

A well-bound beautiful book is
individual; it is instinct with the
hand of him who made it; it is
pleasant to feel, to handle, and to
see; it is the original work of an
original mind working in freedom
simultaneously with hand and heart
and brain to produce a thing of use,
which all time shall agree evermore
and more also to call

"a thing of beauty."

T. J. Cobden-Sanderson F.M.

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Cover Art: calligraphy by Frances Manola. See related article on page 3.

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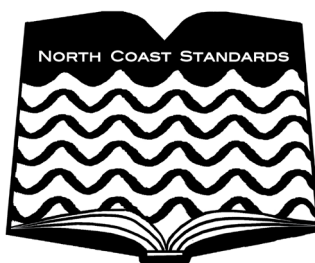


2015 North Coast Standards

If you only know Cleveland, Ohio from sports and snow, then you don't know Cleveland. It is home to over 150 museums and archives. North Coast Harbor was the site of the 1936 Great Lakes Exposition and now the harbor boasts of events year round. The Ingalls Library at the newly expanded Cleveland Museum of Art (CMA) is the third largest art research library in the United States. The hotel chosen for this year's Standards of Excellence is at Playhouse Square, the largest performing arts center outside of New York.

The Intermuseum Conservation Association (ICA) is the oldest not-for profit regional conservation center in the US. The Morgan Art

**North Coast Standards
Cleveland, Ohio
October 15-17, 2015
Wyndham Cleveland at
Playhouse Square Hotel**



GBW • 34th Standards of Excellence in Bookbinding
October 15-17, 2015 • Cleveland, Ohio

of Papermaking Conservatory just celebrated its 7th year of producing and preserving hand papermaking and the art of the book.

The Cleveland Public Library, founded in 1869, has many unique collections, and has been a leader in bringing Octavofest to Cleveland. Since 2009, Octavofest becomes "Octavofest," celebrating the book and paper arts in Cleveland.

This year, GBW will be a part of it. Join us in the celebration. (The weather is beautiful the second week in October!).

Skyline photo – courtesy Jeff Hagen; Standards Logo – design courtesy Gene Epstein

Our cover art this issue features a description of a book, written in Italic Calligraphy by Frances Manola, featured on the cover of the Guild of Book Workers Journal, Volume XXII, Numbers 1 and 2 • 1984-85.

BEAUTIFUL BOOKS — BEAUTIFUL BINDINGS, an exhibition of four GBW binders, was held at the Watson Library, Metropolitan Museum of Art, New York City, December 4, 1984 - January 7, 1985.

Nearly one hundred Guild members and friends gathered on December 4th to celebrate the exhibit opening. This exhibition was the result of a poll sent out approximately three years prior. Guild members were asked to choose three binders whose work they would most like to see exhibited. Fritz and Trudi Eberhardt, Don Etherington and Jean Gunner were the featured binders.

CALENDAR OF EVENTS

CALL FOR ENTRIES

By April 3, 2015: Entries for The Hand Bookbinders of California Annual Members' Exhibition 2015. Deadline for materials is May 1. Exhibit to be June 12-September 13, 2015. Must be a member of HBC. For entry form, exhibit information, and membership info, go to >www.handbookbinders.org<. Contacts: >lpheer@sbcglobal.net< or >signahoughtel@gmail.com<

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. ><http://bit.ly/13P9rlz><

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<

Currently and 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.

WORKSHOPS, LECTURES & OTHER EVENTS

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<

Spring & Summer 2015: Workshops at Centro del bel Libro, Ascona, Switzerland. Get dates and details at ><http://www.cbl-ascona.ch/en/our-program><

April 12 through May 17, 2015: Workshops at John C. Campbell Folk School, Brasstown, NC, >www.folkschool.org<, 800.FOLK.SCH, as follows:

