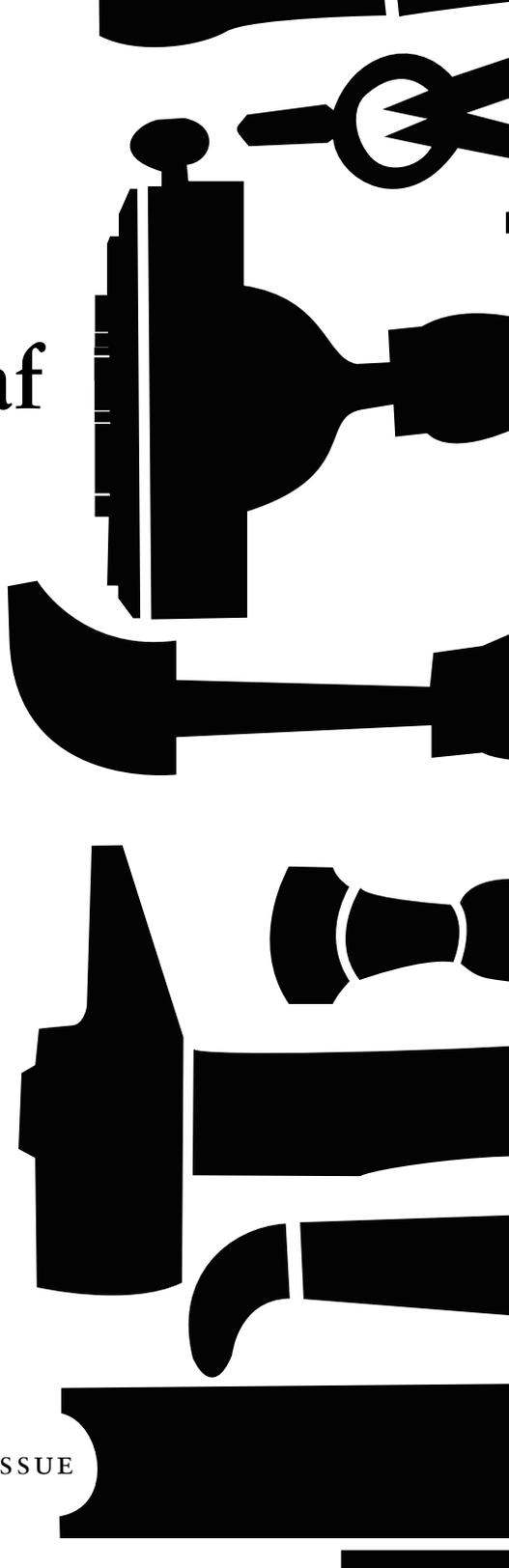


the Gold Leaf

THE JOURNAL OF THE
HAND BOOKBINDERS
OF CALIFORNIA

VOLUME TWENTY-NINE
NUMBER ONE
SPRING 2012

FORTIETH ANNIVERSARY ISSUE



HBC OFFICERS 2012-2013

President: Coleen Curry
Treasurer: Sabina Nies and Udo Gorsch-Nies
Secretary: Juliayn Coleman
Budget: Robert Rosenzweig
Exhibitions: Signa Houghteling
Gold Leaf Editor: Peggy DeMouthe
Gold Leaf Production: Juliayn Coleman
Membership: C. Lang Ingalls
Program Coordinator: Brian Lieske
Webmaster: Nigel Gore
Workshops: Rhiannon Alpers
Hospitality: Signa Houghteling
Advisors: Tom Conroy
Sandra Good
Barbara Land
Eleanore Ramsey
Klaus-Ullrich Röttscher

the Gold Leaf

THE JOURNAL OF THE
HAND BOOKBINDERS OF CALIFORNIA

SPRING 2012

VOLUME XXIX, NUMBER ONE

CONTENTS

CONTENTS

4 President's Letter

4 Letter from the Editor

5 HBC 40th Members' Exhibition

6 In Memoriam: Jan Sobota

7 A Class Act by Sandra Good

8 The Founding of the HBC by S. Gale Herrick

11 In Honor of Early HBC Members

13 It Costs How Much?? (1980s edition)

15 Roots and Wings

19 News and Reviews

22 Tips and Tools

23 Workshops and Study Opportunities

26 Exhibits, Exhibitions, and Calls for Entry

Letter from the President

*The
Gold
Leaf*

Dear Members,

Our 40th Annual Member Exhibition will open with a reception of July 19th at Stanford University's Greene Library. In addition to some 40 bindings entered from by our members, a selection of past members' bindings held in Stanford's Special Collections will be on exhibit. Be sure to make time to visit if you are in the bay area.

Our elections were held in April and I would like to thank and recognize our outgoing Board members: Margaret Johnson, Dick Shepard, and Vanessa Hardy. Their valuable input, generosity and enthusiasm has contributed greatly to the growth and continuance of our organization.

Please join me in welcoming our newly elected Board Members. Sabina Nies and Udo Gorsch-Nies team up as our Treasurers. Originally from Germany, they now live in Ashland Oreon. Sabina has been binding since 1995 and Udo is an 'honorary' bookbinder. Adding to her current post of production for the Gold Leaf, Juliayn Coleman is our new Secretary. Signa Houghteling will take on Exhibitions Chair. Signa has held almost every position on the Board and will add new flair and creativity for our exhibitions. Organizing our monthly Programs is Brian Lieske. Brian works in education and began bookbinding three years ago. We look forward to his fresh ideas and generosity of volunteering his time.

You may have noticed that in order to save paper and reduce costs, we offered our membership the option to opt out of postcard notifications of upcoming meetings and events. You will receive email notifications twice each month regarding the meetings and any other news that may be relevant. We also changed our renewal form this year (thanks to Brian Lieske), You may have noticed that the form was prefilled and offered you the option to pay by PayPal for the 2012- 2013.

Enjoy the spring,
Coleen Curry
President

Letter from the Editor

Greetings and happy anniversary! With this issue we are celebrating the 40th year of the Hand Bookbinders of California.

It is appropriate that we look at our past, our present, and our future—not only remembering the dedication of our founding members but also looking at our current (and growing) membership and activities, and what we hope to do in the years to come.

