

the Gold Leaf

THE JOURNAL OF THE
HAND BOOKBINDERS OF CALIFORNIA

Volume Twenty-Eight, Number Two
Autumn 2011

HBC OFFICERS 2010–2011

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Letter from the President

Dear Members:

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I was fortunate to spend two weeks in May with eleven women on an action-packed bookbinding tour of Paris, Brussels and Bruges. Highlights included a private exhibition and tour of some eighty contemporary bindings spanning the last century in the special collections library at the Bibliotec Nationale; meeting one of my favorite design binders, Monique Mathieu; handling books in the House of Erasmus library that have been beautifully conserved by Sun Evrard, and having her explain her techniques. The trip culminated with the 10th International Forum of Artistic Binding and exhibition opening in the town of Bruges. I plan to put together a presentation to share with our membership next spring.

In June our 39th Member Exhibition (featuring 39 entries!) opened at the Book Club of California with talks by Raisila Laird, Lyall Harris and Sarah Songer. The exhibition is currently at the Mechanics Institute in San Francisco through to the end of the year. My grateful thanks goes to Vanessa Hardy, HBC Exhibitions Chair, for her detail and enthusiasm in organizing the exhibition. Thanks also to Rhiannon Alpers and Juliayn Coleman, for their creativity and energy to produce the catalog. As this 39th Exhibition comes to a close at the end of the year we are busy planning the special celebration of our 40th Anniversary Exhibition to be held at Stanford University's Green Library.

Vanessa will be stepping down as Exhibitions Chair after this coming year's 40th Exhibition and we are actively seeking her replacement. This is a wonderful opportunity to become involved and learn the ropes this year to be able to take on the responsibility for 2013. Please let me or Vanessa know if you would be up for this challenge.

In closing, Margaret Johnson will be stepping down as Secretary and has begun handing over her duties to Juliayn Coleman. I ask you to join me in extending thanks to Margaret for her many years on the HBC board and her tremendous continuous contribution to the organization.

Sincerely,

Coleen Curry

President

Editor's Note

Greetings and welcome to the Autumn 2011 issue of *The Gold Leaf*—marking the kickoff for our 40th anniversary year. As we celebrate our history and the influences of our teachers and mentors, we are also looking forward. This issue includes two exhibition items from our archives, as well as reports on our recent workshops, announcements of upcoming events, and some timely guidance on how to protect your studio and your clients' projects in the event of an emergency. As always, we invite you to submit articles, book reviews, workshop reviews or announcements, links to interesting web resources, and anecdotes from your experience in the bindery. We welcome feature-length pieces as well as short items. If you see an article in another publication that you think might be of interest to HBC members, please notify us and we will see if permission can be obtained to reprint it. The next six months promise to be exciting! You can refer to our calendar in this issue—and remember, the HBC website is continually updated with the latest news and events; check in often at www.handbookbinders.org.

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Peggy DeMouthe, Editor

pdemouthe@mindspring.com

Announcements & New Business

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HBC POSITION OPEN: EXHIBITIONS CHAIR

Vanessa Hardy has regretfully informed the HBC Board that she will be giving up her position as Chair of the Exhibitions Committee. Please see the article below for her report on the current show and her ideas for a smooth transitional plan. It is hoped that an interested person would be able to work alongside Vanessa to help with the Anniversary Exhibition, and then take over the reins. Volunteers should contact Vanessa directly, or may also express their interest to the Board.

NEW MEMBERS

Our roster is always changing as members join or current members update their contact information. We welcome the following new members:

William Routh

email: nrouth@calpoly.edu;

m: 805-235-8727; h: 805-464-0953

Andrea Gifford, email: andrea7@baymoon.com

Tara Paulson, email: tarielynn@yahoo.com

All can be reached at: 9320 N. Santa Margarita Rd., Tascadero, CA 93422

Category: BB

Joanne Murphy

Friends of the Sacramento Library

125 - 43rd St., Sacramento, CA 95819

email: joannebe@pacbell.net

W: 916-731-8493 M: 916-201-0573 H: 916-455-3659

F: 916-455-5241

BB, BC, PC, RR

DESIGNER BOOKBINDERS ANNOUNCE

INTERNATIONAL EXHIBITION

The December 10, 2011 registration deadline is near! The Call for Entries has been issued for this major competition, sponsored in association with Mark Getty and the Bodleian Libraries, Oxford, Great Britain. The first exhibition, "Bound for Success," drew hundreds of entries from 29 countries and was the debut of the Sir Paul Getty Bookbinding Prizes, awarded in honor of this passionate collector and lifelong patron of fine bookbinding. The

first competition presented the theme of “Water.”

The current competition challenges binders worldwide to approach a work by or about Shakespeare. According to a recent press release, “binders may choose any edition of Shakespeare’s work in any language. They can choose his dramas, his poetic works, a single play or a collected volume, or a text relating to his life and work. It is hoped that in freeing the binders from the constraints of a ‘set book,’ entrants will be stimulated by the opportunity to source and work with a text of their choice, and feel encouraged to use a wide range of structures, materials, and design techniques.” The cost to register one entry is GBP 75. The deadline for payment and registration is December 10 of this year, so HBC members should make their plans now. Bindings are due at the Bodleian Library by September 30, 2012 and judging will take place in November. The Sir Paul Getty prizes will be GBP 10,000 for the first place binding and GBP 6,000 for second place; an additional 25 silver awards will also be given. Note that there are very specific requirements for entries, so be sure to read all the rules at the Designer Bookbinders website, www.designerbookbinders.org.uk.

