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- Preservation Librarianship: Craig Fansler & Tracey Britton & Courtenay McLeland
 - GBW Library news with Ann Frellsen
 - SHOUT OUT !
- contributions from Barbara Adams Hebard & Beth Lee & Iris Nevins
 - Member Spotlight: S. A. Neff, Jr

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The Guild of BookWorkers is a national organization representing the hand book crafts. There are Regional Chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast.

www.guildofbookworkers.org

Please visit the website to become a member. Membership is open to all interested persons and includes a print copy of this Newsletter, among many other benefits.

The Guild of BookWorkers Newsletter is published six times annually by the Guild of BookWorkers, Inc. (521 Fifth Avenue, New York, NY 10175).

**GUILD OF BOOK WORKERS
• BOARD OF DIRECTORS •**

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April 2018

Dear Members,

I'm very excited about the 2018 Standards of Excellence Seminar, which will be held in Minneapolis in October. More details are included in this issue and on the GBW website. Full details and registration will be available in June.

Nominations for the 2018 elections recently closed. Elections will take place in June. Please be on the lookout for an email with the ballot and a link where you can submit your vote.

Each year, GBW gives out two awards. The first is the Laura Young Award, which is bestowed on a member for outstanding service to the Guild. The second is the Lifetime Achievement Award. This award recognizes excellence in book arts, and is not restricted to GBW members. Please keep an eye out for an email from the Awards Committee, which will detail how to submit a nomination.

Please let me know if you have any questions or feedback about anything mentioned above. You can contact me at president@guildofbookworkers.org.

Many Thanks, Bexx Caswell-Olson, President, Guild of BookWorkers

LETTER FROM THE EDITOR

"Read, read, read. Read everything—trash, classics, good and bad... Read!"

- William Faulkner

GBW Members:

Okay, I pulled the above quote out of context: Faulkner was coaching on how to write. But anyone who says "read, read, read" is quotable in my book. *And* we were playing a bit with this issue—April Fools! The outer cover is a pull-off: look inside. The interior magically transforms into a modern binding shop poster for your work wall. Enormous thanks go out to contributor Rachel Jackson for running with the theme and developing the idea and designing the faux cover and coordinating the poster with an original drawing by Yi Bin.

To ease the layout, we moved some things around. Chapters have much to report, so they get their own page for that. Notices keep us updated on national issues. A big heads up for the SHOUT OUT!—all these fine folks have been GBW members for a long time. (More SHOUT OUT! to come in future issues.)

Member Craig Fansler submitted an interview with two fellow Preservation Librarians Tracey Britton and Courtenay McLeland. This is followed by a submission from GBW Librarian Ann Frellsen, listing the new 'Standards' DVDs that are available for rent. And Member Spotlight features Sid Neff, who has a solo exhibiton traveling the country this year. We also hear from our regular columnists Iris Nevins, Beth Lee, and Barbara Adams Hebard.

Lastly, a bit I came across on Endbands, followed by a bunch of Stuff (heard, saw, or liked...) that's worth a browse. Enjoy this bigger issue, and I hope you find time to read, read, read!

- Lang Ingalls, Editor (newsletter@guildofbookworkers.org)

Welcome
to the
GBW Board!

Journal Co-editor

CHRISTINE
AMEDURI



Welcome
Potomac
Chapter Chair!

BETH CURREN



Beth at left, delighted to hold the work of Matt Shlian, a professor at the University of Michigan (Ann Arbor), at the opening of his show at the National Academy of Science.

AWARDS COMMITTEE

Seeking Nominations for GBW's 2018 annual awards

Laura Young Award

~ outstanding service to the Guild ~

Lifetime Achievement Award

~ excellence in book arts, not restricted to GBW members ~

Please contact any member of the selection committee:

Bill Minter (wdm14@psu.edu)

Laura Russell (simplybooksltd@gmail.com)

Brien Beidler (vicepresident@guildofbookworkers.org)

More details at www.guildofbookworkers.org/awards

2018 STANDARDS OF EXCELLENCE SEMINAR

Minneapolis, Minnesota

October 18 to 20, 2018

Presentations by:

Jim Croft :: cargocollective.com/oldway/

Jana Pullman :: westernslopebindery.com

Gaylord Schanilec :: midnightpapersales.com

Shawn Sheehy :: shawnsheehy.com

EXHIBITS & TOURS

The GBW traveling exhibit "Formation" will be on display at the Minnesota Center for Book Arts. Tours are planned to the Elmer Andersen Library at the University of Minnesota, The Minnesota Historical Society, Campbell-Logan Bindery, and Cave Paper and Indulgence Press in the Traffic Zone Building!

REGISTRATION

Details and online registration will be available June 1 on the GBW website and by paper in the June issue of the Newsletter.

SCHOLARSHIP INFORMATION

Need help to attend? GBW offers scholarships to attend Standards to people for whom attendance would create a financial hardship. And because of the huge success of last year's auction in Tacoma, GBW is able to offer more scholarships than usual. Scholarships are available for both student and regular members. Non-members may apply, but are required to become a member prior to attending the Seminar. The scholarship consists of a waiver of Seminar registration fees, lodging costs for four nights at the conference hotel, and the cost of the Saturday evening banquet. The lodging costs covered do not include hotel parking, phone calls, movie rentals, or any other room services. Tour costs are not covered by the scholarship.

So start planning now to apply! You will need to submit a short statement explaining why the scholarship is needed, obtain two letters of reference from an instructor or client (these need not be lengthy), and send them with a completed application form to the Scholarship Committee. Scholarship application forms will be available on June 1 online or in the June Newsletter. Please direct scholarship questions to GBW Vice President Brien Beidler at vicepresident@guildofbookworkers.org.

NATIONAL EXHIBITION

FORMATION

TRAVELING EXHIBITION SCHEDULE

Minneapolis :: Minnesota Center for the Book Arts

June 15 to October 21, 2018

Atlanta :: Robert C Williams Papermaking Museum

November 1, 2018 to March 7, 2019

Los Angeles :: University of California-Los Angeles

March 15 to May 25, 2019

Boston :: North Bennett Street School

June 1 to July 27, 2019

Philadelphia, PA :: University of the Arts

August 1 to October, 2019

EXHIBITION SUPPORT

If you haven't already, please consider donating to the exhibition program. We rely on your support to help ensure that the triennial exhibition is as vibrant and successful as possible. All donors will be thanked in the print catalog. Visit guildofbookworkers.org and click on the 'Give' tab to make your donation, and don't forget to specify "Formation Exhibition" in the Donation Request box.

A NOTE OF THANKS ~ THAT IS REALLY FOR US ALL

Thank you for your patience and for providing us with the backstory to your techniques. I thoroughly enjoyed the clamshell box workshop and I take such satisfaction in finally having arrived at the point of being able to move into second gear to finish the project before the classroom empties out. Thanks also to all the generous GBW members like you, who have made it possible for our members to hone their skills throughout the years. These workshops are my only experience with like-minded crafters. Between workshops sponsored by the GBW and the Colorado Calligrapher's Guild, I've traveled thousands of miles from my home in Montrose, 300 miles west of Denver, to workshops, exhibits and even an international calligraphy conference in Colorado Springs. I am forever grateful to all of you for the years of instruction, inspiration and encouragement.