*v. 29
n. 1
Spring
2012*

In this issue, look for a first-hand account of the founding of the HBC, and for memories of longtime members who are no longer with us. Current members also share their stories of their own mentors and what inspired them to become involved in the book arts. Examples of the work our members do will be on display in the 40th Anniversary Exhibition, opening soon!

As always, the Spring issue includes lots of summer workshops and learning opportunities both locally and throughout the U.S. We invite you to submit listings that you think might be of interest, and welcome your reviews, articles, and other submissions.

Peggy DeMouthe, Editor
pdemouthe@gmail.com

Hand Bookbinders of California 40th Annual Members' Exhibition

HBC members will be exhibiting their work in the 40th Annual Members Exhibition. In celebration of this anniversary, bindings from the Special Collections of Stanford and Mills College will be included in the exhibition. Opening Receptions at Stanford and Mills will feature demonstrations of bookbinding and explanations of work by exhibitors. A catalog with color reproductions of exhibited work will also include historical information about HBC and California binders and be available for sale.

EXHIBITION DATES AND LOCATIONS

The Green Library, Stanford University: July 19- September 14, 2012
Opening Reception: July 19, 4:30 to 6:00 pm.

F.W. Olin Library, Mills College: October 17- December 12, 2012
Opening Reception: October 17, 3:00 to 5:00 pm.

Gleeson Library, University of San Francisco: January- February, 2013

Watch the HBC website for updates: www.handbookbinders.org.

In Memoriam

*The
Gold
Leaf*

Jan Sobota 1939- 2012

Jan Sobota was born in Czechoslovakia in 1939. He apprenticed with a master bookbinder in Pilsen, enrolled at the School of Fine and Applied Arts in Prague. when state security pressure under the communists became too great, he emigrated to Switzerland in 1982, was able to get to the United States in 1984. He worked restoring books at Case Western Reserve, in Cleveland, when he was able to get his wife and children to the States. From 1990-97, he founded and directed the Conservation Laboratory & Bookbinding Workshop at the Bridwell Library of Southern Methodist University in Dallas. He and his wife Jarmila operated book arts and conservation workshops and school, as well. In 1997, they were able to return to the Czech Republic and settled in Loket, where they operated a school and bindery. Jan's bindings are in libraries and museums around the world. He has influenced binders and conservators worldwide. He was an amazing man, large, expansive, and incredibly brave through many trials, some by the political dangers he faced, some through bad health problems as well, and having to start life anew time after time in new places. During all that he continued to produce his wonderful works of art.

contributed by Margaret Johnson

A Class Act

Sandra Good

*v. 29
n. 1
Spring
2012*

In February, Don Etherington was in San Francisco to teach two separate five-day classes called “Minimal Intervention for Preservation of 19th and 20th Century Collections.” The classes were held at the San Francisco Center for the Book and were co-sponsored by the Hand bookbinders of California and the American Academy of Bookbinding.

I was privileged to be in one of the sessions. We each brought two cloth books and two leather books, all in need of repair.

We started the week with the problem of split joints on leather bindings. With a strip of Japanese paper as an inner hinge and another covering the outer joint, this minimal repair serves well for the leather books of smaller size and lighter weight. Since our books were unique, the nuances of raised cords, gold tooling, labels and chipped boards were discussed and treatment techniques demonstrated.

Secondly, we worked at repairing an original cloth binding. The procedural steps were standard but Don uses appropriately colored Japanese paper lined with linen as the rebacking material.

Thirdly, we rebacked our larger leather books using structural techniques similar to those used for the cloth rebacking. After the text blocks were readied, the leather was colored, pared and applied as usual over the spine and under the board edges. The many fine points and steps to each of these three procedures were well explained and demonstrated.

Spending a week with a great teacher and other working binders, sharing ideas and improving our skills was quite a joy. Don’s objectives for the class were clear, his teaching skillful and his vast reservoir of knowledge inspiring. Not only were we able to accomplish the assigned work but also had plentiful examples of variations on the basic intent of the class.

Don’s kindly critique and encouragement throughout the week were much appreciated.

Thanks to Don for a “class act.”

The Founding of the Hand Bookbinders of California

*The
Gold
Leaf*

S. Gale Herrick

*Reprinted from the HBC Newsletter (not yet the Gold Leaf)
Vol. II, No. 2, 1978*

[Editor's note: Picture a hand-typed newsletter, with tiny, carefully justified margins, hand-copied on a stencil machine and assembled into a booklet. This first-person account of the forerunners and founding of the HBC was written by S. Gale Herrick, a businessman, collector, and fine binder.]

One day the late Peter Fahey telephoned another binder to say that a businessman had started to study fine hand bookbinding with her, but she didn't expect him to study very long. I was the "businessman" and the time was eleven years ago; I am still binding and I am still a student.

Mrs. Fahey decided that her businessman-student would be just the person to organize the binders around San Francisco. She and the other binders had intended an organization for many years, but had never done anything about it. When she approached me I discouraged her, saying that there couldn't be over a dozen binders in the area who might be interested in an organization, and why didn't she simply invite them over for tea once in a while instead of bothering to organize formally. I did not agree to taking the assignment. However, those who knew Peter know that her stubborn Irish disposition would not let her give up that easily.

In a few months my wife and I left on a European tour. Upon my return I learned that I was to chair an organizational meeting at the Book Club of California meeting rooms in less than a week! Every binder in the area had received an announcement. The evening arrived and 85 binders showed up, which virtually exceeded the capacity of the Book Club. My estimate of those in the field and the rising interest in crafts had been very inaccurate. We now have 103 members, including about 30 located too far away to attend meetings.

Shortly after we were organized I visited the shop of John Howell Books. There Warren Howell, the internationally famous bookseller, placed a leaflet in my hand without comment. Here was the announcement of the organization of The Bookbinders'

Guild of California in September, 1902! None of us had ever heard of the organization. It apparently had disappeared without a trace.

*v. 29
n. 1
Spring
2012*

The Guild was organized by two of San Francisco's leading booksellers of the time, Morgan Shepard and Paul Elder, who, logically, were elected the officers of the Guild, and the address of their bookshop was used as its address. Those Charter Members I have been able to trace were probably clients of the shop, although their addresses range from Sacramento to San Diego, with the majority residing in San Francisco. The most prominent was Phoebe A. Hearst, whom I refer to later. I have identified only a few members as binders, but one name is worthy of attention.