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IN MEMORY

Eva Van Breugel August 2, 1942 – June 18, 2011

By Signa (Judy) Houghteling

Eva Van Breugel, distinguished paper marbler and bookbinder from Drebergen, The Netherlands, has died. She was diagnosed with pancreatic cancer in April, when the cancer had advanced so far as to make treatment useless. Her last weeks were spent in the care of her children, who gave her comfort and much pleasure. She was able to die at a time of her own choosing. Eva was born in Indonesia, the daughter of a teacher and a Dutch Shell attorney. She spent part of her young, formative years with her mother and two brothers in a Japanese internment camp. Her father was also interned in a men’s camp. After World War II, the family returned to The Netherlands. Eva was educated in Paris, where her father worked at NATO. She attended university in Leiden, The Netherlands, graduating as an attorney. For a time she worked for a government agency, then married and had two children. During this period she learned bookbinding, then took up the art of marbling paper. At this time, paper marbling was a closely guarded secret, and no complete instructions had been published. Eva researched (finding clues here and there), consulted other

marblers, and experimented with her own methods. She became a master of the art and was known for her beautiful patterns and the consistency of her output. Eva exhibited and sold her papers throughout Europe, showing regularly in Paris and in the United States, notably at the annual Guild of Book Workers Standards of Excellence Seminars. Several of her papers were exhibited at the International Marblers' Gathering in Istanbul, Turkey in 1997. In addition, her "Dragonskin" marbling was exhibited in 1997 at the Yildiz Sarayi in Istanbul, and in the 29th Hand Bookbinders of California Annual Members Exhibit in 2001, in San Francisco. Two segments of the work are in the Leipzig Museum; one is in a private collection in San Francisco. Eva gave up the practice of marbling in the early 2000s, and collected her diaries and recipes (which she translated into English), and paper samples into seven books that she bound herself. She also amassed a remarkable collection of her own marbled papers and those of other marblers. The Books Museum in Leipzig has purchased the collection, where it will be available to scholars and others in perpetuity. She is survived by her son, Seino, a linguist who lives and teaches in Thailand, and a daughter, Claartja, who lives in Berlin.

*Note from Judy: I met Eva Van Breugel in Istanbul at the International Marblers' Gathering in 1997. We formed a remarkable friendship and visited each other in the U.S. and the Netherlands. I will miss her very much.

GOOD NEWS, BAD NEWS

We recently received a post card from Sharon Long, HBC member since 1993. Sharon lives in Tuscaloosa, Alabama, which was devastated by a tornado early in the summer. She informed us that she is still alive (the very good news!) but that she won't be able to participate in this year's Members Exhibition (the bad news). We hope that by the time we are ready to send our Call For Entries for the anniversary exhibition, Sharon's bindery will be back up and running.

NEW CBBAG MAGAZINE LAUNCHED

Book Arts arts du livre Canada is the new Canadian Bookbinders and Book Artists Guild semi-annual magazine, published in May and November. The first issue was mailed to members in May 2010. It replaces the CBBAG Newsletter (1983–Spring 2010) and the Journal (2007, 2009). *Book Arts arts du livre Canada* includes profiles of Canadian and other bookbinders and book artists;

and articles on historical book forms, conservation, fine binding, innovative structures, and small press. The magazine showcases books from special collections in Canada, reviews books and exhibitions, and covers as many other subjects of interest to the CBBAG membership as space allows. To propose an article, request advertising rates, or make a suggestion or comment, please contact the publishing team by email: publications@cbbag.ca. They look forward to hearing from you.

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SPLIT FRENCH GOATSKIN AT TALAS

Aaron Salik of Talas informed us, “We are now stocking a range of pre-split French Goatskins. These skins are vegetable tanned, aniline dyed, and split to 0.5mm - 0.6mm in thickness. We are currently stocking seven colors in 1st and 2nd quality. They are also incredibly well priced at \$10.85 and \$8.85 per square foot respectively. We certainly hope you will be pleased with the offering. Sample books are also available for purchase.” These products can be found here: <http://tinyurl.com/354ox8l>.

OAK KNOLL PRESS ANNOUNCES NEW CATALOG

Check out the new Oak Knoll Press Fall 2011 Publishing Catalog. It includes both brand new titles and best-selling older titles, plus books that Oak Knoll distributes for other publishers—including their newest addition, the Grolier Club. View the complete catalog online at www.oakknoll.com/results.php?s_Catnr=1500&cs_ShowPics=1

MINUTES OF THE BOARD MEETING

November 2, 2011 5 pm

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Mechanics Institute Library, 57 Post Street San Francisco

*Present at the Board meeting: Margaret Johnson, Tom Conroy,
Peggy DeMouthe, Vanessa Hardy, Juliayn Coleman, Rhiannon
Alpers, Nigel Gore*

In the absence of the President, the meeting was called to order by the Secretary, Margaret Johnson at 5:15 pm in the Board Room of the Mechanics Institute Library in San Francisco.

Treasurer's Report: Margaret brought copies of the updated budget from Dick Shepard noting that the Income side is doing well, with \$3525 in Membership renewals, compared to a budget target of \$4,000, a shortfall of \$475, some of which will still come in. The month's largest expense was for stationery, \$488.35.

Secretary: the Minutes of the previous meeting were approved.