- Ann-marie Fleming,

on taking the Drop Spine Box Workshop in Denver,

on February 10, taught by Karen Jones

Photo below of Karen and Richard Pollock-Nelson at the end of class



EXHIBITIONS

Feedsacks: the Colorful History of a Frugal Fabric

WINTERSSET, IA *through April 15*
 This exhibition features an unusual mix of mediums coming together to focus on a style of fabric with a rich and little known history; many bindings are featured. www.iowaquiltmuseum.org

Paper Trails

CLEVELAND, OH *through April 29*
 The Morgan Conservatory's sixth annual and second national juried exhibition showcases the versatility of paper arts by featuring works that span sculpture, printmaking, bookbinding, photography and painting. www.morganconservatory.org/gallery

Catching the Light: Bookworks from Southern California

SAN FRANCISCO, CA *through April 30*
 Curated by Carolee Campbell, this exhibition features the work of selected book artists from Santa Barbara to San Diego. Charting a rigorous course — the braiding of intuition, craft and art. Held at the San Francisco Center for the Book. www.sfcbook.org

Women and the Printed Page

DENVER, CO *through April*
 An exhibition of works by six book/print artists, held at the O'Sullivan Gallery, Regis University. www.abecedariangallery.com

Bibliothecarii et Glutinatores

DENVER, CO *through April*
 Curated by Abecedarian Artists' Books, this exhibit of book objects by people who work in the library field will be on view at the Gates Exhibition Hall, Denver Public Library. Some members of the Rocky Mountain Chapter recently attended and were delighted to see so many works of excellence! www.abecedariangallery.com

CALL FOR ENTRY

Art of the Book 2018

SUBMISSION DEADLINE: *April 15*
 An international juried exhibition of CBBAG members' work, opening in Victoria, British Columbia in August and travelling for two years across Canada. Visit web. www.artofthebook18.ca

IN MEMORIAM  **George Barlee** (1927 - 2018)

George was born in Hull, England. At age 11, George was sent to live in Edinburgh with his aunt and uncle, primarily to introduce him to the family leather tanning business.

In 1948, George decided to try out working for the family business, J. Hewit & Sons Ltd. After a few months in Edinburgh, he went to the National Leathersellers College in London for 2 years. The tannery at that time was almost Victorian in its work practices, as his two uncles had never modernized. George put his efforts into bringing the tannery into the 20th Century. Modernization commenced, and is the basis of the processing used today. George was so proud when the Company was awarded a Royal Warrant (1975).

In 1994, he was nominated President of the Society of Bookbinders, a position he held for four years.
 Last April, George celebrated his 90th birthday with his family. He will be remembered by many in the Guild.

- *David Lanning*

Musubu

SAN FRANCISCO, CA *through May 19*
 * Opening Reception *April 7*
 Musubu is a Japanese word that means: to tie, to connect, or to be bound by friendship. The exhibit intends to create binding ties between San Francisco Bay Area book artists and members of the Tokyo Bookbinding Club. At the American Bookbinder's Museum. www.bookbindersmuseum.org

The Bibliophile as Bookbinder:**the Angling Bindings of S.A. Neff, Jr**

MINNEAPOLIS, MN *through June 3*
 See 'Member Spotlight' on page 21 for full description. Held at the Minneapolis Center for the Book. www.mnbookarts.org

The Printed Page III

DENVER, CO *through June 10*
 On view at the University of Denver, Anderson Academic Commons. www.abecedariangallery.com

The Codex and Crafts in Late Antiquity

NEW YORK, NY *through July 8*
 This exhibition at Bard examines the structural, technical, and decorative features of the major types of codices. The exhibition presents the codex as an innovation, rather than an invention, that evolved using techniques already widely employed by artisans and craftspeople in the creation of everyday items such as socks and shoes, revealing that the codex was a fascinating, yet practical, development. www.bgc.bard.edu/gallery/

UPCOMING BOOK EVENTS

Paper and Book Intensive 2018

SAUGATUK, MI *May 13 - 25*
 Paper and Book Intensive is an annual working sabbatical in the book arts, papermaking, and conservation for seasoned practitioners and motivated beginners. Session I features Velma Bolyard, Rebecca Chamlee, Jana Dambrogio, Erin Fletcher and Vasaré Rastonis. Session II features Béatrice Coron, John DeMerritt, Bridget Elmer, Mary Hark and Chela Metzger.

2018 DeGolyer Bookbinding Conference & Exhibition

DALLAS, TX *June 8*
 The conference will be held on the Southern Methodist University campus. The day includes workshops led by noted binders and book experts, a lunch presentation by Priscilla Spitler, and the opening of an exhibition featuring proposals to bind the Doves Press Bible Apocrypha. The selected proposals for Apocrypha, volume IV, from The English Bible Containing the Old Testament & the New and the binders' finished examples will be exhibited in The Elizabeth Perkins Prothro Galleries from June 8 through July 13. The winners of the Eighth Helen Warren DeGolyer Award for American Bookbinding and other prizes will be announced at the exhibition opening reception. www.smu.edu/Bridwell/About/DeGolyer/2018DeGolyerConference

CHAPTER CALENDARS

~ check the current events websites for updates on happenings in your area ~

CALIFORNIA

| | | | |
|--|--------------------|----------------|--|
| CHAIR | Marlyn Bonaventure | CURRENT EVENTS | www.gbwcalforniachapter.wordpress.com |
| EXHIBITION - SAN FRANCISCO CENTER FOR THE BOOK | <i>to April 30</i> | | Catching the Light: Bookworks from Southern California |
| EXHIBITION - BOOK CLUB OF CALIFORNIA | <i>to April 30</i> | | Broadsides from Catching the Light: Bookworks from Southern California |
| UPCOMING WORKSHOP | <i>TBD</i> | | 'Book Content' with Laura Deutsch |
| UPCOMING WORKSHOP | <i>TBD</i> | | 'Exposed Spine Binding' with Carolee Campbell |

DELAWARE VALLEY

| | | | |
|-------------------|-----------------|----------------|--|
| CHAIR | Jennifer Rosner | CURRENT EVENTS | www.dvc-gbw.org |
| UPCOMING WORKSHOP | <i>July</i> | | 'Gold Tooling' with Brien Beidler |

LONE STAR

| | | | |
|--|-------------------------|----------------|--|
| CHAIR | Tish Brewer | CURRENT EVENTS | www.gbwlonestarchapter.wordpress.com |
| ONLINE EXHIBIT - VALENTINES PRINT EXCHANGE | | | gbwlonestarchapter.wordpress.com/2018/02/14/2018-valentines-print-exchange |
| CHAPTER MEETING - LUMEN HOTEL, DALLAS | <i>June 7, 5PM</i> | | Join us just prior to the DeGolyer Conference & Exhibition |
| EVENT - SMU, DALLAS | <i>June 8</i> | | DeGolyer Conference & Exhibition, full day event |
| UPCOMING WORKSHOP - TEXAS A&M, COLLEGE STATION | <i>June 16 & 17</i> | | 'Leather Embroidery' with Erin Fletcher |

MIDWEST

| | | | |
|-----------------|------------------------------|----------------|--|
| CHAIR | Ellen Wrede | CURRENT EVENTS | www.midwestgbw.wordpress.com |
| CHAPTER MEETING | <i>April 13, 14 & 15</i> | | Midwest Annual Meeting will take place in Madison, Wisconsin |

NEW ENGLAND

| | | | |
|-------------------------------------|---------------------------|----------------|--|
| CHAIR | Erin Fletcher | CURRENT EVENTS | www.negbw.wordpress.com |
| CHAPTER PRINT & PAPER EXCHANGE | <i>currently</i> | | Check the above website to view! |
| CHAPTER MEETING - DARTMOUTH COLLEGE | <i>August 10 & 11</i> | | Schedule announcements on web, registration opens in May |

NEW YORK

| | | | |
|-------|-----------------|----------------|--|
| CHAIR | Celine Lombardi | CURRENT EVENTS | www.gbwny.wordpress.com |
|-------|-----------------|----------------|--|

NORTHWEST

| | | | |
|-------|--------------------|----------------|--|
| CHAIR | Elsi Vassdal Ellis | CURRENT EVENTS | www.gbwnw.blogspot.com |
|-------|--------------------|----------------|--|