Apr 12-18: The Joy of Booking with Suzanne Hall

Apr 19-25: Wooden Boards and Clasps Intensive with Jim Croft

Apr 26-May 1: A Sense of "Place": Marking Pages, Making Books with Sandy Webster

May 17-22: Exquisite Hand-felted Books with Chad Alice Hagen

Jun 7-12: Stitched Paper Boxes with Claudia Lee

Jun 14-20: Book Arts Bonanza! With Holly Fouts

Jun 28-Jul 4: Botanical Books: Traditions Old & New with Annie Cicale & Redenta Soprano

Jul 10-12: Miniature Marbling & Books with Pat K. Thomas

Jul 26-31: Make Accordion...Not Music—Books! With Barbara Bussolari

April 20 through July 27, 2015: Courses at American Academy of Bookbinding, Telluride, CO, ><http://bookbindingacademy.org><, 970.728.8649, as follows:

Apr 20-May 1: Fundamentals: Intermediate Fine Leather Binding with Don Glaister

May 4-8: Fundamentals of Gold Tooling with Don Glaister

May 11-22: Intermediate/Advanced Fine Leather Binding with Monique Lallier

May 11-15: Alternative Decorative Techniques with Monique Lallier

May 18-22: Alternative Box Structures with Monique Lallier

May 25-29: Miniature Binding in Full Leather with Gabrielle Fox

Jun 29-Jul 3: Introduction to Bookbinding with Peter Geraty

Jul 13-24: Fundamentals: Intermediate Fine Leather Binding with Don Glaister

Jul 27-31: Binding in Stone Veneer with Coleen Curry

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<

May 9 through July 15, 2015: Workshops, Classes, etc at J. Willard Marriott Library, The University of Utah, Salt Lake City, UT. >www.bookartsprogram.org<, 801.585.9191, as follows:

May 9: Let's Get Inky with Becky Thomas

May 19-June 23: Bookmaking Multi-session with Emiline Twitchell

May 28: Lecture by Jim Reid-Cunningham

May 28-30: Miniature Bookbindings with Jim Reid-Cunningham

Jun 4: Lecture by Steve Miller

Jun 11-13: Lettering to Letterpress: From Screen to Printed Page with Spencer Charles and David Wolske

Jun 18-Aug 6: Letterpress Multi Session with Book Arts Program Staff

Jul 15-16: Just a Piece of Paper with Louona Tanner

June 4-14 & July 5-20, 2015: Two Oldways Classes for 2015, in Santa, ID, Room, board, materials included. Contact: >traditionalhand@gmail.com< or 208.245.3043. Details at >www.traditionalhand.com< for:


Jun 4-14: Wooden Boards and Clasps.

Jul 5-20: Oldways of Making Books from Raw Materials.

June 24-28, 2015: 12th Biennial Focus on Book Arts Conference at Pacific University, Forest Grove, OR with 26 workshops over a five-day period. Take one class or come for all 5 days! Registration now open via online only. >www.focuson-bookarts.org<

July 27 through August 17, 2015: Summer Courses at Montefiascone, Italy, with details at >www.monteproject.com< or >chezzaporter@yahoo.com<, for the following:

Continued on page 6



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**THE 2015 HELEN WARREN
DEGOLYER
BOOKBINDING CONFERENCE**

Sponsored by Bridwell Library,
Perkins School of Theology,
Southern Methodist University

Friday, June 5, 2015
8:00 AM – 6:00 PM

Registered participants (\$40 fee) may attend the 2012 Winner Presentation with luncheon, the 2015 awards ceremony and reception, and two of the following workshops.

SEWN ENDBANDS, A MODERN METHOD
PRISCILLA SPITLER

RIGID CONCAVE SPINES
JESSE HUNT

EMBROIDERY AS BINDING
DEBRA ECK

AMERICAN ANABAPTIST BOOKBINDINGS
FROM THE 18TH AND 19TH CENTURIES
ERIN HAMMEKE

For more information and to register,
please call 214-768-3483 or visit:
<http://www.smu.edu/Bridwell/About/DeGolyer/DeGolyerConference>

Jul 27-31: Re-creating the Medieval Palette with Cheryl Porter

Aug 3-7: Italian Stiff-Board Vellum Binding w/Slotted Spine with Scott W. Devine & Tonia Grafakos

