

prior to treatment



FEATURE ARTICLE

Complexity & Simplicity in Conservation

by Malina Belcheva



after treatment

ALSO IN THIS ISSUE

- welcome interim Vice President & new correspondants
 - enlightening words from roving reporters
 - ‘Standards of Excellence’ Seminar reports

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The Guild of BookWorkers is a national organization representing the hand book crafts. There are Regional Chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast.

www.guildofbookworkers.org

Please visit the website to become a member. Membership is open to all interested persons and includes a print copy of this Newsletter, among many other benefits.

The Guild of BookWorkers Newsletter is published six times annually by the Guild of BookWorkers, Inc. (521 Fifth Avenue, New York, NY 10175).

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Jackie Scott



MP Bogan



”Rock ... Paper ... Scissors” — it all depends on what you throw, doesn't it?...

OR: is it putting your mind to work on how to effect change in your own community — in my case, the community of bookbinders, and you, the Guild folks. (It's why I took this job as editor — ha! — you get to read what I have to say!) Everything feels a little out of sorts these days, a bit like “Ro-sham-bo,” a bit like things are chance-y. And so my thoughts take me to the poignant and clear-minded sentiment of Mary Oliver, a fine, best-selling and 81-year-old poet working here in the States:

*Tell me,
what is it you plan to do
with your one
wild and precious
life?*

As it goes, life gave me a dose of humble pie this last month. Two friends, so dear to me, are facing difficult decisions regarding their health, due to unexpected medical diagnoses. It brings me to the unforgettable quote above, and I ask it of you too; how would you answer this question?

We are on the cusp of the new year. Every new year, I celebrate the calendar with thoughtfulness. These are not resolutions, no, they are actionable plans. A card I share with loved ones. A look at the entire year and what my commitments are — to myself, to others. Thinking about the year 2017, I foresee quite a bit of travel. This got me thinking about the opportunity to broaden my understanding of my field, network with others, gain new friendships, adjust my focus. Traveling opens the eyes; I asked my correspondents to think world-wide, and in came some truly engaging writing. From Iris Nevins, a look at developing personal style

by identifying *what you most like*, to Beth Lee's discussion on how she finds connections in her field, from an article in her local newspaper by Zadie Smith to the abugida — read on, they do not disappoint!

Speaking of correspondents, I would like to introduce two people who have enthusiastically stepped forward to bring news to the readership; I thank them both heartily! The new Conservation Correspondent is Malina Balchevic. The lead article in this issue shows Part One of her conservation treatment of *The Lady of the Lake* (Part Two to appear in the February issue). And Jodee Fenton is the new Fine Binding Correspondent. I note that I am still looking for anyone interested in the occasional report in the fields of Book Arts, Paper Making and Fine Print or letterpress printing. The intermingling of all these fields is what makes our arena so rich — please consider penning some words about what engages you!

Cindy Haller, former editor of the newsletter, gathered articles written about the lectures and presentations at the annual ‘Standards of Excellence’ Seminar, held in Charleston this September. They were written by those members who received a scholarship to attend the seminar. These recaps are notably valuable to those of us who were unable to attend (as yours truly), and I thank all the writers.

I missed a grand opportunity to inform the readership about the 50th anniversary of the Florence Floods, and the world-wide participation and impact on conservation that this has had. During the month of November, there were many notable seminars and lectures from scholars in the field. As I settle into this editorial work, I hope to be more abreast of all bookish events — please, please let me know of anything interesting that is happening in your field or area.

Lastly, a new column is in development to encourage member interaction: it is titled ‘Dear Abigail’. Editors at the newsletter will entertain any question at all (go ahead, try us!). Think about Mary Oliver's quote and send an inquiry. We look forward to having fun with this one...

Holiday & New Year cheer to all,
- Lang Ingalls, GBW Newsletter Editor
(newsletter@guildofbookworkers.org)



Jodee Fenton



Malina Balchevic

CHAPTER REPORTS

CALIFORNIA

CHAIR
FOR CURRENT EVENTS SEE
REPORT

The *Look, A Book!* exhibit at the UC San Diego Geisel Library Special Collections was a success! This was the California Chapter's first members exhibition; 24 chapter members submitted 48 works. The opening and reception were well attended, and on Saturday, September 23, about 35 members of the Zamorano and Roxburghe Clubs visited the exhibit. Lynda Claassen, head of special collections, reported that when students returned for the fall term, they have been streaming in to look at the books. A special thanks to all who participated.

Marlyn Bonaventure
www.gbwcalforniachapter.wordpress.com



Marlyn Bonaventure

DELAWARE VALLEY

CHAIR
FOR CURRENT EVENTS SEE
EVENT
EVENT
ANNUAL BOWLING PARTY!
WORKSHOP
WORKSHOP

Jennifer Rosner
www.dvc-gbw.org
sign up now 'Bird in Hands' Collaborative Project. See website for details.
(*info in early January*) Valentines Exchange!
January 10 (snowdate: *January 17*) See website for details.
January 14 'Criss-cross Binding' with Denise Carbone
February 18 'Introduction to Endbands' with Tara O'Brien

LONE STAR

CHAIR
FOR CURRENT EVENTS SEE
EVENT
ANNUAL MEETING

Tish Brewer
www.gbwlonestarchapter.wordpress.com
December 31 Sign up is due for the Valentines Exchange!
April 22 The annual meeting is being held at the Austin Book Arts Center

MIDWEST

CHAIR
FOR CURRENT EVENTS SEE
WORKSHOP
WORKSHOP
WORKSHOP
ANNUAL MEETING

Emily Martin
www.midwestgbw.wordpress.com
January 14 & 15 'The Case for Making Your Own Bookcloth' with Cris Takacs
January 21 'No Sewing Required: Tacketed Bindings' with Fran Kovac
February 4 & 5 'Softcover Journals and Sketchbooks' with Kyle Holland
April 7, 8 The annual meeting is being held in Bloomington.

NEW ENGLAND

CHAIR
FOR CURRENT EVENTS SEE

Erin Fletcher
www.negbw.wordpress.com

NEW YORK

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FOR CURRENT EVENTS SEE
WORKSHOP
WORKSHOP
LECTURE
WEBINAR

Celine Lombardi
www.gbwny.wordpress.com
December 10 'Preservation & Access' & 'Printmaking Exploration'
December 11 'DIY Printmaking'
December 14 'The Remarkable Nature of Edward Lear' with Robert McCracken Peck
January 8 'Environmental Monitoring' with NEDCC



the work of Elsi Vassdal Ellis

NORTHWEST

CO-CHAIR
CO-CHAIR
FOR CURRENT EVENTS SEE

Bonnie Thompson Norman
Elsi Vassdal Ellis
www.gbwnw.blogspot.com

POTOMAC

CHAIR
FOR CURRENT EVENTS SEE
HOLIDAY PARTY

Vicki Lee
www.gbpotomacchapter.wordpress.com
December 14 Held at the Pyramid Atlantic Art Center.

ROCKY MOUNTAIN

CO-CHAIR
CO-CHAIR
FOR CURRENT EVENTS SEE
WORKSHOP
EXHIBITION 'Open Set'
CHAPTER SHOW 'Souvenir'

Karen Jones
Katie Smith
www.rmgbw.blogspot.com
December 9, 'Art Journaling' with Judith Cassel-Mamet
January 5 to 29 At the Denver Public Library, with an opening reception *December 10*.
January, February & March BYU, Provo, UT



Katie Smith

SOUTHEAST

CHAIR
FOR CURRENT EVENTS SEE

Kathy Strother
www.segbwnews.blogspot.com



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CALENDAR OF EVENTS

EXHIBITIONS

'Beyond Words' Collaborative Exhibitions

BOSTON, MA Three simultaneous exhibitions in the Boston area that highlight Medieval & Renaissance illuminated manuscripts from 18 separate Boston-area repositories.