Octavia Holden was a Charter Member. Miss Holden studied binding in France, where she was able to spend three years due to the generosity of Phoebe A. Hearst. She taught binding and in fact was the teacher of Belle McMurtry, who became the leading binder and teacher in this area during the first third of this century. Octavia Holden's name also appears as a Charter Member of The Guild of Book Workers, New York, in 1906. As late as 1939 Miss Holden exhibited at the Golden Gate International Exposition in San Francisco. I located one of her bindings at the Oakland Museum. Doubtless if Miss Holden were still alive she would be an enthusiastic member of The Hand Bookbinders of California. She died in 1952.

Searching the Bancroft Library files, I discovered that the 1902 Bookbinders' Guild also staged an exhibit in that year at the Elder and Shepard Bookshop. Bindings of members as well as bindings from the balance of the country, England and France were shown. Many were offered for sale, but there was certainly no collusion of price-fixing to trouble our Department of Justice: One binder offered a two-volume set for \$20, while a French binder (whose books did not reach the exhibit by opening day) offered one binding for \$500! Morgan Shepard, one of the Guild's founders, offered a Gelett Burgess book limited to 10 copies, bound in "full crushed levant" and heavily decorated, for \$15.

There were 72 bindings in the show. Octavia Holden exhibited three bindings and her sister Milward Holden presented two bindings. Some of the great binders of the time were included—Douglass Cockerell, Roger de Coverly, T. J. Cobden-Sanderson (probably a Doves Bindery product rather than his own); several members of the Guild of Women Binders, London; several binders

from the Hampstead Bindery, London; and Furvand, Gruel, Bretault and Hinet of Paris. The local binders were in good company.

*The
Gold
Leaf*

Through the kindness of Mr. Charles Pope of San Francisco (a Holden family relative), I was shown a record of the opening of the “Fifth Annual Exhibit” of the Guild in 1933. I presume the initial exhibit in 1902 was not counted as an annual exhibit and that there was a lapse of thirty years before the exhibit program was revived. The Bookbinders’ Guild of California probably expired during the thirties.

The Hand Bookbinders’ organizational meeting was 40 years later in March, 1972. Within a year we had 57 dues-paying members. Our members include binders, teachers, students and collectors of bindings, as well as printers and calligraphers.

We hold four or five programs a year. The Guild of Book Workers has been extremely helpful to us in making arrangements for such outstanding speakers as Carolyn Horton, George Cunha, Paul Banks and Charles Long. Attendance at our meetings runs around 55-60. Our first exhibit of members’ works was held in November 1973, in the windows of John Howell Books near Union Square in San Francisco. Over 50 articles produced by our members were shown, including fine hand bindings, restored bindings, innovative bindings, calligraphy, and restored graphics. A few were offered for sale, and four or five sales resulted. Exhibits of members’ works have been held annually. We also sponsored an exhibit featuring the work of Florence Walter at the Palace of the Legion of Honor Museum in San Francisco and an exhibit at the Special Collections Department of the University of San Francisco of bindings and other material by Herbert and Peter Fahey.

Our most ambitious undertaking to date is the exhibit “Hand Bookbinding Today—an International Art” recently concluded at the San Francisco Museum of Modern Art. I suspect that we won’t disappear quite so completely as our predecessors.

In honor of early HBC members

Space does not permit us to cover the full range of accomplishments of our earliest members—binders, collectors, conservators, and artists who helped to keep book crafts alive in the dry years of the 1960s and 70s, and who contributed significantly to their flourishing in the 1980s and 90s. We are seeing the results of their dedication today, as their students carry on the fine binding tradition and pass along their knowledge and skills.

*v. 29
n. 1
Spring
2012*

Sheila Casey (1947-1996) studied fine binding starting in 1968, with Peter Fahey. As Mrs. Fahey's health declined, Sheila helped to execute her books and became known as "Mrs. Fahey's hands." Sheila later studied and worked with Eleanore Ramsey. She became well known for the fine leather bindings she would execute on miniature books—bringing an exceptional level of detail to these tiny structures. One of these miniatures was the co-winner of the Leah Wollenberg Prize for Excellence in Bookbinding.

Stephen Gale Herrick (1909-2001) was a San Francisco native who had a rewarding business career while cultivating his interests in the arts, drama, fine binding and collecting. Gale joined the Guild of Book Workers in 1969 and was a founding member of the HBC in 1972. He remained a member of both organizations until 2000. Gale was also a member of the Mechanics Library, the Bancroft Library, and Library Associates at Stanford University; he left many of the books in his collection to these libraries, and to the Book Club of California.

Barbara Fallon Hiller (1927-1989) studied with Peter Fahey in San Francisco, and with Constant Dreneau, Jules Fache, and Louise Gallier in Paris. She lived and taught traditional French style bookbinding in San Francisco, and, like Leah Wollenberg, was a direct link between early California binders and the current generation of professionals. Among her students were Don Glaister, Constance Hunter, Eleanore Ramsey, and Jeannie Sack.

Sandra Kirshenbaum (1938-2003) was a self-described "wordpusher, editor, and writer." As founder, editor, and publisher of the influential journal *Fine Print* and its successor *Pro Arte Libre*, she brought fine printing and the book arts to a broad audience around the world, and both encouraged and documented

the renaissance of the Bay Area-based book arts movement. Sandra was a founder of the Colophon Club and lectured widely; she won many honors for her contributions to the printing and binding communities.

Stella Patri (1896-2001) studied bookbinding with Octavia Holden in the 1930s, but because of war, family obligations, and other work she did not return to it until 1958 when she studied with Herbert and Peter Fahey. Stella was 62 when she determined to learn book restoration; toward this end she travelled to Italy, Paris, and London. She travelled widely to add to her knowledge, visiting Japan, China, Korea, Turkey, and the Balkans. In her late 90s, Stella personally saw to the dispersal of her binding and conservation equipment and tools, giving much away to younger artists.

