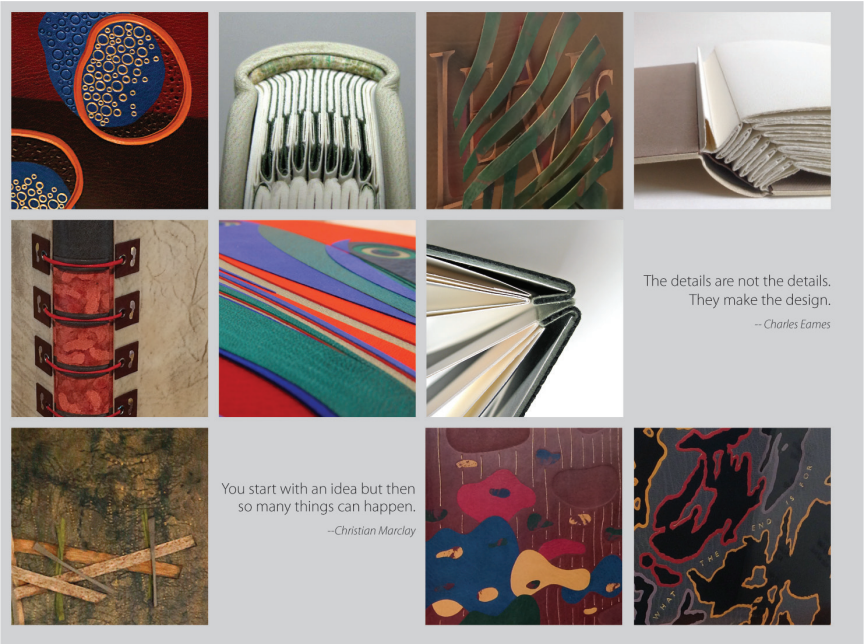


# the Gold Leaf

THE JOURNAL OF THE  
HAND BOOKBINDERS OF CALIFORNIA



VOLUME THIRTY-TWO, NUMBER ONE  
SPRING 2015

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Jeanette Koch  
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quote Charles Eames

Coleen Curry  
quote Christian Marclay  
Dominic Riley  
Angela James

# the Gold Leaf

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VOLUME XXXII NUMBER ONE

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## Letter from the President

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HBC's 43rd Annual Members' Exhibition is privileged to be the first invitational exhibit at the newly remodeled and moved American Bookbinders' Museum at 355 Clementina Street in San Francisco (between 4th and 5th Streets and Howard and Folsom Streets). Our thanks to Tim James, ABM's founder, for hosting us, and to his staff for all their assistance and encouragement.

The exhibition ran from use 23 until September 12, 2015. A beautiful catalog designed by Robin Brandes and with photography by Lisa Heer, Exhibits Chair, is on sale at the museum or through HBC.

This year's exhibition was full of a variety of different styles of work, from classic European traditional fine binding to intricate, complicated "artist's book" structures. All of it most interesting.

The newly remodeled exhibition space within the newly remodeled museum was perfect for our display. Tim James' collection of early bookbinding machines, including printing presses, is very impressive. Our September 1 Kick-Off Membership meeting included a tour of the museum by Tim James himself.

We have a superb HBC Board, full of energy and ideas! Board members brought many new ideas for the coming year to the September 1 meeting, and we are off to a flying start with interesting meeting programs and a list of workshops which will soon be posted on the website. Join us, give us your wisdom and ingenuity! We have a great year ahead!

Judy Signa Houghteling  
President

## Letter from the Editor

I've only been involved in bookbinding for a scant handful of years. And one thing I've noticed, with fascination and delight, is that bookbinders are a devoted tribe of indeed very eclectic individuals. At first, the enormity of that isn't obvious to a newcomer. Outside of the occasional class or workshop, bookbinding is a pretty solitary activity. So face-to-face interactions are relatively limited, and it takes a while to see fellow enthusiasts often enough to start to get to know them and recognize the breadth of perspectives and talents they bring to this passion. To start peeling the onion.

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One thing I've heard about a lot this year is the desire of bookbinding groups to have more communication and interaction with bookbinding guilds outside of their own geographic area. Especially internationally. To be exposed to what others are doing. To be stimulated to explore new ideas, methods, and materials.

So how can we consciously build more bridges and cross-pollinate? Well, consider becoming a member of a guild in some other corner of the world. Ask another binder for help with a binding question via Skype or FaceTime, one on one. Gift someone with a subscription to your guild's journal. Participate in more competitions and shows, just because you can. If you're traveling, offer to give a brief workshop while you're visiting an area.

Or make it more personal. Send an email to someone whose work you admire, and tell them why.

Ask about their technique, or for tips, or for reflections about their experience

Connect. Mesh. Integrate. Grow. Expand.

And love every minute of it.