McMullen Museum *through December 11*
Houghton Library, Harvard *through December 10*
Isabella Stewart Gardner Museum *through January 16*

Pop-up Now II *through December 17*

PORTLAND, OR An international juried exhibition of hand bound pop-up or movable artist books.

23 Sandy Gallery
www.23sandy.com

Souvenir *January, February & March*

PROVO, UT The Rocky Mountain Chapter traveling exhibition is heading to Brigham Young University in January. Or check the website below and click on the souvenir link to see the online catalog.

www.rmcbw.blogspot.com

Open Set

The traveling exhibition of the Open Set Competition will begin its year-long tour at the Denver Public Library.

DENVER, CO Denver Public Library *January 5 - 28*
SAN FRANCISCO, CA SFCenter for the Book *February 3 - March 4*

UPCOMING

CODEX 2017

Book Fair: February 5 to 8, 2017

Symposium: February 6 & 7, 2017

The 6th Biennial International Book Fair & Symposium is coming up. Registration still open, see website. Or visit the book fair for private press, artists' books, and limited and fine art editions.

Richmond, CA [San Francisco]
www.codexfoundation.org

LETTERWORKS CONFERENCE 2017

June 24 to July 1, 2017

The 36th International Lettering Arts Conference is coming up this summer. See website for details and registration.

Ogden, UT (Weber State University)
www.letterworks.org

'STANDARDS OF EXCELLENCE' SEMINAR 2017

October 24 to 29, 2017

Tacoma, WA
www.guildofbookworkers.org

CALL FOR ENTRIES

Built, a book art exhibition

Entries due by January 7, 2017

Exhibit dates: April 7 to May 27, 2017

This international juried exhibition of book and paper art aims to examine the relationship between contemporary book art practices and architecture, engineering, landscape and construction as form, function and structure. Let's re-image the ways we as designers, of either books or buildings can inhabit and shape the world around us. Our disciplines have a natural synergy. After all, books and buildings are both kinetic, sequential, structural and time based. Taken a step further, book art can provide a framework for topics like urbanism, town planning, buildings and space. Let's examine the relationship between the built and the book.

23 Sandy Gallery, Portland, OR
www.23sandy.com

Celebrate!

Submissions accepted: December 23 to February 8, 2017

Exhibit dates: April 7 to June 25, 2017

Celebrate! is the third in an on going series of satellite art exhibits. Orchestrated by Abecedarian Gallery, the exhibit will be on view at University Libraries, University of Denver, Denver, Colorado. International in scope, the exhibit will feature works that celebrate any aspect of food, dance or music. Submissions will be juried by Sha Towers, Art Liaison Librarian and Associate Director of the Central Libraries at Baylor University. A minimum of one work will be selected by Sha for inclusion in the Baylor University Libraries. Numerous other purchase prizes will also be awarded. All submissions, regardless of the juror's decisions, are considered for addition to Abecedarian's inventory of consigned works.

Abecedarian Gallery, Denver, CO
www.abecedariangallery.com

2018 DeGolyer Bookbinding Competition

Competition, Exhibition & Conference info at website below

American bookbinders are invited to propose a design binding for and to submit a completed binding as an example of the techniques they propose to use in their design. Competition winners will be announced at the opening of the exhibit on June 8, 2018.

Bridwell Library, Perkins School of Theology, SMU, Dallas, TX
www.smu.edu/Bridwell/About/DeGolyerBookbindingCompetition

Complexity & Simplicity in the Conservation of *The Lady of the Lake*

by Malina Belcheva

*I dedicate this article to the educational process at the American Academy of Bookbinding. My focus here will be the conservation treatment as sequence of procedures pertaining the conservation of the book *The Lady of the Lake*. this conservation treatment was highly commended as part of my diploma presentation at the Academy. I would like to express my gratitude to Peter Geraty for his insightful advice, to Deb Stevens for her encouragement and wholehearted support, to Don Etherington and Monique Lallier for their hospitality and inspiration, and to Betsy Palmer Eldridge, Eric Alstrom and Bill Minter for their commitment to the field of book conservation. *The Lady of the Lake* is in the bookbinding collection of the American Academy of Bookbinding.*

INTRODUCTION

Considered one of the most complex of conservation treatments, leather rebacking requires a high level of dexterity, explicit knowledge of bookbinding techniques, and a learned sensitivity to bookbinding materials, both old and new.

Contrary to a traditional conservation approach — where defining the course of treatment is secondary and based on study of the book condition (and also liable to change during the process of conservation) — here, the treatment was predetermined by the initial educational purpose. The book was selected for its deteriorated condition and suitability for leather rebacking.

In this article I will explore the conservation of the book *The Lady of the Lake* as an example of leather rebacking, with explanations covering the reasons behind the choice of conservation materials, the bookbinding leathers used, the adhesives selected, and noting the additional tissue repairs and finishing techniques.

DESCRIPTION

The Lady of the Lake is a narrative poem that was written by Sir Walter Scott while visiting Trossachs and the shores and islands along Loch Katrine, Scotland, in 1809. After its first publication in 1810, the poem became greatly popular, influencing artists, writers, composers, painters and film directors. The edition I selected is a first edition of the book from 1811. It was published in Edinburgh by John Sharpe, printed by James Ballantyne for John Ballantyne, and illustrated with six beautifully executed engravings. Printed on single plates, the illustrations are engraved from drawings of Richard Westall, including the frontispiece. The book measures 21.7 cm in height, 14 cm in width and 3.2 cm in thickness. It is an early nineteenth century full calfskin binding, consisting of 290 pages, printed in single columns on crème laid paper. The textblock is sewn on five cords, with three-cord colored silk headbands, and laced-in boards. The spine is tooled in gold, and the leather is marbled with a decorative pattern attributed to the colored calfskin bindings produced by Dillon's of Chelsea (footnote 1). Tooled in curved lines, the gilding forms the front and back panel decoration, which continue into the turn-ins

in a singular floral ornamented border. The endsheets of the binding are nineteenth century “French Shell” marbled paper, and the textblock edges are fully marbled in the same pattern.



CONDITION ASSESSMENT

This beautifully printed and illustrated book was exhibiting visible signs of heavy deterioration. The tight-back binding was falling apart, revealing losses on the spine and joints, with portions of the sewing exposed. Detached fragments of the leather covering the abraded spine were obscuring the gold tooling and titling. The front and back covers were detached, with endpapers discolored and torn at the exterior hinge area; the lacing of the recessed-cord sewing was worn, weakened and broken; the sewing was intact along the textblock and over the spine. The leather decoration was fading with scratches and losses along the book edges and corners.

CONSERVATION TREATMENT

Observations of the book condition and overall binding deterioration were also presenting evidence for authenticity of this more than two hundred year old

volume. As there were no visible repairs or prior conservation campaigns, it was determined that the book was previously untreated and presently in its original binding. Fragile condition of remaining leather along the spine dictated that repair of this substantial loss with Japanese tissue would not sustain the book integrity over time. Therefore, the only option for conservation was rebacking of the binding with new calf leather, altered for aesthetics in the finishing process.

