/MC mix for adhering them to the boards. The empty space between the turn-ins is filled, (always respecting the grain) and after triple-checking which board adheres to which side, Emily drummed each board (glued up the perimeter) and attached it to the text block with the PVA/MC mix. The very last step was to glue down the final ten tabs, which wrap from the text block's spine onto the boards. The last tabs faintly resemble blocks of masonry, and offer extra support to the binding.

And suddenly *The Romeo and Juliet Carousel Book* was complete!

The final result is a beautiful little theater in the round made of paper. The finished book contains a brief history of the drama of Shakespeare's *Romeo and Juliet*, and appropriately resembles the

architecture of Verona, in which the scenes of the play can be easily imagined to take place. After a standing ovation, Emily Martin answered a few questions and invited the audience to try their hand at trace mono printing which I found to be, not surprisingly, a whole lot of fun!

*And never was a story of more delight,  
Than this Book, which honors the Great Playwright.  
Exeunt.*

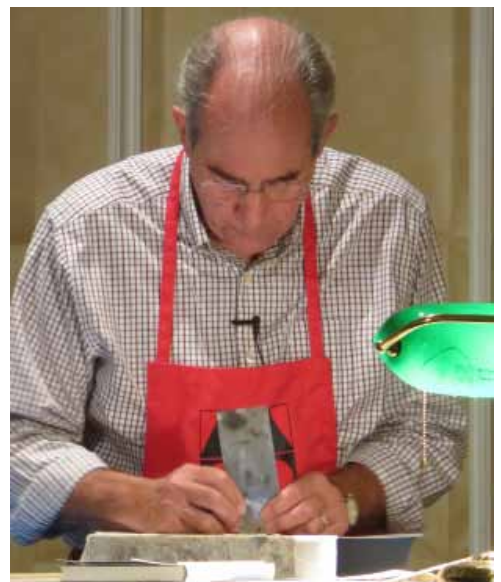
Review by Catherine Stephens  
2014 Standards Scholarship Recipient

## Parchment Tamed: Peter Geraty Reveals Secrets at Standards

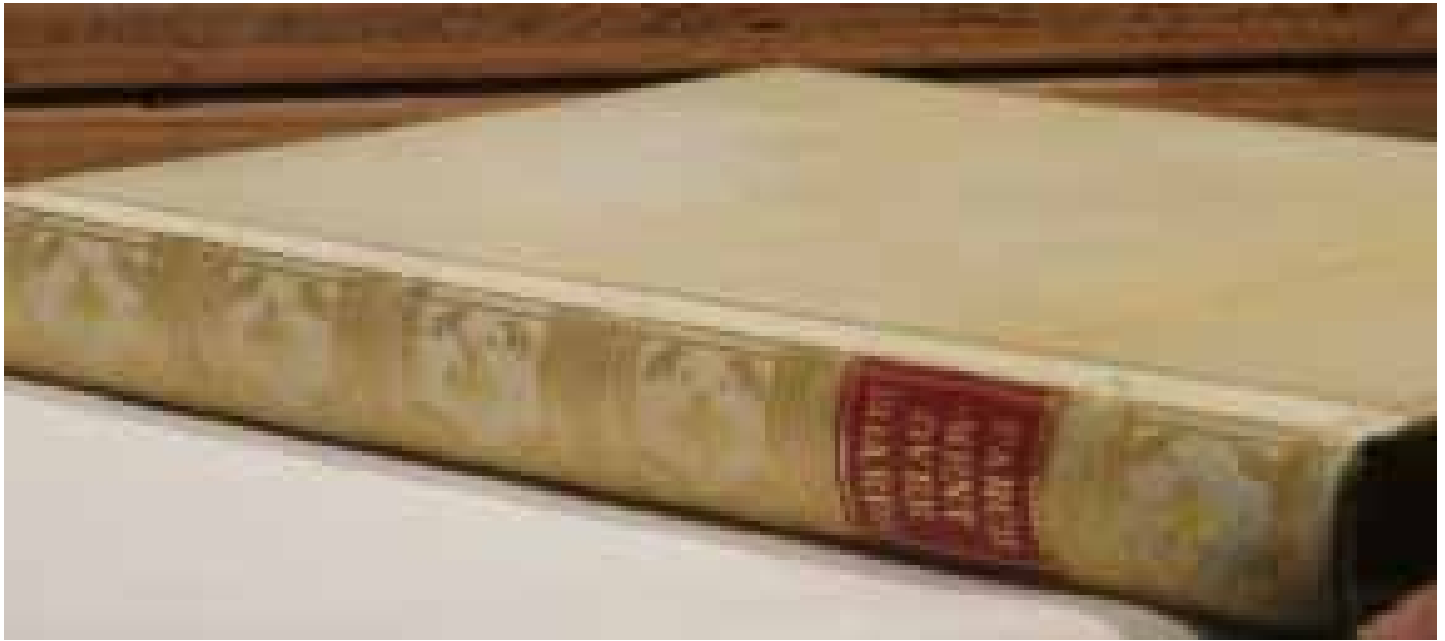
A presentation by Peter Geraty

Delivered in the conference center tucked in the loftier realms of the Excalibur Hotel and Casino, Las Vegas, Peter Geraty's 10/10/14 talk and demonstration, *Parchment Over Boards*, epitomized the classic depth and intensity of Standards presentations. From the start, he recognized the ambition of his task: condense a complex and uniquely challenging binding process (usually taught in a multi-day workshop) into three hours. Despite his stated anxiety about accomplishing this, and a bit of a crunch near the end, Geraty succeeded. Into a pristine technical demonstration, he enfolded a thoughtful articulation of the history, physical advantages and disadvantages, and material characteristics of parchment—not to mention the "mutable discussion" surrounding the semantic and physical differences between vellum and parchment.

Parchment's hygroscopic nature makes it both a sturdy and protective binding material, but it can also be a daunting one, as it is so reactive to changes in temperature and moisture. While it serves admirably as a non-adhesive limp binding material, when incorporated into an adhesive binding, its dramatic stretch and pull can create structural and storage problems. The brilliance of Geraty's process lies in its inherent recognition of and cooperation with these characteristics. Two facets







of the construction stand out in this regard: first, the lining of the parchment with textweight paper; second, the inclusion of a “floating board,” which allows the covers to move and flex with the temperamental parchment so that strain is deflected from the spine and joint area. The floating board is comprised of two lined boards—one thin and one thick—which are tipped, rather than laminated together. Lining the parchment with paper stabilizes it, and admits the use of any type of adhesive.

Throughout the presentation, Geraty demonstrated such consideration of his chosen material’s distinct qualities; for example, parchment can be softened for paring with moisture, but rather than straight water, a 50/50 mix of water and alcohol should be used. This speeds the drying time and thus the moisture is less able to alter the parchment permanently. Also, it is important to use a collagen-based adhesive when gluing parchment directly, as the collagen is sympathetic with the make-up of the skin itself. Attention to such subtleties ensures a stable book in the end (with the aid of consistent and reasonable storage practices).