—Laine Tammer

Editor

# The British Invasion - Again!

*Beth Thomas – Danskbog Bindery, Ben Lomond CA*

*The  
Gold  
Leaf*

No, it's not the troops, and not the Beatles; the Brits I am referring to are Dominic and Michael—or Michael and Dominic, if you prefer—who have returned to SFCB to share more of their time and expertise with those of us who are devotees of the Center for the Book and of the wonders of bookbinding in all of its iterations. What a great summer vacation!

I have spent seven days since mid-June, exploring the worlds of Paste Paper and the Danish millimeter binding style. Both classes were taught by Michael Burke, and Dominic Riley was close by, restoring some old volumes (sharing his own techniques) and regaling us with 'tales of bookbinding'.

The paste papers class was amazingly creative, productive, and fun. It was interesting to hear the story of the Moravian Sisters of Herrnhut in Saxony, who in the mid-1700s who were best known for the paste papers they produced (I think that they may have produced fruitcake or something else as well...), and who made them popular in that time and place. We learned both traditional methods. First, using paste and dry pigments, combs and other handmade tools for patterning, copying the original patterns that the sisters created and used. And secondly, an alternate method of using methyl cellulose and acrylic paint instead of paste and pigment, improvising and employing other tools to try our hands at creating our own designs.

The week-long millimeter binding class was a real gift, with four students -- all with ample bookbinding experience -- learning the binding together under the direction of an amazing teacher (Michael Burke). The Danish millimeter binding style is a spare and elegant cased binding. Dating to World War II, the millimeter binding was designed by Danish binder, Henrik Park, to accommodate a time when resources, such as leather, were less available and most likely more costly. Traditionally, this binding uses small areas of leather at the spine and corners, or foredge ("Rubow"), or top and tail edges ("Nobel"). The boards are covered with paper. In our case, paste papers. The design is usually used for slim volumes.


The structure is sewn on flattened bands and attached to the boards by a waste sheet that is attached to the first section (on-set boards method). The first signature is covered and "hooked" over

by a double folio endsheet that is sewn onto the signature and which contains a strip of mull that has been tipped-in. This is a method that none in the class had experienced before.

As it always happens, amazingly, there were many other techniques and tips that came up as each step in the process was accomplished. With twenty plus years of bookbinding experience, finding new ways of accomplishing tasks that have been done another way is a real treat: paring leather (better!), holding together the ends of feathered bands for sewing (with aluminum foil!), pared leather endbands (so cool!). Not only have we learned a new and beautiful structure, but leave with new ways of doing our work.

SFCB has many wonderful teachers of bookbinding and we are certainly blessed to have, in addition, the annual British invasion.

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# OPEN • SET


A NEW Triennial Fine Binding Competition!

- **the competition**

By registering, you automatically receive the SET book in sheets. The book is a marvelous romp through the production of an actual book titled *Inside the Book* (Solmentes Press, 2002.). For those who would prefer to bind a title of their choice, submission to the OPEN category is an option. Please note that there are restrictions on the OPEN category, see website for details.
- **the benefits**

Cash prize awards in many categories  
Participation in a traveling exhibition throughout the United States  
A full-color catalog
- **the rules**

Registration begins July 10, 2015  
Go to [bookbindingacademy.org](http://bookbindingacademy.org) for details



# Codex Panel at SFCB

*Monique (Momo) Moore-Racine*

*The  
Gold  
Leaf*

Sometime in the summer of 2014, I began to plan a forum that would fall on the night before Codex 2015. I wanted to have fine binders, book artists, and book sellers discuss the creation of a binding, a book that is art, and how each is sold. I needed 6 panelists, new and seasoned in their respective areas, to share their views with our members and guests.



*Monique (Momo) Moore-Racine (panel organizer), Judy Ferenbach (visiting from Boston), Coleen Curry*

Coleen Curry, Sabina Nies, Dorothy Yule, and Lang Ingalls agreed to present the binding point of view, Bill Stewart (Vamp & Tramp) and Abby Schoolman (Contemporary Fine Art Bookbindings) agreed to represent book selling. Once every one said, yes, we had to find a creative, collaborative way to prepare for the event, since we live in different cities scattered across the country. SKYPE to the rescue! Many conferenced calls later, the panel's focus and format coalesced.

On the evening of the event, Coleen started things off by describing the Hand Bookbinders of California and some of its history. She then introduced “momo,” who kicked off the discussion by familiarizing the audience with the panelists and their work. The group members then dove into the topics:

- Coleen addressed the planning and preparations required to create a contemporary design for a book.
- Lang tackled what a design binder looks for in a contemporary design binding, when considering an addition to their own collection.
- Dorothy Yule talked about the creation of “Memories of Science,” an exquisite miniature book, of which Chronicle Books has an edition.





*Bill Stewart (Vamp & Tramp), Sabina Nies, Dorothy Yule*

- Abby, who is new to selling design bindings, told us about her transition from being a rare book librarian and archivist, to selling contemporary design bindings.

- Sabina animatedly reflected upon the process of emerging from a period of non-creativity or blockage.

- Bill Stewart explained the Vamp & Tramp approach to selling to institutions. He also shared his method of gently nudging the artists he represents on the value of their work.