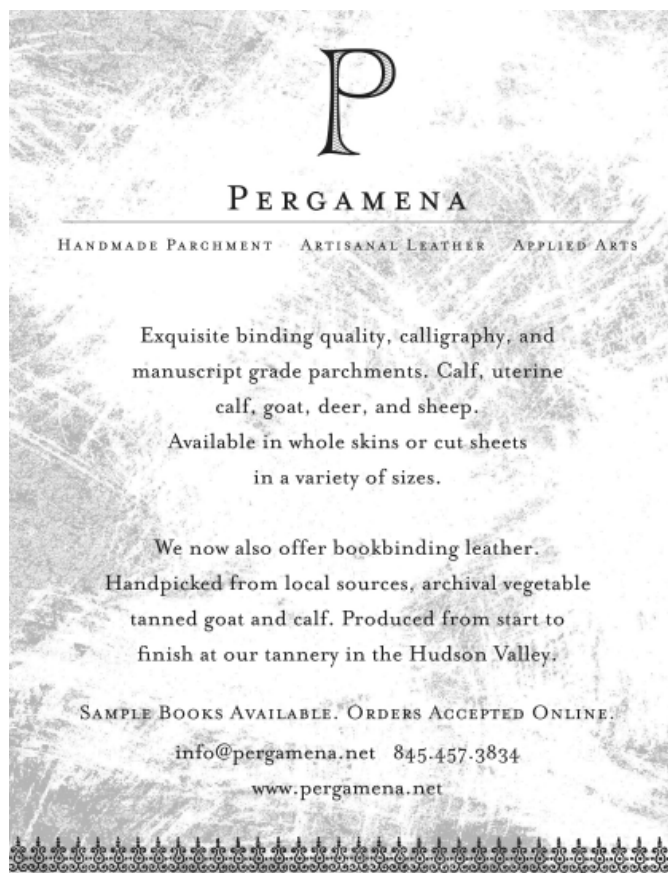
Aug 10-14: The Rylands Fontainebleau Aldine with Caroline Checkley-Scott, Stefania Signorello, Julianne Simpson

Aug 17-21: An Early Islamic Binding with Kristine Rose and Lectures by Alison Ohta.

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< or email Angele Sutton at >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<.

Catherine Burkhard



P

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Using Large Cardboard Tubes During Treatment of Oversized Materials

by Tish Brewer

I've been working for months on the conservation treatment of a large billboard, a lithograph, in six pieces. Even in pieces it's a challenge to handle; each section is about 4 by 6 feet. The pieces were mounted on thick foam board, and my first task was to remove them from their mounts. Before doing this though, I had to think ahead to how I'd be able to handle the supports once removed, as they are incredibly thin and fragile, with numerous tears. I needed to find a way of supporting them not only during removal, but also after, when I needed to flip them over or move them around my studio. Their size prevents me from handling them alone while flat, and if sandwiched between two boards it would still be risky for two people (the max in my studio) to safely flip. So, I decided on attempting to use large cardboard tubes as a tool for handling these oversized pieces.

Before ordering these tubes new from a shipping supply, checking with hardware stores, or inquiring around to local warehouses and manufacturers (many of which use tubes of this type to pour concrete columns), I decided to call my favorite frame shop. Lucky for me, they'd just gotten some oversized prints shipped to them in tubes and were going to pitch them, so I went over to grab the largest ones I could find. The wider in diameter the better for my fragile pieces to temporarily roll around, and of course I had to accommodate the height of my billboard with excess for handling. Once the rolls were back in my shop, they were thoroughly vacuumed and surface cleaned to remove dust, then wrapped in glassine to provide a barrier between the cardboard and my pieces.

