

the Gold Leaf

THE JOURNAL OF THE
HAND BOOKBINDERS OF CALIFORNIA



VOLUME THIRTY NUMBER ONE
SPRING 2013

HBC OFFICERS 2013-2014

President: Brian Lieske
Treasurer: Sabina Nies
Secretary: Juliayn Coleman
Exhibitions: Signa Houghteling
Gold Leaf Editor: Peggy DeMouthe
Gold Leaf Production: Juliayn Coleman
Membership: C. Lang Ingalls
Program Coordinator: Brian Lieske
Workshops: Rhiannon Alpers
Hospitality: Norman McKnight
Advisors: Margaret Johnson
Tom Conroy
Sandra Good
Barbara Land
Eleanore Ramsey
Klaus-Ullrich Röttscher

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CONTENTS

- 4 Letter from the President
- 5 Editor's Note
- 6 New officers
- 7 41st Members Exhibition
- 8 Minutes of recent Board Meetings
- 11 New HBC Website
- 12 IN MEMORY: Victor Honig and Karl Kimber Merker
- 14 A New Look at that Old Book Smell
- 15 The Legacy of Florence Walter: An Exhibition at the Book Club of California
- 17 Binder Profile: Bob Rosenzweig
- 18 Five Days with Don Glaister
- 20 AAB Scholarships Announced
- 21 Reviews
- 23 Calendar of Events
- 25 Classes and Workshops
- 27 Colophon

Cover image: Florence Walters and her percussion press, now in use at Mills College in the Book Arts Program

President's Letter

*The
Gold
Leaf*

HBC has ushered in spring with a fresh website, communications, and new Board members to keep us thriving as we embark upon our next 40 years.

Website

This past January we launched a new website to aid our ongoing efforts to reach new audiences. The contemporary and streamlined design allows users to securely purchase membership or catalogs as well as download the HBC commission list and exhibition forms. We are madly scanning past issues of the *Gold Leaf*, previous exhibition catalogs, and photographs to archive on the website.

Communications

One year ago we began communicating with members using email postcards for meetings, upcoming events and workshops. Not only has this sharply reduced our printing and postage costs, it allows HBC to keep its membership fee low, and more importantly, information is communicated more frequently and in a timely manner.

New Board Members

I am passing the President's baton on to Brian Lieske. Brian has lived in San Francisco for over 20 years, and is the Dean of Matriculation Services at Sofia University in Palo Alto. He started binding at SFCB about three years ago and has taken classes with Rhiannon Alpers, Hannah Tashjian, Juliayn Coleman, Michael Burke, and Dominic Riley. Brian has many exciting ideas and a strategy to introduce HBC to new audiences and expand our offerings to members.

Although new to bookbinding, as the Editor of the *Gold Leaf*, Laine Tammer is looking forward to meeting more enthusiasts and to master the craft in her position. Laine has studied at AAB and SFCB and gets a kick out of watching creativity bloom. She still has a handful of bound (stapled) books she made in first grade and the crayons haven't faded! Laine brings her expertise as an instructional designer / technical writer to the *Gold Leaf*.

Norman McKnight joins as hospitality chair. He was born in West Hollywood and raised in the Big Bear Valley, in the San Bernardino Mountains. Norman developed a fascination for letterforms and printing at an early age and after attaining a

BA from the University of Oregon he spent a year in Paris as a student teacher of honors English. Norman operates his letterpress studio as Philoxenia Press, a Greek word meaning unconditional hospitality, in Berkeley. He hopes to be a hand bookbinder when he grows up.

*v. 30
n. 1
Spring
2013*

These are exciting times for HBC and I feel privileged to have been part of the team. I want to thank Board members stepping down from their roles: Peggy DeMouthe and Judy Houghteling. Both women have spent an enormous amount of energy, time, and dedication to make this team successful.

Onwards,
Coleen Curry
President

Letter from the Editor

Greetings and welcome to the Spring, 2013 issue of *The Gold Leaf*. Many exciting changes are in the works, making this an eventful time for us.

This issue reports on the results of the nomination and election of new officers and board members, and includes an update on new members. We also say hello to a beautiful new website, and farewell to longtime member Victor Honig. This will also be my farewell as editor of the *Gold Leaf*; the Autumn issue will see the debut of Laine Tammer as the new editor. Juliayn Coleman will remain in charge of design and production.

As always, this issue includes articles we hope will be of interest to the full range of HBC membership. Learn about how bomb-sniffing technology can aid paper conservators, about new scholarship opportunities from the American Academy of Bookbinding, and how Bob Rosenzweig met an art-world celebrity in Paris. There are also the usual selection of reviews, special events, and upcoming workshops.

Thanks for reading, and adios,
Peggy DeMouthe, Editor

New Officers and Board for 2013-2014

*The
Gold
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As always, the April meeting saw the annual show-and-tell event and the election of new officers for HBC. We thank all the outgoing members for their dedication and hard work, and are pleased to announce the following new and renewed positions:

President - Brian Lieske

Secretary - Juliayn Coleman

Treasurer - Sabina Nies

Exhibitions - Judy Houghteling

Gold Leaf Editor- Laine Tammer

Gold Leaf Production - Juliayn Coleman

Workshops – Rhiannon Alpers

Membership - Lang Ingalls

Hospitality - Norman McKnight

Open position: The upcoming 41st annual exhibition will be the last that will be coordinated by Judy Houghteling. Nominations (or volunteers) are now being accepted. Now would be an ideal time to get involved, in order to shadow Judy through the process of mounting this year's show.

