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**ON THE COVER:** Jim Croft demonstrates pegging the cover at the *Old Ways of Making Books from Raw Materials* workshop. See related article on page 7.

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## CHAPTER HAPPENINGS: Southeast Chapter



Photo by Allison Milham

### Small Structures, Printed Layers Workshop at Florida State University

By Allison Milham

The Southeast Chapter offered a two-day workshop on November 1st and 2nd taught by book artist, Sarah McDermott. Small Structures, Printed Layers, was held at Small Craft Advisory Press at Florida State University in Tallahassee and was attended by 8 participants. The class combined bookbinding and letterpress printing. Participants were encouraged to exercise both their spontaneous and structured sides in their approach to the new techniques. On the first day, students experimented with various methods of creating layered imagery- using pressure printing and monoprint techniques on Small Craft's Vandercook presses. On the second day, Sarah demonstrated how image and structure can combine in unanticipated ways as students integrated printed sheets into several small book structures. Sarah taught a modified double pamphlet, with covers similar to Hedi Kyle's 'non-adhesive covers' and perfect binding. Participants left with samples of each structure and several patterned sheets from the letterpress experiments to use on future projects. Thanks to Sarah and everyone who drove down to Tallahassee. It was a great weekend!

Allison Milham  
SE Chapter Chair

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## CALENDAR OF EVENTS

### CALL FOR ENTRIES

**By March 28, 2015:** *Entries for HELLO HEDI*, a juried exhibition of book art inspired by Hedi Kyle and her unique book and paper structures.

23 Sandy Gallery, Portland, OR.

><http://bit.ly/1y25sFH><

**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><

**By August 15, 2015:** *Entries for "Blood Quantum"*, juried exhibition of book art about our ancestry, history and personal cultural narrative real or imagined.

23 Sandy Gallery, Portland, OR.

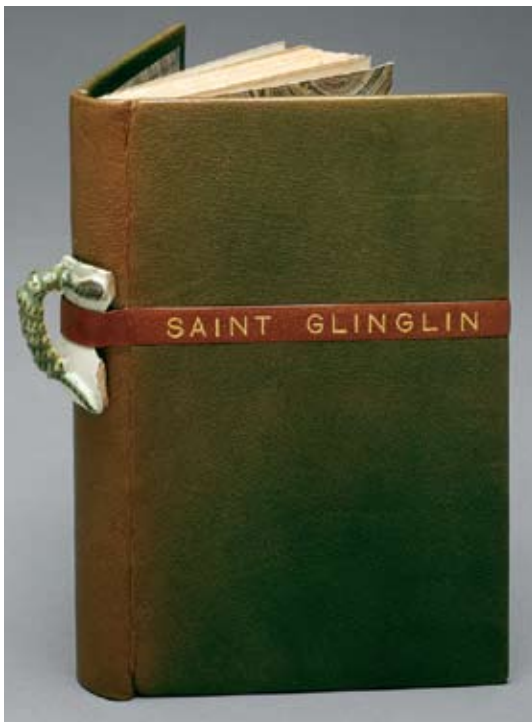
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### EXHIBITIONS

**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.designerbookbinders.org.uk/competitions/dbibc/2013/international\\_competition2.html](http://www.designerbookbinders.org.uk/competitions/dbibc/2013/international_competition2.html)<

**January 20 through March 23, 2015:** *Decidedly Surreal: The Bindings of Mary Louise Reynolds*, on Monday through Friday during library hours only at The Art Institute of Chicago, Ryerson & Burnham Libraries. >[www.artic.edu/exhibition/decidedly-surreal-bindings-mary-louise-reynolds](http://www.artic.edu/exhibition/decidedly-surreal-bindings-mary-louise-reynolds)<

**February 9 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



Bindings by Mary Reynolds from the exhibit *Decidedly Surreal: The Bindings of Mary Louise Reynolds*. (Left) Raymond Queneau. *Saint Glinglin*, 1949. Paris, Gallimard. (Right) Alfred Jarry's *Ubu Roi: Drame en cinq actes* (*King Ubu: Play in Five Acts*), 1921. Paris, Librairie Charpentier et Fasquelle. Mary Reynolds Collection, Ryerson & Burnham Libraries, The Art Institute of Chicago