- Bill and Abby shared their suggestions for aspiring and newer contemporary fine binders and book artists.

It was totally fascinating to see how many similarities existed among the various talents, and how often they all mentioned the word, craft, referring to the quality of the work.

The audience was enthralled by the talk of methodology, craftsmanship, and marketing. One memorable comment, echoed by all, was, “Be meticulous in the work, apply common sense and intelligence



*Cheryl Ball, Juliayn Coleman, Eleanore Ramsey (an icon who has trained many of California’s fine binders)*

in the choice of structure, execute the work carefully, and have the price reflect the design talent and the quality of the binding. But don’t price yourself out of the market. It’s a delicate balance.”

A barrage of questions followed from the audience, and in the end, although every attendee was glad to have come in spite of the torrential rain, we had to adjourn because the evening had gone beyond the time allotted.

We thank the San Francisco Center for the Book for having generously allowed us to use their exhibit space. And once

*continued on page 29*

## Dinner at the Pelican Inn

*Laine Tammer*

*The  
Gold  
Leaf*

After CODEX, a happy gaggle of avid and talented bookbinders converged at the Pelican Inn, along with the usual and beloved sets of suspects and supporters. They hailed from California, Colorado, North Carolina, England, Argentina, and Germany. A heartwarming and convivial time was had by all.



*Sol Reborá, Cathy  
Adelman, and  
Monique Lallier*



*Sol Reborá with  
Coleen Curry, who  
hosted a workshop  
at her beachside  
studio*

*Juliayn Coleman,  
Sabina Nies, Tini  
Miura (a founder  
of the American  
Academy of  
Bookbinding in  
Telluride, Colorado)*

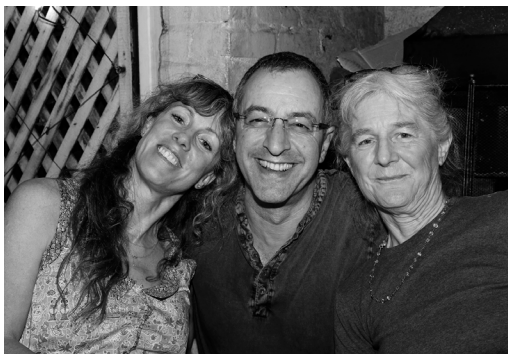




*Patricia Owen and  
Elaine Nishizu*

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*Lang Ingalls, Dave  
Lanning (from J.  
Hewit & Sons,  
manufacturer and  
supplier of leather  
in the UK), Patricia  
Owen*



*Mark Lamb (owner, Harmatan Leather Ltd. in the  
UK), and Lang Ingalls ... stars seeing stars ...*

# Inside/Out

*Dominic Riley*

*The  
Gold  
Leaf*

This remarkable and important exhibition of Design Bindings opened to much fanfare last May in London. It then travelled to Boston, Minneapolis and New York, before coming to the San Francisco Center for the Book for a month this June, and was well received amongst the book-loving community here.

The show was the brainchild of Simon Eccles, an avid collector of fine bindings and an Honorary Fellow of Designer Bookbinders (DB) in the UK. It is perhaps because Simon lives both in London and Boston that he decided early on in the planning of the show that it should feature the work of binders from both sides of the pond. Furthermore, he persuaded DB that second copies of some of the books should be shown alongside the bindings, displayed open, so that for the first time in a binding show we could see the typography and illustrations that inspired the binding design.

Sixty binders were represented, roughly half and half from the UK and North America. Nine private presses were chosen to represent the best of contemporary fine printing, again representing a balance of the creative work of both regions. Because there was a fairly limited number of titles on offer, many multiples were bound, offering a fascinating insight into how the creative process of the artist-bookbinder shows different interpretations within the limits of the same text.

The opening of the show was a splendid affair, with remarks by Simon, Andrew Hoyem of Arion Press (one of the featured presses), Jeff Thomas of SFCB, Lori Sauer, president of DB, and myself, as a binder with feet in both worlds. Later, the half-dozen artists present took out their books from the cases and gave a short explication of their work to the audience, which I believe is another first, and was really a highlight of the evening.

A fine catalog was produced to mark the show, which will surely will be treasured for years to come as a snapshot of fine bookbinding today.

All said, this was a superb exhibition of beautiful and skilled work from some of the finest printers, artists, and bookbinders practicing today, and we were fortunate to have these superb books here with us for a short while.



