

# QUARTO

»»Guild of Book Workers »»»» Midwest Chapter »»»» Quarterly Newsletter »» »» April 2012

## A Note From Your Chair

Hurry! There is still time to sign up for a workshop scheduled during our annual meeting in Minneapolis on April 20-21. Karen Hanmer will give a free lecture and have an exciting workshop on how to create a drum leaf binding and Cave Paper and Bridget O'Malley can help you color your handmade paper. It will be an enlightening weekend for all but you must register for the workshops at least with Mary Uthupuru [mary.uthupuruor@gmail.com](mailto:mary.uthupuruor@gmail.com) (or with Peggy Johnston [wavelandstudio@att.net](mailto:wavelandstudio@att.net) while Mary is in Japan). See information about this later in the newsletter or on the Midwest Chapter web-site.

If you have never attended a Midwest Chapter workshop, they can be great fun and will help you sharpen a latent skill and make friends and meet people in the process. Even if you can't take the time for a workshop, please stop by the Minnesota Center for Book Arts to see the Chapter exhibit or come to the business meeting Saturday night (no cost involved). We love to see fresh new faces. You can learn a a bit about the workings of our chapter, also.

Much fun and a true learning experience occurred during the Gabrielle Fox Butler workshop here in Lexington in February on surface decoration of book covers. Eight of us gathered to heat up the Kwik Print, flutter the gold and wrestle with pallets and other tools at King Library Press in the basement of the Margarent King Building on the University of Kentucky campus. It's surprising what can be accomplished in two days of earnest effort and much preliminary

and follow up activity. To the folks of the King Library Press, Gabrielle and Mary: thanks for an enjoyable learning experience. We have started a Google group to keep in touch after the workshop to share tips and answer questions as we explore this topic further.

If money gets in the way of your attending Standards this year, remember the scholarships available to worthy participants. Watch for details in the newsletter or on the GBW website.

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### MIDWEST GBW CHAPTER OFFICERS

President: Laurie Ketcham-Schrick  
Programs Chair: Mary Uthupuru  
Secretary/Treasurer: Peggy Johnston  
Newsletter Editor: Mark Arend

### Treasurer's Report

Our balance stands at \$11,423.66.  
Peggy

**GUILD OF BOOK WORKERS MIDWEST CHAPTER  
ANNUAL MEETING and WORKSHOPS  
Minneapolis, MN  
April 20-21, 2012**

**Friday, April 20, 2012**

**Midwest GBW Exhibit**

Location: Minnesota Center for Book Arts (MCBA) in the Open Book lobby display case  
Exhibition dates: Jan. 27 - April 29, 2012  
MCBA Hours: Mon, Wed - Sat: 10am-5pm; Tues: 10am-9pm; Sun: 12-4pm

This exhibit will be on display during the weekend of our Annual Meeting. It has been a wonderful opportunity provided by Jana Pullman and Joanne Price and we are extremely grateful for their facilitating the exhibit!

**TOUR: Cave Paper/Campbell Logan Bindery**

- Time: 2:00-2:50PM
- Location: 212 North 2<sup>nd</sup> Street
- [www.cavepaper.com](http://www.cavepaper.com)

**TOUR: Indulgence Press, Chip Schilling Studio**

- Time: 3:00-3:30 PM
- Location: 250 3<sup>rd</sup> Avenue North, #224

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

*Both tours are free but space is limited. Please contact Mary Uthappuru ([mary@springleafpress.com](mailto:mary@springleafpress.com)) if you would like to attend.*

***CREATING / PRESERVING: MARKING TIME WITH THE GUILD OF BOOK WORKERS***

*Lecture by Karen Hammer*

*Date: April 20, 2012*

*Time: 6:00-8:00pm*

*Location: Minnesota Center for Book Arts, Performance Hall*

*Cost: Free and open to the public*

*The lecture will focus on the history and development of the Guild of Book Workers through the work of Guild members, who represent the broad spectrum of the book arts. Although the Guild's major focus has been on bookbinding, it appreciates and promotes all of the related book arts as well: hand papermaking and decorating, printing, calligraphy and illumination, and the conservation, preservation, and restoration of older book materials. Initially, the emphasis was on the traditional techniques and skills associated with fine binding. Design binding remains a strong interest in the membership and excellent examples appear in this current exhibition. More recently a strong interest has developed in artist's books. This broader interpretation and definition of the book has attracted a new group of devotees.*