Membership updates: We welcome the following new and returning members, and offer updates for some changes of address or contact information.

New members for 2013-2014 include Kathleen Chin, Seth Morabito, Jeff Thomas, Andie Thrans, Mary Dresser, Richard Connell, Mike Arnold, and Rebecca Chamlee (returning). In addition, please note the following changes to keep your rosters up to date:

New addresses:

Camden Richards, 115 Windsor Avenue, Kensington, CA 94708

Sarah Songer, 912 Kirkham Street, San Francisco, CA 94122

Mark D. Flaherty, 674 37th Avenue, San Francisco, CA 94121

Hannah Tashjian, 1440 Delaware Street, Berkeley, CA 94702

New phone number: Marie Kelzer (home/work) 310-437-0596

New email: Monica LeMaster: monica@codexfoundation.org

New website: Juliayn Coleman www.bookislandbindery.com

Hand Bookbinders of California 41st Members' Exhibition

*v. 30
n. 1
Spring
2013*

We are happy to be mounting our Members' Exhibition this year in the Skylight Gallery, on the sixth floor of the San Francisco Public Library, Civic Center. The exhibition is presented by the Marjorie G. and Carl W. Stern Book Arts and Special Collections Center, and will be on view June 18 through September 6, 2013.

This year's exhibit features the work of professional binders, amateurs and students, and displays a wide range of techniques. Something special about the exhibit this year is that there will be a selection of design bindings from the Grabhorn Collection on the History of Printing and the Development of the Book will be on view along with member-submitted work. The bindings of early twentieth-century design binders such as Belle McMurtry Young, Florence Walter, and Charles Collet will be displayed for the duration of the exhibition.

There are opportunities for HBC members to give demonstrations and/or docent tours associated with the show to help introduce patrons to the work that goes into the books on display. To learn more, contact Exhibitions Chair Judy Houghteling.

The show's opening reception is on Tuesday, June 18 at 6 pm in the Skylight Gallery on the sixth floor of the SFPL Main Branch. The Skylight Gallery regular hours are 9 to 6, Tuesday through Thursday, 12-6 on Fridays, 10-6 Saturdays, 12-5 Sundays and 10-6 Mondays.



Minutes of Recent Board Meetings

SATURDAY, FEBRUARY 9, 2013

*The
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Leaf*

Present: Coleen Curry, presiding, Nigel Gore, Rhiannon Alpers, Margaret Johnson, Brian Lieske, Lianne Tammer, Juliayn Coleman, Sabina Nies, Udo Gorsch-Nies, Norman McKnight, Tom Conroy

Coleen called the meeting to order at 6 pm at the San Francisco Center for the Book.

President's Business

Coleen opened the meeting with the announcement that the new website is up and running and they are planning to train Board members who will need to monitor the site in how to do it. They would be committee chairs. Asked about the nominations, Margaret reported that Brian has agreed to run for V.P. Laine Tammer has agreed to take on Gold Leaf. The president's replacement is still under discussion. Judy has requested that we find an exhibitions 'understudy' to prepare for 2014. Rhiannon said she would love to do this if someone else takes on workshops.

Treasurer

Sabina Nies and Udo Gorsch-Nies gave their report in person this month. Sabina reported that so far in this fiscal year, we have spent about \$300 more than we took in, however, we still have a healthy balance. We have a large discrepancy in teacher expenses resulting in spending about \$6200 more than budgeted. Rhiannon stated that much of this was covered by workshops income. Coleen asked that teacher expenses for workshops be broken down into categories in the next fiscal year so this oversight would be corrected. Brian and Rhiannon have not sent in their receipts from their Vertical Response expenses, so they are not showing up in the financial reports; Sabina reported it is difficult to create a budget for these expenses as a result.

Sales of the exhibition catalogs was discussed as Sabina reported that we took in less than it cost to produce, however that was expected as part of creating a high-quality catalog. The issue was discussed of Paypal charging California state sales tax on catalogs; Sabina stated that with our 501C6 nonprofit status, it is difficult to find information about whether we need to be charging sales tax. Sabina has not been able to find our certificate of non-profit status, so if anybody knows of it, please let her know. Sabina requested that each department should submit a finalized budget

for fiscal year 2013-2014 by the end of April. Our new fiscal year starts May 1. Each department should also reevaluate the categories for expenses and income on the excel spreadsheet, so that expenses can be properly accounted for. Paypal has been great to get new membership. We have paid \$35 in fees to Paypal while \$840 has been collected that way. The function seems to be working very smoothly.

*v. 30
n. 1
Spring
2013*

Secretary: Minutes from the January meeting were not received by the board due to the switch in email delivery accompanying the new website. Juliayn will email them again.

Membership: Lang reported no changes this month.

Workshops

Rhiannon reported she will be sending out postcards for Don Glaister's workshops shortly. There has only been one scholarship application submitted. Both classes stand at half full at the moment. We have two hosts for the classes: Mary Laird for one week and Coleen for the other. Coleen stated she would make an announcement to the membership in the general meeting this evening. No work has been done on fall workshops yet.

Programs

The May meeting location is still TBD. Brian said he would like to discuss the results of the roundtable and developing a strategic plan for HBC at the next meeting.

Exhibitions

Exhibition dates are confirmed and posted on the website. Judy will allow late forms, and will send out a Vertical Response email reminding members to send in their forms.