*Lori Sauer, bound "The Silverado Squatters" by Robert Louis Stevenson [Arion Press]*



*Don Glaister, bound "CIRCUS: The Artist as Saltimbanque", by various authors including Apollinaire, Baudelaire, Beaumont. [Shanty Bay Press]*



*Cathy Adelman, bound "The Bicycle Diaries: One New Yorker's Journey through September 11th", by Richard Goodman [Midnight Paper Sales]*



*Annette Friedrich, bound "Journey Round My Room", by Xavier de Maistre [Arion Press]*

*The  
Gold  
Leaf*



*Coleen Curry, bound “Of  
Woodland Pools, Spring-Holes and  
Ditches”, by Henry David Thoreau  
[The Lone Oak Press]*

*Dominic Riley, bound  
“Richard Barnfield’s  
Sonnets” [The Old Stile  
Press]*



*Mary Laird, Margaret Johnson, Tom Jones (Margaret’s son-in-law)*



# The Hand Bookbinders of California Members' Exhibition 2016

## INTENT TO ENTER FORM

The 44<sup>th</sup> Annual Members' Exhibition of the Hand Bookbinders of California will return this upcoming summer (June through August, 2016) to the Skylight Gallery of the **San Francisco Public Library**, Main Branch. We would like to encourage all our members to share their work with our community in this non-juried exhibition and its accompanying catalog.

This year we are announcing the exhibition earlier than usual in order to allow our members more time to plan and manufacture their entries. We are also moving the deadlines for the Intent to Enter and the Submission of Materials to earlier dates in order to allow badly needed time for exhibition and catalog preparation.

If you would like to participate, you must be a member in good standing of the HBC (you may join or renew your membership online at [www.handbookbinders.org/membership/](http://www.handbookbinders.org/membership/)) Application forms and online payment options are also available at the HBC website (Exhibitions: Current/Upcoming) For those of you who prefer a paper-and-mail format, please submit this **Intent to Enter Form** with a **\$30 Entry fee** (personal check or money order made out to the Hand Bookbinders of California) to:



Lisa Heer  
HBC Exhibitions Coordinator  
675 Laguna Honda Blvd.  
San Francisco, CA 94127

**Your Intent to Enter must be received by February 15, 2016.** You may enter two objects for the one entry fee. A single entry may also consist of several components. Once we have received your entry fee and Intent to Enter form, we will provide you with further instructions for the final submission of your work.

**The submission deadline for all materials to be included in the exhibition will be April 4, 2016.** If you have any questions, please contact Lisa Heer at [lpheer@sbcglobal.net](mailto:lpheer@sbcglobal.net).

**Name:**

**Address:**

**City:**

**State:**

**Postal Code:**

**Email:**

**Telephone:**

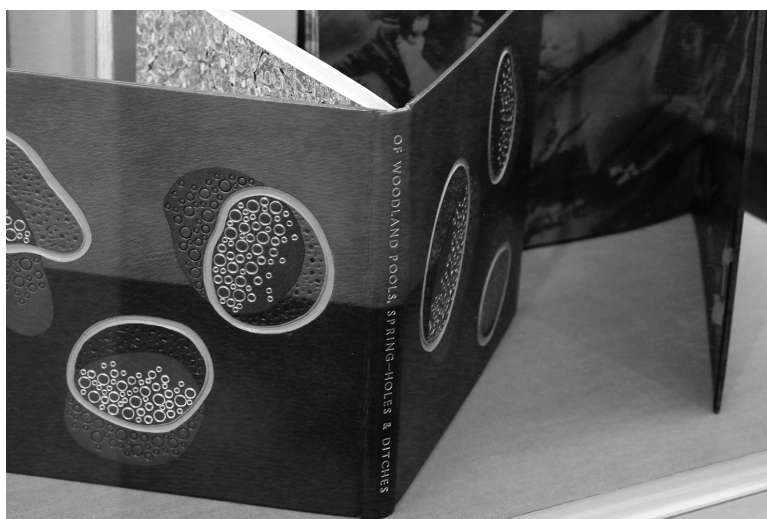
**Number of Entries:**

**Type of Object** (*Design Binding, Box, Historical Structure, Fine Press, Book Arts, etc.*):



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*Simon Eccles,  
Champion of Fine  
Binding*



*Glenn Bartley's binding of "Of Woodland Pools, Spring-Holes and Ditches", by Henry David Thoreau [The Lone Oak Press]*

*The  
Gold  
Leaf*



*Jeff Thomas, Executive Director, San Francisco Center for the Book*



*Mary Laird, Annette Friedrich, Cathy Adelman*



*Lori Sauer and sister Barb Sauer*

# Stub Binding Workshop

by Cheryl Ball

At the end of May, I attended a Stubs Binding class taught by Lori Sauer and hosted by the Hand Bookbinders of California.

Stub bindings are great for attaching plates (single sheets) and signatures. The stub binding pushes the signature away from the spine, allowing the text to open flat. Some problems and design issues that stub bindings can address include printed wrong grain, narrow gutter margin, signatures too thick, and plates.

We had great fun and Lori was very well organized and thoughtful in her teaching method. She had us start with the basic method of folding concertinas and guided us through in making folds that were as small as 1/16th of an inch. During the class we made about 9 different models, none were completed books. Each structure was built on the skills of the previous model, and there were detailed handouts for all the structures. Lori even shared photos of finished Stub Binding books, some of which were her completed works. Attendees in the class ranged from bookbinding students to the Professional Bookbinders. It was a very enjoyable and inspiring class.