As I lifted each 4 by 6 foot section from the heavy mount, I used the tube below the already lifted area of the print (between it and the rigid mount) as a curved support, to help keep the paper up and out of my way in order make room for my arm and hand to continue mechanically lifting the piece from the mount. Once fully off, the section would be rolled around the tube facing in (because the print was face up on my table), and the mount was slid off the table. Then, that section of the billboard was immediately unrolled on the table face down by reversing the position of the tube and allowing the print to roll off the top of the tube rather than the bottom, effectively flipping the piece so that I could remove residual layers of the mount from the reverse. That sounds a bit confusing, so imagine this: to roll the piece up the tube is moving clockwise, then the tube and object are lifted off the table and taken to the opposite end of the table where the rolling originally began, and the tube is unrolled counterclockwise from below the object.

It's a little tricky because the rolling is opposite what would feel natural, but by doing this the object is flipped over.

When the final step of mount removal from the reverse was finished, the object was rolled around the tube face out. A sheet of smooth Hollytex was cut to use as a slightly oversized support for the section of billboard and laid out on the table, then the object was unrolled on top of the Hollytex, and both were rolled around the tube together. This meant the print was still face out (as it should be for rolling) and was also protected on the outside of the roll by the Hollytex support. Since I have 6 sections and only 2 or 3 large tables, the rolls are also serving as temporary storage between stages of treatment, laid flat across the shelves below my tabletops.

If any of you have ingenious ideas for manipulating oversized objects, I'd love to hear them!

20 BOOKBINDING 15 WORKSHOPS

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New Cloth Binding Construction May 21-22

Introduction to Book Restoration

June 18-19 OR July 23-24 OR August 20-21

Fore-Edge Painting/Edge Treatments July 30-31

Introduction to Papermaking June 11-12

Clamshell Box Making October 15-16

Introduction to Paper Repair October 22-23

MARBLING WEEK: September 21-28

Historical Marbled Papers & Pigment Grinding

Beginning Marbling

Miniature Books

Victorian Box Making

Jane H. Aaron

1922 - 2015

Jane Aaron, bookbinder, mother, friend, died on Thursday, February 12, 2015 in Palo Alto, CA. She was 92. The immediate cause of death was flu but she had been in failing health for some time.

Jane was a long-time member of the Guild of Book Workers, as well as a member of the Hand Bookbinders of California after she moved to Palo Alto in the early 90s. She studied bookbinding with Trudy Eberhardt when she was living in Swarthmore, PA., her home for many years, and with Joanne Sonnichsen in California. When Joanne was too ill to teach, Jane studied with Eleanore Ramsey, completing several books, did some charming work – “beautifully done” according to Eleanore.

I met Jane at a marbling workshop with Don Guyot at Haverford College sometime in the 1980s. She volunteered a year or two later to help me in conserving the books in the Pennsylvania Hospital Historic Library in Philadelphia. We worked together there for several years until Jane moved to Palo Alto in 1992, to be near her children. When I moved to San Francisco a year later and started working on the books in the library of the Strybing Arboretum, Jane joined me in that work as well. We worked together on the Special Collections books of the Helen Crocker Russell Library for several years, rescuing books and garden catalogues which had suffered from years in a potting shed. It was wonderful to have her quick mind and sharp wit to help work out solutions to the many problems we encountered in both libraries.

Jane continued to study bookbinding, taking workshops, attending Guild Standards seminars and Hand Bookbinders meetings. When she gave up binding, she donated all her tools and supplies to the Hand Bookbinders to sell. With the proceeds she asked HBC to set up a scholarship fund for students taking the HBC bookbinding workshops. The Jane Aaron Fund has been operating well for a number of years, with new donations coming to it each year.

Politics were of very great interest to Jane; her father had been a populist Congressman from Alabama during the early part of the 20th century. She spent most of her early years in Washington, DC, before her father lost an election and the family moved back to Birmingham at the time Jane was a teenager. (Her nephew George Packer wrote about his grandfather and his father in his memoir *Blood of the Liber-*



als, Farrar, Straus & Giroux, 2000.)

But Books were her great love, she devoted a great deal of her time to them – even selling them at one time. Dominic Riley has written about Jane. He remembers “her great intelligence, fabulous mind, gregarious sense of fun, her implacably principled politics (we learnt so much about the real US history from her), and her very great enjoyment of life. She recommended books, often things I needed to read to understand better the land I had made my home She was kind and considerate, thoughtful, gracious and beautiful. ...What a blessed friend she was.”