Membership: Lang forwarded complete updates to our roster. In her absence, Margaret brought a printed copy. Lang reported 133 individual members and 9 groups. We lost 2 members: Tim James and Frank Lehmann, but gained 14 members during the year.

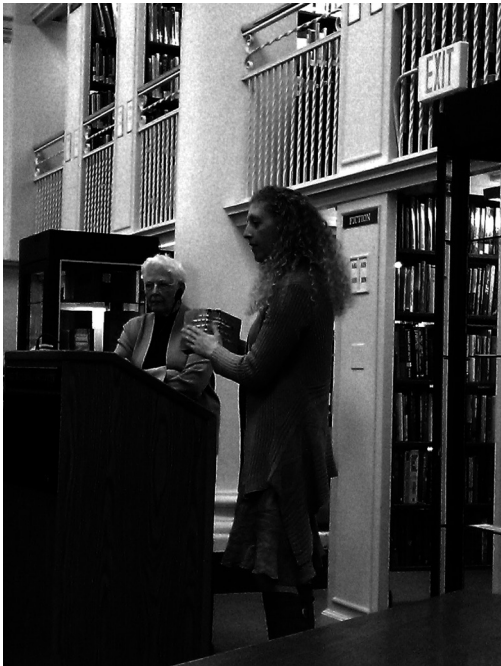
Workshops and Programs:

- December 6 will be the holiday party at Barbara Land's. A full schedule will be attached to the Minutes.
- January 3rd, Eleanore Ramsey is confirmed as the meeting host at her studio.
- February 7th, the meeting will be held at Ulli's bindery in Berkeley.
- March 2, Don Etherington will be teaching at the Center for the Book, so the meeting will be held there, with a talk on the Friday, deviating from our normal schedule.
- April 3rd meeting will be elections and show and tell, and we would like to hold it at the Book Club of California. Danya Winterman has volunteered to be the sponsor for us, though we have not received confirmation of that date yet.

Rhiannon mentioned she has had difficulty contacting most of the people under discussion as meeting hosts, so some of the finalizing has been a challenge. the April meeting will probably be a talk by Tim Ely at the Center.

Exhibitions: Vanessa still needs a team of us to travel to Stanford to pick out bindings from their collection to work on the 40th anniversary exhibition. She is also investigating additional venues for next year's exhibit to travel to. The Gleeson Library at USF is one possibility, and so is the library at Mills, though Vanessa has not heard from her contact there. Tom suggested contacting Kathy Walkup. Margaret mentioned that Mills can be a difficult trek, but Vanessa reasoned that Mills would be a key place for us to show our work, and also could foster connections with people

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Rhiannon Alpers speaking about her contribution to the 39th Members' Exhibition at the Mechanics Institute opening

Exhibition. She has submitted materials to Juliayn to put into production for the current Fall issue, which she has received. It should take about 2 weeks to get the issue out.

At this time the meeting was adjourned by Margaret as it was getting rather close to 6:30, the time Margaret needed to speak to the members of the Mechanics Institute assembled for our show.

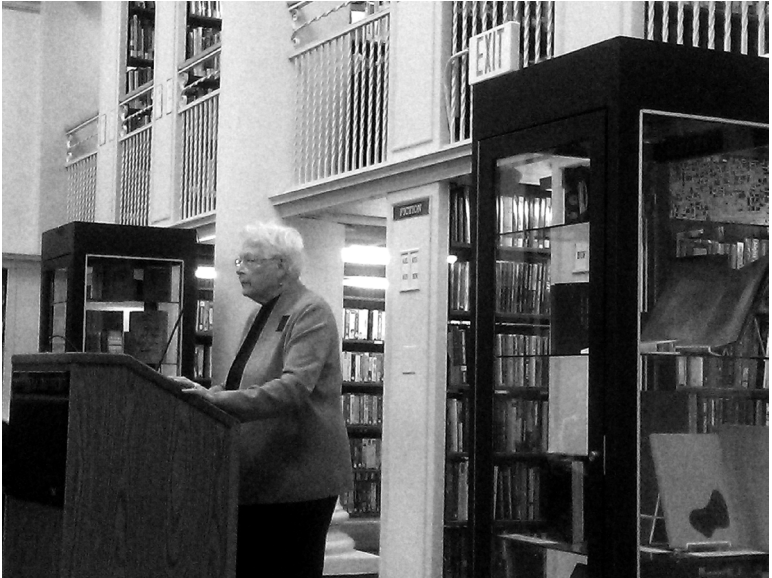
Respectfully submitted,

Juliayn Coleman and Margaret Johnson

new to the craft. The San Francisco Public Library can only host us every third year, and the Doyle Library would love to have us, but they are very small. Vanessa mentioned that Margaret should thank Sharon Miller and Taryn Edwards, the librarian and the artist/ promotional materials creator for their help and hospitality.

Gold Leaf: Peggy is looking for material for a special side issue for next summer to promote the 40th Anniversary

The meeting was followed by the Opening of the HBC Members' Exhibition at the Mechanics' Institute Library. a sizeable group gathered to view the books and the demonstrations being given by Vanessa Hardy on sewing a book, Peggy DeMouthe showing binding tools, and Juliayn Coleman demonstrating book repair. Members with books in the exhibit talked about their bindings and answered questions from the audience: Tom Conroy, Juliayn, Rhiannon Alpers, Vanessa Hardy, Nysa Kline, and Sally Kaufmann. We thank all of them for their work and we wish to thank the MIL for their hospitality.