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**Mar 15-20:** Binding Books – Traditions and More with Judith Beers

**Mar 20-22:** Unfailing Uncial – with Michael Hughey

**February 7-8, 2015: Workshop with Karen Hammer** 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)<

**March 7-8, 2015: Paper Weaving with Helen Hiebert**, sponsored by the Rocky Mountain Chapter. For information ><http://rmcgbw.blogspot.com/><

**May 1-3, 2015: Workshop on Vellum Binding with Peter Geraty**, at The Windowpane Press Studio, Seattle, WA., sponsored by Northwest Chapter.  
>[inkdart@gmail.com](mailto:inkdart@gmail.com)<

**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 14-17, 2015: Seminar of Standards of Excellence in Hand Bookbinding**, Cleveland, OH, at Wyndham Cleveland in Playhouse Square.  
>[www.guildofbookworkers.org](http://www.guildofbookworkers.org)<

Catherine Burkhard

1-5-15



# Two Weeks at Old Way *A Wonderful Experience*

By Kim Hetherington

*I am a novice bookbinder from Colorado. I enjoy learning as much as I can about the craft, and take classes whenever the opportunity presents itself. This article is about my personal experience at Jim Croft's "Old Ways of Making Books from Raw Materials" workshop in Northern Idaho.*

Jim Croft is an experienced bookbinder living off the grid in Northern Idaho. A self-trained expert on Gothic bookbinding, Jim often gives various workshops on this historical craft. This past summer I attended a two week workshop on his homestead titled, "Old Ways of Making Books from Raw Materials". I was thrilled to get into the workshop, which was open to only eight students. I am fairly new to bookbinding and had just a fragment of what to expect, but I was certain this was going to be the experience of a lifetime.

Northern Idaho is an undulating countryside covered with majestic pines. Jim and his partner Melody live in an expansive tree covered development called, "Pokey Creek". Twists and turns along dirt roads will bring one to a small hand painted sign reading, "Croft's Oldway," showing the way in. Their home is lovingly pieced together with wood logs, sheets of plywood, and corrugated metal. The exterior is rough, rustic, and eclectic. The inside is warm, beautiful and cozy. While the home is open for students to eat breakfast, meet, and take breaks, students stay in one the several shelters on the property. I was put in the bunkhouse along with 4 other students. Others stayed in a canvas yurt, a tree house, and a small hut.

I first met Jim in front of his home speaking with students who arrived earlier. He is near the age when most people start to think about retiring, but he exudes the energy of a twenty-something year old. He is warm, friendly, and very affable. Jim showed me around the homestead and I spent the rest of



**Jim Croft spinning flax.**  
**Photos by Kim Hetherington**

the day getting settled in, meeting other students, and wandering the property. It is apparent that Jim is a person who sees the value and use in almost everything. The property has stacks and stacks of wood, along with vehicles, tires, and other odds and ends. In amongst this are the enclosed gardens. The gardens are a magical place, where much of the food we ate was grown. There is also an outdoor kitchen with a wood burning stove. Two outhouses served for our toilet needs, and a shower (fed by a cistern on the roof) was in the main house. For someone who lives on the grid, and with indoor plumbing, this was like stepping back into another time and place.

In "Old Ways of Making Books from Raw Materials" Jim teaches students how to handcraft every part of a book as was done in historical times. I found myself among more experienced binders and was

a bit nervous about how I would fare. I decided that whatever may be, I should go for simple, as this would be my first Gothic binding. I learned that Jim Croft teaches like no other teacher I have ever had. He is absolutely passionate about bookbinding and has the chaotic ability to have eight students working simultaneously on eight different projects. Flexibility, stamina, and strength are helpful to making the most of one's time in class. A good sense of humor doesn't hurt either.