I don’t think I can improve on Dominic’s assessment of that lovely woman.

Jane is survived by her children: Jane, Nancy, Harriotte and Jack, as well as her sister, Nancy Packer, and her two granddaughters. A Memorial service is being planned and will be announced at a later date.

—Margaret H. Johnson

San Francisco, 2015



The Marbling Tray



So How Long Does Alumed Paper Last?

by Iris Nevins

This was a fairly recent question online in one of the marbler's groups. The answers were all over the place. I imagine, marbling being so sensitive to every little thing, there may be many "right" answers. People have different experiences, live in different environments, degrees of humidity, temperatures, and truly the best way to answer the question for yourself is to try varying amounts of time where you store pre-alumed sheets of paper. See what happens.

I can, however, tell of my experiences, and my personal answer to how long...is forever! IF the conditions are right that is! And they may not always be right.

I have done long term experiments in storing papers that were pre-alumed. Literally I have alumed and stored papers for over five years, and also discovered some old papers in a box I had brought back from teaching a workshop even longer ago than that. They were still good. And No....the paper had not disintegrated, and could hold up to being soaked and rinsed during the marbling process.

So, using aluminum sulphate or aluminum potassium sulphate, the kinds of alum used in marbling (as opposed to the alum in the canning aisle in the supermarket or the type in the drug-store to soak your feet in, so I have heard of that anyway!) – what exactly are the "right" conditions? I have found that papers need to be line dried, and fully dry if you want to store them long term. If you alum them and stack them damp, they generally will work the next day, but not much longer after-

wards than that. This gave rise to the idea that papers can't be kept alumed more than 24 hours. And that is a correct answer (in most cases and most paper) if you stack them damp.

It seems that humidity or moisture (as in damp stacked papers that have been alumed) can render alum ineffective after a short while. Even if you line dry fully, stack and store, and the room gets very damp, they can go ineffective as well. However, I have found that once the room has been dry again for a while – a week or two maybe – the papers will work again. I do not fully understand the chemistry going on here, nor do I need to know, but rather to observe what works or doesn't. I will leave the chemistry to someone with a scientist's brain; I was born with an artist's brain!

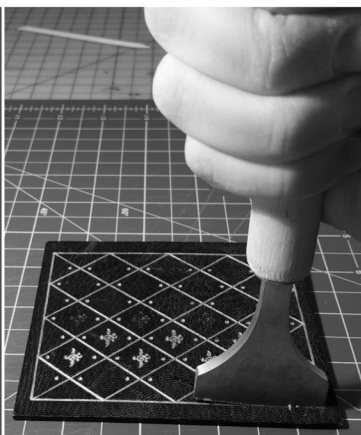
How humid or dry should the storing room be? I have after 37 years, consistently observed that 55% humidity or less, though I like to be safer and say 50% if possible or less, is ideal for storing papers. I have gotten away with 60%, but really not higher. If my dehumidifier in summer fills up and goes off, the room can get too high... usually they are OK if I catch it pretty quickly.... it's not like the minute it hits 65% humidity, all your papers are instantly bad. It is a gradual thing....so I just empty the dehumidifier and run it again. If I go away for a week or more and it is hot and humid, I just dry it all out when back, and even those five or more year old papers seem to come to life and hold the paints just fine!

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A Modern Opportunity To Study Medieval Manuscripts

by Beth Lee

Are you familiar with Massive Open Online Courses? Known as MOOCs, this form of education allows students from all over the world to participate in classes that would not otherwise be accessible to them. Until this year I had participated several MOOCs, but in subjects such as computer programming, user experience research, and so on.

This year, however, Stanford Professors Elaine Treharne and Dr Benjamin Albritton, together with Cambridge faculty Dr Orietta Da Rold and Dr Suzanne Paul, teamed up to develop a MOOC on the topic of medieval manuscripts, specifically “early text technologies”. Part one is entitled “Digging Deeper 1: Making Manuscripts”. When I first read about it on the listserv Book-Arts_L, I signed up immediately. It was a six-week class, ending the first week in March. It is a well-designed course, consisting of video presentations, interactive experiences with digitized images of manuscripts housed in the special collections at Stanford and Cambridge, and weekly exercise in transcription of medieval texts. The class discussion board hosted conversations about many of the topics raised in the video presentations.