The final product of this process is an elegant, rounded and backed, full-parchment book. As Peter demonstrated it in this session, the textblock is sewn onto narrow parchment strips, which are laced through the joint and adhered to the inner board faces, strengthening the cover attachment to the textblock and also presenting a pleasing aesthetic element. The full parchment covering shows off the character of the material, and to those for whom parchment is a bit mysterious, may seem something of a wonder.

Geraty’s accompanying handout, distributed in attendees’ conference packets, is best described as a paper (as he himself refers to it in the “Sources of Information” section). Twenty pages long, it begins with a brief introduction to parchment, followed by a “Histology,” in which the composition of skin is detailed. A section entitled “Manufacture of Skins” provides a comparative

look at the production of leather and parchment, and the resultant significant physical differences. What follows is a narrative of the process of constructing this kind of book. Each step is examined in close detail with precise diction. It is an unusual approach to binding instruction, and although the handout might benefit from some illustration, an attentive reader can find everything she needs to know about this process, as well as general practices that might be employed broadly at the bench; for example, using the joints of one’s forefingers as a measuring guide to center covering material head-to-tail along a spine (assuming one’s finger joints are of equal length, that is).

Such tips or tricks—practices personalized and perfected by the hand over years of experience—are one of the highlights of attending Standards, and this presentation was no exception. Attendees left Peter’s talk excited about new ways to approach their benches, and about trying the parchment over boards binding.

Review by Emily Tipps  
2014 Standards Scholarship Recipient

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**2015 Standards of Excellence  
in Hand Bookbinding**  
Stay Tuned for  
Date, Location & Details!

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# Historical Letterlocking: The Art and Secrecy of Letterwriting

A presentation by Jana Dambrogio

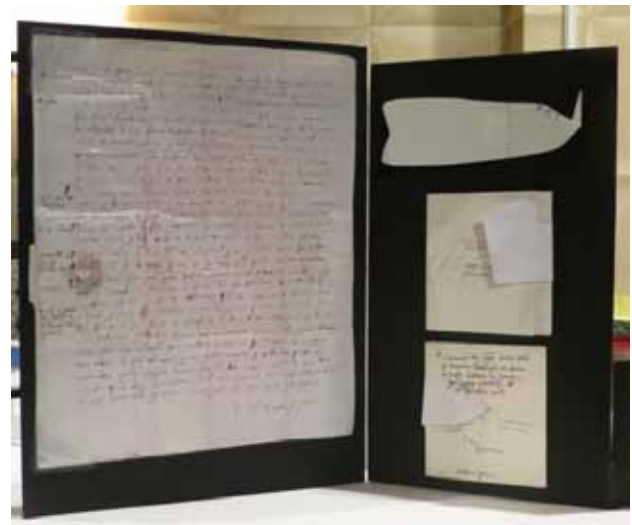
Jana Dambrogio's origination of the modern exploration in historical letterlocking techniques made for an entertaining presentation at this year's Standards Conference. I had been lucky enough to be exposed to Ms. Dambrogio's letterlocking research when I was briefly an intern at the MIT conservation lab in the summer of 2014. Her Standards presentation, which was personable and witty, began with a historical overview.

The act of folding and securing a substrate to become its own envelope, including security functions, is an ancient tradition. Her descriptions went as far back as the clay bullae, which is evident as early as 10000BCE. It involved enclosing representations of the relevant trade (e.g., your 2 sheep for my cow) in sun-baked clay to be exposed in the event of a dispute (those sheep were just sod!). She gave an overview of the most secure letter locking (which is to use part of the actual letter to lock your letter), to the least secure (which would be a letter folded and tucked with no security measures to warn of a tampered message).

Famous figures throughout history have used letter locking with varying levels of security. John Donne used five different formats of varying degrees of built-in security and Queen Elizabeth I may have used up to seven different formats (or maybe more) including the pleated letter, which was one of her most favored methods.

These techniques are important to conservation as a "witness" to particular moments in history, as snapshots of the innovations that were invented in order to circumvent any breaches in security, which may have arisen over time, to previously secure methods of transportation of classified messages. Defining the security of letterlocking can be done by focusing on a few features:

1. If the letter was locked with a piece of paper removed from the paper it was written on, and going as far as including partial lettering from the script or signature of the letter on said locking piece.



2. If the recipient must tear the letter in order to open it, making it nearly impossible to read it discretely before its final destination, or intended recipient.
3. If the paper lock weaves through all the panels of the folded letter.

These important defining points can be further enhanced by details such as a specific signet ring being used to impress a wax seal. Additionally, a few types of locked letters have the sender writing the address of the recipient across the panel and the lock (as it would be difficult to re-align the handwriting of the sender if the letter was disturbed on its route).

She had visual representations of many variations of letterlocking, two of which she gave to each member of the audience, one with a wax seal to open, and one to construct. The audience was walked through the folding of one "Russian soldier triangle letter," a tuck-and-fold technique safe for getting through war-time censors without damage to the message. The audience was also given a wax-sealed letter model containing an overview of letterlocking, which some people opened right away and some hesitated to expose, a quandary Ms. Dambrogio also admitted to encountering, but with much more valuable and original unopened communications. Her historical examples were plentiful, and while I don't have space to list them all here, there is documentation available, including videos, with just a brief internet search.

Ms. Dambrogio entertained the audience by making Iron Gall Ink, joked with the audience as she set her ambience with lit candles (used to melt the wax), and gave an overview of the tools involved in the process from embossing seals to varieties of wax available for use in many letterlocking techniques. All-in-all a great way to start the Saturday in Vegas!

Reviewed by Shannon Kerner  
2014 Standards Scholarship Recipient

## The Medieval Girdle Book: Making a Model

A presentation by Renate Mesmer

*“Langes Fädchen, faules Mädchen”*, translates roughly to *“Long Thread, Lazy Girl”* for those of us who find ourselves a tad rusty in our grade school German. Renate Mesmer shared this proverb with us at this year’s Standards of Excellence conference in Las Vegas. And while she claimed her thread may have been trimmed long, her demonstration on the construction of a medieval girdle book was anything but lazy.

History provides us with examples of girdle books being used between the 13th and 16th centuries. They provided people (often clergymen and aristocrats) with easy access to portable books that could attach to one’s person. It might be said we carry on this tradition today by faithfully attaching our electronic devices to our metaphorical hips. While the girdle book was born out of necessity, by the 15th century it was considered by many to be a most fashionable accessory. Today, hundreds of artistic representations of girdle books exist from the medieval period, however only twenty three physical versions of these books still exist in their original bindings. The key to these books is in their construction, which utilizes an extension of leather or cloth beyond the boards that forms a tapered tail, allowing for the book to be attached to a belt and secured with a knot. One important note that Renate reiterated throughout the session is that girdle books were typically not intended to be ornate and were often unadorned. They were commonly constructed roughly with the purpose of protecting the textblock during use and wear, which allows for everything from less refined cuts to rustic finishes.