On the first day, the project was handmade bone folders and other bone tools. Jim had cooked elk and deer bones to a hardness that could be worked on without splintering or breaking. He had also split the bones into smaller, workable pieces. Jim demonstrated how to carve a rough piece of bone into a beautiful, elegant folder. The bone is first held and examined to help visualize the shape and use of the tool. Then a rough outline of the tool is drawn directly on the bone in pencil. Using a sharp hand ax, the tool is roughly hewn

from the bone. The bone is then further shaped with a rasp, taking care to watch one's knuckles. Once the bone has been whittled down to its chosen shape, the shape is further refined and smoothed by files. Working with file grades, from rough to fine, the bone is brought down to its final size and shape. All deep scratches and marks need to be removed before moving onto the next step, or they will become a permanent part of the tool. Then the tool maker moves onto sandpaper and works the bone folder over, moving from a rough to fine grit, taking care to smooth the bone each time. The final sandpaper should polish the tool to a glossy sheen. Most students had their bone tools to their final shape in a couple of days. I was very nervous about working with the tools but found that I could handle the ax, and the other tools, well enough to make a small bone folder. That success gave me confidence to make additional bone tools.

The second day, Jim introduced awl making. The process was remarkably similar to bone folders. A piece of wood was selected, a shape for the handle chosen, and then a rough outline drawn directly onto the wood. If needed, the wood was sawed to the appropriate size, and a chisel was used to carve out a rough shape. Then a rasp, files, and sandpaper was used to smooth out the handle to its final size, shape, and smoothness. Sticking to my goal to remain simple, once my piece was chiseled out of wood I just sanded it down to a smoothness that wouldn't cause splinters. Jim would later show us how to drill the hole for the needles and put them in.

Third day was spinning flax and papermaking. Jim brought out some processed, or heckled, flax for the students to practice spinning. I believe we started with spinning because it is a difficult skill to learn, much less master, and time was needed on our side. Jim showed the class handmade drop spindles, discussed how they were made, and then demonstrated how to spin the flax fibers. It is definitely a skill that takes patience, time, and practice. I discovered that while I had time and opportunity for practice, I did not have the patience. I roughly, and poorly, spun about two yards of flax. My thread resembled tiny worn shoelaces that, most likely, wouldn't even have kept shoe properly tied. Although my experience was definitely worthy, I decided that I would not trust my thread on my soon to be made book.

Papermaking turned out to be a very time and labor intensive activity. As with the spinning, the first demonstration started in the middle of the process, pulling paper from a slurry of fiber pulp and water. All eight students decided on creating a thick book, with many pages, and papermaking was to continue for the next five

days. Jim had prepared enough slurry to pull a moderate amount of sheets, just enough for everyone to make a thin book, so the process was started again, this time from the beating stage. Fibers used in this process were cotton from a futon mattress, hemp, denim jeans, and a small amount of abaca. The class made a variety of papers by using straight fiber from one source to mixing all four. Paper color ranged from rustic beige to grey to blue. The process required stamina, strength, and a good back. Unfortunately, I was lacking in all three to some degree. Fortunately, another student was always available to help. Students were able to take the papermaking process from beating fibers to sizing and burnishing.

It was on the third or fourth day that a bit of disarray, for me, seeped in. Not everyone could work on papermaking, so other students returned to either tool making or spinning. Papermaking was at the back of Jim's home and other work was done in the workshop area at the front of the home. I learned not to spend too much time in one area, but to take breaks and walk around. This helped me stay involved in the various activities. Jim doesn't dictate what students spend their time on, but teaches how and then lets them have their hand at it. I was inexperienced enough that this wreaked havoc on me for a few days. I found an even keel by the end of the week by moving about, asking questions, and offering my help in whatever activity was going on at the moment.

During the first week, the class was eventually shown the full process of preparing flax for spinning. This was one of my favorite activities. The dried flax is beaten to break the hard outer fiber, straw, of the plant. It is then put through the process of scotching, knocking straw from the silky inner fibers. Finally the flax is pulled through combs in a step called heckling. Flax is absolutely gorgeous. It is a lustrous golden, silky fiber. Now I know why some hair is described as flaxen, it looked just like a lock of beautiful blonde hair. I even saved a small portion of unspun flax.

In amongst all of these activities, Jim brought out a deer skin prepped for making parchment. It was stretched and dampened so that it could be scraped down to create translucent parchment. I tried my hand at it, but felt overwhelmed and decided that my book did not need parchment to be complete. By the end of the week I was making a schedule for myself so that I could make sure I was completing the projects that needed to be done to finish my book.