Some of the topics covered in the course:

- the social, political and economic forces which drove the change from papyrus to membrane (vellum, parchment);
- circumstances that caused the decline of the scroll format and the rise of the codex format;
- information a medieval manuscript can provide to us about its origins and use;
- historical scribal practices that help to identify the date and location of manuscripts, from pricking and ruling to page design features such as catchwords and quire markings;
- how to find digitized images of medieval manuscripts, how these images are organized, and the pros and cons of studying digitized images as opposed to the studying the manuscripts themselves.

A glossary and collection of resources were provided, and this collection grew as the discussions continued. I was particularly taken with DMMapps (digitizedmedievalmanuscripts.org). This project has not only developed a comprehensive, open dataset of worldwide medieval manuscript repositories, it also integrates the dataset with Google Maps to provide a visualization of that data. So helpful!

Another interesting online resource is found at medievalwriting.50megs.com/writing.htm.

This outdated website has, nevertheless, invaluable information. You choose a script from an index of medieval scripts. Each page lists information such as alphabet type, dates, locations, and functions. Below that information is an example of the script with a box below that displays the transcription. Even more valuable is a modern alphabet whose letters change on hover to the medieval script version of that letter. This site was especially helpful in completing the transcription exercises.

A second course is scheduled to begin on April 27, entitled “Digging Deeper 2: The Form and Function of Manuscripts”. This course will deal more specifically with interpretation and conservation of medieval manuscripts, and especially with processes and issues that arise with the digitization of medieval manuscript images. You can read more about it and register at: class.stanford.edu/courses/English/diggingdeeper2/Spring2015/about

I'll be there, sitting in the front row – virtually speaking.



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DVD REVIEW

The Bibliophile as Bookbinder: The Angling Bindings of S.A. Neff, Jr.

47 minutes, Color, \$20, Shipping (US) \$4.50

Available from: S.A. Neff, Jr., 524 Sycamore Rd., Sewickley PA 15143

Tel. 412-741-3173 Email: neffsenseis@comcast.net

Reviewed by Frank Lehmann

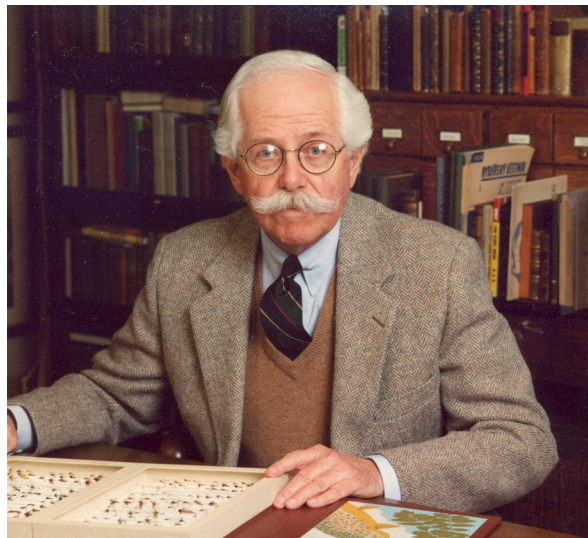
I found this review difficult to write. This DVD is beautifully produced. In the first half Neff gives us a tour of his angling library and some of the rarities it contains. Unfortunately, I'm not an angler so I wasn't able to fully appreciate what I was seeing. The library itself is beautiful, filled with related objects such as reels and flies. Glimpses of this can also be seen in the DVD's opening sequence. Don't miss them.

The second half of the video is devoted to a selection of Neff's work as a bookbinder. In it, Neff's describes some of the enclosures and books he has bound. All are on an angling theme and are from his collection. The workmanship is stunning as are the designs. As a bookbinder, to me this is the far more interesting part of the DVD.