I don’t think we could have had a more appropriate conclusion to this year’s medieval themed sessions, even more appropriately hosted at the Excalibur hotel. We were greeted by Renate at the beginning of the final afternoon session, in full medieval costume and accompanied by a trombone fanfare, courtesy of Jim Croft. Over the next three hours, she provided confident demonstrations peppered with witty responses to the crowd that left me feeling both educated and entertained, even if I found the Turk’s Head Knot utterly perplexing (but free bouncy ball!).

Renate also provided an extremely helpful handout as a companion to her presentation that contained instructive images and descriptions for steps not elaborated on during her talk due to obvious time constraints. These are the key steps with which she had outlined, and I will elaborate on several of them:

**(1) Textblock: endpapers, sewing, and lining (2) Sewing (3) Spine Lining (4) Endbands (5) Preparing the boards (6) Attaching the boards (7) Covering with Leather (8) The Clasp: catch, leather strap, hook (9) Turk’s Head Knot**

For her model, Renate used a textblock sewn on double raised cords, wooden boards, and a soft split calfskin. Her demonstration began with a brief overview of the preparation of a text-

block, using three sewing stations with kettle stitches at the head and tail. If sewn correctly, the shoulder should fall into a 45° angle and the spine will not need backing. After displaying the sewing technique on several sections, Renate produced a completed

textblock, which she then rounded with gentle manipulation and lined with paste, gelatin, and bias-cut strips of airplane linen between the cords. At this stage, she outfitted her textblock with primary endbands with a back bead sewn on alum tawed strips.

The preparation of the wooden boards is paramount to the overall shape of the girdle book. For this structure, Renate recommended using hardwoods such as oak and beech, cut to a thickness near 6 mm. She also stressed the importance of marking and labeling the boards so as not to misalign or confuse them during preparation. The edges of boards can be shaped and prepared in a number of different ways. Renate beveled and shaped all edges of her boards. The spine edge is shaped two ways: 1.) on the inside to fit the shape of the shoulder of the textblock, and 2.) on the outside to continue the line created by the rounded spine. The remaining edges are beveled to the center of the thickness on the inside of the boards to create a faceted look. Renate completed the boards by sanding the outer edges, taking extra care to round the corners adjacent to the spine to help with the turn-ins.

Just before the midway break for the afternoon session, Renate began drilling holes and channels to allow for the cords to be laced through and the boards to be attached. The placement of the holes and channels can be adjusted based on the number of stations and thickness of cord; however, Renate cautioned against drilling the first hole any closer to the spine than 7 mm. The goal is to run the cords from the spine over the exterior of the board, through the first hole to the interior side, and then back out to the exterior through a second drilled hole. Renate carved channels on the exterior between the spine and the first hole, and on the interior between the first and second hole. The channel should be a depth equivalent to the thickness of the cord. At this point, Renate suggested to apply gelatin to the first hole once the cord is laced through to help secure it. After running the cord through the second hole it is secured in place using a wooden peg made of soft wood. When she had the pegs in place, Renate cut them off and sanded the area until it was flush with the boards.



We returned from the mid-session break with our bellies full of cookies and coffee, our wallets lighter from the last frantic loop through the vendor room, and our eyes eager to see what Renate had planned for us next. As previously mentioned, Renate used a split calfskin, but explained that throughout history girdle books had been covered in a variety of material including leather, cloth, and parchment. It is simple but important to note that the tapered end of the cover extends from the tail of the book, and because of this a small strip of leather needs to be prepared in addition to the main piece. This small strip will serve to cover the tail edge of the cover, and should be feathered on the side pasted to the outside of the boards so as not to create a line seen through the cover. The leather for the main portion of the cover should be




cut to a length roughly 2.5 to 3 times the height of the book. The turn-ins for both pieces should be approximately 3 cm and pared down. To help with the spine turn-ins, Renate made two marks at the width of the endbands about 5 mm above the edge of the boards and cut a tapered tab out to the edge of the turn-in from these marks. This tab is used to tuck the leather behind the spine. The leather is then conservatively wetted out, pasted, allowed to rest, and repasted. Renate then carefully covered the boards, noting not to stretch the leather as it is worked down over the wood. Finally, once the boards were covered, she placed the book in a press to tie-up the cords on the spine.

Nearing the completion of her presentation, Renate went over the basics for metal clasps. Cut-outs and notches would need to be made in the wooden boards to accommodate the hook, catch and strap before it is covered. The leather strap for this step can be made from a variety of materials, but she recommended parchment sandwiched with leather. For the grand finale, Renate provided us with an introduction to the Turk's Head Knot, which provided an ornamental finish to the tapered tail of the book. Some examples she provided merely tied the leather in a knot,

but the Turk's Head Knot uses leather strips intertwined around a ball to create an intricately beautiful design. All of us in the audience were given a small ball and a strip of leather to follow along with her step-by-step demonstration, however I am convinced that a small amount of magic may be involved in its construction as well. Regardless, Renate provided a wonderful tutorial on medieval girdle books, which I think proves that an amendment is needed to another old proverb: *"There is no wisdom below the girdle"*.

Renate Mesmer is the Head of Conservation at the Folger Shakespeare Library in Washington DC. She began her training in bookbinding at the age of 16 and completed her Meister in bookbinding from the Chamber of Crafts of Palatinate in Germany.

Review by Bailey Kinsky  
2014 Standards Scholarship Recipient



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## Thanks for the Memories...

The 33rd Standards of Excellence was held at the Excalibur Hotel in Las Vegas, Nevada. On the final evening of the meeting a banquet was held. To have fun this year, we asked everyone to come dressed in medieval finery. We had lords, ladies, jesters, peasants, monks, at least one king and a hotdog joined the fun. Yes, you read right, David Lanning came dressed as a hotdog!

After a very nice buffet dinner, Mark Andersson presented Sam Ellenport the *Lifetime Achievement Award*. Sam gave a very gracious acceptance speech. Mark also presented the *Laura Young Award* to Julia Miller. Julia was unable to attend so Alicia Bailey and Ann Frellsen read Julia's acceptance speech for her.

As Standards Chair, I wish to thank Emily Martin, Peter Geraty, Jana Dambrogio and Renate Mesmer for the wonderful presentations. I'd also like to thank Chris McAfee for all the hard work he did as the local host.

Brenda Parsons  
Standards Chair



**Chris McAfee at banquet**



**Photos by Jacqueline Scott  
and Shannon Kerner**





## Settling Time for Size Baths

by Iris Nevins


How long before you intend to marble, do you need to make your carrageenan size? Ask a lot of different marblers, and expect a lot of different answers. Guess what? They are ALL correct! The main reason for this I suspect is that in my lengthy experience, the size should last a day or two at least, so the marbler who says it needs 10 hours to settle and the one who says it needs 24 hours to settle, are both right. There is quite a good range where it stays in good shape for marbling.

What, though, is the ideal settling time? Sometimes I wonder. It does have a lot to do with the weather and season, so the ideal time will not always be the same. It just breaks down faster in summer, in heat. Still, you should be able to use it for the day you intend to marble, whether you made it one hour ahead (yes, really...I will explain that next! I know it is sacrilegious to make such a terrible statement!) or 24 hours or 12 hours ahead.