In the Old Ways workshop, time off is not officially set into the schedule. You are allowed to take time off as you need, but the first week flows right into the second. When it says 14



**Jim had cooked elk and deer bones to a hardness that could be worked on without splintering or breaking**





**Jim pulling paper and splitting wood for the cover.**

day workshop, it is a full 14 days. I would usually break for the day in late afternoon, but many of the other students would continue working until dark. The second week started with finishing the paper and beginning wood covers. I believe Jim could look at a tree and tell you if it would make a good book cover or not. He showed us how to split wood from logs to determine grain and whether the piece would be useful as a cover. Students were then given the opportunity to split wood. As usual, my fear of incompetence rose right to the surface. Pushing down the fear, I found I was able to work on a cedar log and split two small and reasonably straight book covers. It was incredibly satisfactory. I chose not to use these covers for my final book. Jim brought out boxes of split wood from which we could take for our book. Splitting wood is the easiest part of making covers. Once split, the wood cover requires other refinements that take time and some skill.

Before the final work began on the covers, a count of the paper was done on the eighth day. Total was 505 sheets. The paper, considered community property, was split among all eight students and Jim. Everyone received more than 50 sheets for their book. I decided that I might want to make another book with my 50 plus sheets and selected the best 30 for my first Gothic binding. I spent some time burnishing papers before assembling the book block. My block was sewn, in a traditional sewing frame, with five double cords. The second week was turning out to be less chaotic than the first, but just as busy.

The better part of this second week was filled with the wood covers. Holes needed to be hand drilled as the cords from the book block would be woven in to secure the cover. The inside edges of the book hinge needed to be beveled for a good fit. Several fittings were necessary for me as I was not shaping the edge to the proper angle. It required working with a wood plane, files, and sandpaper. It was sometimes slow and tedious work, but there is a satisfaction when the covers finally do close around the book and you are ready to move on to the next step.

During the workshop, Jim shared many of the beautiful books he was working on and had finished. Students were allowed to examine the books as needed. They were often used as examples for the many demonstrations Jim gave, such as that for brass clasps. Each book had a different brass clasp and hinge. On the twelfth day of the workshop, Jim taught making brass catch plates and hinges from scrap brass sheets. Students learned to cut, file rough edges, turn hinges, and make hinge pins. Almost all the students took this time to create a decorative hinge. I was the one who didn't. Staying true to my "keep it simple" plan, I cut a straight hinge clasp for my book. I discovered that good hand strength was needed to wrap the brass metal around the pins. Once again, I needed help from another student. The clasps were attached to the cover with escutcheon pins. To cover my amateurish work on the clasps, I pounded the entire surface of my clasps with

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the round end of a ball peen hammer. It gave it a very nice mottled surface, and it all looked very deliberate.

The next two days were almost taken fully with the brass clasps, but before a cover could be attached the spine needed to be reinforced. Linen, cut on the diagonal grain for extra strength, was attached with wheat starch paste and was left to dry until the next day, our last.

On the morning of the fourteenth and final day, I did not have a complete book. I was close but not finished and a slight panic began to rise. Jim demonstrated that morning how to attach the cover to the book block. Cords were woven, with wheat starch paste, into the drilled holes of the cover. Once the cover was properly fit and secured, hand split wooden pegs were carefully hammered in to each of the corded holes. The pegs and extra cord were then cut flush, front and back, with the wood cover. Once dry, the cut end of the pegs could be filed down.

The class was able to purchase a traditionally tanned buckskin. It was split 9 ways and the pieces were randomly distributed (close your eyes and pick a piece). The afternoon of the last day was spent paring the leather in preparation for finishing the cover of the book. I decided to simply take my entire piece of buckskin and wrap the spine and as much of the cover as possible. It was evening before I was able to work on attaching the buckskin. All of the students were working late, under solar powered lights in the workshop. With Jim's help I was able to get the spine wrapped and the book was nearly complete. Since I was leaving very early in the morning, I thought I should pack the book with the wet buckskin in the car. I tried to secure it so that it would dry flat. That was a big mistake, it did not dry flat. It warped terribly. I should have left the book in the press in the workshop until morning. Too late to do anything at the moment, I drove until I reached an open hardware store and purchase two small pieces of plywood and a clamp. Wrapping the book in an old t-shirt I put it between the pieces of plywood and clamped it as tightly as I dared. I stopped every so often to check the book, work over the leather, and tighten the clamp

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#### **Kim Hetherington's final book.**

as needed. To my relief, the warping had been completely straightened by that evening. The book was 99% finished and I couldn't be more pleased with it. It is, without a doubt, one of my most treasured books.