POTOMAC

| | | | |
|-------|-------------|----------------|--|
| CHAIR | Beth Curren | CURRENT EVENTS | www.gbwpotomacchapter.wordpress.com |
|-------|-------------|----------------|--|

ROCKY MOUNTAIN

| | | | |
|---|---------------------------------|----------------|--|
| CO-CHAIRS | Karen Jones & Emiline Twitchell | CURRENT EVENTS | www.rmgbw.blogspot.com |
| EVENTS - MO'PRINT, Denver | <i>through April</i> | | Denver area printers celebrate all month! (www.moprint.org) |
| WORKSHOPS - with Alicia Bailey, Denver | <i>April & May</i> | | Visit: http://bit.ly/aliciabaileyworkshops |
| WORKSHOPS - Book Arts League, Boulder | <i>April & May</i> | | Visit: www.bookartsleague.org |
| WORKSHOPS - Colorado Calligraphers | <i>April 14 & 15</i> | | Visit: www.coloradocalligraphers.com |
| EVENT - Denver | <i>April 29</i> | | Gathering of the Guilds |
| UPCOMING CLASSES - American Academy of Bookbinding, Telluride | <i>all Spring</i> | | Visit: www.bookbindingacademy.org |
| WORKSHOPS - Book Arts Program, Salt Lake City | <i>all Spring</i> | | Visit: www.bookartsprogram.org |
| EXHIBITION - Denver Art Museum, Denver | <i>through July 8</i> | | Eyes On: Xiaozhe Xie (banned books in China) |

SOUTHEAST

| | | | |
|-------------------------|------------------|----------------|--|
| CHAIR | Sarah Bryant | CURRENT EVENTS | www.SEGBWnews.blogspot.com |
| ONLINE MEMBERS SHOWCASE | <i>currently</i> | | Check the above website to view! |

NEW YORK :: Chair Celine Lombardi reports

On March 1, the New York Chapter hosted a tour by **Georgios Boudalis** of the exhibit he curated at the Bard Graduate Center. 'The Codex and Crafts in Late Antiquity' explores how the contemporary byzantine crafts influenced the development of the codex. It was so well attended that two tours had to be arranged.

In member news, **Caroline Schimmel** has curated an exhibit, 'OK, I'll Do It Myself'. Taken from her collection of Women in the American Wilderness, it will travel to the Van Pelt Library, at the University of Pennsylvania in Philadelphia, from August 26 to November 4.

NORTHWEST :: Chair Elsi Vassdal Ellis reports

Welcome **Brenna Jael** to the chapter; she has volunteered to take responsibility for the chapter's social media. I also want to thank **Olivia Rose Muzzy** for serving as our communications officer.

The current issue of *Bound and Lettered* (Vol. 15, No. 1) has an article on book arts and methodology by **Elsi Vassdal Ellis**, Northwest Chapter Chair. Featured on the cover is 'Dressing for the Noon Day Sun & Other cultural Costume Necessities', part of the series 'Desert Dreaming: Explorations & Excavations of HK in Greater Syria' (2015), an archaeological tale about Syria told in 32 books/envelopes bound in a range of Hedi Kyle structures. This series was part of the 23 Sandy Gallery exhibit 'Hello Hedi', celebrating Hedi Kyle's creative and innovative work in book arts.

POTOMAC :: Chair Beth Curren reports

The Potomac Chapter has undergone a change in its board: **Vicki Lee**, former President, **Jane Griffith**, former Secretary & Newsletter Editor, and **Dorothy Haldeman**, former Events Chair have retired. The incoming board members include **Shannon Kerner**, Events Chair, **Tawn O'Connor**, Secretary, and **Beth Curren**, President. **Jahanvi Desai**, Treasurer, and **Nora Lockshin**, Web wizard, are continuing their terms.

Nora Lockshin and **Vicki Lee**, conservators, were featured in a short video on Facebook in February. They have logged many hours in Puerto Rico with FEMA, assisting local cultural heritage professionals care for artifacts damaged by Hurricane Maria. As this area continues to struggle with the disruption of major utilities, Nora and Vicki have been part of a team that is battling mold, water damage and hurricane destruction.

Two previously planned workshops have been cancelled due to scheduling conflicts for the artists.

The Pyramid Atlantic Arts Center hosted its Book Arts Fair (March 2-4) in its new location in Hyattsville, Maryland. There were many exhibitors, lectures, presentations and demonstrations; tours included visits to the Library of Congress, the Smithsonian, the Museum of African Art and Culture, the National Museum of Women in the Arts, and a bus tour of the Gateway Arts District.

Beth Curren held a solo exhibit "From the Light of the Sun" at the Studio Gallery DC in Dupont Circle. The exhibit incorporates printmaking, papermaking, and book arts. Below, her piece 'Through Blue Ice'.

**DELAWARE VALLEY :: Chair Jennifer Rosner reports**

The opening of our exhibit 'Bird in Hands' was held at the University of the Arts during the College Book Arts Association conference, January 7. Many people attended! This was a collaborative book project where each participant chose a bird and made an edition of pages to exchange and bind.

In January, we had our fourth annual bowling party and we hosted 'Rigid Board Binding' with Alicia Bailey. In February, we had a Valentine Exchange (our chapter started this tradition this a few years ago) and also hosted a 'Caterpillar Stitch Binding' workshop with Denise Carbone. Chapter members gathered at the Philadelphia Museum of Art to enjoy a gallery tour of the Keith Smith Exhibit in early March. We are planning a members exhibit on Keith Smith-inspired book structures to be held at the Free Library.

ROCKY MOUNTAIN :: Co-chair Karen Jones reports

The Rocky Mountain chapter offered progressive box-making classes this winter. The series featured Pam Leutz teaching how to construct slip cases, Karen Jones teaching drop spine (clamshell) boxes, and Richard Pollock-Nelson teaching a case with a magnetic closure. The classes were designed to build on skills learned in the previous session. They have been so popular that there is a waiting list for the next go-round. This year our chapter is experimenting with offering classes taught by local experts alternating with a workshop taught by a visiting expert. It's working well so far!

Arvada Center Book Fest, held May 19, has put out a call for book art vendors and sellers. Registration at <http://arvadacenter.org/events/bookfest/VendorSignUp.html>

CALIFORNIA :: Chair Marlyn Bonaventure reports:

SNO-CAL Weekend, Feb. 3 & 4, 2018

The NoCal group Hand Bookbinders of California hosted the SoCal GBW group for a weekend of book arts and camaraderie in early February. Notable visits: 'Catching the Light; Bookworks from Southern California' curated by **Carolee Campbell**; the Gazelle and Goat Studio of **Rhiannon Alpers**, where she had assistance from from **Peggy Boston** and **Vanessa Hardy** at various workstations; San Francisco Public Library to see 'History of Printing and the Development of the Book' with discussion by **Samantha Cairo-Toby**; **John DeMerritt** Bookbinding Studio; **Norman McKnight** Studio; **Mary Risala Laird's** Quelquefois Press; **Fred & Barbara Voltmer's** Havilah Press. A special thanks to all for a book filled weekend which allowed us to visit old friends and meet new ones!