So back to the one hour ahead time for making up the bath. Most marblers will tell you it doesn't work. Well, sometimes I have had to make it work. When there is a rush order, or I wake up and feel like marbling that day. I have done this many many times. In fact my first few years I did it all the time, first thing in the morning... because, being self-taught, I didn't realize you were not supposed to be able to do this! You do need to blend the powder in the blender a bit longer, to try to get out as many lumps as possible. For this situation I always use the hottest tap water, for both the blend phase (one quart) and the adding more liquid phase (another quart). After about an hour it's pretty cool. It still has some little lumps, but you can break them up with your fingers. If you don't get all of them, don't worry... they are at the bottom of the tray and won't bother the marbling, and will dissolve as you work. I like the size this way...even if lukewarm, it tends to be very viscous and holds the patterns well.

There are marblers who will insist there is only one way, and they adhere to it, and it works for them. Generally, I make my size about 12 - 16 hours ahead, just for the convenience. So I may make it around 6:00 PM to 8:00PM, and marble about 9:00AM or 10:00AM the next day. Or later if feeling lazy. It still works. I have observed that the marblers who want a longer wait time, tend to be the ones who blend with cold water, or room temperature, or blend with hot water and then add an equal amount of cold water. I like using all hot water for all of it; it seems to gel faster. I have tried it with cold water and found if the wait time is a bit short, the marbling lines can look a little grainy.

So the point of this is really to say there is not one right way, but a pretty large range. It's always fun to experiment and see what works best for you, and stick to it. Though, very contrary to most marblers' beliefs, you really can marble in an hour if you suddenly have the urge!



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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

### ***Nineteenth Century Bookbinding Techniques at The Harcourt Bindery (DVD)*** **by Samuel B. Ellenport**

Sam Ellenport, 205 School St., Belmont, MA 02478, \$20

Reviewed by Frank Lehmann



Anyone interested in bookbinding's history, its Trade practices, and new techniques to speed up their current work should watch this DVD.

Though not an instructional video, nor an beginning to end explanation

of the binding process, Ellenport instead demonstrates Trade practices that were used for speed, yet at the same time maintain high production standards. Topics include edge gilding, folding endpapers, silk endpapers, spine linings, banding, leather joints, spine inlays and dye stamping.

For the beginner, or someone just interested in learning more about how beautiful books were made in the past, the demonstrations give insight into the incredible craftsmanship that went into the book they are holding. For the more advanced binder, many of the techniques are spelled out in enough detail to be incorporated into their own work. Most of these are time saving techniques for procedures that are already familiar. I am particularly interested in trying the leather paring technique described.

Time saving is the theme that runs throughout the video. How was it that traditional trade binders were able to produce such a large output, at an economical price, yet without sacrificing the quality of work? Ellenport demonstrates how a Trade forwarder could cover six full leather bindings in an hour; how production work on several volumes at the same time lead to considerable time saving. The blocking press is shown producing a full gilt cover with one pull of the handle.

On the other hand, I also found it interesting what tradeoffs were made to keep the outward appearance of the binding, but at the same time cut time off its production. I was surprised that even full leather bindings were actually cased in work and that stuck on headbands were used.

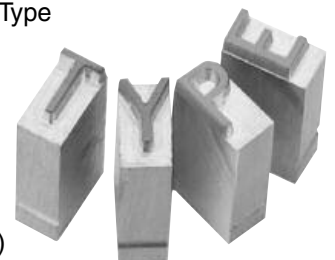
Historically, videos like this one are becoming increasingly important. As more and more Trade binderies close (Harcourt was sold to Acme Bindery which was later sold to the HF Group) the techniques used by Trade binders are being lost. Documentation like this video may soon be the only link we have with the past. It would be a great pity if knowledge of these skills was lost. It is my hope that Ellenport will expand the overviews given here into a set of videos fully detailing each step of how this work was done in the Trade. Even though the work of this level is disappearing, future generations will benefit from preserving this knowledge.

Frank Lehmann is a bookbinder/conservator in private practice. he runs Lehmann Bindery, located in Northern San Diego County, which consists of himself and two dogs - and he has no delusions who really runs the place. He can be reached via his webiste [www.lehmannbindery.com](http://www.lehmannbindery.com)

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Catherine Burkhard  
10-30-14



# MEMBERSHIP REPORT

Dear Guild of Book Workers members,

It was great to see so many of you in sunny Vegas in October. Thanks for supporting Standards 2014, and I certainly hope to see folks at Standards in Nashville, 2015.

We are continuing to work through some of the lingering on-line renewal issues on the new website. Apologies to any of you who

have experienced trouble renewing. I am always available to answer questions, send a paper renewal form, or deal with other frustrations. Just email me at [usefulblanks@gmail.com](mailto:usefulblanks@gmail.com). Cheers,

Chela Metzger

The members listed below joined between 9/1/2014 and 11/1/2014.

Name	Membership Type/Chapter	City	State/Province
Asato, Charlene	California Chapter	Mountain View	Hawaii
Barnum, George	Potomac Chapter	Washington	District of Columbia
Blinn, Carol	New England Chapter	Easthampton	New York
Burr, Amanda	Student	Buffalo	New York
Cidor, Uriel	New York Chapter	Brooklyn NY	New York
Clark, Kyle	Southeast Chapter	Tuscaloosa	Alabama
Cox, Taylor	Northwest Chapter	Tacoma	Washington
Coyne-Qudeen, Jennifer	New England Chapter & NY Chapter	Redding	Connecticut
Delgado, Judith	Regular	Los Angeles	California
Edelman, Ann	Southeast Chapter	Asheville	North Carolina
Garcia, Julie	Student	Bethesda	Maryland
Hanscom, Bill	New England Chapter & Delaware Valley Chapter	Beverly	Massachusetts
Larson, Anne	Regular	Portland	Oregon
Laughlin, Ann	California Chapter	Irvine	California
Maniatis, Leonidas	Regular	OTTAWA	New York
Marcano, Marie	Regular	Surfside	Florida
Mowinski, Melanie	New England Chapter	Cheshire	Massachusetts
OSU Libraries Center for Book Arts	Midwest Chapter	Columbus	Ohio
Prairie Center of the Arts	Midwest Chapter	Peoria	Illinois
Ray, Michelle	Regular	Tallahassee	Florida
Richey, Joseph	Midwest Chapter	Peoria	Illinois
Rives, Meda	Midwest Chapter	Normal	Illinois
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Seefahrt, Arthur	Delaware Valley Chapter	New Britain	Pennsylvania
Shuster, Tennille	Southeast Chapter	Davie	Florida
Silverberg, Robbin	Regular	Brooklyn	New York
Silvia, Hannah	California Chapter	Sherman Oaks	California
Spring, Jessica	Northwest Chapter	Tacoma	Washington
Stovall, Jim	Southeast Chapter	Decatur	Georgia
Tyler, Michael	Regular	Anaheim	California

## Effective practice – what we can learn from the music world

As a calligrapher and musician, I spend a lot of time practicing. Practice is vitally important, and often misunderstood simply as mind-numbing grunt work. But it is where we massage knowledge into our muscles, and deepen our understanding of the letters and their spaces. It is nothing less than the seed bed of our creative work.