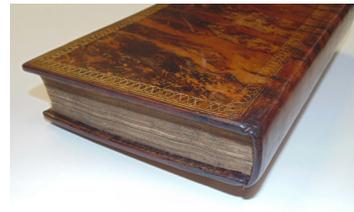
The leather conservation was addressed first: the textblock and the covers were gently cleaned with a vulcanized sponge eraser, and deteriorating leather was consolidated using 2% Klucel G dissolved in chemically pure Isopropanol.

As the original textblock sewing was stable, it was maintained during the process of conservation and only degraded leather on the book spine was removed. The hide glue from the old spine lining was softened with Laponite RD (a synthetic clay) poultice and carefully removed. At this point the spine was re-lined with medium weight Japanese tissue using wheat starch paste. This initial lining of the spine is the most important layer of all of the following spine lining materials – its function is to consolidate, unite and hold the binding structure together. It also serves another function: to protect the textblock from environmental changes on one side and to protect the textblock from leather and adhesive acids on the other side. This first layer of Japanese tissue was applied to the spine, shoulder-to-shoulder and head-to-tail. A layer of Moriki paper was applied as an extended spine lining over the boards, front and back. It was determined that the inner joints could provide sufficient space for the new feathered Japanese tissue hinges, adhered after the reattachment of the boards that used the extended spine lining.

Further consideration — although not original to the present bookbinding structure — would be a 3-ply hollow tube of Moriki paper, or a spine lining of lightweight airplane linen fabric. It is important to emphasize here that any additional lining on the book spine will also bring additional thickness to the joints, which should be avoided as this may restrain the flexibility of the binding. An additional lining of suede leather (traditional in fine binding) could be applied here to soften the transition between original and new spine lining materials.

With an English straight-edge paring knife the leather covering was lifted. The paring knife was moved on a straight line, a couple of millimeters away from the shoulder (in accordance to leather thickness), and under an angle down through the surface of the boards. This technique, demonstrated by Don Etherington and historically used in English bookbinding tradition, aimed to accommodate the new leather. The pasting down of the new leather will cover the area of laced-in sewing cords and slide into the upper side of the binding board. Further on, the lifting and reattachment of the new leather was carried on a similar

forwarding method described by James Reid-Cunningham in his presentation of leather rebacking to the GBW ‘Standards of Excellence’ Seminar (footnote 2). This method of board preparation for leather rebacking is designed to guarantee that original leather covers will adhere and accommodate smoothly with the new leather, and it will overlap the existing bookbinding materials in an unobtrusive and aesthetically pleasing transition.



please note:

End of Part I — Part II in February issue

REFERENCES

(footnote 1) Norman, Richard, Calf Marbling (An Exploration of Calf Marbling), www.edenworkshops.com/calf_marbling.html

(footnote 2) Reid-Cunningham, James, “Leather Rebacking,” GBW ‘Standards of Excellence’ Seminar, Washington, D.C., October 25, 2013, www.guildofbookworkers.org/sites/guildofbookworkers.org/files/standards/2013_JamesReidCunningham.pdf

All photographs by Malina Belcheva



20 BOOKBINDING 17 WORKSHOPS



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Marbling Week September 13-19

Hand Papermaking October 5-6

Introduction to Paper Repair October 12-13



BOXING FORTNIGHT

Victorian-Era Box Structures Oct. 18

Clamshell Box Making Oct. 19-20

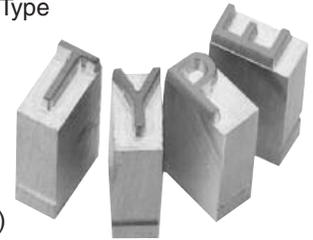
Preservation Enclosures for Rare Materials Oct. 25

Advanced Clamshell Box Making Oct. 26-27

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How to Develop Your own Marbling Style

A question asked by many new marbling students is “how do I develop my own unique style?” My simple answer is that it is not as mysterious as one would think.

The easiest way is to experiment with everything, and see what you like in the results. I also teach Celtic Harp and there my answer is the same, whether it is music or art. We each will like something a little different from someone else doing the same thing. We should follow that path. Doing what we like is inspiring, exciting and adventurous. It keeps our interest up.

Many people are afraid to experiment, and this fear will hold them back. It’s just paints, it’s just paper, it won’t bite you, it won’t yell at you if you make a mistake. Mistakes are wonderful — I welcome them. They tell you what not to do the next time. We have to make mistakes in order to get really good at something. So enjoy them, they are never a waste of time.

When I teach, my goal is never to have the marbling student’s work look just like mine. They should ultimately have a style so someone can see the paper and say...”OH, that is so and so’s paper!” Let your personality come through. How do you let your personality come through? Simple. Do what you love.

Sometimes there are people who are afraid of colors! So it seems. They worry about whether purple goes

with yellow, and such. Why not try it, and see? Someone once told me purple and orange are horrible together and you should never use them....so I went on a jag of doing lots of purple and orange papers. They were not garish, and I was inspired by flowers that were purple and orange together in one flower or side by side with each other in nature or a bouquet. So look at nature to get some clues for good color combinations. Don’t ever listen when someone tells you that you are not supposed to do or like something. Maybe they are right, maybe not, but it is always good to find out for yourself, determine what *you* think.

Is it “stealing” a style to be inspired by another marbler’s work and hope yours can look like that? I don’t think so. No one owns the patterns or the colors. In music we always say ”Oh, I love what that player did in that part of the tune...I will borrow that” and you can incorporate it into your own style if you like it. It is the same for art. It comes back to doing what you love. Ultimately, your “style” is based on what type of a look and end result you love. If you follow this, you will also love to marble, it will be more of an adventure and less of a struggle (though marbling is known to make us struggle and rant at times!) and your papers will be unique, even while being based on traditional techniques and patterns.

by Iris Nevins

The 2018 Helen Warren DeGolyer Bookbinding Competition

American binders are invited to propose a design binding for

The English Bible, Apocrypha,
printed by the Doves Press in 1904,

and to submit a completed example of their work.

Bridwell Library
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www.smu.edu/Bridwell/About/DegolyerBookbindingCompetition



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Travel as Cross-Fertilization

by Beth Lee

It is difficult to get a good calligraphy education without traveling; there are only a few cities in the world in which a comprehensive lettering curriculum is available. For many years I traveled to Camp Cheerio, North Carolina, and the annual calligraphy conferences to get that education. Paradoxically, here in the wilds of Montana we are fortunate to have master calligraphers travel to us at least twice a year. In recent years, Suzanne Moore, Christopher Haanes, Carl Rohrs, Yukimi Annand, and Yves Leterme have each visited for two-day workshops. They've brought us valuable new perspectives and new techniques, re-grounded us in the basics, and shed new light on old assumptions.

If you read this column regularly, you know that I travel a good deal. I've reported on contemporary lettering and typography in Viet Nam, historical carved versals in Barcelona, a typography museum in Crete, prehistoric drawings in southern France, and contemporary street art in Paris. These trips have broadened my understanding of letters, and when I return from a trip the focus of my lettering practice has often shifted.

If you can't leave home, reading is a great way to travel. I read a lot, and much of it informs my understanding of language and lettering. Some of that reading relates directly to lettering. John Stevens' *Scribe* and Ewan Clayton's *The Golden Thread* are books that have been profoundly influential. I've reviewed both of these books in previous columns.

But some of the most valuable reading has little to

do with lettering per se.