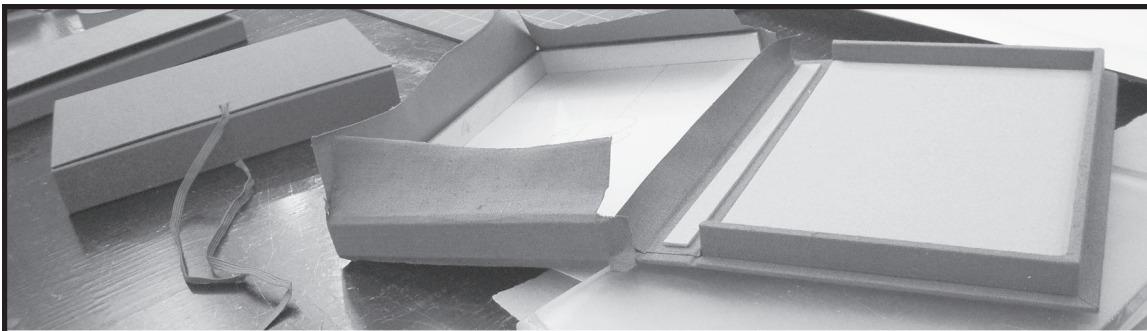
A workshop in 'Transforming Japanese Papers with Konnyaku and Kakishibu' was held with **Linda Marshall** of Washi Arts in mid-February at **Vicke Selk's** Studio. Konnyaku makes Japanese papers both stronger and more flexible; Kakishibu is made from unripe persimmons. Linda shared tips on making, using and problem solving, we viewed many samples of finished papers and were shown inspirational samples using these prepared papers. The afternoon ended with a lovely dinner at Vicke's home.



At Gazelle and Goat



Linda Marshall workshop



**TUITION
ASSISTANCE
AVAILABLE**



**AMERICAN ACADEMY
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Featured Courses for Spring

PETER GERATY
PROTECTIVE BOX MAKING
APRIL 30 - MAY 4

What's in a box? . . . your most prized possessions! Protect your meticulously created binding or book with the strongest box structure. Peter Geraty teaches the clamshell box like no other, utilizing custom jigs and interlocking double walls to maximize precision and durability. . . highly recommended for the book on tour! This method can then be applied to construct boxes for multiple functions and shapes.

DON GLAISTER
SELECTED SHORTS:
3 VALUABLE TECHNIQUES
MAY 28 - JUNE 1

This class takes a unique approach to binding, exploring a departure from the use of traditional materials used in the book block and cover. Pages are created from a variety of materials - metal, plastic, wood, film, heavy paper, etc - then bound using the montage sur onglets technique and enclosed in an elegant thick paper cover to create an unusual codex work of art. Once this 'out of the box' book is completed, students will put it 'in a box' they custom build in class.



Don Glaister, fine binding
Peter Geraty, integrated studies
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970.728.8649
aab@ahhaa.org
bookbindingacademy.org

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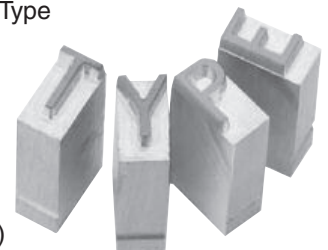
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the sixties

1962
RUTH STEIN

1965
JERILYN GLENN DAVIS

1967
DORIS C FREITAG

the seventies

1972
HISAKO NAKAZAWA

1973
BETTY R SWEREN
JULIE B STACKPOLE

1974
PATRICIA OWEN

1975
NELLY BALLOFFET
SUSANNA H BORGHESE
JAMIE KAMPH

1976
YEHUDA MIKLAF
CAROLINE F SCHIMMEL
NANCY CARLSON SCHROCK

1978
PETER GERATY
JENNY HILLE
MARTHA A LITTLE

1979
BARBARA B BLUMENTHAL
MARGARET H JOHNSON
DEBORAH WENDER

the eighties

1980
DONALD GLAISTER
JOAN IVERSEN GOSWELL
SUZANNE L MOORE
HENRY PELHAM BURN
JAMES REID-CUNNINGHAM
JENNIFER ROSNER

1981
LOUISE KUFLIK
LINDA LEMBKE
M E PRATT

1982
RICHARD C BAKER
MICHELE E BROWN
NANCY LEAVITT
ALAN JAMES ROBINSON
GEORGE SARGENT
PATRICIA SARGENT
SHANNON ZACHARY

1983
PRISCILLA SPITLER
MP BOGAN
JUDITH COHEN
NANCY H NITZBERG
SARAH PRINGLE
JUDITH IVRY

1985
KATHLEEN STROTHER
BOB STROTHER
MARY BAUGHMAN
ROBERTA PILETTE
JOSEPH A ZIEMBA
BONNIE E PARR
JUDITH R HOWARD
BRUCE C KAVIN
DOROTHY J TERINGO
JEAN S STEPHENSON
SANDRA GOOD

1986
MARY P WOOTTON
DEBORAH HOWE
LUISA GRANITTO
RICHARD W HORTON
JUDITH L JOHNSON
MARIANNA R HOLZER
DANIEL KELM
MONIQUE LALLIER
JENNIFER T JESTIN
DENNIS RUUD
DANIEL GEHNRICH
BABETTE GEHNRICH
LAWRENCE YERKES
WILLIAM H DRENDEL
IRIS NEVINS

1984
SUSAN B MARTIN
JANE WILSON

1987
JILL DEISS
G ROBERT NELSON JR
CAROLEE CAMPBELL
JACK FITTERER
TAFF FITTERER
CRIS CLAIR TAKACS
RALPH OCKER

1988
JANE BROWN
KIM B BATCHELLER
ROSELYN G BATCHELLER
BARBARA LYNN WOOD
ANDREA J KRUPP
KAREN JONES
VALERIE WYCKOFF
CATHERINE S GILL
JOHN BERTONASCHI
ANNE KRAWITZ

1989
JAN OWEN
PAMELA TRAIN LEUTZ
MARY ANN SAMPSON
JON HINKEL
RUTH STRACH
PATRICIA GRASS
JEFF PEACHEY
DEA SASSO



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Canadian Bookbinders and Book Artists Guild Spring 2018 Workshop Schedule

The greater Toronto area chapter of CBBAG workshops will be taught by Betsy Palmer Eldridge, Don Taylor, Rose Newlove, Carolyn Eady, Lise Melhorn-Boe, Daniel & Regina St. John of Chena River Marblers, Kaitlin Barber and Barb Helander.

Sixty Sewing Structures with Betsy Palmer Eldridge

Acrylic and Classic Watercolour Marbling

Two seminars with Daniel and Regina St. John of Chena River Marblers

Lise Melhorn-Boe presents Fun with Madame Pop-Up!

| | |
|--------------------|----------------|
| Long/Link Stitch | Bookbinding I |
| Ex-Libris Printing | Bookbinding II |
| Finishing | Limp Vellum |

For full course descriptions and enrollment details, go to www.cbbag.ca/in-studio-workshops/greater-toronto-area



Workshops are held in Toronto at either the CBBAG Bindery or the Eldridge Bindery

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Anna the Bookbinder
 by Andrea Cheng, illustrated by Ted Rand

Anna, the young protagonist of this story set in the late 19th century, is aware that her father's bookbinding business is endangered because larger, new binderies, using inferior materials and techniques, are offering a faster turn-around and undercutting his customer base. She regularly observes her father working in his bookbindery and overhears customers' demands. Although her father does not seem to have given Anna actual training as a bookbinder, she is able, on her own initiative, to take on the re-sewing of three books when her mother goes into labor shortly before an important customer's job is due. Anna was worried that her father might be angry when he sees the finished books, however he, instead, is appreciative and impressed with the results.

Andrea Cheng, author of a number of children's books, was also one of our own. She earned a B.A. in English from Cornell University in 1979, and, upon graduation traveled to Switzerland where she learned French, taught English, became a bookbinder's

apprentice, and attended The Centro del Bel Libro. Sadly, she died of breast cancer in 2015. *Anna the Bookbinder* is a charming legacy left by her to the bookbinding world. The story is heart-warming and the illustrations should serve to get young girls interested in the craft. The title page illustration (see adjacent image) with Anna's hand grasping a threaded needle nicely sets the visual tone of the book. Bookbinders and those knowledgeable about binding structure will have to suspend disbelief when they view some of the illustrations, however. While illustrator Ted Rand has produced beautiful and mostly historically accurate pictures, those showing Anna sewing will puzzle binders. We can forgive him, though, as we bear in mind that the intended readers of this thirty-two page picture book are children aged 5 to 9; those readers would not easily grasp an image of a girl sewing a dis-bound text block on a sewing frame.