Joanne Sonnichsen (1933-2003) was a painter and photographer but is mainly known as a practitioner and teacher of fine binding. Joanne studied with Don Glaister in the 1970s and established her own bindery in Menlo Park where she worked and taught for many years. A tireless volunteer and mentor to many current binders, Joanne served as president of the Colophon Club and the HBC, and was a member of the Roxburghe Club, Guild of Book Workers, Designer Bookbinders, Bancroft Library Associates, and Stanford Library Associates.

Leah Wollenberg (1906-1990) was a collector and maker of design bindings, along with her husband Harold. Leah studied binding with Octavia Holden, Belle McMurtry Young, and Herbert and Peter Fahey. She was active in the HBC and in other groups including the Colophon Club, the Book Club of California, the Gleeson Library Associates, and the Guild of Book Workers. The Leah Wollenberg Prize for Excellence in Hand Bookbinding was awarded in her honor to Sheila Casey and Eleanore Ramsey.

It costs how much? (1980s edition)

By early 1982, the Hand Bookbinders of California had been in existence for a decade. As another historical look back, here is a compilation of the recommended prices for a range of basic bindery services at the time.

*v. 29
n. 1
Spring
2012*

BINDING SERVICES

Quarto size full leather binding	\$ 90
Folio size full leather	100
Quarto size half leather	65
Full cloth binding	30
Basic case binding: Choice of full, half, or quarter cloth case with plain or decorated endsheets and paper sides (no sewing), up to 6x9"	\$50-75
Case binding 2: Prepare text block, including new endsheets; (re)sew; glue, round back and line spine; make and attach tube; make headbands. Choice of full, half, or quarter linen case with decorated paper sides.	\$75-125

REBACKING, RESTORATION, AND CONSERVATION

Leather rebacking	30-35
Cloth rebacking	25-35
Rebacking (up to 7x10"): Clean spine; repair pages (limited); make new endsheets, resew first and last signatures; replace headbands; reline spine, make tube and attach; replace old spine and hinges with new cloth; pastedown original spine, fragments, or make new title.	\$75-125
Restoration (up to 7x10"): Clean spine; pull book. Mend and guard signatures; use old endsheets or replace appropriately. Resew, glue, round, back and line spine; replace headbands. Repair original case; restore corners and re-edge; replace old spine and hinges with new cloth; paste down original spine, fragments, or make new title close to original.	\$125-250
Refurbish covers and spine.	

The Gold Leaf Conservation (up to 5x8"): Same procedures as for restoration up to point of sewing. Sewing options: flexible, without supports; with supports; on laminated covers; sewing into or onto concertina folds. Paste and line spine if necessary. Cover treatment: limp paper or vellum; linen and/or paper case, plus title. \$125-300

BOXES

Clamshell box in cloth \$40

Buckram with paper lining, stamped paper label (up to 6x9") \$50-75

Linen with paper lining, stamped paper label (up to 11x15") \$75-150

Custom designed with special materials, inner supports for special items \$125-250

Roots and Wings

Bookbinders look back on their early experiences

Recently we sent out a call for memories to HBC members, asking them to share stories of how they started as a binder, and who taught and inspired them. If you enjoy these, we encourage you to send your own tale for inclusion next time.

*v. 29
n. 1
Spring
2012*

Karen Hanmer

For years I have had the “family tree” chart from Tom Conroy’s Abbey Press article “English Bookbinders in the De Coverly/Cobden-Sanderson/Cockerell Tradition: A Teaching-Genealogy” pinned up in my studio. I glanced at it one afternoon last fall while I was teaching an independent study student from Columbia College how to pare with the spokeshave. I saw Don Etherington at the lower right, and realized that through my study with him, I’m part of this lineage also, and therefore so are my students. I emailed my mentor Priscilla Spitler to see where she fit in and she told me I am also connected through her. She studied with James Brockman, who worked with Sydney Cockerell. I am honored to be linked to this tradition, and grateful for opportunities to pass along what I have learned in the spirit of generosity I have also inherited from my mentors.

Momo

I started with bookbinding at about 12. My teacher Raymonde Dominique Simon studied in Paris before returning home to Haiti, where I studied with her for 3 years. I still get emotional when I look at some of the pieces I could bring with me to the US. Guess it is time to take a leather conservation course with Don Etherington.

Signa Judy Houghteling

After an illness in the first half of 1991, I determined to learn to use a computer to occupy myself in a positive way the second half of the year. I chose a project which had long been on my mind: publishing my father’s and my diaries of a 1954 family trip to Europe. The whole family--six of us including son of a friend--had spent the entire summer traveling in Europe in a Ford. How we survived without conflict or bodily harm was perhaps a miracle.

Another amazing addition was that over 300 slides which were now nearly 40 years old had survived in excellent shape. I entered my father’s daily reports in one font; mine in another, and chose

120 slides for each 11” x 17” copy of an edition of 13, enough for those of the family who might be interested. I had a neat pile of 13 text blocks, but no covers; no BINDING!

Fortunately, help was at hand. George Robert Kane, my husband’s longtime partner in the small-town newspaper business, advised me to visit Klaus-Ullrich Rotszcher who was then working in the Print Center on Townsend Street in San Francisco. After some initial confusion and a small language problem—“clue” meant “glue!”, Ulli sold me a book on Japanese Binding and the supplies to bind my books. When I glued the cover cloth and it curled all over the place, I complained. Nowhere was it written that things should be dried under weight! I learned as I went along.

Finally the books were complete, with maps of the trip as endpapers. I was hooked, and my family thrilled.

George Kane also told me that Eleanore Ramsey in San Francisco taught fine binding. She accepted me as a student, and I worked with her for many years. I have also taken workshops with numerous fine binders from around the world, most sponsored by Hand Bookbinders of California.

For years my husband and I hosted visiting workshop instructors and I feel I have friends and colleagues here and all over the world. What a happy life has been mine, by accident, with great good luck to have discovered this wonderful craft!

Dominic Riley

For me, everything has been chance--nothing planned and no goal in sight. I became a bookbinder because I wouldn’t play rugby at school. I was Brother Bede’s only pupil. My first binding was so universally bad that I still cherish it. Recently I showed it to Tini Miura who laughed so hard that the headband fell off into her salad. Then, at University in Leeds I found an abandoned bindery in the basement of the English department and bullied my professor into giving me the key. The key also opened the wine store, which was nice. I started teaching here despite knowing next to nothing.