Zadie Smith has written a piece in *The Guardian*¹ about the connection between writing and dancing. She is, of course, writing about authoring, not lettering. But as I read the article, I make my own connections. Her comparisons between Fred Astaire and Gene Kelly have me thinking about Fred as a tall, narrow pen-made capital and Gene as a Carolingian minuscule. Her discussion of the Nicholas Brothers sends me to YouTube² to watch a video which reminds me that the best flourishes share with the Nicholas Brothers a mesmerizing combination of spontaneous gesture solidly grounded in a kinetic knowledge of sound, formal structure. (I cringe when I see these guys tap dancing on that grand piano, but that's another story.)

In the article, Zadie writes, "Writing, like dancing, is one of the arts available to people who have nothing." This applies to lettering as well. Specialized nibs and perfectly sized handmade paper are all very well, but all I *really* need is a pencil and a writing surface. There is something freeing about this, and a valuable thing to remember when I realize I'm out of my favorite pointed nibs.

By the time you read this, I will have spent three weeks in Thailand. In preparation, I print out directions for taxi drivers in Thai script and see a superficial resemblance between Thai script and French script. I think it is because of the square proportion of the figures combined with curlicue finials. This surprises, a realization that French script is really quite square and textural for a Western script.

This in turn leads me to look at the connection between French roundhand and lettre bâtarde, a French gothic cursive. I return to Thai script, also square and textural. This is a characteristic of many Asian writing systems. But is the Thai writing system logographic, like Han characters, Maya glyphs, Cuneiform? No, it turns out that Thai is an abugida, "a writing system in which each consonant may invoke an inherent vowel sound" (according to Wikipedia). Wow. A little reading and I've traveled from Thailand to France, through time, and back to Thailand, all without leaving my desk. And I go back into my studio with new ideas about lettering.

¹www.theguardian.com/books/2016/oct/29/zadie-smith-what-beyonce-taught-me

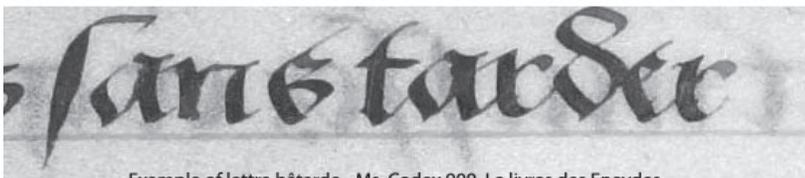
²www.youtube.com/watch?v=fNKRm6H-qOU

ประเทศไทย โครงการ ๑

Linotype typeface Sukothai Bold

e quick brown fox

Typo Upright: 19th-cen. typeface based on French roundhand



Example of lettre bâtarde - Ms. Codex 909, Le livres des Eneydes

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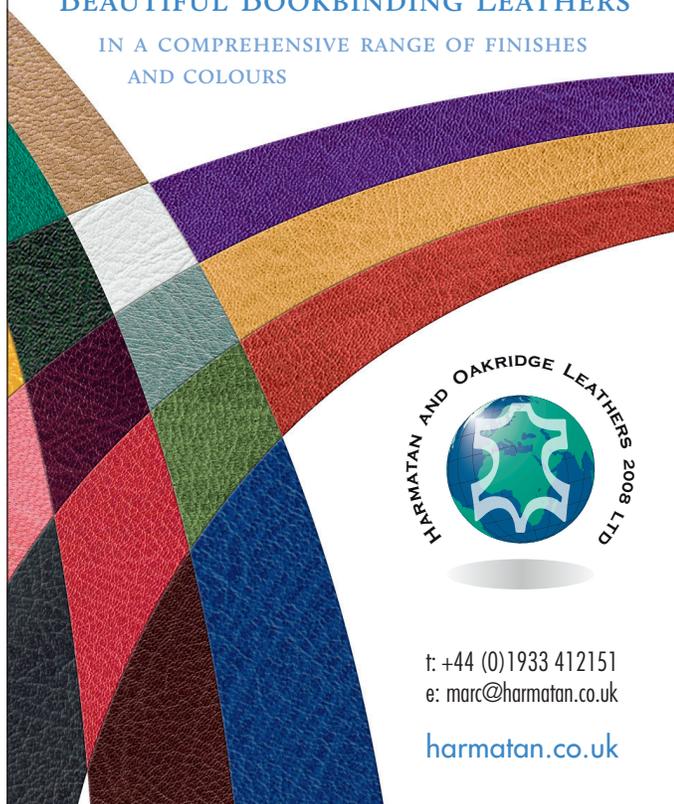
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2016 Standards of Excellence Presentations

The “excellence” portion of the Standards Seminar presents itself in the much-anticipated presentations by leaders in the fields of binding, conservation, papermaking, calligraphy and the book arts. The annual auction at the Saturday evening Banquet is responsible for the funds generated that allow the Guild to offer scholarships to attend Standards the following year. Through the generosity of attendees, our loyal vendors, and Chapter-sponsored scholarships, five scholarships were awarded this year. The Scholarship Awardees for the 2016 are Kaoru Yoshida Perry, Linnea Vegh, James Davis, Amber Hares and Victoria Birth. Four scholarship recipients wrote the following articles, with recipient Victoria Birth as official photographer. One photo, credit to Amber Hayes.

– Cindy Haller

Cheryl Jacobsen :: Drawn to the Writing

Review by Kaoru Yoshida Perry



Cheryl Jacobsen gave a wonderful presentation about her life and work as a calligrapher. She graciously shared her insight and experience as she walked the audience through both her techniques and her journey. She is currently an adjunct assistant professor at the University of Iowa, and a freelance artist. It was fascinating to learn that her first influence was her grandfather, a Norwegian carpenter, who studied lettering in his training. His gift to her of two lettering books inspired her to practice calligraphy. She kept journals in both writing and drawing of her travels, her doll house inventory — and eventually bound her first book very badly using velveteen, foil leaves, ruled notebook paper and a blue ball point pen (it was a report on Medieval Manuscripts).

She took pre-veterinary classes in college to study medicine and care for animals, but this morphed with her art to earn her a pre-medical illustration degree from Iowa State University. She has gone on to develop a calligraphy and design business with a diverse clientele, including work with individuals, businesses, universities, graphic designers, printers, hospitals and religious institutions.

In 2009, she collaborated on a project that was acquired by the University of Iowa Special Collections. Working with the artist Kristin Alana Baum of Blue Oak Bindery, the pair crafted a Book of Hours about the concept of patience titled *Nest of Patience*.from??now in? the Collections at University of Iowa

“A collaboration based on a medieval girdle book, *Nest of Patience* is a contemporary Book of Hours contemplating the concept of patience by way of words, poetry, fortunes, and nature. The book begins with a spiritual calendar of days and proceeds with eight sections, each headed with a totem animal. Full vellum text block includes hand-stitched indigo-dyed slunk panels, hand-lettered texts, illuminations, and sewn-in found objects relating to patience. Wooden board binding, sewn on hemp cords and laced into beech boards.”

As the presentation turned towards demonstrating techniques, Jacobsen explained that much of the writing we do today — when we *do* write by hand — is usually done with a pointed tool such as a ball point pen or a pencil. These tools do not require the writer to consider how the tip of the tool is positioned to the line of writing, just that the pen make contact

with the paper. Historically, formal writing utilized a broad edged tool which changes the thickness of various strokes depending on how the edge of the pen is held in relation to the writing line. This fact allows us to analyze how scribes wrote their letters.