Anna the Bookbinder will be a useful story for GBW members who teach children book projects. Those who wish to inspire their children and/or grandchildren to become bookbinders may want to buy the book as well. The "can-do" spirit of Anna and her father's delighted recognition of her skill are much-needed positive attitudes for young girls to witness right now.

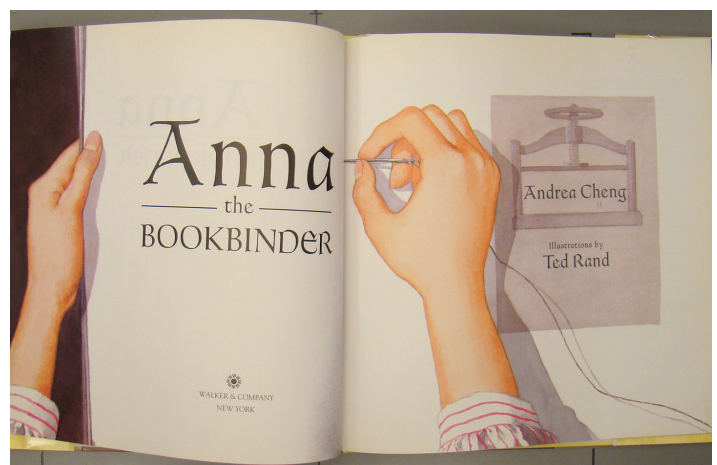
Barbara Adams Hebard was trained in bookbinding at the North Bennet Street School. She was Book Conservator at the Boston Athenaeum for 18½ years and became the Conservator of the John F. Burns Library at Boston College in 2009. Ms. Hebard writes book related articles and book reviews, gives talks and presentations, exhibits her bookbindings nationally and internationally, and teaches book history classes. She is a Fellow of IIC, a Professional Associate of AIC, a board member of the New England Conservation Association, and has served several terms as an Overseer of the North Bennet Street School.

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Craig Fansler has submitted work to the newsletter before, and he approached me about the idea of a 3-person interview with colleagues in his field. We developed questions and the participants shared a call to answer together. - the Editor

Who are you, where do you work, and how long have you been in the field?



CF: I'm Craig Fansler, Preservation Librarian, Z. Smith Reynolds Library, Wake Forest University, Winston-Salem, North Carolina. I have been working in preservation for 24 years.



TB: I'm Tracey Britton, Digital Projects and Preservation Library Specialist at the Thomas G. Carpenter Library, University of North Florida. I have worked at UNF for 25-plus years but my job duties have changed many times. I have worked in Preservation for 22 years and Digital Projects for about 8 years.



CM: I'm Courtenay McLeland and I'm the Head of Digital Projects and Preservation at the University of North Florida in Jacksonville. I've been in my current position since 2012, but in academic libraries since 1997.

What is your favorite drink and how do you prefer your bagel prepared?

CF: I like strong, black coffee (any time of day) and the seediest bagel I can find, toasted and buttered, and maybe some awesome jam.

TB: Dark coffee with a splash of half and half, and any toasted bagel I can pile cheese and spinach on will do just fine.

CM: Coffee is my favorite beverage, and I'd like a toasted bagel with dairy-free cream cheese and lox please!

What is the difference between "preservation" and "conservation" and "restoration"?

CF: I know that preservation is all about maintaining the best conditions for materials: reducing light levels, using acid-free materials, and keeping an appropriate temperature and Relative Humidity. Conservation is the practice of preventing further damage to a fragile item, such as cleaning or making minor repairs to protect and stabilize the item. Restoration is performing major repairs to return an item—as best as is possible—to its original

condition. That being said, I try to approach each item like a person I just met and be friendly, and so, I do the minimum work necessary to keep it safe.

TB: When I started this work I was told I was doing "Preservation" when I was doing repairs and making housing for library items. And that it wasn't "Conservation" because I didn't have the training or degree. I think that has changed over time.

CM: This is an interesting question. Since I have also studied historic preservation, I'm thinking about buildings and archival material. The majority of what we do at UNF is preservation by way of providing stable housings and monitoring the environment. We ensure that archives and special collections materials are housed properly in acid-free boxes and folders, encapsulated or interleaved if applicable, with rust-prone fasteners removed, but we also do some conservation in that we perform basic to advanced repairs on circulating books. Restoration is beyond what we currently do here, but I see that as returning an object as closely as possible to either its original condition or as close as possible to its condition as of a particular year (think architecture). Some book examples are tinting the repaired spine material to match the book (fun!), re-gilding, matching and replacing metal hardware, and more.

Are there standards that most preservationists know or train in, how were they developed, do they bend to the specificity of each project?

CF: I'd say the bedrock standards are do no harm, any repair should be reversible, and use acid-free/pH neutral materials. After that, each person has an assortment of techniques they are trained in and use. It depends on how you were trained—by another preservation person, in an apprenticeship, or in a school-based training program. I personally have attended a number of workshops that help me put together a range of techniques to use.

TB: The main standards drummed into me when I was training were use of archival quality supplies and all repairs as reversible as possible. I was trained on the job by my previous supervisor and for a short time the person who had the position before me. Then I attended several workshops that gave me a few different techniques that worked better for the items that I usually work on. I find it comes down to each project and what the needs are for it. For circulating items from General Collections, I try to repair it in a way that will not harm it later—but with budget constraints, sometimes the repairs are not reversible; they make the items usable. For Special Collections items I follow much stricter guidelines, usually we make acid-free/pH neutral housings.

CM: Yes, there are standards for best practices, both the American Library Association and the Society of American Archivists have sections specifically devoted to the discussion of preservation issues. Additionally, great continuing education is provided by the NEDCC (Preservation 101) and other library consortia. As for hand-on training, I've taken an intensive book repair workshop, as well as several bookbinding workshops. I had preservation coursework with a hands-on lab in graduate school, but I am not sure how common those course offerings are today.

Is it stimulating or challenging that each project bears different considerations?

CF: I love this aspect of preservation. I get to see and handle many unique things and primary documents—many from the medieval era or unique historical times. I learn so much this way and this also rounds out my approach to my work.

TB: The uniqueness of each collection or project is what makes my job fun.

CM: Both! New challenges are great for us and opportunities for growth, though we need to allow adequate time to properly think through and address what's new and different within each project.

How many projects do you attack in, say, a week? or a month?

CF: My work is a stream, or more like a tributary of many streams. I receive materials to work on from Special Collections & Archives. These may mean a board re-attachment so a book can be accessible to patrons, or it could be a large, fragile poster that needs backing. Much of my work is to make materials accessible to students for classes or to prepare them for inclusion in an exhibit. I have short term projects, as well as long term work.

TB: This varies with the demands of my Digital Projects work. I recently worked on several items for a Special Collections donation which included encapsulating several maps and making some four-flapped folders, but I have not had time to work on General Collection items in need of repair. I just hired a student worker and will be training her to work on the General Collection items and she will probably have 20 or more items a month to work on around the scanning she does for Digital Projects.

CM: Generally we are working with one or several large and many smaller projects at any given time. Much of our work comes from recent donations of material to Special Collections and University Archives. Right now we are nearing completion on a project that involved creating housings for more artifactual materials than we have typically worked with.

Do you work alone or with others? Is this determined by the project at hand?

CF: I work on many projects after consulting with one of our librarians or archivists. They provide the impetus and background for launching and working on a project. Then I usually work alone. I also have 3 to 4 students who work on spine replacements, archival box making, 4-flap enclosures, things of that kind.