Gold Leaf

No new items; Peggy is currently soliciting material for the next issue.

The meeting was adjourned at 7 pm, followed by presentations by David Lanning of Hewit Leather Tanners and Marc Lamb of Harmatan Leather.

MARCH 5, 2013 HELD AT THE HOME AND STUDIO OF JOHN DEMERRITT

Present: Coleen Curry, presiding; Peggy DeMouthe, Margaret Johnson, Rhiannon Alpers, Juliayn Coleman, Brian Lieske, Norman McKnight

The President called the meeting to order at 6:00 pm at the home and studio of John Demerritt.

President's business: Coleen reported on Judy's exhibition update that there are currently 23 Intent to Enter forms which have been filed with Judy. Two of them will be showing two books. We may still get more, so we anticipate 25-30 books in this exhibit. The press release with the Public Library is done, and the information about the show is on the website.

Membership update: Lang has reported 146 members currently, and 12 groups. Coleen brought up that if a new member joined prior to January, we honored it for the subsequent year. We have three new members who will get a bonus year. We need to get the membership renewal forms out quite soon in order to comply with our fiscal year, which begins April 1. We could send members a pre-filled form with their previous information already on the printed form that they would just have to send back to us with a check. Rhiannon mentioned that Squarespace can do transactions that way for us- we may be able to capture this information automatically. This would be useful for the commissions list, which has continued to be a problem because there are many copies in existence with old member information. If we can add a feedback form on our website, we could add the category information about who takes on what kinds of commissions, but it must be done right away. Nominations Committee update: Exhibitions will go to Rhiannon if we can find someone to handle workshops, though no one has been found for that position. Brian agreed to be the candidate for President. The Gold Leaf editor will be Laine Tammer. Norman McKnight offered to be the Hospitality Chair. We are still lacking a Programs Chair, a Webmaster, and either Workshops or Exhibitions Chair.

Workshops: The Leather Boxmaking class with Don Glaister has six students signed up, and the Design class has only two. It is a month and a half away from the date of the workshop, but the AAB needs for us to make a decision about whether to run the workshop with only six people, and they have informed us they will not run the Design class. HBC would break even on the class if the SFCB lowers its rental fee if the class size remains at six students. The board voted unanimously to run the Leather Box workshop, and continue to get the word out about the Design workshop in the hopes that more students will sign up. The meeting was adjourned at 7:00 for a wonderful studio tour hosted by John Demeritt of his new studio space, and a discussion and showing of several of his recent books and boxes for clients.

Respectfully submitted, Juliayn Coleman, Secretary

HBC Launches Comprehensive New Website

The HBC has been on the Web for several years, with Webmaster duties ably handled by Nigel and Susan Gore. Together they were instrumental in educating us about what went into a functional site, helping to keep ours up and running and up to date.

This spring the HBC launched a new website, built by the team of Rhiannon Alpers and Jeffrey Shepherd of Shepherd Letterpress and Design. With Rhiannon overseeing the process, Jeff created a new design and layout, transferred the current content, and ensured that a new host was established.

The new handbookbinders.org site has a clean, easy-to-navigate look, highlighted by images of bindings, fine papers, and other bindery-related objects and textures. We encourage you to take a few minutes to explore the content—you will find:

- A welcoming new home page with easy navigation at the top
- Membership information and convenient online enrollment and renewal through Paypal
- Continually updated announcements of HBC meetings, workshops, exhibitions, and other events
- A downloadable list of HBC members available to take commissions in several areas of binding, conservation, and teaching
- An archive of past issues of *The Gold Leaf* (with thanks to Brian Lieske for scanning and collating, and Margaret Johnson and others for collecting)

...and much more. The new site will be easier to navigate and easier to update. It promises to become a useful resource for binders, students, teachers, and clients.

HBC thanks Nigel and Susan, who worked closely with Rhiannon and Jeff to keep the transition on track and ensure that the transfer of content and the development of new functionality has gone smoothly. Visit soon at www.handbookbinders.org—and bookmark it to visit regularly.

*v. 30
n. 1
Spring
2013*

In Memory: Victor Honig

Submitted by Judy Houghteling

*The
Gold
Leaf*

I am saddened to announce that longtime bookbinder Victor Honig has died. He was an investor and social activist, philanthropist and doer of good works, but took up bookbinding as an amateur (which is from the Latin for lover) who practiced the craft out of a love for bookbinding and books.

Victor first studied with Dr. Henry Green, who also taught Eleanore Ramsey and Sandra Good at San Francisco State University. When Dr. Green stopped teaching, Victor studied with Barbara Hiller who had many distinguished students in the Bay Area including Eleanore Ramsey, Don Glaister, Jeannie Sack, and many others. Victor's last teacher was Eleanore Ramsey.

The remaining contents of his once extensive personal bindery will be donated to the San Francisco Center for the Book by his wife, Lorraine.

Additional information adapted from the *San Francisco Chronicle* obituary, February 24, 2013:

Victor Honig was born in the Bronx, New York, and earned his BA from the City College of New York, the place he credited for his initial exposure to progressive politics. After serving in World War II as an Air Force radio operator, he became a Certified Public Accountant.

Victor met his wife Lorraine on a blind date in New York City in 1948, which they chose to spend marching together in the May Day Parade (this was when it was still a political event celebrating the labor movement). They married a year later, in 1949, and subsequently moved to San Francisco in 1951.