Jim and Melody are warm, welcoming hosts who are happy to share their home to students every summer. Delicious food is served at every meal. Days were warm, often hot. At night the temperature dropped to a very comfortable coolness. Melody was great at giving all the information I needed to be prepared, and I was lacking nothing while there. I was thrilled with the whole experience, a memory worth keeping.

The Old Ways workshop is an intense two week experience on historical Gothic bookbinding. It is quite suitable for a novice as well as an experienced bookbinder. One should go in with the expectation of an adventure, a willingness to go with the flow, a bit of stamina and strength to get through the more strenuous projects, and the confidence that this will be a once in a lifetime experience. To find more information on Jim Croft's workshop, visit the website: [HYPERLINK "http://www.traditionalhand.com"](http://www.traditionalhand.com) [www.traditionalhand.com](http://www.traditionalhand.com) (click on the sign to enter the site), or call Jim or Melody at (208) 245-3043.



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# Fusion Calligraphy

By Beth Lee

When I began learning calligraphy in the 1980s, only a few calligraphy books were available – at least in my part of the world. These included *Pen Lettering* by Ann Camp, *More Than Fine Writing* by Heather Child, and *The Calligrapher's Handbook*. I didn't realize until later that these books featured calligraphy in the English tradition only.

When I first read Friedrich Neugebauer's book, *The Mystic Art of Written Forms*, I was amazed to discover such different letter forms and ideas. As more work began to be translated into English, I discovered German/Austrian traditions through the work of Hans-Joachim Burgert, Werner Schneider, Karlgeorg Hoefer, Hermann Zapf, Friedrich Poppl, and more. It wasn't until art school that I began to understand why these strains of calligraphic traditions were so different. A simplistic explanation is that modern English calligraphy grew out of the Arts & Crafts Movement, while German calligraphy was influenced by interrelated art/design movements which include Constructivism, Futurism, Cubism, and German Art Nouveau. Ewan Clayton unpacks it beautifully in his book, *The Golden Thread: The Story of Writing*.

While it used to be that one could often identify whom a calligrapher had studied under (the calligrapher's "inklines"?) by telltale letter shapes and layouts, the global village has stirred the pot to such a degree that the pedigrees are blurring. Like

fusion cuisine, it's exciting. The beginning of this century saw a fusion of Western and Asian writing traditions when several well known Western calligraphers traveled to teach in the East. Mike Kecseg has fused the pointed pen tool with broad-pen shapes. Julian Waters has fused English and German strains of lettering. There are myriad examples.

Today's calligraphy is not just a fusion of regional lettering traditions. It has also been influenced by modern tools, graphic design, pop culture and more. It's fascinating and sometimes bewildering.

Donald Jackson has upended traditional book publication processes in a way that I find riveting. When letterpress printing was in its infancy, calligraphers were hired to letter layouts which typesetters followed in composing their broadsides and books. The manufacture of the St. John's Bible turned this 16th-century process on its head. Donald Jackson developed a calligraphy hand for the bible, and then a typeface was created from this hand. That typeface was used to provide computer-generated layouts for six scribes to follow when writing on the vellum of the manuscript books. To use a Britishism, it's brilliant.

The lettering style often called "modern calligraphy" seems to have had its genesis in a couple of circumstances. First,



A fusion of tools + letter forms create a modern calligraphic expression. Lettering courtesy Beth Lee

there is the backlash against the vectorization of graphic design as seen in much print illustration and flat web design. The homogenous digital tool has tended to produce homogenous design, making the handmade look fresh and appealing. Second, the rise of the do-it-yourself (DIY) movement values the imperfect, the individually produced, and the unique. Both of these circumstances make the fluctuating line and value of "modern calligraphy" an interesting contrast to digital design.