TB: I consult with the Special Collections staff and my supervisor, Courtenay, and I usually work on Special Collections items myself. I try to have 1 or 2 student workers that work on General Collection repairs: paper tears, tip-ins, recases and spine repairs.

CM: I primarily work with others—my department has four full-time employees not including myself and we work very closely with Special Collections and University Archives as well as the staff in other areas such as cataloging.

What is the most stunning item that has crossed your desk, and why?

CF: In 2010, I was given an old scrapbook. It contained print

samples from a private press called The Cuala Press in Ireland. It was their sample book and had one of everything they printed from 1906 to 1947. I loved seeing all these things (poetry, tickets, greeting cards, brochures, etc) most of which were letterpress printed and hand-colored. It turned out the press was run by the two sisters of William Butler Yeats. I completely re-housed these samples, making a new scrapbook and placing each sample where it was in the original. Even though it was old and beat up, it was stunning.

TB: I think that because we are a fairly young university and are still building our Special Collections, I have not had many really old books come across my desk. The items that I found most stunning were several WWI maps from France that survived the war and have handwritten notes on them.

CM: I would have to say it was Aspen Magazine, a 1960s “three-dimensional magazine in a box” with one issue designed by Andy Warhol and David Dalton. It is just such an interesting modern (book) art time capsule.

What is or was the most daunting?

CF: Our library director returned from Venice in 1998 with a book printed in London in the 16th century. I was scared of that book. Scared. I let it sit on a shelf for a month before working on it, which just involved re-attaching the loose boards. The age of that book just scared me for some reason.

TB: The most daunting item that has come across my desk is housed in a box but needs to be scanned. I am terrified and still have not figured out how I am going to work on it! It is from our Eartha M.M. White collection, a scroll that outlines the route of a traveling theatrical troupe from around 1900 to 1901. It is tightly wound and sporadically has writing on both sides.

CM: My team has had to deal with many more unfamiliar material types in recent years and they've come up with great imaging and housing solutions for material types that were totally new to us—such as a collection of political buttons, pot shards, and other 3D materials that were accepted as donations to Special Collections. I think the key is to allow adequate time to address the unusual.

If you were to offer a brief bit of advice or opinion to the gbw membership, what would it be?

CF: There is almost no mistake that cannot be reversed and made right.

TB: I usually tell my student workers when I am training them that as long as you don't burn it we can usually fix it. It seems to help them relax when I am telling them to pull apart a book so we can repair it.

CM: When in doubt, box it! ...Or... This likely applies more to the GBW membership than to my daily work, but I admire the Hatch Show Print emphasis on “Preservation through Production” and the idea of keeping equipment and craftsmanship alive.

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to Rent from the Library!*

Follow this link:

guildofbookworkers.org/content/library-borrowing-policy

2015 Standards presentations, Cleveland OH

The Paper Has Been Shipped!

ANDREA PETERSON

Andrea Peterson of Hook Pottery Paper takes you behind the scenes as a papermaker and designer, leading you through the process of creating specialty papers for bookbinders. She discusses the possibilities of handmade papers and why a binder might have interest in them. You see the process of creating stenciled and watermarked papers as well as simpler paper styles. Andrea presents the components that are most important to both the papermaker and the binder as they work together to create amazing works.

The Meeting Guard: Its Use Historically and Its Use in Fine Binding, Conservation, and Artist Books

BILL MINTER

The binding of certain books can be a challenge: in some cases, the text paper might be too thick or stiff for the book to function properly; in diaries and record books, the writer wants the pages to lay perfectly flat; and in scrapbooks or albums, mounted materials might hinder the opening. These and other challenges can be addressed with a “meeting guard” binding structure. In this presentation, Bill looks at historical bindings that use the meeting guard and explores its place in artist books and conservation binding. The demonstration includes making meeting guards and sewing them for use on a number of books. The emphasis is to produce a fully functional book that meets our standards and provides the reader with a book that is user-friendly.

The Devil is in the Details

CHRISTINA AMATO

Creating miniature books, which are generally defined as being under three inches in any dimension, presents a number of challenges as well as creative opportunities. Christina demonstrates and discusses making miniature books, with a focus on edition work and dealing with content. Choosing an appropriate binding structure, materials, and tools are all discussed, as well as general tips and tricks.

Breakout Discussions

Conservation with Moderator TODD PATTISON, and Panelists ANN FRELLSEN, AMY CRIST, MARTHA KEARSLEY, and CHELA METZGER.

Topics discussed include: Conservation Programing the Guild can provide, Training, and the Role of the Guild in supporting conservation knowledge.

Bookbinding with Moderator ERIN FLETCHER, and Panelists JEFF ALTEPETER, ANNA EMBREE, DON GLAISTER, MONIQUE LALLIER, PRISCILLA SPITLER, and CRAIG JENSEN.

Topics discussed include: Current structure for Training students, the focus and importance of Skills Learned in Programs, how the Current Model might be changing; Continuing Education; what it takes to run a successful Bookbinding Business.

Book Arts with Presenters TOM BALBO, KAREN HANMER, ELSI VASSDAL-ELLIS, LAURA RUSSELL, BONNIE THOMPSON-NORMAN, and REBECCA CHAMLEE.

Six artists share examples of their work and collaborations, their background, training, philosophies, and teaching.

2016 Standards presentations, Charleston SC

Conservation Treatment Revisited

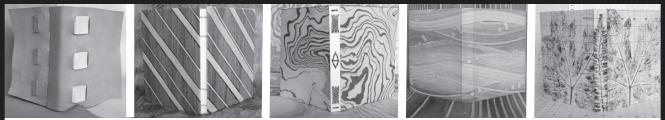
BETSY PALMER ELDRIDGE

At the 1989 Standards Seminar, Betsy presented ‘Paper Treatments for Bookbinders’, a quick but comprehensive introduction to basic paper treatments commonly used by bookbinders: cleaning, washing, neutralizing, de-acidification, light bleaching, sizing, drying, and lining. A video was made, but like many of the early GBW videos, the quality was poor. For that reason, Betsy has revisited the presentation, including a number of treatments that have come to light in the last 25 years, notably some Japanese techniques.

Exploration of History and Techniques for Pennsylvania German Liturgical Bookbinding before 1850

CHELA METZGER & ERIN HAMMEKE

Swiss Anabaptist bindings do not exist in great numbers today in Europe, due to the severe persecution of Anabaptists during the 17th century. But many of these highly treasured books came to America in the colonial period along with their owners, and books continued to be bound in America by this religious community, using elements of this distinctive style. The Pennsylvania German style often used thick wooden boards, bold metal book furniture, punched metal date and initial plates and beefy metal studded spine straps late into the 19th century, unique work for American bindings. The method of building a wooden-boarded binding without lacing on the boards is also surprising compared to the more commonly documented laced wooden board work. Several techniques are demonstrated.



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Educational Opportunities for Calligraphers – Online and IRL

The internet is a wonderful resource for us far-flung lettering enthusiasts, and it is becoming more wonderful as time passes.

This past month saw the beginning of a six-week online course, “Homegrown Trajans”, taught by Yves Leterme, Belgian master calligrapher, and hosted by Harvest Crittenden on her website acornarts.org. What an amazing experience it has been! Yves is an accomplished, exacting, and kind teacher. He has analyzed the Trajan capitals in metric detail and spent a considerable amount of time preparing videos and handouts that present these forms in as explicit and thorough a manner as I’ve seen. The course began with Trajan letter forms as pencil-drawn figures and then proceeded to pen-made forms in gouache on better paper. By the time you read this, that big roll of Kraft paper I ordered will have been put to use in the making of brush letters at the monumental size. The online course includes a forum where students post images of their work and Yves returns the work digitally marked up in red. The students, checking in from all around the world, seem to have an endless supply of enthusiasm and practice time, and this has been inspiring to me. (I felt a little guilty taking a couple of ski days off.)