In the summer break I found Paul Delrue, already by then an internationally renowned binder, who took me on and taught me the basics, and also introduced me to the Bohemian life. Paul then insisted that I go and study at the London College of Printing, where John Vivien, who he had been apprenticed to, was still teaching.

My time at LCP was glorious: great teachers, traditional skills, and plenty of time to experiment and practice. One day Mr. Vivien asked me if I was enjoying the course, and I said ‘oh yes, I feel like bookbinding is in my blood’, and he said ‘wait till it’s in your heart’. After two years there I worked for a bit at the V&A, then got taken on by Shepherd’s. That didn’t last, and within two months I was let go.

v. 29
n. 1
Spring
2012

I had already won some money in the annual bookbinding competition at the British Library and had bought my ticket for New York, so I simply had to go. More unplanned adventures ensued. I worked there for six months for the talented and congenial Paul Vogel, and then, on a whim, decided to go to California for the summer and stayed for eleven years. Taurus bindery was a great place to start a career. I worked with the talented John DeMerritt, and we soon became firm friends. And what a thrill to work with the extraordinary Tom Conroy. And Gillian Boal, up the hill at the University, took me, and later Michael, into her family.

The Hand Bookbinders of California holds all this together—life, books and friendship. I was happy to serve on the board for many years, organizing workshops, setting up exhibitions, editing these pages, and even serving briefly as President. And of course learning lots of new bookbinding skills whilst enjoying fantastic parties and making lifelong friends. It is because of all this that I still come back each summer. Happy Anniversary to us.

Michael Burke

At the beginning of school term our teachers would hand out the textbooks they wanted us to use as our main reference books. The first assignment of each class was to produce a brown paper chemise as a wrapping cover for each textbook. I would make mine to the very best of my limited ability. The book’s title and author’s name were written on the front cover in bold letters with double underlining using a ruler, but I think I knew them more through size, shape and weight. These covers kept the books clean for the next user and instilled a duty of care. They also helped to build a personal relationship between boy and book.

Other children would write graffiti and colour-in and apply stickers to their brown paper covers, but I delighted in keeping mine plain and clean. At the end of the year or even just one term we would move onto another text and have to exchange it. I remember feeling slightly peeved when having to remove each

chemise, after all it was still pristine, or at least nearly so.

I enjoyed my schooldays, rough and tough though they sometimes were, but following the final exam on my last day of school, at age sixteen, I nailed to the schoolyard wall and set on fire my 1970s kipper school tie.

Later I was fortunate enough to meet and learn from Dominic Riley, Gillian Boal, Karen Zukor and many others, how better to care for books and provide them with wrappers that will outlast my own term, years and memories. I have also learned that medieval books were given chemises similar in function to those early ones of mine. All this way and back to the beginning, whether alum tawed skin or brown paper.

Peggy DeMouthé

I got my start as a book collector around the age of 15, when I bought a ragged first edition of Howard Pyle's *Wonder Clock* for 50 cents. Other ragged first editions followed, until I finally got a real job and could afford decent copies. In 1983 I thought it might be a good idea to learn how to "fix up" a few of my old early favorites. I had no idea how to go about it, though.

In the early 80s one could not just type "how-to, book repair" into a search engine (they hadn't been invented yet); there was no Center for the Book, and my local library was no help. I had no luck, until through a colleague at work I came across an issue of *Fine Print*, which had a folded insert containing ads for supplies, services—and teachers!

I contacted the San Francisco binder Eleanore Ramsey, who invited me to visit her studio. I still remember climbing the steep stairs to the Sacramento Street space she shared with Barbara Hiller, and entering her private bindery. A beautiful big book with leather onlays and ornate gold tooling of an Egyptian scarab—multicolored wings spread over the front and back covers—stood on her workbench, surrounded by wonderful antique tools and mysterious devices. The book was *All for Love* and it was the first of several projects I got to watch Eleanore complete during my years studying with her.

Also taking workshops from other binders and with the ongoing support from the HBC community, I've enjoyed making fine bindings and taking my own turn passing along my knowledge to students. I do not regret that I never did learn how to "fix up" those old books.

NEWS & REVIEWS

Mohawk Streamlines Product Offerings

*v. 29
n. 1
Spring
2012*

Binders, printers, and artists may have been taken by surprise when Mohawk announced not only a major “rebranding” of the 80-year-old company but a significant redesign and reduction of its product lines. The goal is to simplify paper selection while combining product lines the company sees as being the same, with a side benefit in reducing energy, water, and raw materials usage, transportation, and warehousing (i.e., saving \$\$\$).

The number of text and cover grades has been reduced from 22 to six, and the number of unique colors from 199 to 92. The number of stock items has been cut about in half. The Mohawk website assures that “the majority of items in our lines haven’t changed a bit. Most of the others may have a new grade or color name, but their physical attributes are the same. In some cases, we have combined almost identical products into a single item.”

The website offers an FAQ explaining the rationale for the streamlining effort, and the company seems to be doing what it can to reassure customers that they will still have access to the materials they need.

Find the site here: <http://www.mohawkconnects.com/streamline>

Find the FAQ here: <http://www.mohawkconnects.com/support/ask-mohawk/Streamline>

Paper finder tool: <http://www.mohawkconnects.com/streamline/finder>

Website review

*The
Gold
Leaf*

Paper through time: nondestructive analysis of
14th- through 19th-century papers

[HTTP://PAPER.LIB.UIOWA.EDU/](http://paper.lib.uiowa.edu/)

Tim Barrett is the lead investigator on this project and in collaboration with a diverse group of conservators and scientists has created this highly informative site. Designed to be used by visitors in any discipline—from novice bookbinders to professional paper conservation scientists—the site offers a full range of information, from the history of paper technology to technical data on specific paper compositions over time.

In the Project Overview, the authors write, "Paper does more than support words or images. It can bring alive its own moment in history or show us how to make longer-lasting paper in the future. That potential constitutes a window well worth looking through. And better access to that portal is what inspired this research."

Well-designed and easily navigable, the website is written in a conversational tone that will be accessible to all users. It is easy to find basic information as well as the detailed plots of paper composition. Data were gathered from 2007 through 2010, and the website shares the results of research on 1,578 paper specimens made between the fourteenth and the nineteenth centuries.