LORI SAUER trained at The City Lit in London under the tuition of Sally Lou Smith and David Sellars. She is now a self-employed binder, specializing in contemporary bindings. For 16 years, she has run Salisbury Book Crafts and in 2011 founded BINDING re:DEFINED. She became a Fellow of Designer Bookbinders and is now its President.

[www.beechingstoke.plus.com](http://www.beechingstoke.plus.com)

[www.bookbindingworkshops.com](http://www.bookbindingworkshops.com)

[www.salisburybookcrafts.com](http://www.salisburybookcrafts.com)

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## Book review

TRICKS OF THE TRADE:  
CONFESSIONS OF A  
BOOKBINDER BY JAMIE  
KAMPH

New Castle, DE: Oak Knoll  
Press, 2015. 6 x 9 inches. 144  
pages. Hardcover \$39.95,  
softcover \$24.95.

Reviewed by Karen Hanmer\*

*Cherish each step along the way  
and perform it as completely and  
gracefully as possible.*

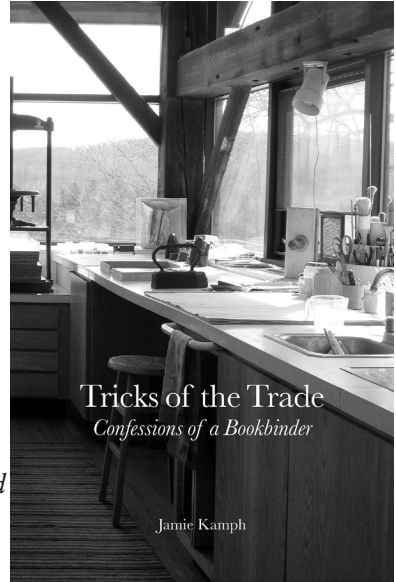
Jamie Kamph's *Tricks of the  
Trade: Confessions of a*

*Bookbinder* is part memoir, part how-to, and part a collection of  
essays on the engineering aspects of binding, all gleaned from this  
design binder/conservator's forty years of experience.

Kamph clearly and generously shares her process, though this is  
not intended to be a step-by-step manual, and the book is written  
with the experienced practitioner in mind. Binding, repair, design,  
and finishing are all addressed. Well-illustrated with diagrams and  
in-process photos, plus images of forty of her completed design  
bindings, the book also serves as a catalog of Kamph's work.

An introduction provides Kamph's philosophy of binding. Her  
process is one of both prudence and decisiveness: "At each step of  
a binding or rebinding I evaluate my work and decide if it is good  
enough to continue." Throughout the book she echoes a sensible  
rule-of-thumb to bind by and to live by: "Don't do anything you  
can't undo." She ends with a reading list of her go-to sources for  
binding history and technique.

The book proceeds with Kamph's career transition from  
publishing to bookbinding after writing an article on hand  
bookbinding in New York City. Kamph had an ulterior motive in  
accepting the assignment: a book collector since her college days,  
she hoped to find a local source for repair of her own collection.  
Interviews with numerous binders led to an invitation to a one-



evening “try-out” class with Deborah Evetts to determine if she had potential as a binder, then weekly lessons with Hope Weil, and finally establishment of her own Stonehouse Bindery.

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Kamph continued her study independently, offering to examine every binding in nearby Princeton University’s rare book collections, and to report to the curator on bindings of note. The objective of her survey was twofold: research not only historical finishing design but also how various binding methods had withstood centuries of use. Kamph was seeking a structure that would support the designs that have become her trademark: elaborate tooling and onlays on the spine extending across the joints and onto the boards. A tight back spine might not be smooth enough to take gold tooling well, and the flexing from opening could cause the gold to flake off. The opening of a hollow back can exert enough pressure on the joints to cause the boards to detach over time. She found the engineering solution she was seeking in a 16th century Swiss binding: a tight back with a leather spine lining. With further refinements, this is the structure she still uses today.

Kamph next address her signature design style, illustrated by photographs of her completed bindings, sometimes shown alongside the period works she used for reference or inspiration. Her broad design vocabulary draws on a variety of mediums: visual and decorative arts, maps, architecture, and garden and textile design. Typography and decorative elements from the text often inspire a pattern which might be repeated, rotated, reversed, exploded. She also draws on historical book decoration, fragmenting or exaggerating elements to provide a more contemporary, often playful feel.

She gives us a window into her design process, whether searching for just the right antiquarian image of an angel, finding an astrological map for the night Captain Ahab’s ship left Nantucket, or borrowing watercolor techniques to capture the play of light on a tableau of fruit.

This introduction to Kamph and her work is followed by twenty-some brief chapters, arranged roughly in the order a book is bound or by complexity of repair, followed by finishing techniques and tips on developing a design. Though *Tricks of the Trade* is not a step-by-step manual, much how-to information is provided in the narrative. Each chapter is a stand-alone essay on one step in the binding process, peppered with tips and anecdotes. The feel

is that of the conversations binders have following a lecture or demonstration: colleagues swapping their personal techniques and the tribulations that got them there.