Off the internet, Christopher Haanes in Oslo, Norway, offers a Correspondence Course in four modular units that run for about two months each. They include Roman capitals, foundational hand, and italic hand. He is currently taking registration through April 5 for the unit that covers foundational hand. For more information, email Christopher at chaanes@online.no.

If you can travel to learn face-to-face, the Calligraphy Centre offers two week-long workshops this year at Camp Cheerio in the Blue Ridge Mountains of North Carolina. Julian Waters will teach in May, and John Stevens will teach in September. In October, the Calligraphy Centre will host artists’ retreat. More information and the registration form is here: calligraphycentre.com/welcome-cheerio-calligraphy-retreats/.

And of course the annual conference is a prime opportunity to learn from the best while enjoying the company of other people who care about serifs, pen angles, and flourishes. This year the 37th international calligraphy conference, Seattletters, takes place in Bellingham, Washington. The keynote speaker will be Donald Jackson, a driving force behind *The Saint James Bible*. With a faculty of 28 and a selection of 34 classes, there is something here for everyone interested in lettering. Registration and more information is available at seattletters.org.

For pointed-pen enthusiasts, the 69th Annual IAMPETH Conference in Milwaukee is the place to be the week of August 6-11, 2018. Go to www.iampeth.com/conferences to get more information or register for the conference.

This is by no means an exhaustive list of the interesting educational opportunities available. Paul Antonio will be teaching in Texas through the Texas Lettering Arts Council. This year-long course consists of four multi-day sessions that begin in May 2018 and conclude in February 2019. More information here: <http://avgraphics.net/SYLLABUS.pdf>.

Many local guilds host internationally renowned teachers for weekend workshops. Check your local guild for more information. This year, take advantage of a new opportunity to learn.



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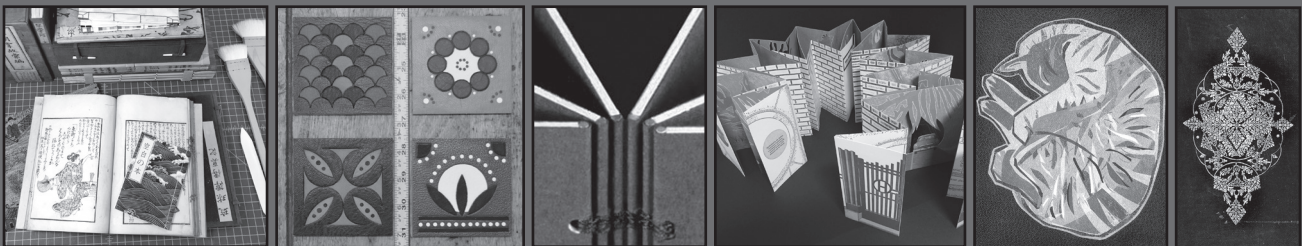
ANNOUNCING
The 2018 Helen Warren DeGolyer Bookbinding Conference
Friday, June 8, 2018



The day includes workshops led by noted binders and book experts, a lunch presentation by Priscilla Spitler, and the opening of an exhibition featuring proposals to bind the Doves Press Bible Apocrypha. The commission and award winners will be announced at the exhibition opening reception.

REGISTRATION

\$40 fee includes a continental breakfast, two workshops, lunch, and exhibition reception. Online registration will be available April 2–May 31, 2018.



For more information about the conference and exhibition, visit the website at:
<http://www.smu.edu/Bridwell/About/DeGolyer/2018DeGolyerConference>

BRIDWELL LIBRARY,
Perkins School of Theology,
Southern Methodist University,
Dallas, Texas

Marbling “Rules” & Breaking Marbling “Rules”

Maybe it’s just my nature, but when someone says I can’t do something, or that it has to be done only one way, I can’t help but question “WHY?” True enough, when I try things differently, many times I return to “A Rule” — the so-called only proper way, or taught method. But I always find the experience worth it, because I find out why a particular rule is a *rule*, and have a greater understanding of how it became A Rule. Other times I am really thrilled because I found a way that worked better for me, and cut down work time too.

Just as the first marblers, maybe, thousands of years back... we don’t know... there were no rules. So they experimented. The earliest known example of marbling that I know of was a scroll from China in the 700s AD — but how do we know it had not been done on tree bark or animal skins prior to that, and earlier examples are sleeping quietly somewhere awaiting discovery? Or maybe earlier forms of marbling have just disintegrated. Still, who got the idea first and who made up the rules?

One of my “rule breakings” was over aluming. I love marbling but loathe some of the boring but necessary parts. I can’t stand aluming. It is so tedious and... well, boring. Yet I am in a great mood and happy when stringing up one of my harps... which truly is more tedious and boring—but for some reason I don’t mind it, and oddly, find it relaxing. I actually hired a few Alumers years back. It was all they did. (Wonder how that looks on their resumes!) However, that was when I was in constant massive production, which I am not anymore. The volume of aluming needing to be done was massive, and I really didn’t like it.

Even on a smaller scale... I disliked aluming so much, that I decided to test what is considered A Rule. Marblers are taught that alum has to be used damp. That means either alum the day ahead and store in a plastic bag, or just alum along as you marble... perish the thought! I just want to marble, not alum *and* marble. So I experimented... I did about 100 sheets and let them line dry overnight, working in 55% or less humidity. Then they are stacked and maintained in that (or lower) humidity. I learned that they will keep indefinitely as long as they stay dry and under 55% humidity. Also, I later learned that if the sheets go above that humidity for very long, they can become ineffective. And then further experiments showed that once the humidity went back down for a few days, they worked again (!), without any re-uming. I still have marblers tell me this cannot possibly work... but it does. If I had not broken the rules I would not have found out. I used to have someone come in once a week and alum several hundred sheets and line dry them, and I would stack them the next morning, and they would be fit for the

following week’s work. I even kept some of the papers in a closet for five years and would try a few each year and saw they worked as long as they were thoroughly dry. After five years... I figured OK, they will keep forever, if dry. Later I found some old alumed papers while cleaning up. They were leftovers from a class I had taught over 15 years prior. They still worked! Oh, and the premise that alum rots paper... it has not been true in my case... I have papers I did 40 years ago and they look brand new. Some even kept in sunlight.

Another Rule—on color theory—debunked. I had someone once say that purple and orange together are a “big no-no”. Hmm... so, I went on a jag of making tons of purple and orange papers and people loved them and I sold many. I would not have really thought of using those colors, because being old-book-traditional-marbling-oriented, I never really saw that combination. Surprise though: they were gorgeous and a big hit.

Another Rule is you must use soft or distilled water for the size. One time I was using a massive four sheet tray, and hauling in enough spring or distilled water was murder. I live in an area with well water so hard a spoon can stand up in it. I decided “what’s the worst that can happen?” and tried tap water. The result: no change in colors. The only real difference was that I needed a little extra carrageenan powder to get the same viscosity I would get with soft water. So I round my tablespoons a bit before blending. Easier than hauling 10 gallons of water in! When I make paints, I make a point of only using distilled water; in case there are any issues, I can rule out the water chemistry. However for my own home use I have tried tap water (when I ran out of distilled and needed some paints in a hurry). Again, no difference. In fact, my lamp black worked better. But I stick to the distilled, deciding not to break *all* the rules!

So experiment, challenge a few rules... What’s the worst that can happen? You go back to the Rule, but... you may just find a better and easier way to work.