The site is supported by the University of Iowa Center for the Book and the Institute of Museum and Library Services, and is hosted by the University of Iowa Libraries.

Book review

Book + Art: Handcrafting Artists' Books, by
Dorothy Simpson Krause

*v. 29
n. 1
Spring
2012*

“Explore the basics of surfaces, images and words in order to create provocative works of art with layers of meaning. Whether you’re altering a pre-made book or creating your own, here you’ll find both the instruction and the inspiration to get it done.” The author offers instruction in single- and bi-fold structures, accordions, perfect bindings, side-sewn books, single- and multiple-section books, boxes, and unbound collections.

We were tempted to dismiss this resource upon seeing that it can be obtained for the Kindle—sort of an oxymoron in terms of the binder’s work. However, on reviewing the content it’s obvious this is a well-thought-out guide for those who are truly interested in using quality materials to create a well-constructed and archivally sound object as well as a work of art. Rather than diving right into the conceptual aspects of the artist’s book, the author begins with the basics: paper grain and composition, appropriate materials, and other fundamentals. Illustrated generously with color photos of materials, techniques, and finished examples, this would be a useful resource for beginners or intermediate-level book artists.

TIPS & TOOLS

The ergonomic folder

*The
Gold
Leaf*

Whilst web-surfing for materials and supplies, we came across this interesting item—an ergonomic folding tool made of cowhorn. About 4.25” long, it is designed to fit comfortably into the hand and facilitate scoring and folding of signatures and manipulating material in boxmaking (the kind of repetitive tasks that can leave fingers cramped and wrists aching). The horn material is harder and less porous than bone, and takes a smooth, naturally polished finish to ensure the safety of your materials. The “ergo” folder is also available in a Teflon-like material. Available at John Neal Booksellers: http://www.johnnealbooks.com/prod_detail_list/120

Book clasps and closures

Eden Workshops

This site is a gold mine of resources for all kinds of bookbinding material and information. On it, you can download a catalog and see examples of cast-brass furniture including book corners, bosses, center pieces, studs, catches, and other fittings. As the owners state, “we are happy to introduce the largest range of reproduction period book furniture in the world . . . endeavoring to bring bespoke book furniture within the price range of the independent book worker.” Download a black-and-white catalog at: http://www.edenworkshops.com/Book_Furniture.html.

<http://www.bookclasp.com/>

A website by Jocelyn Merchant about constructing metal book clasps, bosses and other types of book hardware, showing examples of book clasp repair and restoration, plus information on the design and construction of metal bookclasps. Unfortunately, Ms. Merchant has not been able to update the site for some time and is no longer offering workshops; however, she continues to make the site available as the information it contains may be helpful.

WORKSHOPS AND STUDY OPPORTUNITIES

2012 California Rare Book School

APPLY NOW AT: <http://www.calrbs.org>

Scholarships available--deadline: June 15th, 2012

Week 3 classes will be held at The Book Club!

In 2012, California Rare Book School will offer 12 courses on topics of interest to librarians, archivists, scholars, booksellers, collectors, and students. Each course meets from 9-5 pm for one week. Scholarship opportunities are available! The inaugural Samuel H. Kress Foundation-Dr. Franklin D. Murphy Scholarship will be available for art librarians, art historians, and students studying to enter these professions.

The scholarship may be used for any course offered by California RBS. These scholarships will cover full tuition and, for attendees from outside of the Los Angeles area, up to an additional \$1,000 for travel expenses. Students who wish to be considered for a Kress-Murphy Scholarship should submit the supplemental scholarship application form, an essay and a letter of recommendation along with their completed course application form. For more details, course descriptions, and course/scholarship applications please visit: www.calrbs.org.

San Francisco Center for the Book

300 De Haro Street, San Francisco

415-565-0545

www.sfcg.org/workshops

A very partial sampling of upcoming summer workshops—visit www.sfcg.org for much more, plus course costs and registration information.

Box making, with Andy Rottner

Two sessions: May 27 and June 3

In this workshop, Andy will step students through the process of creating one of the most technically challenging handmade boxes, the full-cloth clamshell presentation box.

The Ideal Sketchbook, with Michael Burke

One session: June 16

*v. 29
n. 1
Spring
2012*

Strong, elegant, and pleasing to use, this was the “daybook” of choice for the great Romantic English poets and artists.

*The
Gold
Leaf*

The Ideal Album, with Michael Burke

One session: June 17

A perfect accompaniment to The Ideal Sketchbook, this workshop features a binding inspired by elegant Victorian photo albums—minus their flaws.

Millimeter Binding, with Dominic Riley

Five sessions: June 18 through June 22

Spend a week exploring the elegance of the classic millimeter binding and its variations, and learn several techniques that are rarely explored in ordinary bindings. Introduction to Hand Tooling, with Dominic Riley

Two sessions: July 7 through July 8

A thorough introduction to the art of hand tooling—in blind, with carbon, and with real gold foil. Enjoy a feast of tips, tricks, and techniques.

Ah Haa School for the Arts

Telluride, Colorado

Founded in 1993 by Tini Miura, Einen Miura and Daniel Tucker, the American Academy of Bookbinding is an internationally known degree-oriented bookbinding and book conservation school that offers book enthusiasts of all levels the opportunity to initiate and improve their skills in a generous and supportive learning environment. The Ah Haa School is working to bring the fine art of bookmaking to all by offering basic courses and expanding its offerings to include writing and all aspects of book arts. Below are a selection of beginner and more expressive courses. Register online at <http://reg130.imperisoft.com/AhHaa/Search/Registration.aspx> or by phone at 970-728-3886.

Adventures in Bookmaking, with Daniel Tucker

One session: July 15

This class will reveal the secrets of creating unique folded books that will amaze and enchant your friends. Though these books appear intricate, they are actually very simple in their construction. The course will focus on the “diamond fold” book that is lovely as an unadorned sculptural object or fascinating as a

palette for thoughts and images.