Victor made his mark in San Francisco as a fierce advocate for social justice, including a commitment to working for low-income housing, peace, and civil rights. He was passionate about the environment, and was active in the fight to prevent a freeway from running through Golden Gate Park. He also served on numerous boards of directors including the Grey Panthers, Hospitality House, KPFA Radio and Pacifica Radio.

He pursued many personal interests, including baking, cooking, and bookbinding. His family was extremely important to him, including his wife Lorraine, daughters Emily Honig and Lisa Honig and her partner Dale Schroedel, and his grandchildren Jesse and Isabel.

In Memory

Karl Kimber Merker 1932-2013

from The University of Iowa Center for the Book April 29, 2013

*v. 30
n. 1
Spring
2013*

It is with great sadness that we announce the death of Kim Merker, founder of the University of Iowa Center for the Book. His vision led to the creation of the UICB in 1986, the establishment of a certificate program in 1996, and an MFA degree in 2011. We celebrate our first graduating class this May, 2013. There are many members of the UICB family, but only one father, and Kim will always be remembered here. Kim began his career in fine press publishing in 1957, printing handmade books featuring the work of both literary masters and unknowns whose work he admired. As Dana Gioia wrote in 1997, "To his lasting credit, he has published the writers, mainly poets, in whose literary merits he has believed. Today a checklist of his books may look like a Who's Who of contemporary poetry, but Merker first published many of those authors early in their careers." An event to honor his life and work is planned for this fall and details will be forthcoming.

A selection of printed works by Kim Merker is currently on view in the Special Collections Reading Room. Titles include offerings from Windhover Press, Stonewall Press, and other imprints listing Kim as collaborator. A special thanks to Patrick Olson for curating the display. UI Special Collections encourages anyone who would like to spend some time with Kim's books to feel free to stop by (3rd floor, Main Library).

<http://www.lib.uiowa.edu/spec-coll/>

For more information about Kim Merker's life and work see:

Printing & the Mind of Merker: A Bibliographical Study, by Sidney E. Berger, (New York: Grolier Club, 1997). A comprehensive and annotated listing of Kim's Stone Wall Press and Windhover Press publications.

In Books at Iowa, a 1976 checklist of Kim's work by Kay Amert

<http://www.lib.uiowa.edu/spec-coll/bai/amert.htm>

In Books at Iowa, a 1996 article about Kim by Bonnie O'Connell

<http://www.lib.uiowa.edu/spec-coll/bai/oconnell.htm>

A New Look At That Old Book Smell

by Janet Fang, reprinted with permission from The Library Journal

*The
Gold
Leaf*

Submitted by Signa Houghteling

Love that old book smell? Libraries consider it a ticking time bomb. But now, a device that chemically analyzes the musty smell of a book's decay could help librarians better preserve their aging collections.

The British Library is working with chemical detection company Owlstone Nanotech—known for its bomb-detecting technology—to quantify old book smell for their book preservation.

The library is testing the Lonestar Portable Analyzer, which the company says is easy for non-specialists to use and faster than other chemical techniques (such as gas chromatography-mass spectrometry).

More than 100 different compounds, including acids and alcohols, have been found in books and paper. The challenge is to identify and quantify the range of volatile organic compounds (VOCs) emitted by paper as it ages—and then relate that data to the composition of the paper, and how it degrades.

Ultimately, a mechanical sniffer will be used to:

Identify the types of fibers in a book's pages, as well as the mode and degree of degradation (for example, whether a book is undergoing acid hydrolysis or oxidation)

Figure out if books made with acidic paper will release acids that could threaten nearby books printed on non-acidic paper

Explore the residue of past chemical treatment and acidic paper degradation

The device could also be used to detect potato rot, melamine in milk, or scavenger chemicals in crude oil. And by the way, did you know one company has distilled the scent of printed paper* into a perfume?

Editor's note: see related article in Reviews

The Legacy of Florence Walter: Celebrating a Century at The Book Club of California

v. 30
n. 1
Spring
2013

APRIL 29, 2013 THROUGH SEPTEMBER 2, 2013

Kathleen Burch & John McBride, Exhibition Curators

The Legacy of Florence Walter at The Book Club of California features forty-five fine design bindings that her family has treasured for many decades. Her working sketches, photographs, keepsakes, and other printed ephemera supplement the portrait of Florence Walter as a matriarch and hand bookbinder. Since the opening reception, another fifteen bindings have been loaned by the Walter family for viewing through the end of the exhibition.

At the opening reception on Monday, April 29, 2013, Professor Henry Snyder, OBE, introduced the exhibition and the grandchildren who have made it possible; they offered reminiscences of Florence and the family - and wonderfully, reminiscences that have been preserved on video by the Book Club.

About Florence Walter: Born in 1884, Florence Walter began binding in 1936, and soon became one of the most prominent French-style binders in America; especially choice is her unique binding of James Joyce's *Ulysses*, illustrated by Henri Matisse and published by the Limited Editions Club in 1935. Another wonderful volume is her dramatic binding of Henry Miller's *Into the Night Life* (1947), personally inscribed by the author to her.

Upon her death in 1972, her family donated her studio to Mills College: some 500 finishing tools and a book press (see our cover), as well as 42 books on binding & paper, a collection which has now grown to 340 volumes. Her work was shown at Mills in 1973 and at the Legion of Honor in 1976. The family retained her many bindings which are now on exhibition for the first time in nearly forty years.