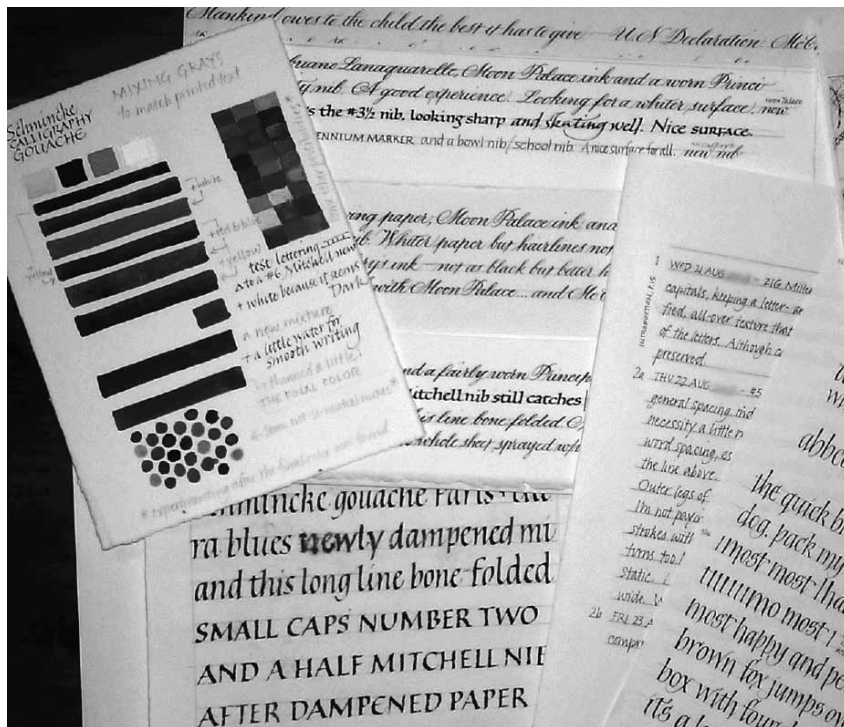
The books, the classes, the exhibits, the conferences – these rarely focus on the art of practice even though that is how we spend most of our studio time. We make layouts and mockups. We test tools and materials. We practice letter forms. We make guidelines. And then we create the piece. The actual time required to execute a finished piece is only a small portion of the total time associated with its creation.

I recently read about a study on effective practice methods that was conducted at the University of Texas at Austin and published in the *Journal of Research in Music Education*. During this two-day study, 17 piano students agreed to learn a fairly difficult three-measure passage of a Shostakovich piano concerto. The students were asked to practice this passage until they were confident that they could play it. The next day, they returned to perform the three measures 15 consecutive times each. Researchers observed each student's practice, evaluated the next-day performances for both technical accuracy and musical expression, and extrapolated relationships between practice techniques and performance outcomes.

Individual practice times ranged from under 9 minutes to nearly 57 minutes, but that had little to do with a successful outcome. The three highest ranking musicians practiced 23, 27 and 11 minutes, respectively. The number of times the passage was played ranged from 82 to 739, but the highest ranking musicians played the passage 288, 204, and 116 times, respectively. Counter-intuitively, repetition and amount of practice time were not the determining factors in achieving mastery of the music. So what determined success?

Researchers identified eight characteristics of practice which were shared by the top three musicians:

- A. Playing with hands-together early in practice.
- B. Conceptualizing and playing with inflection early on.
- C. Practicing in a mindful manner, as evidenced by silent pauses while looking at the music, singing/humming, making notes on the page, or expressing verbal “ah-ha”s.
- D. Stopping in anticipation of mistakes.
- E. Accurately locating the source of each error and correcting it.
- G. Systematically varying the tempo of each performance by logically slowing down and speeding up, as necessary.
- H. Repeating targeted passages until each error was corrected



and the passage was stabilized, as evidenced by the error's absence in subsequent trials.

How does this translate to our own practice as calligraphers? Because music is a time-based medium, not every characteristic will apply to calligraphy, and yet we can learn a lot from this study. I offer a translation from music practice to calligraphy practice below:

- A. Stringing letters together into words and phrases early in practice.
- B. Conceptualizing and implementing lettering choices such as shapes, spacing, and serifs early on; working on good paper well before the final draft.
- C. Practicing in a mindful manner, as evidenced by silent pauses while looking at the text, making notes on the page, or expressing verbal “ah-ha”s.
- D. Addressing errors immediately when they appear.
- F. Accurately locating the source of each error and correcting it.
- G. Systematically varying the tempo of individual trials to understand the correct gesture at this slope with this pen and with this writing fluid.
- H. Repeating targeted passages in context until each error was corrected, as evidenced by the error's absence in subsequent trials.

Read the entire research report online at [cml.music.utexas.edu/assets/pdf/DukeEtAl2.pdf](http://cml.music.utexas.edu/assets/pdf/DukeEtAl2.pdf).

When Pablo Casals (then age 93) was asked why he continued to practice the cello three hours a day, he replied, “I’m beginning to notice some improvement.” May we all have the same good result.

Beth Lee

# LIBRARY REPORT

## 2013 Standards of Excellence DVDs Available for Borrowing from Library

### **Traditional Bindings, Untraditional Books: Japanese Manuscript Bindings and Boxes with Eric Alstrom**

The Japanese tradition of binding departs from the Western tradition in many ways, including materials, methodology and functionality. These differences lend themselves to a fresh approach when used in modern artists' books. Traditional techniques for binding, sewing pattern variations and a wrap-around style box with bone clasps are demonstrated. Examples of using this tradition applied to modern artists' books are shown.

### **Leather Rebacking with James Reid-Cunningham**

Traditional leather rebacking techniques for both tight and hollow back books are demonstrated. Leather rebacking utilizes thinned and colored leather to repair broken joints and reattach loose boards and spines. Facing and lifting an original tight back spine, adding a new spine lining, paring, coloring and application of repair leathers are all shown. Topics of discussion include various adhesives, leather dyes, surface coatings, and tools. Reid-Cunningham also provided as his 'hand-out' a comprehensive description of the process, as well as an extensive bibliography, available at: <https://guildofbookworkers.org/content/standards-history-and-handouts>

### **Covering a Book in Full Leather, Apply Leather Hinges, and Board Lining with Don Glaister**

The full process of covering a book with goatskin – from the initial pasting out of the leather to the final tweaking of the mitered corners is demonstrated in the first half of the presentation. The second half shows applying pared leather as hinges and cover board linings (paste downs). Throughout the presentation, discussion includes Glaister's tips and techniques.