David Carson's innovations in graphic design have almost certainly encouraged layering, incomplete forms and textures, and multi-directional text in the calligraphy world. Paula Scher's use of type as image has made its mark, so to speak. The vinyl signage world has provided the technology which several calligraphers have made use of for wall lettering. I've used it myself in conjunction with sandblasting, in a collaborative project with a ceramist. Again, examples of influences from the graphic design world abound.

This synthesis or fusion is not new, of course. To take disparate things and combine them is an important basis for creativity. As Jacob Bronowski said in a lecture that is preserved in the book *The Origins of Knowledge and Imagination*, "All those who imagine take parts of the universe which have not been connected hitherto and enlarge the total connectivity of the universe by showing them to be connected."



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# Friar Francis: traces, words, images

Reviewed by Barbara Adams Hebard

Brooklyn Borough Hall 209 Joralemon Street, Brooklyn, NY  
Exhibit run: December 17, 2014 through January 14, 2015

Nineteen rare manuscripts from the Sacred Convent of St. Francis in Assisi were shown in the exhibition *Friar Francis: traces, words, images* at the Brooklyn Borough Hall from December 17, 2014 through January 14, 2015. These manuscripts represent “the most ancient documentation of St. Francis’ life and theological tradition” (NY Times). Prior to the Brooklyn exhibit, they had never been shown in the United States.

The main introduction for the exhibition offered a brief description of St. Francis and discussed his appeal across religious and cultural differences. Father Carlo Bottero, OFM Conv., Director of Biblioteca Frati Minori Conventuali, and the exhibition’s curator, stated “Among the ‘Franciscan values’ the most popular are freedom from dependence on power, possession and appearance; the unwavering choice of peace as a primary value in the relationship among men; respectful empathy for all creatures; love for the poor and the needy, considered as brothers even before as recipients of charity or care.”

The exhibition was divided into three sections, as indicated by its title. The first category, called “Traces” by Father Bottero, included documents sent from the Apostolic Chancellery to Friar Francis and the Order of Friars Minor (the original name of the Franciscan order). “Words,” the second section, was comprised of legal documents written by notaries holding public validity, technically called *istrumenti*. “Images,” the final section, offered manuscript codices, or “books” in parchment, produced before the invention of print; among them *legendae* (the term “legend” in the Middle Ages did not mean “fairy tales,” but texts intended to be read in public and within the community), chronicles, and liturgical books adorned with miniatures, including two missals, a breviary, an antiphonary and a cantorino.

Eighteen related talks were given during the short exhibition run; thirteen were by members of the Order of Friars Minor. On January 2, the day that I visited the exhibition, Father Solanus Benfatti, C.F.R. was scheduled to speak about Codex 338 and the writings of Francis of Assisi. I was intently viewing a biography of St. Francis when I became aware that the room was suddenly silent. I turned around and saw a friar, Father Benfatti, surrounded by exhibition visitors gazing raptly at him. He explained that he was going to give a talk, but was happy until then, to point out items on exhibition and what they mean to the Franciscans. At first the visitors just listened, but then began asking questions. To my surprise, many of those questions related to the materials—what the friars would have used to “make the pages.” According to the exhibition advertising, the Order of Friars Minor wanted the exhibition to be located at the Brooklyn Borough Hall because it could



**Antiphony ms.I (XIII century) Photo by Biblioteca  
Sacro Convento di San Francesco in Assisi**



be shown free of charge and would be accessible to the average person. The people there during my visit, seemed to be “the average person,” and it occurred to me that when I go to exhibits of rare books I’m usually in the company of bookbinders, collectors, scholars, or curators. I was quite charmed by the visitors and discreetly eavesdropped on their conversations as they huddled around the books and documents. Their hushed and excited comments evoked for me my early joy in “discovering” the beauty of the historic craft of book arts.