Topics covered include humidity in the studio, useful bindery items borrowed from the medicine cabinet and toolbox, adhesives, paper repair, board attachment, zig-zag endsheets, backing, spine lining, the inseparable actions of sharpening and paring, headbanding, headcaps, and corners. Later chapters address repair: inner and outer joints, cloth cases, rebacking. A chapter is devoted to the repair of a set of three nineteenth century novels in their original but very damaged paper bindings. Before and after photos show new bindings that retain the spirit of the modestly elegant originals.

Throughout, Kamph shares her preferred materials and suppliers, and describes equipment of her own design: a brass-edged recasing press, her tool-polishing set-up, a holder for rolls of gold leaf. I found numerous tips I may or may not have ever arrived at on my own: using tweezers when I might have reached for a thin folder, substituting thin Reemay where I would have used Japanese tissue, using book cloth matching the case for a hollow where I would have used paper, application of glair with a refillable water brush when I would have used a brush or the much more difficult to maintain technical pan, silicone release paper when I would have used mylar.

She offers a multitude of possibilities for altering new plain or decorated paper to match old. She addresses making endband cores and reveals a clever method for anchoring the core to the text block to ease the awkward initial wraps before the first tie-downs.

Particularly welcome are chapters addressing the dual nemesis of many fine binders: headcaps and corners. She notes that a well-formed headcap is in fact the convergence of numerous steps properly executed: not just covering but also spine lining, leather paring, headbanding, and attention to the appropriate historical style for that particular book. Kamph provides three options for forming corners, all illustrated with step-by-step diagrams. The most interesting, borrowed from Swiss binder Gerard Charrière, oddly resembles the historical tongue corner but with a shorter tongue pared very thin and folded beneath the two side flaps, which meet seamlessly above it.



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*Giorgio Vasari, Lives of the Most Eminent Painters, vol. 1*

A chapter on repair of the brawny, brittle family bible acknowledges this quotidian mission that binds love to hate. Kamph describes her method of washing and drying the text pages in “clumps,” repairing pages, and resewing to control swell, followed by backing to fit the old boards, or if new boards must be selected, the luxury of selecting a thicker pair to comfortably fit a generous shoulder

Another chapter is devoted to a case study of Kamph’s treatment of a dilapidated first edition of Samuel Johnson’s Dictionary of the English Language. The two volumes bought at auction by a long-time client came with detached boards, some missing pages, and no leather remaining on the spines. However, the sewing was mostly intact, and rubbings of the spine revealed that the old glue still held impressions of the original tooling. Scans of the missing pages were acquired, printed onto paper toned to match the text and sewn on, new cords were attached to the old and the boards reattached, the books were rebacked. Using the spine rubbings as her guide, Kamph drew a design for a decorative tool to be made to match the original and purchased the 24-point Times Roman Condensed that was a reasonable match for the original titling font.

The greatest strength of *Tricks of the Trade* may lie in the final chapters on finishing techniques and generating design ideas. First Kamph describes the process of transferring the design of onlays, gold lines and titling to the binding by tooling through a pattern on translucent graph paper. This process is illustrated with photographs of a full pattern, a close-up of the pattern showing the numerous line segments marked to designate each tools that makes up each segment of the design, and the completed binding. Further instructions are given for cutting onlays to the precise size and shape required and setting them in place.

In just fourteen, highly-efficient pages, Kamph presents design possibilities, tools, and techniques for gold tooling. She discusses the optimal binding structure and choice of leather to lay the foundation for tooling, how to form an intricate design using just a few tools, how to modify tools to build the desired pattern, and when blind tooling might be a better design choice than gold. She outlines each step of the process: blinding-in, applying glair, polishing the tool, applying the gold, cleaning the impression, applying additional gold as needed and troubleshooting. Kamph uses ribbon gold, a roll of gold wound on a spool, interleaved with thin tissue. Ribbon gold is not applied directly to the book like leaf; instead it is picked up with a greased, heated tool which is then applied to the blind impression. The chapter concludes with a very useful matrix laying out methods for managing the interactions of leather, gold, glair, heat and pressure, tools, patterns, humidity and boards when conditions are “bad,” better,” or “best.”

In “How to Cheat at Gold Tooling,” Kamph offers suggestions for replacing missing tooling or refreshing damaged tooling on the fragile leather of antiquarian bindings, or adding tooling to a rebek that will be a reasonable match to that on the remnants of the original spine.

The final chapter addresses generating design ideas. First, look to the book itself: read the text, look at the images. What is it about, where and when does it take place, what are the larger themes, and what items might be associated with any of this? A quick Web search will yield numerous possibilities, which can spur many additional ideas.

Kamph presents multiple techniques for onlays, some unconventional. She often repeats an onlay shape as a frieze

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## A Personal Remembrance:

JANE HUDDLESTON AARON, 1922 - 2015

by *Judy Houteling*

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I met Jane Aaron through her sister, Nancy Packer, in the early 1990s, before I was introduced to bookbinding. The Packers were longtime friends of my husband's, and his children had grown up with the Packer children.