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The exhibit titled “The Bibliophile as Bookbinder: The Angling Bindings of S.A. Neff, Jr.” is about one man’s passion for the natural world, and the world of books. Over five decades ago, Mr. Neff began a serious pursuit of trout, and books on the art of angling. His travels have taken him to some of the most picturesque and challenging trout rivers in this country and abroad. His collection of angling books has grown into a proper library of three thousand volumes, dating from 1554, with a focus on fly-fishing for trout and salmon.

In the early 1980s, Mr. Neff transitioned from a career in graphic design...to fine bookbinding. An autodidact by nature, he began his training with occasional workshops and seminars sponsored by the Guild of BookWorkers. Since 1986 his work has been exhibited in this country and abroad. At the turn of this century he had arguably the largest solo binding exhibition ever mounted in this country; this exhibit traveled to six institutions during a two year period. Examples of his work have been published in books and periodicals in the U.S. and Europe.

Neff is cognizant of the traditional structures in bookbinding that have evolved over numerous centuries. He has chosen to embrace rather than negate these traditions. However, he prefers to stretch the boundaries whenever possible. For over two decades he has focused his binding efforts exclusively on work for his angling library. Neff has created sets of bindings with multiple volumes contained in drop-back boxes. Usually working with goatskin, the design on the box serves as an introduction to its contents. Even single volumes are housed in a decorative box. The work ranges from bindings with intricate pictorial panels of Japanese dyed paper to decorative leather bindings with multiple onlays, and elaborate gold tooling.

In bridging the span of centuries of binding design, Neff has often focused on modern interpretations of 17th and 18th century panel designs. His collection of angling bindings is unique in its genre, and will remain intact in perpetuity.

A comprehensive retrospective catalogue, and a forty-seven minute DVD documentary will accompany the exhibition. The exhibition is currently at the Minnesota Center for Book Arts (see page 5, GBW Exhibitions).

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FOR THE LOVE OF ENDBANDS

“I have always thought that the endband to a book is like the tie to a suit. They both give their owner the chance to stand out, bearing a stylistic freedom that only a complement can have. The same as with ties, the aesthetical function of headbands has transcended the eminently practical.” Thus begins Rita Udina’s latest blog entry. Udina is a conservator in Barcelona, whose current passion is endbands. She continues, “The untrained eyes will look at them with more interest now, because—just like ties—there are headbands for all tastes!”

The below chart that she developed (reprinted here with permission) is quite interesting—read her blog titled ‘Endbands, headbands and ties’ for further explanation: <https://wp.me/p4zghb-13q>

| Head-band | Union type | | Features | Structural value | | |
|-----------|---|---|--|--|--|------|
| | Board | Block | | | | |
| Sewn | Double |  | Without core. Usually a thread or a thong. Sewn on a core (thong, leather, parchment). |  | Strong and flexible union that holds the book together. | **** |
| | Simple | --  (sometimes also glued) | With or without a core. A sewing which is laced only into the bookblock and that can be reinforced into the spine (i.e. with some glue in it) | | | |
| Stuck-on | Double |  | The wrapping of the core is pasted both onto the spine and onto the covers. |  | Flexible and relatively strong union (it will depend on the constitutive supports) which coheres the book. | *** |
| | Simple | --  | With or without core. Mind that worked stuck-on headbands belong to this group, since the thread is not actually sewn into the bookblock, but gathered to support which is the one adhered at the head and tail of the spine. | | Weak union and somehow flexible (it will depend on the constitutive supports). It only coheres the bookblock because there is no link with the covers. | * |
| Hybrid |  |  | The core is glued into the boards and a sewing gathers both this core and the spine of the bookblock. | | Strong and quite flexible union that coheres the book. | *** |
| |  |  | The core is sewn into the boards, and the wrapping material is pasted onto the spine. | | Strong and mildly flexible union that coheres the book. | *** |

PHOTOGRAPHIC PROCESS IDENTIFICATION

A free workshop that was taught all around the country this year, here is a recent post: www.thebookandpapergathering.org/2017/06/29/course-review-identification-of-photomechanical-prints/

PHOTOGRAPHIC PROCESS IDENTIFICATION (there’s more...)

In the same vein, Conservation Correspondent Malina Belcheva sent in Gawain Weaver’s website, with the recommendation that it is a good site on image identification, with clear charts, photographs and discussion. Visit: www.gawainweaver.com/

WE LOVE ENDPAPERS

A wonderful forum for librarians, booksellers, collectors, designers, and book lovers on Facebook. www.facebook.com/groups/WeLoveEndpapers

WE LOVE ENDPAPERS (there's more...)

“As many of you will know, I set up a Facebook group a while back called ‘We Love Endpapers’. I noted, reading various posts, that there is often confusion over the terminology for the different kinds of decorated papers one finds in books of the hand-press period. To that end, the ABAA asked me to write a short piece for its blog, *The New Antiquarian...*” - Simon Beattie

Said blog piece: www.abaa.org/blog/post/decorated-book-papers-a-beginners-guide

DIGITAL EXHIBITION OF TAKAMIYA COLLECTION

Toshiyuki Takamiya, Emeritus Professor at Keio University, Japan, is an authority on medieval English literature and medieval English manuscript studies, and a collector of antiquarian books, including Middle English manuscripts. Professor Takamiya’s devotion to teaching and scholarship motivated him to find a new home for his collection of rare medieval English books and MSS, a home where it would stimulate further generations of students and scholars, and chose the Beinecke Library for this long-term loan. This is the largest, finest, and most comprehensive collection of medieval English manuscripts assembled in modern times, and as such its acquisition by the Beinecke is a significant milestone in the study of the medieval English book.

To browse this on-line exhibit, visit this link, and when you reach the site, select among the categories listed on the right-hand side of the page and click on the ones you want to view: www.exhibits.library.yale.edu/exhibits/show/making-the-english-ms

WWW.BOOKBINDINGOUTOFTHEBOX.COM

This website recently developed, from our friends at Elbel Libro. “With an ever-growing number of tutorials, products, and projects related to bookbinding out of the box, we felt that it was time to give it its own website. We also moved over the articles, and book spots.” (*Editor’s note: this whole site is packed with interesting stuff, and Book Spots is one of the coolest places to explore bookish things to do when traveling to a new area*)

GLORIOUS BOOKISHNESS: LEARNING ANEW IN THE MATERIAL WORLD

In this Tedx talk, Rare Book School director Michael Suarez discusses wonder and the transformative power of learning from material objects. Enjoy! www.youtube.com/watch?v=P92ZXth8iRs

THE ALEXANDRE VATTEMARE AWARD FOR CREATIVITY IN LIBRARIES

Alexandre Vattemare, the remarkable 19th century ventriloquist, is the inspiration for the award. Given annually by Library Juice Press, this award in Librarianship recognizes contributions that are marked by originality, creative energy, and novel combinations of ideas. The primary consideration in selecting the awardee is their creation of new possibilities for libraries and library workers. The award is open to librarians, other library workers, and community members. Nominations should include a letter and sufficient materials for evaluation. Materials may be sent to inquiries@libraryjuicepress.com. Evaluation of nominees begins May 1.

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*At this time, this position is not filled; if you have expertise or passion for the Book Arts and would be interested in submitting the occasional news, the Editor would be grateful. Contact the Editor, Lang Ingalls, email below.

All items for publication should be sent to:
Lang Ingalls (newsletter@guildofbookworkers.org).

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www.guildofbookworkers.org

DEADLINE DATES FOR UPCOMING NEWSLETTER PUBLICATIONS

May 4 for June 2018 issue No. 238

July 9 (due to holiday) for August 2018 issue No. 239

September 7 for October 2018 issue No. 240

November 2 for December 2018 issue No. 241

January 4 for February 2019 issue No. 242

March 1 for April 2019 issue No.243

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The deadline for the 'June 2018' newsletter is May 4, 2018.

For inclusion in the 'June 2018' newsletter, please request guidelines prior to deadline at:
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