The exhibition included items that displayed beautiful craftsmanship but also undeniably directly connected the viewer to history. A papal bull, an object to admire because it was penned in glorious style by a highly skilled scribe, also was breathtaking because it is the very document that gave permission for Francis to start his order and the document was addressed to “Friar Francis,” for the first time. The visitors marveled that they could see something touched by St. Francis. A Bible from the 13th century opened to the first page of Genesis, embellished with a colorfully illuminated initial letter “I”, was visually attractive and historically significant because the volume was used by the Order of Friars Minor for refectory reading in the time period shortly after the death of St. Francis. Yet another dramatic illumination, in a 13th century antiphonary (see image), shows the recently deceased St. Francis with a glowing gilt halo. In the image lay people are gathered beside his coffin, much in the manner of the exhibition visitors as they looked at the books and documents.

Although the exhibition will already be returned to Assisi before interested GBW members have an opportunity to see it, more information and images can be seen in The New York Times articles. The Times ran two stories about the exhibition preparation; one about the conservation work completed on the books (11/9/2014) and a second about the making of the exhibition cases (11/11/2014).

Barbara Adams Hebard, Conservator of the John J. Burns Library at Boston College, is a graduate of the North Bennet Street School bookbinding program. Ms. Hebard enjoys writing reviews and articles on book related topics.

### Have you changed your:

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Please update your information via the members’ section on our website or contact Membership Chair Chela Metzger at [>membership@guildofbookworkers.org](mailto:>membership@guildofbookworkers.org)

## The Marbling Tray

I am honored to have been selected along with 29 other paper decorators, to participate in a most stupendous gallery showing of marbled and other decorative papers in Spain. The show was painstakingly curated by a wonderful marbler from Spain, Antonio Veliz Celmin. The name of the exhibit is *El Papel Decorado*. I have never seen a more comprehensive collection anywhere thus far; it is truly spectacular!

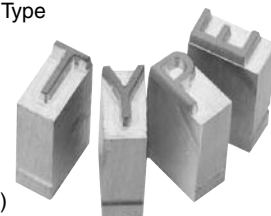
From now until April 12th 2015, Madrid will be the world center of decorated papers. An exhibition in the Municipal Print – Books’ Arts Museum shows the works of 30 contemporary artists from all over the world: Australia, South Africa, Japan, Brazil, USA, Germany, United Kingdom, and Spain, as well as an historical journey with old papers and endleaves of books made by xylographic means or metal engravings, paste and sprinkled papers, and marbling... old techniques of paper decoration and their interpretation and updates by today’s artists. Three hundred and fifteen pieces, possibly the hugest amount ever collected in a unique exhibition, will be the joy of each visitor. A virtual visit in [www.papelesdecoradosenmadrid.blogspot.com](http://www.papelesdecoradosenmadrid.blogspot.com) Not to be missed by any book lover.

If you happen to be going to Madrid during this period, the address is – 15 Concepcion Jeronima St.

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## CHAPTER HAPPENINGS

### DELAWARE VALLEY

•Collaborative Project Underway. 40 members involved are making atlases with an edition of 42 maps. Finished projects to be on display at Athenaeum of Philadelphia in April, 2015.

### MIDWEST

•Exhibition, *Plainly Spoken*, February 9-April 26, 2015, Minnesota Center for Book Arts (see details under “Exhibitions”). Opening reception February 6, 6:00-9 p.m. with 7:30 gallery talk.

•Workshop, Gilding & Colored Edge Decoration Techniques, with Karen Hanmer, February 7-8, 2015, 10:00 a.m. to 5:00 p.m.

•Annual Meeting in Cleveland, OH, April 17-18, 2015, at Morgan Art of Papermaking Conservatory and Educational Foundation.

### NEW YORK

For “Guild at the Center” Series, begun fall 2014 – a series of workshops/lectures curated by the Chapter and hosted at Center for Book Arts, Manhattan...

•First event, fall 2014: Embroidery as Binding workshop with Deb Eck. Well received.

•Second event, end of January, 2015: lecture on contract law in New York by Volunteer Lawyers for the Arts.

•Third event: Persian Frame Binding workshop with Yasmeen Khan from Library of Congress, to be at New York University Bobst Library,

### NORTHWEST CHAPTER

•Workshop on Vellum Binding with Peter Geraty, May 1-3, 2015, in Seattle, WA, at The Windowpane Press Studio. For those with intermediate binding skills. To create parchment binding over boards. Contact >inkdart@gmail.com<.