Margaret Johnson speaking eloquently to the assembled members of the Mechanics Institute Library about the inception of the Hand Bookbinders of California

REPORT FROM THE EXHIBITION CHAIR

By Vanessa Hardy

The first showing of the exhibition closed at the Book Club of California, apparently a day early, to the chagrin of some Friday visitors, who arrived at the club to find it closed. The opening of the exhibit at the Doyle Library was delayed by one week, at the request of the librarian, Karen Petersen. Work continues on the Mechanics Institute Library opening. Sharon Miller, the MIL librarian, attended one of the tours of the exhibit given by Judy Houghteling at the Book Club. She is very enthusiastic at the prospect of the show coming to the MIL, and thinks that the members will find it very interesting. Rather than the talks we had at BCC, Sharon likes the idea of some informal demos at the opening reception. It was suggested that HBC volunteers could be stationed at tables during the opening, simply demonstrating and chatting about what they do—as we often do at the book fairs. To date, members have shown interest in sewing, leather preparation and tooling, and demonstrating unique bookbinding tools, among other possibilities. The Mechanics Library is only open to the public on Wednesdays at 12, when they have a guided tour. I'm sure they would be happy if someone from HBC were there to talk about the exhibit. The Hand Bookbinders exhibit will be on display from November 1 through December 16 of 2011.

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2012 40th Anniversary Exhibit: Margaret Johnson and I collected the HBC archive from Sandy, and I have been going through it, assembling a list of binders we might feature in the retrospective. If a binder is not represented at Stanford, we will have to approach the binder or the binder's heirs. I have already asked Anne Kahle for a binding. If anyone knows of notable binders' works in private collections, please let us know.

I have asked Tom Conroy to update his binders' teaching genealogy which we could have printed as a keepsake. He also wrote a good historical introduction to an earlier catalog, and has agreed to write something similar for this anniversary.

We had agreed to meet at Stanford again at the end of July, but with the summer hiatus this did not make sense. We will soon be setting up a date to go back to Stanford to look at bindings. We now have a good idea of who we want represented in the retrospective. I am hoping the other members of the committee (Coleen, Margaret, Judy, Juliayn) and anyone else who is

interested can take this on. I am facing a time crunch here, and cannot spare any more days off work.

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Lastly, I am beginning to think about getting the binding census up and running. As far as I see things right now, this would involve setting up a template for the website, and I think I have found something we could use; putting it up on line, which Nigel thinks isn't hard; contacting individual binders to encourage them to put their own work up themselves; doing some research in various libraries to find other binders' work. I think this would be great for our group. I'd like to get a committee together. Anyone interested please contact me directly.

Respectfully submitted, Vanessa

A Week With Monique Lallier

by Momo

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This workshop was sponsored by the Hand Bookbinders of California, and held at the San Francisco Center for the Book. Mme. Lallier divided the week into two parts: for the first two days she wanted us to think about and work with decorative treatments of paper in unusual ways (aside from marbling or paste papers), and for the last three days we were going to complete a Modified Oriental Binding while getting a second one close to completion.

Using the papers we brought with us or paper she provided as a base, she walked us through various techniques of decorating paper. Krinkle, tissue, newsprint, interleaving, magazine pictures, and even lens paper were shredded, cut, shaped, glued, painted, sanded, manipulated with makeup pads, gouache, watercolors, stencils or place mats, and designer paint rollers—any manner of implements that could assist in decorating our papers. All the while, Mme. Lallier was demonstrating her techniques and exposing us to the techniques of modern and classical masters of the trade. At the end of the first two days, we all had a variety of spectacular papers that we could use in our books (or save for later). We had gained new perspectives on paper finishes and had the basics with which to explore and play. In the second part of

the week, we learned about and created our Oriental Modified Binding. Mme. Lallier talked through each task required to create the structure, all the while patiently going at a pace that allowed each participant to work at their own speed to complete each successive task—and giving us time to make notes on each step. She observed us as we worked and, when needed, would come over to guide us in a better technique. She did not rush us, but encouraged us through every pass of the bone folder over the Tyvek used to create the tabs for sewing the signatures, and walking us through this novel approach of sewing a book. As we progressed to completion we had learned not only how to perform each task, but why each was done in that particular way. During the class, Mme. would take every opportunity to demonstrate very basic techniques to help us improve our skills--or at least be exposed to a different way of performing a task. She came with a few publications by a few famous binders, calligraphers, and other practitioners of the book arts trade to share some of what she looks at for inspiration. By Friday afternoon, we had completed one full Modified Oriental Binding and many of us had another in various stages of completion. We had notes to take home with us and continue to master creating Modified Oriental Bindings with confidence and flair. During one week we were exposed to ideas about various components of designing elements of what can become an exceptional binding using this or other techniques. We each went home with a completed book and one on which to put the finishes touches in our home studios, and a solid foundation to recreate this type of binding in future. Mme. Monique Lallier is a patient, skilled, and gifted teacher who communicated at each workshop participant's level. She made sure that we each found most of what we wanted to learn during a week with her at SFCB. Mme. Lallier is one of the top hand bookbinders in the world, but she is also one heck of a superb teacher, infusing her passion at every turn of a class. We left better binders, really understanding how to work with this newly learned Modified Oriental Binding method. Maybe we will be lucky and she will be back again next year.

Momo is a paper artist who shows her hand-made papers, marbled and decorative papers, journals, miniatures, and albums at juried events including the American Crafts Council Show and other showcases for handcrafted work. Her work can be seen and purchased at the upcoming 33rd Annual Celebration of Craftswomen at Fort Mason Center, November 11-13, 2011, and her website is momospaperarts.com.