I know it was before I was introduced to bookbinding, because Jane showed me some of her work, one a leather-bound book, when I visited her bookbindery in her garage in Menlo Park.

I was astonished by the quality of the work, and not knowing anything of the craft, couldn't quite wrap my mind around the idea that anybody could do something so beautiful and so accomplished!

Later, as we became friends, I learned that her father, George Huddleston, a U.S. Congressman from Birmingham, Alabama, had been a contemporary of my grandfather, a Methodist minister in Birmingham when it was a relatively small city. They must have known each other. Nancy's brother, George, followed in his father's footsteps and became a congressman, too. Jane's father, a Jeffersonian Democrat (as she liked to say), lost his seat during the rapid growth of government of the F.D. Roosevelt administration. He is buried in the same cemetery as my maternal grandparents in Birmingham.

Jane liked to tell stories about her life growing up in Washington as the daughter of a congressman. There were five siblings, all born in seven years, and all feisty redheads.

When the inevitable disputes among siblings erupted, they would call their father off the floor of the House of Representatives of the United States, and he would say, "Now, George, don't hit Nancy anymore. We'll discuss it when I get home this evening." Jane told me there were all those people in the Victorian row house, and one bathroom. When she married, much later, she saw her husband go into the bathroom with the newspaper and thought he had lost his mind.

When her father lost his seat in Congress, the remaining family moved back to Birmingham, a less sophisticated, more provincial town. It was a blow to Jane and her sister Nancy. They both

*continued on page 34*

# HBC Members' Exhibition Opening

*American Bookbinders' Museum*

*photos by Robert Chandler*

*The  
Gold  
Leaf*



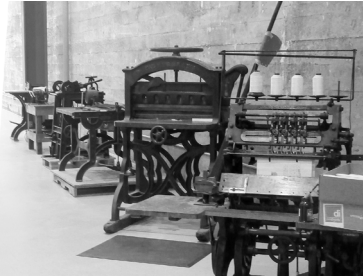
*l.to r. front: Lang  
Ingalls, Marie Kelzer,  
Tom Conroy; l.to r.  
back: Eleanore Ramsey  
two boxes; Mary  
Mattlage; Eddy Hood*



*Judy Houteling and David  
Perlman, Science Editor of  
SF Chronicle*



*Mrs. Robert Chandler*



*Equipment at the Bookbinders' Museum*

*v. 32  
n. 1  
Spring  
2015*

*Fred and Barbara  
Voltmer*



*Eddy Hood (HBC exhibitor) and  
his family*

*continued from page 9*

we thank all who came to hear the panel (it was very well attended). Thanks to the volunteers who helped set up the room, thanks to Norman who presented refreshments with such elegance, and most of all, thank you to each of the panelists.

In closing, I am looking forward to another panel soon, and this time, maybe we could have a large computer screen to allow our far-away members to join us via SKYPE.

# 50-Minute Bookbinding

*Judy Houghteling*

*The  
Gold  
Leaf*

On May 28th, I helped a class of four special education students bind their essays into individual books. I had met their teacher,



Allison St. John, at a class I took last summer at Oxford (UK). She told me that her small class of autistic high school seniors wrote fiction. By the end of the year, each had a long story, but with no cover. I offered to join them toward the end of the

school year to help them bind their computer-generated pages into real books.

Allison told me that the themes included science fiction, fantasy, and a happy story. We had a little less than an hour to make a book!

I decided that the most feasible book form would be a kind of simple stab binding.

In preparation, I selected a number of colorful papers at Flax, mostly abstract, then laminated them to fairly thin boards a little larger than 8-1/2" x 11", and lined them with a compatibly colored cover stock so that they would lie flat. I had a selection of twine in a variety of colors and seven different sets of covers so the students would have choices.



One of the essays was 70 pages long, and a three-hole punch would not produce an adequate number of sewing holes for enough strength to hold the book together. I had planned to drill holes at the spine side with a nifty miniature drill press I bought from MicroMark years ago and had not been able to part with when I moved into an

apartment. I hadn't used it in at least 10 years. It drilled one hole and then refused to work. So we borrowed paper punches and each student made five holes in the pages with a paper guide.

The students were thrilled with the bright, colorful covers, and each chose a different one. I have little experience with autistic kids, so I was a bit nervous and didn't know what to expect. It all worked out very well. Each student had a definite idea immediately upon seeing the papers. They were happy with their cover selections, and they also chose the twine they thought suited it best.

The sewing was a snap, and after a fold was made with a straight edge at the front "joint," hooray! A book!

Next year, we will probably try to print the sheets on paper with holes at the spine edge. If any HBC members can contribute ideas for making such a project go even more smoothly, we would be happy to hear them!



*Special Ed High School Seniors at Stanbridge Academy, San Mateo*

## Sol Rebora visits the Bay area

by Lang Ingalls

The  
Gold  
Leaf

When I first saw the particular technique that Sol Rebora utilizes on many of her design bindings, all I could think was “Hmmm... how did she do that?!” The result is complex and layered and dynamic. It invites investigation.