### **Variations on the Sewn Boards and Drum Leaf Bindings with Karen Hanmer**

Sewn Boards binding incorporates stiffened outer signatures sewn along with the text block which then function as a book's cover boards. Drum Leaf binding is composed of single folios, not signatures, where the sewing thread is hidden and the complexities of text imposition are eliminated. Many variations are demonstrated and models, including cutaways, are shown of both successful and less-successful examples. Discussion ranges from principles of working with materials, the importance of models, and co-opting tools from other disciplines to tips for editioning books.

Ann Frellsen, Guild Librarian

## Increase in Loan Fee for Borrowing from Library

Due to rising costs of postage and shipping insurance rates, and the need to replace materials (especially the DVDs), the Library needs to raise the fees for borrowing from the collection. There will be a \$1.00 increase in the rate for the shipping and handling fee for borrowing a DVD presentation. The Library is also going to implement a borrowing fee for the printed books and journals in the collection, which had been free until now. Many of the Library's print materials are no longer published, so I need to fully insure the package. Also, replacing items can be very expensive, if not nearly impossible.

New rates, effective immediately:

Borrowing fee per DVD = \$6.00

Borrowing fee for each of the CBBAG Study Courses = \$25.00

Borrowing fee per book or journal = \$6.00

Please contact me if you have concerns, questions, or suggestions.

Ann Frellsen, Guild Librarian

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## Great DVD Finds at the GBW Library –

The GBW Library offers new members and old a comprehensive selection of books, journals, and DVDs about bookbinding, design, decoration, paper making, calligraphy, printing, and conservation. The printed collection includes technical manuals, exhibition catalogs, and histories of binding styles and techniques. The DVD collection is a wealth of fascinating video recordings from annual GBW Standards of Excellence conferences since 1984. These videos present "how-to" demonstrations taught by veteran practitioners of a rich and diverse range of topics. A number of non-seminar DVDs are also available.

Beginning bookbinders, and even those at the intermediate level, should check out in particular the home study course that the Canadian Bookbinders and Book Artists Guild has produced and made available. This series includes Basic Hand Bookbinding I, II, and III, as well as courses on Restoration and Repair, Finishing and Leather. Betsy Palmer Eldridge is this series' knowledgeable and engaging teacher who guides viewers through each process, explaining both how things should be done and why. From hooked endpapers to hand-sewn headbands, from the fibre structure of animal skins to the intricacies of applying leather inlays, Eldridge provides clear and succinct visual accounts of these important subjects and procedures. In addition, each set of DVDs includes an instruction manual with detailed step-by-step explanations of each book project, along with helpful hand-drawn illustrations (courtesy of Alison Valance), bibliographies and supplies lists. With DVDs and instruction manual in hand, one can acquire invaluable knowledge and hone one's skills in the basics of bookbinding – without ever leaving the studio! I have just completed the entire series and wish there were more; they are truly worth the time and effort, and I recommend them to you.

Robert Bardin  
New York Chapter



# NEGBW Mini-Conference: Exploring the Tip of Maine

In mid-September, a “mini-Standards” of sorts was held in downeast Maine where Katie MacGregor and Nancy Leavitt offered half-day workshops to participants. Like Standards, there were tours, talks and opportunities to socialize. Unlike Standards, there were only twenty of us gathered together at the Cobscook Community Learning Center in Trescott, Maine, an idyllic setting where the Northern Lights and Milky Way enter tained at night.



**A view along the coast of Cutler, Maine. Photo by MP Bogan**



**Bernie Vinzani in the Book Arts Studio at the University of Maine-Machias. Photo by Eric Drzewianowski**

tion – how they choose the text, design, illustrate and print their collective endeavor. After the tour, some visited the art gallery where several of Katie’s pulp paintings and drawings were on view, and explored the town of Machias’ local galleries and antique stores.

The weekend started on a beautiful bright Friday afternoon with a tour of the Book Arts Studio at University of Maine-Machias with Bernie Vinzani, Associate Professor of Art and Director of the Art Gallery and Book Arts Studio. The studio consists of the department’s letterpress and papermaking facilities, and its own gallery for books. Each year, Bernie’s students work on individual projects as well as a collectively-produced book. He described their process from concept to execu-

On Friday evening, before a dinner catered by the Downeast Sisters, we were welcomed to CCLC and its newly-built Heartwood Lodge by Alan Furth, Director and one of the founders of the Center. CCLC’s purpose is to provide educational opportunity and foster community, and it offers alternative educational programming for members of the community, local high school students and others. We were “others”, but we all felt immediately at home.



**Gray Parrot’s binding on “Skulls” from the Gehenna Press. Photo by Eric Drzewianowski**

The main events of the evening were presentations by Walter Tisdale and Gray Parrot. Walter Tisdale, book artist and printer, has been making books by hand using traditional letterpress and relief printing processes for many years. A true collaborator, Walter’s “principle of three” guides his creative process: the alliance between the writer, papermaker and artist/printer leads to a more fully realized understanding and manifestation of text than otherwise possible. In his informal talk, Walter described that setting type brings him closer to the text, and he believes that physicality enhances the intellectual experience. He studied book arts with Walter Hamady (Perishable Press) at the University of Wisconsin-Madison, and brought three tables-worth of examples of brilliantly conceived and designed fine press books of his own making, as well of those of Hamady, Harry Duncan (Cummington Press), Barb Tetenbaum, Pati Scobey, Jim Lee and others.

Gray Parrot, bookbinder, followed with a written presentation in which he described his life-long passion for books that began first as a collector and student worker in Harvard’s Houghton Library, where the shine and glow of 18th century gold-tooled spines in soft library light captured his imagination, through his apprenticeship with Arno Werner, and studies at the Centro del bel libro Ascona. Gray is a master of hand-edition fine binding, and



combines traditional techniques of gold tooling and leather with contemporary marbled and paste papers in his exquisite bindings. The gold-tooled spines and covers of his creations shine and glow like those that inspired him so many years ago. In keeping with his legendary generosity, Gray brought more than thirty examples of the bindings he designed and executed during his long career, including those bound for Leonard Baskin's Gehenna Press, Dard Hunter's Mountain Houses Press, Alan Robinson's Cheloniidae Press, Henry Morris' Bird & Bull Press, and more recently, Peter Bogardus' Khelcom Press. He spoke about the books, describing the challenges that each presented and the problem-solving and techniques he developed to answer those challenges and create his beautiful bindings.

On Saturday, participants split into two groups for the day's sessions. Katie MacGregor's papermaking studio is nestled in the woods of Whiting, across the path from her home. Sitting at a table and surrounded by her handmade papers, she talked about her career as an artist and paper-maker, and how her interest in the interaction between color and cellulose led to her two-year internship at Twinrocker Press. She talked about the science and artistry of papermaking, the recipes and materials required to make papers for conservators, printers and artists, and how changes in supplies affect process. Cotton production, for instance, has moved to Ecuador and Indonesia, and pigments can be difficult to procure because they are being used in mass quantities by the automobile industry. Katie showed examples of some papers where a watermark became an overall design element. Talk was followed by a tour of the studio's first floor where the paper is made, and we all had the opportunity to make several sheets of paper. A special watermark was added to one of the moulds to celebrate the weekend's event. There's nothing like trying one's hand at a craft to sharpen the appreciation for the artistry and skill of an artisan such as Katie.