**Saturday, April 21, 2012**

**THIS YEAR, MEMBERS GET TO CHOOSE BETWEEN TWO WORKSHOPS!** The workshops run concurrently on Saturday, so it is only possible to participate in one or the other. *To register for either workshop and save your spot, please contact the Midwest Programs chair, Mary Uthappuru ([mary@springleafpress.com](mailto:mary@springleafpress.com)).*

**DRUM LEAF BINDING WORKSHOP with  
KAREN HANMER**



April 21, 2012, 9:00AM -5:00PM  
Minnesota Center for Book Arts  
\$175, Materials: \$30

With origins in historical Eastern and Western binding structures, and popularized by Tim Ely, the Drum Leaf Binding has much in common with Gary Frost's Sewn Boards Binding. The structure is ideal for binding single-sided folios of heavy paper. Imagery can extend across the page fold without interruption by the sewing thread. The book opens flat, with none of the imagery lost in the gutter.

The book can be made in a sparsely-equipped home studio, with the exception of some equipment or method to trim the book's edges, necessary if edge decoration is desired. A variety of edge decoration techniques will be covered, including solid color, sprinkling, sponging, graphite and gaufring. In this one day workshop, students will complete one Drum Leaf model from a kit provided by the instructor, and have the opportunity to make a collection of edge decoration samples.

**CAVE PAPER: FROM PULP TO PAPER AND  
BEYOND with BRIDGET O'MALLEY**



April 21, 2012, 9:00AM -5:00PM  
Minnesota Center for Book Arts  
\$55, Materials: \$25

Handmade paper is so much fun, messy but very fun. This hands-on workshop will introduce participants to the coloring and dye techniques that are the hallmark of Cave Paper designs. We will explore the use of indigo, walnut and persimmon dyes on flax paper. Additional experiments will include pigment staining of paper, stencil printing of thickened dyes, gelatin sizing and rice paste resists. We'll make some handmade paper during the workshop, but many of the dye techniques work best on dry paper. Therefore, we'll have a generous stack of flax paper to play with and experiment on. Feel free to bring your own papers for trying the techniques.

Bridget is a master papermaker and co-owner of Cave Paper Inc., a handmade paper mill specializing in natural-dyed flax papers. She teaches papermaking at the Minneapolis College of Art and Design, and offers book, paper, and print workshops around the country. Due to drying time of the projects, completed work will be distributed on Sunday morning.

**Saturday Dinner and Meeting**

Location TBA  
7:00-9:00PM

Everybody is invited to join the dinner. After the dinner, GBW members will have a brief discussion and official meeting on issues concerning membership and the regional chapter.

## Accommodations

### **Renaissance Hotel**

- <https://www.marriott.com/hotels/travel/mspdd-the-depot-renaissance-minneapolis-hotel/>
- 225 South 3rd Avenue, Minneapolis, MN 55401
- 612-375-1700
- 3 day prepay rate \$99 per night, 2 nights \$129 per

### **Holiday Inn**

- <http://www.roomstays.com/hotel/135850>
- 1500 Washington Ave S, Minneapolis, US, 55454 (4 blocks from MCBA)
- \$114 per night

### **Aloft**

- <http://www.starwoodhotels.com/aloft/hotels/property/overview/index.html?propertyID=3074>
- 900 Washington Avenue South, 54415 (across from MCBA)
- 612-455-8400
- \$119-\$149 per night

**WE HOPE TO SEE YOU AT THE MEETING!**

Mary Uthupuru, *Programs Chair*, [mary@springleafpress.com](mailto:mary@springleafpress.com)

### **Call for Nominations for the Guild of Book Workers Board of Directors**

The 2012 election of officers for the Guild of Book Workers Board of Directors will be held in June. Nominations are being accepted for the following positions:

- President
- Communications Standing Committee Chair
- Standards Seminar Standing Committee Chair
- Exhibitions Standing Committee Chair
- Newsletter Standing Committee Chair.

The current President, Communications Chair, and Standards Chair will be retiring from the Board of Directors. The current Exhibitions Chair and Newsletter Chair are seeking re-election to their offices.