Florence, née Schwartz, married into the Walter family in 1907. Her husband, John Walter (1879–1930) was prominent in downtown retail and was an important figure in the San Francisco Art Association and the California School of the Arts, now the San Francisco Art Institute. His brother, Edgar (1878–1938) was a sculptor whose work can be seen on the proscenium arch of the San Francisco Opera. In the wake of the Panama-Pacific Exposition

of 1915, he designed a bronze plaque for the life members of The Book Club of California; the originals of these can be seen at the entrance of the Club's rooms.

Florence herself was an important bibliophile, a great patron of the Grabhorn Press; she joined the Club in 1913 and was both the first woman on its Board and its first woman president (1952–1955). In 1951, she commissioned Wurster-Bernardi to build a house at 2745 Larkin, on the north crest of Russian Hill overlooking Ghirardelli Square and Alcatraz. Her bindery was a notable and wonderful feature of this home.

This exhibition was made possible by the generosity of the family of Florence Walter. At the time of her death, her bindings in her personal collection were divided up among her children, Eleanor, Marjorie and Carol. The three daughters in turn divided up the books they received among their children, who treasured these bindings for four decades.

All eight grandchildren as well as one great-granddaughter, Liza Dodd, have contributed their grandmother's bindings to the Club for this exhibition.

John Walter Sinton has contributed two of his grandmother's favorite volumes, bindings by Rose Adler and Marius Michel, as well as a book he bound under his grandmother's tutelage, a volume of travels in Russia. In 2012, the three children of Marjorie Walter Bissinger (1912–2003) donated their bindings to the Book Club for its new Florence Walter Collection. Their wonderful gift inspired this exhibition and celebration. These seventeen volumes joined a Walter binding of The Jerome Kern Library which the family gave to the Book Club in 1972. The Library now houses eighteen Walter bindings, the largest collection on public view.

The children of Eleanor Walter Sinton (1910–1997) have loaned twenty-seven bindings. Patricia Sinton Adler donated two marvelous photographs of Florence Walter by Johan Hagemeyer (1928), which grace these rooms as well as this program and the invitation to the exhibition. Margot Sinton Biestman has lent us the elegant watercolor of Florence, painted by her daughter, Eleanor "Nell" Walter Sinton.

I am deeply honored by the enthusiasm and generosity of the Walter family. Their grandmother, Florence, joined the Club in 1913. A century later, we welcome them to these Club rooms, where the bindings of Florence Walter glow in the cases. We invite all of you to savor this work over the next months.

Profile of a profile: Bob Rosenzweig

Last December, HBC member (and past President) Bob Rosenzweig was given the honor of a full-page “Resident of the Month” profile in *The Olive Press*, the newsletter of Rhoda Goldman Plaza. Bob and his wife Regina had moved to RGP from their longtime flat in Cow Hollow in San Francisco, and both have become active in this vibrant community.

v. 30
n. 1
Spring
2013

Bob has been profiled in the *Gold Leaf* in the past, with a full account of his love of books and fine art, his studies with Eleanore Ramsay, and his collaborations with Regina in creating one-of-a-kind works.

Of interest to our readers will be this anecdote from the Olive Press profile:

“Drafted into the Army in 1944, Bob arrived in Europe two months before the Germans surrendered. Before returning home in August 1945, he had a memorable experience in Paris.

Having a life-long love of art, Bob was in a Parisian art gallery. He saw a lady talking to a group of GIs and staring at him; she came over to talk to him. She invited Bob to her apartment, but his longing to see the art that he had only read about led him to turn down this invitation. It turned out this lady was Gertrude Stein. He does regret that a bit.”

Bob was introduced to bookbinding at the Newberry Library in Chicago, and fell in love with the craft, precision, and beauty of it. Although he no longer takes commissions, he remains busy in his new bindery. We congratulate him on the recognition in his community and look forward to seeing the profile of another upcoming “Resident of the Month”—Regina Rosenzweig!

Five Days with Don Glaister at SFCB

mary risala laird

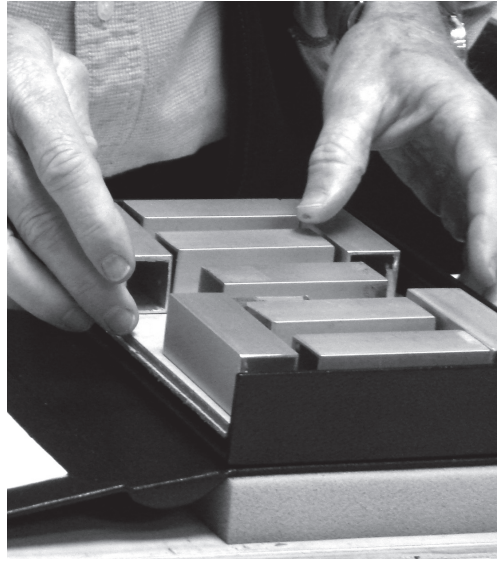
*The
Gold
Leaf*

It was a dream come true. Any kind of a class with Don Glaister, here in San Francisco at the Center for the Book, where I have the privilege to teach letterpress.

I could barely believe my good fortune! Seven of us~ Ellen Bauch, Jennifer Chapman, Leanne Bakkemo, Georgette Freeman, Coleen Curry, Daniel Tucker, and me, together for 40 hours, confecting a leather drop spine and bass wood at that box making class in the newly purchased SFCB building at 375 Rhode Island.