Neff's craftsmanship is exact. At times it is hard to believe. Drawing on his background as a graphic designer, his designs, though rooted in traditional techniques, are both fresh and modern.

In the video Neff makes what I think is an important point. Early in his bookbinding career he decided to concentrate on mastering a few techniques that he felt were within the realm of his capabilities and complimented his strengths, rather than trying just to be "good" at everything. The old saying "A jack of all trades, a master of none." comes to mind. Concentrating on these techniques, he has brought them to an incredibly high, masterful level. Not trained in traditional Gold Finishing, Neff developed his own method of using paper templates (from Graphic Design), gold foil, and a special finishing tool he developed from an old hand letter. When designing pictorial doublures, he uses precision cut pieces of Japanese colored paper instead of leather. Unlike so much work of today, Neff has limited himself to a few basic techniques and brought them to such a high level of craftsmanship that it sets his work apart from the rest.

Now why was this review hard to write? It is an excellently produced work but as a bookbinder it is missing the one thing a really wanted to see – a part 3 where Neff demonstrates



S.A. Neff in his library.

and explains in detail the techniques that he has developed and perfected to create his work. In 2001 Neff gave a presentation at Standards but given the quality of this DVD, I would have loved to see included a demonstration of his techniques. These should be captured for current and future generations with the same quality as the rest of the DVD. So, now to answer my question. The DVD is very well produced and a welcome addition to bookbinding's archive. I just came away wanting more. I sincerely hope that this DVD is a success and that it gives Neff the incentive to produce a follow on DVD where he teaches the skills that have brought his work to such heights. Here's keeping my fingers crossed!

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 website www.lehmannbindery.com.

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Having An Edge

A One Day Workshop with Jeff Peachey

by Daniel Smith

I often wondered why such an important component of bookbinding—sharpening, seems so overlooked in workshops and general instruction. Dull knives can be the source of great frustration. Jeff Peachey has spent much of his career fixing this situation. He ran a one day workshop recently at The Conservation Center on the Upper East Side of Manhattan demonstrating his technique. Here's what I learned.

We were given a choice of right or left hand English paring or Swiss knife blanks to work on. All had been machine ground to the correct bevel of 13 degrees and our assignment was to sharpen and hone the blade.

*Thou shall not round the bevel.**

If uneven pressure is applied while sharpening, the bevel can

develop an obtuse roundness that requires a regrinding to remove. This is the most common mistake. This problem can be avoided by placing the knife bevel side down on the film and pushing down on the edge and allowing it to lock into the proper angle. This is something you need to get the feel for.

*Thou shall sharpen side to side.**

The idea is to use increasingly finer grades of abrasive film (3M Microfinishing film) to achieve the finest edge. The strips of film are mounted on Delrin, a plastic with hardness and rigidity like steel. The film is backed with a pressure sensitive adhesive that allows it to be reused. The first grade was 80 micron. This was used until all the deeper gouges from the machine cut are removed. This stage is the easiest to see the difference between the old surface and the new. It also takes the longest. Four fingers hold down the blade edge as you pull

(Above) Jeff Peachey demonstrating the side to side motion across the abrasive film. (Opposite page) Various knives and tools from his collection. Photos by Daniel Smith. Please visit www.jeffpeachey.com for more information.

it side to side across the film using plenty of water as a lubricate. The water darkens with the tiny particles of steel that are removed from the knife called swarth. This is the aluminum plate sharpening system found on Jeff's web site.

*Thou shall not advance to the next grit until the burr develops.**

Once you're done with the bevel side you need to grind the flat side to remove the burr that has built up. Feeling the burr is a good way to tell how evenly you're grinding. If there's less burr on one side more pressure must be applied while grinding. Jeff recommends using grits half the size of the previous one, so from 80 micron we went to 40, then to 15 and to 5. It was increasingly harder to see what you're accomplishing with the finer grits but by [feeling the burr and] careful inspection we made progress. I found the concept of creating a knife edge so sharp that it would easily pare leather a bit intimidating so I thought of the process more like polishing than sharpening.