30 Years Strong: the Guild of Book Workers Standards Seminar

by Margaret Johnson

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The Guild of Book Workers 30th Seminar on Standards of Excellence in Hand Bookbinding was held this year in Boston from October 6 through the 8th. This is the third time the Guild has held its Standards Seminar in Boston. The first was held in the Boston Public Library on April 16, 1983, a one-day affair where attendees could only see two of the four presentations. Considering that the presenters were Peter Waters and Frank Mowery showing sewing structures; Don Etherington explaining guarding and endpaper construction; Deborah Evetts discussing binding styles; and Jean Gunner and Sam Ellenport showing materials (paper, adhesives, and leather), it was no surprise that the members at the General Meeting demanded that the next Seminar be held over two days. Thus began the tradition of allowing everyone to see ALL the presentations.

The second Boston event was ten years later, December 2- 4, 1993, a cold, rainy weekend in the Boston Park Plaza Hotel—the same one that hosted us this year. That year Betsy Eldridge showed sewing structures, Sün Evrard demonstrated her Simplified binding structure, Claire Maziarczyk talked about Pastepapers, traditional and contemporary, and Bill Minter explained the hot stamping press.

This year the presenters were John DeMerritt, showing us a Modified Bradel Binding that he had learned from his first instructor, Klaus-Ullrich Roetzscher, here in San Francisco; Todd Pattison, Collections Conservator for Harvard College Library, demonstrated his method for the Rebacking with Board Attachment of 19th Century Cloth Bindings; Katherine Beaty, Book Conservator in the Weissman Preservation Center of Harvard University, showed the construction of an Islamic Style Bookbinding; and Daniel Essig, in Asheville, NC, gave a presentation on Scratching the Surface: Disguising and Embellishing Wood.

There were, as usual, several tours on the Thursday, all of which I missed, getting into Logan airport just in time to take a taxi directly to the Hayden Library of MIT. I thought I might be late arriving but the bus to transport the group from the hotel to the library failed to show up. They did all get there eventually and,

after the welcome refreshments, were taken to see the conservation lab and an interesting exhibition of books in the collection. The tours I missed were to the Northeast Document Conservation Center, the Margaret Clapp Library at Wellesley College, The Boston Athenaeum and North Bennet Street School and the Acme Bookbinding Company in Charlestown, MA. All of them are well worth a visit. Friday and Saturday were, of course, filled with finding our way around the vast hotel to all the presentations (The Boston Park Plaza has quite a history, which they played on the TV in our rooms). The vendors were there to tempt, as always. And lots of opportunities to catch up with old friends and meet new ones.

For me, John DeMerritt's and Todd Pattison's presentations were the most interesting, although the Islamic binding demonstration was excellent and the end result quite beautiful. I am a book repairer, not a fine binder; I rarely have occasion to work with wooden boards and I found the embellishment of wooden boards not much to my liking. However, if you like that kind of work, Daniel Essig's demonstration would be helpful. He discussed the seasoning and sawing of the wood in great detail and showed examples of many kinds of wood, hard and soft, and the effect of various paints and stains on each.

I have brought back the handouts from all the presentations and will be happy to send copies to anyone who would like one. The Seminars always end with the Banquet and the Auction. This year's auctioneer was Dominic Riley, who has introduced the Auction to the Society of Bookbinders in England for their every-other-year conferences. A lot of sharing has been going on in the last several years between American and English binders. What could be better?

Explaining the Kindle to Dickens: Book Art Goes Viral

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by Peggy DeMouthé

If you're a regular user of the Internet, you've seen it happen: a photo, news story, joke, video clip, or other item suddenly seems to be everywhere. When something touches the funny-bone, the heart, the imagination (and occasionally, a nerve), people want to share it. A link is sent to friends, who send it to their friends, and so on. When an item goes viral, it can reach thousands of people around the world, literally within hours.



So it happened last spring, when Rachel Walsh, a third-year student at Cardiff University of Art and Design, posted a recent class project online. She had received an interesting assignment in an illustration class: explain something about today's technology to someone from the past. One of the students decided to explain computer-aided design (CAD) to Leonardo da Vinci—and used the technology to aid in building a delicate physical model of da Vinci's helicopter.

Rachel, however, used a different technique when she decided to explain the Kindle e-reader to Charles Dickens. One look at her solution and anyone can immediately understand the concept: one book-like object that can contain any number of other books. Within days, her project was appearing in blogs, on Facebook, and in emails among book lovers everywhere.

Rachel told *The Gold Leaf* that the assignment “wasn’t specifically related to book arts, I just ended up there.” Although the tiny books do not contain the complete content of the originals and cannot really be called true miniature books, some do include their original first-page designs. “It would’ve taken so long to do