The eight leathers I hauled in were a curious range of sheep that we speculated someone may have spray painted, definitely not dyed. Uh oh. I had a lot to learn. Fortunately at least one

of them was a goat, and looked half way decent. Unfortunately it was not the color I had chosen for my box, nor to go with the ultra suede I had purchased to lay down in the trays. No matter. Don was gentle but firm, this was the skin I would spend my time skiving. Yes, it was too thick. I had received instructions from Deb, but need to learn to read the micrometer with more accuracy.



aluminum blocks used to press trays

And I had not used my Sharfix in five years. A recipe for patience. I don't confess these things easily, but more in the interest to laud Don's patience, skill, humor and interest in everyone in the class. And to thank the rest of the class for my steep learning curve. Georgette Freeman brought her roll of PMA, positionable mounting adhesive from 3 M to use with the ultra suede. Coleen Curry was thrilled because this meant new freedom from PVA.

What was shared for learning possibilities? How to see~how to hold the leather~How to be gentle with the leather~How to slowly

move the leather through the Sharfix~ How the evenness of light coming through the Sharfix informs you about the exact position of the blade~How to sharpen the paring knife. ~What blades to buy~The possibility of Work Sharp automatic tool sharpening magic machine~How to use the rasp ~How to make microwave paste~How to make invisible leather corners with the sheerest of parings pasted over the corner~How to make a bass wood half rounded spine~ How to make a box to fit whatever you want to put into it.~ The importance of keeping your tools sharp. And being careful with them for their and your good fortunes.

*v. 30
n. 1
Spring
2013*

Tools! People brought amazing tools: Stik-it sandpaper blocks, plier -handled tweezers, specially shaped bones, hollow aluminum 3 inch long whatsits from Home depot to put in trays for pressing them in the nipping press. Lest I forget, Don did a slide presentation on his unique book dedicated to his brother-in-law, about Voyageur, journeying through space and non-space, in the most amazing display of line and color and emotion. Truly it brought one to tears just listening to him.

I hated to see the week end. Post script. I finished the project two weeks later, at home. I am quite sure Don would have had some refining comments to make my journey to the finish line easier, but his guidance in absentia did the trick. I highly recommend you all take this and any class he has to offer, and that SFCB gets him back here in the spring of 2014 for at least two weeks of class!



Left to Right: Jennifer Chapman, Leanne Bakkemo, Don Glaister, Georgette Freeman, Dan Tucker, Ellen Bauch, Coleen Curry, Mary Risala Laird

American Academy of Bookbinding scholarships announced for 2013

*The
Gold
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From an announcement by Deb Stevens, Executive Director

The American Academy of Bookbinding is delighted to announce the recipients of the two scholarships for students this spring.

The Hilbrandt Scholarship was created in 2009 to honor Roberta Hilbrandt, a student at AAB, in memory and recognition of her love of the book arts and of lifelong learning. The scholarship has been awarded annually to cover tuition for a two-week course at the American Academy of Bookbinding. In its four year history, five students received the scholarship: Kayle Sykes of Montreal, Canada; Sialia Rieke of Santa Fe, New Mexico; Sharalee Howard of Coeur d' Alene, Idaho; Katy Baum of Alexander, North Carolina; and, for 2013 (the last year for the award), Michael Pyron of Richmond, Virginia. Thanks to the family and friends of Roberta who gave so generously!

Early this year, a new scholarship opportunity became available to students at AAB. Thanks to the generous support of Barry Acomb and Myssie Light Acomb for this incredible opportunity which provides tuition and housing support at AAB in Telluride for four weeks. In its inaugural year, the selection committee for the AAB Fine Binding Scholarship has chosen Sialia Rieke of Santa Fe, New Mexico as its first recipient. Sialia plans to use the scholarship to take Full Leather Miniature Binding with Gabrielle Fox, Edge to Edgier Edge Treatments with Peter Geraty, and Basics in Paper Conservation with Renate Mesmer.

For more information about classes: American Academy of Bookbinding, visit aab@ahhaa.org or bookbindingacademy.org, or call 970-728-8649.

Reviews

PAPER PASSION: PERFUME FOR BOOKLOVERS

A recent article on the Co.DESIGN website features a description of a new product that may sound either ironic or satiric: “. . . as print dies out, the pleasures of a freshly printed page go with it: the feeling of the pages, the sound of a binding cracking open, even the smell of glue and paper. For those longing for the latter, a new scent called Paper Passion might do the trick.”

*v. 30
n. 1
Spring
2013*

Of course, bindings should not “crack open,” (ouch!) and we know that print is far from dead. However, the concept of the perfume for booklovers is highly appealing. As designer Karl Lagerfeld says, “The smell of a freshly printed book is the best smell in the world.”

The packaging was created by Lagerfeld—a hardcover book with die-cut interior pages revealing the bottle, and text including excerpts from Lagerfeld’s writings as well as from Gunter Grass, Geza Schoen, the master perfumer who developed the scent, and Tony Chambers, editor in chief of *Wallpaper** Magazine, the sponsor of the project.

Priced at \$98 per ounce, the entire production (edition?) proved a best-seller—and is, alas, sold out.