Please submit nominations AS SOON AS POSSIBLE and NO LATER THAN APRIL 15 to:

- Karen Hanmer,  
[karen@karenhanmer.com](mailto:karen@karenhanmer.com)

You do NOT need to contact the person you are nominating; a member of the Nominating Committee will make contact. You are encouraged to nominate yourself for any of these

positions. You may also suggest yourself or others to serve as members of these standing committees. Thank you for your part in ensuring the future of the Guild of Book Workers.

The 2012 Nominating Committee: Karen Hanmer, Chair; Jeff Altepeter; Cris Takacs

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Cathleen Baker of The Legacy Press is pleased to announce that Julia Miller's *Books Will Speak Plain* is now in its 2nd printing and a limited number of copies are available again in sheets. For more information about Julia's book and others about the book arts, please visit: [www.thelegacypress.com/](http://www.thelegacypress.com/).

### **"The Illustrated Accordion" Call for Entries**

The Kalamazoo Book Arts Center (KBAC) announces a call to artists for the non-juried exhibition "The Illustrated Accordion," which will be held in the KBAC Gallery, May 4, 2012. Open to all emerging and established artists, this annual exhibition focuses on books created in the accordion form. All media, variations, and interpretations of this style of book will be accepted and included in the exhibition.

Artists are limited to one entry for the exhibit. Entries must be received by Friday, April 20 at 5

p.m. Books should be hand delivered or mailed in a padded envelope to the KBAC.

Kalamazoo Book Arts Center  
326 W. Kalamazoo Avenue, Suite 103A  
Kalamazoo, MI 49007

Include another self-addressed envelope of equal size, affixed with adequate postage, for return of work after the exhibit. Include a check made out to the KBAC for \$15 for the entry fee. Please contact us by phone or email for directions for international submissions. Books without envelopes and sufficient postage may not be returned.

All books must be ready for display on a sculpture stand, or hung from the wall (please include hardware and hanging instructions, if necessary). Although care will be taken in the handling and display of the work, the KBAC is not responsible for loss, damage, or theft of the books during transit and exhibition. The KBAC reserves the right to reproduce images of submitted work for publicity purposes. A 20% commission will be charged for all sales made through the KBAC Gallery.

The opening for the exhibition will be May 4th, from 6:00-9:00 p.m., in conjunction with Art Hop. Works will be returned by mail, or available for pick up, after May 31.

For more information please call the KBAC Gallery at 269-373-4938 or email [info@kalbookarts.org](mailto:info@kalbookarts.org). Please include the form below with your entry

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### **Paper & Book Intensive 2012**

Sunday May 13–Thursday, May 24 at Oxbow, Saugatuck MI

We are still accepting applications to this summer's PBI session as several spots have just opened up. To see this year's courses and application procedures, go to

<http://www.paperbookintensive.org/>.

Questions? Contact Co-director Anna Embree at [paperbookintensive@gmail.com](mailto:paperbookintensive@gmail.com)

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### **Down the Spine**

The exhibit "Down the Spine : The Art and Craft of the Book in Central Illinois" opened at the Contemporary Art Center, in Peoria Illinois, and runs from March 10th through April 6th.

Curated by Robert Rowe, professor at Bradley University, "Down the Spine" takes an expansive view of the art and craft of the book as it showcases new and traditional approaches to a cherished and enduring art form.

Works range from traditional fine leather binding to experimental sculptural pieces that incorporate text and symbols. One side of the gallery is a gossamer installation of hanging paper sheets by Meda and Veda Rives; to the other extreme is a finely-engineered 6-foot rotating machined metal piece that rotates in multiple dimension, replete with symbols and figures telling a life story. In all of the instances in this show, there are elements traceable to the history of the book as it has come down to us.

The nature of books evokes sanctuary and protection of things that have value. In a time when so much is designed for immediate consumption and obsolescence, books evoke a sense of reverence for experience. The works here tell stories, stories that span a lifetime or just a sunny afternoon. The stories are in the words and images, but also in the very material itself, such as the collaborations with the Combat Paper project and Soybean press.