This, from Ms. Jacobsen’s handout:

- Weight of hand. Described as the width of the edge of the pen to the height of the letter.
- Pen Angle. Determines the weight of the letter. Holding the pen with a pen angle of 0°, or horizontal to the writing line will yield the thickest stroke. 90° pen angle, the edge being vertical to the writing line yields the thinnest stroke.
- Shape of basic letterforms. She advised starting with O or N. She pointed out that italic was shaped like a parallelogram, foundational is a circle, engraver’s script is an oval, and textura is a rectangle.
- A Ductus is a small map of how to construct a letter telling you the number of strokes, the order in which the strokes are drawn and the direction in which the strokes are made.
- Speed and Slant. Slow is characterized more legible and standardized with not as many diagonal joints. Fast displays a less standardized script and is more personal, letters tend to connect and overall can be more challenging to read.

Modern calligraphers employ both pointed pressure pens and broad edged pens. There are not many suppliers for calligraphic materials today, and Jacobsen shared three of her favorites: John Neal Books and Paper & Ink Arts for books and supplies, and Pergamena for vellum.

She often uses Speedball nibs for larger writing, and Brause nibs for more delicate, smaller work. She prefers working with gouache over ink, and spoke about gouache’s permanence ratings and which colors were best to avoid. She likes Sakura Micron Pens in sizes .005 and .01, and Rexel Derwent Watercolor pencils.

It was fascinating to see a pictured example of her technique for three-dimensional writing that featured Windsor and Newton zinc white gouache on Arches hot-press paper. The result of the white on white appearance is both lovely and striking. The audience was able to ask questions while she demonstrated her techniques and craft. It was exciting to see her work as she lettered on a certificate celebrating the conference. She began with a circular pencil outline, and demonstrated how to adjust letters and spacing as the work progresses. Her insight and methods for working with mica-infused gold watercolor paint were also very interesting. The results were wonderful.

I was grateful to be introduced to a few of the many tools calligraphers like to use, including pointed pens for pressure writing and beautiful surfaces from hand-made paper to vellum. The possible range of expression is truly endless and Cheryl Jacobson's passion was both inspiring and informative. I deeply appreciated how she has navigated her life around this passion, and look forward to seeing more of her work in the future. Thank you Ms. Jacobsen!



Betsy Palmer Eldridge :: Basic Paper Treatments for Printed Materials

Review by Linnea Vegh



Betsy Palmer Eldridge has been working in bookbinding and conservation for over 50 years. After learning traditional hand bookbinding at the Metz Bindery in Hamburg, Germany, and finishing in Paris with Jules Fache, Betsy began her journey in the world of conservation with Caroline Horton & Associates in New York. Since the early 1970s, Betsy has maintained a private conservation practice in Toronto while being an active member of the larger bookbinding community. She teaches in many capacities, through lectures, workshops and courses. She also served as the President of GBW for six years. She has recently received a Lifetime Achievement Award from both the Guild of Book Workers and the Canadian Bookbinders and Book Artists Guild.

In 1991, Betsy lectured for the GBW 'Standards of Excellence' seminar, focusing on the basics of paper treatment for conservation. This lecture was a broad overview highlighting some of the treatments, methods and techniques used both historically as well as in contemporary conservation. Twenty-five years later, Betsy has presented us with a follow-up lecture — to delve deeper into some of the subjects she felt had changed, progressed or that she simply had not had time to consider in her initial lecture. Certainly a comprehensive exploration of conservation practices could not be condensed into a two hour lecture and to attempt this would be absurd. Instead this lecture served as an introduction to the techniques used in conservation and how they have changed since its emergence as a professional field.

Betsy's Basics about Paper. Early in her career Betsy studied in Germany with bookbinders who claimed they "did not care about the paper inside the books they bound or the chemistry as it applied to them." Betsy smartly rejected this aspect of her teachers thinking, leaving the door open to a more scientific understanding of the materials she would later be charged with preserving. Betsy explained that all paper is merely a form of felted cellulose — as a result, it can be made with a wide variety of materials that make identification of paper types difficult without chemical testing. The same is true for paper sizes, which have been made from just about

everything under the sun from animal gelatin to cucumbers.

Traditionally, northern European papers were made with flax, a material widely available in the west. When Europeans began colonizing and exploiting the Americas, cotton was introduced and became more common in many industries, especially in papermaking. Its popularity as a material was due to many factors but in the world of books it can be largely attributed to the fact that traditionally used flax fibers have "high tensile strength but poor folding strength", while cotton has "excellent folding strength". It should be noted while identifying historical papers that flax or 'rag' paper tends to age with a mottled, oatmeal like finish while cotton does not have this issue, in part due to it being 80% pure cellulose.

Identifying and Cleaning the Media. Betsy spoke to the subject of washing, but cautioned that identifying whether washing is an appropriate treatment to begin with is certainly the most important step. Early in the development of the practice of conservation it was a common practice to automatically wash and de-acidify materials tested with a pH level of 6 or below. As the field of conservation has progressed this kind of 'one size fits all' treatment quickly fell out of favor, though not before irreversible damage had been done. It should be noted that though the process of washing is still valuable in some cases, it is extremely invasive. Much damage can be done in the process of washing if the materials are not carefully considered.

Once a book or work on paper has been selected for washing a number of things must happen before baths can be drawn. Identifying the paper and the original sizing is the first step. Manuscript/marginalia must then be tested for solubility, all folios must be paginated, and dry cleaning should be performed. Historically dry cleaning was performed with bread (yes, bread!) but today we use absorbent sponges or white vinyl eraser crumbs. Betsy prefers vinyl eraser crumbs to sponges as they are extremely stable, Bill Minter's erasers crumbs were recommended by an audience member as being especially nice for conservation purposes. As a result any residue that might be left behind will also be stable, minimizing any potential damage to the paper. While dry cleaning a manuscript, areas with graphite should be blocked off with mylar to avoid accidental erasure. In the case of washing Cyclododecane can be applied as a resist on a potentially fugitive manuscript. Previously Paraffin and Hexane were both used as resists, but due to toxicity to the user and their impact on the materials, these have been abandoned by the conservation world. Once dry cleaning has been completed, tape removal should be performed. Ideally tape removal should be performed before any washing.

'Denison' tape, which is similar to 'lick & stick' starch adhesive on paper are easily removed with water vapors. Betsy recommends using the following methods for creating water vapors, as liquid water should be avoided. A few drops of distilled water can be added to a wide mouthed jar with strips of blotter in the base. Once the water has been absorbed into the blotter she places the jar over the tricky bits of tape. Since water vapor is heavier than air it will drop down to the tape, soften the adhesive and lift it. Gortex strips and mylar can be employed in a similar way to localize the moisture contact with the material. When dealing with pressure tapes that remain unsoftened by use of moisture, attempt freezing the area. If neither moisture or freezing are appropriate or effective, heat may be employed.

Paper Mending. If washing will not be performed (the

most likely scenario), paper mending can now be performed. Otherwise all mending should be done after washing. For media with ‘feathered tears’ the torn edges should be properly re-aligned then dampened to relax the fibers. When preparing repair strips Betsy highly recommends laying a straightedge over the strip to be removed and tearing the body of the paper away from the strip instead of the other way round. She has found that this technique helps to avoid distorting the strip while resulting in a good pin/water tear. Dog ears are another common problem and should be addressed with hot steam to open them; Betsy uses a kettle for this process.

Humidification. Betsy then spoke to the humidification chamber concept which was established by Carolyn Horton. Betsy’s example was comprised of a ‘washing’ tub filled halfway with cold distilled water with a screen frame placed above the water line for the object to lay on and another tub the same size as the base set on top to create a humid microclimate. She cautioned that cold water must be used as hot water can evaporate too quickly and rain down on the object, potentially causing damage and tide lines. Cobalt tape is used to find the humidity level of your room or chamber when there are concerns about how much moisture an object can be exposed to.