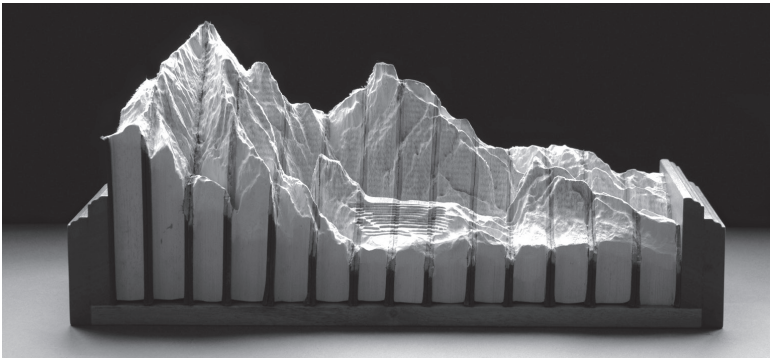
THE CONTENT OF CONSCIOUSNESS: GUY LARAMÉE BOOK SCULPTURES

*The
Gold
Leaf*

Canadian artist Guy Laramée works in many media—from paint and paper to video, musical notation, and the written word. Yet among his most expressive works are landscapes carved in careful detail from books. This concept may be anathema to those who believe that books as objects should not be violated, but the artist's work comments on the process of thought and the longevity of knowledge. This excerpt from the artist's statement reveals the motivation behind his choice of materials and his approach to the sculptural concept:

“Our belief in progress stems from our fascination with the content of consciousness . . . My work, in 3D as well as in painting, originates from the very idea that ultimate knowledge could very well be erosion instead of an accumulation. Contemporary art seems to have forgotten that there is an exterior to the intellect. I want to examine thinking, not only what we think, but that we think. So I carve landscapes out of books and I paint romantic landscapes.”

Laramée's materials are often whole sets of old encyclopaediae and massive, outdated textbooks. Lighting and positioning bring out tiny ridges, meticulous shading, and expressive forms that mimic canyons, mountains, temples, caves, and even water. These pieces are eloquent statements about our relationships with and acquisition of knowledge, and with books as objects.



Historia Das Americass (2009): Mountainsides sculpted from encyclopaedia reveal rows of text that appear like geologic strata. In the foreground an open-pit mine or quarry enforces the artist's commentary on how we approach both knowledge and nature.

LECTURES, EXHIBITS, AND EVENTS IN THE BAY AREA AND BEYOND

APRIL 29 THROUGH AUGUST 26, 2013 Book Club of California (San Francisco) *Florence Walter, Bookbinder* Florence Walter joined the BCA in 1913 and was the first woman elected to the board, and the first woman to be president. She studied bookbinding locally and in France, and was described as one of the finest bookbinders working in the French style in the United States. The exhibition includes 14 of Walter's bindings, generously donated by three of her grandchildren. Also on view will be examples of Walter's work from other sources, and bindings by her teacher, Belle McMurtrie Young.

v. 30
n. 1
Spring
2013

MAY 24 THROUGH AUGUST 24 San Francisco Center for the Book *Johanna Drucker: Druckworks* Plan on attending the opening evening of *Druckworks: 40 Years of Books and Projects* by Johanna Drucker. In addition to viewing the exhibition, Johanna Drucker will be on hand to discuss her work.

JUNE 3, 5:00PM Book Club of California *Publication Party for Richard Wagener's Sierra Nevada Suite* The Book Club of California invites you to celebrate the publication of our 231st book, Richard Wagener's *Sierra Nevada Suite*, with an illustrated talk by Richard Wagener and remarks by Peter Koch. The 31 prints in this signed and numbered edition were hand-engraved on end-grain boxwood and relief-printed by the artist. This book is a companion volume to the sold-out *California in Relief*, published by The Book Club in 2009. Designed and printed by Peter Koch.

JUNE 8 FROM 10AM TO 6PM Berkeley, CA *Open Studio* Mary Risala Laird is having an open studio at 638 Peralta Avenue in Berkeley. One day only.

JUNE 14, 2013 2013 *Society of Bookbinders (UK) International Bookbinding Competition Registration Deadline* This competition is held every two years and runs in conjunction with the Society's biennial conference. It now attracts nearly 100 entries from countries around the world. Entrants must register before June 14, 2013, and books must be submitted between July 8-12, 2013. Entries will be exhibited at the E&T Conference, after which they will form a touring exhibition. Winning entries will be announced at the Conference dinner on August 31 at Leeds Metropolitan University.

JUNE 18 THROUGH AUGUST 31, 2013 San Francisco Public Library *HBC 41st Members' Exhibition* The 41st Annual Members' Exhibition will open at the San Francisco Public Library with a reception on Tuesday, June 18th at 6:00 pm in the Sixth Floor Gallery, under the sponsorship of the Carl and Marjorie Stern Special Collections Department. Bindings from the SFPL Special Collections Grabhorn Collection of Bindings will also be on display to give context and richness to members' current work.

JULY 6-19 Calgary, Canada *Canadian Bookbinders and Book Artists Guild Art of the Book 2013* CBBAG's 30th Anniversary Exhibition opens July 12 at the Museum of Contemporary Art in downtown Calgary. A full color catalog will be produced, showing selected works as well as descriptions of works and biographical statements by each artist. The Calgary Chapter will be hosting a conference in conjunction with the exhibition opening, featuring keynote speaker Sun Evrard and workshops in printmaking, bookbinding, printing, and design. Workshops: July 6-10 and July 15-19, with Sun Evrard, Victoria Hall, Jim Westergard, and Jason Dewinetz Conference: July 11 through 13 For a PDF flyer with more information go to:
http://www.cbbag.ca/cbbag_AB2013_conference.pdf.