Books are about bonds that connect people. In 2010, a group of Peoria artists and designers met at the Prairie Center of the Arts in Peoria and formed an book and fine print collaborative. The group immediately embarked upon the collaborative endeavor you see here as the Frankenstein Coffin—each member contributing to the whole. They have since held weekly open studio sessions and offered instructional classes in bookbinding and letterpress printing to the community.

Robert Rowe, curator

### **Edible Books Event**

Evanston Print and Paper is hosting its first ever Edible Books event on Sunday, April 1st from 4PM - 7PM.

We are asking for a \$5 donation to offset the costs of the event, and to add to our (never ending) fix equipment fund. Participants don't pay the entrance fee.

We hope you can join us either as a participant or a judge. We'll start the viewing around 4, collect ballots by 5:30, and then eat!

If you'd like more information, visit <http://www.evanstonprint.net/blog/> or contact Eileen at either [eileen@evanstonprint.net](mailto:eileen@evanstonprint.net) or 847-475-7674 with questions, or to indicate you'll join us. By March 24th to make it into the printed materials, please!

We are located at:  
1125 Florence Avenue  
Evanston, Illinois  
[www.evanstonprint.net](http://www.evanstonprint.net)

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## ONE BOOK, MANY INTERPRETATIONS: SECOND EDITION



Need some winter bookbinding inspiration? Here is one of many great reasons to come to the Chicago Public Library as there is still time to view this fabulous exhibition in which the works of many of your fellow Midwest Guild members are being displayed.

One Book, Many Interpretations: Second Edition commemorates the tenth anniversary of the *One Book, One Chicago* city-wide reading program. Bookbinders and artists were invited to interpret the ten most recent *One Book, One Chicago* selections through artistic bookbinding in a juried exhibition.

A total of fifty-one bindings are exhibited representing 22 states and 2 Canadian provinces. One artistic interpretation from each of the ten titles was chosen to receive a "Best Binding" award, for a total of ten first prizes (including 3 MW GBW members!). Each of the unique bindings in the exhibit is accompanied by a description of the binding materials and construction methods used, as well as the binders' own comments on what inspired their creations.

The artistic bindings showcased in the competition encompass the last five years of the very successful One Book, One Chicago program, which started in the fall of 2001. Titles include: Interpreter of Maladies, Go Tell It on the Mountain, The Crucible, The Long Goodbye, The Right Stuff, The House on Mango Street, The Plan of Chicago: Daniel Burnham and the Remaking of the American City, Brooklyn, A Mercy, and Nowhere.

*One Book, Many Interpretations: Second Edition*  
(through April 15<sup>th</sup>)

Chicago Public Library  
Harold Washington Library Center  
400 S. State Street  
Special Collections Exhibit Hall, 9th

Floor

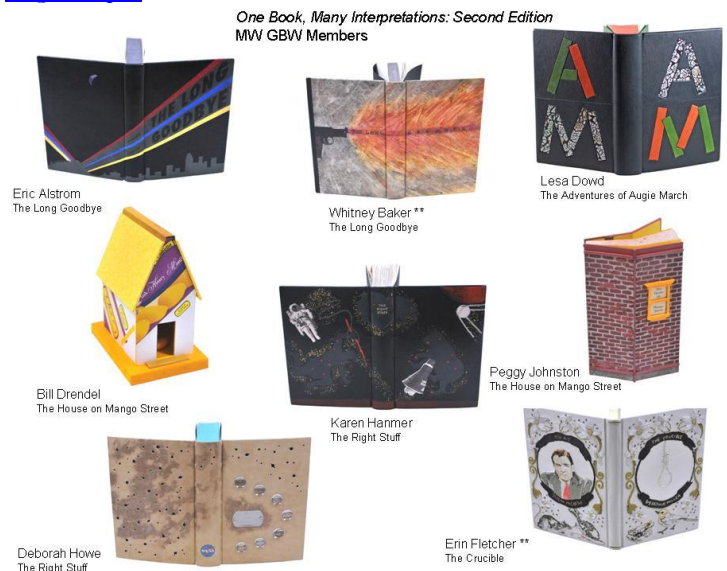
M - Th, 9 a.m. to 9 p.m.; F, Sat, 9 a.m. to 5 p.m.; Sun, 1 p.m. to 5 p.m.