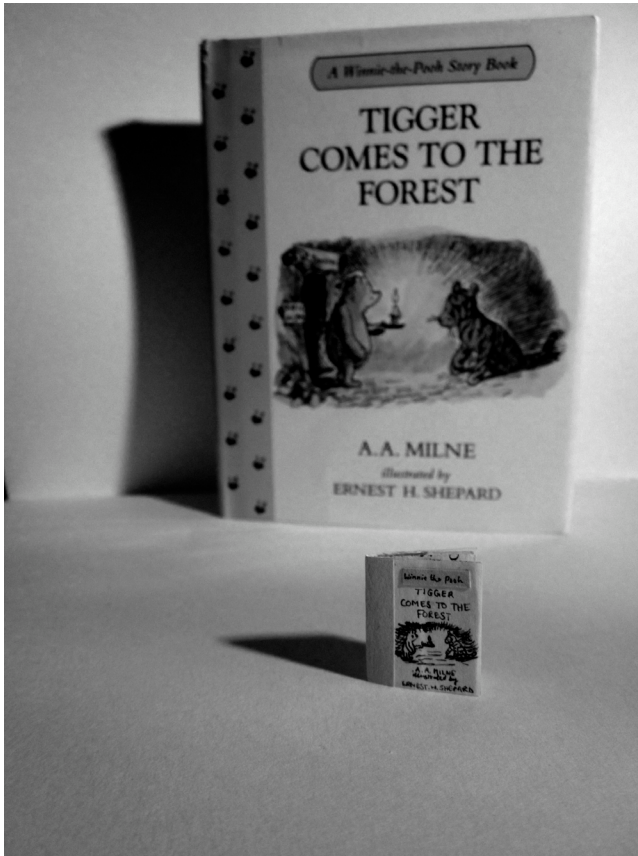


inside pages for all of them, the writing was so fiddly!” the artist explained. With no experience in binding, Rachel had to discover her own technique—which did not include a stapler or a roll of tape. “I made the miniatures by putting together lots of little pages, adding glue down one side of these pages and sticking a mini spine cover over down one side. The spine cover was a piece of slightly thicker card. I then put these under weights and made the covers to go on them whilst they dried. When they’d dried, I put glue on the outside of the miniatures and stuck the covers on. This was quite a laborious process and I could’ve cheated somewhat doing this to speed up how long it took to make, but I wanted each individual book to seem like a ‘real’ book—only in mini form.”

“Most of my work is small and detailed, but these little books were a real challenge,” Rachel concluded. “I did enjoy trying to replicate the covers accurately at such a smaller size, though.” The book that became the container for the miniatures was chosen mainly for its aesthetic appeal and the authenticity it brought to the project. Its title, *The Change*, also reflects the artist’s comment on books and technology, and how we relate to both. The rapid and enthusiastic response to this work across different communities underscores this commentary—bringing a one-of-a-kind, hand-made piece of artwork into the online world.

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Photos courtesy of the artist.



Beyond Passing the Hat: CERF+ and The Studio Protector

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Disasters happen. Hurricanes and wildfires make the news, but for most bookbinders and other craftspeople, it's the domestic events that come out of nowhere that are the real risks. A burst pipe or worn electrical circuit is much more likely to cause a personal disaster that destroys years of work. For bookbinders, conservators, and others who work on clients' projects, the risk includes the value of their commissions in addition to the investment they have in their equipment, papers, tools, and documentation. Yet most homeowners' or renters' insurance policies do not cover property or liability for one's bindery or studio.

The Craft Emergency Relief Fund (CERF+) has come to the rescue for hundreds of professional crafts artists. Founded in 1985 by Josh Simpson and Carol Sedestrom, the organization has provided more than \$1 million in financial assistance to date. Simpson described an event that provided the group's inspiration. "All of us had not seen each other for a whole year—and we would discover that somebody's barn had burned down, or somebody else had been in an auto accident, or someone's van had been broken into and they had lost all of their crafts." At the time, the tradition was literally to pass a hat from booth to booth for donations; yet Sedestrom and Simpson knew that the \$200 or \$300 raised from their fellow artists would not be enough to make much of



The Studio Protector “is the one tool no studio artist should be without (if you want to cover your A’s—that is, your art, assets, and archives).” Photo courtesy of studioprotector.org.

a difference. They started the nonprofit group to provide rapid emergency funds to those who often work with few reserves.

Today, in addition to providing grants of up to \$2,500 and loans of up to \$8,000, CERF+ sees its role as educational—helping artists understand risks and be prepared for emergencies. In 2010, the organization launched a new venture, studioprotector.org—dedicated to emergency preparedness for artists. On the comprehensive website, there is a wealth of information on safeguarding a studio, disaster planning, disaster relief, clean-up, salvage (including e-salvage), and emotional recovery.

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The Studio Protector is also available as an interactive printed piece that can be hung on the wall like a calendar. It features two spinning wheel charts that explain how artists can plan ahead for emergencies and reduce the impact of a disaster. Five “pocket protectors” or pullout guides provide detailed information about what to do in the minutes before a disaster strikes, how to clean up after a calamitous event (including how to guard against potential health hazards from mold, broken glass, etc.) and how to salvage fire and water damaged items.

A video “tour” of the wall guide is available at: <http://studioprotector.org/WallGuide.aspx>.

The Editor thanks Laura Arneson of CERF+ (craftemergency.org) for her assistance and for permission to use the organization’s press information and images for this article.

A GEM FROM THE ARCHIVES

FROM A MARCH 4, 1992 ARTICLE IN CAMPUS REPORT,
STANFORD UNIVERSITY

*The
Gold
Leaf*

HAND BOOKBINDING EXHIBIT “Hand Bookbinding Today: An International Competition and Exhibition in Memory of Leah Wollenberg,” featuring 41 handcrafted bookbindings from the United States, Canada, Europe, and Australia, will be on view from March 1 to April 30 at the Herbert Hoover Memorial Exhibit Pavilion. The books on view were selected from a larger number submitted for a competition. Both the competition and exhibit are sponsored by the Associates of the Stanford University Libraries and the Stanford University Libraries in memory of Leah Wollenberg, who was a member of the Associates’ board of directors and a hand bookbinder in San Francisco.