JULY 19, 6:00PM San Francisco Center for the Book *An Evening with Michael Burke and Dominic Riley* Following tradition, visiting Master Bookbinders Michael Burke and Dominic Riley will lecture about book structures both old and new.

JULY 26, 10:00AM TO 5:00PM San Francisco Center for the Book *The Sketchbook Project* 1,000 sketchbooks, made by creative people from all over the world, will commence on a 8 city tour around North America. Join The Sketchbook on this historic tour! The San Francisco Center for the Book is pleased to be one of the stops on the tour.

SEPTEMBER 29, 11:00AM TO 4:00PM San Francisco Center for the Book *Roadworks: A Steamroller Printing Festival* This year marks the Tenth Anniversary of Roadworks: A Steamroller Printing Festival. Rhode Island Street will be closed off for a day-long celebration of printing and the book arts.

OCTOBER 24 THROUGH 26, 2013 Washington DC *Guild of Book Workers 2013 Seminar on Standards of Excellence in Hand Bookbinding* Scheduling of workshops, presenters, and other activities is still in the planning stages. Watch the GBW website for updates and for convenient online registration:
www.guildofbookworkers.org.

CLASSES AND WORKSHOPS

A selection of study opportunities in northern California and in other bookbinding centers around the country. Many of our members also teach privately; check our commissions list at www.handbookbinders.org/commissions/

v. 30
n. 1
Spring
2013

San Francisco Center for the Book

Here is just a small sample of offerings of interest to bookbinders, available this spring at the San Francisco Center for the Book, 300 de Haro Street, San Francisco. To register—or to see many more workshops and courses in printing, binding, and artists' books—visit <http://sfcfb.org/workshops>. Phone: 415-565-0545 Email: registration@sfcfb.org

MAY 25, JUNE 4, 11, 18, 9:30-5:30: *Bookbinding I*

JUNE 9, 9:30-5:30: *Lift Top Box*

JUNE 16, 9:30-5:30: *Miniature Watercolor Sketchbook with Magnetic Closure*

Summer Workshops with Michael Burke and Dominic Riley
The annual visit by these two master binders enables you to learn some new skills, build a lovely book or two, and have a wonderful time. See the SFCB website for full details and enrollment information on these workshops:

JUNE 22 OR JULY 6, 9:30-5:30: *The Ideal Sketchbook*

JUNE 23 OR JULY 7, 9:30-5:30: *The Presentation Album*

JUNE 24-28, 9:30-5:30: *Traditional English Leather Binding*

JULY 22-26, 9:30-5:30: *Account Book Binding*

JULY 8-12, 9:30-5:30: *Book Restoration Intensive*

JULY 27-28, 10-5: *Ethiopian Codex and Case*

Open Studio: Public Equipment Rental 5:00PM TO 10:00PM
MAY 17, MAY 23, MAY 30, JUNE 4, JUNE 12, JULY 2, JULY 12, AUGUST 8, AUGUST 21 Open Studio is a great way to print or bind your own projects. A trained and qualified volunteer is always on hand to answer questions.

North Bennet Street School

Bookbinding and calligraphy workshops and short courses provide an opportunity for individuals interested in exploring bookbinding and calligraphy to build skills, explore materials and become familiar with a wide-range of binding and calligraphy styles and techniques. Workshop schedules are published on the school's website at: <http://www.nbss.edu/education/continuing->

education/workshops/bookbinding-workshops

Bay Area Book Artists

*The
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Leaf*

BABA is a group of independent artists bound together by a passion for the book arts. Since 1995, BABA has presented exhibitions, and in 2002, members organized the first Book Arts Jam at Foothill College in Los Altos, California. The group meets on the third Thursday evening of each month; members share books, work in progress, and information about events and resources. For information about meetings, events, upcoming workshops, and the Jam, contact: info@bayareabookartists.org.

California Rare Book School

The Renaissance Book, 1400-1650 *Craig Kallendorf*

This course will serve as a comprehensive introduction to the history of the book in early modern Europe, from the beginning of the fifteenth century to the middle of the seventeenth. Our goal will be to use the holdings of the UCLA Research Library, with a focus on its Aldine collection, and the Huntington Library to learn to 'read' a Renaissance book, both as a physical object and as a carrier of cultural values. We will examine in turn how these books were produced, how they were distributed, and how they were used by those who bought and read them. Topics include: the transition from manuscript to printed book, the mechanics of early printing, famous scholar-printers, editing and correcting, woodcuts and engravings, typeface and its meaning, the popular print, bindings, the Renaissance book trade, censorship, the formation of libraries, both individual and institutional, marginalia as clues to reading practices and information management, and researching a Renaissance book, using both print and online sources. The course is intended for special collections librarians, collectors, booksellers, and scholars and graduate students in any field of Renaissance studies.

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 a renewing member with 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

or, contact our Membership Coordinator, Lang Ingalls:

membership@handbookbinders.org

Appearing on www.handbookbinders.org, the biannual Gold Leaf is being offered in pdf format. Once the newest issue goes to print, the previous issue shall be posted on our website, 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.

Members are encouraged to submit material to the Gold Leaf in the form of articles, reviews, announcements and news. For more info, fill out the contact form on our website, www.handbookbinders.org

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. The *Gold Leaf* is printed at Community Printers in Santa Cruz, California, a cooperatively owned, certified Monterey Bay Green Business. For every ton of paper Community Printers uses, an equivalent number of trees are planted through the organization Trees for the Future.



www.handbookbinders.org