Hidden Chamber Box Making, with Daniel Tucker

One session: July 29

Got a little secret to squirrel away somewhere? Make your own special box! This mystifying little box is not only cleverly constructed and fun to make, but also a joy to open and share with others. Remember though, it's what's inside that counts and what's inside depends on how you open it!

v. 29
n. 1
Spring
2012

Minnesota Center for the Book Arts

Print and Binding: A Surrealist Box

with Jill Jevne and Richard Stephens

Monday through Friday, June 4-8; 10am-2pm

Information at: <http://www.mnbookarts.org/workshops/adult.html#JFmay12>

Great for beginners: Explore Surrealism and the unconscious while learning some basics of letterpress printing and boxmaking, and produce an editioned collaborative artists' book. Beginning with two Surrealist parlor games (also known as Exquisite Corpse chain games), participants will collectively write text and draw images which will serve as the template for their prints and accompanying text. This suite of prints will be housed in a handmade box. Images will be printed from linocuts (some time may be required outside of class hours for students to complete cutting their blocks). Each member of the collaboration will receive a copy of the finished book, with an additional copy to be housed in MCBA's library collection.

Core Certificate: 20 hours, Category A. This class does not fulfill Core Certificate letterpress or binding requirements, but does provide a solid introduction to relief printing and boxmaking.

\$310 (\$280 members) + \$45 supply fee

Rare Book School

RBS provides continuing-education opportunities for students from all disciplines and levels to study the history of written, printed, and born-digital materials with leading scholars and professionals in the field. Consult the course descriptions for individual course requirements and previous course evaluations. Submit a separate application for each course in which you wish

to enroll (reproduce the form as many times as you need to do so for this purpose). Find application information, complete course lists, and application forms at www.rarebookschool.org.

*The
Gold
Leaf*

Selected course offerings and faculty for the summer of 2012:

The printed book in the west to 1800 (Martin Antonetti)

The history of European and American papermaking (Timothy Barrett & John Bidwell)

Printed Books since 1800: description & analysis (Tom Congalton & Katherine Reagan)

Teaching the history of the book (Michael F. Suarez, S.J.)

Introduction to the history of bookbinding (Jan Storm van Leeuwen)

EXHIBITS, EXHIBITIONS, CALLS FOR ENTRY

Hand Bookbinders of California 40th Anniversary Exhibition

see article on page five

The Stanford University Libraries' Department of Special Collections

The Stanford University Libraries' Department of Special Collections presents an exhibition of contemporary calligraphic artists' books featuring poetry by Pablo Neruda and Federico García Lorca, drawings by Manuel Neri, calligraphy by Thomas Ingmire, and bindings by Daniel Kelm. Things that Dream: Contemporary Calligraphic Artists' Books / Cosas que sueñan: Libros de artistas caligráficos contemporáneos will open Thursday, April 19, in the Peterson Gallery and Munger Rotunda on the second floor of the Bing Wing of Green Library, Stanford University. The exhibition is free and open to the public.

The one-of-a-kind handmade books on display are the product of a five-year collaboration conceived by longtime creative partners Manuel Neri, a highly-respected Bay Area figurative artist best known as a sculptor, and Mary Julia Klimenko, Neri's primary model for close to four decades. In the early 1970s Klimenko, herself a poet, began the practice of reading poetry aloud to Neri as he worked, favoring the work of Spanish-language poets,

among them Pablo Neruda and Federico García Lorca. As the 2004 centennial of Neruda's birth approached, the pair--who had already produced three fine press limited-edition books together featuring Neri's artwork and Klimenko's poetry--conceived the idea to produce a tribute to Neruda. Esteemed calligrapher Thomas Ingmire and master binder Daniel Kelm joined the creative team to produce *Oda a la bella desnuda / Ode to a Beautiful Nude*, a single poem hand-lettered in English and its original Spanish, accompanied by seven Neri drawings and bound by hand, in 2004. Over the next five years, fifteen more bilingual books would follow, six additional volumes using Neruda's poems, and nine based on poetry by García Lorca.

v. 29
n. 1
Spring
2012

The resulting body of work is a testament to the rebirth of the one-of-a-kind handmade book. Before the advent of print in the West, manuscripts were the book, defined by densely penned text and rich but space-conserving embellishment. The Neri/Ingmire/Kelm collaboration belongs to the genre of art: contemporary manuscripts, rendered in expressive and spare calligraphy carefully considered to honor the poetry and visually converse with the drawings chosen to accompany each volume. In each of the luxurious large-format volumes, every visual and structural element serves the whole, including the decorative leather-covered bindings, designed and constructed so that the books open completely flat for viewing. This exhibition offers a rare opportunity to view the collective body of work; twelve of the sixteen books are shown together with studies, practice sheets, cover mockups, and photographs documenting the processes of their creation.

All sixteen volumes have been digitized, and weekday visitors to the exhibition gallery will be able to check out iPads® loaded with the digital page spreads as well as supplemental material about the artists. In addition, an illustrated catalogue of the project, *Things that Dream: Contemporary Calligraphic Artists' Books / Cosas que sueñan: Libros de artistas caligráficos contemporáneos* printed in full color and featuring an extensive essay by Bruce Nixon together with shorter texts by Mark Dimunation, Joseph Goldyne, Michael Keller, Roberto Trujillo, and Steve Woodall, will be available for purchase. <http://library.stanford.edu/depts/spc/pubs/index.html>

Exhibit cases are illuminated Monday through Saturday from 10 a.m. to 6 p.m. and Sunday from 1 to 6 p.m. The gallery is

accessible whenever Green Library is open; hours vary with the academic schedule. To confirm library hours, call 650-723-0931 or go to http://library.stanford.edu/libraries_collections/hours_locations.html

NOTE: first-time visitors must register at the south entrance portal to Green Library's East Wing to gain access to the exhibition in the Bing (west) Wing. For a map of campus and transportation information, go to www.stanford.edu/home/visitors/maps.html

Canadian Bookbinders and Book Artists Guild (CBBAG)

Book Arts Fair – Saturday, June 16, 10:00 am to 4:00 pm
Eastminster United Church, 310 Danforth Avenue, Toronto, ONT
Call for entries: The Art of the Book (30th Anniversary Exhibition)

The sixth juried travelling exhibition of members' work includes categories for fine binding, calligraphy, fine printing, papermaking, paper decorating, boxmaking, and artists' books. Work must have been completed after January 1, 2010, and not previously exhibited. Those who wish to participate must submit an intent-to-enter form by August 17, 2012, and the Exhibition Committee will respond with an entry form. The deadline for digital submission of work (via DVD or online) is January 14, 2013. The entry fee is \$30 for one to three entries (\$90 for non-members, which includes a one-year membership).