**Katie MacGregor in her studio. Photo by MP Bogan**

Nancy Leavitt's workshop was held in one of the new light-filled art studios at CCLC. She talked about her beginnings as a calligrapher. Her introduction through *Seventeen* magazine's directive to "cut the tip off a marker and try lettering", eventually led to study with Peter Halliday and to her life as a book artist. Nancy makes on-of-a-kind books, choosing topics of interest to her. Like Katie, Nancy's background in science and art inform her work. Making books is to some degree "an engineering project" for her. As an artist, she understands that each element

continued next page

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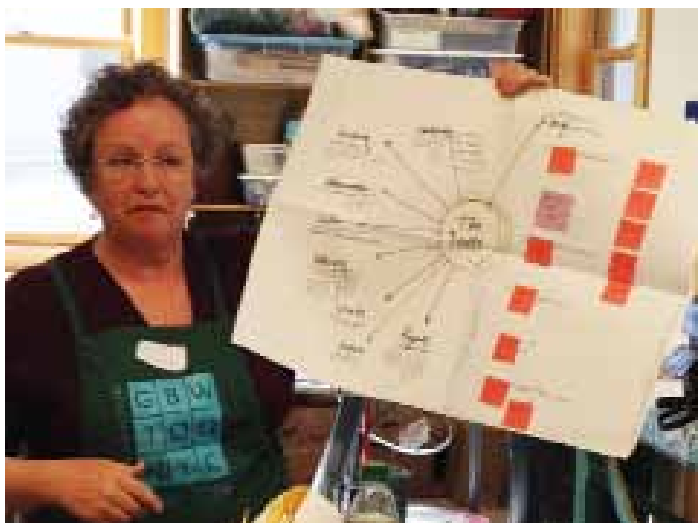
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**Nancy Leavitt discussing her design process.  
Photo by MP Bogan**

of a book must support the others, and a schematic helps her to simultaneously develop the binding, illumination, color, lettering, scale, paper and layout for each project. Nancy experiments with materials, and encouraged us to do the same in the workshop, where we mixed gouache and watercolors with glaires – one made from egg whites and one from yolks – made thick pastes and thin washes of color, and painted and lettered on a range of papers to test possibilities and compare results. Nancy described how she (legally) procures feathers from non-singing water fowl to make quill pens, and before our eyes, she transformed a feather for each of us to take as a writing tool and remembrance of her class.



**Participants experimenting with media and papers in Nancy Leavitt's class.  
Photo by MPBogan**

Several themes seemed to run through the talks and workshops. Each presenter expressed concern about the ever-changing and unpredictable supply chain where the future availability of Nigerian goatskins, high-quality cotton, or pigment and paints, is questionable and uncertain. They spoke of the time required for an idea to develop and be tested, and for a project to come to fruition. All of the artists make a dummy and keep samples and detailed work notes of every project. Each expressed a deep and abiding appreciation for his or her teachers, and a commitment to pass on knowledge to others.



**Climbing over the seaweed-covered rocks to look for petroglyphs. Photo by Susi Barbarossa**

If the day weren't full enough, we were treated to a delicious dinner of blueberry chicken, and a presentation by David Yarborough, Professor of Horticulture and Blueberry Specialist at the University of Maine, about the history, propagation, industry and importance of the lowbush wild blueberry, a fruit grown almost exclusively in Maine and the maritime provinces of Canada. Though tired at the end of a long day, David answered the many questions that his talk generated.

Sunday morning was filled with talk about the previous day's classes and the Northern Lights which some managed to see on the horizon. In no time, and in synch with the area's 15' tides, we were off on an adventure with Bernie to see petroglyphs carved into rocks along the water's edge of Machias Bay. The local Passamaquoddy tribe's preservation efforts to survey and save the petroglyphs and other sacred sites of the native peoples who lived in the area 3000-600 years ago, is an important cause with which Bernie is involved. With his help, we were able to see the images of animals, a cross, a masted galleon and a man with a triangle-shaped head, pecked into the rocks so many lifetimes ago.

It's fair to say that our short immersive weekend in Maine was very full, and much like the state's official fruit, the wild blueberry – small, jam-packed with nourishment and intense flavor, and good for us! Our downeast weekend was complete and we were on our way home, heading upwind, refreshed and inspired...

MP Bogan



**Heading home. Photo by Susi Barbarossa**



## The Seventh Helen Warren DeGolyer Triennial Competition for American Bookbinding at Bridwell Library, Perkins School of Theology, Southern Methodist University

Binders are invited to submit a design for Bernard C. Middleton's  
*The Restoration of Leather Bindings*  
and a completed binding as an example of techniques proposed.  
The deadline for submission is January 31, 2015.

For guidelines please call 214-768-3483 or visit  
<https://www.smu.edu/Bridwell/About/DegolyerBookbindingCompetition/SubmissionGuidelines>



## Midwest Chapter Scholarship Student Attends Standards

The Midwest Chapter was able to offer an expanded scholarship for a student member to attend Standards this year. The lucky winner Lauren Colcote came to bookbinding through conservation. After majoring in chemistry at Carleton College she attended the conservation program at Buffalo State College where she decided to specialize in book conservation. After completing internships at the Boston Athenaeum, Iowa State University, and the University of Michigan library, she decided that a better base in bookbinding would help her with her conservation work. She has taken workshops about different bookbinding techniques and learned about historic models with bookbinder and book conservator Julia Miller before starting at the North Bennet Street School in the fall of 2013.



## The University of Iowa Conservation Lab Celebrated its 30th Anniversary

Founded in 1984 by Conservator Bill Anthony, 2014 marks the 30th year of the University of Iowa Libraries Conservation Lab. Anthony established a conservation program to address the physical needs of the collections, from stabilization and simple repairs, to complex rebinding projects. In 1987 the Lab merged with the newly formed Preservation Department to provide treatment to circulating and non-circulating materials in all the University Libraries. Anthony understood the importance of teaching and training. With funding from the Mellon Foundation, he created conservation apprenticeships that mirrored his traditional training as a bookbinder. Today that teaching continues with preservation and conservation classes, mentorships, and student positions in the Conservation Lab. In partnership with the University of Iowa Center for the Book, students involved in bookbinding, papermaking and printing can further their study of the book through conservation treatment. During 2014 the Preservation & Conservation Department hosted a series of events celebrating thirty years of collection care.

## PLAINLY SPOKEN



The Midwest Guild of Bookworkers traveling exhibition was on display from August 14, to November 30, 2014, in the University of Iowa Libraries Special Collections. Special Collections is located on the 3rd floor of the Main Library.

In 1998, Julia Miller began the monumental task of sifting through notes and observations made during her 30 year career as an archivist and book conservator. After 8 years of additional research, she began to write. The publication that resulted, *Books Will Speak Plain*, (The Legacy Press 2010) is 500-page handbook aimed at conservators, collectors, librarians, and book lovers, for the identification and description of book structures and styles.