Questions? Contact Lesa Dowd,

[ldowd@chipublib.org](mailto:ldowd@chipublib.org)

The exhibition catalog where you can view the details of the bindings including those of Midwest GBW members can be found online at:

[http://www.chipublib.org/dir\\_documents/obmicatalog2011.pdf](http://www.chipublib.org/dir_documents/obmicatalog2011.pdf)



**LONGING FOR HOME: Reader's Art 12**  
Susan Hensel Gallery,  
3441 Cedar Ave S, Minneapolis,  
612 - 722 - 2324 [susan@susanhenseldesign.com](mailto:susan@susanhenseldesign.com)

Susan Hensel Gallery will take a break from retirement for the annual book extravaganza **Reader's Art 12 : Longing for Home**, Friday March 16, with a reception and celebration for the artists from 7 - 10 PM. Now in its twelfth consecutive year, 42 artists from the U.S., Canada, and France responded to the call for artists books that considered the following questions: *"What does home mean to you? Is home a place, a building, a feeling, a belief system, a family, and a way of being in the world? What do you long for?"*

Not surprisingly, in these transitional times, many artists dwelt in nostalgia for a past time that may or may not have been their own. There are also political pieces dealing with immigration and environmental destruction of the planet. There are pieces that deal with the body as the ultimate home, with identity. There are beautiful, ethereal books; crudely natural books; creepy books; humorous books; elegant books.

The Susan Hensel Gallery was founded in Minneapolis in 2004 with a mission of art, story, and activism. While the year-round schedule of the gallery has been retired to allow Ms. Hensel to return to her own studio, this yearly exhibition of artists books remains as a focus.

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### **The Mirror Never Breaks**

Drawing/Collage/Encaustic/Found Object Construction.

Works based on what we see inside of ourselves and themes of memory that are both personal and collective.

Exhibition dates: 30 March - 13 May 2012  
Opening reception: Friday 30 March, 7 - 9 PM

Morgan Art of Papermaking Conservatory and Educational Foundation  
1754 East 47th St  
Cleveland, OH 44103  
[www.morganconservatory.org](http://www.morganconservatory.org)  
216-361-9255  
Gallery Hours: Tue-Sat 10-4

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**Biblio Tech: Reverse-Engineering Historical and Modern Binding Structures**  
with visiting artist Karen Hammer  
Minnesota Center for Book Arts  
Saturday & Sunday, April 14-15; 9am-5pm

Workshop will begin with a hands-on lecture on a set of approximately twenty models of various historical and modern binding structures, with a focus on methods of board attachment. Similarities between historical and modern structures will be stressed.

Students will create five or six small models chosen from the larger set, as time permits. These models will remain unfinished so the sewing and board attachment are visible for future reference.

Models will include: tacketing of a single signature into a limp wrapper, crossed structure, sewn boards binding, laced-on boards as a foundation for a traditional tight back leather binding with raised bands, split board binding, double fan adhesive binding in German case.

Some binding experience is required; students should be comfortable sewing textblocks on a variety of supports.

Registration information is on the MCBA website (you will have to scroll a little more than halfway down)  
<http://mnbookarts.org/workshops/adult.html>

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### **Surface Decoration on Books - 3-D Attachments**

A workshop with Barb Korbel  
University of Iowa Center for the Book  
April 13, 14, 15

Object making and surface decoration are activities that evolved side by side. Throughout history as objects were made, marks identifying the maker or the owner or simply to beautify the surface were added. In the case of books and bookbinding, the earliest known western codex is adorned. In fact, the history of the craft is often told through an examination of ornamental elements decorating the surface of the leather.

This workshop explores surface decoration focusing primarily on the attachment of three-dimensional objects to the cover of a book.

Attention will be given to maintaining the functionality of the book and creating a seamless and stable attachment to the cover.

Barbara Korbel works as Collections Conservator at the Newberry Library in Chicago. She began making historical bookbinding models twelve years ago as a way of understanding the book structures she was conserving. Much of what she learns she adapts to the making of design bindings. Her bindings have been shown in exhibits nationally and internationally.