Catherine Burkhard

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### REPORT FROM THE MIDWEST CHAPTER

Plainly Spoken exhibition at the Minnesota Center for Book Arts, Feb 9- April 26, 2015

Friday, February 6 reception 6-9pm; gallery talk at 7:30pm with featured artists Karen Hanmer and Jana Pullman

Free and open to the public. Karen Hanmer will also be offering a workshop on Gilding and Colored Edge Decoration Techniques, Saturday and Sunday, February 7-8, 2015; 10am-5pm.

Decorated edges range from simple protection to an important design element. They can add a touch of elegance, or any other effect the binder desires. In this two-day workshop, experiment with a variety of edge decoration techniques including several gilding techniques using gold leaf, graphite, and a variety of techniques with color: solid color, sprinkling, sponging. Gauphering, sprinkling with metal leaf and hot tooling with foil on edges will also be presented. A detailed handout will be provided with instructions for all the techniques presented.

The chapter Annual Meeting will be held in Cleveland at the Morgan Art of Papermaking Conservatory and Educational Foundation in Cleveland, Friday and Saturday April 17-18.

Emily Martin  
Midwest Chapter Chair

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### REPORT FROM THE NEW YORK CHAPTER

This fall marked the beginning of the “Guild at the Center” a series of workshops and lectures curated by the NY chapter of the Guild and hosted at the Center for Book Arts in Manhattan. The goal is introduce new teachers and topics to CBA and for us to meet new students and potential new Guild members. The first workshop in this series, Embroidery as Binding taught by Deb Eck, was very well received by a full class of enthusiastic students. At the end of January we have invited the Volunteer Lawyers for the Arts to come and give a lecture about contract law. This collaboration fits into our greater goal of hosting events in a variety of settings around New York, both to diversify access and because it will allow us to tailor the workshops to the many different interests of our members. In another new venture, we are bringing Yasmeen Khan from the Library of Congress to teach a Persian Frame binding workshop to be hosted by the Barbara Goldsmith Preservation and Conservation Laboratory at New York University Bobst Library. We are looking forward to what the New Year brings.

Celine Lombardi  
NY Chapter Chair

# MEMBERSHIP REPORT

Dear Guild of Book Workers Members,  
Happy New Year to one and all! I have listed our new Guild members added between 11/1/2014-1/1/2015 (thanks for joining!) as well as those members who have added chapters to their membership. Please let me know if there are errors or problems with this listing. I have moved to take a position at

the University of California at Los Angeles. My new address is : 1640 ½ Veteran Ave, Los Angeles, CA 90024. All members can update their address and specialties online by logging into their accounts, but if you would like help with updating your member information, please let me know! Chela Metzger usefulblanks@gmail.com. Cheers, Chela.

NAME	MEMBERSHIP TYPE/CHAPTER	CITY	STATE/PROVINCE
Contakos, Kate	Regular/Lone Star	Austin	Texas
Cooksey, Gabby	Northwest Chapter	Colorado Springs	Colorado
Drobes, Megan McCamy	Regular/Southeastern Ch.	Duluth	Georgia
Johnson, Judith L.	Northwest Chapter	Seattle	Washington
Lindensmith, Erika	California Chapter	Berkeley	California
McLeland, D. Courtenay	Regular/Southeastern Ch.	Jacksonville Beach	Florida
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### **The Canadian Bookbinders and Book Artists Guild • Toronto, Canada**

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

212.481.0295 or >www.centerforbookarts.org<

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

415.565.0545 or >www.sfcbook.org<

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**Calendar of Events and Study Opportunities compiled by  
Catherine Burkhard**

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

**Deadline Dates for Newsletter Publications**

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

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

*Deadline Dates for These Sections:*

February 25 for April 2015 issue

April 25 for June 2015 issue

June 25 for August 2015 issue

August 25 for October 2015 issue

October 25 for December 2015 issue

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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)  
[www.guildofbookworkers.org](http://www.guildofbookworkers.org)

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## 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



# Newsletter

521 Fifth Avenue New York, NY 10175-0038 • Number 218 • February 2015

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