As an additional part of the organization's 30th Anniversary, there will be a conference in conjunction with the opening of the exhibition, featuring keynote speaker Sun Evrard. Workshops will be offered in printmaking, bookbinding, printing, and design, with instructors to be announced. Find forms and conference information at www.cbbag.ca.

Center for Book Arts

28 West 27th Street, 3rd Floor. New York, NY 10001
212-481-0295

2011 Workspace Artists-in-Residence

April 18 through June 30, 2012

An exhibition of new work by the previous year's Artists-in-Residence, created during their time at the Center for Book Arts. This year's participants are James Case-Leal, Matt Keegan, Liz

Linden, Colin McMullan, and Kambui Olujimi.
Anne Gilman

April 18 through June 30, 2012

Gilman uses text in English and Spanish as a vehicle for consolidating thought. Her work deals with themes of communication and control in everyday life. She will create a site-specific installation in the Center's forer gallery.

Book as Witness: the artist's response

July 11 through September 15, 2012

The exhibit will present works of artists who use the book form to create pieces dealing with death: spanning from the holocaust and global conflicts to individual losses. These books are powerful mementos, and even as they focus on death, they commemorate life. The included artists treat the book as a sculptural entity, bringing forth works that speak of personal and communal identities.

Online exhibitions

Here is an opportunity to view fine bindings from far-flung collections that normally would be accessible only to a few. This brief list offers some highlights; see an extensive descriptive list along with links at: <http://www.philobiblon.com/gallery.shtml#others>.

Hand Bookbindings: Plain and Simple to Grand and Glorious
Hosted by the Special Collections department at the Princeton University Library

Available at: http://libweb5.princeton.edu/visual_materials/hb/hb.html

The craft and art of binding books by hand was vividly chronicled in this exhibition, which ran from November 10, 2002 through April 20, 2003. While conventional wisdom holds that books cannot be judged by their covers, visitors had a chance to do just that from the most humble of volumes to the most luxurious; from the monastic manuscripts of the twelfth century to the special editions of the twentieth. The exhibition has now been turned into a permanent online display of over two hundred bindings. They are divided thematically into twenty-six categories and including examples of structures from Coptic through modern time; French, German, Italian, and English bindings; Onlays; headbands;

*v. 29
n. 1
Spring
2012*

embroidered bindings; edge decoration—and many others.

Books About Books: the 2006 Exhibition of the Chicago Hand Bookbinders

Hosted by the Chicago Hand Bookbinders

Available at: <http://www.karenhanmer.com/chb2006/index.html>
[Ed. Note: Karen Hanmer was the chair of the exhibition]

This online exhibit showcases the work of the Chicago Hand Bookbinders and features twenty-six books created by twenty-five binders from six states. The theme Books About Books was chosen to give members of this group the freedom to express the full range of the bookbinders' craft. Over many years the Chicago Hand Bookbinders have shown a great diversity of skill and imagination, and this newest exhibit offers up strong and unique craftwork. The catalog shows fine bindings by artists including Donia Conn, Cynthia H. Fields-Belanger, Peter D. Verheyen, Karen Hanmer, and Robert Hanmer; and artists books by Sherryl Keyes, Sara Loosen Otto, Maria C. H. Burke, and Benjamin Chandler, among others.

Pierre Ouvrard, Master Bookbinder

Hosted by the University of Alberta, Bruce Peel Special Collections Library

Available at: <http://epe.lac-bac.gc.ca/100/205/301/ic/cdc/online/index2.htm>

This website showcases the work of the master bookbinder, Pierre Ouvrard. Pierre Ouvrard has designed bindings for the artistic works of many Canadian artists and writers. The collection itself has over two hundred items. This site, through the inclusion of the bindings M. Ouvrard designed for the Governor General's Awards, contains over three hundred examples of M. Ouvrard's work.

Arte y diseno en el libro: Maestros encuadernadores 1920-1970

Hosted by: Colophon Page, Modern illustrated and fine press books

Available at: <http://colophon.com/gallery/afeda/maestros/>

A virtual Who's Who of fine binding in the 20th Century, this site features binders including Rose Adler, Paul Bonet, Emilio Brugallo, Rene Kieffer, Madeline Gras, Pierre Legrain, Henri Creuzevault, Pierre-Lucien Martin, and others. While some artists are represented by one binding, in other cases you have the chance to see a range of work. Click on each book to see a large image plus information about materials, construction, and book design.

Join us!

Membership in the Hand Bookbinders of California is annual, beginning on May 1 of each year. The Membership Fee is \$30, and a second member in the same household is \$5.

Benefits of membership include regular presentations & workshops, the opportunity to exhibit in the annual members exhibition, copies of the bi-annual Gold Leaf and the annual membership roster, invitations to special events, and dialogue through our monthly meetings and the HBC mail group at Yahoo! Groups.

There are many ways to join:

- ◇ *visit the HBC website: www.handbookbinders.org. You may now join or renew with our convenient Paypal option. If you are a new member or have any changes in contact information, please also download and print the membership form. Fill in the necessary information and mail it back to us at the address below.*
- ◇ *write us: the Hand Bookbinders of California
 P.O. Box 193216
 San Francisco, CA 94119*
- ◇ *contact our Membership Coordinator, Lang Ingalls:
 membership@hbc.org*

NEW! Appearing on www.handbookbinders.org, the bi-annual Gold Leaf is being offered in pdf format. Once the newest issue goes to print, the previous issue shall be posted, plain for all to see. Please let Lang Ingalls (membership@hbc.org) know if you would prefer to save paper and receive it solely in this manner. If she does not hear from you, you will continue to receive the printed copy.

the Gold Leaf Colophon

The Gold Leaf is produced bi-annually by the Hand Bookbinders of California. This issue was set in Sabon, a font designed by Jan Tschichold. Recycled papers have been utilized.



www.handbookbinders.org