Washing In her private practice, Betsy uses drying screens that she built herself from canvas stretchers, some plastic window screening and corks attached for ‘feet’ as an effective alternative to more expensive options. She begins by checking the pH of the bath water, distilled water tends to read around a pH level of 6, while spring water reads around 7. She first float washes a test sheet by laying the sheet gently into the bath & watching how it absorbs the water. Floating your paper will tell you a lot about how the size has held up, if any has already degraded or been removed, or if there is even any sizing left. If you need to add anything to the bath it must be done before your materials are in the water. Betsy removes the test sheet and mixes in the desired additives while being sure to continue checking the pH of the bath; a pH level of 7 is ideal. Alcohol is commonly added to the initial bath to help the paper absorb the water more quickly, since alcohol breaks the surface tension of water and improves absorption. It should be noted that alcohol will remove more size from paper than regular water and should be carefully considered when deciding if the volume or document will be resized after washing or not. Single sheets of paper should then be layered between sheets of pella or hollytex which have been cut larger than the object being washed but smaller than the tub being used. Betsy uses a 1” plexiglass rod to gently aid in fully submerging the paper and suggests layering no more than 5 sheets deep and for no longer than 30 minutes per bath. Wash the entire book in this manner, reproducing the pH neutral baths and layering as described above until the bathwater is mostly clear after soaking for 30 minutes. Once the final bath water is clean any resizing should be performed, or the sheets removed for drying.

Bleaching and Buffering. Magnesium Bicarbonate and Calcium Hydroxide were once both commonly used in washing as light bleaching agents to brighten paper. It should be noted that solvent bleaching of any kind is hard on the materials and should be performed with great caution. Through testing, Betsy has found that the bleaching effects of Magnesium Bicarbonate hold up better over time but notes that overall solvent bleaching has fallen out of

favor. Both Magnesium Bicarbonate and Calcium Hydroxide are alkaline salts and can leave residue. In some instances this residue is used as a ‘buffer’ for paper with higher acidity to slow degradation of the paper over time. Betsy no longer prefers to leave a buffer as the salt residue may interfere with the printed image and in some instances excessive use of buffer material has led to its own damaging effect on materials — this is still a hotly debated topic in conservation circles. Due to the issues raised by solvent bleaching, Betsy prefers using UV light to bleach items. She uses natural light by bringing the bath outside, submerging the object and placing a sheet of plexiglass over it to “keep the squirrels out,” though UV bleaching may be performed in a more controlled lab setting. Wet UV bleaching is preferred as it can help lighten staining from mold and water damage.

Resizing. A great many factors influence the choices made when resizing an object. The original sizing should be matched as closely as possible. Note that washing will always remove some of the sizing, and hot water and alcohol both remove more size than cold baths. When resizing occurs, it will also have an effect; if resizing is performed immediately after the initial washing process, the paper will absorb more size; and if the sheets are allowed to dry and subsequently re-wetted for the purpose of sizing, they will absorb less. All of these factors should be carefully weighed and considered before the washing process begins, as you may need to prepare size before washing so it will be ready when you need it.

Flattening & Drying Options. When removing paper for drying, Betsy sandwiches the layers of hollytex and paper between her drying screens, and a light weight is sufficient to keep the pages from curling. She also reviewed two options for drying objects completely flat which were developed by the Japanese and later introduced to western conservation. The two methods are known as ‘pressure mounting’ and ‘tissue backing’. Both are time consuming and are often reserved for works of art on paper or other materials being prepared for gallery and presentation purposes. (The Japanese are genius — Betsy doesn’t really know why they even talk to us westerners since they are so far ahead of us!)

For pressure mounting, Betsy begins with the object still wet. She prepares a piece of medium weight Japanese tissue cut larger than the object, wetting it. The object is removed from the bath and placed on a flat, clean board or plexiglass. Wheat starch paste is applied to the plexi around the edges of the object, placing a small strip of tissue longer than the pasted area down as a pull tab, and then lays the wetted Japanese tissue over it, tamping it lightly with a soft bristled brush. In the case of pressure mounting the Japanese tissue may be reused.

In the case of tissue mounting, Betsy also begins with the object wet. She applies a thin layer of paste to the wetted Japanese tissue and transfers the Japanese tissue onto the object being mounted, lightly tamping the tissue to the object, removing any air pockets. She then allows the object to thoroughly air dry before delaminating the Japanese tissue from the plexiglass, using the pull tab and a micro-spatula or bone folder. This step must be performed with care and a steady hand to avoid tearing the tissue or the object itself.

When mounting objects onto Japanese tissue you may find it to be very stiff once it has dried. The Japanese have an elegant solution for this problem, using a strand of glass beads to break

the surface tension and soften the paste layer. This is achieved by placing the mounted object on a clean flat surface face down (Betsy used plexiglass in the lecture). The strand of glass beads is laid down and worked with light pressure in a circular motion with the palm of one's hand rolling the beads. This method may also be used for cloth rebacking or made endpapers, to soften stiff sheets.

In discussing the binding and conservation of a book, one must keep in mind there is no single correct method. Instead, each individual collection or book is an exercise in problem solving. While Betsy's revised lecture covered a vast range of topics, it must be noted that this was an overview, each process mentioned could receive hours of discussion and exploration individually.

Chela Metzger and Erin Hammeke :: An Exploration of the History and Techniques of Pennsylvania German Liturgical Bookbinding Before 1850

Review by James Davis



Chela Metzger and Erin Hammeke teamed up at the Standards Seminar to present the history and making of Pennsylvania German Liturgical bindings. Chela began by identifying these charismatic books as coming from a religious sect known as the

Anabaptists, Christians who immigrated to America to escape prosecution in Europe. Literacy, literal bible translation, and reading in the vernacular were important aspects of Anabaptist religious practice. Drawing on these ideas, the bindings of these religious texts feature a beautiful mix of sturdy practicality and personalized elegance. The major elements of these bindings include a sturdy gothic style from the Germanic tradition, wooden boards, and engraved metal furnishings, with other decorative features such as edge coloring and pre-woven endbands. The most unique feature of these books is the inclusion of separated spine straps at the head and tail; these straps were often studded and served as spine protection, as th books were in daily use.

The metal work is a key feature of Pennsylvania German Liturgical bindings, and their construction was presented by Erin Hammeke. Erin used her extensive background in metalworking to show us how the brass corner furnishings were shaped, decorated, and attached to the covered boards. Erin demonstrated the process of making a corner furnishing, beginning with a raw sheet of brass. The first step is to use metal snips to cut the basic shape from your sheet. It is important to cut the shape big enough to accommodate the two turn-ins that will wrap around the board edge before securing the metal in place. The piece is then further shaped and decorated to the desired shape with the assistance of metal punches. Erin showed how to use a hammer and a round punch to achieve this effect. Once the shape is carved out, it is important to clean up the metal to work out any sharp burrs that may be damaging to the book, the binder, or the reader. Decorative elements may be added using various sizes of punches, which are

struck lightly to simply emboss the plate. Large rounds, which were common in the creation of raised feet to protect the book from rough surfaces, could be added through the use of ball punch. Once the piece is completely shaped and decorated, it is ready to be attached to the already covered boards. The furnishings on these bindings were attached with brass tacks, or small iron nails. They were hammered through the boards and were often completely visible through the paste downs.