Questions? Contact Julie Leonard at [julia-leonard@uiowa.edu](mailto:julia-leonard@uiowa.edu)

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### **Summer 2012 Book Arts Seminar with Bea Nettles** (on campus July 23-27)

GSLIS Illinois is pleased to announce a summer seminar studying the history, literature, aesthetics, and criticism of the Book Arts. This course will offer advanced study of the role of artists' books in contemporary art. It will provide students with a new perspective on this diverse medium, incorporating the history of book production and its impact on societies and the cultural dissemination of information. Through readings and field trips, students will develop a critical awareness of the book as an art form.

The seminar may be taken on a credit or non-credit basis. Credit: 2 UG or GR hours

For additional information on this and other courses related to special collections, visit <http://www.lis.illinois.edu/academics/programs/mbms/summer2012>

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Karen Hammer, Book Artist from Chicago, will be giving a lecture at Bradley University on Thursday, April 5th, from 5:00 - 6:00 pm, Caterpillar Global Communications Center @ 834 N. Duryea Peoria IL, 61625. Free and open to the public. Call 309-677-2967 for more details.

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**Midwest Art and Lettering Retreat\* \*2012**  
August 9 - 12, 2012  
Carleton College, Northfield MN

You are invited .....

to join the Midwest Art and Lettering Retreat for four full days of art exploration and creation. The quiet campus setting of Carleton College in Northfield MN provides a perfect opportunity to "find yourself in a new, great and wonderful place" as is described in the quotation that embodies this year's retreat theme.



Five prestigious instructors will be guiding you on your journey to that "new, great, and wonderful place:" Roz Stendahl (Color Theory), Georgia Deaver (Stylized Writing), Carrie Imai (Foundational), Cherryl Moote (Bookmaking), and Sandy Steen Bartholomew (Zentangle). All who are interested in the arts are invited to participate in this retreat. You do not have to be a calligrapher to join any of these three classes.

For full information on who is teaching and how to register visit:  
<https://sites.google.com/site/midwestretreat/home>

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**Pop-Ups 101 Workshop with Shawn Sheehy**  
Wednesday nights March 21 through April 1,  
6:30 - 9:30 pm  
\$150/person, includes materials fee.  
workspace • 2556 W Chicago Ave 1E • Chicago,  
IL 60622 • 312-379-9619

This 4-week fundamentals workshop will explore techniques for building both forms and movements. Participants will begin by learning basic techniques and quickly move on to building a variety of versatile structures. Eventually, participants will produce a bound collection of 10-15 samples that can be used for further study and practice. Throughout the workshop, secrets of professional pop-up engineers will be revealed through examination of commercial books. Beginners are encouraged.



Email [werkspacchicago@gmail.com](mailto:werkspacchicago@gmail.com) to register or for more information.

To view our current exhibition and workshop schedule, find us at:  
werkspacchicago.com  
werkspacchicago.tumblr.com

## Spring and Summer Book Festivals

### April

- Fox Cities Book Festival  
Appleton/Neenah/Menasha, WI. April 11 - 18 2012  
<http://www.foxcitiesbookfestival.org/>
- Chicago Latino Book & Family Festival  
Chicago March 30 - April 1 2011 <http://www.lbff.us/>
- Southern Kentucky Book Fest  
Bowling Green, KY April 21, 2012 <http://www.sokybookfest.org/>
- Michigan Spring Book Festival Livonia, MI April 13 - 15 2012  
<http://www.michiganspringbookfestival.com/>
- Akron Antiquarian Book Fair Akron, Ohio April 6, and 7, 2012  
[http://nobs.nobsweb.org/NOBS/Akron\\_Book\\_Fair.html/](http://nobs.nobsweb.org/NOBS/Akron_Book_Fair.html/)

### May

- Ohioana Book Festival  
Columbus, OH May 12, 2012 <http://ohioanabookfestival.org/>

### June

- Printers Row Lit Fest Chicago June 9 - 10 2012  
<http://www.chicagotribune.com/entertainment/books/chi-printers-row-lit-fest-faq-112910,0,448509.htmlstory>
- Southeast Wisconsin Festival of Books Waukesha, WI June 15 - 16 2012  
<http://sewibookfest.com/>

### July

- Newberry Bookfair Chicago July 26 - 29 2012 <https://go.newberry.org/bookfair>
- Iowa City Book Festival Iowa City July 13 - 15 2012  
<http://www.iowacitybookfestival.org/>