FROM THE GOLD LEAF—SPRING, 1993

Open House Meeting, 13 January, 1993

This was held at the book Club of California. Without the benefit of a transcript of the event, the recording secretary is unable to do justice to the thoughtful discussions, and cannot begin to summarize the ideas, but will take a stab nonetheless, while endeavoring to be as objective as possible.

Sue Wilson opened the floor with a plea for everybody to speak up, give their opinions, and to take no offense by others’ ideas.

The discussion was catalyzed by some works in the 1992 Member’s Exhibition which deviated from the conventional codex form of the book. The guests seemed fairly divided by those who felt the need to be inclusive of book artists on the one hand, and by those who favored a more narrow but specialized view of what should be displayed at HBC exhibitions.

One school of thought is that it’s perfectly clear what a book is. There are numerous book arts organizations at the moment: HBC, Guild of Bookworkers, Pacific Center for the Book Arts, etc. Each presumably offers something different to membership. HBC exhibitions of members’ work in the past have included marbled papers and examples of calligraphy, so have not been restricted purely to “books.” Notices for future exhibitions should probably clarify what is to be exhibited.

While no formal changes were produced by the session, several things were decided: There should be no change in membership requirements—all those interested in bookbinding should be encouraged to join. There should be no restrictions on what is exhibited. The only limitations to be based on “displayability” of objects, dependent on the available exhibition space and cases.

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A Vision Statement would be very useful for the membership. Consensus is that the focus of the HBC is bookbinding. While encouraging interest in all the book arts, our focus is on bookbinding. Each member probably have a different idea of what constitutes art, what is craft, what is traditional, what is design binding. These words all mean different things to different people. A survey of what members think would be illuminating.

. . . One of the few things all could agree on what that the damage to any exhibitions from rigid limitations and argument over definitions would be greater than the risk of exhibiting some hybrid book art object.

Submitted by Tom Hardy.

REVIEWS

deFINEd BINDINGS: 26 bindings of the Pictorial Webster's Dictionary

*The
Gold
Leaf*

by Margaret Johnson

This opening was one of the evening entertainments for those of us at the Guild of Book Workers seminar. It was a ZOO; absolutely jammed. The books were in the back section of a very small gallery that was on a street filled with interesting shops and galleries, so it wasn't just GBW people cramming in. Since it is coming to SF this winter, we will all get to see it. The books I actually was able to see were excellent - especially Patty Owens'. Several HBC members were showing: Sabina Nies, Patty Bruce, Patty Owen, and a former member Abigail Jones who moved to the East Coast a few years ago. The catalog—a good one—is available only online. NOTE: The exhibition closed its run at the Bromfield Gallery in Boston on October 29, and will be arriving in San Francisco, where Chronicle Books will host the display. Watch for more news soon on a possible event or meeting in conjunction. The catalog is available at [blurb.com](http://www.blurb.com/books/2563806) for \$32; a preview of the first 15 pages can be seen here: <http://www.blurb.com/books/2563806>.

Calendar of events

UPCOMING HBC MEETINGS AND EVENTS:

Members' Exhibition at Mechanics' Institute Library,
57 Post Street #415, San Francisco, CA 94104:
November 1st through December 16th

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DECEMBER 6 Holiday Party
Pot-luck dinner at Barbara Land's home.
Board Meeting 6pm, Party and Dinner 7-9

JANUARY 3 Studio Tour, Eleanore Ramsey
Board Meeting 6pm, Studio Tour 6:30-8
2821 Jackson Street, SF CA 94115 (PLEASE NOTE: Use side
entrance where hydrangeas are located, not front stairs.)

FEBRUARY 7 Studio tour at Pettingell in Berkeley

MARCH 9 Friday Evening Slide Lecture by Don Etherington, in
conjunction with his HBC/AHHA sponsored workshops

WORKSHOPS

Restoration of Cloth and Leather Bindings:

A Hand Bookbinders of California Workshop

Monday-Friday, March 5 through 9, 2012, 9:30 a.m.-5:30 p.m.
Instructor: Don Etherington

Fee: \$800 or \$750 for HBC members (plus \$50 materials fee)

Must register through the American Academy of Bookbinding
website: <http://www.ahhaa.org/academy-bookbinding/>

This course teaches restoration and repair techniques for cloth and
leather bindings, using Japanese paper and linen for rebacking and
other repairs. Matching repairs to the bindings' colors will also be
taught. On the final day, if time allows, you'll complete a leather
reback. You should bring at least four books needing repair, two
cloth and two leather, to work on during class. No prerequisite is
required for this class, but experience in bookbinding is helpful.
This class is open to all levels of bookbinders.

*Explorations in Leather as Surface: A Hand Bookbinders of
California Workshop*

May 4th, 2012 9:30 AM

Instructor: Timothy Ely

Fee: \$185 with a \$20 discount for HBC members. Please call the
Center at 415-565-0545 when you register to receive the discount.

Timothy Ely's "skin" method is a surface design method which extends the aesthetic of leather without employing it. Over centuries of use, leather has attained a pinnacle of value as the material of choice for the finest of books. Timothy uses "skin" (i.e., fake leather) that can be fabricated to be flexible or rigid and can be used on spines and flex points of a book. Skin can be thick and armored or tissue-thin and transparent as vellum. It can be used on flat, planar spaces on the bookbinding, or built directly onto a bookbinding or off the book for a later application. You will learn methods to fabricate a variety of fake leather samples that will greatly expand your surface design possibilities. You will use paints, pigments and adherents in your experimentation, and examine ways to use these materials to solve the problems that are inherent in making a book that is both beautiful and durable.