Another aspect I found intimidating about sharpening a knife was wondering if I would have the patience to finish what I suspected might be a long and tedious process. This was not a factor at all. Granted this was a motivated group comprised of conservation students, bookbinders and one guitar maker, [but] Jeff's enthusiasm and knowledge empowered us and made us eager for all things that could cut.

I know a few of us felt that we were finally being let in on a great secret and that we would soon be able to exert some control over the drawer full of dull knives in our studios. What kept me going was knowing that the final result would be a knife I could trust.

*Thou shall not covet, or borrow, thy neighbor's knife.**

Mr Peachey shared with us many of his old tools, relics from the industrial age, that's he's collected from flea markets over the years. Knives made from ground down files, an instrument for carving your name in logs, a bee-keepers knife, handmade chisels, knives for picking bananas or shaping the heel of a shoe or cutting wallpaper or rope. He explained its original function and shape and showed how the years of use by a long forgotten craftsmen has resulted in its current form. He also brought his collection of vintage double edge razor blades as well as ingenious devices used for sharpening them,

We were encouraged to bring our own knives and sharpening equipment for evaluation and it was a mixture of relief and disappoint to learn that some of the items were useless for the purpose they were intended. Disappointment in that the item was a waste of money and time but relief to know it was the tool and not the hand. Some learned their favored items could be salvaged and were worthy of the effort.



Sharpening is traditionally divided into three stages: grinding, sharpening and honing. Grinding is often accomplished by machine at US grits of 24-150, and involves the initial shaping of metal into the desired shape, Sharpening is usually done by hand and involves using a successive series of grits 220-2000 to smooth the fissures left by the rougher grits. Although a knife with rougher grit may “feel” sharper initially, the blade is more like a saw and the teeth will break off and wear down quickly. Honing, sometimes means the overall sharpening process, but I tend to use it to refer to the final polishing of the blade, often by stropping.

—Jeff Peachey,
Introduction to Making and
Sharpening Knives: A Rigorous Approach



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Jeff Peachey holding down the knife, “locking” into the proper angle

Jeff went through the process with us with a knife of his own, showing us what to look for and demonstrating the proper way to hold the blade. evaluating the progress with comments like “Now I could sell this knife.” We were well into the work when Jeff finished his and demonstrated the cutting ability. The moment we had been waiting for. Gasps went out as his knife pared the leather perfectly, and well, there’s no other word for it, like butter. We returned to our work with renewed determination.

Stropping the blade is the last step of the process. This is the familiar motion barbers use on a single edge razor before shaving a customer. Our strop was horse butt leather coated with .5 micron chromium oxide on the flesh side. This is a different motion than the side to side sharpening action. The knife is held perpendicular and pulled away from the substrate. Properly sharpened knives can be stropped to produce a very sharp final edge. Double edge razor blades can be stropped to restore its sharpness.

My knife is now a prized possession, cuts leather beautifully and nice to look at. A bit of stropping brings the cutting edge right back into form. Final lesson: It’s a major faux pas to borrow a colleague’s paring knife, so don’t ask.

* from Peachey’s Ten Commandments of Sharpening



Before and After: Finished sharpened knife from a workshop participant (left) and machine ground knife before sharpening (right.)

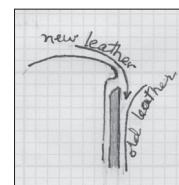
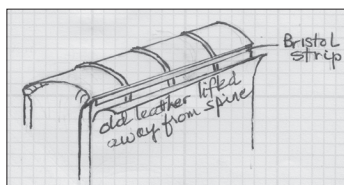
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Dear Guild of Book Workers Members,

I have listed our new Guild members added between 1/2/2015-3/1/2015 (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.

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Radford, Jackie	Regular/SE chapter	Gastonia	NC
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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

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

Cara Schlesinger
Journal Editor

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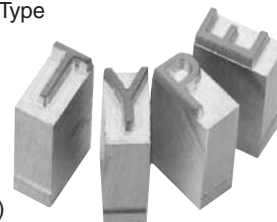
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