With anticipation, I arrived at the studio of Coleen Curry, where Sol’s one-day workshop was held. Titled “Multiple Onlay Mosaic Technique,” Sol taught the technique she developed for this interesting “layered” result, with endless adaptations for use in fine binding.

We worked on plaquettes, to more easily grasp the technique. The idea was to layer different colors of very thin leather to create a visually interesting pattern — Sol provided a template that we were all to follow (see photos below). The real trick was to understand how the template worked — cutting, numbering, order of arrangement: all were critical — so that you could easily interpret it toward a finished plan. I ended up making my own notes in different colored pencils so that I could more easily understand what went first, next, next, and next.

Sol is a very gifted binder. She works quickly and confidently, the layers building, the product subtle and intriguing. Students may not have worked as quickly as she, but I believe everyone grasped the concept and plaquettes were mostly finished.

Sol’s fellow countryman, Jorge Luis Borges, my favorite Argentinian author, is often quoted thus:

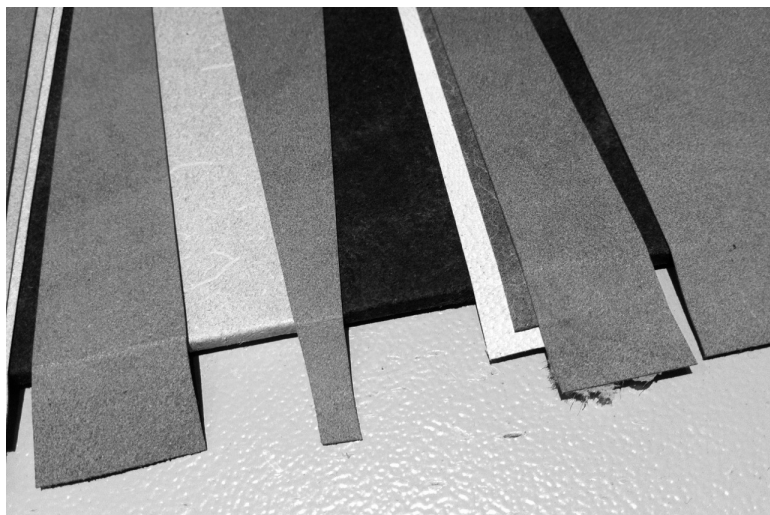
*I have always imagined that Paradise will be a kind of library.*

Having now met and worked with Sol Rebora, I would edit the Borges quote above, to read:

*I have always imagined that Paradise will be a kind of library,  
and that library will contain books by Sol Rebora  
with her multiple onlay mosaic technique.*



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Spring  
2015



*top - Sol Rebora, binder/instructor from Argentina  
bottom - a sample in progress of Sol's multiple onlay mosaic  
technique  
photos by Laine Tammer*

*continued from page 22*

extending across the spine from foredge to foredge. Instead of using these leather shapes themselves as onlays, she sometimes applies the strip of thinned leather they were cut from to the book, with the negative space making shapes appear in the leather the book is bound in. Kamph ends with a reminder to include the title in the design process. Freedom from traditional placement and content can reinforce themes in the text while enhancing the design.

A photograph of Kamph's Stonehouse Bindery wraps from the back to front cover of *Tricks of the Trade*. Her New Jersey farm is visible through bench-to-ceiling windows on two sides of the studio. This scene completes the profile of the binder, her methods, and her work.

\*Notes: This review first appeared online at Bonefolder Extras, <http://bonefolderextras.blogspot.com/>

Karen Hanmer was one of the reviewers of the manuscript for *Tricks of the Trade*.

*continued from page 27*

attended Birmingham Southern College then, but Jane said she thought she got a good education.

I drove by Jane's house on Capitol Hill in Washington, D.C. and her home in Birmingham when I visited both places. I had lived only four blocks away on Capitol Hill myself in the 1970s.

It was nice to imagine the Huddleston family in residence at both spots.

Jane was interested in everything, and knowledgeable about everything, too. She loved politics and loved to talk politics, an interest I shared. Books filled her life. She owned a bookstore for a while, went back to school to earn a librarian's degree after her children were grown, and became a librarian at Swarthmore College. She was extremely well read and recommended books to her friends, who were legion. You could talk about just about anything with Jane and come out of the conversation better informed than when you started. And she was a good bookbinder. Margaret Johnson and she did hundreds of hours of volunteer work conserving books at the San Francisco Botanic Library, after years together in Philadelphia working on books there.

She was full of personality, warm and curious, and always fun to be with. She was a wonderful friend, kind and generous. She shown with an inner beauty. She was lovely. I miss her terribly.

## 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 three ways to join:*

*visit the HBC website: [www.handbookbinders.org](http://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](mailto:membership@handbookbinders.org)*

*Appearing on [www.handbookbinders.org](http://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](mailto: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](http://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.



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