Sketchbooks: Thoughts & Actions: A Hand Bookbinders of California Workshop

Instructor: Timothy Ely

May 5- 6, 2012 9:30-5:30

Fee: \$350, with a \$35 discount for HBC members. Please call 415-565-0545 to register and receive the discount.

Investigate the uses and utility of the artists' sketchbook. A conceptual tool with a long and venerable history, the sketchbook can serve as a planner, recording device, carrier of scrap, journal and muse. In this two-day workshop, we will fabricate a "formal" codex book with rigid covers. Knowledge of this conceptually flexible book form will ultimately allow for a great deal of future spontaneous play. These structures are a fascinating hybrid, combining a sewn text block with Ely's development of the "drum leaf" binding for cover techniques.

This workshop is designed to acquaint students with principles of the bookbinding craft as well as provide a platform from which students can merge idea and observation with the creation of a handmade book. Technique and concept are fused, and, for some, this will become a welcome revelation. We will also explore surface design with covering materials, possible variants on format, and the mark-making materials that form a foundation for exciting and durable archiving. Adhesives, their makeup and their use will be covered, as collage techniques play a vital role in many of the aspects of making and thinking. On completion, you

will have a working vocabulary and will be able to explore with familiarity the manuals and literature that surrounds this subject.

Intermediate Bookbinding: SFCB Core Curriculum

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January 22- February 19 (five Sundays), 9:30 a.m.-5:30 p.m.

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Instructor: Hannah Tashjian

Spring

March 7 –May 2, 6:30 pm - 10 pm (Wednesday evenings)

2011

Instructor: Juliayn Coleman

Fee: \$470 (plus \$50 materials fee)

Intermediate Bookbinding is the final class in the SFCB Bookbinding Certificate Program. Using skills and techniques learned in Beginning Bookbinding, this course focuses on greater precision in techniques. You will make one round-back book with double-folio endsheets and cloth corners on the cover, using more challenging types of cloth and decorated paper before moving on to knife sharpening and leather paring.

The second half of this session is essential preparation for anyone intending to learn leather bookbinding. You will learn sharpening and upkeep of paring knives, and will then practice paring leather, paying special attention to paring for corners. Building on these skills, you will make a full leather binding in goat skin over thin boards, and will become better acquainted with leather paring with both a knife and a Scharf-Fix paring machine. You will cover the text block with leather and learn the fundamentals of blind tooling (a decorative technique).

CALLS FOR ENTRIES

THE 6TH HELEN WARREN DEGOLYER TRIENNIAL EXHIBITION & COMPETITION FOR AMERICAN BOOKBINDING Bridwell Library & Perkins School of Theology & SMU, P.O. Box 750476, Dallas TX, 75275-0476. Bookbinders are invited to submit a recently completed binding and a design for Libri quator De imitatione Christi (The Imitation of Christ), Paris, 1788. Deadline for entry is January 31, 2012. For more information, visit www.smu.edu/About/DegolyerCompetition.aspx, or call 214-768-3483.

BOOK CLUB OF CALIFORNIA Call for proposals: 2012 Centennial Symposium Way Out West: Fine Printing and the Cultural History of the Book in California; October 18-20, 2012. The Centennial Symposium committee invites proposals for presentations in the form of panel discussions, individual lectures, and papers. We are looking for demonstrated excellence in research as well as

material for interesting, useful, thoughtful, and interactive sessions pertaining to fine printing and the cultural history of the book in California. Proposals should address ideas about knowing and learning from the past or strengthening the future of the field of fine printing—cultures and traditions, innovations, collections, and communities. Submit proposal forms to centsymp@bccbooks.org by 5 p.m. PST, Friday, January 20, 2012. Only email submissions will be considered. Authors will be informed of acceptance in April 2012. Information about the Centennial Symposium is also available at: <http://www.bccbooks.org/centennial.htm>.

DESIGNER BOOKBINDERS 2ND INTERNATIONAL BOOKBINDING
COMPETITION, June, 2013

In association with Mark Getty and the Bodleian Libraries, Oxford, Great Britain. Binders worldwide are invited to submit entries for this competition—this year with the theme “Shakespeare.” Two major cash awards—the Sir Paul Getty Bodleian Bookbinding Prizes—will be announced. For more information, see the article on page ___ for more information, and be sure to visit www.designerbookbinders.org.uk for complete rules and deadlines.

ART OF THE BOOK 2013

The Canadian Bookbinders and Book Artists Guild (CBBAG) is thrilled to announce it is in the planning stages of Art of the Book 2013, a juried exhibition of members’ work. The categories will be: Fine Binding; Papermaking; Paper Decorating; Calligraphy; Box Making; Fine Printing; and Artists’ Books. Up to three works per member may be submitted. The entry fee for one to three works will be \$30, and work must have been completed after January 1, 2010. (Non-members who wish to enter will have the price of a year membership added to their entry fee.) Full details and the Intent to Enter Form will be available online soon. To become a member of CBBAG, join online at: www.cbbag.ca/membership.html. To learn more, contact artofthebook2013@gmail.com.

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. The website has our membership form as a pdf you can download, print, fill out, and mail:
www.handbookbinders.org
- ◇ 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