The Midwest Chapter of the Guild of Book Workers is delighted to showcase Miller's book in this theme-based exhibit. Bookbinders from across the country acquired the text in folded sheets and, months later, presented them to a jury of three as a completed book. This exhibit includes a range of binding ideas: models that replicate books from an historical period; cut-aways that visually reveal their hidden structure; design bindings that interpret a concept from the text; and artists' bindings that play with structures and materials to create something new.

The exhibit will continue at the Minnesota Center for Book Arts, Minneapolis, MN from February 6, to April 26, 2015.



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## Benefit Auction and *Plainly Spoken* Closing Reception

November 13th: Two events marked the closing of the UI Libraries Conservation Lab's 30th anniversary celebration: a reception for the Midwest Guild of Bookworkers Exhibit *Plainly Spoken*, and an auction of fine bindings, to benefit the William Anthony Conservation Fund.

The on-line Auction featured 10 fine bindings from "alumni" and friends of the Conservation Lab, including Mark Esser, Pamela Spitzmueller, Gary Frost, Penny McKean, Anna Embree, Julie

Leonard, Emily Martin, William Minter, Lawrence Yerkes, Bill Voss, Caitlin Moore, and a handmade tool set from Shanna Leino. All proceeds benefit the William Anthony Conservation Fund, which supports ongoing conservation activities and special projects. Gifts to the William Anthony Conservation Fund help support ongoing conservation activities and special projects and to the Friends of the Libraries help fund non-budgeted priorities that help strengthen the libraries' resources and services for students and faculty. [www.givetoioiowa.org/libraries](http://www.givetoioiowa.org/libraries)



**Sample bindings from "alumni" and friends of the Conservation Lab  
Photos by Barry Phipps**

## CHAPTER HAPPENINGS

### ALL-CHAPTERS MEETING:

• Nine of the 10 GBW Chapters met together on October 8 while in Las Vegas, NV prior to the Standards Seminar. Many ideas as well as problems shared.

### DELAWARE VALLEY:

• **Workshops Held:** on Ethiopian Bookbinding in October with Bill Hanscom, and another one held in November on box making with Val Kremser.

• **Another Collaborative Project is Underway.** The 40 members involved are making atlases with an edition of 42 maps. A party last September had an exchange of maps which will be boxed or bound. Finished projects to be on display at Athenaeum of Philadelphia in April, 2015

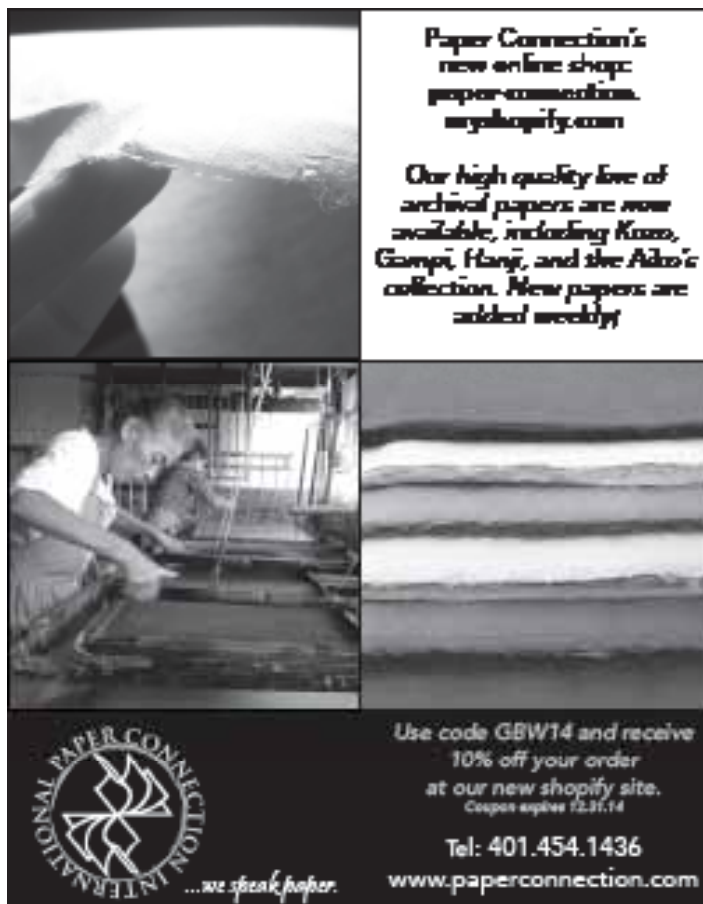
### NEW ENGLAND:

• **Bookbinding Yard Sale** held last month in Somerville, MA.  
• **Current Exhibition through December 12, 2014:** *Geographies: New England Book Work.* at University of Vermont.

### ROCKY MOUNTAIN:

• Held great workshop with Jim Croft in October.  
• Assisted in hosting the Standards Seminar in Las Vegas, NV, which they felt was a success for Host Chris McAfee and Standard Seminar Chairman Brenda Parsons – thanks to their volunteers and all attendees.

Catherine Burkhard  
10-30-14



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## NOTICE CONCERNING 2015 ELECTION

The Board of Directors has set a new schedule  
for its election process.

Nominations may be submitted after

**December 1, 2014**

to

Nominating Committee Chairman

Katie Smith

>katie.smith@ldschurch.org< or at 801.240-6983

Nominations will close on **March 1, 2015**

Offices up for election are:

Secretary

Treasurer

Membership Standing Committee Chairman

Journal Standing Committee Chairman

Library Standing Committee Chairman

These positions are members of the Guild's  
Board of Directors.

*See Article II, Guild Bylaws*

For General Job Description for  
Secretary or Treasurer:

*See Article IV, Section 6 or 7*

About Standing Committees:

*See Article III, Section 1, 1st Paragraph*

Detailed Job Descriptions will be Posted  
at a Later Date.

*Bylaws may be found on the Guild Web site:*

><http://guildofbookworkers.org/sites/guildofbookworkers.org/files/board/Bylaws.pdf><

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

**Items for Publications should be sent to:**

Cindy Haller • [newsletter@guildofbookworkers.org](mailto:newsletter@guildofbookworkers.org)

**Deadline Dates for Newsletter Publications**

January 5 for February 2015 issue  
March 1 for April 2015 issue  
May 1 for June 2015 issue  
July 1 for August 2015 issue  
September 1 for October 2015 issue  
November 1 for December 2015 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 2015 issue  
February 25 for April 2015  
April 25 for June 2015 issue  
June 25 for August 2015 issue  
August 25 for October 2015 issue

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The Guild of Book Workers is a national organization, with Chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast representing the hand book crafts. Membership is open to all interested persons. Annual membership includes the Journal and the Newsletter. An online Membership Directory is available to members. Supply Lists and Study Opportunities are available on the website (below).

For information and application for membership, write to the Membership Chairman, Guild of Book Workers, 521 Fifth Avenue, New York 10175-0038 or you may apply for membership online (payable by credit card) at [membership@guildofbookworkers.org](mailto:membership@guildofbookworkers.org)

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