Overall, this presentation provided a clear and thorough introduction to these bindings. The research conducted so far represents a small portion of Anabaptists bindings seen throughout the US and Europe. There is room for further study of these bindings to understand their larger place in the traditions of Anabaptist culture. We have been provided with an overview of their key features, binding style, and origin in the extensive German bookbinding tradition. However, these wonderful little books still hold secrets that could help us better understand early American settlers and their ability to innovate a unique style, while still staying true to their own religious principles and the traditions of their European roots.



Deborah Evetts :: Herrnhuter Paste Papers

Review by Amber Hayes



Deborah Evetts, a longtime Guild member, is an internationally recognized book conservator and design bookbinder. Among other appointments, she worked for many years as the Drue Heinz Book Conservator at the Pierpont Morgan Library, New York. She currently runs her

own business, Deborah Evetts Book and Paper Conservation, in New York City.

Deborah's interest in Herrnhuter papers began when she encountered them on the endpapers of a Latin edition of *Esopes Fables*, presented to the Hungarian Count Joseph Karolyi on his 16th birthday on March 19, 1784. Inspired by their beauty and sophistication, she sought out other examples and began experimenting with reproducing their designs. This process developed her respect and amazement for the craftsmanship and inventiveness of the Herrnhuter paper and their makers — and twice over at that.

Deborah began her presentation with a slideshow picturing a vast range of paste papers from the Herrnhuters. She explained that the Herrnhuters were religious exiles of the Moravian Church; they established the village of Herrnhut in the 18th century, which translates as “The Lord's Watch” or “The Lord's Watchful Care.” The village had a chapel, a schoolhouse, and an inn for travelers,

along with houses for families and separate accommodations for single Sisters and Brethren. It was a thriving village participating in both religious activities and craft. The unmarried Sisters were responsible for making the beautiful, highly-valued paste papers.

She went through a number of slides to give us a taste of the impressive variation of paper designs — shown on book covers or used as endleaves — and the tools and techniques used. Fingers, combs, brushes, rolls, stamps, and sponges were the most traditional implements employed. She showed a few examples of paste papers that used only one tool or were simply pulled papers (where two pasted sheets are kissed together and then peeled apart), but most featured a number of layers, applied using a combination of tools. Traditionally, a background texture was first established, then a grid of sorts, and lastly finishing decorations were placed inside or at crossing points of the grid. The combs seemed to be the most versatile of the tools used. The possibilities of comb style (thickness, number, and spacing of teeth) were as endless as the patterns of straight lines, waves, ribbons, and tubes they could create.

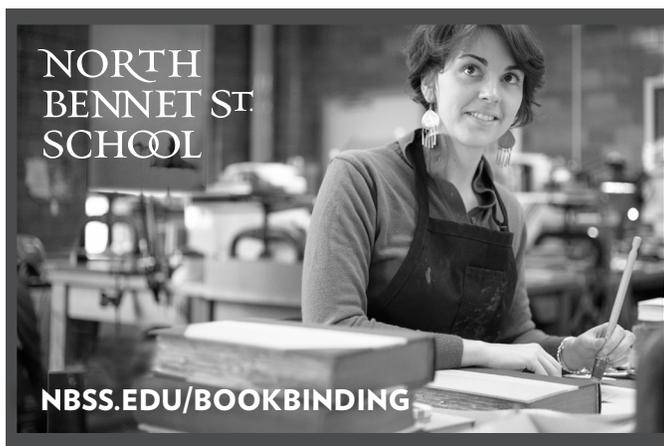
Deborah has made combs from many different materials. She said she initially labored over cutting teeth in 1/16" plexi glass, but has moved on to lids of yogurt containers, notched spreaders (for paint), and swatches cut from vertical blinds, which she finds "delicious to cut." Trial and error is Deborah's methodology. Confessing that she is not all that high-tech and the individual who wants to make paste papers likely will find it satisfying to make their own tools as well, as she does. When Bill Minter asked if she had ever considered laser-cutting her combs, she gave an "Oh, go on" with a chuckle and a playful bat of her hand.

For the rolls and stamps, she uses linoleum, either mounted on blocks or wrapped around seam rollers or glass jars. She starts by painting the linoleum white, traces or draws her design directly on the surface, and then carves it with lino-cutting tools, or wood cutting tools if she wants to add finer details.

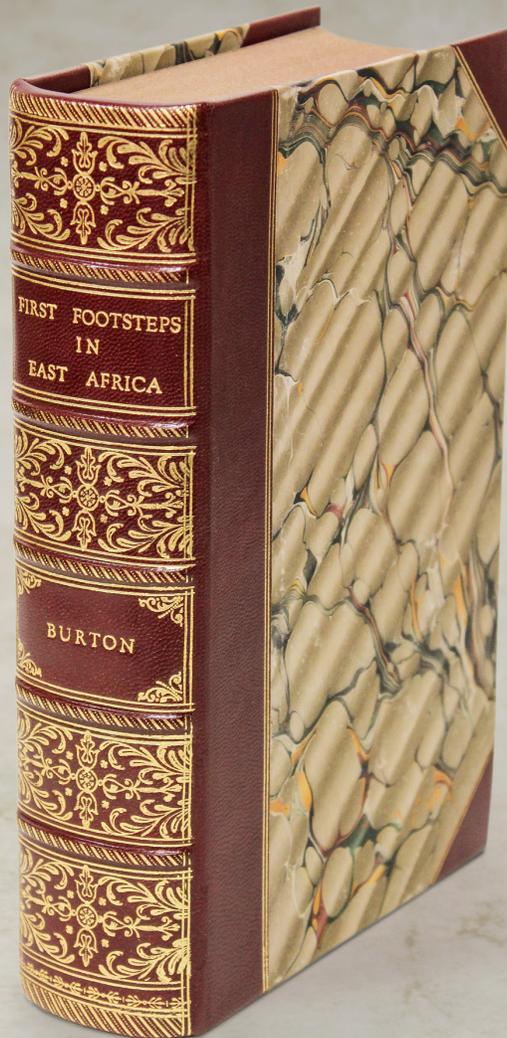
The Moravian Sisters' palette included carmine red, Prussian blue, earth red, yellow ochre, and olive green. It might sound limited but cannot be improved upon, according to Deborah. She has felt no loss of inspiration and no need to move outside the borders of their palette. She does, however, prefer acrylic paints to the powered colors they used.

One of the key components to obtain results that mimic the historic Herrnhuter paper, Deborah explained, is being generous — generous when you add the pigment to the paste and generous when you lay the colored paste on the paper. If the color is too light to begin with, it will appear very pale when it goes down on the paper and you will not achieve the vibrant contrast that is highly characteristic of the Moravian Sisters' handiwork when you start pulling combs or twirling your fingers through the paste.

For the demonstration, Deborah, with some assistance from Kate Levy, prepared a healthy batch of strained wheat starch paste mixed with some blue paint and, after a little bit of this (soaking paper) and that (wetting up tools to make clean up easier), was rather magically pumping out one paste paper after another. She started with one of her favorite patterns. It has diagonal lines in the background, which she created with a comb, and then two-finger reversing loop trails ("1, 2, 3, swoop, switch direction" she sang), interspaced with single finger swirls (fig. 1). She used a gridded piece of Mylar (Sharpie side face down) to help her plot even, regular intervals when fashioning the grid on the paper. If mistakes were made that she couldn't live with, she simply returned the paper to a wash of blue. Making consistent shapes and spacing is the aim, but shouldn't be a burden when trying to reproduce these historic paste papers. Lifting your finger or other tool in mid-stroke just won't work, Deborah noted. You have to keep going if you want Herrnhuters quality results — rhythmic and fluid. And so she did just that, swiftly completing nine impressive one-colored paste papers by the end of the afternoon, the last of which she finished off with cherries (fig. 2). "The Herrnhuters would be proud of me," she exclaimed, taking a bow. The audience agreed with you, Deborah. Your presentation was as graceful, delightful, and lively as the paste papers you made.