### August

- Indianapolis Book Festival August 18 2012  
<http://www.facebook.com/pages/Indianapolis-Book-Festival/275019792798>

## Workshop Schedules Online

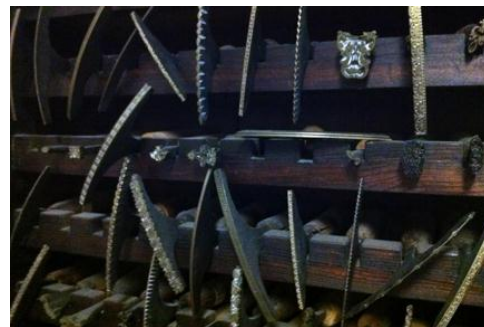
- Minnesota Center for Book Arts (Minneapolis, MN)  
<http://www.mnbookarts.org/workshops/intro.html>
- Hollanders (Ann Arbor, MI)  
<http://www.hollanders.com/workshops/>
- Karen Hammer (Locations vary)  
<http://www.karenhammer.com/teaching/>
- Columbia College Center for Book and Paper Arts (Chicago, IL)  
<http://www.colum.edu/Academics/interarts/index.php>
- Midwest Art Conservation Center (Minneapolis, MN)  
<http://www.preserveart.org/workshops.html>
- Morgan Art of Papermaking Conservatory and Educational Foundation  
[//morganconservatory.org/workshops2012.htm](http://morganconservatory.org/workshops2012.htm)

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## WORKSHOP REVIEW: *INTRODUCTION TO SURFACE DECORATION* WITH GABRIELLE FOX

By Mary Uthuppuru, Programs Chair



The Midwest chapter of the GBW kicked off the year with a workshop given by Gabrielle Fox on *An Introduction to Surface Decoration*. We were generously hosted by the King Press at the University of Kentucky in Lexington. We began in the afternoon, and in order to learn everything Gabrielle had planned for us, we started right away. Gabrielle demonstrated hot foil stamping

on a Kwikprint and had us trying our hands at it on binder's board, paper, cloth, and leather. Excited by this instantly gratifying technique, Gabrielle demonstrated hand tooling with an assortment of lovely ornaments and lines. For a beginner, hand tooling is an intimidating skill to learn, so it was wonderful to have a patient and gentle instructor helping us through the scary first steps and encouraging us to experiment. Needless to say, everyone eagerly jumped in. We discussed planning designs and most importantly what it takes to make a good impression. We then learned how to paint in the glare for the gold leaf that would come later.



After a while, Jim Birchfield, the curator of books for Special Collections & Archives at the University of Kentucky's Margaret I. King Library, treated us to see fine examples of surface decoration from the library. From incunabula to modern bindings, we saw examples of beautiful surface decoration methods on a range of leather and vellum bindings. Jim was able to tell us much about each book and their individual histories which were as interesting as the decorative techniques on their covers. We were extremely lucky and grateful for the opportunity to handle these books. Inspired, and a little humbled, by what was seen we finished our afternoon with a demonstration of surface gilding. We left thinking of ways we could use what we have learned and eager to start again the next day. Gabrielle and a few members met for dinner that evening and had a chance to catch up with one another.



Sunday morning, Gabrielle helped us continue the surface gilding process with gold foil transfers. Soon after, we moved to the exciting yet intimidating application of gold foil, a material that flies around the room on the lightest breath lending some surface decoration to the surrounding work space. We were shown how to cut the foil and move it into place by the end of a cotton ball. Then, we pursued the formidable task of trying to fit our tools back into the blind impression and have the gold stay after the excess was brushed away. Once successful we were excited with the result. We continued to practice the techniques we learned on each of the covering materials and only stopped for Gabrielle's demonstration of onlays, back paring and inlays. She also discussed with us how to attach various objects and heavy materials to covers. Afterwards, we looked at some of Gabrielle's wonderful books where she employed the techniques we had learned about that weekend. With the few minutes left over, we gave some of the techniques a few more tries. We ended the workshop feeling mentally exhausted but eager to try these techniques on our own. Gabrielle was a generous and patient instructor with a knack for breaking down inhibitions and inspiring ideas for future projects.