Leather by Steven Siegel



Binding by Trevor Lloyd MBE
on Siegel *'Smooth Historical Goat'*

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GBW NOTIFICATIONS

CALL FOR PAPERS - a note from 'Journal' Editor Cara Schlesinger

The *Guild of BookWorkers Journal* welcomes submissions of papers, articles, essays and proposals for photo galleries for our forthcoming issues. Both members and non-members are welcome to submit. Submissions are accepted on an ongoing basis and considered for publication in a forthcoming issue, with space available.

Send queries and electronic submissions to editor Cara Schlesinger (journal@guildofbookworkers.org). 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.

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 Arts 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, accompanied by a profile of that individual)

EXHIBITIONS - a note from Exhibitions Chair Jackie Scott

The next national juried exhibition 'Formation' is currently in development, and we are actively seeking institutions interested in providing exhibition space. The show is slated to travel between the fall of 2018 and the summer of 2019,

with approximately five stops, a duration of two months each. For more information about the exhibit and venue requirements, please email Jackie Scott, Exhibitions Chair (exhibitions@guildofbookworkers.org).

CALL FOR NOMINATIONS - a note from the nominating committee

The offices at right are up for election in the 2017-2018 GBW Elections.

The nominating committee is requesting nominations and, yes, you can nominate yourself!

Nominations are open from December 1, 2016 and will close March 1, 2017.

Please contact any member of the nominating committee to make nominations, listed below.

- Colin Urbina (colin.urbina@gmail.com)
- Tish Brewer (tish@centerforartconservation.com)
- Erin Hammeke (erin.hammeke@duke.edu)

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THE CURRENT 'JOURNAL'



The current issue of GBW's publication the Journal, remains available for purchase at the online store. Please visit:

www.guildofbookworkers.org and click on the GBW Journal tab

VESSEL EXHIBITION - a note about the 'Vessel' catalog



VESSEL

The exhibition catalog for 'Vessel' remains available at the online store. For more information or to purchase, please visit:

www.guildofbookworkers.org/product/vessel

STUDY OPPORTUNITIES

American Academy of Bookbinding

Telluride, CO

Intensive courses for beginner to advanced students.

www.bookbindingacademy.org

Book Arts Program at the J. Willard Marriott Library

University of Utah, Salt Lake City, UT

www.bookartsprogram.org

John C. Campbell Folk School

Brasstown, NC

www.folkschool.org

The Canadian Bookbinders & Book Artists Guild

Toronto, Ontario, Canada

www.cbbag.ca

Cat Tail Run Hand Bookbinding

Winchester, VA

Classes for book dealers, collectors, & bookbinders.

www.cattailrun.com

The Center for Book Arts

New York City, NY

www.centerforbookarts.org

Center for the Book

San Francisco, CA

www.sfcbook.org

Corcoran College of Art & Design

Washington DC

Offering a masters in 'Art and the Book'.

www.corcoran.edu/degree-programs/graduate/ma-art-and-book

Creative Arts Workshop

New Haven, CT

www.creativeartsworkshop.org

Garage Annex School

Easthampton, MA

Workshops and classes.

www.danielkelm.com

Green Heron Book Arts

Forest Grove, OR

www.greenheronbookarts.com

Intima Press

New York City, NY

www.intimapress.com

Karen Hanmer Book Arts

Glenview, IL

Bookbinding workshops and private instruction.

www.karenhanmer.com

Memory Press

New York

Classes & workshops with Maria G. Pisano.

www.mariagpisano.com

Morgan Conservatory

Cleveland, OH

www.morganconservatory.org

North Bennett Street School

Boston, MA

A program for bookbinding, and some summer workshops.

www.nbss.edu

Old Ways

Santa, ID

Workshops with Jim Croft.

www.traditionalhand.com

Oregon College of Art & Craft

Portland, OR

www.ocac.edu

Panther Peak Bindery

Tuscon, AZ

Classes with Mark Andersson.

www.pantherpeakbindery.com

Penland School of Crafts

Penland, NC

www.penland.org

Pyramid Atlantic Art Center

Silver Spring, MD

www.pyramidatlanticartcenter.org

School for Formal Bookbinding

Plains, PA

Ongoing instruction with Don Rash in the German tradition.

www.donrashfinebookbinder.com

Andie Thrams, Visual Artist

Coloma, CA

Classes, workshops, field studies.

www.andiethrams.com

Seattle Center for Book Arts

Seattle, WA

www.seattlebookarts.org

The University of Alabama

Tuscaloosa, AL

MEA in The Book Arts Program.

www.bookarts.ua.edu

The University of Iowa Center for the Book

Iowa City, IA

MEA in Book Arts; joint program with School of Library and Information Science.

www.book.grad.uiowa.edu

Women's Studio Workshop

Rosendale, NY

www.wsworkshop.org

Be sure and check the 'Calendar' section for specific offerings.

EDITORIAL COMMITTEE

EDITOR	Lang Ingalls
BOOK ARTS CORRESPONDANT *	
BOOK & DVD REVIEWS	Frank Lehmann
CALLIGRAPHY CORRESPONDANT	Beth Lee
CONSERVATION CORRESPONDANT	Malina Belcheva
FINE BINDING CORRESPONDANT	Jodee Fenton
FINE PRINT CORRESPONDANT *	
MARBLING CORRESPONDANT	Iris Nevins
PAPERMAKING CORRESPONDANT *	

*At this time, these positions are not filled; if you have expertise in an area and would be interested in submitting the occasional news, the Editor would be grateful. Contact the Editor, Lang Ingalls (newsletter@guildofbookworkers.org).

All items for publications should be sent to:
Lang Ingalls (newsletter@guildofbookworkers.org).

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

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

Free Newsletter replacements to members will only be allowed for issues within one year of publication date. After this timeframe (pending availability), newsletters may be purchased through the website. For availability of back issues, contact the Guild's Treasurer (treasurer@guildofbookworkers.org). For purchase of back issues, visit the 'Store' at the Guild's website.

www.guildofbookworkers.org

Deadline Dates
for Upcoming Newsletter Publications

January 6 for February 2017 issue

March 1 for April 2017 issue

May 1 for June 2017 issue

July 3 for August 2017 issue

September 1 for October 2017 issue

November 1 for December 2017 issue

Advertisement Information

1/8 Page (3½”w x 2¼”h)	\$40
1/4 Page (3½”w x 4½”h)	\$75
1/2 Page/vert (3½”w x 9½”h)	\$140
1/2 Page/horiz (7½”w x 4½”h)	\$140
Full Page (7½”w x 9½”h)	\$265

The deadline for the 'February 2017' newsletter is January 6, 2017.

For inclusion in the 'February 2017' newsletter, request guidelines at:
newsletter@guildofbookworkers.org

Billing is handled by GBW Treasurer, Laura Bedford (treasurer@guildofbookworkers.org).

GBW solicits advertisements but reserves the right not to accept an advertiser's order. Advertisement must warrant that ads are legal, truthful, not fraudulent, do not violate copyright, and are not defamatory, and that all permission to quote and use likenesses and trademarks must have been obtained. Advertisers must indemnify GBW against any claims or actions that should arise.



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